PRECISIONSOUND

Folk Lute Guitar
for NI Kontakt 5.5.1+

The Folk Lute Guitar has a round resonant body and nylon strings on a short neck. It has both bite and weight, making it ideal for ballads, folk songs and classical guitar pieces. We captured many useful musical aspects, such as picked accompaniment, glissandos and vibrato notes. Our Kontakt script enables realistic solo lines as well as pattern playing.

The Folk Lute Guitar features:

- Picked sustain, vibrato, and harmonic articulations
- Intelligently triggered legato up and down samples
- Over 70 percussive sounds and fret noises
- Multiple round robins and velocity layers
- 748 stereo 24-bit WAV samples
- 1 program for NI Kontakt 5.5.1+ with scripted performance controls and GUI

Introduction

Welcome to the Precisionsound Folk Lute Guitar. This sample library for Kontakt 5 showcases a Swedish six-stringed lute guitar, made by Levin.

In the late 1800s, Herman Carlson Levin spent some years in America and learned how to make guitars. Upon returning to Sweden at the turn of the 20th century, he founded his own luthiery business. Our instrument was made by Levin in 1946 and has serial number 169178.

The guitar is made of solid wood, with a round body shape and short neck. For this recording, it was equipped with d'Addario folk nylon strings.

It is an ideal instrument for ballads, folk songs and classical guitar pieces. We captured many useful musical aspects of the guitar, such as picked accompaniment, glissandos and vibrato notes.

Our custom performance features enable both polyphonic patterns and realistic solo lines with hammer-on/pull-off effects.

We hope you enjoy playing the Folk Lute Guitar!

The Precisionsound Team

The Folk Lute Guitar requires the full version of Kontakt 5.5.1+, and will not work with the free Kontakt Player, or with earlier versions of Kontakt. If you are running an earlier version of Kontakt, please update it through the Native Instruments Service Center before loading the Folk Lute Guitar.

If you use Vienna Ensemble Pro to host Kontakt, please select *Preferences > Plugins > Rescan All* in Vienna Ensemble Pro after updating Kontakt through the Native Instruments Service Center.

Folk Lute Guitar Page

The first page of the interface gives you access to key controls over articulation, play mode, and dynamics.

Articulations

The buttons select the articulation that you hear when playing the Folk Lute Guitar. Four articulations are available, and they are mutually exclusive:

- **Normal Sustain**: a classic sustained guitar sound, with three round robins for every recorded note.

- **Vibrato Sustain**: similar to normal sustain, but performed with gentle vibrato.

- **Harmonics**: bell-like harmonics performed by lightly resting a finger on the string to accentuate overtones.

- **Percussion / Fretnoises**: a variety of multi-velocity percussive taps (C2 - B2 inclusive) and fret noises (C3 - B6 inclusive).

The Normal Sustain, Vibrato Sustain, and Harmonics articulations are mapped from C2 - C6 inclusive. The Percussion / Fretnoises articulation is mapped from C2 - B6 inclusive. When you change articulations, the playable keys turn yellow on the Kontakt on-screen keyboard.

The articulation buttons can also be controlled by the following keyswitches on your MIDI keyboard. These are coloured orange in Kontakt's on-screen keyboard.

Articulation	Keyswitch note
Normal Sustain	C1
Vibrato Sustain	C#1
Harmonics	D1
Percussion / Fretnoises	D#1

ⓘ The selected articulation will be remembered after you save and reopen the instrument.

MIDI Modulation Wheel (CC 1)

When using the Normal Sustain and Vibrato Sustain articulations, raising the modulation wheel on your MIDI keyboard temporarily switches between these articulations for the next played note.

So, when the Normal Sustain articulation is selected, raising the modulation wheel switches temporarily to the Vibrato Sustain articulation. Correspondingly, when the Vibrato Sustain articulation is selected, raising the modulation wheel switches temporarily to the Normal Sustain articulation.

When the Harmonics or Percussion / Fretnoises articulations are selected, raising the modulation wheel does not affect the articulation.

ⓘ If you wish to draw modulation in your DAW, the threshold at which CC 1 switches articulations is 64.

Release

Level: sets the volume in decibels of the string release samples that sound when a normal sustain, vibrato sustain, or harmonic note stops playing.

Release sample playback has been tweaked to decrease in volume relative to the duration of the played note. This gives a realistic effect, whereby staccato playing creates more prominent release noises.

ⓘ In legato mode, release samples are triggered intelligently to suit the playing style. Legato mode is described below.

Velocity

Amount: sets the relationship between how hard you strike the keys (MIDI velocity) and the volume of the sound.

At 0%, the volume of the sound is unaffected by how hard you play. At 100%, the volume of the sound is strongly affected by how hard you play.

Stereo

Width: sets the stereo image of the instrument. At 0%, you hear the instrument's natural sound, recorded in stereo.

Turning the dial counter-clockwise towards -100% narrows the stereo image, until the sound is mono at -100%.

Turning the dial clockwise towards +100% stretches the stereo image for an extra-wide effect.

Envelope

Attack: sets the time in milliseconds for the sound of the instrument to reach full volume when a note is played.

Decay: sets the time in milliseconds for the sound of the instrument to die away to silence when a note is released.

Mode

Poly/Legato: sets whether the normal sustain and vibrato sustain articulations allow multiple notes to be played simultaneously.

When mode is set to Poly, multiple notes can be played, which is useful for picked patterns.

When mode is set to Legato, only one note can be played at a time. This is useful for solo lines. Overlapping notes are crossfaded, to simulate a guitarist's fingers moving between frets.

ⓘ Mode has no effect when the harmonics or percussion/fretnoises articulations are active. In those cases, the instrument is always polyphonic.

Legato

Range: sets the instrument's response to overlapping notes while in legato mode. Seven settings are available:

- **Off**: overlapping notes are played using the current articulation's sample set. For example, if you play overlapping notes in Normal Sustain mode, you hear Normal Sustain samples.

- **+/-1st**: overlapping notes within an interval of +/1st are played using specially-recorded legato samples. For example, if you hold C3 then play C#3, you hear a legato sample at C#3.

- **+/-2st**: overlapping notes within an interval of +/2st are played using legato samples.

- **+/-3st**: overlapping notes within an interval of +/3st are played using legato samples.

- **+/-4st**: overlapping notes within an interval of +/4st are played using legato samples.

- **+/-5st**: overlapping notes within an interval of +/5st are played using legato samples.

- **All**: overlapping notes at any size interval are played using legato samples.

When playing legato samples, the instrument automatically selects an appropriate sample depending on whether the overlapping note is higher or lower in pitch than the held note.

- ⓘ Range has no effect when legato is not in use – for instance, when using the harmonics or percussion/fretnoises articulations, or when playing the normal or vibrato sustain articulations with Mode set to Poly.

Retrigger: sets the instrument's response to releasing a note while holding a note that was played earlier.

If retrigger is off, the released note ends as normal.

If retrigger is on, the earlier held note is played again automatically. The instrument crossfades between the two notes. This simulates pull-off playing, where a guitarist makes a string vibrate by releasing it.

- ⓘ Retrigger has no effect when legato is not in use.

FX Page

The second page of the interface gives you access to four effects for sound shaping.

Compressor

Threshold: sets the volume in decibels above which the sound is reduced in volume by the compressor. In other words, sounds over the threshold will be quietened by the compressor.

Make up: sets the amount in decibels by which the volume is increased after processing by the compressor. This allows you to compensate for the compressor's reduction in volume of sounds that exceed the threshold.

Mix: sets the balance between uncompressed and compressed sounds. At 0%, you hear only the uncompressed sound, as if the compressor were off. At 100%, you hear only the compressed sound.

On/Off: enables or disables the compressor.

EQ

Hi Gain: sets the volume of high frequencies, between +/-6 decibels.

Mid Gain: sets the volume of mid frequencies, between +/-6 decibels.

Mid Freq: sets the centre of the frequencies controlled by the *Mid Gain* dial.

Lo Gain: sets the volume of low frequencies, between +/-6 decibels.

ⓘ   The Hi and Lo EQ frequencies have been pre-tweaked by Precisionsound to suit the instrument.

Reverb

Level: sets the volume in decibels of the convolution reverb effect.

Type: changes the impulse response of the convolution reverb. Seventeen impulse responses are available, ranging from short springs to churches and cathedrals.

You can also disable the reverb by setting this menu to "Reverb off".

Delay

Level: sets the volume in decibels of the delay effect.

*Time*: sets the gap in milliseconds between delay repetitions.

Feedback: sets the extent to which repetitions generated by the delay are fed back into the delay, to produce more repetitions. At 100%, the delay continues regenerating indefinitely.

On/off: enables or disables the delay effect.

Tone: sets the high-frequency damping of the repetitions generated by the delay, where 0% provides no damping, and 100% provides full damping for a darker sound.

Spread: sets the stereo image of the repetitions generated by the delay, where 0% is mono, and 100% is full stereo for a ping-pong delay effect.

Credits
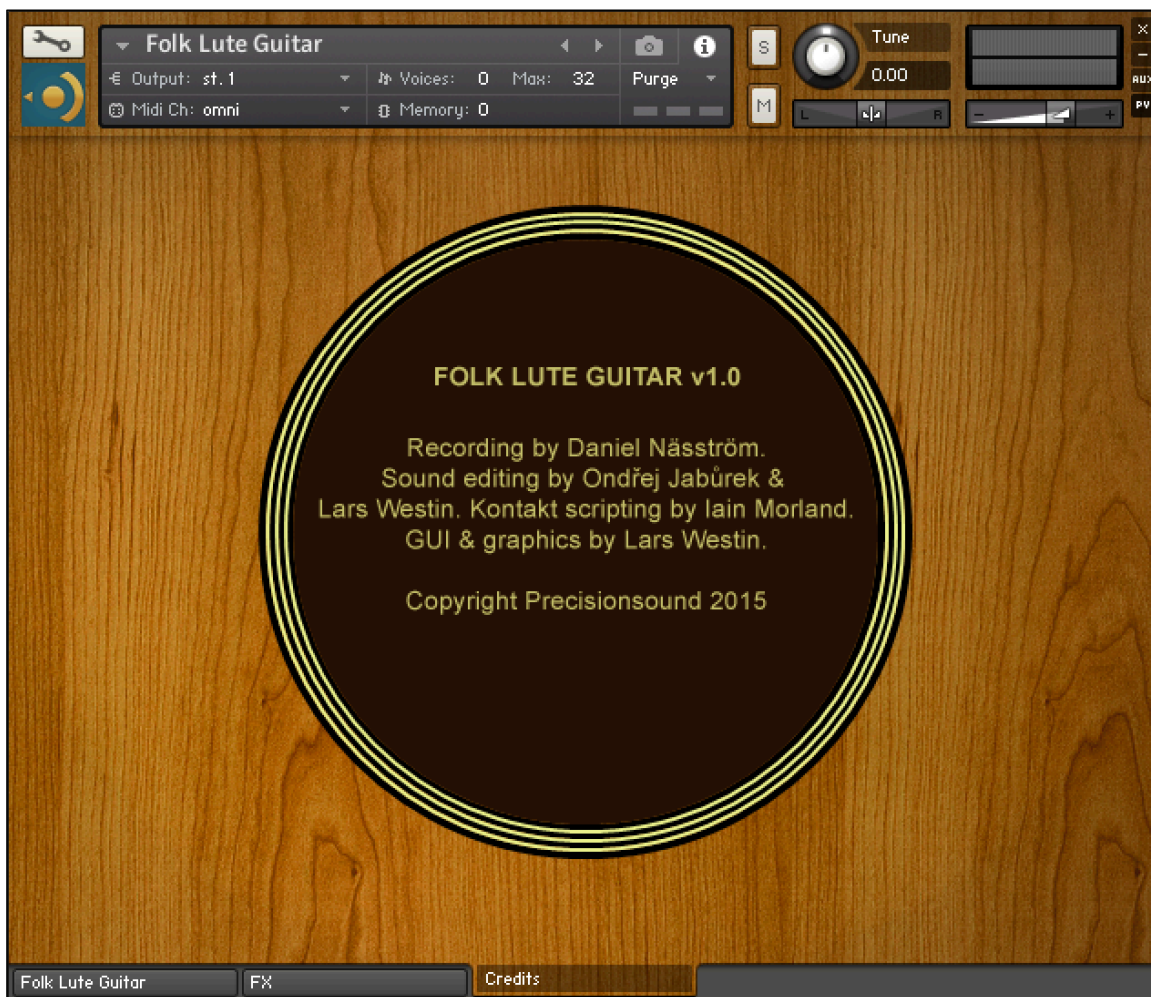
Recording: Daniel Näsström

Sound editing: Ondřej Jabůrek and Lars Westin

GUI and graphics: Lars Westin

Kontakt scripting: Iain Morland http://www.iainmorland.net

This product includes impulses from the free Bricasti M7 library by Acousticas, used under license.

The manual was written by Iain Morland.

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