

TABLAS WITH SAMEER GUPTA

SOUNDIRON TABLAS



INSTRUMENT SERIES

Welcome to the complete Tablas library!

We worked with our close friend and seminal tabla master and jazz percussionist, Sameer Gupta (www.sameergupta.com), to capture a range of styles and flavors of tabla melody and rhythm. Sameer has been a student and practitioner in the art of percussion for nearly 25 years, and traveled the world to study and perform in some of the world's most prestigious institutions and venues.

Our goal with this collection was to capture just a thin shred of the essential energy, expressiveness and soul of the Tabla. To call it a *percussion* instrument alone would be a vast understatement of its musical range. Indeed, it is one of the most important and revered of all classical Indian musical instruments. This collection of carefully sampled and programmed tabla articulations is designed to provide the most realistic, high-fidelity, playable and dynamic tabla multi-sample instrument possible.

This library was recorded close and dry, in a medium wood and masonry studio. Indeed, it is one of the most important and revered of all classical Indian musical instruments. All notes are tuned to Middle C, with natural tonal variance depending on articulation and other factors. For the multi-samples, we covered every classical tabla articulation and a variety of variants and creative alternatives for maximum flexibility. All multi-sample instrument patches include performance controls and pitch stepping functionality using our custom front panel controls, in order to allow pitch shifting by up to +/- 7 semitones and realistic feel and response.

The loops span over 2 continuous hours of live tabla performance, covering a wide range of tempos: 70, 80, 90, 100, 110, 120, 130, 140, 160, 170, 180, 190 and 200. All loop instrument patches include artificial key-switch pitch control functionality, to allow pitch shifting by up to +/- 7 semitones.

Note: This library was originally published as "Tablas Vol. 1" and "Tablas Vol. 2" by Tonehammer, Inc.

SOUNDIRON

TABLAS with Sameer Gupta

OVERVIEW

Complete collection of multi-samples and multi-tempo loops

73 Kontakt patches (unlocked)

3,676 Samples

2.90 GB Installed

24bit / 44.1kHz stereo PCM wav samples (non-unencrypted)

Bonus collection of custom convolution reverb impulses

Custom front panel articulation and performance controls

Note: Native Instruments Kontakt 3.5 or later full retail version required to use nki presets.

CREDITS

Produced by Mike Peaslee & Troels Folmann

Recorded and Edited by Mike Peaslee

Performed by Sameer Gupta

Programming and Documentation by Mike Peaslee

Additional Editing & Programming by Gregg Stephens

Scripting by Mike Peaslee

TABLE OF CONTENTS

General ::

INTRODUCTION - Page 1

OVERVIEW & CREDITS - Page 2

Technical ::

FIDELITY & ACOUSTICS - page 3

ACCESSIBILITY & CONVERSION- Page 3

CONVOLUTION IMPULSE FILES - Page 3

SYSTEM REQUIREMENTS - Page 3

DOWNLOAD & INSTALLATION - Page 4

PRESETS - Page 4

BATCH RE-LOADING - Page 4

Instrument Descriptions ::

ABOUT THE INSTRUMENT - Pages 5

ABOUT SAMEER GUPTA - Pages 6

TEMPO & METER - Pages 7

PROGRAMMING NOTES - Pages 8 - 10

Info ::

LICENSE AGREEMENT - Page 11

GALLERY - Page 12

THANK YOU - Page 13



ABOUT THIS LIBRARY

Fidelity

This library was recorded in wide stereo at 44.1kHz / 24bit., in a dry and neutral studio environment. However, we also don't use low pass filtering in our recordings, because we believe in capturing the full depth and power of a sound source. It's much easier and more preferable to remove unwanted bass after the fact than it is to try to recreate and restore those lost elements after the fact. Also be aware that some sound sources are very quiet and to capture their full clarity and detail, it is necessary to allow low levels of preamp and mic hiss to exist in the recordings. We carefully choose our equipment and methods to prevent this wherever possible, but some sounds are just very small. Therefore, please do keep in mind that we don't claim or aim to provide perfectly quiet or perfectly sterile sounds or musical instrument samples.

Accessibility

All of the sample content and impulse files are included as standard non-encrypted PCM wav files and standard open-format Kontakt presets to allow you easy access to manipulate, reprogram and customize the sounds however you prefer. We know that it's important for many users to be able to go beyond the limitations of any one sampler or preset structure, so we've kept this library's directories and files open for advanced users. As a professional, you may have your own workflow or format requirements, and we trust that you'll respect our hard work and won't share this content with anyone who hasn't paid for it.

Keep in mind that to use and/or edit the Kontakt presets, you'll need the full retail version of Native Instruments Kontakt 3.5 or later. Please be aware that the free Kontakt "Player" and any other version or form of Kontakt that came bundled with any other library or software product (other than NI's "Komplete" package) will not support this library. The free Kontakt Player is NOT a full version of Kontakt and cannot load or play standard open-format Kontakt instruments or libraries.

While you can reprogram the samples or presets to other formats, we always recommend using Kontakt for best results, since it widely considered the industry standard and easily the most powerful sample programming and playback platform on the market. However, if you wish to convert or reprogram the wav files and instrument presets into any other sampler or softsynth format, including free and open-source standards like SFZ, then there are a variety of great tools that you can use to customize this library, such as Extreme Sample Converter and Chickensys Translator. Just be aware that not all settings and properties will translate accurately, reliably or even at all from one instrument or audio format to the next, due to vast differences in standards, behaviors, structures and capabilities that each platform relies on.

Custom Convolution Impulses

We enjoy capturing the unique acoustic characteristics of spaces and locations that we come across from time to time. Sampling environments is similar to sampling instruments in many ways. It's done with portable loudspeakers to produce a special sine wave sweep that covers a wide spectrum, from 22 Hz to 22 kHz. We then use dedicated deconvolution software to decode the resulting audio into an impulse response file, which is a wav file with special phase, frequency and timing information embedded in the audio.

Most impulses sound like an odd sort of sharp, reverberant snap, like a balloon pop or starting pistol fired in the environment that was captured – which is in fact how impulses used to be made. When loaded into a compatible convolution reverb effect plugin (such as the one built into Kontakt), these impulses can impart their sonic properties fairly well into most sounds. Of course, it's an imperfect science and much is lost in the translation, especially if the sound being played through it also has it's own strong tonal, phase or reflective properties. Sometimes the results are incredibly lifelike. Sometimes they're awful. It all depends on the sound, the impulse, the plugin and the settings used. Sometimes these variables don't play nice. Then again, you may find some unexpectedly useful and interesting results through a little experimentation.

We've included a hand-selected collection of impulse files that we think compliment this's library's sound. You can manually import any of the wavs in the Impulses directory into any IR wav-compatible convolution effect plugin of your choice. Just please just make sure to keep your speakers or headphones turned down while you experiment. Convolution processing can often create powerful and piercing resonances when applied to many audio sources – especially loud sounds that contain strong mid to low frequency harmonic components.

System Requirements

The full retail version of Native Instruments Kontakt 3.5 or later is required to use this library. Please be aware that many instrument and multi-instrument programs in this library are extremely ram/cpu and hard disk-streaming resource intensive. We recommend that you have *at least* 2GB of system ram, a dual core cpu and at least a 7200 rpm SATA hard disk before purchasing this or any other Soundiron library. Large sample sets like those found in this library may load slowly and may cause system instability on older machines.

Download & Installation

The Kontakt sampler presets in this library is designed for the full retail version of Kontakt 3.5 and later **ONLY**. It cannot be used in the free Kontakt Player. Please read all instrument specs and software requirements before purchasing this or any other Soundiron products to see the full list of software requirements, features and format compatibility for each library.

We use the Continuata Download Manager to provide high-speed, reliable and fully automated library downloading and installation. Download and run the latest version for your OS (PC or Mac) before proceeding. You'll also need Java v1.6 or later. You may also need to add permissions to your security settings for the downloader, if they block applications from accessing the web.

Next, copy-paste your download code from your download email into the Code box in the downloader window. Make sure to leave out any spaces before or after the code. Press the download button and select the location you'd like to download and install the library. It will automatically start downloading the file(s) and then error-check, extract and install the finished library. Once installation is fully complete, you can remove the .rar download files and store them in a safe place as a back-up copy. We always recommend downloading the latest version of our downloader before you begin. The link in your email will always take you to the latest version.

Don't move, rename, delete or modify any of the files or folders created during the download until after you see the status message for all files in your download queue display the word "**INSTALLED**". Please don't close the downloader while it's actively downloading, unless you press the pause button first. To resume downloading, press the Resume button. If you need to resume downloading after closing the downloader, run it again and enter your code and press Download again. Select the same download/installation location on your computer that you chose originally. If the downloader reports a DL Error or Install error, it will usually try to download the file again until it successfully downloads and verifies all the data it needs. Please see your download email for more detailed instructions.

Manual Download

If you have any trouble with our Downloader utility or prefer to use your browser or another download manager, log into your personal manual download page on our website, by using the direct link in your download email. Log in using your download code and the email address you used to order. Or, if you used the downloader originally, but you need to re-install the library manually for any reason, at a later time you can always re-use the original rar files. To do that, you'll need Winrar, UnrarX or another full-featured Rar extraction utility to extract and install the library once download is complete. Please note that Stuffit Expander and Winzip **DO NOT** support many types of common rar files.

Preset Loading

Once installation is complete, you can browse and load the included .nki presets using the Files or Database tabs in the Kontakt Browser, or through the main File load/save menu. Please allow presets to finish loading completely before loading a new one. You can't use the Libraries view to load standard open-format Kontakt Instruments like this library. Only locked "Powered-By-Kontakt" Libraries are visible to that propriety browser view. The "Add-Library" function also does not support this product or any other open-format Kontakt library. This library doesn't require any special activation.

User Presets

If you create custom presets of your own, remember to save them with a new filename. Make sure to save them into the same folder as the original or simply save your custom preset directly into the **User Presets** folder we've provided. Make sure to select "patch-only" and uncheck the "absolute sample paths" box to preserve the proper directory path structure of the library. This will allow us to provide you future updates to the original presets without accidentally overwriting your custom settings and preserve the necessary relative sample, wallpaper and impulse scripting file path settings.



About The Instrument

Tablas are traditionally a set of two drums. The primary drum (“tabla” or “dayan”) covers the tenor range, while the second drum (bāyāñ) covers the bass range. The bāyāñ is the drum that gives that characteristic low bending water-drop effect.

The tabla is typically carved from rosewood or teak, while the bāyāñ is made of hammered copper or baked clay. The heads of both drums are made from stretched animal hide, with concentric layers of additional tone-shaping materials to provide the proper damping and resonance to give the full range of articulations that this instrument is known for.

The tablas are played with the fingers and palms. The exact position and arrangement of the tablas is up to each player each hand dedicated to one drum, but each hand is specifically dedicated to a single drum. It is best to think of the concepts governing tabla music as a spoken language. Tabla musical parts are typically conveyed from teacher to student as spoken phrases, rather than as written notation. There are 12 primary strokes and 12 derivative combinations and variations. Each of the primary strokes has an associated named syllable (“bol”). You can listen to examples of this in action in the “tablas_loops_190_vocalized” instrument patch.

You can learn more about the tablas and their spoken tradition here:

<http://en.wikipedia.org/wiki/Tabla>

[http://en.wikipedia.org/wiki/Bol_\(music\)](http://en.wikipedia.org/wiki/Bol_(music))



About Sameer Gupta

Sameer started playing music at the late age of 10 years old, in elementary school. His first music teacher was a very passionate person, and he had Sameer and his classmates practicing and playing together in different ensembles. The teacher played a cassette recording of J.S. Bach to the students, and the timbre of the trumpet moved me Sameer so profoundly that he borrowed the cassette and never returned it, eventually wearing the tape out. His first instruments were piano, and then trombone, both of which were a struggle for him when it came to reading music and mastering technique. He found his true calling with percussion soon after and has been playing ever since. He went on to receive a Bachelor's of Arts in Percussion performance from Santa Clara University, playing Western classical music.

Later, after graduating from college, he formally began his career as a professional musician. His first years were spent delving into the world of jazz percussion. Down the road, he began to earnestly explore tablas, first in the United States and then in India. Sameer continues to travel to India annually for formal study with tabla and Indian classical music. His teacher is Anindo Chatterjee of Kolkata, a master of Farukhabad style. His understanding encompasses not only the tabla, but also the ability to listen and support other artists in their creativity. One of Sameer's colleagues, Srinivas Reddy, was also a very important teacher, as he helped to broaden Sameer's understanding of Indian music, and how it has been played by different legendary artists throughout the years.

Some of Sameer's current projects include:

[The Supplicants](#)

[Marc Cary Focus Trio](#)

[VidyA](#)

[Kosmic Renaissance](#)

[Srinivas Reddy & Sameer Gupta](#)

Sameer Gupta can be reached through his website <http://www.sameergupta.com>, or by email: sameergupta@sameergupta.com



A Special Note on Tempo and Meter

This library **DOES NOT** synch to host tempo.

All BPM values are approximate. There can be as much as a +/- 1-5bpm difference between loops in the same bpm category. Because this is a carefully tuned and voiced percussion instrument, with as much as 10 seconds of sustain on some notes, pitch shifting to match tempo produced very disjointed and troublesome results. Time stretching by a wide variety of means caused profound artifacts and warping that we simply couldn't live with.

Likewise, while most of the loops do fall into 4/4-based phrases, that is by no means a rule in this library. You'll hear 3/4, 6/8, 7/8, 8/9, 11/12 and a variety of other unique variants. In the end, we felt that it was vital to preserve the tonal character, groove and natural ebb and flow of these performances at the expense of robotic precision.

Tabla is traditionally the force that drives the flow in classical Indian music, rather than being a backing instrument or a simple metronome. It does not follow. It leads. The hyper-complexity of many of the poly-rhythms you'll find in this library tend to defy and confound the often simplistic perception of rhythm that western ears are prone to. The grid simply cannot work for this instrument. Its imperfections are the very essence of its beauty.

While these samples all loop seamlessly, it's important to keep in mind that they are often best used in a similar manner to our vocal phrase libraries. Each phrase evolves into the next, allowing the overall sequence of tones and beats to provide natural rise and fall in intensity, complexity and tonality.

After much testing, experimentation and unsatisfactory results, we arrived at the realization that the technology just simply isn't there yet to provide tempo-synching or time stretching for instrument phrases with these tonal and rhythmic peculiarities, without causing distinct unnatural sounding coloration or irregular pitch changes. We weren't willing to irrevocably compromise on quality for convenience.

This library won't work for all needs right out of the box and it may not be the right tabla library for you. Every user has different needs and we feel it is vital to let each use decide for themselves how best to use and manipulate this library on their own. Because these files are all in standard PCM wav format and programmed in unlocked instrument files, you can use your own tools to beat-slice, REX, time-stretch or pitch shift these loops however you see fit.

Here's a handy table to help guide you:

Tempo	Total file length in seconds for a set number of measures			
BPM	1 bar	2 bars	3 bars	4 bars
60	4.0	8.0	12.0	16.0
70	3.428	6.857	10.285	13.714
80	3.0	6.0	9.0	12.0
90	2.666	5.333	8.0	10.666
100	2.4	4.8	7.2	9.6
110	2.181	4.363	6.545	8.727
120	2.0	4.0	6.0	8.0
130	1.846	3.692	5.538	7.384
140	1.714	3.428	5.142	6.857
150	1.6	3.2	4.8	6.4
160	1.5	3.0	4.5	6.0
170	1.411	2.823	4.235	5.647
180	1.333	2.666	4.0	5.333
190	1.263	2.526	3.789	5.052
200	1.2	2.4	3.6	4.8

PROGRAMMING NOTES

Loops:

All instrument patches include artificial key-switch pitch control functionality, to allow pitch shifting by up to +/- 7 semitones. Key-switches range from F-1 to G0.

Press C0 to reset to the default pitch. The instrument name provides the BPM value for a given patch. For example `tablas_loop_070_A.nki` which contains loops at 70bpm.

`Tablas_loops_190_vocalized.nki` c1 - b3.

These loops feature Sameer vocalizing note names along with his percussion lines. (can be used as double-time 95).

`Tablas_loops_tuning.nki` c1 - e6.

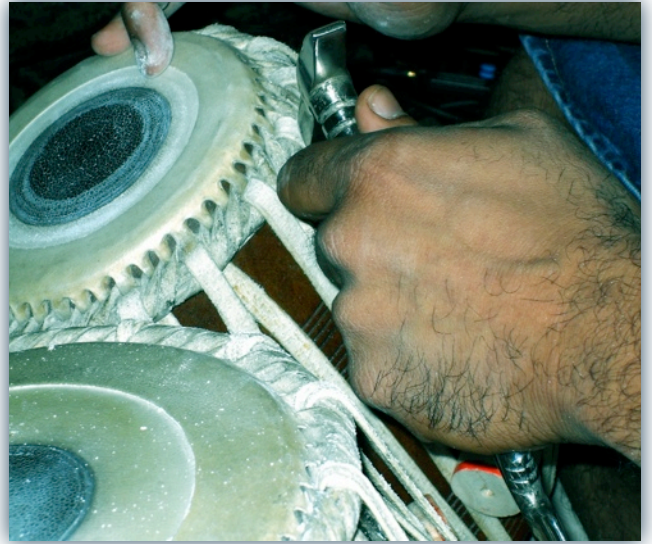
Hammer-tuning the tabla and bayan. You can hear the Middle C test tone that Sameer used as a guide playing over loudspeakers. It actually makes for a cool tonal patch if you play around with the keys-witching.

Multi:

You'll find the primary master patches, which incorporate all of the **tabla**, **bāyāñ** and **combo** articulations into a single playable instrument. We've also included separate patches that are specific to each set: `tabla`, `bāyāñ` and `combo`.

The `tabla` and `bāyāñ` sets include all of the standard named single-note articulations found in classical tabla playing. We also explored a very wide range of variants on the `bāyāñ` articulations, with a broad range of note bend speeds, both "up" and "down" directions and other creative expressions. The `combo` articulations are a collection of special combinations of notes also commonly used in classical tabla playing.

Just for fun, we've also included "**wet**" versions for a few of the instrument patches, which incorporate a few of our custom-captured convolution reverb impulses to provide a more lush, ambient feel.



Custom Control Interface

All of the instrument patches in this library feature custom front panel controls. Saving the instrument patch will store the current user settings for both controls for later recall. When setting or automating these controls in your host sequencer, we recommend that you save a custom version of the patch with your project files.

Of course, if you do overwrite the default settings, you can always return them to the default zero values and re-save the patch at any time.

The "**stepping**" knob allows you to step the tuning up or down by up to +/- 7 semitones, in even semitone intervals. This allows for easy integration with similar functionality in our tabla loops library and allows for easy external automation of real-time note re-tuning.

The "**response**" knob allows you to fine tune special performance style controls that are specific to each type of instrument patch. It allows for easy external host automation in most sequencers or directly, through Kontakt's "Auto" (automation) view in the Browser pane on the left side.

INSTRUMENT PROGRAMS

The "**free-voice_mw-mute**" patches allow you to control note muting by adjusting the mod-wheel or turning the response knob. It defaults to 0, which provides un-gated note sustains. A maximum value of 127 produces a tight but naturally muted note tail, as if the drums were being palm-muted. These patches also featured unrestrained voicing per articulation (up to 48 voices each) to allow unlimited polyphony and custom layering beyond what would be naturally possible.

The "**self-limit_mw-natural-touch**" patches have special per-articulation voice self-limiting, providing a more realistic tonal character and pseudo-legato feel. In addition, the modwheel and/or response knob allow you to increase the level of realism in a special way. With a value of 0, notes play out normally when you strike each key. However, as you adjust the knob or modwheel upward, it begins to produce a more realistic response. When you tap a key, the note rings out as it would in real life. But when you hold a key down, you physically dampen the drum head, thus muting the note.



This response behavior takes some getting used to, since many users are not used to treating keyboards like actual drums. And of course, no virtual instrument can truly simulate a true acoustic instrument, but we think these features provide a more realistic play experience and a more natural sounding end result when used properly.

Each of the primary patches also include “**lite**” versions, which feature fewer round-robins (4 per velocity) and tighter voice restrictions to use fewer memory and CPU resources when needed.

The “**effects**” section includes an array of additional bāyāñ bends and other effects spread out in easily accessible sing notes over the keyboard for precision programming.

The “**tuned**” patches are specially designed patches that turn the tabla into a tuned melodic percussion instrument and beyond. The response knob controls the softness/ hardness, tone or sustain of each instrument. There's also an additional little collection of chalk and instrument preparation sound effects. Chalk is often used by tabla players to protect the drum heads, act as a lubricant to provide smoother playability and reduce blistering and to control sweat.

Bonus Ambiences

We created a collection of morphable ambient drones and ambiances to compliment this library. All ambiances and drones were created by heavily manipulating the original tabla source material.

You'll notice that a lot of the essential tonality and sonic flavor of the tablas shine through in the drones, making them ideally suited as supporting “synth” pads or beds to go along with your tabla compositions, or for anything else you can think up.

You can use the modwheel to blend smoothly between the various intensity / dynamic layers within each instrument, or the response knob to set the value. There's a primary version of each patch and an alternate version featuring simplified effects and programming.



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LICENSE AGREEMENT

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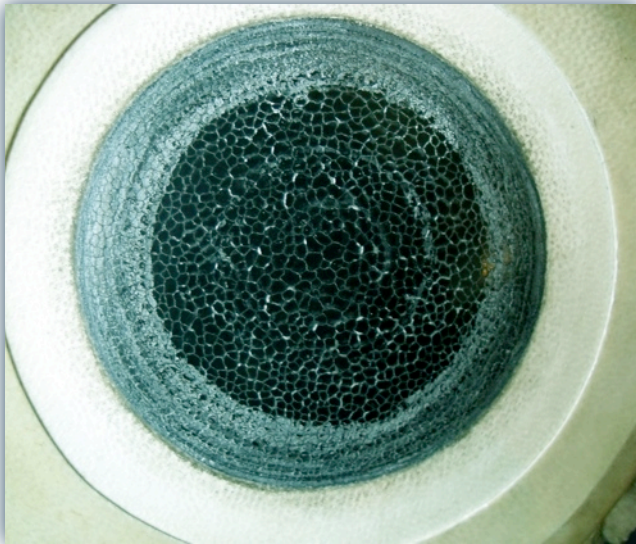
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THANK YOU.

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much obliged,

Mike, Gregg and Chris



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