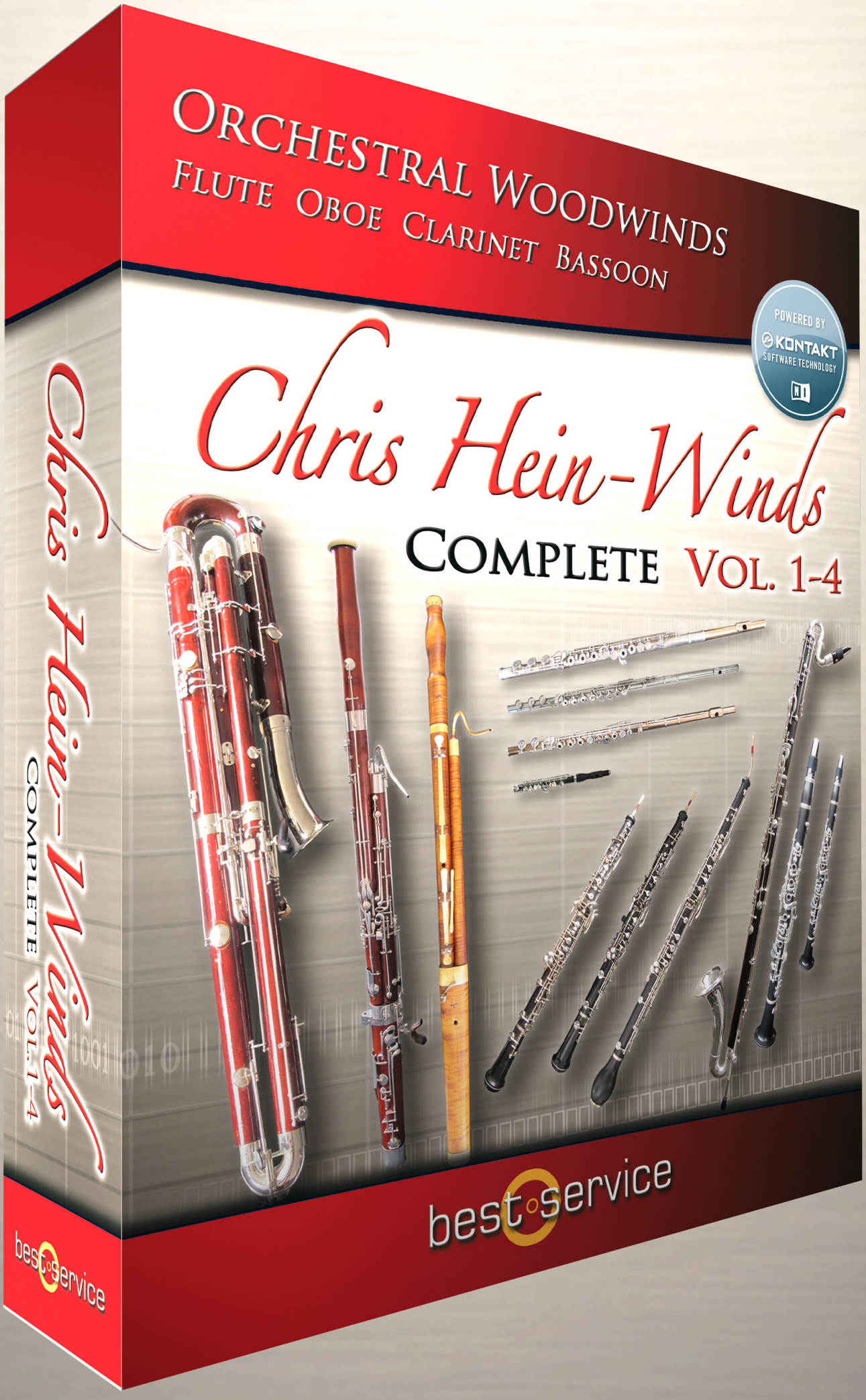

ORCHESTRAL WOODWINDS
FLUTE OBOE CLARINET BASSOON
POWERED BY
KONTAKT
SOFTWARE TECHNOLOGY
Chris Hein-Winds
COMPLETE VOL. 1-4
best service
Chris Hein-Winds
COMPLETE VOL. 1-4
best service

Chris Hein Winds

V2.0

Credits:

Recording, Editing, Programming,
Chris Hein

Interface-Design:
Scott Cane, Chris Hein

Additional Editing:
Ricarda Hein (Mrs. Melodyne)

Script-Programming :
Günter Hirscher

Produced For BestService, Munich

Contents

Chris Hein - Winds

Thank you for buying Chris Hein - Winds
This manual covers the features of CHW-Flutes, Clarinets, Oboes and Bassoons.
The pictures illustrate the functions but may vary depending on the product you purchased.

With a vast amount of samples, many articulations and up to eight dynamic layers, the instruments in CH-Winds are sampled with extraordinary detail and programmed with great care.
The user-interface holds tons of features on several pages to shape the sound and to adjust the playability to the way you want it.
However, if you don‘t feel like editing, just play and explore the 26 pre-programmed Key-Switch presets ranging from A -1 to A #1 on the lower keys of your midi-keyboard.
Thanks to the clever programming and intuitive user interface, the new and innovative features like „Note Head Designer“, „Key-Vibrato“ or the „Hot-Keys“ are very easy to use.

One of the greates and unique features of CH-Winds are the Phase-Aligned samples.
After 6 months of research, we found a solution to phase-synchronize the samples.
This enables an absolutely perfect blending between 6 dynamic layers.
During the developement, very much attention was spent on how to work with dynamics to provide a perfectly realistic and expressive instrument.

During the Phase-Align process, we had to separate the noise part from each sample, to synchronize the phase of the pure tone. As a result we got four audio files for each sample:
- The original recorded sample used in the velocity sensitive dynamic mode „Keyboard“
- The processed phase aligned sample used for the „X-Fade“, „Key & X-Fade“, „Auto X-Fade“
- A pure tone sample
- A pure noise sample

I hope you like Chris Hein - Winds. Have fun! Chris Hein

System Specs:
PC: Windows7, Intel Core Duo or AMD Athlon 64 X2, 2 GB RAM (4 GB recommended).
MAC: Mac OS X 10.7 or later, Intel Core 2 Duo, 2 GB RAM (4 GB recommended).

CH-Winds is watermarked with your personal data and IP address using proprietary watermarking techniques
Do not distribute, resell or torrent.

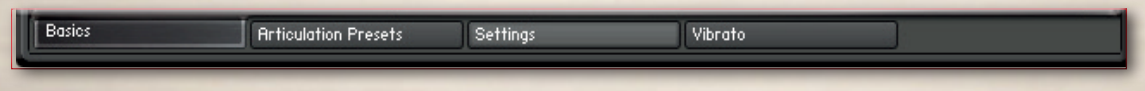
Interface

The Basics-Page General Controls

The Edit-Pages

The Small-Page is good if you have multiple instruments loaded and don‘t need to edit.
This page has no edit features.
Start playing right away and use the Key-Switch keys ranging from A-1 to A#1 to enter the 26 pre-programmed Articulation-Presets and Hot-Keys.
The actual selected articulation is diplayed in white at the bottom right of the screen.

You can enter the 4 edit-pages by clicking one of the edit-tabs at the bottom of each page.



Show/Hide Values

You can show or hide the values of the functions with the button on the top rightof each page.
However, as soon as you touch a function, the value is displayed even if „hide values“ is selected

General Controls

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

Saving Changes

CH-Winds has many features to customize the instrument to fit you demands.
To save the settings you have made,
use the Files menu from the Kontakt top-menu.

Basics
Meters / Body & Room

Control
Click the „Control“ button to display some of the major controls.
Several meters indicate the status of the following functions:

Dynamic Mode - Shows the selected dynamic mode. Change it in the articulation preset page
Layer - Indicates the dynamic layer of the the last note played.
Velocity - Shows the velocity of the the last note played.
X-Fade - Shows the state of the X-Fade position. This graphic also works as a slider.
Vibrato - Adjust the vibrato intensitiy.
Vib. Speed - Adjust the vibrato speed.

Body and Room
CHW contains 40 fantastic, built-in convolution reverbs,
as well as 23 very short impulse responsed to design the body of the instrument.
The combination of two convolution reverbs lets you design the body and the room individually.

Controls for Body and Room
On/Off - Switches the Convolution Reverb on and off.
Presets - Choose from 40 specially-designed Impulse Responses.
Volume - Adjusts the amount of the Convolution Reverb.
Delay - Sets the pre-delay time before the reverb starts.

Edit-Tabs
Four tabs at the bottom of the interface let you enter the edit modes.

Articulation-Presets
Overview

You will probably spend most of your time with Chris Hein - Winds in the Articulation-Presets Page. Everything you see on this Articulation-Presets Page is stored on one single Key-Switch.
Each setting of the functions on this page can be different for each and every of the 26 key switch keys. The only exceptions are the Blending controls, which are set for the whole instrument.
A key-switch preset can be assigned as a Key-Switch or as a Hot-Key.

The key-switch concept allows you to customize the instruments in every detail to suit your needs. Let's say you want to play chords with the sustain articulation and then you want to play a solo line using the legato-mode. All you have to do is copy the articulation-preset, paste it to another key-switch preset and change the legato setting from polyphon to legato.
Now, switching from polyphon to legato playing is done by just pressing one key-switch.
The same process works for all other functions on this page. For example, you can assign different articulations to different keys, enabling you to change articulations on the fly. Or you can design a bunch of different settings for only the sustains, enabling you to alter the behavior of the instrument.
It's important to understand that all functions on this page are valid only for the selected key-switch. If you want to make changes for other articulations, you will have to change every articulation you plan to use. The only exception is the setting for„Blending" which applies for the whole instrument. The key-switch presets are located in the lower area of your keyboard, from A -1 to A #1. Key-switches are displayed in red. Hot-keys are displayed in green.
There are several ways to select a key-switch preset:
- Hit the keys on your keyboard.
- Click the keys on the on screen keyboard in the interface.
- Use the fader „KS-Key" or control it with an external hardware midi-controller (CC06 by default)
It´s up to you to change articulations in your DAW via Midi CC or by using midi notes.

Articulation-Presets

Articulations, KS-Mode, Copy/Paste, Main controls, Speed-Detection

Let's start to customize your key-switch presets. The first step is to assign the KS-preset as a key-switch or as a hot-key.
Key-Switches hold different articulations to be played on your keyb
Hot-Keys are special keys that don't change the overall articulation, but can add aditional effects like playing key-based vibrato, or work as repetition keys. Let's call these guys KS and HK.

Articulations

Lets start building a key-switch preset.
Select an articulation from the drop down menu on top of the keyboard graphics to be assigned to the selected KS-preset. Click the "Overview" button to see and edit an overview of all loaded articulation-presets and Hot-Keys.

KS-Key lets you change the key-switch presets via MIDI-CC. (CC06 by default) Right click to assign any CC and use a hardware fader to control the articulations.

Key-Switch Modes

There are three different key-switch options to choose from, which determine exactly when and how the articulation change takes effect:
KS-Permanent: The articulation remains active until another key-switch is pressed.
KS-While Hold: The articulation changes only for as long as the key-switch is held and reverts to the previous articulation as soon as the key-switch is released.
KS-Next Note: The articulation changes only for the note following after the key-switch and then reverts to the previous articulation.

Copy - Paste

You can copy and paste a whole KS-Preset. This is useful if you want a variation of an existing preset on another key to instantly switch between them.

Main Controls

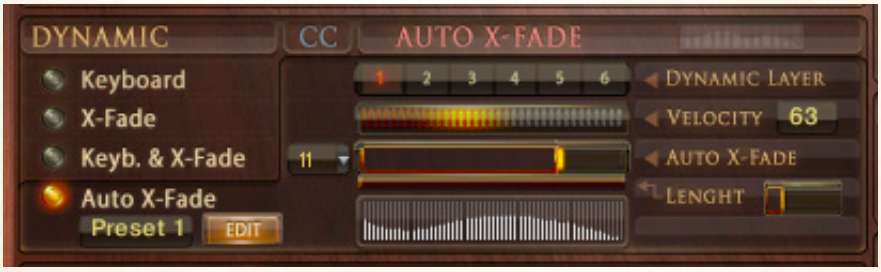
Volume sets the volume for each KS-preset individually. To adjust the global volume, use the volume slider at the top right of the interface.
Pan lets you pan each KS-presets individually from left to right.
Transpose lets you transpose the preset (36 semitones maximum) up or down.
Speed sets the overall speed of the selected articulation.
Changing the speed of the samples is useful for articulations such as Dynamic Expression or Trill. But changing the speed for the sustains can also yield some interesting effects. Click the little red dot to activate the speed-change. Since variable speed needs a lot more RAM, you should activate "time" only when you need it. The speed change is only available if the dynamic mode is set to „Keyboard"

Speed Detection

automatically changes the attack when playing at faster speed.
The slider sets the time between two notes required to perform the speed-control articulation switch. The time range is shown in milliseconds. Only notes played within the selected time range are performed with the sustain-speed articulation.

Articulation-Presets

Volume Control / Dynamic Modes



Dynamic: Usually the dynamic of an instrument is just controlled only by the velocity of your midi keyboard. CH-Winds offers different options to control the dynamic.The details on the next page may sound a bit technical, but don't hesitate to just experiment with the settings.

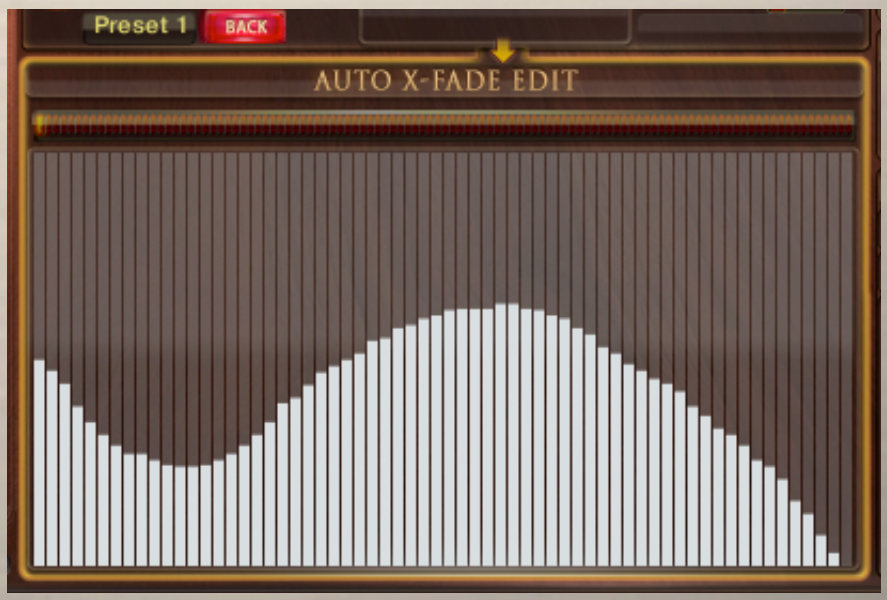
The buttons at the left side let you switch between the four different dynamic-modes.

Keyboard - The articulations in CH-Winds have 3-8 dynamic layers. When set to „Keyboard" these layers are available through the velocity of your midi keyboard. The actual played dynamic layer and the midi velocity are displayed as numbers from 1-8.

X-Fade - When this is selected, the velocity is controlled via midi Control Change (CC11, Expression, by default). You can also use any other controller by changing the X-Fade CC.
Setting the controller to zero plays the lowest velocity layer, moving the controller up fades between the velocity layers, while increasing the value crossfades between the velocity layers until the highest value of 127 is reached.

Key & X-Fade - This is a combination of Keyboard dynamic and X-Fade. Velocity is controlled via keyboard velocity, but you can also use Expression (CC11) to crossfade between the velocity layers. Key & XFade works in an intelligent way. Let's say you play a note at velocity 100, then you increase Expression (CC11), starting from zero. No change is audible until the controller reaches value 100. From here, Expression takes control of the velocity and lets you change the dynamic even after the note is pressed. Key & XFade is perfect for playing realistic crescendos and decrescendos.

Auto X-Fade - This performs an automatic volume curve relative to the played velocity.
When Auto X-Fade is selected, the automatic volume curve starts at the velocity played on the midi-keyboard, performing a volume change depending on the settings in the table.
You can draw your own volume curve in the table. To edit the curve in more detail, click the „Edit" button to enter a fairly big table.
The length of the Auto X-Fade curve can be adjusted with the „Lengths" fader



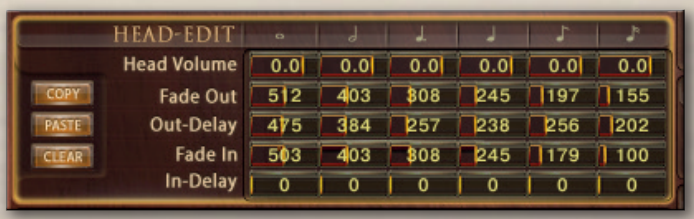
Articulation-Presets
Note-Head Designer

Note Head Designer:
This is a unique function which you probably haven‘t seen in any other virtual instrument before.

“Note Head“ lets you vary the attack and release shape of the sound in a fantastic new and flexibel way. Activate the Note-Head Designer with the switch on the left side. Use a Midi-Controller (CC2 by default) to control the Note-Heads, or use the fader in the interface. Setting the controller to zero playes the original articulation, as display on top of the interface. Moving the controller up lets you switch through 6 different variations of the note-head. These variations are short notes, recorded in six different length, each with 8 dynamic layers. S1 has a length of more than a second, as you move up, the Note-Heads get shorter, until S6, which is an ectremly short staccatissimo. When playing lines like „Baa dap“, a sequence of short and long notes, you would usually use the sustained articulation and just stop the note. However, it makes a huge difference if the ending of a short note is a real recording ending, or just a stopped sustained note.

“Stack“ offers a second function of the Note-Head is.When this is checked, the short notes are layered wth the original articulation. Thanks to the phase-aligned samples, the blending is very smooth. Click the edit page to edit the fade times in detail.

Note Head Edit
When „Stack“ is selected, the Note Heads blend into the original articulation. You can edit the behavior of the blendings in detail on this page. Copy these settings and paste them to another articulation.



Head Volume - Adjudts the general volume of the Note Head.
Fade Out - sets the fade out time, the actual blending time of the Note Head.
Out Delay - Sets a delay before the fade out of the Note Head starts.
Fade In - sets the fade in time, the actual blending time of the original articulation.
In Delay - sets a delay before the fade in of the original articulation starts.
All times are shown in milliseconds.

Articulation-Presets

Transient Designer, Keys, Air, Glide-Mode, Glide-Mode Slur

The Transient Designer is a compressor designed to control the attack and sustain of a sound. Instead of following the amplitude of the sound like a traditional compressor, it follows the general envelope and is thus not as susceptible to changes of input gain.

Attack controls the scaling of the attack portion of the input signal's volume envelope. Increasing this parameter will add more punch and decreasing it will reduce sharp attacks.
Sustain controls the scaling of the sustain portion of the input signal's volume envelope. Increasing this parameter will add more body to the sound and decreasing it will reduce the sound's tail.

Keys adds the natural sound of pressing a key on the wind instrument.
Air adds the natural sound of air blowing into the instrument without producing a note, which can be used to increase the 'breathiness' of the sound.

Glide-Mode While Legato performs a smooth crossfade between the notes, Glide-Mode plays the notes within the interval you played. Let's say you play the note C4, hold it and play E4 with Glide-Mode on. First you hear the note C4, and as soon as you press E4, the notes C#4, D4 and D#4 are played and the run ends on E4. The target articulation can be assigned differently from the basic articulation. This is great to play effects like a „rip" when e.g. choosing a short articulation as the target note. Glide-Mode works up to 12 semitones up or down.

Legato / Glide-Mode Controls

Polyphon lets you play polphonic chords, no legato transition is audible.**Legato** lets you play monophonic lines with a legato transition.
Glide-Mode provides real played runs from one note to another.
Glide Speed sets the speed of the Glide-Mode transition.
Steps sets the maximum halftone steps to be played.
Scale choose from chromatic, major, different minor or pentatonic scales.
Key sets the key of the scale

Pedal If you have a sustain pedal connected to your midi keyboard, the legato settings allow you to change the function of the pedal. If set to „Polyphon" the pedal acts as a regular hold pedal
If no pedal is connected, you can use CC 64 to switch between Poly-, Legato- or Glide-Mode.

Glide-Mode Slur

Although the Glide-Mode plays a real recorded chromatic run, it might sound better to slur the single steps of the scale run a little bit. These controls let you blend between the single notes of the scale.

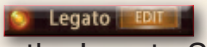
Starting Note Fade out
Sets a fade out time before the scale begins
Scale Note Fade in/out
Blends between the single notes of the scale
Target note fade in
lets Sets a fade out for the last not of the scale

Legato Settings
Legato Mode, Legato Details

Legato Mode

When playing a note, holding it and playing another note, the Legato performs a smooth transition between the two notes.
CH-Winds uses an intelligent combination of real recorded note-transitions and an artificial legato which additionally performes a smooth blending and pitch change .

We recorded note-transitions with up to 4 dynamic layers. Every note transition from a halftone to an octave up and down has been recorded.
You can edit the behavior of the Legato transition in detail in the Legato-Settings Page. by clicking the „Edit“ button. Playing in Legato Mode is always monophonic.

Activate legato playing in the Articulation Preset page.
Clicking the little 

icon brings you to the Legato Settings page to edit the details.
You can also enter the Legato Settings page through the tab on the left side of the interface.

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

While Legato mode is activated, you still can play polyphonic.
All notes played within a certain time range are recognizes as a chord.
You cann set the chord detection time in the Legato Edit page in ms.

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 cents.
Slope Spreads the legato time. A higher value results in a shorter legato while playing small intervals like a semitone, and a longer legato when playing larger intervals, like an octave.

Articulation-Presets
Hot-Keys

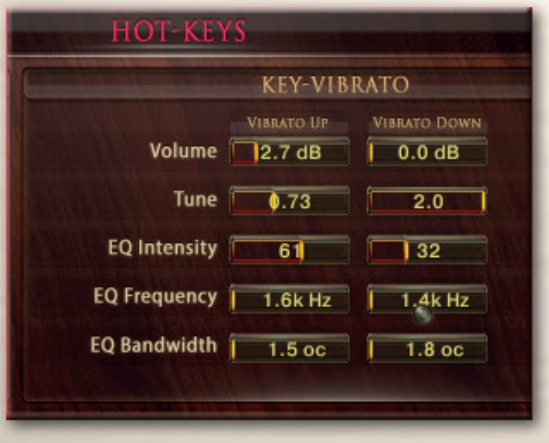
The Hot-Keys are special keys which are used to trigger different effects and articulations.
Each of the 26 keys from A -1 to A #1 can be defined as a Key-Switch or as a Hot-Key Preset.

To assign a Hot-Key to a key on your midi keyboard, select one of the Hot-Key function from the articulation drop down menu.

You can also set a Hot-Key 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 “fall”.

Articulation-Presets
Hot-Keys

The following functions are available through the Hot-Keys:



Key-Vibrato Up/Down: Rather than playing a static vibrato with the modwheel, this enables you to perform the vibrato manually on a key of your midi keyboard. You can choose between Vibrato Up or Vibrato Down, which affects volume, pitch and EQ of the note being heard.
A real vibrato, performed by a harmonica instrumentalist, consists of a change in volume and pitch and a frequency change.
You can edit all these parameters separately.

Play last note: This Hot-Key simply repeates the last note you have played.
This is great for fast repititions. No special controls are needed for this effect.

Play Fall 1,2: Pressing this Hot-Key while a note is being played, stops the sustain note and adds a real played fall down of the note.

Play Trill: Pressing this Hot-Key while a note is being played, blends into the Trill articulation

Empty: Selecting the empty Hot-Key clears the key-switch preset to save memory.

Articulation Overview

A list of all selected articulations and Hot-Keys is avalable through the Articulation Overview tab.
You can select from different articulations in the drop down menu and you can define if the preset should be a Key-Switch (KS) or a Hot-Key (HK).
However, define the details of the selected articulation in the Articulation-Presets page.

The Articulation Overview page is also handy to unload articulations which you don't need.
If you only need one or a few articulations, setting the unneeded preset to "Empty" saves a lot of RAM.

All features in the CH-Harmonica which require RAM have an on/off switch.
Switching features you don't need to off can save you a lot of worthy computer memory.

Settings / DSP FX
Fader Setting, Release-EFX, Dynamic

The functions on the Sound-EFX page work as global parameters for all articulation presets. Use the upper right buttons to switch between „Settings“ and „DSP-FX“.

Fader Setting:

Adjust the behavior of your mouse with these controls
Most faders in CH-Harmonica are horizontally, but if you prefer to control them with a vertical movement of your mouse, you can switch to „Vertical“. You can also adjust the length of the mouse movement. Check which settings works best for you.

Release EFX:

The Release EFX work on the release of a note. Play a note, raise the knob and release the note at any time to hear the selected effect.
Release1 - Adds a natural release sound.
Release2 - Adds a very short fall when releasing the note.
Fall1 - Adds a fall sound when releasing the key.
Fall2 - Same as fall short but with a longer fall.

Dynamic:

Lets you control the Velocity Response of your midi keyboard.
Curve - Sets the curve for the Velocity Response.
Setting the curve to 0 results in a linear response.
Min - Sets the Minimum velocity.
Max - Sets the Maximum velocity.

Sound EFX
Pitchbend, Ensemble, ADSR, Micro-Tuner

Pitchbend:
You can assign the Pitchbend range separately for Bend Up and Bend Down from 1 to 12 semitones.

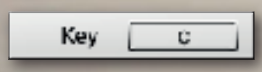
Ensemble:
You can setup a group of wind players here.
Voices: Select 1-5 instruments to play.
Spread: Sets the Stereo-Spread of the harmonized Sound
Detune: Detunes the harmonized sounds in cents.

ADSR:
Attack - Sets the Fade In time for the sound.
Decay - Sets the time until the Sustain level is reached.
Sustain - Sets the level maintained from the end of the Decay stage to the start of the Release stage.
Release - Sets the Fade Out time after releasing the key.

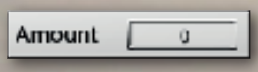
Micro-Tuner:

All samples in CH-Winds are perfectly tuned to the standard chromatic scale with A at 440Hz. However, real players usually don't play perfectly in tune. You can edit the tuning in precise detail using the Micro-Tuner. You can create your own tuning scales by shifting the tuning of each note up or down, or you can use one of the pre-programmed tuning scales based on some of the most famous historical scales.

Tuning Presets:
12 Micro-Tuning preset scales are available. You can build your own tuning scales or use the pre-programmed scales and edit them in order to create your own scales. In addition to the Micro-Tuning scales, you can fine tune each instrument in its channel strip in the Mixer Page.



Key:
Sets the root key of the scale.

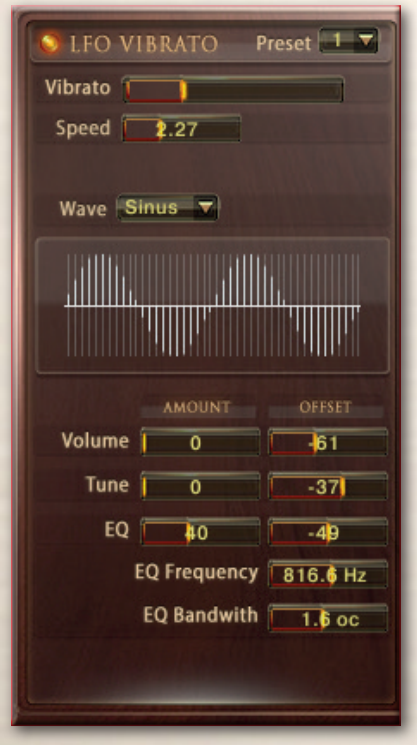


Amount:
Scales the overall amount of detuning.

Other Tuning Methods:
A Master tuning knob for all instruments is available in the header of the virtual instrument on the Play-Page. Hold down the shift key (of your computer keyboard) while turning the on-screen knob for fine-tuning.

Vibrato
LFO-Vibrato / Auto-Vibrato

Two types of Vibrato are available in CH-Harmonia.
Choose between manual LFO-Vibrato, and Auto-Vibrato.
The vibrato type can be set individually for each articulation preset.



Vibrato:
These are the controls for the intelligent LFO-based Vibrato available through CC01 (Modwheel).
You can Change the CC from 1 to any other CC.

The following controls are available for LFO-Vibrato:
Vibrato - Sets the amount of vibrato.
CC - Sets the midi controller to control the vibrato.
(CC1 - Modwheel by default)
Speed - Sets the speed of the volume and pitch change.
Volume - Sets the volume of the vibrato.
Tune - Sets the degree of pitch change.
Setting tune to 0 performs a tremolo.
EQ - Activates a filter to simulate a realistic hand-damping.
Works best in combination with Volume and Tune.
EQ Frequency - Sets the frequency for the filter.
EQ Bandwidth - Sets the bandwidth of the filter frequency.
Wave - choose from different waveforms to set the vibrato curve.

Auto - Vibrato:
performes an automatic vibrato curve.
Instead of using the Modwheel, you can draw different curves to set the development of the vibrato over time.

The following controls are available for Auto-Vibrato:
Preset - Choose from different pre-programmed curves
Speed - Sets the speed over time.
Volume - Sets the volume curve over time.
Tune - Sets the amount of detuning over time.
EQ - Sets the amount of filtering over time.

Copy - Copy the curve to paste it into another table
Paste - inserts a copied curve
Clear - Resets the curve to a clear table

Vibrato can also be controlled via the innovative Hot-Key Vibrato (See page 13/14)

DSP Effects


KONTAKT
Keyb
Quick
405.14 MB
Cpu
Disk
View
02 C-Flute 1 V2.0
Output: st. 1
Midi Ch: [A] 1
Voices: 0 Max: 250
Memory: 237.58 MB
Purge
Tune
0.00
SHOW VALUES
SETTINGS
DSP / FX
REVERB
Preset Room
Volume
Size
Pre-Delay
Damping
DELAY
Preset Doubler
Volume
Time
Feedback
Damping
CHORUS
Preset Slow Deep
Volume
Depth
Speed
Phase
PHASER
Preset 70s Funk
Volume
Depth
Speed
Fedback
FLANGER
Preset Classic-Funk
Volume
Depth
Speed
Fedback
COMPRESSOR
Volume
Threshold
Ratio
Attack
Release
EQUALISER
GAIN
FREQUENCY
BANDWITH
High
High Mid
Low Mid
Low
HF BELL_A
LF BELL_A
FILTER
Gain
Cutoff
Resonance
Type
Basics
Articulation Presets
Settings
Vibrato

DSP Effects
Reverb, Delay, Chorus

Reverb

Preset: Different pre-programmed effects.
Volume: Level of the reverb effect.
Pre-Delay: Introduces a short delay between the direct signal and the reverb trail build-up. This corresponds to the natural reverberation behavior of large rooms, where a short time elapses before the first reflection of a sound wave returns from a wall.
Size: Adjusts the size of the simulated room. This affects the duration of the reverb trail.
Damping: Sets the amount of simulated absorption that takes place in rooms due to furnishings, people, or acoustic treatments affecting the reflection behavior.

Delay

Preset: Different pre-programmed effects.
Volume: Level of the delay effect.
Time: The delay time in milliseconds. To synchronize the time to your host or Master Editor tempo, click on the Speed parameter's unit display and choose a note length value from the drop-down list.
Feedback: Controls the amount of the output signal that's being fed back into the input of the delay line, thereby creating a series of echoes that gradually fade into silence.
Damping: Attenuates high frequencies in the delayed signal. Turning this control clockwise will increase the damping effect. If you have set a feedback level, the signal will gradually lose more high frequency content with each repetition.

Chorus

Preset - Different pre-programmed effects.
Volume - Level of the chorus effect.
Depth: Adjusts the range of modulated detuning. Higher values give a more pronounced chorusing effect.
Speed: Adjusts the LFO speed. To synchronize the speed to your host or Master Editor tempo, click on the Speed parameter's unit display and choose a note length value from the drop-down list.
Phase: Imparts an LFO phase difference between the left and the right stereo channel. This can considerably increase the width of the output signal's stereo base.

DSP Effects
Phaser, Flanger, Compressor

Phaser

Preset: Different pre-programmed effects.
Volume: Level of the phaser effect.
Depth: The amount of LFO modulation. Higher values cause the phaser effect to sweep over a wider frequency range.
Speed: The LFO modulation speed. To synchronize the speed to your host or Master Editor tempo, click on the Speed control's unit display and choose a note length value from the drop-down list.
Feedback: This control adjusts the emphasis of the peaks and notches that the comb filter effect imparts on the signal.

Flanger

Preset: Different pre-programmed effects.
Volume: Level of the flanger effect
Depth: The amount of LFO modulation. Higher values cause the flanging effect to sweep over a wider range.
Speed: The LFO speed. To synchronize the speed to your host or Master Editor tempo, click on the Speed parameter's unit display and choose a note length value from the drop-down list.
Feedback: Feeds a certain amount of the delayed signal back into the module's input, thereby creating a more pronounced effect.

Compressor

Preset - Different pre-programmed effects.
Volume - Gain of the compressed signal.
Threshold - Sets a level threshold above which the Compressor starts working. Only levels that rise above this threshold will be reduced by the compression; signals that stay below it will be left unprocessed.
Attack - Adjusts the time the Compressor will take to reach the full Ratio value after an input signal exceeds the Threshold level.
Ratio - Controls the amount of compression, expressed as a ratio of "input level change" against "output level change". A Ratio of 1:1 means that no compression will be happening. For example, a setting of 4 represents the ratio 4:1, which means for every 4 decibel increase of amplitude above the threshold, the output will increase by only 1 decibel.
Release - Adjusts the time the compressor will take to fall back to non-compression after the input signal falls below the threshold.

DSP-Effects
Solid G Equalizer, Filter

Solid G Equalizer

The Solid G-EQ is a 4-band parametric EQ and offers the choice of bell or shelf style control of the low and high frequency bands.

LF Gain: Adjusts the amount of boost or cut at the LF Frequency.
LF Freq: Adjusts the center frequency of the low frequency band at which the boost or cut will occur.
LF Bell: Toggles the bell shape of the low frequency band. If turned off, the band becomes a shelf.
LMF Gain: Adjusts the amount of boost or cut at the LMF Frequency.
LMF Freq: Adjusts the center frequency of the low-mid frequency band at which the boost or cut will occur.
LMF Q: Controls the Quality (or Q) of the low-mid frequency band. For most EQs, the higher the quality, the narrower the frequency band, but with this EQ the control is reversed to match the hardware it emulates and becomes a bandwidth control.
HMF Gain: Adjusts the amount of boost or cut at the HMF Frequency.
HMF Freq: Adjusts the center frequency of the high-mid frequency band at which the boost or cut will occur.
HMF Q: Controls the Quality (or Q) of the high-mid frequency band. For most EQs, the higher the quality, the narrower the frequency band, but with this EQ the control is reversed to match the hardware it emulates and becomes a bandwidth control.
HF Gain: Adjusts the amount of boost or cut at the HF Frequency.
HF Freq: Adjusts the center frequency of the high frequency band at which the boost or cut will occur.
HF Bell: Toggles the bell shape of the high frequency band. If turned off the band becomes a shelf.

Filter

A high class filter can be used to limit the frequency of the sound.
when a harmonica player uses his hand to shape the sound, its actually the same effect. The high frequencies are lowered in volume. To achieve this effects you can use the Hand-Damping Hot-Key or use the filter.

The following controls are avalable:
Gain: Adjusts the volume of the filter effect.
Cutoff: Sets the frequency.
Resonace: Sets the bandwidth of the filter effect.
Type: Choose from different colors of the filter.

MIDI-CC

List of pre-programmed midi controller

The instruments in the folder „Pre-Programmed MIDI CC“
have pre-assigned MIDI CCs to completely remote control the instrument.

General Controls
06 Key-Switch Select
07 Global Volume
10 Global Pan
09 Global tune
70 ArticulationVolume
71 Articulation Pan
72 Articulation Transpose
73 Articulation Time On/Off
74 Articulation Time

Live controls
02 Note Head Selector
116 Note Head On/Off
03 Note Head Stack
05 Note Head Keyboard / X-Fade
80 Transient Designer On/Off
81 Transient Designer Attack
82 Transient Designer Sustain
83 Speed Detection On/Off
84 Detection Time
85 Air On/Off
86 Air Volume
87 Keys On/Off
88 Keys Volume

Dynamic Modes
11 X-Fade Amount
31 Dynamic Mode Keyboard
32 Dynamic Mode X-Fade
37 Dynamic Mode Key & X-Fade
38 Dynamic Mode Auto X-Fade

True-Legato:
58 True Legato On/Off
59 True Legato Volume
60 True Legato Offset
61 True Legato Fade In Length
62 True Legato Fade Out Length
63 True Legato Transition Speed

Artificial Legato
45 Art.-Legato On/Off
46 Art.-Legato Fade In Offset
47 Art.-Legato Fade In Length
48 Art.-Legato Tune In Offset
49 Art.-Legato Tune In Length
50 Art.-Legato Tune In Tune
51 Art.-Legato Tune In Slope
52 Art.-Legato Fade Out Offset
53 Art.-Legato Fade Out Length
54 Art.-Legato Tune Out Offset
55 Art.-Legato Tune Out Length
56 Art.-Legato Tune Out Tune
57 Art.-Legato Tune Out Slope

39 Polyphon/Legato Chord Detection Time

Glide-Mode
115 Legato Glide Speed
90 Legato Max. Steps
91 Pedal Glide speed
92 Pedal Max. Steps
104 Glide Slur Starting Note Fade Out
12 Glide Slur Scale Note Fade In
33 Glide Slur Scale Note Fade Out
89 Glide Slur Target Note Fade In

Sound EFX
95 Flutter Tongue On/Off
96 Growl Volume
97 Trill 1 On/Off
98 Trill 1 Volume
93 Trill 2 On/Off
94 Trill 2 Volume
100 Release1 On/Off
101 Release1 Volume
102 Release 2 On/Off
103 Release2 Volume

ADSR
109 Attack
110 Decay
111 Sustain
108 Release

Dynamic
76 Curve
77 Minimum
78 Maximum

Ensemble
13 Ensemble Maker Voices
14 Ensemble Maker Spread
15 Ensemble Maker Detune

LFO Vibrato
01 Vibrato Amount
65 Vibrato Speed
66 Vibrato Volume
67 Vibrato Tune
68 Vibrato EQ Volume
69 Vibrato EQ Frequency
75 Vibrato EQ Bandw.
104 Toggle LFO / Auto Vibrato

Convolution Reverb
46 Body On/Off
40 Body Volume
41 Body Delay
42 Room On/Off
43 Room Volume
44 Room Delay

The following controls are used internally by the script and should NOT be used with CH-Winds:
16,17,18,19,20,21,22,24,25,26,27,30,34,35,36,112,113,114,117,118, 120,121,122,123,124,125,126,127

MIDI-CC

List of pre-programmed midi controller


SHOW VALUES
ARTICULATION
OVERVIEW
DYNAMIC EXPRESSION LONG
KS
PRESET
COPY
PASTE
KS Key
D0
Permanent
While Hold
Next Note
A-1 B-1 C0 D0 E0 F0 G0 A0 B0 C1 D1 E1 F1 G1 A1
MAIN
Volume
Panorama
Transpose
Speed
NOISE
Keys
Air
TRANSIENT
Attack
Sustain
45 ARTIFICIAL LEGATO
FADE IN
FADE OUT
Offset 46 52
Length 47 53
TUNE IN
TUNE OUT
Offset 48 54
Length 49 55
Tune 50 56
Slope 51 57
58 TRUE LEGATO
Volume 59
Offset 60
Fade In Length 61
Fade Out Length 62
Transition Speed 63
Polyphon / Legato
(Chord Detection Time) 39
LEGATO | PEDAL
Polyphon
Legato
BACK
Glide-Mode
Speed
Steps
Chr
Scale
Chr
Key
Dyn. Ex
Target
Dyn. Ex
GLIDE-MODE SLUR
Starting Note
FADE OUT
20
104
Scale Note
FADE IN
80
12
FADE OUT
80
33
TargetNote
FADE IN
20
89
SHOW VALUES
SETTINGS
DSP / FX
FADER STYLE
MOVEMENT
AMOUNT
Horizontal
Vertical
DYNAMIC
Curve 76
Min 77
Max 78
ENSEMBLE
Voices 13
Spread 14
Detune 15
RELEASE FX
VOLUME
DENS.
DYN.
100 101
102 103
Fall 1
Fall 2
PITCH BEND
Up
Down
ADSR
Attack 109
Decay 110
Sustain 111
Release 108
MICRO TUNER
Preset
Tuning Presets
Key
C
Amount
C C# D D# E F F# G G# A A# B


02 C-Flute 1 V2.0 MIDI CC
Output: st. 1
Midi Ch: [A] 1
Voices: 0 Max: 250
Memory: 174.38 MB
Purge
Tune
0.00
SHOW VALUES
VIBRATO
LFO VIBRATO
Preset 1
Vibrato 01
Speed 65
Wave Sinus
AMOUNT
OFFSET
Volume 66
Tune 67
EQ 68
EQ Frequency 69
EQ Bandwith 75
AUTO VIBRATO
Preset 1
Speed
COPY
PASTE
CLEAR
Volume
Tune
EQ

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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:
www.chrishein.net
www.bestservice.de

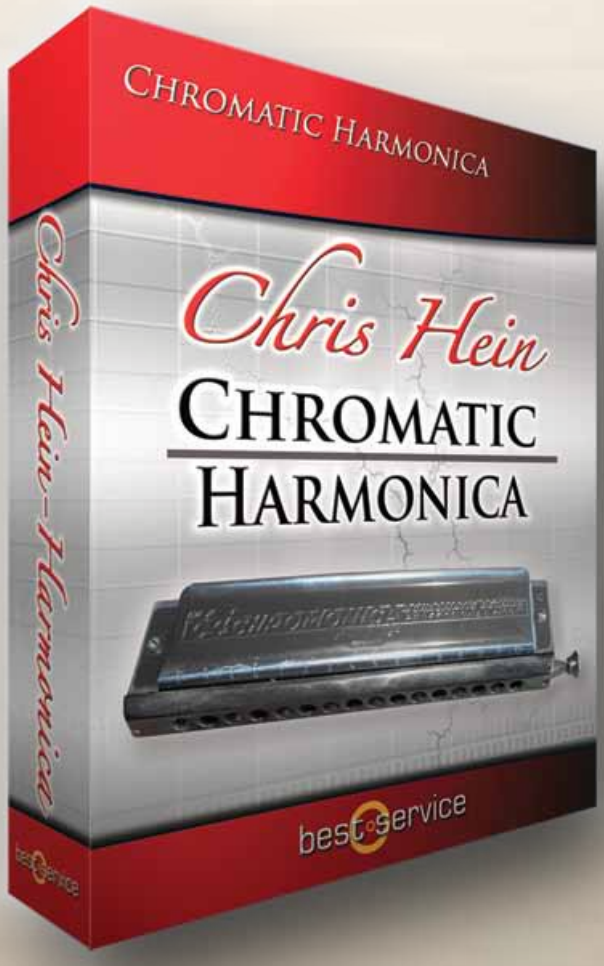
Chris Hein - Chomatic Harmonica

Chris Hein – Chromatic Harmonica
The most detailed sampled Chromatic Harmonica on the planet

Play harmonica like Stevie Wonder or Toots Thielemans - but on your MIDI-keyboard.

With almost 7.000 samples, 14 articulations, up to 8 dynamic-layers and a full range of 4 octaves, CH-Harmonica is definitely the most detailed sampled Chromatic Harmonica on the planet.
The user interface holds tons of features on several pages to shape the sound the way you want it. However, if you don't feel like editing, just play and explore the 26 pre-programmed Key-Switch presets ranging from A-1 to A#1 on the lower keys of your MIDI-keyboard.

To achieve the feeling of a live performance, the user interface offers four „Dynamic Modes“, „Key-Vibrato“, „Hot-Keys“ and a revolutionary new concept of articulation presets .



Chris Hein
Recording / Programming

Chris Hein has almost 30 years of experience with sound 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 (the C-Lab application) 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 traveled 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 has always concentrated on the reproduction of real orchestras with virtual instruments. The contract musicals "A World for Deinhard" (1994) and the great horse-musical productions "The Enchanted Forrest" (1996), "Goa" (2000) and "Sudakan" (2010) 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".

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