

## Pure Acoustic for Kontakt

### Presets:

#### Disk 1/

Bank: Martin HD 28:  
(24/96\_stereo\_3.95G)

#### 01-16:

##### Martin Fingerstyle:

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

##### Fingerstyle to Plucked VS:

*Five velocity layers, also detuned to low D1: four layer fingerstyle, switching to a hard two finger pluck, one vibrato layer using MW to XFade, mapped from C1-C5, Fingered fret noises 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.*

##### Martin 2 Finger Pluck:

*Soft, Medium, and Hard Plucks detuned to D1, 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*

##### 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 Pick to Pluck VS:

*Seven velocity layers picked, one velocity layer hard pluck, 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 4-8 to hard vibrato.*

##### Mute to Hard Picked:

*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.*

**Picked to Half Step Slide VS:**

*Seven velocity layers picked, also detuned to low D1, 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.*

**Martin Fret Noises:**

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

**Martin Mute:**

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

**Martin Slides and Stuff:**

*Slide ups and downs, scrapes, mapped from C1-C6. 7 samples.*

**Martin Half Step Slide:**

*Half step slides mapped from C1-C5.*

**17-32:**

**Martin Harmonics:**

*12th fret Harmonics stretched from C1 to C5*

**Martin Mellow Guitar:**

*Five velocity layers picked (L1-L5), 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 1-3 to soft vibrato, and 4-5 to hard vibrato.*

**Martin Picked Hard:**

*Four velocity layers picked (L4-7), also detuned to low D1, 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 4 to soft vibrato, and 5-7 to hard vibrato.*

**Martin Mute Hard:**

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

Martin Mute Soft:

*Two velocity layers of hard mutes (L1-L2) mapped from C1 -C4. Mute noises mapped from C#4 to F4*

Martin Open Strings:

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

Martin Open Strings w Low D:

*As above, but added detuned samples to low D*

Martin Fingerstyle Vibrato:

*Fingerstyle Vibrato--mapped from c1-c5*

Martin Pick Hard Vib:

*Hard Picked Vibrato--mapped from c1-c5*

Martin Pick Soft Vib:

*Soft Picked Vibrato--mapped from c1-c5*

Martin Mellow Fingerstyle:

*Four velocity layers, also detuned to low D1, one vibrato layer using MW to XFade, mapped from C1-C5, Fingered fret noises above C#5. This one is a more mellow style than the preset "Martin Fingerstyle"*

Martin Pick Soft

*Three layers soft picked, one layer of soft vib (MW Crossfade) Picked fret noises above C#5.*

Martin Pick Very Soft

*Two layers soft picked, one layer of soft vib (MW Crossfade) Picked fret noises above C#5.*

Disk 2/

Bank: Martin HD 28 Small:

(24/44.1, mono, 928.5M)

01-16:

Martin Fingerstyle Small:

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

Fingerstyle to Pick VS Sm:

*Five velocity layers, also detuned to low D1: four layer fingerstyle, switching to a hard two finger pluck, one vibrato layer using MW to XFade, mapped from C1-C5, Fingered fret noises above C#5.*

**Martin Fingerstyle Small:**

*Two velocity layers (L3-L4), also detuned to low D1, one vibrato layer using MW to XFade, mapped from C1-C5, Fingered fret noises above C#5.*

**Martin 2 Fingrd Pluck Sm:**

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

**Martin Fingerstyle Vibr Sm:**

*Fingerstyle Vibrato--mapped from c1-c5*

**Martin Fret Noises Sm:**

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

**Open Strings to Harm VS Sm:**

*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.*

**Martin Harmonics Sm:**

*12th fret Harmonics stretched from C1 to C5*

**Martin Mellow Pick Sm:**

*Five velocity layers picked (L1-L5), also detuned to low D1, 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 1-3 to soft vibrato, and 4-5 to hard vibrato.*

**Martin Mute Sm:**

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

**Martin Open Strings Sm:**

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

**Martin Slide Up Sm:**

*Half step slides mapped from C1-C5.*

**Martin Picked Sm:**

*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.*

**Med and Hard Pluck Sm:**

*Medium, and Hard Plucks (Layers 2 and 3) detuned to D1, fret noises mapped*

*above C#5*

**Pick to Pluck VS Sm:**

*Seven velocity layers picked, one velocity layer hard pluck, 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 4-8 to hard vibrato.*

17-32:

**Soft Pluck Sm:**

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

**Mute to Pick VS Sm:**

*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.*

**Hard Mute Sm:**

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

**Soft Mute Sm:**

*Two velocity layers of hard mutes (L1-L2) mapped from C1 -C4. Mute noises mapped from C#4 to F4*

**Disk 2/**

**Bank: Taylor 410:**

**(24/96\_stereo\_2.19G)**

**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, 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.*

**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 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*

**Taylor Slide Up:**

*Half step slides from C1 -C5. Picked noises mapped from C#5*

Taylor 2 Finger Pluck:

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

Disk 2/

Bank: Taylor 410 44.1:

(24/44.1, stereo, 1\_01G)

Taylor Pick to Pluck VS 44K:

*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 Pick 44K:

*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 VS 44K:

*Six velocity layers picked, also detuned to low D1, 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 Open Strings:

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

Taylor Mute 44K:

*Four velocity layers of mutes mapped from C1-C5 .*

Taylor Mute to Pick VS 44K:

*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 2 Finger Pluck 44K:

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

Taylor Open Hard 44K:

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

Taylor Open Soft 44K:

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

Taylor Soft Mute 44K:

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

Taylor Hard Mute 44K:

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

Hard Vibrato 44K:

*Hard Picked Vibrato--mapped from c1-c5*

Soft Vibrato 44K:

*Soft Picked Vibrato--mapped from c1-c5*

Taylor Mute to Pluck VS 44K:

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

Taylor Pick Very Soft 44K:

*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 44K:

*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.*