An Impact Soundworks Sample Library
Powered by Native Instruments Kontakt 5 Player

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OVERVIEW

Thank you for purchasing **Bravura Scoring Brass**! We designed this library with the needs of modern composers and producers in mind, with a wealth of instruments, articulations, and powerful features to inspire your music. In recording the samples, we used a **scoring studio** to provide maximum flexibility in your mixes. With direct mics and two sets of room samples, you can easily mix between a **dry & focused** sound and a **spacious room** timbre without overbearing, baked-in hall reverb.

By design, **Bravura Scoring Brass** is a highly-versatile instrument that works in many styles. Far from being limited to cinematic fare, it can be used for traditional classical compositions and mockups, chamber ensembles, virtuosic solo performances, quartets, or even pop & rock music. Our custom-made **Orchestrator** & **Chordmaker** patches will help get any composition started with instantly-gratifying sounds, and the extensive set of **aleatoric effects** is a treasure trove for film, game, and TV scoring.

Whatever style of music you create, we think you'll find **Bravura Scoring Brass** an invaluable addition to your collection – whether used on its own, blended with other orchestral libraries, or used in creative hybrid compositions. We can't wait to hear what you write with it!

INSTALLATION

1. Install the **Pulse** application if you don't already have it. **Pulse** is a cross-platform desktop app that lets you download and install your libraries with blazing speed! You'll need to create an account here, but once you do, you can access your purchases from *any* developers using **Pulse**, anytime, from any computer.

https://pulsedownloader.com/

2. Once **Pulse** is installed, open it and enter your **Bravura Scoring Brass** product code. Follow the instructions to download and install the library.

3. Open Native Access, click "Add a Serial", and input the same product code to **activate** the library.

4. Once activated, click "View Products Not Installed". Find **Bravura Scoring Brass** in this list. Click the "Add Library" button to the right, and select the folder where Pulse downloaded the library. This completes the installation process.

GETTING STARTED

Now that you've installed and activated **Bravura Scoring Brass** (or **BSB**), you're ready to dive in. The full library has a massive wealth of content – over 50,000 samples! - and it can be overwhelming at first glance. However, each patch has a consistent layout and design, and we've designed the library to be very easy to simply load-and-play.

First, **pick an instrument** you'd like to use – for now, ignore the Orchestrator & Chordmaker patches, and the FX patches. Load that instrument into Kontakt by double-clicking on it or dragging and dropping the patch into the main Kontakt window from the browser.

By default, you'll want to use your **modwheel (CC1)** to control the volume of the patch, which should load to a **Legato** articulation by default. You can also change the dynamic by clicking and dragging on the DYNAMICS slider (more on this in the **Interface & Engine** section below). For instruments with Vibrato, you can use **expression** (MIDI CC 11) to crossfade between non-vibrato and full-vibrato. These controls can of course be re-assigned.

If you use a **breath controller**, **CC2** can also be used to control dynamics. In this case, when there is no output from the breath controller, the instrument will be silent (instead of low-volume as in CC1).

Clicking on any articulation on the main menu will switch it, or you can use the **keyswitches** (C0, C#0, D0... etc). Just press the appropriate key on your keyboard or in your DAW piano roll/sequencer to switch. No need to hold the note either – the articulation will 'latch' until you switch it to something else.

You'll likely want to keep the **built-in reverb** enabled (see the lower left section of the interface), as the library is naturally recorded **dry** by default. You can of course use your own reverb if you prefer – just click the image of the hall and select OFF.

As **dynamics** are controlled by the **modwheel** by default, MIDI velocity is not used for most patches and articulations – with a few exceptions. For example, if the Legato mode is set to "Smart", high velocities will trigger faster legato transitions. Again, more on this later.

Creating a brass ensemble is thus a simple matter of loading whichever ensemble patches or solo instruments you'd like, assigning each their own MIDI track. If you prefer not to use keyswitches, you could also load multiple instances of each instrument patch, one MIDI track for each articulation.

PATCH OVERVIEW

Bravura Scoring Brass is built around 20 instrument patches, each of which contains a variety of sounds and articulations. These patches are as follows:

01 Ensemble Full Brass
Low brass ensemble, trumpet ensemble, french horn ensemble, and trombone ensemble combined into a single instrument with Sustain, Staccato, Tenuto, and Marcato articulations.

02 Ensemble Trumpets
Trumpet ensemble consisting of three players performing the following articulations: Legato, Sustain, Staccato, Tenuto, Marcato, Trill Maj, Trill Min, Rip, Fall, Multi-tongue (double and triple).

03 Ensemble Horns
French horn ensemble consisting of three players performing the following articulations: Legato, Sustain, Staccato, Tenuto, Marcato, Trill Maj, Trill Min, Rip, Fall, Multi-tongue (double and triple), and Flutter.

04 Ensemble Trombones
Trombone ensemble consisting of three players performing the following articulations: Legato, Sustain, Staccato, Tenuto, Marcato, and Flutter.

05 Ensemble Low Brass
Ensemble consisting of two tubas and one trombone performing the following articulations in unison: Legato, Sustain, Staccato, Tenuto, Marcato, and Flutter.

06 Ensemble Orchestrator
Special patch featuring solo tuba, trombone ensemble, french horn ensemble, and trumpet ensemble with Sustain, Staccato, Tenuto, and Marcato articulations. Orchestrator patches assign unique instruments for each voice of a played chord, allowing for easy orchestration. Check the "Orchestrator Patch" section for more info!

07 Ensemble Chordmaker
Special patch featuring solo tuba, trombone ensemble, french horn ensemble, and trumpet ensemble with Sustain, Staccato, Tenuto, and Marcato articulations. Chordmaker patches play pre-voiced chords instead of single notes. Check the "Chordmaker Patch" section below for more info!

08 Solo Piccolo Trumpet
Solo piccolo trumpet performing the following articulations: Legato, Sustain, Staccato, Tenuto, Marcato, Trill Major, and Trill Minor.

09 Solo Trumpet
Solo trumpet performing the following articulations: Legato, Sustain, Staccato, Tenuto, Marcato, Trill Major, and Trill Minor.

10 Solo Flugelhorn
Solo flugelhorn performing the following articulations: Legato, Sustain, Staccato, Tenuto, Marcato, Trill Major, and Trill Minor.

11 Solo Horn
Solo french horn performing the following articulations: Legato, Sustain, Staccato, Tenuto, Marcato, Trill Major, and Trill Minor.

12 Solo Trombone
Solo trombone performing the following articulations: Legato, Sustain, Staccato, Tenuto, and Marcato.

13 Solo Tuba
Solo tuba performing the following articulations: Legato, Sustain, Staccato, Tenuto, and Marcato.

14 Solo Orchestrator
Special patch featuring solo tuba, solo trombone, solo french horn, and solo trumpet with Sustain, Staccato, Tenuto, and Marcato articulations. Orchestrator patches assign unique instruments for each voice of a played chord, allowing for easy orchestration. Check the "Orchestrator Patch" section for more info!

15 Solo Chordmaker
Special patch featuring solo tuba, solo trombone, solo french horn, and solo trumpet with Sustain, Staccato, Tenuto, and Marcato articulations. Chordmaker patches play pre-voiced chords instead of single notes. Check the "Chordmaker Patch" section below for more info!

16 Full Brass FX
Full brass ensemble performing a collection of atonal and aleatoric "effects", phrases, clusters, and figures.

17 Horns FX
French horn ensemble performing a collection of atonal and aleatoric "effects", phrases, and figures.

18 Trumpets FX
Trumpet ensemble performing a collection of atonal and aleatoric "effects", phrases, and figures.

19 Trombones FX
French horn ensemble performing a collection of atonal and aleatoric "effects", phrases, and figures.

20 Low Brass FX
Low brass ensemble performing a collection of atonal and aleatoric "effects", phrases, and figures.

CORE ARTICULATIONS

Legato: Recordings of long sustained notes played at a dynamic controlled by MIDI CC (modwheel/CC1 by default, or CC2 for breath controller users). When another note is triggered while still holding the first note, a true legato performance is heard transitioning between the original note and the new note, after which the new note is sustained until the key is released. This articulation is **monophonic** – i.e. only one note / voice can be played at a time. For instruments that include **Vibrato**, the amount of vibrato can be controlled during the original or destination legato note.

Sustain: Recordings of long sustained notes played at a dynamic controlled by MIDI CC (modwheel/CC1 by default). For instruments with **Vibrato**, the vibrato amount can also be controlled via MIDI CC. Sustain notes can be played polyphonically, unlike the Legato articulation.

Staccato: Short, accented notes with minimal decay.

Tenuto: Notes slightly longer than staccato.

Marcato: Notes with a particularly brass attack even longer than tenuto, but still decaying rather than sustaining.

Trill Major / Minor: Rapid, sustained alternating between the played note and a note one half step (minor trill) OR one whole step (major trill) up.

Rip / Fall: Quickly descending (fall) or ascending (rips) change in pitch over the course of an octave. Playing a C3 Rip for example will sound as a rapid ascent from C3 to C4 and then a decay. A C4 Fall would sound as a rapid descent from C4 to C3 and then decay.

Flutter: Also known as flutter tongue, a rapid 'rolling' sound adding extra animation and 'effect' to sustained notes.
Multi-tongue: Recordings of two or three short notes performed rapidly and tempo-synced. Low velocities (1-64) trigger double-tongues (2 notes) and high velocities (65-127) trigger triple-tongues (3 notes).

EXTENDED ARTICULATIONS (FX)

The **FX** patches are full of inspiring sounds, many of which were performed in an improvised (aleatoric) manner. Most of them must be played and auditioned rather than described, as they vary greatly in timbre and length. However, there are some general terms used in the organization of these sounds that you may find useful while browsing:

Rips / Falls: As with core articulations, these sounds typically rise or fall quickly in pitch before decaying.

Flurries: Phrases that move up and down in pitch several times, as opposed to going in only one direction.

Pulsing: Sounds that have a regular change in volume or pitch, 'wobbling' and pulsating.

Swell: Sounds that build in volume from soft (piano) to loud (forte).

Stabs: Staccato sounds with a fast, brassy attack and minimal length.

Clusters: Sounds where individual players perform different notes, creating a highly dissonant effect.

Atonal: Similar to clusters, where there is no single defined pitch for the note/phrase.

Cows: Rolling changes in pitch somewhat approximating the sound of a cow's "moo"!

INTERFACE & ENGINE

Main Script – Ensembles & Solos

The **BSB** script allows for easy performance tweaking, mixing, and fine-tuning of every instrument. It can be viewed in three columns from left to right, starting with **Mics & Reverb**.

Close, Room A, Room B: These refer to microphone positions. Clicking on the white microphone icon **disables and unloads** those mics from RAM.

Volume, Pan, Width: Changes the volume, left/right panning, or stereo width for the given mic position.

INT (Output Selector): Clicking on this allows for selection of a separate Kontakt output. Note that Kontakt must be configured with multi-outputs in your host for this to do anything!

HIGH / MID / LOW: Gain (volume) knobs for a simple 3-band equalizer. The high band is 10 khz and above, mid band is 1.5khz (1.6 oct Q), and low band is <100 hz.

Reverb Selector (Picture): Changes the impulse response for the included convolution reverb. All IRs were custom-made for BSB!

WET: Controls the amount of reverb added.

TONE: Controls the frequency balance of the reverb – low values are darker, high values are brighter.

PREDLY / SIZE: Controls the predelay and size (length) of the IR, respectively.

The next section is the **Articulation Selector**.
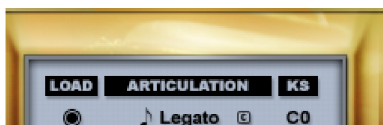
LOAD Button: Clicking on this text toggles between purge/unpurge radio buttons   for each articulation, and articulation volume knobs.

Radio Buttons: Unloads or loads an articulation from RAM.

Articulation Text: Changes the selected articulation, indicated by the music note.

C Icon: Indicates that an articulation has extra hidden controls. Hold **Control** and left click on that articulation to reveal more options.

KS Text: Displays the keyswitch used to switch to an articulation.

Dynamics Slider: Controls the volume/timbre for the instrument. This is linked to MIDI CC 1 by default, but this can be changed by right-clicking the slider, selecting "MIDI Learn" and using the CC of your choice.

Vibrato Slider: Controls the amount of vibrato for the instrument. As with Dynamics, this can be re-assigned to any MIDI CC.

Extra Controls (Accessed via Control+Click)

Legato MODE: Norm vs. Smart. "Smart" mode reacts to velocity – higher velocities trigger faster legato transitions. In "Norm", mode, the Speed and Vol knobs are displayed.

**(Legato) Speed**: Changes the speed of the legato transitions.

(Legato) Volume: Changes the volume of the legato transitions.

Accent Button: Enables/disables a short overlay to the legato articulation.

Accent MODE: Fixed vs. Scale. In "Fixed" mode, the accent overlay triggers at the same volume every time. In "Scale" mode, the volume of the overlay scales with the overall dynamic.

Vol: Controls the volume of the accent overlay.

Start Vel: Controls the velocity at which the accent overlay is introduced.
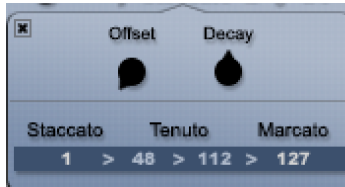
Offset: Controls the sample playback position (offset) for the selected short note articulation. Higher offsets are faster and more aggressive at the cost of truncating the initial attack.

Decay: Controls the length of the selected short note articulation's decay. Shorter decays are tighter and more aggressive.

Velocity Map: If "VEL SPLIT" mode is enabled under the Performance options, the numbers below the articulation names show where each articulation is triggered in the velocity range. For example, in the picture above, Staccatos are triggered from velocity 1-47, Tenutos from 48 to 111, Marcatos from 112 to 127.

Speed: Controls the playback speed of **Rips** and **Falls**.

The third column contains **Performance** controls.

Vel Curve: Changes the "touch" of the instrument. Curves bent UP will scale input velocity UP, while curves bent down will do the reverse.

C/F Tune: Changes the tuning of the instrument via **coarse** and **fine** knobs.

Mute: Enables simulated muting via EQ for the whole instrument.

Shorts Mode: KS vs. VEL SPLIT. In KS mode, each short articulation has its own keyswitch. In VEL SPLIT mode, if any short articulation is selected, they can be switched between based on input velocity.

Shorts Dyn: MW/CC# vs. VELOCITY. Sets how short articulation dynamics are controlled. In MW/CC# mode, the modwheel (by default) changes the dynamics, whereas in Velocity mode, they are controlled by input velocity.

Transpose: Transposes all MIDI input by octaves.

Releases: When enabled, releasing any note will trigger a brief recording of the instrument being released – a more authentic & realistic sound.

Stack: When enabled, uses neighboring zones and re-tunes them to create a simulated larger ensemble. Clicking the stack that appears to the right of the button changes the size of the ensemble from 2X to 3X and back.

I (Info) Button: When enabled, the exact value of any tweaked knob will appear at the top of the interface.

NOTE! Additional **advanced controls** can be accessed if you're willing to dive into the backend of Kontakt a bit. Click the Wrench icon in the upper left of any loaded instrument, and then click the tab labeled "Engine".

LEGATO Speed: This control is linked to the Legato speed control in the control+click articulation menu.
LEGATO Volume: As with speed, this is the same as the Legato volume control in the context menu.
LEGATO Attack: Controls the fade-in time of the legato transitions.
LEGATO Timing: Adjusts how long the legato transition is held before it begins to fade out.

STARTPOINT OFFSET – Legato: Controls the sample/playback offset for the legato transition.

STARTPOINT OFFSET – Sustain: Controls the sample/playback offset for the destination note played after the transition.

LEGATO MODE Menu: Selects between four slightly different variations on legato transition timing.

MUTE: Mutes the legato transition completely.

SOLO: Mutes the legato destination note so you can more clearly hear the transition by itself.

TRANSITION Fade Out: Controls the fade-out time of the legato transition.

TRANSITION XF Adjust: Controls the fade timing of the destination note.

RELEASE Volume: Controls volume for the release trigger samples, if Releases are enabled.
RELEASE Offset: Controls the sample/playback offset of the release samples.
RELEASE Fade In: Controls the attack (fade) time of the release samples.
RELEASE Length: Controls the hold time/length of the release samples.
RELEASE Fade Out: Controls the fade-out/decay time of the release samples.

STACK Range: Controls the max range that zones will be re-tuned from for the stack effect.
STACK Delay: Controls the timing delay of the stack voice(s).
STACK Volume: Controls the volume of the stack effect.
STACK Width: Controls the stereo spread of the stack voice(s).

CHORDMAKER PATCH

Our custom **Chordmaker Patch** is a fantastic tool allowing you to create realistic, pre-orchestrated chords with just a single key press. These are not static pre-recorded chords – the script instead generates custom chord voicings from single-note samples making full use of **BSB**'s round-robin recordings.

First, let's look at the keyboard layout.

As with most other patches, the very lowest colored notes are **articulation keyswitches**. Press one of them to switch articulations: C0 for Sustain, C#0 for Staccato, D0 for Tenuto, and D#0 for Marcato.

Moving to the right, the **blue / cyan** octave triggers **major chords** built around each note. For example, pressing the lowest note – **C1** – will trigger a C major chord. Pressing **C2** will also trigger a Cmaj, but with a different (higher) **chord inversion**.

The **magenta / pink** octaves above that will trigger **minor chords** in the same manner. Now, let's look at the interface controls unique to the Chordmaker:

The **Mode** menu offers a number of premade chord voicings to pick from. Each mode is described in the menu, for example "Spread 1" has **narrow voicing** spread across three octaves, with one chord inversion per octave. We'll discuss the "Custom" mode below.

The **Bass Note** option adds a **solo tuba playing** the bass note of each chord inversion. When this option is off ,the tuba will not play.

Each instrument has its own **volume** and **pan** controls which are self-explanatory.

In **Custom** mode, some new controls will appear:

The menus labeled "**Off**" below each instrument are used to select which note or interval that instrument should play. The options for this menu are as follows. Note that for thirds & sixths, the interval is minor or major depending on where it is played on the keyboard (as per the colored octaves!)

Interval 2nd: Plays the root and a second above. e.g. Play C3 → **C3+D3**.
Interval 3rd: Plays the root and a third above. e.g. Play C3 → **C3+E3.**
Interval 4th: Plays the root and a fourth above. e.g. Play C3 → **C3+F3**.
Interval 5th: Plays the root and a fifth above. e.g. Play C3 → **C3+G3**.
Interval 6th: Plays an octave above the root and a sixth below. e.g. Play C3 → **E3+C4**.
Interval Minor 7th: Plays an octave above the root and a major 2nd below. e.g. Play C3 → **Bb3+C4**.
Interval Major 7th: Plays an octave above the root and a minor 2nd below. Play C3 → **B3+C4**.

Unison: Plays the root. e.g. Play C3 → **C3**.
Unison 2nd: Plays a second above the root. e.g. Play C3 → **D3**.
Unison 3rd: Plays a third above the root. e.g. Play C3 → **E3**.
Unison 5th: Plays a fifth above the root. e.g. Play C3 → **G3**.
Unison Minor 7th: Plays a minor 7th above the root. e.g. Play C3 → **Bb3**.
Unison Major 7th: Plays a major 7th above the root. e.g. Play C3 → **B3**.

Octave: Plays the root and an octave above. e.g. Play C3 → **C3+C4**.
Octave on 2nd: Plays a second above the root and an octave above that. e.g. Play C3 → D3+D4.
Octave on 3rd: Plays a third above the root and an octave above that. e.g. Play C3 → E3+E4.
Octave on 5th: Plays a fifth above the root and an octave above that. e.g. Play C3 → G3+G4.

Triad 1st Inversion: Plays a triad built on the root. e.g. Play C3 → **C3+E3+G3.**
Triad 2nd Inversion: Plays a triad built on the root, 2nd inversion. e.g. Play C3 → **E3+G3+C4.**
Triad 3rd Inversion: Plays a triad built on the root, 3rd inversion. e.g. Play C3 → **G3+C4+E4.**
Triad Minor 7th: Plays a minor 7th chord built on the root, not including the root. e.g. Play C3 → **E3+G3+Bb3.**
Triad Major 7th: Plays a major 7th chord built on the root, not including the root. e.g. Play C3 → **E3+G3+B3.**

The **Question Mark** icon selects a chord / interval at random (*it's aleatoric!*), while the **Gear** icon displays all possible chords & intervals. From this page you can disable any chords or intervals and they will not be selected by the randomizer.

ORCHESTRATOR PATCH

Another way of getting quick and easy inspiration is our custom **Orchestrator** engine. This intelligent script will dynamically assign played notes and chords across multiple instruments! This is the fastest way of achieving a realistic orchestrated sound.

Before looking at the interface, there is one important thing to keep in mind about the **Orchestrator** patch – when first playing a note, the script assumes that you will either play a **chord**, OR, if you're playing a single note to build on later, that you will start with the **lowest note**.

In short – **play your lowest note first**, or **play a chord** for best results.

In the interface above you'll notice the four instruments (or ensembles) built in to the Orchestrator. Each one has its own **Volume** and **Panning**, of course. The five colored boxes below that are the **voice selectors**.

When playing a chord with the orchestrator patch, the script will assign up to **five notes** among the different instruments. The leftmost box is the **lowest note** and the rightmost is the **highest note**. Each instrument can be assigned to play any one of these notes, for a total of up to 20 simultaneous **voices** (4 instruments x 5 notes).

For example, in the setup above:

> * The **tuba** is playing the **lowest note**.
> * The **trombone** is playing the **second-lowest note** of the chord**.
> * The **french horn** is playing the **middle** and **second-highest notes** of the chord.
> * The **trumpet** is playing the **second-highest** and **highest notes** of the chord.

If we were to play the chord C3, C4, E4, G4, C5, the voices would thus be assigned as follows:

> * The **tuba** plays C3.
> * The **trombone** plays C4.
> * The **french horn** plays E4 and G4.
> * The **trumpet** plays G4 and C5.

For even more control, the menu labeled **OCT** can be used. This will transpose the selected instrument up or down an octave for wider voicings.

PERFORMANCE & MIXING TIPS

- When **blending** BSB with other orchestral sample libraries, you may find it helpful to use a **reverb send** in your host. This way, the same reverb can be applied to each library and blend the room tones further. You can then tweak the **amount** of reverb sent to each library to taste.

- Whenever possible, **play** your brass parts with a keyboard as opposed to **sequencing** with the mouse. Brass instruments generally have a slight attack at the start of each note, something that we have preserved through our editing. This means that sequencing to the grid will make your parts slightly *behind the beat*, whereas if you perform each part with a MIDI keyboard, you will quickly get a sense of how to anticipate each beat.

- The ensembles of BSB are three players each, so to get a bigger sound you can use **layering** and careful **orchestration**. For example, try adding a solo horn mixed in with your horn ensemble playing the same MIDI data. To make a lead part soar, double with a trumpet ensemble an octave above, and fill it out with a trombone ensemble harmony below. The **stack** feature can also really help with this.

- Use the **modwheel** for dynamics! This can't be over-stated. Simply leaving the modwheel at 127 (max) can be fatiguing to the ear. By adding realistic dynamics – crescendos, decrescendos, and accents – your mockups will sound much more realistic.

- Using a large assortment of brass instruments, particularly in unison at higher dynamics, can yield an **overly-bright and harsh** sound. Don't be afraid to use BSB's **built-in EQ** to do some mid-range scooping, and some surgical EQ in your daw in the higher frequencies (6-8khz) to tone down frequency buildups.

CREDITS

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TROUBLESHOOTING & FEEDBACK

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For any technical support issues regarding the library, don't hesitate to email support@impactsoundworks.com.

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