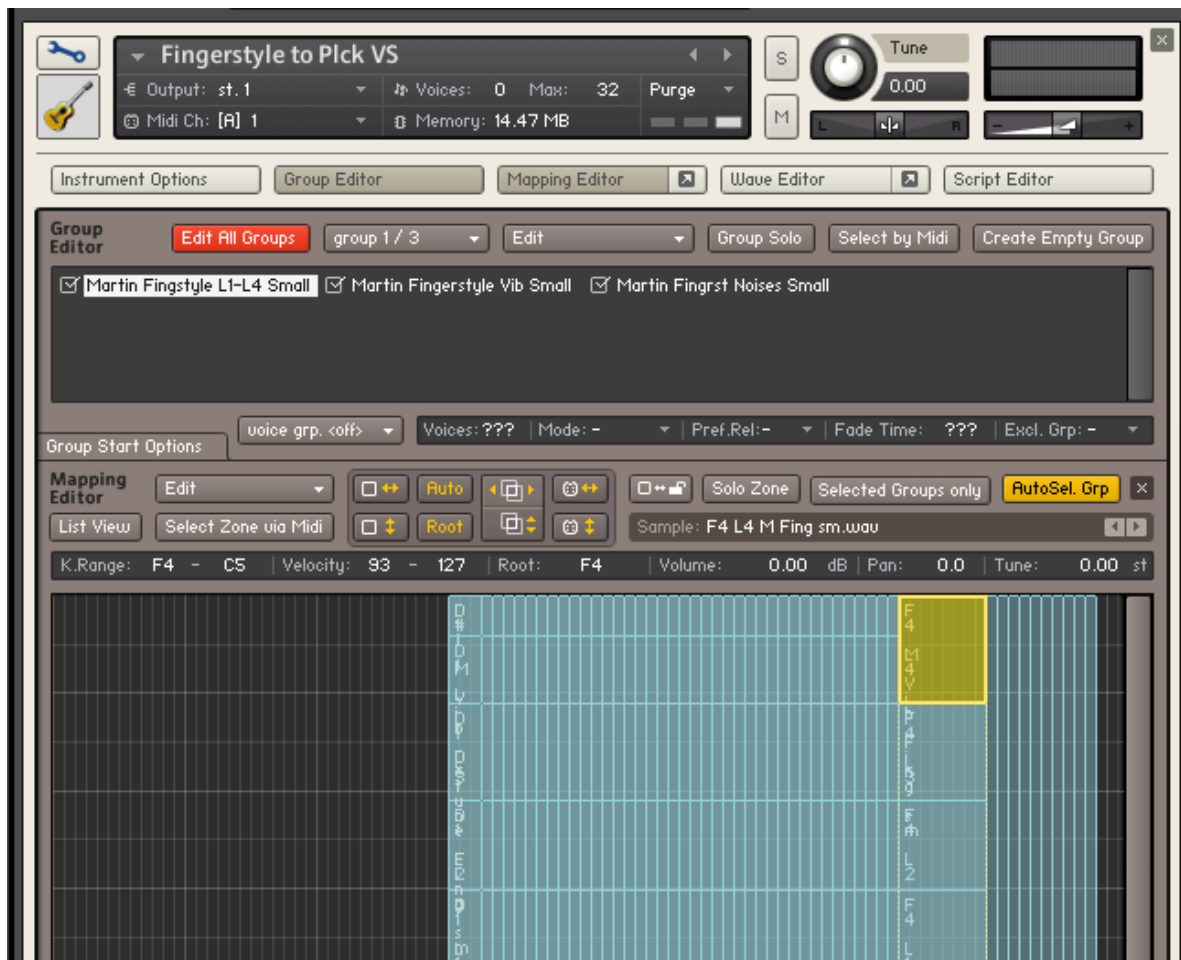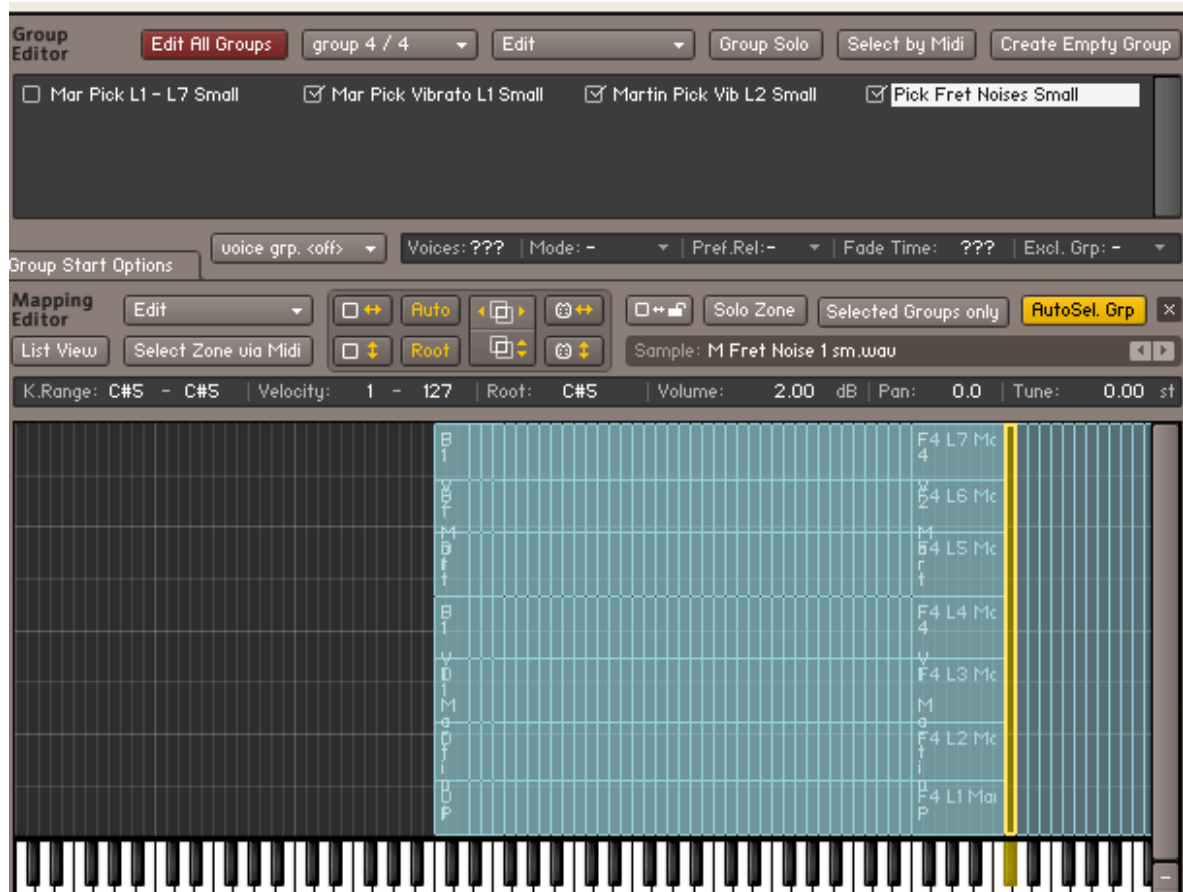# Pure Acoustic for Kontakt

Martin HD-28.MKM

Martin Finger-style > Pluck VS:

Five velocity layers, also detuned to low D1, one vibrato layer using MW to XFade, mapped from C1-C5, Fingered fret noises C#5 and above.

Martin HD 28 Picked:

Seven velocity layers, also detuned to D1, two vibrato layers (soft and hard) using MW to XFade, mapped from C1-C5, Picked fret noises above C#5. The Vibrato is mapped so that MW crossfades velocity layers 1-4 to soft vibrato, and 4-7 to hard vibrato.

Martin Fingerstyle

Four velocity layers, also detuned to low D1, one vibrato layer using MW to XFade, mapped from C1-C5, Fingered fret noises C#5 and above

Martin 2 Finger Pluck:

Soft, Medium, and Hard Plucks detuned to D1, fret noises mapped above C#5

Martin Mute Hard:

Two velocity layers of hard mutes (L3-L4) mapped from C1 -C4. Mute noises mapped from C#4 to F4

Hard Fingerstyle:

Two hard velocity layers (L3-L4) mapped from C1 -C4, hard finger style vibrato, Mod Wheel Cross Fade. Fret noises mapped from C#4 to F4

Fingerstyle w Reverb

As above with reverb.

Martin Fingerstyle Vibrato:

Fngerstyle Vibrato--mapped from c1-c5

Martin Fret Noises:

Fret noise index mapped from G3--includes fingered noises, picked noises, mute noises.

Martin Harmonics:

12th fret Harmonics stretched from C1 to C5

Martin Mute:

Four velocity layers of mutes mapped from C1-C4 . Mute noises mapped from C#4 to F4

Picked w Reverb:

As above with reverb

Martin Slide Up:

Half step slides mapped from C1-C5.

Martin Medium and Hard Pluck:

Two layers of hard plucks mapped from C1-C5. Fret noises above.

Martin Mute > Pick VS:

Four levels of mutes, three levels of hard picked notes mapped from C1-C5, fret noises above C#5

Martin Pick to Half Step Slide VS:

Seven layers of picked notes, one layer of half step slide, two vibrato layers MWCF mapped from C1-C5. Fret noises above.

Martin Pick to Pluck VS:

Seven layers of picked notes, one layer of plucked notes, two vibrato layers MWCF mapped from C1-C5. Fret noises above.

Soft Mute:

Two layers of soft mutes, muted fret noises mapped above C#5

Soft Pluck:

Soft Pluck (Layer 1) detuned to D1, fret noises mapped above C#5

Martin Med and Hard Pluck:

Medium, and Hard Plucks (Layers 2 and 3) detuned to D1, fret noises mapped above C#5

M Open String to Harm VS:

Four velocity layers of open strings velocity switched to 12th fret Harmonics stretched from C1 to C5. Above C#5 picked fret noises are mapped.

Pure Acoustic for Kontakt

Taylor.MKM

Taylor Pick to Pluck VS:

Six velocity layers picked, one velocity layer hard plucked, also detuned to low D1, two vibrato layers (soft and hard) using MW to XFade, mapped from C1-C5, Picked fret noises above C#5. The Vibrato is mapped so that MW crossfades velocity layers 1-4 to soft vibrato, and layers 4-7 to hard vibrato.
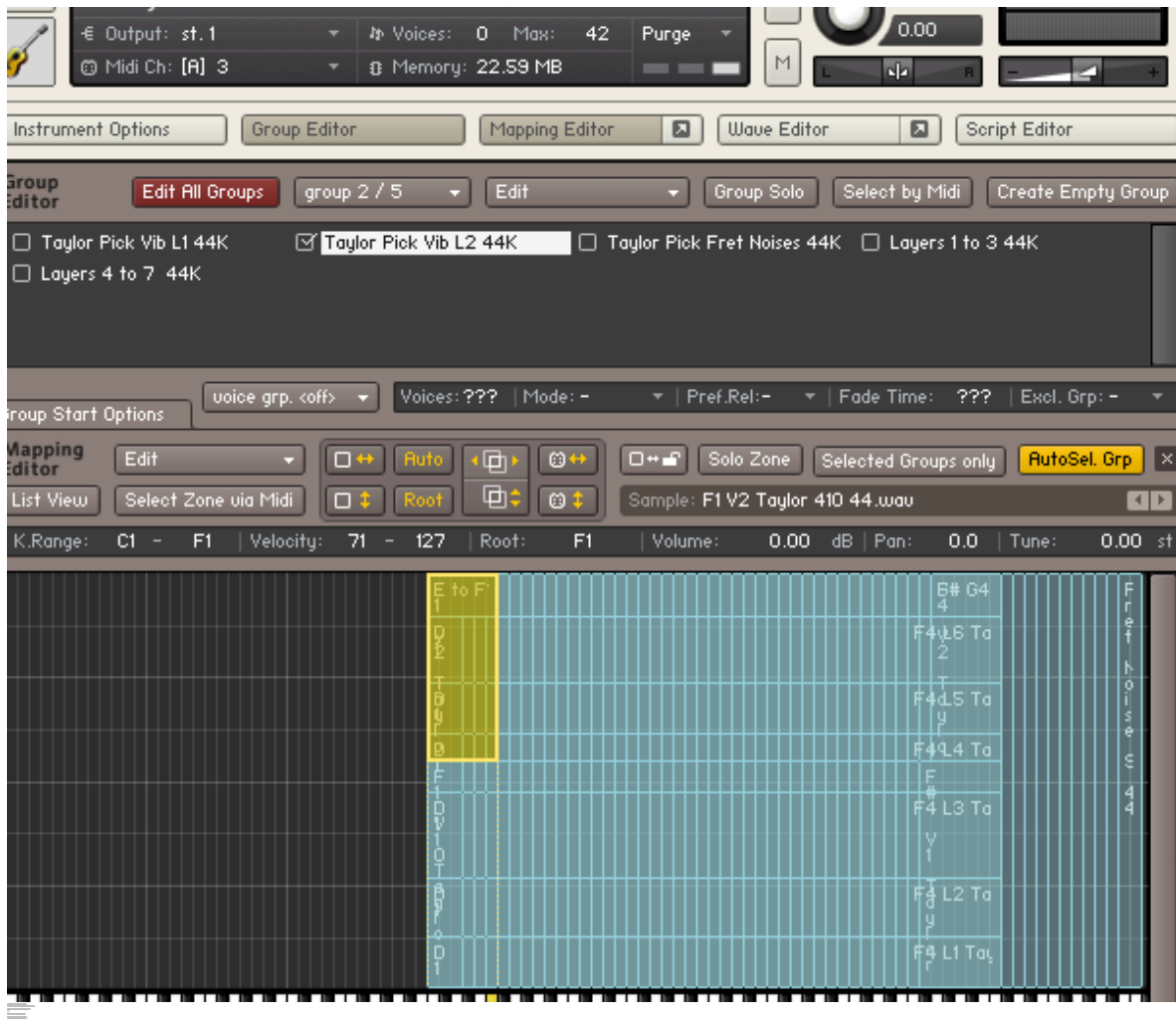

Taylor Picked:

Six velocity layers picked, also detuned to low D1, two vibrato layers (soft and hard) using MW to XFade,

mapped from C1-C5, Picked fret noises above C#5. The Vibrato is mapped so that MW crossfades velocity layers 1-4 to soft vibrato, and layers 4-7 to hard vibrato.

Taylor Picked to Slide Up:

Six velocity layers picked, also detuned to low D1, to one velocity layer of half step slides, two vibrato layers soft and hard) using MW to XFade, mapped from C1-C5, Picked fret noises above C#5. The Vibrato is mapped so that MW crossfades

velocity layers 1-4 to soft vibrato, and 4-8 to hard vibrato.

Taylor Mute:

Four velocity layers of mutes mapped from C1-C5 .

Tay Mute to Hard Pick VS:

Four velocity layers of mutes, 2 layers hard picked, MW Xfade to one layer of hard vibrato. Note that the mute layers do not MW xfade to vibrato; only the picked layers can.

Taylor Open Strings:

Four velocity layers stretched from C1 -C5. Picked noises mapped from C#5

Taylor Soft Mute:

Two velocity layers of hard mutes (L1-L2) mapped from C1 -C4.

Taylor Hard Mute:

Two velocity layers of hard mutes (L1-L2) mapped from C1 -C4.

Taylor Mute to Pluck VS:

Four velocity layers of mutes mapped from C1-C5 , one level hard pluck, fret noises above C#5.

Taylor Open Hard:

Two velocity layers (L3-L4) stretched from C1 -C5. Picked noises mapped from C#5

Taylor Open Soft:

Two velocity layers (L1-L2) stretched from C1 -C5. Picked noises mapped from C#5

Hard Vibrato:

Hard Picked Vibrato--mapped from c1-c5

Soft Vibrato:

Soft Picked Vibrato--mapped from c1-c5

Taylor Mellow:

Three velocity layers picked (L1-L3), also detuned to low D1, two vibrato layers soft and hard) using MW to XFade, mapped from C1-C5, Picked fret noises above C#5.

Taylor Picked Hard:

Three velocity layers picked, also detuned to low D1, tone hard vibrato layer using MW to XFade, mapped from C1-C5, Picked fret noises above C#5.

Taylor Picked Soft:

Three velocity layers picked, also detuned to low D1, tone hard vibrato layer using MW to XFade, mapped from C1-C5, Picked fret noises above C#5.

Taylor Picked Very Soft:

Two velocity layers picked, also detuned to low D1, tone hard vibrato layer using MW to XFade, mapped from C1-C5, Picked fret noises above C#5.

Taylor 2 Finger Pluck:

Hard pluck mapped from C1 -C5. Fret noises mapped from C#5