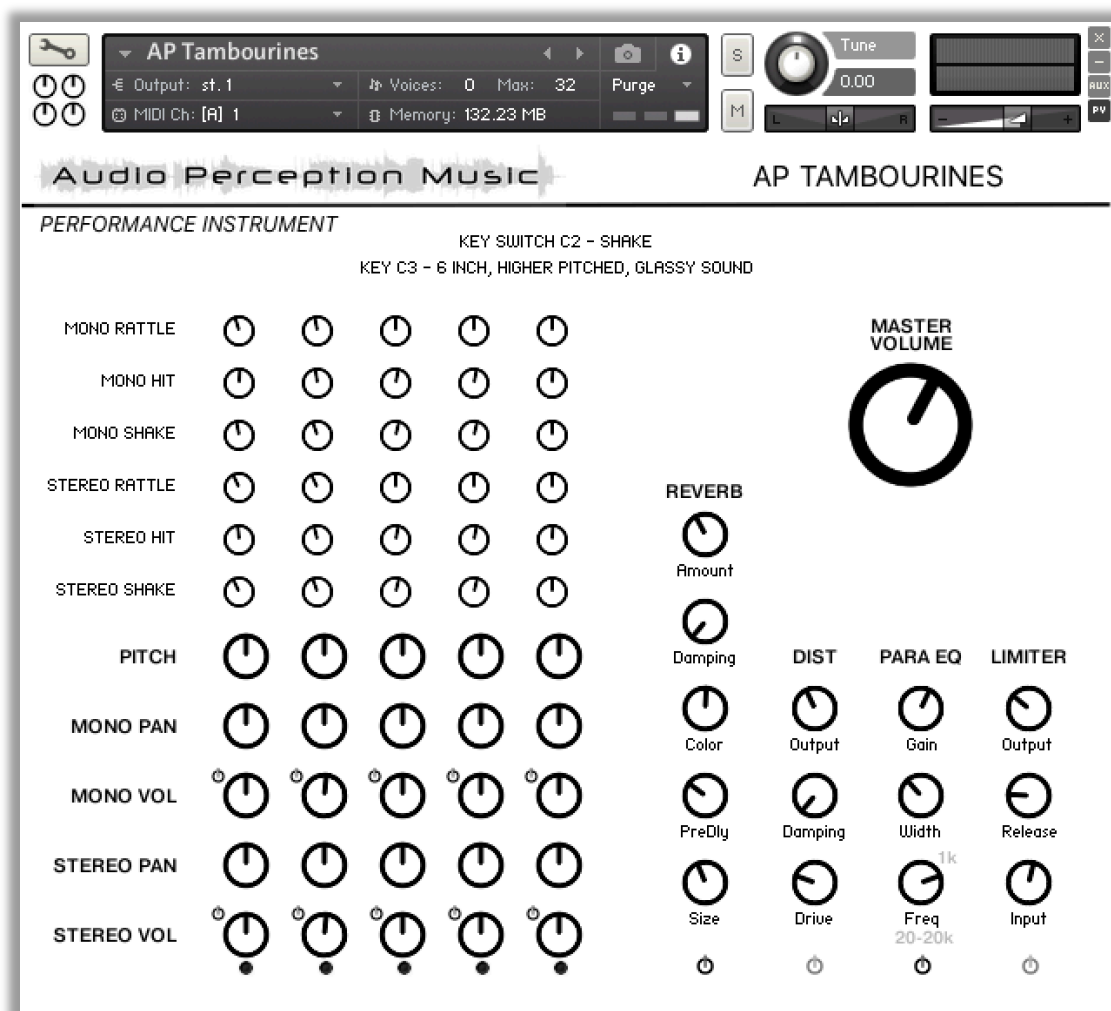


Audio Perception Music



AP TAMBOURINES

Tambourine Performance Instrument

The sampler instrument you can perform like the real instrument!

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User Guide

Contents:

- I.** About
- II.** Features
- III.** Installation
- IV.** Requirements
- V.** Introduction
- VI.** Interface
- VII.** Instruments
- VIII.** General Use
- IX.** Mixer
- X.** Reverb
- XI.** Tutorial
- XII.** Important Key Switch Tip
- XIII.** License
- XIV.** Thank you

I. About:

At Audio Perception Music, we compose music for various media types, in a wide variety of styles. In that endeavor, we also create various sample libraries tailored to the features important to us. AP Tambourines was born out of that necessity.

We wanted a tambourine sample library with a good variety of tambourine tonalities. We wanted it to be a library that is “performed”, and that it is easy to use. We also wanted the resulting tambourine track to sound like we had taken the time to actually play and record it with a real instrument. And lastly, for the sample library to work well within a wide range of tempos. We’ve used this sample library in many, many production tracks over the years.

We hope you’ll find our sample library, AP Tambourines, useful in your production and composition work.

Please continue on to the next page to learn more about AP Tambourines.

II. Features of AP Tambourines:

- Performance Instrument
 - The sampler instrument you can perform like the real instrument!
 - A shake to the left is triggered when a key is pressed.
 - A shake to the right is triggered when the key is released.
 - Higher velocities, above 91, are an accented left shake (key press).
 - Includes a total of 5 different tambourine instruments/tonalities.
 - Samples are based on recorded tambourine performances.
 - Very human sounding, even with MIDI note quantization.
 - Useable tempos to upwards of 200 BPM when using 16th notes.
 - Each tambourine instrument is mapped to a single, specific key.
 - Large number of sample velocity layers.
-
- Key switching provides 3 different performance types.
 - Which include shake, hit and rattle.
 - C2 = side-to-side shaking via key press and release.
 - D2 = 16 round robin tambourine hits.
 - E2 = looped and sustained rattle with key release ending.
-
- GUI controls for mono volume, pan and mute.
 - GUI controls for stereo volume, pan and mute.
 - GUI controls for pitch control of each tambourine.
 - GUI controls for mono shake, hit and rattle levels.
 - GUI controls for stereo shake, hit and rattle levels.
 - GUI controls for global reverb settings.
 - GUI controls for global distortion settings.
 - GUI controls for global one band parametric EQ settings.
 - GUI controls for global limiter settings.
 - GUI MIDI activity indicator per instrument/key.
 - GUI character display of key/sound currently played.
 - GUI character display of key switch currently selected.

III. Installation:

- The library folder requires approximately 145MB of storage space.
- To unzip the downloaded file:

Mac: Double click the downloaded file.

PC: Right click the ZIP file, choose “Extract All” and select a destination.

- The AP Tambourines folder can reside on the same drive/directory where other Kontakt patches are stored on your computer system.

Please note: in Kontakt, you’ll find the AP Tambourines folder in the Files tab. Via the Files tab, you can browse any and all connected drives. Navigate to the drive/directory containing the library and load the patch from there.

IV. System Requirements:

- Full version of Native Instruments Kontakt 5.8.1 or higher.

(Please note – this sample library will only load as a demo in Kontakt Player, you must have the full version.)

- PC or Mac computer capable of running Kontakt 5.8.1 or later, as a stand-alone or plugin.
- DAW software compatible with the Kontakt 5.8.1 or later plugin.
- 145MB of disk space.

V. Introduction:

AP Tambourines - the sampler instrument you can perform like the real instrument!

With the AP Tambourines performance sample instrument, you'll be able to easily add quality, natural, human-sounding tambourine parts with minimal effort and great results. Plus, you'll have a wide variety of tambourine tonalities to fit a broad range of musical moods and styles.

AP Tambourines is a Kontakt based sample library with five different tambourine instruments/tonalities. These are not loops. Each tambourine instrument within the patch is based on an actual performance, carefully edited for easy programmability and playability at a wide range of tempos. At 16th notes, you'll have useable tempos up to the 200BPM range. Since these are not loops, there is no time compression or expansion involved, which leaves the sound quality unaffected over the wide range of useable tempos.

Each tambourine was sampled with a stereo pair of microphones and a mono center microphone. Included is a scripted mixer with extensive individual controls for the stereo and mono levels as well as panning, pitch and global effects.

There are three key switch performance types: C2 is the side-to-side shake, D2 is a single hit and E2 is the sustained, looped rattle with an ending on the key release.

Also, instead of triggering a sample via a key press only, key switch C2 is set up to trigger a sample on the key press, as well as on the key release. A key press is a shake to the left and a key release is a shake to the right. This makes for a more realistic way of playing/performing the tambourine parts, and makes it easier to play or record 16th notes at faster tempos.

Why a tambourine sample library? We compose a lot of music library instrumentals, and tambourines are an effective percussion element commonly used to add drive and momentum to any track.

To add a tambourine track, you can always record a real tambourine part, which can be very trying if you are not a seasoned percussionist. Alternately, you can use a sample that sounds fairly static or stiff, or use a loop of some type that sounds static and inflexible. Also, a loop will have a limited tempo range due to the effects of time stretching and compression.

After recording real tambourine tracks for a significant number of instrumentals, it became quite obvious that it's very difficult to maintain good timing and usually requires a fair amount of editing. This makes it a far more time-consuming process.

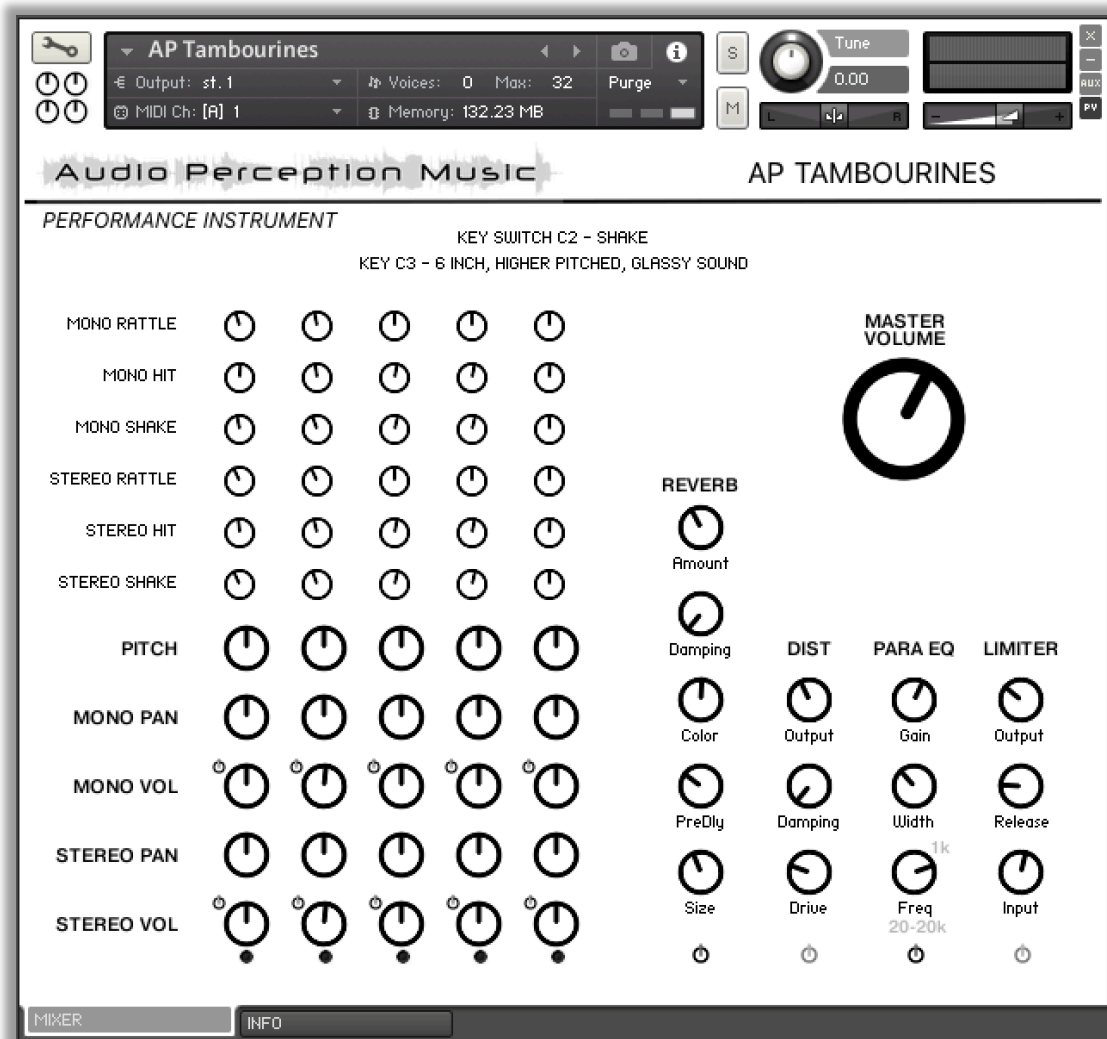
To make things easier, we decided to create a very playable, human-sounding tambourine sample library that is both easy and quick to program, with a good variety of tonalities. The individual volume, pan, and pitch controls enable you to get just the right mix between the three key switching instrument performance types, or balance and spread when combining multiple tambourines into one part.

The human feel of the tambourine instruments comes from the wide variety of recorded velocity layers, which trigger one of dozens of samples from the captured performance. This makes for a dynamic part with quite a bit of feel. Even if you quantize the note beginning and set the proper note duration to an exact bar/beat grid, the side-to-side samples will still sound very human as long as the note velocities are varied throughout the recorded MIDI notes.

After quantization of note start and note duration, the groove may be good as is, or you may find that sliding all the shake notes (on key switch C3) ever so slightly earlier might help to lock in the groove.

VI. Interface:

Includes tabs for the mixer/effects and info.



VII. Instruments:



Note C3: 6-inch wooden Egyptian Riq style tambourine with a higher pitched, glassy, crystalline quality. This tambourine has ten unpolished nickel brass jingles, and a goat skin head.



Note D3: 8-inch wooden Egyptian Riq style tambourine with a lower pitched, glassy, crystalline quality. This tambourine has ten unpolished nickel brass jingles, and a goat skin head.



Note E3: 6-inch wooden tambourine with a riveted skin head, a single row of four steel jingles, and a rubber grip. This is a higher pitched, bright sounding tambourine that sits nicely in dense or sparse productions.



Note F3: 10-inch, heavy wooden, headless tambourine with two rows of jingles, for a total of 17 steel jingles. This has a deeper jingle tone with more midrange for a big sound that really cuts through a mix.



Note G3: 12-inch light wooden tambourine with a rugged cowhide head and two rows of steel jingles for a total of 20. This is a larger, but lighter tambourine with a softer jingle tone and a very woody sound.

VIII. General Use:

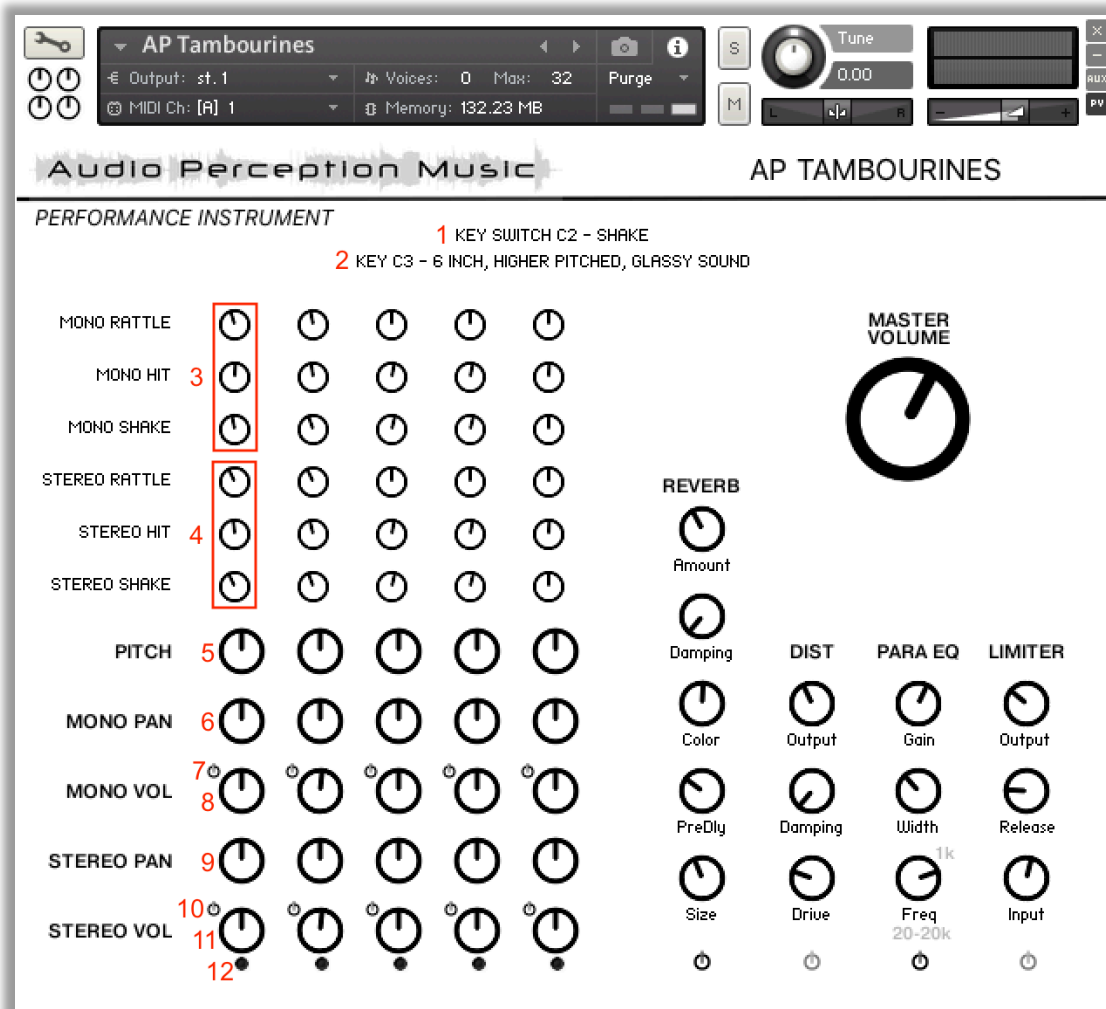
(Note: Please refer to the Kontakt documentation if you are not familiar with any of the procedures below.)

- To load the library, use the File browser tab in Kontakt and navigate to the drive directory where the AP Tambourine sample library resides.
- Double-click on the “AP Tambourines.nki” file to load it into the Kontakt rack. Or you can drag and drop the file from the Kontakt browser column directly into the empty Kontakt rack area.
- If you are using Kontakt running in stand-alone operation, you’ll need to choose an appropriate MIDI port and MIDI channel for triggering the library.
- Once the library is loaded, you’ll be able to make adjustments to individual tambourine volumes, pans and pitch, as well as control global reverb, distortion, eq and limiting. You can also bypass the effects.
- Each of the 5 tambourine instruments are on a single white key, starting on C3 to G3. There are no instruments on black keys.
- The C2 key switch is for the side-to-side performance.
- The D2 key switch is for the single hit performance.
- The E2 key switch is for the rattle performance.
- For the C2 key switch side-to-side performance, a key press is a left shake, while a key release is a right shake. A key press with a higher velocity of 91 or above is an accented left shake.
- Once a performance is recorded, it is recommended that you change the duration of all the notes in the part to the exact beat division, 8th or 16th notes. This will make the shake part more accurate.
- Even if you can record the part without the need for quantization, you might still consider adjusting the note durations to the exact beat division, either 8th or 16th notes.

- For best results, the best practice is to quantize to the proper bar/beat division and change the duration to the same bar/beat division.
- Once quantized with note duration set, check the feel and groove. It may be good to go. You can also experiment with the shake notes on key switch C3, and move them ever so slightly forward (to the left) to get the feel to sit in the groove. Leave as is or season to taste.

At this point, you will have a tambourine part that sounds like it was performed by a human!!

IX. Mixer:



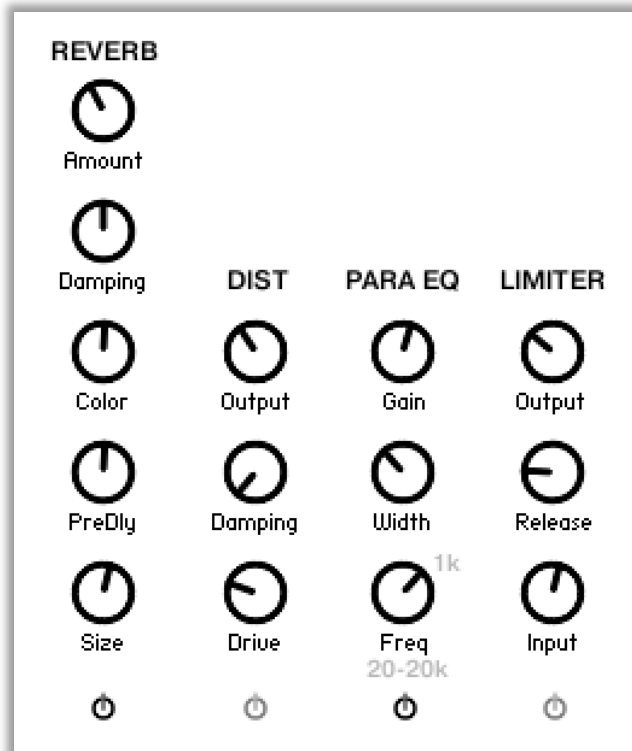
- 1 - Current key switch text display.
- 2 - Current tambourine/note text display.
- 3 - Mono mic volumes for “shake”, “hit” and “rattle”.
- 4 - Stereo mic volumes for “shake”, “hit” and “rattle”.
- 5 - Overall pitch control for mono and stereo mics per tambourine.
- 6 - Mono mic pan.
- 7 - Mono mic mute.
- 8 - Mono mic volume.
- 9 - Stereo mic pan.
- 10 - Stereo mic mute.
- 11 - Stereo mic volume.
- 12 - Tambourine channel MIDI activity indicator.

The mixer is logically divided into stereo and mono mic levels, with controls for all three key switch performances (3,4), master volumes (8,11) and pan (6,9). The text display reflects the currently played note (2) and key switch (1). You can use both stereo and mono mics, or just one or the other by utilizing the master volumes (8,11) and mutes (7,10). Both mono and stereo always trigger automatically via each instrument key press and release.

The mixer includes:

- Mono (3) and stereo (4) levels for “shake,” “hit,” and “rattle.”
- Master volume and mute for mono (8,7) and stereo (11,10) levels.
- Overall pan/balance controls for mono (6) and stereo (9).
- Overall pitch control (5) that affects both stereo and mono equally.
- Each tambourine channel has a MIDI activity indicator (12).
- Text display showing the currently selected key switch (1).
- Text display showing the current tambourine being played (2)

X. Global Effects:



The global effects scripting provides control of all relevant settings. These effects and settings apply to all tambourine sounds through the stereo main output.

- Reverb (size, pre-delay, color, damping, amount, bypass)
- Distortion (drive, damping, output, bypass)
- Parametric EQ (frequency, Q width, gain, bypass)
- Limiter (input, release, output, bypass)

XI. Tutorial:

General

Step 1.

Create an instrument track in your DAW. Also, create a separate midi track if necessary, as some DAWs may require that step as well.

Step 2.

Insert Kontakt 5.8.1 or later in the newly created instrument track.

Step 3.

In the Kontakt “Files” tab (in the upper, left corner), locate the “AP Tambourines” library in the directory location that it was copied to and load it from there.



Step 4.

Either “record enable” the instrument track, or assign the separate MIDI track to the instrument track, and “record enable” the midi track.

Step 5.

Be sure that the metronome click is active and audible.

Key Switch C3, Tambourine Shake

Step 1.

For the C3 key switch - shake - take a few minutes to practice along with the track. When using the C3 key switch for side-to-side, keep the following in mind: a key press is the left shake, while a key release is the right shake. A key press velocity of 91 or higher will be an accented shake.

Step 2.

To perform the C3 key switch shake part and either practice or record, press and release the appropriate tambourine key on beat. Press the key softer for lower velocities and harder for higher velocities (which are the forward accents). This will make the shake performance sound very natural and human with the velocity sample layers. Make sure that both the key “press” and “release” are on the beat/divisions so that the tambourine part will be in time.

Step 3.

Once you’ve recorded a tambourine shake part in this manner, it is recommended that you change the duration of all the notes in the part to the exact beat division, 8th or 16th notes. This will make the shake part more accurate. This is easy to do in most DAW applications.

Step 4.

Once the shake notes have all been set to the appropriate duration, quantize those notes to the proper beat division.

Step 5.

Check the groove. It may be all good. You can also experiment with the shake notes (key switch C2) feel and groove. In the MIDI edit window, set note snapping to slide/none, then select or grab all the relevant shake midi notes and move them all slightly earlier (to the left) until the groove locks in.

Step 6.

Next, make some slight, random changes to the note velocities to vary the samples a bit more, which will add to the human feel. As stated earlier, for the C3 shake key switch, a key press is a shake to the left, and a key release is a shake to the right. Velocities above 91 are an accent on key press/left shake.

Step 7.

Record the key switch C3 note. Edit that note to start a bit earlier than the start of the shake notes. Then edit that C3 note length to just past the end of the shake part notes. This will automatically trigger the correct key switch during playback, so the correct performance will play (in this case, the shake performance.) Read more about this in the Tips and Tricks section.

That should complete the tambourine shake part and it should be locked into the groove.

Key Switch D3, Tambourine Hit

Step 1.

For the D3 key switch - hit - press the D3 key. Then play one of the five tambourines. Each key press is a single “hit” via Kontakt round robin, consisting of 16 samples total for both mono and stereo mics. The round robin scripting prevents any unnatural repetitive type of sound.

Step 2.

To record the tambourine hit part, press record and play, then start playing the appropriate key to the appropriate time division.

Step 3.

Play back the recorded data. Quantize or edit the hit notes as needed.

Step 4.

Record the key switch D3 note. Edit that note to start a bit earlier than the start of the hit notes. Then edit that D3 note length to just past the end of the hit part notes. This will automatically trigger the correct key switch during playback, so the correct performance will play (in this case, the hit performance.) Read more about this in the Tips and Tricks section.

Key Switch E3, Tambourine Rattle

Step 1.

For the E3 key switch - rattle - press the E3 key. Then play one of the five tambourines. Each key press is a long, looped tambourine rattle or sizzle performance. The release key plays the sound of that rattle coming to a stop.

Step 2.

To record the tambourine rattle part, press record and play, then start playing the appropriate tambourine key.

Step 3.

Press and hold the desired tambourine key rattle for the necessary duration, then release at the appropriate time to end the rattle.

Step 4.

Edit or quantize the rattle notes as needed.

Step 5.

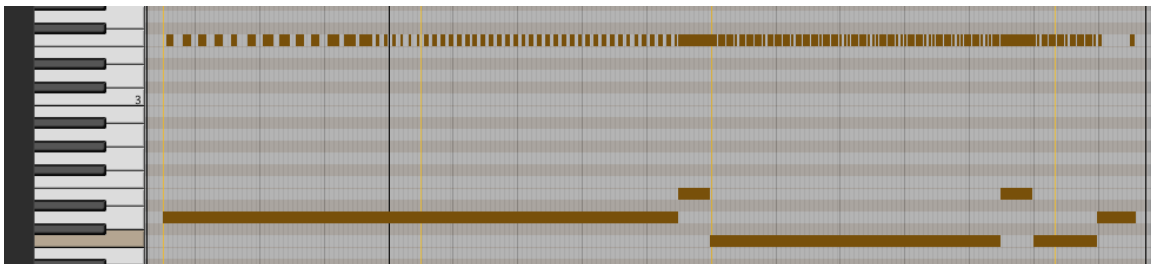
Record the key switch E3 note. Edit that note to start a bit earlier than the start of the first rattle note. Then edit that D3 note length to just past the end of the last rattle note. This will automatically trigger the correct key switch during playback, so the correct performance will play (in this case, the rattle performance.) Read more about this in the Tips and Tricks section.

That's it! You should now have a natural, human sounding tambourine track!

XII: Important Key Switch Tip:

When recording parts that utilize Kontakt key switching as part of the performance, it is helpful to extend the recorded key switch notes (C2, D2, E2) to cover the range of recorded notes relating to each key switch. This effectively resets the proper key switch note as needed, while playing back and navigating through the project. Otherwise, you might hear the incorrect key switch sound when jumping around within the track.

See the following image:



XIII. License Agreement:

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XIV. Thank you:

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