The background of the entire page is a dark, moody photograph featuring the silhouettes of three musicians. In the upper center, a man wearing a fedora hat is shown in profile, playing a trumpet. To his right and slightly lower, another musician is visible, playing a saxophone. In the lower right foreground, a third musician is playing a trombone. The background is filled with out-of-focus, colorful bokeh lights in shades of blue, purple, and red, creating a vibrant, atmospheric effect.

EAST WEST / QUANTUM LEAP

HOLLYWOOD

POP

BRASS

PRODUCED BY DOUG ROGERS AND NICK PHOENIX

USER MANUAL



## IMPORTANT COMPATIBILITY NOTE!

### Our Revolutionary New Opus Software Engine

Our brand new Opus software engine has been years in development, and replaces the Play engine. All EastWest Libraries (with the exception of the original Hollywood Orchestra, the original Hollywood Solo Instruments, and the MIDI Guitar Series) are supported in Opus, allowing them to take advantage of a faster, more powerful, more flexible, and better looking software engine.

Opus comes with some incredible new features such as individual instrument downloads, customized key-switches, new effects for the mixer page, scalable retina user interface upgrades for legacy products, a powerful new script language, and many more features that allow you to completely customize the sound of each instrument.

It's one of the most exciting developments in the history of our company and will be the launching pad for many exciting new products in the future.

### Using Opus and Play Together

Opus and Play are two separate software products, anything you have saved in your projects will still load up inside the saved Play version of the plugins. You can update your current/existing projects to Opus if you so choose, or leave them saved within Play.

After purchasing or upgrading to Opus you do not need to use Play, but it may be more convenient to make small adjustments to an older composition in your DAW loading the instruments saved in Play instead of replacing them with Opus. For any new composition, just use Opus.

### A Note About User Manuals

All EastWest Libraries have their own user manuals (like this one) that refer to instruments and controls that are specific to their respective libraries, as well as referencing the Play User Manual for controls that are common to all EastWest Libraries.

For EastWest Libraries supported for use within Opus, we highly recommend taking advantage of all the powerful new features it has to offer.

Reference this user manual for details related to the instruments and controls specific to this library and, in place of the previously mentioned Play Software Manual, refer to the Opus Software Manual from the link below instead.

**OPUS SOFTWARE MANUAL:** <https://media.soundsonline.com/manuals/EW-Opus-Software-Manual.pdf>

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East West Sounds, Inc.  
6000 Sunset Blvd.  
Hollywood, CA 90028  
USA

For questions about licensing of products: [licensing@eastwestsounds.com](mailto:licensing@eastwestsounds.com)

For more general information about products: [info@eastwestsounds.com](mailto:info@eastwestsounds.com)

For technical support for products: <http://www.soundsonline.com/Support>

## **CREDITS**

### **Producers**

Doug Rogers, Nick Phoenix

### **Engineer**

Moogie Conazio

### **Production Coordinator**

Rhys Moody, Blake Rogers

### **Programming**

Nick Phoenix, Justin Harris, Jay Coffman

### **Editing**

Justin Harris, Mike Dimattia

### **Software**

Doug Rogers, Nick Phoenix, Wolfgang Kundrus, Klaus Lebkücher,  
Stefan Holec, Eike Jonas, Gerrit Haasler

### **Art Direction**

Doug Rogers, Nick Phoenix, Steven Gilmore, Thomas Merkle

### **Trailer Video**

Blake Rogers, George Nienhuis

### **User Manual**

Jay Coffman

### **In Memoriam**

In Loving Memory of Rhys Moody

# **TABLE OF CONTENTS**

## **Ch. 1: Welcome**

- 2 Welcome to Hollywood Pop Brass**
- 3 About the Producers**
- 4 What's Included**
- 4 System Requirements**
- 5 Sequencer Compatibility**
- 6 Support and Documentation**

## **Ch. 2: Getting Started**

- 8 How To Install Hollywood Pop Brass**
- 11 An Overview of the User Interface**
- 12 An Overview of the Instruments**
- 13 Initial Setup in Stand-Alone Mode**
- 18 Hollywood Pop Brass Is NKS-Ready**
- 19 How To Optimize Playback and Performance**

## **Ch. 3: Hollywood Pop Brass Instruments**

- 23 Inside the Main Library Folder**
- 23 Instruments Overview**
- 27 Instrument Descriptions**
- 27 Sustain**
- 29 Shorts**
- 30 Effects**
- 32 Legato**
- 34 MOD Combo**
- 38 Phrases**
- 40 Licks**
- 42 Keyswitch**

## **Ch. 4: Hollywood Pop Brass User Interface**

- 47 Navigating the User Interface**
- 48 The Player View**
- 57 The Browser View**
- 60 Instruments Panel**
- 61 The Mixer View**
- 63 Main Menu**
- 64 Settings Menu**

## **END USER LICENSE AGREEMENT**



## **Ch. 1: Welcome**

- 2 Welcome to Hollywood Pop Brass**
- 3 About the Producers**
- 4 What's Included**
- 4 System Requirements**
- 5 Sequencer Compatibility**
- 6 Support and Documentation**

## Welcome to Hollywood Pop Brass

Hollywood Pop Brass features a tight, bombastic, and dynamic brass section that will make your next track pop, sizzle and soar. It was created for one simple reason - there's just nothing else out there on the market that instantaneously gives you that fiery, punchy pop brass sound that made songs like Uptown Funk such mega hits.

There's something for everyone in Hollywood Pop Brass - whether you want to build deep and detailed orchestrations with one of the world's top horn sections, or if you just want to "plug and play" using licks and phrases that will inspire you and bring that "it" factor to your song. It's the ultimate ensemble pop/Latin brass collection that will leave you begging for more.



Hollywood Pop Brass features a 4-piece brass ensemble for all main articulations that includes 2 trumpets, a trombone, and a saxophone that alternates between a baritone, tenor, and alto saxophone depending on the note range, and a 5-piece ensemble for all phrases and licks that includes 2 trumpets, a trombone and 2 saxophones that alternate between a baritone, tenor, and alto saxophone depending on the instrument voicing.

It not only includes incredible sounding multi-sampled ensemble sections recorded in the famous Studio 1 at EastWest Studios ("the best brass recording room in the world" according to Michael Jackson engineer Bruce Swedien); it also includes dozens of stylized phrases in multiple keys recorded in Studio 2, a favorite of many Latin artists going all the way back to Tijuana Brass by Sergio Mendes and Brasil 66. These phrases will simply blow you away with how easily they slide right into your track, and cover many genres from pure pop to rock, funk, soul, and many distinctive rhythms and melodies from the Latin world.



## About the Producers

From the most awarded producers in the sounds industry, Producers Doug Rogers and Nick Phoenix recorded one of the top horn sections in the industry in EastWest's famous Hollywood studios, and brought in multiple Grammy award-winning engineer Moogie Canazio to craft a sound that's larger than life. Moogie Canazio has recorded music icons Ray Charles, Sarah Vaughan, Sergio Mendes, Diana Ross, Luis Miguel, Michael Buble, Melody Gardot, and many more. He's been nominated for over 35 Grammy nominations and has won 7 Grammys and Latin Grammys.

**Doug Rogers** With over 35 years experience in the audio industry, founder and producer Doug Rogers and his company EastWest is the recipient of over 100 industry awards, more than any other sound developer. His uncompromising approach to quality and innovative ideas have enabled EastWest to lead the sound-ware business for nearly 30 years. "The Art of Digital Music" named him one of "56 Visionary Artists & Insiders" in the book of the same name.



For over 20 years he has partnered with producer/composer Nick Phoenix and set up the Quantum Leap imprint, a subsidiary of EastWest, to produce high-quality, no-compromise virtual instruments. EastWest/Quantum Leap virtual instruments are considered the best available and are in daily use by the who's who of the film, games, tv, and music industries.

**Nick Phoenix** Since he began scoring film trailers in 1994, and since founding "Two Steps From Hell" with Thomas Bergersen in 2006, Nick has scored or licensed music for the ad campaigns of over 1000 major motion pictures to date. A few recent works include: "Godzilla", "Ender's Game", "Skyfall", "World War Z", "Rush", "The Hobbit", "Avengers", "Star Trek 2", "Inception", and "Harry Potter and the Deathly Hallows".



The journey as a composer has inspired Nick to record and program his own sounds and samples. For over 20 years, a partnership with Doug Rogers and EastWest has yielded award winning software titles such as the Hollywood Series, Stormdrum 1, 2 and 3, Symphonic Orchestra, Symphonic Choirs, Silk, RA, Voices Of Passion, Ministry Of Rock 2, Gypsy, Quantum Leap Pianos, Goliath, and many others.



## What's Included

EastWest Hollywood Pop Brass includes:

- A collection of 194 instrument files [.ewi], including detailed multi-sampled articulations and over a hundred highly expressive phrases and licks.
- Approximately 23 Gigabytes (GB) of 24-bit, 44.1 kHz samples with 5 Mic Mixes
- EastWest's Play 6 System (earlier versions of Play do not support this library)
- A license that identifies the product you bought
- Hollywood Pop Brass and Play 6 User User Manuals (PDFs)
- An Installation Center application to set up the library, software, and documentation

**Please note!** An iLok account is required for a machine-based (electronic) license to be placed on your computer. You may also place the license on an optional iLok key. An internet connection is required for a one-time product activation.

Hollywood Pop Brass is now fully NKS-ready, including the ability to browse instruments, preview sounds, and immediately access pre-mapped instrument parameters with Native Instruments' Komplete Kontrol and Maschine hardware and software.

See [Hollywood Pop Brass Is NKS-Ready](#) to learn more.

## System Requirements

Below are the minimum and recommended hardware requirements for using Hollywood Pop Brass on your computer. Please see the Play 6 User Manual for a complete list of the Hardware and Software Requirements for installing and running any Play Library.

### Minimum Spec:

- Intel dual-core i5 (or equivalent) processor, running at 2.7 GHz (or above)
- 8 GB of RAM or more
- Mac OSX 10.7 (or later); Windows 7 (or later) with ASIO sound drivers
- 7200 RPM or faster (non energy saving) hard drive for sample streaming

### Recommended Spec:

- Intel Xeon E5 (or equivalent) running at a minimum of 2.7 GHz (or above)
- 16 GB of RAM or more
- Mac OSX 10.7 (or later); Windows 7 (or later) with ASIO sound drivers
- a 64-bit operating system; and a 64-bit host when running Play as a plug-in.
- SSD (Solid State Drive) for sample streaming

**Please note!** Beginning with Play 5 and all subsequent versions, 32-bit operating systems and DAWs are no longer supported (32-bit versions of the Play stand-alone and plug-in no longer exist).

## Sequencer Compatibility

The chart below outlines the MacOS and Windows 64-bit operating systems and sequencers that are officially supported (fully tested) with the latest version of Play 6. Please contact support for questions related to compatibility with earlier versions of Play, and please note that while 64-bit sequencers (DAWs) that use VST, VST3, AU and AAX plug-in formats may work fine, only those listed in the chart below are officially supported.

**Please note!** 32-bit Sequencers and Operating Systems are only supported by Play 4, the last version of Play that was released with a 32-bit installer. Play Libraries released on Play 6 are not compatible with older versions of Play. Please contact support for more information.

DAWs (64-bit)		Operating Systems (64-bit)	
Sequencer Software	version	Mac OS <sup>(1)</sup> (10.8 - 10.14)	Windows <sup>(2)</sup> (7, 8 and 10)
EW Play 6 Stand-Alone	6.0 +	✓	✓
Ableton Live	9.0 +	✓	✓
Apple Logic Pro	9.0 +	✓	-
Apple Garageband	3.0 +	✓	-
Avid Pro Tools	11.0 +	✓ <sup>(3)</sup>	✓
Bitwig Studio	2.5 +	✓	✓
Cakewalk Sonar	6.2 +	-	✓
Cockos Reaper	4.0 +	✓	✓
Image-Line FL Studio	12 +	✓	✓
Motu Digital Performer	8.0 +	✓	✓
Steinberg Cubase	7.5 +	✓	✓
Steinberg Nuendo	6.0 +	✓	✓
Presonus Studio One	3.0 +	✓	✓
VSL Vienna Ensemble Pro	5.0 +	✓	✓
Notation Software	version		
Avid Sibelius	7.0 +	✓ <sup>(4)</sup>	✓ <sup>(4)</sup>
MakeMusic Finale	25.0 +	✓ <sup>(4)</sup>	✓ <sup>(4)</sup>
Steinberg Dorico	2.2 +	✓ <sup>(4)</sup>	✓ <sup>(4)</sup>

<sup>1</sup> **MacOS 64-bit Operating Systems** 10.8 through 10.14 are officially supported. Please follow this link for the latest compatibility information regarding [MacOS 10.15 \(Catalina\)](#).

<sup>2</sup> **Windows 7** support is officially being ended by Microsoft on January 14th, 2020.

<sup>3</sup> **Pro Tools 10** users require Play version 4 (32-bit). Please contact support for details.

<sup>4</sup> **Sibelius / Finale / Dorico** notation programs work with Play 6, but do not support the full feature set of some Play Libraries, such as those that use WordBuilder. Please contact support for details.

## Support and Documentation

All documentation for Play and individual Play Libraries is provided as a collection of PDFs. An advantage of reading this PDF on an electronic device is the ability to jump directly to a referenced page using links. You can find these in the contents section, at the beginning of each chapter, and within to expand on and / or connect topics.

The Bookmarks pane along the left edge of the PDF allows you to jump to a particular chapter or specific section by clicking on the links. You can also use Page Thumbnails to quickly scan the contents of the PDF and jump to the desired page with a click.

### User Manuals and Guides

Visit the [EastWest Manuals](#) section of the online Support Center to access the latest User Manuals and Guides for EastWest products.

- **Play 6 User Manual** describes how to use Play 6, the sample engine that powers all the individual Play Libraries.
- **Play Library User Manuals** describe aspects that are specific to each Play Library, including instruments and unique features of each user interface.
- **Quick Reference Guides** contain the most essential information, intended to get you started quickly.
- **EW Spaces II User Manual** describes how to use the Space II plugin, and provides a glossary of impulse presets.

In addition to online availability, user manuals are installed locally into the main library folder of each Play Library, as well as the directory below:

- (MAC) Mac HD / Applications / East West / Documentation
- (WIN) C:// Program Files / East West / Documentation

### EastWest Support Center

Visit the EastWest online [Support Center](#) to:

- submit a support ticket
- read FAQs on a variety of commonly asked questions
- view video tutorials, quick start guides, user manuals and more



## **Ch. 2: Getting Started**

- 8    How To Install Hollywood Pop Brass**
- 11   An Overview of the User Interface**
- 12   An Overview of the Instruments**
- 13   Initial Setup in Stand-Alone Mode**
- 18   Hollywood Pop Brass Is NKS-Ready**
- 19   How To Optimize Playback and Performance**

## How To Install Hollywood Pop Brass

This section guides you through registering an account with EastWest, and how to use the Installation Center to download, install, and activate Hollywood Pop Brass.

### Step 1: Register with EastWest



To purchase a product through Soundsonline.com you must fill out a [New Customer Registration](#) form or log in to your existing EastWest account.

EastWest uses the iLok security system, and requires an iLok account in order to complete the registration process.

Licenses for purchased products are deposited directly into the iLok account associated with your EastWest account.

Existing iLok users can enter their iLok account name during registration. Those new to iLok can leave that field blank during registration, and an iLok account name will be created for you based on your EastWest account name.



### My Account

---

ACCOUNT DETAILS

Email:

[Edit Your Profile](#)

[Change email](#)

iLok Account:

[Change password](#)

[Set Preferences](#)

[See Orders](#)

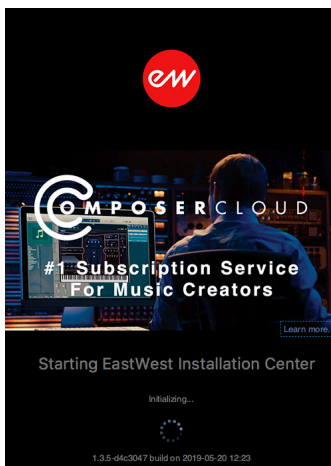
If you're unsure whether or not an iLok account is already associated with your EastWest account, log in with your EastWest account name at [Soundsonline.com](http://Soundsonline.com) and check the 'My Account' section to view your 'Account Details'.

Once you successfully create an account and place an order, a confirmation email will be sent with steps on how to proceed. These instructions are also contained below.

### Step 2: Download and Install the Installation Center

The Installation Center can be downloaded from the 'Software & Product Updates' section of the EastWest [Support Center](#). After downloading and installing the package, the Installation Center will open automatically. It is found here:

- (MAC): Mac HD / Applications / EastWest / EW Installation Center
- (WIN): C:// Program Files / EastWest / EW Installation Center

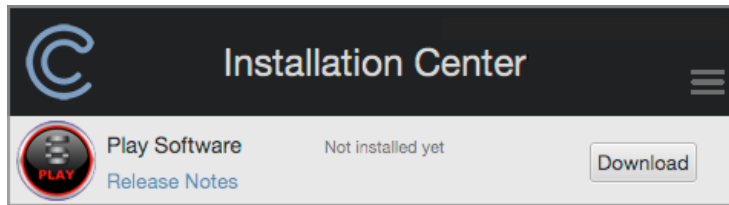


When the Installation Center opens, enter the EastWest account name and password created during registration and allow a moment while it gathers data from your account.

If the Installation Center is already installed, log in and download the latest version by clicking the 'Download' button on the the update panel located near the top the Installation Center. The installer will launch automatically, allowing you to proceed through the prompts to update your software.

### Step 3: Download and Install Play 6

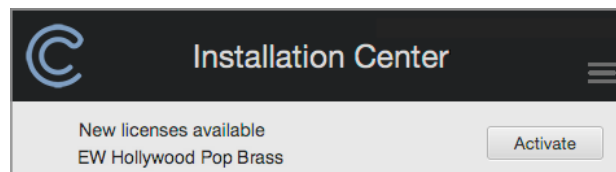
Click the ‘Download’ button in the Play Software panel that appears near the top of the Installation Center. Once the download is complete, the installer will launch automatically, allowing you to proceed through the dialog windows to install Play 6, the sample engine that powers Hollywood Pop Brass. The installer includes the necessary software to run all Play Libraries, but requires library content and a license to use it.



**Please note!** For Windows users, the default installation path for the Play VST plugin (Play\_VST\_x64.dll) is: C://ProgramFiles/VSTPlugins. Do not change this unless you have a custom VST location.

### Step 4: Activate Hollywood Pop Brass

Click the “Activate” button near the top of the Installation Center to open the Activation Assistant window, which will lead you through the activation process. Click ‘Next’ to proceed past the Introduction tab, then select the license(s) you want to activate in the License tab and click ‘Next’.



The Location window will give you the option to activate your license on your computer (called a machine-based license) or to a registered iLok security key. Make sure your iLok security key is plugged in if that’s your preferred option.

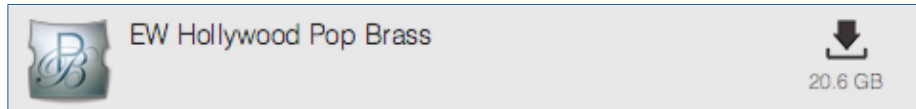


**Please note!** If you have an iLok account but you have not connected it to your EastWest account, an Activation Assistant will help link the two accounts. This only needs to be done once



### Step 5: Download Hollywood Pop Brass

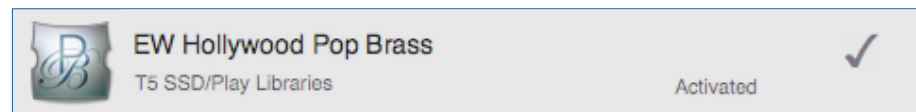
Before you begin downloading the library content for Hollywood Pop Brass, create a new folder called 'Play Libraries' in the location you wish to store the library. Once created, click the download icon (below) within the product panel to open a browser window where you can navigate to the 'Play Libraries' folder you just created.



The download process will now begin, with a blue bar displaying its progress. Click the "X" button to pause the download process, and click "Resume" to continue the download where it was left off.

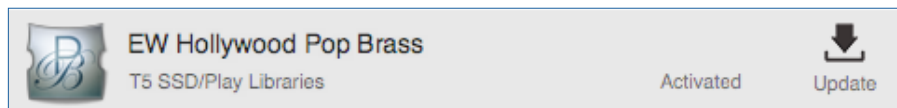


When a product is installed and ready to use, a check-mark is displayed.



### Step 6: Update Hollywood Pop Brass

When an instrument and/or sample update becomes available for the Hollywood Pop Brass, it will appear in the Installation Center with the downward arrow icon above the word 'Update'. Simply click the 'Update' icon to download and install the latest Hollywood Pop Brass update.



## An Overview of the User Interface

Hollywood Pop Brass is powered by Play 6, the latest version of EastWest's advanced sample engine that powers all of EastWest's Play Libraries. It is designed around 3 main areas; the Player, Browser and Mixer views.

Use the buttons in the **Navigation Bar** located at the top of the user interface to access all main areas, described briefly below as they appear from left to right.



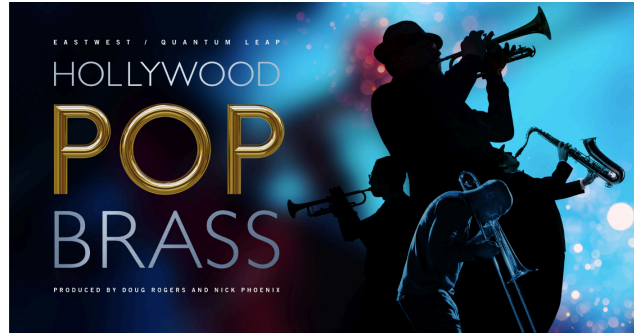
- **Main Menu** open and save instruments, access sample purge, and more.
- **Settings Menu** access audio/midi setup, streaming settings, and more.
- **Browser** find instruments in Database mode, or browse for them in Libraries mode
- **Mixer** features channel strips, sub-mixes, and FX for loaded instruments.
- **Player** displays custom controls and a unique user interface for each Play Library.
- **Instrument Selector** use the drop down menu to select between loaded instruments.
- **Instruments Panel** access instruments and their Advanced Instrument Properties.



See [Ch. 4: Hollywood Pop Brass User Interface](#) to learn more.

## An Overview of the Instruments

Hollywood Pop Brass joins EastWest's vast virtual instrument collection with 194 brand new instruments spanning 8 categories, and adding approximately 23 gigabytes (GB) of new content to an ever growing library of sounds. Hollywood Pop Brass joins a collection that are altogether the winner of over 100 industry awards, making EastWest the industry leader in highly detailed sampled instruments that encompass a wide cross section of musical styles, from ethnic and orchestral, to rock and electronic, and beyond.



- **Sustain** contains different types of sustained articulations: fast, medium and long crescendos, sustain accent, crescendo and diminuendo, and “xfde” versions of instruments that use Mod Wheel (CC1) to cross-fade between dynamics.
- **Short** contains a variety of articulations that have a short duration, including marcato, stabs, staccato, and staccato repetitions. Each include round robin variations, use velocity-sensitivity to control dynamics.
- **Effects** contains instruments that feature special articulation techniques like falls and rips in various durations, as well as growls and trills.
- **Legato** contains an instrument that will playback true legato intervals when two notes are played in a connected fashion (legato), for every interval up to and including an octave in either direction. When playing disconnected (non-legato), a sustain layer will playback.
- **MOD Combo** contains instruments that combine multiple articulations and uses the Mod Wheel (CC 1) to select between them. A ‘VS’ (velocity-sensitive) instrument named HPB Shorts VS MOD.ewi alternatively uses velocity to select between articulations and Mod Wheel (CC 1) to determine dynamics.
- **Phrases** contains instruments that feature phrases and sub-phrases in various tempos that fit perfectly in the world of pop brass.
- **Licks** contains instruments that feature short licks (or “motifs”) performed at 120 bpm that use the Mod Wheel (CC 1) position to select between up to 6 chord types. Each lick has 2 round robin variations per note.
- **Keyswitch** contains instruments that combine multiple articulations into a single instrument and uses keyswitches to activate the desired articulation.

See [Ch. 3: Hollywood Pop Brass Instruments](#) to learn more

## Initial Setup in Stand-Alone Mode

These steps cover the basics of how to use Play 6 in stand-alone mode, including how to load and view instruments, hear audio playback, and add effects.

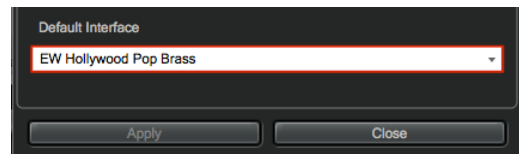
### Step 1: Launch Play in Stand-Alone Mode

Launch Play 6 in stand-alone mode from one of the directories below:

- (Mac) Mac HD / Applications / East West / Play
- (Win) C:// Program Files / East West / Play



When Play 6 is launched, the Player view will show the Play Library that is selected in the **Default Interface** menu. To change this selection, go to the Settings Menu, click on the Other tab, and select the desired Play Library from the drop-down menu in Misc section, at the bottom half of the window. Click 'Apply', then quit and re-launch Play 6 to apply the changes.



See [The Player View](#) to learn more.

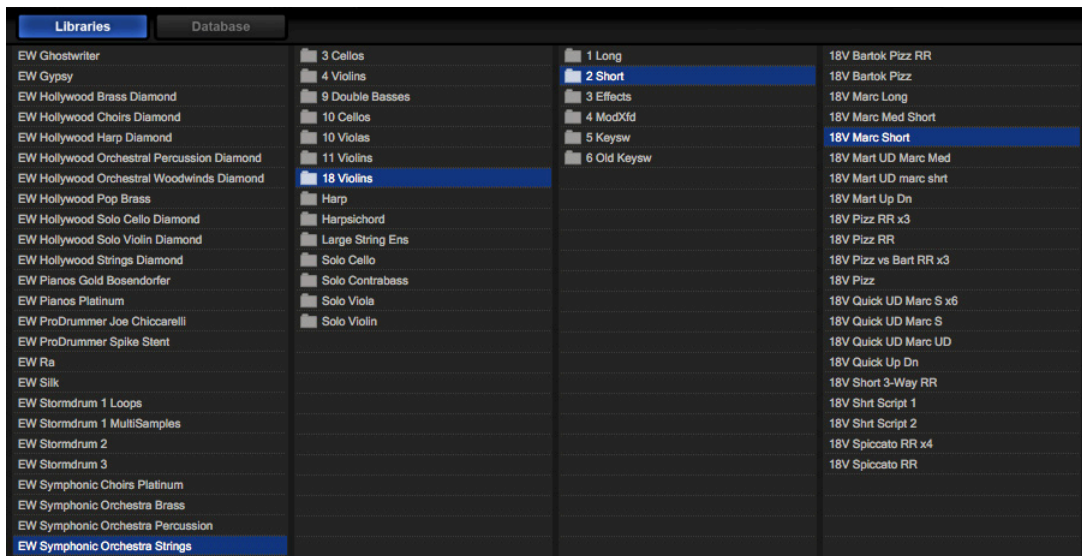


## Step 2: Load an Instrument from the Browser

To load an instrument, click on the Browser button located in the top-left area of the Navigation Bar that opens to the default Libraries mode.

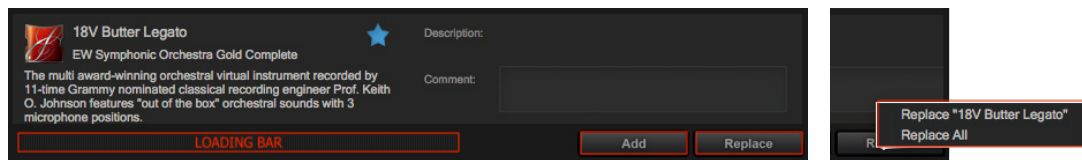


Select one of the installed Play Libraries that populate the left column, then browse its contents using the columns on the right to find an instrument to load.



Click on an instrument from the column on the right to select it, then click either the **Add** or **Replace** button to load it. Use the **Replace** button to load a new instrument in place of the existing one, or use the **Add** button to load multiple instruments.

When multiple instruments are loaded, pressing the Replace button will bring up the dialog box pictured above, allowing you to replace the current instrument selection, or **Replace All** instruments.

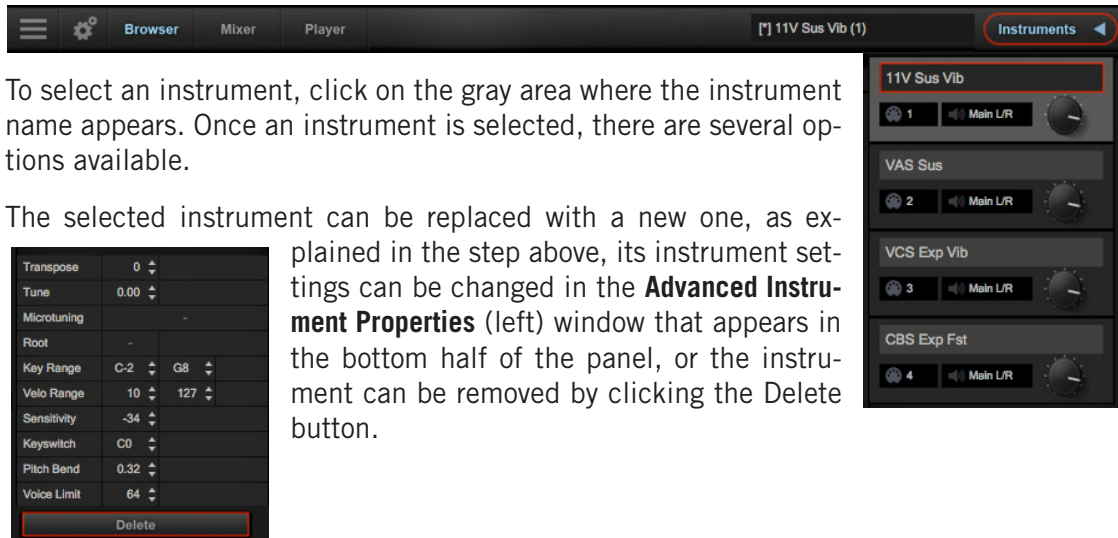


The shortcut to **load an instrument** is to simply double-click on an instrument file. Hold the [shift] key while double-clicking on an instrument to **add additional instruments**. To **replace an instrument**, select it in the Instrument Panel (see the next step on how to do this), then double-click on a new instrument file.

See [The Browser View](#) to learn more.

### Step 3: Open the Instruments Panel

To view all currently loaded instruments, click on the **Instruments** button located in the top-right area of the Navigation Bar.



See [The Instruments Panel](#) to learn more.

Alternatively, the **Instrument Selector** is a quick way to change the selected instrument without having to open the Instruments Panel, freeing up screen space.

Click in the field where the currently selected instrument appears to reveal a drop-down menu showing all loaded instruments and their respective MIDI channel assignments in parenthesis.



A check-mark indicates the current instrument selection, and clicking on another instrument will make it the current selection. The Player view will change, reflecting the custom user interface associated with the selected instrument.

### Step 4: Play a Note to Hear Audio Playback

To hear a sound, select an instrument, then click inside the highlighted range of notes that appears on the Virtual Keyboard. If you don't hear a sound, click on the **Settings** button in the left corner of the Navigation Bar to access the Settings Menu.



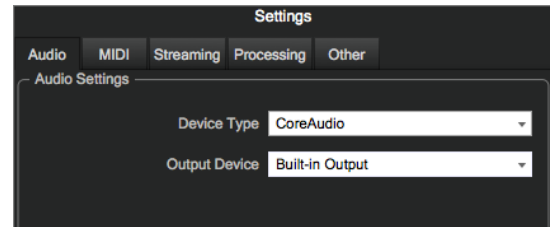


## EASTWEST HOLLYWOOD POP BRASS

In the **Audio Settings** tab, ensure the desired audio device has been selected in the Device Type and Output Device drop down menus.

In the **MIDI Settings** tab, ensure the preferred controller has a check-mark next to it, indicating it is enabled for use.

In the **Other Settings** tab, 2 MIDI Channel Assignment modes are available. 'Auto-Increment' will assign each new instrument to the subsequent MIDI channel (1, 2, 3, etc), and 'OMNI' will set instruments to receive MIDI on all channels (1-16).



Some other options in the Main Menu and Settings Menu include Sample Purge, and assigning Round Robin Reset controllers.

See [Main Menu](#) and [Settings Menu](#) to learn more.

### Step 5: Add Effects in the Mixer

Click the **Mixer** button in the top-left area of the Navigation Bar to access the Mixer.



A channel strip for each loaded instrument will appear, with basic controls like volume, pan, mute, solo, and output.

If an instrument has multiple microphone positions, a yellow **Sub-Mixer** button will appear. Click the button to access each microphone sub-channel that makes up the main instrument channel.

To enter the FX Rack and use a suite of effects to process an instrument, click the light blue **FX** button. Effects include EastWest's Amp Simulator, Convolution Reverb, EP-1 Delay, and ADT, as well as a suite of SSL audio processing tools that includes an EQ, Compressor, Gate/Expander, Transient Shaper and Stereo Bus Compressor.



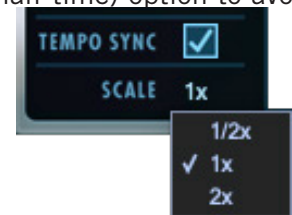
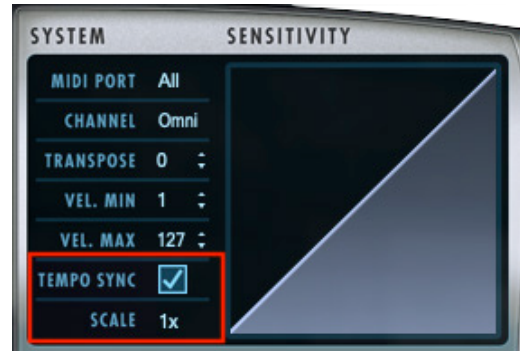
See [The Mixer View](#) to learn more.

## Step 6: Use the Tempo Sync Options

Phrases and Licks instruments, as well as the Staccato Repetitions RRx2 instrument in the Shorts category, load with **Tempo Sync** enabled by default. When using Play as a plugin, loading these instruments will lock them to the DAW's tempo. The original tempo of each instrument in the Phrases category is contained in the instrument name. For example, the instrument HPB Phrase 02\_095 perf 01.ewi was originally recorded at 95 bpm.

If the tempo of the project is close to the original tempo, using the default **Tempo Scale** option of '1x' will sync the phrase based on the original tempo. If the tempo of the project significantly lower than the original tempo, use the Tempo Scale option of '2x' (double-time) to avoid excessive stretching. Alternatively, if the tempo of the project is significantly higher than the original tempo, use the '1/2x' (half-time) option to avoid the phrase playing back unnaturally fast.

As a simple example, if the project is at 60 bpm and you wish to use a phrase originally recorded at 120 bpm, using the default '1x' option will result in playback with artifacts due to the sample being stretched down to 60 bpm. In this scenario, selecting the '2x' option (double-time) results in perfect playback because the phrase will playback at double the host DAW tempo, which is the original tempo the phrase was recorded with.



## Step 7: Adjust the Microphone Mixes

The Mixes section features controls for volume, panning, on/off state, and mute/solo for each microphone mix. Unique to Hollywood Pop brass is a Mixes section that features two sets of microphone mixes.

Instruments in the Phrases and Licks categories were recorded in EastWest's Studio 2, with Sections 1 and 2 recorded as separate, unique performances panned hard left and right, with the Mid, Room and Surround microphones containing a mix of these takes, resulting in a deep, wide stereo image. Instruments in all other categories were recorded in EastWest's Studio 1, featuring close microphone mixes for Trumpets, Trombones and Saxophones, with Room and Surround mixes.

**Please note!** Hollywood Pop Brass was recorded to produce the best sounding ensemble instruments, with natural bleed between microphone mixes. While not solo instruments, individual microphone mixes can be more prominently featured when used in a mix with other instrumentation. To isolate an instrument further, try turning off the Room microphone mix.

See [Mixes](#) to learn more.

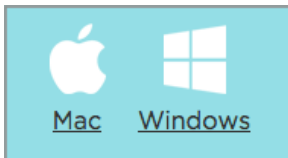
## Hollywood Pop Brass Is NKS-Ready

EastWest's award-winning collection of virtual instruments are now fully compatible with NKS, including the ability to browse instruments, preview sounds, and immediately access pre-mapped instrument parameters all within Native Instruments' Complete Kontrol and Maschine hardware and software. Follow the steps below to make all installed Play Libraries NKS-ready, including Hollywood Pop Brass.

See [Native Instruments - This is NKS](#) to learn more.

### Step 1: Download the NKS Support Installer

To visit the Software & Product Updates page of the EastWest Support Center, please click the following link: <http://www.soundsonline.com/Support>

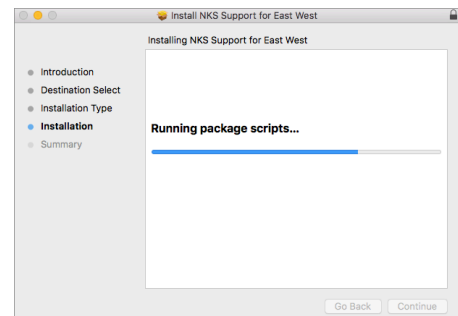


Scroll down to find the 'NKS Support Installer' section, then click on either the Mac or Windows icons to download the installer per your operating system. The download size is approximately 790 mb.

### Step 2: Run the NKS Support Installer

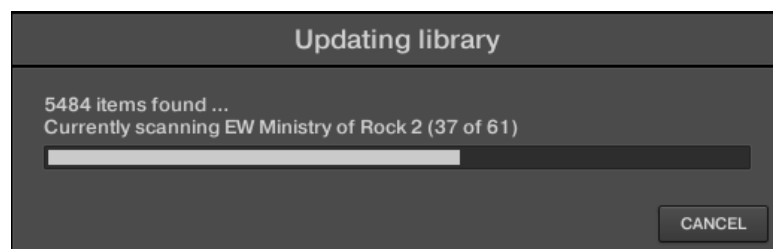
Once the NKS Support installer has downloaded, close all programs, then double-click on the installer to launch it and proceed through the prompts to complete the installation.

**Please note!** The NKS Support Installer can be run anytime after installing additional EastWest Play Libraries to make them NKS-Ready.



### Step 3: Launch Native Instruments Software to Update Libraries

Now launch either the Complete Kontrol or Maschine software to begin the 'Updating Library' scan of all installed Play Libraries, making them NKS-ready for use with Native Instruments Complete Kontrol and Maschine software and hardware.



## How To Optimize Playback and Performance

The Sample Cache settings optimize the streaming settings based on your computer specifications. The right settings can improve the streaming performance of Play 6.

### Adjusting the Streaming Cache

To access the Streaming Cache, click on the Settings Menu button (the gear icon located in the top-left corner) in the Navigation Bar, then click the Streaming tab.

**Please note!** As a general rule, find the lowest setting that also results in smooth playback. If dropped voices or CPU spikes occur, simply raise the ‘Cache Level’.

The lowest recommended ‘Cache Level’ setting depends on:

- the speed of the computer’s processor (CPU)
- the amount of installed memory (RAM)
- the drive type and connection
- the demands of a project

Adjusting the ‘Cache Level’ affects the following:

- the loading time of your project
- the amount of memory usage
- the playback performance

Outlined below are recommended ‘Cache Level’ settings based on your computer specifications, but please be aware that the demands of a given project are also a factor in determining the best ‘Cache Level’ setting. For example, with the same computer specifications, a large Hollywood Orchestra template will require a higher setting than a project with a few small instruments from Fab Four. That’s because raising the ‘Cache Level’ results in more of each sample being loaded into memory (RAM), reducing the reliance on disk streaming, which allows larger and/or more instruments to playback smoothly at a given time.

In the ‘Settings’ menu under the ‘Streaming’ tab is a list of available drives that appear under ‘Disk Volume’ with their respective ‘Cache Level’ settings to the right. Use the up and down arrows to adjust this level for each drive.

- **A ‘Cache Level’ between 0 - 1:** results in the fastest load times and smallest memory (RAM) usage, but requires a fast, multi-core processor (CPU) and Solid State Drives (SSD) with a fast connection type to achieve smooth playback
- **A ‘Cache Level’ between 2 - 3:** results in less demands on the processor (CPU) but requires more memory (RAM) usage. These settings are best for a computer with an average CPU, but still plenty of RAM and SSDs with a fast connection type
- **A ‘Cache Level’ between 4 - 5:** results in the most memory (RAM) usage, but makes less demands on the processor (CPU) and hard drive. These settings are recommended for computers with an aging CPU and/or traditional 3.5” HDD

## Hard Drive Specifications

There are several factors that determine what kind of performance you can expect when streaming large sample libraries from a hard drive. Those outlined below include details on the speed of the drive itself, the speed of the connection type, and other options for increasing data transfer speed.

- **Solid State Drive (SSD)** is the best drive option, giving you seek and retrieval times that are nearly instantaneous, allowing for smooth performance at low latencies even when working with larger projects. To take full advantage of the speed offered by SSDs, they must be installed internally to a SATA III connection, or externally via a USB 3.0 or Thunderbolt port. Connection types like SATA II, USB 2.0 and Firewire 400 / 800 do not offer speeds that take full advantage of SSDs.
- **Hard Disk Drive (HDD)** running at 7200 rpm (non-energy saving) is the minimum hard drive specification that will achieve adequate performance. It's best to install this internally to either a SATA II or SATA III connection, or externally via eSATA or USB 3.0. Slower connection types like USB 2.0 or Firewire 400 / 800 will offer less performance, and may not be fast enough for instruments with heavy sample loads that playback many simultaneous voices.
- **Raid 0 Configuration** is an option for professional users to achieve high performance when using streaming drives. There are many resources available online that provide instructions, or you can consult a computer specialist.
- **Mac Pro Retrofit** is a way to optimize older Mac Pro towers that have previous generation ports like USB 2.0, and the internal hard drive bays use SATA II connections. Neither take full advantage of the speed offered by SSDs. A way around this is to install an expansion card into a PCI-e slot (x2 or larger). The biggest boost in performance is provided by SATA III interface cards that connects up to two 2.5" SSDs. When used in a RAID 0 setup, speeds of up to 800 mb/s can be achieved. This is much greater than the 300 mb/s offered by SATA 2 interface.

## Hard Drive Considerations

Some less obvious considerations include only filling your drive up to 70% capacity, spreading libraries across multiple drives, and dedicating drives only to stream libraries.

- **Dedicated Streaming Drives** can achieve better performance because they are dedicated to streaming and do not share the connection's throughput with other tasks like running an operating system or loading projects files.
- **Managing Drive Space (HDD only)** is important to maintain the speed at which data can be read from a drive. Try to keep around 30% of each streaming drive empty to avoid reduced performance, which can drop by half when the drive is up to or greater than 90% filled.
- **Using Multiple Streaming Drives** is recommended when using large sample libraries like the Diamond edition of Hollywood Orchestra. For instance, because Hollywood Strings and Hollywood Brass are both large libraries, putting them on separate drives will help avoid performance issues when playing back large projects that have high voice counts.

Library Considerations

Another way to improve performance when streaming large libraries is to use libraries that have smaller CPU footprint, like the Gold edition libraries that use 16-bit samples as opposed to 24-bit samples, or ‘Lite’ instrument versions designed with fewer samples.

- **‘Lite’ Instrument (LT)** are available for many Play Libraries that are programmed with few samples, lowering voice counts. This can help relieve computer resources that are being taxed as the instrument count rises.
- **Using Smaller Library Editions** require less computer resources by using a lower bit depth (16-bit versus the standard 24-bit) and fewer microphone positions. This enables those with less capable systems access to the same basic soundset. Below is a table showing the differences between the different editions.

COMPARISON OF EDITIONS					
	Silver	Gold	Gold X	Platinum	Diamond
Instruments	Selection	All	All	All	All
Bit Depth	16-bit	16-bit	16-bit	24-bit	24-bit
Mic Positions	1	1	2	3	5



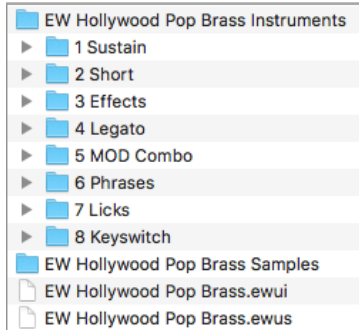


## **Ch. 3: Hollywood Pop Brass Instruments**

<b>23</b>	<b>Inside the Main Library Folder</b>
<b>23</b>	<b>Instruments Overview</b>
<b>27</b>	<b>Instrument Descriptions</b>
<b>27</b>	<b>Sustain</b>
<b>29</b>	<b>Shorts</b>
<b>30</b>	<b>Effects</b>
<b>32</b>	<b>Legato</b>
<b>34</b>	<b>MOD Combo</b>
<b>38</b>	<b>Phrases</b>
<b>40</b>	<b>Licks</b>
<b>42</b>	<b>Keyswitch</b>

## Inside the Main Library Folder

EW Hollywood Pop Brass is the name of the main library folder of Hollywood Pop Brass. Inside this folder is the EW Hollywood Pop Brass Instruments folder that contains a numbered set of 8 categories: 1 Sustain, 2 Short, 3 Effects, 4 Legato, 5 MOD Combo, 6 Phrases, 7 Licks, and 8 Keyswitch. In each of these folders are a set of instruments matching the description on their given category. There are a total of 194 instruments, that includes 148 phrases and licks.



The contents of the Hollywood Pop Brass Instruments folder appears in the Libraries Mode of the Browser in Play, where Instruments can be viewed in their original file structure. When choosing an instrument, Play will load the associated samples from the EW Hollywood Pop Brass Samples folder, which contains encrypted content that is only accessible in Play with the respective product license and activation. Samples cannot be loaded or accessed directly. Also contained in the main library folder

is the [.ewui] and [.ewus] files that allow the EW Installation Center to track the version of the Instruments and Samples and notify you when instrument and/or sample updates become available.

See [Step 6: Update Hollywood Pop Brass](#) to learn more.

## Instruments Overview

This section provides an overview of the available instrument categories, a description of the various abbreviations (naming conventions) used in the instrument names, and the respective programming techniques associated with each. A more detailed look into each category is found in the next section titled Instrument Descriptions.

### Category Descriptions

Below is a brief description of each instrument category in Hollywood Pop Brass.

- **Sustain** contains different types of sustained articulations: fast, medium and long crescendos, sustain accent, crescendo and diminuendo, and “xfde” versions of instruments that use Mod Wheel (CC1) to cross-fade between dynamics. Each contain 2 dynamic layers, and use Expression (CC 11) to control loudness.
- **Short** contains a variety of articulations that have a short duration, including marcato, stabs, staccato, and staccato repetitions. Each includes round robin variations, use velocity-sensitivity to control dynamics and Expression (CC 11) to control overall loudness.
- **Effects** contains instruments that feature special articulation techniques like falls and rips in various durations, as well as growls and trills. All but growls contain multiple round robin variations.

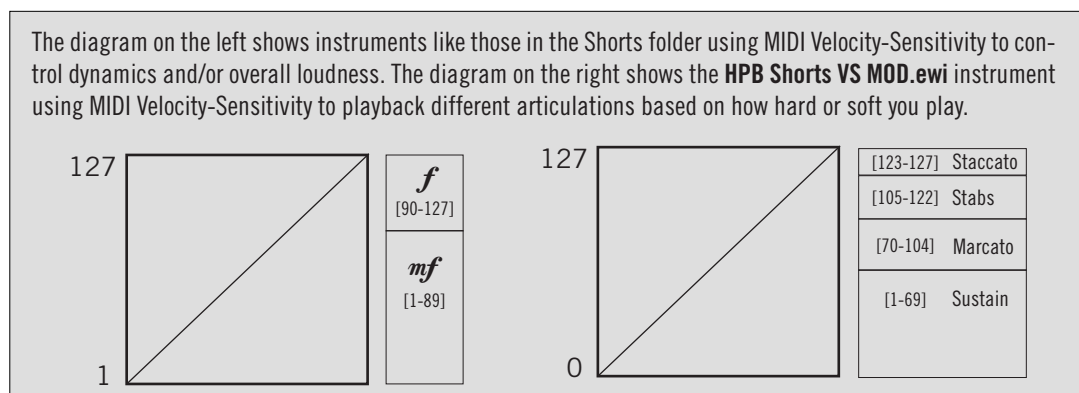
- **Legato** contains an instrument that will playback true legato intervals when two notes are played in a connected fashion (legato), for every interval up to and including an octave in either direction. When playing disconnected (non-legato), a sustain layer will playback.
- **MOD Combo** contains instruments that combine multiple articulations and uses the Mod Wheel (CC 1) to select between them. A 'VS' (velocity-sensitive) instrument named HPB Shorts VS MOD.ewi alternatively uses velocity to select between articulations and Mod Wheel (CC 1) to determine dynamics.
- **Phrases** contains instruments that feature phrases and sub-phrases in various tempos that fit perfectly in the world of pop brass. Each was recorded with multiple transpositions, and are mapped across the virtual keyboard on their respective root note positions for use in a variety of key signatures.
- **Licks** contains instruments that feature short licks (or “motifs”) performed at 120 bpm that fall into 1 of 6 chord types. The position of the Mod Wheel determines which of the chord types will playback. Each lick has 2 round robin variations and is mapped to the key that corresponds to the respective root note position of each chord type.
- **Keyswitch** contains instruments that combine multiple articulations into a single instrument and uses keyswitches to activate the desired articulation.

## Programming and Abbreviations

Below is a brief description of the various abbreviations (naming conventions) and programming techniques used in Hollywood Pop Brass.

- **VS (Velocity Sensitivity)** is the abbreviation for MIDI velocity sensitivity. Instruments use velocity sensitivity to control overall loudness, dynamics, and / or articulation switching based on how hard or soft you play the keys or pads on a MIDI controller, between values of 1 and 127 (per MIDI specification).

**Please note!** There are instruments like those in the Shorts category that use velocity sensitivity to control loudness and/or dynamics, but don't explicitly use the VS abbreviation in the instrument naming.



## EASTWEST HOLLYWOOD POP BRASS

- **Xfde (Cross-Fade)** instruments use the Mod Wheel (CC 1) to smoothly cross-fade the volume between multiple dynamic levels. In many cases, the Mod Wheel is simultaneously used to control overall loudness, acting to further smooth the cross-fade. Please be aware that the Mod Wheel is also used to switch between articulations or dynamics, but in those cases is abbreviated MOD (see the next bullet point below).

*f* (loud)

127

0

*mf* (med-loud)

The diagram on the left shows the **HPB Sus Xfde.ewi** instrument using the Mod Wheel (CC 1) to cross-fade between multiple dynamic levels.

The Articulation Pane (below) displays an instrument's articulations, which for the basic sustain instrument is a single articulation.

ARTICULATIONS				
ACT	LOAD	LEVEL	TYPE	
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		0.00	Sus Xfde
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		0.00	Sus RT

- **MOD (Mod Wheel)** instruments, like those in the MOD Combo category, use the Mod Wheel to switch between different articulations or dynamics depending on the position (value) of the wheel. The Articulation Pane contains a list of all available articulations and a range of Mod Wheel (CC 1) values that will select that articulation for use.

In the diagram below, the **HPB Sus MOD.ewi** instrument divides the Mod Wheel (CC 1) into 5 evenly distributed value ranges. An articulation will playback when the Mod Wheel position falls within its range of values.

StacSus [101-127]

SusAcc [76-100]

Sus [51-75]

SusCres [25-50]

SusDim [0-24]

127

0

ARTICULATIONS				
ACT	LOAD	LEVEL	TYPE	
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		0.00	StacSus [101-127]
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		0.00	SusAcc [76-100]
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		0.00	Sus [51-75]
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		0.00	SusCres [25-50]
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		0.00	SusDim [0-24]

The Articulation Pane (above) displays the name of the articulation followed by the range of Mod Wheel (CC 1) values that make that articulation active and ready for use.

## EASTWEST HOLLYWOOD POP BRASS

- **RR (Round Robin)** instruments use the said programming technique to cycle through multiple variations of the same note with each new MIDI Note On message received. This avoids the ear perceiving what is known as the “machine gun” effect (which occurs when the same sample of a note is played over and over again, leading to loss of realism).

The diagram on the left shows a Round Robin (RR) instrument that cycles through 4 variations of a note when the same note is played in succession.

The number of unique variations is displayed in the instrument name after the RR abbreviation, like this instrument with 4 variations from the Shorts category: **HPB Marcato RRx4.ewi**.

The ability to reset the Round Robin cycle back to the beginning is available, allowing consistent playback in a DAW.

See [Performance Scripts](#) to learn more.

- **KS (Keyswitch)** instruments use a range of “keyswitches” that appear in Blue on the Virtual Keyboard to switch between different articulations when their corresponding MIDI Note On message is received. The Articulation Pane contains a list of all available articulations and their corresponding MIDI Note number that will select that articulation for use.

In this example, the **HPB Sus\_Short KS C0-B0.ewi** instrument displays the individual articulations in the Articulation Pane (center), and their corresponding range of Blue-colored MIDI Notes, called Keyswitches, that make them active and ready for use.

## Instrument Descriptions

This section contains details on instrument programming, such as how many dynamic layers are available, whether they are controlled with the Mod Wheel (CC 1) or with MIDI Velocity Sensitivity, and more. Many instruments contain multiple programming options to accommodate those that prefer one playing style over another.

### Sustain

This instrument category contains different types of sustained articulations, including short, medium and long crescendos, and sustains with accents, crescendos and diminuendos.

- **Crescendo** is an articulation where dynamics gradually increase in intensity over a set duration of time. There are 3 available lengths of crescendo instruments: fast, medium and long. These instruments include Release Trails (RT).

Crescendos		Velocity-Sensitivity (VS) = Dynamics
HPB CresFst.ewi [ crescendo fast ]	<b>Velocity-Sensitivity (VS)</b> controls <i>mf</i> (1-89) and <i>f</i> (90-127) dynamics for crescendo, and crescendo RT (release trails) layer.  <b>Expression (CC 11)</b> controls overall volume; fading to 0 db.	
HPB CresLng.ewi [ crescendo long ]		
HPB CresMed.ewi [ crescendo fast ]		

- **Sustain (VS)** instruments include a regular sustain (Sus), an accented sustain (SusAcc), and a sustain with a staccato accent (Stac Sus). These instruments include Release Trails (RT).

**Please note!** There are two versions of each of these instruments: a VS (velocity sensitive) version, and a Xfde (cross-fade) version. See the next bullet point for details on how the Xfde version is programmed.

Sustains VS		Velocity-Sensitivity (VS) = Dynamics
HPB Sus.ewi [ sustain ]	<b>Velocity-Sensitivity (VS)</b> controls <i>mf</i> (1-89) and <i>f</i> (90-127) dynamics for sustain, and sustain RT (release trails) layer, and the <i>f</i> (90-127) dynamics of the staccato layer.	
HPB SusAcc.ewi [ sustain accent ]		
HPB Stac Sus.ewi [ staccato + sustain ]	<b>Expression (CC 11)</b> controls overall volume; fading to 0 db.	



## EASTWEST HOLLYWOOD POP BRASS

- **Sustain (Xfde)** instruments include a regular sustain (Sus), an accented sustain (SusAcc), and a sustain with a staccato accent (Stac Sus). These instruments includes Release Trails (RT).

**Please note!** There are two versions of each of these instruments: a VS (velocity sensitive) version, and a Xfde (cross-fade) version. See the previous bullet point for details on how the VS version is programmed.

Sustains Xfde		Mod Wheel (CC1) = Dynamic Cross-Fade
HPB Sus Xfde.ewi [ sustain cross-fade ]	<p><b>Mod Wheel (CC 1)</b> instruments use the Mod Wheel (CC 1) to control the <i>mf</i> (0-64) and <i>f</i> (65-127) dynamics of the sustain articulation and sustain RT (release trails) layers, and the <i>f</i> dynamic (65-127) of the staccato layer.</p> <p><b>Round Robin (RR)</b> cycles through 4 unique sample variations per note for the staccato (stac) accent articulation.</p> <p><b>Expression (CC 11)</b> controls overall volume; fading to 0 db.</p>	
HPB SusAcc Xfde.ewi [ sustain accent cross-fade ]		
HPB Stac Sus Xfde.ewi [ staccato + sustain cross-fade ]		

- **Sustain Crescendo and Diminuendo** begin at a medium dynamic level and increases in intensity over time to a loud dynamic level (crescendo), or decrease in intensity over time to silence (diminuendo). These instruments include Release Trails (RT).

Sustain Cres and Dim		Velocity-Sensitivity (VS) = Dynamics
HPB SusCres.ewi [ sustain crescendo ]	<p><b>Velocity-Sensitivity (VS)</b> controls <i>mf</i> dynamic for sustain articulations, and sustain RT (release trails) layer (1-127).</p> <p><b>Expression (CC 11)</b> controls overall volume; fading to 0 db.</p>	
HPB SusDim.ewi [ sustain diminuendo ]		

### Shorts

This category contains a variety of short articulations including marcato, stabs, staccato, and staccato repetitions. All instruments in the Short category contain either x2, x4 or x8 Round Robin (RR) variations per note.

By default, the MIDI velocity sensitivity curve is set to a linear value. This curve can be adjusted to make the responsiveness of a MIDI controller more (convex) or less (concave) sensitive to the touch.

See [System and Sensitivity](#) to learn more.

- **Marcato** is an articulation that is played with a relatively short duration, with more force (emphasis) than a typical accented note.
- **Stabs** is an articulation typically used in reference to horns, whose duration is somewhere in between that of the staccato and marcato articulations.
- **Staccato** is an articulation with a short duration, whose notes are separately articulated from one another.
- **Staccato Repetitions** is an articulation achieved by performing a series of very short notes in rapid succession, where preceding note does not decay before the beginning of the next note.

**Please note!** This instrument loads with Tempo Sync enabled by default. It contains 1 bar of 16th notes in a 4/4 time signature, plus the first down beat of the next bar.

See [Step 6: Use the Tempo Sync Options](#) to learn more.

Shorts		Velocity-Sensitivity (VS) = Dynamics
HPB Marc RRx4.ewi [ marcato round robin x4 ]	<b>Velocity-Sensitivity (VS)</b> controls <i>mf</i> (1-89) and <i>f</i> (90-127) dynamics  <b>Expression (CC 11)</b> controls overall volume; fading to 0 db.  <b>Round Robin (RR)</b> cycles through x2, x4 or x8 unique sample variations per note.  <b>Tempo Sync</b> is available for StacRep RRx2 instrument.	
HPB Stabs RRx4.ewi [ stabs round robin x4 ]		
HPB Stac RRx4.ewi [ staccato round robin x4 ]		
HPB Stac RRx8.ewi [ staccato round robin x8 ]		
HPB StacRep RRx2.ewi [ staccato repetitions round robin x2 ]		

## Effects

This category contains instruments with special articulation techniques falls, rips, growls and trills. Most contain multiple variations with differing durations and styles described in more details below.

- **Falls** are characterized as an articulation whose note begins on a definite pitch, then “falls” (bends) downward over a duration of time. There are 3 durations of falls available: short, medium and long.

The short and medium falls instruments start on a root pitch and fall downward, while the long falls instrument softly rips upward to the root pitch, then falls back downward.

Falls		Velocity-Sensitivity (VS) = Dynamics
HPB FallsLng RRx4.ewi [ falls long round robin x4 ]	<p><b>Velocity-Sensitivity (VS)</b> controls <i>mf</i> (1-89) and <i>f</i> (90-127) dynamics for short and medium variants, and <i>f</i> (1-127) dynamic for long.</p> <p><b>Expression (CC 11)</b> controls overall volume; fading to 0 db.</p> <p><b>Round Robin (RR)</b> cycles through x4 unique samples per note.</p>	
HPB FallsMed RRx4.ewi [ falls medium round robin x4 ]		
HPB FallsShrt RRx4.ewi [ falls short round robin x4 ]		

- **Growl** is a special technique achieved when a performer flutters their tongue or sings into the mouthpiece to produce a dark, gritty timbre.

Growl		Velocity-Sensitivity (VS) = Dynamics
HPB Growl.ewi [ growl ]	<p><b>VS (Velocity-Sensitivity)</b> controls <i>mf</i> (1-89) and <i>f</i> (90-127) dynamics</p> <p><b>Expression (CC 11)</b> controls overall volume; fading to 0 db.</p>	

- **Rips** are characterized by a quick upward glissando. There are 3 different versions of Rips in Hollywood Pop Brass: Rips, RipUp Short, and RipUp Long.

The main Rips instrument immediately rips upward to the destination note, while the RipUp Long and Rip Up Short instruments momentarily hold on the start note before ripping upward an octave above.

## EASTWEST HOLLYWOOD POP BRASS

Rips		Expression (CC 11) = Loudness
HPB Rips RRx4.ewi [ rips round robin x4 ]	<p><b>Velocity-Sensitivity (VS)</b> controls the <math>f</math> (1-127) dynamic</p> <p><b>Expression (CC 11)</b> controls overall volume; fading to 0 db.</p> <p><b>Round Robin (RR)</b> cycles through x4 unique samples per note for Rips, and x2 unique sample per note for RipUp (Long and Short).</p>	
HPB RipUpLng RRx2.ewi [ rips up long round robin x4 ]		
HPB RipUpShrt RRx2.ewi [ rips up short round robin x4 ]		

- **Trill** is an articulation where the performer rapidly alternates between two neighboring notes to create an ornamentation in a passage of music. Hollywood Pop Brass features trills a minor 3rd apart (3 semitones). This instrument includes Release Trails (RT).

Trill		Expression (CC 11) = Loudness
HPB Trill RRx2.ewi [ trill round robin x2 ]	<p><b>Velocity-Sensitivity (VS)</b> controls the <math>f</math> (1-127) dynamic</p> <p><b>Expression (CC 11)</b> controls overall volume; fading to 0 db.</p> <p><b>Round Robin (RR)</b> cycles through x4 unique samples per note for Rips, and x2 unique sample per note for RipsUp (Long and Short).</p>	

Legato

This category contains instruments that will playback true legato intervals when two notes are played in a connected fashion (legato), for every interval up to and including an octave in either direction. When playing disconnected (non-legato), a sustain layer will playback.

In addition to the standard legato type, there is also a ‘smooth’ legato type that works best at slower tempos, and a ‘fast’ version that works best at faster tempos. These versions are programmed to playback more (smooth) or less (fast) of the legato interval transition.

**Please note!** There are two versions of each instrument in this category. One that controls dynamics with VS (velocity sensitivity), and one that controls dynamics with Xfde (cross-fade). Please see details in the bullet points below.

- **Legato (VS)** instruments include smooth, regular and fast variations and use MIDI velocity to determine which dynamic level will playback.

Legato VS		Velocity-Sensitivity (VS) = Dynamics
HPB Legato Fast VS.ewi [ legato fast velocity-sensitive ]	<b>Velocity-Sensitivity (VS)</b> controls <i>mf</i> (1-89) and <i>f</i> (90-127) dynamics for legato, sustain, and sustain RT (release trails).  <b>Expression (CC 11)</b> controls overall volume; fading to 0 db.	
HPB Legato Smooth VS.ewi [ legato smooth velocity-sensitive ]		
HPB Legato VS.ewi [ legato velocity-sensitive ]		

- **Legato (Xfde)** instruments include smooth, regular and fast variations that use the Mod Wheel (CC 1) position to determine which dynamic level will playback.

Legato X-Fade		Mod Wheel (CC1) = Dynamic Cross-Fade
HPB Legato Fast Xfde.ewi [ legato fast cross-fade ]	<b>Mod Wheel (CC 1)</b> controls the <i>mf</i> (0-64) and <i>f</i> (65-127) dynamics of the legato, sustain and sustain RT (release trails) layers.  <b>Expression (CC 11)</b> controls overall volume; fading to 0 db.	
HPB Legato Smooth Xfde.ewi [ legato smooth cross-fade ]		
HPB Legato Xfde.ewi [ legato cross-fade ]		

## EASTWEST HOLLYWOOD POP BRASS

- **Stac Legato (VS)** instruments include regular and fast variations with a staccato accent, and use MIDI velocity to determine which dynamic level will playback.

Stac + Legato VS		Velocity-Sensitivity (VS) = Dynamics
HPB Stac Legato Fast VS.ewi [ staccato + legato fast velocity-sensitive ]		<b>Velocity-Sensitivity (VS)</b> controls <i>mf</i> (1-89) and <i>f</i> (90-127) dynamics of the legato, sustain, and sustain RT (release trails), and the <i>f</i> (90-127) dynamic of staccato.  <b>Round Robin (RR)</b> cycles through Staccato RRx4.  <b>Expression (CC 11)</b> controls overall volume; fading to 0 db.
HPB Stac Legato VS.ewi [ staccato + legato velocity-sensitive ]		

- **Stac Legato (Xfde)** instruments include regular and fast variations with a staccato accent, and use the Mod Wheel (CC 1) position to determine which dynamic level will playback.

Stac + Legato X-Fade		Mod Wheel (CC1) = Dynamic Cross-Fade
HPB Stac Legato Fast Xfde.ewi [ staccato + legato fast cross-fade ]		<b>Mod Wheel (CC 1)</b> controls the <i>mf</i> (0-64) and <i>f</i> (65-127) dynamics of the legato, sustain and sustain RT (release trail) layers, and the <i>f</i> dynamic (65-127) of staccato.  <b>Round Robin (RR)</b> cycles through Staccato RRx4  <b>Expression (CC 11)</b> controls overall volume; fading to 0 db.
HPB Stac Legato Xfde.ewi [ staccato + legato cross-fade ]		



## MOD Combo

This category contains instruments that combine multiple articulations into a single instrument and use the Mod Wheel (CC 1) position to determine which will playback.

The tables below list the articulations contained within each instrument, with their Mod Wheel (CC 1) value range in brackets to the left. The range of values for each articulation is spread out equally across the Mod Wheel (CC 1) depending on how many articulations are contained in the instrument.

Crescendo MOD		Mod Wheel (CC1) = Articulation Switch
HPB Cres MOD.ewi <ul style="list-style-type: none"> <li>• [97-127] sustain</li> <li>• [65-96] cres long</li> <li>• [33-64] cres med</li> <li>• [0-32] cres fast</li> </ul>		<p><b>Mod Wheel (CC 1)</b> acts as an articulation switch between the 4 layers outlined in the bullets to the left, with their value in brackets split into equal ranges between 0-127.</p> <p><b>Velocity-Sensitivity (VS)</b> controls <i>mf</i> (1-89) and <i>f</i> (90-127) dynamics for crescendo fast, med, and long, as well as sustain and sustain RT (release trails) layer.</p> <p><b>Expression (CC 11)</b> controls overall loudness; fading to 0 db.</p>

Falls MOD		Mod Wheel (CC1) = Articulation Switch
HPB Falls MOD.ewi <ul style="list-style-type: none"> <li>• [85-127] falls long</li> <li>• [43-84] falls medium</li> <li>• [0-42] falls short</li> </ul>		<p><b>Mod Wheel (CC 1)</b> acts as an articulation switch between the 3 layers outlined in the bullets to the left, with their value in brackets split into equal ranges between 0-127.</p> <p><b>Velocity-Sensitivity (VS)</b> controls <i>mf</i> (1-89) and <i>f</i> (90-127) dynamics for falls short and medium, and <i>f</i> (1-127) dynamic for falls long.</p> <p><b>Expression (CC 11)</b> controls overall loudness; fading to 0 db.</p> <p><b>Round Robin (RR)</b> cycles through Falls RRx2</p>

Legato MOD		Mod Wheel (CC1) = Articulation Switch
HPB Legato MOD.ewi <ul style="list-style-type: none"> <li>• [85-127] legato fast</li> <li>• [43-84] legato</li> <li>• [0-42] legato smooth</li> </ul>		<p><b>Mod Wheel (CC 1)</b> acts as an articulation switch between the 3 layers outlined in the bullets to the left, with their value in brackets split into equal ranges between 0-127.</p> <p><b>Velocity-Sensitivity (VS)</b> controls <i>mf</i> (1-89) and <i>f</i> (90-127) dynamics for legato, sustain, and sustain RT (release trails).</p> <p><b>Expression (CC 11)</b> controls overall loudness; fading to 0 db.</p>

## EASTWEST HOLLYWOOD POP BRASS

### Rips MOD

Mod Wheel (CC1) = Articulation Switch

HPB Rips MOD.ewi

- [85-127] rip up long
- [43-84] rip up short
- [0-42] rips

**Mod Wheel (CC 1)** acts as an articulation switch between the 3 layers outlined in the bullets to the left, with their value in brackets split into equal ranges between 0-127.

**Velocity-Sensitivity (VS)** controls *mf* (1-89) and *f* (90-127) dynamics

**Expression (CC 11)** controls overall loudness; fading to 0 db.

**Round Robin (RR)** cycles through Rips RRx2

### Shorts MOD

Mod Wheel (CC1) = Articulation Switch

HPB Shorts MOD.ewi

- [97-127] sustain
- [65-96] marcato
- [33-64] stabs
- [0-32] staccato

**Mod Wheel (CC 1)** acts as an articulation switch between the 4 layers outlined in the bullets to the left, with their value in brackets split into equal ranges between 0-127.

**Velocity-Sensitivity (VS)** controls *mf* (1-89) and *f* (90-127) dynamics of staccato, marcato and sustain, and the *f* (1-127) dynamics of stabs.

**Expression (CC 11)** controls overall loudness; fading to 0 db.

### Shorts VS MOD

Velocity-Sensitivity (VS) = Articulation Switch

HPB Shorts VS MOD.ewi

- [65-127] *f* dynamic
- [0-64] *mf* dynamic

**Velocity-Sensitivity (VS)** controls articulation switching

- [123-127] staccato
- [105-122] stabs
- [70-104] marcato
- [1-69] sustain

**Mod Wheel (CC 1)** acts as a dynamic switch between the 2 layers that contain an *mf* dynamic between the ranges of [0-64] and an *f* dynamic between [65-127].

**Expression (CC 11)** controls overall loudness; fading to 0 db.

## EASTWEST HOLLYWOOD POP BRASS

### Stac + Legato MOD

Mod Wheel (CC1) = Articulation Switch

HPB Stac Legato MOD.ewi

- [65-127] staccato + legato fast
- [0-64] staccato + legato

**Mod Wheel (CC 1)** acts as an articulation switch between the 2 layers outlined in the bullets to the left, with their value in brackets split into equal ranges between 0-127.

**Velocity-Sensitivity (VS)** controls *mf* (1-89) and *f* (90-127) dynamics for staccato, legato, sustain, and sustain RT (release trails).

**Expression (CC 11)** controls overall loudness; fading to 0 db.

**Round Robin (RR)** cycles through Staccato RRx4

### Sustain MOD

Mod Wheel (CC1) = Articulation Switch

HPB Sus MOD.ewi

- [101-127] staccato + sustain
- [76-100] sustain accent
- [51-75] sustain
- [25-50] sustain crescendo
- [0-24] sustain diminuendo

**Mod Wheel (CC 1)** acts as an articulation switch between the 5 layers outlined in the bullets to the left, with their value in brackets split into equal ranges between 0-127.

**Velocity-Sensitivity (VS)** controls *mf* (1-89) and *f* (90-127) dynamics for main articulation, and RT (release trail) layer.

**Expression (CC 11)** controls overall loudness; fading to 0 db.

### Sustain Accent MOD

Mod Wheel (CC1) = Articulation Switch

HPB Sus\_SusAcc MOD.ewi

- [65-127] sustain accent
- [0-64] sustain

**Mod Wheel (CC 1)** acts as an articulation switch between the 2 layers outlined in the bullets to the left, with their value in brackets split into equal ranges between 0-127.

**Velocity-Sensitivity (VS)** controls *mf* (1-89) and *f* (90-127) dynamics for sustain, sustain accent and sustain RT (release trails).

**Expression (CC 11)** controls overall loudness; fading to 0 db.

Stac + Sustain Accent MOD		Mod Wheel (CC1) = Articulation Switch
HPB Sus_SusAcc_Stac Sus MOD.ewi		
<ul style="list-style-type: none"><li>• [85-127] staccato + sustain</li><li>• [43-84] sustain accent</li><li>• [0-42] sustain</li></ul>		<p><b>Mod Wheel (CC 1)</b> acts as an articulation switch between the 3 layers outlined in the bullets to the left, with their value in brackets split into equal ranges between 0-127.</p> <p><b>Velocity-Sensitivity (VS)</b> controls <i>mf</i> (1-89) and <i>f</i> (90-127) dynamics for sustain, and sustain RT (release trails) layer, and the <i>f</i> (90-127) dynamics of the staccato layer.</p> <p><b>Round Robin (RR)</b> cycles through Staccato RRx4</p> <p><b>Expression (CC 11)</b> controls overall loudness; fading to 0 db.</p>

## Phrases

This category contains instruments that feature full-length phrases recorded at a variety of tempos that fit perfectly in the world of pop brass. Each phrase was recorded with multiple transpositions, and are mapped across the virtual keyboard on their respective root note positions for use in a variety of key signatures.

Phrases load with **Tempo Sync** on by default, locking phrases to the DAW tempo. The original tempo of a phrase is contained in its instrument name, for example, HPB Phrase02\_095 perf 01.ewi was originally recorded at 95 bpm. If a phrase sounds too stretched when going to a slower tempo, or too fast when synced to a fast tempo, use one of the **Tempo Scale** options: 2x (double-time) or 1/2x (half-time). By default, 1x (original tempo) is selected).

See [Step 6: Use the Tempo Sync Options](#) to learn more.

**Please note!** In the Browser, phrases appear sequentially from 01 through 19. In the table below, however, phrases are grouped by tempo.

HPB Phrases 01 -19	
095 bpm	
HPB Phrase02_095 perf 01.ewi	HPB Phrase09_095 perf 01.ewi
HPB Phrase02_095 perf 02.ewi	HPB Phrase09_095 perf 02.ewi
100 bpm	
HPB Phrase10_100.ewi	HPB Phrase15_100 perf 03.ewi
HPB Phrase15_100 perf 01a.ewi	HPB Phrase15_100 perf 04a.ewi
HPB Phrase15_100 perf 01b.ewi	HPB Phrase15_100 perf 04b.ewi
HPB Phrase15_100 perf 02.ewi	
105 bpm	
HPB Phrase01_105 perf 01a.ewi	HPB Phrase04_105 perf 02.ewi
HPB Phrase01_105 perf 01b.ewi	HPB Phrase12_105 perf 01.ewi
HPB Phrase03_105 perf 01.ewi	HPB Phrase12_105 perf 02.ewi
HPB Phrase03_105 perf 02.ewi	HPB Phrase13_105.ewi
HPB Phrase04_105 perf 01.ewi	
110 bpm	
HPB Phrase05_110 perf 01a.ewi	HPB Phrase05_110 perf 02.ewi
HPB Phrase05_110 perf 01b.ewi	HPB Phrase16_110.ewi

*continued...*

## HPB Phrases 01 -19

115 bpm

HPB Phrase06\_115.ewi

HPB Phrase18\_115 perf 04.ewi

HPB Phrase18\_115 perf 01.ewi

HPB Phrase18\_115 perf 05.ewi

HPB Phrase18\_115 perf 02.ewi

HPB Phrase18\_115 perf 06.ewi

HPB Phrase18\_115 perf 03.ewi

HPB Phrase18\_115 perf 07.ewi

120 bpm

HPB Phrase07\_120 perf 01.ewi

HPB Phrase19\_120 perf 01.ewi

HPB Phrase07\_120 perf 02.ewi

HPB Phrase19\_120 perf 02.ewi

HPB Phrase17\_120.ewi

HPB Phrase19\_120 perf 03.ewi

125 bpm

HPB Phrase14\_125.ewi

130 bpm

HPB Phrase08\_130.ewi

135 bpm

HPB Phrase11\_135.ewi

Licks

Instruments in this category feature short licks and stabs that were performed in multiple keys, centered around up to 6 chord types, and contain 2 Round Robin variations (RRx2).

To play, adjust the Mod Wheel (CC 1) position to select a chord type per the Mod Range values listed in the table below, and play any key between the Note Range values to play the lick and/or stab of that respective root note positions. For instance, playing note C3 with the Mod Wheel position all the way down will playback the lick based on the C Dominant 7th. Playing the same note again will playback the round robin variation.

The tables below are split between Licks 01-10, which contain 6 chord types, and Licks 11-17, which contain 4 chord types. To switch between chord types, move the Mod Wheel (CC 1) between the range of Mod Values that corresponds to the desired chord type, and play within the Note Range listed in the table. Please note that not all chord types have the same Note Ranges (see color diagram below).

HPB Licks 01-10 MOD RRx2.ewi

Chord Types	Abbreviations	Mod Values	Note Range
Dominant 7th	Dom7	[0-11]	A2 - C4
Minor 7th	Min7	[12-37]	A2 - C4
Dominant 7th, Augmented 9th	Dom7+9	[38-63]	A2 - C4
Dominant 7th, Augmented 9th, Alt Voicing	Dom7+9 Alt	[64-89]	A2 - G3
Minor 7th, Octave Higher	Min7 8va	[90-115]	A2 - F3
Dominant 7th, Octave Higher	Dom7 8va	[116-127]	A2 - F3

HPB Licks 11-17 MOD RRx2.ewi

Chord Types	Abbreviations	Mod Values	Note Range
Dominant 7th	Dom7	[0-11]	A2 - C4
Minor 7th	Min7	[12-37]	A2 - C4
Minor 7th, Octave Higher	Min7 8va	[90-115]	A2 - F3
Dominant 7th, Octave Higher	Dom7 8va	[116-127]	A2 - F3



## EASTWEST HOLLYWOOD POP BRASS

All licks were recorded at 120 bpm and load with **Tempo Sync** on by default, locking them to the DAW tempo. If a lick sounds too stretched when synced to a slower tempo, or too fast when synced to a fast tempo, use one of the **Tempo Scale** options: 2x (double-time) or 1/2x (half-time). By default, 1x (original tempo) is selected.

See [Step 6: Use the Tempo Sync Options](#) to learn more.

**Please note!** Licks are programmed in several different ways to accommodate different use cases when used within a DAW. In addition to the HPB Licks MOD RRx2 instruments found in the main Licks folder, one for each of the 17 Licks, each chord type for each of the 17 Licks are also available as individual instruments found in the “\_singles” sub-folder. Alternatively, a HPB Licks MOD RRx2 KS CO\_E1 instrument is available in the Keyswitch instrument category that combines all 17 Licks into a single “all-in-one” master keyswitch instrument described in detail in the next section.

## Keyswitch

This category contains instruments that use keyswitches, which are a range of MIDI notes that appear Blue on the Virtual Keyboard, to select which articulation within a set is active at a given time.

There are keyswitch instruments available for Effects, Sustain and Short, Licks, and Phrases (which is split into 2 separate instruments to accommodate all phrases).



Each articulation name and its assigned MIDI note number starting at C0 are displayed in the **Articulations Pane** under Type. The volume of each can be adjusted under Level, and the 'Load' state can be loaded or unloaded from memory with a check-box, in the same way the 'Active' states can be turned on/off.

See [Articulation Pane](#) to learn more.

## Effects KS

Keyswitch (KS) = Articulation Switch

### HPB Effects KS C0\_G0

- C0 - Trill RRx2
- C#0 - Growl
- D0 - Rips RRx4
- Eb0 - RipUpShrt RRx4
- E0 - RipUpLng RRx4
- F0 - FallsShrt RRx4
- F#0 - FallsMed RRx4
- G0 - FallsLng RRx4

**Keyswitch (KS)** notes between C0 and G0 select which of the effect articulations playback.

**Velocity-Sensitivity (VS)** controls *mf* (1-89) and *f* (90-127) dynamics for articulations.

**Round Robin (RR)** cycles between 4 note variations (RRx4).

**Expression (CC 11)** controls overall loudness; fading to 0 db.

For more information see: [Effects](#)

## Licks KS

Keyswitch (KS) = Articulation Switch

### HPB Licks MOD RRx2 KS C0\_E1

- C0 - Lick 01
- C#0 - Lick 02
- D0 - Lick 03
- Eb0 - Lick 04
- E0 - Lick 05
- F0 - Lick 06
- F#0 - Lick 07
- G0 - Lick 08
- G#0 - Lick 09
- A0 - Lick 10
- Bb0 - Lick 11
- B0 - Lick 12
- C1 - Lick 13
- C#1 - Lick 14
- D1 - Lick 15
- Eb1 - Lick 16
- E1 - Lick 17

**Keyswitch (KS)** notes between C0 and E1 select which of the licks playback.

**Round Robin (RR)** cycles between 2 note variations (RRx2).

**Expression (CC 11)** controls overall loudness; fading to 0 db.

**Tempo Sync** is enabled by default for Licks.

For more information see: [Licks](#)

## Phrases KS

Keyswitch (KS) = Articulation Switch

### HPB Phrases KS 1 C0\_G1

- C0 - HPB Phrase01\_105 perf 01a
- C#0 - HPB Phrase01\_105 perf 01b
- D0 - HPB Phrase02\_095 perf 01
- Eb0 - HPB Phrase02\_095 perf 02
- E0 - HPB Phrase02\_095 perf 02
- F0 - HPB Phrase03\_105 perf 02
- F#0 - HPB Phrase04\_105 perf 01
- G0 - HPB Phrase04\_105 perf 02
- G#0 - HPB Phrase05\_110 perf 01a
- A0 - HPB Phrase05\_110 perf 01b
- Bb0 - HPB Phrase05\_110 perf 02
- B0 - HPB Phrase06\_115
- C1 - HPB Phrase07\_120 perf 01
- C#1 - HPB Phrase07\_120 perf 02
- D1 - HPB Phrase08\_130
- Eb1 - HPB Phrase09\_095 perf 01
- E1 - HPB Phrase09\_095 perf 02
- F1 - HPB Phrase10\_100
- F#1 - HPB Phrase11\_135
- G1 - HPB Phrase13\_105

### HPB Phrases KS 2 C0\_G1

- C0 - HPB Phrase12\_105 perf 01
- C#0 - HPB Phrase12\_105 perf 02
- D0 - HPB Phrase14\_125
- Eb0 - HPB Phrase15\_100 perf 01a
- E0 - HPB Phrase15\_100 perf 01b
- F0 - HPB Phrase15\_100 perf 02
- F#0 - HPB Phrase15\_100 perf 03
- G0 - HPB Phrase15\_100 perf 04a
- G#0 - HPB Phrase15\_100 perf 04b
- A0 - HPB Phrase16\_110
- Bb0 - HPB Phrase17\_120
- B0 - HPB Phrase18\_115 perf 01
- C1 - HPB Phrase18\_115 perf 02
- C#1 - HPB Phrase18\_115 perf 03
- D1 - HPB Phrase18\_115 perf 04
- Eb1 - HPB Phrase18\_115 perf 06
- E1 - HPB Phrase18\_115 perf 07
- F1 - HPB Phrase19\_120 perf 01
- F#1 - HPB Phrase19\_120 perf 02
- G1 - HPB Phrase19\_120 perf 03

**Keyswitch (KS)** notes between C0 and G1 select which of the phrases playback.

**Expression (CC 11)** controls overall loudness; fading to 0 db.

**Tempo Sync** is enabled by default for Phrases.

For more information see: [Phrases](#)

**Please note!** Phrases are programmed sequentially, except in the case where phrase 12 could not be fit into 'KS 1', and was moved to 'KS 2' instead.

Sustain and Short KS		Keyswitch (KS) = Articulation Switch
<b>HPB Sus_Short KS C0-B0.ewi</b> <ul style="list-style-type: none"><li>• C0 - Sus</li><li>• C#0 - SusAcc</li><li>• D0 - Stac Sus</li><li>• Eb0 - SusCres</li><li>• E0 - SusDim</li><li>• F0 - Marc RRx4</li><li>• F#0 - Stac RRx4</li><li>• G0 - Stabs RRx4</li><li>• G#0 - StacRep RRx2</li><li>• A0 - CresFst</li><li>• Bb0 - CresMed</li><li>• B0 - CresLng</li></ul>		<p><b>Keyswitch (KS)</b> notes between C0 and B0 select which of the sustain or short articulations playback.</p> <p><b>Velocity-Sensitivity (VS)</b> controls <i>mf</i> (1-89) and <i>f</i> (90-127) dynamics for articulations.</p> <p><b>Round Robin (RR)</b> cycles between 2 and 4 note variations (RRx2, and RRx4).</p> <p><b>Expression (CC 11)</b> controls overall loudness; fading to 0 db.</p> <p><b>For more information see:</b> <a href="#">Sustain</a> and <a href="#">Shorts</a></p>



## **Ch. 4: Hollywood Pop Brass User Interface**

- 47 Navigating the User Interface**
- 48 The Player View**
- 57 The Browser View**
- 60 Instruments Panel**
- 61 The Mixer View**
- 63 Main Menu**
- 64 Settings Menu**

## Navigating the User Interface

Play 6 is the latest version of EastWest's software that powers all EastWest's Virtual Instruments collections, called Play Libraries. The Play software is designed around 3 main areas; the Player, Browser and Mixer views.

Use the buttons in the **Navigation Bar** located at the top of the user interface to access all main areas, described briefly below as they appear from left to right.



- **Main Menu** open and save instruments, access sample purge, and more.
- **Settings Menu** access audio/midi setup, streaming settings, and more.
- **Browser** find instruments in Database mode, or browse for them in Libraries mode
- **Mixer** features channel strips, sub-mixes, and FX for loaded instruments.
- **Player** displays custom controls and a unique user interface for each Play Library.
- **Instrument Selector** use the drop down menu to select between loaded instruments.
- **Instruments Panel** access instruments and their Advanced Instrument Properties.



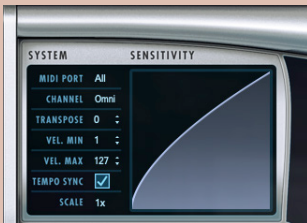


## The Player View

The Hollywood Pop Brass user interface features 10 main areas briefly outlined below, and covered in detail in the sections that follow. For more information regarding the common elements shared by all Play Libraries, such as the individual effects in the Mixer section, please see the Play 6 User Manual.

See [Support and Documentation](#) to learn more.

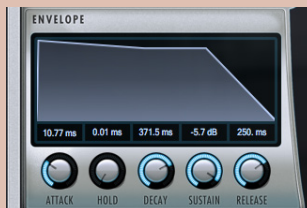
**System & Sensitivity** change instrument settings like Tempo Sync and Scaling options.



**Performance** contains scripts that change sample playback behavior of instruments.



**Envelope** contains control knobs for a 5-stage envelope: Attack, Hold, Decay, Sustain, and Release (AHDSR).



**Hollywood Pop Brass** features 10 main areas briefly outlined here.



**Articulation Pane** displays an instrument's articulation set. Each articulation corresponds to a Blue “keyswitch” that can be used to switch between them in real-time.

**Master Instrument Channel** (right) controls source, tune, pan, volume and solo / mute for the selected instrument.



**Stereo Double** controls the width of stereo spread (‘stereo’ must be selected as channel source).



**Reverb** features convolution reverb, and a large selection of impulses.



**Mixes** (left) controls the microphone position volume, pan, mute / solo and load state.

**System Usage** (from left to right) tracks CPU, Disk, Voices and RAM usage.



The **Virtual Keyboard** is color coded: White keys represent the instrument range, Tan keys indicate no samples are loaded, and Blue keys are “keyswitches” that switch between multiple articulations within a single instrument.

## The Master Instrument Channel

Along the right side of the Hollywood Pop Brass user interface is the Master Instrument Channel of the selected instrument.

Click in the **Channel Source** field to reveal a drop-down list with options to configure the output.

- **Stereo** outputs the original stereo channels as they were recorded.
- **Mono** sums the left and right channels into a dual mono channel.
- **Mono From Left** outputs the left channel to a dual mono output, discarding the right channel.
- **Mono From Right** outputs the right channel to a dual mono output, discarding the left channel.
- **Swap Left and Right** outputs a reverse stereo image of the original audio (swapping the left and right channels).

The **Tune knob** includes coarse and fine tuning modes. Coarse tuning adjusts the pitch up or down in semitone increments, while fine tuning moves the pitch up or down in increments of 1/100<sup>th</sup> of a semitone (called “cents”). Change the tuning value by clicking on the arrows inside the spinboxes above the coarse and fine tuning buttons, or use the Tune knob with a selected tuning mode. The spinboxes display the tuning values for both the coarse and fine tuning modes.

The **Pan knob** adjusts the volume of the left and right audio signal to change the perceived position of the sound source, while preserving the relative panning of the individual microphones in each of the 3 Microphone Mixes. Use the Pan knob to define the position in the stereo image, or for special effect.

The **Master Fader** adjusts the volume of the instrument’s master output, without affecting the relative mix of the microphone sub-mixer channels. Two audio meters display the signal of the stereo output in real-time.

The **Stereo Outputs** default to ‘Main L/R’ in the Output Channel field. To assign an instrument to a stereo output other than the default, click in the field and select 1 of 9 stereo outputs. This option allows you to send the stereo outputs of each loaded instrument to separate audio tracks in your system’s sound card (in stand alone mode) or in your host sequencer (as a plug-in).

When enabled, the **Mute (M) button** silences the audio output for the selected instrument. When enabled, the **Solo (S) button** silences the audio outputs for all instruments that are not currently soloed.



## Mixes

The Mixes section features controls for volume, panning, on/off state, and mute/solo. Click on the light below each sub-mix to toggle its on/off state, loading or unloading the samples from memory, or use the Mute (M) and Solo (S) buttons that behave in the same manner as they do in the Master Instrument Channel described above.

Hollywood Pop Brass was recorded to produce the best sounding ensemble instruments, with natural bleed between microphone mixes. While not solo instruments, individual microphone mixes can be more prominently featured when used in a mix with other instrumentation. To isolate an instrument further, try turning off the Room microphone mix.

All phrases and licks instruments were recorded in EastWest's Studio 2 with a 5-piece ensemble that includes 2 trumpets, a trombone and 2 saxophones that alternate between a baritone, tenor, and alto saxophone depending on the instrument voicing.

The 5 microphone mixes include Sections 1 and 2, which feature 2 unique takes of each performance panned hard left and right to create a wide stereo spread, with Mid, Room and Surround microphones containing a mix of both performances.

- **SECT 1 (Section 1)** features a mix of vintage microphones panned hard left that includes a Royer R-121 ribbon microphone, Shure Model 55 dynamic microphone and a Neumann U67 tube condenser microphone.
- **SECT 2 (Section 2)** features the same mix of vintage microphones detailed in Section 1 above, except panned hard right, and containing a unique performance.
- **MID** features 2 vintage AKG C12A tube condenser microphones placed in the center of the studio.
- **ROOM** features 3 vintage Neumann M50 tube condenser microphones in a Decca-Tree array placed in the center-rear of the studio.
- **SRND (Surround)** features 2 vintage Neumann U67 tube condenser microphones in the rear, one on each side of the studio.



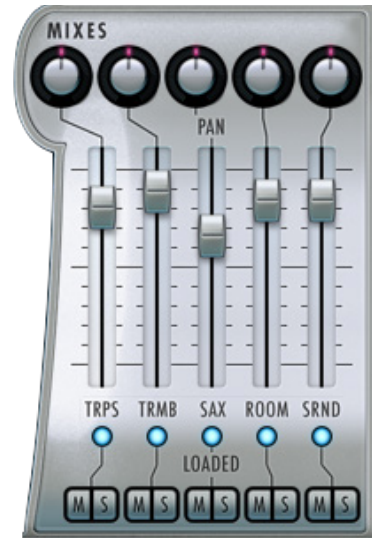
All multi-sampled instruments were recorded in EastWest's Studio 1 with a 4-piece ensemble that includes 2 trumpets, a trombone, and a saxophone that alternates between a baritone, tenor, and alto saxophone depending on the note range.

The 5 microphone mixes include a close position on each of the 3 main instrument types, as well as a Room and Surround mix.

- **TRPS (Trumpets)** features a vintage Royer R-121 ribbon microphone in a close position.
- **TRMB (Trombones)** features a vintage Shure Model 55 dynamic microphone in a close position.

## EASTWEST HOLLYWOOD POP BRASS

- **SAX (Saxophone)** features a vintage Neumann U67 tube condenser microphone in a close position.
- **ROOM** features a mix of 3 vintage Neumann M50 tube condenser microphones in a Decca-Tree array, and 2 vintage AKG C12A tube condenser microphones placed in the center-rear of the studio.
- **SRND (Surround)** features 2 vintage Neumann U67 tube condenser microphones in the rear, one on each side of the studio.

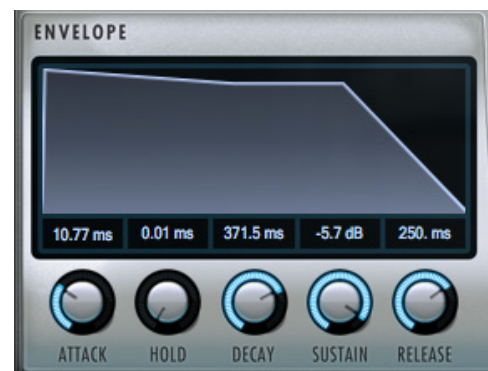


### Envelope

The Envelope controls the volume of a sound over time across 5 stages. Each knob controls the length or loudness of one or more stages of the envelope. All Play Library instruments are programmed with default Envelope values to achieve a natural sound. Please be aware that changing these default settings may result in less than natural results.

The Attack, Hold, and Decay stages of the envelope determine how long it takes for the sound to go from the initial attack to the beginning of the sustain stage. Typically, a sound begins to drop in volume immediately after reaching its loudest point, but using the Hold value maintains the volume at its loudest point until reaching the decay stage.

- **Attack:** measured in milliseconds (ms), this stage starts at the beginning of the note until it reaches its highest volume.
- **Hold:** this stage maintains the loudest volume of the attack for the number of milliseconds (ms) specified.
- **Decay:** the time in milliseconds (ms) it takes to drop from the highest point of the attack or hold stage, to the sustain stage that follows.
- **Sustain:** specifies the loudness of the sound in decibels (db) after the initial attack, and until the note is released.
- **Release:** determines how long the sound remains audible, in milliseconds (ms) after a note is released



## Reverb

Play uses a special type of reverb called Convolution that uses short impulses to excite a space, like a studio or cathedral, and capture the resulting “impulse response” (IR). That IR contains the characteristics of that space, which can then be applied, or convolved, with the input signal to simulate that sound playing in that given space.

**Please note!** A default reverb setting is applied to all instruments, but can be modified, changed, or disabled for a more dry sound.

- **On Button:** Click the ‘On’ button to toggle the on/off state of the Reverb. When enabled, the Reverb ‘On’ button becomes illuminated.
- **Preset List:** Click in the field containing the name of the currently selected IR to reveal a drop-down list of all available IRs, with a check-mark indicating the current selection. Click on the desired IR to select it.
- **Pre-Delay:** Adjust this value to change the onset time (in milliseconds) of the convolved audio output.
- **Volume Knob:** Adjust this value to specify the amount of reverb to apply to the signal.
- **Master Button:** Click on this button to toggle the on/off state of the Master Reverb control. When enabled the Reverb ‘On’ button becomes illuminated and reverb is applied to all instruments within a given instance of Play. The Master Reverb control saves CPU resources by applying the selected IR to all loaded instruments within a single instance of Play, including Play Libraries that do not include a Master Reverb button themselves.



## Stereo Double

The Stereo Double controls allow you to set the width of the stereo spread. This only works when ‘Stereo’ is selected in the Channel Source of the Master Channel (which is the default setting).

Select between the Left (L) and Right (R) signal with the buttons on either side of the On button, then use the ‘Amount’ knob to dial in the desired depth.

Turning the ‘Amount’ knob all the way to the left results in no effect, the equivalent of disabling the effect entirely. Turning the ‘Amount’ knob all the way to the right results in the maximum stereo spread.





Articulation Pane

The Articulation Pane is located in the center of the Hollywood Pop Brass user interface, and contains the articulation or articulation set for the selected instrument, as well as the basic options outlined below from left to right.

- **Active (ACT):** click in this box to activate or deactivate an articulation.
- **Loaded (LOAD):** click in this box to load or unload an articulation from memory.
- **Level** controls the volume of each articulation individually.
- **Type** displays the articulation type, and in the case of keyswitch instruments, the MIDI note number the keyswitch is programmed on.



Depending on what instrument is loaded, there may be many articulations present, or just one. Instruments containing an articulation set are typically programmed to respond to various commands for real-time control over articulation switching, including the use of keyswitches, the Mod Wheel (CC1) or MIDI velocity sensitivity.

See [Ch. 3: Hollywood Pop Brass Instruments](#) to learn more

The Virtual Keyboard

The virtual keyboard at the bottom of the Play user interface is color coded: White displays the playable range of an instrument, Tan indicates no samples are loaded, and Blue represents keyswitches that make the corresponding articulation listed in the Articulation Pane above selected for use.



## Performance Scripts

A performance script changes the sample playback of an instrument, and can be automated using MIDI Continuous Controllers (CCs). Hollywood Pop Brass contains 4 performance scripts that are described below.

The **Portamento** script emulates portamento playing by applying a short, anticipatory movement between the pitches of two adjacent notes in a phrase. You can make the portamento effect more pronounced by sending higher values on a scale between 0 and 127 on MIDI Continuous Controller 5 (CC5).

The **Legato** script emulates legato playing by forcing monophonic behavior and adjusting note timing. You can make the legato effect more pronounced by sending higher values on a scale between 0 and 127 on MIDI Continuous Controller 5 (CC5). The legato script also disables release trails and turns on reverb to ensure smooth playback of a melodic line. This script is only an effect applied to an instrument and doesn't actually playback "true" legato intervals. The 'Other' script described below, however, is intended to work with such instruments.



The **'Other' (True Legato)** script forces monophonic behavior and uses MIDI Velocity sensitivity to adjust the timing of the legato transition's playback. By playing softly (around a velocity range of 50-60) a longer legato transition time will playback, allowing slow music to breathe more. By playing more forcefully (within a velocity range of 110-127), a shorter legato transition time will playback, tightening up the timing between notes. When MIDI Velocity is used to control Legato Speed, it does not affect loudness.

Some **Performance scripts controls can be automated** by sending MIDI Continuous Controller (CC) values to the specified controller lane. In order to automate a performance script to turn on or off over the course of a sequence, use the MIDI CC number that is assigned to the script (see table below) you wish to change and send a value between 0 and 63 to disable it and a value between 64 and 127 to enable it. If no MIDI CC value is present, the script retains its default setting.

CC	Portamento	Legato	Other (True-Legato)
5	Time	Time	
22			Poly / Mono
65	On/Off		
68		On/Off	

The forced monophonic behavior in the 'Other' script can be turned on and off by sending values on MIDI CC 22. Send values between 0 and 63 to enable polyphony, and values between 64 and 127 to enable monophonic behavior. MIDI Velocity sensitivity will continue to affect legato transition time unless the 'Other' button is turned off from the



Player view. Please be aware that disabling monophonic behavior runs the risk of inadvertently playing back unwanted legato transitions when there is more than one melodic line being played.

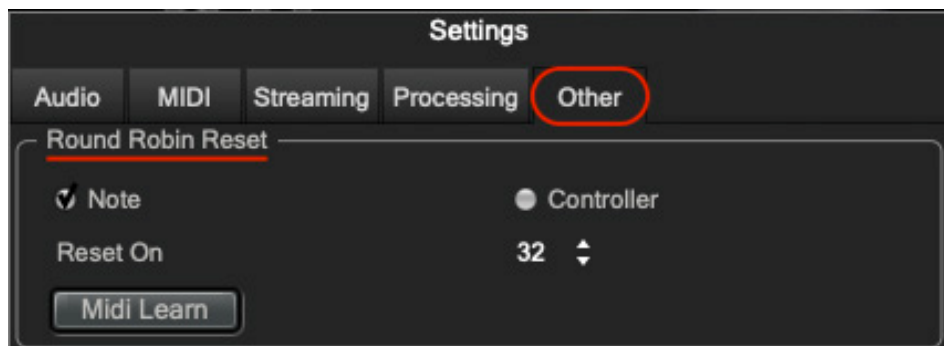
The **Round Robin Reset** indicator will light up when activated. Round Robin (RR) is a sampling technique of recording multiple takes of the same note (played in a similar manner), to capture the inherent variation from one to the next. When playing an instrument that includes RR samples, Play will alternate between these samples to avoid the unnatural sound of the same note (and identical sample) playing repeatedly. Any articulation with “RR” in its name uses round robin technology. Those with an “x3,” “x4,” etc, use 3, 4, or more sample variations per note.



The Round Robin Reset control solves the one potential problem with this sampling technique. For example, because Play remembers which sample should be played the next time a note sounds, if a round-robin patch contains two samples, A and B, and a piece uses that note 7 times over the whole piece, the playback will be A B A B A B A. If the piece is played again from the beginning, the engine will play starting with B, because that’s next in order. The second rendition will be subtly different. Being able to reset all round-robin articulations to the beginning of the cycle allows for consistent playback.

The **Round Robin Reset control can be automated** to reset all round robin articulations on demand, or assign either a MIDI note or MIDI Continuous Controller (CC) to reset them directly from a MIDI controller or from the controller lane in your DAW.

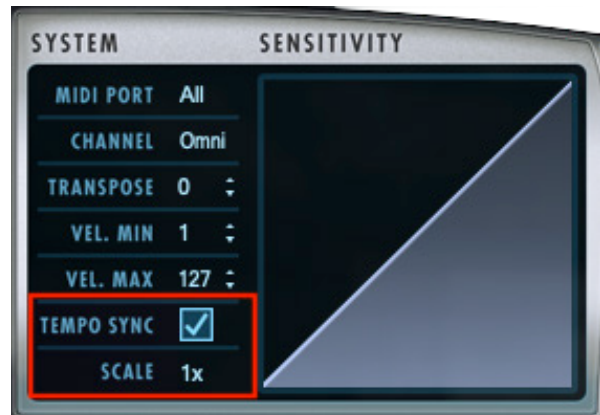
These options are found in the ‘Other’ tab of the Setting menu. The numeric value in the spin box specifies which note number (C3 = 60) or which MIDI Continuous Controller (CC) will be interpreted as a reset. Once set, all the round robin instruments in any given MIDI channel will be reset when that note or CC value is received.



## System and Sensitivity

This area contains several settings, some of which can also be found in the Advanced Instrument Properties in the Instrument Panel.

- **MIDI Port** defines which available MIDI devices are enabled (stand-alone only).
- **Channel** Omni mode receives MIDI data on all channels, while 1 through 16 indicates a specific channel for receiving the MIDI data.
- **Transpose** raises or lowers the incoming MIDI note by increments of +/- 1 semitone.
- **Velocity Min / Max** specifies the minimum velocity and maximum velocity range for a given instrument. Values below the minimum or above the maximum velocity are respectively remapped to the lowest and highest values.
- **Tempo Sync** is on by default for Phrases, Licks and Staccato Repetitions RRx2 instruments.
- **Tempo Scale** is set to 1x by default (original tempo). This option can be used to double (2x) or halve (1/2x) the sample playback speed to avoid excessive stretching or unnaturally fast playback when syncing to tempo that is far beyond the original tempo.



See [Step 6: Use the Tempo Sync Options](#) to learn more

- **Sensitivity** determines what part of the dynamic range the instrument is most sensitive to, ranging in values between -100 and +100. The Sensitivity Curve graph included in Hollywood Pop Brass will reflect changes made here.

## System Usage

The Status Bar tracks system usage for CPU, Disk, Voices, and RAM usage. Monitor the usage and if necessary adjust the 'Sample Cache' settings located in the Settings Menu under Streaming tab to improve performance.



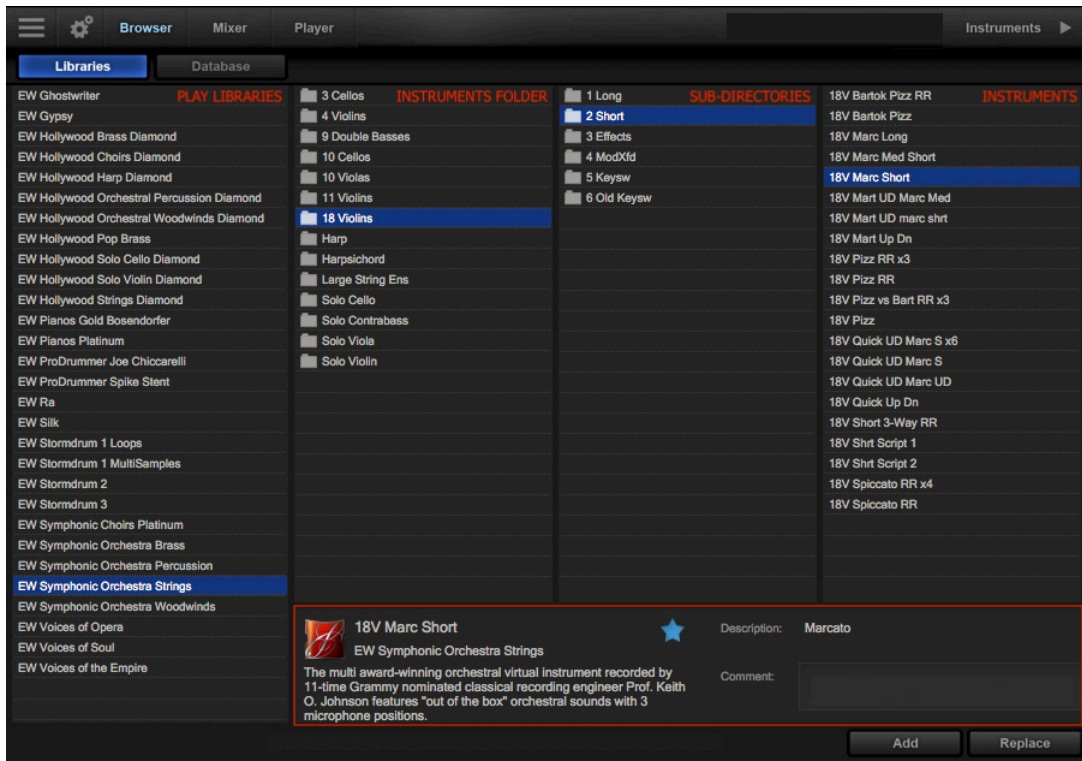
- **CPU** the percentage of the total processor capacity Play is consuming.
- **Disk** the number of megabytes per second (MB/s) data is being streamed from disk
- **Memory** the number of megabytes (MB) of RAM being used by loaded samples.
- **Voices** the number of samples, not just notes, currently being played.

## The Browser View

Search for instruments by selecting between 1 of 2 modes: **Libraries** mode displays all installed Play Libraries, allowing you to browse for Instruments by title, and **Database** mode can search for instruments by entering key words into a search bar, or by selecting attribute tags across a range of categories to narrow down results.

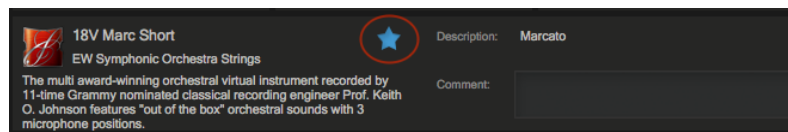
### Libraries Mode

Select an installed Play Library from the list that populates in the left column to view the contents of its Instruments folder. Columns to the right display the sub folders within, eventually leading to the instruments themselves (see red text below).



The **Instrument Panel** highlighted above contains information related to the selected instrument. On the left half of the panel the Instrument name is displayed, along with the Play Library it originates from, and a description of that library. On the right half of the panel, abbreviations used in instruments are decoded in the Description field, and users can type notes into the Comments field.

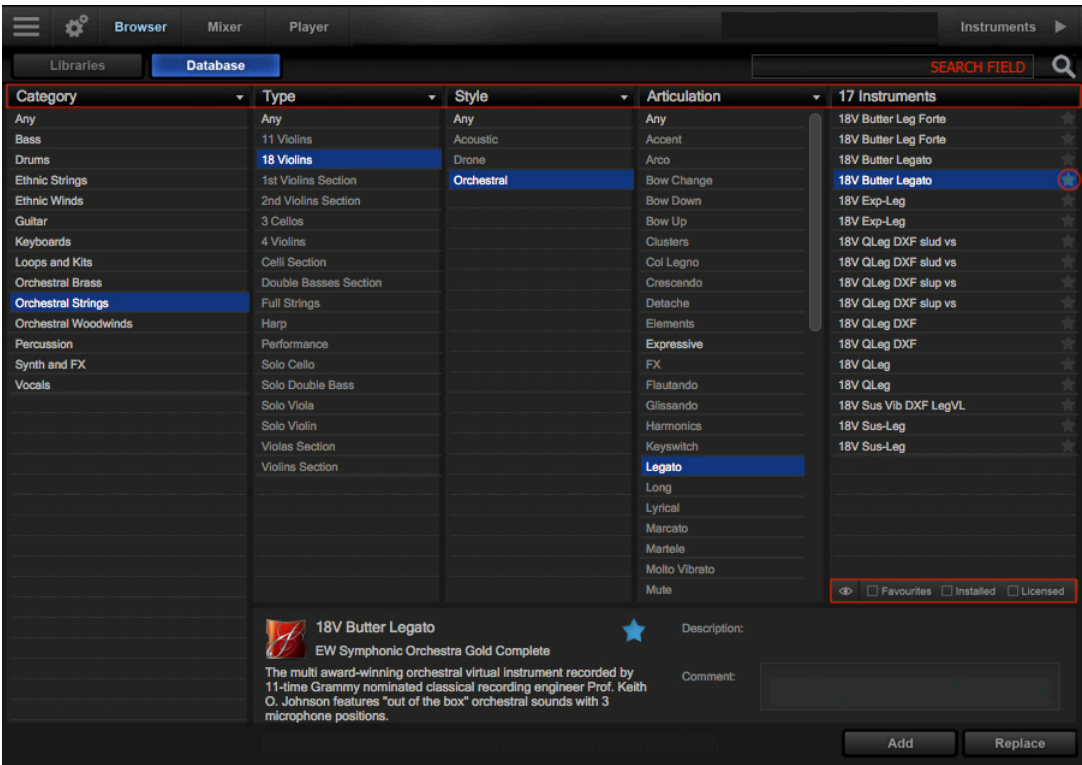
Tag an instrument as a **Favorite** by clicking the star icon in the center of the panel. It is highlighted in blue above, meaning the instrument is already tagged.



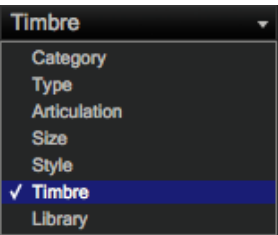
Database Mode

Instruments can be found by either entering key words into the **Search Field** located near the top-right corner, or by narrowing down the instrument selection by choosing between desired attributes in several categories.

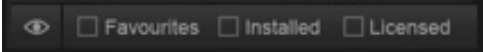
Those categories, from left to right, default to: Category, Type, Style and Timbre. The **Results List** displays the number of instruments that match the selected criteria at the top, and populates those instruments in a list below.



Additional **Attribute Categories** are available, including Articulation, Library and Size, To access them, click on any category name to reveal a drop-down menu, then click on the desired category to place a check-mark that indicates it is the current selection.



At the bottom of the Results List column are a set of **Filters** that allow you to further narrow the results to only show those tagged as a Favorite, or only those Installed and/or Licensed (available) on the computer.



To tag an instrument as a **Favorite**, click on the star icon to the right of the Instrument name in the Results List. The star icon will light up to indicate it has been tagged.



The highest level in the **Database Hierarchy** is simply called **Category**. It contains broad attribute tags such as instrument groups like ‘Ethnic Strings’ and special categories like ‘Loops & Kits’. Selecting a tag in this column will affect all other columns, narrowing down the visible results in each.

The **Type** column has the second highest level of hierarchy in the database. It contains attribute tags that are a subset of Category, including instrument types like ‘Dulcimer’ and special category types like ‘Drum Loops’. Selecting a tag in this column will affect all other columns (except Category) by graying out the visible results in each. This behavior allows you to always see the narrowed results in all other columns based on the main Category selection, even as you further define the search in the Type category.

The remaining categories represent the third tier of hierarchy in the database. **Style** tags pertain to musical style (genre) and production style (w/FX), **Timbre** tags describe the quality or tone of a sound, **Articulation** tags define the performance technique(s) used, and **Size** tags are related to the loading size of an instrument: small, medium, large and x-large. **Libraries** tags can be used in conjunction with other search categories to find “all the guitars in Fab Four”, for example. This differs from the search function in the Libraries area, where instruments are located by browsing the Instruments folder of a given Play Library.

Category	Type	Style	Articulation
Any	Any	Any	Any
Bass	11 Violins	Acoustic	Accent
Drums	18 Violins	Drone	Arco
Ethnic Strings	1st Violins Section	Orchestral	Bow Change
Ethnic Winds	2nd Violins Section		Bow Down
Guitar	3 Cellos		Bow Up
Keyboards	4 Violins		Clusters
Loops and Kits	Celli Section		Col Legno
Orchestral Brass	Double Basses Section		Crescendo
Orchestral Strings	Full Strings		Detache
Orchestral Woodwinds	Harp		Elements
Percussion	Performance		Expressive
Synth and FX	Solo Cello		FX
Vocals	Solo Double Bass		Flautando
	Solo Viola		Glissando

To **Reset Tag Selections**, click the ‘Any’ tag at the top of the Category column will reset existing tag selections across all categories. Clicking the ‘Any’ tag at the top of every other category will reset everything but the Category column.

Category	Type	Style
Any	Any	Any

There are a few **Tag Selection Rules** to keep in mind as you select attributes. The Category and Type categories allow one tag to be selected at a given time, while all other categories allow multiple tag selections by holding down ‘command’ (macOS) or ‘alt’ (Win) keys while adding tags.

When selecting multiple tags in the Style, Timbre, Articulation, Library and Size categories, please note that only instruments containing all selected attributes will appear in the results list, not just one or the other. This allows you to find, for example, drums that are both fat and punchy.



## Instruments Panel

Click the Instruments button on the right side of the Navigation Bar to open the panel that displays all loaded instruments along with their MIDI channel, audio output and volume controls that populate from the top down.

The **Advanced Instrument Properties** of the selected instrument appear at the bottom of the Instruments panel. Options include:

- **Transpose** raises or lowers the incoming MIDI note by increments of +/- 1 semitone.
- **Tune** changes the pitch of the audio signal during playback. Note that sound quality decreases as the tuning interval grows larger.
- **Micro Tuning** is available for select Play Libraries only. By default, the 12 notes within an octave are tuned to the traditional Western scale. The other micro tuning scales adjust the tuning of the 11 non-root notes to produce the characteristic sound of the given scale.
- **Root** allows the selection of the lowest note in the scale, or the “root note”. The intervals of all other notes in a given scale are relative to the root.
- **Key Range** specifies the range of notes to which the instrument will respond, effectively muting notes you don't want to hear, or giving you the ability to split the keyboard between multiple instruments on a single MIDI channel.
- **Velocity Range** specifies the minimum velocity and maximum velocity range for a given instrument. Values below the minimum or above the maximum velocity are respectively re-mapped to the lowest and highest values.
- **Sensitivity** determines what part of the dynamic range the instrument is most sensitive to, ranging in values between -100 (left) and +100 (right). The Sensitivity Curve Graph included in the Player view of some Play Libraries will reflect changes made here.
- **Keyswitch** sets the selected instrument's default keyswitch note, which specifies the articulation in the keyswitch file that plays when no keyswitch note has been played in its MIDI channel in the current session. Please note, the instrument must be saved to the file system with an [.ewi] extension and reopened from that [.ewi] file for the new default value to take effect.
- **Pitch Bend** specifies the range of the Pitch Bend Wheel in semitones. The value can be set between -12 semitones and +12 semitones. Negative values reverse the direction of the Pitch Bend Wheel, so pushing it up lowers the pitch.
- **Voice Limit** specifies the maximum number of voices that an instrument can playback, up to a limit of 999. If an instrument receives more voices than the voice limit value, it will cut off voices that began playing first.

## The Mixer View

The Mixer view displays a channel strip for each loaded instrument with controls for volume, panning, mute, solo, on/off load state, output channel, as well as the **FX button** and **Sub-Mixer button** to access those respective areas described below.



## Sub-Mixer Channels

The Sub-Mixer button will appear when Instruments that contain multiple microphone mixes are loaded. Click on the Sub-Mixer button to reveal a channel strip for each available microphone position.



**Please note!** Instruments that do not contain multiple microphone mixes will not display this button.

Click on the buttons containing the microphone names to load and unload them, which will illuminate or become grayed out respectively.





## The FX Rack

The FX Rack contains the EastWest Amp Simulator, EP-1 Delay, ADT (Automatic Double Tracking) Effect and Convolution Reverb, as well as the Ohm Force Ohmicide distortion plugin, and an suite of SSL audio processing tools that includes a Filter, EQ, Compressor, Gate/Expander, Transient Shaper and Stereo Buss Compressor. For more information, see the Play 6 user manual.



To save an **FX Rack Preset** for later recall, click inside the 'Preset' field then click 'Save Preset' from the drop-down menu to bring up a dialog box where you can 'Enter New Preset Name'.

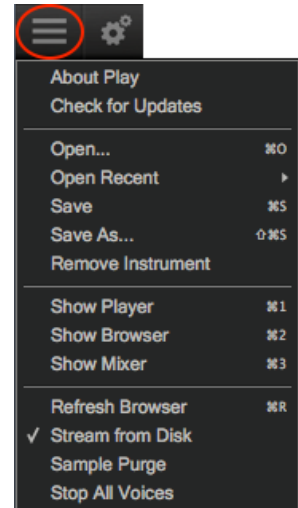


Once saved, presets can be loaded from the 'User-Defined Presets' location, which populates just above the 'Save Preset' option in the drop-down menu of the 'Preset' field

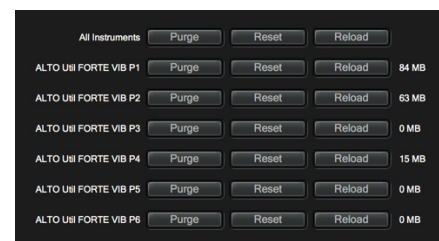
## Main Menu

The Main Menu appears as three horizontal bars located in the top-left corner of the Play interface. Click on it for quick access to the options detailed below.

- **About Play:** Displays pertinent information about the product, including version number, copyright, and information about the Play Library the currently selected instrument comes from.
- **Check for Updates:** Use an internet connection to check for a new version of the Play software (if available).
- **Open:** Load an instrument file with the extension [.ewi] from its current location.
- **Open Recent:** The last 9 previously opened instruments appear in this list. Click on an instrument's file name to re-open it.
- **Save:** Any changes you made with controls in the Player view can be saved to an existing instrument [.ewi] and reopened.
- **Save As:** Performs the same operation as the Save option (above), except that the instrument name and save location can be changed, without overwriting the original instrument [.ewi]
- **Remove Instrument:** Removes the currently selected instrument from this instance of Play.
- **Show Player, Browser, Mixer:** Use these shortcuts as an alternative to switching between the 3 main views in the Navigation Bar at the top of the Play user interface.
- **Refresh Browser:** Use this option if changes to Play Libraries file system were made while Play is open. This option will force Play to rescan and update the file directory.
- **Stream From Disk:** This option is enabled by default upon loading an instrument. It loads the beginning portion of each sample into RAM and streams the rest from the hard drive. When the item is not checked, the entire instrument is loaded into RAM. This setting only applies to the currently selected instrument.
- **Sample Purge:** contains a set of options that allow you to free up system resources in large projects by removing unused samples from memory. This can be done across all instruments, or on a per-instrument basis.

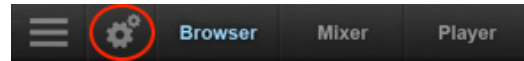


To begin, click the 'Reset' button to clear the memory of previous playback information. Next, playback the sequence in your DAW. Any notes not played since the last reset will be removed by clicking the 'Purge' button. To bring back purged samples, click the 'Reload' button.



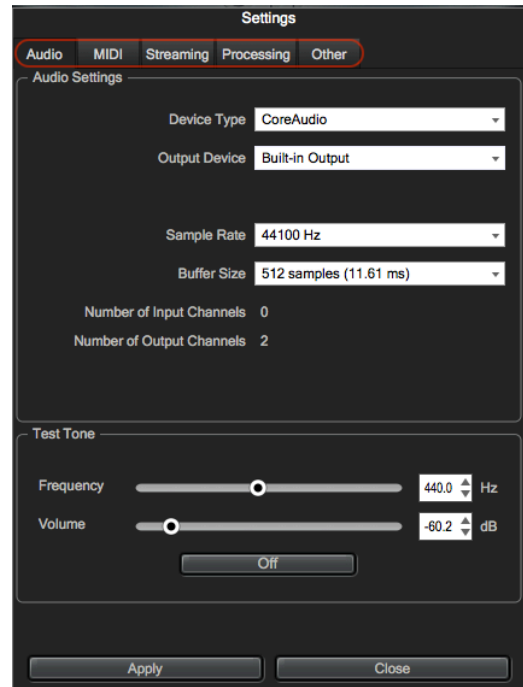
## Settings Menu

The Settings Menu appears as a gear icon located in the top-left corner of the Play interface, to the right of the Main Menu. Click on it for quick access to the 5 categories of options detailed below.



**AUDIO Settings** enable you to configure audio connections when running Play in stand alone. When running as a plug-in, the DAW will handle the audio connections and Play's Audio Settings tab will be disabled.

- **Device Type:** Select an audio driver from the drop-down menu to handle the audio input and output.
- **Output Device:** Select an audio interface from the drop-down menu, or choose built-in audio if you do not have an audio interface
- **Sample Rate:** Select a sample rate from the drop-down menu. The options that appear here will depend on the supported sample rates of your audio interface
- **Buffer Size:** Select from a range of buffer sizes available from your audio interface. Lower buffer settings result in less latency (delay), but require more computer resources.
- **Input / Output Channels:** These readouts gives the number of audio channel inputs and outputs available on your audio interface.
- **ASIO Settings:** A shortcut is available to Windows users that allows you to open the ASIO audio driver to set Sample Rate and Audio Buffer Size.
- **Test Tone:** Use these controls to verify that audio being generated by Play is correctly routed to your speakers, headphones, or any other destination. Use the two sliders to set the frequency and volume, then click on the button to start or stop the tone.



**MIDI Settings** allows you to specify which MIDI devices can send MIDI data to Play. The types of devices that will be listed here include MIDI keyboards, control surfaces, and the MIDI I/O from an audio interface. Click to leave a check-mark next to the MIDI device to enable it, and click again to remove the check-mark and disable it.

**STREAMING Settings** features streaming technology that stores a small portion of the beginning of each sample into RAM (called “pre-buffer”) and streaming the rest from a drive in real-time. This combination allows for immediate playback without using vast amounts of RAM.

- **Free System Memory:** reports the amount of memory (RAM) the computer has available after the operating system and programs have taken their cut.
- **Engine Memory:** reports the amount of memory (RAM) being used by Play to pre-buffer samples. This value is affected by the Maximum Voices selection.
- **Maximum Voices:** the number of maximum voices that can be played back simultaneously within a project (all Play instances).
- **Reset Engine:** can be used to kill all notes being played and to return the audio engine to its initial state. Use this button when experiencing a so-called “stuck note”, which is a note that continues to play beyond its indicated length.
- **Samples Loaded:** reports the number of samples currently pre-buffered in memory (RAM). Use this value to determine whether enough RAM is allocated for playback. If this number is too large, use the Purge feature described in the Main Menu section.
- **Active Streaming Voices:** reports the total number of voices being played back in all instances of Play. This is different than the Voices value reported in the Player view, which only applies to that particular instance of Play.
- **Sample Cache** is the most important feature in this menu. As a general rule, find the lowest setting that also results in smooth playback. If dropped voices or CPU spikes occur, simply raise the ‘Cache Level’.

See [How To Optimize Playback and Performance](#) to learn more.

**PROCESSING Settings** allows you to specify how much of your computer’s processing power is available to Play. Check the ‘Enabled’ box to turn Overload Protection on and use the spin control to specify the percentage of the computer’s processor that the Play 6 software will use.

**OTHER Settings** contains a variety of miscellaneous (useful) options and settings for Play.

- **Round Robin Reset** is a technique that cycles through two or more samples of the same note, each with inherent variation, providing a realistic performance of note repetitions and avoiding the so-called “machine gun effect”.

To ensure this cycle repeats in the same order each time, use a Round Robin Reset to reset the cycle back to the beginning, allowing for consistent playback each time

Select either a MIDI note or a MIDI Continuous Controller (CC) as the source, then specify which MIDI note (Middle C=Note 60) or MIDI CC will trigger the reset by inputting a numeric value in the spin box.

- **MIDI Channel Assignment** consists of two modes that determine how MIDI channels are assigned to an instrument when it’s loaded.

**Automatic Increment** assigns each new instrument to the next available MIDI channel (1, 2, 3, etc) in the order they are loaded.

**Omni** assigns each new instrument to MIDI channel 0, which receives MIDI on all channels (1–16).

- **Controls** allows you to modify how controls behave.

**Accelerating Spin Boxes** allows you to change values faster the longer you hold down the mouse on an up or down arrow.

**Enable Mouse Wheel** enables you to change the value in Spin Boxes with the scroll wheel of your mouse.

- **Miscellaneous** contains a variety of options.

**Use XML File Format** enables you to work with projects using older versions of Play.

**Use program changes for key-switching** enables Play to accept MIDI Program Change messages to change keyswitches. Program 0 is the first keyswitch, Program 1 is the second keyswitch, etc.

**Write log file for technical support** will create a log file to help technical support address technical issues. The log file is written to the following locations:

(Mac) Mac HD / Library / Application Support / East West / Log

(Win) C:// Program Data / East West / Log

**Show global progress bar during session load** allows you to enable or disable the global progress bar that appears when loading a project. This allows users to work on other tasks while projects are loading, without the progress bar in the foreground.

**Show product interface after loading a patch** will change the Play interface based on the instrument you just loaded. If left unchecked, Play will continue to use the existing interface until a new instrument is explicitly selected.

**Default Interface** displays a list of all the currently installed Play Libraries. Select the Play Library whose custom interface you want to display when opening Play. Once you open any specific instrument, the custom interface will appear regardless of the default interface.

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