



ABOUT THE ZERO-G HARMONICA SAMPLE LIBRARY:

This is Zero-G's definitive collection of **HARMONICA** samples, performed by Ben Hewlett and recorded by Paul Lennon. The harmonica is an instrument that can provide haunting sounds (remember the Charles Bronson theme in the cult film "Once Upon A Time In The West"!). It can also be incredibly funky and provide irresistible rhythm. This superb new sample library contains a huge array of moods, timbres and loops, for use in as wide a variety of applications as possible.

"A massive collection of more than 300, very well played riffs. These riffs are played within different styles, but the influence of blues is very strong. The booklet keeps you on track with what tempo or key the riffs are played....The recordings themselves are very clear and have plenty of dynamics....you might surprise yourself with this CD. Rated 9/10"

- [INTERFACE MAGAZINE, HOLLAND](#)

The sounds have been provided in multiple popular formats: Audio, WAV (ACIDized), EXS24, and HALion. This library is ideal for composers and dance producers alike.

The collection features over 300 Harmonica Riffs featuring a wide range of playing techniques, for Blues, Funk, Pop, Rock, Country, and much more.. (e.g. try dropping these riffs & loops into ACID or SONAR to instantly add a fantastic funky live feel to dance tracks). In addition to the riffs in ACIDized WAV format, you will find 12 Playable Harmonica Instruments for EXS24 and HALion, chromatically multisampled in the most useful playing techniques. (Great for creating everything from complex melodic parts to those reverbed-out haunting film themes..!)



A brief biog of BEN HEWLETT, the performer on Zero-G HARMONICA.

Ben Hewlett started in music at the age of ten in 1969 learning the trumpet. He went through the school system of exams and performances finally escaping the mandatory classical repertoire with the discovery of Louis Armstrong and Dizzy Gillespie.

He was a minor third addict at fourteen and still has a passion for jazz and blues. A decade of "no music" ended when Ben was 28. He started trumpet again. After endless screenings of the Blues Brothers film Ben was given a harmonica by girlfriend Pat who moved immediately and permanently to New Zealand when he

started playing it. Not put off, he bought another in the key of E (following the music store's advice on the best harmonica for Blues - thank you so much!) and resumed work on the minor thirds as well as doing extensive research into the origins of the songs recorded by the Blues Brothers Band. He found that he could easily do on the harmonica all the things he had been unsuccessfully trying to do on the trumpet. He came across some solo Sonny Terry recordings, was listening to lots of recorded blues, and going to see blues bands. One of the first was Paul Lamb's band which had a Tuesday night residency at a London Pub near where Ben lived and after a while he asked Paul Lamb for a lesson or two. Paul's main advice was to study Sonny Terry to get the rhythm and tone sorted out - fifteen years later he still studies Sonny Terry. Thank you Paul.

The next significant player Ben met was Brendan Power, perhaps the finest player in the UK. This happened in the early 90s through the National Harmonica League and resulted in Ben having more lessons with Brendan. Ben was now in a blues band (within a year of starting harmonica) doing pub gigs around London and did so for the next ten years until he left London for the West Country - home. Brendan asked Ben to babysit his harmonica evening class for a night and then for a term and then on a permanent basis so soon he was teaching five classes a week and had to go to college to learn how to teach music to group workshops. Thanks Brendan.

Two years later Ben had qualified Music Workshop Leader at Goldsmiths University of London, and was working full time in teaching music in different settings. For example working with disabled people using music technology for The Drake Music Project - and playing with Jools Holland by the way, working at day centres for adults with learning difficulties, the harmonica workshops, harmonica lessons in schools, and giving private lessons at home. He met Paul Lennon at one of the colleges where Paul was teaching 'Ear training'.

Since leaving London for his native Bristol, Ben has gone full time into teaching harmonica at schools. At that time he had fifteen schools a week to visit with over two hundred students - becoming by default the only full-time professional harmonica teacher in the UK. He was also running two harmonica evening classes one Blues Band workshop, had a large group of private students, and doing twenty Saturday "learn to play in a day" courses all over the west of England. The CHUGGING! idea was really spawned and developed as the very best way to get people started. It resulted from years of experimentation with different methods of introducing people to the harmonica - many thousands of people in fact. It has proven to be extremely popular and a very good way to have a successful foundation on an instrument. Even the great Larry Adler was impressed with Ben's aims!

After the idea of creating a backing track for people to play along with, Ben got together with Paul Lennon and came up with the ideas that have led to a fruitful and exciting partnership. Paul has amazing musical skills - he is able to play guitar, violin, bass, piano, keyboards and therefore anything through keyboards on the computer, all up to session and concert standard. He has been a professional teacher of all those instruments and more for over twenty years in the world of classical, jazz, and most other styles of music. He is also a composer of some note (geddit? - oh please yourself then) and happens to own a very well-equipped recording studio in Kent. With Paul's talents and Ben's drive and passion for teaching the harmonica they have broken new ground and come up with the first musically sensible method for learning the diatonic harmonica in a progressive way. Their production company is now known as Juicy Music. Thank you Paul.

Ben has recently recorded music using few other instruments such as bodhran, khaen, kubing, and darabuka. He also plays a mean didgeridoo - once in a BBC Radio 4 program which also featured Rolf Harris!

Ben has met up with the late Larry Adler and performed on the same bill as him at the Bournemouth International Centre. This prestigious venue hosted "Harmonica 2000" put on by the International Harmonica Organisation where Ben was doing a CHUGGING! workshop.

For more information about Ben and Paul, visit: www.harmonicacourse.com



A brief biog of PAUL LENNON, the producer and recording engineer on Zero-G HARMONICA

Composer/arranger and multi-instrumentalist. A former pupil at Bishop Wordsworth School, Salisbury and later member and leader of the Wiltshire Youth and Salisbury Junior Orchestras on violin. Played in rock and folk bands in the Salisbury area from the age of 15 onwards and later graduate of Trinity College of Music (L.T.C.L.) on violin, piano and composition. Involved in many classical/light music ventures including orchestras, a flute quartet, a duo with cello and a 30's cabaret act. Later played bass, guitar, violin and keyboards in various bands. From 1988-91 was the bass player and a composer/arranger with EPJ, a 13-

piece modern jazz big band. Later, played guitar, keyboards and vocals in a 4-piece pop band, then violin in a duo with guitar until mid 1996, followed by piano in his own original jazz quartet with guitar, bass and drums.

In 1998, a collaboration with The Booming Cherries, a contemporary dance troupe, produced Gravy Bones, a jazz oriented dance work. The following year he wrote and recorded the score for King Arthur, a current production by the Spiral Arts dance theatre company. Other works include string quartets, works for flute and piano/guitar and currently an album of solo piano pieces is in preparation. All these works reflect an eclectic experience and a leaning towards music for dramatic and visual media. He writes from his Kent-based home recording studio and has composed and produced many albums there including playalongs for harmonica with Ben Hewlett and spoken-word material with Shaun de Warren and Marietta Pinto-Hayes.

Currently he is producing books on Music Training Basics and collections of pieces for piano, violin, guitar and flute. The training side is really important to him and while teaching at the City Literary Institute from 1993 he wrote a three-year jazz harmony and ear training course, that has become part of his private teaching program. Two volumes on ear training are at present in preparation.

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