MAESTRO BRASS

expressive brass ensemble instrument

-

user manual

english version



EXPRESSIVE

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introduction

welcome

Congratulations and thank you for purchasing Maestro Brass!

From intimate four-piece sections to powerful eight-player ensembles, Maestro Brass puts an entire brass section at your fingertips. You perform and shape it in real time from a single keyboard: dynamics, growl and vibrato follow every gesture, and Smart Voicing turns the chords you play into natural brass arrangements.

This manual guides you through the instrument step by step. It starts with an overview of Maestro Brass, its presets and its interface, then describes the three main pages (Master, Instruments and Acoustic) and the four panels of the bottom bar (Ensemble, Advanced, MIDI and Settings).

disclaimer

Maestro Brass is a constantly evolving product, so the information contained in this manual is subject to change without notice and does not represent a commitment on the part of Expressive E.

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maestro brass overview

presentation

Maestro Brass is an MPE brass ensemble built for real-time expression. It combines meticulously sampled brass instruments, intuitive performance controls and intelligent Smart Voicing in a single playable ensemble.

Meticulously sampled. Truly playable. Developed in collaboration with Acoustic Samples and powered by its H.A.T. (Harmonic Alignment Technology), Maestro Brass combines the richness and realism of acoustic sampling with continuous, real-time control, a level of control typically associated with physical modelling. There are no articulation menus or keyswitches: you shape your performance directly through three expressive dimensions.

- **Expression** — controls the attack and the continuous dynamics of each note, from subtle swells to powerful brass accents.
- **Growl** — adds grit, intensity and character to the sound.
- **Vibrato** — adds natural movement, played by hand or automatic, with flexible control options.

You play. Maestro arranges. With Smart Voicing, playing familiar chords is enough: the notes are distributed across the section according to each instrument's range and role, turning simple chords into natural brass arrangements. Three modes offer different approaches: **Ensemble** for natural, realistic section voicings, **Unison** for the whole section with octave doubling, and **Unison + Solo** for unison chords with an independent melodic soloist line.

Your brass section, your sound. The ensemble brings together four instruments, each with its own character:

- **Sousaphone** — a deep, resonant foundation.
- **Bass Trombone** — a powerful bridge between low-end support and the upper brass voices.
- **Trombone** — a warm, versatile voice suited to both harmonies and melodic lines.
- **Trumpet** — a bright, expressive lead that brings clarity and brilliance to the section.

Each instrument can be customised individually, with five classic brass mutes, its own sensitivity controls and player doubling, from four to eight players. The Acoustic page completes the setup: position the players in a virtual space, balance the close and spatial microphones, and refine the overall sound with EQ and reverb.

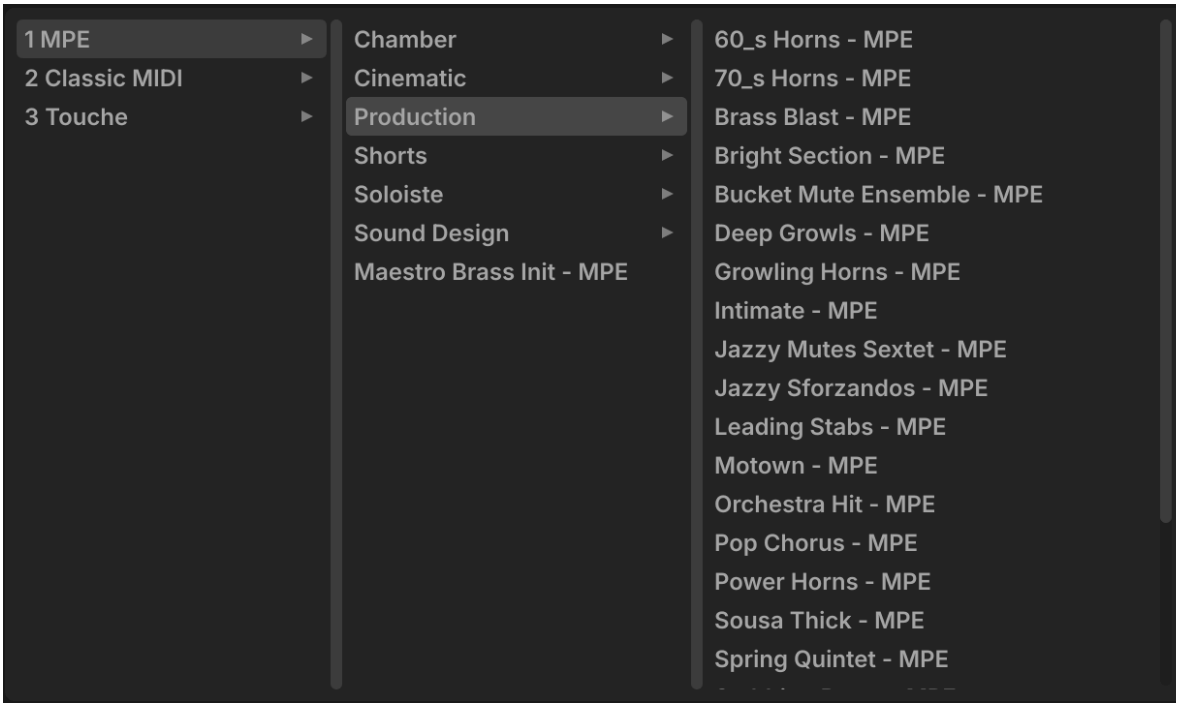
Perfect with Osmose. Compatible with MPE and standard MIDI. Maestro Brass pairs naturally with Expressive E's Osmose, whose finger gestures shape dynamics and articulations. It also supports other MPE controllers and standard MIDI keyboards, with customisable MIDI CC assignments for modulation wheels, faders and other controls.

ℹ️ *Maestro Brass runs in the free UVI Player, and Osmose owners can also access it through Ctrl-e.*

👉 ***More information:*** *expressivee.com/211-maestro*

presets

92 presets across six categories



Maestro Brass includes 92 ready-to-play presets, designed to inspire immediate music-making across a wide range of styles. Each preset is a complete starting point: it combines instrument settings, a Smart Voicing configuration and an acoustic environment, so every sound can be played straight away and then shaped to your needs.

The presets are organised into six categories:

- **Chamber** — intimate, nuanced brass sections.
- **Cinematic** — deep and powerful sections for epic and atmospheric scoring.
- **Production** — ready-to-play horn sections for pop, soul and jazz.
- **Shorts** — sharp articulations and rhythmic parts.
- **Soloist** — expressive melodic performances over the section.
- **Sound Design** — experimental textures and unconventional brass sounds.

Whether you are composing for film, producing contemporary music or exploring new sonic textures, every sound can be played immediately and customised to suit your creative needs.

choose the version for your controller

Every preset comes in three versions, each set up for a type of controller. The preset browser holds one folder per version, with the same 92 presets and the same six categories:

- **MPE** — for MPE controllers such as Osmose: the pressure and aftertouch of each note shape the expressive dimensions.
- **Classic MIDI** — for standard MIDI keyboards: the expressive dimensions follow the modulation wheel and expression pedal (CC11).
- **Touché** — for Expressive E Touché.

The version is shown at the end of each preset name, for example *Trumpet Solo - MPE*.

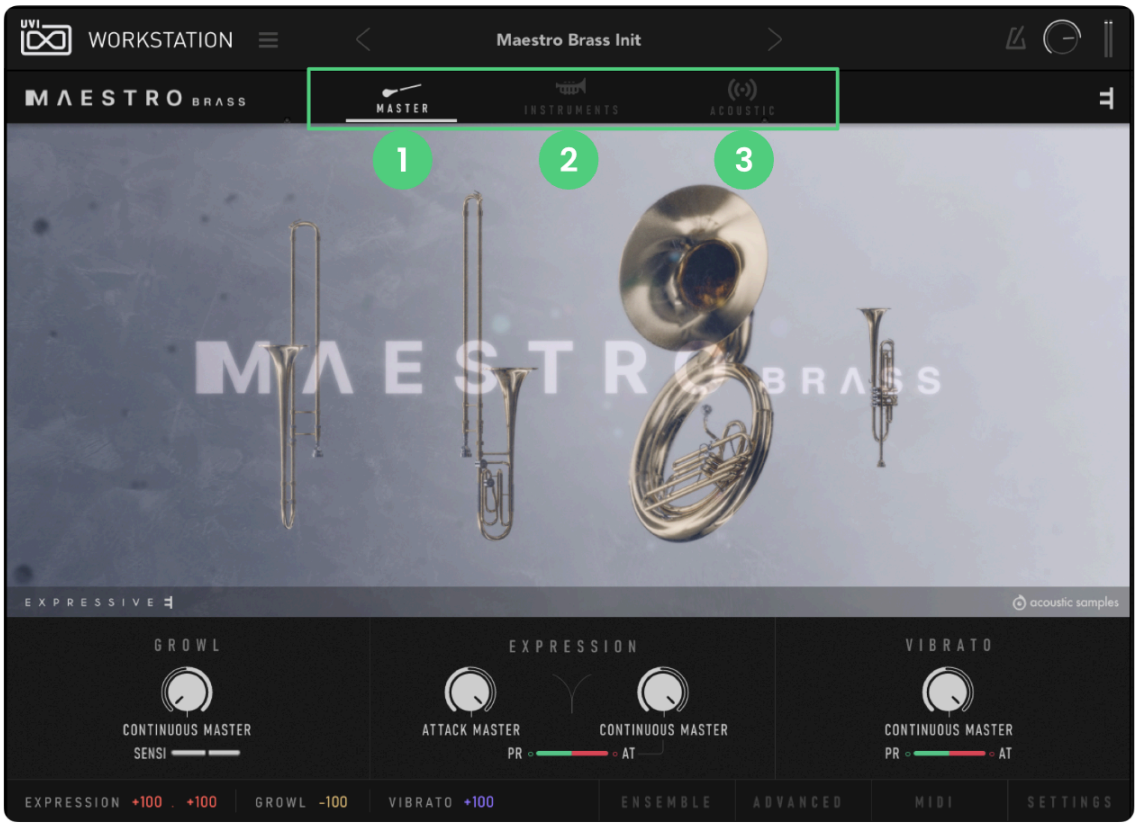
💡 To build your own sound, start from *Maestro Brass Init* in the folder of your controller version.

👉 *To change how the expressive dimensions are assigned to your controller, see midi panel.*

interface overview

Maestro's interface is organised around two main areas: a **Top Bar** giving access to its three main pages, and an always-visible **Bottom Bar** containing the Master display and four secondary panels.

top bar



Master (1) — Maestro's home page lets you globally adjust the three expressive dimensions of your playing: Expression, Growl, and Vibrato. These settings apply to all instruments at once. For each dimension, you can adjust its intensity and how it responds to your controller.

It's the fastest way to shape how the whole section responds to your playing.

👉 ***More information:*** *master*

Instruments (2) — Adjust each instrument type in the ensemble individually. Fine-tune its three expressive dimensions — Expression, Growl, and Vibrato — choose its mute, and decide whether it is played by one or two instruments (Solo or Duo). For example, you can keep the trumpet free of Growl while adding more to the trombone.

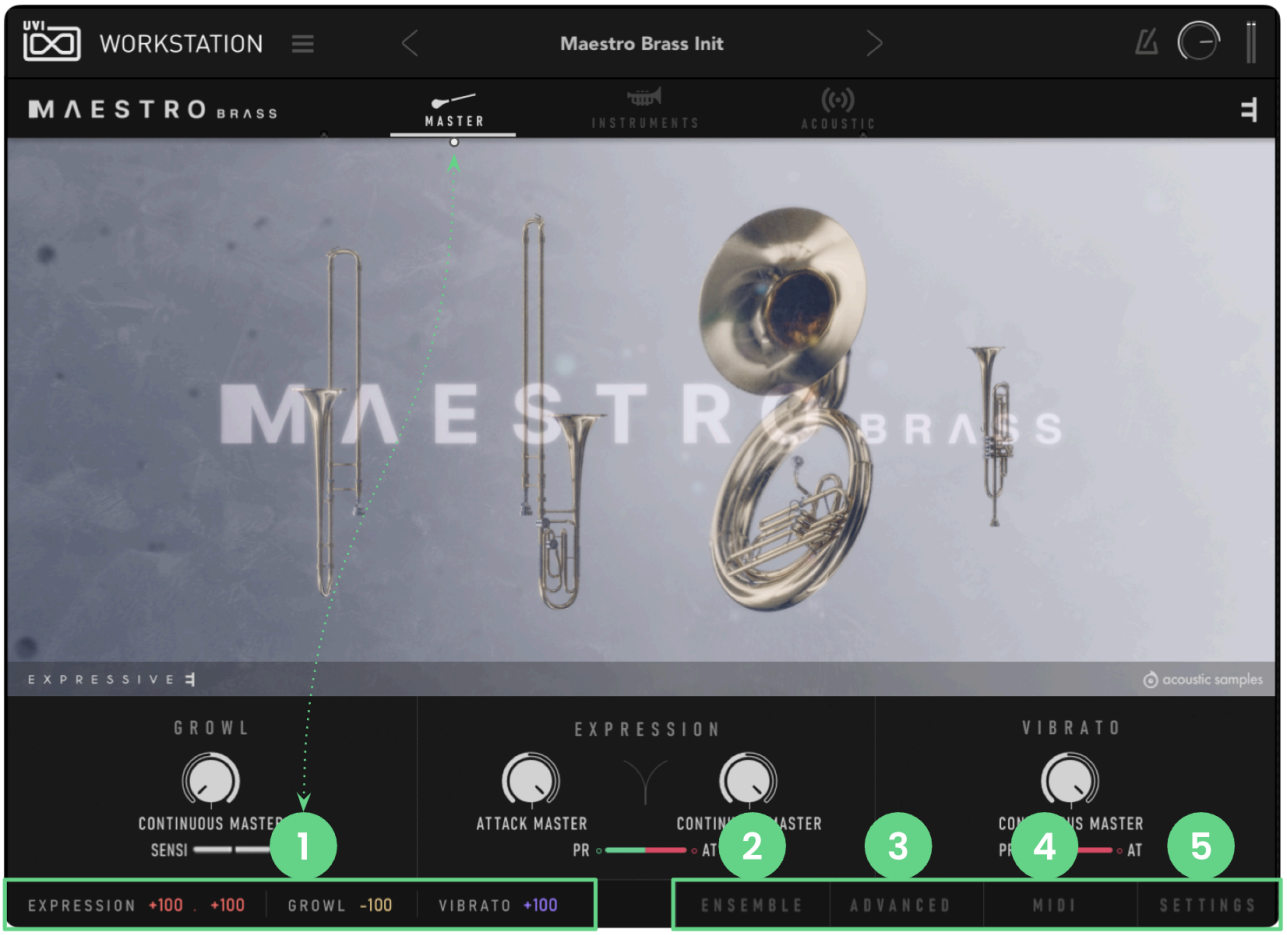
These settings define the individual behaviour of each instrument type, which the Master settings then adjust globally.

👉 ***More information:*** *instruments*

Acoustic (3) — Step into your virtual studio. Position your instruments on the stage, shape the balance between close and spatial microphones, then fine-tune the overall sound with EQ and reverb. It's where you define the space, depth and acoustic character of your brass section.

👉 ***More information:*** *acoustic*

bottom bar



Master Display (1) — Shows the global Expression, Growl, and Vibrato settings from the Master page, and lets you edit them directly. Always visible, it gives you quick access to these values from any page of the product.

Ensemble (2) — Define how the notes you play are interpreted by your section. Smart Voicing intelligently distributes them across the instruments according to their range and role, creating realistic voicings that follow brass-writing principles, or combining

chords with a melodic line. You can also opt for classic polyphony and adjust the range of each instrument.

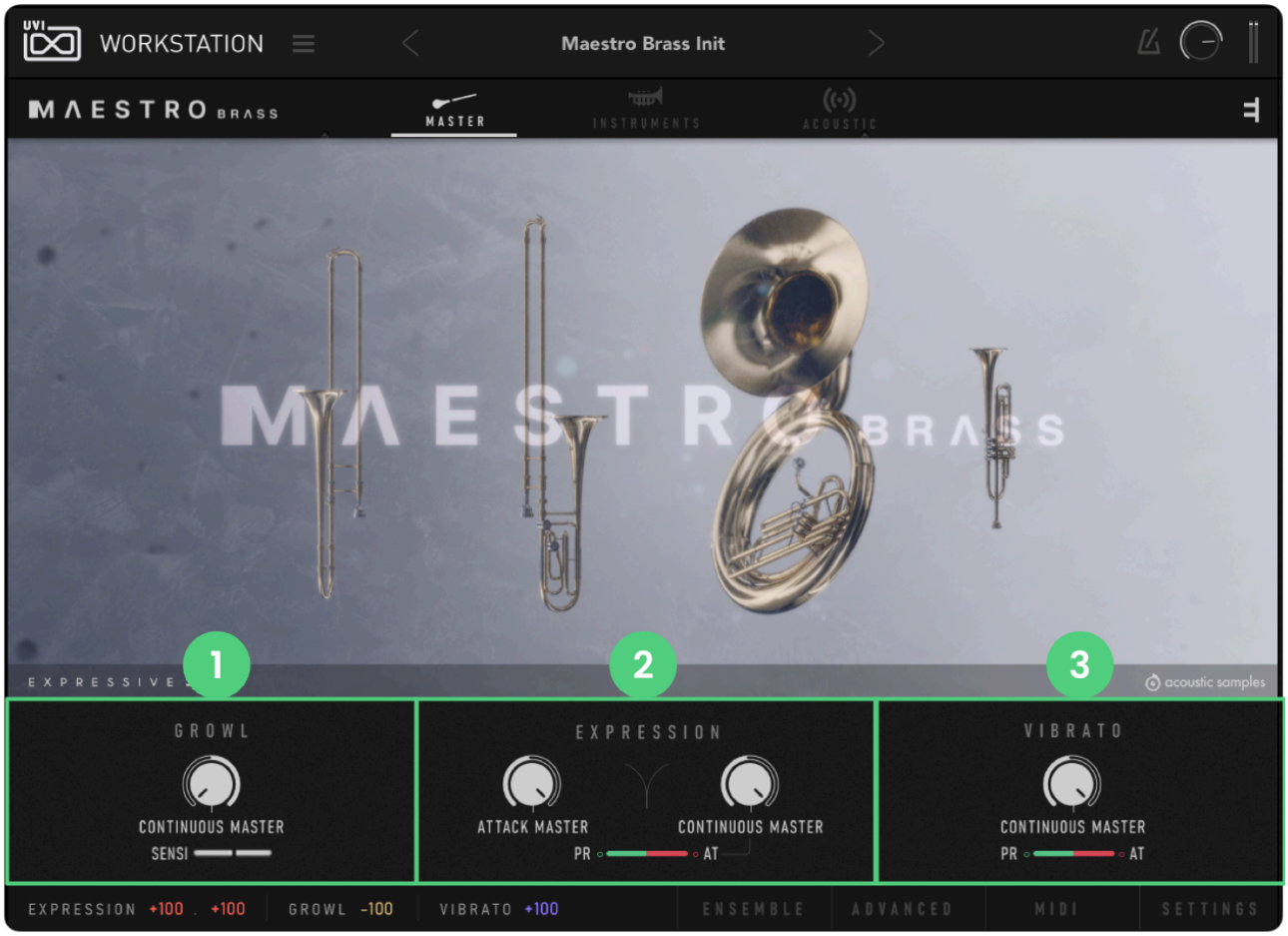
Advanced (3) — Fine-tune the expressive behaviour of the whole ensemble. Adjust how Vibrato behaves, shape the attack of your notes, and smooth the response of continuous controls. These settings apply globally to all instruments.

MIDI (4) — Set up how your MIDI controller interacts with Maestro's continuous expressive dimensions. Choose how Expression, Growl, and Vibrato are controlled, using either MPE or standard MIDI. You can also assign a MIDI CC to the Plunger mute.

Settings (5) — Access additional configuration and fine-tuning options, including Pitch Bend ranges, automatic Vibrato behaviour, Humanize settings for pitch and attack, MPE configuration, and Smart Voicing Response Time.

master page introduction

Maestro lets you shape a brass performance in real time through three expressive dimensions: **Expression**, **Growl**, and **Vibrato**.



The Master page lets you adjust the overall intensity of these dimensions across the entire section — more Growl, less Vibrato, a stronger attack — while preserving the individual balance between instruments.

how it works

Two types of controls define how each expressive dimension responds to your playing:

1. the master controls



Master controls set the overall intensity of each expressive dimension across the whole section. The **Continuous Master** adjusts the intensity driven by **continuous control** while you play, whether through MPE gestures or a MIDI CC. Available only for Expression, the **Attack Master** adjusts the intensity of the note attack.

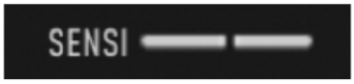
All Master controls use the same scale: at 0, the individual instrument settings remain unchanged; positive values increase the intensity, while negative values reduce it — down to –100, where the corresponding component is completely disabled.

2. the sensitivity controls

The second control determines how the expressive dimension **responds to your playing gesture**. The control displayed depends on the configuration selected in the MIDI panel.



In an **MPE configuration with Crossfade enabled**, the **PR ↔ AT crossfade** sets the balance between Pressure (Channel Pressure) and Aftertouch (CC74). On Osmose, for example, this lets you decide whether an expressive dimension such as Growl comes in earlier in the key press or deeper into the key travel.



In an MPE configuration with Crossfade disabled, or in a standard MIDI configuration, SENSI adjusts the sensitivity curve, determining how progressively the expressive dimension responds as the incoming MIDI control value increases.

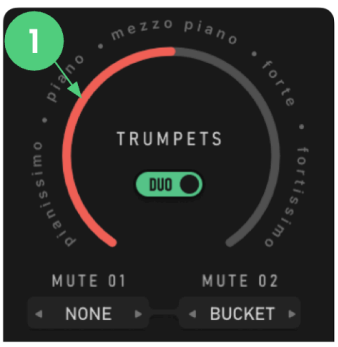
ℹ️ *To change how Expression, Growl, and Vibrato are assigned to your MIDI or MPE controller, see midi panel.*

instruments page
introduction

The Instruments page is divided into four columns, one for each instrument type: Sousaphone (1), Bass Trombone (2), Trombone (3), and Trumpet (4).



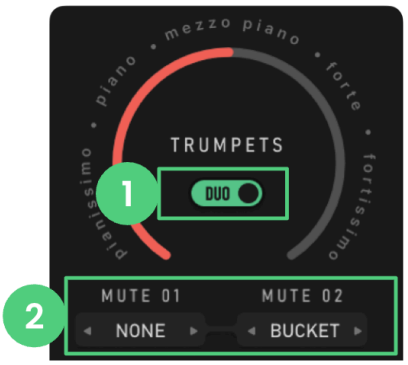
Each column lets you configure the instrument as Solo or Duo, choose its mute, and shape how it responds to your expressive playing.



At the top of each column, a **visualiser** (1) displays the instrument's current dynamic level, from pianissimo to fortissimo. It reflects the amount of continuous Expression sent to the instrument in real time.

set up each instrument

For each instrument type, choose Solo or Duo and whether it plays open or muted.



1. solo / duo

Solo / Duo determines whether the selected instrument type is played by one or two instruments. In Solo mode, only one instrument plays. In Duo mode, a second instrument of the same type is added and both play together.

ℹ️ The Solo/Duo switch mirrors the setting found on the Ensemble panel. Changing it in either location automatically updates the other.

2. choose your mute

Each instrument can be played open or with one of five classic mute types:

- **Bucket**
- **Straight**
- **Harmon**
- **Cup**
- **Plunger**

Each mute gives the instrument a distinct tonal colour, ranging from darker and more filtered to more pronounced and characterful. Mutes are selected independently for each instrument, allowing you to create different combinations within the ensemble.

ℹ️ In **Duo mode,** each of the two instruments has its own selector (**MUTE 01** and **MUTE 02**). You can therefore combine an open instrument with a muted one, or use two different mutes within the same slot.

ℹ️ *The Plunger mute can also be controlled continuously with its own MIDI CC: see PLUNGER in the midi panel.*

shape each instrument's response

1. master and sensitivity controls

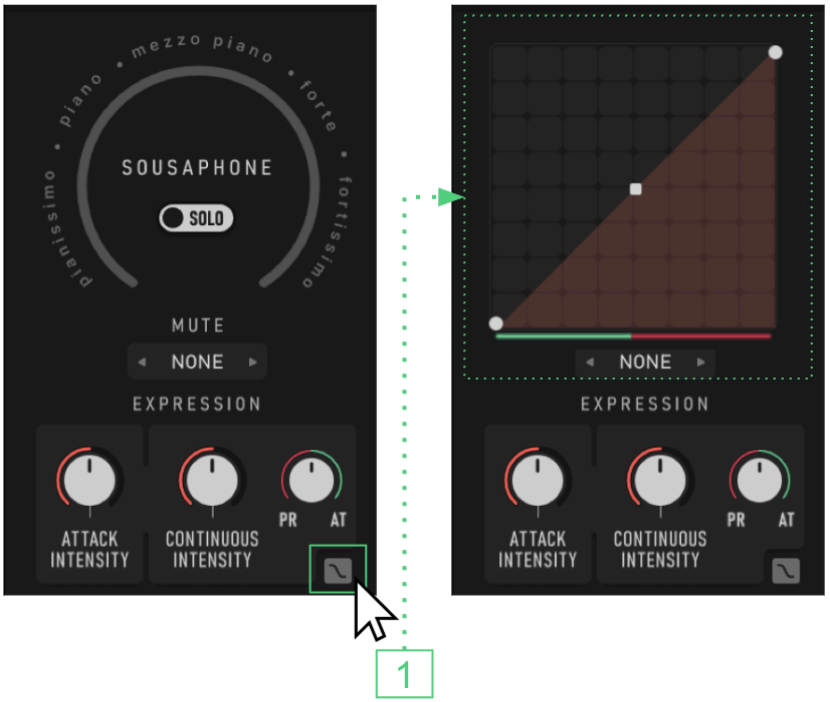
The same types of controls as on the Master page are available for each instrument, letting you define how each of its three expressive dimensions — **Expression (1)**, **Growl (2)**, and **Vibrato (3)** — responds to your playing.



Expression (1) provides separate **Attack Intensity** and **Continuous Intensity controls**, while **Growl (2)** and **Vibrato (3)** each provide a **Continuous Intensity control.**

For each continuous dimension, the **PR ↔ AT crossfade** is displayed when **MPE is selected with Crossfade enabled**. When **Crossfade is disabled**, or when **standard MIDI** is selected, **PR ↔ AT** is replaced by **SENSI**.

2. sensitivity curve



The curve editor opens on an instrument slot.

For the **continuous component of Expression**, each instrument has its own sensitivity curve. Click the curve icon **(1)** in an instrument slot to open its editor.

The curve shapes how expression builds as you play, not just how far it can go. Three points define it: a fixed minimum, a fixed maximum, and a centre point you can shape.

- **Move the centre point** — Click and drag the centre point to change how expression progresses.
- **Bend the curve** — Click and drag a portion of the curve to bend it — for a more gradual, more direct, or more accentuated response.
- **Reset a curve segment** — Hold Shift and click a portion of the curve to make it linear again.
- **Reset the centre point** — Hold Shift and click the centre point to restore its default position.
- **Enter a precise value** — Double-click the centre point to type an exact number.

  A gauge below the curve shows the current **PR** ↔ **AT** value in real time — for reference only, it can't be edited directly.

💡 *A curve bent upwards near the bottom makes an instrument speak early and respond to a lighter touch; bent downwards, it holds back until you play more firmly. Giving each instrument a different curve is an easy way to make the section feel even more realistic.*

acoustic page

define your section's studio sound



Place your brass section in a virtual studio.

Use **Virtual Space** (1) to position each instrument within the room.

Balance the definition of the **close microphones** with the depth of the **spatial microphones**, then shape their overall tone with **EQ** (2).

Finally, add **reverb** (3) to define the ambience and acoustic character of your section.

1. virtual space

Virtual Space lets you position each instrument within the room. Each occupied cell displays the instrument's name, mute, transpose value, and volume. Empty cells represent available positions. Moving an instrument changes where it is heard within the space, from left to right and from closer to more distant.

- **Instrument position** — Click an empty cell and select an instrument to place it at that position in the room.

- **VOL** — Sets the volume of the instrument.
- **Mute selector** — Selects the mute used by the instrument. Choose `NONE` to play it open.
- **Transpose** — Shifts the instrument's range up or down in semitones, from -12 ST to +12 ST. Shifting it upwards produces a brighter timbre, while shifting it downwards makes it deeper and darker.

ℹ️ Mute and transpose are also available on the Instruments page and the Ensemble panel. These are the same settings: changing them in one location automatically updates the others.

2. microphones and eq

Each instrument is captured through two complementary microphone perspectives, which can be blended together. The close microphones provide definition and attack detail, while the spatial microphones capture more of the room's depth and natural blend.

A 3-band EQ then shapes the overall tone of the mix.

- **CLOSE MICS — DELAY** — Sets the delay applied to the close microphones, changing their timing and phase relationship with the spatial microphones.
- **CLOSE MICS — VOL** — Sets the volume of the close microphones.
- **SPATIAL MICS — DELAY** — Sets the delay applied to the spatial microphones, changing their timing and phase relationship with the close microphones.
- **SPATIAL MICS — VOL** — Sets the volume of the spatial microphones.
- **3 BAND EQ — LOW / MID / HIGH** — Adjusts the low, mid, and high frequencies of the overall output.

💡 Close microphones provide presence, definition, and attack, while spatial microphones add depth and blend. Adjusting their respective volumes and delays lets you shape how close or distant the section feels.

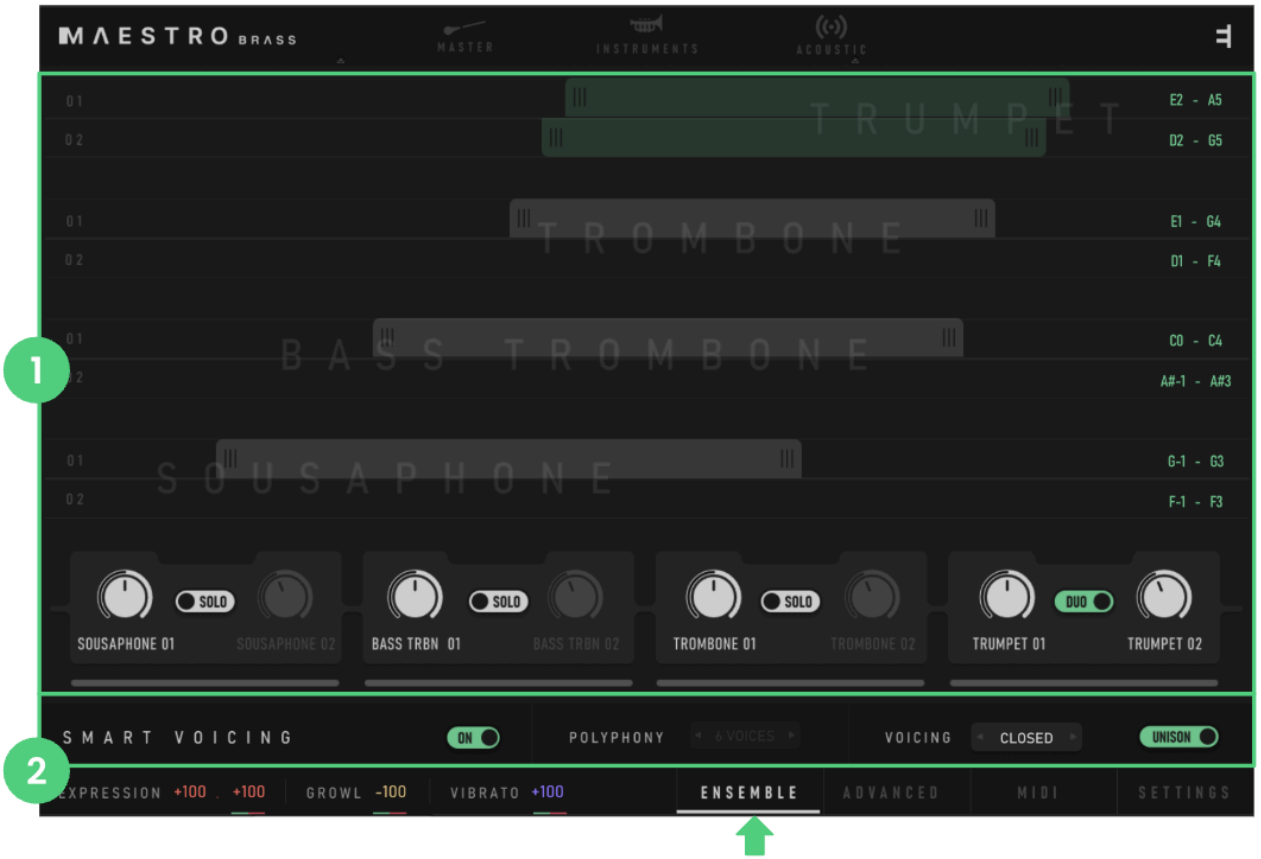
3. reverb

Convolution reverb adds the acoustic character of a real space to the entire section.

- **REVERB** — Selects the acoustic space used by the reverb. Click the arrows to browse the available models.
- **DAMP LOW** — Controls the low-frequency content of the reverb tail. Positive values reduce the bass, while negative values enhance it.

- **DAMP HIGH** — Controls the high-frequency content of the reverb tail. Positive values reduce the high frequencies, while negative values enhance them.
- **PRE DELAY** — Sets the time between the dry sound and the beginning of the reverb, helping define the perceived size and distance of the room.
- **WIDTH** — Sets the stereo width of the reverb. Positive values widen it, while negative values narrow it.
- **DECAY** — Sets how long the reverb tail takes to fade out.
- **AMOUNT** — Sets how much reverb is blended into the overall sound.

ensemble panel introduction

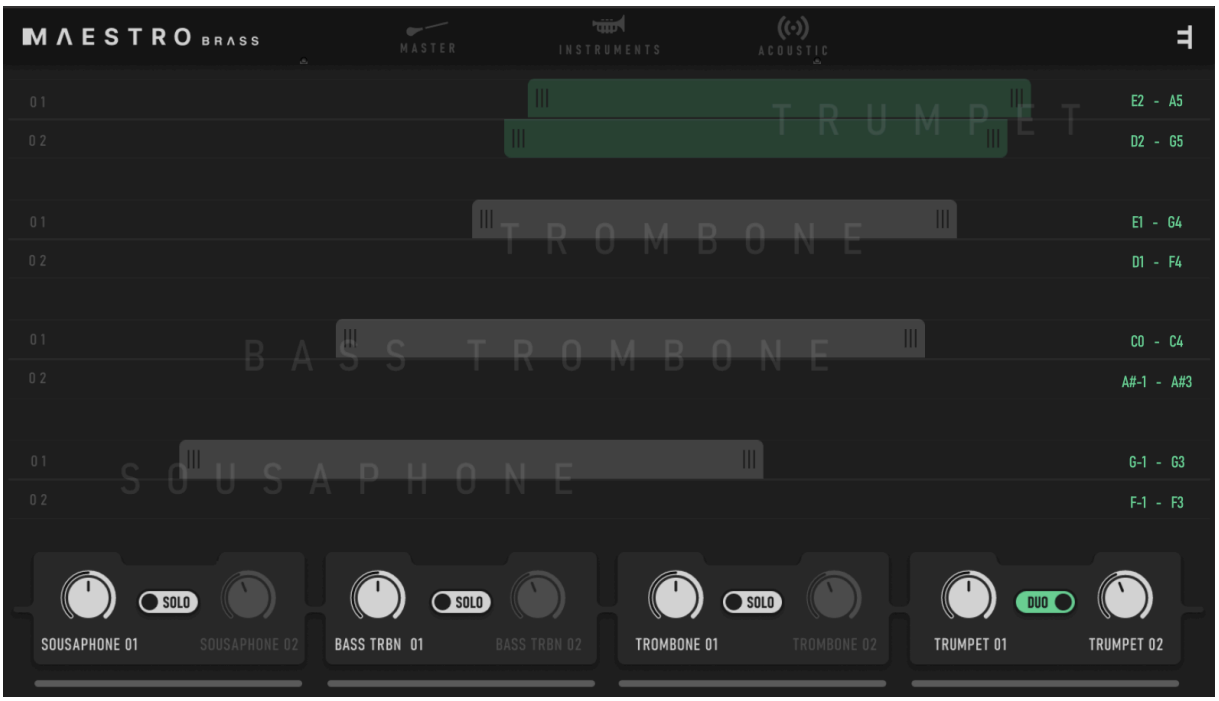


The Ensemble panel is divided into two areas:

The Range Area (1) lets you visualise the ranges covered by each instrument in your section, choose whether each one is played solo or doubled, and transpose its range to adjust its register and tonal character.

The Voicing Area (2) lets you define how the notes you play are interpreted by your section. Use **Smart Voicing** to intelligently distribute them across the instruments according to their range and role, choose between different voicing modes, or turn it off for classic polyphony.

range area



The **Range Area** gives you a visual map of your section and the range covered by each instrument.

Each bar represents an instrument and shows exactly which notes it can play, making it easy to see how the different ranges overlap and spread across the keyboard.

solo / duo

By default, your section is a quartet made up of **Trumpet, Trombone, Bass Trombone and Sousaphone**.

Each instrument can be played **Solo**, with a single player, or **Duo**, with two instances of the same instrument playing together. By doubling instruments, you can expand the section from the original quartet up to a full eight-player ensemble.

When an instrument is doubled, each instance can have its own range, allowing you to place them in different registers and extend the overall spread of your section. In the example above, the **Trumpet section is set to Duo**, with Trumpet 01 and Trumpet 02 covering different ranges.

ℹ️ The Solo/Duo switch mirrors the setting found on the Instruments page. Changing it in either location automatically updates the other.

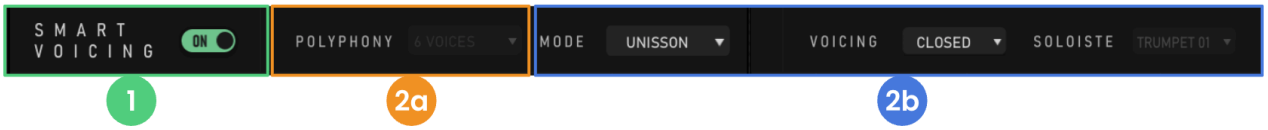
transpose

Each instrument has its own **Transpose** control, allowing you to shift its range up or down. You can adjust it either with the **Transpose knob** (1) or directly by dragging the **instrument's range** in the display (2).



This does two things at once: it changes **which notes that instrument can be given**, and it changes **how it sounds** — brighter and lighter shifted up, deeper and darker shifted down. It's both a **range setting** and a **tone-shaping tool**.

voicing area



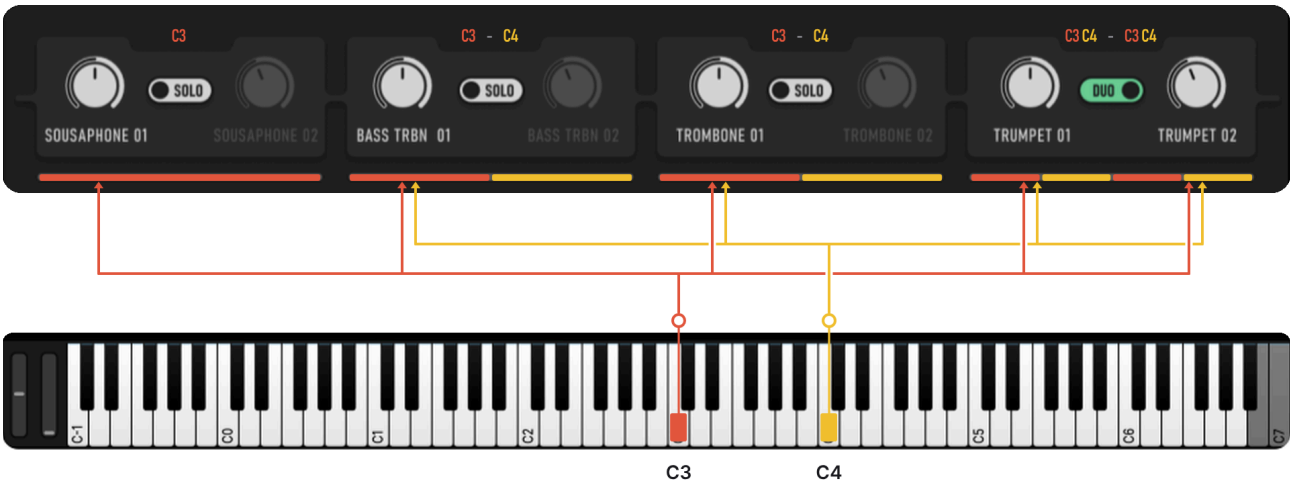
The Voicing Area defines how the notes you play are interpreted and distributed across your section. Its main entry point is the Smart Voicing switch (1).

When **Smart Voicing is off**, Maestro operates in classic **polyphonic mode**. The **Polyphony setting** (2a) determines the maximum number of notes each instrument can play simultaneously.

When **Smart Voicing is on**, Maestro intelligently distributes the notes across the instruments according to their range and role. The **Smart Voicing settings** (2b) then let you choose how the section is arranged — from realistic brass voicings to configurations that combine chords with a melodic line.

classic polyphony — smart voicing off

When **Smart Voicing is turned off**, Maestro operates in **classic polyphonic mode**: each instrument plays every note you play, provided it falls within its range.



Smart Voicing Off — each note is played by every instrument whose range covers it, so every note you add stacks up more voices.

For example, if C3 falls within the range of all four instruments, the Sousaphone, Bass Trombone, Trombone, and Trumpet all play the same note simultaneously.

The total number of instruments heard therefore depends on the notes you hold, the instruments that are active, and their respective ranges. This makes it easy to layer several instruments and create a particularly broad, dense, and powerful brass section.

POLYPHONY — Sets the maximum number of notes that each instrument can play simultaneously. Reduce this value to limit the number of generated voices and preserve system resources, or increase it to play larger chords and hold more notes at the same time.

💡 Use classic polyphonic mode when you want power and density rather than a realistic arrangement of the section.

what is smart voicing?

When **Smart Voicing** is enabled, Maestro automatically organises the notes you play across the section, taking into account the range and role of each instrument.

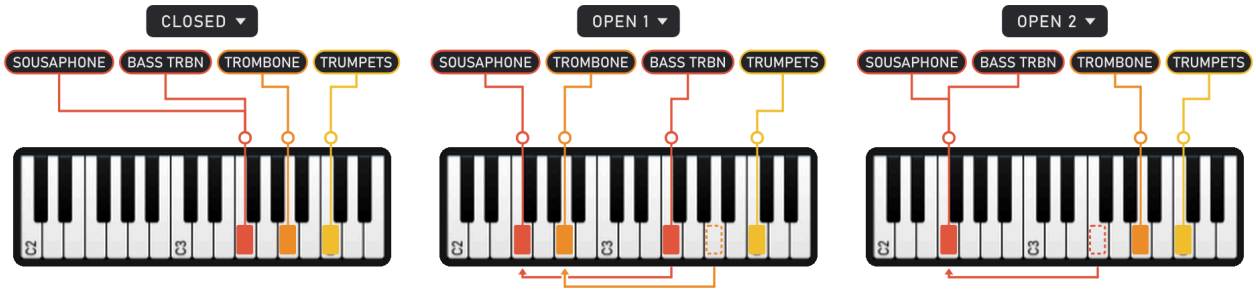


MODE (1) — Sets how the section responds to your playing:

- **Ensemble** distributes notes across the instruments to create natural, realistic brass-section voicings;
- **Unison** brings the entire section together with octave doubling for a fuller, more powerful sound;
- **Unison + Solo** combines unison chords with an independent melodic soloist line.

VOICING (2) — Sets how widely the section is spread:

- **Closed** keeps the instruments in a tighter register;
- **Open 1** moves the Sousaphone and the Trombone an octave lower, when their range allows;
- **Open 2** moves the Sousaphone and the Bass Trombone an octave lower, when their range allows.



SOLOIST (3) — Selects the instrument assigned to the melodic soloist line for Unison + Solo mode.

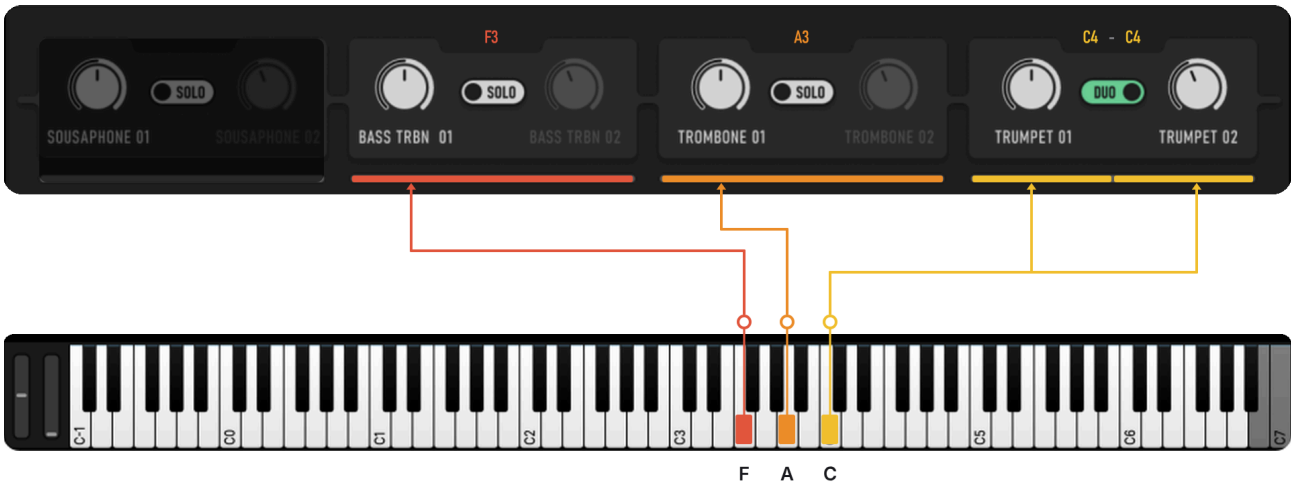
ℹ️ As you play, the interface shows in real time which instrument is playing each note, making it easy to understand how **Smart Voicing** interprets your performance.

ℹ️ The **Smart Voicing Response Time** (Settings panel) sets how long Maestro waits before the first notes sound.

smart voicing — ensemble mode

Each note is assigned to a single instrument.

In **Ensemble** mode, Maestro assigns each note you play to the instrument best suited to play it, according to its range and role within the section.



Ensemble — each note of the F–A–C chord goes to a single instrument: F to the Bass Trombone, A to the Trombone and C to the Trumpets, shared by the two players of the Duo. The Sousaphone stays silent.

The engine follows the principles of real brass writing: low notes are assigned to the lower instruments, while high notes are assigned to the higher instruments. A higher instrument is therefore never voiced below a lower one.

Each instrument only plays notes within its natural range: Maestro never shifts a note up or down an octave to make it fit.

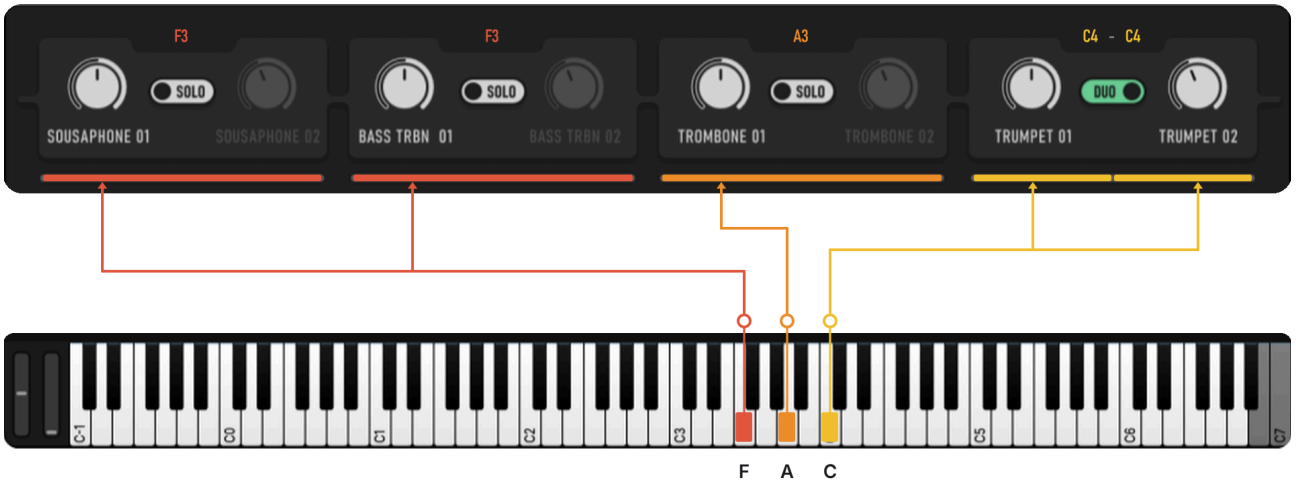
When you overlap or move between chords, Maestro reallocates the voices closest to the incoming notes, ensuring smooth and consistent transitions.

💡 To play a legato melodic line on an instrument, slightly overlap the notes: play the next note just before releasing the previous one.

smart voicing — unison mode

The full section plays together.

In **Unison** mode, Maestro brings all active instruments together to create a denser, more powerful sound. The same note can be played simultaneously by several instruments, up to the entire section.



Unison — every instrument plays: the same F–A–C chord is spread across the full section, with octave transposition where needed.

When a note falls outside an instrument's natural range, Maestro shifts it up or down an octave so that the instrument can still participate.

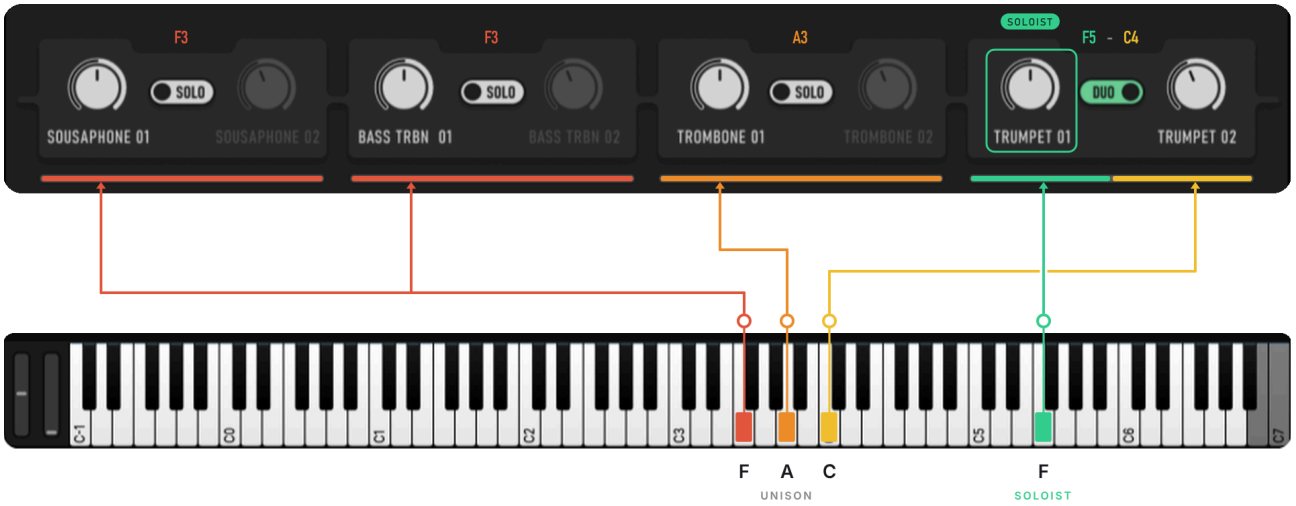
The distribution maintains a natural low-to-high organisation. When there are more instruments in the section than notes in the chord, the additional instruments double the lower notes first. This keeps the top of the chord clear while adding power to its foundation.

💡 To play a legato melodic line, slightly overlap the notes: play the next note just before releasing the previous one. Keep the overlap short: if both notes are held longer, Maestro treats them as a two-note chord.

smart voicing — unison + solo mode

A soloist instrument plays over the chord.

Unison + Solo mode lets you play a chord and a melodic line at the same time. The selected soloist instrument remains dedicated to the melody, while the rest of the section plays the chord following the same logic as **Unison** mode.



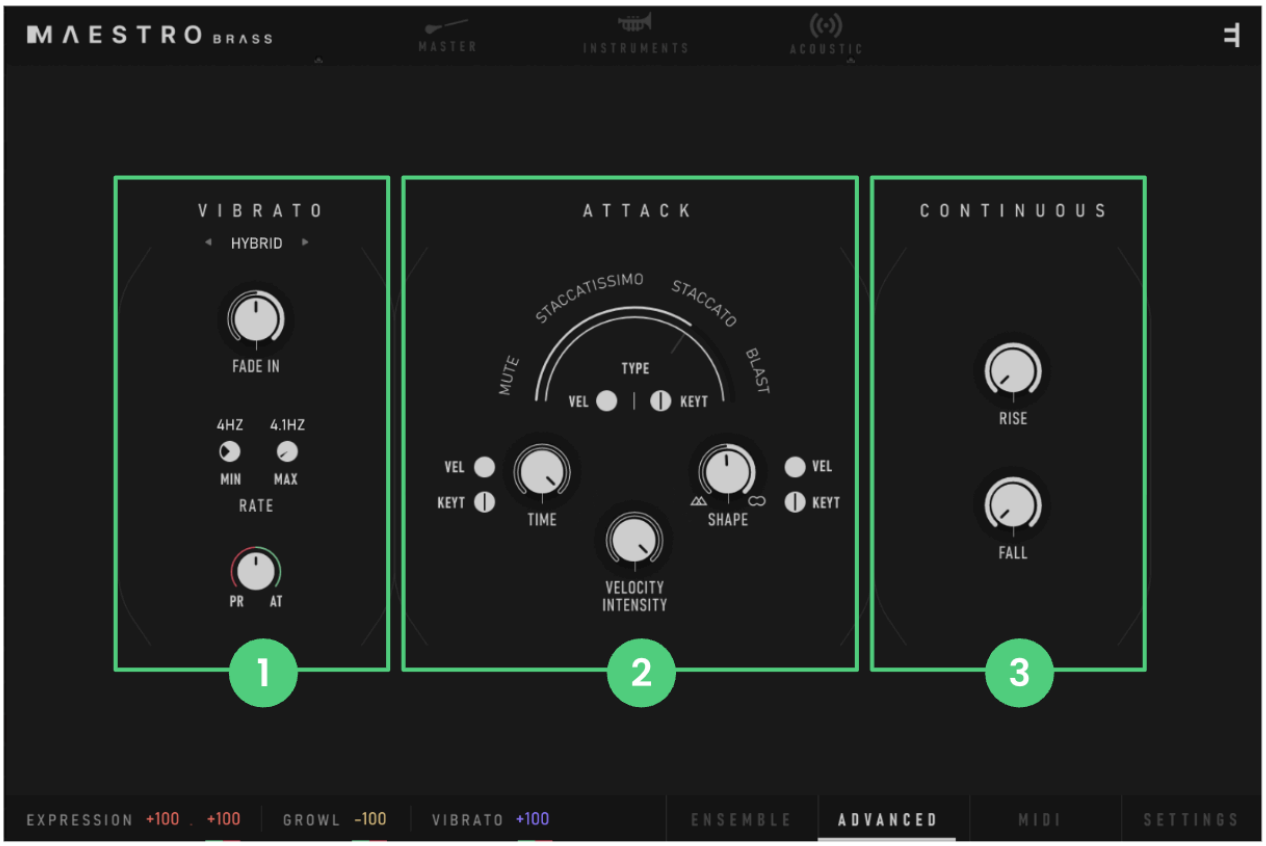
Unison + Solo — the section plays the F–A–C chord in unison, while Trumpet 01, the soloist, plays the F of the melody above it.

Maestro assigns each note according to where you play it: notes close to the chord join it, notes further away go to the soloist.

A high soloist (Trombone, Trumpet) plays above the chord, and a low soloist (Sousaphone, Bass Trombone) plays below it, which is ideal for a bass line.

Overlap two melody notes to play legato, without a new attack. Hold a note and tap another to play a trill.

advanced panel introduction



The **Advanced** panel lets you refine behaviours shared across the entire section. The settings you make here apply to all instruments simultaneously.

It covers three aspects:

- **Vibrato** (1) determines how vibrato is produced — manually, automatically, or using a combination of both — and lets you adjust how its automatic component fades in and changes speed;
- **Attack** (2) shapes how the section responds to the attacks you play by adjusting their character, duration and contour, as well as their response to velocity and note pitch;
- **Continuous** (3) smooths the rise and fall of your continuous controls, allowing for a more immediate or, conversely, more gradual and fluid response.

vibrato

Shape Maestro's automatic vibrato, play the vibrato yourself, or combine both approaches.



As we saw on the **Master** and **Instruments** pages, Maestro includes an automatic vibrato whose intensity you can shape in real time using your continuous control. The amount of automatic vibrato applied can be adjusted globally from the **Master** page, or separately for each instrument from the **Instruments** page.

The **Vibrato** section of the **Advanced** panel lets you choose between **three modes (1)**: use this automatic vibrato in **Auto** mode, disable it and play the vibrato entirely yourself in **Manual** mode, or combine both approaches in **Hybrid** mode.

When automatic vibrato is used — in **Auto** or **Hybrid** mode — **additional parameters (2)** also let you define how it fades in and how its speed evolves as you play.

automatic vibrato parameters

Available in **Auto** and **Hybrid** modes, these **parameters (2)** define how the automatic vibrato fades in and how its speed responds to your continuous control.

FADE IN — Determines how long the automatic vibrato takes to appear after a note is triggered. Longer settings make the vibrato enter more gradually, while shorter settings bring it in quickly after the attack.

RATE — MIN / MAX — Define the minimum and maximum speeds of the automatic vibrato. The same continuous control that shapes the vibrato's intensity also moves its

speed between these two values: **Rate Min** sets the speed when the control is at its minimum, while **Rate Max** sets the speed when it reaches its maximum.

ℹ️ For example, with a low **Rate Min** and a high **Rate Max**, the vibrato begins slowly and accelerates as your continuous control increases.

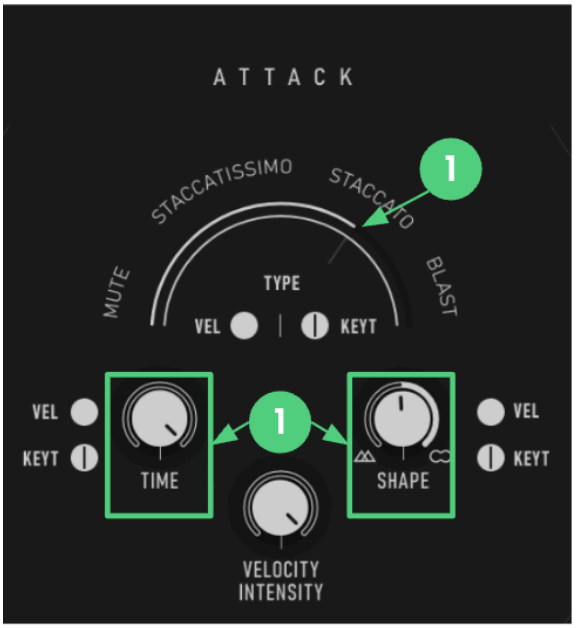
PR ↔ AT — In an **MPE configuration with Crossfade enabled**, determines how control of the automatic vibrato speed is distributed between **Pressure (Channel Pressure)** and **Aftertouch (CC74)**. Moving the setting toward **PR** places most of the speed variation within the Pressure range, while moving it toward **AT** places it within the Aftertouch range. Adjust it to match your controller and playing style.

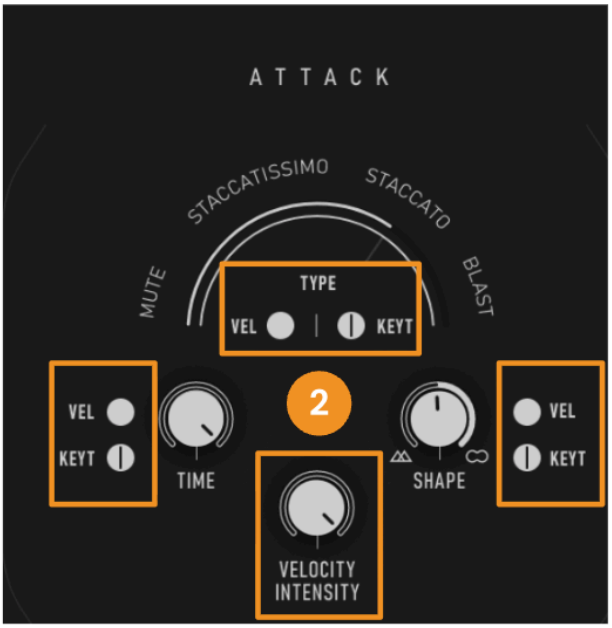
ℹ️ Additional parameters for further shaping the automatic vibrato are available in the **Settings** panel.

attack

Shape how the entire section responds to the attacks you play.

The **Attack** section lets you refine how notes begin across the entire section — in other words, how each note takes shape when you trigger it.





It covers two complementary aspects: first, you define the overall character and shape of the attack **(1)**; then, you determine how it responds to your playing velocity and the position of each note on the keyboard **(2)**.

1. defining the attack

Three parameters let you shape the character and progression of the attack.

ATTACK TYPE — Morphs progressively between several types of attack. **Mute** produces a very short, almost choked attack. **Staccatissimo** gives a brief, fast and sharply detached attack, while **Staccato** produces a denser and more pronounced one. At the other end, **Blast** generates an open, longer and much more powerful attack, with a strong sense of projection.

This parameter therefore moves the entire section from very short, controlled attacks to powerful, explosive ones.

TIME — Controls how fast the attack rises. Higher values give an immediate, sharp and percussive rise; lower values make it more progressive and gentle.

SHAPE — Controls the contour of the attack. Lower values produce a more abrupt shape, with a fast rise and a more pronounced decay. Higher values smooth the attack out, with a more gradual rise and a gentler decay. This parameter therefore moves the section from a direct, percussive character to a more supple and rounded attack.

2. making the attack respond to your playing

The **VEL** and **KEYT** controls beside **Attack Type**, **Time** and **Shape** let each of these parameters respond independently to your playing.



VEL — Varies the associated parameter according to velocity. Depending on its setting, playing a note more forcefully can, for example, trigger a different type of attack, make it faster, or alter its contour.

KEYT — Varies the associated parameter according to the pitch of the note. It can be used, for example, to produce more pronounced attacks in the upper register and gentler ones in the lower register, or the reverse.



VELOCITY INTENSITY — Determines the overall influence of velocity on the attack's amplitude. At **0%**, the attack always plays at full intensity, regardless of velocity. At **100%**, its intensity fully follows your playing: lower velocities produce weaker attacks, while higher velocities produce more powerful ones.

ℹ️ **Velocity Intensity** acts directly on the amplitude of the attack, while the **VEL** controls individually vary its type, duration and shape.

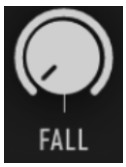
continuous

Shape how smoothly the entire section responds to your continuous playing gestures.

The **Continuous** section smooths the changes produced by your continuous controls. It determines how quickly or progressively the section responds as you increase or decrease them.



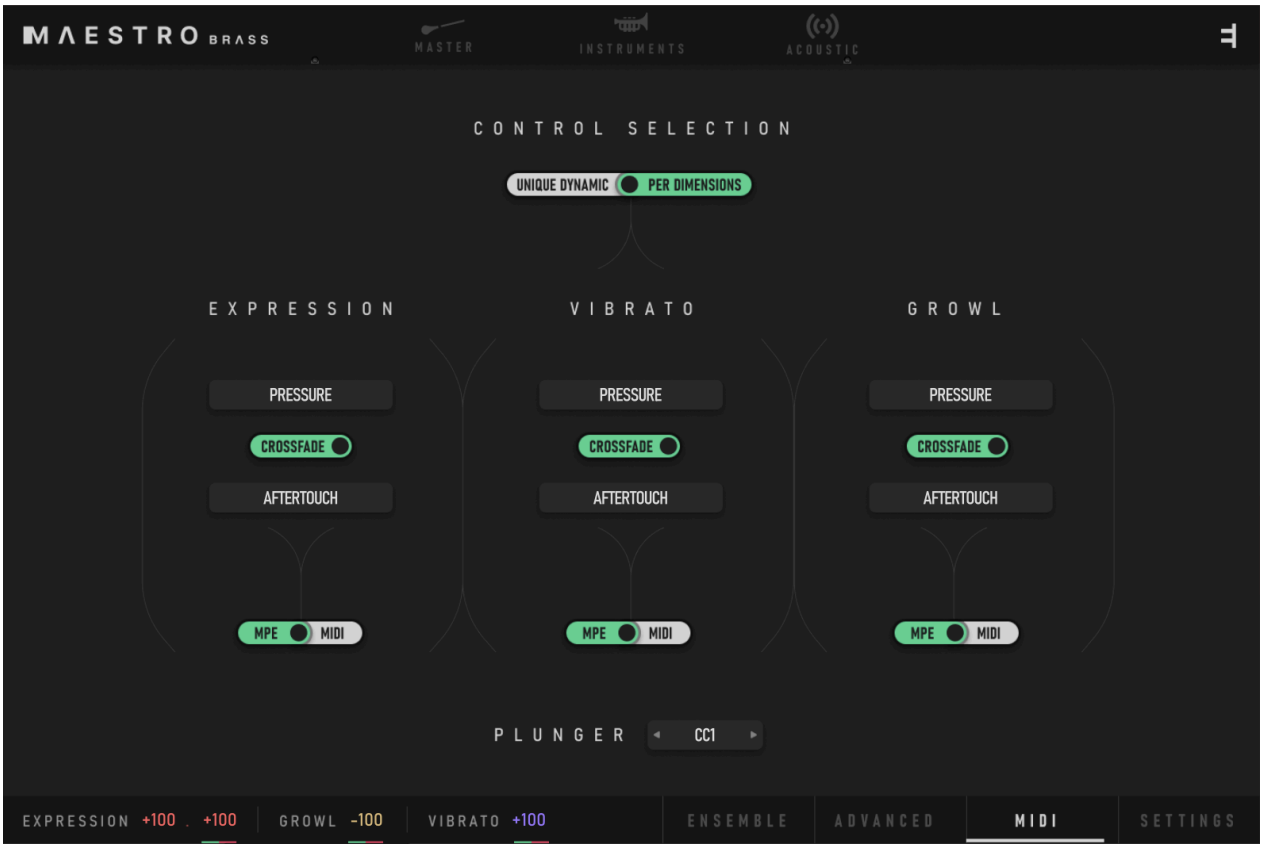
RISE — Smooths upward movements in your continuous controls. Higher values make the response rise more progressively as you increase pressure or move the assigned control.



FALL — Smooths downward movements in your continuous controls. Higher values make the response fall more progressively as you release pressure or move the assigned control back down.

💡 Together, **Rise** and **Fall** determine the section's overall responsiveness. Shorter values produce a more immediate response, while longer values create a softer, smoother and more organic behaviour.

midi panel introduction



As we have seen, **Expression, Growl, and Vibrato** are the three expressive dimensions you can shape in real time. Depending on your controller and playing style, however, you may want to control them in different ways.

With Osmose, you can benefit from the independent expression provided by MPE under each finger, while controlling all three expressive dimensions throughout the same key travel. **Pressure (Channel Pressure)** and **Aftertouch (CC74)** then form two successive stages of a single gesture, while the settings on the **Master** and **Instruments** pages determine how each dimension responds to it.

With an XYZ MPE surface such as Seaboard RISE or ERAE 2, you may prefer to distribute these dimensions across different gestures — for example, controlling **Expression** through **Pressure (Channel Pressure)** and **Growl** through a sliding movement transmitted as **Aftertouch (CC74)**.

You can also use Maestro with a standard MIDI keyboard and assign the expressive dimensions to different MIDI CCs, as you would with an orchestral library controlled using wheels, knobs or faders.

Finally, these approaches can be combined. For example, you could use Osmose's key travel to control **Expression** and **Vibrato**, while assigning **Growl** to the modulation wheel.

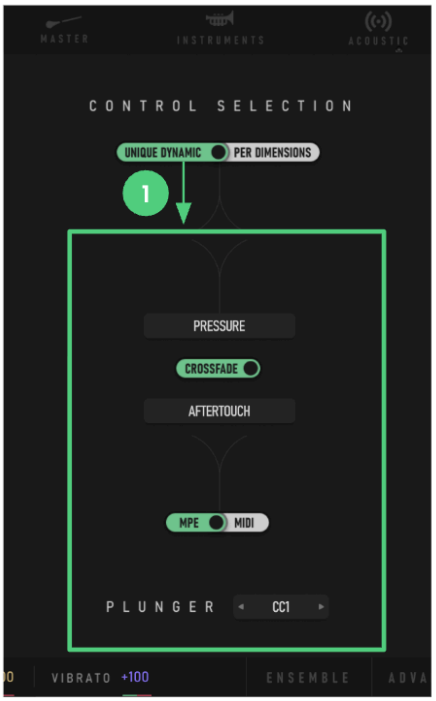
The **MIDI** panel was designed to provide the flexibility required for all these configurations. Its operation is organised into two levels.

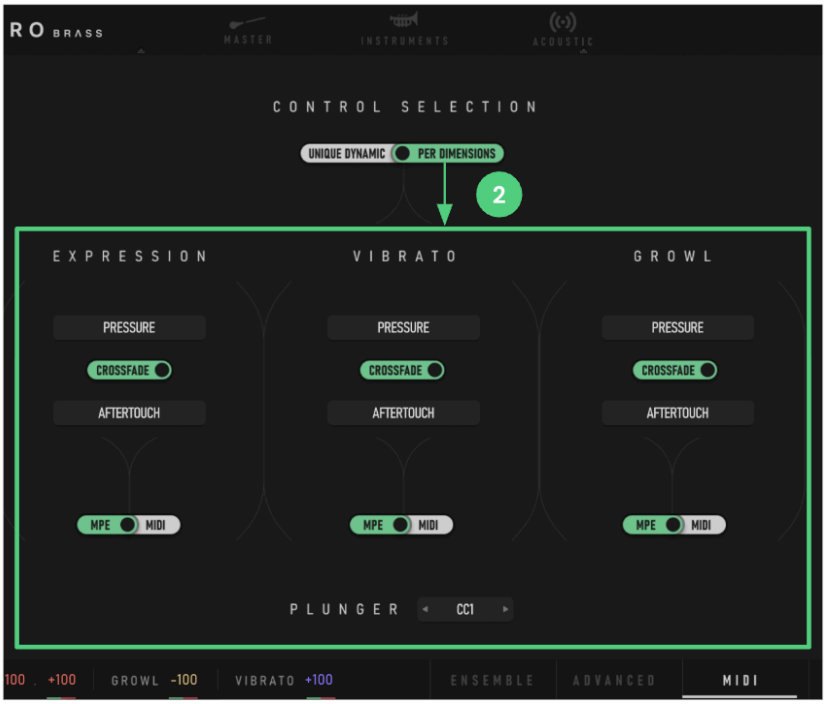
how it works

1. control selection

Control the three expressive dimensions together or separately

The **Unique Dynamic / Per Dimensions** selector determines whether **Expression, Growl, and Vibrato** share the same continuous control assignment or can each be configured independently.





Unique Dynamic (1) — One shared control assignment drives all three expressive dimensions.

Per Dimensions (2) — Each expressive dimension has its own control assignment.

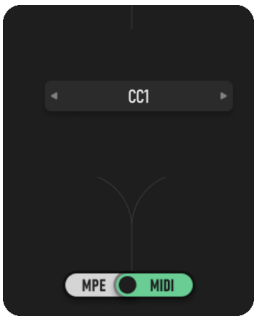
2. control source

Choose between MPE and standard MIDI control

Once you have chosen whether the three expressive dimensions are controlled together or separately, use the **MPE / MIDI** selector to define their control source.

In **Unique Dynamic**, this choice applies to **Expression, Growl, and Vibrato** together. In **Per Dimensions**, it can be made independently for each expressive dimension.

MIDI — Uses a standard MIDI CC to control the selected expressive dimension or dimensions.

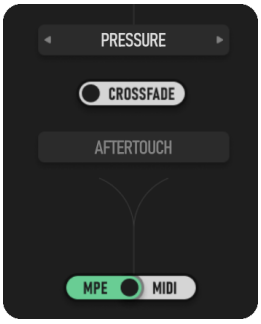


- Select the CC corresponding to the wheel, knob, fader or other MIDI control you want to use.

MPE — Uses per-note expressive data from an MPE controller. Two configurations are available:



- **Crossfade On** — Combines **Pressure (Channel Pressure)** and **Aftertouch (CC74)** into a single continuous control signal.
  This configuration is designed for controllers such as Osmose, where Pressure and Aftertouch form two successive stages of the same key travel.
  The **PR ↔ AT** settings on the **Master** and **Instruments** pages determine how each expressive dimension transitions between these two stages.



- **Crossfade Off** — Uses a single MPE control source. You can choose either **Pressure (Channel Pressure)** or **Aftertouch (CC74)**, making this configuration suitable for MPE surfaces where pressure and sliding movements are treated as separate gestures.

ℹ️ In **MIDI** mode, or when **Crossfade** is disabled in **MPE** mode, the **PR ↔ AT** settings on the **Master** and **Instruments** pages are replaced by **SENSI** controls.

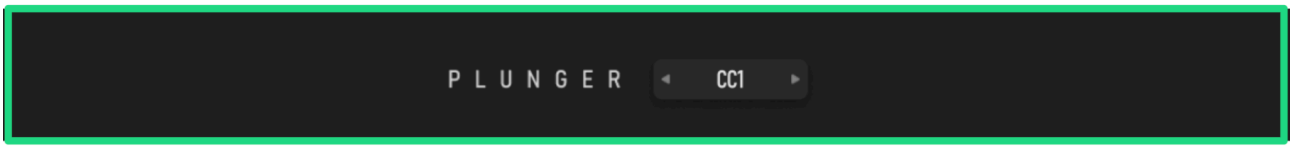
ℹ️ By default, **CC7** (Volume) and **CC11** (Expression) control Maestro's **output volume.** When one of them is assigned on the MIDI panel, to an expressive dimension or to the Plunger, it no longer affects the volume and only drives that assignment.

ℹ️ *When a Classic MIDI preset is loaded, the expressive dimensions controlled by the modulation wheel (CC1) start as if the wheel were at 50%, so the section can be heard straight away. They follow the wheel as soon as you move it.*

3. plunger control

Control the Plunger mutes in real time

When **Plunger** is selected as the mute type for an instrument on the **Instruments** page, it can be controlled continuously in real time.



The **PLUNGER** parameter selects the standard MIDI CC used to control the Plunger mutes — for example, CC1 for the modulation wheel.

settings panel introduction



The **Settings** panel brings together a range of advanced configuration options. Let's examine each of its main sections.

pitch bend

The **Pitch Bend** section determines the range of the pitch changes produced using the pitch wheel.

PITCH WHEEL RANGE — Sets the maximum range of the pitch wheel: 1/2, 1 or 2 ST.

vibrato

While the **Advanced** panel determines the mode and speed of the automatic vibrato, this section lets you fine-tune its depth and natural variations.

MAX PITCH MODULATION — Sets the maximum depth of the automatic vibrato's pitch modulation: 1/4, 1/2 or 1 ST.

AMPLITUDE MODULATION — Sets the maximum depth of the automatic vibrato's amplitude modulation.

RANDOM SPEED — Sets the amount of randomness added to the automatic vibrato speed.

humanize

Two musicians playing the same note never produce exactly the same pitch or attack. The **Humanize** section introduces subtle variations between the instruments to make the entire section sound more natural.

RANDOM PITCH — Sets the amount of randomness added to the instruments' sustain pitch.

ATTACK PITCH VARIATION — Sets the amount of randomness added to the instruments' attack pitch.

ATTACK VARIATION TIME — Sets the amount of randomness added to the instruments' attack time.

mpe

The **MPE** section lets you adapt Maestro to your MPE controller's configuration and ensure that its expressive gestures are interpreted correctly.

MPE ZONE — Selects the MPE zone. Lower Zone uses Channel 1 as the master channel; Higher Zone uses Channel 16 as the master channel.

MPE PITCHBEND — Sets the MPE pitch-bend range in semitones (for example 48).

PRESSURE SENSITIVITY — Adjusts the global sensitivity of Pressure (Channel Pressure).

TIMBRE (CC74) SENSITIVITY — Adjusts the global sensitivity of CC74, which Maestro uses as Aftertouch.

ℹ️ The MPE pitch-bend range set here must match the range transmitted by your controller. Otherwise, per-note pitch bends will be too wide or too narrow.

smart voicing response time

When a chord is played on a keyboard, its notes are almost never triggered at exactly the same moment. Even with precise playing, a few milliseconds naturally separate them.

Smart Voicing Response Time sets how long Maestro Brass waits to gather these notes before they sound. Notes gathered together are distributed among the instruments as one chord, and each instrument starts with a single, clean attack on its final note.

Notes that arrive after the first notes sound still join the chord: the instruments move smoothly to their new notes, without a second attack.

mode	behaviour
fast — no delay	Every note sounds immediately. Made for tight, precise playing: fast rhythmic passages, short staccato articulations, live situations that need an instant response, and playback of quantised MIDI, where the notes of a chord arrive together. Chord detection becomes sensitive to timing: notes played a few milliseconds apart first sound on their own and are then re-voiced.
medium — 12 to 32 ms (default)	The best balance between reactivity and clean chord recognition, suited to most playing and arranging situations. This is the default setting of every preset.
slow — 20 to 50 ms	The most forgiving chord recognition: loosely played or slightly spread chords, slow progressions, pads and long sustained chords, where the extra delay goes unnoticed.