

# 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



**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 B0. (It's the teal colored key on the Kontakt keyboard.)

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

**FRET** – This determines where our virtual capo would be. In other words, at what fret position, or how high up the neck we'll be. This gives a darker sound, even though the Pattern Player will likely play higher notes.

**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 upper two octaves (the green keys) and Fingerpick will play the pattern you’ve selected. Fingerpick can handle major, minor, 7<sup>th</sup> and 9<sup>th</sup> 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.

**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 “Extyernal”) 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.)

**EXPRESSION** – This determines how hard the Pattern Player should pick each string. For nice pretty playing, we recommend a setting around 50.

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

Here are the pattern choices. On the Settings Page, you can choose which are available in the keyswitch menu.)

Forward Roll - A very common fingerpicking single-note pattern  
Fwr High - A forward roll with higher notes  
Backward Roll - Like the forward roll, but a different order  
Fwr High - A backward roll with higher notes  
Arpeggiated - More of a “low to high” pattern  
3rd Hammer - A pattern which features a hammer-on into the 3rd of the chord  
Cape Roll - Another variation  
Travis - A common pattern with two or three strings on certain 1/16 notes  
Travis 3-Finger - A more compact variation of the Travis pattern  
Easy – Similar to a Travis pattern  
Easy Busy – Same, but busier  
Easy Mellow – Same, but mellower  
Travis Gathered - An alternate Travis pattern  
Travis Hybrid - A combination of the Travis and Travis Hybrid  
Travis Arp - A Travis style roll in an arpeggiated style  
Colt - Similar to a Gathered Travis pattern  
Colt + - Slightly busier Colt pattern  
Colt Busier – Even busier  
Pony – Folkier Travis pattern  
Fly – Single note melodic pattern with slides  
Turn – Distinct rise and fall pattern  
Turn Busier – Same, but busier  
Heart 3-4 – Very pretty with rise. Key of C is especially nice  
Heart 3-4-5-4 – Rises, then falls. (3<sup>rd</sup>, then 4<sup>th</sup>, then 5<sup>th</sup>, then 3<sup>rd</sup>.)  
Heart Bed – Fewer high notes  
Heart Bed 2 – Same, without chime on downbeat  
Jangle – Jangly pattern  
Jangle High – Higher notes  
Bed – A low pattern. Good for guitar melodies on top

**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.

**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.

**MIDI DRAG & DROP** – Click on the “Gtr MIDI” square and you can drag a MIDI file of the current pattern onto your sequencer.

# Settings Page



**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 and D strings. Then on the highest three strings (G, 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.

**FRET (CAPO)** – This determines whether you want lower octave keyswitches to be able to select fret position. Personally, I disable this so I don't accidentally change the Capo position.

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

**VERSION NUMBER** – Let's you know which version number of Fingerpick you have installed. So you don't need to email me and ask, "Hey Mike, what version number do I have?"

**ASSIGN PATTERN KEYSWITCHES** – There is a menu next to each key, so that you can decide which pattern style (if any) you would like assigned to each of the pattern keyswitches.

**KEYSWITCHES ACTIVE?** – You can have the Pattern Keyswitches active, or if you disable them, then you lose the ability to change pattern styles with keyswitches, but now the keyboard can play the upper octave of guitar notes.

**REVERB SETTINGS** – Pretty self-explanatory.

## Keyboard Layout



If the “Keyb” button at the top of the Kontakt interface is lit, then a virtual keyboard displays at the bottom. With Fingerpick, the coloring of the keys have the following meanings:

**Yellow** – These keys select Fret position

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

**Blue** – These are the playable notes of the guitar

**Yellow** – These keys select which Pattern style

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

## Ready, Set, Go!

That’s all you need to know. All that’s left to do is start pickin’. Have fun with it!

For more information, visit our website at: [www.Realitone.com](http://www.Realitone.com)

## What notes are in the chords?

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

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

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

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

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