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Review: SAMPLE MODELING THE SAX BROTHERS Kontakt 212

If you are looking for a realistic and expressive saxophone library for your Kontakt player, you might want to check out SAMPLE MODELING THE SAX BROTHERS Kontakt 212. This library features three saxophone instruments: Mr. Sax A. (Alto), Mr. Sax B. (Baritone), and Mr. Sax T. (Tenor), each with its own unique sound and articulations. The Sax Brothers are powered by the SWAM sound engine, which uses physical modeling to simulate the behavior of real saxophones. This means that you can control various parameters of the sound, such as vibrato, breath noise, growl, flutter, subharmonic, and more, using MIDI controllers or a breath controller. You can also adjust the pitch bend response, portamento time, legato mode, and other settings to suit your playing style. The Sax Brothers come with a simple and intuitive user interface that lets you monitor and input control data, as well as access some basic effects and presets. You can also use the MIDI remapping feature to assign any incoming MIDI CC to any parameter of the sound engine. The library includes a collection of MIDI files that demonstrate the capabilities of the instruments and provide some inspiration for your own compositions. The Sax Brothers sound amazing in both solo and ensemble contexts. They have a rich and warm tone that can range from smooth and mellow to bright and edgy, depending on how you play them. They can also produce some realistic nuances and expressions that add life and realism to your performance. The Sax Brothers are suitable for various genres of music, such as jazz, pop, rock, funk, soul, and more. The Sax Brothers Kontakt 212 is a great addition to any Kontakt library collection. It offers a high-quality and versatile saxophone sound that is easy to use and customize. Whether you are a beginner or a professional saxophonist, you will find something to love about The Sax Brothers. One of the advantages of physical modelling synthesis is that it can produce very realistic and expressive sounds that respond to your playing dynamics and articulations. For example, you can control the amount of breath noise, vibrato, or tonguing on a modelled saxophone by using a breath controller or a MIDI keyboard. You can also change the pitch, timbre, and volume of the sound by using the mod wheel, aftertouch, or velocity. Physical modelling synthesis can also simulate the interaction between different parts of an instrument, such as the coupling of strings on a guitar or the sympathetic resonance of a piano. Another benefit of physical modelling synthesis is that it can create sounds that are impossible or impractical to produce with real instruments. For example, you can change the physical properties of the modelled instrument, such as its size, shape, material, or tuning, to create new and exotic sounds. You can also combine different elements from different instruments, such as a bowed string with a metal plate resonator, or a plucked string with a flute resonator. Physical modelling synthesis can also create sounds that are not based on any existing instrument, such as abstract noises or sound effects. Physical modelling synthesis is not without its challenges and limitations, however. One of the main drawbacks is that it can be very CPU-intensive and complex to program. Physical modelling synthesis requires a lot of calculations and parameters to simulate the physical behavior of sound sources, which can strain your computer's resources and make it difficult to tweak the sound to your liking. Physical modelling synthesis also relies on accurate mathematical models and algorithms, which may not always capture the subtleties and imperfections of real instruments. Physical modelling synthesis may also sound too clean or sterile compared to real instruments, which have natural variations and imperfections that add character and warmth to their sound.

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