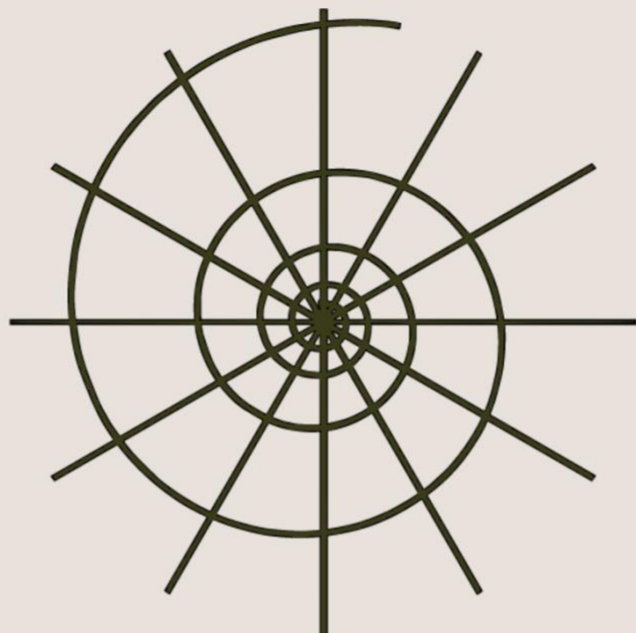




Wellencraft
sound creation



Tambora
New World Collection

Tambora

New World Collection

User Manual

The information contained in this document is subject to change without notice and does not represent a commitment on the part of **Wellencraft**. The instrument's script and audio samples described in this document are subject to a License Agreement and may not be copied in other media except as specifically permitted in the License Agreement. No part of this publication may be copied, reproduced or transmitted or recorded in any form, for any purpose, without the prior written permission of **Wellencraft**.

Kontakt is a product and trademark of Native Instruments GmbH. Audio Unit and macOS are trademarks of Apple Inc. VST is a trademark of Steinberg Media Technologies GmbH.

Contents

Welcome	4
System Requirements	5
Installation	5
Activation.....	5
Quick Start!	8
Installation and Use of Snapshots	9
GUI Overview	15
A. Mixes	15
B. Equalization	17
C. Punch	18
D. Membrane Pitch	18
E. Patterns & Loops	19
F. Sound Design Elements	21
G. Velocity Response	23
H. Convolution Reverb.....	26
I. Delay.....	29
J. Step Sequencer	30
Tambora Colombiana - Instrument Description	36
New World Collection.....	37
Production	37
Artists	38
Credits	40
Acknowledgements.....	40
License Agreement	41

Welcome

Thank you for purchasing **Tambora – New World Collection** at **Wellencraft!**

Tambora is a bass drum of the north coast of Colombia, a region in the Caribbean and South America. We have sampled the **Tambora** in such a way that you can easily play it, offering multiple ways to use it. You get in a nutshell: one multisampled **Tambora**, two mixes of seven mics, loops, MIDI grooves, Sound Design elements, effects and more!

Wellencraft is a company that develops software for music creation (musical instruments sampling libraries, plugins) and production music for audiovisual media (Film, TV, Video Games).

Our main motivation is to develop novel products in the field of sampling libraries, innovating in the technical aspect to offer the public attractive and easy to use products. We are also motivated and influenced by our Colombian and Latin American roots, the typical music of these regions, to preserve the musical heritage of our ancestors and prevent it from being forgotten. We wish to impregnate all this in the final product and in the process of musical creation, making them something intuitive, enjoyable and effective.

With a musical, musicological and technical knowledge of music, we, **Wellencraft**, are proud to offer our services to the public, starting this year 2022.

Wishing you a productive and long-lasting relationship,

Yours,

Jorge Porras and Joshua Porras

System Requirements

To use **Tambora**, you require Native Instruments KONTAKT 5.8.1 FULL version (not Player). At least 1GB disk space and 4GB RAM (8GB recommended). A 2013 or later processor is needed to run the instrument properly.

Installation

To install **Tambora** download the instrument from your Wellencraft account. You will receive a ZIP file, extract it to the folder of your choice. Once extracted go to the folder Tambora>Instruments and double click the Tambora.nki file or drag it to Kontakt GUI.

Activation

When you open the **Tambora** in Kontakt for the first time you will see an activation portal (see Fig.1).



Fig. 1 - Activation Portal

You must enter your name and the serial code you received by email when you purchased the instrument. If the information entered is valid the **Tambora** will be unlocked.



Fig. 2 – Valid activation

Once unlocked you must save the instrument as "Patch only" in the Kontakt save menu, overwriting the original instrument.



Fig. 3 – "Save As..."

If you use your Kontakt GUI in minimized mode:



Fig. 4 – „Save As...” Minimized GUI Mode

Overwriting Tambora, „Patch Only“:



Fig. 5 - Overwriting Tambora, „Patch Only“

This procedure is done once, so that you do not need to activate the **Tambora** every time you use it.

Quick Start!

After installation and activation, you are ready to play **Tambora**! Press any of the keys of your controller that correspond to the red, yellow or blue keys that appear on the Kontakt GUI keyboard and you will get the default sound of the instrument. The green keys are reserved for loading the grooves rhythmic patterns, so if you load a groove element from the drop-down menu of the sequencer tab you can also play the green keys generating sound.

- Blue Keys → Multi Samples
- Yellow Keys → Patterns & Loops
- Red Keys → Sound Design Elements
- Green Keys → Groove Rhythmic Patterns



Fig. 6 - Quick Start

Installation and Use of Snapshots

1) Open the instrument in Kontakt and click on the wrench.



Fig. 7 - Click on the wrench



Fig. 8 - After clicking on the wrench the GUI shows the Edit Mode

2) Click on Instrument Options.

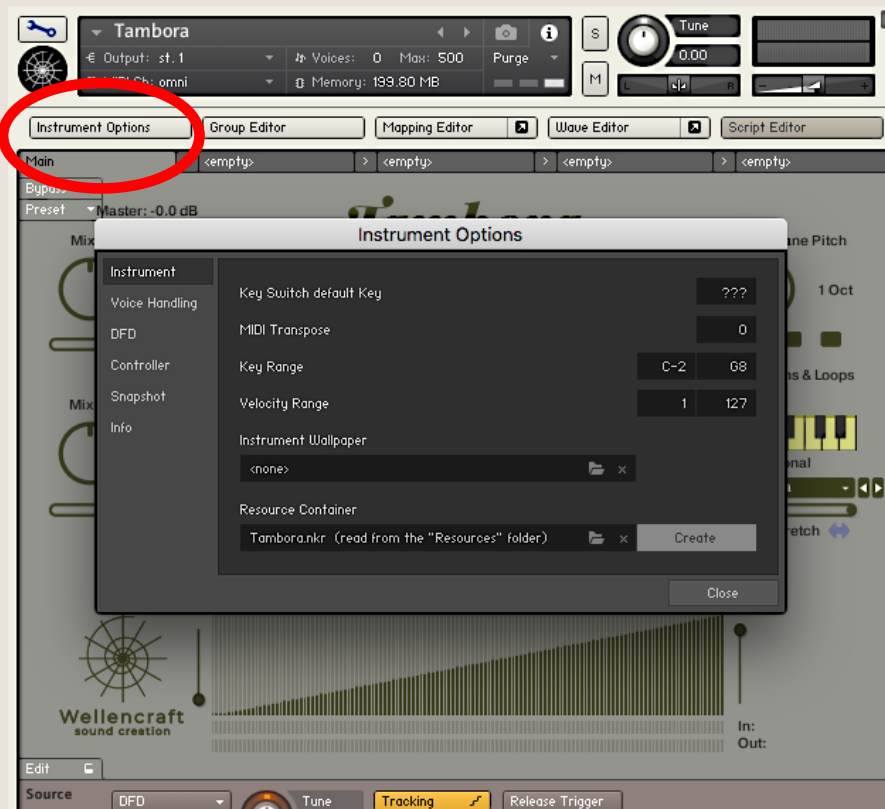


Fig. 9 Click on Instrument Options

3) Click on the Snapshots Tab and click on the "Show" button.

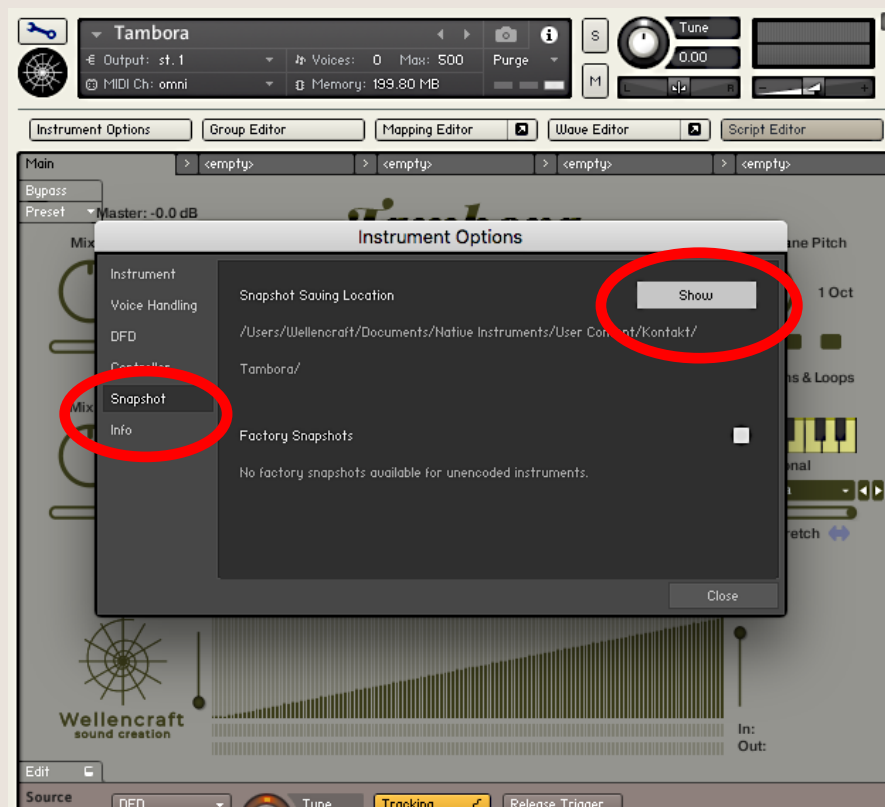


Fig. 10 - Click on Snapshots Tab and on "Show" Button

4) Accept “create path”.

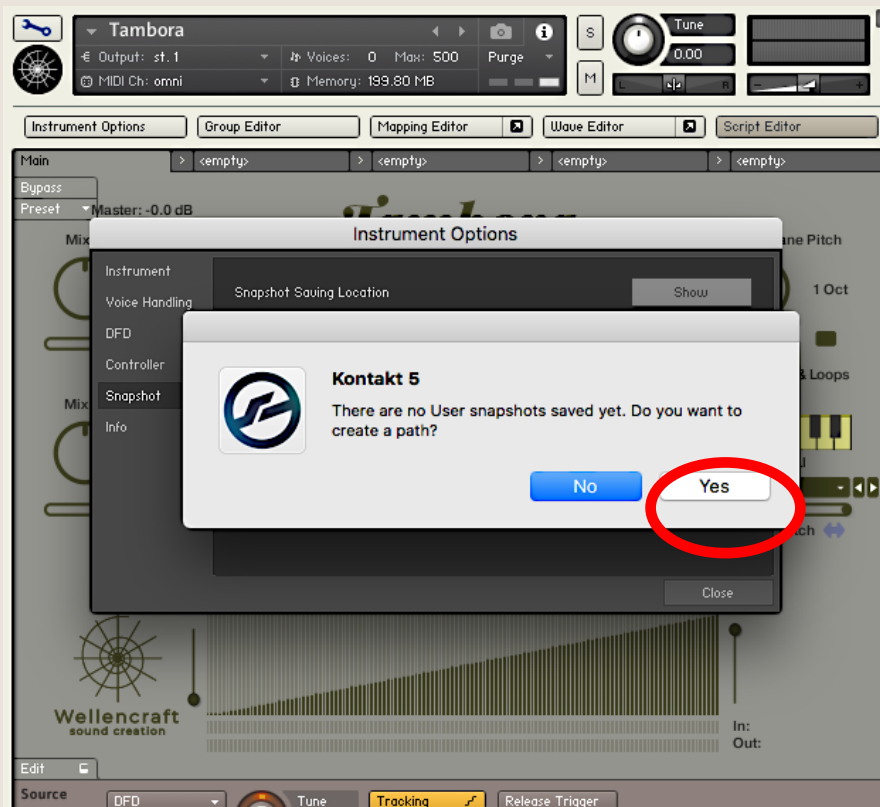


Fig. 11 - Accept "create path"

5) The new empty **Tambora** folder where the Snapshots should go is displayed.

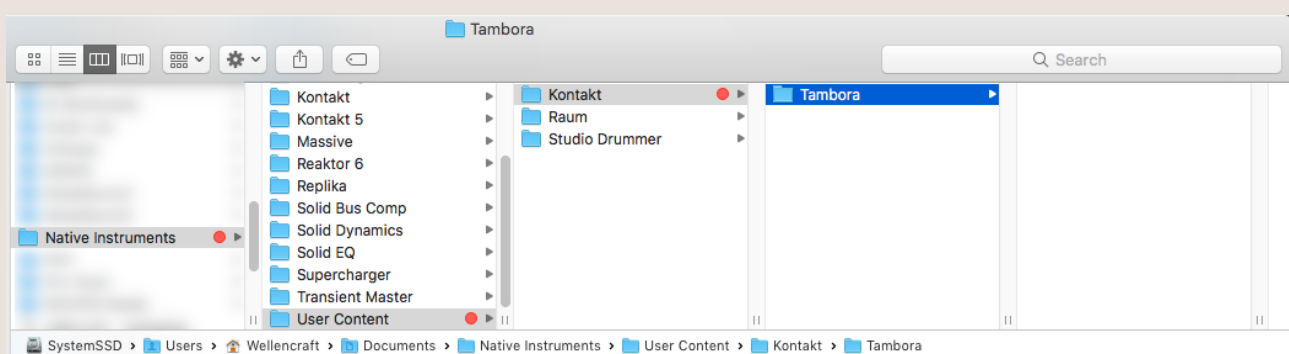


Fig. 12 - Empty Tambora Folder

- 6) Replace that empty folder with the one that comes with the instrument:
Wellencraft Tambora>Snapshots drag and drop>Tambora

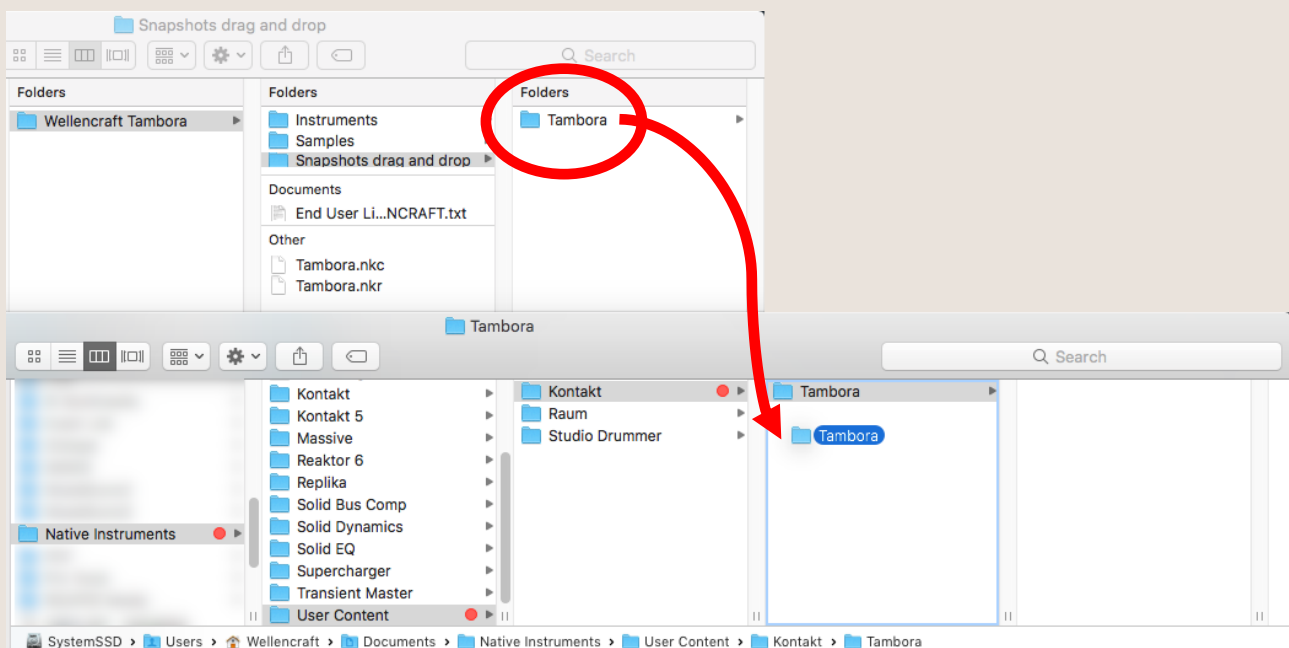


Fig. 13 - Snapshots Folder Drag & Drop

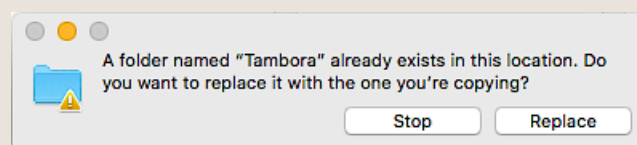


Fig. 14 - Replace Folder "Tambora"

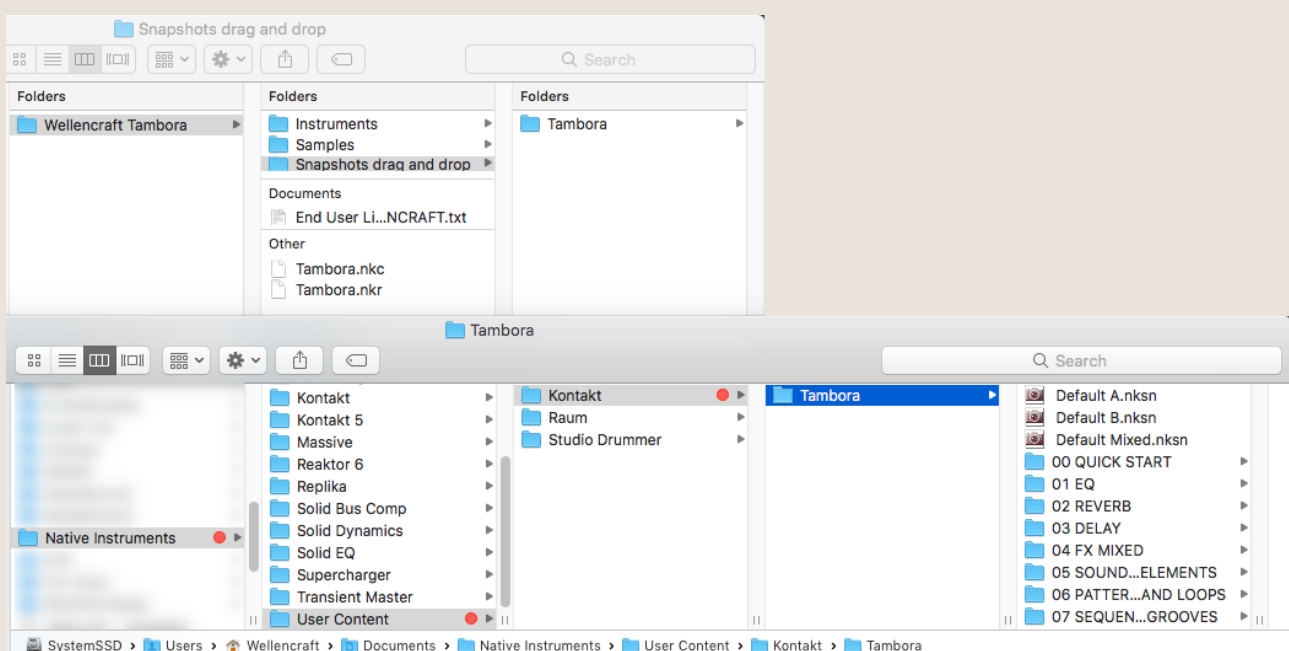


Fig. 15 - Snapshots Folder finally set

Use Snapshots

Use Kontakt's snapshot function to quickly and easily adjust your own Tambora sound.

First click on the photo icon in the upper half of the interface (see Fig.16).



Fig. 16 - Snapshot Step 1

Then click on the drop-down menu at the top left of the interface, below the instrument name "Tambora" (see Fig.17).



Fig. 17 - Snapshot Step 2

The menu will drop down and you will be able to choose the desired snapshot according to eight categories and three default settings (see Fig.18), in this way you can achieve the desired sound in no time (see Fig.19).



Fig. 18 - Snapshot Step 3



Fig. 19 - Snapshot loaded

GUI Overview

A. Mixes



Fig. 20 - Mixes A and B

The **Mix tab #1** contains controls to modulate the volume, pan, attack and release of each mix independently. There are two mixes, Mix A and Mix B, which contain the same set of controls independently.

Volume Knobs

There are two kinds of volume knobs. The larger **mix knobs #2** control the volume of the multisamples in the mix, and the smaller **PL/SD knobs #3** control the volume of the Patterns & Loops and Sound Design elements in the same mix.

Chain Button

The *chain buttons* [#4](#) serve to chain the *mix knobs* [#2](#) with the *PL/SD knobs* [#3](#) of the same mix. When you activate the *chain button* [#4](#) you will notice that you can control both knobs simultaneously by manipulating either knob.

Panning slider

The *panning sliders* [#5](#) control the stereo panorama of each mix.

Attack

The *attack faders* [#6](#) control the attack envelope of each mix. Note that this control will only affect the membrane multisamples, it will not affect the sticks, Patterns & Loops or Sound Design elements.

Release

The *release faders* [#7](#) control the release envelope of each mix. Note that this control will only affect the membrane multisamples, it will not affect the sticks, Patterns & Loops or Sound Design elements.

Mute

There are two *mute buttons* [#8](#) to mute each mix independently.

B. Equalization



Fig. 21 - Equalization

The **EQ tab #9** contains controls to independently boost or attenuate a specific frequency range for each mix. There are two mixes, Mix A and Mix B, which contain the same set of controls independently.

Treble

The **treble knobs #10** modulate the high frequency range of the mix.

Middle

The **middle knobs #11** modulate the mid-frequency range of each mix.

Bass

The **bass knobs #12** modulate the bass frequency range of each mix.

On/Off

The *on/off buttons* [#13](#) activate/deactivate the equalizer for each mix independently.

Chain Button

There is the *chain button* [#14](#) to chain the equalizer knobs of mix A with those of mix B to control both equalizers by manipulating either one. Note that the *on/off buttons* [#13](#) of both equalizers will be turned on when the chain button is activated and these buttons will be chained in the same way as the knobs mentioned above.

C. Punch

The *punch tab* [#15](#) contains two *punch buttons* [#16](#) to activate/deactivate the punch effect of each mix independently. If activated in a chosen mix, it will change to have more noticeable transients and a more pronounced loudness.

D. Membrane Pitch

The Membrane Pitch section consists of four simple controls, one *pitch knob* [#17](#) and three *octave buttons*. It is a section designed for the needs of this specific instrument, where only the pitch of the drum membrane is controlled without affecting the sticks. The *octave buttons* define the octave range of the *pitch knob* [#17](#), allowing to modulate one pitch range at a time offering high precision for the desired changes.

Pitch Knob

The *pitch knob* [#17](#) allows you to manipulate the pitch of the drum membrane, moving between the different octaves available as indicated by the *octave buttons* explained below.

1 Oct. Button

The **1 oct. button #18** allows the **pitch knob #17** to move between the lower first octave and the upper first octave with reference to the original pitch of the membrane.

2 Oct. Button

The **2 oct. button #19** allows the **pitch knob #17** to move between the second lowest octave and the second highest octave with reference to the original pitch of the membrane. The first octave range is not included.

3 Oct. Button

The **3 oct. button #20** allows the **pitch knob #17** to move between the lowest third octave and the highest third octave with reference to the original pitch of the membrane. The first octave and second octave range are not included.

E. Patterns & Loops



Fig. 22 - Punch, Membrane Pitch and Patterns & Loops

In this section you can choose between the different one-shot and loop patterns from the **menu list #23** and arrange them in a customizable way among the seven yellow keys available on the **PL keyboard slider #22** so that you can have the selection that best suits your project at hand. Note that this section shares a place with the section called "Sound Design Elements". You can switch between these two sections by pressing the **yellow/red PL/SD button #21**. You can also switch sections by pressing the keys on your MIDI controller corresponding to the **yellow or red keys in the Kontakt GUI keyboard #PL**, which will bring up the section corresponding to the key you just pressed.

Yellow/red PL/SD button

The **yellow/red PL/SD button #21** allows you to switch between these two sections, Patterns & Loops and Sound Design elements, by pressing it.

PL Keyboard Slider

The **PL keyboard slider #22** allows you to select the specific yellow key to which you want to assign any Patterns & Loops element.

Menu List

This **menu list #23** allows you to choose among 80 available Patterns & Loops to assign to the specific key chosen in the **PL keyboard slider #22** explained above.

Arrow Buttons

The **arrow buttons #24** allow you to quickly move back and forth between the available menu options.

Stretch Slider

The **stretch slider #25** allows you to stretch the speed of any selected Patterns & Loops element between 0.5 to 2.0 speed ratio.

Auto Stretch Button

The *auto stretch button* [#26](#) allows the Patterns & Loops elements to automatically adjust in a musically recommended way to the different BPM of your DAW. Deactivate it by clicking on it or by moving the *stretch slider* [#25](#).

F. Sound Design Elements

In this section you can choose between the different one-shot and loop patterns from the *menu list* [#28](#) and arrange them in a customizable way among the seven red keys available on the *SD keyboard slider* [#27](#) so that you can have the selection that best suits your project at hand. Note that this section shares a place with the section called "Patterns & Loops". You can switch between these two sections by pressing the *yellow/red PL/SD button* [#21](#). You can also switch sections by pressing the keys on your MIDI controller corresponding to the *yellow or red keys in the Kontakt GUI keyboard* [#SD](#), which will bring up the section corresponding to the key you just pressed.

SD Keyboard Slider

The *SD keyboard slider* [#27](#) allows you to select the specific red key to which you want to assign any Sound Design element.

Menu List

This *menu list* [#28](#) allows you to choose among 41 available Sound Design elements to assign to the specific key chosen in the *SD keyboard slider* [#27](#) explained above.

Arrow Buttons

The *arrow buttons* [#24](#) allow you to quickly move back and forth between the available menu options.

Stretch Slider

The *stretch slider* [#25](#) allows you to stretch the speed of any selected Sound Design element between 0.5 to 2.0 speed ratio.

PL/SD Display

When a yellow (PL) or red (SD) key is pressed the PL/SD screen (see Figs. 23 and 24) will appear in the center of the instrument showing you the waveform of the audio material being played (PL or SD) and its characteristics, as well as the playback type (loop or one shot), BPM, DAW MIDI beat, score beat and beat start position of the element. Some of this data will not appear in the Sound Design section as it is not applicable or of no use in the performance of this audio material.



Fig. 23- Display Patterns & Loops



Fig. 24 - Display Sound Design Elements

G. Velocity Response



Fig. 25 Sound Design and Velocity Response

The **Velocity Response tab** [#29](#) is composed of six controls and allows you to modulate the velocity response of the **Tambora** versus that perceived from the MIDI controller played by you.

On/Off Button

There is a **on/off button** [#30](#) to activate or deactivate the Velocity Response function on the **Tambora**.

Performance Menu

This **performance menu** [#31](#) has four options to choose from for setting up MIDI controller performance and MIDI playback of the **Tambora**.

1. Linear Mode

This mode allows you to adjust the MIDI velocity response, i.e. the hardness or softness of your performance, giving you the possibility to transform the default linear velocity response into a curved velocity response either concave or convex with the ***curve knob*** [#34](#).

Linear velocity curve: no alteration of the playing

Concave velocity curve: smoothness of playing

Convex velocity curve: hardness of playing

2. Shelf Mode

This mode allows you to adjust the MIDI velocity response by applying a shelving band effect to the linear velocity response, as a result you will have opposing concave and convex curves at each end of the velocity curve depending on how you operate the ***shape knob*** [#34](#).

Positive shape: will emphasize the lower velocities and soften the higher velocities

Negative shape: will soften the lower velocities and emphasize the higher velocities

3. Compressor/Expander Mode

This mode allows you to modulate the linear velocity response by applying the concept of using a compressor or expander. Some of the controls you saw in previous modes will be renamed to gain the ability to be used in this new mode, such as the ***ratio knob*** [#34](#) or ***threshold fader*** [#33](#).

4. Fix Mode

This mode allows you to fix the overall velocity response to a single desired velocity. Some controls will disappear as they have no use in this mode, leaving only the ***fix knob*** [#34](#) to fix the desired velocity value.

Minimum Fader

This *min. fader* [#32](#) allows you to set the minimum velocity value that the lowest velocities received from your MIDI controller will get. In Fix Mode this fader disappears.

Maximum Fader

This *max. fader* [#33](#) allows you to set the maximum velocity value that the highest velocities received from your MIDI controller will get. In Fix Mode this fader disappears and in Comp/Expd mode this fader gets the name “Threshold” and acts as *threshold fader* [#33](#).

Curve Knob, Shape Knob, Ratio Knob, Fix Knob

These knobs share the same location and the same knob image, changing their name according to the selected performance mode.

1. The *curve knob* [#34](#) allows you to quickly and conveniently modulate the velocity response curve in different ways: it will give you a convex or concave curve depending on its positive and negative values, one type of curve at a time.
2. The *shape knob* [#34](#) will give two types of curves at the same time, concave and convex.
3. The *ratio knob* [#34](#) will modulate the curve according to the ratio in a compressor.
4. In Fix mode the *fix knob* [#34](#) will allow you to fix the specific velocity you want for the whole velocity curve.

Performance Display

The *performance display* [#35](#) allows you to view the live changes made to the velocity response by the controls explained above. It also allows you to ignore any changes made by the controls and manually click the left mouse button to draw the desired velocity response curve on the screen.

Input/Output Meters

The *in/out meters* [#36](#) allow you to visualize live the velocity of the note received from your MIDI controller and the velocity response obtained after being processed by the velocity curve you have set or drawn on the display.

H.Convolution Reverb



Fig. 26 - Convolution Reverb

The *Convolution Reverb tab* [#37](#) has three independent convolution modules. The first one affects only Mix A, the second one affects Mix B and the last one affects both mixes combined, hence the names of the modules which are **A**, **B** and **A+B**.

Mix Selection Buttons

There are three *mix selection buttons* [#38](#) above the convolution display named **A**, **B** and **A+B**. They are used to switch to the convolution module corresponding to the name of the selected button.

On/Off

The **on/off button #39** turns each reverb module on or off independently. Note that turning on the Mix A+B reverb module will turn off the other Mix A and Mix B modules. Likewise, turning on any of the A or B reverb modules will turn off the A+B reverb module.

Convolution Display

On the left side of the **convolution display #40** you will see two pieces of information; the name of the parameter being manipulated and the current measurement of this parameter.

On the right side of the display, you will see the name of the convolution bank and the selected Impulse Response (IR) of that bank. You can also switch between the IRs in the current bank by clicking on the IR name on the screen, which will display a list of all IRs.

Note that if you have not selected any convolution banks, the display will say "NO BANK" in this section and no selected IR will appear.

C Button

The **C button #41** enables the selection of Custom IRs created by **Wellencraft** so you can enjoy the **Tambora** in our selected environments. There are 15 eligible IRs in this bank.

F Button

The **F button #42** enables the selection of Kontakt Factory IRs that we selected for the **Tambora**. There are 15 eligible IRs in this bank.

Selector Knob

The **selector knob #43** allows you to select the different IRs enabled according to the selected bank.

Amount Knob

The **amount knob #44** allows you to adjust the amount of reverb you want to add to the mix.

Predelay Knob

The *predelay knob* [#45](#) allows you to set the amount of time before the reverb effect kicks in. Zero milliseconds means that the reverb starts immediately when the instrument is played.

Early Size

The *early size knob* [#46](#) allows you to artificially modify the original size of the space in which the early reflections of the reverb take action.

Early High Pass

The *early high pass knob* [#47](#) allows you to adjust the cutoff frequency below which the early reflections of the reverb will be attenuated.

Early Low Pass

The *early low pass knob* [#48](#) allows you to adjust the cutoff frequency above which the early reflections of the reverb will be attenuated.

Late Size

The *late size knob* [#49](#) allows you to artificially modify the original size of the space in which the late reflections of the reverb take action.

Late High Pass

The *late high pass knob* [#50](#) allows you to adjust the cutoff frequency below which the late reflections of the reverb will be attenuated.

Late Low Pass

The *late low pass knob* [#51](#) allows you to adjust the cutoff frequency above which the late reflections of the reverb will be attenuated.

I. Delay



Fig. 27 - Delay

The **Delay tab** [#52](#) has three independent delay modules. The first one affects only Mix A, the second one affects Mix B and the last one affects both mixes combined, hence the names of the modules which are **A**, **B** and **A+B**.

Mix Selection Buttons

There are three **mix selection buttons** [#53](#) above the delay controls named **A**, **B** and **A+B**. They are used to switch to the delay module corresponding to the name of the selected button.

On/Off

The **on/off button** [#54](#) turns each delay module on or off independently. Note that turning on the Mix A+B delay module will turn off the other Mix A and Mix B modules. Likewise, turning on any of the A or B delay modules will turn off the A+B delay module.

Amount Knob

The *amount knob* [#55](#) allows you to adjust the amount of delay you want to add to the mix.

Feedback Knob

The *feedback knob* [#56](#) controls the amount of the output signal that is being fed back into the input of the delay line.

Length Knob

The *length knob* [#57](#) adjusts the length for the selected Time Unit value.

Damping Knob

The *damping knob* [#58](#) attenuates high frequencies in the delayed signal.

Pan Knob

The *pan knob* [#59](#) allows you to set values greater than zero (0) creating a panning effect.

Time Unit Fader

The *time unit fader* [#60](#) lets you choose the value of the Time Unit for the Delay FX in milliseconds or note length.

J. Step Sequencer

The *Step Sequencer tab* [#61](#) contains the step sequencer controls. The sequencer allows you to play different grooves without having to play them manually, simply by pressing and holding down a *green key* [#GK](#) or triggering it with the same notes as the *green keys* [#GK](#) in the DAW's piano roll editor.

You can also load grooves from the *groove drop-down menu* [#69](#), which has a large list of varied rhythms, or create them yourself from scratch.

The sequencer allows you to set the MIDI velocity of each note and use all of the **Tambora** articulations in it.

There are seven sequencers assigned to the seven **green keys** [#GK](#), so you can load different grooves at the same time to play them in your project.

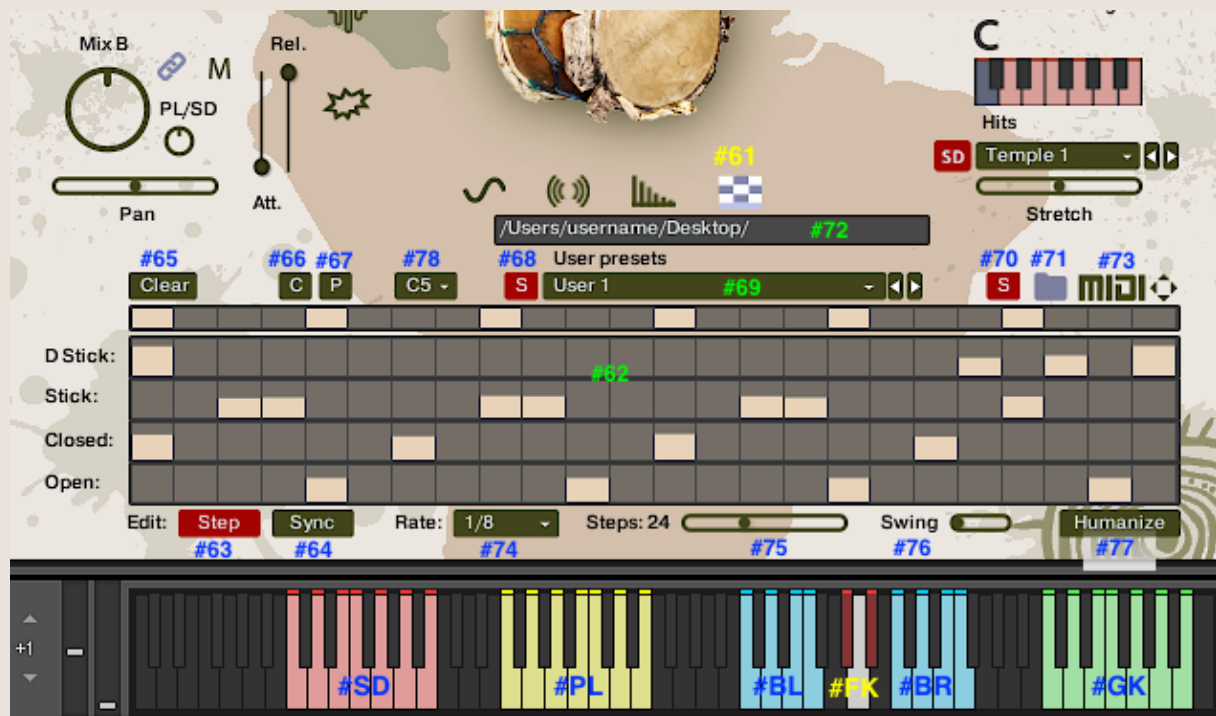


Fig. 28 - Sequencer(s)

Step Display

The sequencer **step display** [#62](#) is the board where you can load and write grooves. It consists of four articulation lines arranged from bottom to top: open, closed, stick and double stick. On each line you can write and edit using three different editing modes. With the **step slider** [#75](#) you can also determine the length in steps of the **step display** [#62](#).

Editing

There are three editing modes in the sequencer: manual editing, step editing and synchronized editing.

Manual Edit: It gives you the possibility to write your own grooves by left-clicking the mouse on the **step display** [#62](#) and specify the MIDI velocity of each beat in the sequencer. You can delete unwanted notes with the same mouse left click + command.

Step Edit #63: It allows you to edit each of the **Tambora** articulations in the sequencer by tapping the blue keys of the multisamples.

Blue keys left #BL: These keys will advance you from the first step of the sequencer one by one to the last available step while writing notes, so keep in mind that when you use the blue keys on the left side you must play one at a time, otherwise you will advance in the sequencer the steps corresponding to the number of blue keys you played on the left.

Blue keys right #BR: These keys are used to write over the current step that has been determined by the left hand without advancing further steps. In addition, these keys are used to play several articulations simultaneously on the same step, so you can combine left hand advance with writing other notes on simultaneous articulations with the right hand.

Synchronized Edit #64: In this type of editing the step change will be commanded by the sequencer playback, live. You must press and hold the green key corresponding to the sequencer you want to edit. Once the sequencer playback has started, you can start playing the different articulations with the blue keys on the fly. The current step you are editing on will be displayed according to the playback.

Note that you can play any of the blue keys on either the right or left side and this will not advance you through the sequencer steps as this change will be commanded by the sequencer playback.

While **Step Edit #63** or **Synchronized Edit #64** is activated, the keys **G#3**, **A3** and **Bb3** will change color and get to **function keys #FK**:

- Pressing the **Bb3** key will allow you to advance one step at a time
- Pressing the **A3** key will allow you to erase any written notes in the current step
- Pressing the **G#3** key will allow you to go back one step at a time

Clear Button

Clicking the *clear button* [#65](#) will delete the groove written in the sequencer you are currently viewing. If you want to erase the grooves in the other sequencers, you must do the same in each of them.

Copy and Paste Buttons

The *copy button* [#66](#) and *paste button* [#67](#) allow you to copy the entire groove pattern you have in one sequencer and paste it into any other of the seven available sequencers.

Save Button 1

The *save button 1* [#68](#) is located at the left of the *groove drop-down menu* [#69](#) of the sequencer. It will only be visible when you have chosen one of the ten user slots from the menu. This button allows you to *save* the groove displayed in the current user slot, allowing you to load that groove again when you need it. Remember to *save* the desired rhythm pattern before switching to any other user slot or groove from the *groove drop-down menu* [#69](#) so that your rhythm pattern will remain in the chosen user slot. To preserve your changes after closing the Kontakt instrument, you must save the **Tambora** with the "save as..." option from the *floppy disk button* of the Kontakt interface ([See Fig.3](#)). Afterwards, the groove will remain saved unless you overwrite it in the same designated user slot.

Groove Drop-Down Menu

The *groove drop-down menu* [#69](#) allows you to load any of the 158 available grooves into the current sequencer. There are also 10 empty user slots at the bottom of the list, which you can use to save any groove you have created.

Save Button 2

The *save button 2* [#70](#) allows you to export the groove written in the current sequencer in MIDI format. The MIDI file (.mid) will be saved to the custom file path you have designated with the *folder button* [#71](#) in the *path field* [#72](#). Note that the groove will be saved by default with the same name as the one selected in the menu containing the grooves; to avoid this you can add a custom name for the groove at the end of the file path you have designated with the *folder button* [#71](#) in the *path field* [#72](#), for example:

"/Users/username/Desktop/mygroove.mid"

Note that changes in tempo and intensity generated by the **humanize button #77** will be reflected in the exported MIDI file, but you can avoid this by disabling the **humanize button #77**.

Folder Button

You can determine in which folder you want to save any groove you have loaded or written in the sequencer, the **folder button #71** will display a **path field #72** where you can type in the address of a folder on your computer. Once you have determined the chosen folder you can press **save button 2 #70** on the left side of **folder button #71** to save the groove in MIDI format or overwrite the changes you have made.

Drag & Drop MIDI

The **Drag & Drop MIDI #73** allows you to drag any loaded or created groove into the DAW or sequencer you are working in. The groove will be dragged with the last changes you have made automatically. Note that changes in tempo and intensity generated by the **humanize button #77** will be reflected in the exported MIDI file, but you can avoid this by disabling the **humanize button #77**.

Rate Menu

The **rate menu #74** allows you to assign the duration of each step of the sequencer synchronized with the master clock, in musical subdivisions.

Step Slider

The **step slider #75** allows you to determine how many steps will be available for playback and editing in the sequencer.

Swing Slider

The *swing slider* [#76](#) allows you to set the amount of swing in the groove. At zero percent (0%) it will not affect the groove; by increasing the percentage towards one hundred percent (100%) you will notice that the rhythms begin to "swing", becoming like triplets in feel.

Humanize Button

The *humanize button* [#77](#) has two states:

Turned off: any rhythm selected or edited in the sequencer is played quantized, the beats will be exact to the grid and the MIDI velocity that has been determined will be static.

Turned on: the beats will start to oscillate generating small imperfections in the timing but always within the set time, simulating that a real person is playing it. The MIDI velocity will also oscillate around the original velocity, creating small differences in intensity; this applies to each individual beat.

Sequencer Keys Dropdown Menu

The *sequencer keys drop-down menu* [#78](#) allows you to choose any of the seven sequencers corresponding to the seven *green keys* [#GK](#) C5 to B5 designed to load a groove chosen by you in the *groove drop-down menu* [#69](#).

Crossfade

This function is permanently active in the instrument just like the Round Robin. It allows a transition of volume and color between sample velocity zones, adding much more realism to the existing Round Robin. This function affects the performance of the multisamples on the blue keys, as well as the performance of the different grooves loaded or written to the sequencer.

Tambora Colombiana - Instrument Description

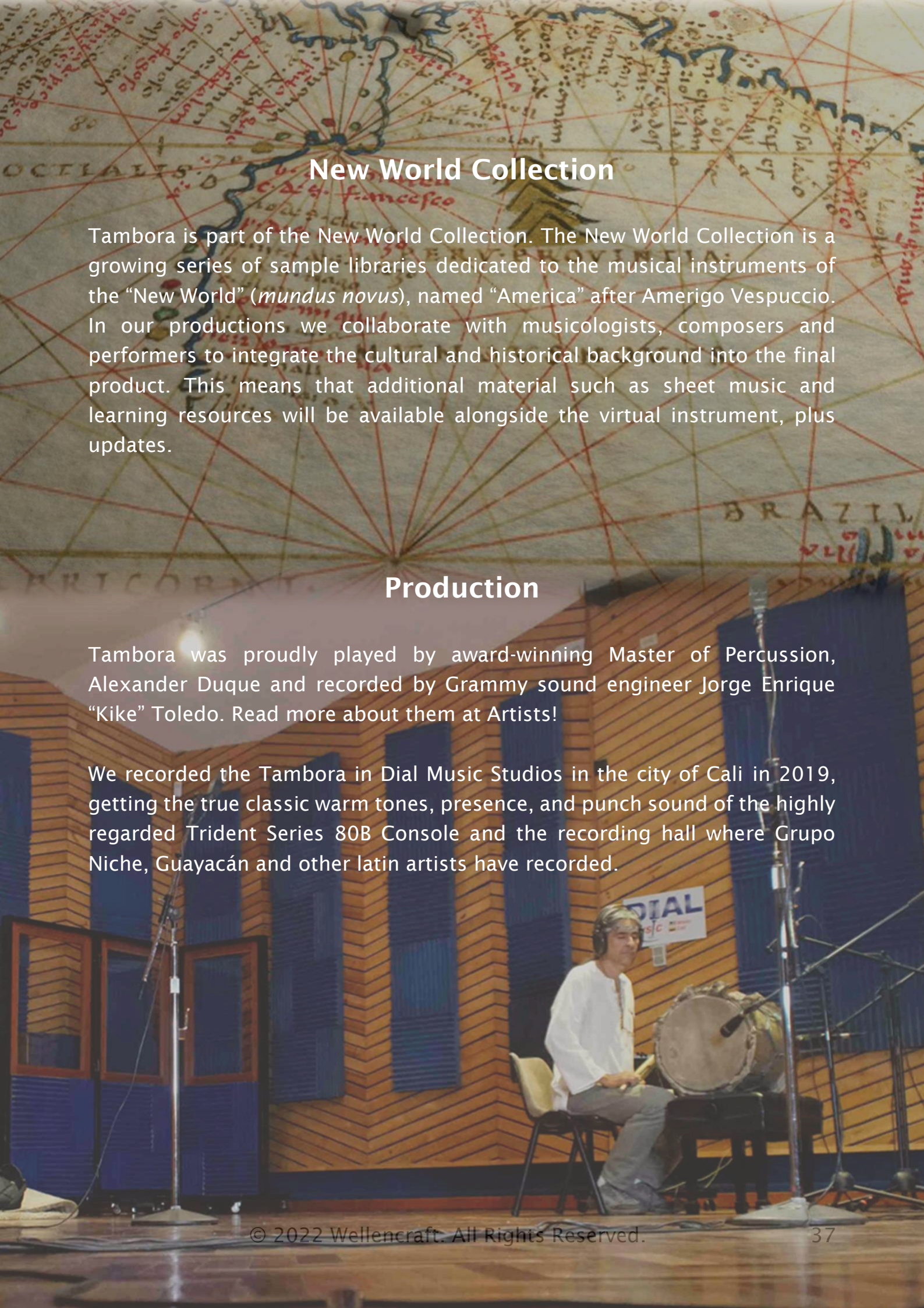
The term "Tambora" has multiple uses in the socio-cultural context. Besides being the name of the most representative music and dance of some riverside towns of the Momposina depression, it is the name of one of the many rhythms that accompany their songs (for clarification purposes it is called "tambora-tambora"), as well as the name of the instrumental group that performs them, and also the name of one of the main instruments of the group, the bass drum: the Tambora. (see 1993 Guillermo Carbó)

Today it is considered that there are 12 musical axes in the country, catalogued with these names by the Centro de Documentación Musical de la Biblioteca Nacional de Colombia, with the exception of the axis of the Pacific inter-Andean valleys. In the past it was considered that in Colombia there were only five musical regions that were limited to appreciate the geographical aspects of the country. The study of traditional folk music through these musical axes is conceived as a great advance in the search for the recognition, formation and safeguarding of the musical heritage of the nation. (see more at: https://es.wikipedia.org/wiki/Ejes_musicales_de_Colombia)

La Tambora belongs to the so-called Western Caribbean Axis, which is one of the most complex regional axes due to the great variety of instrumental formats and traditional music that circulate in a relatively small geographical frame, formed by the departments of Córdoba, Sucre, Bolívar, Magdalena and Cesar. These traditional musical practices are well differentiated from each other but share territories, instruments and behaviors (instrumental roles) and make up a tight weave of sonorities in this region of Colombia's Atlantic coast. Their musical practices are the consequence of the mixture of European, Amerindian and African traditions. These formats are:

- Tambora
- Son de Negro and Baile Canta'o (Black Drum).
- Millo (Conjunto de Cañamilleros)
- Gaitas (long bagpipe and short bagpipe ensembles)
- Bands

(<https://web.archive.org/web/20150806233314/http://www.territoriosonoro.org/CDM/tradicionales/ejes/visualizar/3>)



New World Collection

Tambora is part of the New World Collection. The New World Collection is a growing series of sample libraries dedicated to the musical instruments of the “New World” (*mundus novus*), named “America” after Amerigo Vespuccio. In our productions we collaborate with musicologists, composers and performers to integrate the cultural and historical background into the final product. This means that additional material such as sheet music and learning resources will be available alongside the virtual instrument, plus updates.

Production

Tambora was proudly played by award-winning Master of Percussion, Alexander Duque and recorded by Grammy sound engineer Jorge Enrique “Kike” Toledo. Read more about them at Artists!

We recorded the Tambora in Dial Music Studios in the city of Cali in 2019, getting the true classic warm tones, presence, and punch sound of the highly regarded Trident Series 80B Console and the recording hall where Grupo Niche, Guayacán and other latin artists have recorded.

Artists

Our exquisite artists make our Virtual Instruments lively, musically expressive and authentic sounding.

Alexander Duque

Master of Percussion, Awarded Alexander Duque played for us the Tambora. He is a renowned traditional music investigator in Colombia, composer and music pedagog. “Maestro Alexander Duque was part of the salsa circle of the 80’s and early 90’s in renowned groups such as ‘Latin Brothers’, ‘La Sonora Dinamita’ and ‘La Ley’, where his instrument par excellence was the tumbadora [conga]”(1). Being a member of world music groups like “Altagracia” and “Tamborimba” he also organized world music festivals since 2002 in the city of Cali. He has published pedagogic works and didactic material under different academic institutions in Colombia concerning popular and traditional music in Colombia and Latinamerica.

(1) 2016 Duque, “A Mano Limpia”, Instituto Departamental de Bellas Artes, Cali.



Jorge Enrique “Kike” Toledo

We are excited to announce that we brought 2021 Grammy sound engineer Jorge Enrique “Kike” Toledo on board for Tambora. Kike’s work includes recordings of several albums in Cali Colombia including Grupo Niche’s “40” (winner of Best Tropical Latin Album 2021 Grammy). His broad experience with latin percussion instruments recordings impregnated the realization of Tambora, letting its authentic sound shine through the final product. We recorded the Tambora in Dial Music Studios in the city of Cali, getting the true classic warm tones, presence, and punch sound of the highly regarded Trident Series 80B Console and the recording hall where Grupo Niche, Guayacán and other latin artists have recorded.



Credits

Tambora produced by:	Wellencraft
Tambora Project Director:	Jorge Enrique Porras Alvarado
Tambora programmed by:	Joshua Porras Gómez
Tambora played by:	Alexander Duque García
Tambora recorded by:	Jorge Enrique "Kike" Toledo
Recorded at:	DIAL recording studios, Cali, Colombia
Tambora mixed by:	Jorge Enrique Porras Alvarado
Tambora GUI designed by:	Wellencraft / 360 BrandTeam
Images and Footages:	María Isabel López Arana

Acknowledgements

We would like to thank all the people involved in this project, especially our family, who have supported us significantly and continuously to move forward. A deep Thank You to Nubia Alvarado, Nelson Porras, Astrid Gaida, Nury Orozco, Ailen Porras, Alexander Duque y Alejandra Hurtado.

More thanks to Alexander Duque and Jorge Enrique "Kike" Toledo who contributed extensively with their generous knowledge in both musical and technical fields.

Special thanks to Yadira Porras for her spiritual accompaniment.

Special thanks to Linda Gómez for her great support.

License Agreement

Please refer also to the End User License Agreement (EULA) at <https://wellencraft.com/terms-and-conditions>

WELLENCRAFT End User License Agreement

This WELLENCRAFT End-User License Agreement (or “EULA”) is a legal agreement between you (either an individual or a single entity) and WELLENCRAFT, a company based in Germany, for the WELLENCRAFT Audio Content you have licensed which includes the following: (i) virtual sampler instruments, (ii) source sound files and (iii) any printed, “online” or electronic documentation (altogether: “CONTENT”). By licensing, copying or otherwise using the CONTENT, you agree to be bound by the terms of this EULA. If you do not agree to the terms of this EULA, do not use the CONTENT. Copyright laws and international copyright treaties, as well as other intellectual property laws and treaties protect the CONTENT. The rights granted herein are non-transferable and have to be validated by proof of purchase. All rights not expressly granted to you hereunder are reserved by WELLENCRAFT.

GRANT OF LICENSE:

In consideration of the license fee you paid, WELLENCRAFT grants a “MEDIA LICENSE” to you and your assigns (subject to the transfer limitations herein). The MEDIA LICENSE for this product is granted only to a single user. If you want to purchase a multiuser license, please contact us directly.

All CONTENT in this product is licensed, but not sold, to you by WELLENCRAFT for commercial and non-commercial use in music, sound-effect, audio/video post-production, performance, broadcast or similar finished content-creation and production use.

The MEDIA LICENSE includes the non-exclusive right to combine the CONTENT you've purchased for commercial recordings without paying any additional license fees or providing source attribution to WELLENCREFT.

The MEDIA LICENSE includes:

Mechanical rights

The right to re-record, duplicate and release the CONTENT as part of your product/production in whatever medium you choose (i.e. video tape, film, CD ROM, DVD, digital formats). This does NOT include the right to resell the CONTENT as a standalone product in whole or in parts.

Synchronization rights

The right to use the CONTENT as a soundtrack "synced" with visual images, or sounds as part of your product/production.

Public Performance Broadcast rights

The right to use the CONTENT as part of the public viewing or broadcast of your product/production, including but not limited to videos, DVDs, web sites, podcasts, multimedia presentations, films, television, and radio.

The MEDIA LICENSE is granted worldwide and unlimited in time.

LIMITATIONS:

This license expressly forbids any unauthorized inclusion of the CONTENT in any sample instrument or sound effects library, online or offline without our express written consent.

The MEDIA LICENSE also forbids any re-distribution method of the CONTENT, through any means, including but not limited to, re-selling, trading, all forms of sharing, resampling, mixing, processing, isolating, or embedding into software or hardware of any kind, for the purpose of re-recording or reproduction as part of any free or commercial library of musical and/or sound effect samples and/or articulations, or any form of musical sample or sound effect sample playback system or device.

REPRESENTATION:

WELLENCRAFT owns and controls the rights represented herein with respect to the CONTENT that are subject to this Agreement. WELLENCRAFT has and will hold throughout the Territory and during the Term the above listed rights to exploit the CONTENT as set forth herein. WELLENCRAFT shall indemnify and hold you harmless from any and all claims, liabilities and costs, losses, damages or expenses (excluding attorney's fees) arising out of any breach of these representations.

LIABILITY FOR DAMAGES

WELLENCRAFT is not liable for any damages whatsoever (including, without limitation, damages for loss of business profits, business interruption, loss of business information, or any other pecuniary loss) arising out of the use of or inability to use any WELLENCRAFT product, even if WELLENCRAFT has been advised of the possibility of such damages.

WELLENCRAFT will not be responsible if the CONTENT does not fit your particular purpose. The CONTENT is licensed 'as is' without warranties of any kind. Any similarity to any other CONTENT is purely unintentional. WELLENCRAFT cannot be held responsible for any direct, indirect, or consequential loss arising from the use of any sound samples and software licensed from this site in whatever form, or consequential loss arising from a delayed or lost shipment.

WELLENCRAFT does not accept returns unless you have a defective product. Defective products will be exchanged for the same product for a period of 90 days. No refunds will be given for downloaded CONTENT.

PAYMENT & SHIPPING PROCESS

After payment has been received you will automatically get an email with download links to the products purchased. If you choose the credit card payment option, your card will be debited immediately after the order has been fully placed. INTERNATIONAL CUSTOMERS AGREE TO BE RESPONSIBLE

FOR ANY IMPORT DUTIES OR TAXES. THESE ARE NOT INCLUDED IN OUR SHIPPING CHARGES.

REFUNDS

Downloaded products can't be returned, so we can't provide refunds. Please be aware that as soon as you've downloaded the product, you can't return it.

VIOLATION

This product uses two forms of non-destructive copy protection: user specific water marking and serial number, combined with an online detection system, monitoring music/video channels and websites worldwide.

Users who try to get past the copy protection or otherwise violate the terms of this licensing agreement are subject to criminal and civil penalties and liable for monetary damages. Please respect our work and do not copy it. The more support we get from you, the more and the better products we will be able to release in the future. We are an indie startup company, so bear in mind this could happen to you. Support us!

WELLENRAFT reserves the right to make changes to this Agreement at its sole discretion according to the regulations of the time.

Contact Wellencraft at:

<https://wellencraft.com/contact/>