

Fingerpick Manual

Congratulations on your purchase of Realitone's Fingerpick! Ready to get started? It's easy enough, just play the notes on the blue keys, or play codes on the upper octave green keys.

But maybe you're wondering what all those buttons and stuff are for? Well, let's begin with the main page:

Main Page



LEFT SIDE:

AUTO-LEGATO – When this switch is on, Fingerpick automatically slides between notes if they are a 2nd or minor 2nd.

Whether the AUTO-LEGATO switch is on or off, you still have the option of forcing a slide (or hammer/pull-off) between notes (no matter how big the interval) by holding down the teal colored “Legato” key on the Kontakt keyboard.

12-STRING – This turns on our artificial 12-String mode.

FRET (CAPO) – This determines where our virtual capo would be. Higher fret samples will be triggered. For instance, instead of an open high B, if the fret position is at “4th Fret,” then you will hear a sample of the G string played on the 4th fret, since that's what a real guitar player will do. This gives a warmer, darker sound, and is often preferred.

REVERB – Turns the built in reverb on or off. The slider determines the amount of reverb.

Okay, now lets look at the fun part:

The Pattern Player

HOW DOES IT WORK? –Simply play a chord in the “green keys” (explained in the Keyboard Layout section) and Fingerpick will play the pattern you’ve selected, on the chord you’ve selected. Cool, right? Fingerpick can handle major, minor, 7th and 9th chords (dominant, major, and minor) sus4 chords, 6th chords, dominants and diminished chords. You can play them in any inversion. (For the notes necessary for each chord, check the very end of this manual.)

The chord reader updates on every beat, so you can play a new chord *before* a beat, and will Fingerpick will start the Pattern *on* the beat. (It’s easier than trying to play chords exactly on the beat, which is impossible, unless you sequence and quantize.)

HOW DO I SET THE TEMPO? – Click the “Master” button at the top of the Kontakt interface and you’ll see a “BPM” readout. Use the up/down arrows or type in whatever tempo you want.

Note that if you’re using Fingerpick in a sequencer, then it automatically locks to whatever your sequencer’s tempo is.

THE CONTROLS AND READOUTS:



TOP: CHORD & PATTERN STYLE READOUTS – These give visual feedback for what chord is being played and what pattern style is selected.

PATTERN SELECT MENU AND UP DOWN ARROWS – To the right of the Pattern Style readout are left/right buttons and a menu icon in between. You can select or cycle through patterns with these.

PATTERN PLAYER LEFT COLUMN:

SPEED – In case you need Fingerpick to play twice as fast, or half speed, use this menu. This is especially useful if you've sequenced a song at a certain tempo, and that tempo is twice (or half) as fast as the Fingerpick Pattern Player.

We have had some confusion on this, though, so I should clarify one thing. This "Speed" menu is not where you set the tempo. It's only for double or half time adjustments.

To set the tempo, go to the top of the Kontakt interface and make sure the "Master" bar is open. Then you'll notice the tempo setting. Simply change that number to whatever speed you want and you're all set. (If you're running inside a sequencer, you'll see that the "Ext" (for "External") light is on, which means the tempo is locked to your sequencer. You could turn that off if you really want, but we don't recommend it.)

TIME SIG – Patterns are in 4/4, 6/8 or 3/4. This readout tells you which.

PATTERN KEYSWITCHES – These keys determines what fingerpicking style the Pattern Player will play. Simply click the one you like (or play the corresponding keyswitch on your keyboard) and that pattern style gets selected.

You can assign which pattern is on each key by going to the Settings page.

PATTERN PLAYER MIDDLE COLUMN:

END WITH – When you stop playing, you'll probably want the Pattern Player to play an ending note(s). This menu gives you the choice of no ending notes, a single note, 2 notes (one or two octaves apart), or a full chord.

INTENSITY – (Formerly called "Expression") This determines how hard the Pattern Player should pick each string. For nice pretty playing, we recommend a setting around 50.

HUMANIZE – Maybe you want the Pattern Player to play a little more "loosely" in timing. This knob is your ticket to sloppiness!

HUMANIZE VELOCITY – Same idea as the Humanize slider, but this gives you independent control over the velocity sloppiness.

SWING – All the way to the left (readout says "50.0") means straight 8ths/16ths. Slide to right (so the readout says 66.7) and you'll get a swing feel.

PATTERN PLAYER RIGHT COLUMN:

AUTO-SQUEAK – Turn this switch on and Fingerpick will trigger a squeak sample on chord changes. Note that the root must change to trigger a squeak, since there wouldn't be a squeak in real life between a C and a C7. You can set the frequency of this auto-squeak on the Settings page, so it squeaks on every chord change, or every other chord change, or every third chord change.

LATCH – With Latch engaged, the Pattern Player will keep playing whatever the last chord you held in the green keys. When you play a new chord, it will switch to that. This makes things much easier for non-keyboard players.

To make the Pattern stop, you can either turn off the Latch switch, or you can play three chromatically consecutive keys in the green keys. (This 3-keys trick is also how you can stop the ringout of the ending notes/chord.)

STOP RINGOUT – Fingerpick will automatically play ending notes when you end a chord sequence. (Selected in the End With menu.) Sometimes you want to kill those notes so they don't ring so long. Clicking this button will accomplish that.

Or ... you can also stop the ring-out by pressing any three adjacent (consecutive) keys in the "Green Keys" section.

Or ... one of the keyswitch options (on the Settings Page) is "Stop." Assign that to one of your keyswitches and you have another way to stop the ending notes ringout.

MIDI DRAG & DROP – Click on the "Gtr MIDI" square and you can drag a MIDI file of the current pattern onto your sequencer. This way you can edit and tweak in your DAW, or even trigger other guitar sample libraries. (Heaven forbid!)

Settings Page



LEFT COLUMN:

AUTO-SQUEAK Button – Engages auto-squeak.

AUTO-SQUEAK FREQUENCY – Sometimes squeaks can be a little much, so set whether the Pattern Player auto-squeaks on every chord change, every other chord change, or every third chord change.

AUTO-SQUEAK TIMING – You don't want a squeak to be exactly on the beat, so this determines how soon before the next beat the squeak should happen.

LATCH – Turns Latch on and off, so you don't have to hold chords down.

PEDAL POLARITY – This doesn't work correctly, so we've disabled it. The intent is that Latch could be engaged with a foot pedal. Making it work is trickier than we expected.

FORCE FADE – This determines how quickly the notes fade out when using "Stop Ringout."

FINGERPICK VERSION – Not sure if you have the latest version? This tells you which version you currently have.

YOUR SERIAL NUMBER – Everyone has their own unique serial number, and this is yours. See? You're special!



PATTERN PLAYER SECTION (MIDDLE):

Here is where you can assign various pattern styles (or the “Stop Ringout” key) to each of the keyswitches. Use the left/right arrows or the menu icon (between the arrows.)

REVERB SETTINGS – Pretty self-explanatory.

12-STRING SECTION:

12-STRING – This turns on our artificial 12-String mode.

SPLIT POINT (OCTAVE/UNISON) – 12-String guitars have strings tuned an octave apart on the Low E, A, D and G strings. Then on the highest two strings (B and High E), they use two strings tuned to the same note. This split point slider lets you select for yourself exactly where you want this transition.

UNISON DETUNE – For the strings that are tuned to the same note, you might want a bit of detune to fatten the sound.

Keyboard Layout



You can select where each of the key types should be. Perhaps you'd like the green keys (the section where you play chords to trigger the Pattern Player) to be on the left, instead of on the right. Simply "drag" them to the left. Any of the sections can be dragged to wherever you want them.

You also activate or de-activate any of the four sections using the colored buttons on the right.

Note that with the Fret/Legato button, you can choose between Fret/Capo only, Legato keyswitch only, or both Fret/Capo and Legato/

With Fingerpick, the coloring of the keys have the following meanings:

Blue – These are the playable notes of the guitar.

Green – These keys are where you play chords for the Pattern Player.)

Yellow – These keyswitches select which Pattern style

Orange – These keys select Fret position

Aqua – Use this key to force a legato (Slide, hammer, or pull

Red – This section contains Squeak samples.

Purple – This section contains Knock samples.

Note that we also include a "Number of Keys" menu, so you can see how the layout would look on your particular keyboard, depending on how many keys it has.

Mixer



Yeah, I know, a “mixer” for an acoustic guitar is crazy, but this section is ultra-handly. One string a little too loud or soft? Too bright or too boomy? You can tweak that here.

You can even use the pan sliders to do a stereo spread of the guitar.

If you have the Nylon-String add-on, then you can go to the top of each channel and select which guitar gets used for each string. This is a surprisingly useful option, and I often find myself using the steel-string for the bottom three strings and the nylon-string for the top three strings. It creates a blend that’s more subtle than a steel string, but brighter than a nylon string. Try it!

So ... start pickin’!

This has been a very fun instrument to put together, so we hope you enjoy it.

For more information, visit our website at: www.Realitone.com

What notes are in the chords?

Oh, one last thing: For people less familiar with what notes need to be played for each chord, here you go:

C Major	C E G	C# Major	C# F G#	D Major	D F# A
C 7	C E G Bb	C# 7	C# F G# B	D 7	D F# A C
C 9	C E G Bb D	C# 9	C# F G# B D#	D 9	D F# A C E
C Maj7	C E G B	C# Maj7	C# F G# C	D Maj7	D F# A C#
C Maj9	C E G B D	C# Maj9	C# F G# C D#	D Maj9	D F# A C# E
C 2	C E G D	C# 2	C# F G# D#	D 2	D F# A E
C 6	C E G A	C# 6	C# F G# A#	D 6	D F# A B
C Minor	C Eb G	C# Minor	C# E G#	D Minor	D F A
C Min7	C Eb G Bb	C# Min7	C# E G# B	D Min7	D F A C
C Min9	C Eb G Bb D	C# Min9	C# E G# B D#	D Min9	D F A C E
C Sus4	C F G	C# Sus4	C# F# G#	D Sus4	D G A
C Dim	C Eb Gb (A)	C# Dim	C# E G (A#)	D Dim	D F G# (B)
C min7-5	C Eb Gb Bb	C# min7-5	C# E G B	D min7-5	D F G# C
C Aug	C E G#	C# Aug	C# F A	D Aug	D F# A#

Eb Major	Eb G Bb	E Major	E G# B	F Major	F A C
Eb 7	Eb G Bb Db	E 7	E G# B D	F 7	F A C Eb
Eb 9	Eb G Bb Db F	E 9	E G# B D F#	F 9	F A C Eb G
Eb Maj7	Eb G Bb D	E Maj7	E G# B D#	F Maj7	F A C E
Eb Maj9	Eb G Bb D F	E Maj9	E G# B D# F#	F Maj9	F A C E G
Eb 2	Eb G Bb F	E 2	E G# B F#	F 2	F A C G
Eb 6	Eb G Bb C	E 6	E G# B C#	F 6	F A C D
Eb Minor	Eb Gb Bb	E Minor	E G B	F Minor	F Ab C
Eb Min7	Eb Gb Bb Db	E Min7	E G B D	F Min7	F Ab C Eb
Eb Min9	Eb Gb Bb Db F	E Min9	E G B D F#	F Min9	F Ab C Eb G
Eb Sus4	Eb Ab Bb	E Sus4	E A B	F Sus4	F Bb C
Eb Dim	Eb Gb A (C)	E Dim	E G A# (C#)	F Dim	F Ab B (D)
Eb min7-5	Eb Gb A Db	E min7-5	E G A# D	F min7-5	F Ab B Eb
Eb Aug	Eb G B	E Aug	E G# C	F Aug	F A C#

F# Major	F# A# C#	G Major	G B D	Ab Major	Ab C Eb
F# 7	F# A# C# E	G 7	G B D F	Ab 7	Ab C Eb Gb
F# 9	F# A# C# E G#	G 9	G B D F A	Ab 9	Ab C Eb Gb Bb
F# Maj7	F# A# C# F	G Maj7	G B D F#	Ab Maj7	Ab C Eb G
F# Maj9	F# A# C# F G#	G Maj9	G B D F# A	Ab Maj9	Ab C Eb G Bb
F# 2	F# A# C# G#	G 2	G B D A	Ab 2	Ab C Eb Bb
F# 6	F# A# C# D#	G 6	G B D E	Ab 6	Ab C Eb F
F# Minor	F# A C#	G Minor	G Bb D	Ab Minor	Ab B Eb
F# Min7	F# A C# E	G Min7	G Bb D F	Ab Min7	Ab B Eb Gb
F# Min9	F# A C# E G#	G Min9	G Bb D F A	Ab Min9	Ab B Eb Gb Bb
F# Sus4	F# B C#	G Sus4	G C D	Ab Sus4	Ab Db Eb
F# Dim	F# A C (D#)	G Dim	G Bb Db (E)	Ab Dim	Ab B D (F)
F# min7-5	F# A C E	G min7-5	G Bb Db F	Ab min7-5	Ab B D Gb
F# Aug	F# A# D	G Aug	G B D#	Ab Aug	Ab C E

A Major	A C# E	Bb Major	Bb D F	B Major	B D# F#
A 7	A C# E G	Bb 7	Bb D F Ab	B 7	B D# F# A
A 9	A C# E G B	Bb 9	Bb D F Ab C	B 9	B D# F# A C#
A Maj7	A C# E G#	Bb Maj7	Bb D F A	B Maj7	B D# F# A#
A Maj9	A C# E G# B	Bb Maj9	Bb D F A C	B Maj9	B D# F# A# C#
A 2	A C# E B	Bb 2	Bb D F C	B 2	B D# F# C#
A 6	A C# E F#	Bb 6	Bb D F G	B 6	B D# F# G#
A Minor	A C E	Bb Minor	Bb Db F	B Minor	B D F#
A Min7	A C E G	Bb Min7	Bb Db F Ab	B Min7	B D F# A
A Min9	A C E G B	Bb Min9	Bb Db F Ab C	B Min9	B D F# A C#
A Sus4	A D E	Bb Sus4	Bb Eb F	B Sus4	B E F#
A Dim	A C D# (F#)	Bb Dim	Bb Db E (G)	B Dim	B D F (G#)
A min7-5	A C D# G	Bb min7-5	Bb Db E Ab	B min7-5	B D F A
A Aug	A C# F	Bb Aug	Bb D F#	B Aug	B D# G