

ujam



SYMPHONIC ELEMENTS

BRAASS

The screenshot displays the BRAASS software interface. At the top, it shows the 'ujam' logo, 'SYMPHONIC ELEMENTS by Boris Salchow', and the track name '01 Trusty Horns'. The main section is titled 'Low Brass' and features several control knobs: 'Character FX' (set to 'Parallel Comp'), 'Motion FX' (set to 'Ping Pong 1/4D'), 'Highlighter', 'Finisher' (set to 'Dynamic Squeeze'), and 'Ambience' (set to 'Space Infin'). There are also sliders for 'Focus EQ' and 'Shape', and a 'LINK' button. A MIDI piano roll at the bottom shows a sequence of notes across three channels (C1, C2, C3) with labels for 'Phrases', 'Stop', and 'Bass Notes'. The interface is dark-themed with green and orange highlights.

User Guide

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Welcome to Symphonic Elements BRAAASS



We hope you will enjoy *Symphonic Elements BRAAASS*, a powerful addition to your musical palette, and we thank you for being a part of the UJAM community of music creators!

What is Symphonic Elements BRAAASS?

by Peter Gorges

Symphonic Elements STRIIINGS started our series of UJAM instruments that take orchestral ensembles out of the traditional – maybe conventional – symphonic and film music context.

It was a great success – people praised the fact that they can finally use the silky, complex, organic textures of string ensembles in their tracks in new, creative and happily blasphemous ways. They also appreciated that we went to great lengths to make these phrases and rhythms easy and intuitive to use – because there’s already enough great libraries for skilled (film) composers out there – if that’s your workflow and musical genre.

Symphonic Elements BRAAASS follows the same concept. It delivers the punch, majesty and brute force of epic Brass ensembles in an equally inspirational, intuitive and fun way. The instrument offers powerful and creative sound design tools that let you shape the raw Brass grooves into all kinds of elements to support whatever piece of music you're working on.

Feel the "god mode" as you move between the keys to go from subtle low pulses to all hell unleashed. Layer Symphonic Elements BRAAASS with your Brasskit or electronic beat to add an organic punch that's almost impossible to create otherwise. Or use the countless Character, Motion, and Finisher FX to adjust, adapt and create rhythmic soundscapes that infuse life into beats, basslines, pads, and rhythm tracks of any kind!

Like the rest of the Symphonic Elements series, the original Brass sample material comes from what might be considered the most famous library worldwide – the personal arsenal of oscar-awarded film composer and UJAM Co-Founder Hans Zimmer! On top of that, the BRAAASS instrument library has been mapped and arranged into multi-layered performances by series godfather and composer Boris Salchow.

Take epic BRAAASS to epic heights and make sure to share your results with us – we can't wait! For now - enjoy, create and get inspired!

You and us

Symphonic Elements BRAAASS was built *by* musicians *for* musicians. We at UJAM are a pretty diverse bunch – from DJ to weekend producer to Oscar-awarded Hollywood composer. We build every product for ourselves, and, like you, we're all users of *Symphonic Elements BRAAASS* too.

That means that before we even start developing, a lot of thought and discussion goes into finding out what you, the user, will expect from the product, what problem it solves, which controls we can remove to make the product more inviting and simpler, which hurdles we can move out of the way between you and a perfect track.

Every *Symphonic Elements* product is optimized for one clear, powerful purpose: To produce great-sounding symphonic tracks without distracting you from the complex endeavor that composing a song is.

We hope that *Symphonic Elements BRAAASS* transpires that philosophy in everything you do with it.

Naturally, we're always open to new ideas and critique, and you are always encouraged and welcome to talk to us:

- Ask our support team: ujam.com/contact-us
- Visit our Facebook page: facebook.com/ujaminstruments
- Catch us on Twitter: twitter.com/ujaminstruments
- Follow us on Instagram: instagram.com/ujaminstruments

Looking for quick help?

If you're just looking to figure out something quick, there are three ways to get there:

- The *Quick Reference* has super-short explanations for every control.
- The *Walkthrough* is a guided tour where you'll try every control on the *Symphonic Elements BRAAASS* screen once – the quickest hands-on experience possible.
- If you're looking for in-depth explanations of all functions and controls, head straight for the *Reference Guide* further down.

Quick Reference

Area	Parameter	Explanation
Menu Bar	Preset	Click on the Preset name at the center above the BRAAASS logo to open a menu that browses and loads presets.
	Save	When editing a user preset, click to save your preset, replacing the previous version.
	Save as...	Click to save your preset under a different name and – optionally – assign a category.
	Notification Bell	Will illuminate for notifications such as product updates.
	Info Icon	Opens the About Page displaying your licensing status and links to acknowledgements, website, this user manual and product support.
	Resize Icon	The user interface is resizable to fit on various screens. To resize, either click this “window” icon next to the notification bell in the top right corner or simply drag the striped handle in the bottom right corner of the user interface.
	Volume Slider	Adjust the output volume.
Low / High Brass Sections		BRAAASS is made up of two independent low and high sections. Perform your parts live by crossfading between the two

		sections. Seamlessly blend between them, or add subtle variations by automating the Crossfader. The lower section usually contains tubas and cimbassos, while the high section contains trumpets, trombones, and horns. This varies a bit from Style to Style. If you only want to hear the low BRAAASS, just turn the high layer off using the on/off toggle and vice versa.
	Character FX	Opens a selection of tonal effect types that alter the character of your Low or High Brass sections. Dial them in to your liking via the control knob.
	Motion FX	Opens a selection of rhythmic effect types that add movement to your Low or High Brass sections. Dial them in to your liking via the control knob.
	Focus EQ	The Focus EQ slider controls a morphing EQ that allows you to tweak the tonal balance of the sections before you send them into the Finisher module.
	Shape	Controls the envelope decay of the Brass notes. You can sync this parameter between the two Low/High Brass sections with the LINK button underneath.
Finisher	Finisher	Dials in the Finisher effect depending on the selected Finisher mode.
	Mode	Select a Finisher effect mode. Each mode is a unique multi-effect chain that offers you incredibly inspiring sound design tools via the control of a single parameter.

	Ambience	Select an Ambience preset from a selection of different reverb, delay, and combination effects.
	Highlighter	Turn left for a lowpass-like filtering effect, and turn right for a highpass-like filtering effect.
	Crossfade	Move the slider to fade between the Low and High Brass sections.

On-Screen Keyboard	Play Range, C3 – B4	As the name suggests, the Play Range is where you play notes to perform with BRAAASS. The chords that are interpreted from the input you play will be read on the chord reader above this section of the keyboard.
	Bass Notes C2 – B2	By playing notes in this section, you can choose which note the bass part of the currently playing Phrase will follow.
	Style Phrases C1-A1	These keys determine which Phrase of the Style the instrument will play. In general, the intensity of the playback will be greater and louder as you move up the keyboard (A1 being the strongest).
	Additions C#1-G#1	Add one-shot additions to the currently playing Phrase. C#1 and D#1 control low and high chord additions, respectively. F#1 and G#1 add a trumpet crescendo swell in two different speeds.
	Stop B1	In LATCH Mode, this key stops the performance.

	End A#1	This key will create a brief ending performance to stop the phrase playback, rather than killing the playback abruptly
	Modwheel (Min-Max)	The Modwheel gradually dials in a Decrescendo effect. Turn it up for quieter passages.
	Pitch Wheel (High-Low)	Doubles the Crossfader so that you can fade between the Low and High Brass sections. Using the Pitch Wheel to control this is a good idea for live performances or recordings.
	Sync	Quantize the player to the grid of your DAW. In the default position ("Note"), it will play exactly when you play or send MIDI notes. In "Beat" position, it will wait for the next beat (quarter note).
	Style	Browse through a variety of playback phrases, accessible via the Style menu on the left side of the keyboard.
	Timing	This menu opens a selection of parameters adjusting the timing of BRAAASS: Speed: Lets you switch the player's relative tempo to half, normal or double time. Swing: Continuously adjusts syncopation – often called Shuffle. Move to the right to syncopate off-beats.

Why so few controls?

We are all musicians and we know that there's never enough time for inventing and laying down that amazing idea in your head.

We are also UI (user interface) and UX (user experience) experts, and we know there is a trade-off between complexity – giving you maximum flexibility at the cost of time – and ease of use – letting you focus on your music at the cost of detailed editing options.

The way we design our user interfaces is aimed at giving you the best of all worlds:

- Easy, not simple: By weeding out more controls than we actually leave in, and by carefully grouping, macro-flying and labeling them, we aim to let you use all your attention on making our instruments sound like you, without having to spend too much of your limited time and focus on a large screen estate of detailed controls.
- Hardly any learning curve: Usually you can use any of our instruments out of the box, with very little reading up.
- Fail-proof interface: No matter how you set up the controls of *Symphonic Elements BRAAASS*, the result will never be musically or technically wrong, and it gives you immense freedom and flexibility to create your sound.

Most importantly especially for those of us who don't play BRAAASS: You can trust in the fact that tracks produced with *Symphonic Elements BRAAASS* are legit, professionally produced and sound like a real Orchestra.

Trial and Authorization

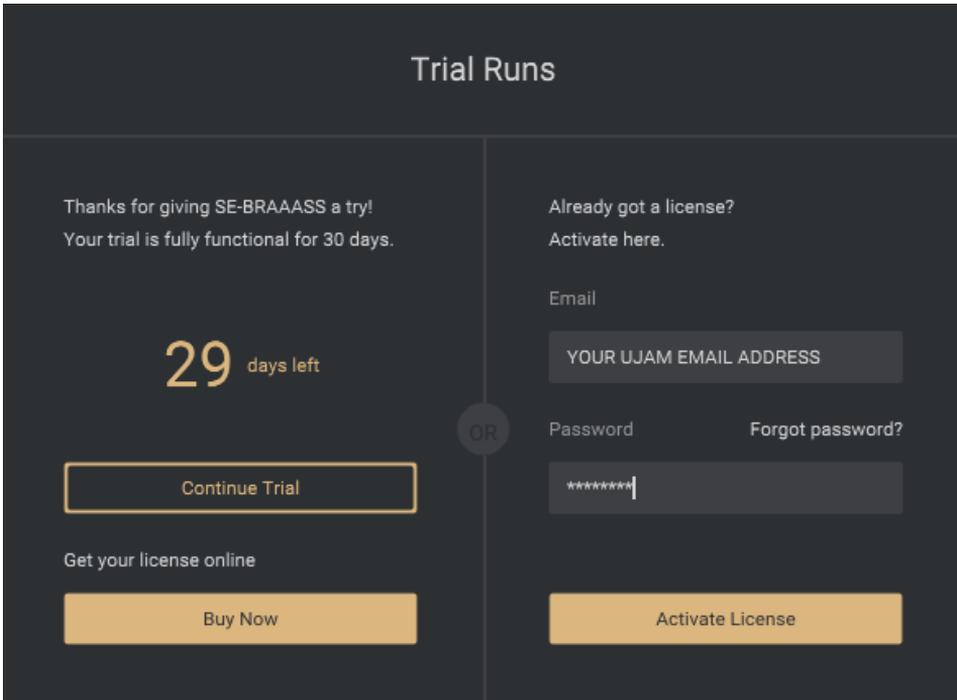
We have designed the entire process of downloading, activating and authorizing *Symphonic Elements BRAAASS* with a strong focus on simplicity. It's important to us to make it as easy as possible for you to get your hands on *Symphonic Elements BRAAASS* – and make it your own if you like it.

Trying, Buying, Authorizing

We only want you to spend money if you're absolutely happy with *Symphonic Elements BRAAASS*. Therefore, we grant you a 30-day trial period, during which the plugin will run without any limitation.

When opening *Symphonic Elements BRAAASS* during the trial period (or when clicking the *Authorize* button in the menu bar), you will see this overlay which

- Displays information about your trial status,
- Provides a link to the BRAAASS website where you can purchase a permanent *Symphonic Elements BRAAASS* license after or during the trial period,
- Allows you to enter the credentials of your UJAM account and authorize *BRAAASS* once you've purchased it.



Trial Screen

Where to put the Content

The actual Brass goodness of *Symphonic Elements BRAAASS* – the audio content – is packed into two so-called blob files named SE-BRAAASS_part1.blob and SE-BRAAASS_part2.blob. Together, they are approximately 6 GB in size.

You can keep the blob files anywhere you like (e.g. on a separate content drive).

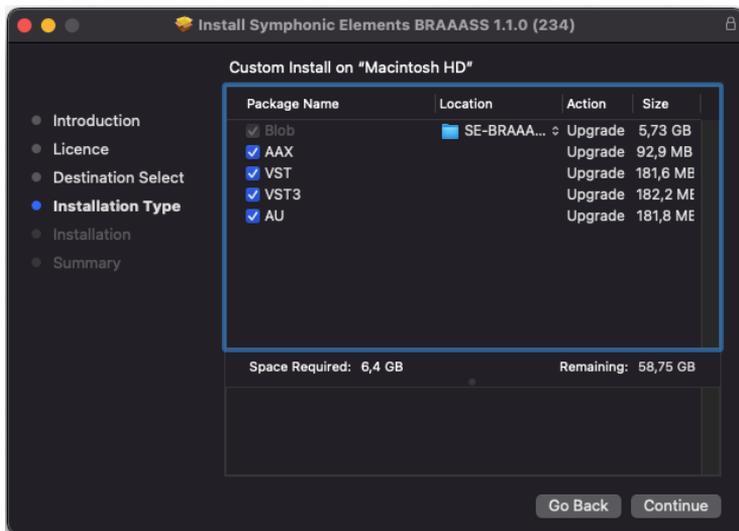
During standard installation, it will be put into the following locations on your system drive:

macOS	/Library/Application Support/UJAM/SE-BRAAASS
Windows	C:\ProgramData\UJAM\SE-BRAAASS <i>(assuming your system drive is C)</i>

Installing to a different location on Mac

If you wish to install the plug-in content (blob files) to a custom folder, you can set a different installation folder during the installation process.

- Open the installer and follow the procedure to step “Installation Type”
- Click “SE-BRAAASS Location” to select it – as shown in the image below – and follow the instructions in the installer.

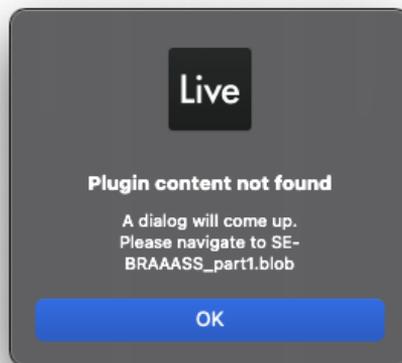


Mac Installer – Change Content Location

Changing the Content Location After Installation

If you wish to use an external drive, use the default location at first and move the blob files manually **after** the installation has been completed. We recommend using a fast SSD to prevent dropouts. You can always move the blob file after you have installed SE-BRAAASS:

- Move **both** files to the desired location (different folder or different drive). Both blob files (part1 and part2) always have to be in the same folder.
- Launch your DAW and open SE-BRAAASS. It will present you with a dialog asking for the blob file part1 location. Simply point to the new location of the file – and you're done.

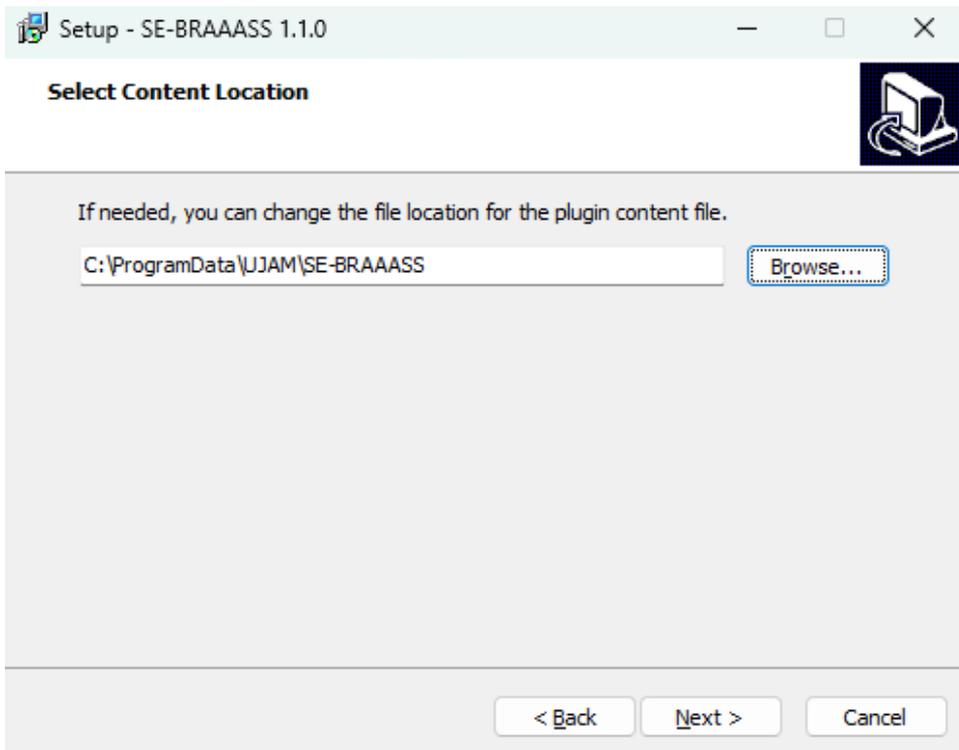


- Simply point to the new location of the blob file – done.

Note: If you don't select the correct blob file you will see an error message. We recommend restarting the DAW in that case.

Installing to a different drive on PC

If you wish to install the blob file to a custom folder or a separate drive, you can set a different content installation folder in the installer. Just click the “Browse...” button on the “Select Content Location” page of the SE-BRAAASS installer and point to your desired location. You can always change the location afterwards, as mentioned above. However, we recommend leaving this untouched as the default location usually works best.



Windows Installer – Select Content Location

Controller Hardware

Symphonic Elements BRAAASS requires MIDI note input for playing and recording musical performances, and optionally Pitchbend, Modulation and Sustain Pedal data for added real-time variation.

If you have a MIDI controller (keyboard), this will be the easiest and most straightforward MIDI input method and it's most fun as you can control your BRAAASS player in real-time!

Of course, you can also control *Symphonic Elements BRAAASS* by using MIDI step sequencers or by entering MIDI notes manually into MIDI tracks in your DAW.

To get to know *Symphonic Elements BRAAASS* and for testing purposes, you can also use the interactive keyboard in the bottom half of the *Symphonic Elements BRAAASS* window. This works best with the Latch function enabled.

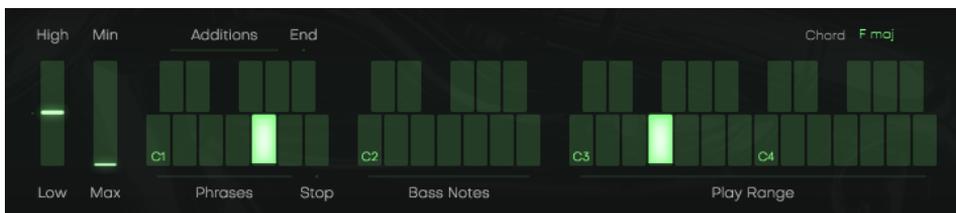
Please note that whatever you play on this keyboard, MIDI data won't be sent by the BRAAASS plugin and therefore won't be recorded in your DAW.

Start Playing!

Before we look at things in more depth, let's first explore how to play BRAAASS, as that may be all you need for now.

Look at the bottom half of the plug-in window. It is dedicated to the performance – in other words: What and how the instrument plays.

Look at the interactive keyboard first:



Interactive Keyboard

The basic principle is simple:

- When you press keys from C3 upwards, BRAAASS will start playing a phrase with the notes you hold on the keyboard. When you release the key(s), playback will stop.
- When you play chords, the integrated chord detection will map the chord you played to an existing chord that's been recorded with the symphony.
- Alter the Bass Notes by pressing keys between C2 and C3.
- MIDI notes below C2 don't represent musical keys but rather select the phrases of your player in real-time. This is a powerful way to make your performance interesting and dynamic.

When using a keyboard, combine left hand (phrase select) and right hand (notes) to build your performance. If you know these things and can switch presets, you know all that you need in order to start producing with Symphonic Elements BRAAASS.

*C3 is middle C. The MIDI note number is 60. Some DAWs refer to it as C4.

Walkthrough

If you're pressed for time or if you already know the basic concepts behind BRAAASS, then this Walkthrough may be all you need for now, and you can come back later to look up deeper explanations as you need them.

We will take a quick tour across all controls of Symphonic Elements BRAAASS. After this you will have a good basic understanding of the instrument and how to use it.

We assume you have Symphonic Elements BRAAASS opened in your DAW. Ideally you have a MIDI controller connected, otherwise use the interactive keyboard.

Make A Sound And Learn About Chords

- Play C3 or a higher note. Your BRAAASS player will start playing. Play a few notes or chords and get a feel for how it works.

Try The Presets

- At the very top of the Symphonic Elements BRAAASS window you can load presets. A preset is always a complete setting of BRAAASS, i.e. it will change the performance Style as well as the effects.
- At this point, go through different presets to get an impression of the musical and sonic palette of Symphonic Elements BRAAASS.

Tell Your Player What You Want

- Activate the Latch button right above the Style selector. Now Symphonic Elements BRAAASS will keep playing even if you don't hold a note. Let it keep playing.

- Now play a note in the range of the keyboard labeled *Phrases*, C1 – A1. Go upwards and notice how the phrasing gets more intense. Try black keys, C#1 to G#1 while holding white keys to throw in additional chord one-shots or crescendos. You can replace all these phrases by loading different Styles. Let's do just that now:
- Load different styles by clicking a Style name or the arrows to the left of the interactive keyboard. You will notice that your player masters a vast range of playing techniques and compositional aesthetics.
- Now try keys in the C2 – B2 range, labeled *Bass Notes*. These bass notes will always be there no matter which style you've loaded, and can be freely combined with the style phrases.
- Try the KEY parameter and notice how it "locks" your keyboard into a certain scale. This is a nice helping hand if you're not too familiar with keyboard playing.
- Now stop your player by pressing or clicking the stop key (B1).

More Performance Tweaking Fun

- Have Symphonic Elements BRAAASS continue playing. Open the Micro Timing menu by clicking the metronome icon in the bottom right corner of the interactive keyboard.
- The speed switch lets you set BRAAASS to half time or double time – this comes in handy when you like a particular style that plays half- or double-time relative to your existing arrangement.
- Click on Microtiming right next to the interactive keyboard and slowly turn up the Swing control. As you will notice, this will delay the off-beats until the phrasing resembles a ternary feel that is common in Swing music (hence the name), often also called Shuffle or Groove depending on your DAW.

Find Your Brass Sound

Let's look at the Low and High Brass sections of Symphonic Elements BRAAASS. Here you can shape the sound in almost any way you like.

- Activate Latch and keep playing while you tweak controls.
- First, mute the High Brass section or turn the Crossfader towards the Low Brass section.
- Now, select a preset from the Character menu in the Low Brass section and play with the Character knob. Notice how it changes the character of the BRAAASS sound. Try different effect modes.
- Now experiment with the Motion knob. Motion FX offer animated, rhythmic effect types such as Tremolos, Gates, Filters, Delays and more to add movement to the signal.
- Adjust the Focus EQ slider and notice the left side boosts the bass and low-mids, while the right side makes the high mids silkier and boosts the treble.

Finish him!

The Finisher is a creative wonderbag that lets you mangle and twist the sound of BRAAASS in a lot of ways – from subtle adjustments to total craziness. Let's try it:

- While BRAAASS is playing, click through the Finisher presets by using the arrow buttons underneath the Mode bar, or by selecting presets from the dropdown menu that opens when you click the Preset name
- In every Preset you try, turn the Finisher knob up and down and listen for the alterations in the sound! A complete guide to Finisher Presets is included in the Reference section.

By now, you have a pretty good first impression of what BRAAASS can do! Keep playing and experimenting. There's nothing to break. When you're done, just start laying down tracks or continue to the Reference Guide for more detailed information.

PreSonus Chord Track and Key Track Integration

*Note: The following features are only visible and accessible in PreSonus Studio One with the **VST2** plugin version.*

- Descriptions of styles and phrases are displayed on the piano roll to help you find the right styles and phrases faster and easier for your track. The play range and the phrases are divided into red (general key switches) and blue (play range) on the piano roll.
- The chord track feature in Studio One automatically follows the chords and automatically changes the MIDI notes for you.
- We recommend activating the “Follow Chords” toggle above the “Key” menu on the user interface. When Studio One interprets a wrong chord, the “Key” feature will correct it. Of course, the chord track feature will also work with turning off the “Key” toggle.

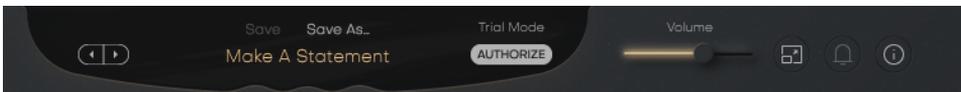
Note: Changing styles or phrases won't affect or change the chord tracks, but the harmonic input. Not all chords that are possible in the PreSonus Chord track are recognized in our instruments, but any chord will be mapped to the closed, musically “not wrong” interpretation.

Reference Guide

In the following part of this user guide, every feature of *Symphonic Elements BRAAASS* will be explained in depth.

Menu Bar

The top bar of the *Symphonic Elements BRAAASS* interface lets you load and save presets. It also contains important management functions from checking your trial status to contacting support.



Loading Presets



Preset Browser

A preset in *Symphonic Elements BRAAASS* is a complete setting of the entire plug-in including *Style* selection and all control values. Here's how you can switch presets:

- Advance to the next preset by clicking one of the arrows left and right of the *PRESET* name.
- Click on the name of the current preset in the *PRESET* menu to open the *Preset Browser* (see image above).

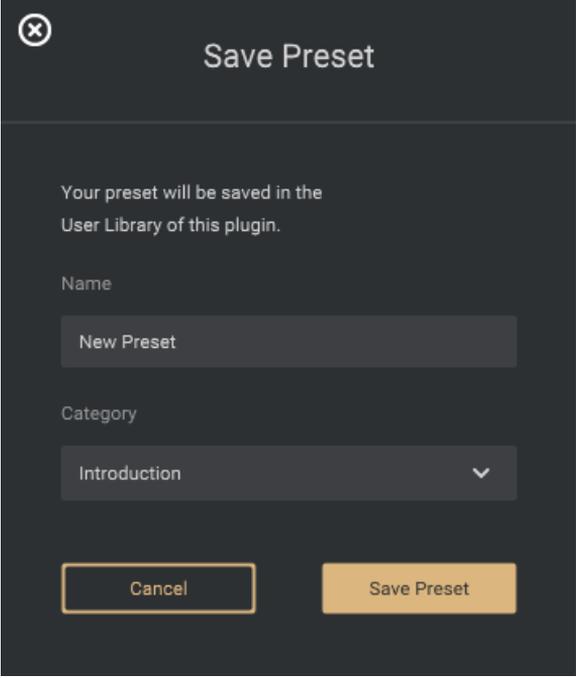
As you can see, the *Preset Browser* is a clean, organized list of presets, categorized by simple musical terms.

Symphonic Elements BRAAASS ships with over 250 Factory Presets. Take your time exploring them, as this is the quickest way of getting an overview of what *BRAAASS* can do!

If you have freshly installed Symphonic Elements BRAAASS, there will only be Factory Presets. User Presets will appear after you have saved your own custom preset for the first time.

Save and Save as ...

You can of course save your own *Symphonic Elements BRAAASS* presets. You can name them and assign a category too, if you please.



Save Preset

Your preset will be saved in the User Library of this plugin.

Name

New Preset

Category

Introduction

Cancel Save Preset

"Save as ..." Dialog

The difference between the Save and Save as ... buttons:

- Save replaces the preset with the changes you just made.
- Save as ... lets you assign a name and a category, it does not replace the current preset.

Factory Presets can only be saved using Save as ..., they cannot be replaced.

Managing Presets

You can move, rename, delete and organize your Presets directly in your operating system. You will find *Symphonic Elements BRAAASS* Presets in these folders (replace “USERNAME” with your actual username):

macOS	Factory Presets	/Library/Application Support/UJAM/SE-BRAAASS/Presets/GlobalPresets
	User Presets	/Users/USERNAME/Library/Application Support/UJAM/SE-BRAAASS/Presets/GlobalPresets
Windows	Factory Presets	C:\ProgramData\UJAM\SE-BRAAASS\Presets\GlobalPresets
	User Presets	C:\Users\USERNAME\AppData\Roaming\UJAM\SE-BRAAASS\Presets\GlobalPresets
<i>(assuming your system drive is C)</i>		

Note: You can also create custom subfolders within the Preset folder so that you can find your favorite presets more easily.

Notification Icon

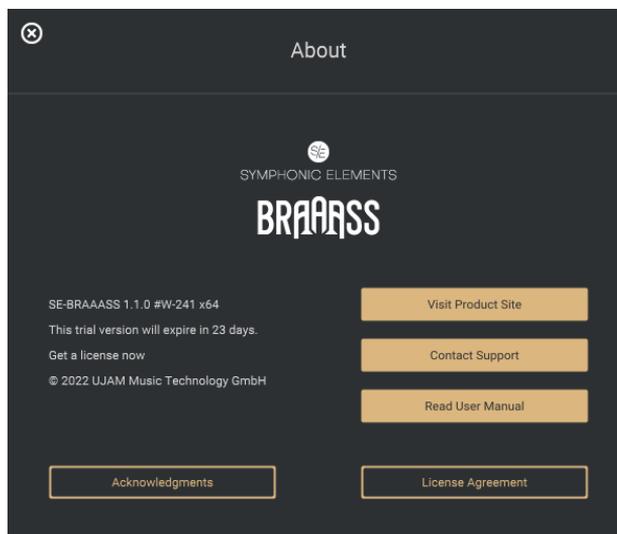


Notification Icon

When you launch *Symphonic Elements BRAAASS*, it will automatically check for updates. If an update is available, the notification icon will be visible.

Clicking it will open a dialog that lets you choose whether you want to download the update now or later.

Info Icon – About Page

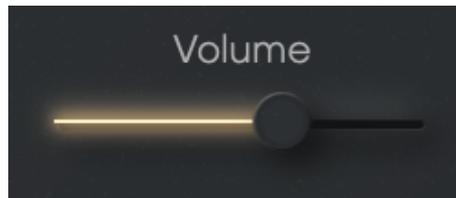


About Page

The About Page is the place for information about your version and licensing status of *Symphonic Elements BRAAASS*. It is also a portal to other services:

- [Visit Product Site](#) – takes you to our website with regularly updated news, videos, tutorials and other helpful stuff.
- [Contact Support](#) – lets you report problems and ask questions.
- Read User Manual – opens this document.
- Acknowledgments – the people behind Symphonic Elements BRAAASS.
- License Agreement – legal stuff no one reads.

Volume Section



Volume Slider

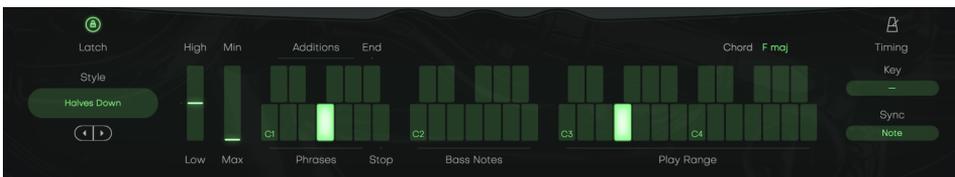
Although a Virtual Instrument such as BRAAASS lives inside a DAW with multiple level faders, a correct output level setting is important. If nothing else, it makes sure that subsequent audio processors, particularly dynamics or distortion, work in their optimal range.

Therefore, the Volume slider at the top right lets you set and automate BRAAASS' output level between $-\infty$ and +12dB, and monitor the resulting level.

All components in BRAAASS are adjusted so you won't exceed the level meters top range, but it's still ideal to watch it, particularly if you work a lot with automation.

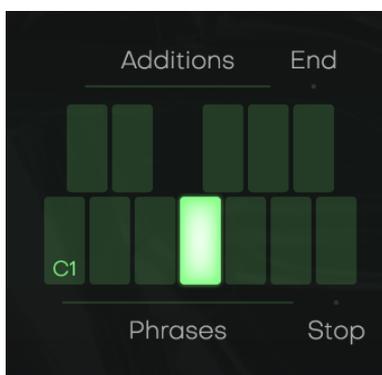
Interactive Keyboard

The keyboard is divided into three sections: Phrases, Bass Notes and Play Range. All Phrases play pre-defined parts - every Style is like a small piece of composed music that interlocks low and high layers.



Interactive Keyboard

Phrases



Style Phrases

Keys in the C1-A1 range select Phrases of the currently selected *Style*.

Stop Key

The highest key of the Style Phrase Range – B1 – is the *Stop key*. In Latch mode, pressing this key will stop playback.

References:

White keys: C1, D1, E1, F1, G1, A1	Phrases
Black keys: C#1, D#1, F#1, G#1	Additions
Black key: A#1	End
White key: B1	Stop

Note: Symphonic Elements BRAAASS lets you switch phrases in real-time without interrupting the performance. That's a great way to create dynamic and interesting phrasings of your own by quickly switching phrase keys.

Pitch Wheel and Mod Wheel

The two standard wheels on many MIDI controllers give you a lot of dynamic control over the performance of Symphonic Elements BRAAASS.



Pitch Wheel and Mod Wheel

Pitch Wheel

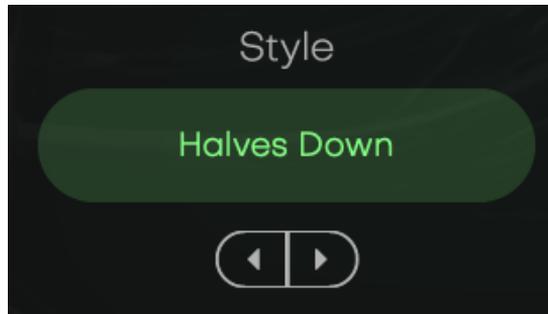
The Pitchbend Controller or Pitch Wheel lets you crossfade between Low and High Brass sections in real time.

Mod Wheel

The Modulation Controller or Mod Wheel creates a decrescendo effect. Use it to tone BRAAASS down in breakdowns or softer passages.

Style Selector

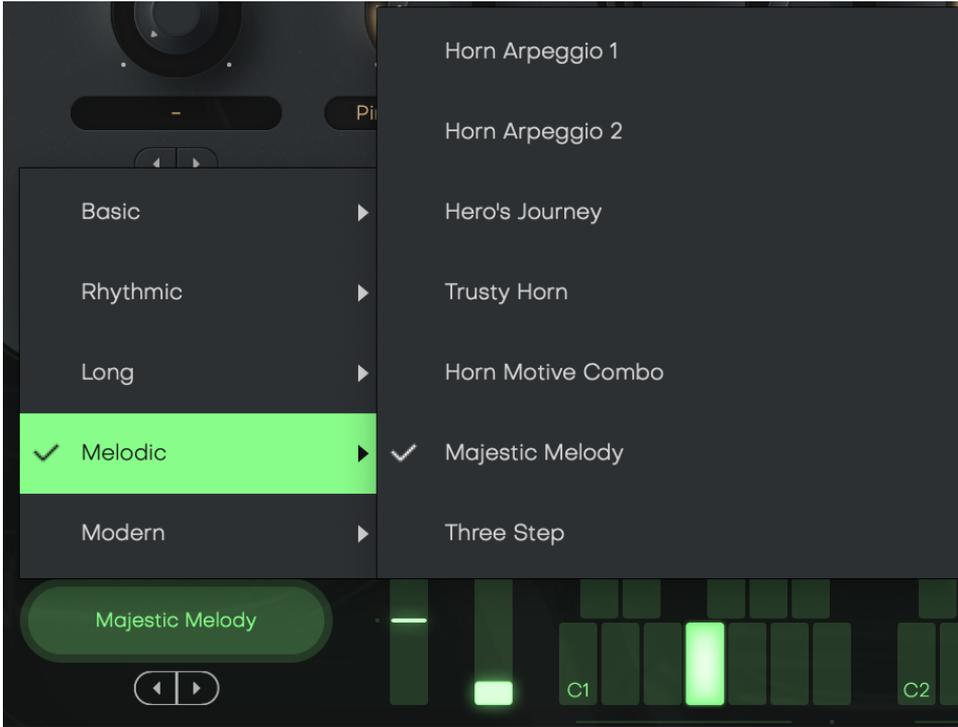
Here you choose a *Style* – the selection of phrases accessible via the Style Phrases range on the keyboard. Arguably the most important part of the user interface.



Style Selector

A *Style* in *Symphonic Elements BRAAASS* is a collection of phrases that you “tell” your player to play. Styles are the “rhythmic and arrangement vocabulary” of *Symphonic Elements BRAAASS*.

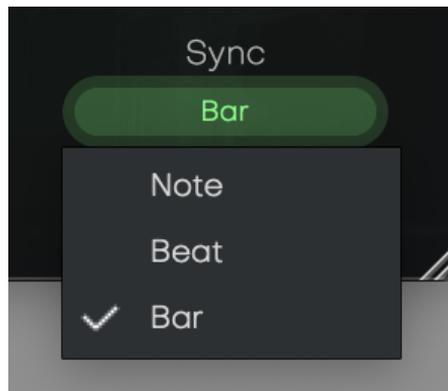
You can select *Styles* by either clicking the arrows of the Style Selector to skip to the previous/next *Style*, or by clicking the name of the current *Style* to bring up the full list.



Style List

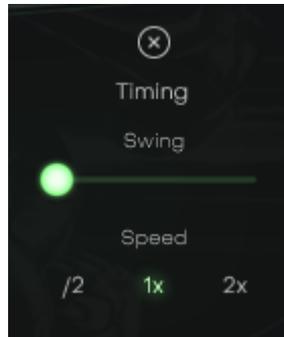
Sync

Symphonic Elements will always play in sync with your DAW, but it can react to your input in different ways that you can control::



- In “Note” mode, whenever you play a note on the MIDI keyboard, it will immediately trigger a phrase. This is more intuitive when trying out phrases, but will hardly make it possible for you to play in time with a song while the DAW is running.
- In “Beat” mode, after you hit a note, *BRAAASS* will wait until the next beat (quarter-note). This way the performance is always perfectly in sync with your song, but it will take you a while getting used to playing notes slightly ahead of time.
- In “Bar” mode, after you hit a note, *BRAAASS* will intelligently quantize your input to the grid of your DAW while remembering which bar of the phrase is playing so you can seamlessly change chords without restarting the phrase

Micro Timing Parameters



Timing Menu

- On the right of the interactive keyboard above to the “Key” and the “Sync” selector, you will find the micro timing menu (metronome icon).
- Click it to open a selection of timing parameters that you can use to adjust your *Symphonic Elements BRAAASS* performance to your song.

Speed

The *Speed* switch lets you halve (0.5x) or double (2x) *Symphonic Elements BRAAASS*’ tempo relative to the song tempo.

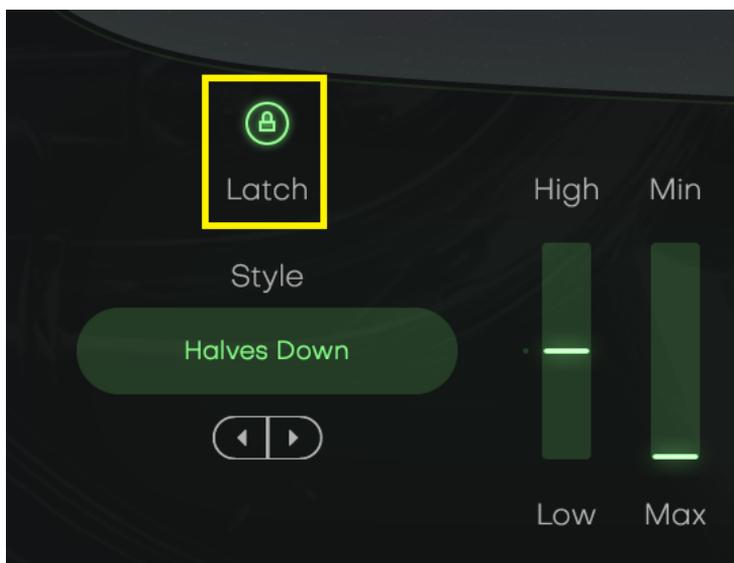
Swing

This function, often also called “Shuffle”, delays the off-beats. *Symphonic Elements BRAAASS* will automatically switch the *Swing* resolution to 8th or 16th note depending on the selected *Style*.

At maximum position, the off-beat will have the same timing as the last note of a triplet.

Use this control to match the timing of *Symphonic Elements BRAAASS* to a shuffled or triplet-based song.

Latch



Latch

When *Latch* is activated, once you press a key in the Play Range, *Symphonic Elements BRAAASS* will keep playing until you press the Stop key or deactivate *Latch*.

When *Latch* is off, *Symphonic Elements BRAAASS* only plays as long as you hold at least one key in the Play Range. *Latch* is convenient when testing or setting up sounds, and is more practical if you build a track by manually entering notes into your MIDI track.

You can use an optional Sustain Pedal as a temporary Latch. Lifting the sustain pedal unlatches any notes that are no longer held, even if the Latch switch is still on.

Low and High Brass



Low and High Brass Section

Symphonic Elements BRAAASS offers the entire Brass section as two distinct sub-sections – *Low* and *High Brass*.

Skilled arrangers will notice that we don't take the term "section" as literal as in a real orchestra.

You can mute either section or crossfade between them using the *Crossfade* slider.

Character FX



Character Effect Knob and Selector

The *Character* knob, available in both sections, offers more than 30 different effect types that let you change or subtly adjust the sound character of that section, using algorithms like EQ, compression, LoFi or Saturation/Distortion.

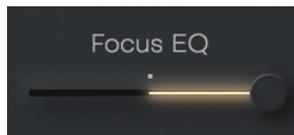
Motion FX



Motion Effect Knob and Selector

The Motion FX selector and knob allow you to add subtle or drastic rhythmic movement or modulation – separately for Low and High Brass sections. The effect algorithms used vary from Gaters, Auto-Filters to Chorus to Delay.

Focus EQ

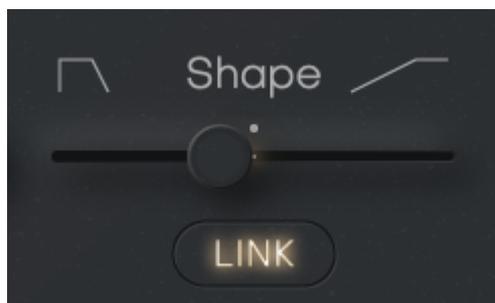


The Focus EQ slider controls a morphing EQ – an EQ with 4 distinct settings optimized for Brass sounds that you can morph between. Whether you need more beef in the low end or a silkier high end, the Focus EQ is where you can do this. It is also a great tool to sonically separate the Low and High Brass sections from one another. Here’s a reference of EQ settings for the various slider positions:

Left	Bass Boost, subtle Treble attenuation
½ Left	Low-Mid Boost
Center	Neutral
½ Right	High-Mid attenuation (silkier sound)
Right	Treble Boost.

The Focus EQ is a three-band parametric EQ with EQ frequencies and Q-factors optimally set for BRAAASS' sounds.

Shape



Shape slider

The Shape slider lets you slightly alter the timing of the played samples. With brass instruments, it's very helpful to have a bit of control over the attack or sample start points, so that is exactly the feature we've given you here!

The center position is neutral. By moving the slider to the left, the attacks are shortened and the transients are emphasized. Further values will even 'eat into' the sample start point, meaning that you can start the playback a bit later in the sample for a more modern, processed feel.

Sliding to the right will lengthen the attack times and make the brass hits much softer, more gradual, and graceful.

Click the LINK button underneath a Shape slider to link both section's parameters to this one.

The Finisher Section



Finisher

The Finisher is a UJAM proprietary multi-effect concept that is available either in separate effects plug-ins – the Finisher series – or integrated into our Virtual Instruments.

In *Symphonic Elements BRAAASS*, the Finisher is a creative lucky bag designed to allow you all kinds of effects from simple modulations to crazy grain clouds or effects that render the original sound unrecognizable.

The Finisher comes with over 50 Modes specifically created for Symphonic Elements BRAAASS. Every Mode sets up the 20 individual processors under the hood in a new way and macro-controls them via the Finisher knob.

Best of all: The Finisher is meant to be “played live”. Either using the Finisher Knob or the Mod Wheel of your keyboard (or generally MIDI CC1) you can create amazing morphing sounds.

Finisher Mode Menu



Finisher Knob and Menu

Select a Finisher mode

- Click either on the preset name to open the full list.
- Use the arrows to step through the list.

Finisher MODE preset selection can be automated, i.e. you can switch Finisher MODE presets during the track. Note that some algorithms won't switch glitch-free, in that case plan for a brief pause.

Finisher Modes

Category	#	Name	Description
MASTER	1	Clean Me Up	Applies a clean EQ and compression combination to the master signal
	2	A Bit More	Applies a nice EQ and compression combination to the master signal
	3	Smoothener	A rather subtle sweetening of the master signal
	4	Dynamic Squeeze	A rather severe form of compression and EQ
	5	Punch	Emphasizes the transients, especially good on parts with short small bursts of brass
	6	Warm Drive	Applies a very warm form of saturation
	7	Treble Fuzz	Multiband distortion for only the trebles
	8	Widener	Applies a combination of various stereo-widening techniques
	9	Tape	Simulates an old warm tape machine
MOVE	10	HPF Motions	A stepped high-pass filter sequence
	11	Reversinator	Reverses the signal in a short time

		Short	slice
12		Reversinator Medium	Reverses the signal in a medium time slice
13		Reversinator Long	Reverses the signal in a long time slice
14		Percussionizer	A combination of sequenced equalizers and pitch shifters
15		Industrial Delay	A time-synced, ever-changing delay that randomly changes playback direction
16		Pan Sequencer	A more sophisticated version of an 'auto pan' effect
17		Terminator Bend	Applies the infamous half-tone pitch drop to the signal, made famous by a particular James Cameron movie
18		Tape Stopper	The traditional tape stop effect
19		Ducker Straight	Straight volume ducking
20		Ducker Complex	Ducking via filtering, delay, panning and automation
21		PolyMod	Adds various types of modulation and filtering, which are offset in a polyrhythmic way
22		Drama Swell	If the brass swells are not dramatic enough for you, you know what to do...
23		Long Term Modulator	Sequenced automations of EQ, filters, chorus, reverb and delay

TONE	24	Fat And Dirty	Multiband distortion and Multiband compression combined
	25	Way Too Old	Makes your signal sound as if it were played through an old Gramophone
	26	Schizophrenic	A super-nasty midrange distortion
	27	Monster Bass	Combines 3 different types of sub-bass enhancement. Use with caution.
	28	Smooth Lowpass	The classic lowpass filter, but optimized for brass
	29	Munch Filter	Adds a sort of growling quality to the signal via a sequenced and resonant high pass filter
	30	Organ-izer	Kind of makes your brass sound like a distant cathedral organ...
	31	Historic	Makes your signal sound as if it were played through a really bad tape...
	32	Iron Octave	A rather evil octaver
	33	Damperesque	A bit like putting a damper in your brass instruments. Works especially well on high brass
	34	Pimp My Brahms	If Iron Octave isn't evil enough for you, use this combination of an octaver plus multiband distortion. Works best on monophonic sounds
	35	Stairwell Arpeggio	A time-synced delay that goes down one octave per delay tap.

			Works best on short accents.
	36	Take The Fifth	Adds a 5th on top of the signal.
GLITCH	37	Big Groover	Sequenced sample rate reduction
	38	Chop Chop	Chops the signal into short 16th notes
	39	Second Shadow	Adds echoes of chopped up re-sequencing of the original signal
	40	R2 Flange2	Turns your signal into a particularly cute robot
	41	Retro Gamer	Makes your signal small and decorates it with various gameboy-ish artifacts
	42	Percussive Resonances	A stepped and auto-panned bandpass filter
	43	Hardcastle Cutter	A multi-faceted stuttering effect
	BEYOND	44	Time Warp
45		Time Is Fleeting	Allows you to scratch your brass signal by means of a cut up tape delay
46		Sea Of Resonances	Freezes your signal into a cloud of sound with various, slowly moving resonances
47		Synthesize	Turns the signal into abstract blips of digital synthesis
48		Drones	Turns your signal into a spooky atmosphere
49		Flutizer	Turns your signal into a bunch of

			ambient flutes
	50	Electro Cluster	A bunch of purposefully cold sounding delays and re-sequences
	51	Evolving Freeze	Turns your signal into an ever-evolving pad

Highlighter



Highlighter

The Highlighter is a multimode 24dB synthesizer filter specifically optimized for creating those juicy risers and intros by slowly turning the filter across a bar or two.

Turn the knob left for a low pass filter (gradually removing high-end frequencies), turn right for a resonant high pass (gradually removing low end frequencies). Apart from automating the filter, you can of course use it stationary as an extra sound-shaping parameter.

Ambience



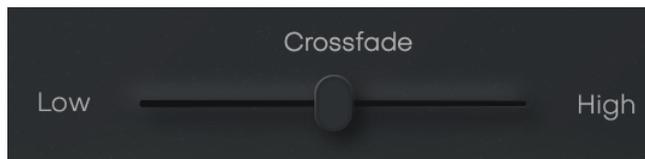
Ambience

The Ambience control in the Finisher Section of the UI lets you adjust the level of Ambience added after the Finisher.

You can select more than 20 different ambience types, most of which are based on reverbs and delays.

The Ambience reverb presets are ordered from short to long decay times, and provide a large range of natural and not-quite-so-natural characters.

Crossfade

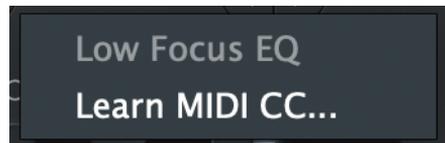


This slider provides an equal-power crossfade between Low and High Brass sections.

MIDI Learn

Using MIDI Learn, you can assign any *Symphonic Elements BRAAASS* control to hardware controls of MIDI keyboards or other controllers.

To assign a control, you usually right-click or ctrl-click a control in *Symphonic Elements BRAAASS* to open the MIDI Learn context menu of your DAW.



MIDI Learn

Automation

Almost all controls in *Symphonic Elements BRAAASS* can be automated. In combination with the Phrase select keys this is actually a very powerful way of creating more dynamic performances. For example, automate *FINISHER* or *CHARACTER FX* with faders to create dynamic transitions, or switch-automate *AMBIENCE* or *MOTION* to drastically change the sound between song parts.

For instructions on how to activate Symphonic Elements BRAAASS parameters for automation, please refer to your DAW's user guide.

I have questions! Where can I send them?

Please [submit a request](#) to our support staff! Don't hesitate, we're eager to help you out and learn about your opinion and suggestions. Many improvements and even products have been influenced by our user community.

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