

PLAY 6

SOFTWARE MANUAL

The screenshot displays the PLAY 6 software interface, which is designed for brass instruments. The interface is divided into several sections:

- SYSTEM:** Includes MIDI PORT (All), CHANNEL (Omni), TRANSPOSE (0), VEL. MIN (1), VEL. MAX (127), TEMPO SYNC (checked), and SCALE (1x).
- SENSITIVITY:** A large, curved sensitivity graph.
- PERFORMANCE:** Buttons for RND, ROBIN RESET, PORTAMENTO, LEGATO, and OTHER.
- ENVELOPE:** A graph showing the attack, hold, decay, sustain, and release phases with values: 5.89 ms, 4.04 ms, 18.98 ms, -5.9 dB, and 23.35 ms.
- ARTICULATIONS:** A table listing various articulations with checkboxes for ACT, LOAD, and LEVEL, and a TYPE column.
- STEREO DOUBLE:** Controls for AMOUNT, REVERB (Normal Plate ST 1.2s), PRE-DELAY, VOLUME, and MASTER.
- MASTER:** Controls for Stereo, CHANNEL SOURCE, TUNE, and COARSE/FINE.
- MIXES:** Sliders for SECT1, SECT2, MID, ROOM, and SRND, along with a PAN control.
- STATUS:** CPU (9%), DISK (8.18 MB/s), VOICES (5), and RAM (1166 MB).
- KEYBOARD:** A virtual keyboard at the bottom of the interface.

On the right side, there is a vertical stack of instrument controls for various brass instruments, including HPB Sus_Short KS C0-B0, HPB Cres MOD, HPB Rips MOD, HPB Legato Xfde, and HPB Phrase KS 1 C0-G1. Below this stack is a detailed parameter list:

Transpose	0
Tune	0.00
Microtuning	Western
Root	C
Key Range	C-2 G8
Velo Range	1 127
Sensitivity	21
Keyswitch	B0
Pitch Bend	0.24
Voice Limit	256

At the bottom of the interface, the text "EAST WEST SOUNDS" is displayed, along with the "ew" logo.

EAST WEST SOUNDS



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In Memoriam

In Loving Memory of Rhys Moody

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Welcome to Play 6

Play 6 is an advanced sample engine that powers EastWest's vast virtual instrument collection, called Play Libraries. They are the winner of over 100 industry awards, making EastWest the industry leader of highly detailed sampled instruments.

Each Play Library has a custom user interface with a set of controls designed to accommodate the unique needs of that library. Altogether, they make up an expansive collection of sampled instruments that range from orchestral to rock to ethnic to electronic and beyond.



A number of new features, improvements and fixes are included in this latest version, including the following:

- **Instrument Database** allows you to search instruments directly with key words, or by selecting attribute tags to narrow search results across a variety of categories.
- **User Interface (UI)** has been redesigned to get around Play 6 easier than ever.
- **Instruments Panel** allows access to instruments and advanced instrument properties
- **NKS-Ready** compatibility is now available for Native Instruments' Komplete Kontrol and Maschine hardware and software, including parameter mapping, sound previews and library browsing.
- **Convolution Engine** has been improved for better performance with reverb and amp.

About EastWest

EastWest (www.soundsonline.com) has been dedicated to perpetual innovation and uncompromising quality, setting the industry standard as the most critically acclaimed producer of Sample CDs and Virtual Instruments software. Founder and producer Doug Rogers has over 35 years experience in the audio industry. His uncompromising approach to quality, and innovative ideas have enabled EastWest to lead the sound-ware business for nearly 30 years.

In 1997, Rogers partnered with composer and producer Nick Phoenix to establish the Quantum Leap imprint, a subsidiary of EastWest, to produce high-quality, no-compromise virtual instruments. Mostly produced by Nick Phoenix, some of the larger productions, such as Symphonic Orchestra, Symphonic Choirs, Pianos, and Hollywood Strings are co-produced by Doug Rogers and Nick Phoenix. For over 20 years, the two have produced sample libraries that are considered the best available by the industries top talent.

In 2006, EastWest purchased the legendary Cello Studios (formerly United Western Recorders) on Sunset Boulevard in Hollywood, re-naming it EastWest Studios. The 21,000 sq. ft. facility, since remodelled by master designer Philippe Starck, houses five recording studios and is the world headquarters for EastWest.

About Doug Rogers

With over 35 years experience in the audio industry, founder and producer Doug Rogers 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.



He released the very first commercial Drum Samples CD in 1988, and followed it with the multiple award-winning “Bob Clearmountain Drums” sample collection which he co-produced. In the years that followed he practically re-invented the sound-ware industry. EastWest introduced loop sample libraries to the market in the early nineties, followed closely by the first midi driven loops collection (Dance/Industrial). He released the first library to include multiple dynamics, followed by the first sample library to stream from hard disk, an innovation that led to the detailed collections users expect today.

His recent productions are Symphonic Orchestra (awarded a Keyboard Magazine “Key Buy Award,” EQ Magazine “Exceptional Quality Award,” Computer Music Magazine “Performance Award,” “Sound On Sound Readers Award” (twice), and G.A.N.G. [Game Audio Network Guild] “Best Sound Library Award”); and Symphonic Choirs (awarded Electronic Musician “Editor’s Choice Award,” G.A.N.G. “Best Sound Library Award,” and Keyboard Magazine “Key Buy Award”). Most recently, his productions include Quantum Leap Pianos, the most detailed virtual piano collection ever produced; Fab Four, inspired by the sounds of the Beatles; The Dark Side (Fab Four and The Dark Side were both M.I.P.A.

Award winners, judged by 100 music magazines); Hollywood Strings, Hollywood Brass, Hollywood Orchestral Woodwinds, Hollywood Orchestral Percussion; ProDrummer 1, co-produced with Mark “Spike” Stent; ProDrummer 2, co-produced with Joe Chiccarelli; and Ghostwriter, co-produced with Steven Wilson.

About Nick Phoenix

Since composer and producer Nick Phoenix 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.



Some of these works include: “Godzilla”, “Ender’s Game”, “Skyfall”, “World War Z”, “Rush”, “The Hobbit”, “Avengers”, “Star Trek 2”, “Inception”, “Harry Potter and the Deathly Hallows”, “Tomb Raider 2”, “Terminator 3”, “Lord of the Rings Return of the King”, “Harry Potter 2”, “Star Wars Episode 2”, “Spiderman 3”, “Pirates of the Caribbean 3”, “Blood Diamond”, “Night at the Museum”, and “The Da Vinci Code”.

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 under the Quantum Leap imprint, 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, Pianos, Goliath, and many others.

About EastWest Studios

EastWest Studios (formerly United Western Recorders) is the world’s premiere studio. The book *Temples of Sound* Here is quoted from page 33: “United Western Recorders has been the scene of more hit records—from the 1950’s to right now—than any other studio. No other studio has won more technical excellence awards, and no other studio has garnered as many Best Engineered Grammys as this complex of studios on Sunset Boulevard.” One thing everyone agrees on: The acoustics and the vibe in the recording rooms of 6000 Sunset Boulevard are unmatched.

EastWest Studios has hosted the who’s who of the music industry for over 45 years. In the beginning, artists like Bing Crosby, Frank Sinatra, Dean Martin, Sammy Davis, Nat King Cole, Johnny Mercer and Ray Charles were recording the hits of the day. Ray Charles’ classic, “I Can’t Stop Loving You” was recorded here as well as Sinatra’s, “Strangers In The Night” and “That’s Life,” and the legendary Beach Boys “Pet Sounds” album, which was the inspiration for The Beatles’ “Sgt. Peppers” album, was recorded here also. The Mamas and Papas “California Dreamin,” “Monday Monday,” and Scott McKenzie’s “San Francisco” were recorded here. Elvis Presley recorded his 1968 Christmas special in Studio 1. Famous themes for film and television were recorded here including the “M*A*S*H” theme, “Mission Impossible” theme, “Hawaii Five-O” theme, “Beverly Hillbillies” theme, “Godfather” theme, plus much of the “Monkees” and “Partridge Family” television series.

It would be impossible to name all the musical royalty who have worked at EastWest Studios, but here are some of them (in alphabetical order) Christina Aguilera, Herb Albert, America, Paul Anka, Fiona Apple, Audioslave, Franky Avalon, Barenaked Ladies, Better Than Ezra, Blondie, Buffalo Springfield, Burt Bacharach, Beach Boys, Blink 182, Glen Campbell, Canned Heat, Vickie Carr, Carpenters, Johnny Cash, David Cassidy, Ray Charles, Chicago, Petula Clarke, Ry Cooder, Elvis Costello, Count Basie & Orchestra, Eric Clapton, Nat King Cole, Natalie Cole, Ornette Coleman, Duane Eddy, Jan & Dean, John Coltrane, Petula Clark, Joe Cocker, Sam Cooke, Bing Crosby, Bobby Darin, Sammy Davis, Jr., Jackie DeShannon, Duke Ellington, Neil Diamond, Fifth Dimension, Bob Dylan, Ella Fitzgerald, Benny Goodman Big Band, Grateful Dead, Grass Roots, Green Day, Guess Who, Lani Hall, Herbie Hancock, Don Ho, Whitney Houston, Howlin' Wolf, Janis Ian, Ike & Tina Turner, Incubus, Isley Brothers, Michael Jackson, Elton John, Stan Keaton, Carole King, Kris Kristofferson, Franky Laine, K.D. Lang, Avril Laverne, Michel LeGrand, Peggy Lee, Little Feat, Trini Lopez, Madonna, Mamas & the Papas, Dean Martin, Johnny Mathis, Meatloaf, Sergio Mendez & Brazil 66, Metallica, Johnny Mercer, Paul McCartney, Barry Manilow, Scott McKenzie, Natalie Merchant, Bette Midler, Monkees, Alanis Morissette, Motley Crue, Muse, Rick Nelson, Willie Nelson, Wayne Newton, Harry Nilsson, Nitty Gritty Dirt Band, Ozzy Osborne, Partridge Family, Paul Revere and the Raiders, Tom Petty and the Heartbreakers, Pointer Sisters, Iggy Pop, Elvis Presley, Lisa Marie Presley, Billy Preston, Rage Against the Machine, Red Hot Chilli Peppers, Kenny Rogers, Rolling Stones, Ronnie & the Ronettes, Bonnie Raitt, Helen Reddy, R.E.M., Nelson Riddle, Righteous Brothers, Johnny Rivers, Ronnie & the Ronettes, Dianna Ross, Santana, Jimmy Smith, Sonny & Cher, Phil Spector, Tom Scott, Carly Simon, Frank Sinatra, Nancy Sinatra, Bruce Springsteen, Steppenwolf, Rod Stewart, Mathew Sweet, Stone Temple Pilots, Barbra Streisand, System of a Down, Temptations, The Animals, The Association, The Four Tops, The GoGos, The Kingston Trio, The O'Jays, The Vines, The Who, Mel Torme, U2, Richie Valens, Stevie Wonder, Tool, Turtles, Sarah Vaughn, Jimmy Webb, Weezer, Andy Williams, Nancy Wilson, Young Rascals, Frank Zappa.



What's now called EastWest Studios was founded by Bill Putnam in 1961. Considered to be the "Father of modern recording," he is acknowledged to be the first person to use artificial reverberation for commercial recording. He also developed the first multi-band equalizers and, with his company Universal Audio, was responsible for the development of classic equipment like the Urei 1176LN and Urei Time Align Monitors. He was involved in the early development of stereophonic recording and founded studios in Chicago, Hollywood, and San Francisco. He was responsible for a number of innovations including: the first use of tape echo and echo chambers, the first vocal booth, the first multiple voice recording, the first use of 8-track recording, half-speed disc mastering.

In 1957, he started United Recording Corp. in a building at 6050 Sunset and started new construction on new studios. Stereo was taking off and Putnam was determined to incorporate as many technological innovations into the new complex as possible. In 1961, Western Recorders (now EastWest Studios) at 6000 Sunset was acquired, remodeled, and incorporated into the complex with the facilities being known as United Western Recorders. After Bill Putnam passed away in 1989, the studio was acquired by Allen Sides and renamed Oceanway recording. In 1999 Rick Adams acquired the studios and renamed it Cello, and in January 2006 it was acquired by Doug Rogers of EastWest Sounds, the #1 sounds producer in the world, with over 50 international awards.

Looking for a designer to take on the task of refurbishing the exterior and non-technical interior areas, while preserving the historic studios, Rogers contacted renowned designer Philippe Starck, whose trend-setting work is known the world over for its sheer brilliance and beauty. Starck jumped at the opportunity and headed to Hollywood. He insisted on restoring all historic elements inside and out, adding new designs to the interior and creating a new exterior look that incorporated elements of the current one. Rogers strongly supported this. Plans are also afoot by Rogers to add historic names and records to the sidewalk on Sunset Boulevard, giving the illustrious studio its own walk-of-fame. Another highlight of the restoration has included Rogers' purchase of other analog studio equipment to be used for recording the classic way and not just digital (including two EMI mixing boards that the Beatles used to record their hits). His plans for reactivating the studios are a model for historic and cultural preservation as well as providing EastWest with the finest recording environment in the world. In addition to EastWest's own use of the facilities, the five studio complex will be open to a limited number of outside clients after the Starck restoration.

What's Included

The EastWest Play 6 system Includes:

- Play 6 stand-alone application (MacOS and Windows)
- Play 6 plug-in (VST, AU, AAX)
- Play 6 User Manual (PDF)
- The EastWest Installation Center application to install software and documentation



An iLok account is required for a machine-based (electronic) license to be placed on your computer. This license can also be activated on an optional iLok key. This process requires an internet connection to complete a one-time product activation.

System Requirements

Below are the minimum and recommended hardware specifications for using Play Libraries on your computer.

Minimum Specification

- 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 Specification

- 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



32-bit operating systems and DAWs are not supported (no 32-bit plugin components will be installed).

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.

DAWs (64-bit)		Operating Systems (64-bit)	
Sequencer Software	version	Mac OS ⁽¹⁾ (10.8 - 10.14)	Windows ⁽²⁾ (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 +	√ ⁽³⁾	√
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 +	√ ⁽⁴⁾	√ ⁽⁴⁾
MakeMusic Finale	25.0 +	√ ⁽⁴⁾	√ ⁽⁴⁾
Steinberg Dorico	2.2 +	√ ⁽⁴⁾	√ ⁽⁴⁾

¹ **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 \(Catalina\)](#).

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

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

⁴ **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.



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.

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 the Play 6 sample engine, and aspects that are common to all Play Libraries.
- **Play Library User Manuals** describe aspects that are specific to each Play Library, including instruments and unique features of each user interface.
- **Spaces II User Manual** describes how to use the Space II plugin, and provides a glossary of impulse presets.
- **Master Navigation Document (MND)** is a one-page PDF that allows easy navigation between the Play 6 User Manual and the Play Library Manuals using links. Links to the MND can be found at the bottom of each chapter in both the Play 6 User Manual and Play Library Manuals.
- **Getting Started Guide** contains only the most essential information, intended to get you started quickly.

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

EastWest Soundsonline Forums

Visit the EastWest [Soundsonline Forums](#) to:

- read comments and questions from other users of EastWest products
- find helpful information on both technical and musical aspects of the software
- receive support by posting to the Support section of the forum



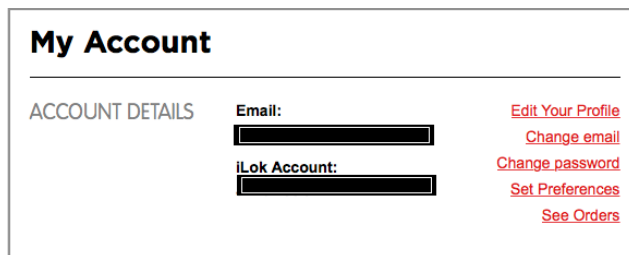
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Creating an EastWest Account

In order to purchase a product through Soundonline.com, you must create an EastWest account. In that account, an existing iLok Account must also be entered, or one will be created for you based on your EastWest Account username.

Once you create an account and place your order, a confirmation email with steps to proceed will be sent, and a license for the product will be deposited directly into the iLok account associated with your EastWest account.



Please note! If the wrong iLok account was entered at the time of purchase, or you already had an iLok account but we accidentally created one for you, please contact licensing@eastwestsounds.com. The licensing department does their best to answer every case within a 24 hour timeframe, except on the weekends.

How Content Is Delivered

Most customers will be able to take care of their entire installation and activation setup with the Installation Center, but in some cases a Sound Data Hard Drive is necessary. Boxed DVD products are also still in circulation at retailers, and require special install instructions outlined in the following chapter.

The **Installation Center** makes installation activation and download of Play products straight forward and fast. A download link to the Installation Center is provided in the email confirming your purchase, and is also available to those that did not purchase directly through Soundonline.com at the online [Support Center](#).

The **Sound Data HD** is available for large Diamond and Platinum edition Play Libraries that are too large to download. They also help eliminate the frustration of a slow internet connection, and serve as a backup solution for Play Libraries.

The setup instructions are similar to those outlined in this chapter, except that instead of downloading Play Libraries from the Installation Center, they are transferred from the Sound Data Hard Drive to the preferred destination.

Please note! When using the Sound Data HD for sound playback, be aware of the limitations of streaming all Play Libraries from a single, external USB 3.0 drive. For more information, please see the section related to [Hard Drive Specifications](#).

Boxed DVD Products may still be available through retailers. you purchased an East-West product through a retailer, you may have received a Boxed DVD Product. Please note, several installation procedures have changed since the time these products were manufactured. Pay close attention to the installation and activation instructions outlined below.

How to Install a Play Library

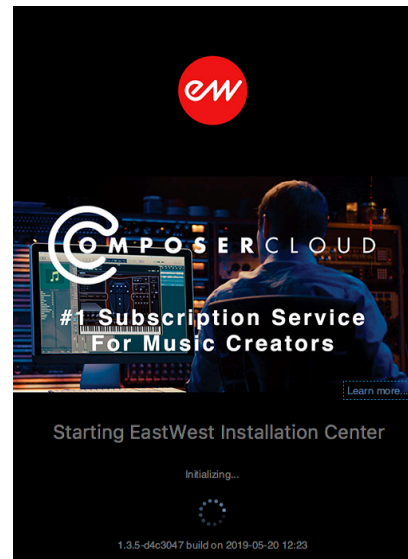
This walkthrough will show you how to download, install and activate a Play Library.

Step 1: Install the Installation Center

Download the Installation Center package from the email confirming your purchase, or download it directly from the [Support Center](#). After opening and installing the package, you'll find the Installation Center in one of the following directories:

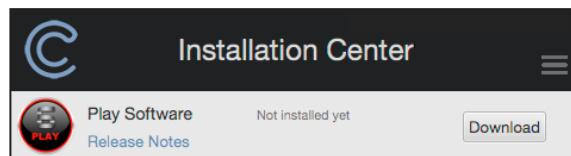
- **(Mac)** Mac HD / Applications / East West / EW Installation Center.
- **(Win)** C: / Program Files / East West / EW Installation Center

Open the Installation Center and sign in with your East-West account. It may take a moment to load while it gathers data.



Step 2: Install the latest Play Software

At the top of the Installation Center you will see the latest Play software update available for download. Press the download button, and once it's completed the Play software installer will automatically open. The Play software update is also available to download at the EastWest [Support Center](#).



Please note! The software components necessary to run all Play Libraries will be installed automatically (although you will only have access those you have a license for). Simply proceed through the dialog windows when prompted.

Installing Play 6 (Win)

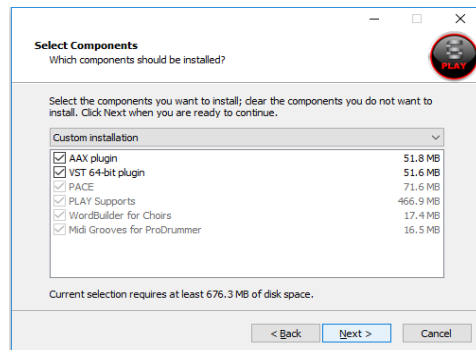
Make sure all programs are closed before beginning and be aware that 'Windows User Access Control' may ask your permission to launch the installer.

After a welcome window, the **License Agreement** screen will appear. When asked to agree to the terms of the EastWest End User License Agreement, select 'I accept the agreement' and then click 'Next'. If you do not agree, then you will not be able to install the Play software.

The next dialog will ask you to **Select Components**. Unless you do not want to install the AAX plugin, and/or the VST 64-bit plugin, simply proceed to the next dialog by clicking 'Next'. De-select those options if you do not want to install them.

Please note! The Play software installer will read the registry to determine the installation path for the Play VST plugin.

Next, a **Ready To Install** dialog will display a summary of installation. Click 'Next' to begin the installation process. Now a window will appear displaying a progress bar of the installation process. When it's done, another window will appear allowing you to click 'Finish' to complete the installation.



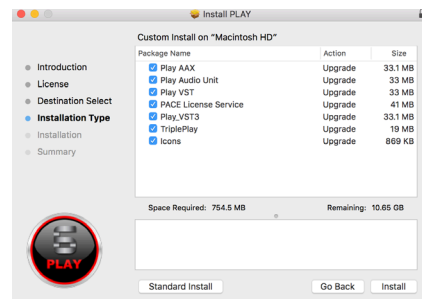
If the latest Pace iLok drivers have not been installed, you will also be led through a series of prompts to install it. You will be asked to restart your computer to complete the installation.

Installing Play 6 (Mac)

Make sure all programs are closed before beginning and be aware MacOS security preferences may block the installers of unidentified developers. To disable this, click on the Apple icon in the top-left corner, and go to 'System Preferences'. In the lower-left of the 'Security & Privacy' window, click the lock and enter the administrator password. Now, under 'Allow apps downloaded from...' header, select 'Anywhere'. You can change this back after installing Play.

Click 'Continue' in the **Introduction** dialog to proceed to the **License** dialog. Click 'Continue', then click 'Agree' to accept the terms of the EastWest End User License Agreement. If you do not agree, you will not be able to install the Play software.

The **Installation Type** dialog will perform a Standard Installation by default. Click 'Install' to perform a Standard Installation (recommended). If you wish to modify the Standard Installation, click the 'Customize' button instead. In this dialog window you can (de)select the various Play plugin types, as well as the Pace iLok drivers. When ready, click the 'Install' button.

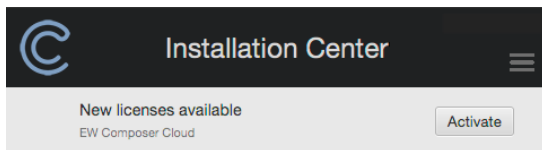


MacOS will require the administrators password to proceed with the installation. Please enter the password and click, 'Install Software'.

The **Installation** window will appear displaying a progress bar of the installation process. When it's done, the **Summary** window will report that the installation was successful and allow you to click 'Close' to complete the installation.

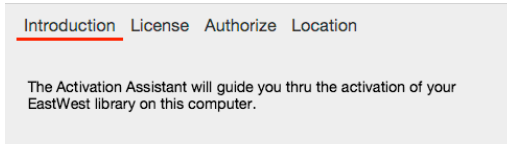
Step 3: Activate the Product License

When you purchase a product through Soundsonline.com, a license for the product you purchased will be deposited directly into the iLok account associated with your EastWest account. Use the Installation Center to Activate a product license.



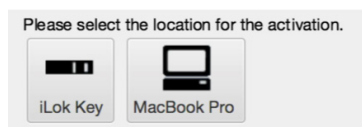
At the top of the Installation Center, click the “Activate” button to open the Activation Assistant window, which will lead you through the activation process.

Click ‘Next’ to proceed past the **Introduction** tab, then select the license(s) you want to activate in the **License** tab and click ‘Next’.



If you have an iLok account but you have not connected it to your Soundsonline account, the Activation Assistant will help you link the two accounts. This only need to be done one time.

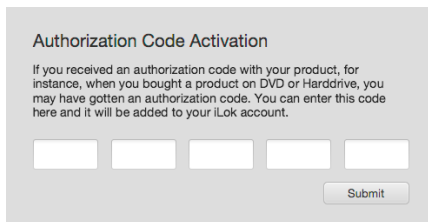
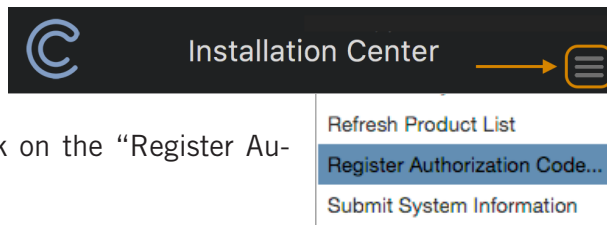
The Location window will give you the option to activate your license on your computer (a machine-based license) or to a registered iLok security key. Make sure your iLok key is plugged in if that’s your preferred option.



How to Activate the Authorization Code for Boxed DVD Products

At the time the Boxed DVD Products were released, they came with an Authorization Code which was entered into the now defunct Authorization Wizard. That code is still valid, but now you have to enter into the Installation Center.

To activate a Play product that came with a legacy Authorization Code, go to the Main Menu in the top-right corner of the Installation Center and click on the “Register Authorization Code...” option.



Type in the 20-digit authorization code that came with your product and click “submit”. A prompt should appear letting you know the authorization was a success and that the license is ready to activate.

Click “Refresh Product List” from the Main Menu (top-right) of the Installation Center to update your account with the new license, and activate that license by with these instructions: [Step 3: Activate the Product License](#).

Step 4: Download the Play Library

Before you begin, you may want to review the [Hard Drive Specifications](#) section to determine the best hard drive configuration to store and stream Play Libraries.

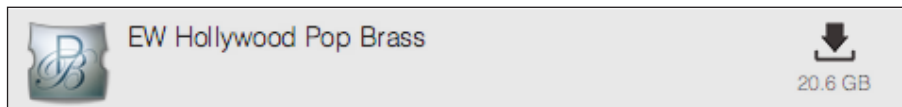
If you're unsure whether you have enough free disk space check the [Space Requirements for Play Libraries](#) section to view the size of each Play Library in gigabytes (GB).

Play Libraries can also be installed to multiple hard drive locations. You can find these instructions in the EastWest FAQ, found in the [Support Center](#).

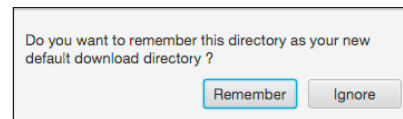
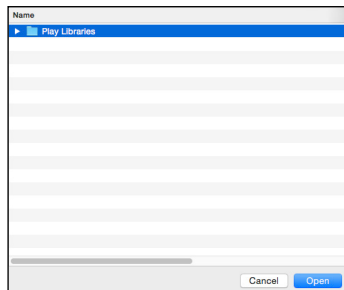
Download Play Libraries from the Installation Center

Before you begin downloading, create a new folder at the desired hard drive location and name it 'Play Libraries'.

Once created, go to the Installation Center and click the download icon (downward arrow) in the product panel of the Play Library you wish to download.



A browser window will where you can navigate to the 'Play Libraries' folder you just created in the step above. Click 'Remember' in the dialog that appears if you wish to save this location for future downloads.



The download process will now begin, with a blue bar displaying the download progress. Hit the small "X" button in the lower-right corner of the product panel to pause the download process, and click "Resume" to continue the download where you left off. The remaining time left to complete the download process is found at the very bottom of the Installation Center window.



Transferring Play Libraries from a Sound Data Hard Drive

At this point, decide whether you'd like to use the Play Libraries on the supplied hard drive, or would rather transfer them to another drive.

To transfer the Play Libraries to another drive, simply drag the Play Libraries folder from the supplied hard drive and drop it into the preferred location on the other hard drive and wait for the files to copy over.

Then click on the Main Menu in the Installation Center, and select the 'Library Directories' option from the list. In the bottom-left corner of that window, click the 'Add' button and navigate to the 'Play Libraries' folder that you just transferred (or the one on the supplied hard drive). Now click the 'Play Libraries' folder to select it, then click the 'Open' button to add it to the Library Directories list.

Closing the Library Directories window should begin the process of adding each Play Library directory into the Browser view in Play, where all installed Play Libraries appear. You can also manually initiate the process by selecting 'Reconnect Libraries' in the Main Menu after adding it to the Library Directories list.

Installing a Play Library from a Boxed DVD Products (Windows)

Do not install the Play software from the DVDs (it is outdated). Instead, follow the instructions _____. These instructions below only refer to installing the Play Library itself.

1. Before inserting the DVD, decide where you would like to install the library content and create a folder called "Play Libraries" at that location.
2. Now, insert Disc One into your DVD Drive (do not run the installer from the DVD).
3. Locate the library folder (it contains the product's Instruments and Samples folder).
4. Drag this library folder from the DVD and drop it into the Play Libraries folder you created in step 1.
5. Once the transfer is complete proceed to Disc Two and repeat the drag and drop process with the remaining DVDs, grabbing the library folder and dropping it into the same location and allowing windows to merge your samples into the library folder.

Installing a Play Library from a Boxed DVD Products (MacOS)

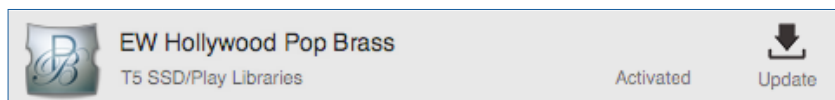
Do not install the Play software from the DVDs (they are out-of-date). These instructions only refer to installing the Play Library itself.

1. Before inserting the DVD, decide where you would like to install the library content and create a folder called Play Libraries at that location.
2. Now insert Disc One into your DVD Drive.
3. Locate the library folder (it contains the product's Instruments and Samples folder). Drag this folder from the DVD and into the Play Libraries folder you created in step 1.

4. Once the transfer is complete, proceed to Disc Two.
5. On Disc Two, open the “_Data” folder, then double-click on library installer. When presented with the welcome screen, press “continue”.
6. The next prompt will ask you to select a destination. Choose the hard drive where the product’s library folder is installed to, then click the “choose folder” button.
7. A window will appear. Navigate to the product’s library folder within the Play Libraries folder and click “choose”. Now, press “continue” to proceed.
8. Next, click “install” to begin. You may need to enter the administrator password.
9. Repeat steps 5 through 8 for each subsequent disc until all library content has been installed. You’re now ready for the next phase of the installation process.

Step 5: Update the Play Library

When an update becomes available for a Play Library, it will appear in the Installation Center with the downward arrow icon above the word ‘Update’. Click the ‘Update’ icon to download the latest Play Library update. The installer will run automatically once the download is complete. Proceed through the prompts to install the updates to either the Instruments or Samples folder, or both.



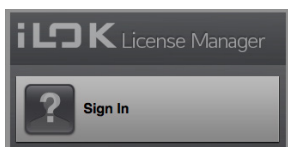
Managing Play Library Licenses

EastWest uses the Pace iLok system for license management. Licenses for EastWest products can be activated directly on your computer (called a machine-based license), or activated to an optional iLok key.

The iLok Key is a hardware device made available by Pace Anti-Piracy, Inc., that holds licenses for a variety of software developers. The advantage of an iLok key is portability. If you have installed a Play Library on two separate computers, you can move the iLok between those computers at any given time to authorize them for use.



The iLok system is well integrated into the Installation Center, but in case you need more options to manage your licenses, download the [iLOK License Manager](#). While a physical iLok key is optional, an iLok account must be entered into your EastWest account details. Please see the iLok.com website for more detailed information on license management.



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.

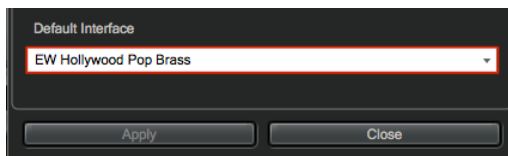
Step 1: Launch Play 6

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.



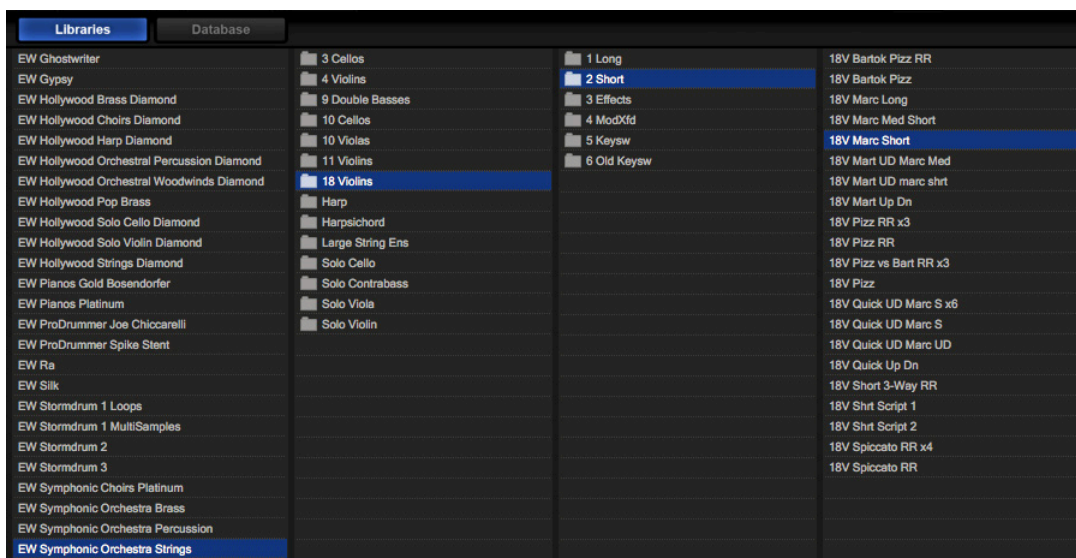
See [The Player View](#) to learn more.

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.

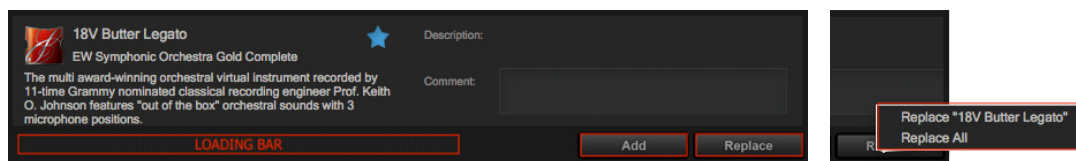


Select one of the installed Play Libraries that populate the left column, then browse its contents using the columns on the right to find an instrument to load.



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.

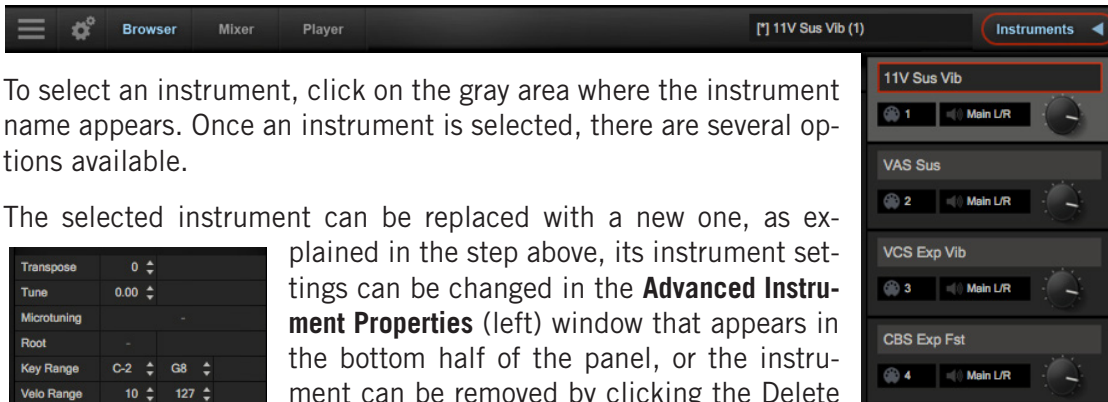


The shortcut to **load an instrument** is to simply double-click on an instrument file. Hold the [shift] key while double-clicking on an instrument to **add additional instruments**. To **replace an instrument**, select it in the Instrument Panel (see the next step on how to do this), then double-click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

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

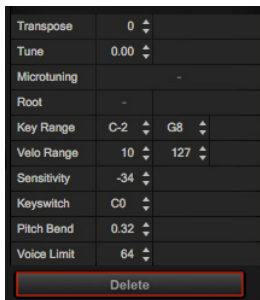
Step 3: Open the Instruments Panel

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



To select an instrument, click on the gray area where the instrument name appears. Once an instrument is selected, there are several options available.

The selected instrument can be replaced with a new one, as explained in the step above, its instrument settings can be changed in the **Advanced Instrument Properties** (left) window that appears in the bottom half of the panel, or the instrument can be removed by clicking the Delete button.



See [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

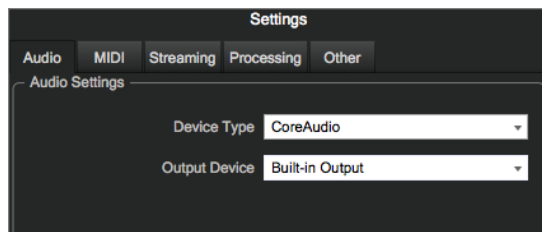
To hear a sound, select an instrument, then click inside the highlighted range of notes that appears on the Virtual Keyboard. If you don't hear a sound, click on the **Settings button** in the left corner of the Navigation Bar to access the Settings Menu.



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.

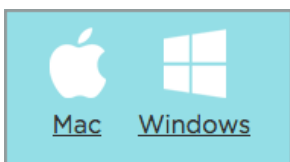
Play Libraries Are Now NKS-Ready

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.

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>

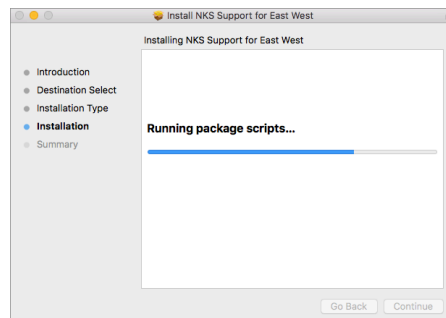


Scroll down to find the ‘NKS Support Installer’ section, then click on either the Mac or Windows icons to download the installer per your operating system. The download size is approximately 790 mb.

Step 2: Run the NKS Support Installer

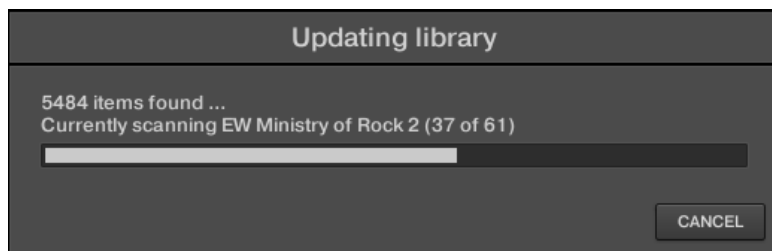
Once the NKS Support installer has downloaded, close all programs, then double-click on the installer to launch it and proceed through the prompts to complete the installation.

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 sounds. 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

All About MIDI

MIDI is a digital data specification by which one musical device can communicate with another to describe a musical performance. A “musical device” can be an electronic instrument as well as a computer running MIDI-aware programs. (The term MIDI is an acronym for the name, “Musical Instrument Digital Interface.” The specification is maintained and published by the MIDI Manufacturers Association.)

MIDI data describes much more than what notes are to be played and when. It includes information describing dynamics, tempo, expression, and much more. (See the table below.) One thing that MIDI cannot specify, though, is the sound of each note. The exact same MIDI data can be sent to sound generators that imitate a flute and a ukulele, with very different results. While this independence of MIDI data from the audio can sometimes cause problems, it can be used to great advantage with sound libraries like those from EastWest.

This spec has become the standard means for conveying musical data in several very different types of environments:

- MIDI can be used in real time. A musician plays a keyboard—or other instrument that can generate MIDI—and the data is sent via a cable to a sound generator that understands the codes. The keyboard makes no musical sound itself, relying on the device at the other end of the MIDI cable to do so.
- MIDI can be stored in a program for later playback. Such a program is called a sequencer. A musical piece stored in a sequencer can consist of any number of concurrent musical lines, from one to an entire orchestra—and more.
- MIDI can be used to share musical data between computer programs. A typical use of this capability is the export of data from a sequencer (good at creating audio files) and its import into a notation program (good at creating printed scores). Or *vice versa*.
- A file containing MIDI data can be sent from one computer to another as a way of sharing a musical piece. Because there is no audio data in the file, a “MIDI song” is typically much smaller than even a compressed audio file, such as an MP3. The downside is that the instrumentation and sound of the file on the receiver’s computer are entirely dependent on the local setup, especially the sound card (if the piece can be played at all). While the notes and rhythm will be preserved, there’s no guarantee the sounds of the instruments will be the same. Ways around this problem are out of scope in this manual.

Play, like many other MIDI-based programs, calls the 16 MIDI channels 1 to 16. Some other software, including some host programs, may number the MIDI channels 0 to 15 (which is still 16 separate numbers). If you set matching values in Play and the host sequencer, but the expected instrument does not sound, try adding one to the channel number in Play or subtracting one in the sequencer (but not both). If the instrument now sounds correctly, you have found such a mismatch.

Using MIDI to Shape a Performance

The sound of a performance by a live musician differs from that of a cheap music box in all the ways that the musician interprets the music: through tempo adjustments, expressive dynamics, accents, timbre changes, decisions about which articulation to use for each note, and so on.

But a MIDI stream is only digital data; it's the job of the musician—whether playing in real time or adding data to a sequencer project—to use MIDI to convey his or her musical intentions. The MIDI standard was designed to convey all these interpretive elements. And the Play Libraries were designed to respond appropriately to expressive cues.

Please note! Initialize the Mod Wheel (CC1) and Expression (CC11) values after loading an instrument to ensure they sound as intended. The easiest way to do this is to assign the MIDI Continuous Controllers (CCs) to the assignable knobs or sliders of your MIDI controller, then jog them after loading an instrument. You can also input a starting value into the MIDI Continuous Controller (CC) lanes inside your preferred DAW.

- **MIDI CC 1 (Mod Wheel):** Mod Wheel data is added to the MIDI stream each time the position of the wheel changes. There are 128 positions from Off (value = 0) to Full (value = 127). How the sound generator responds to Mod Wheel values is implementation-specific. It might adjust the distortion on an electric guitar, affect the loudness in a Dynamic Cross-Fade patch (DXF), or change the amount of an LFO filter on the patch. Really, almost anything is possible.

Some of the Play Libraries include articulation files called Dynamic Cross Fades, also called “DXF files.” As the name indicates, the Mod Wheel is used to fade between two or more sets of samples that differ in loudness—and usually, therefore, timbre as well. A typical articulation file contains several layers of samples, each layer recorded with the instrument being played at a specific loudness: such as *pp*, *mp*, *mf*, or *ff*. And typically, it is the Velocity parameter of the note that determines which layer is played back. In a DXF file, it is the position of the Mod Wheel that determines the layer. That difference means that which sample is played can be modified mid-note, instead of having to wait for the next Note-On event.

- **MIDI CC 7 (Volume):** Both CC7 and CC11 affect dynamics. In Play Libraries, Volume data is designed to be relatively static, perhaps even to be set once near the beginning and left unchanged thereafter. The recommendation is to use Volume to adjust the relative loudness of each track; if it's discovered during a final mix session that the lead guitar needs to be boosted throughout the piece—or in certain large sections—adjust the Volume where appropriate. Expression is designed more for continuous dynamics; see below.
- **MIDI CC 10 (Panning):** Sound generators, including Play Libraries, respond to Panning codes by adjusting the relative loudness of the sound in the two stereo channels, giving the listener an impression of the instrument being left or right of the center line, and by how much, if any. Some libraries may have the instrument already positioned correctly in the sound space, such as instruments in a symphony orchestra being recorded where they normally sit in a concert hall. Listen to the sounds in your specific library to see whether that's the case.

- **MIDI CC 11 (Expression):** As mentioned above, Expression and Volume are two different codes associated with dynamics. CC11 is *intended* to be used to add the moment-by-moment dynamics that mimic the way live musicians are constantly adjusting the force of the breath or the pre sure of the bow on the strings to achieve musicality. These changes produce the dynamic arc of a melody or even swells in individual notes.
- **Other Common MIDI CCs:** In addition to data about notes, tempo, meter, the published spec for MIDI defines continuous controllers so that various aspects of a performance can be conveyed along with the basic note data. There are potentially up to 128 possible continuous controllers, but not all numbers from 0 to 127 are necessarily defined. Below are some of the most commonly used MIDI continuous controllers (CCs).

MOST COMMON MIDI CONTINUOUS CONTROLLERS (CC)			
0	Bank Select	64	Hold Pedal (on/off)
1	Modulation Wheel *	65	Portamento (on/off)
2	Breath Controller	66	Sostenuto Pedal (on/off)
4	Foot Pedal	67	Soft Pedal (on/off)
5	Portamento Time	68	Legato Pedal (on/off)
6	Data Entry	69	Hold 2 Pedal (on/off)
7	Volume *	120	All Sound Off
8	Balance	121	All Controllers Off
10	Pan Position *	123	All Notes Off
11	Expression *	124	Omni Mode Off
12	Effect Control 1	125	Omni Mode On
13	Effect Control 2	126	Mono Operation
		127	Poly Operation

This information is included here for the benefit of those users who might choose to use these MIDI continuous controllers (CCs) to control a performance in ways beyond the scope of this manual. Here, we will discuss only four of the CCs: 1, 7, 10, and 11, as indicated by the asterisks in the table.

Using the Round Robin Reset

This control is found in the ‘Other’ tab of the Settings menu. It allows you to specify either a MIDI note or MIDI continuous controller (CC) to reset the round-robin cycle. The numeric value in the spin box specifies which note number (middle C = 60) or which 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.

MIDI Learn Functionality

Many controls in Play can be connected to MIDI Continuous Controllers (CCs) using the MIDI Learn feature. To engage this feature, right-click on a control in the Play interface and click on “Midi Learn...”. Then move a knob or slider (CCs) on an attached MIDI controller. The control in the Play interface on which you right-clicked will receive the incoming MIDI continuous controller (CC) data, and assign that CC number to the control.

To disconnect a control from the learned CC, right-click and select “Detach From Midi”. In this way you can adjust instrument parameters in real time. It can be done either from a MIDI keyboard or other control surface during a live performance, or by capturing the MIDI continuous controller (CC) data in a sequence and playing it back every time the sequence is run.

Different MIDI Modes

Two additional MIDI Modes, Multi and MPE, have been added to the MIDI channel dropdown menu in Play. These two new modes are in addition to the option of assigning each instrument to its own MIDI channel (1-16), or assigning an instrument to receive MIDI on all channels (OMNI). Like OMNI mode, these new modes receive MIDI on all channels, but differ in the way they handle Mod Wheel (CC1), Expression (CC11) and Pitch Bend messages, which in most cases can be applied on a per-note basis. Global MIDI messages, like Sustain Pedal (CC64), are still treated globally and will affect all notes, regardless of channel.

- **OMNI Mode** will set an instrument to receive MIDI on all channels (1-16), with Mod Wheel (CC1), Expression (CC11) and Pitch Bend modulation applied to notes on all MIDI channels. This is useful when layering sounds intended to be played together, like when stacking separate string sections together to create a full string patch.
- **MULTI Mode** is useful to MIDI guitar controllers by allowing per-note control of Mod Wheel (CC1), Expression (CC11) and Pitch Bend by sending those MIDI messages only to the voices on the same MIDI channel as the controller event.
- **MPE Mode** stands for “Multi-Dimensional Polyphonic Expression” and is a MIDI standard developed by the MIDI Manufacturer Association to accommodate a new class of MIDI controllers like the Roli Keyboard, the Linnstrument, and the Eigen-Harp. In this mode, each note is sent to its own MIDI channel, cycling through an allocated block of channels that enables MIDI messages (restricted to Note On, Note Off, Channel Pressure, Pitch Bend and CC74) to be sent per-note, while global MIDI messages like CC7 (Volume) and CC64 (Sustain) are applied to all voices, regardless of the MIDI channel they were sent over.



Chapter 3: Play 6 User Interface

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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.



Main Controls and Library-Specific Controls

While they may vary in appearance, basic controls like envelopes, effects, MIDI parameters, and status indicators have the same function in all Play Libraries.

Information about controls that only appear in certain Play Libraries (like performance scripts, microphone positions, or the articulation pane) can be found in the individual Play Library User Manuals.

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

There are five distinct types of controls in the Player view. Some controls can accept data from both the keyboard and the mouse; others can have their values changed with the mouse only. The exact appearance of control may vary from one Play Library to the next, but they behave the same.

- **On/Off Buttons** have two states: On and Off. The On position is indicated when its light is illuminated. The only way to toggle a button between its On and Off states is by clicking the button with the mouse cursor. Some knobs and other controls are inactive unless their button is turned on.



- **Action Buttons** performs an action when clicked with the mouse. Examples include: opening an instrument, moving between the Player and Browser views, and adding a new folder to your list of favorites.

- **Knobs** are used to modify a numeric value over a definite range. Rotate the knob until the desired value appears in text adjacent to the knob. Most knobs will jump to specific, preset values in the permissible range, so it may not be possible to set the value to a specific arbitrary number. Select the number that most closely approximates the effect you want to achieve.

To modify a knob's value, always start by clicking on the knob with the mouse cursor. To *increase* the value, drag the mouse cursor *upward* with the mouse's left button held down. To *decrease* the value, drag the mouse cursor *downward* with the same button held down. To set the knob to the center, "12 o'clock" position, double-click on it. Holding down control-command while dragging with the mouse allows for finer adjustment.

- **Drop-Down Lists** can select from a selection of text strings. Click on the control to display the list of options, and with the mouse, scroll through the list (if necessary) and then click on the choice.



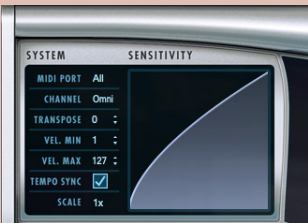
- **Spinners** allow the user to change a value incrementally by clicking on the little arrows, or by clicking on the number itself to highlight it, then typing a new value.

The Player View

Below is an example of the Player view of the Hollywood Pop Brass user interface, which features 10 main areas. The areas that share common elements with all Play Libraries (like Master Instrument Channel and Envelope) are covered in the following pages, while others can be found in the individual Play Library user manuals.

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 1/100th 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.

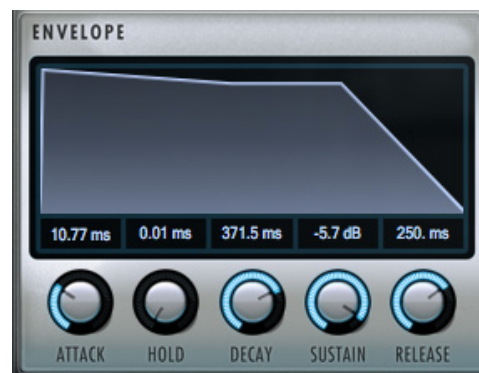


Envelope

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** is measured in milliseconds (ms), this stage starts at the beginning of the note until it reaches its highest volume.
- **Hold** is the stage that maintains the loudest volume of the attack for the number of milliseconds (ms) specified.
- **Decay** is 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.



System and Sensitivity

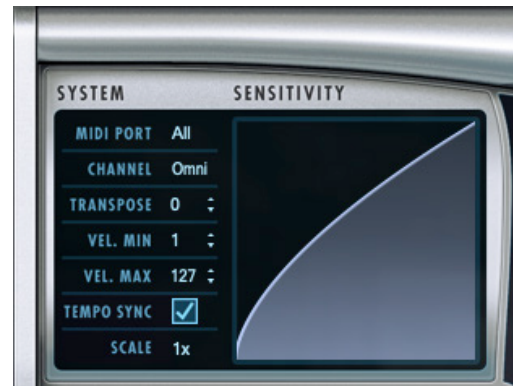
This area contains several settings, some of which can also be found in the Instruments Panel under Advanced Instrument Properties

- **MIDI Port** defines which available MIDI devices are enabled (stand-alone only).
- **Channel** allows you to assign an instrument to receive MIDI in a variety of different ways. A specific MIDI channel can be selected so that an instrument receives MIDI information only on the specified channel (from 1 to 16), or the MIDI channel can be assigned to OMNI, which allows the instrument to receive MIDI on all channels (1 through 16). Two additional MIDI modes are also available for special applications: Multi mode and MPE mode.

See [Different MIDI Modes](#) to learn more.

- **Transpose** raises or lowers the incoming MIDI note by increments of +/- 1 semitone.

- **Velocity Min and Max** specify 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.
- **Voice Limit** specifies the maximum number of voices that an instrument can playback. If an instrument receives more voices than the voice limit value, it will cut off voices that began playing first. Keep in mind that there are instruments that play more than one sample when sounding a note (such as instruments that use cross-fading, have release trails and/or multiple microphone positions).
- **Sensitivity** determines what part of the dynamic range the instrument is most sensitive to, ranging in values between -100 and +100.



Status Indicators

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.

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

- **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.

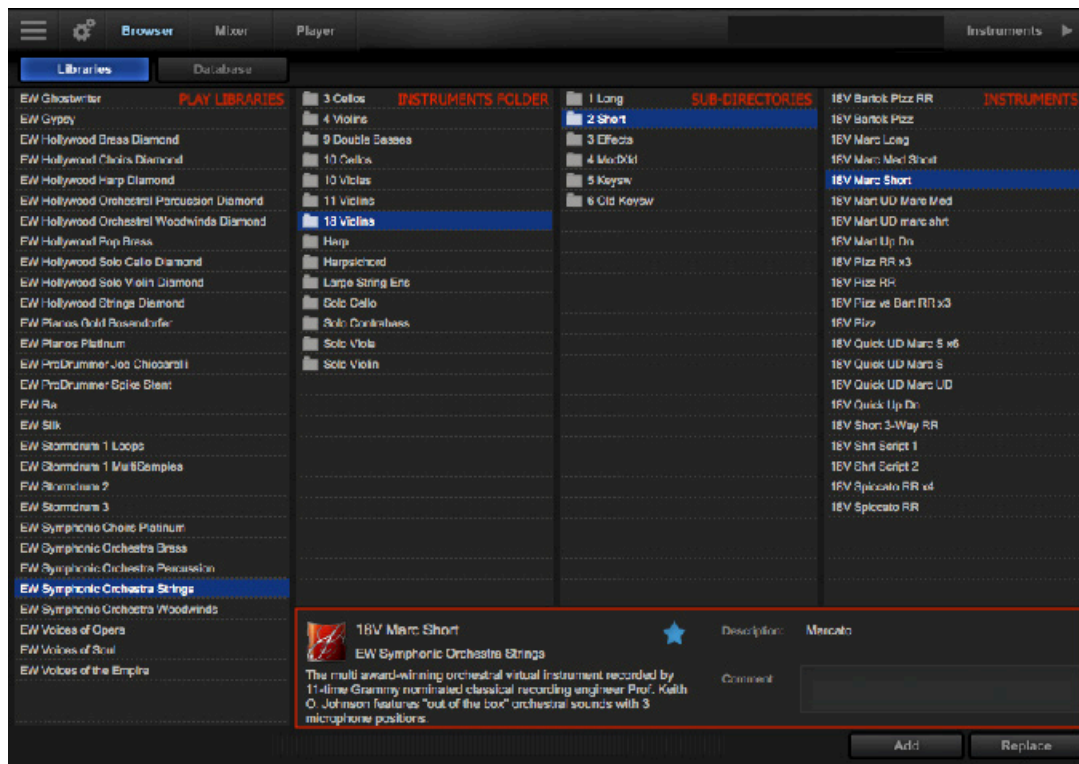


The Browser View

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.

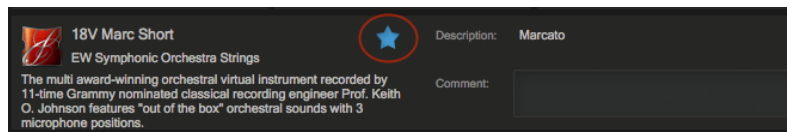
Libraries Mode

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.



In case a Play Library does not appear in the Browser view where all Play Libraries populate, right-click in an empty space in the left column of the Libraries browser and choose **'Add Another Product Library'** from the pop-up window. Selecting a Play Library from the menu will bring up a search window. Locate the Instruments folder for that Play Library, then highlight it and click 'okay' to set the library path.



If a Play Library has been moved from its original location, it will appear grayed out in the Libraries browser. Click on the library name in the left column and use the search window to find the Instruments folder of that Play Library. Highlight it and click 'okay' to set the library path.

The **MIDI Channel Assignment** section can be found in the Settings Menu under the Other tab. Here you can choose the way in which MIDI channels are assigned to instruments.

- **OMNI** mode assigns an instrument to MIDI Channel 0, which means it will receive MIDI on all channels.
- **Automatic Increment** assigns each new instrument to the subsequent MIDI channel, starting on 1, 2, 3, etc.

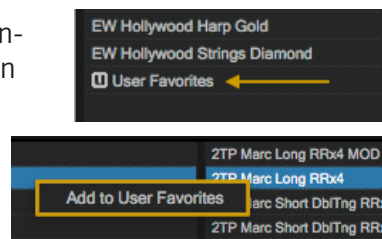


To create a **User Favorites Folder** in a new location to store all your favorite instruments, right-click in the left column of the Libraries browser and select 'Add New Favorites Folder' from the menu.

Enter a name for the folder (in this example, "User Favorites") and click 'okay' to create it.



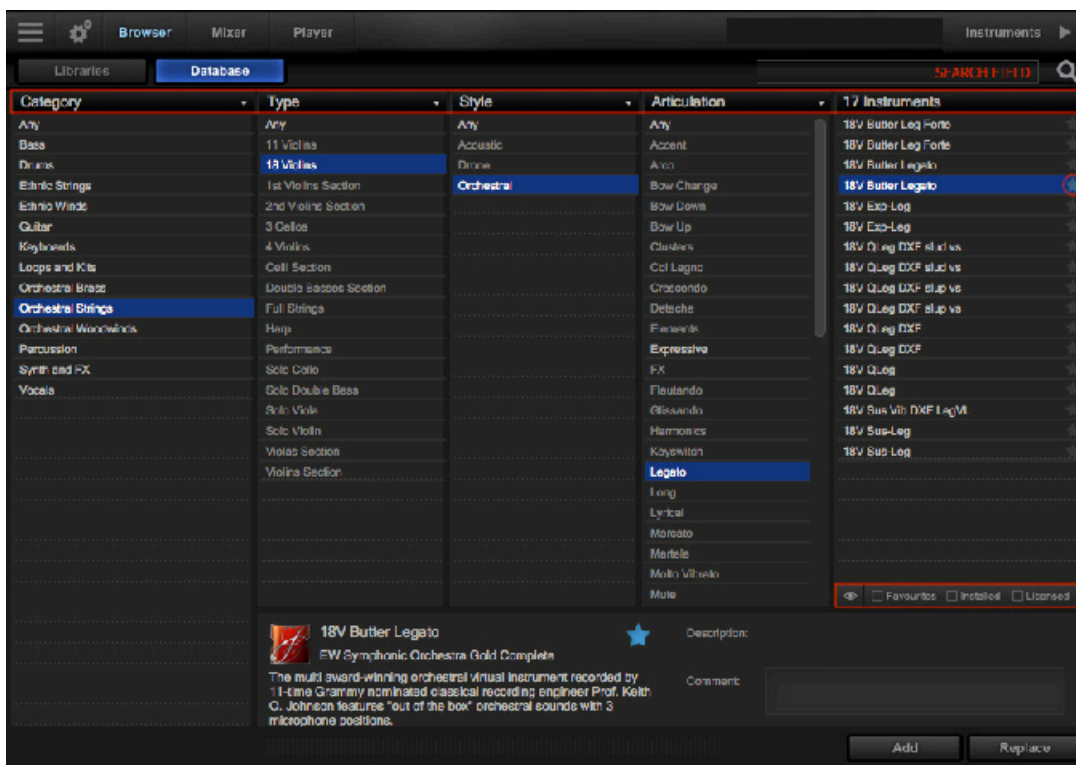
To add an instrument to this location, right-click on an instrument name in the right column and choose the option 'Add to [folder name]'.



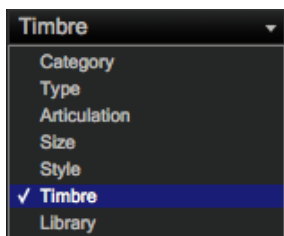
Database Mode

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.

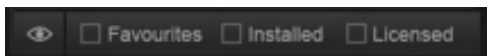
Those categories, from left to right, default to: Category, Type, Style and Timbre. The **Results List** displays the number of instruments that match the selected criteria at the top, and populates those instruments in a list below.



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 indicating its 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.



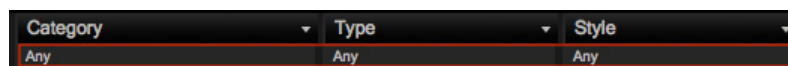
The highest level in the **Database Hierarchy** is simply called **Category**. It contains broad attribute tags such as instrument groups like ‘Ethnic Strings’ and special categories like ‘Loops & Kits’. Selecting a tag in this column will affect all other columns, narrowing down the visible results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

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.

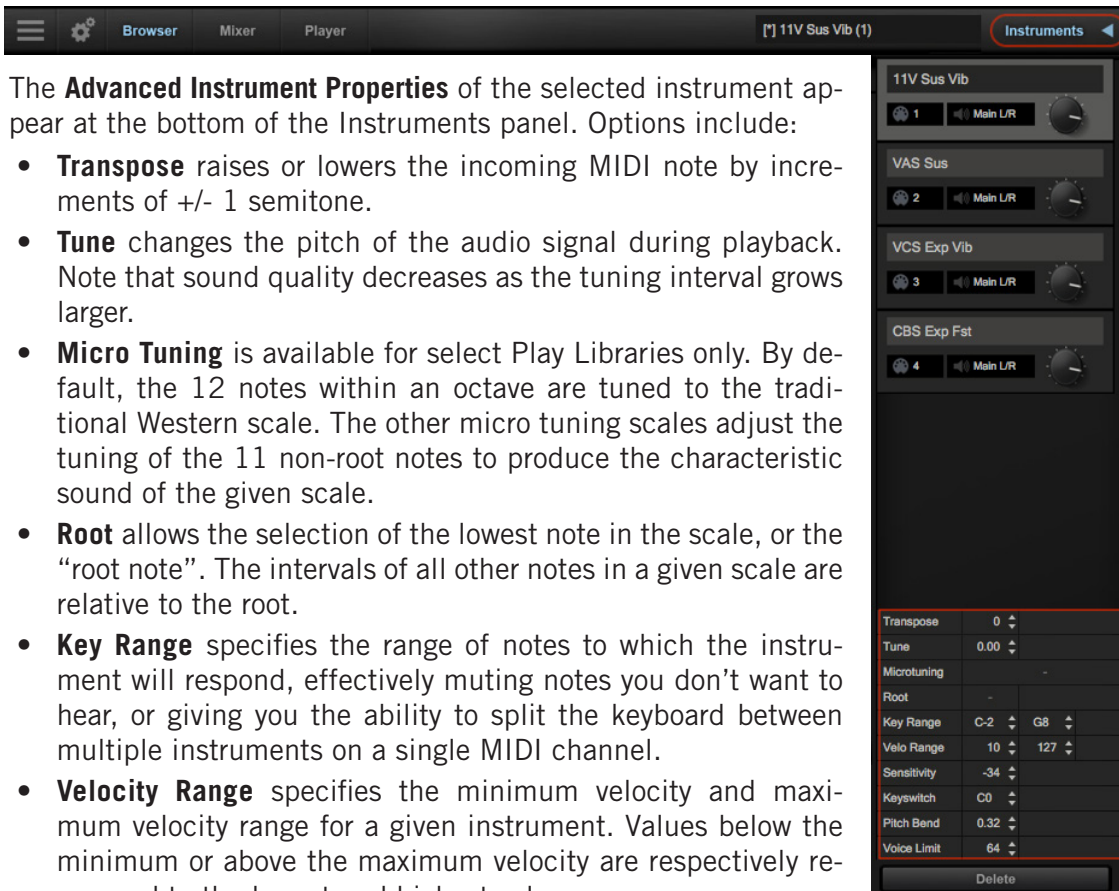


There are a few **Tag Selection Rules** to keep in mind as you select attributes. The Category and Type categories allow one tag to be selected at a given time, while all other categories allow multiple tag selections by holding down ‘command’ (macOS) or ‘alt’ (Win) keys while adding tags.

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.

Instruments Selector

All instruments currently loaded in an instance of Play are listed in the Instrument Selector, with a check-mark denoting the currently selected instrument, with its MIDI channel assignment in parenthesis.

Click on the drop-down menu to open the list and click on an instrument to select it. Selecting an instrument means:



- The controls in the Player view now display the values for that instrument.
- The graphics in the Player views is dictated by this current instrument.
- The virtual keyboard plays notes from this instrument.
- Any actions that apply to the current instrument, such as Remove Instrument, affect the one you select from this menu.

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** explained 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.



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.

SSL Channel Strip

This plug-in can be used on both the Instrument (Main) and Microphone (Sub) channel strips. The signal is passed through 5 separate sections, as described below.



Input Section and Output Section

Turn the Gain knob in the Input Section to control the level of the incoming audio signal. The post-gain signal level is shown in lights to its left. As a rough guide, the ‘-6’ yellow indicator should occasionally come on but the red ‘0’ indicator should remain off.

Press the Ø button to invert the phase of the input signal.

The Output Section is the last step in the processing. The Gain knob controls the audio level of the output signal. Adjust this level last to achieve the loudness of the signal that you want. The same rules for the yellow and red indicator lights apply here as in the Input Section.

The S/C Listen button directs the Dynamics Side Chain to the channel output.

Filter Section

The Filter controls provide access to two separate kinds of filters. The black knob controls an 18dB/Octave high-pass filter (20Hz to 500Hz). Use it to remove lower frequencies from the audio. The purple knob controls a 12dB/Octave low-pass filter (3kHz to 22kHz). Use it to remove higher frequencies.



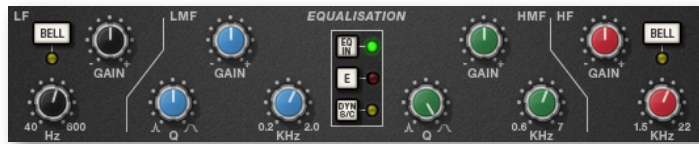
Turn either knob fully left (marked OUT) to turn that filter off. Turn either one (or both) clockwise to move the filter frequency in from its extremity.

You have a choice where to insert the Filters in the audio stream. To place the Filters immediately following the Input control, press the Input button. To switch the Filters into the Dynamics Side Chain, press the Dyn SC button. Note that when the Syn SC button is engaged the Input button has no effect.

Equalizer Section

To use the EQ, switch it into circuit by pressing the EQ In button, which is near the top in the center of the interface for this section.

The EQ section has four bands, each with its own knob color. All bands have gain and frequency control. The low (LF) and high (HF) bands are shelved by default but can be switched to a bell shape (parametric) by pressing the Bell button; the Bell option gives you more control over the exact shape of the EQ curve. The low-mid (LMF) and high-mid (HMF) bands have Q controls (to adjust the sharpness of the modified curve) in addition to what the others have.



Listed in the table below are the ranges for the knobs in each section.

Band	LF	LMF	HMF	HF
Frequency range	40Hz – 600Hz	200Hz – 2kHz	600Hz – 7kHz	1.5kHz – 22kHz
Gain range	±16.5dB	±20dB	±20dB	±20dB
Q range	—	0.5 – 2.5	0.5 – 2.5	—

The E button in the center toggles the EQ emulation between the G Series and E Series consoles. The difference between them is described in the following table.

G Series	E Series
The bell curve has a more rounded shape at low gains, and the shelf curve overshoots zero slightly at the base of the curve.	The bell curve is slightly more pointed, and there is no overshoot on the shelf curve.
G Series EQ is more subtle and is generally more suited to instruments and vocals.	E Series EQ is more aggressive and is therefore better for removing problem frequencies. It is generally more suited to drums.
Note: At full boost or full cut, the E and G Series curves are identical.	

To switch the EQ into the Dynamics Side Chain, press Dyn SC.

Dynamics Section

This section consists of both Compressor controls and Noise Gate/Expander controls. Both sections work independently but can be operational at the same time, providing sophisticated control of signal levels. The example image of the interface is shown below, after the description of the Compressor.

There are two buttons at the top. The Dyn In button turns on the whole section. The Pre EQ button moves this section before the Equalizer; otherwise, this processing is performed after the Equalizer.

The **Compressor** is controlled by 3 blue knobs: Threshold, Release, and Ratio. To activate the Compressor/Limiter, turn the Ratio knob so that its ratio is no longer set at 1:1.

To turn the compressor into a ∞ :1 limiter, turn the knob fully to the right.

There is no gain makeup control because the T/HOLD (threshold) knob controls both the level at which gain reduction is introduced and the gain make-up, thus keeping the output level steady regardless of the compression.

The Release knob controls how quickly the level returns to normal after the input level has dropped below the threshold (measured in seconds). The attack time is adjusted automatically to match the audio. To choose a consistently fast attack time, press the Fast Att button.

Turn on the PK button to switch from RMS to Peak signal detection. In normal RMS mode, the compressor reacts to the average signal level and has a soft knee characteristic. When switched to Peak mode, it responds to peak signal level and introduces a hard knee characteristic, resulting in more dramatic compression.

The level of compression being introduced is shown in the left-hand of the two meters in the centre of the Dynamics section.

To activate the **Noise Gate/Expander**, turn the Range knob so that its range is no longer zero. The green indicators in the right-hand of the two meters in the centre of the Dynamics section show the amount of gain reduction being introduced.

By default, the Noise Gate/Expander section functions as a Gate. To switch to the Expander, press the Exp switch.

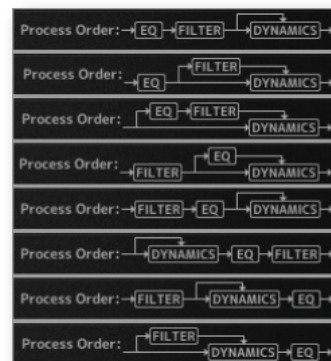
The Threshold function uses different levels to open the gate to audio and to close it again: the level at which the expander opens is higher than the level at which it closes again. In other words, when the expander is opened, it stays open until the signal level crosses the quieter Close threshold. This is known as hysteresis and is very useful as it allows instruments to decay more naturally. The word “Threshold” normally refers to the Open threshold.

The Hold knob controls the delay before the signal level starts reducing again. The Release knob controls how quickly the level then reduces. Note that the Release knob interacts with the Range knob, which determines the depth of gain reduction.

The Attack Time (the time taken for the Expander/Gate to ‘recover’ once the signal level is above the ‘deactivate’ threshold) is normally set to 1.5ms per 40dB. Press the Fast Att button to introduce a faster attack time of 100 μ s per 40dB. This is useful when gating signals with a steep rising edge, such as drums.

Processing Order

The graphic at the right shows the 8 possible orderings for the 3 processing stages, with and without a Side Chain. The original audio signal starts at the left and the processed signal exits at the right of each diagram. The lower (straight) line is the standard audio path. When the EQ and/or Filter is in the upper path, then that component is in the Side Chain (as described below). The one of these 8 diagrams currently in effect appears in the upper-right corner of the drawer.



The default order is Filter >> EQ >> Dynamics, with nothing in the Side Chain, as shown in the 5th diagram in the image.

To place the Filter section after the EQ section, deactivate the Input button in the Filter section so that its light is off.

To place the Dynamics before the EQ, press the Pre EQ button in the Dynamics section, so that its light is on.

When the Input and Pre EQ switch are active simultaneously, the processing order becomes Filter >> Dynamics >> EQ.

The Side Chain

The Side Chain is a path for the audio signal that is used to control the Dynamics section when it acts on the main audio signal. The Side Chain is not normally audible, but can highlight aspects of the audible signal that need processing.

The EQ and Filter sections can be assigned to the Dynamics Side Chain, allowing for advanced processes like de-essing, as described below. This is done using the Dyn S/C switches in the respective sections.

Both EQ and Filter sections can be assigned to the Side Chain together, in which case the EQ precedes the Filter.

Here's an example of using the Side Chain to remove the hissing sound of the letter S when it's too prominent. First, the audio is split into 2 signals. EQ is applied to the signal in the Side Chain to make the hisses louder, so that the compressor can use the louder S sounds as a clue that the main signal needs to be compressed (made softer) at those moments more than at other moments. In the main signal, the S sounds are made softer.

To listen to the signal feeding the Side Chain, press the S/C Listen button in the Output section to route the Side Chain signal to the channel output. It is important to remember to cancel the S/C Listen button once you have finished auditioning the Side Chain!

SSL Transient Shaper

The Transient Shaper plug-in can be used on both the Instrument (Main) and Microphone (Sub) channel strips. It allows you to augment the attack at the start of a drum hit (or any note) by increasing the amplitude of the attack portion of the signal while leaving the decay and held note unchanged. In the image at the right, the right hand waveform is a processed version of the one on the left. It has been passed through the Transient Shaper where the amplitude of the attack portion has been increased.

Switch the Shaper on by clicking on the Power button in its top left-hand corner. The lights at the right give visual feedback on how much attack is being added using the Gain and Amount controls. If the top red light illuminates, reduce the effect.

- **Gain** knob controls the detection level of the controller signal, and should be set so that only the transients you want to shape are detected. If this is set too low then the Shaper will do nothing; if it is set too high then the Shaper will detect too many transients, resulting in an exaggerated process, and the attack appearing too long. The default setting of 0dB should be a good starting point. Note that the Gain setting here does not directly affect the output signal's gain.
- **Amount** controls the amount of the processed signal added to the unprocessed signal. This process can increase the peak level of a signal significantly, so watch the output meter carefully.
- **Speed** controls the length of time the added attack takes to fall back down to the normal signal level once it has reached the top of the attack phase. Turn the knob clockwise for a slower speed, and longer transients.
- **Inv** button inverts the processed signal so that it is subtracted from the unprocessed signal. This has the effect of softening the attack, resulting in more body in the drum sound.
- **Audition** button to listen to the processed signal to assist in the setup process. Note that when the Inv and Audition buttons are both pressed, the signal is not inverted.

SSL Stereo Bus Compressor

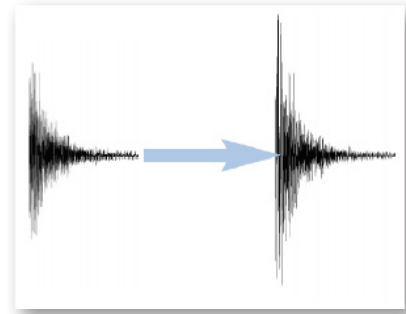
This plug-in can only be used on the Instrument (Main) channel strips. This SSL compressor has become legendary in the music industry for its unique sound, so you may want to see how it can improve the sound of your mix.

This is a stereo version of the center section stereo bus compressor found on the XL 9000 K Series console. It provides high quality stereo compression, giving you critical control over the dynamic range of audio signals.



The compressor UI consists of 1 meter, 5 knobs, and 1 button, as in the image above.

- **Compression** meter shows the real-time gain reduction in decibels (dB).
- **Threshold** knob controls the level at which gain reduction is introduced. The value is continuously variable: -20 dB to $+20$ dB.
- **Attack** knob controls response time when the Threshold is crossed. Choose among the following times: 0.1, 0.3, 1, 3, 10 and 30 ms.
- **Make-Up** knob selects the level of compensation to offset the compressor's action. It is continuously variable over the range: -5 dB to $+15$ dB.
- **Release** control sets how quickly the level returns to normal. Choose between 0.1, 0.3, 0.6, or 1.2 seconds, or you can select Auto. In the case of Auto, the release time is dependent upon the duration of the signal peak.
- **Ratio** knob controls the degree of compression. Choose among the ratios of: 2:1, 4:1, and 20:1.
- **Comp In** button switches the compressor in and out of the signal path. Use this button to do a quick comparison between the compressed and uncompressed signal to judge the effect of the current settings.



EastWest Convolution Reverb

This Convolution Reverb is an extension of the one in the Player view. It adds some features that are not part of the Player view Reverb, including the ability to load true stereo reverbs, high-pass and low-pass filters, mono functionality, and new reverb presets.

To include a reverb effect on an instrument, turn it on by clicking on the button in the upper left corner. Or you can also turn it on from the Reverb controls on the Player view. When the button is illuminated, the plug-in is turned on.



This plug-in can be used on the Instrument (Main) channel strips. To add reverb on a specific mic channel, turn up the Reverb Send at the top of that mic's channel strip. That mic's signal is then directed into the reverb in the instrument channel.

- **Filter** controls the frequencies affected by the filter. Use the two circular handles on the graph to drag the handles to adjust the setting.
- **Pre-Delay** controls the amount of time (if any) that the Reverb effect is delayed after the attack of each note. Postponing the start of the effect allows the attack to sound

without processing and to have the reverb affect only the sound of the note as it is held and/or decays. Use your ear to determine how long of a pre-delay works for each instrument. The Pre-Delay can be changed with the knob on the Player view.

- **Reverb** preset list displays all available reverb presets.
- **Mono** button collapses the separate left and right channels of the IR
- **Amount** knob controls how much of the effect to include in the output. Drag downward with the mouse to create a more subtle reverb, or drag up to increase the effect. The Amount can be changed with the knob on the Player view.

EastWest Amp Simulator

This effects processor provides distortion and re-amping characteristics. There are about eighty options in the Preset drop-down list included with these libraries. Each of these options can be tweaked and manipulated using the Amp Simulator's parameters as described below.

This effects processor is turned on or off by clicking in the button in the upper-left corner. In the image it's illuminated yellow, meaning that it's turned on.



Clicking on the **Preset Menu** control at the left displays a drop-down menu displaying the Amp Simulator's presets, which you can then customize to fit your needs. A check-mark in the list indicates which item is the current selection.

To select an item, click on its name. Each name in the list is the name of an amp followed by the name of a mic it's paired with. For example, selecting "Marshall EV RE-20" gives you a simulation of an Electrovoice RE20 microphone run through a Marshall amp.

Once you've selected an amp and mic combination, you can use the other controls here to customize the audio output. They're described below.

- **Drive knob** controls how much signal is sent into the Amp Simulator's virtual circuit. Turning the Drive knob increases or decreases the amount of distortion and saturation to create either a more or a less intense effect.

Please note! Overdriving the Amp Simulator can result in reduced dynamic range and reduced punch of the drum's sound. Use the SSL Channel Strip's Transient Shaper to compensate for this side effect, if necessary.

- **Bass, Middle and Treble knobs** boosts or cuts the range of frequencies named in the button's title, and always after the distortion is applied. Together they act as a rough equalizer of the distortion output.
- **Pre/Post switch** effects where the Amp Simulator sits in the chain of effects. When Pre is selected, then it is the first effect in the chain. When Post is selected, it comes after the SSL Channel Strip.
- **Dry/Wet knob** adjusts how much of dry incoming signal is mixed back into the output from this effects processor. When this knob is set to 100% Wet, only the processed signal is heard. When set to 0%, none of the Amp Simulator's processing is heard.
- **Master knob** controls the volume of the signal coming out of the Amp Simulator. This differs from the Drive knob in that the Master knob controls the volume post-processing, while the Drive knob controls the loudness of the signal coming into the effect. On all these knobs, hover over the knob with the mouse to see the current numerical value in a small tool tip window, as shown at the left.

EP-1 Delay

This effect models the Echoplex Delay designed in 1959, which uses magnetic tape to create it's highly prized vacuum tube delay sound.



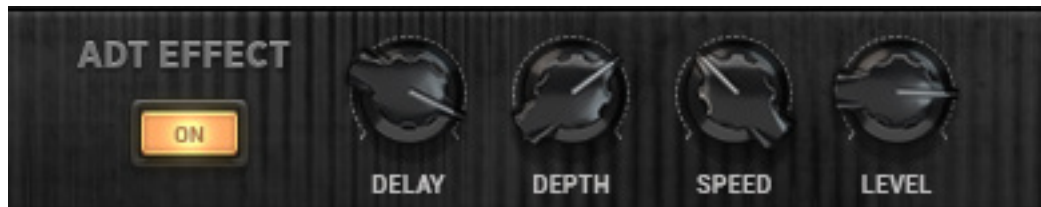
- **Echo** controls the amount of the time between echoes. The time values span between 20 m/s (milliseconds) and 2.0 seconds when the Sync button is disabled. When the **Sync button** is enabled (lit up blue) the Play plug-in will sync to the DAW's host tempo, and use time (note) values spanning between a 1/32nd note and 2 bars. Triplet and Dotted note values are abbreviated 'T' and 'D'. See table below.

Echo Sub-Divisions	
1/32	1/8 D
1/16 T	1/4
1/32 D	1/2 T
1/16	1/4 D
1/8 T	1/2
1/16 D	1/2 D
1/8	1 bar
1/4 T	2 bars

- **Drive** controls the intensity of harmonic distortion added to the delay line, with a range of values between 0 (none) and 10 (maximum).
- **Flutter** emulates the pitch wobble created by variations in tape speed in the original Echoplex Delay. The knob controls the intensity of flutter, which with a range of values between 0 (none) and 10 (maximum).
- **Repeats** controls the decay time of the delay line between a range of 0% and 100%. The lower the percentage, the more quickly the repeats decay.
- **Level** controls the overall loudness of the repeats (between -60 db and +6 db) relative to loudness of the original signal. A value of 0 db means the audio signals are of equal loudness levels.
- **On** will glow blue when enabled, and becomes grayed out when disabled. Click the button to enable and disable the EP-1 Delay effect.

ADT Effect

This effect emulates the technique made famous by the Beatles when recording at Abbey Road Studios, which was achieved by combining an audio signal on one tape machine, with an identical, delayed copy of that same audio signal on another tape machine.



- **On** will glow yellow/orange when enabled, and becomes grayed out when disabled. Click the button to enable and disable the ADT effect.
- **Delay** controls the delay time between the original audio signal and the secondary audio signal between a range of 0.1 milliseconds and 50 milliseconds. A delay time of 40 ms is a good place to start.
- **Depth** controls the amount of modulation affecting the delay time.
- **Speed** controls the rate at which the modulation affects the delay time between a range of 0 and 1 hertz.
- **Level** controls the loudness of the secondary audio signal (between -60 db and +6 db) relative to the original audio signal. At a setting of 0 db the effect is most prominent, while higher and lower decibel values favor one signal over the other.

Ohm Force Ohmicide

Ohmicide is an advanced multiband dynamics and distortion effects processor. Each of the four bands has an array of distortion, saturation, width, gate, and feedback controls. There are also over eighty different types of distortions. Ohmicide can produce a wide variety of different distortion effects from slight tape saturation, to ruckus overdrive. Its creator, Ohmforce, calls it an “audio-mangling tool.”

When the EastWest FX drawer is first opened, the Ohmicide window is closed. It appears as a narrow strip across the drawer, as seen in the image below.



Click on the Edit button to open the full window. Note that any parameters you’ve set in the window are still in effect when the window is closed. Once opened, this effects processor appears as in the image below.

Please note! If you click the Edit button to open the Ohmicide interface, you’re turning it on. But when you close the interface it stays on even when the it is hidden. If you want to turn off the Ohmicide processing, you need to use the power button that can be seen to the left of the Ohmicide logo.



First of all, for users familiar with the Ohmicide plug-in in other contexts, please note that preset morphing using the Melohman feature is not available in this version. This difference also affects some of the items in the Setup menu, namely Load, Save + Autoload settings, all MIDI settings, Program Change Assignment, and Melohman Settings.

Setting up Oversampling

One Setup feature that you might find most useful is Oversampling, found in the Setup menu, which you can open by clicking on the wrench symbol in the upper-left corner of the interface. It is an optional Ohmicide feature that reduces unwanted aliasing artifacts produced by the distortion process. Turn on Oversampling by selecting the High Quality mode near the bottom of the Setup menu. Be aware that turning on this feature asks your computer to do extra processing and, therefore, might cause problems with other software running on a less capable computer.

Setting Up Input Signal Trim

Ohmicide's developers introduced input signal trimming to attenuate the incoming signal before it gets to the main stages of Ohmicide in order to tame its wild nature. You need to ensure that the trimming of the input signal is calibrated correctly for the song you're working on. Once you accomplish that, you're able to adjust the distortion without having to make drastic changes to the band gains, thus allowing you to shape your sound faster and in a more intuitive way.

This means that the overall perceived volume, when changing parameters, ends up closer to the level of the input signal (unless you change the main output gain). That way, presets sound more like their designers' original intentions, with morphing that is more consistent in their overall loudness.

Immediately above the Trim knob is a red indicator that shows 3 small red lights inside. To calibrate any given input, adjust the Trim knob so that the left light is on constantly in response to the incoming sounds, the center light flickers, and the right-most light does not flicker at all. The image at the left shows the Trim knob (near the left edge) set to a value of -15.9 dB, as shown in the value at the top



of the large red readout (far to the right and above the graph). If you look closely in the image, you can see that the left of the three lights directly above the Trim knob is lit (is a brighter red).

If the lights behave as described above, the signal is roughly calibrated, and that may be all you need to do. However, you might want to run a simple test to see whether you need to fine-tune the Trim. To do this, while still playing the audio, right click on a Distortion Gain knob, and raise it to the 3 o'clock position. If the overall volume remains constant as the gain increases, you're set to go! If the overall volume rises, then increase the Trim, and conversely, if the overall volume lessens, then decrease the Trim. That's it! You're now in the optimal operation range for Ohmicide.

Double-click on the Trim knob to set it back to 0.0 dB.

Setting Up the Output Stage

As a result of the calibration process above, the input and output signals are now matched in volume. You might need to change the main output to suit your needs. The Output knob is at the right edge of the interface. In the image at the right, you can see that the output has been raised by 5.9 dB, as shown at the top of the red screen.



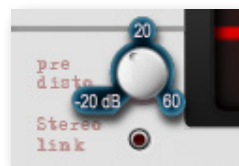
Below the Out knob is the smaller Mix knob, which allows you to adjust the wet/dry mix of the output signal.

Double-clicking the Out knob resets it to 0.0 dB. And double-clicking the Mix knob resets it to 100% wet.

The Ohmicide Controls

The image at the right shows 2 controls to the left of the central display in Ohmicide: the Pre-distortion knob and the Stereo Link button. As with all knobs in this plug-in, the current value as you turn a knob is shown at the top of the large red display in the center. Also, as you turn a knob, a ring appears around it showing the values at the left, center, and right of the knob's range.

- **Pre-distortion knob** (abbreviated “Pre disto” in the interface) allows you to add some color and distortion to the audio signal without affecting its original dynamic quality and prior to the signal reaching the main effect stages.
- **Stereo Link button** affects the way the signal levels are detected to help control aspects of Ohmicide that respond to signal level. When this button is active, the two stereo signals are merged prior to level detection, so that both channels behave the same dynamically. When inactive, the level detection is done separately on each channel. In both cases, the signal processing remains in stereo. The Stereo Link creates a more faithful stereo image in the Dynamics section, the left and right channels are synchronized in the Gate section, and the feedback both channels behave the same.

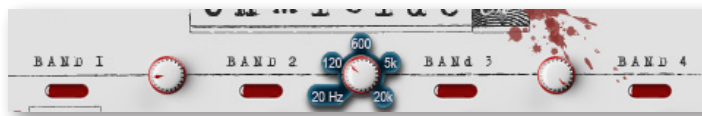


Per-Band Processing

One of the main features of Ohmicide is that you can split your audio into frequency bands and apply the main effects sections to each band separately. For example, assume you have a drum loop playing and you want to apply distortion to everything except the kick drum. By setting up two bands, you can get a drum loop that sounds as though it's just gone through an overdriven blender in the higher frequencies and yet still retain a clean and powerful kick. Each band also has dynamic and feedback sections, which means that the possibilities are endless. If you want to set a parameter on the four bands at once, right-click on the controls instead of left-clicking.

Setting the Frequency Range of Each Band

You can have up to four active bands, which are stacked on top of each other in such a way that the ceiling cutoff frequency of one band acts as the floor cutoff frequency of the next band (hence the need for only three frequency cutoff knobs).



The floor of Band One is fixed at 20hz, and the ceiling of Band Four at 20khz. The three frequencies that divide the bands are set with the three shown knobs in the image above. As you turn the knobs, the exact setting is shown at the top of the red display, as is always the case with knobs.

Note that if your sample rate is less than 42106 Hz then your range is smaller than 20 Hz to 20 kHz. The maximum range is, in any case, 0.475 times the sample frequency.

Also, any band that has its floor set to any value between 20000 and 20480 Hz (the upper limit of the operating range) is effectively disabled, which means that if all knobs are set to 20khz (far right), then only Band One is active and processing audio.

Finally, to maintain the frequency band design of Ohmicide, the frequency knobs may move automatically in order to insure that the value in every knob is less than or equal to the value in all knobs to the right of it.

The filters that do the dividing into band, as with any filters, may introduce frequency-dependent phase shifts. These shifts are cancelled out by the reconstructing filters post-band.

The per-band processing are the same for each of Ohmicide’s 4 bands and are divided into six parts: Mid/Side, Gate, Dynamics, Distortion, Gain and Stereo Field and Feedback. These controls

Mid/Side Button

One exciting feature of Ohmicide is its ability to process a band in Mid/Side mode, which you activate by clicking the Side button in the band’s Stereo Control section. The image at the left shows this button in the context of other controls near the bottom of the plug-in.



This feature works as follows: Instead of processing normal stereo left/right channels, the stereo image is split up into middle and side channels, with the mid signal sent to the left channel for processing and the side signals sent to the right channel.

Switching to and from Mid/Side mode produces an audible click in the audio. You should take caution when changing this parameter.

Gate Controls

Traditionally, Noise Gates are used to remove unwanted sound in an audio track. They work by allowing audio to pass through only when it exceeds a user-defined decibel threshold. A gate can also be used creatively, such as when a guitarist uses a gate before a distortion pedal to get sharp and well defined chords.

More advanced gates, such as what are in Ohmicide, have two inputs, one to process the audio, and one, known as a side-chain, to trigger the gate by comparing its signal to the threshold. Generally, the audio to be processed is also the side-chain, but you can come up with useful results that use a different audio signal to trigger the gate, such as a kick drum on a bass guitar track to tighten up both instruments.

In Ohmicide the side chain is the main, pre-split signal. Which means that each band's gate threshold comparison is made using the same signal, and if they have the same threshold value, then they'll open and close at the same time. But controlling the parameters of the side chain independently, as described below, gives more creative results.

Before describing the Gate controls, here's an image that shows the controls for Bands 1 and 2. For Band 1, the names of the four small knobs on the far left are spelled out. For the other three bands, the names are abbreviated: T A R A. In the image, in Band 2, you see the typical green value bubbles that appear whenever you're setting a knob with the mouse.



The gate can add snap to a sound, such as making shorter drum hits. Or by inverting the gate on a band you can have one band's gate open while the other's closes. The gate works best with sounds having a lot of dynamic movement. A pad won't gate so well because it has very slow Attack and Decay envelopes. You control the gate by using the following knobs:

- **Threshold knob** defines the decibel level needed to open the gate. There's a fixed hysteresis on the gate, which means that the close-gate threshold is lower than the gate-open threshold; that way, the gate does not chatter while the signal level is near the threshold setting.
- **Attack and Release Time knobs** control how fast the gate opens and closes.
- **Amount knob** sets how much the gate closes. It closes all the way when set to 100%, and barely closes when set to 0%. With a negative setting, the gate shape is inverted, which means it opens below the threshold, and closes above it.

Dynamics: Shape and Body Knobs

The Shape parameter determines how the audio dynamics are changed. In the **neutral position** (center), the audio is unmodified. In the **Phat zone**, the audio is compressed, that is, dynamics are reduced, but the overall sound is perceived to be louder and sustained longer. This is not a compressor in the traditional sense, as it usually just increases low volume levels, leaving higher levels untouched. In the **Sharp zone** (right), the audio is expanded, that is, dynamics are increased and attacks emphasized, producing percussive and generally faster-decaying sounds.



Use the Body parameter to adjust the amount that the Shape parameter affects the audio. In addition, Body also progressively adds a limiter to the end of the band processing, so that even if Shape is set to the central, neutral position, Body may have an affect on the audio. The red VU-meter to the right uses its white line to give you visual feedback on how much the section affects the audio gain. It also lights up in red when the limiter kicks in.

Distortion Controls

After the Dynamics stage, described above, the band signal can be optionally distorted by adjusting the Type, Gain, Bias and Mode parameters.

Ohmicide provides 28 distortion algorithms with three variants (Standard, Xxx, and Odd) for a total of 84 distortion types.



To select a distortion algorithm click on the lighter red up and down arrows at the right side of the small red display labeled Type to cycle through the patch names, with each name abbreviated at the bottom of the small red display and also in full at the top of the large red display near the top of the window. Or click on the center of the small red display and move your mouse up or down (just as you would do on a knob) to change the distortion without repeated clicking. In the image above, the names inside the red display are Crest, Vacuum, and Porridge. At the top of those small red displays are icons for the three variants, from left to right: a circle for Standard, an X for Xxx, and a star for Odd. Click one to select it.

Alternatively, click in the small red Type display and choose a type from a pop-up menu, as shown partially in the following image. Select the variant first, which opens a menu of all 28 distortion algorithms for that variant. In the image, the XXX variant menu is open, as indicated by the blue highlight.

The Gain knob (above the small red display) is adjustable in a range from -20 dB to +60 dB. The higher the gain, the more distortion is applied to the sound. However, the overall perceived volume should not deviate by too much (though this is somewhat dependent on the level you're listening at), and provided the Trim has been correctly set.

Refer to the [Setting Up Input Signal Trim](#) section for more information on balancing the input level.

The two controls Bias and Alteration can be used to further color the chosen distortion type, though bear in mind that for some algorithms the controls are irrelevant and are grayed out.

The horizontal Bias slider (below the small red display) emulates malfunctioning hardware circuitry and adds a DC offset before the distortion is applied. The control is very sensitive, so even very small changes can make dramatic changes to the sound. To break up the sound completely, move the slider all the way to the right.

The Alteration knob further changes the color of the distortion. This change depends greatly on the Distortion type, so you should audition various levels to see whether any setting works in your song.

Gain and Stereo Controls

The output volume of each band can be set by moving its fader near the bottom of the band controls. It has a range of $-\infty$ dB to +20 dB.

The Gain stage is before the limiter and you can see on the band's dynamic VU meter that increasing the band's Volume fader (as seen in the image at the right) activates the limiter. Directly above the Volume fader is the Pan control, which can be used in conjunction with the other bands' pans to create wider sounds. In the image, the green value markers indicate the 3 values of Left, Center, and Right because the knob has just been turned with the mouse.



When the Mid/Side mode is active, the Pan control behaves differently: turning the Pan knob to the left attenuates the side channel, and turning it to the right attenuates the mid channel.

The remaining controls in this section are the Wet/Dry knob (labeled Mix in the interface) and the Mute and Solo buttons. The Solo button takes precedence over the Mute control, which means that a soloed band is heard regardless of its mute state. The Solo state is ignored if the band is turned off using the Band Split knobs.

Feedback Controls

The Feedback section simulates a microphone recording the signal coming out of loudspeakers and then amplified back into the signal chain. For Ohmicide, turning on feedback takes the wet signal, after the signal reconstruction, and loops it back, with a slight delay, into the signal path before the Gate section.

The Feedback behavior works on each band independently, so that you can use a different configuration of the parameters on each band. Note, however, that the feedback frequency content can exceed the boundaries of the current band and, therefore, can leak into the other bands!

- **Amount knob** (the control at the top of the section) determines the simulated microphone sensitivity. To turn off all feedback on this band, turn this knob all the way to zero.
- **Frequency** sets the Feedback frequency, in a range from 16 Hz to 1024 Hz, and simulates the distance separating the microphone from the loudspeaker. The further away the microphone, the lower is the resulting pitch. The fact that you can set this parameter per band goes beyond reality, and does not reflect a real world phenomenon. It is, however, sonically interesting and that's what matters!
- **Spread** control changes the stereo field of the feedback. At mid position, the feedback is mono, while on the right, the feedback is stereo. When turned left of center, the feedback crosses channels (left channel feeds the right channel and *vice versa*).

Overall Tone Setting

After the per-band processing, the signals are mixed together and a low pass filter can optionally be applied to attenuate any hyper-bright frequencies. The two controls are located to the right of the large red display.

- **PP Shape knob** determines the color of the filter. Turned to the far left, the filter is disabled. Raising it to the mid position increases the slope, effectively making it a 48 dB/octave low pass filter. Turning further right adds some resonance.
- **PP Frequency knob** has a range from 2 KHz to 8 KHz and it determines the cutoff frequency of the filter.

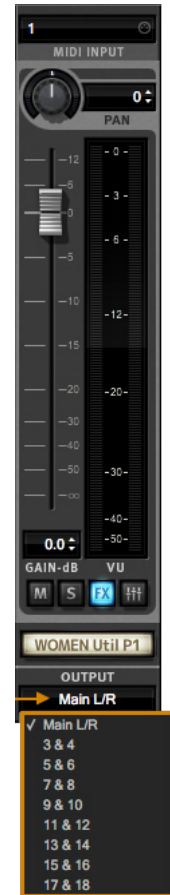
Multi-channel Audio Output

It is often the case that a composer wants different parts of the audio output to go to different channels so that mixing can be done either in the host or in an external mixing board in the studio. In many Play libraries, that selection of output channels can be performed in the Player view.

In the Mixer View

Along the bottom of the Mixer view, just below the buttons that turn on or off an instrument or a mic, is a row of Output controls. At the far left of the image at the left is the strip for the instrument. Note that when the instrument was assigned to output channels 5 and 6 in the Browser view, that same selection appeared here, as well. The other three strips in the image are individual mic positions. When a value of Default is selected, then Play uses the output assigned to the whole instrument, in this case channels 5 and 6.

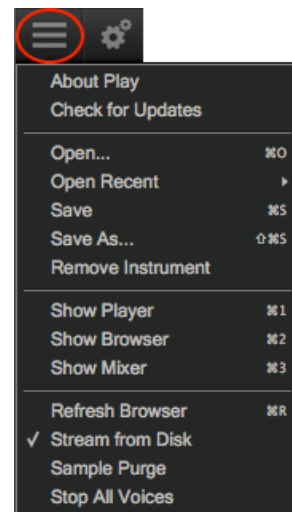
If a different output pair is selected, such as the 3 and 4 being selected for the Snare Top mic in the image, then that selection overrides the selection for the whole instrument. In this example, the Kick Drum mic will be output on channels 5 and 6 (because Default is selected) and the Snare Top mic will be output on channels 3 and 4.



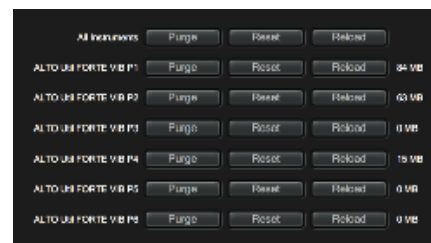
Main Menu

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 re-opened.
- **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

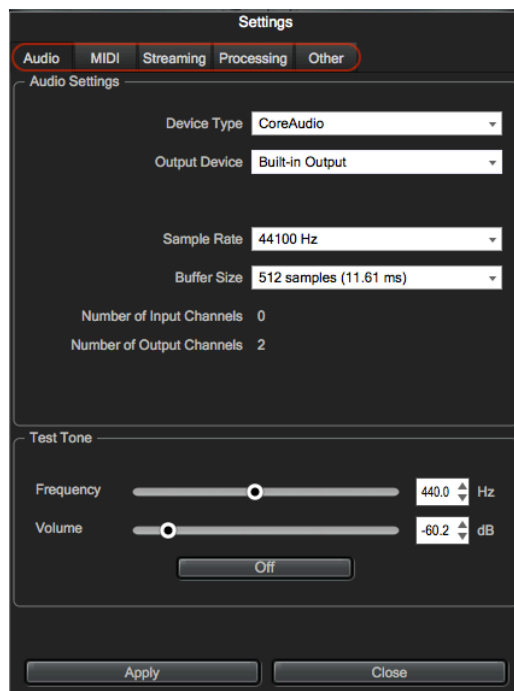
The Settings Menu appears as a gear icon located in the top-left corner of the Play interface, to the right of the Main Menu. Click on it for quick access to the 5 categories of options detailed below.



Audio Settings

These options 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

These settings allow 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

These options allow 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

These options contain a variety of 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 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.



Chapter 4: Play Libraries Overview

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Inside the Main Library Folder

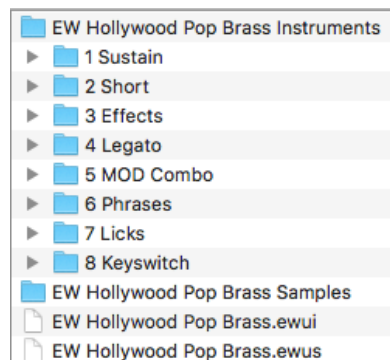
Inside the Main Play Library folder for each product (EW Hollywood Pop Brass in the example below) is an Instrument folder, a Samples folder, Documentation, and [.ewui] and [.ewus] files that allow the EW Installation Center to track the version of the Play Library contents and notify you if updates are available.

See [Instrument and Sample Updates](#) to learn more.

Within the Instruments folder are sub-folders of categories that eventually lead to Instruments with the extension [.ewi]. Likewise, within the Samples folder are sub-folders of categories that eventually lead to Samples with the extension [.ews].

This library folder is linked to the [Libraries Mode](#) in Play's Browser view, where Instruments can be viewed and loaded from their original file hierarchy.

When loading an instrument, Play will load the associated samples, which contains encrypted content that is only accessible in Play with the respective product license and activation. Samples cannot be loaded or accessed directly.



Instruments

Instruments are what users will interact with the most inside of Play. They instruct Play what samples to load, what effects are enabled by default, and contain parameter settings that shape the sound.

There are various types of instruments throughout Play Libraries, including Master and Elements instruments, Keyswitch instruments, and Single-Articulation instruments.

Most articulations are programmed into more than one instrument type to meet the various needs of a composer. In Hollywood Solo Violin, for instance, the Spiccato RRx4 articulation is available as both a Single-Articulation instrument and within a keyswitch instrument of short articulations.

All **MIDI channel assignments** are made at the instrument level. With this approach, using a keyswitch instrument is ideal for a phrase that needs multiple articulations within a single MIDI channel. If instead you need to layer the Staccato articulations of each string section on separate MIDI channels, the Single-Articulation instruments are ideal.

This flexibility enables a composer to build an instrument template in their host sequencer in an intuitive way that best suits the needs of a project.

In order to **save changes** made to an instrument, you can:

- Click on the Main Menu and choose Save. This saves all the open instruments into a single [.ewi] file, along with any parameter settings. You can save it anywhere you like, but be careful not to overwrite the original instrument file in case you need to start with the default values at a later time.
- To save a single instrument, modify and save it when only one instrument is open.
- If you're running Play as a plug-in to a host, save the host project to the hard drive. All supported plug-in parameters are saved with the project file. Please note, this option does not allow you to load the modified instrument into another project.

Articulations

Most instruments can be played in a variety of different ways. The resulting sound of an instrument based on the performance technique employed is called an articulation.

Play Libraries handle articulations in a few different ways. Sometimes instruments contain only a single articulation, usually specified in the instrument name. Other times instruments are programmed with keyswitches, enabling the user to switch between articulations within a single line of music. A keyswitch instructs Play to use the specified articulation until a new keyswitch note changes it.

Each articulation is made up of its own set of samples, and each note of an articulation is sampled within the range of that instrument, usually at several dynamic levels (pp, mp, mf, or ff).

The **Articulations Pane** appears in the Player view and contains all articulations within an instrument. The location of the Articulation Pane is different depending on the Play Library, so please refer to the library-specific manual if you have trouble locating it. Use the scroll bar if there are too many articulations to view at once.

Each row in the list displays the articulation name, the note number of the keyswitch that selects the use of that articulation, an active and loaded checkbox, and a volume control.

The checkbox labeled “active” allows the user to turn on and off the playback of a given articulation. It's like a Mute button, but at the level of an individual articulation.

The checkbox labeled “loaded” allows the user to load or unload the samples of that articulation from the computer's memory (RAM). This is helpful to free up resources.

The volume control allows you to adjust the loudness of any specific articulation relative to others in the same instrument.

Keyswitches

A keyswitch instrument allows you to switch between articulations on the fly using MIDI notes. Each articulation is assigned to a particular MIDI note number, and playing that note will switch to that articulation.

MIDI notes that are keyswitches appear on Play's virtual keyboard as blue keys. When a keyswitch is selected, the key changes to a darker shade of blue.

MIDI notes used as keyswitches are always outside the playable range of the instrument (white keys). Most are between MIDI notes C0 and C1, but there are a small number of instruments with very low ranges that require their keyswitches to be above their playable range of notes. Please see library-specific manuals for details.

A MIDI note-on message for the keyswitch that is assigned to a given articulation must be received by Play before that articulation is active (playable). In other words, you must first trigger the keyswitch, allowing Play to switch articulations, before it's playable.

Troubleshooting: Once a keyswitch note is sent to Play, its articulation remains in effect until another keyswitch note is sent. This behavior can have unwanted side effects when moving back to an earlier position in the piece to replay it. As an example, suppose you place four keyswitch notes in a track at the given measures:

- D# measure 5
- E measure 12
- F# measure 17
- E measure 23

Problem 1: You play the piece through to the end. You then play it over again. The first time you play it, the beginning is played with the default articulation (keyswitch note C). The second time you play it, the beginning is played with the articulation controlled by note E. That's the state the instrument was left in at the end of the piece and there's nothing to reset it. Solution 1: Put an explicit keyswitch before the first audible note in the track. Do not rely on the default unless there will be no keyswitches in the entire track.

Problem 2: You stop at measure 19, move back to measure 14, and start playback from there. The first time, measures 14, 15, and 16 play the articulation on note E. The second time, those measure use the articulation on note F#. That's the state the instrument was left in when the piece was stopped. Solution 2: Have predetermined places to restart and position keyswitches at each one. Any solution here would require more keyswitch notes and would be more intrusive. It's nice to have the freedom to stop and start a piece at any point. At least be aware of this problem and decide whether to live with it or take steps to avoid it.

Special Cases: Occasionally an instrument will contain an articulation that plays regardless of the currently selected keyswitch. These articulations will show up in the Articulation list with checkboxes for active and loaded states, as well as volume controls. A prime candidate for this type of programming is the key-clicks of a woodwind instrument, which are considered optional.

Master and Elements

Some Play Libraries contain Element and Master instruments. They appear with similar instrument names in the Browser view except that one has “Master” and the other has “Elements” at the end of their names. The two instruments are similar except that only the Master patch uses a keyswitch to select among the included articulations.

Master Instruments have all articulations active when first opened and use a keyswitch to select articulations. Unload any articulations you don't need to remove their samples from memory.

Elements instruments open with only the default articulation active. All others articulations are inactive and not loaded into memory (RAM). Use the Active and Loaded checkboxes to setup different configurations, including a single articulation, or the layering of two or more articulations together. You can also load the same Elements instrument multiple times and set each one to a unique articulation and MIDI channel. This is a nice alternative to a keyswitch instrument, as each articulation is given its own MIDI channel.

Samples

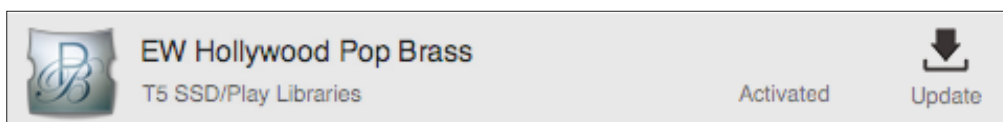
Samples are the individual recordings of each articulation, note, and dynamic level possible by a given instrument. Samples are not directly accessible in Play, but are instead loaded into Play when an Instrument file is opened.

Play knows which samples to playback based on MIDI data, including the selected keyswitch articulation, the MIDI velocity of the incoming note, and in some cases, whether to use a legato sample in the case where the end of a MIDI note is close enough to note ahead of it.

Samples are what make up the bulk of what gets written to the hard drive during the download and installation process.

Instrument and Sample Updates

To ensure Instruments and Samples are updated with the latest fixes, launch the Installation Center and scroll through the product panels until you locate the ‘Updates’ section. Any Play Libraries that have updates available will appear here. Click the ‘Update’ button to download and install that product’s Instrument and/or Sample updates.



In addition to being able to update products when they appear in the ‘Updates’ product category, the option to ‘Update Instruments’ is also available in the Tool Menu. Hover the mouse pointer inside a product panel to reveal the gear icon (shown below), then click on the gear icon to display the Tool Menu options

Space Requirements for Play Libraries

This section covers the amount of disk space required for each PLAY Library, rounded to the nearest gigabytes (GB). The numbers here represent an approximation. File size values vary depending on the operating system and/or hard drive format. Also, we recommend the standard practice of leaving a certain percentage of disk space free (covered above).

Multi-Edition Play Libraries

These PLAY Libraries are the largest in EastWest's catalog. They are deeply sampled, feature multiple microphone positions, and contain a wide range of instruments and articulations. Please see above for details regarding the differences between editions.

DISK SPACE REQUIREMENTS	SILVER (GB)	GOLD (GB)	DIAMOND / PLATINUM (GB)
HOLLYWOOD ORCHESTRA SERIES	39	95	709
Hollywood Strings	12	47	336
Hollywood Brass	10	20	159
Hollywood Orchestra Woodwinds	12	18	144
Hollywood Orchestra Percussion	5	10	70
HOLLYWOOD SOLO INSTRUMENTS	-	18	91
Hollywood Harp	-	2	15
Hollywood Solo Cello	-	8	38
Hollywood Solo Violin	-	8	38
PIANOS	26	50	282
Bechstein	6	12	73
Bosendorfer	8	18	87
Steinway	7	11	58
Yamaha	5	10	46
SYMPHONIC ORCHESTRA	11	33	124 <small>PlatinumPlus (194)</small>
Strings	4	14	51 <small>(85)</small>
Brass	3	11	37 <small>(62)</small>
Woodwinds	3	7	25 <small>(42)</small>
Percussion	3	5	12 <small>(21)</small>
CHOIRS	-	9	41
Hollywood Choirs	-	8	59
Symphonic Choirs	-	9	39
Symphonic Choirs Expansion	-	-	2

Single-Edition Play Libraries

These Play Libraries were released as single editions. They come standard with 24-bit samples, and encompass a large amount of instruments and articulations. While most of these Play Libraries do not come with multiple microphone positions, the ProDrummer Series is an exception.

DISK SPACE REQUIREMENTS	(GB)
Hollywood Backup Singers	9
Hollywood Pop Brass	23
Stormdrum 2	14
Stormdrum 2 Pro Expansion	4
Stormdrum 3	84
Silk	25
Ra	14
Gypsy	12
Voices of Passion	8
Voices of the Empire	14
Solo Violin	5
Ghostwriter	56
Goliath	41
Ministry of Rock 1	20
Ministry of Rock 2	58
The Dark Side	38
Fab Four	13
ProDrummer Vol.1 Spike Stent	55
ProDrummer Vol.2 Joe Chiccarelli	33

25th Anniversary Collection

This collection of re-issued titles include many award winning sample libraries that have withstood the test of time. They are available for individual purchase and many are included in ComposerCloud.

DISK SPACE REQUIREMENTS	(GB)
25 ANNIVERSARY COLLECTION	36
'56 Strat	2.2
Adrenaline	1.4
BT Breakz	0.7
BT Twisted Textures	1.3
Bob Clearmountain Drums 1	0.6
<i>continued</i>	

Bob Clearmountain Drums 2	0.4
Bob Clearmountain Perc and Bass	0.4
Bosendorfer 290	3.2
Brass	1.8
Dance Industrial 1	0.3
Dance Industrial 2	0.8
Drum n Bass	0.8
Electronica	0.5
Funky Ass Loops	0.5
Guitar and Bass	0.5
Hypnotica	0.6
Ill Jointz	1.0
Joey Kramer Drums	2.9
Percussive Adventures 1	1.4
Percussive Adventures 2	3.0
Phat n Phunky	0.8
Public Enemy	1.1
Scoring Tools	0.4
Smoov Grooves	0.7
Steinway B	1.6
Steve Stevens Guitar	0.5
Stormdrum 1 Loops	3.5
Stormdrum 1 MultiSamples	2.6
Symphonic Adventures	0.6
Ultimate Strings	0.5

The MIDI Guitar Instruments Series

A wide ranging collection of instruments optimized for guitar players by the EastWest production team, working closely with Fishman's software developers for their TriplePlay MIDI guitar controller.

DISK SPACE REQUIREMENTS	(GB)
MIDI Guitar Series Vol 1: Orchestra	18
MIDI Guitar Series Vol 2: Ethnic & Voices	17
MIDI Guitar Series Vol 3: Soundscapes	11
MIDI Guitar Series Vol 4: Guitar & Bass	38
MIDI Guitar Series Vol 5: Keys & Percussion	23



Chapter 5: Using Play as a Plug-in

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Opening Play in a Sequencer

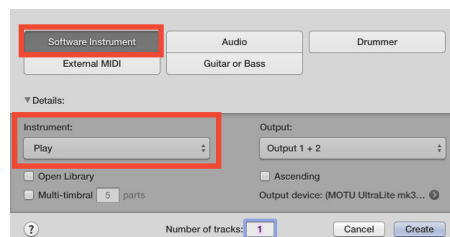
Most software sequencers permit software written by other companies to run within the sequencer. All the plug-in's input and output (I/O) is managed by the sequencer host. And several plug-ins—from the same or different manufacturers—can run concurrently, each contributing its part to the audio output. Some virtual instrument plug-ins, such as Play, are sound generators that respond to MIDI data. Other plug-ins might provide effects, such as signal compression, EQ filtering, or echo simulation.

The details of how to open Play in several popular sequencers are covered in the following sections. In each case, you need to first open the sequencer host. Then follow the directions below. If you are familiar with inserting other sample players and synthesizer plug-ins, the procedure for Play will be the same.

The sequencer hosts mentioned here are the most commonly used with plug-ins like Play; many others can also be used and the instructions for how to open the plug-in will likely be similar. Also, because information can change on short notice, it's best to check the online [Support Center](http://www.soundsonline.com) at Soundsonline.com to read the most recent information.

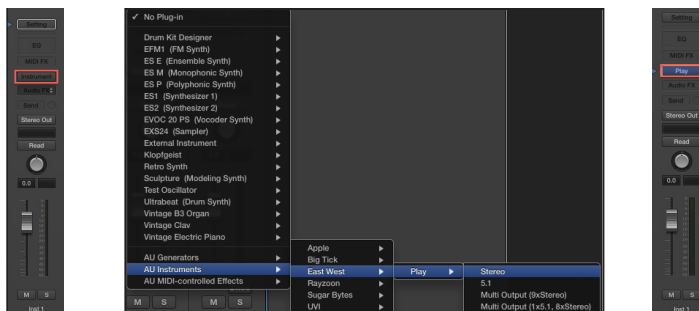
Using Play in Logic Pro

1. Once Logic Pro has opened, a window will appear asking you to create a track of your choosing. Click on 'Software Instrument' in the top-left, then select Play in the 'Instrument' drop-down menu, then click 'Create'.



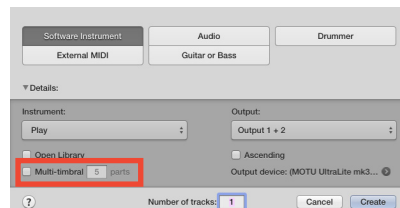
2. If instead you chose 'Empty Channel Strip' (the default) in the 'Instrument' drop-down menu, you can manually add Play to a channel strip by clicking in the 'Instrument' menu and navigating to the Play plugin. Once loaded, it will appear in the channel strip. Click on the Play plug-in to show / hide the Play interface.

You're now ready to load your first instrument and begin composing!



Multi-Timbral Setup in Logic Pro

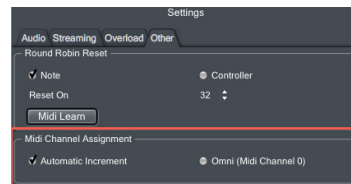
1. Once Logic Pro has opened, a window will appear asking you to create a track of your choosing. Click on 'Software Instrument' in the top-left, select Play from the 'Instrument' drop-down menu, then click the 'Multi-Timbral' check-mark box and define the number of parts (up to 16 midi channels are available per midi port). Next, make sure that 'Open Library' is not selected, then click 'Create'.



2. You will now see (x) number of instrument tracks appear, where x equals the number of parts you chose to create. Each instrument track is assigned to its own MIDI channel (1, 2, 3, etc). These will correspond to the MIDI channels assigned to instruments loaded in Play.

3. If instead you chose 'Empty Channel Strip' (the default) in the 'Instrument' drop-down menu, you can manually add Play to a channel strip by clicking in the 'Instrument' menu and navigating to the Play plugin (see screen shots in Step 2 of Using Play as a plug-in with Logic Pro, above). Once loaded, it will appear in the channel strip as Play. Click on this button to show / hide the Play interface.

4. Click on the Settings menu near the top of the Play interface and then navigate to the Other tab. Here, under MIDI Channel Assignment, select Auto Increment. This will assign each new instrument loaded in Play to the next MIDI channel (1, 2, 3, etc), corresponding to the assignments in Logic Pro X's multi-timbral instrument setup.



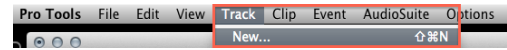
5. Now begin loading instruments into Play. Selecting 'Add' will load multiple instruments into Play.

6. You can see what you currently have loaded by looking in Play's Instrument Selector. The MIDI channel assignment is in parenthesis next to the instrument name.

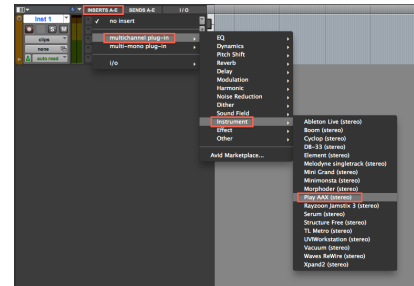
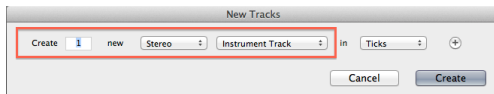
7. Now, each instrument you have loaded into Play will correspond with the midi channels in Logic Pro. You can now record enable the specified track in Logic Pro and and play the corresponding instrument loaded into Play.

Using Play in Pro Tools

1. Once Pro Tools is open, navigate to Track in the top menu bar, then down to New Track.



2. Create a new stereo instrument track.

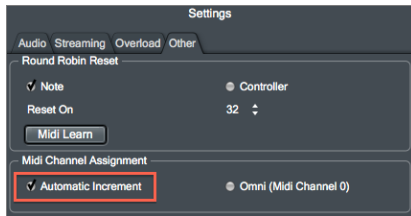


3. Now click inside the Inserts bar of the instrument track, go to multi-channel plug-in, then find Play AAX (stereo) from the list in the Instrument category.

You're now ready to load your first instrument and begin composing!

Multi-Timbral Setup in Pro Tools

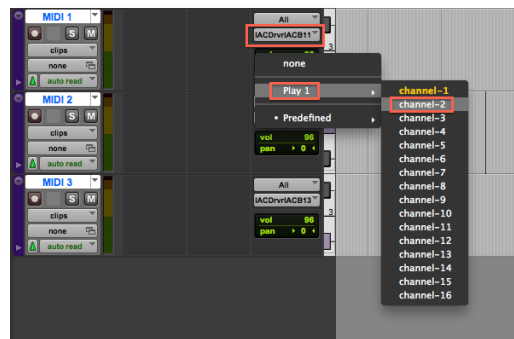
1. Go to Play's Settings menu (top-left corner in Play), then click on the Other tab and choose Auto-Increment from the menu options. This will assign each new instrument you load into Play to the next MIDI channel assignment (1, 2, 3 , etc).



2. In Pro Tools, go to the Track menu and down to New Track. This time, create (x) number of MIDI tracks, where x equals the number of instruments you want to load into Play. The MIDI Standard allows up to 16 MIDI Channels per MIDI Port.

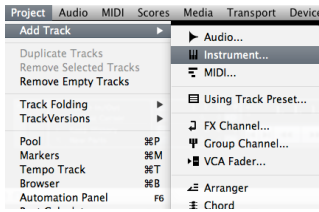
3. On the MIDI track, click inside the MIDI output and choose Play 1, then the channel assignment. Do this for each MIDI track you created until everything is assigned to its own MIDI channel (channel-1, channel-2, and so on).

4. Now begin loading instruments into Play, click 'Add' each time your prompted. If you set the Auto-Increment in Step 5 (above), each Instrument will be assigned to its own MIDI channel and will correspond to the MIDI channel assignments in Pro Tools. In Play, the MIDI channel assignment is in parenthesis next to the Instrument name as seen below.

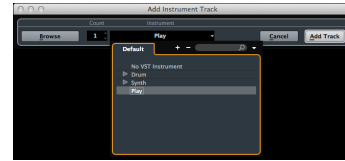


Record enable the MIDI track in Pro Tools to begin composing!

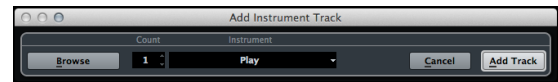
Using Play in Cubase



1. Open Cubase and go to Project > Add Track > Instrument.
2. An 'Add Instrument Track' window will appear. Click in the drop down menu and select Play from the plugin list.

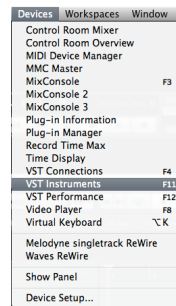


3. Click 'Add Track' to create the Play plugin track.

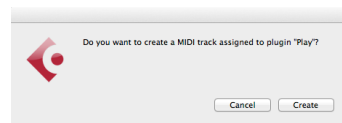


You're now ready to load your first instrument and begin composing!

Multi-Timbral Setup in Cubase

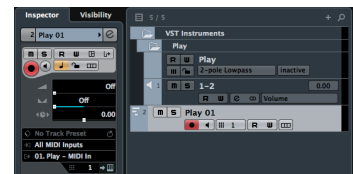


1. Open Cubase and go to Devices > VST Instruments.
2. In the VST Instrument window, click in the Rack Instrument menu and select Play. You should see a Rack Instrument created inside the VST Instruments window.

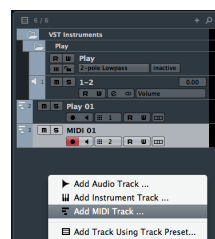


3. When asked to create a MIDI track assigned to the Play plugin choose 'Create'.

4. Cubase will create a Rack Instrument and associated MIDI track assigned to Play.



5. Create up to 16 individual MIDI tracks by right-clicking in the empty track space and choosing to 'Add MIDI Track'.

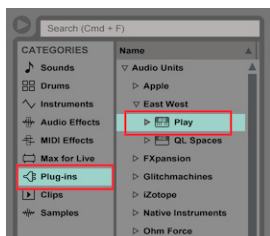


In Cubase's Inspector window, you can check the MIDI Channel assignments of each MIDI track highlighted below.

6. In Play, go to the Settings menu, and click on the Other tab. Under MIDI channel assignment, select Auto-Increment. This will ensure every instrument you load into Play will advance to the next MIDI channel assignment (1, 2, 3, etc) and correspond to the MIDI channel assignments in Cubase. You can begin loading instruments in Play now.



Using Play in Ableton Live



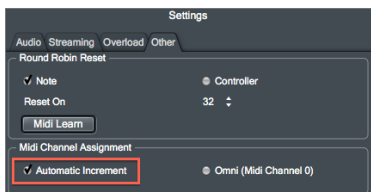
1. Open Live, go to the Browser window and click on 'Plug-ins' in the left column under the 'Categories' heading to find the East West Folder.

2. Double-click on the Play plug-in to load it into an Instrument track. To show and hide the Play interface, click on the Gear icon (Ableton's plug-in edit button).



You're now ready to load your first instrument and begin composing!

Multi-Timbral Setup in Ableton Live

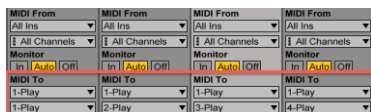


1. After loading Play as a plugin (see above), open the Play interface and click on the Settings menu (top-left corner in Play), then click on the Other tab and checkmark the box next to Auto-Increment under the MIDI Channel Assignment heading. Click 'Apply' then close.

2. Begin loading instruments. Each new instrument you load into Play is assigned to the next MIDI channel (1, 2, 3...), up to 16 MIDI Channels per MIDI Port. You can see your currently loaded instruments and their MIDI Channel assignments in the Instrument List.



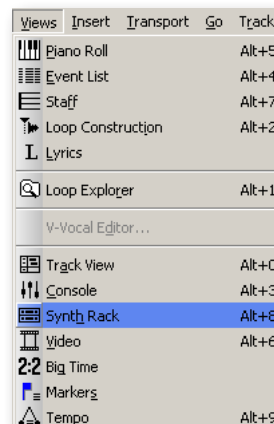
3. In Live, create the same number of MIDI tracks as there are instruments loaded into Play. Now, click in the first field under Live's "MIDI To" menu and assign it to Play. In the second field below that, assign the specific MIDI channel. Each MIDI track will correspond to an Instrument in Play on that same MIDI channel.



Using Play in Sonar

In Cakewalk's Sonar, you can load Play from either the Insert menu or the Synth Rack. Whether loaded from the one or the other, every instance running in Sonar appears in the Synth Rack. The picture on the next page shows the Synth Rack with two instances of Play running concurrently.

If the Synth Rack is not visible, you can open it from the View Menu, as shown at the right, or by clicking on the button with the same small icon in the toolbar.



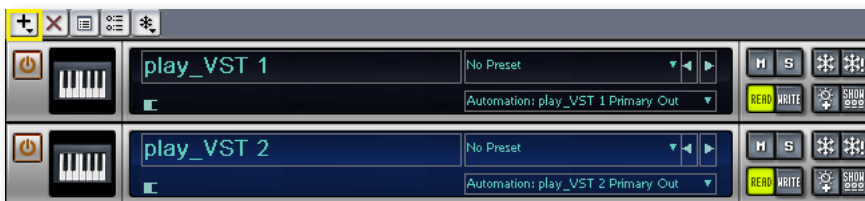
From the Insert Menu

Open this menu to reveal an option labeled “Soft Synths.” Moving the mouse over that item opens a cascading menu that lists all the installed plug-ins that Sonar has learned about on this computer.

Note that some of the plug-ins, including Play, may be grouped in submenus; for example, all the VST plug-ins are likely to be found by opening the “vstplugins” submenu. Click on the Play VST to insert it.

From the Synth Rack

Click on the “Add” button (in the upper-left corner, outlined in yellow in the picture below) to open the same menu described in the two paragraphs immediately above.



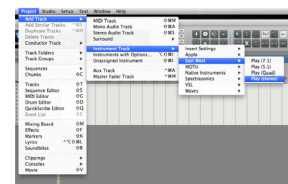
Please Note! Sonar calls all these plug-ins “Soft Synths,” short for “software synthesizers,” even though Play is not literally a synthesizer. The term “synth” is often used informally to indicate any electronic sound generator, including a sample player such as PLAY.

In a not-yet-used MIDI track in Sonar’s Track View window, assign Play as the track’s plug-in, as shown in the image at the right. Create up to 16 tracks per instance of the Play plug-in. The MIDI channel selected in the “CH” drop-down, also shown in this same image determines which instrument in Play will respond to MIDI notes in the track. Assign the corresponding MIDI channel in PLAY.

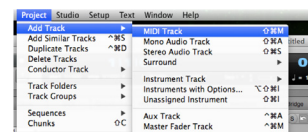


Using Play in Digital Performer

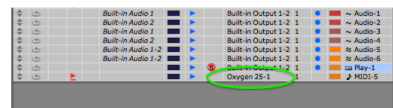
1. Go to Project > Add Track > Instrument Track > East West > Play [stereo]. This will load a new instance of Play.



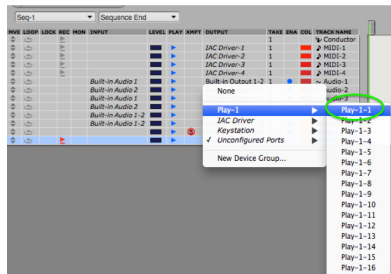
2. Now create a MIDI track by going to Project > Add Track > MIDI Track



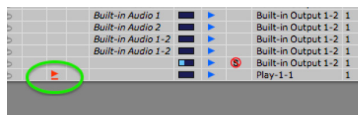
3. On this new MIDI track...



... set the output to Play 1-1



4. Now, record-enable the Play track



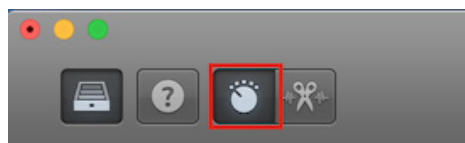
5. Click on Play's Browser button. In the Favorites window (lower-left) select the desired library from the list, then navigate to the instrument you wish to load.



6. Double-click on the instrument file (.ewi) to load it. Now, highlight the corresponding PLAY 1-1 track in Digital Performer 9 and you're ready to start composing!

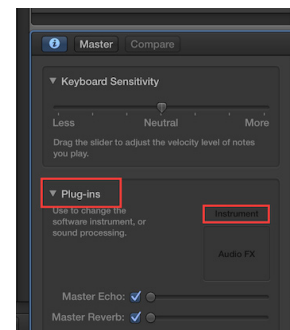
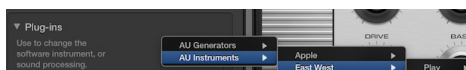
Using Play in Garageband

1. Once Garageband has opened, click on the Smart Tools icon in the top-left.



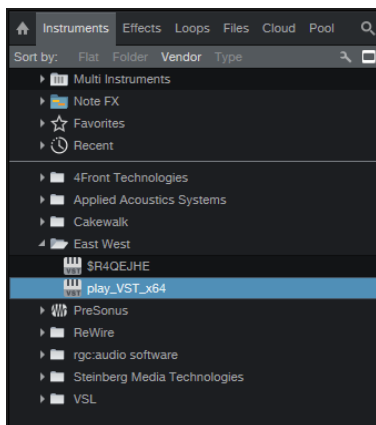
2. In the window that appears, click on the "i" Info Icon in the top-left corner to reveal the plugins button.

3. Click in the Instrument menu and navigate to Play Stereo by going through the following sub-menus: AU Instruments / East West / Play



You're now ready to load an instrument and begin composing!

Using Play in Studio One

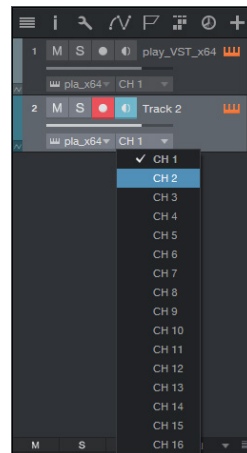


1. Open Studio One and drag Play from the Instruments list and drop it onto the timeline, or on the panel on the left-hand side of the project window.

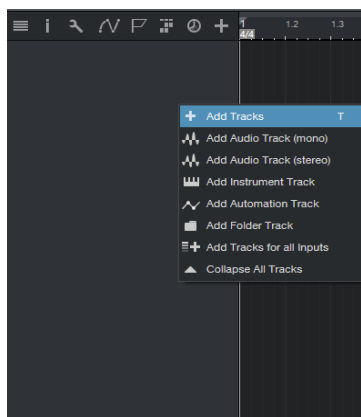
2. Assign the instrument track to Play, on a specified MIDI channel.

3. Open Play, load an instrument and specify the MIDI channel assignment to correspond to the one created in Studio One.

4. For each instrument you load into Play, create another Instrument track in Studio One, assign it to Play and specify the MIDI channel assignment.



Multi-Timbral Setup with Studio One



1. To add multiple tracks at once using Studio One, right-click (or control-click) in the panel on the left-hand side of the project window and choose 'Add Tracks'.

2. In the 'Add Tracks' window enter a name, select Instrument under 'Type', choose the number of tracks (up to 16) under 'Count', and check the 'Pack Folder' box.

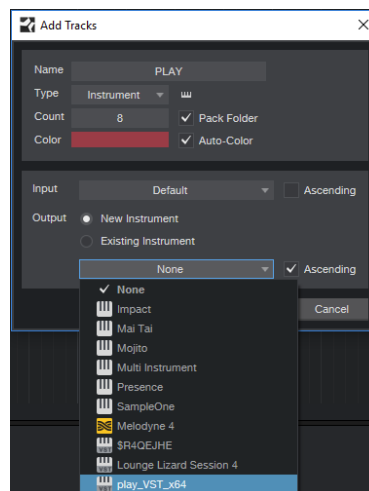
3. Under 'Output', click 'New Instrument', select Play from the drop-down list, and click 'Ok'.

An instance of Play will open with the number of tracks specified in the

'Count' field, all collected into one folder.

4. Open Play and click on the Settings menu (top-left corner), then click on the Other tab and check-mark the box next to Auto-Increment under the MIDI Channel Assignment heading. Click 'Apply' then close.

Each new instrument you load into Play will now be assigned to the next MIDI channel (1, 2, 3...), up to 16 MIDI Channels per MIDI Port. You can see your currently loaded instruments and their MIDI Channel assignments in the Instrument List.



Automation

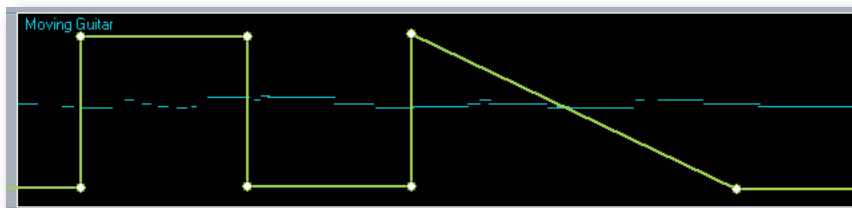
The term “Automation” refers to a facility for manipulating knobs, sliders, and other controls with an external process and being able to repeat the same movements automatically on subsequent playback. This feature is available in many modern sequencers. The details of the implementation vary from one software product to the next, but the goals are similar. Read the sequencer’s documentation to find out how to set up automation that can affect the controls in the Player view within Play.

For example, suppose you want to have an instrument jump back and forth between the left and right speakers and then seem to move slowly from right to left across the “sound stage” of the resulting audio track. It’s possible to manipulate Play’s Pan control to accomplish this effect, and to automatically do it the same way each time the sequencer’s project is played back.

The two most common ways to achieve such an effect are as follows:

- **Record the movements** of a physical knob—or slider—on MIDI hardware known as a control surface. To do this, map a specific hardware control to Play’s Pan knob and then turn on automation recording for that mapping. While the project is playing in the sequencer, move the hardware control as needed. At the end turn off automation recording. The next time you play back the project, the Pan knob will move the same way without having to move it yourself.
- **Draw the automation** in what’s called an “envelope.” To do this, set up a mapping so that the sequencer knows which of Play’s controls to manipulate. Then create an envelope for that control in the appropriate track of the sequencer. Then use the tools provided to draw in the movement of the knob. The following image shows such an envelope for the panning example described above.

Specific details on how to do both of these tasks with your sequencer can be found in its documentation.



In this image, the short, horizontal blue segments are MIDI notes played on a guitar. The continuous green line indicates graphically the position of the Pan knob: 90% left, 90% right, left, right, and then moving slowly to the left.