

User Guide

Jayzen Tenor Sax

Soundfont version

The *Jayzen Tenor Sax Sample Library* is a collection of samples recorded from a high-quality Tenor Saxophone. The samples are fairly short, typically about 2 seconds in length. The instrument has been designed for use with MIDI arpeggios, or for up-tempo solos that use short notes. Its small size also makes it a great replacement for the standard (boring) patches found in many General MIDI sound libraries!

There are *two patches* in this Soundfont located in *Bank 0*:

Tsax is dual velocity – so most notes have two sounds: a short normally-blown note that varies its volume according to how hard the key is pressed, and a hard/overblown note that sounds at full volume when a key is pressed hard. This encourages an intuitive approach to playing and responds well to a dynamic playing style.

Tsax -pad has carefully looped sections of sax notes that will sustain forever – and give a sax-like waveform which can be put to use in many creative ways. Because the notes sustain forever, they can be faded up or down, held for long musical sections, or used in short rhythmic bursts. The notes have very fast attack and decay times to allow precise control of the waveforms. Typically, you can manipulate the volumes in the DAW software, but if you load this soundfont into an editor, you can also adjust the attack and decay times to create some interesting effects within the VI patch itself.



Note1: A copy of the original MIDI file used to create the online demo has been included with the product package.

Note2: To create the sound heard in the on-line demo, you will need a delay unit (or plug-in) capable of doing a “ping-pong” delay, set to repeat in time with the tempo of the notes being played. The delay time should be equal to a ¼ note. Most plug-ins can do this automatically, but it can be done manually as well. The delay feedback should be set so there are about 4 audible repeats.

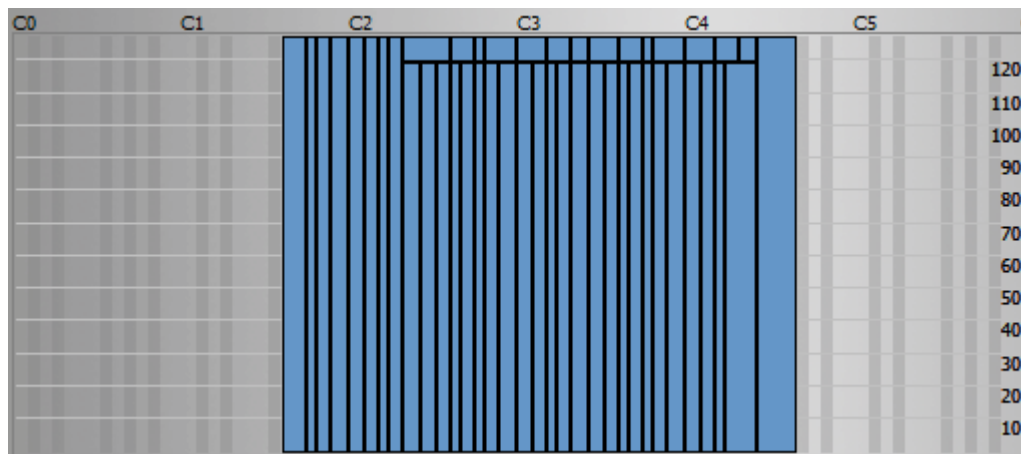
To really polish the sound, feed the output of the delay to a reverb unit and adjust the decay time so the reverb sound fades out about a ½ note after a note is played. The idea is to create a good blend between notes, without too much “muddiness.” If you wish, you can roll-off the high-frequencies of the reverb (and the sax itself) to get rid of the harsher overtones of the sax.

The real trick happens in the way the notes are played. By syncopating the notes (playing notes on the up-beat – i.e. Between the ¼ notes) you will produce an interesting and complex delay effect. For example, count out the following and play notes on the bold count: | **1** & 2 & **3** & **4** & 5 & **6** & **7** & **8** & | **1** & ... | Letting the final note fade out. This will create a complex syncopated rhythm, even though the original notes are quite simple.



- Notes E2 → E4 are velocity mapped with two layers:
 - 000 – 119 = “normal” notes.
 - 120 – 127 = “hard” notes.
- Normal notes will sound according to how hard the key is pressed, across the entire range.
- Between E2 and E4, hitting the keyboard hard will sound the hard/overblown sax notes.

Keyboard/Velocity map:



Bank/Patch: 1, 1
Patch Name: *JVI Tsax -pad*
Description: Collection of looped Tenor saxophone notes.
Layers: 2

- This patch is set up similar to patch 1, except the notes have all been looped for use as a pad.
- Notes E2 → E4 are velocity mapped with two layers:
 - 000 – 122 = “normal” notes.
 - 123 – 127 = “hard” notes.
- Normal notes will sound according to how hard the key is pressed, across the entire range.
- Between E2 and E4, hitting the keyboard hard will sound the hard/overblown sax notes.