Wizard Media GmbH
SOUNDLINE

Chris Hein Horns

Vol.1 & Vol.2

Recording and Programming
by Chris Hein

More Informations, News & Updates:
www.chrishein.net

Note:

Most features are the same for CHH Vol.1.5 & Vol.2
Features which are only available for Vol.2 are marked with: *(only vol2)*

Changes and improvements were made to these instruments
right up to the time of release.
Therefore, some pictures and information
in this manual may differ slightly from the final instruments
and their interfaces.

Credits:

Recording, Editing, Programming, Design:
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Przemyslaw Kopczyk, Craig Sharmat
Convolution Programms provided by:
Sonic Lab, Wolfgang Lenden

Produced For BestService, Munich

Content of this Manual

Chris Hein - Horns

Thank you for buying **Chris Hein Horns**
The one thing I hate more than reading manuals is writing them! So I've tried to keep it as short as possible.
When you first load up one of the instruments, you'll hear the regular sustain articulation. That's fine, but to emulate a real instrument and all its tonal and performance nuances, you will need to dig deep into this library's articulation and controller features.
I have sought to make Chris Hein-Horns the most detailed, accurate and controllable brass-library available. Although every aspect of the instruments can be controlled from the Graphical User Interface (GUI), it's much more fun and immediate to use an external hardware midi-controller to take control of its numerous performance features, either live or in the studio. Each of the 72 controllable features in CHH can can be assigned to any midi-cc. If you own an external midi-controller with sliders and knobs, choose some of the most important features and assign them to your controller to play a realistic instrument in real time.
I hope you like Chris Hein - Horns. Have fun.
Chris Hein

The distinctive features of Chris Hein - Horns:

The "Chris Hein" instruments distinguish themselves through their exceptionally elaborate programming. Up to 16 dynamic steps and 44 Articulations, as well as a lot of predefined MIDI controllers allow for realistic playback in one preset.

Main Features:
- up to 16 velocities
- up to 44 articulations
- approx. 4.000 samples per instruments
- Reverb, Delay & Chorus included
- Assignable Midi Controllers
- Special Controls:
  Legato Mode, Glide-Mode. Hotkeys, Key-Vibrato, Real Vibrato
  Air-Stream – Control, Growl – Control, Spit – Control, Keys-Control
  Breath Release Trigger, Release Notes,

Chris Hein - Horns
Vol. 1 & Vol.2
Instruments

Chris Hein - Horns Vol.1

Instrument:	Samples:	Size:	Articulations:
Trumpet	4.030	600 MB	38
Alto Saxophone	3.804	920 MB	30
Tenor Saxophone	4.083	1.040 MB	30
Trombone	4.021	820 MB	27
Trumpet Section	2.323	750 MB	38

Chris Hein - Horns Vol.2

Instrument:	Samples:	Size:	Articulations:
Trumpet A	aprox. 1.500	440 MB	18
Trumpet B	aprox. 1.500	386 MB	18
Trumpet C	aprox. 1.500	421 MB	18
Trumpet D	aprox. 1.500	360 MB	18
Alto Saxophone A	aprox. 1.500	494 MB	18
Alto Saxophone B	aprox. 1.500	487 MB	18
Alto Saxophone C	aprox. 1.500	510 MB	18
Tenor Saxophone A	aprox. 1.500	510 MB	18
Tenor Saxophone B	aprox. 1.500	560 MB	18
Bariton Saxophone A	aprox. 1.500	530 MB	18
Bariton Saxophone B	aprox. 1.500	580 MB	18
Tenor Trombone A	aprox. 1.500	475 MB	18
Tenor Trombone B	aprox. 1.500	454 MB	18
Tenor Trombone C	aprox. 1.500	449 MB	18
Tenor Trombone D	aprox. 1.500	512 MB	18
Bass Trombone A	aprox. 1.500	550 MB	18
Bass Trombone B	aprox. 1.500	540 MB	18
Tumpet Section 4 Trumpets	aprox. 1.500	1.000 MB	18
Tumpet Section 2 Trumpets (A,B)	aprox. 1.500	920 MB	18
Tumpet Section 2 Trumpets (C,D)	aprox. 1.500	910 MB	18
Full Sax Section 7 saxes	aprox. 1.500	1.410 MB	18
Alto Sax Section 3 Saxes	aprox. 1.500	1.060 MB	18
Tenor Sax Section 2 Saxes	aprox. 1.500	1.200 MB	18
Bariton Sax Section 2 Saxes	aprox. 1.500	1.200 MB	18
Full Trombone Section 6 Tromb.	aprox. 1.500	1.240 MB	18
Tenor Trombone Section 4 Tromb.	aprox. 1.500	930 MB	18
Bass Trombone Section 2 Tromb.	aprox. 1.500	1.130 MB	18

Interface
Overview

Relax Screen / General Presets

After loading an instrument, the first screen you'll see is the Relax-Screen. This screen has only two Drop-Down Menus and an Info field which shows the actual played articulation.
You can choose from different presets with several pre-defined settings. Its easy to make your own presets. Simply choose one of the presets, make your changes to any of the CHH functions, thats it. The settings will automaticly be stored and can be saved with the instrument.

General Controls

1 Solo/Mute 2 Tune - (CC09)
3 Panorama - (CC10) 4 Volume - (CC07)
5 Level indicator

Edit Pages

You have access to dozens of control functions for shaping the sound and varying playing controls in Chris Hein - Horns.
These functions are organized into 10 different edit pages. You can switch between the pages with the drop-down menu at the top left of each page.

Info Field

Each page has an info field. Its located right under the Pages menu and shows the articulation that is currently active.

Settings Page Key-Switch Presets

Keyswitches Notes

'Keyswitching' is an elegant means of enabling the user to directly and immediately access different playing techniques from within a single patch. It uses pre-programmed MIDI notes to instantaneously switch between different articulations, meaning it is no longer necessary to reload each variant individually. The keyswitches themselves are exclusively controller keys. They make no sound, but instead are used to switch the entire group of samples which the main instrument keys trigger.

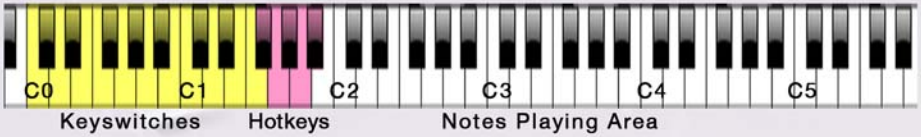
Key-switch Presets

Usually key-switches just switch between different fixed articulations or other pre-programmed sound varieties. In CHH the keyswitches are used to switch between complex sets of presets with 21 adjustable parameters.

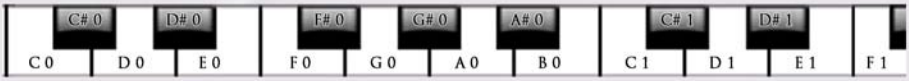
18 Key-Switch presets are available. The KS-Presets are allocated to C0 - F1, in the lower area of your keyboard. The keyswitch is pressed prior to playing any actual instrument notes. The switchover occurs instantly without any time lag. Pressing a key between C0 and F1 on your keyboard has the same effect as turning the KS-Preset knob in the GUI. You can also assign the KS-Presets to any midi controller in the CC-Settings page (see page 21). The selected articulation is displayed on the left side of the GUI. All parameters on the settings page,except Vib. Vol, Vib.Tune, Crescendo-Speed and Glide-Speed are adjustable parameters which are stored in the KS-Presets. If you make changes to any of these parameters, they are automatically stored in the KS-Preset. To save the KS-Presets permanently, simply save the whole instrument.

Keyboard Layout and Key Switches for Vol.1

Keyboard Layout



Key Switches



These are the default KeySwitch Presets. Its just a suggestion. I strongly recommend that you experiment with different settings to create your own favorite keyboard layout. One reason for adapting the KeySwitch presets to your own requirements, is that there are more articulations available than KS-Presets. So, certain articulations are not available via KeySwitch from the default preset.

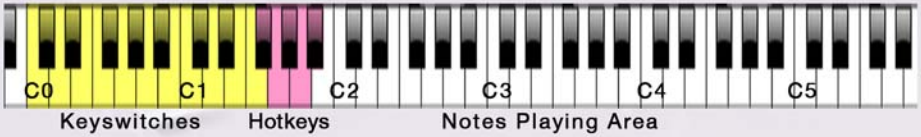
Key	Articulation	Speed-Control	Legato	Sustain Pedal
C0	Sustain	Sustain Speed	Legato	Glide-Mode
C#0	Sustain2	Sus3 Long	Legato	Glide-Mode
D0	Sustain	Sustain Speed	Bending	Glide-Mode
D#0	Sustain	Sustain Speed	Pickup	Glide-Mode
E0	Short1	Short2	Off	Hold
F0	Short2	Short1	Off	Hold
F#0	Short3	Sustain Speed	Legato	Glide-Mode
G0	Pickup 1Step	Sustain Speed	Legato	Glide-Mode
G#0	Sustain	Sustain Speed	Run Up/Down	Glide-Mode
A0	RunUp12	Sustain Speed	Legato	Glide-Mode
A#0	Crescendo	Off	Off	Hold
B0	Swell	Off	Off	Hold
C1	Fall Short	Off	Off	Hold
C#1	Fall Long	Off	Legato	Hold
D1	Doit	Off	Off	Hold
D#1	Flutter Tounge	Off	Flutter Tounge	Hold
E1	Shake/Triller	Off	Shake/Triller	Hold
F1	Ornament	Off	Ornament	Hold

F#1 Hotkey
G1 Hotkey
G#1 Hotkey
A1 Hotkey
A#1 Hotkey

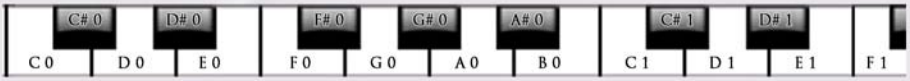
B1-C6 Playing Area

Keyboard Layout and Key Switches for Vol.2

Keyboard Layout



Key Switches



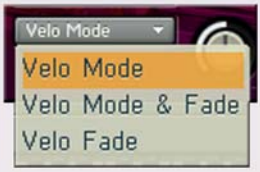
These are the default KeySwitch Presets. Its just a suggestion. I strongly recommend that you experiment with different settings to create your favorite keyboard layout. Even if you don't need all articulations, it makes sense to use all key-switches. E.g. if you want the sustain articulation to be played legato and polyphonic, setting different legato setting to different Key-Switch presets makes it easier to switch between both versions.

KS	Articulation	Speed Control	Legato	Sustain Pedal
C0	Sustain	Sustain Speed	Legato1	Glide 3
C#0	Sustain2	Sustain Speed	Legato1	Glide 12
D0	Crescendo Short 2	Sustain Speed	Legato1	Glide 4
D#0	Sustain2	off	Legato3 Grace	Glide 12
E0	Short	off	off	Hold
F0	Stabs	off	off	Hold
F#0	Shake / Triller	off	off	Hold
G0	Grace Note	off	Legato1	Glide 2
G#0	Run Down 12 Steps	off	off	Hold
A0	Run Up 12 Steps	off	off	Hold
A#0	Crescendo Long	off	off	Hold
B0	Crescendo Medium	off	off	Hold
C1	Fall Short	off	off	Hold
C#1	Fall Long	off	off	Hold
D1	Doit	off	off	Hold
D#1	Flutter	off	Legato4 Flutter	Hold
E1	Crescendo Short	off	off	Hold
F1	Sustain Speed	off	Legato1	Glide 12

F#1 Hotkey
G1 Hotkey
G#1 Hotkey
A1 Hotkey
A#1 Hotkey

B1-C6 Playing Area

Velo Mode *(only Vol.2)*



Velo-Mode / Velo-Fade *(Only Vol.2)*
Usually the dynamic of an instrument is just controlled by the velocity of your keyboard. Velo Mode offers three different options to control the dynamic. Each Key-Switch Preset can have its own Velo-Mode Setting.

Velo Mode - CHH Vol.2 has up to eight velocity layers. In Velo-Mode, these layers are available through the velocity of your keyboard.

Velo Fade - When Velo Fade is selected, the velocitiy is controlled only by the Mod-Wheel. Setting the Mod-Wheel to zero, plays the lowest velocity layer, moving the Mod-Wheel up, fades between the velocity layers until the highest level is reached at a level of 127.
You can also select any other CC, e.g. CC11, to control the Velo Fade through the CC-Settings page.

Velo Mode & Fade - is a combination of Velo Mode and Velo Fade. Velocity is controlled via keyboard velocity, but you can also use the Mod-Wheel to fade between the velocity layers. Velo Mode & Fade works in an intelligent way. Lets say you play a note at velocity 100. then you move the Mod-Wheel up, starting at zero. No change is audible until the Mod-Wheel reaches the level 100. From here, Mod-Wheel takes control over the velocity and lets you move the dynamic even after the note is pressed. Velo-Mode & Fade is perfect for playing realistic crescendo and decrescendo.

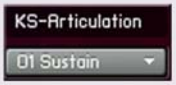
In Velo Fade and Velo Mode & Fade, the velocity layers are reduced to four layers Velo Fade works perfect for all Section Instruments. However, when using Velo-Fade with Solo-Instruments, a flanging may occour when blending between the different velocities.

Settings Page: Key-Switch Presets

Adjustable parameters in KS-Presets:

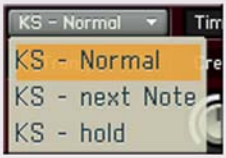
Selecting a KS-Preset

KS-Presets can be selected with the knob in the settings page or by pressing the corresponding key on your midi-keyboard. The KS-Presets are allocated to C0 - F1.



Assigning an Articulation to a KS-Preset

Select a KS-Preset and simply choose an articulation from the drop-down menu to be assigned to this KS-Preset.



Key-Switch Modes

There are three different keyswitch options to choose from via the settings-page, which determine exactly when and how the articulation change takes effect:

KS-Normal: The articulation remains active until another keyswitch is pressed,
KS-Next Note: The articulation changes only for the note immediately following the keyswitch and then reverts to the previous articulation.
KS-Hold: The articulation changes only for as long as the Keyswitch is held, and reverts to the previous articulation when the keyswitch is released.

Key-Switch Transpose

You can shift the position of the KS-Presets up or down. This can be useful if the KS-range (C0-F1) is out of the range of your keyboard.

Speed-Control

Sustain Speed: Lets you assign a different articulation when playing at faster speed. The 'Sustain Speed' articulation has a faster attack than the regular Sustain articulation.

Time(ms) sets the time between two notes to perform the speed-control articulation switch. The time-range is shown in milliseconds.
E.G. when playing the sustain sound, the attack of the sound might be too long when playing faster melodies. Therefore you can select sustain-speed, which is a special version of the sustain samples with a faster attack. You can also use the Speed Control to automatically vary the sound, e-g. to alter the short articulations.

Legato- & Glide - Mode

When playing a note, hold it, and play another note, the Legato or the Glide-Mode performs a smooth transition between the two notes.
While Legato performs a smooth crossfade between the notes, Glide-Mode plays the notes between the interval you played.
Lets say you play the note C4, hold it and play E4 with Glide-Mode on. First you hear the note C4, as soon as you press E4 the notes C#4, D4. and D#4 are played and the run ends with a sustained note on E4.
Glide-Mode works up to 12 semitones up and down. Legato-Mode works with any interval you play. You can edit the behavior of the Legato-transition in detail in the Legato-Settings page. (See page 23 for details)
Playing in Legato- & Glide-Mode is always monophonic.
Each KS-Preset can have its own Legato-Settings. You can choose from 10 different Legato-Presets to assign it to a specific KS-Preset.
You can also set individual articulations for Legato-Up and Legato-Down performance. Some articulations are especially designed to perform natural note transitions like Bending, RunUps, and RunDowns.
Try different articulations for the legato up and downs to get the best performance for your needs.

Legato

Legato off - Turns off the legato and sets the KS-Preset to poly-mode for polyphonic playing.
Legato 1 - Selects one of the Legato-Presets
Glide - Selects Glide-Mode
Legato Up / Legato Down - You can assign individual articulations to perform the Legato when playing a melody up or down.

Sustain-Pedal

Each KS-Preset can have its own setting for the sustain pedal.
Legato Off - sets the KS-Preset to poly mode when pressing the sustain pedal if Legato is selected in the legato-settings.
Legato 1 - selects one of the 10 legato presets when pressing the sustain pedal.
Glide - activates the Glide-Mode when pressing the sustain pedal.
Hold (Pedal) - Holds the played notes like a usual sustain pedal. Use hold to perform legato repetitions of the same note.
MaxStep - sets the maximum amount of steps that will be played. If you select, you always hear a grace note no matter which interval you play, if you select 12 each interval in an octave is played.
Glide Speed - sets the speed for the run. The speed change is performed by the built in 'Time-Machine' feature in Kontakt. Extreme settings can produce artifacts, especially when playing lower notes. Also, at high speeds, the sustain note at the end of the run will be shorter

Settings Page

Key-Vibrato:

Key-Vibrato is one of the most innovative features in Chris-Hein Horns. Rather than playing a static vibrato with the mod-wheel, it enables you to perform the legato manually on a key of your keyboard. The default-key for the Key-Vibrato is A#1, but you can change the key in the Hot-Key settings. There you can also choose between vibrato up and vibrato down, which affects the tuning of the vibrato-note

A real vibrato played by a musician consist of a change in volume and tune. You can edit both parameters separately.

Vib.Vol: Sets the maximum amount of volume change when pressing the Key-Vibrato key. Setting it to 127 means, a volume change of 24db is made when pressing the key at velocity 127.
Vib.Tune: Sets the maximum detune when pressing the Key-Vibrato key. Setting it to 200 means, a pitch change of two semitones is made when pressing the key-vibrato at vel.127.

Crescendo Speed:

Sets the speed of the Crescendo and Swell articulations. Extreme settings may produce artifacts!
The variable speed-control is provided by the NI Time-Machine. Unfortunately, the Time-Machine algorythm does not work very well with low notes. So, lower notes may have more artefacts than higher notes.

Sound-EFX

Attack - Sets the Fade in time for the sound
Decay - Sets the time until the Sustain level is reached
Sustain - Sets the level maintained after the decay phase is over, and until the release stage begins
Release - Sets the fade out time after releasing the key

Air Stream - Adds the natural sound of blowing into the instrument without producing a note, which can be used to increase the 'breathiness' of the sound
Growl - Fades into the Flutter-Tounge articulation
Keys - Adds the sound of the saxophone keys (only on saxophones)
Shake - Blends into the shake articulation (only on trumpet)
Top Kicks - Topkicks refer to a special blowing technique on the saxophone. This effect provides more attack to the sound, which if used sparingly enables the play back to be rich in variation
Spit - Here the sound receives a sharp blow, which if used sparingly varies the attack that enables the play back to be rich in variation and realism. (only on Trumpet & Trombone)
Attack EFX - Adds a harder attack at the beginning of the sound
Release - Adds a natural release sound
Breath Release Trigger - Adds a breathing sound when releasing the key
Fall Short - Add a fall sound when releasing the key. Play a note, raise the knob and release the note at any time (Also available through the hot-keys)
Fall Long - Same as fall short but with a longer fall

DSP - Effects 1

Reverb

Preset - Different pre-programmed effects to choose from.
Level - Volume of the reverb effect.
Time - Length of the reverb effect.
Pre-Delay - Delay before the reverb starts.
Damping - Brightness of the reverb.

Delay

Preset - Different pre-programmed effects to choose from.
Level - Volume of the delay effect.
Time - Length of the repetitions.
Feedback - Number of repetitions.
Damping - Brightness of the delay.

Chorus

Preset - Different pre-programmed effects to choose from.
Level - Volume of the chorus effect.
Speed - Speed of the modulation.
Depth - Intensity of the modulation.
Phase - Direction of the modulation.

DSP - Effects 2

Phaser

Preset - Different pre-programmed effects to choose from.
Feedback - Repetition of the effect.
Speed - Speed of the modulation.
Depth - Intensity of the modulation.
Level - Volume of the modulation.

Flanger

Preset - Different pre-programmed effects to choose from.
Feedback - Repetition of the effect.
Speed - Speed of the modulation.
Depth - Intensity of the modulation.
Level - Volume of the modulation.

Compressor

Preset - Different pre-programmed effects to choose from.
Threshold - Level at which the compression starts.
Ratio - Intensity of the compression.
Attack - How quickly compression becomes active.
Gain - Volume of the compressed signal.

Every knob used in Chris Hein – Horns can be controlled by internal or external midi controllers. (See the controller-list on page 22 for details). Although you can control everything in the interface on screen, you may want to connect a hardware MIDI controller to automate and record controller movements.

Filter / 3Band-Equalizer

High-Cut Filter

Filter - Pro53 is a high quality high-cut filter. You can switch it on/off, set the Cutoff Frequency (cc91) and Resonance (cc92)

3Band-Equalizer

A 3-band full parametric equalizer is available through the equalizer window.
Frequency - Sets the frequency to be adjusted.
Gain - Controls the volume of the selected frequency.
Bandwidth - Controls the bandwidth of the selected frequency.
Each EQ has its own on/off button.

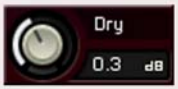
Convolution Reverb

CHH contains 21 fantastic, built in convolution reverbs.
The impulse responses for these reverbs were especially produced by Wolfgang Lenden, Sonic lab studios, the producer of the famous “Halls Of Fame“ impulse responses collection.

Convolution On/Off
Switches the Convolution Reverb on and off

Presets
Choose from 21 especially designed Impulse Respones

Pre Delay
Sets the delay time before the reverb starts



Dry
Volume of the unprocessed, clean signal

Wet
Volume of the convolution reverb

Recently, sampling (convolution) reverbs have become more and more in demand. With convolution, we have an opportunity to capture the sound of anything in the world that can generate a reverb and use these sound impulses freely in any situation imaginable. This enables us to use the sound of high-end reverb units, real-world rooms, halls, cathedrals, synthetic reverbs and other sources, including non-reverb ones, without any hassle and in a uniform way using only a single program or a plug-in module.

Micro-Tuning

All samples in CHH are perfectly tuned to the straight diatonic scale with A at 440Hz. However, real brass players usually don't play perfectly in tune. You can edit the tuning in detail in the Micro-Tuning page.
You can create your own tuning scales by shifting the tune of each note up or down, or you can use one of the pre-programmed tuning scales based on some of the most famous classical scales.

Preset
12 micro-tuning presets are available. You can build your own tuning scales or copy the pre-programmed scales into the presets. Selecting different presets during playing can be automated in the cc-settings page.

Copy, paste and clear tuning are tools to create your own tuning presets.

If you like to make variants of a specific tuning scale, you may want to copy one scale to all presets and make variations of it.

Scales
These are the pre-programmed tuning scales.

Key
Sets the basic key of the scale

Amount
Scales the overall amount of detuning.

Hot-Keys

Hotkeys

The hotkeys enable instant acces to different articulations. Five Hotkeys are located from F#1 - A#1 between the keyswitches and the playing area on your keyboard. Different articulations can be set to the hotkeys.

The hotkeys always repeat the last note you have played. For example, if you are playing a melody line with your right hand, it's very effective to occasionally drop in a 'short note' on the off-beats with your left hand. In this instance, the 'Play Short Note' hotkey articulation would be used. You can also set a hotkey to 'Play Last Note', which will literally retrigger the last note you played. This is particularly useful for playing legato repetitions which would otherwise not be possible by simply re-playing the same note repeatedly.
In addition to repeating or retriggering the previous note played, hotkeys can also be used to modify the note currently playing. For example, a hotkey can be assigned to trigger a fall, which will stop the note and play a realistic brass 'fall'

Playing a hot key when "cut last note" is selected, (orange button) cuts the sustain of the last note. If "cut last note" is not selected the hotkeys function polyphonically.
The following EFX can be set to the hot-keys:
Do nothing, Vibrato Up, Vibrato Down, Play Last Note, Play Last Note +12 Play Fall, as well as every available articulation.

Wheel-Settings CC-Settings

Wheel-Settings

Each and every control function can be assigned to the Mod-wheel or Pitchwheel, ensuring that the user always has his preferred means of access to his favorite control features. Note that if you change the wheel or pedal settings after you have used them to record controller information into your sequencer, the functions they control on playback will also change according to your settings.

CC-Settings

- Select controller

- Select feature

- Min. of the cc-range

- Max. of the cc-range

Every function in CHH can be assigned to any MIDI Controller. This window shows a list of the pre-programmed functions. To change a CC setting, just select the MIDI-CC you want to change in the "Select Controller" window, then select the function you want to assign it to from the feature drop-down list. That's it!

Tip: If you are using an external controller, you can move the fader you want to assign while on this screen. The "Select Controller"display will jump to the CC that is currently assigned to that fader or knob. Then you can proceed by selecting a function to assign to that controller from the drop-down menu.

Controller-Range

You can limit the range of the controller according to a certain percentage of the original controller range by using the "from" and "to" sliders. Choosing negative values reverses the controller's effect.

Midi-Controller List

01	RealVibrato
03	LFO-Vibrato
05	GlideSpeed
06	CrescendoSpeed
07	Volume
09	Tune
10	Pan
16	Attack
17	Decay
18	Sustain
19	Release
20	Air Stream
21	Growl
22	Top Kicks /Spit
23	Shake
24	BreathRel.
25	Fall Short
26	Fall Long
27	Keys
29	Attack FX
31	Velo_min
32	Velo_max
33	Vibrato Tune
34	Vibrato Volume
67	EQ1 On/Off
68	EQ2 On/Off
69	EQ3 On/Off
70	EQ1 Freq
71	EQ1 BW
72	EQ1 Gain
73	EQ2 Freq
74	EQ2 Bw
75	EQ2 Gain
76	EQ3 Freq
77	EQ3 BW
78	EQ3 Gain
79	Compressor Ratio
80	Compressor Attack
81	Compressor Gain
82	Compressor Threshold
83	Flanger Depth
84	Flanger Speed
85	Flanger Feedback
86	Flanger Output
87	Phaser Depth
88	Phaser Speed
89	Phaser Feedback
90	Phaser Output
91	Filter Cutoff
92	Filter Resonance
93	Reverb On/Off
94	Delay On/Off
95	Chorus On/Off
96	Flanger On/Off
97	Phaser On/Off
98	Compressor On/Off
101	Reverb Output
102	Reverb Predelay
103	Reverb Size
104	Reverb Damping
107	Delay Output
108	Delay Time
109	Delay Damping
110	Delay Feedback
112	Chorus Output
113	Chorus Depth
114	Chorus Speed
115	Chorus Phase
116	Convolution On/Off
117	Convolution Dry
118	Convolution Wet
119	Convolution Sample

Legato Settings

The transition between two notes is the most important factor in creating a realistic simulation of a brass instrument.

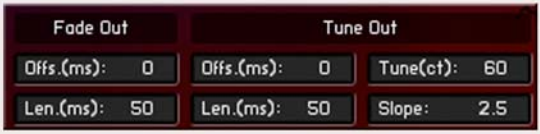
Legato-Presets:

10 different Legato-Presets are available. Each preset contains separate articulations for legato-up and legato-down, as well as all the details of the crossfade between two notes. You can edit the presets in detail. To save them permanently, simply save the whole instrument.

- Select one of the 10 Presets

- Set Articulation for Legato-Up

- Set Articulation for Legato-Down

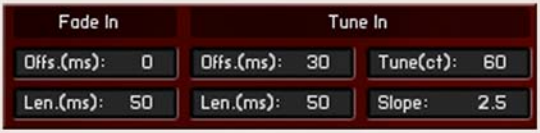


Legato-Details: The legato-transition consists of four elements:

- fade out for volume
- fade out for tuning
- fade in for volume
- fade in for tuning

There are separate controls for volume-fade in/out and for tune-fade in/out.

Fade Out Offset (ms) Sets the time before the fade starts
Fade Out Length (ms) Sets the length of the fade out
Tune Out Offset (ms) Sets the time before the detuning starts
Tune Out Length (ms) Sets the length of the detuning
Tune (c) Sets the amount of detuning in cent
Slope Spreads the amount of legato. A higher value results in a lower amount of legato when playing small intervalls like a semitone, and a higher amount when playing larger intervalls like an octave.



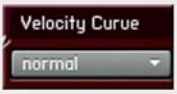
The controls for fade in and tune in are the same as for fade out and tune out.

Velocity / Section Maker

Velocity Range

Velo Min: minimum velocity
Velo Max: maximum velocity.

Sets the dynamic range of your keyboard. Dyn. Min sets the minimum velocity, Dyn. Max sets the maximum velocity. This works differently from the velocity curve, as it limits the range of velocities the instrument will respond to, rather than compressing the dynamic range into one which is reduced.

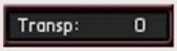


Velocity-Curve:

You can choose from seven different velocity curves to adjust the velocity response of the keyboard to your playing-style. Setting the curve to -3 results in a very soft velocity response and is better if you are used to playing very hard. Setting the curve to -3 provides a very loud velocity response.When setting the curve to normal, the velocity response is linear.

Section Maker:

The Section Maker is an adjustable Harmonizer.
Voices: You can Select 1-5 instrumentsto play.
Spread: Sets the Stereo-Spread of the harmonized Sound
Detune: Detunes the harmonized sounds in cents.



Transpose:

Shifts the pitch of the sound up or down in semitones.

Articulations
Overview

Articulations Vol.1

Trumpet:
Sustain
Legato
Bending Short
Bending Long
Short1 open
Short2 Close
Short 3 Long
Pickup 1 Step
Pickup 2 Steps
Pickup 3 Steps
Run down 1 Step
Run down 2 Steps
Run down 3 Steps
RunUp12 Fast
RunUp12
Glide Mode Up
Glide Mode Down
Crescendo
Swell
Fall Short
Fall Medium Velve
Fall Medium Half Velve
Fall Long Velve
Fall Long Half Velve
Flutter Tounge
Shake Fast
Shake Slow
Doit Short
Doit Long
Ornament Minor 1
Ornament Minor 2
Ornament Major 1
Ornament Major 2
Sus2 Short
Sus2 Long
Sus3 Short
Sus3 Long
Sustain Speed

Saxophones:
Sustain
Legato
Bending Short
Bending Long
Short1 open
Short2 Close
Short 3 Long
Pickup 1 Step
Pickup 2 Steps
Pickup 3 Steps
Run down 2 Steps
Run down 3 Steps
Run down 4 Steps
RunUp12 Fast
RunUp12
Glide Mode Up
Glide Mode Down
Crescendo
Swell
Fall Short
Fall Medium
Fall Long
Flutter Tounge
Triller Minor
Triller Major
Ornament Minor
Ornament Major
Sus2
Sus2 Legato
Sustain Speed

Trombone:
Sustain
Legato
Slide Up
Slide Down
Slide Down-Up
Short1 open
Short2 Close
Short 3 Long
Pickup 1 Step
Pickup 2 Steps
Pickup 3 Steps
RunUp12 Fast
RunUp12
Glide Mode Up
Glide Mode Down
Crescendo
Swell
Fall Short
Fall Long
Flutter Tounge
Shake Slow
Shake Fast
Doit Short
Doit Long
Sus2
Mouthpiece
Sustain Speed

Articulations Vol.2

All Instruments:
Sustain
Sustain2
Sustain Speed
Legato
Short
Stabs
Shakes / Triller
Grace-Note
Run Down
Run Up
Crescendo Long
Crescendo Medium
Crescendo Short
Crescendo Short 2
Fall Short
Fall Long
Doit (Slide Up)
Flutter Tounge/Growl

All instruments in Vol.2 have the same articulations.

Articulations
Details1

"01 Sustain"
The standard sustain sound. This is the main sound. It is ideally suited when performing a line. Once the principal melody has been performed and recorded, additional articulations for individual notes or phrases can then be added using key-switch notes and controllers. This can either be done in real-time or using your sequencer's editor.

"02 Legato"
Long, straight notes with a special attack treatment for a smooth note transition when playing in legato mode.

"03 Bending Short" *(on Sax & Trumpet)* **"03 Slide Up"** *(on trombone) (only Vol.1)*
Straight notes with a fast glide into the tone at the beginning, a halftone. More natural than using the pitchwheel.

"04 Bending Long" *(only Vol.1)*
Straight notes with a slow glide into the tone at the beginning, a halftone. More natural than using the pitchwheel.

"05 Short1 open" Short staccato notes with an open ending.

"06 Short2 Close" *(only Vol.1)* Short staccato notes with a closed ending.

"07 Short 3 Long" *(only Vol.1)*
Long staccato notes. Ideal for fast melodies or as another alternative to the regular sustain sound.

"08 Pickup 1 Step" „Grace-Note“
A grace-note of 1 semitones, also perfect as legato-up articulation.

"09 Pickup 2 Steps" *(only Vol.1)*
A grace-note of 2 semitones, also perfect as legato-up articulation.

"10 Pickup 3 Steps" *(only Vol.1)*
A grace-note of 3 semitones, also perfect as legato-up articulation.

"11 Run down 1 Step" *(only Vol.1)*
A fast run down of 1 semitone, also perfect as legato-down articulation.

"12 Run down 2 Steps" *(only Vol.1)*
A fast run down of 2 semitones, also perfect as legato-down articulation.

"13 Run down 3 Steps" *(only Vol.1)*
A fast run down of 3 semitones, also perfect as legato-down articulation.

"14 RunUp12 Fast" *(only Vol.1)*
A fast run up of 12 semitones, also perfect as legato-down articulation.

"15 RunUp12" *(only Vol.1)*
A slower run up of 12 semitones, also perfect as legato-down articulation.

"16 Glide Mode Up"
A run up of 1 octave. Each note is played as accurately as possible,
This is the base articulation for the Glide-Mode.

"17 Glide Mode Down"
A run down of 1 octave. Each note is played as accurately as possible,
This is the base articulation for the Glide-Mode.

Articulations
Details2

"18 Crescendo"
Hard Attack, short decay and swelling tone. The lengths can seamlessly be varied with the crescendo speed knob in the settings page.

"19 Swell" *(only Vol.1)*
Swelling tone with no attack. The lengths can seamlessly be varied with the crescendo speed knob in the settings page.

"20 Fall Short"
Tones with a very short pull down, good for endings of a melody line.

"21 Fall Medium Valve" *(only Vol.1)*
Tones with a short pull down with valves pressed, like an ultra fast run down.

"22 Fall Medium Half Valve" *(only Vol.1)*
Tones with a short pull down with valves half pressed, producing a smeared sound rather than a run down

"23 Fall Long Valve"
Tones with a longer pull down with valves pressed, like an ultra fast run down.

"24 Fall Long Half Valve" *(only Vol.1)*
Tones with a longer pull down with valves half pressed, producing a smeared sound rather than a run down.

"25 Flutter Tounge" Overblown, sustained tones. The „Growl“-Effect

"26 Triller minor/major" Triller in one and two semitones for the saxophones.

"27 Shake Slow/Fast" Shakes in two speeds for the trumpet and trombone.

"28 Doit Short" Like Falls, with a short up-pull on the tones.

"29 Doit Long" *(only Vol.1)* Like Falls, with a short up-pull on the tones.

"30 Ornaments" *(various versions) (only Vol.1)*
Short melodic phrases, which can be applied as decorative elements to melodies. Some samples are made up of copies with varying sample starts in order to conserve disk space.

"34 -37 Sus2/3 short/long" *(various versions) (only Vol.1)*
These notes have been extracted from a real performance, adding a more random feel to the attack and release stages. The variation in tone and expression which this results in makes them particularly useful for adding extra realism to a part.

"Sustain Speed"
A special version of the sustain articulation with processed attacks. This articulation is used to provide a more realistic note connection when playing faster melodies. It should be assigned to the "Speed-Control" in the settings page.

"Real Vibrato" *(only Vol.1)*
The Vibrato effect is achieved by over-blending the sustain sound with the modulation-wheel (CTRL 1). With this, the entry point of the Vibrato can be freely chosen. The transition has slight variations depending on its velocity. Naturally the Vibrato sound may also be played directly, when the modulation wheel has been opened. Additionally the Vibrato effect can be reached via the MIDI controller from all articulations.
In addition to the real vibrato, there is the key-vibrato which can be played manually with the hot-keys and an LFO Vibrato which can be assigned to the modwheel.

Chris Hein
recording/programming

Chris Hein has almost 20 years of experience with samples. By 1986 he had already produced the legendary “Studio-Sample” series for Metra-Sound. In 1985 he was one of the first computer pioneers, to use the Commodore C-64 for computer music. His work for Emagic (C-Lab) at the Frankfurt Music Exhibition set the course for his successful work as a sound arranger. With the SX-64, the world’s first laptop, he travelled to various music studios in Europe.

From Atari to Mac, he eventually settled down with the foundation of “Hine-Studio” and created innumerable sounds for CD-Productions, Film- & TV music, industrial shows and musicals. The focus of his work was always concentrated on the re-production of real orchestras with virtual instruments. The contract musicals “A world for Deinhardt” (1994) and the great musical productions “The Enchanted Forrest” (1996) and “Goa” (2000) consist exclusively of sample sounds. Today his studio contains an impressive collection of 22 samplers of various types.

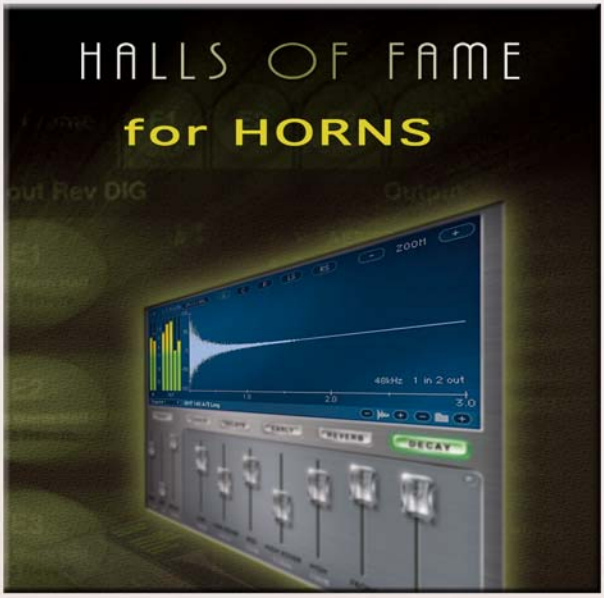
In 1997 Chris Hein established the Film & Media production company: “Wizard-Media GmbH”.

HALLS OF FAME for HORNS

Especially and exclusiv produced Impulse Library For Horns from Wolfgang Lenden at the renowned Soniclab studio and producer of the famous "Halls Of Fame" impulse responses library obtained stunning audio quality that actually matches that of the original equipment.
"Halls Of Fame for Horns" contains 112 Presets especially produced for Horns and Woodwinds Instruments.
Act on impulse! This collection of IRs for Horns from the world's most famous reverb units takes your convolution reverb plugin to the next level. Produced on state-of-the-art equipment for maximum resolution, ultra-low noise levels and pristine, transparent sound quality.
Exclusive HDIR (High Definition Impulse Response) technology delivers unparalleled precision.
Halls Of Fame for Horns is available at:
www.chrishein.net or at
www.soundsondemand.com

The following convolution reverbs are supported:

- Voxengo Pristine Space
- Waves IR 1
- Audioease Altiverb 5
- Audioease Altiverb 6
- Emagic Spacedesigner
- Prosoniq Rayverb
- Christian Knufinke SIR
- Magix Samplitude
- NI Kontakt 2
- Wizoo W2
- GigaPulse
- TL Space
- and many more



Halls Of Fame for Horns does not run in Kontakt-Player2.
Kontakt2 or Kontakt3 is required to use the Convolutions with Chris Hein - Horns

best service

Chris Hein - Guitars

Ultra realistic virtual instruments

E-Guitar Jazz-Guitar Steel-Guitar Nylon-Guitar Banjo Mandoline

Chris Hein - Guitar is an outstanding, sampled virtual guitar library.
thousends of samples, many articulations and dynamics all in one preset per instrument
Thanks to Native Instruments genius script feature, Chris Hein - Guitar is easy to control

Instruments:

- E-Guitar Clean
- E-Guitar Blues
- E- Guitar Metal
- Jazz Guitar Plectrum
- Jazz Guitar Finger
- Steel Guitar Plectrum
- Nylon Guitar Finger
- Banjo
- Mandoline

Main Features:

- new Kontakt player 2 included
- 36.000 Samples, 18 GB content
- 3.000 - 6.000 samples per instrument
- over 30 articulations in one preset
- up to 13 velocities
- 50 intelligent midicontroller
- reverb, delay, chorus & 3-band EQ

Controls & Scripts:

- Chord Mode,
- Different Slide Modes,
- Solo Mode (hammer on/pull off)
- Harmonizer
- Electric/acoustic blending
- different Release-Controls,,
- different attack -controls,
- Fall Control,
- Rattle Control
- Automatic Up- and Downstroke,
- Bridge- and Center playing

Recording and Programming
by Chris Hein

More Informations:
www. bestservice.de www.chrishein.net

best service

Chris Hein - Bass

Ultra realistic virtual instruments

- E-Bass Picked
- E-Bass Slap
- E-Bass Fretless
- Upright-Bass Steel Strings
- Upright-Bass Nylon Strings
- Upright-Bass Gut Strings

„Chris Hein - Bass“ is an outstanding, sampled virtual instrument. Thousands of samples, many articulations and dynamics all in one preset per instrument. With about 20.000 samples and 12,7 GB content, CHB is the largest available bass-library. Thanks to Native Instrument´s genius script feature, „Chris Hein - Bass“ is easy to control.

Instruments:

- E-Bass Pick
- E-Bass Slap
- E-Bass Fretless
- Upright-Bass Steel String
- Upright-Bass Nylon String
- Upright-Bass Gut String

Main Features:

- Kontakt-Player 2 included
- 20.000 samples, 12,7 GB content
- Up to 4.096 samples per instrument
- Up to 42 articulations in one preset
- Up to 8 velocities
- 112 intelligent midicontroller
- Reverb, Delay, Chorus & 3-Band EQ Flanger, Phaser, Compressor, Filter.

Controls & Scripts:

- Different Slide Modes
- Solo Mode (hammer on/pull off)
- Two Fretpositions
- Automatic Variations
- Harmonizer
- Electric/Acoustic Blending
- Different Release-Controls
- Different Attack-Controls
- Fall Control
- Buzz String Control
- Atmosphere Control
- Bridge and Center playing
- Effect Samples
- Chord Mode

Recording & Programming by Chris Hein

More Informations:
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www.bestservice.de

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