

E A S T W E S T

Q U A N T U M L E A P



H O L L Y W O O D

CHOIRS

PRODUCED BY DOUG ROGERS AND NICK PHOENIX

HOLLYWOOD CHOIRS **USER MANUAL**

EASTWEST HOLLYWOOD CHOIRS

The information in this document is subject to change without notice and does not represent a commitment on the part of East West Sounds, Inc. Use of the product and sounds described in this document is subject to the Software License Agreement included in this package, and may not be copied to other media, except for the purpose of copying the data to the personal computer system hard drive of the licensed user. No part of this publication may be copied, reproduced or otherwise transmitted or recorded, for any purpose, without prior written permission by East West Sounds, Inc. All product and company names are [™] or [®] trademarks of their respective owners.

PLAY[™] is a trademark of East West Sounds, Inc.

(C) + (P) Copyright, East West Sounds, Inc., 2017. All rights reserved.

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

1-323-957-6969 voice

1-323-957-6966 fax

For questions about licensing of products: licensing@eastwestsounds.com

For more general information about products: info@eastwestsounds.com

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

CREDITS

Producers

Doug Rogers, Nick Phoenix

Production Coordinator

Rhys Moody, Blake Rogers

Programming

Nick Phoenix, Justin Harris, Jay Coffman

Editing

Justin Harris, Mike Dimattia, Chris Sousa, Arne Schulze, Jay Coffman

Software

Doug Rogers, Nick Phoenix, Wolfgang Kundrus, Klaus Lebkücher,
Stefan Holek, Eike Jonas, Helen Evans, Nuno Fonseca

Art Direction

Doug Rogers, Nick Phoenix, Steven Gilmore, Thomas Merkle

User Manual

Jay Coffman

Special Thanks

To all the singers - we salute you!

EASTWEST HOLLYWOOD CHOIRS

TABLE OF CONTENTS

Chapter 1: Welcome

- 2 Welcome to Hollywood Choirs**
- 3 A New and Improved WordBuilder**
- 4 What's Included**
- 4 System Requirements**
- 5 About the Producers**
- 6 EastWest User Manuals**
- 6 EastWest Support Center**
- 6 EastWest Soundsonline Forums**

Ch. 2: Getting Started

- 8 How To Install Hollywood Choirs**
- 11 Quick Look At Play 6**
- 12 Optimizing Playback and Performance**
- 13 Quick WordBuilder Setup (Stand-Alone Mode)**
- 15 2 and 4-Part WordBuilder Setups (Plug-in Mode)**
- 17 How To Adjust Volume, Pan, Microphone Mixes and Reverb**
- 18 Hints from the Producers**

Ch. 3: Instruments and Multis

- 21 Men and Women Choirs**
- 21 Inside the Main Library Folder**
- 21 Instruments and Multis Descriptions**
- 24 How WordBuilder Multis Are Designed**
- 24 How To Control Dynamics**
- 25 Release Trails**

Ch. 4: Hollywood Choirs User Interface

- 27 The Main Navigation Bar**
- 27 The Player View**
- 40 The Browser View**
- 43 The Instruments Sidebar**
- 45 The Mixer View**

Ch. 5: How To Use WordBuilder

- 47 The WordBuilder Interface
- 48 Voice
- 50 Text Editor
- 54 Tools
- 59 Word
- 59 Syllable
- 62 Letter
- 65 Time Editor
- 68 Mastering The Phonetic Alphabets

END USER LICENSE AGREEMENT



Ch. 1: Welcome

- 2 Welcome to Hollywood Choirs**
- 3 A New and Improved WordBuilder**
- 4 What's Included**
- 4 System Requirements**
- 5 About the Producers**
- 6 EastWest User Manuals**
- 6 EastWest Support Center**
- 6 EastWest Soundsonline Forums**

Welcome to Hollywood Choirs

Produced by Doug Rogers and Nick Phoenix, Hollywood Choirs is the epic follow-up to 1999's Voices of the Apocalypse and 2005's Symphonic Choirs, the best-selling and most awarded virtual choir instruments of all time. Hollywood Choirs gives voice to a new generation of powerful cinematic vocals with unprecedented dynamics and shocking realism that unleashes a new world of choral possibilities.

Featuring a Microphone Array that displays the configurations used in each of the 5 Available Mixes (Diamond Edition only), and a Neumann Dummy Head to achieve 3D surround sound that is particularly attractive to film, TV, and game composers. Hollywood Choirs delivers a powerful, blockbuster sound that is sure to excite both composers and their audiences alike.



Includes New Features Released With Play 6

Hollywood Choirs releases with Play 6, the latest version of EastWest's advanced sample engine, which includes improvements, fixes and notable new features including:

- an Instrument Database that enables instrument searches directly with key words, or by selecting attribute tags to narrow search results across a variety of categories
- unified Navigation Bar or Main Menu, Settings, Browser, Mixer and Player buttons
- collapsible Instrument Sidebar with access to advanced instrument properties
- integration for Native Instruments Komplete Kontrol and Maschine software
- new and improved convolution engine for better performance with reverb and amp

A New and Improved WordBuilder

Hollywood Choirs features new and improved WordBuilder functionality that allows the composer to type in words and have them be sung by a full choir or individual male and female sections. With improved intelligibility and new programming techniques, it's the most realistic virtual choirs library of all time! Some of the new features include:

- 100 new, editable phrases unique to Hollywood Choirs
- Overall improved intelligibility, ease of use, and under the hood improvements
- Ability to sync WordBuilder to your DAW's sequencer playback
- New consonants for added realism and language-specific phonetic sounds
- Unpitched consonants now sampled with high and low frequency variations
- Independent handling of consonants that fall at the end of a word
- Group parameter function enables Volume, Pan and Microphone Mix changes to be applied across all instruments within a WB Multi



“This is the third choir EastWest/Quantum Leap has sampled, and we learnt a lot from the previous productions and Hollywood Choirs is the culmination of that experience. In particular, the choirs’ ability to sing any word or phrase has been significantly improved resulting in much more realism; and there are many more sound options to enable the user to sculpt the sound to their requirements.” -- **Producer, Doug Rogers**

“In the past 12 years, there have been many attempts by others to improve on what EastWest/Quantum Leap achieved with Symphonic Choirs. Small improvements were made to various aspects of choir sampling, but the emphasis has been on pre-recorded and severely limited phrases. If composers are not tired of hearing the same faux Latin phrases repeated over and over, those listening certainly are. No single choir virtual instrument has managed to deliver a fluid, intuitive and great sounding choir that was capable of singing any words in any language, soft or loud... until now.” -- **Producer, Nick Phoenix**

What's Included

Hollywood Choirs includes:

- A collection of men and women choir instruments
- A WordBuilder program that turns text into sung words
- Approximately 59 GB of 24-bit, 44.1 kHz samples, All Mixes (Diamond Edition); 8 GB of 16 -bit, 44.1 kHz samples, Main Mix (Gold Edition); 16 GB of 16 -bit, 44.1 kHz samples, Main and Surround Mixes (Gold X Edition)
- EastWest's PLAY 6 System (earlier PLAY versions are not supported with this library)
- A license that identifies the product you bought
- Hollywood Choirs and Play 6 User Manuals (PDFs)
- An Installation Center application to set up the library, software, and documentation

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

The Differences Between the Diamond, Gold and Gold X Editions

- Diamond Edition of Hollywood Choirs contains approximately 59 GB of 24-bit 44.1k samples, featuring 5 Microphone Mixes: Main, Close, Stage, Mid, and Surround.
- Gold Edition of Hollywood Choirs contains 8 GB of 16-bit, 44.1 kHz samples, featuring the Main Microphone Mix.
- Gold X Edition of Hollywood Choirs (exclusive to ComposerCloud and included in Diamond edition) is 16 GB of 16-bit, 44.1 kHz samples, featuring the Main and Surround Microphone Mixes.

System Requirements

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

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

Optimum 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

PLEASE NOTE! The 32-bit stand-alone and plug-in components are no longer installed because Play 5 and above does not support 32-bit operating systems or DAWs.

About the Producers

Doug Rogers

With over 35 years experience in the audio industry, founder and producer Doug Rogers and his company EastWest is the recipient of over 75 industry awards, more than any other sound developer. His uncompromising approach to quality and innovative ideas have enabled EastWest to lead the sound-ware business for nearly 30 years. “The Art of



Digital Music” named him one of “56 Visionary Artists & Insiders” in the book of the same name.

For over 20 years he has partnered with producer/composer Nick Phoenix and set up the Quantum Leap imprint, a subsidiary of EastWest, to produce high-quality, no-compromise virtual instruments.

EastWest/Quantum Leap virtual instruments are considered the best available and are in daily use by the who’s who of the film, games, tv, and music industries.

Nick Phoenix

Nick began scoring film trailers in 1994, and founded “Two Steps From Hell” with Thomas Bergersen in 2006 (www.twostepsfromhell.com). To date, he has scored or licensed music for the ad campaigns of over 1000 major motion pictures. “Godzilla”, “Ender’s Game”, “Skyfall”, “World War Z”, “Rush”, “The Hobbit”, “Avengers”, “Star Trek 2”, “Inception”, and “Harry Potter and the Deathly Hallows” are a few recent examples.

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



EastWest User Manuals

All documentation for Play and individual Play Libraries is provided as a collection of PDFs that can be viewed on electronic devices or printed to paper.

Using Links and Bookmarks

An advantage of reading this PDF on an electronic device is the ability to jump directly to a referenced page using links, which are available in the contents section, on each chapter title page, and within chapters to expand and/or connect certain 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.

Different Types of User Manuals

- Play 6 User Manual: describes how to use the Play 6 sample engine, and aspects that are common to all Play Libraries.
- Play Library Manuals: describes aspects that differ from one Play Library to the next, such as the included instruments, or the user interface. These manuals are installed into the main library folder of each Play Library.
- Master Navigation Document (MND): 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.

User Manuals are available on the [EastWest Manuals](#) section of the Support Center, and are also installed into following directories:

- (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



Ch. 2: Getting Started

- 8 How To Install Hollywood Choirs
- 11 Quick Look At Play 6
- 12 Optimizing Playback and Performance
- 13 Quick WordBuilder Setup (Stand-Alone Mode)
- 15 2 and 4-Part WordBuilder Setups (Plug-in Mode)
- 17 How To Adjust Volume, Pan, Microphone Mixes and Reverb
- 18 Hints from the Producers

How To Install Hollywood Choirs

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

Step 1: Register with EastWest



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

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

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

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



My Account

ACCOUNT DETAILS

Email:

[Edit Your Profile](#)

[Change email](#)

iLok Account:

[Change password](#)

[Set Preferences](#)

[See Orders](#)

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

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

Step 2: Download and Install the Installation Center

The Installation Center can be downloaded from the 'Software & Product Updates' section of the EastWest [Support Center](#). After downloading and installing the package, the

Installation Center will open automatically. It is found here:

- (MacOS): Mac HD / Applications / EastWest / EW Installation Center
- (Windows): C:// Program Files / EastWest / EW Installation Center

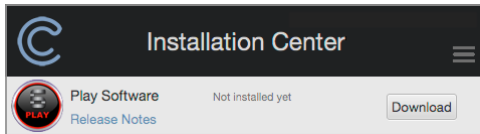


When the Installation Center opens, enter the EastWest account name and password created during registration and allow a moment while it gathers data from your account.

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

Step 3: Download and Install Play 6

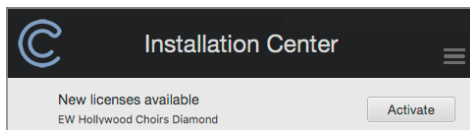
Click the 'Download' button in the Play Software panel that appears near the top of the Installation Center. Once the download is complete, the installer will launch automatically, allowing you to proceed through the dialog windows to install Play 6, the sample engine that powers Hollywood Choirs.



Please note that this installer includes all the necessary software components to run all Play Libraries, but you will only have access to those you have a license for.

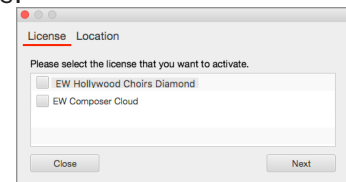
Windows users: The default installation path for the Play VST plugin (Play_VST_x64.dll) is: C://ProgramFiles/VSTPlugins. Do not change this unless you have a custom VST location.

Step 4: Activate Hollywood Choirs

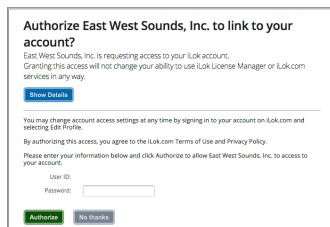


Click the "Activate" button near the top of the Installation Center to open the Activation Assistant window, which will lead you through the activation process.

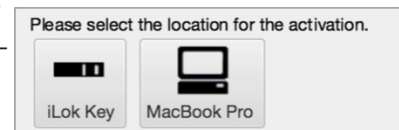
Click 'Next' to proceed past the Introduction tab, then select the license(s) you want to activate in the License tab and click 'Next'.



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

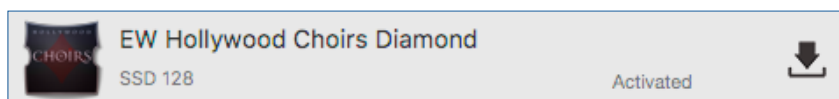


The Location window will give you the option to activate your license on your computer (called a machine-based license) or to a registered iLok security key. Make sure your iLok security key is plugged in if that's your preferred option.

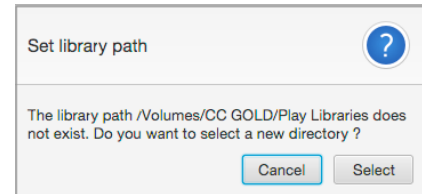


Step 5: Download Hollywood Choirs

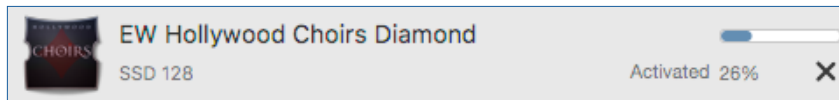
Before you begin downloading the library content for Hollywood Choirs, create a new folder called 'Play Libraries' in the location you wish to store the library. Once created, click the download icon (below) within the product panel.



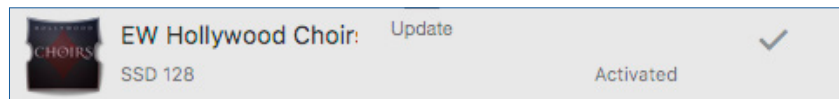
A dialog window will appear asking you to 'set library path'. Click the 'Select' button to open a finder window and navigate to the 'Play Libraries' folder you created in the step above.



The download process will now begin, with a blue bar displaying the download progress. Hit the "X" button if you want to pause the download process. Press "Resume" to continue the download where you left off.



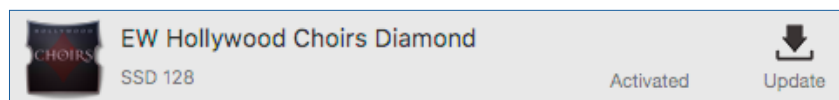
When a product is installed and ready to use, a check-mark is displayed.



Step 6: Update Hollywood Choirs

When an update becomes available for the Hollywood Choirs, it will appear in the Installation Center with the downward arrow icon above the word 'Update'.

Click the 'Update' icon to download the latest Hollywood Choirs 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.



Quick Look At Play 6

Hollywood Choirs releases with Play 6, the latest version of EastWest's advanced sample engine that powers all of EastWest's virtual instruments, called Play Libraries.

Use the **Navigation Bar** located at the top to access all main areas (from left to right):



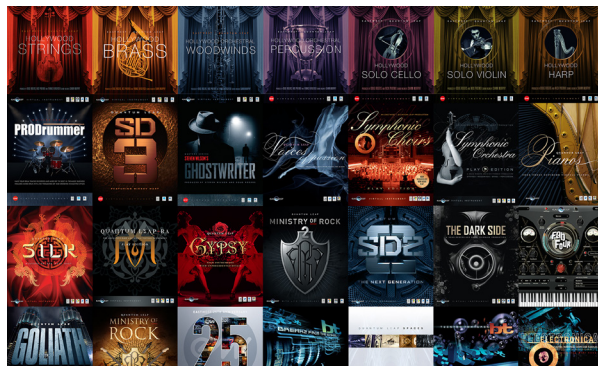
- **Main Menu** enables the opening and saving of instruments and more.
- **Settings Menu** includes access audio/midi setup, streaming settings, and more
- **Player** displays custom controls and a unique user interface for each Play Library
- **Browser** search and browse for instruments in the Libraries and Database areas
- **Mixer** features channel strips, FX Racks and Sub-Mixers for loaded instruments
- **Instrument Selector** easily switch between loaded instruments
- **Instruments Sidebar** access Instrument Racks and Advanced Instrument Properties



Please see the Play 6 User Manual for a detailed look at Play 6. For specifics about using Play 6 with Hollywood Choirs, please see: [Ch. 4: Hollywood Choirs User Interface](#)

An Award-Winning Virtual Instrument Collection

Hollywood Choirs joins EastWest's vast virtual instrument collection that are the winner of over 70 industry awards, making Play Libraries the industry leader in highly detailed sampled instruments.



Altogether, Play Libraries are made up of an expansive range of sampled instruments encompassing a wide cross section of musical styles, from ethnic and orchestral, to rock and electronic, and beyond.

Optimizing 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.

IMPORTANT! 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 2 - 3:** 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 traditional 3.5” HDDs

Quick WordBuilder Setup (Stand-Alone Mode)

The steps below outline how to setup WordBuilder, play a pre-loaded phrase, audition other phrases, and try out a few quick tips. While it's easy to get WordBuilder singing quickly, familiarity with its deep editing features and practice yield the best results.

Step 1: Launch Play in Stand-Alone Mode

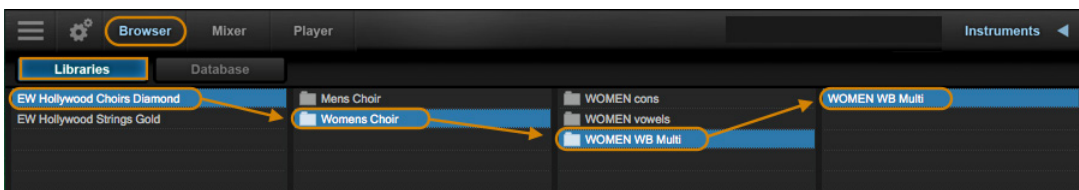
Launch Play in stand-alone mode, found in one of the following directories:

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

Step 2: Load a WordBuilder Multi from the Browser View

Click on the Browser button in the top-left area of the Navigation Bar, then find 'EW Hollywood Choirs' in the left column of the Libraries area.

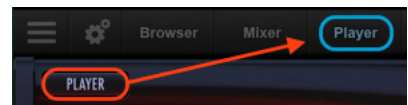
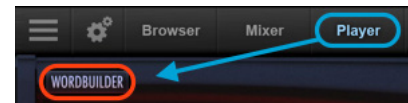
Click on either the Men's Choir or Women's Choir sub-folder, then click on either the Men's or Women's WB Multi folders. Double-click on a WB Multi in the right-column to load it.



PLEASE NOTE! Each WordBuilder Multi requires a dedicated instance of Play. When loading a WB Multi, Play will Replace All existing loaded instrument to ensure proper setup.

Step 3: Access WordBuilder Interface from the Player View

- TO ENTER: click the WordBuilder button located in the top-left corner of the Player view.
- TO EXIT: click the Player button located in the top-left corner of the WordBuilder window (this will return you to the Player view).



Step 4: Play Your Keyboard To Hear The Choirs Sing

The WordBuilder window will appear with a pre-loaded phrase in the **Text Editor** area. On your MIDI controller, use the Mod Wheel (CC1) to control dynamics, and play the keyboard to cycle through the phrase, with every keystroke advancing to the next syllable in the word or phrase.

- **Audition Phrases:** To audition preset Phrases, first delete the existing phrase in the Text Editor, then click the Phrases button in the **Tool** area (highlighted in red below), and navigate to the English, German or Latin phrases from the pop-up menu and click on a phrase to load it.
- **Reset Position:** If you're unsure where in the phrase you've ended up, click the Reset Position button in the **Tool** area to reset the phrase back to the beginning of the text.



Step 5: Learn More About WordBuilder

Check out the next few pages to find out how to change global parameters and check out helpful hints from the producers. Continue reading this manual for more information on Play 6, the sample engine that power Hollywood Choirs, and WordBuilder, the software that turns text into a singing choir!

2 and 4-Part WordBuilder Setups (Plug-in Mode)

The steps below outline how to setup a 2-part (Men and Women) or 4-part choir (Soprano, Alto, Tenor, Bass) choir with WordBuilder. Hollywood Choirs was recorded in two sections, increasing the overall power of the choir by capturing the overlapping ranges.

The Men's choir includes Bass and Tenor vocalists with a range between MIDI note 36 (C1) and 71 (B3), and the Women's choir includes Alto and Soprano vocalists with a range between MIDI note 53 (F2) and 86 (D4).

Step 1: Load the Play as a Plug-in into Your DAW

Each WordBuilder Multi requires a dedicated instance of Play. For help setting up Play as a plug-in within your DAW, please see Chapter 5 of the Play 6 User Manual: Using Play as a Plug-in. For more information, please see: [EastWest User Manuals](#).

- **2-Part Choir:** to setup WordBuilder with a 2-part choir (Men and Women), load 2 instances of Play into separate instrument tracks in your DAW.
- **4-Part Choir:** to setup a 4-part choir (Soprano, Alto, Tenor, Bass), load 4 instances of Play into separate instrument tracks in your DAW.

Step 2: Load a WordBuilder Multi into Each Instance of Play

Click on the Browser button in the top-left area of the Navigation Bar, then find 'EW Hollywood Choirs' in the left column of the Libraries area. Click on either the Men's Choir or Women's Choir sub-folder, then click on either the Men's or Women's WB Multi folders. Double-click on a WB Multi in the right-column to load it.

- **2-Part Choir:** into each of the 2 separate instances of Play, load the MEN WB Multi and WOMEN WB Multi. After this step, the 2-part choir setup is complete.
- **4-Part Choir:** into each of the 4 separate instances of Play, load (2) MEN WB Multis and (2) WOMEN WB Multi.

Step 3: Define the Key Range for the Each Choir Part

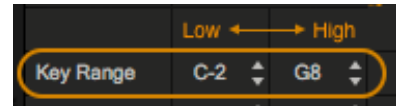
For the 4-part choir, name the 2 instrument tracks containing the WOMENS WB Multis, Sopranos and Altos, and name the 2 instrument tracks containing the MENS WB Multis, Bases and Tenors.

Then, follow the instructions below to restrict the range of the Men's choir, which extends from MIDI note 36 (C1) to MIDI note 71 (B3), to conform to the Bass and Tenor ranges, and restrict the range of the Women's choir, which extends from MIDI note 53 (F2) and 86 (D4), to conform to the Alto and Soprano ranges.

To begin, pull up an instance of Play for one of the four parts of the choir, and click the Instruments button to open up the sidebar panel (pictured below).

EASTWEST HOLLYWOOD CHOIRS

For each of the 13 instruments contained in the WB Multi (that act as a single Multi-Instrument), set the low and high values of the Key Range to conform the ranges of each vocal part, clicking each subsequent instrument in the sidebar to apply the values. Below are some suggested key range values for on typical vocal ranges. Feel free to set your own depending on the requirements of the music.

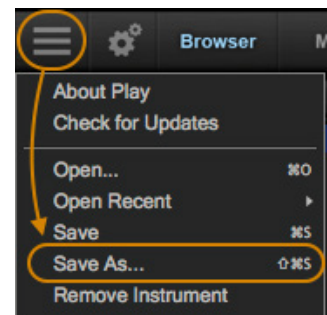


- **Sopranos** - MIDI note 60 (C3) to MIDI note 86 (D4)
- **Altos** - MIDI note 53 (F2) to MIDI note 74 (D4)
- **Tenors** - MIDI note 48 (C4) to MIDI note 71 (B3)
- **Basses** - MIDI note 36 (C1) to MIDI note 60 (C3)



Step 4: Save Each WB Multi To Recall Later

Once you've made changes you like, save the edited WB Multi by clicking on the Main Menu, then clicking on the 'Save As...' option. A dialog window will appear where you can name the instrument "WOMEN WB Multi - Sopranos" for example, and save it into the WOMEN WB Multi directory (pictured above) along with the original instrument file. Continue until you have saved all four vocal parts.



Step 5: Learn More About WordBuilder

Check out the next few pages to find out how to change global parameters and check out helpful hints from the producers. Continue reading this manual for more information on Play 6, the sample engine that power Hollywood Choirs, and WordBuilder, the software that turns text into a singing choir!

How To Adjust Volume, Pan, Microphone Mixes and Reverb

A WB Multi is made up of 13 individual instruments that act as one Multi-Instrument. Play 6 now has the ability to change Volume, Pan, and Microphone Mixes across all instruments within a Multi. Simply make changes to these parameters in any one of the instruments within a multi, and it will affect all other instruments.

To apply Reverb to all instruments within a WB Multi, first make sure the Reverb button is illuminated (On), then click the 'Master' button on any instrument to apply Reverb globally to all the instruments.



All other parameter changes must be applied across all the individual instruments that make up a WB Multi. Use the **Instrument Selector** or the **Instrument Sidebar** (highlighted below) to switch between the 13 individual instruments and apply the same parameter changes to each of them.



Hints from the Producers

We want to mention a few things about the choir samples that may not be obvious. These hints are the sort of thing you can find being posted on our Soundsonline.com forum, so please contribute there anything you find that may help others.

Hint 1: Normal Attack and Legato Attack vowels in the Men and Women choirs all have a hard, staccato accent that kicks in at velocity 102 and above. This means that independent of everything else, if you hit the keys hard, you will get a strong attack. This can be very useful for fast, accented passages. When writing smooth lines, avoid these higher velocities.

Hint 2: Unusual and non-English vowel or consonant sounds can be created by layering vowels or consonants in WordBuilder. For example: the French word “Louvre” can be created in Votox with this text: IOU vrgU. In the first syllable overlap “O” and “U” so that they play together until note off. (To accomplish this overlap, drag the ends of the horizontal bars in WordBuilder’s Time Editor.) In the second syllable, overlap “r” and “g” for a French R. Experiment to find your own combinations and post what you find on the WordBuilder forum.

Hint 3: The Latin word “maximus” can be written either like this in Votox: “maX E mOS”, or like this: “maX SE mOS”. In the second example, the S-sound within the “maX” syllable gets connected to the next syllable because the S-sound is triggered again at the beginning of the next syllable.

Hint 4: Many words work better if you repeat a vowel twice. The word “drum” is usually written like so in Votox: “drum”, but it can also be written as: “druum”. When you let go of the note, “u” is triggered again for a short period of time before the “m.” You can overlap and cross-fade the second “u” and the “m” for a smooth realistic effect.

Hint 5: Consider a word like “rain,” which can be written like so in Votox: “reEn”. The realism of the vowel sound can be enhanced by adjusting the curve on the “eE” cross-fade. Have the “e” decrease from 127 down to y=50, instead of near 0. This detail makes for a more convincing diphthong.

Hint 6: Generally, the slurred legato is best for a rolling legato line. The regular legato is good for fast, clean connected notes. The legato attack is the least natural and most perfect sounding of all the attacks. Nice lines can be created by mixing the two styles, for example: Normal, Legato, Legato, Legato, Normal, Legato, etc.

Hint 7: When consonants are even slightly too loud, it can sound unnatural. Real choirs in a hall are hard to understand. Consonants that are too soft are preferable to consonants that are too loud.

Hint 8: Use the Mod Wheel and CC 11 for expression. It really helps. For more, please see the following links: [How To Control Dynamics](#) and [Using Per-Letter Automation](#).

Hint 9: The preset, default relationship in volume between the vowels and consonants in all the multis is supposed to be consistent, but slight differences may be present. For this reason, we recommend that you don't do any final tweaking in WordBuilder until you have loaded the multi you plan to use in the final version.

Hint 10: If your choir is sounding fake, try leaving more space between consonants, or make each consonant longer. Try overlapping certain consonants and possibly cross-fading them. Sometimes legato attacks can make things sound better or worse. Sometimes you need to use slurred legato on the vowel to improve a consonant-vowel transition. Sometimes an accent on a certain syllable is crucial to realism. Hit the keys on the keyboard hard for an accent. Sometimes it's a good idea to fix MIDI velocity in your sequencer at a single value. This can improve smoothness and make editing in WordBuilder easier. Use CC 11 and the Mod Wheel to inject dynamics.

Hint 11: We really recommend using Votox exclusively. Once you get good at sounding things out and you learn the letter symbols, it's powerful stuff.

Hint 12: If all else fails we have included 100 phrases to get started and speed up your work flow. Learn how here: [Loading, Saving and Organizing Phrases](#).

Enjoy,
Nick Phoenix and Doug Rogers



Ch. 3: Instruments and Multis

- 21 Men and Women Choirs
- 21 Inside the Main Library Folder
- 21 Instruments and Multis Descriptions
- 24 How WordBuilder Multis Are Designed
- 24 How To Control Dynamics
- 25 Release Trails

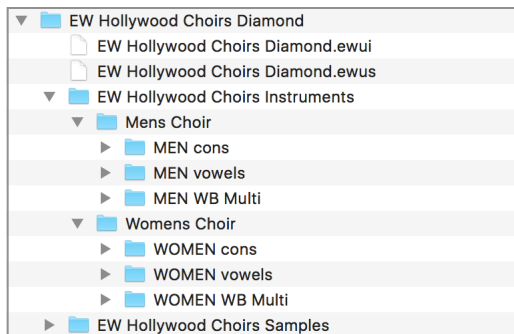
Men and Women Choirs

Hollywood Choirs features incredible singers, with large vocal ranges. Recorded in two sections, the Women's choir features Soprano and Alto vocalists with a range between MIDI note 53 (F2) and 86 (D4), and the Men's choir features Tenor and Bass vocalists between the range of MIDI note 36 (C1) and 71 (B3). Combining sections allowed us to increase the overall power of the choir by taking advantage of the overlapping ranges.

Inside the Main Library Folder

EW Hollywood Choirs Diamond is the name of the main library folder of Hollywood Choirs.

Inside this folder is the EW Hollywood Choirs Instruments folder that contains Men's Choir and Women's Choir folders. In each of these folders are the Cons and Vowels folders, which contain individual instruments, and the WB Multi folders, which contain Multis designed for use with WordBuilder.



The Hollywood Choir's Instruments folder is linked to the [Libraries Browser](#) in Play, where Instruments and Multis are loaded.

When loading an instrument, Play will find the associated samples in the EW Hollywood Choirs Samples folder, which contains encrypted content that is only accessible in Play with the respective product license and activation.

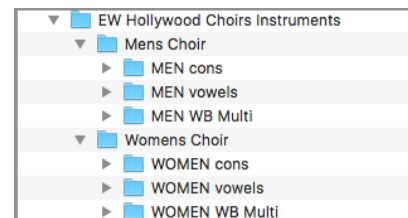
Also contained in the main library folder is the [.ewui] and [.ewus] files that allow the EW Installation Center to track the version of the Instrument and Sample folders and notify you if updates are available. This is covered in [Step 6: Update Hollywood Choirs](#)

Instruments and Multis Descriptions

The Men's and Women's Choirs folders contain identical sets of instruments and Multis in their respective Cons, Vowels and WB Multis folders.

There are 2 types of instruments available in Hollywood Choirs: Instruments and Multis.

Consonants and Vowels are available as separate Instruments, and WB Multis are Multi-Instruments that are pre-configured and ready to use with WordBuilder.



Below are descriptions of the Instruments or Multis contained in each folder along with a table containing the instruments and Multis name, and other relevant details. Instruments use looped samples to sustain until note(s) are released, with the exception of the short articulations contained in the Vowels folders.

Consonants

Each Consonant is available as a separate instrument, programmed with the Mod Wheel (CC1) to cross fades between 2 dynamic layers (mp and ff).

CONSONANTS TABLE

MENS Instruments	WOMENS Instruments	Votox	Enunciation
MEN b.ewi	WOMEN b.ewi	b	blue, slab
MEN d.ewi	WOMEN d.ewi	d	red, candor
MEN g.ewi	WOMEN g.ewi	g	green, leg
MEN j.ewi	WOMEN j.ewi	j	orange, fidget
MEN l.ewi	WOMEN l.ewi	l	blue, less
MEN m.ewi	WOMEN m.ewi	m	money, hammer
MEN n.ewi	WOMEN n.ewi	n	green, snug
MEN r.ewi	WOMEN r.ewi	r	red, car
MEN rr.ewi	WOMEN rr.ewi	r!	rojo, perro
MEN th.ewi	WOMEN th.ewi	t!	the, neither
MEN v.ewi	WOMEN v.ewi	v	olive, avert
MEN w.ewi	WOMEN w.ewi	w	wait, awash
MEN y.ewi	WOMEN y.ewi	y	yellow, yonder
MEN z.ewi	WOMEN z.ewi	z	zero, poison
MEN unpitched.ewi	WOMEN unpitched.ewi	<i>see mapping below</i>	

The Men and Women unpitched consonants are “unvoiced” since they don’t carry breath. Each consonant has high and low frequency variations, mapped beginning at C2 and C4 .

UNPITCHED CONSONANT MAPPING

Low	Consonants	Votox	Enunciation
C2 (C4)	s	s	silver, lace
C#2 (C#4)	ch	c!	chair, catch
D2 (D2)	f	f	file, enough
D#2 (D#2)	ch2	h!	nacht (night)
E2 (E4)	k	k	black, coal
F2	p	p	pink, upper
F#2	qu	q	quick, acquaint
G2	sh	s!	flesh, nation
G#2	t	t	white, true
A2	th	T!	theme, sloth
A#2	x	x	fix, excess
B2	h	h	hat, ahead

Vowels

Each Vowel is available as a separate instrument, programmed with the Mod Wheel (CC1) to cross fade between 3 dynamic layers (mp, mf, and ff).

VOWELS TABLE

MENS Instruments	WOMENS Instruments	Votox	Enunciation
MEN aa.ewi	WOMEN aa.ewi	A	dragon, majesty
MEN ah Legato.ewi	WOMEN ah Legato.ewi	a	copper, wander
MEN ah Stac.ewi	WOMEN ah Stac.ewi	-	
MEN ah Vib FF.ewi	WOMEN ah Vib FF.ewi	-	-
MEN ah.ewi	WOMEN ah.ewi	-	-
MEN ee stac.ewi	WOMEN ee stac.ewi	E	green, ski
MEN ee.ewi	WOMEN ee.ewi	-	-
MEN eh stac.ewi	WOMEN eh stac.ewi	e	red, steady
MEN eh.ewi	WOMEN eh.ewi	-	-
MEN Epic ah.ewi	MEN Epic ah.ewi		
MEN eu.ewi	WOMEN eu.ewi	U	put, could
MEN ih.ewi	WOMEN ih.ewi	i	index, finger
MEN oh Legato.ewi	WOMEN oh Legato.ewi	o	yellow, ocean
MEN oh Stac.ewi	WOMEN oh Stac.ewi	-	-
MEN oh.ewi	WOMEN oh.ewi	-	-
MEN oo Stac.ewi	WOMEN oo Stac.ewi	O	blue, pool
MEN oo.ewi	WOMEN oo.ewi	-	-
MEN uh.ewi	WOMEN uh.ewi	u	money, rough

WB Multis

The Men's and Women's WB Multis folders contain Multi-Instruments that are designed to work with WordBuilder. The following tables list the names of the WB Multis and a brief description of their programming.

WB MULTIS TABLE

MENS Multis	WOMENS Multis	Description
MEN WB Multi.ewi	WOMEN WB Multi.ewi	Mod Wheel (CC1) crossfades 3 dynamics

How WordBuilder Multis Are Designed

A WB Multi (short for Multi-Instrument) will load with everything setup and ready to use with WordBuilder automatically, including assigning each instrument within the multi to separate MIDI channels (1-13), assigning Voice Type (Men or Women), and loading with a default phrase preset.

Initialize: Once loaded, use the Mod Wheel (CC1) on your MIDI controller to initialize all the separate instruments contained in the Multi, then play your MIDI keyboard to cycle through the phrase, with every keystroke advancing to the next syllable in the word or phrase.

Each WB Multi is made up of 13 instruments that act as one. This is in order to accommodate all the possible phonetic sounds WordBuilder needs to make words at any given moment. The samples for every note of the Men's or Women's ranges, for every vowel and consonant are mapped across the entire key range, end to end.

How To Control Dynamics

In order to achieve realism, the instruments in Hollywood Choirs are programmed with MIDI Continuous Controllers (CC's) that control volume, expression and dynamics. Being able to change these controls continuously and mid-note, allows you to shape musical lines as a live choir would.

MIDI Continuous Controllers (CC's) can be automated manually in a DAW, or assigned to the knobs and/or sliders of your MIDI controller, and recorded into a DAW live. If you prefer to automate CC's manually as opposed to recording it in live, find the CC controller lane in your DAW and automate values between 0 and 127 (the range of values defined by MIDI specification).

When first loading an instrument, make sure to Initialize the Mod Wheel (CC1) and Expression (CC11) controls to jog their values, ensuring they sound as the producers intended. You can also input a starting value into the MIDI Continuous Controller (CC) lanes inside your preferred DAW. This is especially important when using the WB Multis, as they are made up of 13 separate instruments.

The Mod Wheel (CC1) is used to cross-fade between multiple sample layers of varying dynamic levels. In Hollywood Choirs, vowel instruments are programmed with 3 layers of varying dynamics: *p* (soft), *mf* (medium-soft), and *f* (loud), and consonant instruments are programmed with 2 layers of varying dynamics: *p* (soft) and *f* (loud). WB Multis contain all vowels and consonants, and are programmed accordingly. Starting with the Mod Wheel all the way down, you can write a musical line that begins quiet and gradually crescendos as you push the Mod Wheel up (or vice versa).

Volume (CC7) is used to set the overall instrument volume. It's recommended that you set each instrument's starting loudness by inputting a value in your DAW's Volume (CC7)

controller lane at the beginning of the composition to set the relative balance among all instruments in your project.

Expression (CC11) is used to change an instrument's loudness within an individual line of music, or phrase. This allows you to shape dynamics to create crescendos or decrescendos in the middle of a note or phrase. It's also recommended that you set a starting value for Expression (CC11) in your DAW as well.

MIDI Velocity is used on the short articulations in the vowels folders (staccato and marcato) to affect an instrument's loudness depending on how soft or hard you play the notes on your MIDI controller.

An exception to this is the way MIDI Velocity is used in Legato instruments, where it controls a performance script that determines the legato transition speed between notes. When used in this way, MIDI Velocity does not control loudness. For more information, please see: [Performance Scripts](#)

Release Trails

Release trails are the captured sound of the acoustic space from the moment a note ends until the decay of the sound. These complex and subtle reflections off the walls, ceiling, and other surfaces are triggered when a note-off MIDI message is received (when you release a note on your MIDI controller).

Regardless of when the note-off MIDI message is received, the Release Trails will playback naturally because Play is programmed to seamlessly blend them by matching the amplitude relative to it's respective note in real-time, no matter at what point in the AHDSR Envelope the note ends.

In Hollywood Choirs there are 5 available Mixes (Diamond Edition only), containing unique microphone configurations that have varying degrees of release trail decay times based on their position in the acoustic space.

For more information about the available Mixes and Microphone Configurations, please see the following section: [Mixes](#)



Ch. 4: Hollywood Choirs User Interface

- 27 The Main Navigation Bar
- 27 The Player View
- 40 The Browser View
- 43 The Instruments Sidebar
- 45 The Mixer View

The Main Navigation Bar

The Navigation Bar is located at the top of Play 6 and includes (from left to right): Main Menu, Settings Menu, the Browser, Mixer and Player buttons, an Instrument Selector, and the Instruments Sidebar panel.

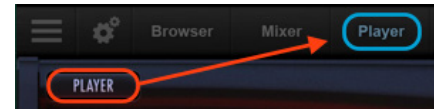
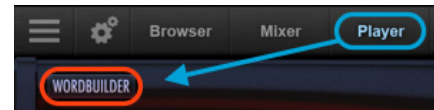


The Player View

When an instrument from Hollywood Choirs is loaded into Play 6 (see: [How To Load Instruments](#)), the Player view will display the Hollywood Choirs user interface and the loaded instrument will appear in the Instrument Selector.

How To Access WordBuilder

- TO ENTER: click the **WordBuilder button** located in the top-left corner of the Player view.
- TO EXIT: click the **Player button** located in the top-left corner of the WordBuilder window (this will return you to the Player view).



The Master Instrument Channel

The Master Channel is a strip along the right side of the Hollywood Choirs UI that affects the master output for the selected instrument.



Channel Source

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).

QUICK TIP! In Hollywood Choirs, the Swap Left and Right option can be used to switch the perceived position the men's and women's choirs as they were originally recorded.



Tuning

The Tune control 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”).

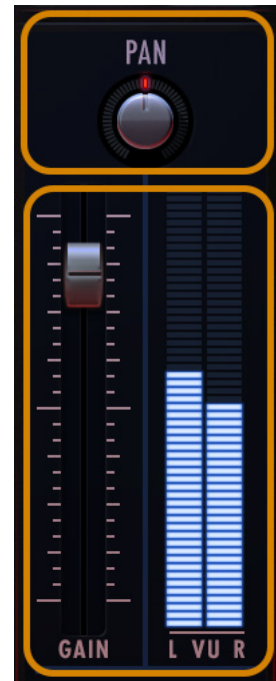
Change the tuning value by clicking on the arrows inside the spinboxes above the coarse and fine tuning buttons, or use the Tune knob with a selected tuning mode. The spinboxes display the tuning values for both the coarse and fine tuning modes.



Panning

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 the Mixes .

The choirs have already been recorded in their respective stage positions, and while not necessary to modify this to achieve a desirable spread, you can use the Pan knob to further define their position in the stereo image, or for special effect.



Master Fader

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

Stereo Outputs

By default the 'Main L/R' option in the Output Channel dialog is selected. 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).



PLEASE NOTE! In Hollywood Choirs, WordBuilder Multis load with multiple instruments that act as a single instrument. The outputs should remain assigned to a single stereo output.

Mute and Solo

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

Mixes

The Mixes section is located to the left of the Master Channel, and to the right of the associated Mix Array on the Hollywood Choirs UI.



The Mixes section allows you to control the volume, pan, on/off state, and the mute/solo state of the 5 Mixes contained in Hollywood Choirs (described below).

Click on the light below each sub-mix to toggle its on/off state, effectively loading or unloading the samples from memory.

The Mute (M) and Solo (S) buttons function the same as the Master Channel. That is, when enabled, the Mute button silences the audio output for the selected instrument. When enabled, the Solo button silences the audio outputs for all instruments that are not currently soloed.



Important Note! The Diamond Edition of Hollywood Choirs includes 5 different microphone mixes: Main, Close, Stage, Mid and Surround. The Gold Edition of Hollywood Choirs includes the Main mix, and the Gold X Edition includes the Main and Surround mixes.

Microphone Array

The Microphone Array is located in the center of the Hollywood Choirs UI, and displays the microphone configurations used in each of the 5 Mixes.



The 13 microphones used in the recording of Hollywood Choirs is shown below, broken down into their respective microphone configurations.

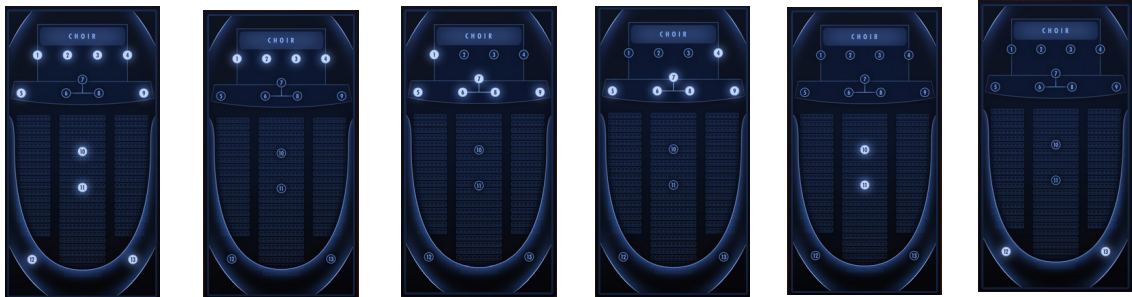
- **Spot:** these microphones are numbered 1-4 in the Mix Array. They were placed in a row, in close proximity to the choir.
- **Wide L/R:** these outrigger microphones are numbered 5 and 9 in the Microphone Array, and were placed at the edges of the stage, capturing the most stereo width.
- **Decca-Tree LCR:** a configuration of 3 omnidirectional microphones, numbered 6-8 in the Microphone Array, placed center stage in a triangle formation.
- **Mid:** contains a Neumann Binural Dummy-Head and Josephson microphones in the audience perspective, numbered 10 and 11 in the Microphone Array.
- **Far L/R:** the microphones numbered 12 and 13 that are positioned in the far back corners on the left and right capture the most ambience of all the mics.



EASTWEST HOLLYWOOD CHOIRS

Each of the Mixes use various configurations of these microphones. From left to right, the Mixes include: Main, Close, Stage, Mid, and Surround. The Mens Stage Mix contains the far-left spot mic, while the Womens Stage Mix contains the far-right spot mic.

PLEASE NOTE! The Main Mix is disabled when any of the other Mixes are turned on, since they contain some of the same microphones used in the Main Mix. The exception to this is the Surround Mix, which can be combined with the Main Mix to add more ambience.



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.



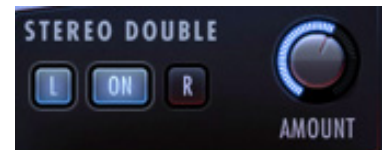
EASTWEST HOLLYWOOD CHOIRS

- **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.
- **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.

PLEASE NOTE! 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 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.

Envelope

The Envelope controls the volume of a sound over time across 5 stages. Each knobs controls the length or loudness of one or more stages of the envelope.

PLEASE NOTE! All Play Library instruments are programmed with default Envelope values to achieve a natural sound. Changing this may result in less than natural results.



Stages of an Envelope

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 the sustain stage. Typically, a sound begins to drop in volume immediately after reaching its loudest point, but using the Hold value maintains the volume at its loudest point until reaching the decay stage.

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



- **Decay:** the time in milliseconds (ms) it takes to drop from the highest point of the attack or hold stage, to the sustain stage that follows.
- **Sustain:** specifies the loudness of the sound in decibels (db) after the initial attack, and until the note is released.
- **Release:** determines how long the sound remains audible, in milliseconds (ms) after a note is released.

Performance Scripts

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



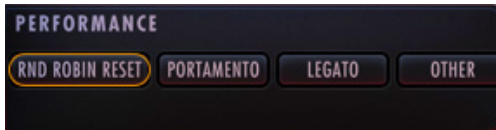
Automating Performance Scripts

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

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

Round Robin Reset

Round Robin (RR) is a sampling technique of recording multiple takes of the same note (played in a similar manner), to capture the inherent variation from one to the next. When playing an instrument that includes RR samples, Play will alternate between these samples to avoid the unnatural sound of the same note (and identical sample) playing repeatedly. Any articulation with “RR” in its name uses round robin

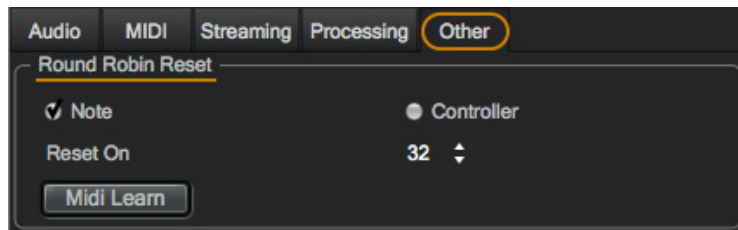


technology. Those with an “x3,” “x4,” etc, use 3, 4, or more sample variations per note.

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

You can use the Round Robin button to reset all round robin articulations on demand, or assign either a MIDI note or MIDI Continuous Controller (CC) to reset them directly from a MIDI controller or from the controller lane in your DAW.

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



The Portamento Script

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



The Legato Script

This script emulates legato playing by forcing monophonic behavior and adjusting note timing. You can make the legato effect more pronounced by sending higher values on a scale between 0 and 127 on MIDI Continuous Controller 5 (CC5). The legato script also disables release trails and turns on reverb to ensure smooth playback of a melodic line.



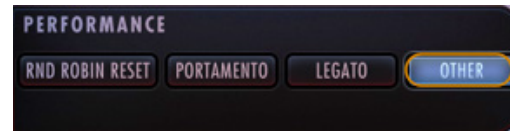
IMPORTANT! The legato script is only an effect being applied to an instrument and not the same as the true-legato instruments that have actual sampled legato intervals and use the 'Other' script described below.

The Other Script

The 'Other' (True Legato) script is forces monophonic behavior and uses MIDI Velocity sensitivity to adjust the timing of the legato transition's playback.

By playing softly (around a velocity range of 50-60) a longer legato transition time will playback, allowing slow music to breathe more. By playing more forcefully (within a velocity range of 110-127), a shorter legato transition time will playback, tightening up the timing between notes.

When MIDI Velocity is being used to control Legato Speed, it does not affect loudness.



The forced monophonic behavior in the 'Other' script can be turned on and off by sending a values on MIDI CC22. Send values between 0 and 63 to enable polyphony, and values between 64 and 127 to enable monophonic behavior.

MIDI Velocity sensitivity will continue to affect legato transition time unless the 'Other' button is turned off from the PLAYER interface. Please be aware that disabling monophonic behavior runs the risk of inadvertently playing back unwanted legato transitions when there is more than one melodic line being played.

System and Sensitivity

This area contains several settings, some of which can also be found in the Advanced Instrument Properties within [The Instruments Sidebar](#).

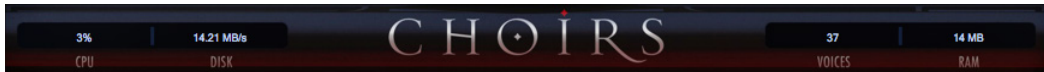


- MIDI Port defines which available MIDI devices are enabled (stand-alone only).
- Channel Omni mode receives MIDI data on all channels, while 1 through 16 indicates a specific channel for receiving the MIDI data.
- Transpose raises or lowers the incoming MIDI note by increments of +/- 1 semitone.
- Velocity Min / Max specifies the minimum velocity and maximum velocity range for a given instrument. Values below the minimum or above the maximum velocity are respectively remapped to the lowest and highest values.
- 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. The Sensitivity Curve graph included in Hollywood Choirs will reflect changes made here.



Status Bar

The Status Bar tracks system usage for CPU, Disk, Voices, and RAM usage. Monitor the usage and if necessary use the 'Sample Cache' settings located in the Settings Menu under Streaming tab described here: [Optimizing Playback and Performance](#)



- CPU: the percentage of the total processor capacity Play is consuming.
- Disk: the number of kilobytes per second (kB/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.

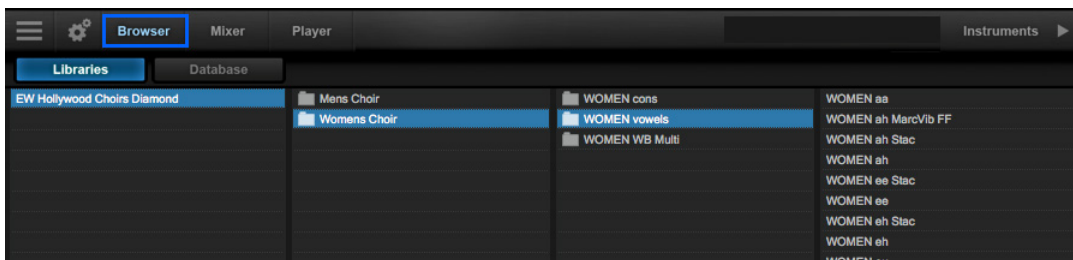
The Browser View

2 different search modes are available in the Browser view that enable you to find the instrument(s) you're looking for: Libraries and Database.

- Libraries allows you to search for instruments within their original Play Library file structure. Existing Play users will be familiar with this one.
- Database - allows you to conduct a direct search with key words, or narrow down search results by selecting attribute tags across a variety of categories.

Libraries Browser

The left column of the Libraries browser is where all installed Play Libraries populate. Click on EW Hollywood Choirs and navigate through the sub-folders in the middle two columns until the right column populates with instruments.



Types of Instruments In Hollywood Choirs

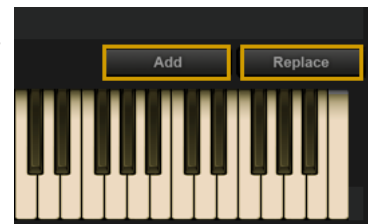
The Men's Choir and Women's Choir folders are identical sets. In each of the folders are Cons and Vowels folders containing separate Instruments for each vowel and consonant, and WB Multi folders containing Multis (Multi-Instruments) that are designed to be used with WordBuilder.

How To Load Instruments

To load an instrument, select it from the right column, and click either the 'Add' button or the 'Replace' button.

Click the 'Replace' button, or simply double-click, to replace the currently selected instrument with a new one.

Click the 'Add' button, or double-click while holding [shift + control], to add the instrument to the existing loaded instruments.



If more than 1 instrument is loaded when you click the 'Replace' button, a prompt will give you the option to replace the current selected instrument, or replace all loaded instruments.

How To Load A WordBuilder Multi

Find 'EW Hollywood Choirs' in the left column of the Libraries window and select either the Men's Choir or Women's Choir sub-folder. Next, click on either the Men's or Women's

WB Multi folders, then double-click on a WB Multi in the right-column to load it. The Multi loads pre-configured and ready to go. For more, please see: [Quick WordBuilder Setup \(Stand-Alone Mode\)](#)

How To Use The Instrument Selector

When multiple instruments are loaded, click the [Instrument Selector](#) field to reveal a drop-down menu showing all loaded instruments and their respective MIDI channel assignments.



A check-mark indicates the current instrument selection, and clicking on a loaded instrument will make it the current selection.

The [Player](#) view follows the current instrument selection as well, displaying the appropriate user interface.

Database Browser

The Database browser allows you to search for instruments by selecting attribute tags from a variety of categories, as well as query search words directly in the [Search Field](#).

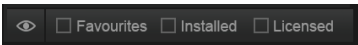


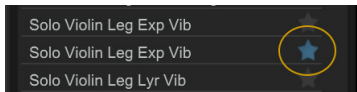
By default, the left column contains the main Category, and the 3 middle columns contain Type, Style and Timbre.

Category	Type	Style	Timbre	93 Instruments
Any	Any	Any	Any	Erhu 3 Fngr Fst
Bass	Baritone Violin	African	Airy	Erhu 3 Fngr Slw
Brass	Dilruba	American	Bright	Erhu Bnd HT Fat
Drums	Dulcimer	Chinese	Buzzy	Erhu Bnd HT Slw
Ethnic Strings	Electric Cello	Drone	Clean	Erhu Cres
Ethnic Winds	Er Hu	Electric	Dirty	Erhu Detache LIVE 1
Guitar	Esraj	Ethnic	Distorted	Erhu Detache NV RR
Keyboards	Fiddle	European	Dull	Erhu Detache Vib
Loops	Full Strings	Experimental	Dynamic	Erhu Exp 1
Orch Strings	Gadulka	Far East	Full	Erhu Exp 2
Orch Woodwinds	Guzheng	Indian	Hard	Erhu Exp 3
Percussion	Hurdy Gurdy	Middle Eastern	Harsh	Erhu Exp 4
Sound Design	Jin Hu	Orchestral	Heavy	Erhu Exp 5
Synthesizers	Kemenche	Persian Empire	Hot	Erhu Exp Lyrical
Vocals	Kora	Pop	Light	Erhu Exp Slw
	Koto	Rock	Mellow	Erhu Exp Vib Fst
	Ngoni	w/ FX	Metallic	Erhu Exp Vib Slr

The right column contains a [Results List](#) that populates with instruments that match the selected criteria. At the top of that column is an [Instrument Count](#) that provides the number of resulting instruments.

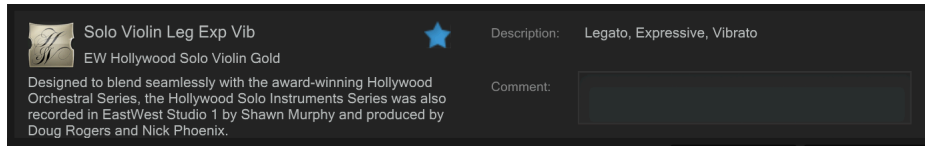
At the bottom of the column are a set of [Filters](#) that allow you to further narrow the current selection of instruments to only show those tagged as Favorites, or Installed and/or Licensed to your computer.





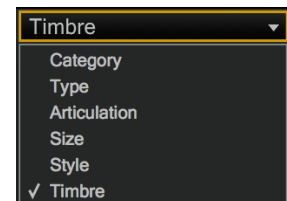
To tag an instrument as a Favorite, click on the star icon to the right of the instrument name in the results list. The star icon will light up to indicate it has been tagged.

The Instrument Panel is located in the lower center area, and contains information for the instrument selected in the results list. This information includes the instrument name, the Play Library or Collection it's from, a blurb about the library, a description of the instrument and comments box that can be freely edited.



Access Additional Attribute Categories

To access additional attribute categories that include Articulation, Library and Size, click on any category name to reveal a drop-down menu, then click on the desired category. A check-mark indicates the current selection.



QUICK TIP! When using Play Libraries with a lot of articulations, like the Hollywood Series, swap Timbre for the Articulation category for better results.

Database Hierarchy

The Category column has the highest level of hierarchy in the database. 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 basses in Fab Four”, for example. This differs from the search function of the Libraries area, where instruments are located by searching the folders of Play Libraries.

Tag Selection Rules

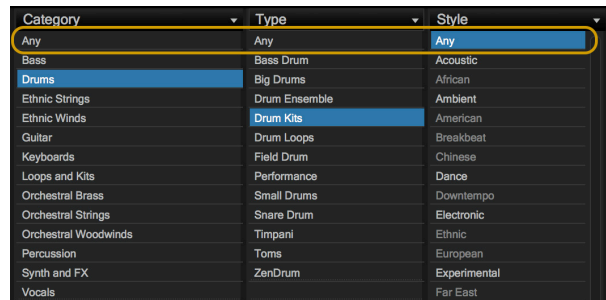
The Category and Type categories enable one tag to be selected at a given time, while all other categories enable multiple tag selections by holding down ‘command’ (macOS) or ‘alt’ (Win) keys while selecting tags.

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.

How To Reset Tag Selections

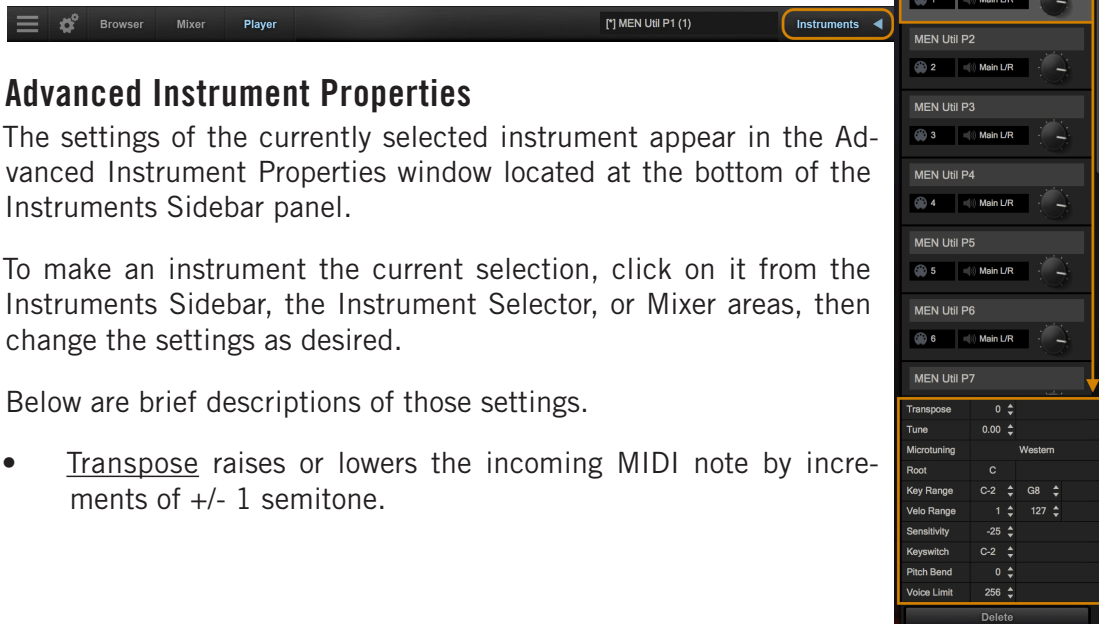
Clicking the ‘Any’ tag at the top of the Category column will reset existing tag selections across all categories.

Clicking the ‘Any’ tag at the top of every other category will reset the tag selections in only that given category.



The Instruments Sidebar

Click the Instruments Sidebar button on the right side of the Navigation Bar to open a panel that displays all loaded instruments and their MIDI channel, audio output and volume controls.



Below are brief descriptions of those settings.

- 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 remapped 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 Intensity specifies how strongly the Pitch Bend Wheel modifies the pitch. A value of “100%” specifies that pushing the Pitch Bend Wheel all the way up or down moves the pitch by an octave. Negative values reverse the direction, so pushing the wheel up lowers the pitch.
- Voice Limit specifies the maximum number of voices that an instrument can playback, up to a limit of 999. If an instrument receives more voices than the voice limit value, it will cut off voices that began playing first.

The Mixer View

The Mixer view displays a channel strip for each loaded instrument with controls for volume, panning, mute and solo, as well as buttons to access an FX Rack and to open Sub-Mixer channels for instruments with multiple microphone positions.



How To Access The FX Rack

The FX Rack contains EastWest's Amp Simulator and Convolution Reverb, Ohm Force's Ohmicide distortion plugin, and SSL's suite of audio processing tools that includes a Filter, EQ, Compressor, Gate/Expander, Transient Shaper and Stereo Buss Compressor.



How To Open The Sub-Mixer Channels

For Instruments that contain multiple microphone positions, a Sub-Mixer button will appear to the right of the mute, solo and FX buttons. Single microphone instrument do not display this button.

Click on the Sub-Mixer button to reveal a channel strip for each available microphone position.

Loaded microphones are illuminated in white, while unloaded instruments are gray.

Click on the microphone name to load and unload an instrument.





Ch. 5: How To Use WordBuilder

- 47 The WordBuilder Interface
- 48 Voice
- 50 Text Editor
- 54 Tools
- 59 Word
- 59 Syllable
- 62 Letter
- 65 Time Editor
- 68 Mastering The Phonetic Alphabets

The WordBuilder Interface

There are 7 main areas in the WordBuilder interface. A brief description of each area is provided below. For more information about each area, click on the title header link.

- [Voice](#) is the area to set Voice Properties, select a Text Mode (English, Phonetics and Votox) and Import / Export Voice Files (that save essential text and timing data).
- [Text Editor](#) is the area to enter type phrases in 1 of 3 Text Modes, with a glossary that displays 'letters' recognized by Phonetic and Votox Text Modes.
- [Tools](#) has functions for Undo/Redo, to 'Reset Position' of the cursor in the Text Editor, buttons for MIDI Panic and Bypass, an Options menu where you can set English or Latin Vowel Mode, and a menu of preset Phrases.
- [Word](#) displays the selected syllable in the three Text Modes: English, Phonetics, and Votox. It also has an option to solo the selected syllable.
- [Syllable](#) is the area to apply the Learn function in 1 of 2 modes (Change Speed or Sync/Draw Only), and an option to set the Syllable Speed.
- [Letter](#) contains options for modifying the velocity of a letter selected in the Time Editor, and to select among types of syllable transitions (normal, legato, staccato, etc).
- [Time Editor](#) displays the selected syllable, and contains options to shape individual letters within the syllable and how they move from one to the next.



Voice

The Voice section is located in the top-left of the WordBuilder interface. A Voice includes the text, timing and dynamic information for the specified Voice Type. In Hollywood Choirs, there are 2 Voice Types: Men and Women.

PLEASE NOTE! To use WordBuilder with a full choir requires 2 separate instances of Play. This is because WordBuilder requires a dedicated instance of Play per ‘Voice’.

When loading a WB Multi in Hollywood Choirs, the settings in the Voice section will load automatically with the corresponding Voice Type, and with a default phrase containing text, timing and dynamic information.



Importing and Exporting a Voice File

Voice Files, with the extension [.voi], can be stored on your hard drive by clicking the “EXPORT” button in the Voice section. To open a saved Voice File, click the “IMPORT” button.

When using Play and WordBuilder inside a DAW, it's not necessary to save a Voice File separately, since your DAW's project file will save this already.

PLEASE NOTE! Importing a saved voice file overwrites anything currently in WordBuilder, and it does so without asking whether you want to lose the previous information.

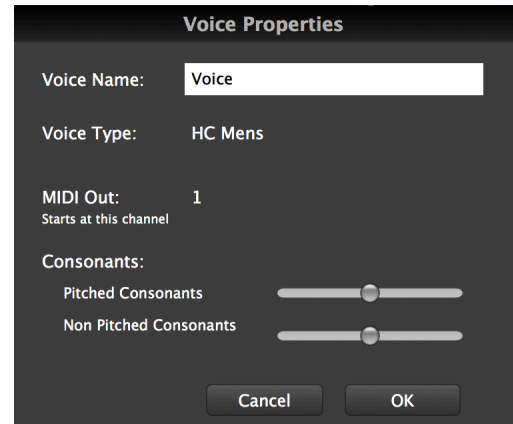


Creating A New Voice

To begin, load a WB Multi from the Browser, then enter text in the Text Editor of WordBuilder. Next, create a new Voice by clicking the “...” button in the Voice area, located in the upper-left corner of the WordBuilder Interface, to open the Voice Properties dialog.



Name the Voice something that allows you to distinguish it from the other Voices that you may have open in your project. The Voice Type and Midi Out controls are displayed, but set automatically based on the WB Multi loaded.



Consonant Volume

The sliders in the Consonants section allow you to adjust the volume of all consonants relative to the vowels. Boost the Consonant volume (carefully) if the choir is hard to decipher, or lower the volume to soften the delivery. Pitched consonants like b, m, and z are sung with breath, and carry a pitch, while Unpitched Consonants like, p, t and s do not use the breath to activate the voice box, and do not carry pitch.

The Text Modes

Any word or phrase entered in the Text Editor exists simultaneously in all 3 Text Modes: English, Phonetics and Votox.

The currently selected Text Mode is highlighted in bright blue and is the active mode that appears in the Text Editor. Click on one of the other two buttons to select that Text Mode.

When typing in the English Text Mode, WordBuilder automatically translates any English word it finds in its 100,000-word dictionary into the other two modes.

PLEASE NOTE! Correctly formatted text typed into the Phonetics or Votox modes will translate into each other, but not into the English mode.



Text Editor

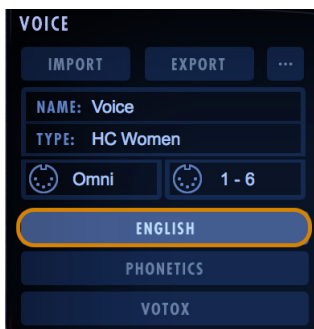
In the center-top portion of the WordBuilder Interface is the Text Editor, where text you wish the choir to sing is entered. The following sections describe the ways to use the features of the different Text Modes to achieve this.



Deciding Which Text Mode Works Best

In the beginning you may find it easiest to enter text in the English Text Mode, which WordBuilder will translate automatically into the Phonetics and Votox Text Modes simultaneously. This allows you to start with English, then switch to Phonetics or Votox to make adjustments to get the exact performance you want.

If you are writing lyrics in any language other than English, or have extra syllables in a given phrase (“I love you-ou-ou”) you will be working in either the Phonetic or Votox Text Modes. The latter is strongly recommended if you plan on using WordBuilder a lot, as it gives you much greater control.



English Text Mode

The Text Editor uses a color code system to indicate the status of the words typed into the English Text Mode.

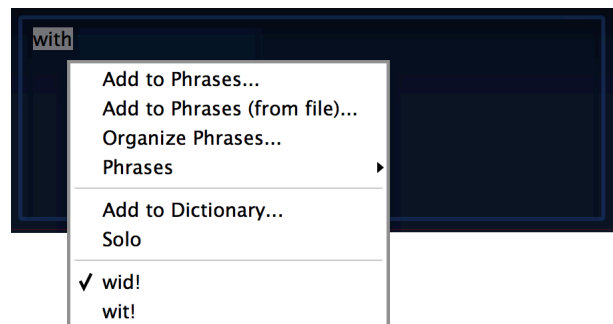


- **Medium Blue** means the word was found in WordBuilder's 100,000-word dictionary.
- **Light Blue** means the word was originally typed into the Phonetics or Votox Text Modes, and is displayed phonetically, even though it appears in the English layer.

For example, scat syllables words like “she-bop” are not in the English dictionary and must be entered in the Phonetics Text Mode. When returning to the English Text Mode, they will appear in light blue, along with text entered in languages other than English.

- **Dark Red** means either the word was not found in the dictionary, or there is an error in syllable separation. In the first case, the word must be corrected, or if it's not a common word, entered in the Phonetic or Votox Text Modes. In the case of incorrect syllable separation (where an English word is separated into syllables, but WordBuilder cannot make good automatic phonetic separations) use the Phonetics Text Mode to enter words with the syllable separations.
- **Dark Blue** means that a word can be pronounced in two or more ways, and has more than one entry in the dictionary. Right-click (Win) or Control-Click (Mac) on the word to bring up a menu allowing you to select the desired pronunciation.

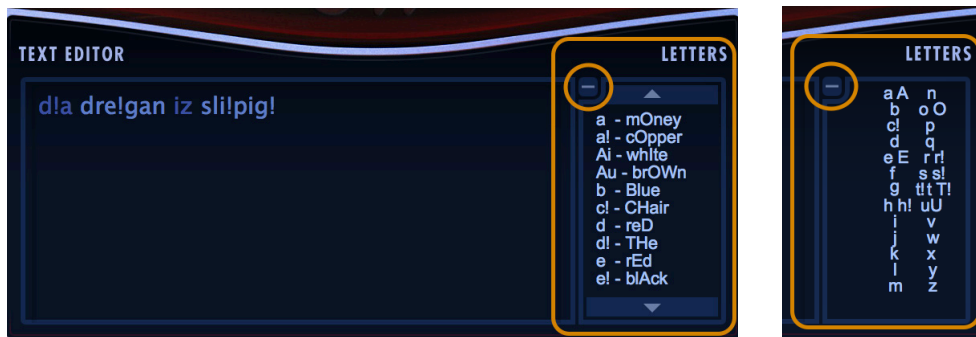
For example, there are two possible pronunciations for the word “with”. The “th” in the word is typically pronounced as it is in “thigh” (voiced), but in certain situations it is pronounced as it is in “thy” (unvoiced).



- **Gray** indicates a comment, which WordBuilder will not sing. All text entered after a number sign (#) is considered a comment. Note that you can also insert the #-symbol to remove text temporarily from what's being sung. Then delete the # and WordBuilder will sing that text again. The effect of the # ends at the end of the current line, i.e., until the next carriage return (which may be different from where the phrase automatically wraps to the next line).
- **Bright Red** indicates that a word is soloed. For more, please see: [Word](#)

Phonetics and Votox Text Modes

Text can also be entered using one of two phonetic alphabets: Phonetics and Votox. In Phonetics Text Mode, text is entered with a traditional Phonetics alphabet, and in Votox Text Mode, text is entered using WordBuilder's own phonetic symbols.



Click on the plus sign (+) to open the Phonetic or Votox Letter Glossary, and the minus sign (-) to close it.

These glossaries provide a guide to their respective phonetic alphabets. The Phonetics 'Letters' menu contains a list of examples of how each of the phonetic symbols are pronounced in the English language, and the Votox Text Mode also provides a 'Letters' menu that contains all the recognized symbols available in the language.

PLEASE NOTE! Symbols in the phonetic language that are made up of two vowel sounds are called 'Diphthongs', like the "Au" symbol used in the English word "brown".

Adding New Words or Pronunciations To The Dictionary

If you intend to use a word not available in the English dictionary again in the future, use the 'Add to Dictionary' option to add that word and its phonetic spelling to the dictionary, so it will translate automatically the next time you use it. You can also use this option to add new pronunciations to existing words, or even teach your choir to sing in regional accents.

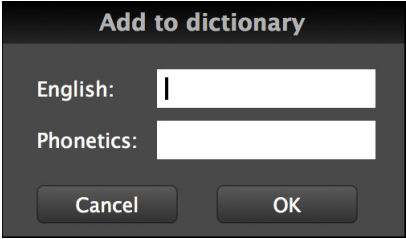
Add to Phrases...
Add to Phrases (from file)...
Organize Phrases...
Phrases ▶
Add to Dictionary...
Solo

To do this, right-click (Win) or control-click (Mac) on the word (that appears in red because it was not found in the dictionary), to open the context menu, and select ‘Add to Dictionary’.

The word will appear in the field next to English, with a blank field next to Phonetics.

Enter the phonetic spelling for the word (not Votox) in the Phonetics field, without using hyphens to separate syllables.

If you wish to have an alternative way to pronounce a word, as opposed to replacing the existing pronunciation, save it under a different name in the English field.

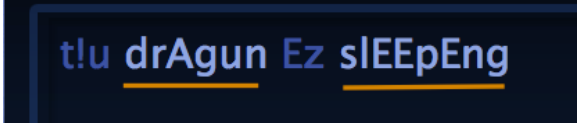


For example, if you want to use a different pronunciation for the word “maybe” you can save it under “MaybeAlt”, so it doesn’t replace the existing “maybe” pronunciation. If you’re sure that you want to use the specified pronunciation, save it under “maybe” to replace the standard pronunciation.

Separating Words Into Syllables


Words entered into the English Text Mode are translated into the Phonetic and Votox Text Modes as a single word, with no spaces in between syllables.

When playing your MIDI controller, the word “dragon” (English) or “drAgun” (Votox) will be triggered with a single note or chord.



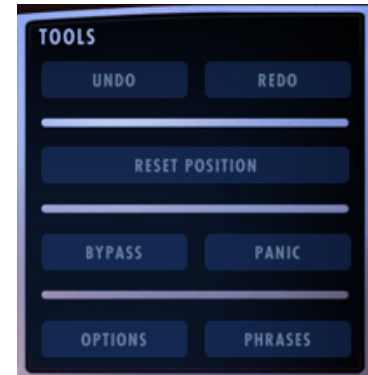
If you would rather play each of the two syllables in the word “dragon” as separate notes or chords, place a cursor in the Text Editor between the syllables and put a space in between them.

Now when playing your MIDI controller, each of the syllables, “drA” and “gun”, will be triggered with a single note or chord.



Tools

In the upper-right corner of the WordBuilder Interface are the Tools buttons, that provide several important functions.



- **Undo** allows you to backtrack through an undo history log of the last 100 changes you've made in WordBuilder.
- **Redo** allows you to re-apply changes that were undone by the Undo operation.
- **Reset Position** instructs WordBuilder to reset the playback position to the start of the text. The next incoming MIDI note will “sing” the first word in the Text Editor.
- **Bypass** sends incoming MIDI data directly to a MIDI port without passing it through WordBuilder for processing.
- **Panic** silences “stuck notes” on every MIDI channel within a single instance of Play, in cases where a MIDI Note-Off message was not received.
- **Options** contains a variety of settings that can be adjusted relating to timers, voice defaults, events, and general data. For more, please see: [The Options Dialog](#)
- **Phrases** opens a menu that allows you to select from a variety of phrase presets to import into the Text Editor, or add your own phrases for later recall.

Using the Reset Position Command

WordBuilder will advance to the next syllable in a word or phrase as it receives incoming MIDI notes, unless it receives the Reset Position command. This command tells WordBuilder to start playback at the first word in the Text Editor when it receives the next incoming MIDI note.

More specifically it repositions the syllable cursor to the beginning of the text, resets any open keyswitch files back to the default keyswitch (C0) of “normal” attack, and resets the Mod Wheel.

There are three ways to send the Reset Position command in WordBuilder, which will reset the playback to the first word in the Text Editor.

- Click the Reset Position button in the Tools menu.
- Send a MIDI CC (see [Events Options](#)) to specify the message WordBuilder looks for.
- Press the F5 key.

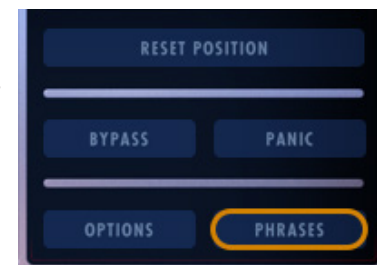


QUICK TIP! To Reset Position to any word or syllable in the Text Editor, click the mouse to position the cursor before the syllable you want to start with, then press the F4 key.

Loading, Saving and Organizing Phrases

The Phrases menu contains options to load existing phrase presets, save your own phrases, and organize them anyway you like.

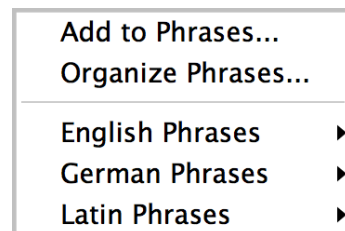
A phrase file contains all the information relevant to a phrase, including the phonetics used, timing values, cross fade values and so on.



Using The Included Phrases

To load a phrase preset in the Text Editor, click on the Phrases button, then select a phrase from within one of the categories at the bottom of the menu.

Phrase presets provide a good place to become familiar with WordBuilder and specifically how to use the Votox Text Modes to achieve the desired pronunciation. You may need to adjust the timings and other settings to fit your music, or it may work as is. Either way, they are a good learning tool to become familiar with the Votox Text Mode.

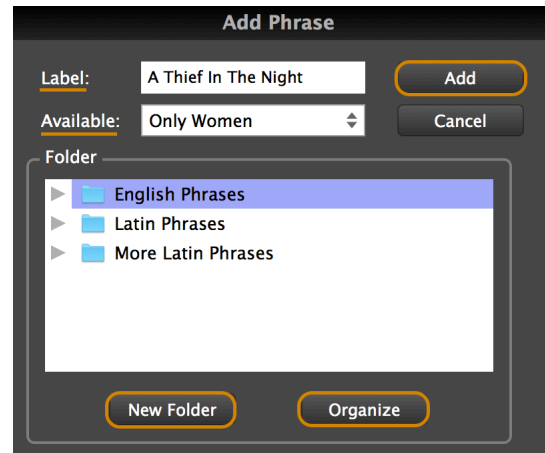


Saving Your Own Phrases

To save a phrase for later recall, highlight the phrase in the Text Editor, then click on the Phrase button and select the 'Add to Phrases' option from the menu. This will bring up the 'Add Phrase' dialog window, where you can determine how and where to save the file.

In the 'Add Phrase' dialog window, name the phrase file in the 'Label' field, then select a Voice Type you wish to save the phrase with from the 'Available' drop-down menu.

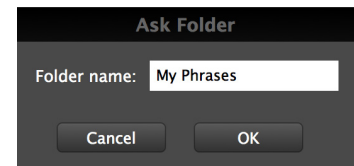
Next, select the folder you wish to store the phrase in, then click 'Add'.



Creating New Folders and Organizing Phrases

Click the 'New Folder' button highlighted above to add a new folder to store phrase presets in. Enter the folder name in the dialog window that appears, then click 'OK'.

Clicking the 'Organize' button will open your computer's file browser window, which will display the default location of the 3 folders that come with WordBuilder, as well as any new folders you create. Here, you can organize the folders and sub-folders anyway you please.

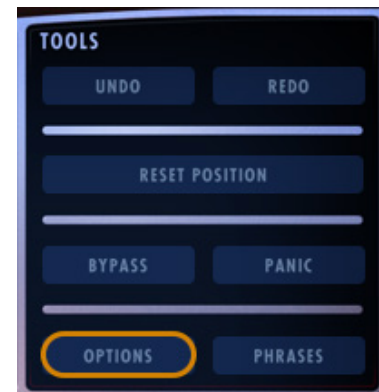


The Options Dialog

Click the 'Options' button in the Tools menu to open a dialog box shown below. From here you can change a number of settings that affect the ways the program operates.

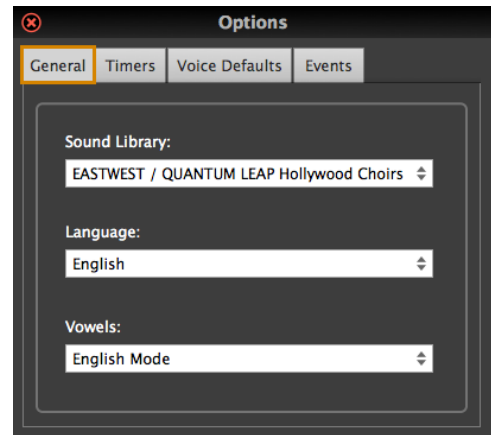
General Options

- Sound Library allows you to choose between sound libraries that have WordBuilder functionality. At the moment this includes the Symphonic Choirs and the Hollywood Choirs.
- Language specifies what language the dictionary will translate to Phonetics. English is the only available option at the moment.



- Vowels allows you to choose between English Mode and Latin Mode. The different modes change how symbols are translated into the Votox Text Mode, but do not affect the sound.

See [Mastering The Phonetic Alphabets](#) for more about the different phonetic alphabets used in English and Latin Modes.



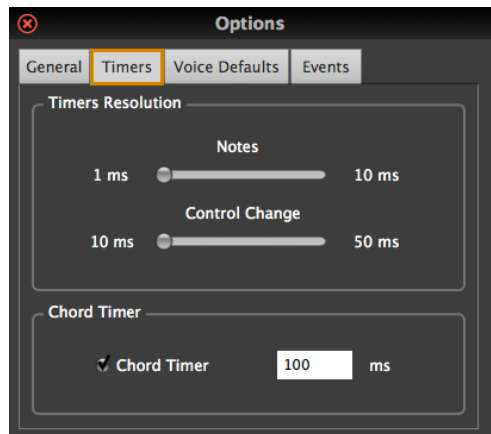
Timers Options

The Timer Resolution controls how often the internal engine checks for MIDI Note and Control Change data. Use the sliders to adjust the resolution of each. These should be left at the default minimum values unless you're experiencing CPU issues.

- Use the Notes slider to change the resolution between 1 and 10 milliseconds.
- Use the Control Change slider to change the resolution between 10 and 50 m/s.

The Chord Timer controls which notes are considered part of a chord (that playback the same syllable of text) by how far apart they are in time.

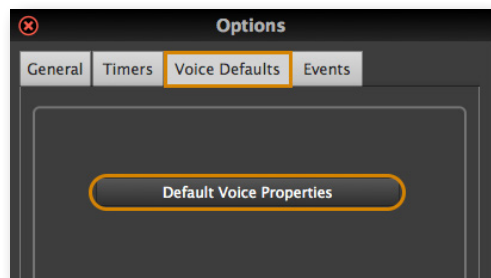
When using the Chord Timer, experiment to find a value that works best for your playing style, or for the piece you're writing, and be mindful to play with accurate timing based on the timer value. This feature is especially helpful when playing melodic lines on top of chords, but can be disabled when writing solo melodic lines.



- Click the small checkbox to the left of Chord Timer to enable and disable it.
- When enabled, enter a value in milliseconds into the field to set the tolerance.

Voices Defaults Options

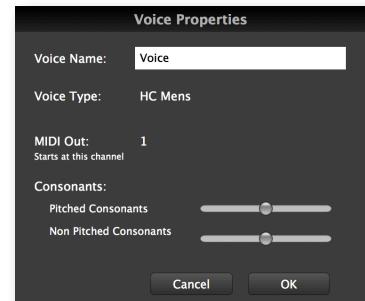
Click on the Default Voice Properties button to open the Voice Properties menu, where you can change the default voice properties that WordBuilder loads when opening.



This is helpful if you want to, for example, raise the consonant volume without having to change it each time you open WordBuilder.

Please Note! The Voice Properties menu here differs from the project-specific Voice Properties settings found in the Voice area of WordBuilder.

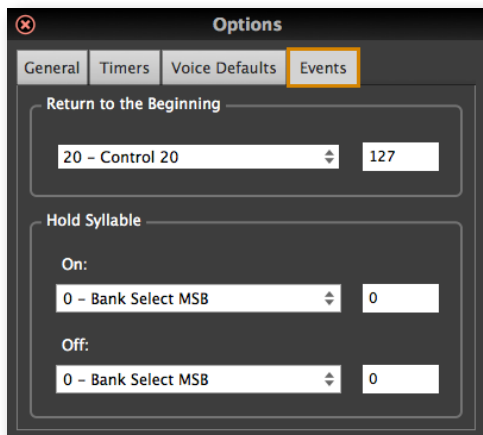
See [Creating A New Voice](#) on how to create project-specific Voice Files.



Events Options

Here you can assign MIDI CCs to trigger the Return to Beginning and Hold Syllable commands, which determines the position of the syllable playback cursor in the Text Editor.

The Return to Beginning command instructs WordBuilder to reset the syllable cursor to the first word in the Text Editor, and is assigned by default to MIDI CC20 with a value of 127. It's recommended that you automate this MIDI CC before the first note of a phrase you wish to start with at the beginning of the text.



The Hold Syllable commands instruct WordBuilder to start holding a syllable when it receives an ON command, and stop holding a syllable when it receives an OFF command.

For example, if you want the “ee” sound of “sweet” to hold over five notes, send the MIDI CC assigned to ON from the sequencer before the “ee” has started on its first note, and send the OFF command after the start of its fifth note.

The ON and OFF commands are not assigned by default, but can be assigned to any unused MIDI CCs and values.

Overview of the Time Editor and Component Parts

When you place the cursor in the Text Editor, the Word, Syllable and Letter areas located in the middle of the WordBuilder interface display information related to the selection, and the Time Editor displays each letter of the selection on individual lanes where timing can be adjusted and volume and MIDI CCs can be automated.



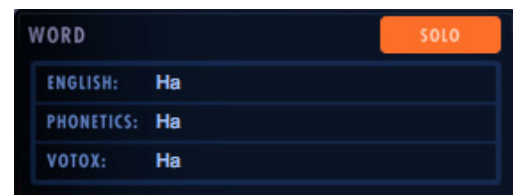
WordBuilder uses the symbols from the Votox Text Mode to divide each syllable into its component parts in the Time Editor. To the right of each symbol are colored bands that represent the duration of a sampled sound.



Word

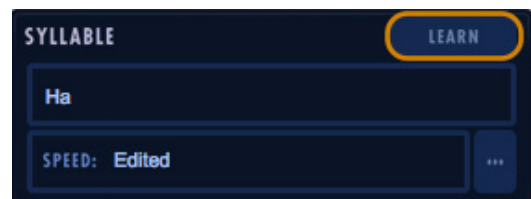
When placing a cursor in the Text Editor, the selected syllable will show the English, Phonetics and Votox spelling in the Word area. This selection can then be soloed by clicking the 'Solo' button, so that it can be played over and over while settings are adjusted.

The selection will turn red in the Text Editor to indicate it has been soloed. Click the Solo button again to turn it off.



Syllable

The Syllable area displays the selected syllable and syllable speed, and contains buttons to edit the 'Learn' and 'Syllable Speed' functions. When entering text into the Text Editor, WordBuilder uses default lengths for each sound that makes up a syllable.



These default values are good approximations, but if the tempo is fast the note may end too soon, or if a particular syllable lasts too long, the word may not sound natural.

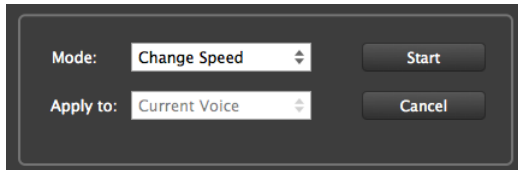
Instead of manually setting the number of milliseconds each sound within a syllable lasts, the 'Learn' function records you playing the phrase and adjusts these timings automatically.

The Learn function is a way to automate precision work of adjusting letter timings to match note durations, but does not achieve perfect enunciation without some fine-tune editing of the performance.

Setting Up the Learn Function

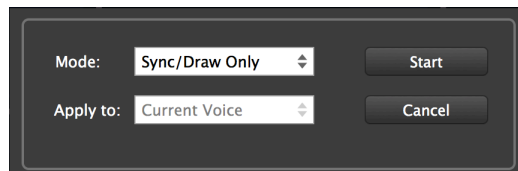
To begin the process, click on the Learn button in the Syllable area to open a dialog box and select and click in the Mode drop-down menu to select between 2 modes:

- **Change Speed** mode instructs WordBuilder to adjust the duration of phonetic segments based on the playback information it learns, providing the greatest benefit when used on fast-paced music, where the default durations of phonetic segments may not have time to play out before the notes end.



When the Learn function is run with the Change Speed mode selected, the Time Editor will display a lighter blue interval that is the duration of the note itself, and a dark red interval that is the time for singing the consonants and glides that close the syllable.

- **Sync/Draw Only** mode does not make actual timing changes, but instead provides useful information in the form of displaying the length of each syllable in the timeline at the top of the Time Editor.



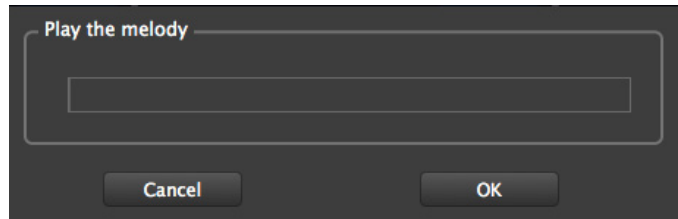
This allows you to make informed decisions when manually adjusting the timings of the phonetic segments by showing a note's timings as it relates to the default letter timings of the syllables.

When the Learn function is run with the Sync/Draw Only mode selected, the Time Editor displays the length of notes and rests into the gray, red, and blue regions of the timeline at the top, but does not change the actual lengths of the phonetic letters (the colored bands next to each phonetic letter in the Time Editor). You can then manually drag the ends of the bands to achieve the desired effect.

Running the Learn Function

Click the [Start](#) button to open another dialog box that instructs you to play the melody. Play the passage in real-time from your MIDI controller, or playback the sequence from your DAW.

When the progress bar fills in completely, WordBuilder has received as many notes as there are matching syllables.



Click on 'OK' to return back to the WordBuilder interface, or click 'Cancel' to discard the learned information.

Once WordBuilder has “learned” the note-on and note-off events of a musical line, you can manually tweak the timings to fine-tune the performance to your tastes.

If you change the tempo or the rhythm, you may want to rerun the “Learn” feature to conform the phonetic segments to the shape of the new melodic line. Changing pitches does not require rerunning “Learn.”

Removing Changes Made by the Learn Function

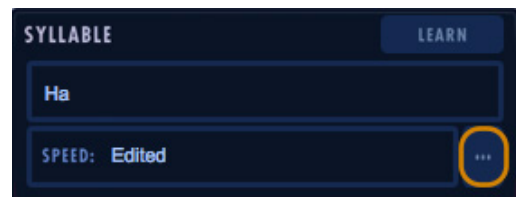
To remove all data used by the Learn function, highlight the syllable(s) you want to revert back to default timings and then select 'Normal' in the Syllable Speed menu. This action also strips all other changes made to those syllables, as if you had deleted and re-added them.

Adjust Timing with Syllable Speed Options

The Syllable Speed displays 4 states, one of which is displayed in the Speed dialog:

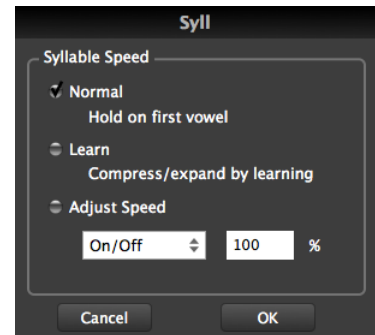
- **Normal** indicates the default timings are in effect.
- **Learned** indicates the timings have been modified by the Learn functions.
- **Edited** indicates the timings have been modified with the mouse.
- **Adjusted** indicates the Syllable Speed function was used to modify timings.

Click on the “...” button in the Syllable area to open the [Syllable Speed](#) menu and select between 3 modes that adjust the speed of the selected syllable by changing the duration of its individual segments in the following ways:



- **Normal** mode reverts timings to their default values and removes all MIDI CC data that had been automated.

- **Learn** mode is useful when the Learn function has been run with the Sync/Draw Only mode selected, which doesn't actually apply changes to the phonetic timings. Select Learn and click 'OK' to complete the process that would have been done had Learning been done in Change Speed mode. You can also use this mode if you want to change a word in the text while leaving the notes as they are, and want WordBuilder to learn timings for the new phonetic segments.
- **Adjust Speed** mode allows you to change the duration of the syllable as a percentage of the current duration. Select this mode for the settings below it to become active. In the left drop-down list, you can choose whether to apply changes to only the Note On portion of the Time Editor to the left of the dividing line, the Note Off portion of the Time Editor to the right of the dividing line, or to both Note On and Off portions.

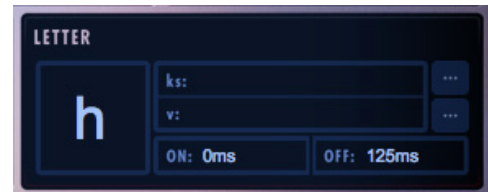


The right text box allows you to enter a number that specifies how long the syllable should be, compared to the old as a percentage. Setting it to “50%” cuts all lengths in half. Setting it to “250%” makes all durations 2.5 times as long as before, and so on.

Letter

Clicking on a Votox Letter in the Time Editor's left column will select it and make it available for editing in the Letter area.

Here, you can change the volume of each letter within a syllable by applying a MIDI Velocity transform option, and select between 4 playing styles to control how syllables transition from one to another.



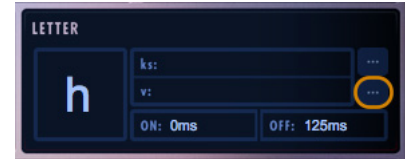
How To Set Letter Velocities

These options transform incoming MIDI velocity data, which come along with MIDI note data and is calculated by the speed with which you depress the keys on your MIDI controller (how hard you play). MIDI velocity values range from 0 (silent) to 127 (played with maximum force). All results are rounded to the nearest whole number between these values.

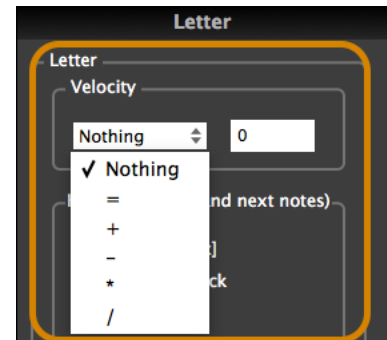
For example, if the English word “fun” is being sung on a single note, there are three letters being played to enunciate the syllable, and WordBuilder gives you the control to adjust the velocities on the Votox “F” and “u” and “n” separately.

1. Click on a syllable in the Text Editor to select it. Once selected, varying parts of that syllable will appear in the Word, Syllable, and Letter areas of WordBuilder.

2. Click on one of the individual Votox letters that makes up a syllable in the left column of the Time Editor, highlighting it. That Votox letter will now appear in the Letters area and is available for editing.
3. Click on the “...” button in the Letters area to open the Letters menu,
4. Click in the drop-down menu in left side of the ‘Velocity’ section and choose between 6 MIDI velocity transform options: Nothing, (=), (+), (-), (*) and (/).
5. Type a value into the field on left side of the ‘Velocity’ section. This value will transform the MIDI velocity based on the transform option selected in the step above.



- **Nothing** leaves the MIDI velocity unchanged from the original sent from your DAWs playback or a MIDI controller.
- **Equal Sign (=)** forces the MIDI velocity to the exact value specified in the field at the right, regardless of the incoming MIDI note velocity.
- **Plus (+)** transforms the MIDI velocity by adding the number in the dialog box to its value.
- **Minus (-)** transforms the MIDI velocity by subtracting the number in the dialog box from its value.
- **Multiply (*)** transforms the MIDI velocity by multiplying its value by the number in the dialog box.
- **Divide (/)** transforms the MIDI velocity by dividing its value by the number in the dialog box.



How to Control Syllable Transitions

Both instrumental and vocal musicians perform musical lines in varying styles, playing or singing legato or staccato and more. When writing lyrics, it's important to consider how each syllable flows into the next, or doesn't. For example, even though the sounds of the letters are the same, as in “alone” and “a loan”, the phrase may be articulated differently to make the meaning more clear.

WordBuilder uses keyswitching to move between the 4 available articulations, or playing styles. Each letter within a syllable can be controlled in one of three methods: using Text Syntax symbols in the Text Editor, assigning an articulation to a letter within the Letters menu, or sending keyswitch notes manually.

Method 1: is the default option to control syllable transitions, called Text Syntax. The table below shows the symbols that can be entered in the Text Editor to control which articulation is applied to a letter.

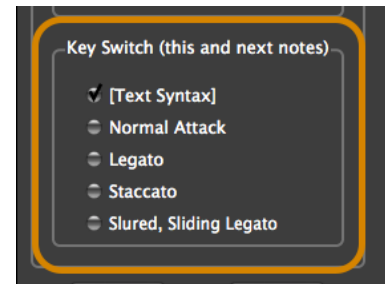
TRANSITIONS

Articulations	Symbol
Normal	=
Legato	(
Staccato	>
Slur, Slide	<

Here is an example of using the Text Syntax in the Text Editor to specify a type of playing style (articulation) to a letter : ">the why and (where-fore >of the <mer-ry =day".

Method 2: involves using the Letters menu to assign an articulation directly to a letter. Follow steps 1-3 in the 'How To Set Letter Velocities' to select the letter you wish to edit, then select one of the 4 articulations outlined below, and click 'OK'.

- **Normal Attack** is the natural articulation of sung speech
- **Legato** will smoothly connect one syllable to the next.
- **Staccato** plays disconnected from the next syllable.
- **Slurred, Sliding** will slide upward into the next syllable.



Method 3: involves sending a keyswitch note to WordBuilder directly from your MIDI keyboard, or when playing back a sequence from your DAW, as opposed to handling it internally.

The table below contains the list of articulations with their respective note numbers that trigger them. Please note, keyswitches will continue to affect a letter until a new keyswitch overrides the previous one.

KEYSWITCHES

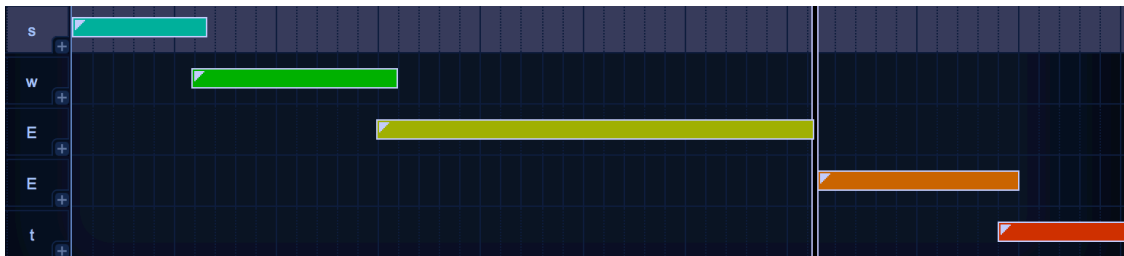
Articulation	Note Number
Normal	24 (C0)
Legato	25 (C#0)
Staccato	26 (D0)
Slur, Slide	27 (D#0)

Time Editor

The Time Editor allows you to fine-tune how each letter within a syllable sounds when moving from one to the next during playback.



Using the word “sweet” as an example, the Time Editor gives you the ability to control how quickly or slowly the vocal line moves from the “s” to the “w”, either holding on the “w” or getting to the “ee” as soon as possible. You may also want the “ee” to continue after the MIDI note off message is received, to mimic the time it takes singers to close the “t” with their tongues.



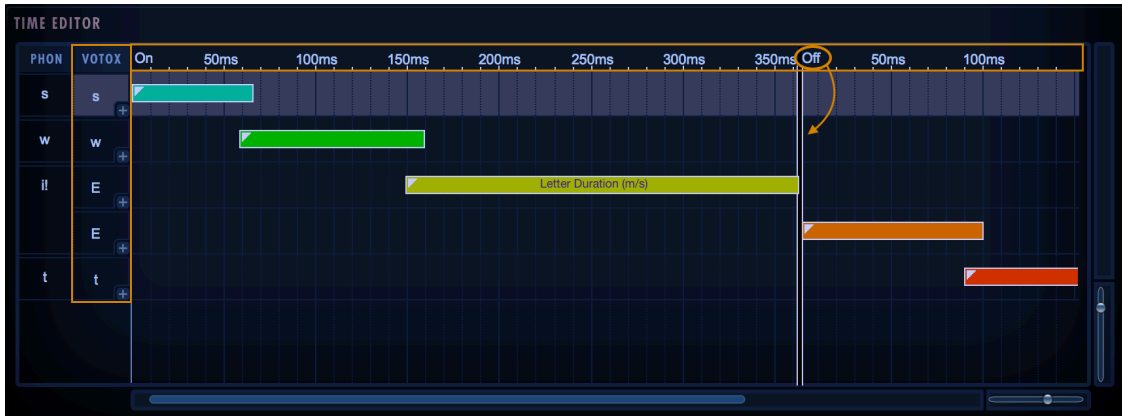
Default Note Lengths

Playing a single note from your MIDI controller or DAWs playback will trigger 5 samples, one for each Votox letter in the word “sweet”. By default, WordBuilder uses standard lengths for each letter in the text when first entering it into the Text Editor, but you can drag the ends of the bars with your mouse to change the start time and duration of each letter within a syllable, giving total control over when each sample begins and ends as well as how much each overlap.

Different Parts of the Time Editor

Phonetic and Votox letters appear in the two left columns, displaying their respective phonetic alphabets. All words typed in WordBuilder are translated into Votox letters (including Phonetics), which in turn trigger the sounds that make up each syllable. This is a big reason it's advantageous to learn the Votox Text Mode, to have direct control over the sounds that make up each syllable.

The timeline across the top of the Time Editor displays a marker every 50 milliseconds, with white vertical lines separating the MIDI Note On portion of the timeline (the note itself) from the MIDI Note Off portion (the release trail).



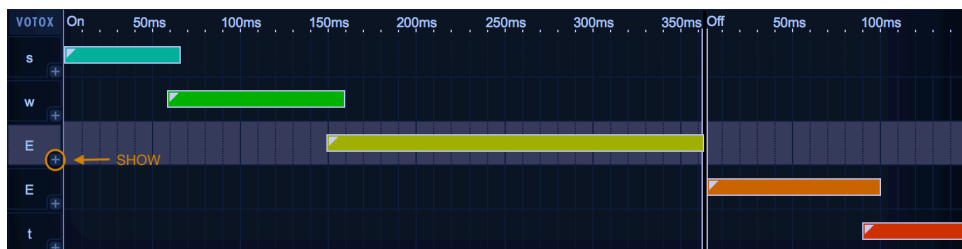
The last Votox letter in the Note On portion, which appears to the left of the white vertical line separator, continues indefinitely until you release a held note. If you drag the separator to the right you'll notice it will go along with it.

The colored bars represent the duration of each Votox letter, which in this case is three notes during the Note On portion and two notes during the Note Off portion.

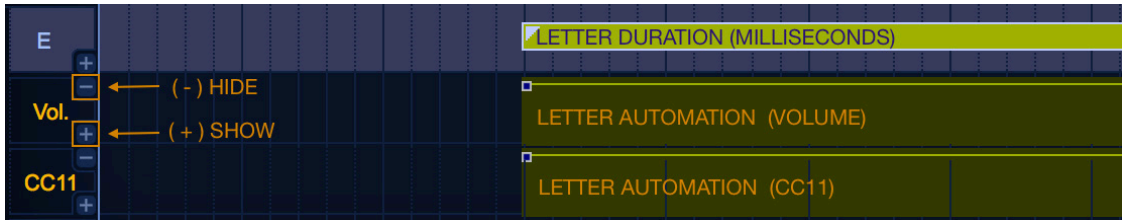
Using Per-Letter Automation

The Time Editor gives you expressive control by allowing you to use MIDI CCs (Continuous Controllers) to automate things like Modulation (CC1), Volume (CC7) and Expression (CC11) for each letter within a syllable over time.

To open a MIDI CC lane, click the plus (+) button in the bottom-right corner of any Votox letter box in the left column of the Time Editor, exposing the default Volume automation lane.



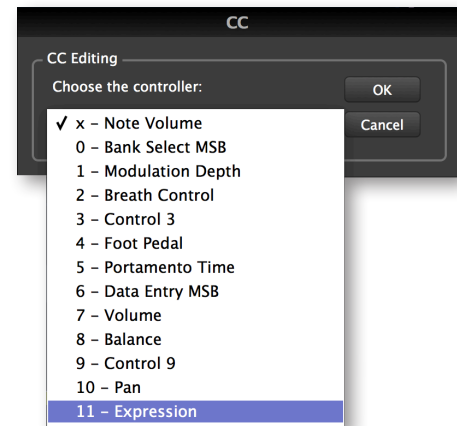
Each automation lane contains a plus (+) button allowing you to open another automation lane, and a minus (-) button to close the existing lane. Each additional automation lane added will be assigned to the subsequent MIDI CC number: CC0, CC1, CC2, etc.



Selecting a MIDI CC to Automate

To change the default parameter assigned to an automation lane, double-click on the parameter name below the Votox letter box to open the CC Editing dialog box.

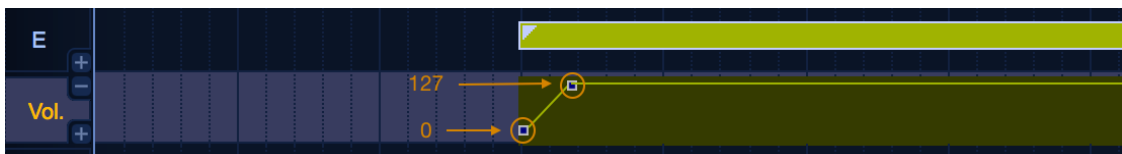
Click in the drop-down menu under the header 'Choose the Controller' and select the parameter you wish to automate and click 'OK'. Notice the parameter name will change accordingly in the left-column under the Votox letter you are automating.



Creating an Automation Envelope

The default automation value is 127, but nodes can be placed between the values of 0 and 127 along the to create an envelope.

Double-click anywhere on the envelope to create a node that displays as a small square. To delete this node, double-click with the right mouse button.

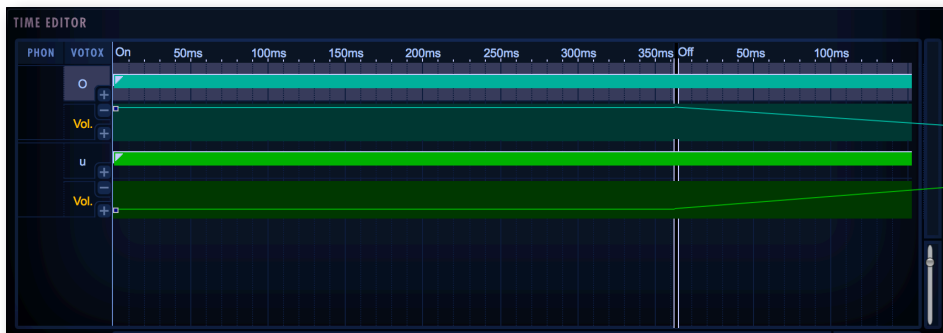


Drag this node within the designated colored area to create a change in the time value (x-coordinate) and/or parameter value (y-coordinate). When dragging the node, a small Tool Tip dialog will open and show the exact location in terms of these x - y coordinates.

Cross-Fades Between Phonetic Letters

Letters within a syllable do not always follow each other sequentially in the Time Editor. In certain circumstances blending two together by using a cross-fade, where one letter fades out as another fades in, is necessary to achieve a particular pronunciation.

WordBuilder handles this situation by creating these cross-fades automatically where needed, but you can modify or eliminate these automation envelopes as described above.



Mastering The Phonetic Alphabets

The various phonetic alphabets available in WordBuilder are listed here along with a few examples of English words to contextualize the sound of each symbol.

The Phonetic and Votox alphabets share a close relationship, but the Votox alphabet was designed exclusively for WordBuilder for the sole purpose of notating individual sounds that, when combined, form words that are sung (as opposed to simply words on a page).

For this reason, it's recommended that you learn Votox, as it gives you direct control over each component sound of a word, since it's the Text Mode that same alphabet as WordBuilder, with no conversion necessary you should only need to learn one.

Choosing Between Latin and English Modes

WordBuilder allows you to choose between English or Latin Modes, which use two different sets of Votox symbols for vowels only. The choice does not affect the sound of the words, only the symbols used to represent them.

Speakers of Romance languages may feel more comfortable using Votox in Latin Mode, as the symbols more closely reflect spellings in Romance languages. To change modes, go to [The Options Dialog](#) and select "English Mode" or "Latin Mode".

Vowel Comparison Chart

This table compares the differences between the symbols used to represent vowels in the English and Latin modes. Read the example words out loud and decide which of the vowels to the left seems most natural.

PLEASE NOTE! In the first four rows, the English and Latin versions of the vowels are the same, but in the rest of the rows, they differ.

VOTOX VOWELS

English Mode	Latin Mode	Pronunciation
a	a	m o ney, r ou gh
e	e	r e d, st ea dy
o	o	o range, n au ghty
U	U	p u t, c ou ld
u	A	m o ney, r ou gh
A	a!	bl ac k, a fter
E	i	i ndex, f i nger
O	u	p oo l, bl ue
i	E	<i>only used in diphthongs (see below)</i>

Diphthongs Comparison Chart

This table compares the differences between the symbols used to represent diphthongs in the English and Latin modes. Diphthongs are sounds made up of two vowel sounds. Read the example words out loud and decide which of the vowels to the left seems most natural.

VOTOX DIPHTHONGS

English Mode	Latin Mode	Pronunciation
aE	ai	wh i te, s igh
uO	Au	br ow n, m ou se
iE	Ei	gr ay , sl ate
EE	ii	gr ee n, sk i
oE	oi	oi l, b oy
oO	ou	yell ow , oe cean
ur	Ar	p ur ple, low er

Phonetic Alphabet with English Vowels

This table lists the symbols used in the Phonetic alphabets when using English mode. Two English words are provided to give examples of each symbol's sound.

PHONETIC ALPHABETS: WITH ENGLISH VOWELS					
Phonetics	Votox	Pronunciation	Phonetics	Votox	Pronunciation
a	u	money, rough	m	m	money, hammer
a!	a	copper, wander	n	n	green, snug
Ai	aE	white, sigh	o	o	orange, naughty
Au	uO	brown, mouse	Oi	oE	oil, boy
b	b	blue, slab	Ou	oO	yellow, ocean
c!	C!	chair, catch	p	P	pink, upper
	h!	nacht (night)		Q	quick, queen
d	d	red, candor	r	r	red, car
d!	t!	the, neither	r!	ur	purple, lower
			rr	r!	rojo, perro
e	e	red, steady	s	S	silver, lace
e!	A	black, after	t	T	white, true
Ei	iE	grey, slate	t!	T!	theme, sloth
f	F	file, enough	u	U	put, could
g	g	green, leg	u!	O	blue, pool
g!	ng	ping, hangar	v	v	olive, avert
h	H	hat, ahead	w	w	wait, awash
i	E	index, finger	x	X	fix, excess
i!	EE	green, ski	x!	S!	flesh, nation
j	j	orange, fidget	y	y	yellow, yonder
k	K	black, coal	z	z	zero, poison
l	l	blue, less	z!	zj	vision, azure

Phonetic Alphabet with Latin Vowels

This table lists the symbols used in the Phonetic alphabets when using Latin mode. Two English words are provided to give examples of each symbol's sound.

PHONETIC ALPHABETS: WITH LATIN VOWELS					
Phonetics	Votox	Pronunciation	Phonetics	Votox	Pronunciation
a	A	money, rough	m	m	money, hammer
a!	a	copper, wander	n	n	green, snug
Ai	ai	white, sigh	o	o	orange, naughty
Au	Au	brown, mouse	Oi	oi	oil, boy
b	b	blue, slab	Ou	ou	yellow, ocean
c!	C!	chair, catch	p	P	pink, upper
	h!	nacht (night)		Q	quick, queen
			r	r	red, car
d	d	red, candor	r!	ur	purple, lower
d!	t!	the, neither	rr	r!	rojo, perro
e	e	red, steady	s	S	silver, lace
e!	a!	black, after	t	T	white, true
Ei	Ei	grey, slate	t!	T!	theme, sloth
f	F	file, enough	u	U	put, could
g	g	green, leg	u!	u	blue, pool
g!	ng	ping, hangar	v	v	olive, avert
h	H	hat, ahead	w	w	wait, awash
i	i	index, finger	x	X	fix, excess
i!	ii	green, ski	x!	S!	flesh, nation
j	j	orange, fidget	y	y	yellow, yonder
k	K	black, coal	z	z	zero, poison
l	l	blue, less	z!	zj	vision, azure

END USER LICENSE AGREEMENT

THE EASTWEST SOUNDS, INC. END USER LICENSE AGREEMENT GOVERNS THE USE OF EASTWEST, EASTWEST/QUANTUM LEAP, AND QUANTUM LEAP SOFTWARE, AUDIO CONTENT, AND OTHER INTELLECTUAL PROPERTY PROVIDED BY EASTWEST TO THE END USER. PLEASE READ THIS LICENSE AGREEMENT (“LICENSE”) CAREFULLY BEFORE USING THE EASTWEST SOFTWARE, AUDIO CONTENT, AND OTHER INTELLECTUAL PROPERTY, AS IT GOVERNS THE TERMS AND CONDITIONS OF YOUR USE.

BY USING THE EASTWEST SOFTWARE, AUDIO CONTENT, OR OTHER INTELLECTUAL PROPERTY, YOU ARE AGREEING TO BE BOUND BY THE TERMS OF THIS LICENSE. IF YOU DO NOT AGREE TO THE TERMS OF THIS LICENSE, DO NOT USE THE EASTWEST SOFTWARE, AUDIO CONTENT, OR OTHER INTELLECTUAL PROPERTY. IF YOU DO NOT AGREE TO THE TERMS OF THE LICENSE, YOU MAY RETURN THE EASTWEST SOFTWARE, AUDIO CONTENT, AND INTELLECTUAL PROPERTY TO THE PLACE WHERE YOU OBTAINED IT FOR A REFUND. YOU MUST RETURN THE ENTIRE PACKAGE IN ORDER TO OBTAIN A REFUND. IF THE EASTWEST SOFTWARE, AUDIO CONTENT, OR INTELLECTUAL PROPERTY WERE ACCESSED ELECTRONICALLY AND YOU DO NOT AGREE TO THE LICENSE, SIMPLY CLICK “DECLINE”.

IMPORTANT NOTE: The software, audio content, and other intellectual property provided by EastWest to you may be used by you to create your own original works pursuant to the terms and conditions of this License. You may not use, distribute, or broadcast any of the software, audio content, or other intellectual property in any manner not expressly permitted by this License. If you are uncertain about your rights to use the software, audio content, or other intellectual property, you should contact your legal advisor before proceeding.

1. General. The EASTWEST SOFTWARE (without limit, the software, scripts, audio content, audio loops, sound files, samples, impulse responses, audio processing tools, images, formulas, designs, inventions, works, documentation, fonts, and other intellectual property whether on disk, in read only memory, on any other media or in any other form) provided to you is licensed, not sold, to you by EAST WEST SOUNDS, Inc. (“EASTWEST”) for use only under the terms of this License, and EASTWEST reserves all rights not expressly granted to you. You own the media on which EASTWEST SOFTWARE is recorded but EASTWEST and/or EASTWEST’s licensor(s) retain ownership of the EASTWEST SOFTWARE itself. The terms of this License will govern any EASTWEST SOFTWARE upgrades provided by EASTWEST that replace and/or supplement the original EASTWEST SOFTWARE, unless such upgrade is accompanied by a separate license, in which case the terms of that license will govern. Title and intellectual property rights in and to any content displayed by or accessed through the EASTWEST SOFTWARE belongs to the respective content owner. Such content may be protected by copyright or other intellectual property laws and treaties, and may be subject to terms of use of the third party providing such content.

2. Permitted License Uses and Restrictions. You are granted a limited non-exclusive license to use the EASTWEST SOFTWARE as follows, subject to all other terms and conditions of this License:

A. You may install and use one copy of the EASTWEST SOFTWARE on one computer. You will be required to purchase, authorize and use a Pace iLok security key (not included) or other security protection EASTWEST includes to access the EASTWEST SOFTWARE. You may not make the EASTWEST SOFTWARE available over a network where it could be used by multiple computers or users at the same time. You may make one copy of the EASTWEST SOFTWARE in machine-readable form for backup purposes only; provided that the backup copy must include all copyright or other proprietary notices contained on the original.

B. You may use the EASTWEST SOFTWARE to create your own original music compositions or soundtracks for your film, video, music, and audio projects, and you may broadcast and/or distribute your own original music compositions or soundtracks that were created using EASTWEST SOFTWARE.

C. You may not use the EASTWEST SOFTWARE to create sounds or other content for any kind of synthesizer, virtual instrument, sample library, sample-based product, musical instrument, or competitive product. You may not license, sell, or distribute (commercially or otherwise) either the EASTWEST SOFTWARE or any portion or component parts of the EASTWEST SOFTWARE on a standalone basis or repackage and sell, license, or distribute either the EASTWEST SOFTWARE or any portion or component parts of the EASTWEST SOFTWARE on a standalone basis.

D. You may use the EASTWEST SOFTWARE to compose original music compositions or soundtracks; or for a Production Music Library, also known as stock music or library music (original compositions or soundtracks created entirely by you using the EASTWEST SOFTWARE that you, in turn, license as an original composition or soundtrack to third parties for use in film, television, radio, or other media), provided the completed composition or soundtrack is created solely by you.

E. You may use any included EASTWEST SOFTWARE Audio Loops (compositions that contain a combination of sound samples that can be repeated to form a continuous piece of music) for a Production Music Library, also known as stock music or library music (original compositions or soundtracks created entirely by you using the EASTWEST SOFTWARE that you, in turn, license as an original composition or soundtrack to third parties for use in film, television, radio, or other media), subject to the following terms and conditions: (1) the Audio Loops must be used in a musical context with at least two other instruments that contribute significantly to the composition; and (2) The entire Audio Loop cannot be left exposed at any time in the composition. If you have any doubt a composition or soundtrack by you meets the foregoing criteria, you may submit the composition to licensing@eastwestsounds.com for written approval. Please do not send audio or MP3 files, send us a link to your composition on your web server.

F. You may not, and you agree not to, or to enable others to, copy (except as and only to the extent permitted in this License), decompile, reverse engineer, disassemble, attempt

to derive the source code of, decrypt, modify, or create derivative works of the EASTWEST SOFTWARE or any part thereof (except as and only to the extent any foregoing restriction is prohibited by applicable law).

3. Transfer Restriction: A right to use the EASTWEST SOFTWARE is granted to the original end-user of the product (Licensee) and is NOT transferable. You may not rent, lease, lend, sell, redistribute or sublicense the EASTWEST SOFTWARE.

Updates and Upgrades: If an EASTWEST SOFTWARE update completely replaces (full install) a previously licensed version of the EASTWEST SOFTWARE, you may not use both versions of the EASTWEST SOFTWARE at the same time nor may you transfer them separately.

Not for Resale (NFR) Copies: Notwithstanding other sections of this License, EASTWEST SOFTWARE labeled or otherwise provided to you for development or on a promotional basis may only be used for development, demonstration, testing and evaluation purposes and may NOT be used for any revenue generating activity that includes the use of the EASTWEST SOFTWARE without the written consent of EASTWEST. If you are not sure which license type you own (LICENSE / NFR), please check your iLok or other identified security account or contact licensing@eastwestsounds.com.

Educational Copies: You must be an Eligible Educational End User to use the EASTWEST SOFTWARE. "Eligible Educational End Users" means students, faculty, staff and administration attending and/or working at an educational institutional facility (i.e., college campus, public or private K-12 schools). EASTWEST SOFTWARE provided for this purpose may NOT be used for any revenue generating activity that includes the use of the EASTWEST SOFTWARE without the written consent of EASTWEST.

4. Consent to Use of Data. You agree that EASTWEST and its subsidiaries may collect and use technical and related information, including but not limited to technical information about your computer, system and application software, and peripherals, that is gathered periodically to facilitate the provision of software updates, security, product support and other services to you (if any) related to the EASTWEST SOFTWARE, and to verify compliance with the terms of this License. EASTWEST may use this information, as long as it is in a form that does not personally identify you, to improve our products or to provide services or technologies to you.

5. Termination. This License is effective until terminated. Your rights under this License will terminate automatically without notice from EASTWEST if you fail to comply with any term(s) of this License. Upon the termination of this License, you shall cease all use of the EASTWEST SOFTWARE and destroy all copies, full or partial, of the EASTWEST SOFTWARE.

6. Limited Warranty on Media. EASTWEST warrants the media on which the EASTWEST SOFTWARE is recorded and delivered by EASTWEST to be free from defects in materials and workmanship under normal use for a period of ninety (90) days from the date of the original purchase. Your exclusive remedy under this Section shall be, at EASTWEST's option, a refund of the purchase price of the product containing the EASTWEST SOFTWARE.

WARE or replacement of the EASTWEST SOFTWARE that is returned to EASTWEST or an EASTWEST authorized representative with a copy of the original receipt. THIS LIMITED WARRANTY AND ANY IMPLIED WARRANTIES ON THE MEDIA INCLUDING, BUT NOT LIMITED TO, THE IMPLIED WARRANTIES OF MERCHANTABILITY, OF SATISFACTORY QUALITY, AND OF FITNESS FOR A PARTICULAR PURPOSE, ARE LIMITED IN DURATION TO NINETY (90) DAYS FROM THE DATE OF ORIGINAL PURCHASE. SOME JURISDICTIONS DO NOT ALLOW LIMITATIONS ON HOW LONG AN IMPLIED WARRANTY LASTS, SO THE ABOVE LIMITATION MAY NOT APPLY TO YOU. THE LIMITED WARRANTY SET FORTH HEREIN IS THE ONLY WARRANTY MADE TO YOU AND IS PROVIDED IN LIEU OF ANY OTHER WARRANTIES (IF ANY) CREATED BY ANY DOCUMENTATION OR PACKAGING. THIS LIMITED WARRANTY GIVES YOU SPECIFIC LEGAL RIGHTS, AND YOU MAY ALSO HAVE OTHER RIGHTS THAT VARY BY JURISDICTION.

7. Disclaimer of Warranties. YOU EXPRESSLY ACKNOWLEDGE AND AGREE THAT, TO THE EXTENT PERMITTED BY APPLICABLE LAW, USE OF THE EASTWEST SOFTWARE IS AT YOUR SOLE RISK AND THAT THE ENTIRE RISK AS TO SATISFACTORY QUALITY, PERFORMANCE, ACCURACY AND EFFORT IS WITH YOU. EXCEPT FOR THE LIMITED WARRANTY ON MEDIA SET FORTH ABOVE AND TO THE MAXIMUM EXTENT PERMITTED BY APPLICABLE LAW, THE EASTWEST SOFTWARE IS PROVIDED "AS IS", WITH ALL FAULTS AND WITHOUT WARRANTY OF ANY KIND, AND EASTWEST AND EASTWEST'S LICENSORS (COLLECTIVELY REFERRED TO AS "EASTWEST" FOR THE PURPOSES OF SECTIONS 7 AND 8) HEREBY DISCLAIM ALL WARRANTIES AND CONDITIONS WITH RESPECT TO THE EASTWEST SOFTWARE, EITHER EXPRESS, IMPLIED OR STATUTORY, INCLUDING, BUT NOT LIMITED TO, THE IMPLIED WARRANTIES AND/OR CONDITIONS OF MERCHANTABILITY, OF SATISFACTORY QUALITY, OF FITNESS FOR A PARTICULAR PURPOSE, OF ACCURACY, OF QUIET ENJOYMENT, AND NON-INFRINGEMENT OF THIRD PARTY RIGHTS. EASTWEST DOES NOT WARRANT AGAINST INTERFERENCE WITH YOUR ENJOYMENT OF THE EASTWEST SOFTWARE, THAT THE FUNCTIONS CONTAINED IN THE EASTWEST SOFTWARE WILL MEET YOUR REQUIREMENTS, THAT THE OPERATION OF THE EASTWEST SOFTWARE WILL BE UNINTERRUPTED OR ERROR-FREE, OR THAT DEFECTS IN THE EASTWEST SOFTWARE WILL BE CORRECTED. YOU FURTHER ACKNOWLEDGE THAT THE EASTWEST SOFTWARE IS NOT INTENDED OR SUITABLE FOR USE IN SITUATIONS OR ENVIRONMENTS WHERE THE FAILURE OF, OR ERRORS OR INACCURACIES IN THE CONTENT, DATA OR INFORMATION PROVIDED BY THE EASTWEST SOFTWARE COULD LEAD TO DEATH, PERSONAL INJURY, OR SEVERE PHYSICAL OR ENVIRONMENTAL DAMAGE, INCLUDING WITHOUT LIMITATION THE OPERATION OF NUCLEAR FACILITIES, AIRCRAFT NAVIGATION OR COMMUNICATION SYSTEMS, AIR TRAFFIC CONTROL, LIFE SUPPORT OR WEAPONS SYSTEMS. NO ORAL OR WRITTEN INFORMATION OR ADVICE GIVEN BY EASTWEST OR AN EASTWEST AUTHORIZED REPRESENTATIVE SHALL CREATE A WARRANTY. SHOULD THE EASTWEST SOFTWARE PROVE DEFECTIVE, YOU ASSUME THE ENTIRE COST OF ALL NECESSARY SERVICING, REPAIR OR CORRECTION. SOME JURISDICTIONS DO NOT ALLOW THE EXCLUSION OF IMPLIED WARRANTIES OR LIMITATIONS ON APPLICABLE STATUTORY RIGHTS OF A CONSUMER, SO THE ABOVE EXCLUSION AND LIMITATIONS MAY NOT APPLY TO YOU.

8. Limitation of Liability. TO THE EXTENT NOT PROHIBITED BY LAW, IN NO EVENT SHALL EASTWEST BE LIABLE FOR PERSONAL INJURY, OR ANY INCIDENTAL, SPECIAL, INDIRECT OR CONSEQUENTIAL DAMAGES WHATSOEVER, INCLUDING, WITHOUT LIMITATION, DAMAGES FOR LOSS OF PROFITS, LOSS OF DATA, BUSINESS INTERRUPTION OR ANY OTHER COMMERCIAL DAMAGES OR LOSSES, ARISING OUT OF OR RELATED TO YOUR USE OR INABILITY TO USE THE EASTWEST SOFTWARE, HOWEVER CAUSED, REGARDLESS OF THE THEORY OF LIABILITY (CONTRACT, TORT OR OTHERWISE) AND EVEN IF EASTWEST HAS BEEN ADVISED OF THE POSSIBILITY OF SUCH DAMAGES. SOME JURISDICTIONS DO NOT ALLOW THE LIMITATION OF LIABILITY FOR PERSONAL INJURY, OR OF INCIDENTAL OR CONSEQUENTIAL DAMAGES, SO THIS LIMITATION MAY NOT APPLY TO YOU. In no event shall EASTWEST's total liability to you for all damages (other than as may be required by applicable law in cases involving personal injury) exceed the amount of fifty dollars (\$50.00). The foregoing limitations will apply even if the above stated remedy fails of its essential purpose.

9. Export Control. You may not use or otherwise export or reexport the EASTWEST SOFTWARE except as authorized by United States law and the laws of the jurisdiction in which the EASTWEST SOFTWARE was obtained. In particular, but without limitation, the EASTWEST SOFTWARE may not be exported or reexported (a) into any U.S. embargoed countries or (b) to anyone on the U.S. Treasury Department's list of Specially Designated Nationals or the U.S. Department of Commerce Denied Person's List or Entity List. By using the EASTWEST SOFTWARE, you represent and warrant that you are not located in any such country or on any such list. You also agree that you will not use the EASTWEST SOFTWARE or any purposes prohibited by United States law, including, without limitation, the development, design, manufacture or production of missiles, nuclear, chemical or biological weapons.

10. Government End Users. The EASTWEST SOFTWARE and related documentation are "Commercial Items", as that term is defined at 48 C.F.R. §2.101, consisting of "Commercial Computer Software" and "Commercial Computer Software Documentation", as such terms are used in 48 C.F.R. §12.212 or 48 C.F.R. §227.7202, as applicable. Consistent with 48 C.F.R. §12.212 or 48 C.F.R. §227.7202-1 through 227.7202-4, as applicable, the Commercial Computer Software and Commercial Computer Software Documentation are being licensed to U.S. Government end users (a) only as Commercial Items and (b) with only those rights as are granted to all other end users pursuant to the terms and conditions herein. Unpublished-rights reserved under the copyright laws of the United States.

11. Controlling Law and Severability. This License will be governed by and construed in accordance with the laws of the State of California, as applied to agreements entered into and to be performed entirely within California between California residents. This License shall not be governed by the United Nations Convention on Contracts for the International Sale of Goods, the application of which is expressly excluded. If for any reason a court of competent jurisdiction finds any provision, or portion thereof, to be unenforceable, the remainder of this License shall continue in full force and effect.

12. Complete Agreement; Governing Language. This License constitutes the entire agreement between the parties with respect to the use of the EASTWEST SOFTWARE licensed hereunder and supersedes all prior or contemporaneous understandings regarding such subject matter. No amendment to or modification of this License will be binding unless in writing and signed by EASTWEST. Any translation of this License is done for local requirements and in the event of a dispute between the English and any non-English versions, the English version of this License shall govern.

13. Third Party Software and Service Terms and Conditions. Portions of the EASTWEST SOFTWARE utilize or include third party software and other copyrighted material. Acknowledgements, licensing terms and disclaimers for such material are contained in the “online” electronic documentation for the EASTWEST SOFTWARE, and your use of such material is governed by their respective terms.