

# USER'S MANUAL

# BRASS



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## Thank you for purchasing the ARTURIA BRASS !

In this package you will find:

- a CD-ROM containing the BRASS installer for MAC OSX and Windows XP/2000
- a paper manual for BRASS
- a USB (Syncrosoft) protection key you will need to run BRASS
- the Authorization Card below

Carefully store your USB key and your card. The USB key will be required any time you run BRASS, so your key is the real value of your product. See chapter two for more information about how the key works.

We recommend that you register your product. By registering, you identify yourself as the legitimate owner and will be sure to receive the latest news and updates for your product. After registration, you will receive a user ID and password in order to access a protected area on our site. It also puts you on our user notification list, so that you can be the first to know when there are updates or new product offers.

## Brass : Go beyond sampling

There is nothing original in noticing that the center of musical creation has switched to the computer platform during the last decades. The evolution of composition modes associated with software sequencers and hard disk recordings, along with virtual instruments and effects, have undeniably had an impact on the nature of musical creation. The musical genres particularly suited for computer creation, those using loops or electronic sounds and processing, have seen a large and significant growth.

In this context, the contemporary musician that searches to integrate a brass section into a musical piece has a choice: either hire a performer that can play his piece in a studio, or find an electronic means that simulates a brass piece at low cost. This being said, the two choices are not exclusive: a composer might wish to program a brass part individually as a preview before recording a real performer for the final version of the song.

In any case, a composer that constructs the basics of their work on a computer and wishes to program individual instrument parts, such as a solo trumpet or a section of saxophones, are always looking for new ways to express themselves.

The first possibility offered to them is the use of sampler. With such a tool, musicians can easily perform the recorded sound of each instrument on their keyboard. Unfortunately, this simplicity often has a price: a certain lack of expression, flexibility and instrument control. Once the performance is captured within the individual sample, it's difficult to modify the performance into something resembling a live player. The research to find the right sample can also be long, tiresome, which often does not match the productivity criteria set by the music industry today.

For a composer the second method consists of introducing a complete loop/cycle in the composition; that is to say a small, previously recorded musical phrase that guarantees an expression and interpretation closer to reality. Unfortunately, the downside of the loop is that we cannot modify the content, articulations, tone, or the mood, which strongly limits the musical usefulness of the recorded phrase.

Beyond sampling and loop playback, there is yet another solution - physical modelling. Particularly through the research at Stanford University (USA) and IRCAM (France), the concept came forth to emulate acoustic musical instruments with mathematics - and created a new path of musical exploration. The third method is, by far, the most promising since it allows the composer to recreate the performance of an acoustic instrument with all its finesse, but to work within an interface that is familiar. Thus, in the case of physical models, keyboard control permits a level of expression that samplers don't offer. In this way, the composer once again becomes the interpreter, escaping the trap of limiting technology, and is allowed to once again focus on the creation of expressive music.

Of course, let's not pretend physical models are the Holy Grail of music, offering the exact same quality and expressivity as a live performance. The musician maintains a strong advantage since the player defines what the results must be with the instrument as they are performing. However, the path established by IRCAM opens a new generation of physical models, based on the technology called "Non linear multiple feedback loop", giving a promising new choice. It permits us to access a solution that goes beyond the samplers and loop libraries, and in many ways surpasses previous physical modelling approaches. Arturia has created BRASS as the first incarnation of this next generation of physically modelled musical instruments.

The goal of BRASS is to offer new possibilities, placing the composer in the perspective of the musician. The software is built around two major components: LIVE mode that allows a musician to create full, expressive performances in real time, and RIFF mode that offers a multitude of pre-written, yet easily modifiable loops that leave audio loop libraries behind.

While it offers much more than sample playback and flat looping systems, the core modes of BRASS doesn't ask you to radically modify your manner of working. As an extension, with the usage of adapted controllers such as a breath controller and with practice and understanding of the behaviour of the underlying models, you can realize the full measure of possibilities that BRASS offers. A physical model is in a way a living instrument, much like their acoustic counterparts - it will become more responsive with practice. But don't worry; this will always be infinitely faster than the mastery of the real instrument.

We hope that you find a lot of pleasure in playing and composing with BRASS software. It is based on years of research and development, and we wanted to present a device easily understood that's ready for you to use right now. Enjoy your new musical instrument, and let us know what you think. We're always looking and listening for new ways to connect musicians with cutting-edge technologies, and your input is important to us.

Don't hesitate to give us your feedback by emailing us at [info@arturia.com](mailto:info@arturia.com) - or by selecting an option from the Contact page on our website at: <http://www.arturia.com>

Musically yours,

The Arturia and IRCAM development team 1		Introduction: Arranging for BRASS
7		
1.1	Pop/Rock	7
1.2	Reggae	8
1.3	Dance/Funk	8
1.4	Jazz	8
1.5	Classical	9
1.6	Fanfare/Military	9
2	Installation	10
2.1	Notes about USB key protection and the installation:	10
2.2	Windows Installation	10
2.3	Installation Mac OSX	13
2.4	Registration	14
3	Quick Start	15
3.1	LIVE mode	15
3.1.1	Management of documents	17
3.1.2	Automation	20
3.1.3	To Save	20
3.2	Riff Mode	21
3.2.1	Editing a short riff	24
3.3	Using Brass in MIDI	26
4	User Interfaces	27
4.1	Live Mode	27
4.1.1	Center Section - Controlling Parameters in real time	28
4.1.2	Left Section - Instrument Presets	32
4.1.3	Right Section - Instrument setting	33
4.1.4	Virtual Keyboards in BRASS	38

4.2	Riff mode Presentation	39
4.2.1	Riffs selection - presets management	40
4.2.2	Riff properties and visualisation	42
4.2.3	Control of the riff mode in MIDI	43
4.2.4	Editing Riffs	45
<b>5</b>	<b>Using Brass in MIDI</b>	<b>48</b>
5.1	Live Mode	48
5.1.1	Using a MIDI keyboard	48
5.1.2	Using a Breath Controller	51
5.1.3	Assigning the External MIDI controllers.	51
5.2	Riff Mode	52
5.2.1	Playing Riffs on a Midi keyboard	52
5.2.2	Riff Control by a MIDI sequencer	53
<b>6</b>	<b>Modes of Operation</b>	<b>56</b>
6.1	Stand-alone	56
6.1.1	Launching the Stand-alone application	56
6.1.2	Preference Configuration	56
6.1.3	Instrument configuration: utility bar	57
6.1.4	Information on CPU usage	58
6.1.5	Panic	58
6.1.6	Saving the configuration	59
6.2	2 VST	59
6.2.1	Installation	59
6.2.2	Instrument use in the VST mode	59
6.3	Audio Unit (Max OSX only)	61
6.3.1	Installation	61
6.3.2	Use in Logic Audio	61
6.3.3	Use in Digital Performer	63
6.4	Pro Tools	65
6.4.1	Installation	65
6.4.2	Utilization of the plug-in	65
6.5	DXi (Windows only)	68
6.5.1	Installation	68
6.5.2	Opening the instrument (Sonar 2.0)	68
<b>7</b>	<b>Research</b>	<b>70</b>
7.1	Trumpet and Trombone	70
7.1.1	Trumpet	70
7.1.2	Trombone	71
7.2	Technology used with the Trumpet and Trombone	71
7.3	The saxophone	73
7.3.1	Musicians Technique	73
7.3.2	Pressure	76

# 1 Introduction: Arranging for BRASS

Brass instruments are used in a great many music styles - sometimes discretely and sometimes taking center-stage. To know which is the best moment to insert a brass section, musically and creatively speaking, is often the work of a brass arrangement specialist. But what do you do if you are not a “brass arrangement specialist”?

First of all, listen to and emulate other songs of your chosen genre. Basing your arrangement on the approach of a known work is a well-worn tradition in many musical styles. Also, be creative. Don't think that brass is limited merely to the styles of music where we are accustomed to hearing them. Used appropriately, brass can give a hot, lively touch to your piece regardless of whether your style of music fits neatly into a pre-defined category.

Next, determine what role you want to give to your brass section. You can use it as accompaniment, marking transitions or strong moments in the piece (where it serves as a response to a melodic line with singing, for example). A brass section can be used to create melodic phrases for introductions, as the principal themes of a piece, or even to be played along side with other instruments. Lighter arrangements (arrangements less present in the mix) can also serve as the counter melody or harmonic reinforcement. A single instrument can be used occasionally to punctuate a melody and, more than that, as an instrumental solo in a transition or bridge.

Finally, consider the arrangement itself. Don't try to over-load it or do too much. A simple, expressive horn line can be highly effective. Appreciate the work of harmony and chords that form the notes between the different instruments, don't settle by simply playing all the instruments in unison. With all the parameters that BRASS offers, work on expression in your arrangements: profit from real time playing parameters such as the attack, pressure, tone, vibrato, etc.. A true instrumentalist naturally adjusts his playing approach; it is this that brings music to life.

Along those lines, think about the idiosyncrasies of an instrumentalist or of several players together. For example, if all notes are precisely fixed using quantization, the brass sections will sound a bit too “clean” because even the best of musicians play with a certain shift in sound between them; this is what makes a brass section living and allows us to perceive the subtle differences between the attack of each instrument. This observation is true for all styles of music, to varying degrees, according to extensive research regarding precision in performance and tempo variations. Below we have, for the some general styles of music, some very general suggestions on using BRASS to create quality arrangements.

## 1.1 Pop/Rock

In general, the horn line is used to accentuate certain strong passages of the piece (crescendo, transitions, etc.) Look for passages in you piece that can be accentuated, the places that “miss something”, to give them the dimension of power and change that you're looking for. Brief and efficient riffs will be the easiest to insert into your song. Sometimes a single, well-placed chord is enough. Until very confident with this genre, avoid mixing the horn line with singing portions; instead, alternate them to fill empty spaces. You might do this with the melody for example. If you do put the different portions together at the same time, it can be specifically for a passage that requires a particular impact. Also, consider that many rock and pop songs use keyboards, organs, and synth pads to fill in chords during certain passages. A horn line can work with these instruments, or can replace them. Just be careful that “human” phrasing is used, as a synth pad can be held much longer than a note from a brass instrument, and careful attention to phrasing is required if a synth-effect is to be avoided. There are countless examples of bands that use horn

lines effectively. Of course, the band Chicago stands out as a Classic Rock group that used the horn line as their center-piece, and of course Bruce Springsteen's work with the E-Street Band. But there are also many, many current rock groups and artists that use brass effectively in their work: Morphine, Cake, No Doubt, Mighty Mighty Bosstones, Sublime, and Beck are all fine examples, with many others that you will hear on the radio or see on television nearly every day.

## 1.2 Reggae

Brass sounds in this genre are well established - even fundamental, and we can usually distinguish the different instruments in the arrangement. The phrasing has the role of accompaniment to the melody, but is also found very often in refrains guiding the melodic line. Horns can also serve as a rhythmic complement from a harmonic base. Reggae is a style that permits a large amount of creativity and liberty for the usage of BRASS. It is, therefore, natural that you can begin to integrate the riffs and different parts of brass very early in the creation of a piece. Begin by determining what different roles it is going to play throughout the arrangement, and then by selecting or creating the riffs and phrases so that each instrument is discernable in the mix. However, in the relatively open arrangements of Reggae music, horn lines do not need to have a very high sound volume to be correctly mixed and heard. Of course, the most important part of the reggae horn line is how it interacts with the "riddim". Just about any reggae song with a horn line will provide a general sense of the genre, but some obvious discography choices would be anything from either of the Marley brothers or Burning Spear.

## 1.3 Dance/Funk

Brass instruments are very important in this style. It brings the bright, festive, energetic, and rhythmic touch that these styles demand. The spread of dynamics are important and play an integral part of an effective arrangement. Therefore, the level of expression in your instruments, particularly the attack, will require a great deal of focus. Elaborate harmonic portions with two trumpets, one saxophone and trombone, for example. Sometimes, two trumpets are enough to create parts at octaves, fifths or even thirds... Experiment several ways to harmonize. It takes a bit of time, but in general the results should contain harmonic richness that will get the audience moving. Sometimes effects such as a "fall", "swell", or "up" techniques are sufficient to launch the piece into a creative intro. Some well-placed short "hits" also enrich the piece in a simple, yet efficient way. Again, there are many good examples for these genres, but as a start, consider the amazing horn lines from James Brown or Tower of Power, and for classic dance tracks there's no better example than Earth, Wind and Fire.

## 1.4 Jazz

No other style of music explored the different playing palettes as much as jazz. For this reason, it is a bit difficult to describe a certain way to use any horn in jazz because it is so varied and uses a bit of everything. We can describe, however, several very general configurations. Large sections, called "Big Band" sections, are found in many configurations. Arrangements of this type of formation are fairly complex, more so on the level of rhythm than melody. There are many examples of this - Benny Goodman and Glenn Miller, even today the Brian Setzer orchestra makes good use of horns in a big band setting.

In smaller sections there are fewer instruments, of course, and often a wider harmonic selection is explored. With the smaller sections, we can use BRASS with harmonized trumpet, saxophone, and trombone to create a tight ensemble. Consider any of the Blue Note recordings of smaller jazz ensembles for ideas on this approach. McCoy Tyner's "A Search for Peace" and Herbie Hancock's "On Green Dolphin Street" are prime examples.

In solo, jazz has always given a large place to brass players. There are a number of legendary soloists who have changed history with their instruments. To reproduce all the finesse and nuance of these musicians seems daunting, but nonetheless, you can reproduce a quite a number of solo

playing modes with BRASS. To elaborate your brass performance in a jazz style, begin by deciding on the focus of a single instrument. A complex portion with several instruments would probably be a bit too long and really difficult to arrange, given that you have to take the parameters of expression for each instrument into consideration to obtain a good sound; this is, after all, what happens in reality with the true musicians in brass sections who play each of their instruments with unique expression. The sound palette in Jazz is vast. Phrasing is often played with a subtle combination of legato and detached notes, while alternating styles or punctuating the notes that follow. Expression is also carried by the variations in the pressure sent to the instrument, so much so that the note can sometimes be inaudible for one fraction of a second or might finish in a rapid decrescendo. Consider the trumpet work of Miles Davis or Wynton Marsalis, the sax performances of Stan Getz or Wayne Shorter, or the trombone solos of JJ Johnson or Bill Watrous. There is a vast array of virtuosos to draw from.

## **1.5 Classical**

Using Brass in this style is centered mostly around the trumpet and trombone, with seldom an entry for the saxophone. The sound can be very different in function of the usage: either in sections or solos. For example, using trumpets in a section can give a majestic aspect to the piece; the sound will be straightforward and have easily discernable attacks. In this style of arrangement, take care not to synchronize the different trumpets too precisely in order to give the ensemble a realistic effect; even in classical arrangements there needs to be a space between the notes played. For the part of trumpet soloists, use a more subdued sound with well-controlled attacks. Play while alternating between detached and linked notes to give lightness to the playing style. For a sequence of fast notes, put the accents on the “key notes”, or on the notes a bit higher than the others, such that the musician has to “search for it”. Any of the classical solo works from Wynton Marsalis will present a clear image of this approach.

## **1.6 Fanfare/Military**

These styles of music use brass in a powerful and commanding way. Expression in the playing technique is not the principal element: the ensemble needs to be coherent with a good level of synchronization. The sounds are very strong and the attacks are direct. Most of the notes should be attacked without legato in order to give the phrasing a powerful and detached aspect. The harmonies are simple in general; there are unisons or often fifth intervals based from the beginning in order to hear several instruments playing simultaneously. To create an interesting ensemble effect, think about the effect of multiplication of BRASS instruments; this quickly gives an impression of playing a section to the ensemble. Make the principal attacks vary, with pressure and tone usually raised even on the notes which have a weak attack. Aaron Copland's “Fanfare for the Common Man” has a fair combination of separated and slurred phrasing that illustrates both extremes for this sub-genre. Also, Respighi's “Pines of Rome” has very strong trumpet and trombone parts in the section “Appian Way”. Many modern film scores also use brass in this manner. One should not be required to venture too far to find an example worth study and emulation.

This is only “the tip of the iceberg”. The most important thing is to listen, learn, and most of all - create.

## 2 Installation

### 2.1 Notes about USB key protection and the installation:

The BRASS application is delivered with a USB key, also called <<dongle>>.

This key contains your Brass license and authorizes the software to function. To use the software on a different machine, simply install the software on that computer and then plug in the USB key. In this way, you can use this system key to install licenses of other Arturia products, or other products that use Syncrosoft technology, and carry the license from computer to computer as you wish.

In order to function correctly, the USB key driver must be already installed on your system.

The installation program for the Syncrosoft License Control Center is available on CD-Rom and will be launched automatically when you install BRASS.

You can also download the latest version at this address: <http://syncrosoft.com/downloads/>

Once you have installed the driver, an application called <<License Control Center>> allows you to manage the installed licenses on your key.

On Windows, this application and its documentation are available via the menu Start-> Programs -> Syncrosoft.

On Macintosh, this application is installed in the Application folder of your system and the documentation is available from the Help menu of this particular application.

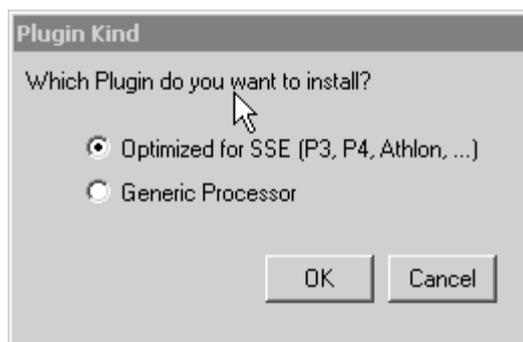
#### Important Note:

Your license number, and thus the dongle on which it is installed, represents the true value of your software. To lose the USB key is to lose the use of the software on which the licenses are installed. Take special care of this USB key.

### 2.2 Windows Installation

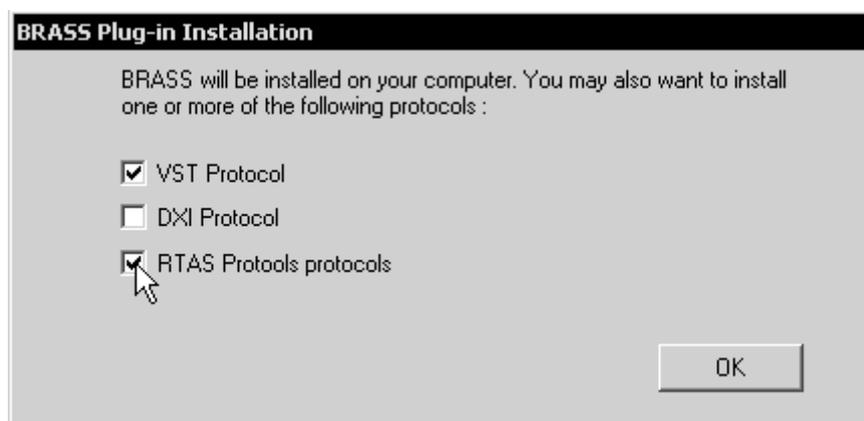
- ▶ First, *remove any Syncrosoft USB key* from the computer during installation. If your key is connected, unplug it before beginning the installation procedure.
- ▶ Insert the CD-ROM into the drive. Explore the contents of the CD-ROM and double click on the icon called <<BRASS Setup.exe >>.

After the software license has been validated, the installer asks you to choose a type of processor. If you have a recent processor compatible with the SSE instructions (starting from the Pentium 3 and the Athlon) choose the optimal plug-in for Pentium 4. Otherwise, or if the optimised plug-in doesn't function, choose the generic processor option.



*Choose your processor*

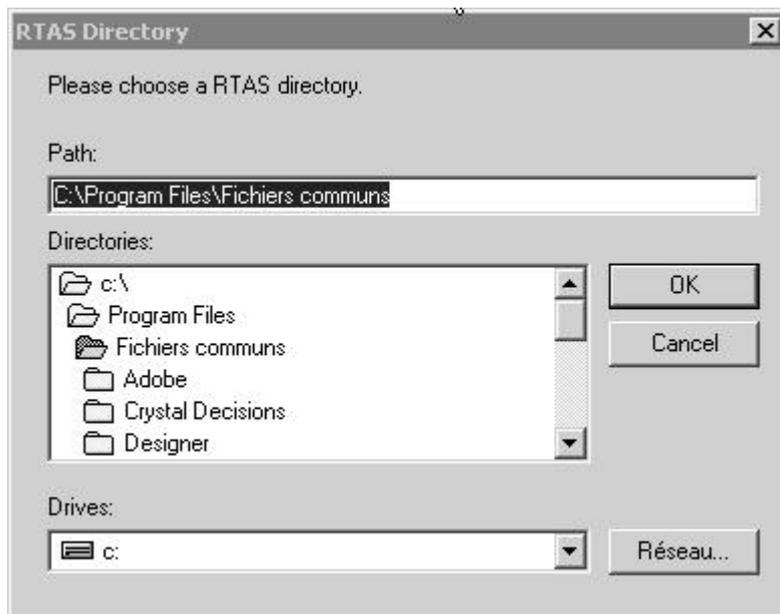
- ▶ Next, select the protocol(s) that you want to install. The available options are:
  - The standalone application
  - The VST plug-in
  - The DXi plug-in
  - The RTAS plug-in



*Choose your protocol*

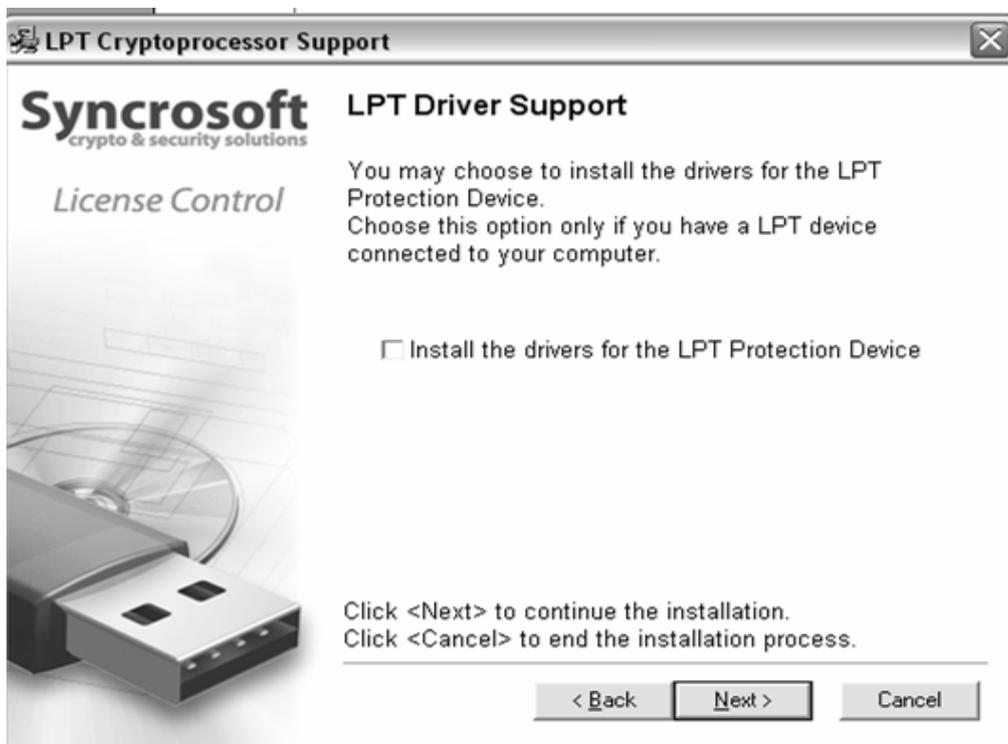
For more information on those protocols, please see to chapter 6 of this manual.

- ▶ For the installation of the VST and RTAS protocols, you should select the installation folder of these plug-ins to allow the host application to use them. If you don't know how to do this, go to chapter <Protocol Chapter>.



*Select installation folder for plug-ins*

- ▶ Next, the installation program proceeds with installation of the Syncrosoft USB key driver and License Control Center. In order to do this, it will execute the available Syncrosoft installer of the CD-Rom. Follow the instructions of the installer.



*Syncrosoft Installation*

The installation program now has enough information to finish. In a few seconds you will be able to use BRASS.

## 2.3 Installation Mac OSX

- ▶ First, *remove any Syncrosoft USB key* from the computer during installation. If your key is connected, unplug it before beginning the installation procedure.
- ▶ Insert the CD-ROM into the drive. Explore the contents of the CD-ROM, and double click on the icon called <<BRASS.mpkg>>.
- ▶ The installation program, requiring administrative rights, may have the system ask you to enter the login of an administrative user of the system. In this case, enter your login and administrative password, and click on OK to continue the installation.
- ▶ After the software license has been validated, the installation program will select the system disc as target by default. It's not possible to install BRASS on another disc. Click on continue to proceed with the installation.



*Choice of installation disc*

BRASS will automatically install as a standalone application (functioning independently and apart from any sequencer host). In the same way, all the available protocols (VST, Audio Unit and RTAS/HTDM) will be installed. For more information on those protocols, go to chapter 6.

Next, the installation program proceeds with installation of the Syncrosoft USB key driver and License Control Center. In order to do this, it will execute the available Syncrosoft installer of the CD-Rom. Follow the instructions of the installer.

The standalone application will be installed in the applications folder, and the different plug-ins will be installed in folders reserved to each type of plug-in.

## 2.4 **Registration**

Once your software has been installed, we recommend to you to register online as a licensed BRASS user. This registry isn't obligatory, but it is highly advised. It gives you the access to reserved resources for new presets and will make you the first to know when updates are made available.

There is a product registry card in your software box, which contains your Arturia license. This license permits you to register and identify yourself as an Arturia customer. It will be asked for when you are registering.

You will find this registry form at this address:

<http://www.arturia.com/en/userzone.php>

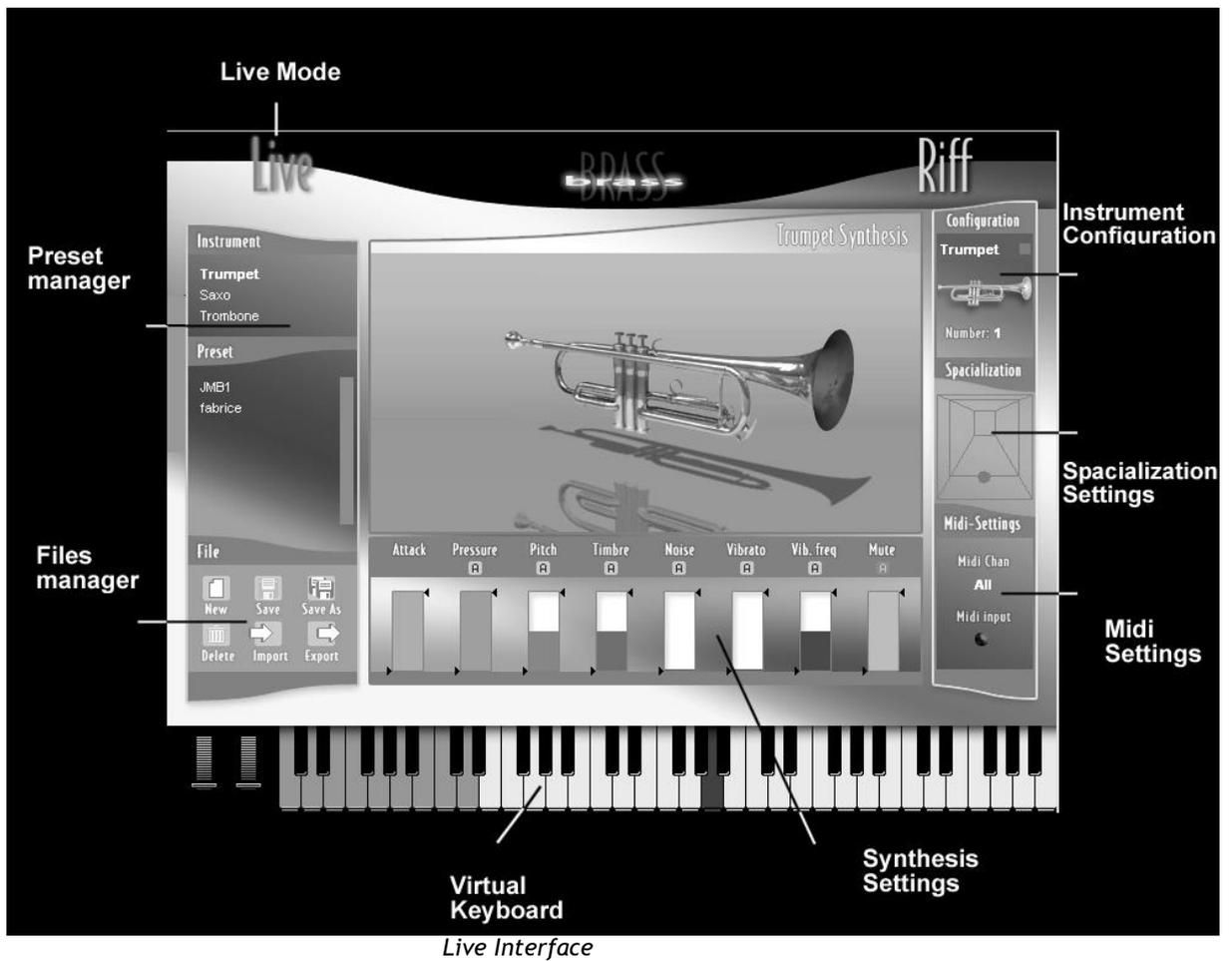
## 3 Quick Start

This chapter will introduce you to the general principals of the functions in Brass. You will find a precise and detailed description of each function in later chapters.

BRASS is a virtual instrument that offers the possibility of programming and playing different brass instruments quite easily. It offers 3 types of instruments: the trumpet, tenor saxophone, and trombone either in solo or ensemble modes.

The BRASS software is divided in two parts: Live and Riff modes.

### 3.1 LIVE mode



Live Interface

As the name indicates, the <<LIVE>> mode is designed to play in real time on a MIDI keyboard or with the help of a breath controller. It is also in this interface that you can change the tonal characteristics of each instrument and create new presets. By “preset” we mean instrumental settings that permit you to obtain a particular sound and performance response.

The Live mode window is composed of three distinct parts: on the left side resides the preset and document manager, in the center is the synthesizer in real time, and finally to the right, the general configuration that concerns all of the following: the instrument selected, the spacialization, and MIDI settings.

### 3.1.1 Management of documents

With the tab <<Instrument>> (situated at the top of the document manager), you can choose one of the 3 instruments proposed in BRASS: for the first example we’ll choose the trumpet.

Select the preset <<Default>> among the 30 presets created for this instrument. This preset recalls all settings of the synthesis parameters (seen in the center section of the screen) as well as the configuration of the instrument and the spacialization (seen to the right of the screen).



Choose the <<Default>> preset

- ▶ Begin by playing a few notes on your MIDI keyboard (or on the keyboard situated in the middle of the screen). Change the pressure parameters and the tone, and listen to the changes while you play.



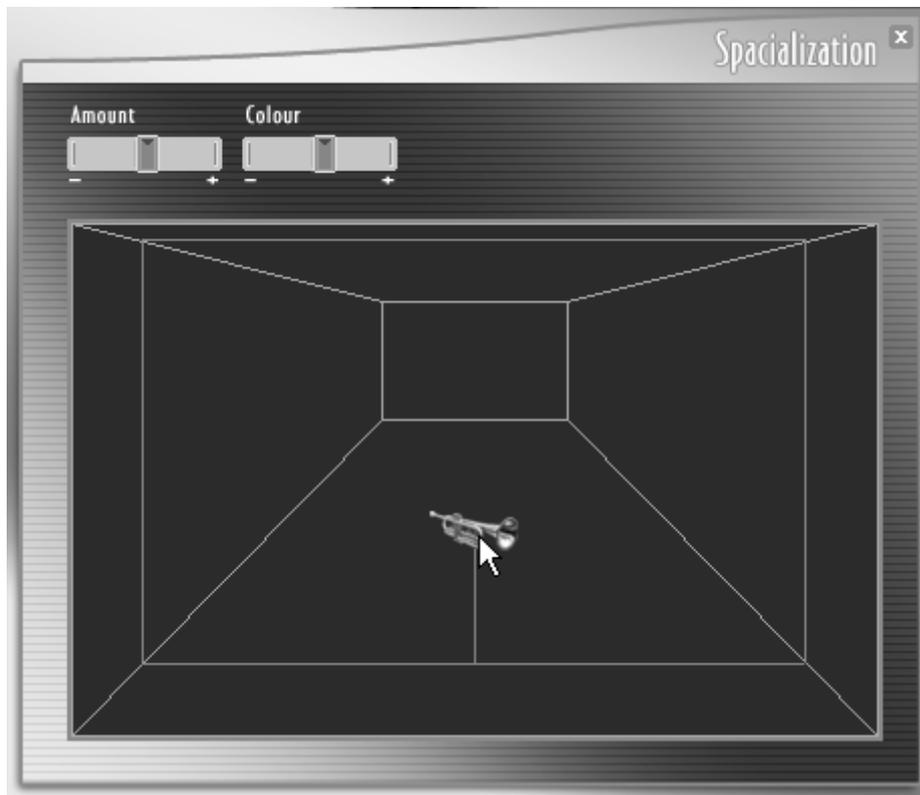
Change the pressure parameters

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*The BRASS faders are unique. The colored bar graph indicates the value of the fader. The two arrows situated to the right and the left represent the boundaries between which the fader will be modulated if we assign it to a MIDI control.*

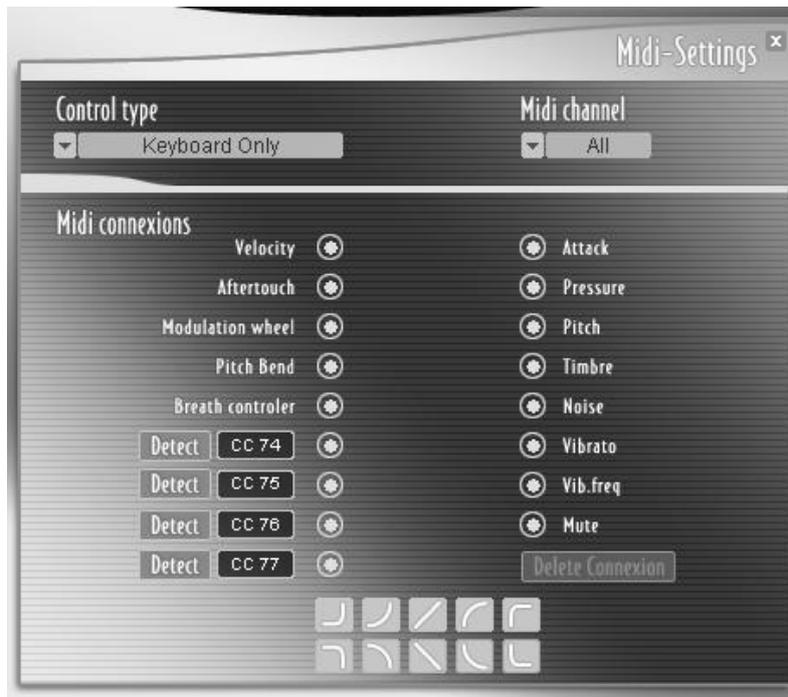
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- ▶ Change the global playing characteristics of the trumpet by adding and removing a mute to this example. Click on the <<Configuration>> tab then apply the mouse to the instrument by clicking on the  icon. To take away the mouse, click on the  icon.
- ▶ Try to change the position of the trumpet in the stereo space. Click on the <<Spacialization>> button, and then click on the trumpet icon to instantly position it in the middle of virtual room. Move the instrument by sliding it across the room.



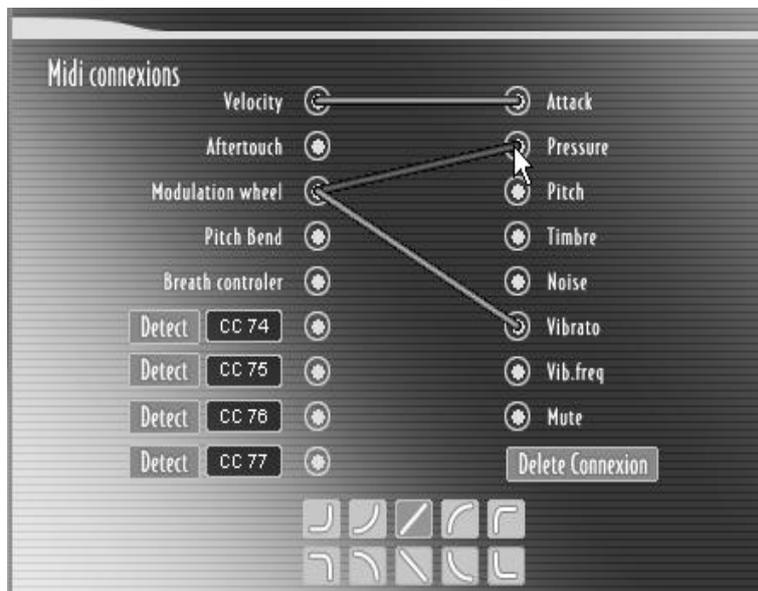
*Spacialization*

- ▶ To finish, click on the <<MIDI Settings>> tab in order to connect the playing parameters to the external MIDI controllers.



Midi Settings Screen

- ▶ Connect, for example, the velocity to the attack, then the modulation wheel to instrument pressure and vibrato.



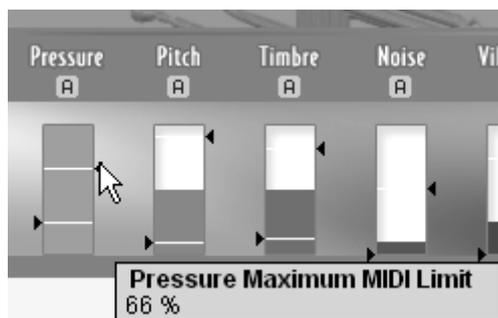
Connect <<modulation wheel>> to the <<pressure>>entry

---

*It's possible to connect several parameters from one modulation source. In order to do this, branch several cables to the parameters of your choice from the same source.*

---

- ▶ In order to delete the connection, click on the cables then press the button <<Delete connection>>.
- ▶ You can also change the border (extreme values) between which the control parameter of MIDI will maneuver. Close the page <<MIDI setting>> then click on the arrow surrounding one of the 8 synthesis sliders of the principal page.



*Change the response rate of each modulation*

### 3.1.2 Automation

As an option, it is possible to program the evolution of a parameter through time, each time you press a key. Thus, you can program the beginning of a progressive vibrato, or a light point of white noise in the sound attack. To assign a modulation curve to one of the 8 available parameters:

- ▶ Click on the button <<A>> situated above a synthesis fader in order to open the design interface of the curve. Open, for example, the interface corresponding to <<noise>>.



*Click on the <<A>> button*

- ▶ You can choose the tool type that helps you design the curve that you wish to apply to the parameter. Take the <<Crayon>> tool to design a curve by hand.

If we listen to the results, we notice that the sound evolves in time, as desired.

### 3.1.3 To Save

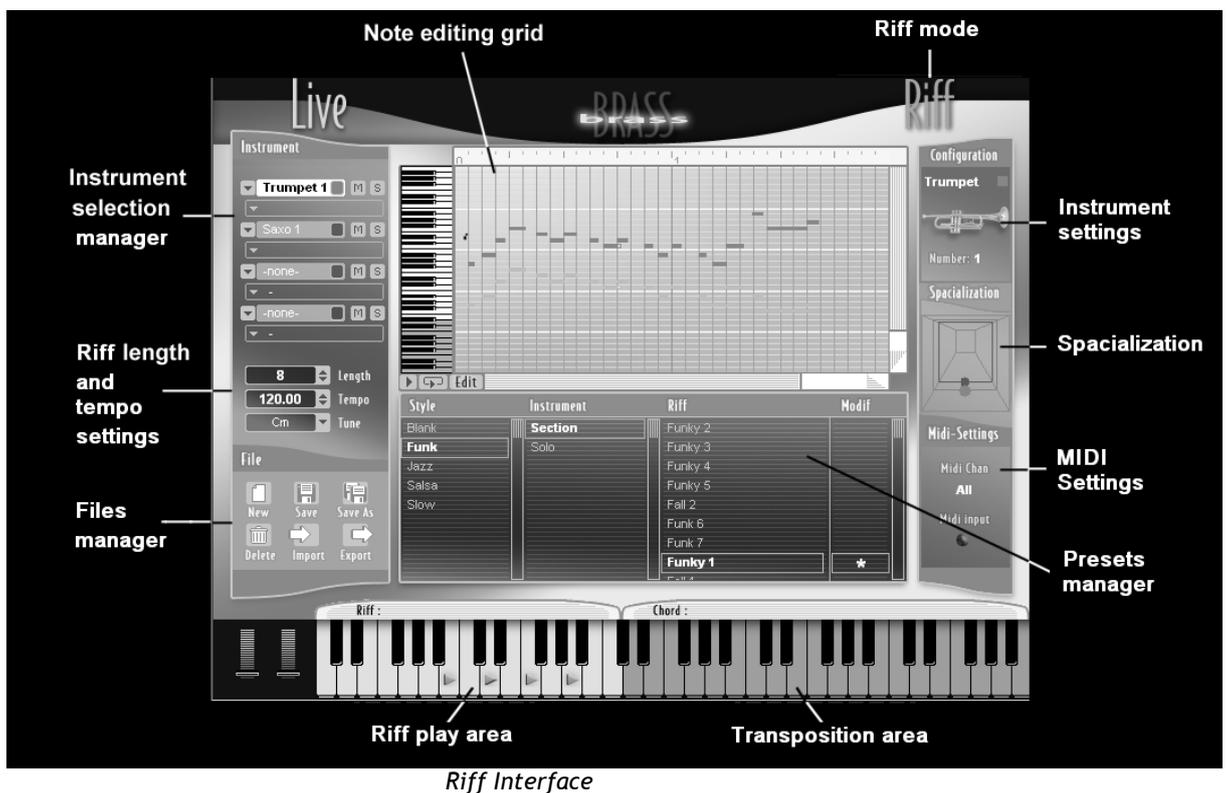
When the sound pleases you, save your tonal preset (generally, we suggest that you save your preset after each important change).

- ▶ Click on the button <<Save As>>. This will create a copy of the current preset.
- ▶ Choose a new name by double clicking on the name <<Copy>>.



*Click on the <<Save As>> button*

### **3.2 Riff Mode**



Riff Interface

The <<Riff>> mode provides a simple interface that permits selection or creation of short keyboard-triggered performance arrangements. It is possible to use up to 4 instruments simultaneously in each riff. A large riff palette is shown and provides examples of arrangements in different musical styles.

- ▶ To load all performance parameters for a particular riff, simply click on a preset in the list. To play the riff on repeat, click the button <<Loop>>. To stop the riff reader, click on <<Play>> again.



*Click on the <<Play>> button to stop the riff reader*

You can also place a riff on one note of the keyboard on the screen to map that particular riff to one note on your MIDI keyboard.

- ▶ Choose a riff in the list then move it by dragging and dropping it on one of the virtual keyboard keys situated at the bottom of the Riff window (left part of the keyboard). An orange triangle indicates the position of the riff on the keyboard.
- ▶ To stop the reader, click on the <<Stop>> button.



*Place a riff on a MIDI note*

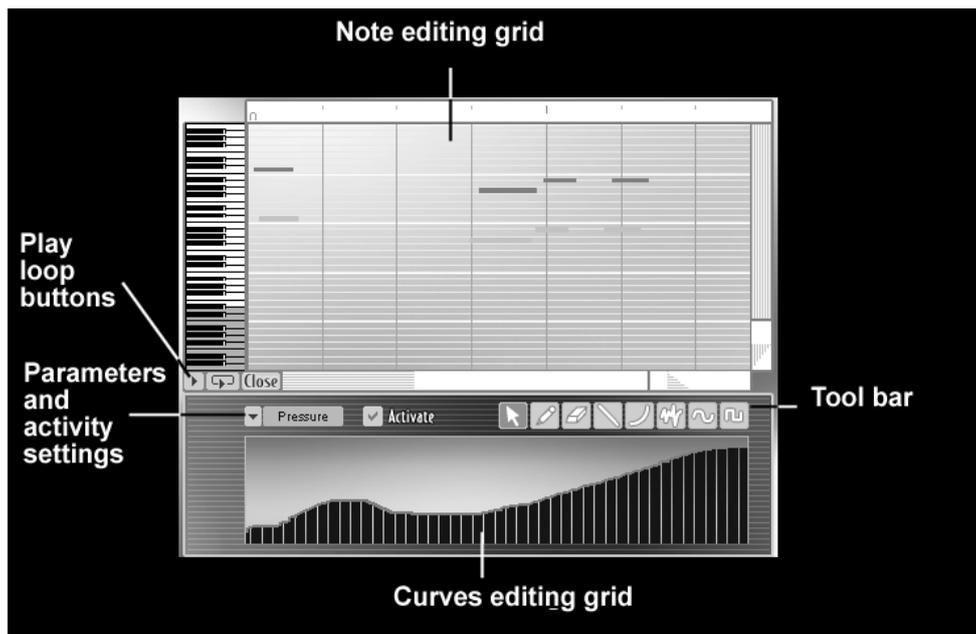
- ▶ To transpose the riff, click on one of the keys in the orange zone (right part of the keyboard). You can also activate this transposition on your MIDI keyboard by playing a key corresponding to this orange zone.



*To transpose a riff, click on one of the keys in the orange zone*

- ▶ To delete a riff placed on a key, right-click on the corresponding key and choose the <<Remove>> option.

### 3.2.1 Editing a short riff



The <<Edit>> button opens the editing interface for the current riff. It consists of two distinct parts: the note editor, where you can write or modify Riff notes, and the sound control interface where you can design the modulations that correspond to individual instruments (breathe, pressure, vibrato, pitch, etc..).

This is how to work on an existing riff and how to save it:

- ▶ Choose a riff in the list.



*Choose a list among Presets*

On the editing grill of notes, change the pitch of one (or several) of the note(s).

- ▶ Click on one of the notes situated on the grill then move it horizontally to change its place in time or vertically to transpose it to high or low.

Add an effect to the sound:

- ▶ Click on the button <<Edit>> to open the tool bar and the editing interface of the expression curves.



Click the <<Edit>> button

- ▶ Choose the <<Pressure>> parameter among the proposed options by clicking on the arrow situated to the left of the selection field.



Choose the <<Pressure>> parameter

- ▶ Click the <<Activate>> option to activate the action of the parameter.
- ▶ Choose the <<crayon>> tool in the tool box then draw a curve by hand.



Design a Curve

You can also choose the type of tool that will help you design the curve you wish to apply to the parameter.

- ▶ Click on one of the 5 last options of the utility bar to apply it to your curve. Take, for example, the <<line>> tool.



Click the <<line>> tool

- ▶ Design a climbing line starting at the beginning of the grill to lead the pressure progressively.
- ▶ Save your Riff preset by clicking on the <<Save As>> button. This will create a copy of the current preset. Choose a new name by double clicking on one of the 3 fields.

It's possible to import a previously programmed riff and format it to a MIDI file. In the same way a new riff composed in BRASS can be exported in the same format.

### 3.3 Using Brass in MIDI

As we have previously seen, it is possible to play an instrument directly on a MIDI keyboard (or through a sequence coming from a MIDI sequencer).

Additionally, BRASS can be controlled with the help of a MIDI breathe controller (uniquely in <<Play>> mode).

- ▶ To do this, return to <<Live>> mode then choose the <<Keyboard breath controller>> option in the <<MIDI Settings>> page.



*Choose the <<Keyboard Breathe controller>> option*

- ▶ Choose the parameter(s) that you wish to assign to the breath controller by connecting to the last of the 8 types of modulation.
- ▶ Branch a <<breath controller>> cable to the desired parameter (<<Pressure>> and <<Pitch>> for example)

As you may have noticed, the control of BRASS in LIVE mode is very simple, but using MIDI control in the riff mode is very easy as well. We can set the parameters that will trigger your riffs by simply playing a MIDI note (either on a MIDI keyboard or a host sequencer).

- ▶ Go back into RIFF mode, then choose the Midi channel by clicking in the field “MIDI Channel” in the MIDI Settings interface.
- ▶ When you want to synchronize the riff with the tempo of the MIDI host sequencer, click on the option “Sync to Host” to activate the synchronization.



*Choose the “Sync to Host” option*

- ▶ When you want to change the “interne” tempo of BRASS, click on the field “Sync to tempo”, then choose the tempo by clicking in the tempo field.

## 4 User Interfaces

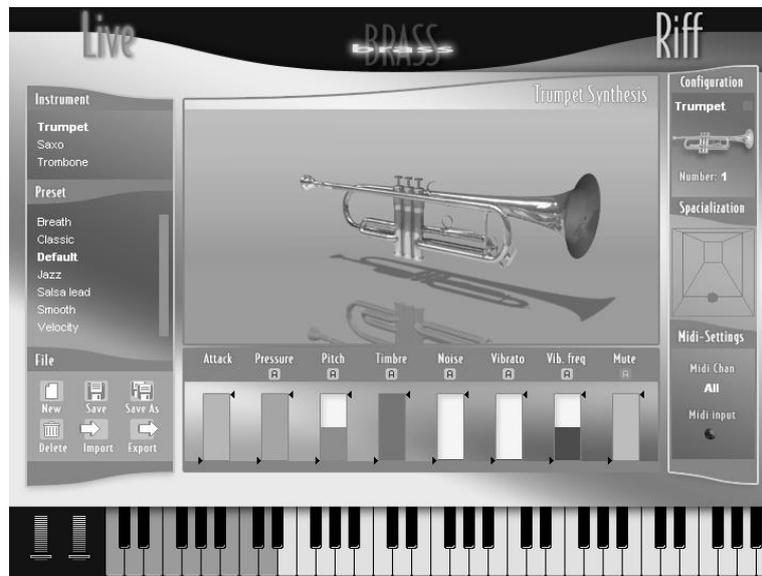
This section describes the functions of each of the two principal playing modes:

- Live mode permits playing and editing of an instrument in real time.
- Riff mode permits playing and editing of riffs in real time

These two modes correspond to the Live and Riff screens of the software.

### 4.1 Live Mode

Live mode of BRASS permits real time control of the trumpet, saxophone, and trombone, to configure instruments and use presets.



*Live screen of BRASS*

Interface can be divided in four parts:

**Center Section** : We find the current instrument visualization and the playing parameters controllable in real time. The value of each parameter is displayed in a dynamic controller zone, each zone being a different color in order to quickly mark the changes in the sound.

**Left Section** : Contains instrument preset control, which permits the saving, creation, deletion, importing and exporting of the instrument presets.

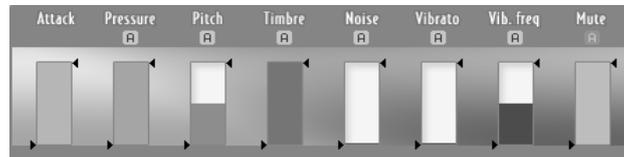
**Right Section** : Displays configuration elements of the current preset, along with the instrument settings including spacialization and MIDI control.

**Bottom** : A virtual keyboard with the modulation and pitch wheel control which allow us to play or test the sound of the instrument with the mouse.

#### 4.1.1 Center Section - Controlling Parameters in real time

In the center of the user interface there is a visualization of the selected instrument, and the real time parameters that are associated with it.

##### 4.1.1.1 Presentation of the Parameters



*Real time parameters of an instrument*

#### **Attack**

Set the attack force: higher settings provide a faster and stronger attack; and lower parameter values create a slower and softer attack. We can set different types of attacks in the instrument configuration window (see “4.1.3 Right Section - Instrument configuration,” Types of attacks) in order to adapt the model of different playing styles.

#### **Pressure**

Set the pressure of the air to entering the instrument. Allow variation of tone and volume of the instrument at the same time, in the same way a musician would blow stronger into the instrument.

#### **Pitch**

Vary the notes around the notes played. By default, the “pitch” parameter is set in the middle of its range to the “0” value.

#### **Tone**

Set the tone of the instrument in order to obtain a variation in the timbre of the sound.

#### **Noise**

The “noise” parameter controls breath or air that is part of the sound.

#### **Vibrato**

This allows us to add vibrato while playing.

#### **Vibrato Frequency**

This parameter adjusts the vibrato frequency applied.

#### **Mute**

The mute is accessible uniquely for the trumpet and the trombone. In the case where a muted wahwah effect is chosen (muted wahwah or muted plunger, see “4.1.3 Right Section - Instrument Configuration,” Mutes), this parameter allows us to set the intensity of the effect, otherwise said the position of the hand for a muted wahwah or the position of the mute plunger.

When no mute is activated, or one static mute is chosen, the real time controller is disabled.

#### 4.1.1.2 Live Viewing of Parameters

The parameters viewed in the central band are representatives of the sound and the control of the instrument.

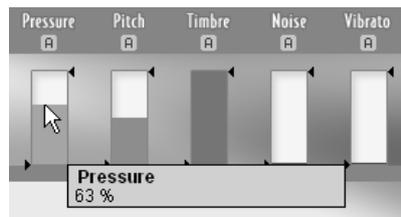
There are several ways to vary the parameters:

- Control with the mouse on the parameter bar.
- With your sequencing hosts' plug-in automation, clicking on the "A" button and beginning to draw will activate the control and open the editing window.
- Using assignable MIDI controllers in the configuration section of the instrument (see "4.1.3 Right Section - Instrument Configuration", MIDI Settings)

#### Direct Settings of the Mouse

At any time, a parameter can be set with the mouse by clicking on the dynamic controller zone. Direct control is available in the following ways:

- Windows: by right-clicking on the mouse or by left-clicking and pressing the "Shift" key simultaneously
- Mac: by pressing the "Shift" button and on the left-click of the mouse simultaneously.

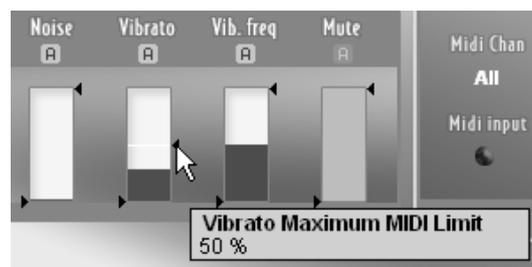


*Modification of a mouse parameter*

#### 4.1.1.3 Real time control

When a parameter is assigned to a MIDI control (see "4.1.3 Right Section - Instrument configuration" MIDI Settings), the maximum range of the parameter can be set with two arrows displayed on each side of the dynamic controller zone. This option is particularly useful, and permits great flexibility in the real time parameter control.

For example, if the modulation wheel is assigned to vibrato amplitude (via the panel "MIDI settings"), and if you want the maximum amplitude of the modulation wheel to correspond to a measured value of the vibrato amplitude, you must set the parameters as indicated below:



*Modification of the range limit of a parameter*

If the 2 arrows limiting the amplitude of the MIDI controls are located at the top and bottom of the dynamic controller zone, then the Midi control will be at its maximum when assigned to a Midi Channel (see "4.1.3 Right Section - Instrument configuration", MIDI Settings).

Nevertheless, the automation applied to a parameter (see following part, "Automation of the Live parameters") can push this parameter to "bring out" the range limits defined by the arrows.

### Control in real time - pitch bend and Aftertouch

When the pitch bend or the aftertouch control a real time parameter (see "4.1.3 Right Section - Instrument configuration", MIDI Settings), the behavior is different from that of other controllers.

- **Pitch bend**

The pitch bend wheel returns to its central position when it is released. A controller assigned to pitch bend also returns to its original position. For example, if you assign the keyboard pitch bend with the Live interface pitch, the real time controller will always return to his steady position, normally pitch=0, no matter what the positions of the MIDI control amplitude arrows are.

- **After touch**

The aftertouch is released after pushing on key of a MIDI keyboard. It changes the sound in function of the force applied to the key once the key is pushed. Due to this, the modulation obtained with the aftertouch start with the initial value of the real time control, and changes this value in function of the Midi-setting parameters.

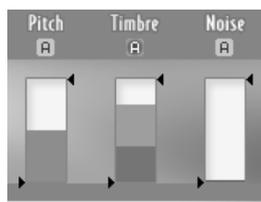
For example, if we assign the Velocity and aftertouch controllers to the pressure parameters, the initial value of the pressure is defined by the velocity of the playing. Pushing on the key with a force that is, more or less, strong edits the pressure parameters.

#### 4.1.1.4 Automation of Live parameters

All the parameters of play Live can be automated (except for the Attack). By clicking on the "A" button above the parameter name, you open an automation window corresponding to that parameter.

The automation allows you to vary the parameter value for each note, making it possible to play more realistically while making interpretation and control simpler.

The automation begins with the parameters current value, set with the mouse or using a MIDI controller. The automation value added to the parameter is seen through a change to a clearer zone of the real time controller. Thus, you can visualize the controller's original value and the automation effect on his current value at the same time.



*Automation of a parameter value*

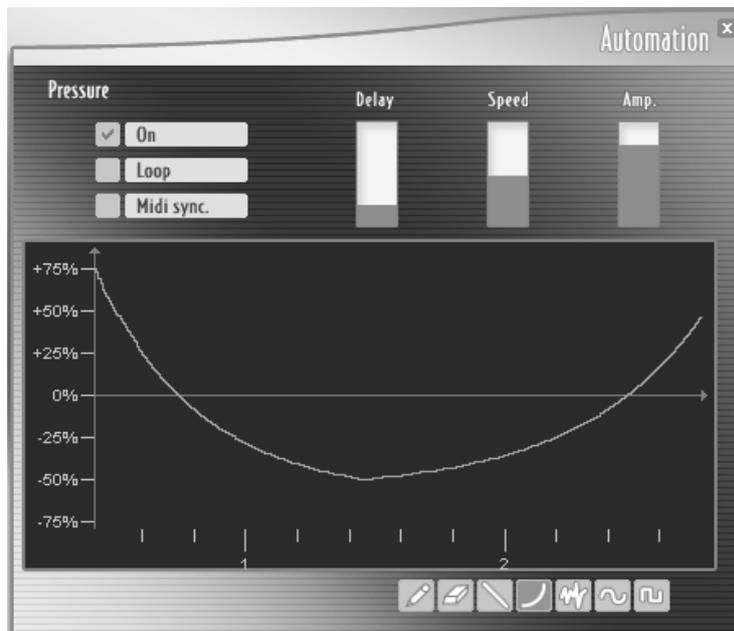
In the automation window, you find the following buttons and settings:

**On** : Activate or deactivate the automation on the corresponding parameter

**Loop** : Activate or deactivate the loop mode on the automation. When the loop is deactivated, the automation is read only once.

**Sync** : Synchronize the speed of the player of the automation window on the tempo sequencer.

- Delay** : Delay the automation release. This option makes it possible to launch the automation player a certain time after pressing the key.
- Speed** : Automation of the player time. In synchronized mode to the sequencer mode, the player time is displayed as a fraction of time.
- Amp** : Sets the automation amplitude.



*Edition screen of parameter automation*

- **Curve units**

The horizontal time and vertical amplitude scales are updated when you modify the "Delay", Speed "and" Amp "controllers. A vertical bar makes it possible to follow the course along the curve when you are in the playing phase in order to be able to set these various parameters in a more intuitive way. The posted units are:

- Time in seconds on the horizontal scale. The modification of the "delay" parameter shifts the displayed units, and the modification of the "speed" parameter modifies the time scale.
- The relative amplitude of the parameter variation. This amplitude is posted in percents, relative with the maximum range of the parameter. Thus, you can vary the automated parameter on its entire value range with the amplitude set to the maximum. The automation values exceeding the allowed maximum value for the parameter won't be taken into account, and then the parameter will be limited to this maximum value.

#### 4.1.1.5 Drawing tools

- ▶ To select a drawing tool, you can use the bottom left button of the draw zone, or right-click (Windows), click and press the Ctrl key (Mac) on the drawing zone to display a menu with the different tools.



**Pencil** : Freely draw a curve with the shape that you want.



**Eraser** : Delete the values you put on the editor.



**Line** : Trace a straight line.



**Curve** : Trace curves with different shapes, by varying its amplitude, direction and curve. You can use the curve tool in the following way:

Click on the origin point of the desired curve. While keeping the mouse button pressed, move the cursor towards the second desired curve. By releasing the mouse button, you can now modify the line curve between the two points previously defined. A new click will validate the curve you have established. You can also redraw a curve starting from the second point of the preceding curve, by clicking and immediately releasing the mouse button. Then by moving the cursor, a curve automatically appears which you can set the curve in the same way.



**Noise** : The tool allows you to add noise to the modulation. This signal is added to the already present curve. The added noise amplitude is proportional to the distance of the mouse cursor in comparison to the curve principal axis. To add noise, click on the curve, for less noise, bring the horizontal axis closer to the curve, to add more noise, move away from the horizontal axis.



**Sine** : Allows you to draw a centered sinusoid on the horizontal axis. Click on the drawing zone at the place of the desired beginning for the sinusoid, move the mouse cursor while holding the mouse button, and slide with the desired sinusoid end height. The distance of the mouse cursor compared to the horizontal axis at the relaxation time determines the sinusoid amplitude.

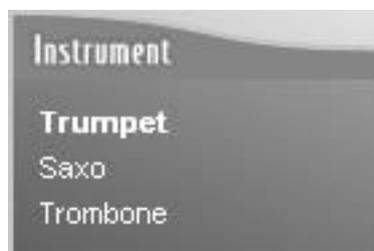


**Square** : Allows you to draw square wave. Proceed in the same manner as the sinus form.

## 4.1.2 Left Section - Instrument Presets

### 4.1.2.1 Choose your type of Instrument

Three instruments are available in BRASS: trumpet, saxophone, and trombone.



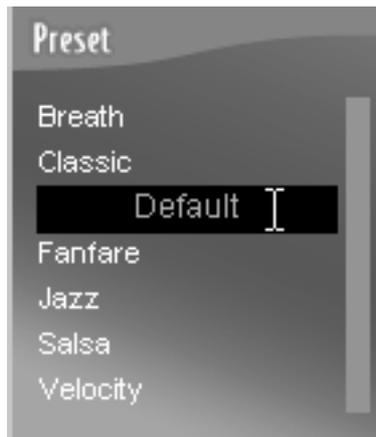
*Choose your instrument*

### 4.1.2.2 Preset: preset selection

Each instrument has an ensemble of presets associated with it, allowing us to quickly find a sound adapted to the style or playing type desired. For each instrument, different presets covering all playing styles are displayed.

To modify the name of a preset, click on the preset you want to modify and, if it isn't already selected, click on the selected name to reveal a field of text modification.

To validate the modification, click outside the modification field.



*Name modification of a preset*

#### 4.1.2.3 File: preset management

**New button** : insert a new preset called “Untitled” in the current bank of presets.

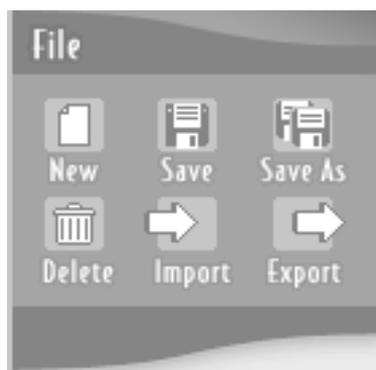
**Save button** : save the selected preset

**Save As button** : save the selected preset under another name, with the addition of “\_copy” at the end of the name

**Delete button** : delete the selected preset (note that you cannot delete factory presets).  
WARNING: This operation has no confirmation screen and can't be cancelled.

**Import button** : import the selected preset from a pre selection file, with the extension “.brs”.

**Export button** : export the selected preset in a pre selected file with the extension “.brs”.



*Management button of the presets*

### 4.1.3 Right Section - Instrument setting

#### 4.1.3.1 Instrument parameters

The Right Section of the Live screen is dedicated to the settings for the selected instrument. This part shows the instrument configuration (a trumpet, a saxophone or a trombone) including the number of instruments playing at the same time (1, 2, 3 or 4 at the same time with the chorus mode).

#### 4.1.3.2 Configuration

The configuration button opens the following window:



*Configuration Screen*

- **Material choice (choice of the instrument material)**

This allows change of the instrument's sound according to its style or material type. You will be able, depending on your needs, to obtain a more subdued, brighter, or clearer sound etc...

Six different selections are available for each instrument, each reproducing different characteristics specific to these instruments.

**Trumpet & trombone:**

**Pop/Rock** : really bright sound

**Jazz** : very colorful sound

**Classic** : straightforward but clear sound, slightly brassy at higher dynamics

**Ballade** : a bit muted, tailored for softer tones

**Wood** : strange sound with a muted sonority

**Glass** : transparent and synthetic sound

**Saxophone:**

**Pop/Rock** : bright sound, full and powerful

**Jazz** : warm sound, a bit laid back

**Reggae** : bright sound and a bit of sour

**Ballade** : subdued and velvety sound

**Wood** : strange sound with a muted sonority

**Glass** : "transparent" and synthetic sound

- **Instrument number**

This allows multiplying up to four times the number of identical instruments playing at the same time. In doing this we can give an instrument the sound of an ensemble, each element of the ensemble varying in a natural way and being placed distinctively in its own way (see "4.1.3 Right Section - Instrument configuration", Spacing)

- **Humanization**

This attribute is useful to make the sound of the instrument livelier; even a very good instrumentalist never plays the notes the same way a computer does. The breath pressure, the tension of ones embouchure and many other aspects are always fluctuating. It is what gives the sound its living aspect.

The humanization attribute allows us to reproduce the tendency of an instrumentalist to fluctuate in the way he plays.

Set on "Computer", no fluctuations will be sent to the sound. On "Human", the variations of the sound will be those normally produced by an instrumentalist. The "Beginner" setting makes it possible to strongly exaggerate those fluctuations, as a beginning instrumentalist might play.

The humanization varies the following aspects in a very human-like manner:

- The pressure
- The noise
- The vibrato frequency and amplitude

Moreover, the more dominant the humanization is, the more the automation variation is limited, i.e. the automation parameters become smoother. For example, an instrumentalist can't instantaneously make the pressure or the position of the mute change.

- **Attack**

An instrumentalist can make several different attacks according to the pressure he gives to the beginning of the note, or the way he lets the air pass, etc...

It would be too complex to want to control and maintain all the types of attacks at the same time; this is why BRASS offers 4 different types of attacks in order to adapt to all the playing modes.

The attack is different for each instrument:

Trumpet & trombone:

- Type 1** : Direct attack, without breath, moderately brassy, appropriate in most situations. The transitions between notes are rather short.
- Type 2** : Direct attack, very brass-like and marked attack. Is appropriate for pop sounds or brass band sounds which need to be crisp. The transitions between the notes are very short.
- Type 3** : Attack with a lot of breath, adapted to a more jazz or ballade type of playing. The transitions between notes are short, and long enough for values with a weak attack.
- Type 4** : Attack rather direct, rather short, and without breath. Interesting for playing traditional/orchestral trumpet parts. The transitions between the notes are from short to fairly long.

Saxophone:

- Type 1** : Direct attack, without breath, adapted to a broad range of playing
- Type 2** : Direct and accentuated attack, for clear and precise sounds

**Type 3** : Staggered attack, for a more jazzy sound

**Type 4** : Attack without breath, quite soft

The bottom part of the control display depends on the selected instrument. For the trumpet and the trombone, it makes it possible to choose among several types of mutes. For the saxophone, you will be able to choose among several types of horns.

- **Mutes (trumpet & trombone only):**

**Dry mutes** : choked and clear sound, used in the classical or jazz playing

**Bowl mutes** : sound more open, adapted to the jazzy New Orleans playing

**Harmon mutes** : also called the “Miles mute”, because it was used frequently by Miles Davis. Used for jazz, acid jazz...

**Plunger** : removable mute, which is held by the instrumentalist and completely covers the bell or can be released to have no effect on the sound.

**Wahwah mute** : fixed mute, on which the removable section can be more or less filled up by the instrumentalist’s hand when he plays.

The two last mutes, plunger and wahwah, can be modulated in real time with the parameter "Mute" of the Live interface, when one of them is selected.

- **Types of mouthpieces (Saxophone only):**

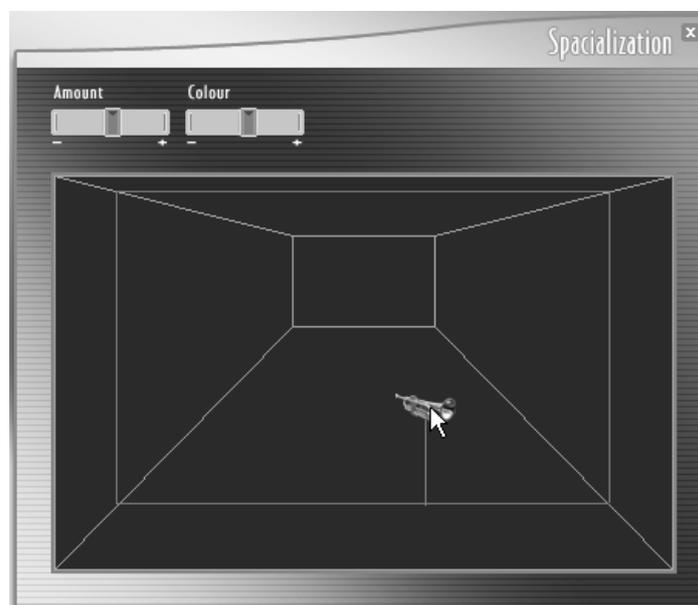
**Standard** : the more common type of mouthpiece, giving an adapted sound to all types of playing.

**Classic** : give a clear sonority, rather neutral

**Wood** : a rather soft sonority, velvety

#### 4.1.3.3 Spacing

The spacing allows placing the different instrument instances in a virtual room. Move the instrument in the room by clicking on its representative icon.



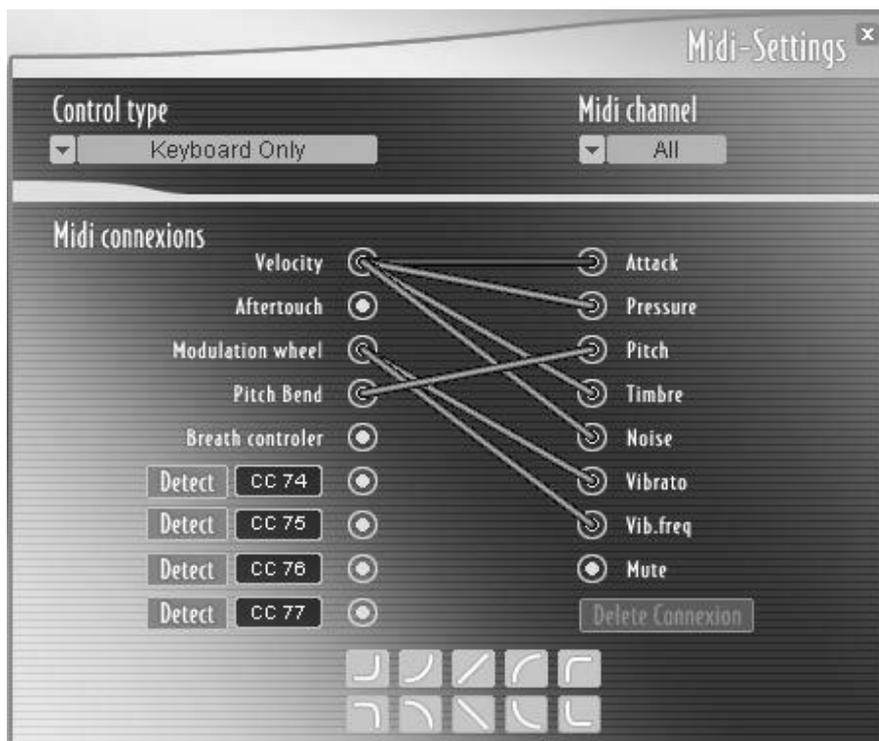
*Virtual instrument placement in the virtual room*

- Amount** : set the intensity effect. This means the amount of reverberation added to the sound.
- Color** : regulate the sound tonality of the room: duller or brighter
- Dry/Wet** : it allows us to set the proportioning of the effect, from spatial sounds to a dense, ambient sound.

#### 4.1.3.4 MIDI settings

This window allows setting of MIDI controls for the selected instrument. Use this screen to assign MIDI controllers such as the velocity, the modulation or the aftertouch with instrument attributes such as the attack, pressure or noise.

With this, it's possible to control the instrument in real time, in a way both flexible and easy to configure, through any MIDI interface.



*Midi Settings Screen*

In this window, we find :

- Type of Control wished
- The Midi channel of reception
- The Sensibility settings of the keyboard
- A short list presenting the standard types of MIDI control.
- The MIDI reception channel of the controls
- The list of the available MIDI controllers
- The list of available parameters
- The parameters of the selected connection

- **MIDI settings configuration**

Each preset has three possible modulation configurations: keyboard, keyboard with aftertouch, keyboard and breath controller.

Each configuration has its own setting; those of the factory presets are made in a homogenous manner. Think to edit each configuration if you want your preset to have an identical output regardless of the configuration used.

- **Midi channel of reception**

Allow the Midi messages to filter in function of their channel. The “ALL” setting permits us to receive the Midi messages coming from all channels.

- **Sensibility of the keyboard settings**

The sensibility of velocity and aftertouch differ between the MIDI keyboards on the market, and the control of an instrument is a function of its sensibility. In order to gain the best attributes of the control in Brass, the sensibility curves of the velocity and the aftertouch can be adjusted by two faders. These settings are applied throughout the BRASS software (no matter the preset or parameter); experiment with different settings in order to obtain a maximum expression with the different configurations of MIDI Settings of presets.

- **Connection of the controllers to the parameters**

- ▶ To connect a MIDI controller to a parameter of the Live interface, click on a type of connector and connect a controller (Velocity type) to a parameter (Attack type) by holding the button of the inserted mouse.
- ▶ Four MIDI controllers, freely assignable, are available. To assign them to the desired controller click on the corresponding Detect button, and “move” the desired MIDI controller.
- ▶ If you wish to assign more than four assignable MIDI controllers, you can repeat the operation. The controllers already assigned won’t be lost, but they will no longer be visible on the interface. In order to view them again, start the detection manipulation with the button “Detect” again.
- ▶ To delete a connection, select the desired connection and click on “Delete Connection”.

- **Connection settings**

Each connection between a MIDI controller and a real time parameter can be configured according to a response curve. Click on the connection you have to configure, and it appears in color. The connection can be set in different ways: with curves which increase rapidly from the very beginning, with curves that slowly increase, upwards, downwards or anywhere in between. The control parameter can also be reversed.

Take into consideration the different types of controllers and their action on the parameters to which they are linked, notably the pitch bend and the aftertouch (see 4.1.1.3 Real Time Settings, Controls in real time -pitch bend and aftertouch).

#### 4.1.4 Virtual Keyboards in BRASS

The keyboard permits us to test the sound directly in BRASS, with the help of the mouse. When you push on the key, the velocity controller is a function of the position of the mouse on the key. The farther toward the bottom that the key is clicked, the higher the velocity is raised.

On the left of the keyboard, the two modulation wheels permit both to test the reaction of the pitch bend and the modulation. It also permits us to view their position from the control by a MIDI keyboard.

When using an external MIDI controller, you can view the arrival of MIDI messages when the MIDI Input indicator (to the top right of the keyboard) flickers. The notes played are also indicated in color on the virtual keyboard of BRASS.

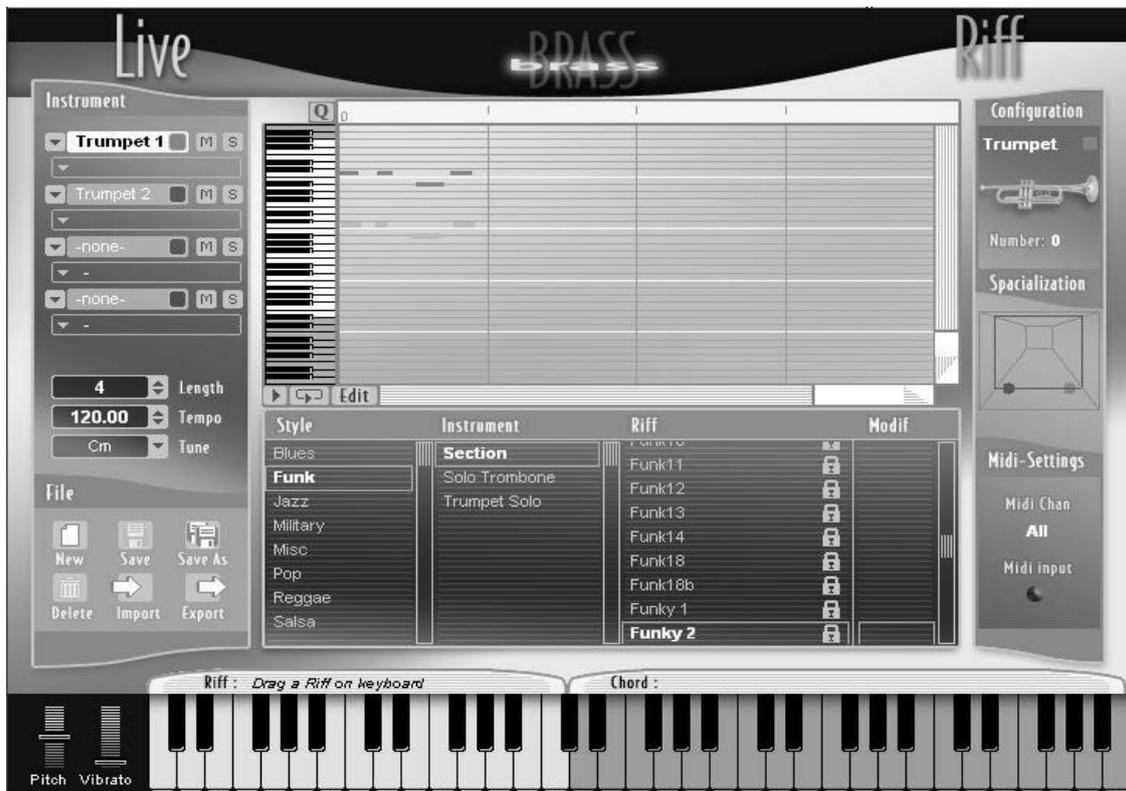
### **Key switches on the Trombone**

For the trombone, the usage of the slide has several modes, able to be selected by the keys of the keyboard called “Key Switches”. The different modes accessible are the following:

- Legato mode: the first two keys of the keyboard, colored in green and indicated by the letter “L” (legato), permit us to switch between the long legato mode and the short legato mode of the trombone. When one pushes on the low “C”, colored in green, the mode selected is short. When one pushes on the low “C” sharp, the mode selected is the long legato. In the two modes, the value of the “Attack” parameter lightly changes the legato time: for a short legato, 0 to about ten milliseconds, for a long legato of 100 to 200 milliseconds.
- Pitch blend mode: The pitch parameter can act in two different ways for the trombone: in harmonic mode or in slide mode. The harmonic mode is identical to the pitch mode of the trumpet. This means that the pitch of the sound follows the harmonics of the instrument without varying the length of the pipe. The slide mode varies the length of the pipe and, depending on the case, the harmonic range played. The two keys colored in blue on the bottom of the keyboard, indicated by the letter P (pitch), allows one to select one of the two modes: push the “D” to select the harmonic mode and the E flat of the slide mode.

## **4.2 Riff mode Presentation**

The screen in riff mode makes it possible to select, listen, play the keyboard, edit, import and export phrases of brass sections.



*BRASS Riff screen*

The screen breaks up into 4 zones:

- Center** : the selection and editing section of the riffs which allow choosing a riff, editing the notes and the real time parameters for each instrument.
- Left** : the configuration of the selected riff with the choice of instruments, length and riff tonality and the buttons used for riff managements (saving, etc...)
- Right** : is the configuration part of the instrument and the selected riff, with the spacing and MIDI control parameters.
- Bottom** : is the keyboard which can be used to trigger riffs, according to the mode chosen by the user in the MIDI configuration menu.

#### 4.2.1 Riffs selection - presets management

BRASS contains an ensemble of riffs with several different styles and configurations.

The lower central part of the Riffs screen, called “riffs explorer” allows us to classify and select the riffs, and contains 4 columns:

- Style** : musical style of the riffs
- Instruments** : instrumental configuration of the riffs.
- Riff** : view the riff names, which correspond to the two preceding criteria.
- Modif** : indicates if the corresponding riff has been modified in comparison to the saved version

The riffs are classified by style and then by instrument. For each style, the following configuration is available:

- Section
- Trumpet
- Trombone
- Saxophone

If a riff has been selected, a star will appear on the same line. When a modified riff is saved the star indicating the modification disappears. To return to the saved version of a riff, you can right-click on the star (windows) or click while pressing Ctrl key (Mac), and then click on the “Reset” button which appears.

A double click on the preset name or the star opens a window which makes it possible to change the riff properties. A window pops up with three fields: Style, instrument, name. With this window you can carry out the following operations:

- ▶ **Renaming a preset:** Click on the field entitled "Name" and type the new name of your Preset on the keyboard, then click on the "Ok" button.
- ▶ **Move a preset to an existing bank:** select the bank where you wish the preset to be moved using the scroll menus of the fields "Style" and "Instrument", then click on the "Ok" button.
- ▶ **Create a new bank and move a preset there:** click on the Style or instrument field and type the new name you want. You can also select an existing style to create a new name in the instrument field. Click on Ok when you are done.

You can also move an existing riff by directly clicking and dropping it into another instrument or style bank. To do this, click on the riff you want to move, and move the mouse to the desired destination bank while holding the mouse button down.

#### 4.2.1.1 Management of riff presets

The file menu allows use of the riff presets in different ways:

- New Button** : creates an empty riff at the place of the current Instrument/style selection.
- Save Button** : save the selected preset
- Save As Button** : save the preset under the same name at the place of the current selection, followed by “\_copy”
- Delete Button** : delete the current selection. Warning; this operation can’t be cancelled.

#### 4.2.1.2 Import and Export Riffs

It is possible to import and to export riffs in MIDI format thanks to “Import” and “Export” buttons.

Importing of a riff from a MIDI file:

A riff can be imported from a MIDI file, but first the file needs to be constructed so that the programmed tracks and controllers coincide with the riff instruments and its parameters.

- The tracks 1 through 4 of the MIDI file correspond to instruments 1 through 4.
- The different controllers are automatically associated to the following parameters of each instrument:

Parameter name	MIDI controller default association	Associated controller number (from 0 to 127)
Attack	Velocity of the Note	
Pressure	Breath Controller	2
Pitch	Pitch Bend	
Tone	After Touch	
Noise	General Purpose 1	16
Vibrato	Modulation Wheel	1
Vibrato Freq	General Purpose 2	17
Mute Position	General Purpose 3	18

## 4.2.2 Riff properties and visualisation

### 4.2.2.1 Instrument choice zone



*Instrument choice*

You can choose up to 4 instruments per riff simultaneously. For each instrumental line (which will correspond to an instrument), there are several possible options:

- **Choice of a type of instrument** (trumpet, saxophone or trombone). In order to choose or to change the type of instrument, use the scroll down menu while clicking on the arrow. Choose the option "none" if you want to remove the instrument. Choosing the option "none" doesn't remove the programmed notes for this instrument.
- **Choice of the sound preset** connected to the selected instrument. This menu will allow you to choose among the presets of available instruments in the Live screen.
- **Mute and Solo Button.** The button allows us to mute the instrument, while the solo button allows playing only this one instrument.



*Mute and Solo buttons*

#### 4.2.2.2 Riff properties



*Programming Time parameters*

**Length** : riff length in number of beats.

**Tempo** : speed at which the riff will be played in desynchronized mode (see "4.2.3 Control of the riff mode in MIDI")

**Tune** : riff tonality. A click on the arrow makes it possible to either transpose the current riff to another tonality (left-click with the mouse), or to change the basic riff tonality without transposing it (right-click in Windows and Ctrl+click in Mac).

#### 4.2.2.3 Properties of each riff instrument

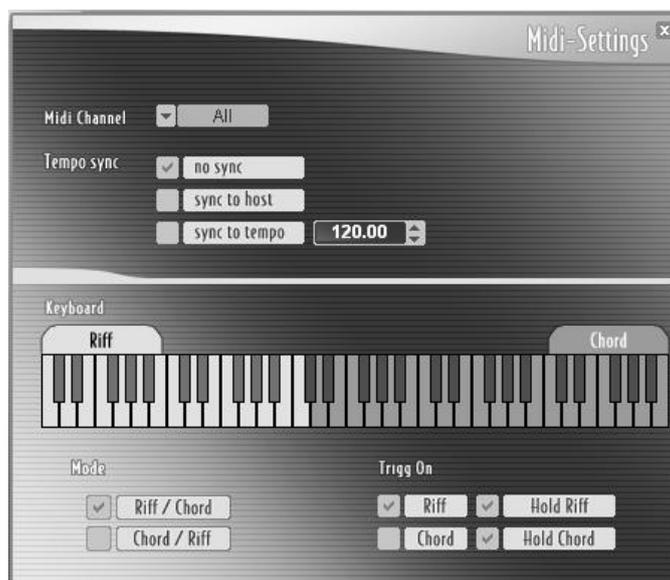
The properties for each instrument in the riff mode are the same as in the Live mode (see "4.1.3 Right Section - Instrument Configuration"). These properties are loaded during the selection of an instrument preset, but can be modified and saved with the riff. If a preset modification comes in the Live section, you have to reselect the preset in the riff section so that the modifications of the instrument preset will be taken into account in the riff.

#### 4.2.2.4 Spacing

The spacing of the riff mode allows us to easily manage the 4 riff instruments at the same time. This will be done the same as in the Live mode (see "4.1.3 Right Section - Configuration of the instrument"), except that one can lay out the four instruments in the space.

### 4.2.3 Control of the riff mode in MIDI

The MIDI Settings panel makes it possible to configure the use of a MIDI keyboard and the synchronization mode in riff mode.



*MIDI screen settings in riff mode*

#### 4.2.3.1 MIDI synchronization

The play tempo of the riffs can be configured by clicking one of the “Tempo Sync” options:

**No Sync** : the riffs are played in their original tempo

**Sync to Host** : the riffs are played in the tempo of the sequencer that BRASS loads.

**Sync to tempo** : makes it possible to freely adjust the play synchronization tempo of all the riffs.

#### 4.2.3.2 Keyboard and control MIDI configuration

The keyboard is divided into two zones: the Riffs zone and the Chord zone. These two zones can be reversed with Option Mode of the configuration window “MIDI Settings”. The limit between the two zones can be moved by clicking on the keyboard of the “MIDI Settings” window.



*Adjustment of separation enters the riffs and chords with the mouse*

The “Trig on” option allows starting the riff while pressing a key in the riff zone or in the chord zone. This option allows us, for instance, to not start a riff before having fixed the chords, and transposing the riff in progress without restarting it (Trig on Riff). On the contrary, it is possible to start a single riff in several following tonalities quite simply (Trig on Chord).

The “Hold Riff” and “Hold Chord” options make it possible to release the pressed key while continuing to play the beginning riff thanks to a combination of keys in the two zones, Riff and Chord.

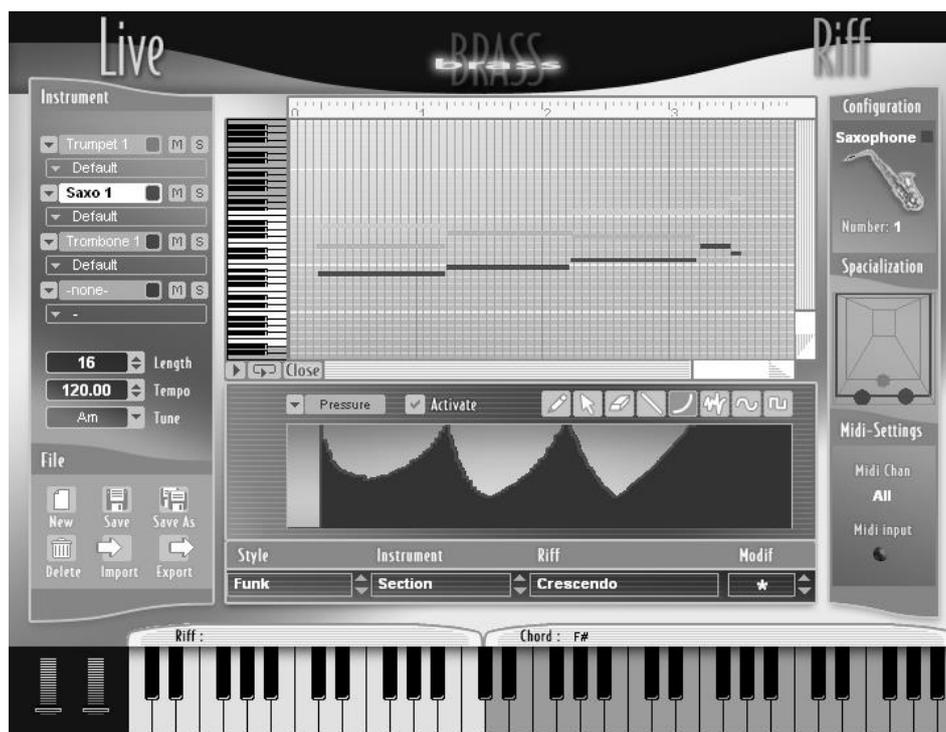
#### 4.2.4 Editing Riffs

When a riff is selected, we can listen to and edit it in the piano roll window, above the riffs explorer.

You find three buttons located in the middle of the Riffs screen:

- To start or stop the player, press on the  button.
- To put a riff into a loop, press on the  button.
- The  button, located in the middle of the Riffs screen, brings up a panel presenting the editing tools and a display of real time parameters for each instrument.

A line displaying the presets remains visible below the editing zone and allows navigation of the different banks as well as selection of different presets using the arrows located beside each field.

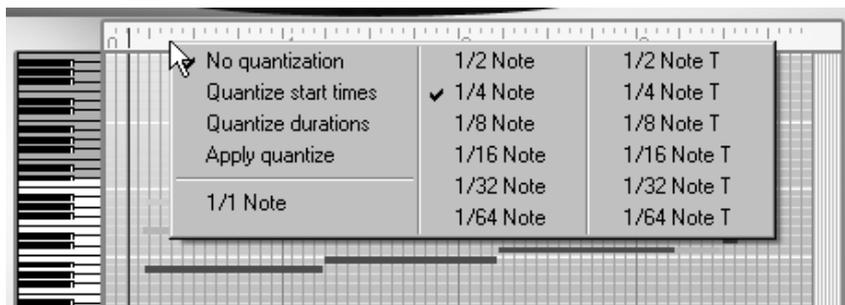


*Edit mode of the Riff screen*

##### 4.2.4.1 Piano roll visualization

The piano roll represents the notes played by each instrument.

The temporal scale is horizontally represented above the piano roll. This bar reveals measure divisions and the time signatures. The time division display can be modified by right-clicking on the time bar with the mouse (Windows) or by clicking while pressing on the Ctrl key (Mac), and by selecting the desired temporal division.



*Selection of the display grid*

- ▶ To display only one division per measure, select the "1/1 Notes" option. To view 'n' division per time, select the "1/n Note" option. The options "1/n Note T" displays time divisions in triplets.

#### 4.2.4.2 Zoom

To visualize the different riff sections a bit more precisely, the piano roll can be "zoomed" vertically and horizontally. The two beveled bars located in the bottom right of the piano roll allow the user to select the zoom factor of the two vertical and horizontal scales. The scroll bars on the bottom right of the piano roll allow us to scroll the view.

#### 4.2.4.3 Editing Notes

Three tools are available for editing notes:



**Pencil** : Accessible by a click on the corresponding button in editing mode, and by the "Draw/Resize" menu when you right click (Windows) or Ctrl+click (Mac) on the piano roll zone. This tool makes it possible to draw individual notes and to change the note length.

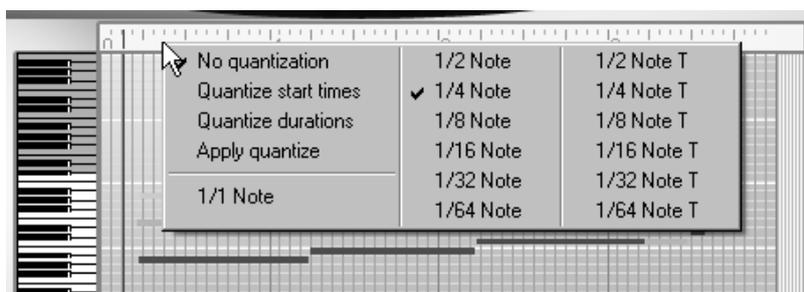


**Arrow** : Accessible by a click on the corresponding button in editing mode, and by the "Select/Move" menu while the right clicking (Windows) or Ctrl+click (Mac) on the piano roll zone. This tool makes it possible to select and move notes.



**Eraser** : Accessible by a click on the corresponding button in editing mode, and by the "Delete" menu while right clicking (Windows) or Ctrl+click (Mac) on the piano roll. This tool makes it possible to erase notes.

Just a reminder, once the notes have been inserted they can be quantized. The quantization menu is accessible by right clicking (Windows) or Ctrl+click (Mac) on the piano roll time scale bar. The applied quantization depends on the selected resolution value (1/4 Note, 1/8 Note T, etc...).



*Access to the quantization options*

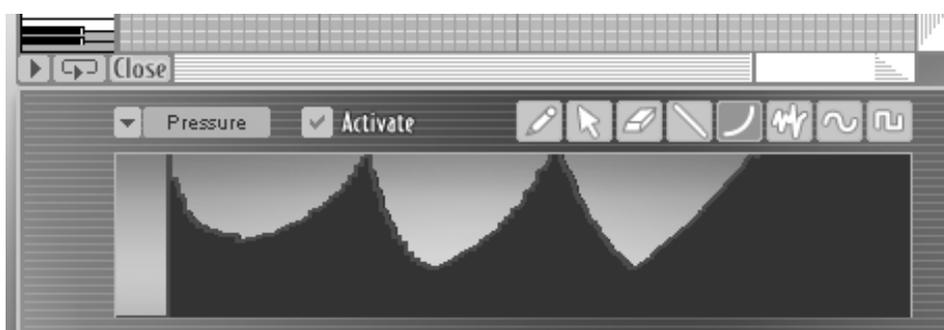
- ▶ To quantize the beginning of the notes, click the option “Quantize start time”.
- ▶ To quantize the note length, click the option “Quantize duration”.
- ▶ The quantization will be applied when you select the option “Apply quantize” of the menu.
- ▶ To reset note placement, select the option “No quantization”.

#### 4.2.4.4 Editing the real time controls

The real time controls available in the live section (Attack, Pressure, Pitch, Tone, Noise, Vibrato, Vibrato Frequency, and Mute) can be separately edited and saved for each instrument in the riff.

To open the editing panel of the real time controls, select the **Edit** button in the middle of the Riff interface. This same button, once the panel is open, changes into a **Close** button and allows you to come back to the riffs explorer display.

The editing panel makes it possible to select one of the parameters, to activate its control in the riff (“Activate” button) and to draw the controls with different tools. Those tools are the same as those used for automation in live mode (See “4.1.1 Middle Part - Controlling Parameters in real time” Automation of the live parameter).



*Editing the real time parameter for an instrument in a riff*

When a real time control is deactivated in the Riff interface, the parameter varies according to the original sound preset, in the same way as the Live interface. This means that the starting value and the original automation in the instrument preset are taken into account. When the option “Activate” is selected, values drawn in the Riff interface of the parameter replace the original instrument preset values.

## 5 Using Brass in MIDI

### 5.1 Live Mode

In live mode, using a MIDI controller is indispensable if you wish to truly <<play>> your instrument. A MIDI controller is a physical interface, a control keyboard or a pedal for example, that permits control of your software by a MIDI protocol device.

One of the major interests of the physical model synthesis that are proposed in BRASS is the fact that they offer offer a control instrument close to that which we find on the original instrument.

Working on the keyboard will be more practical and used for the studio musician that searches to compose in a well-known environment. Controlling the pressure by a breath-controller will give a degree of additional realism. When controlling by the pedal device, joysticks, etc... it can also permit you to acquire a useful ease in your search for realism and expression.

#### 5.1.1 Using a MIDI keyboard

A MIDI keyboard literally permits you to play an instrument proposed in BRASS in the same manner an instrumentalist would.



*Example of a MIDI control keyboard*

In using the possibilities of control offered by the keyboard (velocity or after touch for example) you're going to be able to get closer to the level of expression of a master instrumentalist on the trumpet, saxophone, or the trombone.

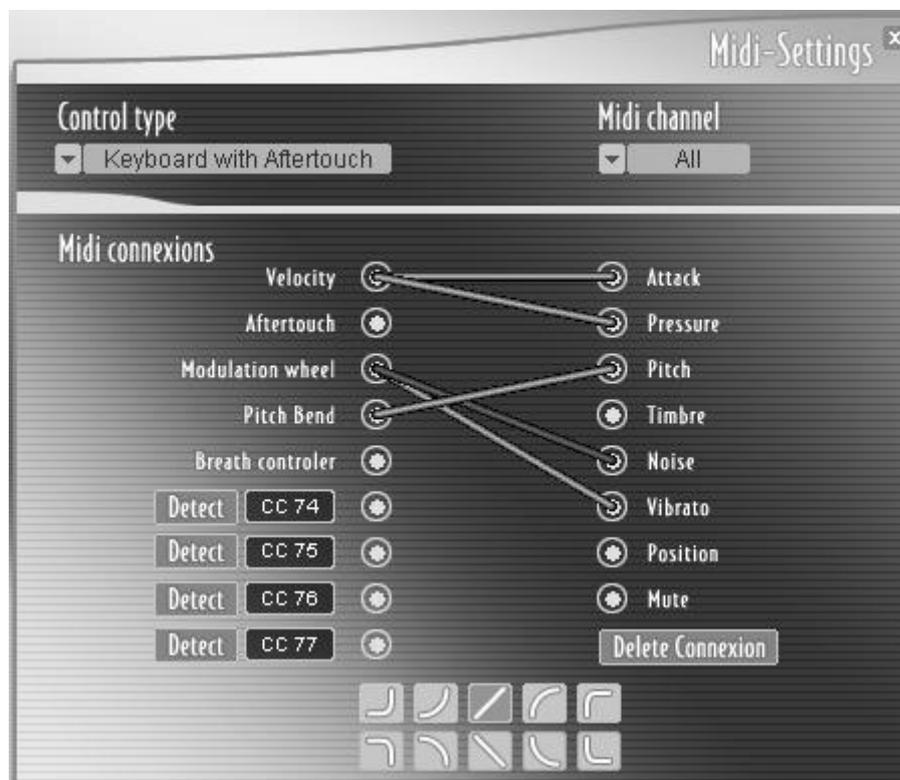
The **velocity** is the force with which the keys of the keyboard are pushed. The MIDI keyboards of a certain level can transmit this information to BRASS which will transform itself and send back the sound associated with the pressure.

The **aftertouch** is a function that certain MIDI keyboards offer. It is the measure of pressure value on the keys over a period of time. In effect, you can decide to push strongly on the keys, then release, then push with a different amount of force, etc. The keyboards that save the variations permit a control very close to BRASS.

Other controls are proposed for the MIDI keyboards, for example by the means of a pitch-bend wheel or modulation wheel.

The **pitch-bend wheel** which all things being normal should come back to the center, is by default assigned to the pitch of the note played. The **modulation wheel** that doesn't come back to the center can be used for controlling all kinds of parameters.

In the section <<MIDI Settings>> of BRASS you can decide to allot the diverse controls offered by the keyboard to the playing parameters of the software. The ideal is having a maximum of controllers assigned to a few free modulations in real time.



*Midi-Settings Panel*

#### 5.1.1.1 The MIDI adjustment configuration panel

Before making your adjustments, begin by selecting the type of controller you wish to use. Three choices are possible:

- Keyboard Only
- Keyboard with aftertouch

- Keyboard+breath controller

The instrumental presets available in BRASS are adjusted differently for each of the control modes. In the first case, we will choose Keyboard Only or Keyboard with Aftertouch.

The **MIDI channel** corresponds to the MIDI channel that you wish to use for the BRASS control by your keyboard. We suggest always keeping the ALL adjustment, unless you plan to have your computer receive MIDI signals from other software. In that case, you can choose to limit the MIDI exchange to a given channel. Make sure that your keyboard sends these signals to the same channel.

The **connections** given in the presets can all be modified at your convenience. For example, connect the Velocity on the <<Attack>> and from then on it will be the force with which you push the key that decides the attack of the note. If you link the After Touch to the pressure, you can control the pressure sent to the instrument simply by pushing the key.

---

*For more precision in the control of your editing, it is possible to set the maximum and minimum limits of the editing in order to determine the range of action of the parameter. To do this, close the window <<MIDI Settings>> and return to the principal screen. Click on one of the 2 small black arrows situated around the parameters to define the extremes of you editing. A horizontal white line marks the editing threshold you just defined.*

---

The nature of the **response curve** chosen for each connection can have an affect on the final results.

In the following example, make sure that you have connected the velocity of the keyboard to the pressure parameter of the model saxophone. A curve of this  nature signifies that one weak push permits us to immediately attain one dominant pressure value. In an inverse sense, the  curve implies that one must push strongly on the key to attain the true pressure needed.

Adjusting the curves depends upon your keyboard and on the results that you wait for in the playing phase.



*Possible Response curves for the MIDI control parameters*

Taking another example, connect the modulation wheel on the breath <<Noise>> with a backwards curve value: . Doing so, you obtain an important breath level when you play softly on your keyboard, and in an inverse sense , the breath disappears when you play strongly.

Do not forget that, like we have seen in chapter 4.1.1, it is possible to adjust the inferior and superior limits to the modulation in order to have a better control. This of course is accomplished through the adjustment of the two small black arrows that surround the adjustments of the playing parameters in real time (pitch, pressure, timber,...).

### 5.1.2 Using a Breath Controller

The MIDI breath controller is an ideal tool for augmenting the realism of playing in the case of BRASS.

If you use such a controller, choose option <<keyboard & breath controller > in the menu <<Control type>> of the screen MIDI settings.



*Breath controller*

Thanks to Breath Control, you can control the intensity of pressure with more precision or, for example, make vibrato effects; thus, you will have mastered the intensity and speed.

In order to use the Breath Controller, connect the source of the same name to the modulation destination(s) desired on the MIDI Settings screen. Of course, it is the attack and the pressure that one must, before all else, link to the breath-controller. It is by the means of the keyboard that you will normally decide the pitch of the note.

As in the other sources of modulation, you can adjust the action curve positively or negatively.

### 5.1.3 Assigning the External MIDI controllers.

Four possible MIDI slots are free in the list of modulation sources.

They permit the assignment of one or several modulations to some non-described elements from the beginning in the list of dispensable MIDI controllers (a potentiometer or a MIDI keyboard fader, a MIDI joystick, a MIDI pedal, ...)

To validate a slot, click one of the buttons <<Detect>> (the word <<select>> is written in black) then move the external controller so that it is recognized by the BRASS (the word <<Select>> becomes white again).



*Four Midi Slots*

#### 5.1.3.1 The four placements meant for the additional MIDI controllers.

You can play and control BRASS from an external MIDI sequencer (such as Cubase SX or Logic Pro for example).

This option permits you to program the melodic lines in a live mode and construct an arrangement of brass in real time. You can also program control automations in order to make the sequence more realistic. An automation is the act of programming and saving the evolution of one parameter in time.

For example, make an automation on the pressure (<<swell>> in the language of wind instruments). For this, assign the pressure to one MIDI track of your sequencer, then draw the curve of the <<Swell>> corresponding to the note played.

We'll reference you to chapter 7 for more training on the usage of BRASS in the case of a sequencer.

## 5.2 Riff Mode

### 5.2.1 Playing Riffs on a Midi keyboard

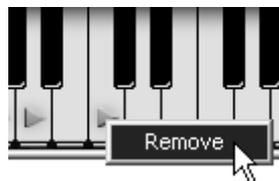
In Riff Mode you can select, modify, or program brass riffs. Thanks to the MIDI protocol, it is possible to launch riffs from your keyboard; to do this, slide the riffs of your choice onto the notes of the virtual keyboard. Next, play them by pushing on the corresponding notes on your MIDI keyboard.

- ▶ In the initial configuration, launch the riff on the left portion of your keyboard (from C1 to C3) and choose their transposition mode by clicking on the right portion of the keyboard (beginning at D3).



*Distribute the riff on the left portion of the keyboard*

- ▶ To delete one or several Riffs, right-click on it in order to choose the “Remove” option.



*Right-click on a Riff to delete it*

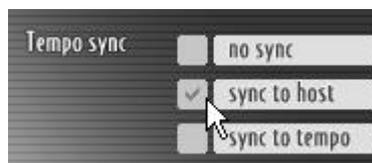
## 5.2.2 Riff Control by a MIDI sequencer

Two principal functions must be presented here: the synchronization of riffs with an external sequencer and the possibility of importing or exporting riffs in MIDI (notably for programming riffs in a sequencer).

### 5.2.2.1 Riff Synchronization with external sequencers

One of the useful attributes of this mode is the ability to play the riffs with an external MIDI sequencer (by opening BRASS in VST mode for example). You can launch the riffs by playing notes in a sequence created and synchronized on the host sequencer.

In this case, choose the option “Sync to Host”, in the “MIDI settings” window so that the riff reader is synchronized in tempo with the MIDI sequencer.



*Choose the “Sync to Host” option*

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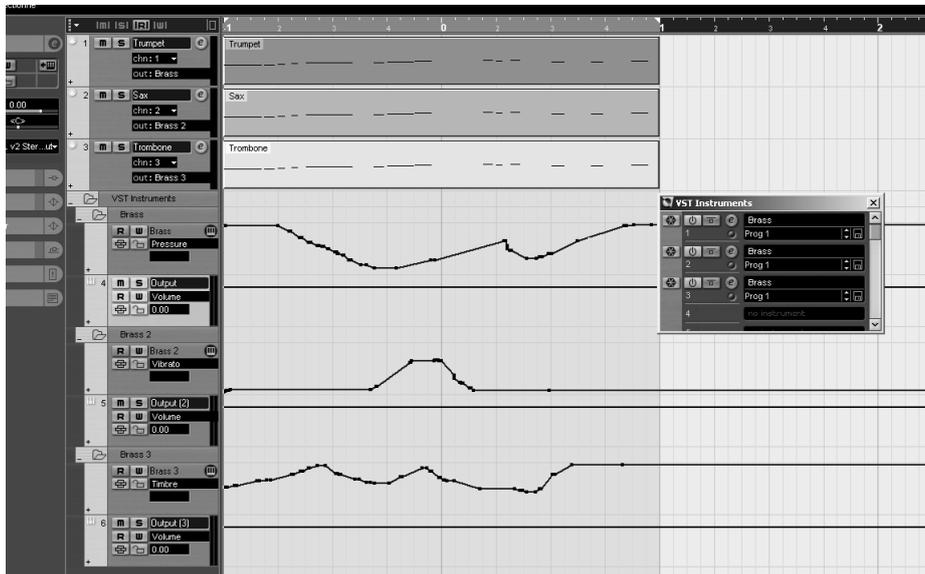
*In order to save a maximum charge on your CPU, we highly suggest using Riff mode as much as you can when you wish to play a brass section with a MIDI sequencer rather than opening several sessions of Brass in Live mode.*

---

### 5.2.2.2 Importing/Exporting Riffs

You can also compose Riffs in MIDI directly by opening several sessions of BRASS as long as the number of VST plug-ins matches the number of instruments in your Riff. Choose “Play” mode to hear the sound of each instrument and assign the necessary connections to the sound controls. You can create the sequence of notes then, make the control automations that correspond to the instrument playing.

- ▶ Make sure to create as many tracks as there will be instruments and reserve channels 1, 2, 3, and 4 to assign to 4 instruments.



*Open as many VST sessions of BRASS as there are instruments in your riff*

- ▶ Save the results of this riff in “MIDI file” so you’ll have it once you’ve opened BRASS; this is important in Riff mode

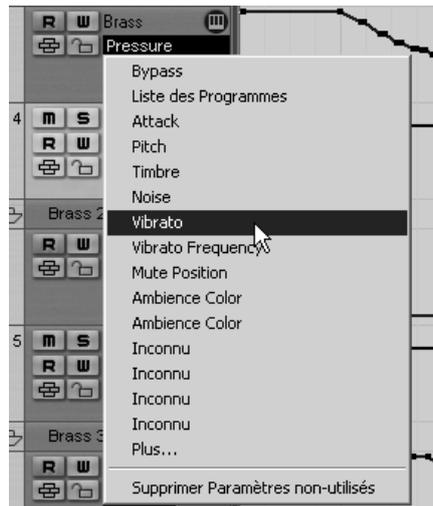
You will find the same configuration as in the arrangement of your host sequencer (choice and number of instruments, notes and automations assigned to the right parameters).

You can also export a riff included in Brass in “MIDI file” mode to introduce a host sequencer; this allows you to re-work certain portions easier or to re-play certain portions directly.

---

*Attention! Only the controllers listed in the MIDI settings page or in the principal page of «Play mode » will be taken into consideration by automation in a MIDI sequencer.*

---



*The free controllers for automation in VST mode*

The explications concerning the keyboard configuration are found in part 4 (notably the trig options).

## 6 Modes of Operation

### 6.1 Stand-alone

The Stand-Alone application allows the use of BRASS outside of any host application. You can open one or several instruments, and play directly with the help of a master MIDI keyboard or external sequencer on a separate computer.

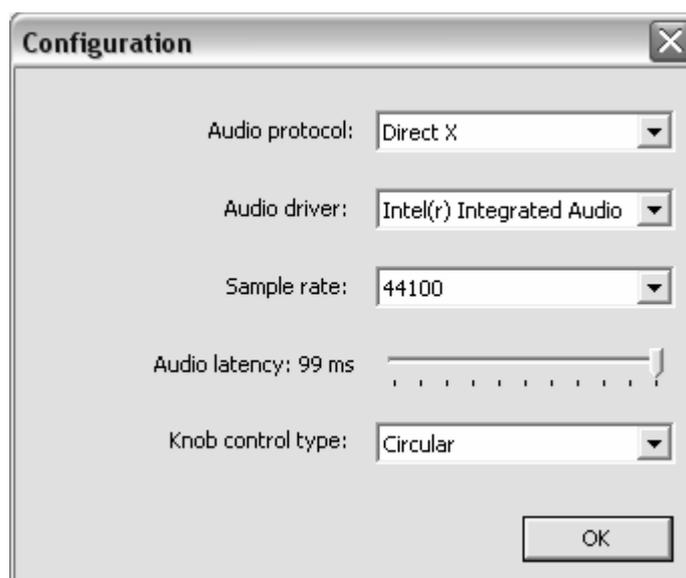
#### 6.1.1 Launching the Stand-alone application

- ▶ To launch the Stand-alone application on your PC, go into the Start menu-> Programs-> Arturia-> BRASS and choose BRASS.
- ▶ On a Macintosh, open the folder / Applications/ Arturia BRASS/ and double click on the application icon BRASS.

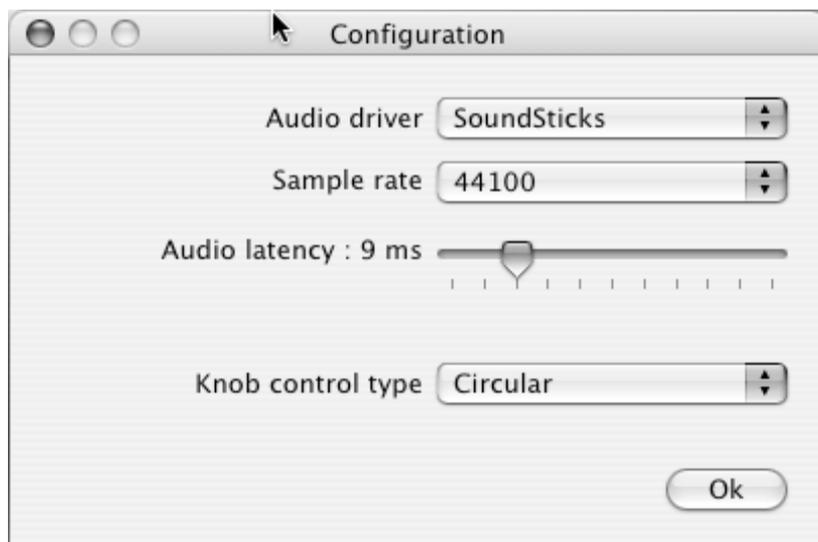
You can also double-click on a previously saved document in order to open the corresponding configuration of the BRASS application. This will be described in Section 6.1.6 of this document.

#### 6.1.2 Preference Configuration

- ▶ In order to access the preferences window, click on the menu Document-> PC Preferences, or BRASS->Preferences on Macintosh. This window allows you to configure the global preferences of the BRASS application. These are saved automatically.



*Preferences in Windows*



*The preference window*

- **Audio protocol (PC only):** Select the audio protocol that you wish to use. The ASIO driver offers some increased performances in relation to the Direct X drivers.
- **Audio driver:** Here, select the driver corresponding to the sound menu that you wish to use.
- **Sampling frequency:** Here, choose the sampling frequency among those proposed by your sound menu. Note that a large sampling frequency will demand increasing processor performance on your computer.
- **Latency (PC only, with Direct X protocol):** Here, you can configure the optimal audio latency as it relates to performance of your sound card. Be careful with this setting, as a latency setting lower than your system can support can cause unwanted artifacts in the sound.
- **Configuration panel (PC only with ASIO protocol):** this button opens your audio card's configuration panel, if it is available.
- **Fader control:** here, choose the fader control mode of the instrument. With linear control, the mouse is moved vertically to assure the fader rotation; with circular control, the mouse must trace an arc around the fader in order to modify the knob position on screen.

### 6.1.3 Instrument configuration: utility bar

Each instrument carries a utility bar allowing routing of MIDI input, channel, range and transpose parameters, as well as the audio output channel selection.



*The PC utility bar*



*The Macintosh utility bar*

### 6.1.3.1 MIDI configuration

The first part of the utility bar allows selection of the ingoing MIDI port and channel which controls the instrument.

- ▶ First, choose the MIDI port where your note/controller data comes from (from a MIDI controller, external sequencer, etc.).
- ▶ Next, select a particular channel (1-16) or allow the instrument to respond to all the channels by selecting <<All>>.

### 6.1.3.2 Configuration of the keyboard range

The keyboard range control permits constraint of the key zone. In this way, you can play several instruments on your keyboard, each standalone instance responding to a different zone, per individual settings.

- ▶ To activate this function, select the <<Split>> option in the utility bar. Afterwards, you can limit the keyboard zone by configuring the lowest note and the highest note corresponding to the instrument.

### 6.1.3.3 Octave configuration

The octave parameter permits you to shift the response from your keyboard from one or several octaves. This function is great if your keyboard doesn't cover the octave in which you want to play, or if you have activated the keyboard zone option and wish to move a limited instrument range to a lower or higher register of the voice you are playing.

### 6.1.3.4 Configuration of audio output

The last selection of the utility bar permits you to select the audio output channel. If the sound menu offers several outgoing channels, choose the pair of output channels that you wish to use.

## 6.1.4 Information on CPU usage

The usage gauge of the processor permits you to monitor the amount of CPU usage in real time for each instance of the Brass standalone application.

- On PC, this gauge is directly visible in the utility bar of the instrument.
- On Macintosh, you can view it by choosing the application menu window->CPU or by choosing <<Command>> + L

---

*Attention: this reading only shows CPU usage per instance of BRASS; therefore it is only part of the overall usage of the system.*

---

## 6.1.5 Panic

It is possible to send a MIDI ALL NOTES OFF message to the instruments in order to cut all the notes that won't stop.

- On PC, click the icon <<icon>> in the utility bar of the instrument.
- On Mac, this command is accessible in the help menu->Panic or by going <apple>+<option> +P

### 6.1.6 Saving the configuration

Saving allows you to not only keep the state of an instrument, but also the tonal parameters as well as the MIDI configuration and audio routing.

- ▶ To save a configuration, simply select the document menu ->Save (or document ->Save under... for saving the configuration under a new name)

---

*Attention: This pertains to saving a configuration in the BRASS standalone application. Saving the tonal parameters of the instrument has nothing to do with saving the tonal presets of the instrument itself (see the chapter on management of brass presets). Saving by the means of the menu does not imply the saving of the current presets.*

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## 6.2 2 VST

### 6.2.1 Installation

#### 6.2.1.1 Under Windows

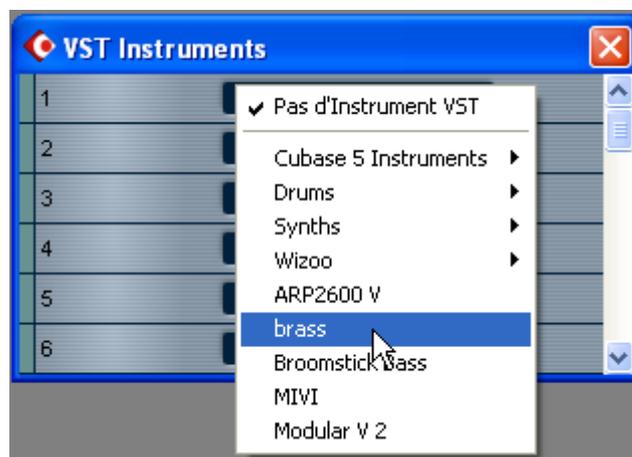
- ▶ During installation, select the box <<VST>> among the proposed format choices of plug-ins. The installer will automatically detect the VST folder of the instruments used by Cubase. In the case of another compatible VST sequencer, such as Logic Audio, you will have to manually copy the plug-in file in the appropriate folder. You will be able to find this file after the installation in the folder C:\Program\Files\Arturia\BRASS\. The file is called BRASS.dll

#### 6.2.1.2 Under Mac OSX

The VST plug-in is automatically installed in the folder of the system corresponding to the VST instruments: /Library/Audio/Plug-Ins/VST/. The VST plug-in will be usable by all your VST host applications.

### 6.2.2 Instrument use in the VST mode

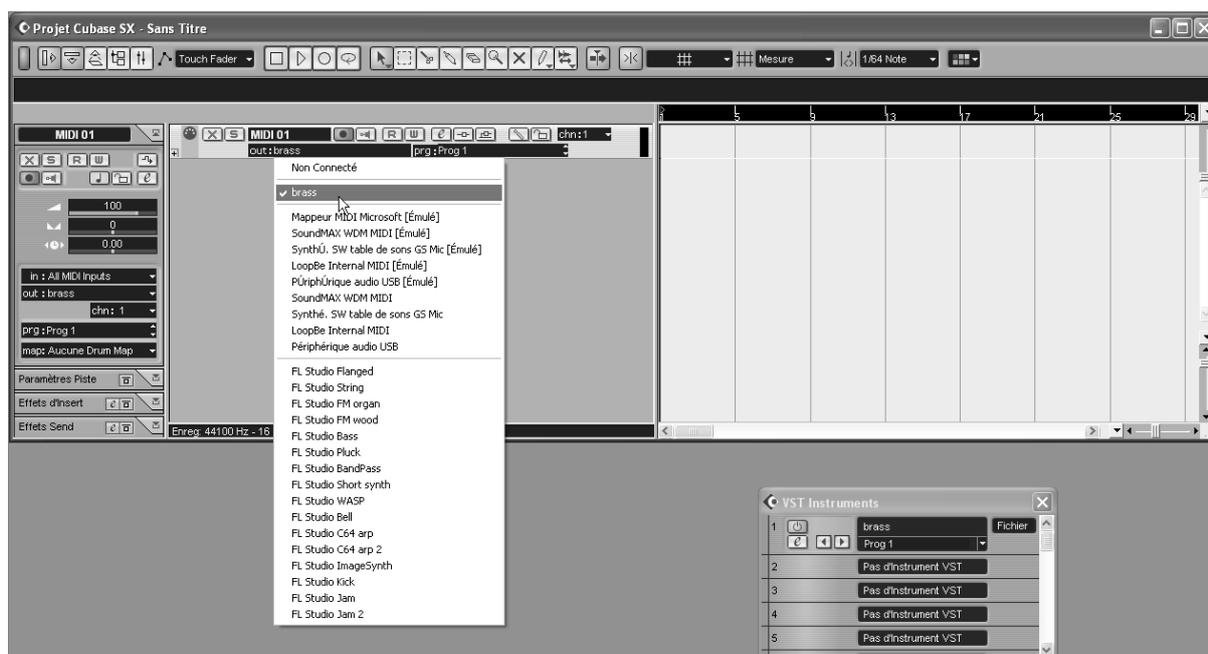
The opening of VST BRASS plug-ins is the same as opening all other VST plug-ins. Please consult the instruction manual of your host sequencer for more specific information. Under Cubase SX, open the menu / VST Instruments, and choose BRASS in the rack



*BRASS opening in Cubase*

### 6.2.2.1 Connection to a MIDI track

So that BRASS can play information coming from a MIDI track, you have to choose a MIDI track and select BRASS as MIDI <<output>> of this track. See the picture below for more detail on how this is accomplished.



*Connection of a MIDI track to BRASS*

The events played on a MIDI keyboard are recorded by your host sequencer, and now you can use the MIDI editing possibilities of the sequencer to control any parameter with BRASS.

### 6.2.2.2 Saving of presets

When the session/project is saved, BRASS is saved in its last mode of operation, with all modifications intact. For instance, if you were working on a “P1” preset in which you have modified parameters (without saving them as a separate voice in the plug-in itself), at the next opening of the piece, BRASS will load the “P1” preset and the modifications.

The drop-down menu which the VST sequencer allows you to save a new voice is of course usable with BRASS. However, it is highly advised to use the BRASS internal menu: the presets saved in this way are usable in any other mode (standalone or other sequencer), they can be exported and exchanged more easily, and they will remain compatible with the future BRASS versions.

### 6.2.2.3 Automation

The automation works the same with BRASS as with any VST plug-in (for more detail about automation, refer to the VST sequencer documentation).

## 6.3 Audio Unit (Max OSX only)

### 6.3.1 Installation

The Audio Unit plug-in is automatically installed in the folder reserved for this purpose, in /Library/Audio/Plug-Ins/Components/

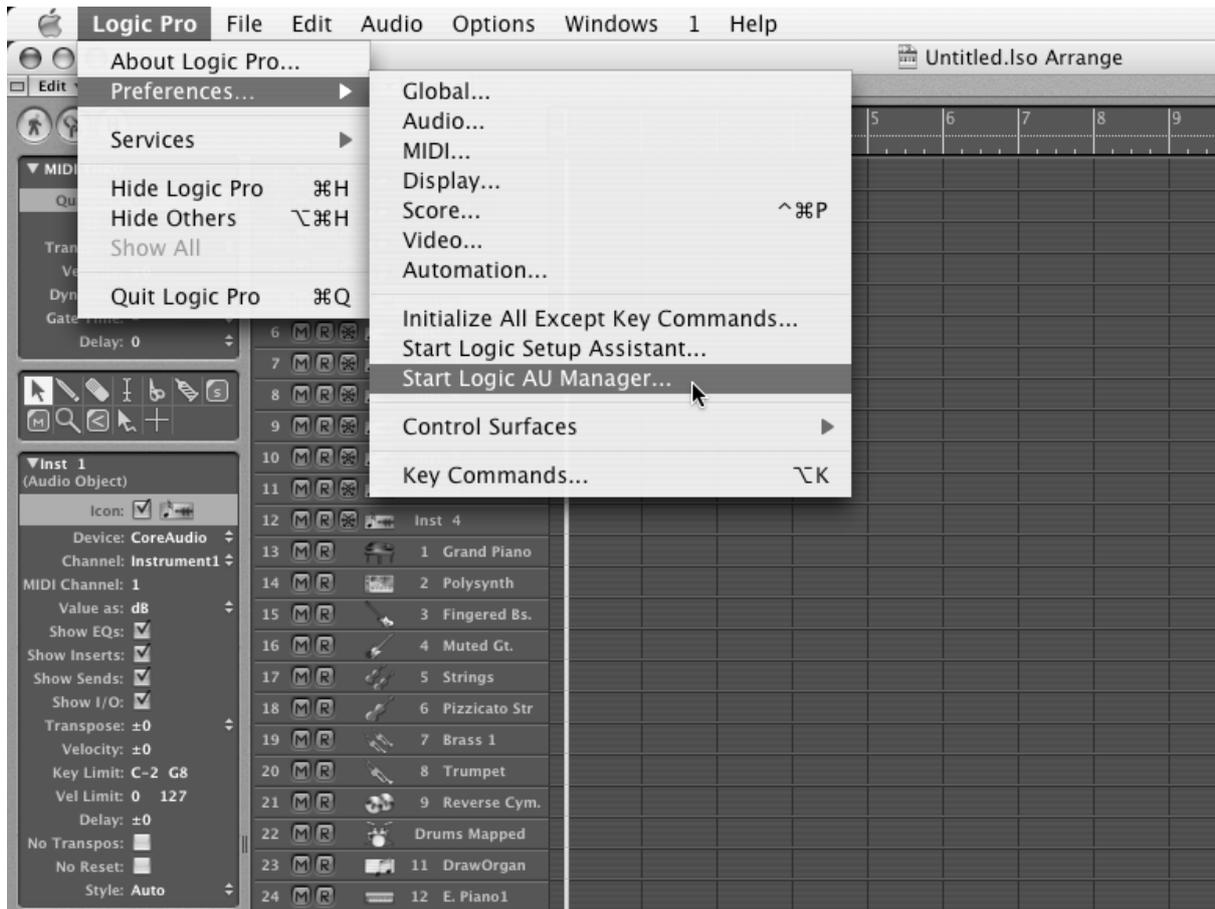
### 6.3.2 Use in Logic Audio

- ▶ Select an instrument track.
- ▶ On the slice of the mixer corresponding to the selected track, click on the button <<I/O>> to obtain the list of plug-ins, then select <<Stereo -> AU Instruments -> Arturia BRASS



Opening BRASS in Logic

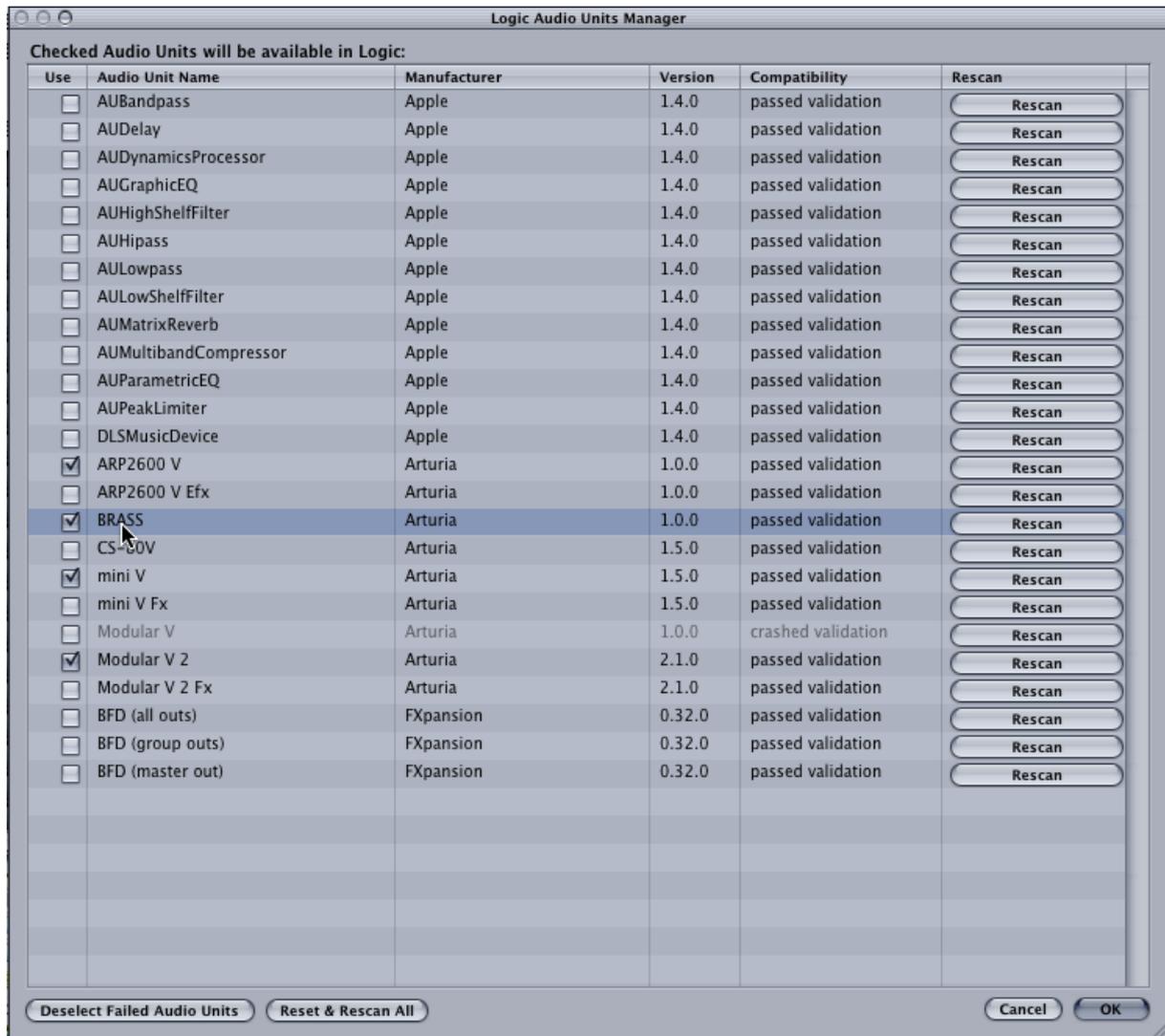
Since version 7, there has been an Audio Unit plug-in manager in Logic. To launch it, click on the menu <<Preferences -> Start Logic AU Manager>>



*Launching of Logic's Audio Unit Manager*

This Manager allows us to see the list of the available plug-ins, to test their compatibility with Logic, and to activate or de-activate them.

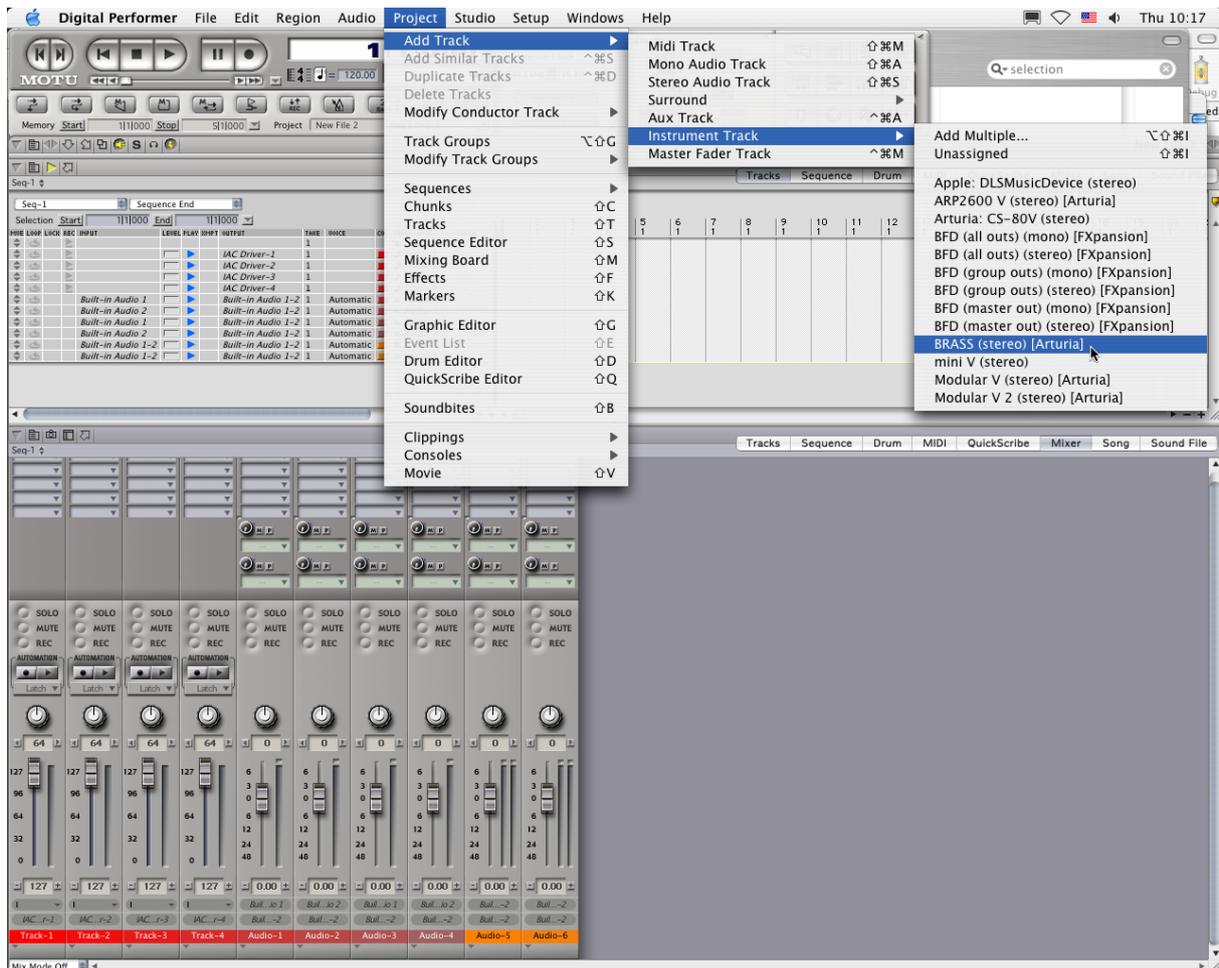
If it happens that one of the Arturia plug-ins poses a problem in Logic, start by checking that this plug-in has passed the compatibility test, and that it is actually selected for use.



The Audio Unit Manager

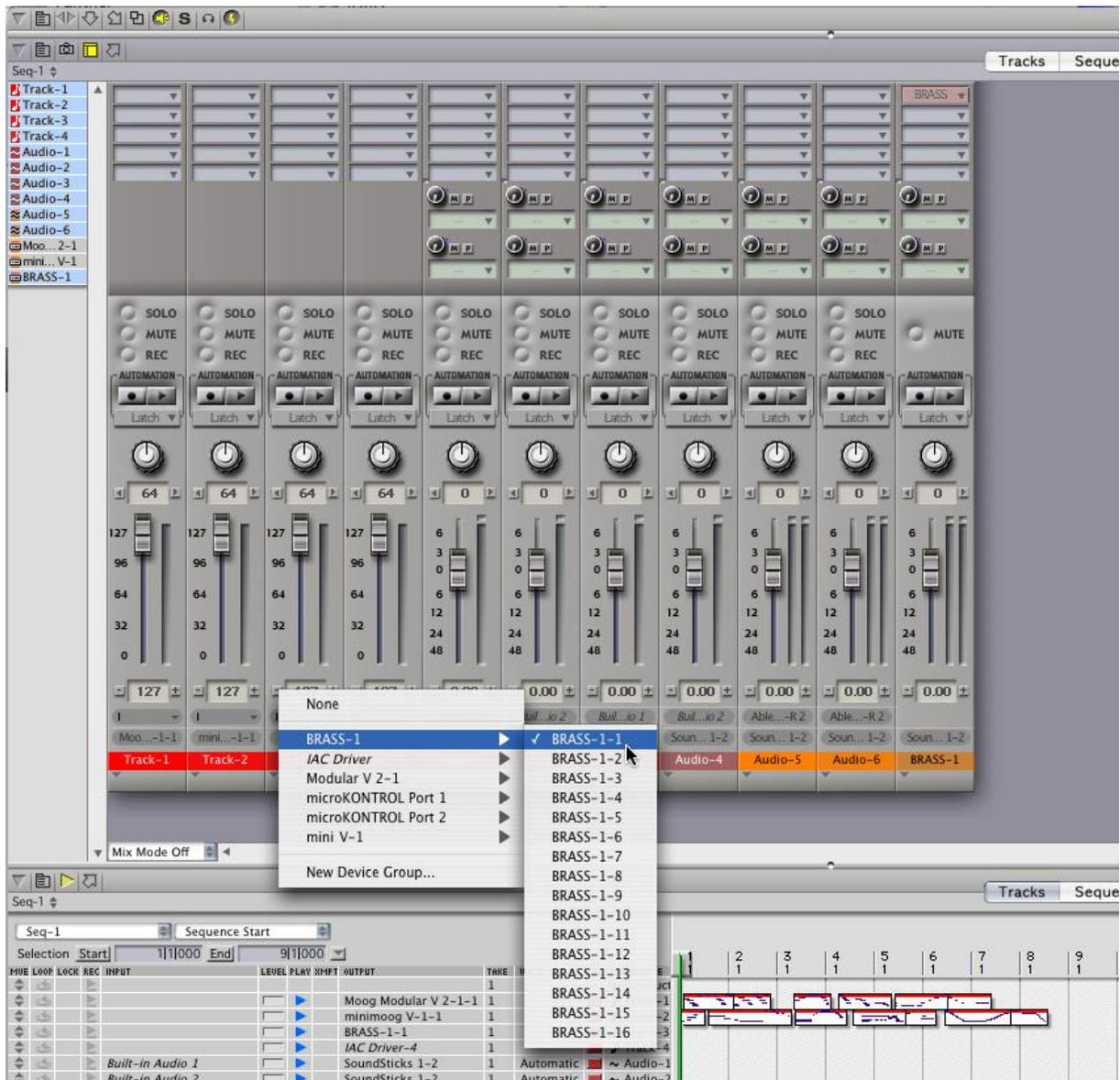
### 6.3.3 Use in Digital Performer

- ▶ To add an instrument, choose the menu <<Project -> Add Track -> Instrument Track -> BRASS”



*Opening of BRASS in the Digital Performer*

Once you have added this instrument, it's possible to assign a MIDI track to it. In the connection menu of the MIDI track, select the instrument and the MIDI channel that you want to use.



Connection from a MIDI track to BRASS

## 6.4 Pro Tools

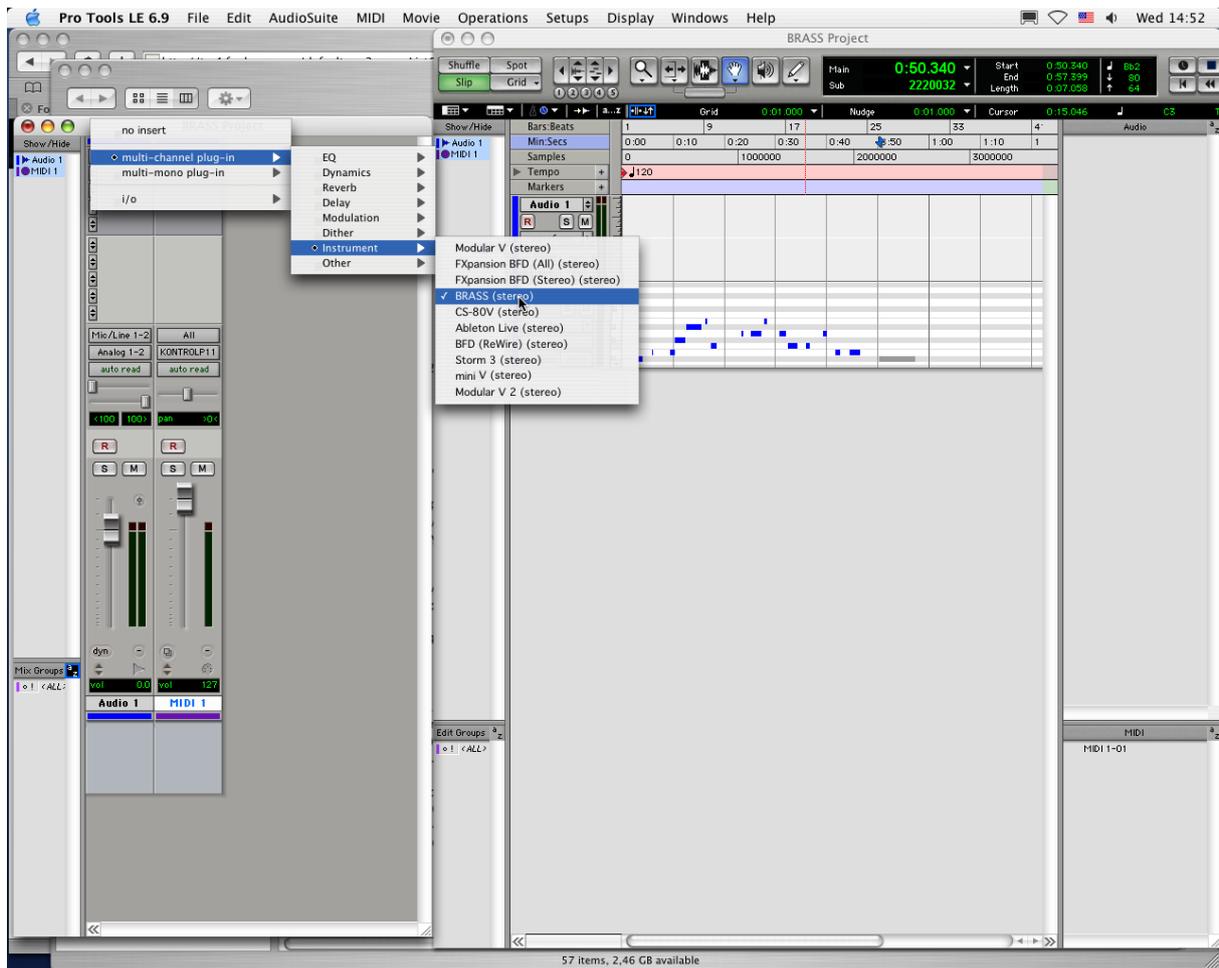
### 6.4.1 Installation

- On Mac OSX, the plug-in is directly installed in the folder reserved for the Pro Tools plug-ins, in /Library/Application Support/Digidesign/Plug-Ins/
- On Windows, at the time of the installation procedure, select the RTAS plug-in among the proposed choices of plug-ins. Then, when the system asks, indicate the folder in which the other RTAS plug-ins are located. Usually, its access path is : C:\Program Files\Common Files\Digidesign\DAE\Plug-Ins\

### 6.4.2 Utilization of the plug-in

#### 6.4.2.1 Opening of the plug-in

Access to the BRASS plug-in is like all other plug-ins, via an audio track insert:



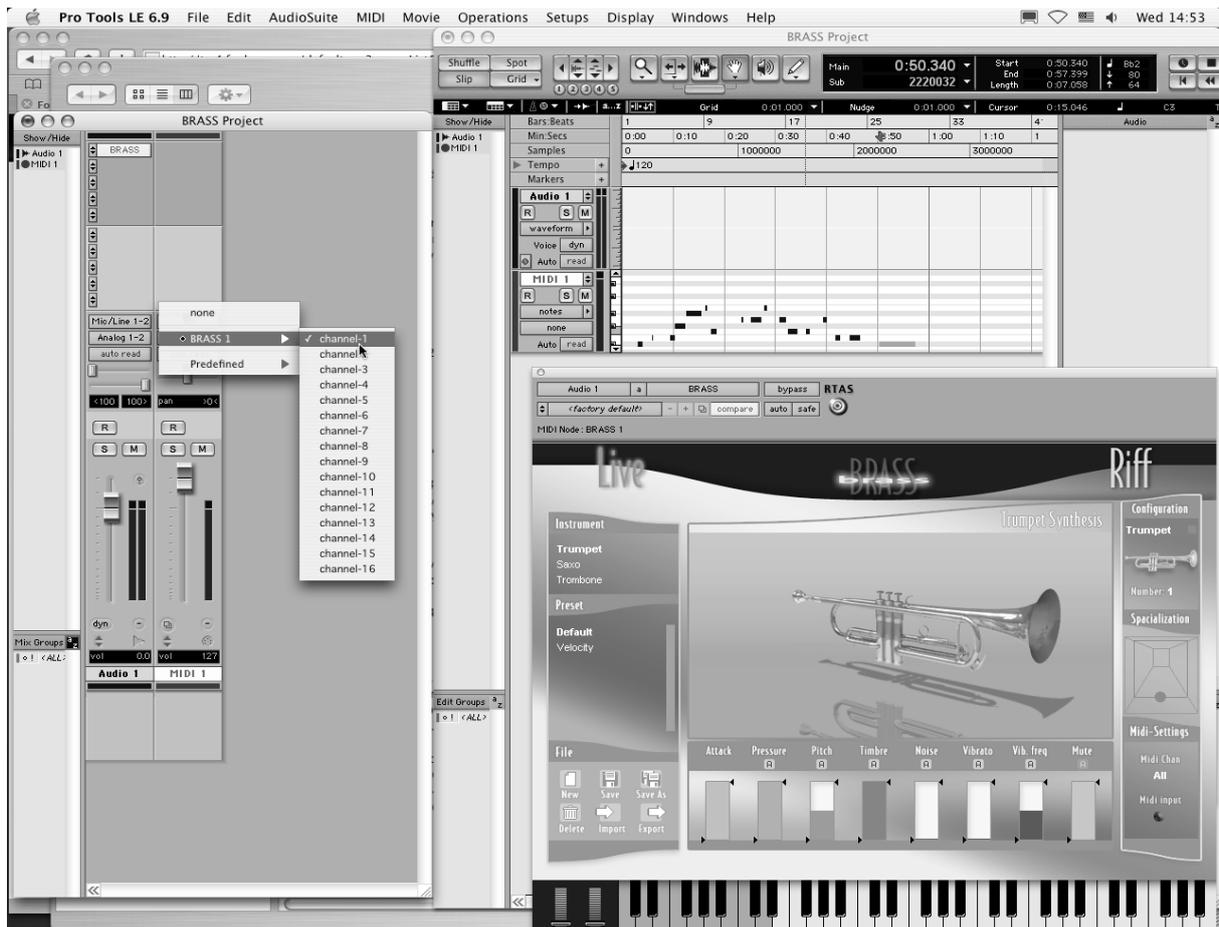
*Opening BRASS in Pro Tool*

BRASS must be loaded on an audio stereo track. We can now make BRASS sounds by playing with the mouse on the virtual keyboard.

#### 6.4.2.2 Connection to a MIDI channel

So that BRASS can play the information coming from a MIDI track, you have to connect it to a MIDI channel via the appropriate menu.

We can, thus, equally direct BRASS from a control keyboard (see the Pro Tools menu for more information on plug-in connection).



Connecting a MIDI track to BRASS

#### 6.4.2.3 Saving the presets

When the session is saved, the status of BRASS is saved as it is, even if its programming does not correspond to the preset. For example, if you are working on a preset <<P1>> in which you have modified the parameters (without saving them in the plug-in itself), the next time you open the session, BRASS will charge the <<P1>> preset plus the modifications.

The <<Librarian Menu>> of Pro Tools is able to be used with BRASS like with all other plug-ins. Nevertheless it is highly recommended to use the internal BRASS menu : with the presets saved like this, they are usable no matter which mode (standalone or other sequencer), and they can be exported, exchanged more easily, and will stay compatible with the future versions of BRASS.

#### 6.4.2.4 Automation under Pro Tools

The automation function with BRASS like with all RTAS/HTDM plug-ins (make reference to the Pro Tools documentation for more details on the plug-in automations).

## 6.5 DXi (Windows only)

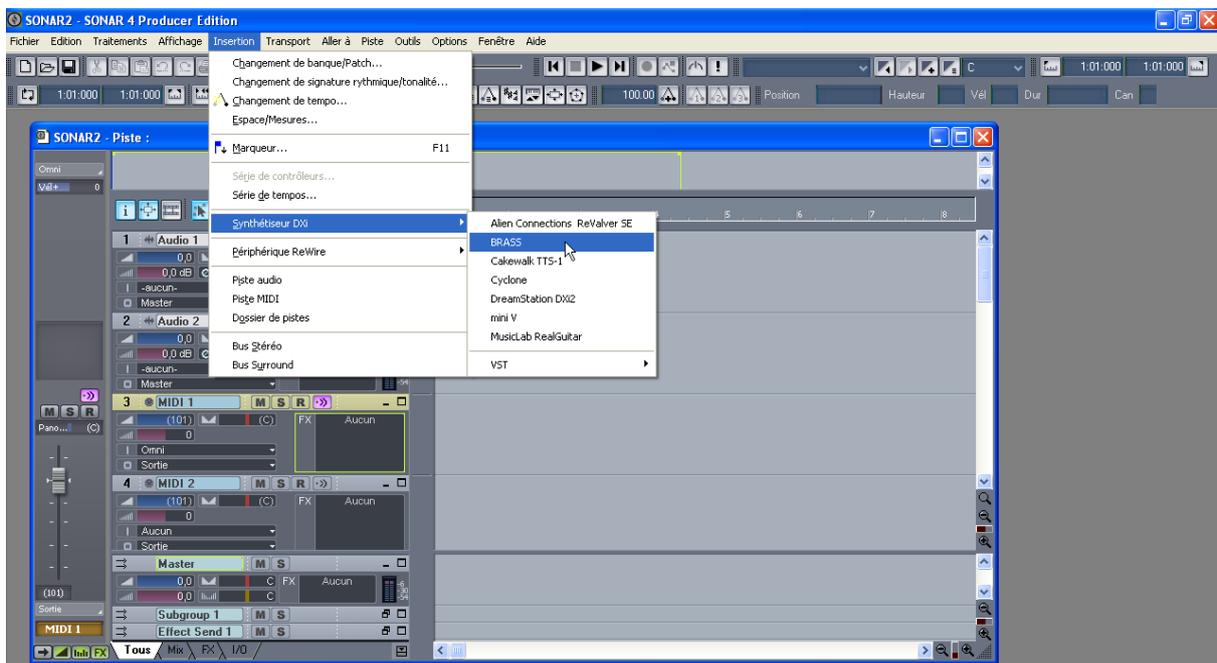
BRASS is compatible with the DXi protocol, and thus can be used with Sonar and also with all other sequencers that accept the DXi instruments.

### 6.5.1 Installation

- ▶ During the installation, select <<DXi>> among the list of protocols that you wish to activate for BRASS on your computer.
- ▶ Then follow the instructions on the screen until the end of installation. Once the installation is finished, BRASS can be used like any other DXi instrument.

### 6.5.2 Opening the instrument (Sonar 2.0)

- ▶ In the <<Insert>> menu, open the sub-menu <<DXi Synth>> and choose BRASS.

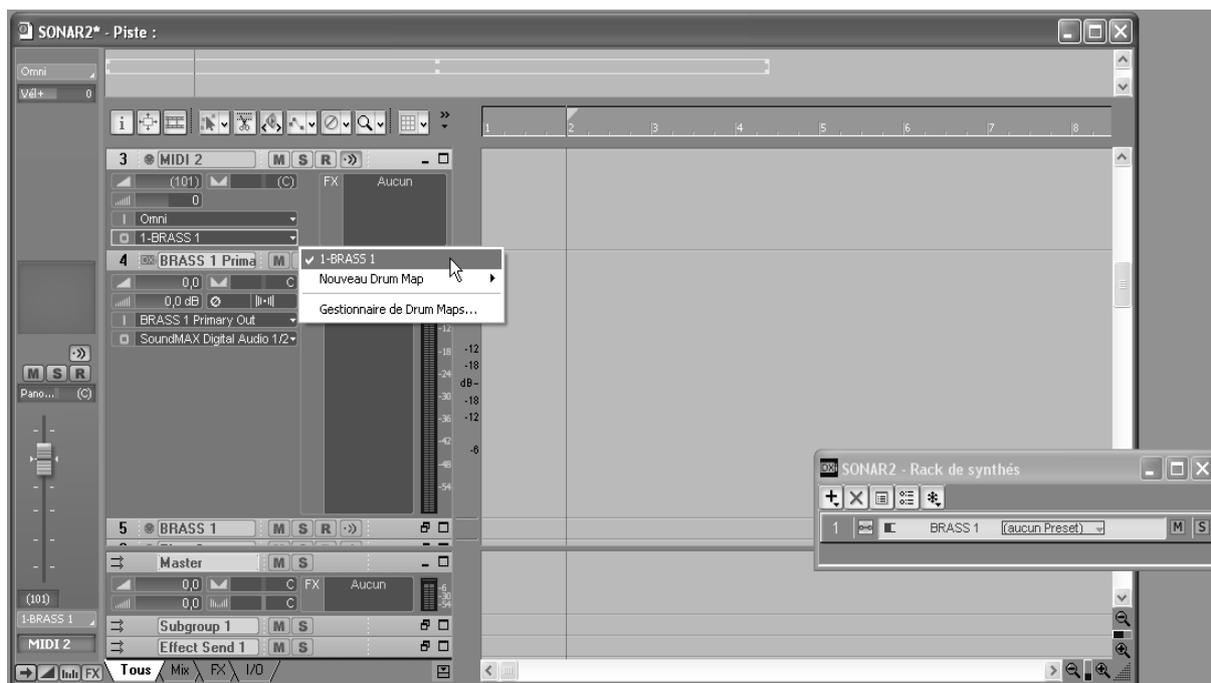


*Opening BRASS in Sonar*

- ▶ The <<Synth Rack>> window will then appear. In order to make the graphic interface of BRASS appear, double-click on its name in the <<Synth Rack>> window.

#### 6.5.2.1 Connection to a MIDI track

- ▶ In order that BRASS can play the information coming from a MIDI track, choose a MIDI track and select BRASS as shown below:



*Connecting to a MIDI track in BRASS*

MIDI events can now play through to the BRASS virtual instrument, and can be recorded and edited in Sonar.

#### 6.5.2.2 Save the presets

When the session is saved, the status of BRASS is saved as it is, even if the programming corresponds to none of the presets. For example, if you were working on the preset <<P1>> at which time you modified the parameters (without saving them in the plug-itself), the next time you opened the piece, BRASS would load the preset <<P1>> plus the modifications.

#### 6.5.2.3 Automation

Automation with Sonar functions simply by the reception and saving of MIDI Control Change messages. (see your Sonar documentation for more details on the plug-in automation).

## 7 Research

### 7.1 Trumpet and Trombone

#### 7.1.1 Trumpet

##### *How does it work?*

The trumpet is a wind instrument in the brass family, composed of a mouthpiece and a curved brass tube/cylinder that uses three valves to change the length of the tube, and therefore the selection of notes that the player can choose. In the condition where sound is formed to create a note with a well defined frequency, operation of the trumpet can be described as the synchronization of several oscillations or waves at the same frequency: the oscillation and vibration of the lips of the trumpeter (which open and close, for example 440 times a second for the A of tuning fork), the waves of pressure in the interior of the mouth and lungs flowing into the instrument, and then from the instrument outward to create a musical sound (to be heard by the ears of listeners). This common frequency allows the ear to distinguish notes played from each other (each note corresponding to a particular frequency).

##### *A little musical physics...a little instrumental practice...*

When a trumpeter wants to play a note, he presses his lips together, increases the air pressure in his mouth and lungs, and contracts his diaphragm (the muscle allowing inhaling and exhaling). If the pressure is strong enough, the lips open temporarily and a puff of air escapes into the mouthpiece. The acoustic disturbance generated by this small release of air at the opening of the lips spreads out along the instrument and is refracted through the internal sections of the instrument. Thus, one reflected wave brings back the energy necessary to the lips in order to develop and eventually sustain the oscillation. When the resonance frequency from the lips (the frequency at which the lips would vibrate if the instrument wasn't there) is close to the frequency of instrument resonance (the frequency at which the internal pressure oscillates if the lips were not there), the exchange of energy is constructive and allows a note to develop.

As with other brass instruments, the production of trumpet sound depends upon the cooperation between the lips of the musician and the instrument. The frequency of oscillation (thus the sound!) is at the same time controlled by the instrument resonance and the frequency of the lips. Thus, two possibilities are presented for the trumpeter to choose a note:

- The trumpeter can increase or diminish the frequency of sound by modifying his embouchure (the embouchure is what we call the ensemble of lip and face muscles used in playing an instrument). In practice, he stiffens his lips to increase the resonance frequency. It is like this that the trumpeter can produce different notes with the same fingering. It is the bugle principle which, even without a valved instrument, allows one to play all the notes in a harmonic series. Try to modify the <<pitch>> parameters in BRASS and you will obtain the exact same results.
- The changing of a note can equally be achieved by increasing/diminishing the resonance frequency of the instrument. One needs only to modify the position of the three pistons. By pushing the pistons one increases the length of the pipe that the trumpet is made of and in effect lowers the resonance frequency. Pushing the n°1 piston lowers the frequency one half step, n°2 one full step, and n°3 one and a half steps. The effect is increased when you press several pistons simultaneously:

thus the resonance frequency of a trumpet with all pistons held down is three steps lower (0.5+1.0+1.5) than a trumpet with all the pistons released.

By playing notes in these two ways, it is possible for the trumpeter to play all the notes of the chromatic scale. It is the same when you play a note in BRASS; it is good that one or the other of these options is put into place by the model.

### ***Brassy sounding...Brass!***

One of the essential characteristics in the performance of brass instruments is their ability to transform and enrich the harmonic content produced when the volume level augments. We're talking about a metallic, bright, or even brassy sound. This transformation of sound is principally due to the progressive distortion of acoustic waves as they spread into the body of an instrument. The phenomenon is similar to the formation of ocean waves, nearly winding in high tides, and that progressively crash into one another while approaching the shore until surging and breaking onto the beach. The equivalent of crashing for acoustic waves is the formation of shock waves in the interior of the instrument. It is this spectacular distortion of pressure waves that is identified by the ear and associated with a brass sound. To experience this with BRASS, breathe stronger and stronger by increasing the <<pressure>> parameter and listen: the sound is not only louder, it is also more rich and colorful, in effect...brassy!

### **7.1.2 Trombone**

The functioning of the trombone is very similar to that of the trumpet. The main difference is that while a trumpeter is limited to a finite number of ways to elongate his instrument (only 8 possible positions) the trombonist has a nearly-infinite range of possibilities by setting the position of the slide at will.

One playing techniques unique to the trombone is due precisely to the possibilities offered by means of the slide; the trombone can play a glissando like no other. Imagine for example that the musician wishes to perform an ascending glissando: starting with a precise note, progressively shorten the length of the instrument (and thus increase the resonance frequency) by pulling the slide inward. But this is not enough! As we have said for the trumpet, the sound frequency is influenced by the resonance frequency of the instrument and lips. Thus, the trombonist must increase the resonance frequency of his lips at the same time that he is moving the slide. This technique is very delicate and takes a lot of work to master with the real instrument, but luckily, the technique is put at the disposition of all BRASS users in a way easily accessible.

## **7.2 Technology used with the Trumpet and Trombone**

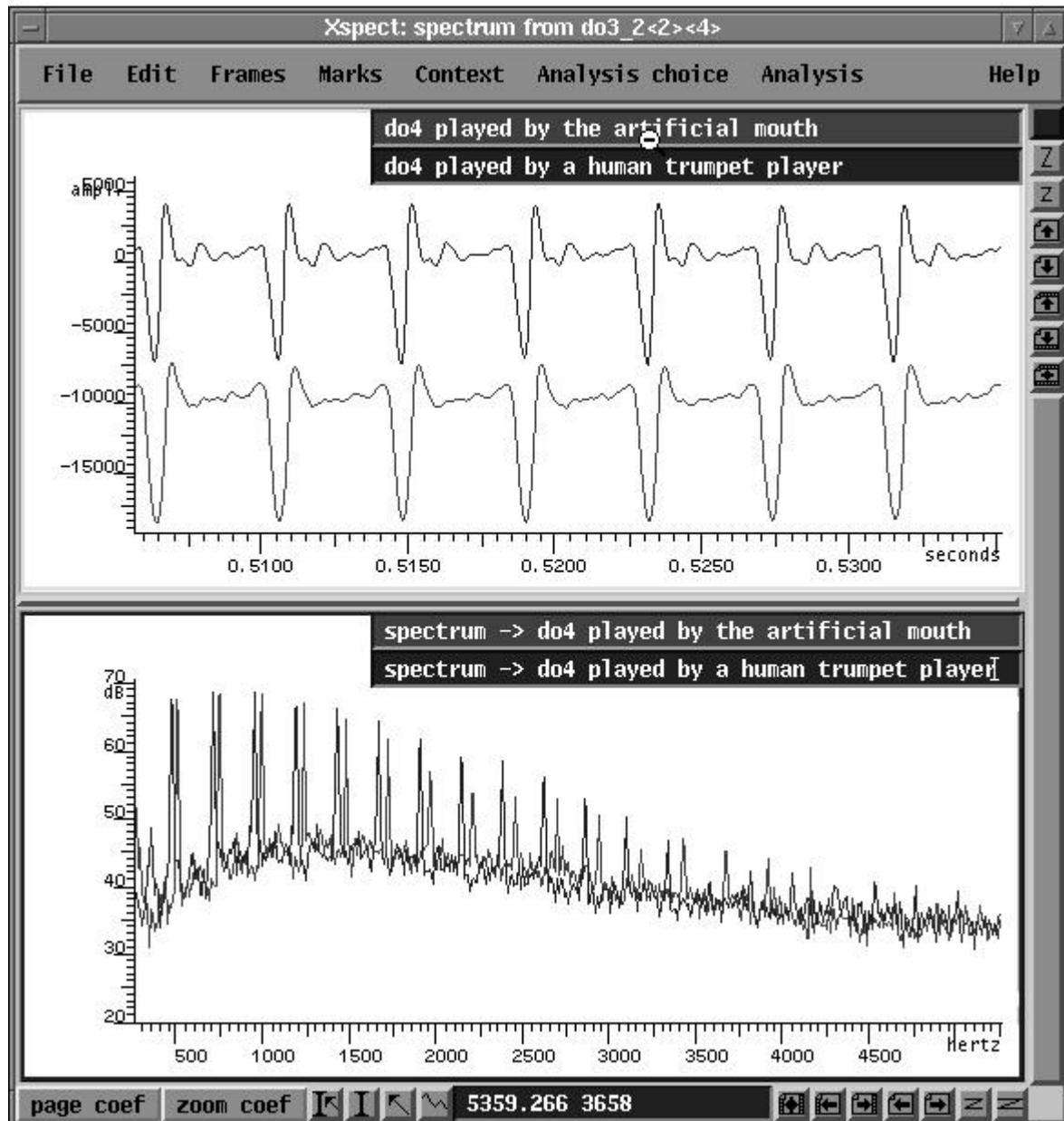
The trumpet and trombone models were developed by the researchers at IRCAM who based all experiments on experience with real instruments. Through a few examples we will see how the models used in BRASS benefit from the most recent research in musical acoustics.

### ***The acoustic signature of the instrument***

In order to define instrumental behavior, measures of acoustic impedance and impulse response in an anechoic chamber were performed. This method acts as a precise measure of the echo produced by a trumpet in response to an acoustic impulse: It is in some way as though we shot a rifle in a room in the form of a trumpet or trombone and saved the echo or reverberation returned by the room. The impulse response on an instrument is made up of its acoustic signature and is an integral part of the physical model used in BRASS.

### The virtual trumpeter/trombonist

To define and shape the essential role held by a musician, an artificial mouth was constructed: the experimental device was fed in compressed air and possessed latex lips that really played the trumpet. It is, in any case, much easier to measure the pressure at the interior of an artificial mouth than to convince a real musician to pierce his cheek! One other advantage of the artificial mouth is to allow those conducting the experiments to modify one parameter of the cheek at a time and study the consequences of the sound produced at his leisure (an artificial mouth doesn't need to breathe). It is ideal for dissecting the physical mechanism playing a part of the production of sound and allows us to propose some convincing physical models in BRASS.



Comparison Chart

### The Physical Model

The physical model is the ensemble of equations that explain in mathematical language the different phenomenon in physics, and are well-understood thanks to the studies of the previously mentioned researchers. In fact, the sound produced by BRASS is the solution of equations calculated more than 44,000 times a second! Indeed, with a physical model the sound is always in

evolution; we told you in the introduction that you would be impressed by the liveliness of our manual. Since the physics of the most up to date studies are included in these equations, the model (and thus the sound) reacts in the same way as the real instrument.

In this way the physical model included in BRASS permits us to simulate innumerable possibilities of playing on the instrument, naturally reproducing the sound effects made by changing the valves and slide position, changing the tension in the lips of a trumpeter, increasing the breath and thus the level of sound (effecting the brass sound)... The sound of turbulence from the release of air in the instrument is equally modeled on an analytical base of real sounds.

### ***Why is BRASS incomparably easier to use?***

The possibilities offered by the model are comparable to those of the real instrument, but the practice of the virtual instrument doesn't require the long and difficult training demanded by the real instrument. Due to this, with BRASS you do not need to know how to use breath control or tighten your lips to make a note. Why? We have, in a way, taught the model how to produce notes or desired effects while playing naturally from a keyboard. This setting of the model parameters has also benefited from recent research since an optimization procedure was specially developed. The algorithm starts as a beginner might: it tests thousands of different values, at first randomly, but at its rate of progression, it allows chance to intervene less and less in its training. By the end, the algorithm has determined the optimal values for the model parameters to produce the varied notes and effects. You have nothing more to do than to be inspired.

## **7.3 The saxophone**

### **7.3.1 Musicians Technique**

#### ***How does it work?***

As is true with other wind instruments, while playing a note on the saxophone two elements of the instrument oscillate in synchronization: the air stream (contained in the resonator) and the reed vibrating on the mouthpiece. These two components are not necessarily the exact same oscillation frequency and can also be different from the note played; this means that if we played only the reed (by removing the mouthpiece from the rest of the instrument) we obtain an extremely sharp sound (a false note), generally above any other note that the saxophone can produce. We can produce a sound specific to the resonator as well by tapping on the head stock from which we have removed the mouthpiece. The sound created by tapping on this the instrument will be rather short, and its pitch will depend upon both the position of each key (open or closed) and slight variations in the manner of fingering the notes. The playing frequency of the saxophone is, therefore, strongly influenced by the configuration of the resonator (size, fingering), but the reed and the pinch of the lips on the reed also play a large role on the pitch of the note produced.

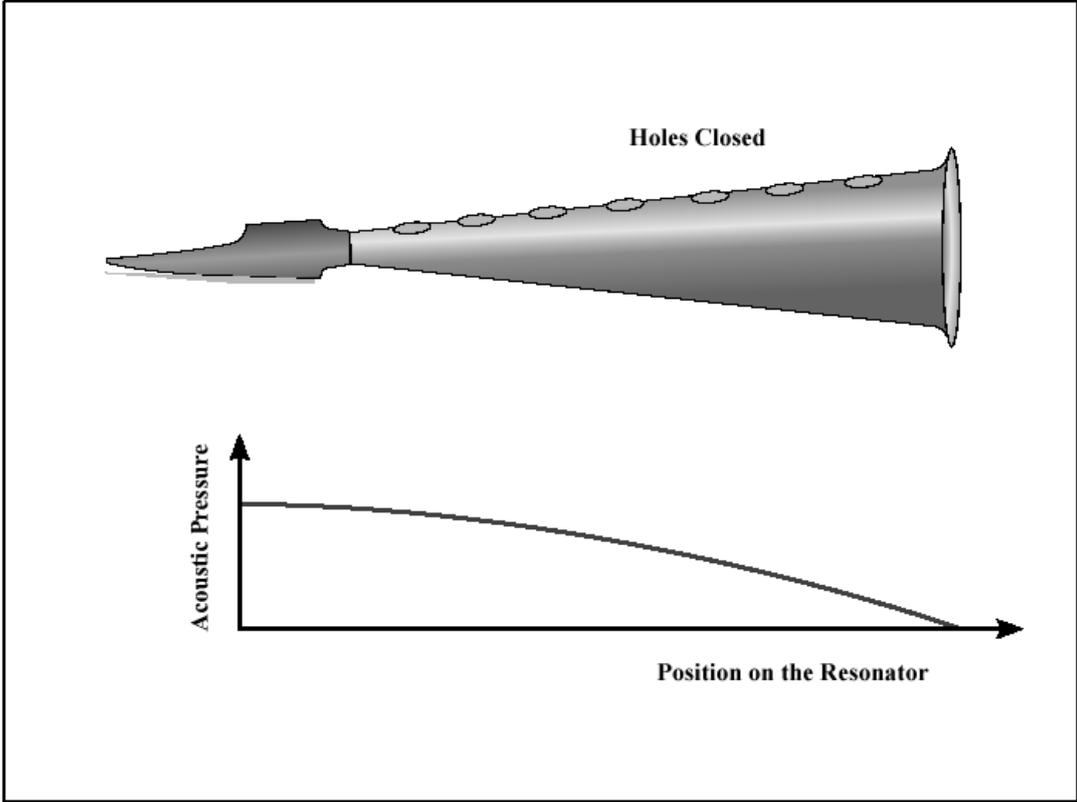
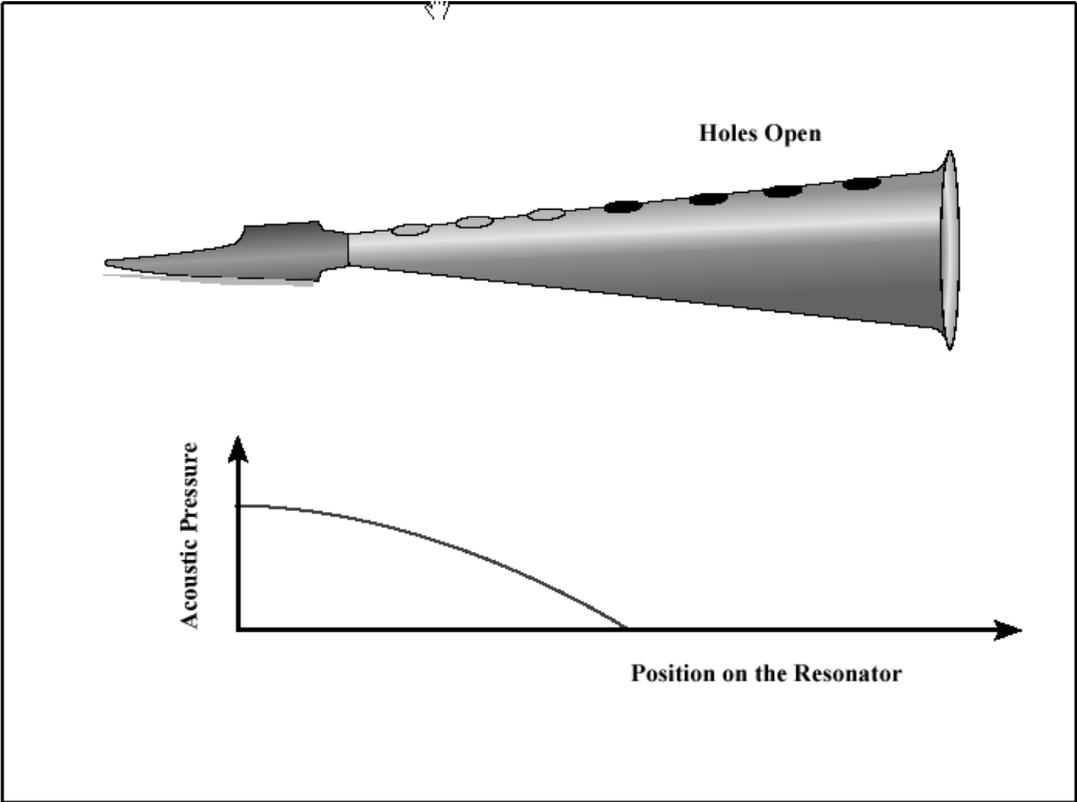
#### ***Pitch of the note***

As a general rule, the saxophonist selects the note by modifying the resonator configuration.

From the physics point of view, the simplest configuration of the resonator is with all the keys closed. In this case, an acoustic wave (periodic oscillations of air pressure and speed whose amplitude vary throughout the instrument) develops on the interior of the instrument and spreads through the length of the instrument. The frequency of this oscillation (and thus the pitch of the note produced) is proportional to the length of the acoustic wave in the instrument.

We see right away that one simple way to produce a change in pitch will be to modify the length of the resonator. However, being that this procedure will be practical neither for the instrument

maker nor for the instrumentalist, we use holes perforated on the wall of the resonator to produce these changes in length. Roughly speaking, by opening a hole on the saxophone we shorten the air stream vibration length up to the point of the hole.



*Different positions of the Resonator*

In the world of virtual saxophones, the instrument makers are less limited to these questions of practical order, and it is much easier and more flexible to reduce the length of the resonator than to introduce 10 to 15 holes on the virtual resonator.

### ***Role of the Reed***

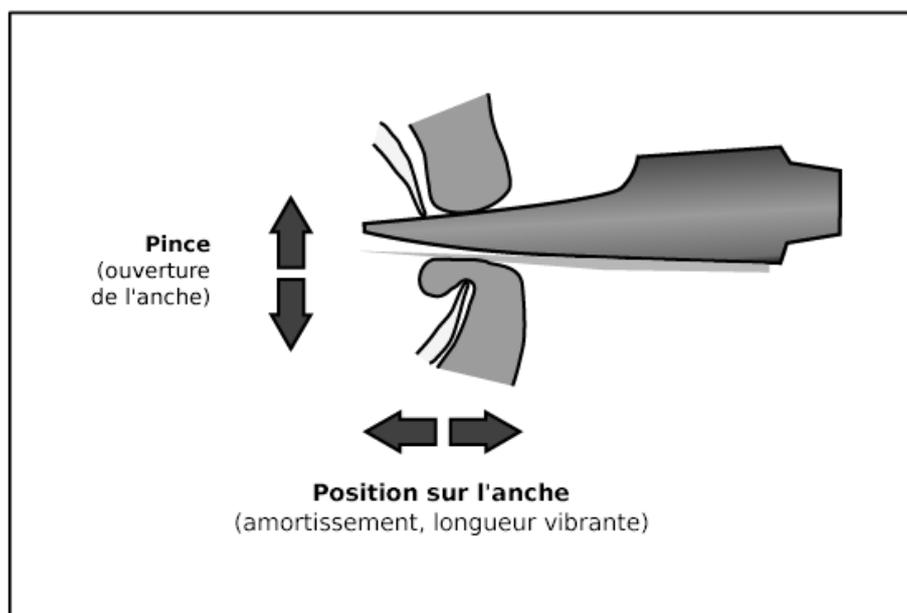
We have seen that the reed also plays its role on the pitch when an instrument produces a note. Normally, it cannot change the frequency of the note produced more than a fraction of the tone in relation to the notes selected with fingerings. These small variations in the frequency are used to produce, for example, vibrato.

Moreover, the reed offers the saxophonist much more flexibility than the resonator because there is much more liberty to change pressure on the reed, breath, etc. This control translates physically into a number of parameters that influence more or less the timbre (color) of the results. One problem with these parameters is that they can influence the frequency of the final note at the same time. In BRASS, we free ourselves of this problem by precisely determining the variation of frequency produced by each parameter so that one “A” always remains an “A” independently of the reed parameters.

### ***A bit of musical physics a bit of instrumental practice***

To play the saxophone, the saxophonist pushes his bottom lips firmly against the reed and his top teeth against the mouthpiece. The pressure must be equal in force: neither too strong (because the reed would then be closed off and will have a sound too dismal and weak) nor too weak (because the reed will begin to vibrate on its own oscillation frequency resulting in a false note). The position of the lips on the reed is also important because if the mouthpiece is pushed too far into the mouth the pinch of the lips will not have enough control over the reed, but if it is not pushed in enough, the vibration on the length of the reed is reduced too much.

Once he has found the right amount of pressure, the saxophonist breathes in the instrument by increasing the pressure in his lungs and mouth. Once again this pressure must be strong enough to inject the proper amount of energy into the instrument allowing it to create and maintain the oscillations, but not so strong that it risks holding the reed against the mouthpiece, closing off the entry of air.



*Playing parameters Pinch on the Mouthpiece*

### 7.3.2 Pressure

It goes without saying that the most important attribute of the process is the air pressure imposed by the musician when he breathes into the mouthpiece. This factor largely affects the note's sound volume because it is the pressure provided by the instrumentalist that injects energy into the saxophone. If the pressure is too weak there will not be enough energy to maintain the oscillation in the instrument (we say that it is below the threshold of oscillations). However, if it becomes too strong the pressure forces the reed to a nearly closed position against the mouthpiece; after a certain amount of pressure, the reed will stay stuck against the mouthpiece impeding the flow of air into the instrument (we say it is above the plating threshold). To simplify a bit, if the musician doesn't breathe enough or breathes too much, he will not obtain a sound! Luckily, there remains a large range of possible pressure. More than the sound volume, the timbre varies a lot between two limits: a more muffled sound for weaker pressures and brighter sound for a stronger amount of pressure. Enriching the timbre while increasing the pressure corresponds to the shocks between the reed and the mouthpiece leading to a progressive distortion of the sound wave.

#### *Timbre*

Next, we will talk about the pinch of the lips on the reed; this causes the position of the reed equilibrium to vary in its range of vibration. We can say at first approximation that this parameter makes a scale of reed oscillations, making the pressure thresholds described above vary. This means that we could obtain a more intense sound while keeping a similar timbre by simply increasing the pressure and the pinch of the reed at the same time. By keeping the pressure constant and modifying the pressure of the lips, we move between the timbres described above without modifying the intensity too drastically.

**Damping** refers to the "quality" of reed oscillation and to its ability to vibrate more or less freely. In practical terms, a musician can play a little bit with these attributes by modifying the stiffness of the lip that pushes on the reed or by moving the lip's position on the reed. The effect of these attributes set the range of reed oscillation in relation to the air stream. If the damping is too weak, the reed oscillation at its own frequency (the mouthpiece frequency without the resonator) becomes too dominant and we can only hear the false note produced by the reed. By progressively increasing the damping we change the sound: initially, it will be brighter because the reed enriches the principal vibration by its oscillations; then, it will be more and more velvety and weak. The two pressure thresholds approach each other at the same time until the reed will no longer be able to maintain the oscillation of the instrument.

The "Timbre" parameter in BRASS is a mix of these two physical attributes allowing a strong margin of sound color variation while maintaining the conditions necessary for oscillation.

#### *Noise*

When the instrumentalist breathes strong enough into the instrument, the release of air becomes more and more turbulent and formulates the sound of breath, affected by the acoustic response of the resonator. When the pressure of the air is not strong enough to generate the reed oscillation (below the oscillation threshold), we only hear the sound of breath; if we were to increase this air pressure step by step, it would begin to approach the oscillation threshold and the "breath" noise would slowly but surely gain the sound characteristics of the instrument. Above the threshold, the noise is added to the sound of the note giving it the real timbre of the saxophone. The proportion of noise in the final sound is thus adjusted to this parameter. Attention; if the sound of breath is too strong, the principal note can be disturbed or even stopped.

#### *Instrument Control*

The parameter setting on the principal BRASS window does not signify that the physical parameters apply to the instrument (neither when it is applied in a way that is constant with all the notes nor

while playing one note). It would not be realistic because the instrumentalist does not maintain constant pressure or pinch throughout a musical phrase; it would not be desirable either because the instrument often needs variations of parameters to change states: saying that you can either change from one note to another or silence a note.

### **Envelopes**

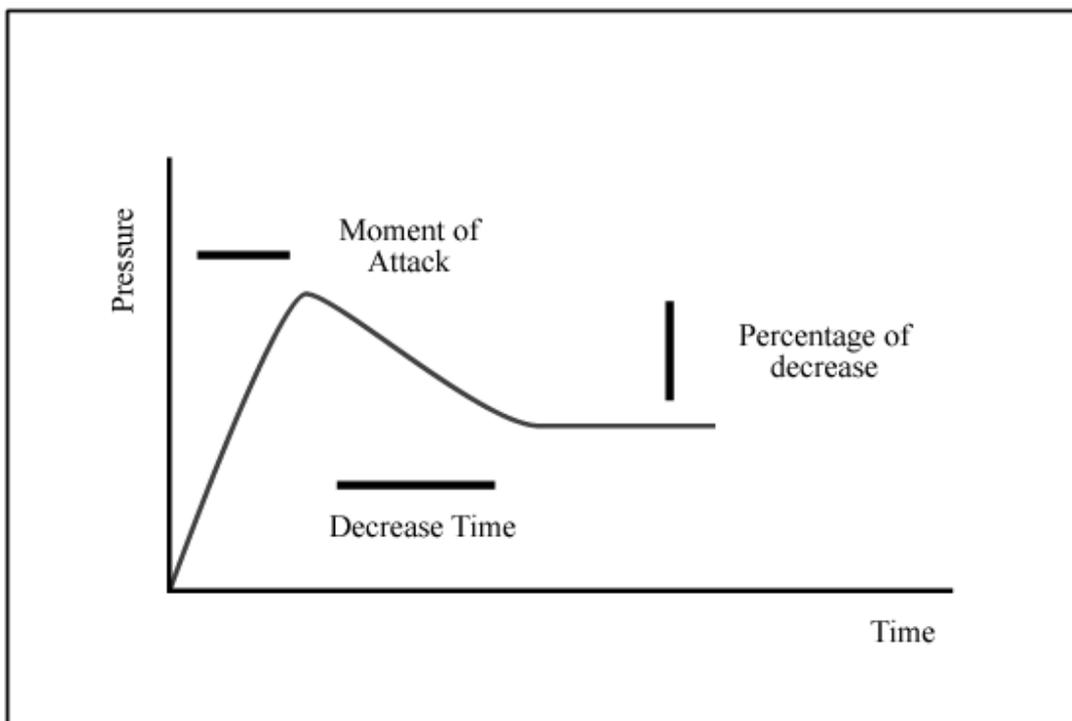
In regard to the evolution of the physical parameters, there are three possible types of transitions:

- **Attack** : when the instrument is silent and the musician plays a new notes
- **Relaxation** : when one is being played an the musician wants to stop
- **Transition** : between notes

### **Attacks**

Starting a musical phrase (or passing from silence to a note) can be done in several ways: fast, slowly, in between, and with varying amounts of energy. The choice of type of attack is up to the musician, but it must obey certain conditions so that the start of the note is done correctly. For example, with certain low notes it is often necessary to apply strong pressure for a short interval so that the oscillation can begin, then reduce the pressure to arrive at the desired intensity. In other cases, the initial impact of pressure may sometimes be strong enough to start the note, but it will start the note slowly. In this situation, one must increase the pressure to an amount more than the volume of the note simply to facilitate the speed of the attack; otherwise the note would begin much slower than desired.

For an actual saxophone, it is the musician who automatically generates these variations. This “gesture” can be reproduced with a breath controller for example, but when we play on the keyboard, the synthesizer must reproduce these gestures automatically for each note. In our case, an Attack/Decrease envelope is not only applied to pressures like the pinch and the breath sound. The attack parameter in the BRASS window sets the attack time and rate simultaneously, and the decrease time to simulate the attacks is more or less flexible.



*Attack Figure*

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