

UPDATE 2012

BRASS & WOODWINDS



Chris Hein-Horns **pro**
COMPLETE VOL. 1-4



best  service



Credits:

Recording, Editing, Programming, Design:

Chris Hein

Additional Editing:

Ricarda Hein (Mrs. Melodyne)

Script- and Interface-Programming :

Klaus Baetz

Main Beta-Tester:

Przemyslaw Kopczyk, JoJo Weber

Convolution Programs provided by:

Sonic Lab, Wolfgang Lenden

Additional English Manual Editing:

Susan K. Barto

Produced For BestService, Munich

Contents

04	Introduction	16	Sound EFX Pitchbend Dynamic Section Maker Vibrato
05	Instruments		
06	The Interface Play-Page General Controls EFX-Presets	17	Legato Settings Legato Mode Legato Presets Legato Details
07	The Interface PlayPage Articulation Overview Edit-Tabs	18	Micro-Tuning Tuning Presets Key Amount Other Tuning Methods
08	Articulation-Presets Overview		
09	Articulation-Presets Key-Switch Modes Load, Save, Copy, Paste Volume, Pan, Transpose, Time Speed Detection	19	DSP Effects Convolution Reverb
10	Articulation-Presets Transient Designer Attack Controls Air / Noise Legato / Glide Mode Sustain Pedal	20	DSP Effects Reverb Delay Chorus
11	Articulation-Presets Volume Control Velocity Modes	21	DSP Effects Phaser Flanger Compressor
12	Articulation-Presets Volume Control Auto XFade Auto Vibrato	22	DSP Effects Solid G Equalizer
13	Articulation-Presets Hot-Keys	23	Midi-CC list
14	Articulation Overview	24	The Family of Chris Hein - Horns
15	Sound EFX Sound-EFX ADSR Release-EFX	25	Chris Hein - Guitars
		26	Chris Hein - Bass
		27	Chris Hein

Chris Hein - Horns

Thank you for buying **Chris Hein - Horns Pro**

CHH Pro is the 2012 update of the powerful Brass & Woodwind instrument library, including 54 Solo-instruments and 32 Sections.

The most important new feature in CHH Pro is the improvement of the velo-xfade. After 6 months of research, we found a solution to phase-synchronize the samples. This enables an absolutely perfect blending between velocity layers.

Besides this, CHH Pro has a completely redesigned interface with many new features.

I hope you like Chris Hein - Horns 2. Have fun!
Chris Hein

Installation & Activation - Two simple steps to get started:



Installing the Library

No installer is required for CHH Pro.

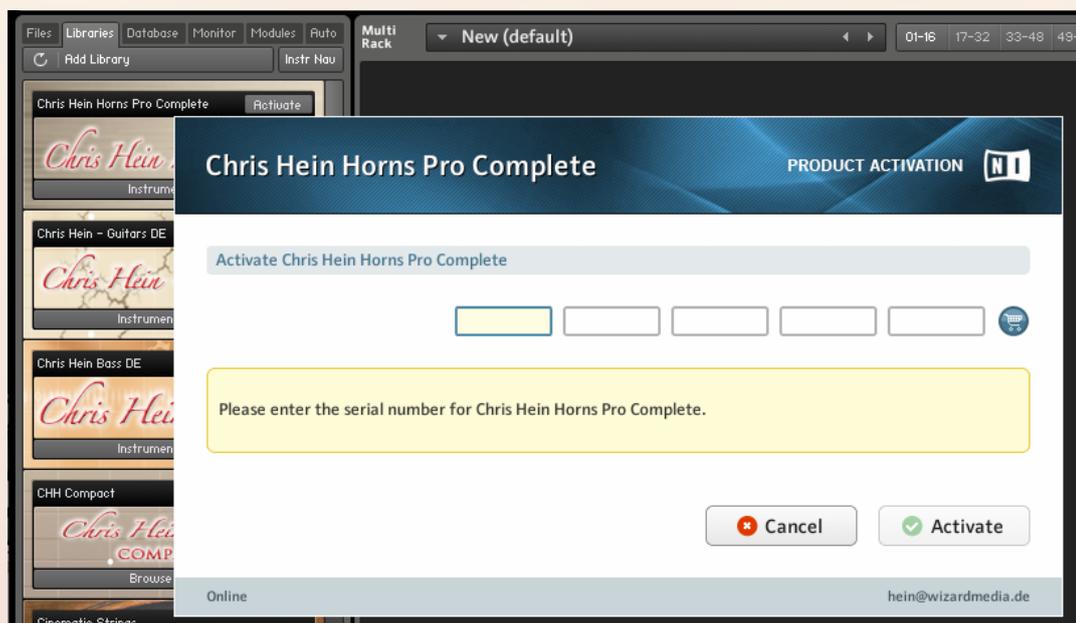
Just copy the Chris Hein - Horns Pro library folder to your hard disc.

Once you have the Kontakt Player installed, open it and do the following:

1. Click on the Add Library button at the top left of the browser window.
2. In the dialog window that opens, select the CHH Pro library folder on your hard disc and click on OK

Activating Chris Hein - Horns Pro

Click the Activate button in the Library Box and enter your serial number in the activation window.



Instruments

CHH Pro-Complete Vol.1-4 contains 54 Solo-Instruments and 32 Section-Instrument.

Saxophones:

- 01 V4 Sax Soprano A
- 02 V4 Sax Soprano B
- 03 V1 Sax Alto Solo
- 04 V2 Sax Alto A
- 05 V2 Sax Alto B
- 06 V2 Sax Alto C
- 07 V1 Sax Tenor Solo
- 08 V2 Sax Tenor A
- 09 V2 Sax Tenor B
- 10 V2 Sax Baritone A
- 11 V2 Sax Baritone B
- 12 V4 Sax Bass
- 13 V4 Sax Contra Bass

Fluegelhorns

- 14 V4 Fluegelhorn A
- 15 V4 Fluegelhorn B
- 16 V4 Fluegelhorn C
- 17 V4 Fluegelhorn D

Trumpets:

- 18 V1 Trumpet Solo
- 19 V2 Trumpet A
- 20 V2 Trumpet B
- 21 V2 Trumpet C
- 22 V2 Trumpet D
- 23 V3 Trumpet Mute A Harmon
- 24 V3 Trumpet Mute B Harmon
- 25 V3 Trumpet Mute C Harmon
- 26 V3 Trumpet Mute D Harmon
- 27 V3 Trumpet Mute E Straight
- 28 V3 Trumpet Mute F Straight
- 29 V3 Trumpet Mute G Cup
- 30 V3 Trumpet Mute H Cup

V1 V2 V3 V4

Indicates the original CHH Volume

Trombones:

- 31 V1 Trombone Tenor Solo
- 32 V2 Trombone Tenor A
- 33 V2 Trombone Tenor B
- 34 V2 Trombone Tenor C
- 35 V2 Trombone Tenor D
- 36 V2 Trombone Bass A
- 37 V2 Trombone Bass B
- 38 V3 Trombone Tenor Mute A Cup
- 39 V3 Trombone Tenor Mute B Cup
- 40 V3 Trombone Tenor Mute C Straight
- 41 V3 Trombone Tenor Mute D Bucket
- 42 V3 Trombone Bass Mute A Cup
- 43 V3 Trombone Bass Mute B Cup
- 44 V3 Trombone Bass Mute C Straight
- 45 V3 Trombone Bass Mute D Bucket

Tuba, Cimbasso Alphon:

- 46 V4 Tuba F
- 47 V4 Tuba Bb
- 48 V4 Cimbasso
- 49 V4 Alphon

Clarinets:

- 50 V4 Clarinet Eb
- 51 V4 Clarinet Bb
- 52 V4 Clarinet Bass
- 53 V4 Clarinet Contra Bass

Synth-Brass

(only in Compact Multi-Instruments):

- 54 Synth Brass 1
- 55 Synth Brass 2
- 56 Synth Brass 3
- 57 Synth Trumpets
- 58 Synth Bones
- 59 Synth Saxes

Flute:

- 60 V4 C-Flute

Interface

Play-Page / General Controls / EFX Presets



Play-Page / General Presets

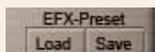
After loading an instrument, the first screen you'll see is the Play-Page. This screen contains some meters which indicate the level of Vibrato, Velocity-Fade and the Velocity of the last note played. At the right side you will see the load/save buttons for the general DSP-Effect settings. There is also a little Harmonizer, which works best when multiple instruments are loaded.



General Controls

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

EFX-Presets



The EFX-Presets store all the settings in the DSP-Effect pages.

You can load from different pre-programmed DSP-Effects settings and store your own effect settings. Usually, the presets are stored in the "data" folder in your CHH folder, but you can choose any location on your hard disc to store your presets.

Saving Changes

CHH Pro has many features to customize the instrument to fit your demands.

To save the settings you have made, use the Files menu from the Kontakt top-menu.

Apart from saving the whole instrument, there are several ways to load and save parts of the instrument settings as a preset:

- EFX Presets
- Articulation preset
- Set of articulation presets
- Legato Settings



Interface

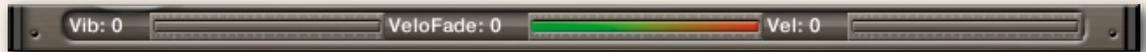
Play-Page / Articulation Overview / Edit-Tabs



Play-Page - Articulation Overview

Clicking the “Articulation” button brings you to a sub page of the Play-Page. This page shows an overview of the actual loaded articulation-presets. The red border marks the selected articulation.

Level Meters



Three Level Meters are available at the bottom of each page and in the Play-Page.

These Level meters indicate the Vibrato intensity, the amount of Expression, and the Velocity of the the last note played.

The Vibrato and Velo-XFade indicators also work as sliders.

Simply touch and drag anywhere in the indicator graphic to change the value.

Edit-Tabs



Three tabs at the bottom of the interface let you enter the edit modes.

All instrument-relevant features are available by clicking the “Main” button.

All DSP-Effects are located at the “DSP FX” tab.

Articulation-Presets Overview

You will probably spend most of your time with Chris Hein - Horns Pro in the Articulation-Presets Page. Everything you see on the Articulation-Presets Page is stored on a single Key-Switch. Each setting of the functions on this page can be different for each of the 22 key switch keys. A key-switch preset can be assigned as a Key-Switch or as a Hot-Key.



The new 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 a 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 key-switch presets are allocated to 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 keyboard graphic in the interface.
- Right-click on the keyboard graphic and assign any midi-controller to select the key-switches.

Articulation-Presets

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 keyboard.

Hot-Keys are special keys that don't change the overall articulation, but can add multiple effects, enable playing key-based vibrato, or work as repetition keys. Let's call these guys KS and HK.



We start with 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.

The list of articulations is valid for all instruments except the instruments from CHH Vol.1 (the "Solo" instruments), as these have many more articulations and controls to choose from.



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 when the key-switch is released.

KS-Next Note: The articulation changes only for the note immediately following the key-switch and then reverts to the previous articulation.

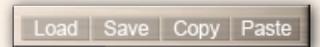
Load - Save - Copy - Paste

You can load, save, 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.

The sum of all articulation presets can be saved in the "Articulation Overview" page.

Use this to copy the complete settings from one instrument to another.



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.

Time sets the overall speed of the selected articulation.

Changing the speed of the samples is useful for articulations such as crescendo, fall and doit. 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.



Speed Detection automatically selects a different version of the sustain articulation when playing at faster speed. For example when playing the sustain sound, the attack of the sound might be too long when playing faster melodies.

In this case, you can turn on Speed Detection, which triggers special versions of the sustain samples that have faster attacks. Choose from different articulations to see what sounds best to you.

The knob 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

Transient Designer, Attack, Air, Noise, Legato, Sustain Pedal



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.



The Attack Controls can be used to alter the attack of each note.

Activate the attack-effect by clicking the little red dot.

Attack 1 adds a short articulation to the sound.

Attack 2 adds the beginning of the crescendo articulation to the sound.

Attack 3 adds a noisy sound extracted from the sustain sample.

Use the right-click Midi-Learn feature to assign a midi controller to ride the attack effect manually. To achieve more variation to the sound you can use the density and dynamic controls to perform an automatic variation of the attack.

Density varies the amount of notes being played with the attack-effect. 100 means - all notes are played with the attack effect, 20 means - only 20% of the notes are played with the attack.

Dynamic varies the volume of the attack effect. Set the volume knob to a certain level, then set dynamic to, for example, 50% - The attack volume varies 50% randomly each note you play.



Air adds the natural sound of blowing into the instrument without producing a note, which can be used to increase the 'breathiness' of the sound.

The air sound was created by blowing into the instrument without any tone.

Noise adds a crisp, noisy sound which works best for soft saxophones.

This sound was created by extracting the pure noise out of the sustain samples.

Legato / Glide-Mode

When playing a note, holding it and playing 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 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 with a sustained note on E4. Glide-Mode works up to 12 semitones up or down. Legato-Mode works with any interval you play. You can edit the behaviour of the Legato-transition in detail in the Legato-Settings Page.



Sustain Pedal If you have a sustain pedal connected to your midi keyboard, these settings allow you to change the function of the pedal. If no pedal is connected, you can use CC 64 to switch between Poly-, Legato- or Glide-Mode.

Legato The same setting as the Sustain Pedal applies for legato playing.

Polyphon holds the played notes when pressing the Sustain Pedal.

Legato activates Legato Mode when pressing the Sustain Pedal, providing a quick & easy way to switch between Polyphonic and Legato (Monophonic) playing.

Glide-Mode activates the Glide-Mode when pressing the Sustain Pedal.

The Glide-Mode performs a chromatic run as a legato transition.

Glide Speed sets the speed of the Glide-Mode transition.

Max. Steps sets the maximum half-tone steps to be played.



Articulation-Presets

Volume Control / Velocity Modes



Velocity: Usually the dynamic of an instrument is just controlled only by the velocity of your midi keyboard. Velo Mode 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.

Again, don't forget the right-click Midi-Learn feature. :-)

The knob at the left side of the drop down menu lets you switch between the velo-modes. Right-click it to assign a midi CC to switch between the velo-modes via CC. The midi CC to perform the velo xfade can be set in the CC field. By default that's CC 11.

Select from different Velocity Modes from the drop down menu:

Velo Key - The instruments in CHH Pro have 6 velocity layers for the sustains. The solo instruments have up to 20 velocity layers. When set to Velo Key these layers are available through the velocity of your midi keyboard.

Velo XFade - 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 Velo 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.

Velo Key & XFade - This is a combination of Velo Key and Velo XFade. Velocity is controlled via keyboard velocity, but you can also use Expression (CC11) to crossfade between the velocity layers. Velo 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. Velo - Key & XFade is perfect for playing realistic crescendos and decrescendos.

Velo Auto XFade - This performs an automatic volume curve, which can be a big help, especially for realistic trumpet sections in a live-performance.

When Velo Auto XFade is selected, the automatic volume curve starts at the highest velocity, performing a decrescendo followed by a crescendo.

Velo Key & Auto XFade - This is a combination of Velo Key and Velo Auto XFade. Velocity is controlled via keyboard velocity, but the Auto fade is performed depending on the selected settings. It performs the same volume curve as Velo Auto XFade, but the starting point is the velocity of the played note.

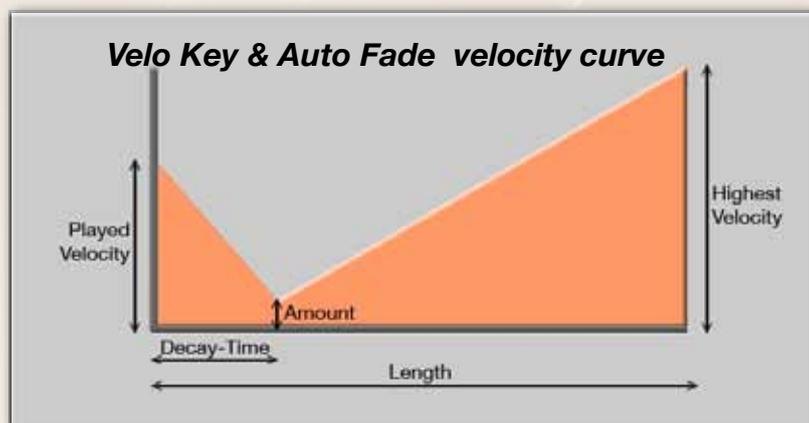
The speed of the Auto-XFade curve can be adjusted with the Decay and Length knobs. You can adjust the speed in musical beats. The absolute length depends on your host tempo or the tempo selected in the Kontakt Master section on top of the "Kontakt" interface.

Articulation-Presets

Volume Control, Auto XFade, Auto Vibrato

The following controls are available to adjust the Auto XFade:

- Vibrato-Intensity
- Curve Re-Trigger
- Amount of decrescendo
- Decay-Time
- Overall Length



Amount - sets the destination velocity for the decrescendo (decay). If Amount is set to 100, the decay goes down to velocity 0. Amount set to 0 creates no volume curve.

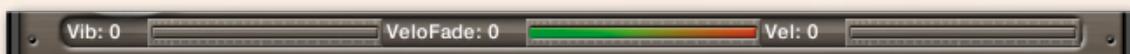
Decay - sets the time from the highest velocity (or the played velocity in Velo Key & Auto Fade“) to the velocity, selected in the “Amount” setting.

Length - sets the overall time of the volume curve. When the decay time is over, the sound starts to swell. The highest velocity is reached when the selected “Length” time is over.

That’s why the decay can not be longer than the Length, and the Length can not be shorter than the Decay time. Got it? ;-)

Re-Trig. - sets the time for polyphonic playing. All notes within the selected time range are affected by the Auto Fade settings.

Vibrato - This is a kind of Auto Vibrato which works independently from the Velo settings. The Auto Vibrato performs an evolving vibrato with a defined delay and increase time. Delay and Increase time depend on the “Decay” and “Length” settings. The vibrato knob sets the maximum intensity of the auto vibrato. Adjustments on speed, volume and tune change can be made in the vibrato settings page.

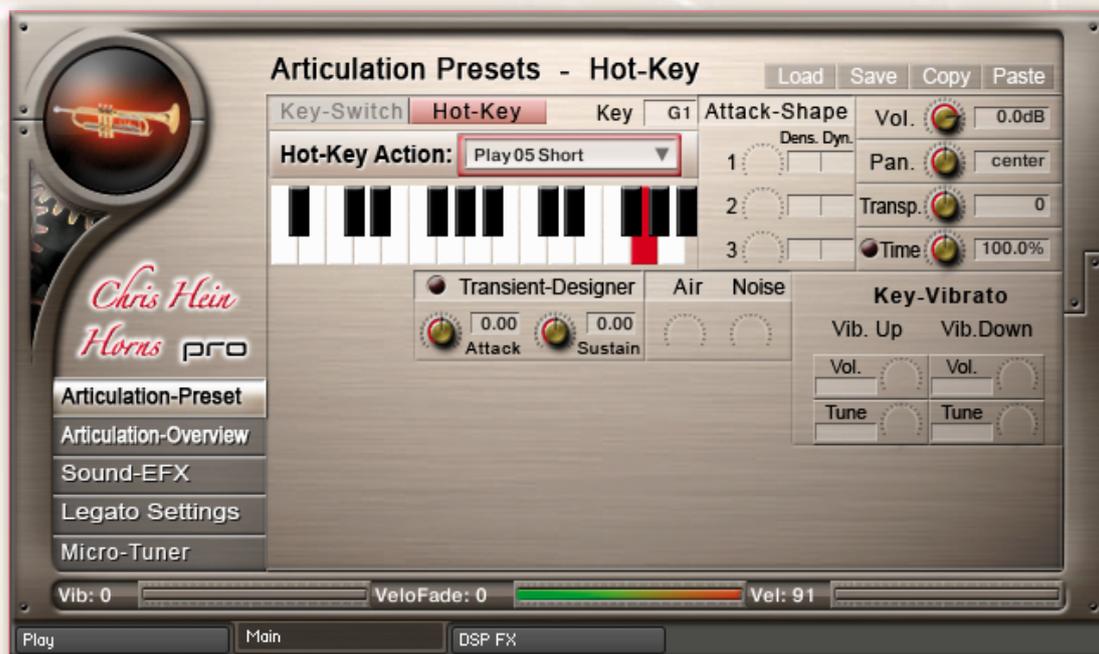


These Level meters indicate the vibrato intensity, the amount of Expression, as well as the velocity of the last played note played. This makes it easier to recognize when Expression is taking control of the dynamic. The Level meters are available at the bottom of each page and in the Play-Page.

The Vibrato and Velo-XFade indicators also work as a slider. Simply touch and drag anywhere in the indicator graphic to change the value.

In Velo XFade and Velo Key & XFade, the number of velocity layers is reduced to four layers.

Articulation-Presets Hot-Keys



The Hot-Keys are special keys which are used to trigger different effects and articulations. Each of the 22 keys from A-1 to A#1 can be assigned as a Hot-Key Preset.

The Hot-Keys usually 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 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 brass "fall".

The following functions are available through the Hot-Keys:

Key Vibrato Up / Vibrato 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 the pitch of the note being heard. A real vibrato, performed by a wind instrumentalist, consists of a change in volume and pitch. You can edit both parameters separately.

Play Last Note - Repeats the last note you have played. This is great for fast repetitions.

Harmonize - Adds a second note with a different pitch.

The interval depends on the setting of the Transpose knob.



Attack 1,2,3 - Adds a short and hard attack note to the sound.

The volume of the attack sound can be adjusted with the volume knob in the Attack-Shape section.

Play Fall - 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 Doit - Same as Fall, but switches to a fast glide-up of the note.

Play 01 Sustain - Any articulation can be set to be triggered when pressing the Hot-Key.

Articulation Overview



A list of all selected articulation presets is available 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.

You can load and save a whole set of articulation-presets with the load/save buttons. This becomes handy when you want to copy your settings from one instrument to another.

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.

Sound EFX

Sound-EFX, ADSR, Release-EFX



The functions on the Sound-EFX page work as global parameters for all articulation presets.



Sound EFX:

These Sound-EFX let you blend into another articulation.

Growl - Fades into the Flutter-Tongue articulation.

Shake - Blends into the shake articulation on brass instruments.
Blends into the triller articulation on woodwinds.



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.



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 Short - Adds a fall sound when releasing the key.

Fall2 Long - Same as fall short but with a longer fall.

Doit - Adds a doit, a smear up, when releasing the key.

Sound EFX

Pitchbend, Dynamic, Section Maker, Vibrato



Pitchbend:

You can assign the Pitchbend range separately for Bend Up and Bend Down from 1 to 12 semitones. You can also assign one of the articulations (i.e. Doit or Fall) to Bend Up or Bend Down by using the dropdown menus.



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.



Section Maker:

The Section Maker is an adjustable Harmonizer.

Voices: You can Select 1-5 instruments to play.

Spread: Sets the Stereo-Spread of the harmonized Sound

Detune: Detunes the harmonized sounds in cents.



Vibrato:

These are the controls for the intelligent LFO-based Vibrato available through CC01 (Modwheel). Two independent types of vibrato are available. The cross-fade between Vib.1 and Vib.2 can be set with the horizontal fader. You can Change the CC from 1 to any other CC.

Why two independent Vibrato types?

Usually you'll need only one vibrato type. But, to achieve more realism in your performance, you can set the second vibrato to produce a subtle or more intense effect. You can also use the second vibrato to seamlessly blend from the vibrato to a trill or shake.

The following controls are available for Vib. 1 & Vib.2:

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.

Vib. CC - Sets the midi controller to control the vibrato (CC1 - Modwheel by default)

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

Legato Settings

Legato Mode, Legato Presets, Legato Details

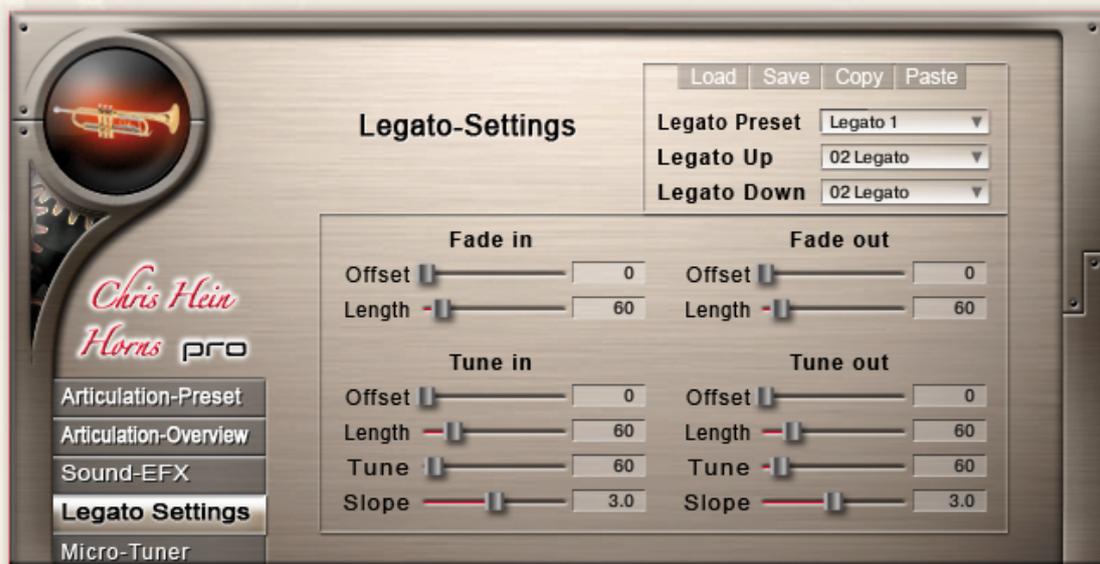
Legato Mode

When playing a note, holding it and playing another note, the Legato performs a smooth transition between the two notes. You can edit the behavior of the Legato transition in detail in the Legato-Settings Page. Playing in Legato Mode is always monophonic.

Activate legato playing in the Articulation Preset page.

Clicking the little **E** 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 Presets:

Choose one of the 5 Legato Presets.

Load, save, copy and paste Legato Presets between instruments.

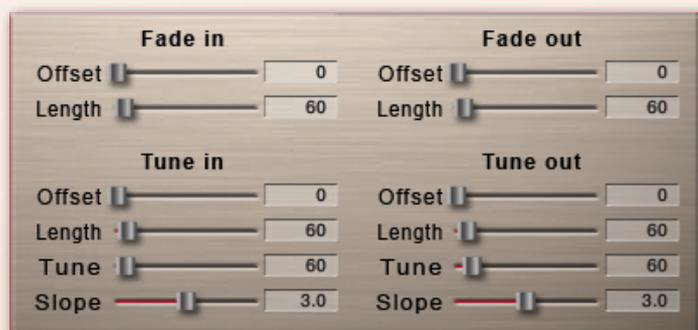
You can assign individual articulations for Legato Up and Legato Down.

There are three types of sustains available, each with a different attack time.

Sustain - plays the full sample, Sustain Speed - has a slightly truncated attack right after the initial beginning, Legato - The sample starts far beyond the attack to provide a very smooth transition

Many other articulations are available to perform an interesting note to note transition:

Grace, Sustain2, Short, Stabs, Shake, Doit, Crescendo, Flutter, Fall and Crescendo Short2.



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 cents.

Slope Spreads the amount of legato. A higher value results in a lower amount of legato when playing small intervals, like a semitone, and a higher amount when playing larger intervals, like an octave.

Micro-Tuning

Tuning Presets, Key, Amount, Other Tuning Methods



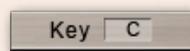
All samples in CHH are perfectly tuned to the standard chromatic scale with A at 440Hz. However, real brass players usually don't play perfectly in tune. You can edit the tuning in precise detail in the Micro-Tuning Page. You can create your own tuning scales by shifting the tuning of each note up or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



Tuning Presets:

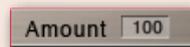
12 Micro-Tuning preset scales are available. You can build your own tuning scales or use the pre-programmed scales and edit them in order to create your own scales.

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. Fine-Tuning for each channel/instrument is available at the right side of the Mixer Page.

DSP Effects

Convolution Reverb



CHH contains 40 fantastic, built-in convolution reverbs.

The impulse responses for these reverbs were specially produced by Wolfgang Lenden of 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 specially-designed Impulse Responses.

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 sonic situation imaginable. This enables us to use the sound of highend 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.

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



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.

MIDI-CC

List of pre-programmed midi controller

Global controls

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

75 Pitch

Live controls

69 Velo Mode Selector
11 Velo Mode Amount

80 Transient Designer On/Off
81 Transient Designer Attack
82 Transient Designer Sustain

83 Velo Fade Filter On/Off
84 Velo Fade Filter Amount

85 Air On/Off
86 Air Volume

87 Noise On/Off
88 Noise Volume

89 Attack1 On/Off
90 Attack1 Volume
91 Attack2 On/Off
92 Attack2 Volume
93 Attack3 On/Off
94 Attack3 Volume

Sound EFX

95 Growl On/Off
96 Growl Volume
97 Shake On/Off
98 Shake Volume
99 Release1 On/Off
100 Release1 Volume
101 Release 2 On/Off
102 Release2 Volume
103 Fall1On/Off
104 Fall1 volume
105 Fall2 On/Off
106 Fall2 Volume
107 Doit On/Off
108 Doit Volume

ADSR

109 Attack
110 Decay
111 Sustain
112 Release

Section Maker

113 Section Maker Voices
114 Section Maker Spread
115 Section Maker Detune

LFO Vibrato

116 Vib1-2 Crossover
117 Vib1 Speed
118 Vib1 Volume
119 Vib1 Tune
120 Vib2 Speed
121 Vib2 Volume
122 Vib2 Tune

THE FAMILY OF CHRIS HEIN - HORNS



CHH VOL.1 - XL-SOLO INSTRUMENTS

4 very deeply sampled Solo-instruments with up to 44 articulations and up to 20 velocities. Approximately 4,000 samples per instrument
Alto Sax Solo, Tenor Sax Solo, Trumpet Solo, Trombone Solo, Trumpet Section



CHH VOL.2 - BRASS & WOODWIND

3 x Alto Sax, 2 x Tenor Sax, 2 x Baritone Sax, 4 x Trumpet, 4 x Trombone, 2 x Bass Trombone, 3 x Sax Section, 3 x Trumpet Section, 3 x Trombone Section



CHH VOL.3 - MUTED BRASS

8 x Muted Trumpet, 8 x Muted Trombone, 7 x Trumpet Section, 5 x Trombone Section



CHH VOL.4 - MORE BRASS & WOODWINDS

Soprano Sax, Bass Sax, Contra Bass Sax, Clarinets, Bass Clarinet, Fluegelhorn, Euphonium, Tuba

All instruments are available as a complete bundle, single volumes or as individual downloadable instruments. Check www.chrishein.net for details.

As owner of any CHH version, you are eligible to upgrade to CHH-Complete for a special price. Send an email to hein@wizardmedia.de for more info

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.

THOUSANDS 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.bestservic.de

Chris Hein **Recording / Programming**



Chris Hein has 25 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”.

Wizard Media GmbH

Christian Hein

Grosse Brinkgasse 2-4 50672 Köln

Tel 0221-2570156 Fax 0221-2576541

hein@wizardmedia.de www.wizardmedia.de

best-service

PLEASE DO NOT COPY!

THE SOUNDS AND SAMPLES OF CHRIS HEIN - HORNS PRO ARE LICENSED,
NOT SOLD TO YOU FOR USE IN YOUR MUSIC & MEDIA PRODUCTION ONLY.
ALL COPYING, LENDING, DUPLICATING, RESELLING OR TRADING OF THIS
PRODUCT OR ITS CONTENT, IN ANY FORM, IS STRICTLY PROHIBITED.

PLEASE RESPECT THIS AGREEMENT AND DO NOT COPY.

CHRIS HEIN - HORNS PRO © 2012 WIZARD MEDIA, ALL RIGHTS RESERVED