
HOLLYWOOD
STRINGS 2
CLOSE UP AND INTIMATE
PRODUCED BY DOUG ROGERS AND NICK PHOENIX
USER MANUAL
1.0.5

INFORMATION

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USER MANUAL
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1. GETTING STARTED

Welcome to Hollywood Strings 2, powered by our advanced software engine, Opus.

1.1 HOLLYWOOD STRINGS 2

Introducing our most nuanced string library yet, an intimate 21-piece chamber strings ensemble recorded in the legendary EastWest Studio 2.

1.2 PRODUCERS & ENGINEER

Brought to you by an award winning team that includes sound titan Doug Rogers, Two Steps from Hell producer Nick Phoenix, and sound engineer Shawn Murphy.

1.3 ABOUT EASTWEST

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

1.4 SUPPORT

Visit our Support Center to Live Chat with a Support Agent, or watch videos on installation and setup, product trailers, walkthroughs, and more.

1.1 HOLLYWOOD STRINGS 2

Introducing Hollywood Strings 2, a tight 21-piece chamber strings ensemble recorded in EastWest Studio 2 for our most nuanced string library yet — a smaller room, but no less cinematic. Brought to you by a multi-award winning team that includes sound titan Doug Rogers, Two Steps from Hell producer Nick Phoenix, and prolific sound engineer Shawn Murphy.

Hollywood Strings 2 boasts an extensive library of meticulously crafted instruments featuring highly detailed strings sections that includes 6 1st Violins, 4 2nd Violins, 4 Violas, 4 Celli, 3 Basses, and a full string ensemble spread in octaves that deliver a full spectrum of sound. All this with full stereo imaging mic placement, and all the features that come with EastWest's powerful Opus sample engine software.

1.1.1 WELCOME

The original Hollywood Strings featured the collaboration of award-winning producers Doug Rogers and Nick Phoenix, and engineer Shawn Murphy. All 3 have now returned to do it again with a simple goal: capture the same cinematic quality as the original, but with more granular control than any string library to date. The result is clear, clean, and dry, with a character that effortlessly lends itself to any genre.

EASTWEST SOUNDS VIDEO: HOLLYWOOD STRINGS 2 WALKTHROUGH

MAIN FEATURES

Epic arrangements are great, but there's more to strings than scale alone, and while its predecessor is indeed epic, Hollywood Strings 2 goes even further, molding itself to any task. With an extensively sampled library of sounds, every note resonates with unparalleled authenticity, capturing the essence of each instrument with breathtaking detail. From the delicate intimacy of pianissimo to the commanding authority of fortissimo, and everything in between, articulations are captured with exacting detail

and an extensive array of microphones, giving you unprecedented control over the performance and sound of the strings.

- **EASTWEST STUDIO 2** has a room sound that provides an intimate, focused sound for those raw, emotional moments in your score. It was where soundtracks like Encanto and A Star is Born, as well as themes like The Beverly Hillbillies and Hawaii Five-O were recorded.
- **MICROPHONE MIXES** deliver the finest detail ever with 3 seperately controllable close microphone positions (including mics attached directly to the instruments) that capture the grit, depth, and air of every note. Main, mid-field, and surround microphone positions are also available to give you full control over every dimension of EastWest Studio 2's legendary room sound.
- **COMMAND THE MOOD** with each instrument by selecting between 3 moods: natural (Classic), intimate (Soft), or cinematic (Epic). Simply select a mood to instantly change a group of settings that include microphone mix, reverb, scripts, and/or MIDI compressor parameters. You can rotate through these different moods to match the orchestra sound you're looking for.
- **POWERFUL ENSEMBLES** produce a full spectrum of sound presented in 5 highly detailed strings sections: 6 1st Violins, 4 2nd Violins, 4 Violas, 4 Celli, and 3 Basses. They are also combined into a Full String ensemble section spread in octaves.
- **DETAILED ARTICULATION SETS** include all the essential articulations like legato, detache, pizzicato, staccato, spiccato, marcato, col legno, and textural styles like flautando and harmonics, each with up to four dynamics, ensuring an unparalleled level of expressiveness and realism.

POWERED BY THE REVOLUTIONARY OPUS SOFTWARE

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

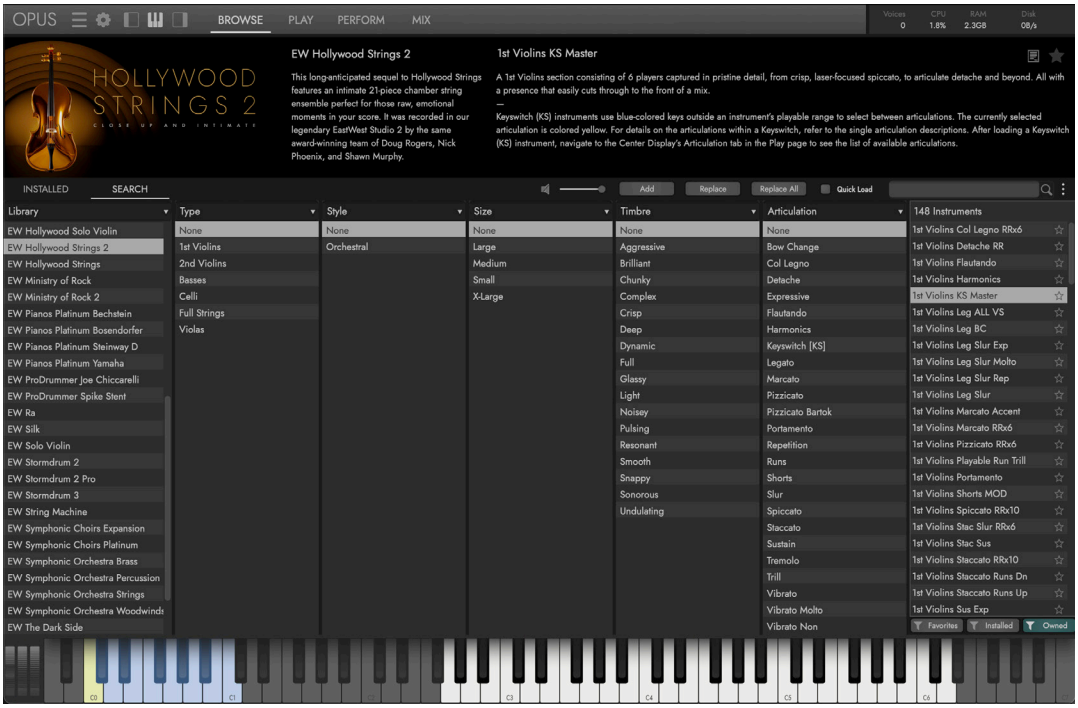
EASTWEST SOUNDS VIDEO: OPUS SOFTWARE WALKTHROUGH

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

- **FAST AND EFFICIENT PERFORMANCE** was a top priority as Opus was being developed from the ground up. With an emphasis on achieving the most efficient use of computer resources possible, it is the fastest sample engine on the market. Opus runs natively on Apple's new M1 processors, and Intel-based Macs, and is compatible with the latest Mac and Windows operating systems.
- **HIGH RESOLUTION USER INTERFACE** are now available for all EastWest product's in Opus. The high resolution (retina) user interfaces are also scalable to any size, providing ultimate flexibility when used with high-resolution computer monitors.
- **A POWERFUL SCRIPTING LANGUAGE** is an essential part of overall instrument design. It is used to model instrument behavior, implement sonic features not

possible to achieve otherwise, and define user interaction. Opus features a brand new, powerful script language called OpusScript developed by Wolfgang Schneider, the creator of Kontakt. It empowers sound designers to express their ideas, and deploy actual functionality and behavior beyond what the underlying software contains.

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



- **CUSTOM KEYSWITCHES** allow users to build their own keyswitch instruments, and the ability to create multi-articulation instruments with a variety of options to switch between articulations on the fly. MIDI Trigger options include Keyswitches, Continuous Controllers (CCs), Velocity, Program Changes, and more.

- **ADVANCED AUTOMATION** options come pre-configured on a per-instrument basis, with custom settings tailored to that instrument or library's unique features. Users are also free to configure their own automation settings by adding automation parameters and macro parameters, the latter of which controls multiple targets with a single macro. Existing MIDI Controller Mapping assignments can also be re-mapped to any freely available MIDI CC assignment you like.

- **MULTI-INSTRUMENT SETUPS** are easier than ever to manage thanks to a dedicated area of the user interface that handles these 'Performances'. Use an array of controls and options that allow you to customize how multiple instrument interact with each other, including defining octaves, key ranges, trigger actions, and more.

1.1.2 WALKTHROUGH

This section is for new users of the Opus software, the sample engine that powers Hollywood Strings 2 and all other EastWest Libraries.

This section covers the initial steps of setting up Opus, loading your first instrument, using the controls to alter the sound, building various multi-instrument setups, and polishing off the sound with mixing and effects.

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

INITIAL SETUP

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

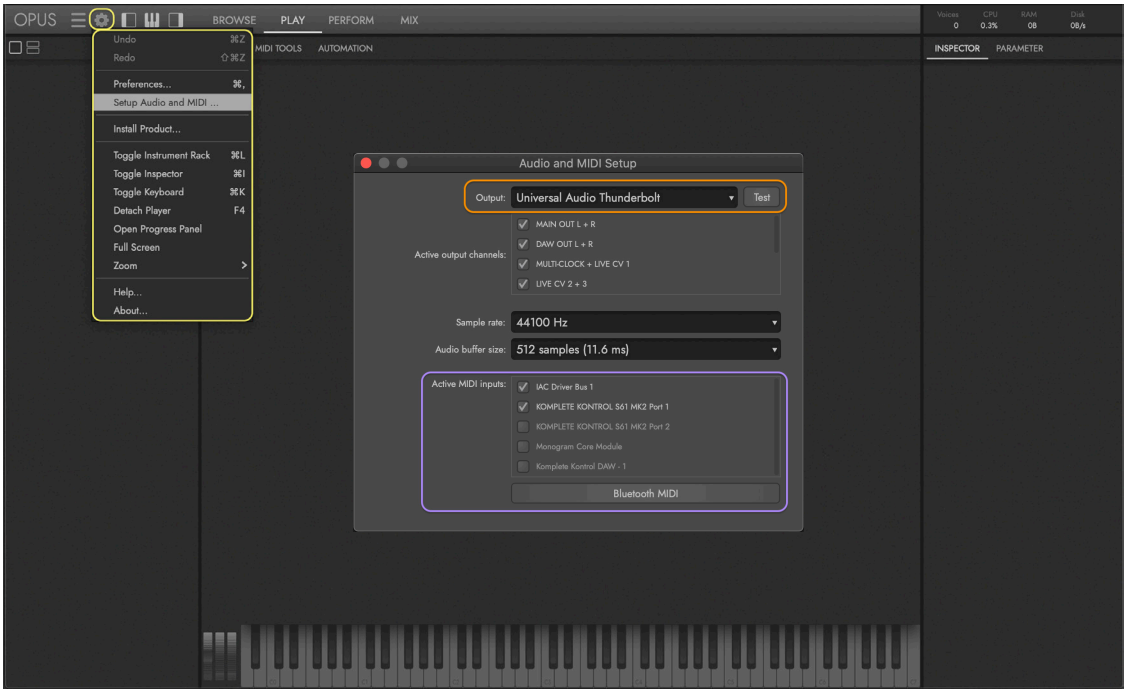
1. **THE SETUP WIZARD** dialog appears the very first time Opus is launched. Follow the series of prompts to help optimize the CPU and disk performance of Opus based on your workflow and computer's specifications. This can be changed at any time in Preferences.

2. **RUN THE AUTO UPDATE** upon launching Opus if the 'Updates Available' prompt appears. It should only take a few seconds to complete.

3. **AUDIO AND MIDI DEVICES** can be selected in the **SETTINGS** MENU by selecting the **SETUP AUDIO AND MIDI** OPTION from the list.

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

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



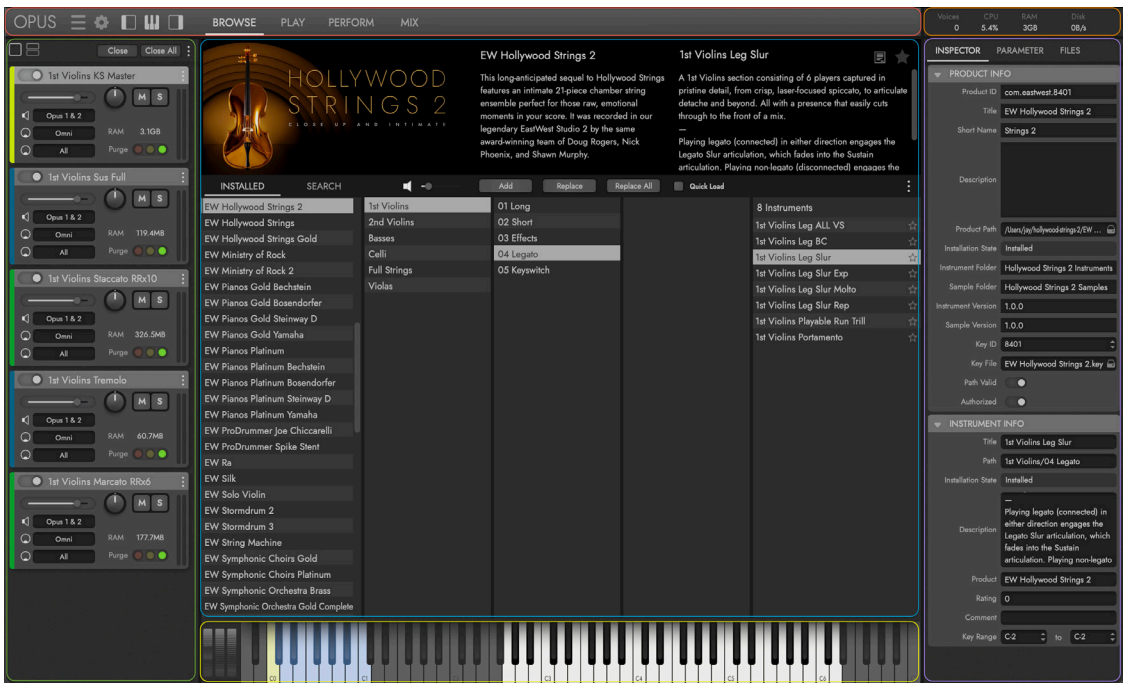
OPUS SOFTWARE MANUAL | SECTION 1.1.3 PREFERENCES contains more information about the settings available in the preferences window.

USER INTERFACE

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

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

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



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

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

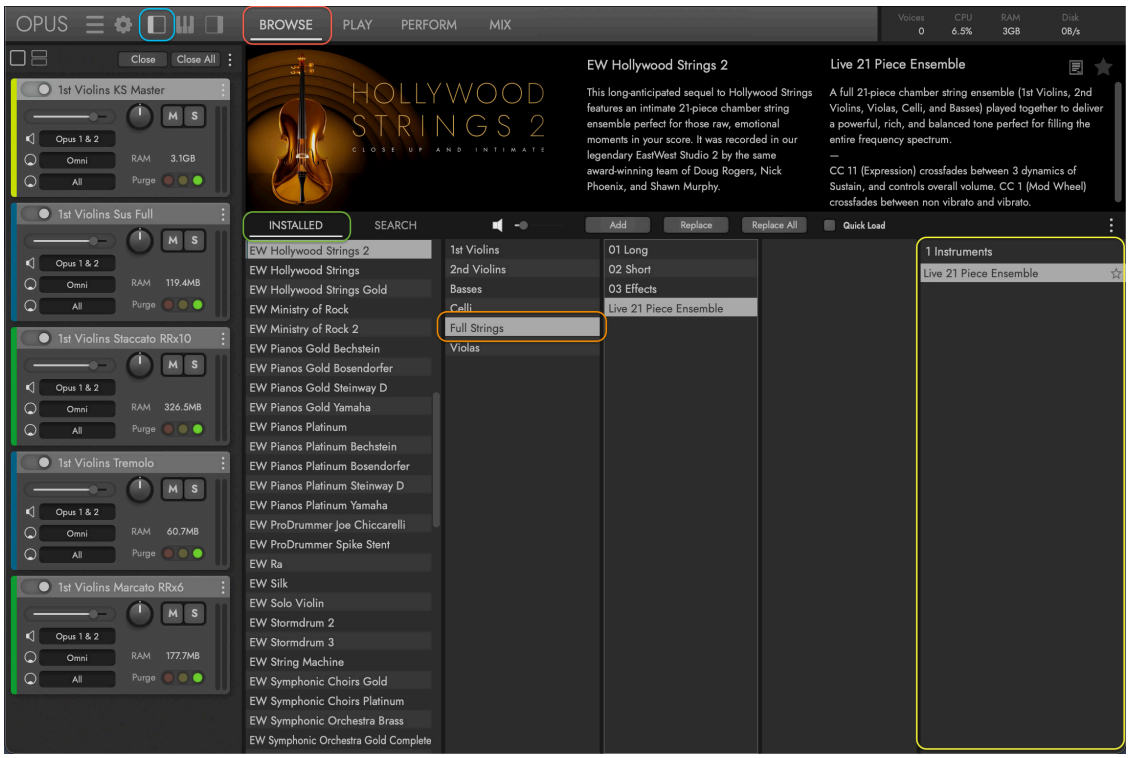
The **SYSTEM USAGE** AREA area provides real-time stats related to the number of simultaneous voices, CPU usage, RAM usage and disk usage.

The **INSPECTOR** AREA shows information pertaining to the current selection, whether it's an instrument selected in the Browse page, or a channel selected in the Mix page. Please see the Opus software manual for more information.

LOADING AN INSTRUMENT

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

1. Click the **BROWSE PAGE** SELECTOR in the **NAVIGATION** BAR to enter the Browse page.
2. Click the **INSTRUMENT RACK** BUTTON in the **NAVIGATION** BAR to see the Instrument Rack, where loaded instruments populate with controls like volume, pan, and more.
3. Click the **INSTALLED MODE** BUTTON, then click on Hollywood Strings 2 in the list of installed libraries that appear in the left column. Search through its sub-categories until a folder containing instruments is clicked on.
4. Instruments will appear in the **RESULTS LIST** COLUMN, where you can double-click on one to load it, and double-click another one to replace it. Hold the [option/alt] key while you double-click to add an instrument, instead of replacing it.
5. Click on the **FULL STRINGS** SUB-CATEGORY to access performance files that load multiple instruments (violins, violas, celli, and basses) together at octaves that play across the entire string section's range for a full spectrum sound. There's also a special Full Strings instrument called 'Live 21 Piece Ensemble' (shown below) that features all 5 string sections recorded together live.



CONTINUE READING | SECTION 2.1 HOLLYWOOD STRINGS 2 INSTRUMENTS for a full breakdown of available instruments and articulations.

PLAYING AN INSTRUMENT

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

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

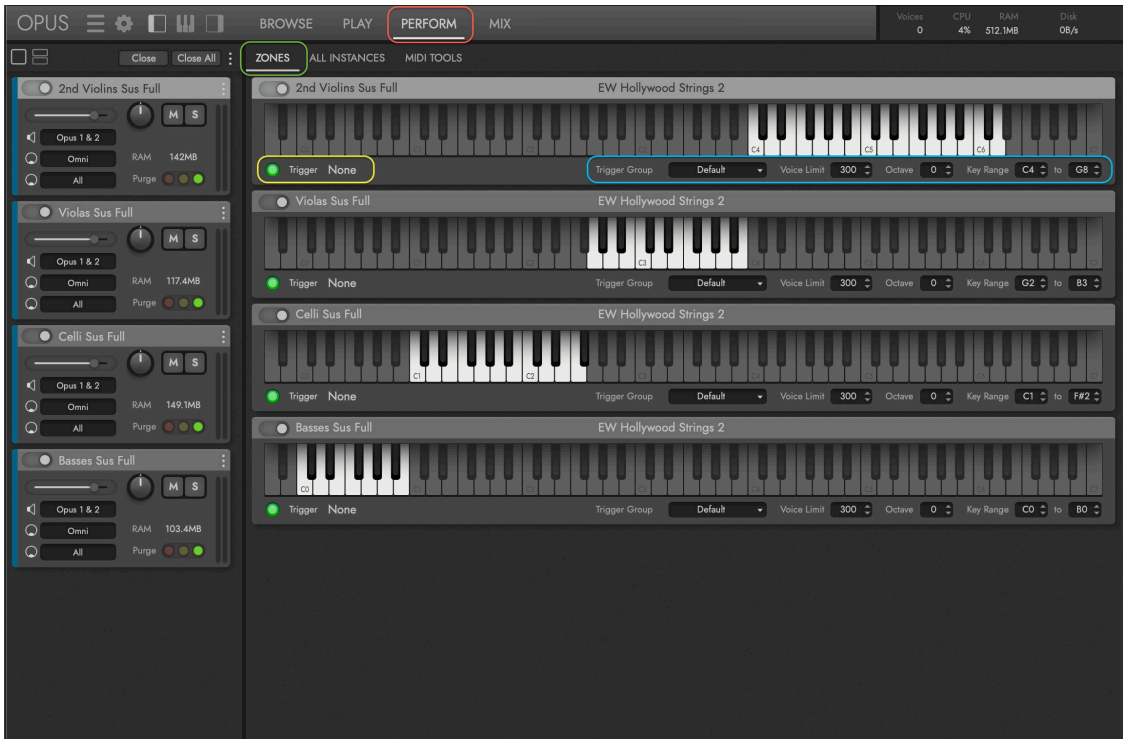
3. Change the default ‘Classic’ orchestral sound in the **MOODS** AREA to either ‘Epic’, or ‘Soft’ to meet the desired mood or style of the piece.
4. Combine and mix microphones in the **MICROPHONES** AREA to change the depth and characteristics of an instrument’s sound to taste.

CONTINUE READING | SECTION 2.2 HOLLYWOOD STRINGS 2 CONTROLS for a deep dive into all the controls available to shape an instrument’s sound.

BUILDING A PERFORMANCE

Load a multi-instrument performance file (see Step 5 in the 'Load an Instrument' section above), or create your own by defining a variety of parameters that control how the individual instruments interact with each other.

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



3. Use the **INSTRUMENT PROPERTIES** SETTINGS to create multi-timbral instruments with keyboard splits and stacks by using key range, octave, and more.
4. Use the **MIDI TRIGGER** OPTIONS to create multi-articulation instruments that use various MIDI Triggers (like keyswitches and controllers) to switch between them.

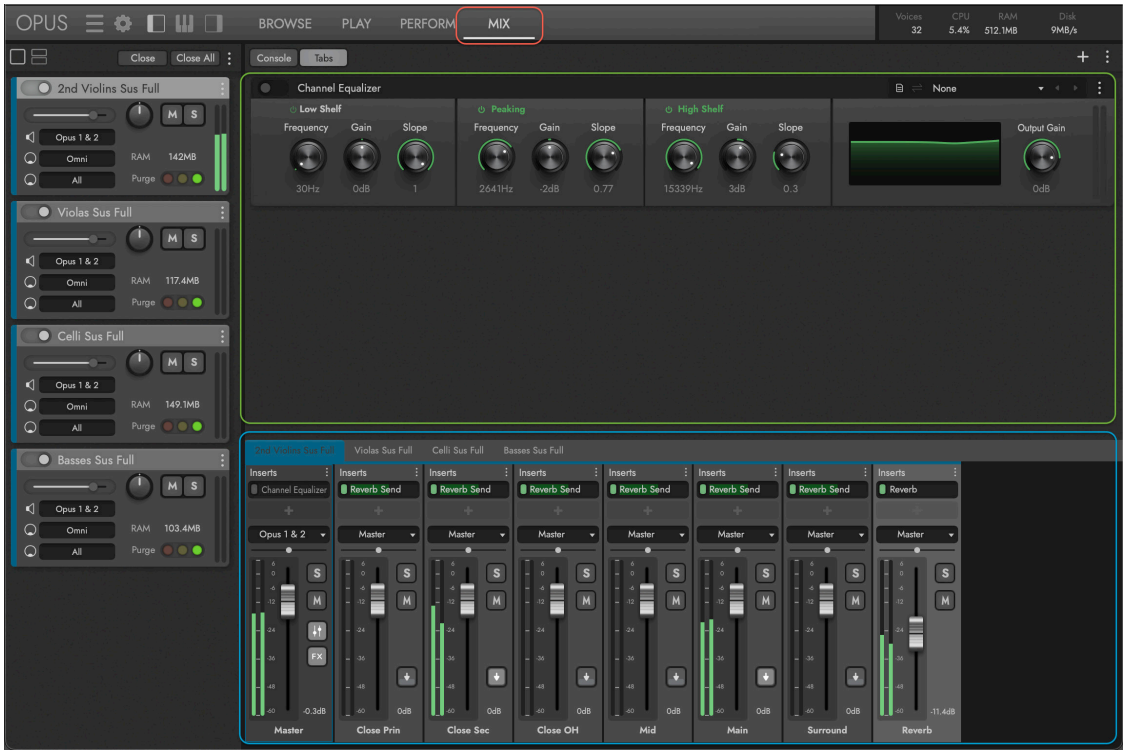
PLEASE NOTE: Several EastWest libraries feature custom sub-pages that are available in the Perform page after loading a special performance file. For example, Hollywood Orchestra Opus Edition features the Orchestrator, our innovative scoring engine.

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

MIXING AND EFFECTS

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

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



3. The **MIXER** AREA is located in the bottom-half of the Mix page, and populates with a standard mixer channel setup for Hollywood Strings 2: a Master channel that contains an Channel Equalizer, 6 Sub Mixer channels with reverb sends (1 for each microphone position), and an FX Bus channel with reverb inserted on it.

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

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

WHERE TO LEARN MORE

To learn more about the Opus Software, beyond that specifically related to Hollywood Strings 2, please refer to the Opus Software Manual. It covers all aspects of the Opus software's feature set, controls, and options.

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

This Hollywood Strings 2 user manual contains references to sections within the Opus Software Manual (example shown below), where topics beyond the scope of this product are explored.

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

1.1.3 WHAT'S INCLUDED

Hollywood Strings 2 includes:

- A collection of 148 instruments: 28 (1st Violins), 28 (2nd Violins), 29 (Violas), 29 (Celli), 21 (Basses), 13 (Full Strings).
- A collection of 24-bit, 44.1k samples: approximately 160 GB
- The Opus software
- License(s) for the product you bought
- The Hollywood Strings 2 User Manual (PDF)
- The Opus Software Manual (PDF)
- The EW Installation Center software for managing your products

A NOTE ABOUT ILOK

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

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

REQUIRED INTERNET CONNECTION

An Internet connection is required for several things:

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

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

1.1.4 SYSTEM REQUIREMENTS

The minimum and recommended hardware and software specifications for running Opus (version 1.5 and above) on Windows and macOS systems are stated below.

The Opus software must be installed on an operating system drive, and that drive must be formatted in an operating system's native file format to prevent installation issues and largely inflated file sizes. Use NTSF format for Windows drives, Mac OS Extended (Journaled) for macOS 12 and below, and APFS for macOS 13 and above.

MINIMUM SPECIFICATIONS

- CPU: Quad-core (four cores), running at 2.7 GHz (or above)
- RAM: 16 GB
- OS: macOS 10.15 (Catalina) and above; Windows 10 and above (with ASIO sound drivers)
- Drive: HDD (7200 rpm, non-energy saving)

RECOMMENDED SPECIFICATIONS

- CPU: Octa-core (eight cores), running at 2.7 GHz (or above)
- RAM: 32 GB or more
- OS: macOS 10.15 (Catalina) and above; Windows 10 and above (with ASIO sound drivers)
- Drive: SSD (SATA or PCIe)

PLEASE NOTE: Opus runs natively on Apple silicon ARM CPUs (M1, M2, M3, etc.), and Intel-based Macs.

1.2 PRODUCERS & ENGINEER

Hollywood Strings 2 was produced by sound titan Doug Rogers and Two Steps from Hell producer Nick Phoenix. They have produced multiple award-winning sample libraries and virtual instruments together for over three decades – more than any other sounds production team in the industry – including NAMM TEC Award winners Hollywood Choirs, Hollywood Orchestra, and Hollywood Fantasy Orchestra. Hollywood Strings 2 was engineered by Shawn Murphy, one of the most prolific sound engineers and mixers in the history of cinema.

1.2.1 DOUG ROGERS

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

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

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

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

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

followed in 2007 with EastWest/Quantum Leap Pianos, the most detailed virtual piano collection ever produced, also in surround sound.

In 2005 Rogers established a software development division for EastWest, and released the first 64-bit virtual instruments that became the new standard. Rogers most recent productions include Forbidden Planet, co-produced with Nick Phoenix; Hollywood Orchestra Opus Edition, co-produced with Nick Phoenix; Hollywood Orchestrator, co-produced with Sonuscore; Hollywood Backup Singers, co-produced with Nick Phoenix; Voices Of Opera featuring Larisa Martinez (Andrea Bocelli's soprano) and Carlton Moe (Phantom of the Opera tenor), co-produced with Nick Phoenix; Voices Of Soul featuring C.C. White, co-produced with Nick Phoenix; Hollywood Choirs, co-produced with Nick Phoenix; Spaces II Reverb, co-produced with Nick Phoenix; Voices Of The Empire featuring Uyanga Bold, co-produced with Nick Phoenix; EastWest MIDI Guitar Series, co-produced with Nick Phoenix; ProDrummer 1, co-produced with Mark "Spike" Stent; ProDrummer 2, co-produced with Joe Chiccarelli; Ghostwriter, co-produced with Steven Wilson; Hollywood Solo Violin, Hollywood Solo Cello, and Hollywood Harp, co-produced with Nick Phoenix; Hollywood Strings, Hollywood Brass, Hollywood Orchestral Woodwinds, and Hollywood Orchestral Percussion, co-produced with Nick Phoenix and Thomas Bergersen. The Hollywood Orchestra series was engineered by 2019 Grammy winner (Best Engineered Album, Classical) Shawn Murphy (Indiana Jones and the Kingdom of the Crystal Skull, Star Wars: Episode II - Attack of the Clones, Star Wars: Episode III - Revenge of the Sith, Star Wars: A Musical Journey, Solo: A Star Wars Story, Star Wars: Rise Of Skywalker, Jurassic Park, Jurassic Park The Lost World, Harry Potter and the Prisoner of Azkaban, Titanic, Minority Report, Saving Private Ryan, Munich, The Passion Of The Christ, X-Men: The Last Stand, Memoirs of a Geisha and Ice Age, etc.); The Dark Side, co-produced with David Fridmann; and Fab Four with Beatle's engineer Ken Scott, inspired by the sounds of the Beatles. Both Fab Four and The Dark Side won M.I.P.A Awards, judged by over 100 international music magazines.

1.2.2 NICK PHOENIX

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

Phoenix's career has been driven by new ideas and innovation. He pioneered concepts like creating choirs that can sing the words you type on the keyboard and reverse engineered musical performances to create virtual instruments capable of flowing and expressive performances. Virtual instruments like Silk captured the "complete" sound of unusual world instruments using an innovative multi-mic, phase aligned technique. Phoenix co-produced the EastWest Quantum Leap Symphonic Orchestra and Hollywood Orchestra, the two most popular complete orchestral virtual instruments ever released. These collections were the result of many talents, with Phoenix directing the performance, attitude and articula-

tion of the orchestra. Cutting edge reverb to accompany these orchestral sounds became an obsession for Phoenix. After many years of struggling with available reverbs, Phoenix created a method of capturing instrument specific and stage location specific convolution reverb and created Spaces and Spaces 2.

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

Phoenix partnered with Thomas Bergersen in 2006 and started Two Steps From Hell. Two Steps From Hell is credited as starting a whole new genre of music called "Epic Music." Two Steps is currently the #1 streaming film music artist worldwide with 1.6 million YouTube subscribers. Their albums "Invincible" and "Battlecry" both went gold. They are touring Europe in 2023.

For more information, please visit: www.twostepsfromhell.com

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

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

For more information, please visit: www.nickphoenix.com

1.2.3 SHAWN MURPHY

Shawn Murphy is an Academy Award, C.A.S. (Cinema Audio Society), BAFTA, and Emmy award-winning sound engineer who has recorded and mixed the scores for more than 300 feature films including: "Indiana Jones and the Kingdom of the Crystal Skull," "Star Wars: The Phantom Menace," "Star Wars: Episode II - Attack of the Clones," "Star Wars: Episode III - Revenge of the Sith," "Star Wars: A Musical Journey," "Jurassic Park," "Jurassic Park, The Lost World," "Harry Potter and the Prisoner of Azkaban," "Titanic," "The Curious Case of Benjamin Button," "The Bourne Ultimatum," "Minority Report," "Saving Private Ryan," "Munich," "The Passion of the Christ" (score mix), "X-Men: The Last Stand," "Memoirs of a Geisha," "Ice Age 2," and "Ice Age 3."

1.3 ABOUT EASTWEST

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

1.3.1 EASTWEST SOUNDS

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

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

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

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

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

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

1.3.2 EASTWEST STUDIOS

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

For more information, please visit: www.eastweststudios.com.

1.4 SUPPORT

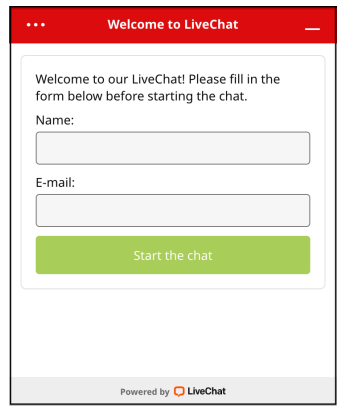
This section provides links to a variety of help resources where you can go to get help if you encounter trouble installing your product, want to know more about a product's features, or are interested in composing tips.

1.4.1 ONLINE RESOURCES

The EastWest Support Center allows you to:

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

LIVE CHAT WITH A SUPPORT REP



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

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

INSTALLATION GUIDES

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

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

1.4.2 WATCH OUR VIDEOS

Visit EastWest Sounds on YouTube for the latest:

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

1.4.3 COMMUNITY

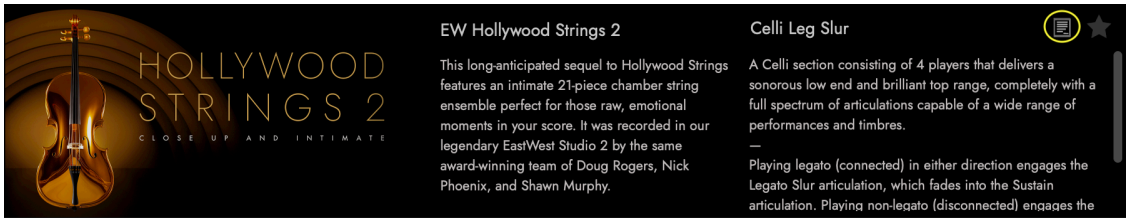
Visit EastWest on Facebook to get the latest announcements, and to join the discussion with other community members!

1.4.4 MANUALS

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

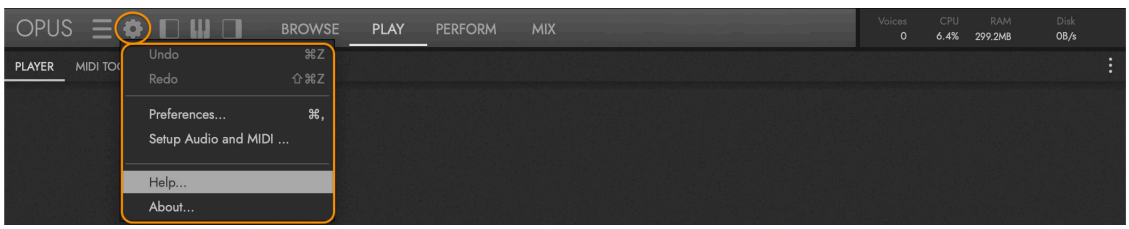
HOLLYWOOD STRINGS 2 USER MANUAL

This Hollywood Strings 2 User Manual is accessible by clicking on the **USER MANUAL** BUTTON located in the top-right corner of the Description Box, found in the Browse page. It focuses on topics that are specific to Hollywood Strings 2.



OPUS SOFTWARE MANUAL

The Opus Software Manual is accessible by clicking on the **SETTINGS MENU** BUTTON in the Navigation Bar, and selecting the **HELP** OPTION at the bottom of the menu. It provides a comprehensive dive into all the features and controls available in Opus more broadly, beyond those specific to Hollywood Strings 2.



MANUAL REFERENCES

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

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

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

> **CONTINUE READING | SECTION 2.1** HOLLYWOOD STRINGS 2 INSTRUMENTS for more information about the instruments available in this collection.

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

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

2. DIVING DEEPER

A comprehensive look at the instruments included in Hollywood Strings 2, and a breakdown of the parameters available to control the sound.

2.1 HOLLYWOOD STRINGS 2 INSTRUMENTS

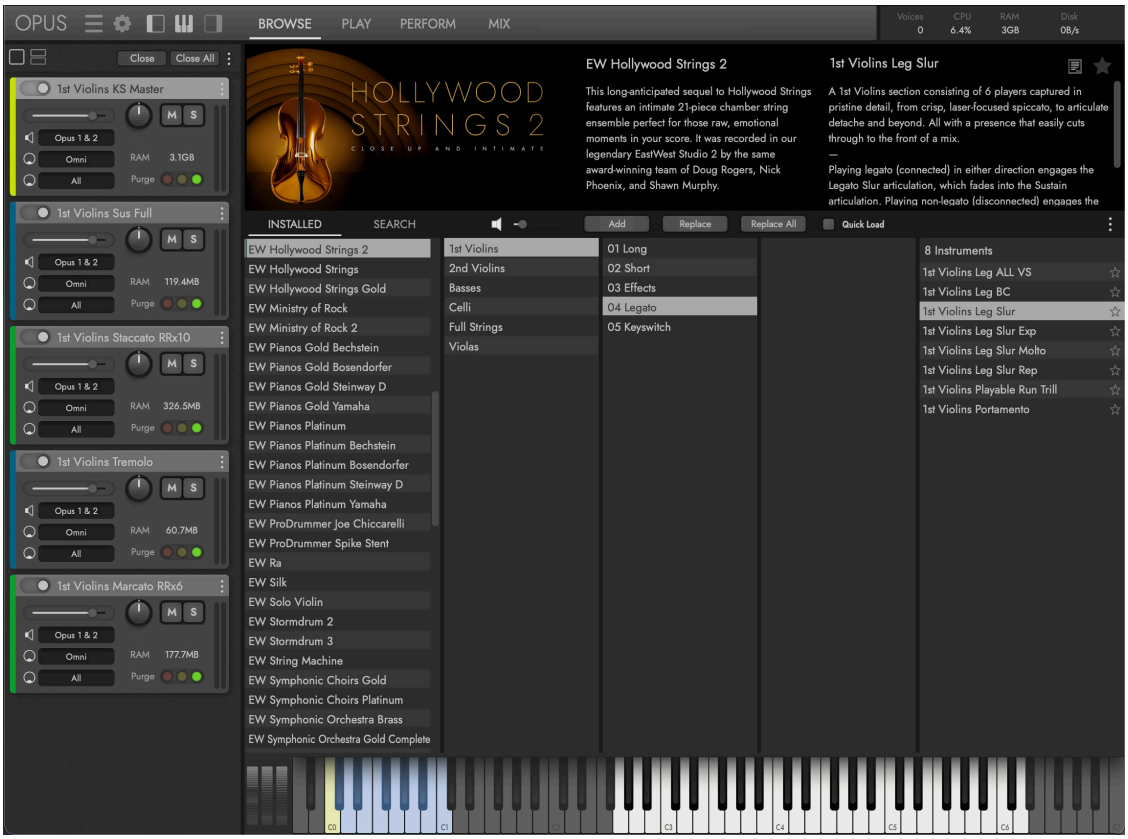
5 highly detailed string sections, and a full strings ensemble offer unparalleled level of expressiveness and realism.

2.2 HOLLYWOOD STRINGS 2 CONTROLS

A custom user interface puts an array of controls at your fingertips, giving you the power to shape important aspects of an instrument's sound.

2.1 HOLLYWOOD STRINGS 2 INSTRUMENTS

Offering an unparalleled level of expressiveness and realism, Hollywood Strings 2 features 5 highly detailed string sections and a full string ensemble that includes all essential articulations like legato, detache, pizzicato, staccato, spiccato, marcato, col legno, textural styles like flautando and harmonics, and effects like tremolo.



INSTRUMENT TYPES AND CATEGORIES

Hollywood Strings appears among the other installed EastWest Libraries in the Installed mode column in alphabetical order.

- EW Hollywood Strings 2

Click on it to reveal the 6 instrument categories that appear in the column to the right.

- 1st Violins
- 2nd Violins
- Basses
- Celli
- Full Strings
- Violas

Each instrument category is generally organized in the same fashion, but there are a couple differences outlined below.

- The 1st Violins, 2nd Violins, Violas, Celli, and Basses categories each contain 5 sub-categories: Long, Short, Effects, Legato, and Keyswitch.
- The Full Strings category contains 4 sub-categories: Long, Short, Effects, and a special Live 21 Piece Ensemble folder.

Each category encompasses a range of articulations, including in different instrument combinations and configurations.

- **LONG** generally contains sustained articulations, most of which play continuously as long as a note is held because they are looped.
- **SHORT** includes articulations of a short duration like staccato, spiccato, marcato, legato repetitions, and staccato slurs.
- **EFFECTS** features any articulation considered to be a special technique, such as tremolos, harmonics, and flautandos.
- **LEGATO** instruments include legato types like slur, portamento, and bow change articulations in combinations with sustained articulations with varying vibrato intensities: non-vibrato, vibrato, and expressive.
- **KEYSWITCH** instruments contain multiple articulations that can be switched between in real time using blue-colored “keyswitch” notes outside the instrument’s key range (shown in the image above). Instruments load with a default articulation set that can be customized to fit the projects needs.

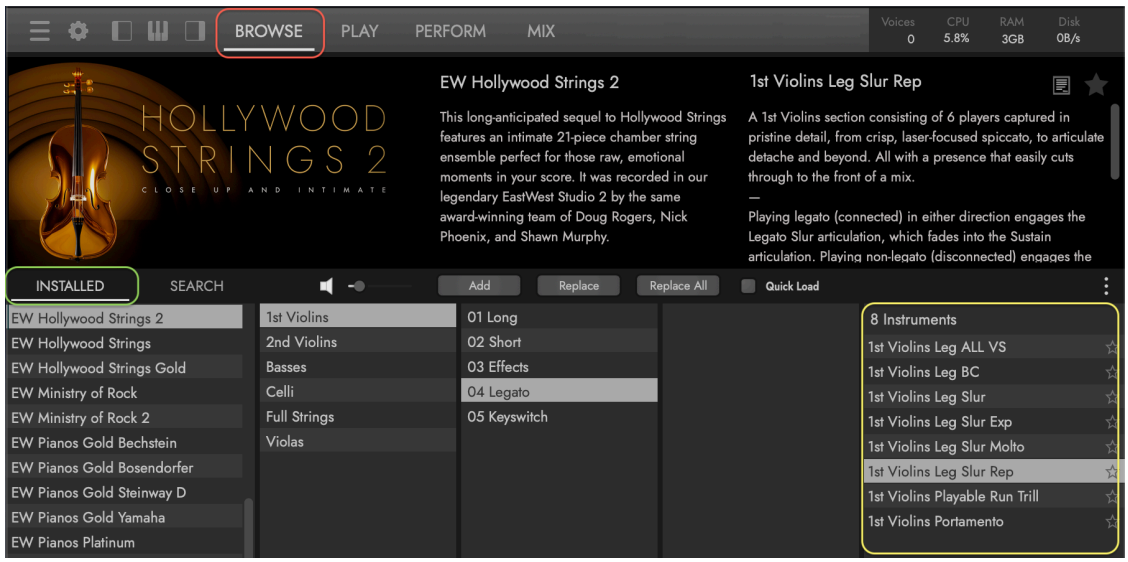
CONTINUE READING | SECTION 2.1.4 ARTICULATIONS for more information about the articulations included in each sub-category.

2.1.1 INSTRUMENT BROWSER

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

INSTALLED LIBRARIES

Click on the **INSTALLED** MODE button to browse for instruments based on the product's instrument folder structure. For example, click on 'EW Hollywood Strings 2' in the list of installed EastWest Libraries that alphabetically populates in the left column.



Next, click one of the 6 instrument categories that appears in the next column to the right, then click on one of its respective sub-categories in the next column to the right of that. See below for an accounting of the included sub-categories in each instrument.

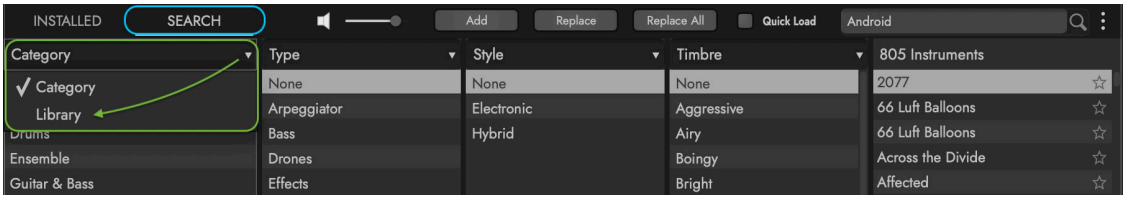
PLEASE NOTE: The Full Strings category also has a special 'Live 21 Piece Ensemble' sub-category containing an instrument of the same name.

	1ST VIOLINS	2ND VIOLINS	VIOLAS	CELLI	BASSES	FULL STRINGS
LONG	√	√	√	√	√	√
SHORT	√	√	√	√	√	√
EFFECTS	√	√	√	√	√	√
LEGATO	√	√	√	√	√	
KEYSWITCH	√	√	√	√	√	

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

SEARCH CATEGORIES

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



Click in the leftmost **COLUMN** HEADER to reveal a drop-down menu where you can select 'Library' (from the default 'Category' selection). This allows you to use attribute tags to narrow the search to instruments within a specific library.

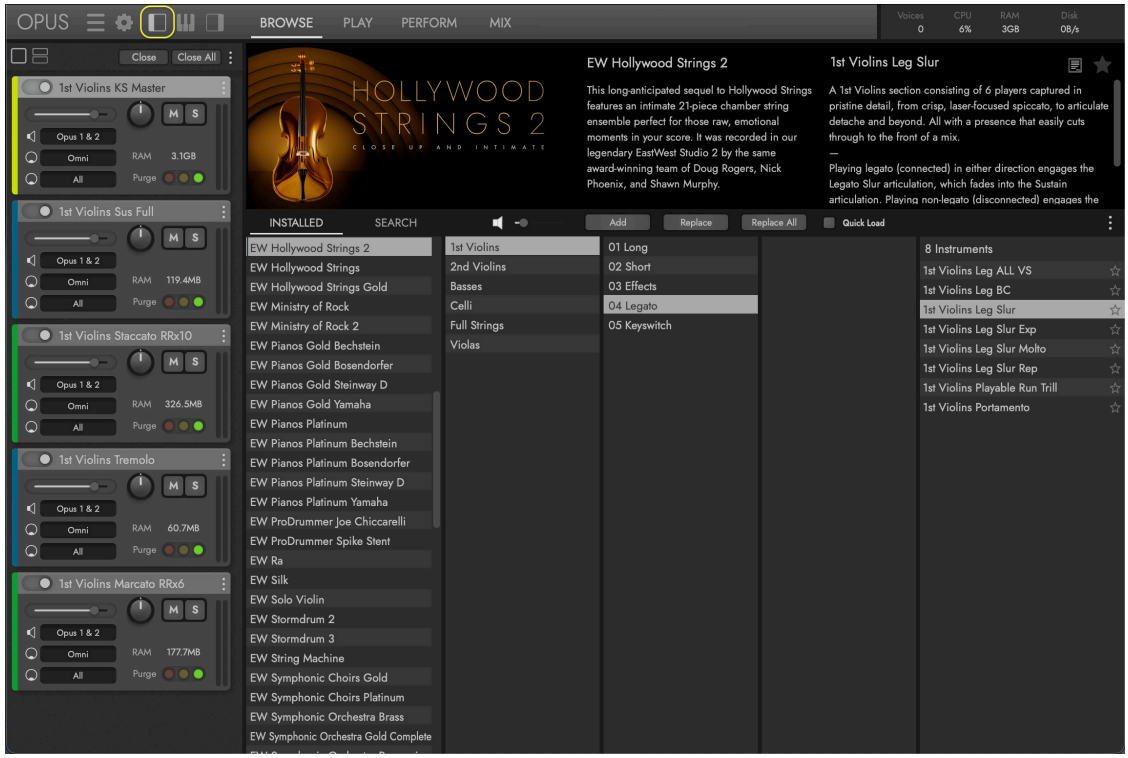
- Use the **LIBRARY** COLUMN to filter instrument results based on library, for example, 'EW Hollywood Strings 2'.
- Use the **TYPE** COLUMN to further filter instrument results based on instrument types. Hollywood Strings 2 includes 1st Violins, 2nd Violins, Violas, Celli, Basses, and Full Strings.
- Use the **ARTICULATION** COLUMN to filter instrument results based on articulation, like 'Sustain', 'Marcato', and 'Legato'.
- Use the **TIMBRE** COLUMN to filter instrument results based on their tone and timbre, like 'Brilliant', 'Glassy', or 'Muted'.
- Use the **STYLE** COLUMN to filter instrument results based on musical style or region. Instruments in Hollywood Strings 2 are all tagged as 'Orchestral'.

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

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

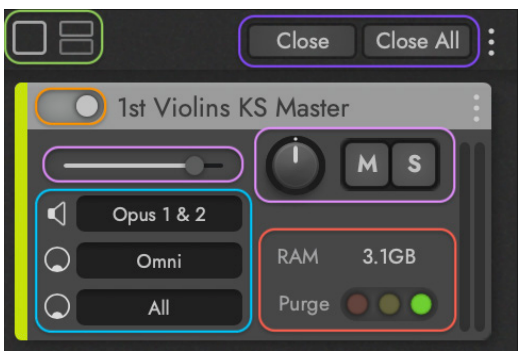
2.1.2 INSTRUMENT RACK

To open and close the Instrument Rack that appears on the left side of the Opus user interface, click the **INSTRUMENT RACK** TOGGLE in the **NAVIGATION** BAR.



The Instrument Rack contains a few options at the top, and each loaded instrument appears in its own rack space with its Instrument Name and **ACTIVATION** SWITCH running along the top, and a variety of controls contained within.

- Use the **RACK SIZE** SELECTORS located in the top-left corner to view instruments in a full-rack view (default) with all available controls, or a half-rack view that only contains **ESSENTIAL** CONTROLS that includes volume, pan, mute and solo.
- Click the **CLOSE** BUTTON or the **CLOSE ALL** BUTTON to remove the currently selected instrument, or to remove all currently loaded instruments, respectively.
- Use the **INPUT / OUTPUT** MENUS to select (from the top) an instrument's audio output, MIDI channel assignment, and MIDI input port.
- Use the **PURGE** CONTROL to change an instrument's memory footprint. To remove it from memory, click the red button. The yellow light indicates notes are being loaded into memory as you play. Click the green button to load an instrument fully into memory.

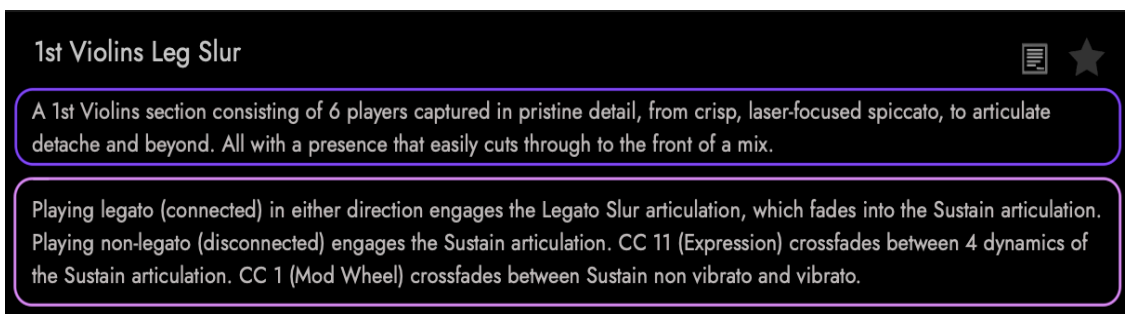


2.1.3 DESCRIPTION BOX

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

In Hollywood Strings 2, Instrument Descriptions are divided into 2 parts:

- **INSTRUMENT** BACKGROUND provides a brief description of the instrument that was recorded, including its tonal qualities.
- **INSTRUMENT** PROGRAMMING describes the how the instrument is programmed to respond to MIDI Controls like Velocity, CC 1 (Mod Wheel), and CC 11 (Expression).



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

LIBRARY AND INSTRUMENT DESCRIPTIONS

The library and instrument descriptions found in the Description Box are contained below. They provide an overview of the library and each unique instrument.

HOLLYWOOD STRINGS 2 The long-anticipated sequel to Hollywood Strings features an intimate 21-piece chamber string ensemble perfect for those raw, emotional moments in your score. It was recorded in our legendary EastWest Studio 2 by the same award-winning team of Doug Rogers, Nick Phoenix, and Shawn Murphy.

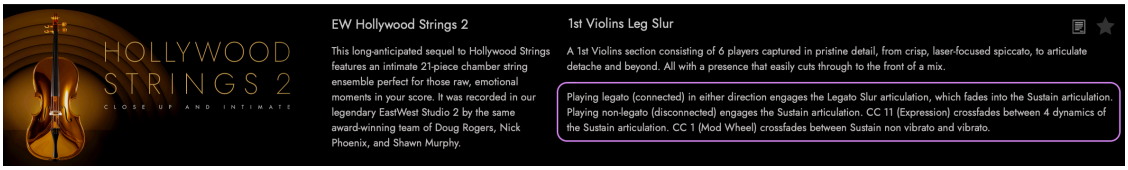
- **1ST VIOLINS** A 1st Violins section consisting of 6 players captured in pristine detail, from crisp, laser-focused spiccato, to articulate detache and beyond. All with a presence that easily cuts through to the front of a mix.
- **2ND VIOLINS** A 2nd Violins section with 4 players, and all the flexibility and rawness of the 1st Violins section, but in a smaller ensemble that lends to supporting role for doubling and harmonizing.

- **VIOLAS** A Violas section with 4 players captured in all its earthy brilliance that pierces through any mix, and just as easily melds into the background during soft, lyrical passages with its rich and resonant tone.
- **CELLI** A Celli section consisting of 4 players that delivers a sonorous low end and brilliant top range, complete with a full spread of articulations capable of a wide range of performances and timbres.
- **BASSES** A Basses section consisting of 3 players, capturing every detail of their rich harmonics with incredible balance, adding prominence and power like never before to the bottom octave of any string arrangement.
- **FULL STRINGS** A full chamber string ensemble section (Violins, Violas, Celli, Basses) stacked in octaves to deliver a powerful, rich, and balanced tone perfect for filling the entire frequency spectrum.

INSTRUMENT PROGRAMMING

Instruments in Hollywood Strings 2 contain numerous articulations, dynamics, round robins, and more, which are combined in unique and different ways based on its intended playability.

Look in the lower half of an **INSTRUMENT** DESCRIPTION (you may have to scroll down depending on the zoom level of Opus) to find the **INSTRUMENT** PROGRAMMING notes to learn how an instrument is programmed to respond to your playing and MIDI controls.



The following example is for the 1st Violins Legato BC instrument:

> Playing legato (connected) in either direction engages the Legato Bow Change articulation, which fades into the Sustain articulation. Playing non-legato (disconnected) engages the Sustain articulation. CC 11 (Expression) crossfades between 4 dynamics of the Sustain articulation. CC 1 (Mod Wheel) crossfades between Sustain non vibrato and vibrato.

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

- **VELOCITY** controls dynamic levels in short instrument articulations (eg: staccato), while also influencing overall volume.
- **EXPRESSION** (**CC 11**) controls overall volume, and where more than one dynamic exists, cross-fades between multiple dynamic layers.
- **MOD WHEEL** (**CC 1**) controls varying levels of vibrato levels, when available, and in MOD instruments it is also used to select between articulations.
- **ROUND ROBIN** (**RR**) followed by a number (eg: RRx4) refers to the number note repetitions an articulation will cycle through before repeating. This adds to realism when hearing the same note played repeatedly.
- **KEYSWITCH** (**KS**) instruments have a range of blue-colored notes that switch an instrument between its various articulations (with the current articulation selection in yellow).

2.1.4 ARTICULATIONS

This section includes a list of articulations included in the Hollywood Strings 2, broken down by instrument section and articulation sub-category.

CONTINUE READING | SECTION 2.1.3 DESCRIPTION BOX 'Instrument Programming' for details on how articulations are programmed into instruments and performances to respond to various playing styles and MIDI controls.

HOLLYWOOD STRINGS 2

This list includes a list of the articulations included in Hollywood Strings 2, but does not include how they are programmed into various instrument types and combinations that accommodate different playing styles and purposes. For instance, keyswitch ('KS') instruments that allow you to quickly switch between multiple articulations in real-time. Please see the 'Continue Reading' message above for more information.

- **1ST VIOLINS**

  Long

  Detache
  Sustain Non Vibrato
  Sustain Vibrato
  Sustain Expressive

  Shorts

  Col Legno
  Legato Repetitions
  Marcato
  Pizzicato
  Spiccato
  Staccato
  Staccato Slur
  Staccato Runs Up
  Staccato Runs Down

  Effects

  Flautando
  Harmonics
  Tremolo

  Legato

  Legato Bow Change
  Legato Portamento
  Legato Slur
  Legato Slur Expressive
  Legato Playable Run Trill

- **2ND VIOLINS**

  Long

  Detache
  Sustain Non Vibrato
  Sustain Vibrato
  Sustain Expressive

  Shorts

  Bartok Pizzicato
  Col Legno
  Legato Repetitions
  Marcato
  Pizzicato
  Spiccato
  Staccato
  Staccato Slur
  Staccato Runs Up
  Staccato Runs Down

  Effects

  Flautando
  Tremolo

  Legato

  Legato Bow Change
  Legato Portamento
  Legato Slur
  Legato Slur Expressive
  Legato Playable Run Trill

- **VIOLAS**

  Long

  Detache
  Sustain Non Vibrato
  Sustain Vibrato
  Sustain Expressive

  Shorts

  Bartok Pizzicato
  Col Legno
  Legato Repetitions
  Marcato
  Pizzicato
  Spiccato
  Staccato
  Staccato Slur
  Staccato Runs Up

Staccato Runs Down

Effects

Flautando
Harmonics
Tremolo

Legato

Legato Bow Change
Legato Portamento
Legato Slur
Legato Slur Expressive
Legato Playable Run Trill

- **CELLI**

Long

Detache
Sustain Non Vibrato
Sustain Vibrato
Sustain Expressive

Shorts

Bartok Pizzicato
Col Legno
Legato Repetitions
Marcato
Pizzicato
Spiccato
Staccato
Staccato Slur
Staccato Runs Up
Staccato Runs Down

Effects

Flautando
Harmonics
Tremolo

Legato

Legato Bow Change
Legato Portamento
Legato Slur
Legato Slur Expressive
Legato Playable Run Trill

- **BASSES**

  Long

  Detache
  Sustain Non Vibrato
  Sustain Vibrato

  Shorts

  Bartok Pizzicato
  Col Legno
  Marcato
  Pizzicato
  Spiccato
  Staccato

  Effects

  Harmonics
  Tremolo

  Legato

  Legato Bow Change
  Legato Slur
  Legato Slur Expressive

- **FULL STRINGS**

  Long

  Detache
  Sustain Non Vibrato
  Sustain Vibrato
  Sustain Expressive

  Shorts

  Bartok Pizzicato
  Col Legno
  Marcato
  Pizzicato
  Spiccato
  Staccato

  Effects

  Flautando
  Harmonics
  Tremolo

  Live 21 Piece Ensemble

  Sustain Non Vibrato
  Sustain Vibrato

2.2 HOLLYWOOD STRINGS 2 CONTROLS

An array of controls populate Hollywood String 2 user interface (shown below), which is found by clicking on the **PLAY PAGE** SELECTOR in the **NAVIGATION** BAR to enter the Play page, where the **PLAYER SUB-PAGE** is selected by default.

In addition to the main Player sub-page (default), there are additional sub-pages within the Play page that feature their own array of controls. They are described briefly later in this section, and thoroughly in the Opus software manual.

- **MIDI TOOLS SUB-PAGE (p. 53)** features a suite of MIDI Tools that offer a range of MIDI processing options, like transposition, MIDI compressor, and more.
- **AUTOMATION SUB-PAGE (p. 54)** populates with controls that allow you to add movement to an instrument by automating their parameters in a DAW, or program your MIDI controller to control and record them into a DAW in real-time.
- **ARTICULATIONS SUB-PAGE (p. 55)** becomes available when an instrument that contains multiple articulations is loaded. This includes keyswitch ('KS') instruments like the 1st Violins KS Master from Hollywood Strings 2 (shown above).

2.2.1 PLAYER SUB-PAGE

The Player sub-page contains all of Hollywood String 2's main controls, like Moods, Articulations, Microphones, MIDI Control, and more.

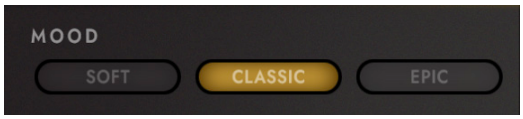
The Hollywood Strings 2 user interface is divided into 4 main areas:

- **CENTER PANEL** AREA features 3 selectable views. Library (left) features artwork for the selected instrument. Articulations (center) displays all the articulations for the currently selected Keyswitch (KS) instrument. Mic Positions shows the sound stage and an instrument's microphone positions, which light up indicating they are currently loaded.
- **LEFT PANEL** AREA (from top) includes the Mood, Performance, Sensitivity, MIDI Control, and Envelope sections.
- **RIGHT PANEL** AREA (from top) features the Stereo Double, Tune (and Microtuning), Reverb, Microphones, and Master output sections.
- **VIRTUAL KEYBOARD** AREA shows the key range of an instrument in white keys, and the articulation selectors of keyswitch (KS) instruments in blue keys (with the currently active articulation selection in yellow).

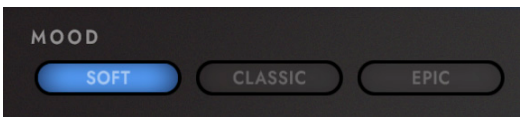
MOODS

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

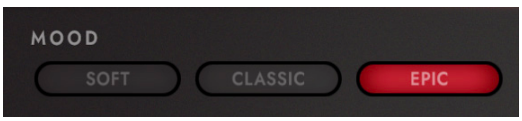
- **CLASSIC** is the default mood selection. Click the **CLASSIC MOOD** BUTTON for the default sound of Hollywood Strings 2, with settings that are well suited for a studio orchestra sound. It features the Close Section and Main microphone positions, the latter of which includes a decca-tree and outrigger microphone configuration, providing a well-balanced, unified sound. Abravanel Hall in Salt Lake City, Utah is the selected reverb.



- **SOFT** is suited for slower, more emotional passages. Click the **SOFT MOOD** BUTTON to change to settings ideal for a lighter touch. It provides intimacy by enabling the Con Sordino (mute) script, using MIDI Compressor settings that favor lower note velocities (dynamics), and has the Close Section and Mid microphones positions selected, with an alternative Abravanel Hall reverb selected.



- **EPIC** gives you a sound perfectly suited for your next Action Adventure score. Click on the **EPIC MOOD** BUTTON to change the settings to a louder, more modern sound. It delivers presence and largeness by enabling the MIDI compressor to favor higher velocities (dynamics), and the Mid and Surround microphones positions paired together. A large hall in Southern California is the reverb of choice.



OPUS SOFTWARE MANUAL | SECTION 2.2 THE PLAY PAGE expands on this topic by explaining how to save instrument settings as user 'Snapshot' presets.

CENTER DISPLAY

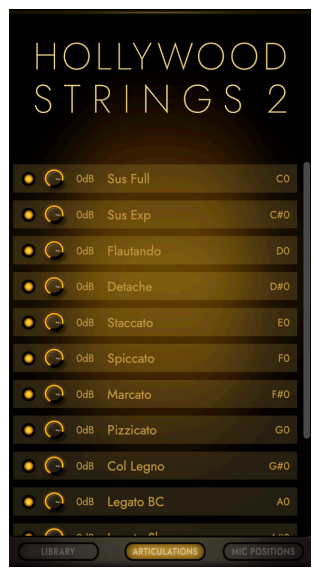
This area can switch between 3 views: Library, Articulations, and Mic Positions. Click the buttons that appear at the bottom of the Center Display to switch between them.

- **LIBRARY** shows a graphic representation for the different instrument types in Hollywood Strings 2, with varied color themes that reflect an instrument's currently selected Mood.

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

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

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

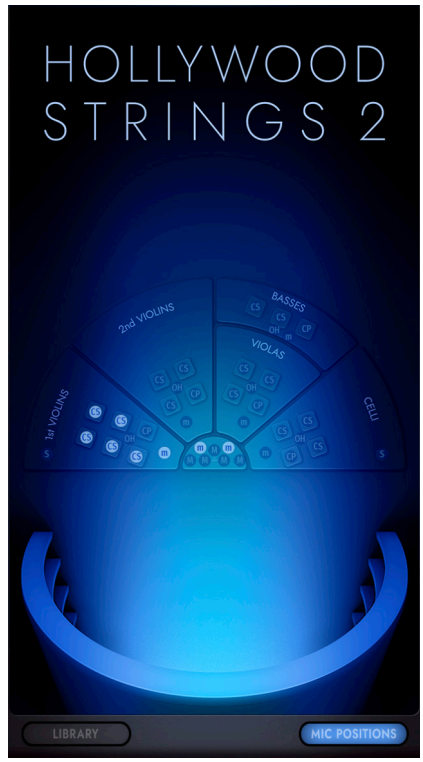


CONTINUE READING | SECTION 2.2.4 ARTICULATIONS SUB-PAGE contains more details about the various controls available to manage articulations.

- **MICROPHONE POSITIONS** shows the various microphone positions and their location on the sound stage relative to the instrument sections they captured. Everything has been mic'd closer than ever before to capture the grit, depth, and air of every note in the finest detail possible.

CLOSE PRINCIPAL MICROPHONES (CP) are placed directly on the instruments of the principal players in each string section, capturing every nuance of sound.

CLOSE SECTION MICROPHONES (CS) are placed directly on the instruments of all the non-principal players in each string section, capturing their combined sound in the finest detail.



CLOSE OVERHEAD MICROPHONES (OH) are placed in the middle, above each string section, close enough to capture the presence of the instruments, but far enough away to allow them room to breathe.

MID MICROPHONES (m) are placed in front of each string section, slightly distanced, and combined with a pair of microphones in the center of the room, providing definition without the sound of close proximity.

MAIN MICROPHONES (M) are setup in a Decca tree, combined with 2 outriggers microphones on either side. They are placed front and center, above the string sections to capture a unified sound that is both balanced and full.

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

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

MICROPHONES

The **MICROPHONES AREA** in Hollywood Strings 2 features 6 microphone positions. Each have their own channel strip with controls for volume, panning, on/off state, and mute/solo, allowing you to independently control the mix of microphone positions to create custom mixes that allow you to tailor the sound to your specifications.

Another option is to use the pre-configured microphone mixes set in one of the moods, or simply load and unload various microphone positions until you find something you like (their default levels are set to a pleasing blend).

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

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

MASTER CHANNEL

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

AMP ENVELOPE

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

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

STEREO DOUBLE

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

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

REVERB

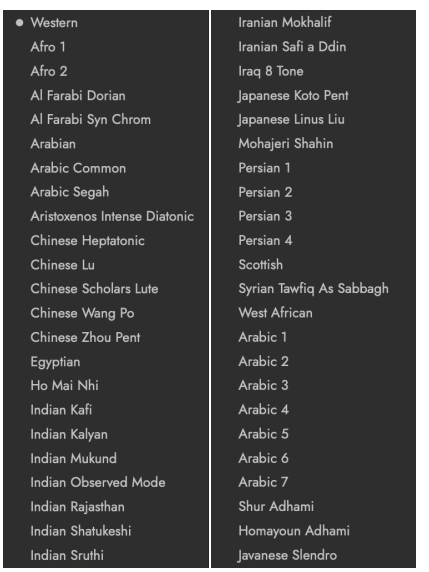
Our celebrated convolution reverb uses impulse responses (IRs) from real spaces, and convolves it with the input signal to simulate that sound of playing the source in the given space. Use the **MASTER REVERB** BUTTON to apply the selected reverb to all instruments within an instance of Opus.

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

TUNE

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

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



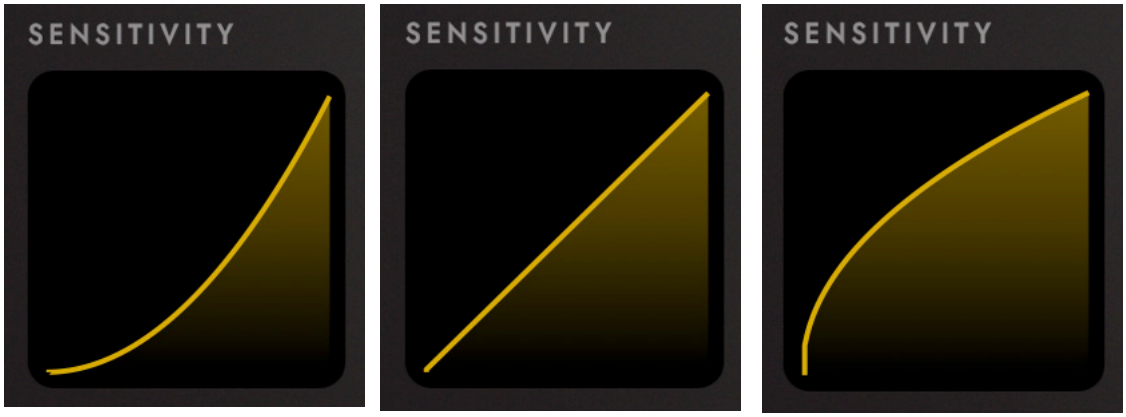
These tuning controls can also be found by clicking the **INSPECTOR VIEW** SELECTOR that opens the Inspector panel on the right. Under the 'Instruments' sub-heading all tuning controls are accessible. This includes the **TUNING ROOT** MENU (which is not available in the Player sub-page) that allows you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

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

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

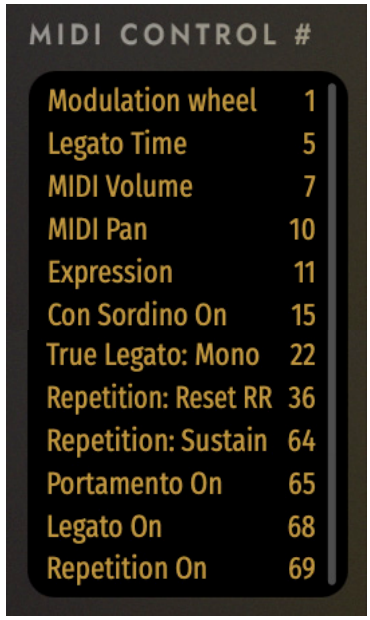
SENSITIVITY

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



MIDI CONTROLS

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



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

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

CONTINUE READING | **SECTION 2.1.2** DESCRIPTION BOX contains details on how MIDI Controls are used to control volume, dynamics, vibrato, and articulations in each instrument.

PERFORMANCE

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

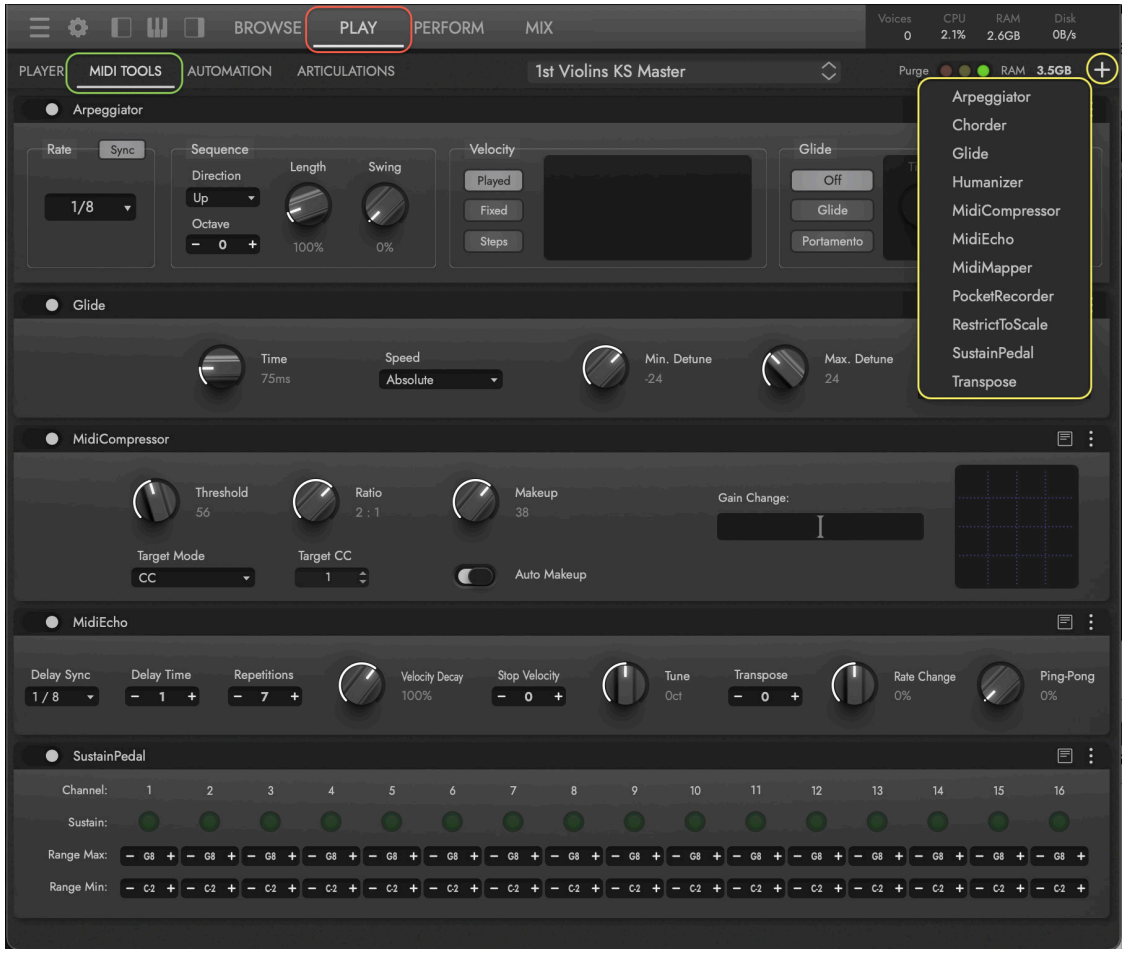
  It is most useful to automate this control so your sequence will playback consistently each time. For instance, if you frequently play a sequence from any arbitrary spot in the middle, you may want a round robin reset at important positions throughout the sequence to force a particular order of RR samples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

2.2.2 MIDI TOOLS SUB-PAGE

A suite of MIDI Tools are available that offer a range of MIDI processing options.

Click on the **PLAY PAGE** SELECTOR in the **NAVIGATION** BAR, then click on the **MIDI TOOLS SUB-PAGE** SELECTOR in the **PALETTE** MENU to enter the MIDI Tools sub-page.

Click in the **MIDI TOOL** MENU in the secondary **PALETTE** MENU to open a menu with a list of available MIDI Tools, then click on one to load it.

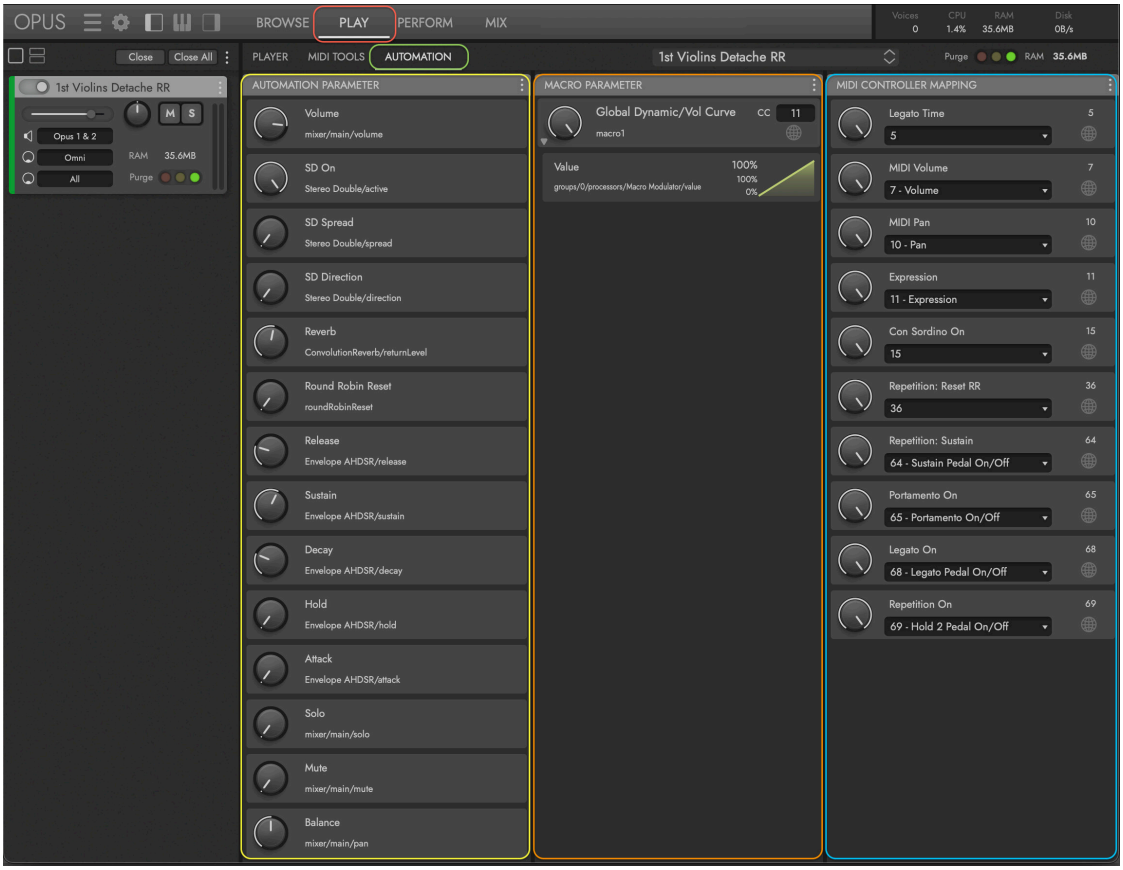


OPUS SOFTWARE MANUAL | **SECTION 2.2.2** MIDI TOOLS SUB-PAGE contains more information about each MIDI Tool and all the options available in this sub-page.

2.2.3 AUTOMATION SUB-PAGE

Add movement to an instrument by automating their parameters in a DAW, or program your MIDI controller to control and record them into a DAW in real-time.

Click on the **PLAY PAGE** SELECTOR in the **NAVIGATION** BAR, then click on the **AUTOMATION SUB-PAGE** SELECTOR in the **PALETTE** MENU to enter the Automation sub-page.



The **AUTOMATION PARAMETERS** COLUMN populates with controls that appear in the plug-in automation lane of your DAW. More can be added by clicking in the ellipsis menu at the top-right of the column, or by right-clicking on a control in the Player sub-page and selecting 'Add Automation' from the pop-up menu.

The **MACRO PARAMETERS** COLUMN populates with controls that appear in the MIDI controller lane of your DAW. In Hollywood Strings 2, the macro 'Global Dynamic / Volume Curve' is provided to allow you to customize the default linear volume curve.

The **MIDI CONTROLLER MAPPING** COLUMN automatically populates with MIDI CCs that are available for the selected instrument, and allows you to re-map them to a different MIDI Continuous Controller (CC) assignment, to macros, and more.

OPUS SOFTWARE MANUAL | SECTION 2.2.3 AUTOMATION SUB-PAGE contains more information about all the features available in the Automation sub-page.

2.2.4 ARTICULATIONS SUB-PAGE

When an instrument that contains multiple articulations is loaded, the Articulation sub-page becomes available. Keyswitch (abbreviated 'KS') instruments, like the 1st Violins KS Master from Hollywood Strings 2, are an example of this type of instrument.

To Access this sub-page, first click on the **PLAY PAGE** SELECTOR in the **NAVIGATION** BAR, then click the **ARTICULATIONS SUB-PAGE** SELECTOR in the **PALETTE** MENU.

Each articulation contained in the instrument appears in an **ARTICULATION** CELL that contains an On/Off toggle switch in the top-left next to the Articulation Name, the currently active MIDI Trigger displayed in the lower-left, and the MIDI Trigger button in the lower-right that opens the **MIDI TRIGGER** WINDOW.

When a Keyswitch (KS) instrument is loaded, the default MIDI Trigger option that is enabled in each Articulation Cell is 'Key', with each articulation assigned to respond to a specific key (or note). In the example shown above, there are 14 articulations available in the 1st Violins KS Master instrument, with each one assigned to a unique 'Key' (note) number between C0 and C#1, which appear in the **VIRTUAL KEYBOARD** AREA as blue-colored keys (with the yellow-colored key being the currently active one).

OPUS SOFTWARE MANUAL | SECTION 2.2.4 ARTICULATIONS SUB-PAGE contains more information about all the features in the Articulations sub-page.

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