



H O L L Y W O O D

FANTASY

O R C H E S T R A

PRODUCED BY DOUG ROGERS AND NICK PHOENIX

INFORMATION

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1. GETTING STARTED

Welcome to Hollywood Fantasy Orchestra, powered by our advanced software engine, Opus.

1.1 HOLLYWOOD FANTASY ORCHESTRA

Introducing a brand-new orchestra that gives you everything you need to create fantasy film, television, and game soundtracks.

1.2 ABOUT THE PRODUCERS

Produced by sound titan Doug Rogers and Two Steps from Hell producer Nick Phoenix.

1.3 ABOUT EASTWEST

EastWest operates sounds and software development divisions in Hollywood, USA; Berlin, Hamburg, and Munich, Germany.

1.4 SUPPORT

Visit our [Support Center](#) to Live Chat with a Support Agent, or watch videos on installation and setup, product trailers and walkthroughs.

1.1 HOLLYWOOD FANTASY ORCHESTRA

Introducing Hollywood Fantasy Orchestra, a brand-new orchestra that includes everything you need to create fantasy film, television, and game soundtracks. Produced by sound titan Doug Rogers and Two Steps from Hell producer Nick Phoenix.



Hollywood Fantasy Orchestra includes unique ensembles of world instruments that have been featured in the biggest movies and games in history, mixed with modern octave-doubled orchestral sections that perfectly compliment Hollywood Orchestra. All this with full stereo imaging mic placement, and all the features that come with EastWest’s powerful Opus sample engine software.



MAIN FEATURES

If you're scoring the next big fantasy epic or medieval tale, adding in a few period solo instruments won't cut it – you need to bridge the gap between orchestral and world instruments. Every instrument needs to earn its place in the mix to create a massive cinematic sound. For that we created an entirely new orchestra that puts all the period instruments you need on the same stage.

We infused it with the same power and flexibility as Hollywood Strings, with the same microphone placements, in the exact same studio, tailor-made to mix perfectly, so you can rest assured that your string libraries are all up to the task.

- **EASTWEST STUDIOS** Every instrument is mic'd the same way as the Hollywood Orchestra series, and we even recorded it in the same room – to take it a step further, we even added modern octave-doubled strings to add some extra glue to the mix and give the entire ensemble a truly cinematic feel.
- **MICROPHONE MIXES** You have individual control over the level and pan of four separate mic positions: close, mid, main, and surround, giving you full control over the dimension of the sound.
- **COMMAND THE MOOD** Every instrument is programmed with 3 moods, from most authentic (Classic), to most intimate (Soft), to most cinematic (Epic). Simply select a mood to instantly change settings like microphone mix, reverb, scripts, and MIDI compressor parameters. You can rotate through these different moods to suit your needs and fill in the exact fantasy orchestra sound you hear in your head.
- **ENSEMBLE POWER** Most of the instruments are recorded in small ensembles, lending them a grandeur that simply isn't possible with solo instruments. Inside you'll discover hardanger fiddles, lutes, viola da gambas, mountain dulcimers, hurdy gurdies, and full orchestral string sections. It's everything you need to command a true fantasy string orchestra.
- **DETAILED ARTICULATION SETS** Huge sustains, true legatos, repetitions, short notes of various lengths, ornaments, crescendos, and trills are everything you need to produce the perfect fantasy cue to the highest professional standards.

FIRST STEP IN THE JOURNEY

Hollywood Fantasy Strings is the beginning of the Hollywood Fantasy Orchestra series, with Brass, Winds, Percussion, Voices, and the Hollywood Fantasy Orchestrator scoring engine (partnered with Sonuscore) all coming up. Soon the entire collection of instruments will be at your fingertips, perfect for creating cinematic fantasy masterpieces of any size and scale!

HOLLYWOOD FANTASY STRINGS

Hollywood Fantasy Strings is the first iteration in the Hollywood Fantasy Orchestra series, putting 5 of the most iconic instruments from the Medieval, Renaissance, and Baroque eras at your fingertips alongside brand-new stylized recordings from modern-day orchestral musicians.

EASTWEST SOUNDS VIDEO: [HOLLYWOOD FANTASY STRINGS WALKTHROUGH](#)



Traditional celli are replaced with a viola da gamba ensemble, violins are replaced with a hardanger fiddle ensemble. Lutes and dulcimers are recorded in trios, creating a beautiful sparkling stereo image that cuts through any mix.

It also includes hurdy gurdies and massive sounding traditional string ensembles, recorded in octaves for those moments when you need heft and bombast to round out your fantasy sound.

With nearly 150 instruments, and approximately 60 GB of samples across 6 ensembles and 2 solo instruments, build the exact sonic tapestry you’ve been dreaming of with these incredible fantasy-inspired instruments.



In addition to the 8 instrument categories available in the Hollywood Fantasy Strings, there is also a ‘Quickstart’ category that contains 30 producer choice instruments.

- 3 Dulcimers
- 3 Hardanger Fiddles
- 3 Lutes
- 3 Viola Da Gambas
- 6 Celli & 4 Basses (Low Octave Strings)
- 8 Violins & 6 Violas (High Octave Strings)
- Hurdy Gurdy 1
- Hurdy Gurdy 2
- Quickstart

1.1.1 WALKTHROUGH

If you're new to using Opus, the revolutionary sample engine software that powers all EastWest Libraries, we recommend spending a few minutes going through this section.



FIRST STEPS

The first steps include setting up your audio and midi devices, loading and playing an instrument, getting familiar with a few key library-specific controls, and more.

- **INITIAL SETUP** Before diving in, a few steps are required to optimize settings, setup audio and midi devices, and run the latest automatic updates.
- **LOADING AN INSTRUMENT** is easy using the features found in the Browse page, where you can search for instrument, audition sounds, and load instrument(s).
- **PLAYING AN INSTRUMENT** is intuitive as ever by using a libraries custom user interface and set of controls available in the Play page and its series of sub-pages: Player (default), MIDI Tools, Automation, and Articulations.
- **BUILDING A PERFORMANCE** Create multi-instrument setups (splits, stacks, key-switches) in moments by modifying instrument properties using controls like key range, octave, and trigger actions to shape and control them in a variety of ways.
- **MIXING AND EFFECTS** can be applied to an instrument (or its individual microphone positions) using a suite of effects covering every category, adding extra polish to the final output with eq, compression, chorus, reverb, delay, and more.

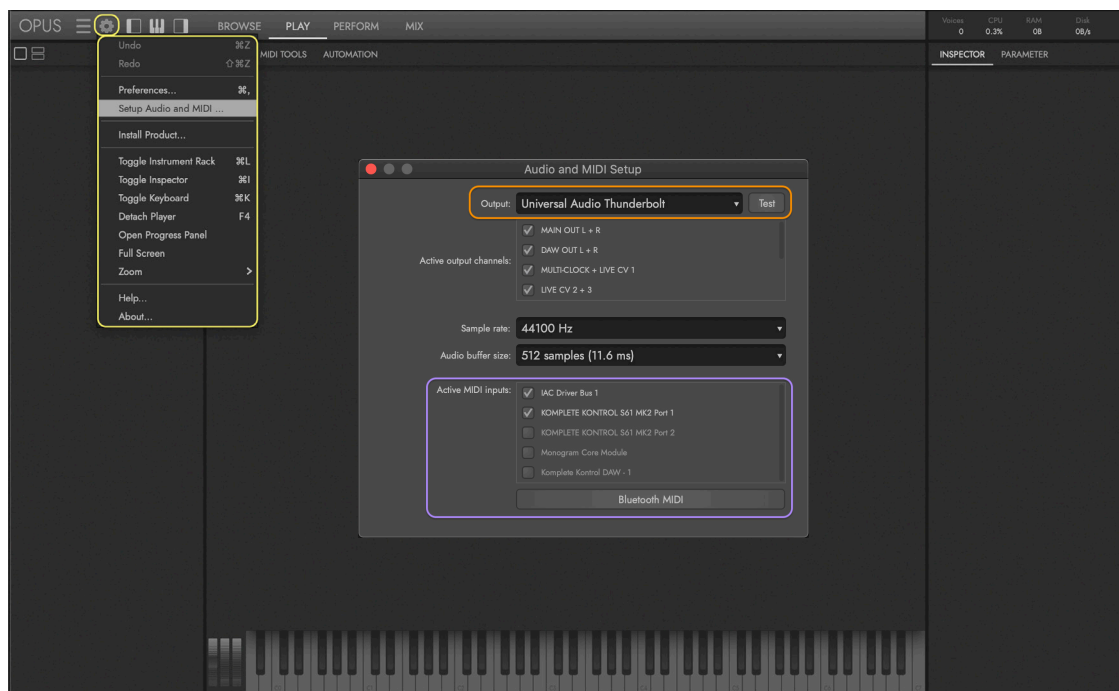
INITIAL SETUP

Before diving in, a few steps are required to optimize and setup Opus for use.

1. **THE SETUP WIZARD** dialog appears the very first time Opus is launched. Follow the series of prompts to help optimize the CPU and disk performance of Opus based on your workflow and computer’s specifications. This can be changed at any time in Preferences.
2. **RUN THE AUTO UPDATE** upon launching Opus if the ‘Updates Available’ prompt appears. It should only take a few seconds to complete.
3. **AUDIO AND MIDI DEVICES** can be selected in the **SETTINGS MENU** by selecting the **SETUP AUDIO AND MIDI OPTION** from the list.

(A) Select an audio device from the **OUTPUT MENU**, and test the connection by clicking the **TEST BUTTON** to send a test tone.

(B) In the **ACTIVE MIDI INPUTS AREA** check the box next to any available MIDI device(s) you wish to enable.

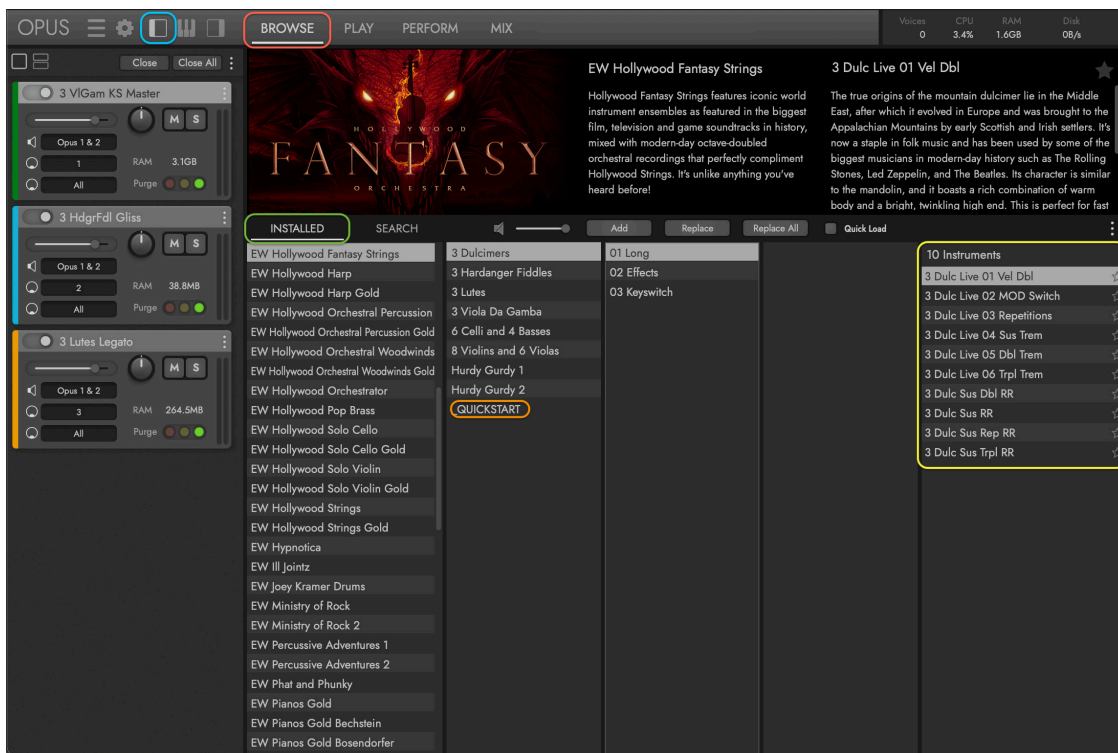


OPUS SOFTWARE MANUAL | SECTION 1.1.6 PREFERENCES contains more information about the settings available in the preferences window.

LOADING AN INSTRUMENT

The Browse page is where instruments can be searched for, auditioned and loaded.

1. Click the **BROWSE PAGE SELECTOR** in the **NAVIGATION BAR** to enter the Browse page.
2. Click the **INSTRUMENT RACK BUTTON** in the **NAVIGATION BAR** to see the Instrument Rack, where loaded instruments populate with controls like volume, pan, and more.
3. Click the **INSTALLED MODE BUTTON**, then click on Hollywood Fantasy Strings in the list of installed libraries that appear in the left column. Search through its sub-categories until a folder containing instruments is clicked on.
4. Click on the **QUICKSTART FOLDER** to access producer choice instruments ideal for getting ideas started fast!
5. Instruments will appear in the **RESULTS LIST COLUMN**, where you can double-click on one to load it, and double-click another one to replace it. Hold the [option/alt] key while you double-click to add an instrument, instead of replacing it.



CONTINUE READING | SECTION 2.1 HOLLYWOOD FANTASY STRINGS INSTRUMENTS for a full breakdown of available instruments and articulations.

PLAYING AN INSTRUMENT

Each product has a unique set of controls and features, accessible in the Play page and its series of sub-pages: Player (default), MIDI Tools, Automation, and Articulation.

1. Click the **PLAY PAGE SELECTOR** in the **NAVIGATION BAR** to enter the Play page.
2. Click the **PLAYER SUB-PAGE SELECTOR** in the **PALETTE MENU** to see the custom user interface for the loaded and currently selected instrument.



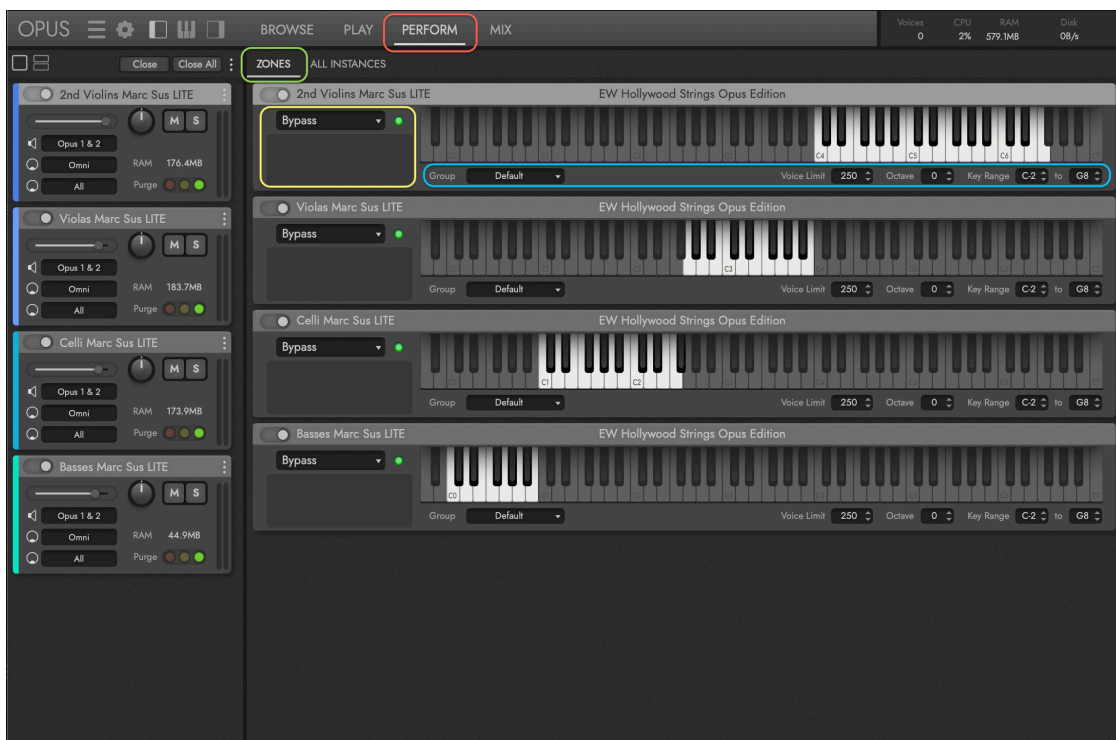
3. Change the default 'Classic' orchestral sound in the **MOODS AREA** to either 'Epic', or 'Soft' to meet the desired mood or style of the piece.
4. Combine and mix microphones in the **MICROPHONES AREA** to change the depth and characteristics of an instrument's sound to taste.

CONTINUE READING | SECTION 2.2 HOLLYWOOD FANTASY CONTROLS for a deep dive into all the controls available to shape an instrument's sound.

BUILDING A PERFORMANCE

Create multi-instrument setups (or ‘performances’) by defining a variety of parameters that control how the individual instruments interact with each other.

1. Click on the **PERFORM PAGE SELECTOR** in the **NAVIGATION BAR** to enter the Perform page after loading multiple, individual instruments (or a single performance).
2. The **ZONES SUB-PAGE SELECTOR** is the default selection in the **PALETTE MENU**, and displays the instrument properties for all instruments, enabling you to quickly build multi-instrument setups, called performances.



3. Use the **INSTRUMENT ZONE OPTIONS** to create multi-timbre instruments like keyboard splits and stacks by using key range, octave, and more.
4. Use the **INSTRUMENT TRIGGER OPTIONS** to create multi-articulation instruments that use various trigger options, like keyswitches, to switch between them.

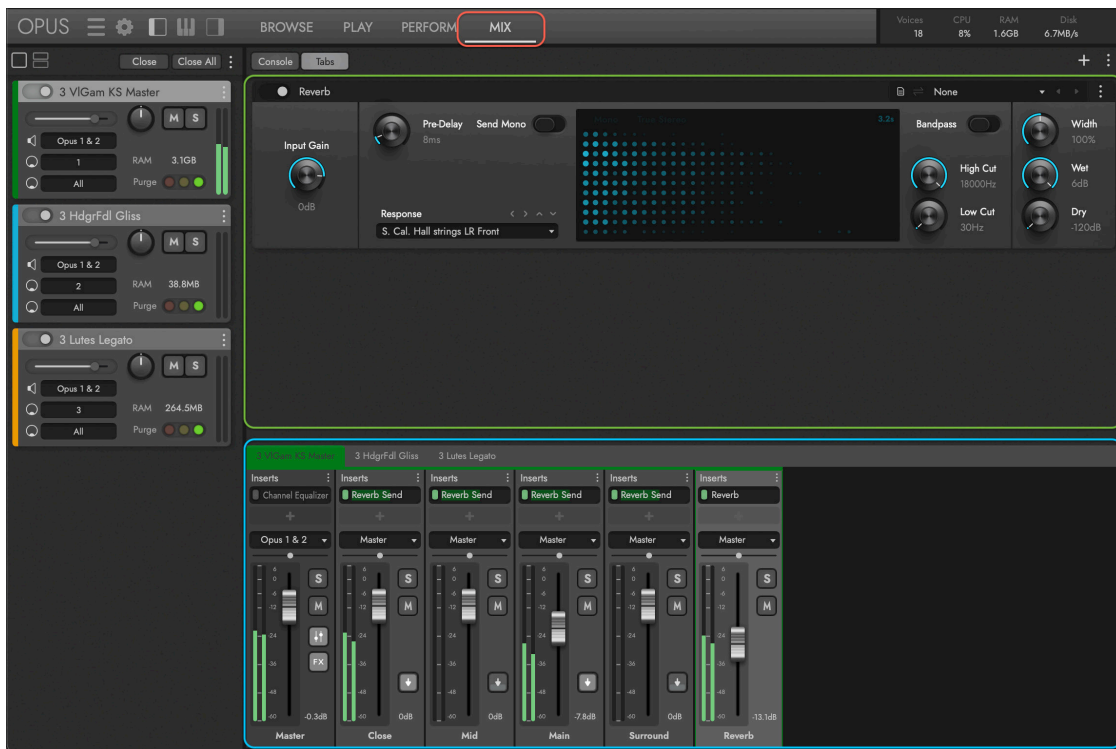
PLEASE NOTE: Several EastWest libraries feature custom sub-pages that are available in the Perform page after loading a special performance file. For example, Hollywood Choirs features the WordBuilder sub-page, and Hollywood Orchestra Opus Edition features the Orchestrator sub-page.

OPUS SOFTWARE MANUAL | SECTION 2.3 THE PERFORM PAGE for more about the sub-pages and controls available to manage multi-instrument performances.

MIXING AND EFFECTS

Craft the final sound of an instrument’s output using mix controls and a suite of powerful effects processors.

1. Click the **MIX PAGE SELECTOR** in the **NAVIGATION BAR** to enter the Mix page to change the selected instrument’s mix and effect settings
2. The **EFFECTS AREA** occupies the top half of the Mix page, and displays the insert effects loaded on the selected channel (by default, the Master channel).



3. The **MIXER AREA** is located in the bottom-half of the Mix page, and populates with a standard mixer channel setup for Hollywood Fantasy Orchestra: a Master channel, 4 Sub Mixer channels, and an FX Bus channel with reverb inserted on it.

PLEASE NOTE: Each Sub Mixer channels provides an independent output for each microphone position: close, mid, main, and surround. This enables custom microphone balancing and unique effects settings per-microphone.

OPUS SOFTWARE MANUAL | SECTION 2.4 THE MIX PAGE for further details on how to mix, add effects, and otherwise finalize an instrument’s output.

1.1.2 POWERED BY OPUS

Opus is the revolutionary software engine that powers all EastWest virtual instruments. It is faster, more powerful, more flexible, and better looking than the previous generation software engine, and it comes with some incredible new features.

EASTWEST SOUNDS VIDEO: [OPUS SOFTWARE WALKTHROUGH VIDEO](#)



MAIN FEATURES

Below is a brief list of some of the main features of the Opus software engine. Refer to the Opus Software Manual for more in-depth coverage of all the powerful controls and features available in Opus.

- **INSTRUMENT DOWNLOADS** mean you no longer have to wait hours for large libraries to download. Now instruments can be downloaded individually at the speed of your internet connection. With Audio Previews, audition a sound, download it, and be playing in minutes!

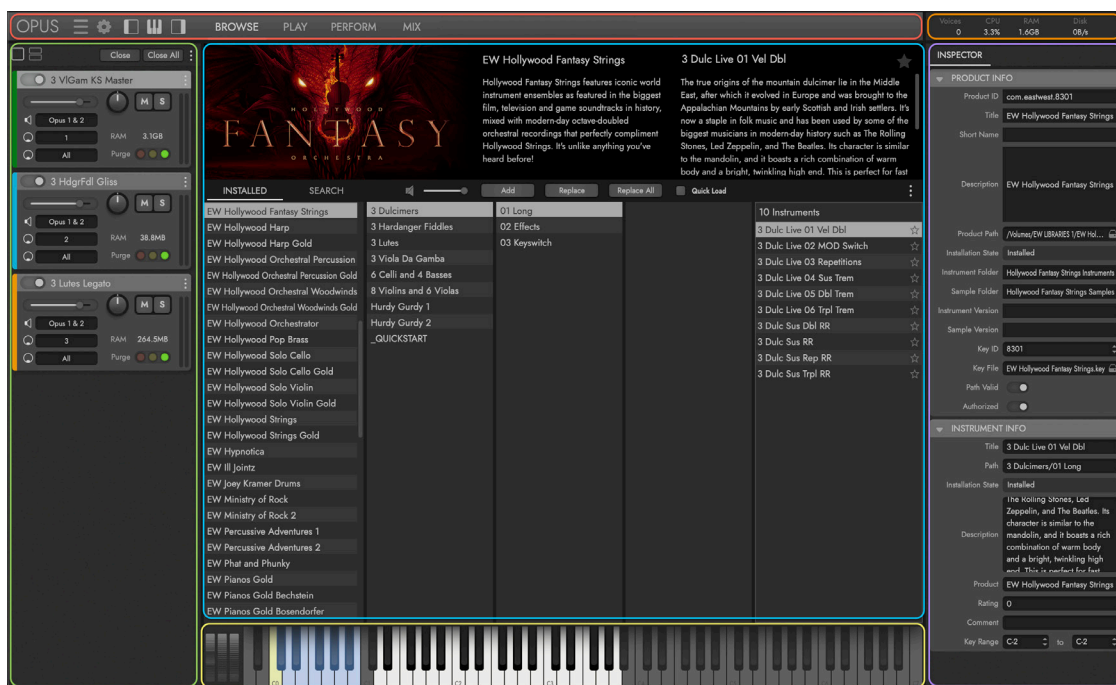
- **FAST AND EFFICIENT PERFORMANCE** was a top priority as Opus was being developed from the ground up. With an emphasis on achieving the most efficient use of computer resources possible, it is the fastest sample engine on the market. Opus runs natively on Apple’s new M1 processors, and Intel-based Macs, and is compatible with the latest Mac and Windows operating systems.
- **HIGH RESOLUTION USER INTERFACE** are now available for all EastWest product’s in Opus. The high resolution (retina) user interfaces are also scalable to any size, providing ultimate flexibility when used with high-resolution computer monitors.
- **A POWERFUL SCRIPTING LANGUAGE** is an essential part of overall instrument design. It is used to model instrument behavior, implement sonic features not possible to achieve otherwise, and define user interaction. Opus features a brand new, powerful script language called OpusScript developed by Wolfgang Schneider, the creator of Kontakt. It empowers sound designers to express their ideas, and deploy actual functionality and behavior beyond what the underlying software contains.
- **CUSTOMIZABLE KEYSWITCHES** allows users to build their own keyswitch instruments, and the ability to create multi-articulation instruments with a variety of options to switch between articulations on the fly. Trigger Options include Keyswitches, Continuous Controllers (CCs), Velocity, Program Changes, and more!
- **ADVANCED AUTOMATION** options come pre-configured on a per-instrument basis, with custom settings tailored to that instrument or library’s unique features. Users are also free to configure their own automation settings by adding automation parameters and macro parameters, the latter of which controls multiple targets with a single macro. Existing MIDI Controller Mapping assignments can also be re-mapped to any freely available MIDI CC assignment you like.
- **MULTI-INSTRUMENT SETUPS** are easier than ever to manage thanks to a dedicated area of the user interface that handles these ‘Performances’. Use an array of controls and options that allow you to customize how multiple instrument interact with each other, including defining octaves, key ranges, trigger actions, and more.

THE USER INTERFACE

The Opus user interface is divided into 6 main areas (some initially hidden from view).

At the top is the **NAVIGATION BAR AREA** that contains important menus and buttons to access all the main areas of the Opus user interface. From left to right that includes:

- The **OPUS BUTTON** prompts an ‘About’ window to appear with software information.
- The **MAIN MENU OPTIONS** (horizontal lines) are related to saving and opening instruments and performances, and the **SETTINGS MENU OPTIONS** (gear icon) contain preferences for audio and MIDI, and more.
- The **INTERFACE TOGGLES** show and hide parts of the Opus user interface: the Instrument Rack (left), the Virtual Keyboard (middle), and the Inspector (right).
- The **PAGE SELECTORS** switch the **MAIN DISPLAY AREA** between the Browse (shown), Play, Perform, and Mix pages.



The **INSTRUMENT RACK AREA** populates with loaded instruments, and includes basic controls for volume, pan, solo / mute, and more. Further details are contained in the section below.

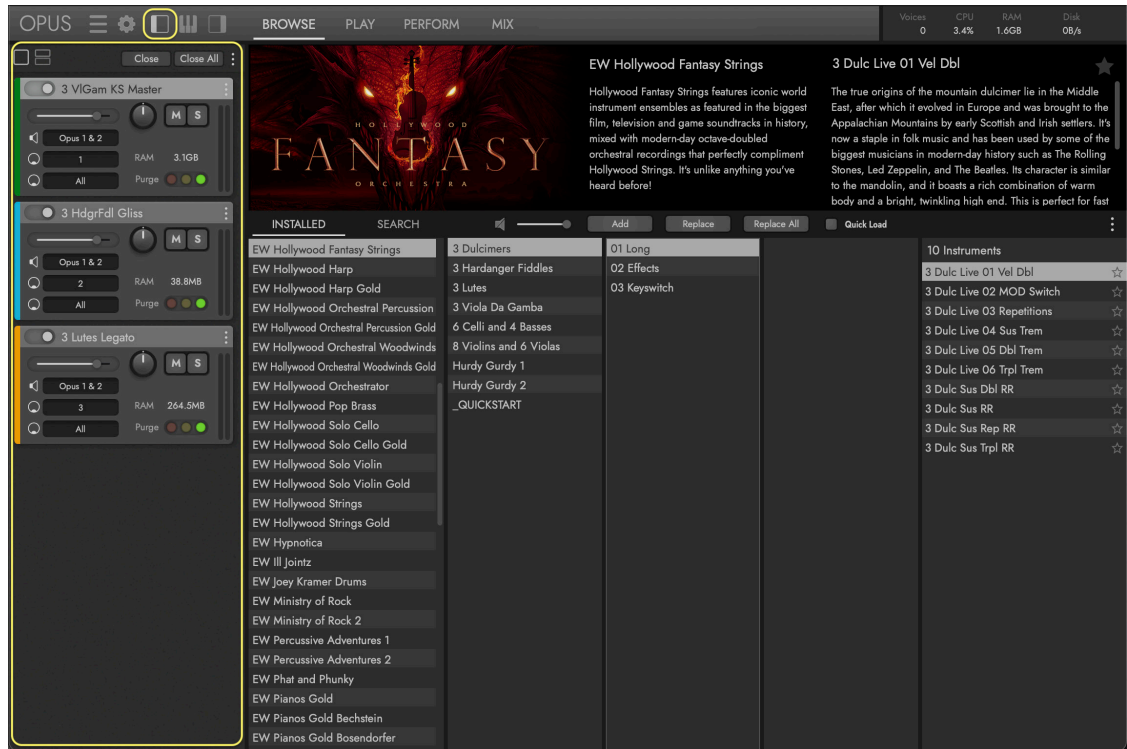
The **VIRTUAL KEYBOARD AREA** shows the selected instrument’s sampled key range, pitch wheel, modulation wheel (CC 1), and expression wheel (CC 11).

The **SYSTEM USAGE AREA** area provides real-time stats related to the number of simultaneous voices, CPU usage, RAM usage and disk usage.

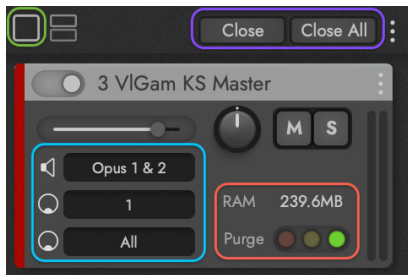
The **INSPECTOR AREA** shows information pertaining to the current selection, whether that’s an instrument selected in the Browse page, or a channel selected in the Mix page.

THE INSTRUMENT RACK

Click the **INSTRUMENT RACK TOGGLE** in the **NAVIGATION BAR** to open and close the **INSTRUMENT RACK AREA** that appears on the left side of the Opus user interface. Each loaded instrument appears in the Instrument Rack, with a number of controls and options available.



Loaded instruments appear by default in the **FULL RACK VIEW** (accessible by clicking on the full square icon). It provides a larger rack space with access to all available controls.



The **HALF RACK VIEW** (accessible by clicking on the stacked rectangle icon) provides a smaller rack space that only contains **ESSENTIAL CONTROLS** including volume, pan, mute, and solo.

The **CLOSE BUTTON** removes the currently selected instrument, and The **CLOSE ALL BUTTON** removes all currently loaded instruments.



Use the **I/O SELECTOR MENUS** to determine (from the top) an instrument’s audio output, MIDI Channel Assignment, and MIDI input port.

Use the **PURGE CONTROL** to change the selected instrument’s memory footprint. To remove it from memory, click the red ‘purge’ button on the left. As notes are played, the yellow light in the middle indicates only notes

WHERE TO LEARN MORE

To learn more about the Opus Software, beyond that specifically related to Hollywood Fantasy Orchestra, please refer to the Opus Software Manual. It covers all aspects of the Opus software’s feature set, controls, and options.

The Opus Software Manual is accessible by clicking on the **SETTINGS MENU BUTTON** in the top-left corner of the Navigation Bar, and selecting the **HELP OPTION** that appears at the bottom of the menu.



This Hollywood Fantasy Orchestra user manual contains references to sections within the Opus Software Manual (example shown below), where topics beyond the scope of this product are expanded upon.

OPUS SOFTWARE MANUAL | SECTION 1.1.3 PREFERENCES contains more information about the settings available in the preferences window.

1.1.3 WHAT'S INCLUDED

Products in the Hollywood Fantasy Orchestra series include:

- The powerful Opus software engine
- A license for the product you bought
- Hollywood Fantasy Orchestra User Manual (PDF)
- The Opus Software Manual (PDF)
- The EW Installation Center software for managing EastWest products

Hollywood Fantasy Strings includes:

- A collection of 147 instruments (+30 'Quickstart' instruments)
- Approximately 60 Gigabytes (GB) of 24-bit, 44.1 kHz samples

A NOTE ABOUT ILOK

An iLok account is required for a machine-based (electronic) license to be placed on your computer. You may also place the license on an optional iLok 2 or 3 key. The iLok 1 key is no longer supported.

PLEASE NOTE: Due to the age and release date of this hardware, the iLok 1 key is no longer supported by the latest iLok License Manager, Play & Opus engines and Installation Center software. It will result in very slow loading speeds, or the programs not locating the libraries. Please move your licenses either to your computer as a Machine License or to an iLok 2 or 3 key. Simply having the iLok 1 key plugged in to your computer is known to also exhibit this limiting behavior.

REQUIRED INTERNET CONNECTION

An Internet connection is required for several things:

- The first time download of the EW Installation Center and Opus software
- The first time activation of perpetual licenses
- To use the 'Auto Update' feature in Opus
- The renewed activation of subscription licenses (ComposerCloud)
- The download of EastWest Libraries (see below for other options)

Once everything is setup, you will only need a connection once per month so that the license remains active. If you're not active and the sync doesn't happen automatically, you will need to deactivate, then reactivate the license using the iLok License Manager.

1.1.4 SYSTEM REQUIREMENTS

The minimum and recommended hardware and software specifications for using Opus on Windows and MacOS systems are stated below.

MINIMUM SYSTEM REQUIREMENTS

- CPU: Quad-core (four cores), running at 2.7 GHz (or above)
- RAM: 16 GB
- OS: MacOS 10.13 (or later); Windows 10 with ASIO sound drivers
- Drive: HDD (7200 rpm, non-energy saving)

RECOMMENDED SYSTEM REQUIREMENTS

- CPU: Octa-core (eight cores), running at 2.7 GHz (or above)
- RAM: 32 GB or more
- OS: MacOS 10.13 (or later); Windows 10 with ASIO sound drivers
- Drive: SSD (SATA or PCIe)

PLEASE NOTE: Opus runs natively on Apple M1 CPUs, and Intel-based Macs, as well as the latest Mac and Windows operating systems.

1.1.5 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 Opus.

PLEASE NOTE: Most DAWs are compatible with VST2, VST3, AU and AAX plug-in formats, but only those specified in the chart below are officially supported.

Sequencer		Operating Systems	
DAW Software	Version	MacOS (10.13 +)	Windows 10
EW Opus Stand-Alone	1.3.5 +	✓	✓
Ableton Live	10.0 +	✓	✓
Apple Logic Pro	10.0 +	✓	-
Apple Garageband	10.3 +	✓	-
Avid Pro Tools	2018.1 +	✓	✓
Bitwig Studio	3.0 +	✓	✓
Cockos Reaper	6.0 +	✓	✓
Image-Line FL Studio	20 +	✓	✓
Motu Digital Performer	9.0 +	✓	✓
Steinberg Cubase ⁽¹⁾	9.0 +	✓	✓
Steinberg Nuendo ⁽¹⁾	8.0 +	✓	✓
Presonus Studio One	4.0 +	✓	✓
VSL Vienna Ensemble Pro	6.0 +	✓	✓
Notation Software			
Avid Sibelius ⁽²⁾	7.0 +	✓	✓
MakeMusic Finale ⁽²⁾	25.0 +	✓	✓
Steinberg Dorico ⁽²⁾	2.2 +	✓	✓

(1) VST3 Usage is recommended.

(2) Notation programs work with Opus, but do not support the full feature set of some EastWest Libraries, such as those that use WordBuilder. Please contact support for details.

1.2 ABOUT THE PRODUCERS

Hollywood Fantasy Orchestra was produced by sound titan Doug Rogers and Two Steps from Hell producer Nick Phoenix.

1.2.1 DOUG ROGERS

With over three decades of experience in the audio industry, founder and producer Doug Rogers is the recipient of many industry awards including “Recording Engineer of the Year”. “The Art of Digital Music” named him one of “56 Visionary Artists & Insiders” in the book of the same name.



In 1988 he founded EastWest, the most critically acclaimed virtual (software) instrument developer in the world. Since then, EastWest has been the recipient of over 120 international industry awards. Rogers uncompromising approach to quality, and innovative ideas has enabled EastWest to lead the industry for over 30 years.

After forming EastWest, he produced the very first commercial drum samples collection, followed with a sequel co-produced with Bob Clearmountain, which was so successful a new industry was born. Rogers and Clearmountain produced subsequent releases that won many awards. In 1991, Rogers released the first collection to include MIDI driven drum loops, which enabled users to adjust each loop tempo in their sequencer without adjusting pitch or decreasing quality.

With sampling technology improving, Rogers released the Ultimate Piano Collection in 1995, the first multi-velocity sampled piano collection, which received many industry awards. In 1997 Rogers partnered with Nemesys to create the GigaSampler software and instrument collections, which pioneered the use of “streaming from hard drive technology”, a technical breakthrough without which, the high quality virtual instruments of today would not be possible.

In 2003 he co-produced with Nick Phoenix the first surround sound virtual orchestra, Symphonic Orchestra, engineered by 11-time Grammy nominated classical recording engineer Keith Johnson, and recorded in a ‘state of the art’ concert hall (awarded Keyboard Magazine “Key Buy Award,” EQ Magazine “Exceptional Quality Award,” Computer Music Magazine “Performance Award,” and G.A.N.G. [Game Audio Network Guild] “Best Sound Library Award”); and followed that release with Symphonic Choirs (awarded Electronic Musician “2006 Editor’s Choice Award,” G.A.N.G. “Best Sound Library Award,” and Keyboard Magazine “Key Buy Award”). Symphonic Choirs and its predecessor Voices of the Apocalypse were the first music software products to enable users to type in words for the choirs to sing in any key with a computer. This was followed in 2007 with EastWest/Quantum Leap Pianos, the most detailed virtual piano collection ever produced, also in surround sound.

In 2005 Rogers established a software development division for EastWest, and released the first 64-bit virtual instruments that became the new standard. Rogers

most recent productions include Forbidden Planet, co-produced with Nick Phoenix; Hollywood Orchestra Opus Edition, co-produced with Nick Phoenix; Hollywood Orchestrator, co-produced with Sonuscore; Hollywood Backup Singers, co-produced with Nick Phoenix; Voices Of Opera featuring Larisa Martinez (Andrea Bocelli's soprano) and Carlton Moe (Phantom of the Opera tenor), co-produced with Nick Phoenix; Voices Of Soul featuring C.C. White, co-produced with Nick Phoenix; Hollywood Choirs, co-produced with Nick Phoenix; Spaces II Reverb, co-produced with Nick Phoenix; Voices Of The Empire featuring Uyanga Bold, co-produced with Nick Phoenix; East-West MIDI Guitar Series, co-produced with Nick Phoenix; ProDrummer 1, co-produced with Mark "Spike" Stent; ProDrummer 2, co-produced with Joe Chiccarelli; Ghostwriter, co-produced with Steven Wilson; Hollywood Solo Violin, Hollywood Solo Cello, and Hollywood Harp, co-produced with Nick Phoenix; Hollywood Strings, Hollywood Brass, Hollywood Orchestral Woodwinds, and Hollywood Orchestral Percussion, co-produced with Nick Phoenix and Thomas Bergersen. The Hollywood Orchestra series was engineered by 2019 Grammy winner (Best Engineered Album, Classical) Shawn Murphy (Indiana Jones and the Kingdom of the Crystal Skull, Star Wars: Episode II - Attack of the Clones, Star Wars: Episode III - Revenge of the Sith, Star Wars: A Musical Journey, Solo: A Star Wars Story, Star Wars: Rise Of Skywalker, Jurassic Park, Jurassic Park The Lost World, Harry Potter and the Prisoner of Azkaban, Titanic, Minority Report, Saving Private Ryan, Munich, The Passion Of The Christ, X-Men: The Last Stand, Memoirs of a Geisha and Ice Age, etc.); The Dark Side, co-produced with David Fridmann; and Fab Four with Beatle's engineer Ken Scott, inspired by the sounds of the Beatles. Both Fab Four and The Dark Side won M.I.P.A Awards, judged by over 100 international music magazines.

1.2.2 NICK PHOENIX

Nick Phoenix joined Doug Rogers in the early days of sampling and together they have produced dozens of the most popular virtual instruments available today.

Phoenix's career has been driven by new ideas and innovation. He pioneered concepts like creating choirs that can sing the words you type on the keyboard and reverse engineered musical performances to create virtual instruments capable of flowing and expressive performances. Virtual instruments like Silk captured the "complete" sound of unusual world instruments using an innovative multi-mic, phase aligned technique. Phoenix co-produced the EastWest Quantum Leap Symphonic Orchestra and Hollywood Orchestra, the two most popular complete orchestral virtual instruments ever released. These collections were the result of many talents, with Phoenix directing the performance, attitude and articulation of the orchestra. Cutting edge reverb to accompany these orchestral sounds became an obsession for Phoenix. After many years of struggling with available reverbs, Phoenix created a method of capturing instrument specific and stage location specific convolution reverb and created Spaces and Spaces 2.



Phoenix's career as a composer has always been a huge part of what he does as a virtual instrument producer. He was involved in the birth of trailer music in the early 90s. Epic collections like Stormdrum and Voices Of The Apocalypse were created to allow him to compose huge soundscapes on a very tight schedule for blockbuster trailers. In the early 2000s, Phoenix scored over 1000 film trailers and TV ads.

Phoenix partnered with Thomas Bergersen in 2006 and started Two Steps From Hell. Two Steps From Hell is credited as starting a whole new genre of music called "Epic Music." Two Steps is currently the #1 streaming film music artist worldwide with 1.6 million YouTube subscribers. Their albums "Invincible" and "Battlecry" both went gold. They are touring Europe in 2022.

For more information, please visit: [Two Steps From Hell - LIVE](#)

Phoenix and Rogers have never been interested in rehashing old ideas. Every product has been an attempt to bring something new to the table. Stormdrum 3 with Mickey Hart captured unique instruments way outside the spectrum. Hollywood Pop Brass is the first pop brass collection that sounds like a hit record out of the box. Hollywood Choirs has taken the word building concept to new levels and has won numerous awards. The latest release "Forbidden Planet" is the result a 20 year journey with analogue synthesizers. It is unlike any synth plug-in ever created.

Phoenix also started a solo rock career in 2021. The band has members from John Mayer's band and Death Cab. Phoenix has described it as modern rock with classic rock undertones. It is his current passion. Phoenix has a unique website that allows you to create your own mixes of his music, among other things.

For more information, please visit: [Nick Phoenix](#)

1.3 ABOUT EASTWEST

EastWest (soundsonline.com) is the #1 online source for professional sounds and virtual instruments. It operates sounds and software development divisions in Hollywood, USA; and Berlin, Hamburg, and Munich, Germany.

1.3.1 EASTWEST SOUNDS

With clientele that spans the music, film, television, games, multimedia and performing arts, EastWest has led the industry for 30+ years and provides professionals with the very best music creation tools available.

Virtual instruments enable composers and others involved in music production to use music keyboards connected to computers to create music that is virtually indistinguishable from a live performance, at a fraction of the cost. A high percentage of the music produced for all media today is produced on computers using EastWest Virtual Instruments.



EastWest won the NAMM TEC Award “Best Music Software Instrument” for Hollywood Choirs, the industry’s top award. Pictured receiving the award are (from L-R) Dinshah Sanjana (Vice-President of Sales), Rhys Moody and Blake Rogers (Production Coordinators), Wolfgang Kundrus (Software Development), and Doug Rogers (Producer).

EastWest/Quantum Leap virtual instruments are considered to be the best available, and are used and endorsed by the who’s who of the music, film, TV, and games industries, including James Newton Howard (The Hunger Games, King Kong, Batman

Begins), Danny Elfman (Fifty Shades Of Grey, Silver Linings Playbook, Alice In Wonderland), John Powell (Solo: A Star Wars Story, Rio, Kung Fu Panda), Brian Tyler (Avengers: Age of Ultron, Iron Man 3, Thor), Jeff Beal (House of Cards, Blackfish, Rome), Thomas Newman (Skyfall, Saving Mr. Banks, Wall-E), David Newman (Ice Age, Tarzan, Scooby-Doo), J.J. Abrams (Director/Creator: Star Wars VII, Star Trek, Lost), Zedd (Zedd, Lady Gaga, Ariana Grande), Mark “Spike” Stent (Coldplay, Lady Gaga, Bruce Springsteen, Muse), Herbie Hancock (12-time Grammy Winning Pianist and Composer), David Kahne (Producer Paul McCartney, Miley Cyrus, Lana Del Rey), David Campbell (Pearl Harbor, Armageddon, World War Z, Adele’s 21, Muse’s 2nd Law), Mac Quayle (The People v. OJ Simpson, Mr. Robot, American Horror Story), Alex Lacamoire (Hamilton, Dear Evan Hansen, In The Heights), Jeff Russo (Star Trek: Discovery, Legion, The Night Of), Jordan Rudess (Dream Theatre, David Bowie, Enrique Iglesias), Brody Brown Grammy-Award Winning Producer and Songwriter for Bruno Mars, Teddy Riley (Producer Michael Jackson “Dangerous” and “Invincible”), Paul ‘Wix’ Wickens (Keyboards/Musical Director, Paul McCartney), Rob Abernethy (Video Games: Pacific Rim, Despicable Me, Dead Space), Christophe Beck (Frozen, Pink Panther 2, Under the Tuscan Sun), Steve Jablonsky (Desperate Housewives, Transformers), and countless others.

EastWest launched the first subscription service in the sounds industry, ComposerCloud, which dramatically lowered the cost of entry to more than 40,000 virtual instruments included in ComposerCloud, so anyone interested in fully exploring their musical creativity could also afford it without compromise.

1.3.2 EASTWEST STUDIOS

EastWest owns and operates a large recording studio complex in Hollywood. 136 Grammy nominations were recorded or mixed at EastWest. The 21,000 sq. ft. facility, since remodelled by master designer Philippe Starck, houses five recording studios and is the world headquarters for EastWest.

For more information, please visit: [EastWest Studios](#).



1.4 SUPPORT

This section provides links to a variety of help resources where you can go to get help if you encounter trouble installing your product, want to know more about a product’s features, or are interested in composing tips.

1.4.1 ONLINE RESOURCES

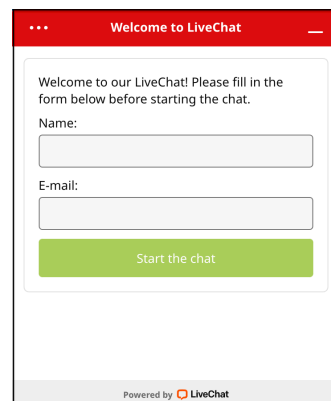
The [EastWest Support Center](#) allows you to:

- Live Chat with a Support Agent
- Download Software and Product Updates
- View and download manuals, guides, and FAQs

LIVE CHAT WITH A SUPPORT REP

EastWest’s Support Center offers Live Chat, the fastest way to reach a Support Team Member to help resolve any technical issues you may be having.

Click on the red “Chat Now” box that appears in the lower-right corner. Fill in your name and email address, then click “Start the Chat”, or if an agent is not available click “Leave a Message” by explaining your issue, and a Support Agent will respond as soon as they’re available.



INSTALLATION GUIDES

Click a link below to view the Getting Started guides to help you install your product.

- [ComposerCloud+ Getting Started](#) (for subscription-based users)
- [Eastwest Libraries Getting Started](#) (for perpetual license users).

1.4.2 WATCH OUR VIDEOS

Visit [EastWest Sounds on YouTube](#) for the latest:

- Installation and setup tutorials
- Product trailers and walkthroughs
- Software walkthroughs
- Composing tips and more!

1.4.3 COMMUNITY

Visit [EastWest on Facebook](#) to get the latest announcements, and to join the discussion with other community members!

1.4.4 MANUALS

In addition to being available at the [EastWest Support Center](#), the latest User Manuals for each product, and the Opus Software Manual are accessible directly inside the Opus Software itself.

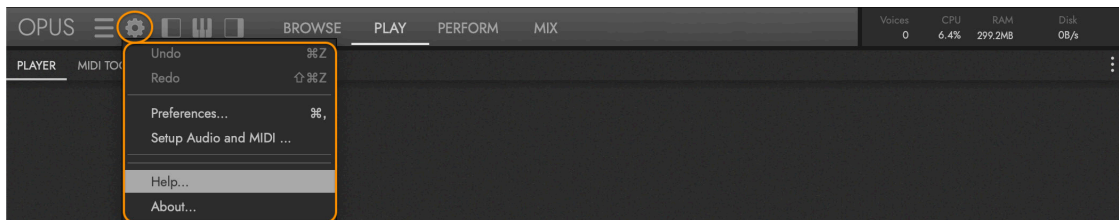
HOLLYWOOD FANTASY ORCHESTRA MANUAL

This Hollywood Fantasy Orchestra User Manual is accessible by clicking on the **USER MANUAL BUTTON** located in the top-right corner of the Description Box, found in the Browse page. It focuses on topics that are specific to Hollywood Fantasy Orchestra.



OPUS SOFTWARE MANUAL

The Opus Software Manual is accessible by clicking on the **SETTINGS MENU BUTTON** in the Navigation Bar, and selecting the **HELP OPTION** at the bottom of the menu. It provides a comprehensive dive into all the features and controls available in Opus more broadly, beyond those specific to Hollywood Fantasy Orchestra.



SECTION REFERENCES

Throughout this manual there are references to sections in the Opus Software Manual that expand upon the current topic in greater detail. For example:

OPUS SOFTWARE MANUAL | SECTION 1.1.3 PREFERENCES contains more about the settings available in the preferences window.

Interrelated topics in this manual are referenced in a similar manner, shown below.

CONTINUE READING | SECTION 2.1 HOLLYWOOD FANTASY STRINGS INSTRUMENTS for greater detail about the available instruments.

The numbering system identifies the chapter, section, and sub-section to identify the referenced section. For instance, this section is numbered 1.4.4, meaning it's from chapter 1, section 4, sub-section 4.

Use either the included chapter links that are a standard in PDF formatted documents, or use the link in the top-left area of the header on each page to reach the Contents (< CONTENTS) of the manual.

2. DIVING DEEPER

A comprehensive look at the instruments included in Hollywood Fantasy Orchestra, and a breakdown of the parameters available to control the sound.

2.1 HOLLYWOOD FANTASY STRINGS INSTRUMENTS

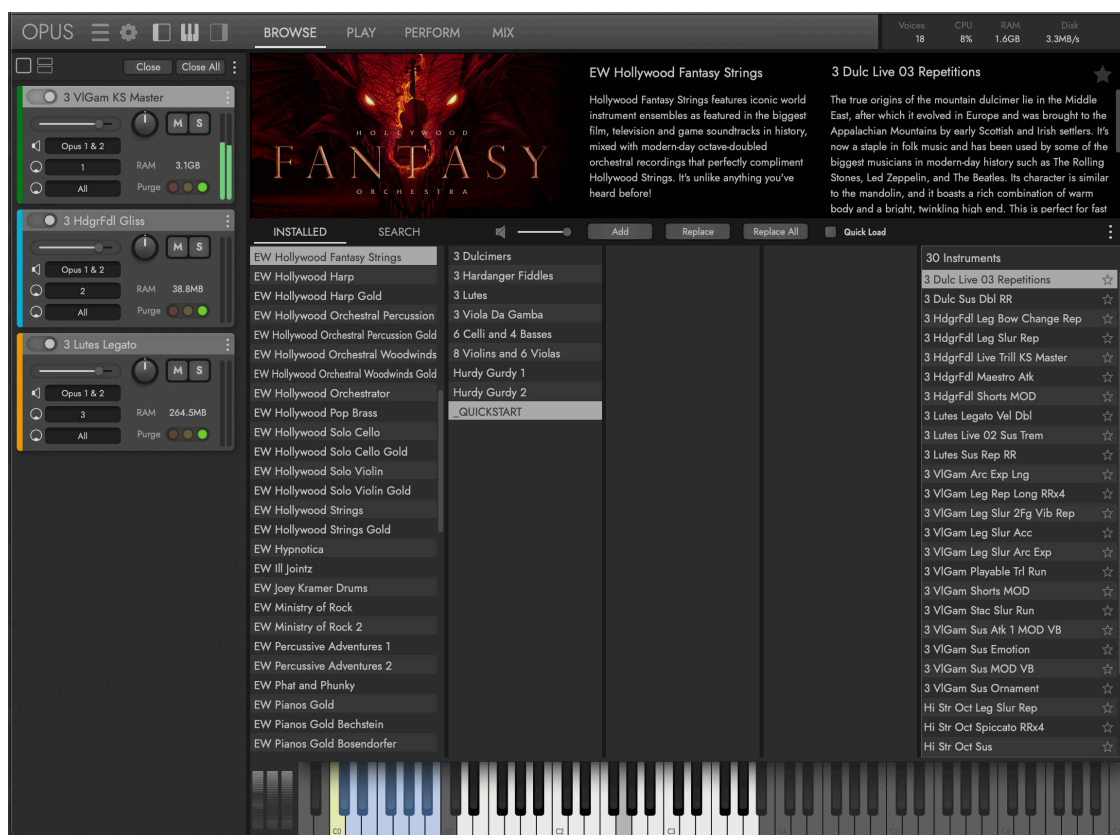
Hollywood Fantasy Strings is the first iteration of Hollywood Fantasy Orchestra, putting 5 of the most iconic instruments from the Medieval, Renaissance, and Baroque eras at your fingertips alongside brand-new stylized recordings from orchestral musicians.

2.2 HOLLYWOOD FANTASY ORCHESTRA CONTROLS

A custom user interface puts an array of controls at your fingertips, giving you the power to shape every aspect of these highly detailed sample instruments.

2.1 HOLLYWOOD FANTASY STRINGS INSTRUMENTS

With nearly 150 instruments, and approximately 72 GB of samples across 6 ensembles and 2 solo instruments, build the exact sonic tapestry you’ve been dreaming of with these incredible fantasy-inspired stringed instruments.



INSTRUMENT CATEGORIES

In addition to the 8 instrument categories found in the Hollywood Fantasy Strings Instruments folder, there is a ‘Quickstart’ category (highlighted above) that contains 30 instruments selected by the producers to get you started fast!

- 3 Dulcimers
- 3 Hardanger Fiddles
- 3 Lutes
- 3 Viola Da Gambas
- 6 Celli and 4 Basses
- 8 Violins and 6 Violas
- Hurdy Gurdy 1
- Hurdy Gurdy 2
- Quickstart

INSTRUMENT SUB-CATEGORIES

Instrument categories contains a selection of the instrument sub-categories outlined below. Each sub-category focuses on general articulation types, like long, short, or legato, and includes a variety of instrument variations.

- **LONG** contains sustained articulations, including plucked instruments that ring out into silence. Depending on the instrument, like those that are bowed, this includes notes that play as long as a note is held (looped).
- **SHORT** includes articulations of a short duration produced by bowed instruments, such as spiccato, staccato, marcato, legato repetitions, and staccato slurs.
- **EFFECTS** features any articulation considered to be a special technique, such as tremolos, trills, and sforzandos.
- **LEGATO** instruments can include legato slur and legato bow change articulations in various configurations that include accents, repetitions, and more.
- **KEYSWITCH** instruments contain multiple articulations that can be switched between in real time using blue-colored “keyswitch” notes outside the instrument’s key range. They don’t always include every articulation, but are typically quite comprehensive.

INSTRUMENT ARTICULATIONS

This section contains a list of all articulations included in Hollywood Fantasy Strings, broken down by instrument and sub-category. Please note that this does not include all available instrument types.

CONTINUE READING | SECTION 2.1.1 THE DESCRIPTION BOX for greater detail in the ‘Instrument Programming’ section about how instruments are programmed to accommodate different playing styles and compositional needs by triggering articulations using MIDI controls in various ways.

• 3 DULCIMERS

Long

Sustain

Sustain Double Hit

Sustain Triple Hit

Sustain Repetition

Effects

Tremolo

Measured Tremolo (TS)

- **3 Hardanger Fiddles**

- Long**

- Sustain

- Sforzando

- Gliss

- Diminuendo

- Crescendo

- Legato Repetitions (TS)

- Spiccato Repetitions (TS)

- Triplet Repetitions (TS)

- Short**

- Bounce

- Legato Repetitions

- Spiccato

- Staccato

- Effects**

- Trill HT 4Beat (unmeasured)

- Trill WT 4Beat (unmeasured)

- Trill HT Down

- Trill HT Down Double

- Trill HT Up

- Trill HT Up Double

- Trill WT Down

- Trill WT Down Double

- Trill WT Up

- Trill WT Up Double

- Trill 3rd Down

- Trill 3rd Down Double

- Trill 3rd Up

- Trill 3rd Up Double

- Legato**

- Legato Bow Change

- Legato Slur

- **3 Lutes**

- Long**

- Sustain

- Sustain Double Hit

- Sustain Repetition

- Effects**

- Legato (HammerOn, PullOff)

- Tremolo

- **3 Viola Da Gamba**

- Long**

- Sustain Non Vibrato
 - Sustain Vibrato
 - Sustain Vibrato 2 Finger
 - Sustain Expressive
 - Sustain Emotion
 - Sustain Ornament
 - Sustain 5ths
 - Arc Expressive
 - Arc Expressive Long
 - Legato Repetition Sustain (TS)
 - Legato Repetition Vibrato 2 Finger (TS)

- Short**

- Staccato
 - Staccato Slur
 - Spiccato
 - Marcato
 - Legato Repetition
 - Legato Repetition Long

- Effects**

- Tremolo
 - Tremolo 5ths
 - Psycho Tremolo
 - Sforzando Short
 - Trill HT (TS)
 - Trill HT Bow Change (TS)
 - Trill WT (TS)
 - Trill WT Bow Change (TS)
 - Trill 3rd (TS)
 - Trill 3rd Bow Change (TS)

- Legato**

- Legato Slur

- **6 Celli and 4 Basses**

- Long**

- Sustain
 - Legato Repetition Sustain (TS)

- Short**

- Spiccato
 - Spiccato on Bow
 - Legato Repetitions

- Effects**

Tremolo

Legato

Legato Slur

- **8 Violins and 6 Violas**

Long

Sustain

Legato Repetition Sustain (TS)

Short

Spiccato

Legato Repetition

Effects

Tremolo

Legato

Legato Slur

- **Hurdy Gurdy 1**

Long

Sustain Non Vibrato

Sustain Vibrato

Drone

Trompette Drone Repetition (TS)

Effects

Repetition (TS)

Repetition Triplet (TS)

Trill HT

Trill WT

- **Hurdy Gurdy 2**

Long

Trompette Sustain Non Vibrato

Trompette Sustain Vibrato

Drone

Trompette Drone Repetition (TS)

Effects

Trompette Repetition (TS)

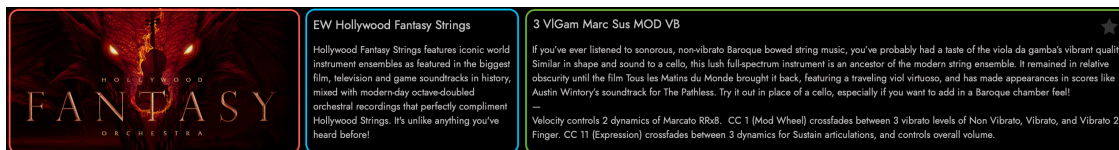
Trompette Repetition Triplet (TS)

Trompette Trill HT

Trompette Trill WT

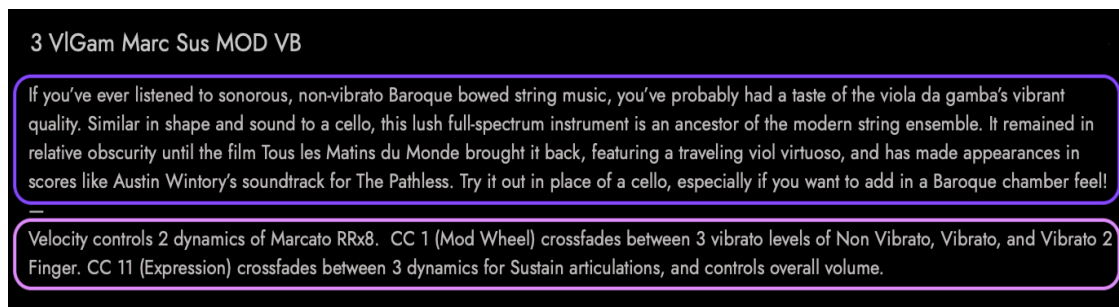
2.1.1 THE DESCRIPTION BOX

The Description Box area populates with information based on the currently selected library and instrument. It's divided into 3 main sections: the **LIBRARY ARTWORK** is located on the left, the **LIBRARY DESCRIPTION** is in the center, and the **INSTRUMENT DESCRIPTIONS** appear on the right.



Instrument Descriptions are divided into 2 sections in Hollywood Fantasy Orchestra:

- **INSTRUMENT BACKGROUND** describes the instrument's origins, history, construction and tonal qualities.
- **INSTRUMENT PROGRAMMING** describes the how the Opus instrument responds to MIDI Controls like Velocity, CC 1 (Mod Wheel), CC 11 (Expression), and more.



PLEASE NOTE: Depending on how the Opus software window is sized, you may have to scroll down past the 'Instrument Background' section to see the 'Instrument Programming' section.

INSTRUMENT BACKGROUND

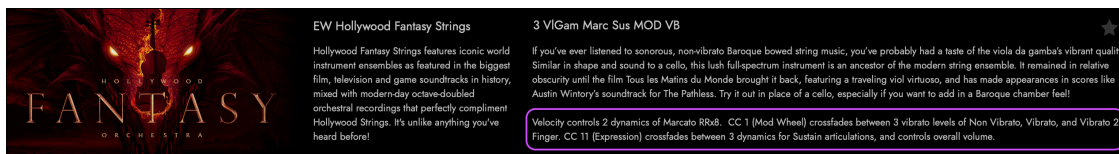
This stunning collection of stringed instruments spans the globe, with lineages that originate across the ancient world. Complemented by modern high and low string sections, these unique and versatile instruments are well suited to creating fantasy worlds in a modern orchestral setting.

- **3 DULCIMERS** The true origins of the mountain dulcimer lie in the Middle East, after which it evolved in Europe and was brought to the Appalachian Mountains by early Scottish and Irish settlers. It's now a staple in tons of folk music and has been used by some of the biggest musicians in modern-day history such as The Rolling Stones, Led Zeppelin, and The Beatles. Its character is similar to the mandolin, and it boasts a rich combination of warm body and a bright, twinkling high end. This is perfect for fast virtuoso passages and doubles beautifully with the hardanger fiddle and lute.

- **3 HARDANGER FIDDLES** Perhaps Norway’s most prized musical contribution, the hardanger fiddle is similar to a violin but with a more vibrant, brilliant quality owing to its body construction and doubled strings – it often sounds like two violinists playing at once! Some of its most stunning uses in modern music are in Howard Shore’s Rohan theme from *Lord of the Rings* and Bear McCreary’s traditional string arrangements in *God of War*. Try it out on brilliant, lyrical melodies and sub it in for violins when you need to add in a Viking flair.
- **3 LUTES** The lute is famous for its role in Renaissance folk music in the hands of troubadours and singers, functioning much like the 12-string guitar with a greater midrange emphasis and gentler character. It’s been used in countless soundtracks, including *The Tudors*, *Whisper of the Heart*, *Only Lovers Left Alive*, the popular roguelike game *Hades* and much more. This 10-stringed instrument is equally adept at both virtuoso passages and providing a smooth chordal background for the viola da gamba and hardanger fiddle.
- **3 VIOLA DA GAMBAS** If you’ve ever listened to sonorous, non-vibrato Baroque bowed string music, you’ve probably had a taste of the viola da gamba’s vibrant quality. Similar in shape and sound to a cello, this lush full-spectrum instrument is an ancestor of the modern string ensemble. It remained in relative obscurity until the film *Tous les Matins du Monde* brought it back, featuring a traveling viol virtuoso, and has made appearances in scores like Austin Wintory’s soundtrack for *The Pathless*. Try it out in place of a cello, especially if you want to add in a Baroque chamber feel!
- **6 CELLI & 4 BASSES (LOW STRINGS)** These modern day strings are present for one reason: Power. Before the string bass, there was very little low-end energy in ensembles – energy that modern soundtracks simply can’t live without. This is the perfect way to support your fantasy strings with a consistent style and timbre, extending the range of your entire ensemble instantly.
- **8 VIOLINS & 6 VIOLAS (HIGH STRINGS)** Low strings wouldn’t be complete without their high-end partners, so we’ve also included violin and viola in the mix. They blend perfectly with the other stringed instruments in the collection and provide a strong backing so the other pieces can shine through; no layering or complex production techniques required.
- **2 SOLO HURDY GURDIES** Perhaps the most unique instrument in the collection, the hurdy gurdy is played via a crank that drags a wooden wheel along multiple felt-coated strings for a thick, layered drone with melodic accompaniment. It’s been utilized in a number of games, movies, and shows like *The Witcher*, *Fringe*, *The Conjuring*, and tons more, but one of its most distinctive uses was in *Black Sails* – its jagged, “broken” quality is a perfect way to offset the mellow quality of the other pieces in this collection and incorporate a folksy character into any piece.

INSTRUMENT PROGRAMMING

Instruments in Hollywood Fantasy Orchestra contain numerous articulations, dynamics, round robins, and more, which are combined in unique and different ways based on the intended use of the instrument.



Look in the lower half of an **INSTRUMENT DESCRIPTION** (you may have to scroll down on a small screen) to find the **INSTRUMENT PROGRAMMING** notes to learn how an instrument is programmed to responds to MIDI controls.

Take the 3 Viola Da Gamba Sustain MOD VB instrument, for instance:

Velocity controls 3 dynamics of Marcato RRx8. CC 1 (Mod Wheel) crossfades between 3 vibrato levels of Non Vibrato, Sustain Vibrato, and Expressive Vibrato 2 fingers. CC 11 (Expression) crossfades between 3 dynamics for Sustain articulations, and controls overall volume.

The terms and abbreviations used in the programming notes are described below.

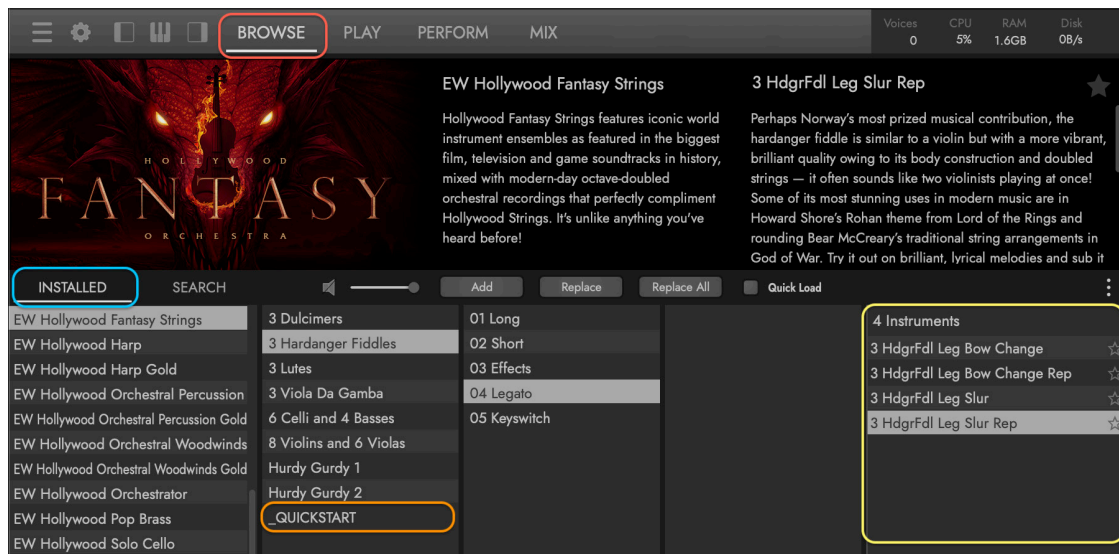
- **VELOCITY** controls dynamics in some instruments, while also influencing overall volume. In LIVE instruments it is also used to select between articulations.
- **EXPRESSION (CC 11)** controls overall volume, and where more than one dynamic exists, crossfades between multiple dynamic layers.
- **MOD WHEEL (CC 01)** controls varying levels of vibrato levels, when available, and in MOD instruments it is also used to select between articulations, or performances.
- **ROUND ROBIN (RR)** followed by a number (RRx4) refers to the number note repetitions an articulation will cycle through before repeating. This adds to realism when hearing the same note played repeatedly.
- **TEMPO SYNC (TS)** instruments were recorded and looped at an original tempo, and it is generally advised to stay within +/- 10 bpm of it for best results.
- **KEYSWITCH (KS)** instruments have a range of blue-colored notes that switch an instrument between its various articulations (with the current articulation selection in yellow).

2.1.2 HOW TO FIND INSTRUMENTS

There are several ways to find instruments in the **BROWSE PAGE** (shown below). This includes browsing the library folders of a given product, or by using a database to narrow down instrument selections by selecting attribute tags. Key words can also be entered directly into a search field to query results.

BROWSE THE LIBRARY

Click on the **INSTALLED MODE** button to browse for instruments based on the product's instrument folder structure. To begin, click on 'EW Hollywood Fantasy Strings' in the list of installed EastWest Libraries that alphabetically populate in the left column.



Next, click one of the 8 main instruments that appears in the next column to the right, then click on one of its sub-categories in the column to the right of that. See below for an accounting of the included sub-categories in each instrument.

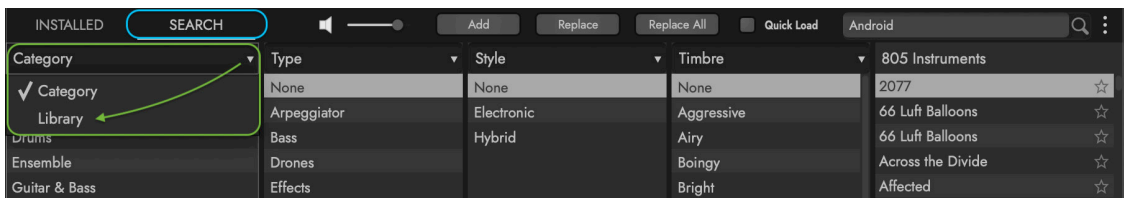
CATEGORIES	3 DULCIMERS	3 HARDANGER FIDDLES	3 LUTES	3 VIOLA DA GAMBAS	6 CELLI & 4 BASSES	8 VIOLINS & 6 VIOLAS	HURDY GURDY 1 & 2
LONG	✓	✓	✓	✓	✓	✓	✓
SHORT		✓		✓	✓	✓	
EFFECTS	✓	✓	✓	✓	✓	✓	✓
LEGATO		✓		✓	✓	✓	
KEYSWITCH	✓	✓	✓	✓	✓	✓	✓

There is also a **QUICKSTART FOLDER** that contains a selection of instruments from every category selected by the producers, perfect for diving into the library and getting the writing process started quickly.

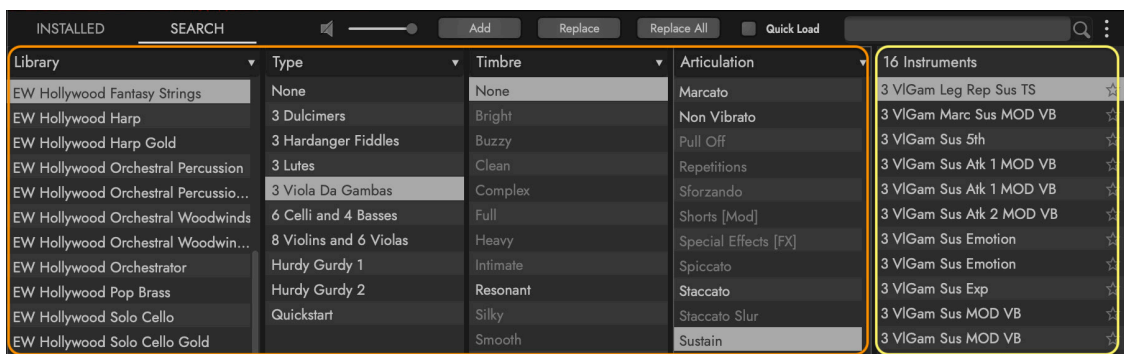
Once the library, category, and sub-category is selected, instruments will populate in the **RESULTS LIST COLUMN**. Double-click on an instrument to load it, which will also overwrite any previously loaded instrument.

SEARCH THE DATABASE

Click on the **SEARCH MODE** button to quickly narrow down the instruments by selecting attribute tags across a range of categories like Type, Style, Articulations, and more.



Click in the leftmost **ATTRIBUTES HEADER** and change the default **CATEGORY ATTRIBUTE** to the **LIBRARY ATTRIBUTE** from the drop-down menu (shown below). This allows you to narrow the search to instruments within a specific library. Each column's Attributes Header can be changed in this fashion.



- Use **LIBRARY ATTRIBUTES** to filter instrument results based on library. Select the 'EW Hollywood Fantasy Strings' entry to view its instruments.
- Use **TYPE ATTRIBUTES** to filter instrument results based on the instrument types. In Hollywood Fantasy Strings that includes 3 Dulcimers, 3 Hardanger Fiddles, 3 Lutes, 3 Viola Da Gamba, 6 Celli and 4 Basses, 8 Violins and 6 Violas, and Hurdy Gurdy 1 and 2..
- Use **ARTICULATION ATTRIBUTES** to filter instrument results based on articulation, like 'Sustain', 'Marcato', and 'Legato'.
- Use **TIMBRE ATTRIBUTES** to filter instrument results based on their tone and timbre, like 'Warm', and 'Bright'.
- Use **STYLE ATTRIBUTES** to filter instrument results based on musical style or region, including the 'Orchestral' and 'World' tags used in Hollywood Fantasy Strings.

Instruments will populate the **RESULTS LIST COLUMN** based on the attribute tags selected. Double-click on an instrument to load it, which will also overwrite any previously loaded instrument.

OPUS SOFTWARE MANUAL | SECTION 2.1 THE BROWSE PAGE contains more details on all the ways to find, preview, and load instruments.

2.2 HOLLYWOOD FANTASY ORCHESTRA CONTROLS

An array of controls populate Hollywood Fantasy Orchestra’s user interface (shown below), which is found by clicking on the **PLAY PAGE SELECTOR** in the **NAVIGATION BAR** to enter the Play page, where the **PLAYER SUB-PAGE** is selected by default.



The Hollywood Fantasy Orchestra’s user interface is divided into 4 main areas:

- **CENTER DISPLAY AREA** features 3 selectable views. Library (left) features artwork for the selected instrument. Articulations (center) appears when a Keyswitch (KS) instrument has been loaded. Mic Positions depicts the instruments on the stage and their microphone positions, which light up indicating they are loaded.
- **LEFT PANE AREA** (from top) includes the Mood, Performance, Sensitivity, MIDI Control, and Envelope sections.
- **RIGHT PANE AREA** (from top) features the Stereo Double, Tune (and Microtuning), Reverb, Microphones, and Master sections.
- **VIRTUAL KEYBOARD AREA** shows the sampled range of an instrument in white keys, and the articulation selectors of keyswitch instruments in blue keys (with the current articulation selection in yellow).

2.2.1 PLAYER CONTROLS

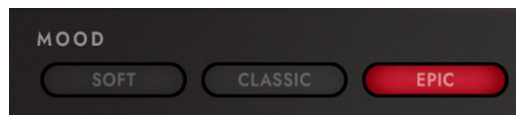
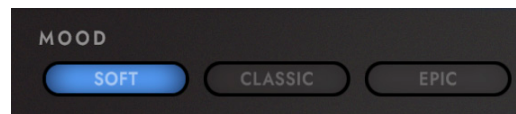
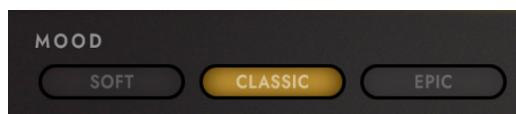
The Player sub-page contains all of Hollywood Fantasy Orchestra’s main controls, like Moods, Articulations, Microphones, MIDI Control, and more.

OPUS SOFTWARE MANUAL | SECTIONS 2.2.2 - 2.2.4 SUB-PAGES contains more details on the other sub-pages available in Opus, including the MIDI Tools, Automation, and Articulation sub-pages.

MOODS

Customize each instrument’s sound using Moods, which modify settings like microphone mix, reverb, scripts, and MIDI Compressor parameters. The color of the user interface will change based on the selected mood preset.

- **CLASSIC** is the default mood selection. Click the **CLASSIC MOOD BUTTON** for the sound of the original Hollywood Fantasy Orchestra, with settings that are well suited for a studio orchestra sound. It features the Close and Main microphone mixes, the latter of which includes a decca-tree and outrigger microphone configuration, providing a well-balanced, unified sound. A large hall in Southern California with a 3.4 second decay time is the reverb preset.
- **SOFT** is suited for slower, more emotional passages. Click the **SOFT MOOD BUTTON** to change to settings ideal for a lighter touch. It provides intimacy by enabling the Con Sordino (mute) script, using MIDI Compressor settings that favor lower note velocities (dynamics), and has the Mid and Surround microphones going through the large Abravanel Hall reverb preset.
- **EPIC** gives you a sound perfectly suited for your next Action Adventure score. Click on the **EPIC MOOD BUTTON** to change the settings to a louder, more modern sound. It delivers presence and largeness by enabling the MIDI compressor to favor higher velocities (dynamics), and pairing the Close and Surround microphones together and sending them through a large cathedral with a moderately long decay time of 2.8 seconds.

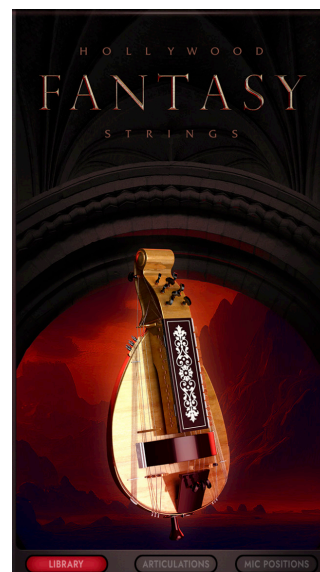


OPUS SOFTWARE MANUAL | SECTION 2.2 THE PLAY PAGE expands on the Moods concept by being able to save a Snapshot file, which saves user modified instrument settings for later recall.

CENTER DISPLAY

This area can switch between 3 views: Library, Articulations, and Mic Positions. Click the buttons that appear at the bottom of the Center Display to switch between them.

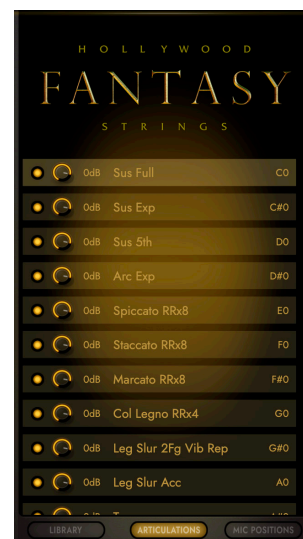
- **LIBRARY** shows a graphic representation for each of the 7 instrument types in Hollywood Fantasy Orchestra, with varied color themes that reflect an instrument's currently selected Mood.



- **ARTICULATIONS** shows all the available articulations for a given KS (Keyswitch) instrument, which use blue-colored keys outside an instrument's playable range to select between articulations.

Each articulation appears in the list with controls to change their load status and volume, and view their keyswitch assignment.

The **LOAD BUTTON** on the left can be used to turn on and off an articulation, loading or unloading it from memory (RAM). The **VOLUME KNOB** can be used to adjust the loudness of each articulation. In the center of each row is the **ARTICULATION NAME**. On the right is the **KEYSWITCH ASSIGNMENT**, which selects a given articulation based on the selected options in the **ARTICULATIONS SUB-PAGE**.



OPUS SOFTWARE MANUAL | SECTION 2.2.4 ARTICULATIONS SUB-PAGE contains more detail about the various controls available to manage articulations.

- **MICROPHONE POSITIONS** shows the various microphone positions and their location on the sound stage relative to the instrument sections they captured.

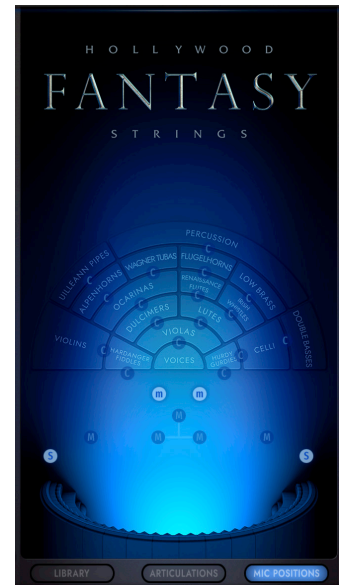
PLEASE NOTE: Continue to the ‘Microphones’ section below to learn how to control the volume, pan, mute/solo, on/off state of each microphone position.

CLOSE MICROPHONES (represented by “C” in the diagram) are placed in front of each section to capture to the sound coming directly from the instruments, close enough to capture their presence, but far enough away to allow room for them to breathe.

MID MICROPHONES microphones (represented by a lower-case “m” in the diagram) are placed right at the edge of the stage, approximately at the midpoint of the first row, providing definition without the sound of close proximity.

MAIN MICROPHONES (represented by an upper-case “M” in the diagram) are placed in what would be the fifth row from the stage, capturing more room reflections than direct sound from the instruments, resulting in a big, unified sound made possible by a Decca tree placed above the front of the orchestra, along with out-riggers on either side to balance the sound.

SURROUND MICROPHONES (represented by “S” in the diagram) are placed high up at the back of the stage, creating lush sound that lacks definition, but which adds dimension and depth when mixed in with other microphone positions.



MICROPHONES

Hollywood Fantasy Orchestra contains 4 microphone mixes that each feature a channel strip with basic controls for volume, panning, on/off state, and mute/solo.

PLEASE NOTE: Refer to the ‘Microphone Positions’ section above for details on where the microphones are placed on the sound stage.

Click on the light below each microphone mix to toggle its on/off state, loading or unloading the samples from memory, or use the Mute (M) and Solo (S) buttons that behave in the same manner as they do in the Master Instrument Channel described in the next section.

The microphones used to make up each position are outlined below.

CLOSE MICROPHONES are made up of:

- AKG C12
- Neumann U47
- Neumann U67
- Nordic Audio Labs NU-47

MID MICROPHONES are made up of:

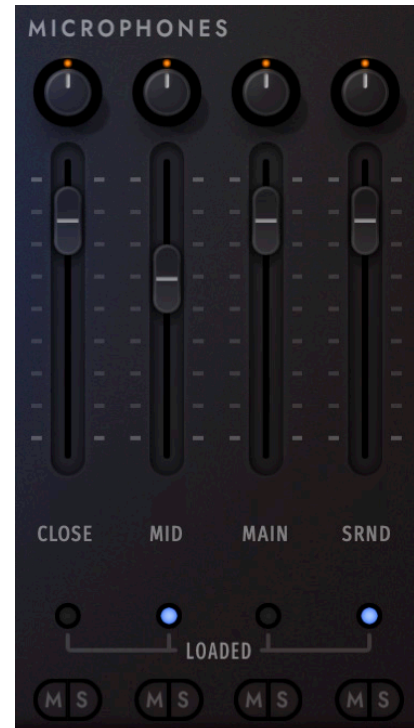
- Neumann KMi
- Neumann KM 254
- Sony C37A
- Neumann U-47

MAIN MICROPHONES are made up of:

- (3) Neumann M50’s in a Decca tree
- Brauner VM1 KHE (Klaus Heyne) outriggers

SURROUND MICROPHONES are made up of:

- Neumann KM 83’s



MASTER CHANNEL

This section controls an instrument’s audio output, allowing you to adjust the volume, pan, and mute/solo controls. There are also drop-down menus to change the Output of an instrument to one of up to 16 stereo pairs, and to change the Channel Routing to a variety of different channel configurations (stereo, mono, etc).

AMP ENVELOPE

This section is used to control an instrument’s global volume over time. It contains a standard 5-stage envelope (attack, hold, decay, sustain, and release), with an additional **CURVE KNOB** that changes the attack stage from its default linear setting (center) to either concave (left), or convex (right) curve.

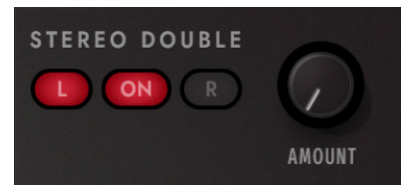


Use the **RELEASE TRAILS BUTTON** (shown turned off in the center) to turn an instrument’s release trails on and off. Release trails are the very ends of notes, which leave a reverb tail with specific decay characteristics based on the microphone and space. In some cases, disabling them and instead using convolution reverb is a useful option.

STEREO DOUBLE

This effect widens the stereo image by adding in a source from either the right or left side of the stereo image.

PLEASE NOTE: The Stereo Double effect will only work when the **CHANNEL SOURCE** is set to ‘Stereo’ in the Master section (the default setting).



REVERB

This celebrated convolution reverb uses impulse responses (IRs) from real spaces, and convolves it with the input signal to simulate that sound of playing the source in the given space. Use the **MASTER REVERB BUTTON** to apply the selected reverb to all instruments within an instance of Opus.



OPUS SOFTWARE MANUAL | SECTION 2.4.3 EFFECTS LIST contains in depth coverage of the convolution reverb, and others available in the effects suite in Opus.

TUNE

This section contains controls for coarse, fine, and micro tuning controls. To adjust global tuning in semitone (half-step) increments, use the **TRANSPOSE BUTTONS** up to +/- 24 semitones (2 octaves) in either direction. To change global tuning up to 100 cents in either direction (100 cents = 1 semitone) using the **FINE TUNE KNOB**.



Click in the **MICROTUNING MENU** to change an instruments tuning scale from the default 'Western' option, which tunes the 12 notes in each octave to the traditional Western tuning scale, to a non-western tuning scale, where the 11 non-root notes in an octave are pitched according to the selected tuning scale.

These tuning controls can also be found by clicking the **INSPECTOR VIEW SELECTOR** that opens the Inspector panel on the right. Under the 'Instruments' sub-heading all tuning controls are accessible. This includes the **TUNING ROOT MENU** (which is not available in the Player sub-page) that allows you to select the root note (lowest note of a scale) to which all other note intervals in the scale are based on.

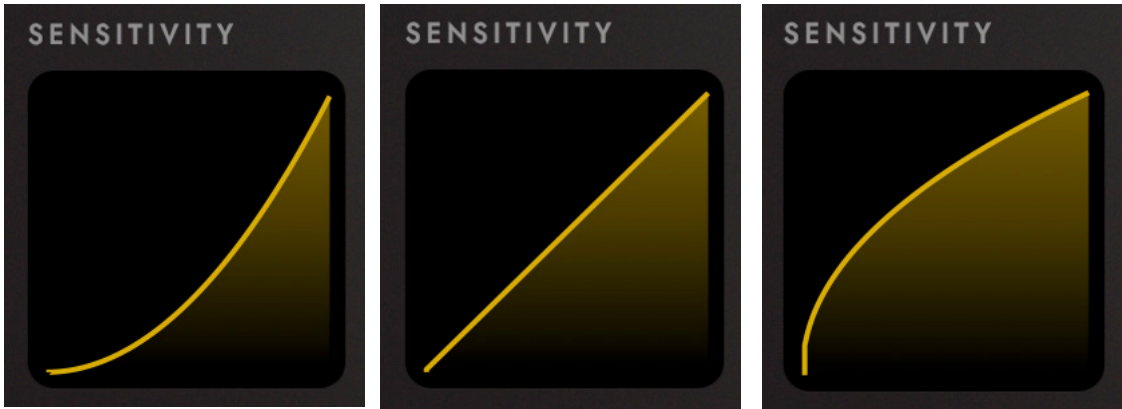
These microtuning scales are also available in other EastWest Libraries like Ra and Silk, making it easy to combine authentic non-western scales using world instruments from multiple libraries.

Scales use either all 12 notes within an octave, or limit the number of notes in an octave to authentically reproduce the tuning scale (while doubling the notes that do exist in the scale to avoid keys with no samples).

Western	Iranian Mokhalif
Afro 1	Iranian Safi a Ddin
Afro 2	Iraq 8 Tone
Al Farabi Dorian	Japanese Koto Pent
Al Farabi Syn Chrom	Japanese Linus Liu
Arabic	Mohajeri Shahin
Arabic Common	Persian 1
Arabic Segah	Persian 2
Aristoxenos Intense Diatonic	Persian 3
Chinese Heptatonic	Persian 4
Chinese Lu	Scottish
Chinese Scholars Lute	Syrian Tawfiq As Sabbagh
Chinese Wang Po	West African
Chinese Zhou Pent	Arabic 1
Egyptian	Arabic 2
Ho Mai Nhi	Arabic 3
Indian Kafi	Arabic 4
Indian Kalyan	Arabic 5
Indian Mukund	Arabic 6
Indian Observed Mode	Arabic 7
Indian Rajasthan	Shur Adhami
Indian Shatukeshi	Homayoun Adhami
Indian Sruthi	Japanese Slendro

SENSITIVITY

The Sensitivity curve scales incoming note MIDI Velocity, changing the responsiveness of your MIDI controller’s keyboard sensitivity. With the default linear setting shown in the center, there is no MIDI Velocity scaling. With the concave curve shown on the left, a MIDI velocity input is less responsive (more force is required to reach maximum velocity), and with the convex curve shown on the right, a MIDI velocity input is more responsive (less force is required to reach maximum velocity).



MIDI CONTROLS

The MIDI Control area displays all the available MIDI Continuous Controllers (CCs) for the loaded instrument, which handle with the most fundamental aspects of how to control sampled instruments in terms of volume, dynamics, vibrato, and more. Effectively using these controls is essential to writing convincing parts, and creating realistic performances.

MIDI CCs can be written directly into the sequencer of your DAW, allowing you to program a piece with specific controller movements, or assigned to the knobs and sliders of a MIDI controller, allowing you to play and record controller movements that affect volume, dynamics, and vibrato in real-time.

Composers use both inputs fluidly, recording volume and dynamics to create expressive performances, editing the recorded MIDI for polish, and programming Key-switches (KS) and other controls directly into the DAW’s sequencer.

MIDI CONTROL #	
Modulation wheel	1
Legato Time	5
MIDI Volume	7
MIDI Pan	10
Expression	11
Con Sordino On	15
True Legato: Mono	22
Repetition: Reset RR	36
Repetition: Sustain	64
Portamento On	65
Legato On	68
Repetition On	69

CONTINUE READING | SECTION 2.1.1 THE DESCRIPTION BOX contains details on how MIDI Controls are used to control volume, dynamics, vibrato, and articulations in each instrument.

PERFORMANCE

The Performance section contains several performance scripts that changes the sample playback behavior of an instrument in various ways. Some are best applied particular instruments to achieve certain effects, while others only appear when an instrument programmed with a particular script is loaded.

- HOW TO AUTOMATE SCRIPTS** In addition to simply clicking on the user interface to activate a performance script, they can also be controlled by sending MIDI Continuous Controller (CC) data to the specified controller lane.

MIDI CCs can be written directly into the sequencer of your DAW, allowing you to program a piece with specific commands, as well as be assigned to the knobs and sliders of a MIDI controller, allowing play and record controller movements in real-time.



Use the MIDI CC number that is assigned to a script, and send MIDI Control data between the values listed in the table below to automate that script. If no MIDI CC value is present, the script retains its default setting.

MIDI Continuous Controllers (CCs)			
CC	Performance Script Name	MIDI CC Values (0 - 63)	MIDI CC Values (64 - 127)
5	Legato / Portamento Time	CONTINUOUSLY VARIABLE (0-127)	
15	Con Sordino	OFF	ON
22	True Legato	Polyphonic	Monophonic
36	Round Robin Reset	Any Value Triggers Reset (1-127)	
57	Legato Script	OFF	ON
65	Portamento Script	OFF	ON
69	Repetitions Script	OFF	ON

Each script is described in detail in the paragraphs below, including how the script affects sample playback, and how automate it using MIDI Continuous Controllers (CCs).

- PORTAMENTO** emulates portamento playing by forcing monophonic playback, and forming a continuous pitch slide from one note to another. You can make this effect more or less pronounced by adjusting the 'Time' knob in the Performance section, which can also be controlled by sending values on a scale between 0 (least pronounced) and 127 (most pronounced) to MIDI CC 5.

If you wish to have two concurrent legato lines played by the same instrument, a second instance of that instrument should be loaded. However, if your writing calls for both legato (monophonic) and non-legato (polyphonic) writing by the same in-

strument, you can enable and disable the Portamento script by sending values between 0-63 (OFF) and 64-127 (ON) to MIDI CC 65.

- **LEGATO** emulates legato playing by forcing monophonic behavior, and adjusting note timing with no significant silence between them in order to produce smooth melodic lines. You can make this effect more or less pronounced by adjusting the ‘Time’ knob in the Performance section, which can also be controlled by sending values on a scale between 0 (least pronounced) and 127 (most pronounced) to MIDI CC 5.

If you wish to have two concurrent legato lines played by the same instrument, a second instance of that instrument must be loaded. However, if your writing calls for both legato (monophonic) and non-legato (polyphonic) writing by the same instrument, you can enable and disable the Portamento script by sending values between 0-63 (OFF) and 64-127 (ON) to MIDI CC 57.

PLEASE NOTE: The portamento and legato scripts are only emulations of these techniques, and do not playback “true” portamento or legato interval samples. That is reserved for instruments in the Legato folders, which use the ‘Monophonic True Legato’ performance script described below.

- **MONOPHONIC TRUE LEGATO** is enabled by default on instruments that use “true” portamento and legato samples, where each portamento and legato interval is meticulously sampled for ultimate realism. It forces monophonic playback (by default), and uses MIDI Note Velocity to adjust the timing of the legato transition playback, resulting in a looser or tighter feel depending on how hard or soft you play.

Playing softly (around a Note Velocity range of 50-60) will result in a longer legato transition time, allowing the melody to breathe more. Playing more forcefully (around a Note Velocity range of 110-127), will result in a shorter legato transition time, tightening up the timing between notes. When Note Velocity is used to control Legato Speed, it does not affect loudness.

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

PLEASE NOTE: Disabling monophonic behavior runs the risk of inadvertently playing back unwanted legato transitions when there is more than one melodic line being played.

- **CON SORDINO** emulates playing strings con sordino, which means “with mute”. On string instruments, a mute attached to the strings near the bridge dampens the vibration, and creates a sound with fewer high overtones. You can turn this script on or off by clicking the ‘Con Sordino’ button in the Performance section, or by sending values between 0-63 (off) or 64-127 (on) to MIDI CC 15.

- **REPETITION** causes repeating notes to sound slightly different, avoiding the sense of mechanical repetition that occurs when a single sample is played consecutively on the same pitch (also referred to as the “machine gun” effect).

For any articulation, the repetition script will make the sound a little different on each repetition, giving it a more human feel. To achieve realistic results, the approaches listed below are employed based on the instrument type it is being applied to, including how much variability within each approach is allowed. Some instruments randomly use both approaches, while others may use only one of them.

The first approach is to detune the sample a few cents (hundredths of a semitone) higher or lower, and the second approach is to use the sample for a nearby note, and retune it to the needed pitch.

PLEASE NOTE: The Repetition script solves the problem of mechanical repetition by applying randomized effects to an existing instrument, while Round Robin (RR) Reset solves this problem in a consistent manner (where the results sound identical when playing back your sequence). Use accordingly based on whether consistency is important.

- **ROUND ROBIN RESET** is used in conjunction with Round Robin (RR) instruments that use a sampling technique of recording multiple takes of the same note (played in a similar manner) to capture the inherent variation from one to the next, and to avoid the unnatural sound of the same note (and identical sample) playing repeatedly. Any instrument with an “RR” in its name uses round robin technology. Instruments containing “RR” contain 2 Round Robin sample per note, while those with an (RRx3), (RRx4), etc, use 3, 4, or more sample variations per note.

While RR instruments solve the problem of repetition, RR Reset solves to problem of inconsistent playback. The reason being is that Opus remembers which sample should be played the next time a note sounds. If a round robin patch contains two samples, A and B, and a piece uses that note 3 times over the whole piece, the playback will be A B A. When the piece is played again from the beginning, the second playback will be subtly different, playing BAB, because that’s next in order based on the last RR note that was played.

You can manually trigger this reset by clicking on the Round Robin Reset button at anytime in the Performance section, or by entering any MIDI CC number not currently in use into the ‘Reset Controller’ dialog found in the Opus Settings Menu under Preferences / MIDI / Round Robin. Once entered, click ‘OK’ to apply the settings, and then send any value (between 1-127) to the assigned MIDI CC number to trigger the Round Robin Reset.

It is most useful to automate this control so your sequence will playback consistently each time. For instance, if you frequently play a sequence from any arbitrary spot in the middle, you may want a round robin reset at important positions throughout the sequence to force a particular order of RR samples to playback.

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