

Wizard
Media GmbH
SOUNDLINE

Chris Hein *Bass*



RECORDING AND PROGRAMMING
BY CHRIS HEIN

MORE INFORMATIONS, NEWS & UPDATES:
WWW.CHRISHEIN.NET

Note:

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:

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Content of this Manual

(it was a lot of work to write it, so please read some of it)

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Chris Hein - Bass

Thank you for buying Chris Hein Bass.

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 bass 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-Bass the most detailed, accurate and controllable bass-instrument 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 command of its numerous performance features, either live or in the studio. At the very least cc11 (expression) and cc02 (bridge/center control) will enable you to impart a real sense of live performance and authenticity in your bass-lines. I recommend you print out page 7 (keyswitches) and page 26 (controllers) and keep them close to your keyboard or controller.

I hope you like Chris Hein - Bass. Have fun.

Chris Hein

The distinctive features of Chris Hein Bass:

The "Chris Hein" instruments distinguish themselves through their exceptionally elaborate programming. Up to 8 dynamic steps and 42 Articulations, as well as 112 predefined MIDI controllers allow for realistic playback in one preset.

Main Features:

- Up to 4.096 samples per instrument
- Up to 42 different articulations
- All playing techniques in one preset with 15 keyswitches
- Up to 8 velocities per note
- 112 intelligent MIDI controllers included
- reverb, delay, chorus, phaser, flanger, compressor, and EQ included
- Unique control features:

Chord Mode, Slide Mode, Solo Mode, electric/acoustic blending
4 release controls, 4 attack controls, fall control, buzz strings,
2 fret positions, bridge and center playing, expression-samples

Instruments

The foundation of the Chris Hein Bass library is a collection of 6 unique sampled instruments.

- E-Bass Fingered / Pick
- E-Bass Slap
- E-Bass Fretless
- Upright-Bass Steel Strings
- Upright-Bass Nylon Strings
- Upright-Bass Gut Strings

With the upright basses, we simultaneously recorded two separate audio streams, one from the instrument's pickup, the other from a close mic'd position using a Neumann U87 microphone. One of many unique features of the Chris Hein Bass library, is that the user can blend seamlessly in real-time between the pickup and mic signals, offering more tonal choice than normally available.

The „Full Instruments“ in the folder „All In One“ are the complete programs with all articulations and all available velocities. All other instruments are reduced-load variants of the “Full Instruments”, designed to help manage computer performance and RAM requirements.

Explanation of program-names:

All In One	- Instruments with all available samples
Full	- full size, All velocities
Medium	- medium size, 3-5 velocities
Light	- small size, 1-3 velocities
NoFX	- no samples based effects
Bridge	- only playing close to the bridge,
Center	- only center playing,
Sustain	- sustain articulations only

5E-Bass Pick_NoFx_Medium.nki

Bass Model
no samples based effects
Medium Velocity amount

Key-switches

'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.

Up to 42 articulations have been programmed as keyswitches for Chris Hein Bass. 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.

The keyswitches 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. Some keyswitches contain more than one articulation. You can reach these articulations through various controls. See the articulation list for each individual instrument for details.



There are three different keyswitch options to choose from via the sound- controls 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.



How to create a realistic bass-track:

The way CHB makes it possible to create ultra-realistic bass-tracks is through its extensive set of samples, articulations and controller options.

So let's put it through its paces, and look at a typical workflow for creating the perfect bass-line:

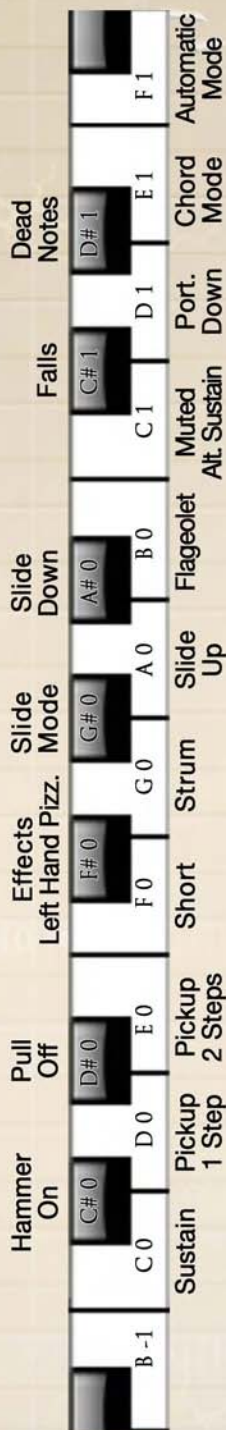
First, play a bass line in the default preset, ie. "Sustain" (KS-C0). Now, play the desired Keyswitch keys during a second pass of the melody line.

Next, edit the position of these notes inside the MIDI editor window of your sequencer. If you decide to use more complex articulations such as slides up and down, you may also want to edit some of the notes in the melody.

In the next pass, use an external controller to vary some of the performance controls, such as playing position or expression – this will add those subtle variations in tone and sound which make a performance sound truly 'real'. You can do the same thing drawing controller data in your sequencer's editor, which is my personal favorite way of editing.

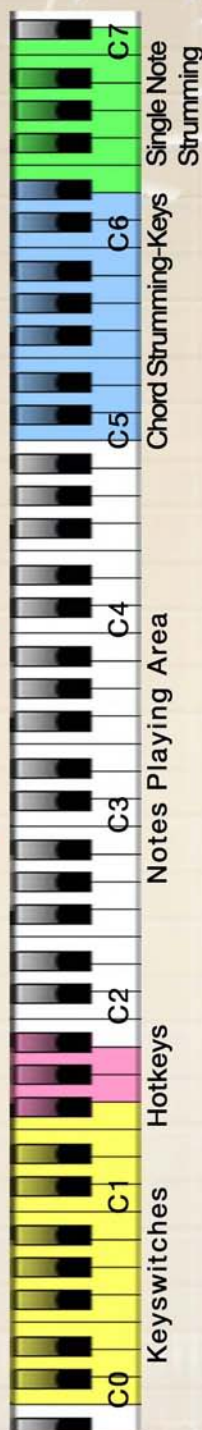
It's always good to know how to edit controller data in your sequencer, not only for the use of Chris Hein - Bass. In some sequencers like Cubase, you can route the midi-output of Kontakt to a midi track and record the knob movements of the CHB interface directly.

Chris Hein - Bass Keyswitch and Keyboard Layout

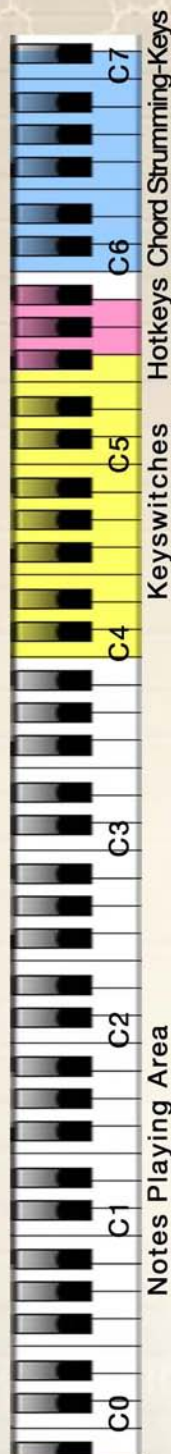


The keyswitch layout is similar for all instruments

Right Hand Mode:



Left Hand Mode:



INTERFACE OVERVIEW



GENERAL CONTROLS

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



Edit Pages

You have access to 112 control functions for shaping the sound and varying playing controls in Chris Hein - Bass. These functions are organized into 7 different edit pages. You can switch between the pages with the drop-down menu at the top left of each page.

Blends between pickup & acoustic signal

Info Field

Each page has an info field. If you click a button, the info field displays a short explanation of the edit feature in question.

Left Hand Mode

Left Hand Mode / Right Hand Mode

By default, the keyboard layout is designed to play the notes with your right hand. However, if you are used to play bass on the keyboard with your left hand, you can press this button to assign the notes to the lower left side of the keyboard and the keyswitches to the upper right side. (See page 07 for details.)

Settings 1

Hotkeys, Wheel & Pedal Settings

Preset 1 ▾

Presets

You can choose from different presets with several pre-defined settings. Its easy to make your own presets. Simply choose one of the user-presets, make your changes to any of the CHB functions, thats it. The settings will automatically be stored and can be saved with the instrument.



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 that can be set to the hotkeys.

The hotkeys always repeat the last note you have played. For example, if you are playing a walking bass line with your right hand, it's very effective to occasionally drop in a 'dead note' on the off-beats with your left hand. In this instance, the 'Play Dead 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 the notes, some noise-effects like, squeek, strum, and stop-noise, as well as a manual controllable vibrato can be set to the hotkeys.

Cut Last Note 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 articulations can be set to the hot-keys:

Do nothing	Play Left Hand Pizzicato	Play Squeek
Play Last Note	Play Strum Note	Vibrato Up
Play Dead Note	Play Stop Noise	Vibrato Down



Wheel & Pedal Settings

Most of CHB's 112 control functions can be assigned to the Modwheel or Pitchwheel, ensuring that the user always has his preferred means of access to his favorite control features.

The sustain-pedal can be assigned to: sustain, fretposition or slide-mode. 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.

Settings 2

Dynamic, Vibrato, Slap on High Velo., Harmonizer

Velocity Curve:

normal

Velocity Curve

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

Dyn. Min:

1

Dyn. Max:

127

Dynamic Min. / Max.

Sets the dynamic range of your keyboard. Dyn. Min sets the minimum velocity, Dyn. Max sets the maximum velocity. This works differently to 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.

Vib. Tune: 100

Vib. Vol: 0

Key-Vibrato, Vibrato Controls

In addition to LFO controlled vibrato, CHB features a newly designed "Key-Vibrato", which lets you control the speed, pitch-depth and volume of the vibrato effect independently. Key-Vibrato can be assigned to hotkeys (see page 09), which can then be used to control different aspects of vibrato. Hotkey velocity can control the depth of pitch and volume variation within the vibrato effect. Vib. Tune and Vib. Vol. can be used to set the overall sensitivity of the effect. A vib. tune amount of 200 means, a detuning of two semitones can be selected. With a high Vib. Tune amount selected, Key-Vibrato can even be used to generate typical bass-playing note bends, both up and down.

High Velo: 0

Slap on High velocity (only Upright Bass)

The highest velocity is a hard slap note. With this controller you can adjust the overall volume of the slap-effect which occurs only on velocities between 90-127. "Slap on high Velocity" is only available with the upright bass instruments. The E-Basses use a smooth crossover to the slapped sounds at higher velocities, within the 8 velocity zones.

No Harmonize

HarmTime: 0

Harmonizer

The harmonizer adds a second note to the one you play. You can choose different intervals. „Harm.Time“ sets a delay for the harmonized note. Using „unison“ with a short delay can be nice to fatten the sound.

Automation-Mode



The “Automation” page provides access to all the controllers which are used to automate performance variations when playing. To enter Automation-Mode simply press the keyswitch: F1, or select Solo-Mode from the articulations list.

Automation Presets

Choose from different predefined automation settings. Making your own presets is very easy, just make your changes and save the changes with the instrument.

Automatic Hammer On / Pull Off

In this mode, holding a note whilst playing a higher note will force the instrument to play a hammer-on. Equally, playing a lower note, whilst holding a note will cause the instrument to play a pull-off sample.



Velocity-Split

The velocity range can be divided at the user’s discretion into three discreet ranges, with a different articulation assigned to each velocity range. If, for example, you set “Velo1 Val.” to 40 and “Velo2 Val.” to 115 using the drop down menus, and then assign “Dead Note” to the lowest range, “Sustain” to the mid-range, and “Pickup” to the highest range, you will hear a dead-note at low velocities, a sustained note at medium velocities over 40 and a pickup hit at velocities over 115. The velocity range that actually sounds of each velocity section can be set with the “Velo min,” and “Velo max” sliders.



Variation - Expression

Automates the „expression“ knob randomly so that each note sounds slightly different.



Variation - Bridge / Center

Automates the „bridge / center playing“ knob randomly. “V-Amount” specifies the regularity with which notes will be affected. At 100%, every note played will be different. At 20%, every fifth note will be played at a different playing position.

Sound Controls Overview



The „Sound-Control“ page provides controllers to shape the sound.

KS - Normal

Keyswitch Modes

Choose from one of the three keyswitch modes. (See page 6 for details)

Sustain (CO)

Articulations

You can either choose the articulation manually from the drop-down menu or use the corresponding keyswitch which is displayed in the menu. When playing, the active articulation is displayed in this menu.

Fretposition Low

Fret Position cc04 (Only E-Bass & Fretless)

E-Bass & Fretless were recorded in two different fret positions. You can switch between these positions with this button, cc04 or you can set it to the sustain pedal in the settings page.

Slap / Hammer

Slap / Hammer cc03 (Only E-Bass - Slap)

Instead of expression samples, most articulations in E-Bass Slap were recorded in two versions: A thumb-hammer and a fingerpull-slap. You can switch between these playing techniques with this button, the expression knob, cc03 or you can set it to the sustain pedal in the settings page.

Sound Controls Details 1



Center / Bridge cc02

This function simulates the position of a real bass player's picking hand. Most articulations have been sampled at two different positions – one with the note played in the center of the body, the other played close to the bridge. Thanks to the precise way in which both alternative sets of samples have been edited, it is possible to seamlessly blend between these two playing positions. You could, for example, assign a breath-controller such as the Yamaha bc3 to control Center / Bridge position..



Electric / Acoustic cc03 *(Only Upright-Bass)*

All upright basses were recorded in stereo. The left channel contains the electric signal, while the right channel contains the acoustic signal, recorded via microphone. You can seamlessly blend between electric and acoustic sound with this knob or via midi controller: cc03.



Expression cc11

This is one of CHB's most powerful and unique features. Most of the CHB bass instruments feature different variants of each articulation. Typically you will hear a regular picked or fingered sound when expression is set to zero, with harder attacks, plectrum picks and pinch harmonics becoming active when the expression value is increased. You can blend between these variants using the expression control. Depending on the specific bass model, each instrument has two or three totally different variants of the basic sustain articulation, across the entire keyboard range, and each with a full range of velocity zones. On E-Bass Hammer-On and Pull-Off, the expression control gradually introduces an authentic feedback effect. Play a trill in Solo-Mode (F1) and tweak the expression controller to illustrate this. Ideally use an expression foot-pedal to control expression.



High-Cut Filter cc91 / 92

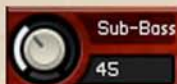
Filter - Pro53 is a high quality high-cut filter. You can switch it on/off, set the Cutoff Frequency (cc91) and Resonance (cc92)



LFO-Vibrato cc47

This knob controls the intensity of the built-in LFO-Vibrato. On the settings page, set the modwheel to control vibrato if you wish to use it in the manner many conventional keyboard patches are programmed.

Sound Controls Details 2



Sub-Bass cc14 *(Only on E-Basses)*

This slider adds a deep synth bass to fatten the low end of the bass. It provides more bottom and bass to the sound.



Buzz cc28

This function introduces a 'badly played' note characterized by a buzzing sound. It can be used to add deliberate imperfections, if one feels a bass part sounds too 'perfect'. The samples used feature rattling strings, with a low-cut filter to remove the tonal body of the sound and preserve only the high frequency buzzing noise.



Flageolet - Control cc30

Adds the Flageolet Sound. Flageolet is a harmonic or overtone sound which sometimes occurs with string instruments. You can control volume (cc30) and attack time (cc118). A slow attack produces a nice feedback effect. Although this implementation of the flageolet as an add-on tone is not entirely realistic, it can add nice effect in some circumstances.



Fall - Control cc20

Adds a slide-down upon releasing a note. Play and hold a note, raise the fall-controller, release the note and you will hear a fall in pitch equivalent to fingers sliding down the fretboard.



Atmosphere - Control cc29

Adds the resonance of the bass-body. This simulates the sound of the unused strings not being damped when playing, and provides a nice, natural reverb. Atmo- Length (cc116) controls the release-length.

Attack, Decay, Sustain, Release - Controls



The “ADSR-Control” page provides control over attack, decay, sustain and release parameters, as well as the sample-based attack and release controls.



ADSR

The standard ADSR, known from keyboards

Attack (cc16)

Decay (cc17)

Sustain (cc18)

Release (cc19)



Attack - Controls

This sections adds short tones to the front of the note, which can be used to vary the attack stage of the sample.

Attack 1 - (cc25) adds a scratch attack stage to give the note additional character.

Attack 2 - (cc26) adds a strum attack stage to create a harder attack.

Attack 3 - (cc27) adds a dead note tone to create a harder attack.



Release - Controls

This section adds authentic release tones and effects to add realism to the note-off stage of a note.

Squeek - (cc21) adds a squeaky tone derived from the finger sliding over the strings of the bass.

Strum - (cc22) adds a short release ‘click’.

Stop-Noise - (cc23) adds the noise of the strings being damped or ‘stopped’ by the playing hand.

Note-Off - (cc24) adds a natural note-off sound.



Variation - Controls

Density - determines the regularity with which the effect occurs. 100 means all notes play the effect. 20 means only 20% of the notes trigger the effect.

Dynamic - determines the volume of the effect from 0–100% Click on a knob to activate the corresponding screen.

Chord-Mode



Chord - Mode: (KS E1)

One of the most innovative functions in CHB is the Chord-Mode which is taken from Chris Hein- Guitars. OK, it's rare that one needs to play chords on a bass, but it can also be very effective, can turn a bass solo into something

truly convincing, and as I had the programming resources to include it, I thought it would be a shame to leave it out. It can be particularly effective when used on higher notes.

To enter chord-mode simply press the keyswitch E1.

There are two different Chord-modes available:

Chord-Mode I - Chord-Detection active

Chord-Mode II - No Chord-Detection

In Chord-Mode the keyboard is divided into 4 sections:

Keyswitches: (C0-G#1) instantly changes articulation modes

Chord Keys: (B2-B4) the keyboard range reserved for actually playing the component notes of the chord you wish to play.

Chord-Strumming Keys: (C5-E6) activates the chords

Single Note-Strumming Keys: (F6-C7) strums individual notes within the chord, meaning you can determine which single or selection of strings are strummed.

Chord-Mode I | Chord-Mode II



Keyswitches

Chord-detection-keys

Chord Strumming

SingleNote Strumming

Chord-Mode I: Chord-Detection = On

When you play a chord in the chord key area, the built-in chord detection recognizes the chord you play and voices the chord in the way a real bass player would do. For example: if you play e-g#-b the chord detection recognizes E-major and sets the voices to the four guitar strings: e-b-e-g. Of course it is possible to **play different voicings**; for example: if you play g#-b-e, it's still E-Major, but the chord detection sets the voices to g#-e-g#-b-e-g#.

The chord detection recognizes the chord instantly. So, you play the chord slightly before activating the chord with the strumming keys, just like you would do with the keyswitches. You don't have to hold the chord keys. Once pressed, the chord detection works, and you have your left hand free to add some of the effects sounds here and there, or to use your expression slider. **You don't have to play all the notes of a chord.** Some examples: If you just play the note C it's C-major, C+Eb = C-minor, C+Bb = C7, C+F = Csus4. **The detected chord is displayed in the interface.**

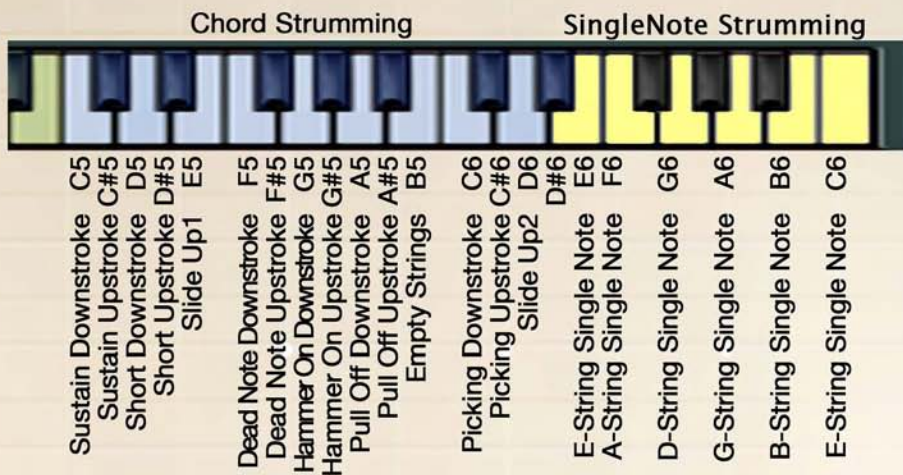
Chord-Mode II: Chord-Detection = Off

The difference to Chord-Mode I is, that the chord-detection is switched off. So, when you play a chord in the chord key area. the strumming-keys play exactly the notes you have played in the chord. In Chord-Mode II you are free to design your own voicings. This may give an unrealistic result if intervals are too small, but on the other hand, you can play voicings, clusters, etc. a guitar-player would not be able to play. This mode is my favorite.

Chord-Mode

„Strumming Keys“

The strumming keys are available in 16 different articulations. Additionally there are 6 single note keys, one for each corresponding bass string. These keys can be used to play the rhythm of a bass-line. with the right hand while changing the chord with the left. When using the single note-strumming, you hear the articulation of the last strumming-key you, have pressed. Downstrokes are located on the white keys and upstroke are located on the black.



"Chord-Mode Controls"

Speed: Controls the strumming speed.
Random: Adds randomness to the strumming speed.

Harmonic / strict - Bass: If Harmonic Bass is selected, the lowest note of the chord stays on the root key, while if Strict Bass is selected, the lowest key played on the keyboard will also be the lowest note played in the chord.

Chord-Keys On/Off: If Chord-Keys is set to off, you don't hear a sound when playing the chord-keys, while if chord-keys is on, you hear the notes.

In Chord-Mode II you hear exactly the notes you play while in Chord-Mode I the first two notes are single notes and if you play three notes, you hear the chord, detected from the chord-detection.

Auto-Velocity: This popup menu lets you decide how many strings perform the strumming. Setting it to 6,5,4 or 3 strings, forces the sound to play with the corresponding amount of tones. If set to Auto-Velo, the amount of strings depends on the velocity of the left hand. If you play the chords very soft, only 3 strings sound, while if you play the string louder, more strings sound.

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.
Level - Volume of the compressed signal.

Every knob used in Chris Hein – Bass can be controlled by internal or external midi controllers. (See the controller-list on page 29 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.

Slide-Mode

Slide-Mode 1 (Keyswitch G#0)

Play and hold a note in any articulation and then press the keyswitch G#0 to enter slide-mode 1 instantly. Now play another note and you will hear a natural slide from the first note to the second. Depending on the bass, Slide-Mode 1 has a range of 1-7 or 1-12 half steps up or down. Any interval played which is outside the range offered by the bass in question will not play a slide.

Slide-Mode 2 (Keyswitch A0 & A#0)

Press the keyswitch A0 to enter slide mode 2. When playing a note, the slide starts immediately. Play another note to stop the slide whenever you want. A0 selects slide-mode2 up - A#0 selects slide-mode2 down.



The Slide Speed is adjustable through the slide-mode window or cc 05. In Slide-Mode 2 you can decide whether the second note that stops the slide is a Sustain note or a Hammer-on note, which has a softer attack.

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.

Articulations 1

C0 Sustain:

Straight picked note from very soft to a hard pulled Slap.

C#0 Hammer On:

A legato sound produced by picking one note with the playing hand and then 'hammering' a second note with the fretting hand, without re-picking the string.

D0 Portamento 1:

A glide up into the note by one half step up.

D#0 Pull off:

A legato sound produced by picking one note with the playing hand and then releasing the string without using the playing hand.

E0 Portamento 2:

A glide up into the note by two half steps.

F0 Short:

A straight picked staccato note from very soft to pulled slap.
Very dynamic short notes which are perfect for faster melodies.

F#0 Left Hand Pizzicato / Effects:

On Upright Bass this is a typical "pull off" sound, often used as a dead-note. The bass player releases the string with a pull, so that the sound of the empty string is heard. Although a real bass player only plays E - A - D - G, in CHB this articulation is mapped chromatically. So you have even more sonic range than a real bass player would have.

With E-Bass and Fretless, this articulation offers a variety of different effect sounds.

G0 Strum:

Single note strums without tone. Perfect as dead notes in a melody.

G#0 Slide mode 1:

Play and hold a note, and after this articulation has been activated, play a second note in order to achieve a natural slide from the first note to the second. Adjust slide speed with the corresponding slider in the slide-mode window or with midi-controller cc05.

Articulations 2

A0 Slide Up:

A slide Up of 7 or 12 semitones which begins when the note is played, starting at the pitch of the note played. stop the slide anytime you want by pressing another note. Adjust the slide speed with the corresponding slider or CC05. You can also select either a sustained note or a hammer-on as the destination note at the end of the slide.

A#0 Slide Down:

A slide Down of 7 or 12 semitones which begins when the note is played, starting at the pitch of the note played. Stop the slide anytime you want by pressing another note. Adjust the slide speed with the corresponding slider or CC05. You can also select either a sustained note or a hammer-on as the destination note at the end of the slide.

B0 Flagelets:

Harmonic overtones. Ensure you use enough chorus and reverb when playing this articulation.

C1 Alternative:

An alternative set of short or sustained samples, depending on the bass model being used. Mute on E-Bass, Empty Strings on Upright-Bass.

C#1 Falls:

A short fall down. Also available as Fall Control on release trigger.

D1 Portamento Down:

Glides into the tone. 1 half step down.

D#1 Dead Notes:

Very short muted notes with only a hint of tone. Use these rhythmically within the gaps in your melody.

E1 Chord-Mode 1/2:

Enter Chord-Mode 1 & 2 with this keyswitch. See page ?? for details.

F1 Solo Mode:

Enters automation mode. Settings made in the automation page become effective.

E-Bass Fingered / Picked

Articulations:

Nr.	Name	Vel.	Key	cc02	cc11
01	Sustain Center	7	C0	0	x
02	Sustain Bridge	7	C0	127	x
03	Sustain Plectrum Center	8	C0	0	x
04	Sustain Plectrum Bridge	8	C0	127	x
05	Sustain Pinch Harm. Center	4	C0	0	x
06	Sustain Pinch Harm. Bridge	4	C0	127	x
07	Hammer On	6	C#0	-	-
08	Pickup1 Center	8	D0	0	-
09	Pickup1 Bridge	8	D0	127	-
10	Pull Off	6	D#0	-	-
11	Pickup2 Center	8	E0	0	-
12	Pickup2 Bridge	8	E0	127	-
13	Short Center	8	F0	0	x
14	Short Bridge	8	F0	127	x
15	Short Plectrum Center	6	F0	0	x
16	Short Plectrum Bridge	6	F0	127	x
17	Short Pinch Harm. Center	6	F0	0	x
18	Short Pinch Harm. Bridge	6	F0	127	x
19	Effects	2	F#0	-	-
20	Strum	6	G0	-	-
21	Slide Up Center	3	A0	0	-
22	Slide Up Bridge	3	A0	127	-
23	Slide Down Center	3	A#0	0	-
24	Slide Down Bridge	3	A#0	127	-
25	Flageolets	6	B0	0	-
26	Muted	6	C1	127	-
27	Falls	8	C#1	-	-
28	Slide Up/Down Center	3	C#1	0	-
29	Slide Up/Down Bridge	3	C#1	127	-
30	Deadnotes Center	8	D#1	0	-
31	Deadnotes Bridge	8	D#1	127	-
32	Fall Control	6	cc20	-	-
33	Squeeks	2	cc21	-	-
34	Stop noise	2	cc22	-	-
35	Strum release	2	cc23	-	-
36	Note-Off	6	cc24	-	-
37	Attack 1	6	cc25	-	-
38	Attack 2	6	cc36	-	-
39	Attack 3	8	cc27	-	-
40	Buzz	3	cc28	-	-
41	Atmosphere	1	cc29	-	-

E-Bass Slap

Articulations:

Nr.	Name	Vel.	Key	cc02	cc11
01	Hammer Sustain Center	8	C0	0	x
02	Hammer Sustain Bridge	8	C0	127	x
03	Pull Sustain Center	6	C0	0	x
04	Pull Sustain Bridge	6	C0	127	x
05	Hammer On	6	C#0	-	-
06	Hammer Pickup 1 Center	6	D0	0	x
07	Hammer Pickup 1 Bridge	6	D0	127	x
08	Pull Pickup 1 Center	6	D0	0	x
09	Pull Pickup 1 Bridge	6	D0	127	x
10	Pull Off	6	D#0	-	-
11	Hammer Pickup 2 Center	6	E0	0	x
12	Hammer Pickup 2 Bridge	6	E0	127	x
13	Pull Pickup 2 Center	6	E0	0	x
14	Pull Pickup 2 Bridge	6	E0	127	x
15	Hammer Short Center	8	F0	0	x
16	Hammer Short Bridge	8	F0	127	x
17	Pull Short Center	8	F0	0	x
18	Pull Short Bridge	8	F0	127	x
19	Effects	2	F#0	-	-
20	Strum	6	G0	-	-
21	Slide Up Center	3	A0	0	-
22	Slide Up Bridge	3	A0	127	-
23	Slide Down Center	3	A#0	0	-
24	Slide Down Bridge	3	A#0	127	-
25	Flageolets	6	B0	-	-
26	Muted	6	C1	-	-
27	Falls	4	C#1	-	-
28	Deadnotes Center	8	D#1	0	-
29	Deadnotes Bridge	8	D#1	127	-
30	Fall Control	6	cc20	-	-
31	Squeeks	2	cc21	-	-
32	Stopnoise	2	cc22	-	-
33	Strum Release	2	cc23	-	-
34	Note-Off	6	cc24	-	-
35	Attack 1	6	cc25	-	-
36	Attack 2	6	cc36	-	-
37	Attack 3	8	cc27	-	-
38	Buzz	3	cc28	-	-
39	Atmosphere	1	cc29	-	-

Fretless Bass

Articulations:

Nr.	Name	Vel.	Key	cc02	cc11
01	Sustain Center	8	C0	0	x
02	Sustain Bridge	8	C0	127	x
03	Sustain Plectrum Center	8	C0	0	x
04	Sustain Plectrum Bridge	8	C0	127	x
05	Sustain Pinch Harm. Center	4	C0	0	+
06	Sustain Pinch Harm. Bridge	4	C0	127	+
07	Hammer On	6	C#0	-	-
08	Portamento Up1 Center	6	D0	0	x
09	Portamento Up1 Bridge	6	D0	127	x
10	Portamento Up1 Plect. Center	4	D0	0	x
11	Portamento Up1 Plect. Bridge	4	D0	127	x
12	Pull Off	6	D#0	-	-
13	Portamento Up2 Center	6	E0	0	-
14	Portamento Up2 Bridge	6	E0	127	-
15	Short Center	8	E0	0	x
16	Short Bridge	8	E0	127	x
17	Short Plectrum Center	8	F0	0	x
18	Short Plectrum Bridge	8	F0	127	x
19	Short Pinch Harm. Center	4	F0	0	x
20	Short Pinch Harm. Bridge	4	F0	127	x
21	Pick Effects	2	F#0	-	-
22	Strum Center	8	G0	0	-
23	Strum Bridge	8	G0	127	-
24	Slide Up Center	3	A0	0	-
25	Slide Up Bridge	3	A0	127	-
26	Slide Down Center	3	A#0	0	-
27	Slide Down Bridge	3	A#0	127	-
28	Flageolets	6	B0	-	-
29	Falls Center	8	C#1	-	-
30	Falls Bridge	8	C#1	-	-
31	Deadnotes Center	8	D#1	0	-
32	Deadnotes Bridge	8	D#1	127	-
33	Fall Control	8	cc20	-	-
34	Squeeks	1	cc21	-	-
35	Stop noise	4	cc22	-	-
36	Strum Release	8	cc23	-	-
37	Note-Off	6	cc24	-	-
38	Attack 1	6	cc25	-	-
39	Attack 2	8	cc36	-	-
40	Attack 3	8	cc27	-	-
41	Buzz	3	cc28	-	-
42	Atmosphere	1	cc29	-	-

Upright Bass Steel-String

Articulations:

Nr.	Name	Vel.	Key	cc02	cc11
01	Pick Sustain 1 Center	07	C0	0	x
02	Pick Sustain 1 Bridge	07	C0	127	x
03	Pick Sustain Plectrum Center	07	C0	0	x
04	Pick Sustain Plectrum Bridge	07	C0	127	x
05	Hammer On	05	C#0	-	-
06	Portamento Up 1 Center	04	D0	0	-
07	Portamento Up 1 Bridge	04	D0	127	-
08	Pull Off	05	D#0	-	-
09	Portamento Up 2 Center	06	E0	0	-
10	Portamento Up 2 Bridge	06	E0	127	-
11	Short 1Center	08	F0	0	x
12	Short 1Bridge	08	F0	127	x
13	Short 2 Empty string	08	F0	0	x
14	Short 2 Empty string	08	F0	127	x
15	Short Plectrum	07	F0	-	x
16	Left Hand Pizzicato	05	F#0	-	-
17	Strum	06	G0	-	-
18	Slide Up 7	03	A0	-	-
19	Slide Down 7	03	A#0	-	-
20	Flageolets	05	B0	-	-
21	Pick Sustain 2 Empty string	06	C1	0	-
22	Pick Sustain 2 Empty string	06	C1	127	-
23	Falls	05	C#1	-	-
24	Portamento Down 2 Center	04	D1	0	-
25	Portamento Down 2 Bridge	04	D1	127	-
26	Deadnotes Center	08	D#1	0	-
27	Deadnotes Bridge	08	D#1	127	-
28	Fall Control	05		-	-
29	Squeeks	01	cc21	-	-
30	Strum Release	06	cc22	-	-
31	Stopnoise	06	cc23	-	-
32	Note-Off	05	cc24	-	-
33	Attack 1	04	cc25	-	-
34	Attack 2	04	cc36	-	-
35	Attack 3	04	cc27	-	-
36	Buzz	05	cc28	-	-
37	Atmosphere	01	cc29	-	-

Upright Bass Nylon-String

Articulations:

Nr.	Name	Vel.	Key	cc02	cc11
01	Sustain 1 Center	8	C0	0	x
02	Sustain 1 Bridge	8	C0	127	x
03	Sustain Plectrum	8	C0	0	x
04	Hammer On	5	C#0	-	x
05	Hammer On Plectrum	5	C#0	-	x
06	Portamento Up 1 Center	5	D0	0	-
07	Portamento Up 1 Bridge	5	D0	127	-
08	Pull Off	5	D#0	-	x
09	Portamento Up 2 Center	5	E0	0	-
10	Portamento Up 2 Bridge	5	E0	127	-
11	Short Center	8	F0	0	x
12	Short Bridge	8	F0	127	x
13	Short plectrum	8	F0	-	x
14	Left Hand Pizzicato	5	F#0	-	-
15	Strum	4	G0	-	-
16	Slide Up 7	3	A0	-	-
17	Slide Down 7	3	A#0	-	-
18	Flageolets	6	B0	-	-
19	Sustain 2 Empty String	6	C1	-	-
20	Falls	4	C#1	-	-
21	Portamento Down 2 Center	4	D1	0	-
22	Portamento Down 2 Bridge	4	D1	127	-
23	Deadnotes Center	7	D#1	0	-
24	Deadnotes Bridge	7	D#1	127	-
25	Fall Control	4	cc20	-	-
26	Squeeks 1	1	cc21	-	-
27	Strum Release	6	cc22	-	-
28	Stopnoise	4	cc23	-	-
29	Note-Off	5	cc24	-	-
30	Attack 1	4	cc25	-	-
31	Attack 2	6	cc36	-	-
32	Attack 3	7	cc27	-	-
33	Buzz	2	cc28	-	-
34	Atmosphere	1	cc29	-	-

Upright Bass Gut-String

Articulations:

Nr.	Name	Vel.	Key	cc02	cc11
01	Sustain Center	7	C0	0	x
02	Sustain Bridge	7	C0	127	x
03	Sustain Plectrum	8	C0	-	x
04	Hammer On	8	C#0	-	x
05	Hammer On Plectrum	8	C#0	-	x
06	Portamento Up1	7	D0	-	-
07	Pull Off	7	D#0	-	x
08	Portamento Up2	7	E0	-	-
09	Short 1Center	8	F0	0	x
10	Short 1Bridge	8	F0	127	x
11	Short Plectrum	5	F0	-	x
12	Left Hand Pizzicato	5	F#0	-	-
13	Strum	4	G0	-	-
14	Slide Up 7	3	A0	-	-
15	Slide Down 7	3	A#0	-	-
16	Flageolets	6	B0	-	-
17	Sustain Empty String	5	C1	-	-
18	Falls	5	C#1	-	-
19	Portamento Down2	7	D1	-	-
20	Deadnotes Center	7	D#1	0	-
21	Deadnotes Bridge	7	D#1	127	-
22	Fall Control	5	cc20	-	-
23	Squeeks	1	cc21	-	-
24	Stopnoise	4	cc22	-	-
25	Strum Release	3	cc23	-	-
26	Note-Off	5	cc24	-	-
27	Attack 1	4	cc25	-	-
28	Attack 2	4	cc36	-	-
29	Attack 3	5	cc27	-	-
30	Buzz	5	cc28	-	-
31	Atmosphere	1	cc29	-	-

Midicontroller Overview

General-Controls:

Bridge / Center	CC02
Acoustic / Electric (<i>Upright</i>)	CC03
Thumb/Pull (<i>SlapBass</i>)	CC03
Fretposition	CC04
SHigh Velo. (<i>Upright</i>)	CC06
Volume	CC07
Tune	CC09
Pan	CC10
Expression	CC11
Sub Bass (<i>E-Bass</i>)	CC14
LFO-Vibrato	CC47
Velocity min.	CC31
Velocity max.	CC32

ADSR:

Attack	CC16
Decay	CC17
Sustain	CC18
Release	CC19

Attack-Controls:

Attack Control 1	CC25
Attack Control 2	CC26
Attack Control 3	CC27
Attack1 Density	CC37
Attack2 Density	CC38
Attack3 Density	CC39
Attack1 Dynamic	CC44
Attack2 Dynamic	CC45
Attack3 Dynamic	CC46

Release-Controls:

Squeek Control	CC21
Strum Rel.Trigger	CC22
Stop Noise RelTrig.	CC23
Note Off Rel Trig.	CC24
Squeek Density	CC33
Strum Density	CC34
Stop Noise Density	CC35
Note Off Density	CC36
Squeek Dynamic	CC40
Sreum Dynamic	CC41
Stop Noise Dynamic	CC42
Note Off Dynamic	CC43

Sound-Controls;

Fall Control	CC20
Rattle Control 1	CC28
Atmosphere Level	CC29
Flageolet Control	CC30
Feed Atk	CC117
Flago Atk	CC118
Fall Length	CC119

Harmonize-Controls:

Interval	CC50
Harmonize Time	CC51

Hotkey controls

LastNote	CC60
Hotkey G1	CC66
Hotkey G#1	CC67
Hotkey A1	CC68
Hotkey A#1	CC69

Chord/Slide Mode:

Slide-Speed	CC05
Slide Stop Sustain	CC54
Chord-Keys on/off	CC48
Chord-Speed	CC55
Random Chord-Speed	CC56
Chord Sustain	CC57
Harmonic Bass	CC58
Strings	Velocity/CC60

Filter:

Filter Cut Off	CC91
Filter Resonance	CC92

EQ 1:

EQ 1 Frequency	CC70
EQ 1 Bandwith	CC71
EQ 1 Level	CC72

EQ 2:

EQ 2 Frequency	CC73
EQ 2 Bandwith	CC74
EQ 2 Level	CC75

EQ 3:

EQ 3 Frequency	CC76
EQ 3 Bandwith	CC77
EQ 3 Level	CC78

Reverb:

Preset	CC93
Reverb Level	CC101
Reverb Pre Delay	CC102
Reverb Time	CC103
Reverb Damping	CC105

Delay:

Preset	CC94
Delay Level	CC107
Delay Time	CC108
Delay Damping	CC109
Delay Feedback	CC111

Chorus:

Preset	CC95
Chorus Level	CC112
Chorus Depth	CC113
Chorus Speed	CC114
Chorus Phase	CC115

Flanger:

Preset	CC96
Flanger Feedback	CC86
Flanger Speed	CC84
Flanger Dept	CC83
Flanger Level	CC85

Phaser:

Preset	CC97
Phaser Feedback	CC89
Phaser Speed	CC88
Phaser Dept	CC87
Phaser Level	CC90

Compressor Pro:

Preset	CC98
Comp. Treshold	CC79
Comp. Ratio	CC80
Comp. Attack	CC81
Comp. Level	CC82

Controller Details

"Electric / Acoustic" (cc03) (Only on Upright Bass.)

Blends seamlessly between electric and acoustic Signal. The Upright Bases are recorded in stereo. One channel contains the electric pickup signal, the other channel was recorded via a Neumann U87 Microphone.

"Center/Bridge" (cc02)

Blends seamlessly between center and bridge playing. this simulates the position of a bass player's picking hand relative over the body of the bass.

"Fretposition" (cc04) (Only on E-Bass)

E-Bass & Fretless were recorded in two different fretpositions. You can switch between these positions with this button, cc04 or you can set it to the sustain pedal in the settings page.

"Thumb Hammer / Pull Slap" (cc03) (Only on E-Bass Slap)

Most articulations in E-Bass Slap were recorded in two versions: A thumb-hammer and a fingerpull-slap. You can switch between these playing techniques.

"Slap on higher velocities" (cc02)

With this controller you can adjust the overall volume of the slap-effect which occurs only on velocities between 90-127

"Expression" (cc11)

Most bass models have 2 or 3 variants of each articulation. The expression control is used to access and blend between these additional articulation variants. The variants are available through cc11 Expression. For perfect control connect an expression pedal to your masterkeyboard. See the instruments articulation lists for details about which articulation contains expression samples.

Slide-Mode Controls:

Slide Speed (cc05) Lets you adjust the speed of the slides Slide Stop sustain (cc54) specifies the character of the note used to stop the slide, choosing between either a soft 'hammer-on' or sustain.

Velocity-Curve:

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

Velocity min/max: (cc32-32)

In the Settings window you find two sliders that let you set the dynamic range of the instruments. min: minimum velocity - max: maximum velocity.

Controller Attack / Release

Release-Controls:

Release Controls can be used to vary the release stage of each note, choosing from different types of note-off sample, and adding realism to the sound. These effects appear when you release the note (Rel.Trigger)

"Squeeks - Control Release Trigger" (cc21)

The sound of the fingers gliding over the strings is added on release.

"Strum Noise - release trigger" (cc22)

The sound of strumming the strings to stop the note can be added on release.

"Stop Noise - release trigger" (cc23)

The sound of hitting the strings to stop the note can be added on release.

"Note Off - release trigger" (cc24)

A realistic Note Off sound can be added when releasing the keyboard key. Up to six dynamics are available. Overall volume can be adjusted seamlessly.

Attack-Controls:

Attack Controls can be used to vary the attack stage of each note, by introducing differently characterized attack effects to the very beginning of the note, adding life and realism to the sound.

"Attack 1" (cc25)

A hard, scratchy attack can be added with this slider. Its produced by moving a plectrum over the strings.

"Attack 2" (cc26)

Adds a harder 'dead-note' attack stage to the sound.

"Attack 3" (cc27)

Adds a harder strummed attack stage to the sound.

Variation-Controls: (cc33-46 see controller list for details)

Attack- and Release-Controls have two randomize functions.

Simply click on the slider to change the display to the selected effect.

Controller Sound-Controls

Density- varies the regularity of occurrence for the selected effect. 100 means all notes are played with the selected effect, 20 means only 20% are played with the effect in question. If you want e.g. the squeek-effect to sound on just some of the notes, set the density slider to the level you want.

Dynamic - varies the volume of the selected effect. For example, if set to 50 there will be a random variation in volume of the selected effect of 50%, from note to note.

"Fall-Control" Release Trigger (cc20)

When releasing the note, the sound slides down.

"Buzz" release trigger (cc28)

The sound of the string, rattling on the frets. These very badly played notes can be added to avoid overly perfect playing.

"Atmosphere" (cc29)

The resonance of the bass body was captured separately. You can add this atmospheric sound like a natural reverb.

"Flageolet Control" (cc30)

The flageolet overtones can be added with this controller. It fattens the sound and creates interesting Effects on staccato notes. Not realistic - but nice.

Harmonize-Controls" (cc50, 53)

The harmonizer adds a certain interval to the notes.

Interval (cc50): Select the interval with this controller.

Harmonize Time (cc53): specifies the delay time in ms between the triggering of the initial note and the harmonic interval.

"Velocity min/max" (cc31/32)

In case you wish to reduce the number of dynamic layers available (up to 8), these controls can be used to limit the velocity range which the instrument responds to. You find them in the attack-control page in the interface.

Velocity min (cc31) sets the minimum velocity

Velocity max (cc32) sets the maximum velocity

"General-Controls"

Volume (cc07) Sets the volume of the complete instrument.

Panorama (cc10) Adjusts left - right pan.

Tune (cc09) All instruments are perfectly tuned to A=440hz if you need to detune the instrument, use this controller. (cc9)

Vibrato (cc01 Modwheel) Controls the vibrato.

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".

Jochen Schmidt-Hambrock
played Upright-Bass
with Steel, Nylon & Gut-Strings

played acoustic and electric bass with Klaus Doldinger's group PASSPORT for 7 years. Also played avantgarde music (Carnegie Hall as a soloist with Michael Giehlen and the SWR orchestra). Toured with Brian Auger, Alphonse Mouzon, James "Blood" Ulmer, Charlie Mariano, Joachim Kühn, Manfred Schoof, Wolfgang Dauner, Albert Mangelsdorff, Friedrich Gulda, WDR Big Band, Alexander von Schlippenbach, Art Farmer, Bob Brookmeyer... just about everybody in Germany. Did lots of studio work in Cologne and Munich - and because of that was heard about 12 times a day on any given station..... He's decided to quit his own jazztrio in 1986 because nobody wanted to hear it. Composed and conducted the scores for 10 feature films (including additional music for the oscar nominated "Jenseits der Stille" and the oscar winning epic "Nowhere in Africa"), childrens animation ("Pettersson und Findus") and over a hundred tv movies. Also wrote and produced the music for about 800 jingles and commercials. Because of this he was banned from performing in Frankfurt by the German Jazz Police. Some of those productions took place in 1985 in a tiny, but well equipped studio in Cologne where a guy called Chris Hein converted the basement of his parents home to a great recording facility.....



Jochen Schmidt-Hambrock often teaches masterclasses on "Composing and Conducting for Film", "Composing for Commercials" and "Film Business" at the filmschools of Munich (HFF), Salzburg (mma), Ludwigsburg (Akademie) and Potsdam (Konrad Wolf). He would like to teach Astrophysics, but sadly lacks most of the knowledge.

He is on the board of the german Composers Club, is a founding member of the Deutsche Film Akademie and the GEMA Werkausschuss. He really likes sitting in meetings all day long - not.

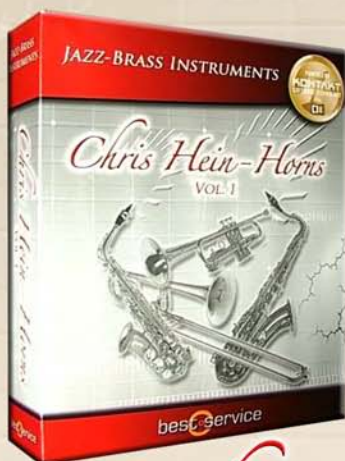
He occasionally writes highly opinionated articles on the film and music business for the german Sound & Recording magazine.

His main influences at the moment are Richard Dawkins, Richard Feynman and Richard Wagner.

mp3's and info at: www.jochenschmidt.de

Also available from Chris Hein:

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Chris Hein-Guitars

„Chris Hein - Guitars“ is an outstanding, sampled virtual instrument. thousands of samples, many articulations and dynamics all in one preset per instrument. With about 40.000 samples and 18 GB content, CHG is the largest available guitar library. Thanks to Native Instruments genius script feature, „Chris Hein - Guitars“ is easy to control

INSTRUMENTS:

- E-Guitar Clean
- E-Guitar Blues
- E-Guitar Chorus
- Jazz Guitar Plectrum
- Jazz Guitar Finger
- Steel Guitar Plectrum
- Nylon Guitar Finger
- Banjo
- Mandolin

MAIN FEATURES:

- Kontakt Player 2 included
- 40.000 Samples, 18 GB content
- Up To 6.700 samples per instrument
- up to 49 articulations in one preset
- up to 13 velocities
- 69 intelligent midicontroller
- reverb, delay, chorus & 3-band EQ
- flanger, phaser, compressor, filter.

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
- Atmosphere Control
- Automatic Up- and Downstroke
- Bridge- and Center playing
- Effect Samples
- Chord-Patterns available as midfiles



Recording &
Programming
by Chris Hein

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