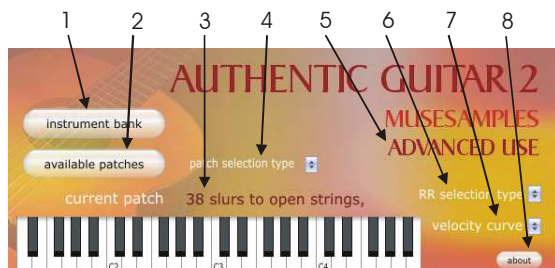# AUTHENTIC GUITAR 2

INTERFACE

fig.1 Advanced use, Strokes and Rasgueados Full   fig.2 Basic patches in this Full Version

1. **Instrument bank**: the *collection of patches*. There are four banks: Basic patches, Advanced use, Strokes & rasgueados and Left hand & right hand sounds. Click on this button to change banks.
2. Available **patches**: Click on this button and a list of availalble patches will appear.
3. **Current patch**: here you always can see which patch is activated.
4. **Patch selection type**: here you can choose between several options for changing patyches. By default *CC1* is activated. Choose *Program* Change if you prefer this. Please note that the note *option* is only available in two instrument banks: Basic patches and Advanced use. *Manually* is recommended if you want a quick exploration of sounds.
5. **Current instrument bank**.
6. Change your **Round Robin type** here: 3 options: Round Robin, Random Robin, Total Random. Do not use the '**stack'** option, unless for sounddesign work.
7. Change **velocity curves** here: 3 options: normal, weak or strong.
8. The **About** box: here you can see the Player version and a watermark: your serial number.

In **figure 2** you can see the GUI of the Basic Patches (only Full Version). There is a toggle on/off button for the string noise. When it is on you see two current patches (see below), when it is off only the first patch.

Please note that we have added a **reverb knob** above the instrument banks knob. It is meant more for first checking things out, than for serious use. Have fun with it however!

Patch changes (SEE UNDER 3 IN THE INTERFACE) can be realized in different ways:
CC1   Modwheel (1-87), this is the default setting.
Prog   Program number (1-87).
NN (notes)   Keyswitch (not between 38 and 88 because this would interfere with sounding notes). Only in Basic patches and Advanced use! Note numbers are indicated.
Manually

NOTES

1. Please note that when *controller CC1* or *Program* (change) is selected you will see the patch under *Current*, **but it will not be activated**! Since **CC1 is the default value** you might think that the plugin isn' t working properly: it will return to your last CC1 value setting. Select *manually* or *note* (see under 3) if you want to have it activated directly from the list though.
2. Please note that the **Patch selection type** will have to be set **each time** you change of instrument.
3. Use the '**always'** option only for sounddesign work: all patches will sound together.

OVERVIEW OF PATCHES

CC1	Prog	NN	patch	range		Vel	RR
			basic patches				
0	0	0	normal sound	D2	B5	4	4
1	1	1	espressivo	D2	B5	2	3
2	2	2	molto espressivo	D2	B5	3	3
3	3	3	first position -without nail - non vibrato	D2	G5	1	2
4	4	4	first position -with nail - non vibrato	D2	G5	2	3
5	5	5	dolce/tasto	D2	B5	2	2
6	6	6	metallico/ponticello	D2	B4	2	2
7	7	7	detaché	D2	B5	2	2
8	8	8	picado/staccatissimo (short)	D2	B5	4	3
9	9	9	slurs up: hammering	F2	B5	1	2
10	10	10	slurs down: pulling	E2	B5	1	2
			easy espressivo (pitched on target note) *				
11	11	11	portamento up 2 on nylon strings	A3	B5	1	1
12	12	12	portamento up fast 4 on nylon strings	C4	B5	1	1
13	13	13	portamento up 8 on nylon strings	A4	B5	1	1
14	14	14	portamento up 2 on nylon strings	A3	B5	1	1
15	15	15	portamento up fast 4 on nylon strings	C4	B5	1	1
16	16	16	portamento up 8 on nylon strings	A4	B5	1	1
17	17	17	portamento up slow 4 on nylon strings	C4	B5	1	1
18	18	18	portamento up slow 4 on nylon strings	C4	B5	1	1
19	19	19	portamento down 4 on nylon strings	F2	A#5	1	1
20	20	20	portamento up 2 on bass strings	A2	F#4	1	1
21	21	21	portamento up 4 on bass strings	A2	F#4	1	1
22	22	22	portamento up 2 on bass strings	A2	F#4	1	1
23	23	23	portamento up 4 on bass strings	A2	F#4	1	1
24	24	24	portamento up 8 on bass strings	E3	E4	1	1
25	25	25	slides	F2	G5	1	1
			other basic techniques				
26	26	26	trill minor 2/ half tone, looped	E2	F#5	2	1
27	27	27	trill major 2/ whole tone, looped	E2	F#5	2	1
28	28	28	normal pizzicato	D2	B5	2	3
29	29	29	harmonics natural XII			1	3
30	30	30	harmonics artificial full range			1	1

CC1	Prog	NN	patch	range		Vel	RR
			advanced use (A & B)				
			open strings				
31	31	31	open strings normal sound			1	2
32	32	32	open strings dolce			1	2
33	33	33	open strings metallico			1	2
34	34	34	6=D, 6=Eb, 6=F, 5=G, 5=Ab normal			1; except low D: 3	2
35	35	35	6=D, 6=Eb, 6=F, 5=G, 5=Ab dolce			1	2
36	36	36	6=D, 6=Eb, 6=F, 5=G, 5=Ab metallico			1	2
37	37	37	6=D, 6=Eb, 6=F, 5=G, 5=Ab harmonics XII VII V			1	2
38	38	89	slurs down to open strings			1	1
39	39	90	6 open strings simultaneously normal & harmonics XII VII V IX			1	3
			specials				
40	40	91	vertical vibrato * (as used in jazz, pop, flamenco)	F2	G5	1	1
41	41	92	harmonics natural IX			1	1
42	42	93	harmonics artificial XII			1	1
43	43	94	harmonics artificial XIX			1	1
44	44	95	harmonics ad lib on bass strings	D4	B4		
			FX				
45	45	96	crossed strings IX X XI XII	C#3/E3	B3/D4	1	2
46	46	97	crossed strings IX X XI XII looped	C#3/E3	B3/D4	1	1
47	47	98	bending up down fast	F2	B5	1	1
48	48	99	bending up down slow	F2	B5	1	1
49	49	100	tambora full range	E2	G5	1	1
50	50	101	tambora with nail, only on e	E4	G5	1	1
51	51	102	snap pizzicato (Bartok pizzicato)	D2	B5	1	1
52	52	103	detuning down open strings E & A; open & harmonics			1	1
			other techniques				
53	53	104	special flamenco thumb sound			1	4
54	54	105	soft tremolando on e & b; only e string, looped	E4		1	1
55	55	106	soft tremolando on e & b; minor 3, looped	C#4		1	1
56	56	107	soft tremolando on e & b; major 3, looped	C4		1	1
			tools				
57	57	108	special FX + taps+ golpe on golpeador				
58	58	109	placing string noise LH left part of string			1	1
59	59	110	resonating harmonics on E A d			1	1
60	60	111	gliss up 2 on nylon strings (pitched as start note)	G#3		1	1
61	61	112	gliss up 4 on nylon strings (pitched as start note)	F#3		1	1
62	62	113	gliss up 8 on nylon strings (pitched as start note)	A3		1	1
63	63	114	gliss up 2 on bass strings (pitched as start note)	D#2		1	1
64	64	115	gliss up 4 on bass strings (pitched as start note)	D#2		1	1
65	65	116	gliss up 8 on bass strings (pitched as start note)	F2		1	1
66	66	117	gliss down nylon (pitched as start note)			1	1
			natural harmonics				
67	67	118	harmonics natural VII			1	2
68	68	119	harmonics natural V			1	1
			tools				
69	69	120	string noise short & medium length	C3-A3	A#3-E4	1	1

CC1	Prog	NN	patch	range		Vel		RR
			strokes & rasgueados **					
70	70		punteado down on one string, full range	D2	B5	2		2
71	71		punteado up on one string, full range	D2	B5	1		2
72	72		minor 3 on be	C#4	E5	1		3
73	73		major 3 on be	C4	E5	1		3
74	74		perfect fourth on be	B3	E5	1		3
75	75		C on gbe up down			1		3
76	76		A on gbe up down			1		3
77	77		Am on gbe up down			1		3
78	78		E on gbe up down			1		3
79	79		Em on gbe up down			1		3
			flamenco	low	high			
80	80		rasgueado on gbe: A	A3	D5	1		2
81	81		rasgueado on gbe: Am	A3	D5	1		2
82	82		rasgueado on dgbe: E	E3	C#4	1		2
83	83		rasgueado on dgbe: Em	E3	C#4	1		2
84	84		rasgueado on dgbe: E7	E3	C#4	1		2
85	85		chord damped after attack: major	A3	G#4	1		2
86	86		chord damped after attack: minor	A3	G#4	1		2
87	87		chord damped after attack: seventh	A3	G#4	1		2

patch
Left and right hand sounds

CC2					
		right hand contact sound (fingers damping the strings after attack)			
<64		off			
>65		on	1	1

CC3					
		string noise left hand (squeezes)			
<40		no string noise			
41	<80	string noise: release triggered	1	1

PATCH DETAILS

0 normal sound
Above the highest note (B5) you will find five string squeeze sounds in release mode (C5-E5). This is a lite version of the string noise section. For some people this may be sufficient. You can use the toggle on-off button in the GUI. There is a special GUI as you can see, that differs a little from all other instrument banks. See the appendix.

8 picado/staccatissimo (short)
Picado is the beloved sound of many flamenco players: forte apoyando with the direct and strong attack. Also to be used as forte staccatissimo in classical pieces.

9 slurs up: hammering
This patch concerns the note that is produced by the hammering movement of the finger, not the RH attacked first note.

10 slurs down: pulling
See hereabove (9)

11-24 portamento
Since timing is a delicate choice of the player it is also here in this plugin. Usually you'll have to move the note backwards to have the target note on the beat.

57 special FX + taps+ golpe on golpeador
See herebelow in a special chapter

58 placing string noise LH left part of string
If you listen carefully to a player within very close distance you sometimes can hear a resonance sound of the string between the nut and the left hand finger. To be used with care.

59 resonating harmonics on E A d
Playing a melody on higher strings often effectuates a sympathic resonance of the open bass strings. This depends on the correspondace between the played note and the overtones of the bass strings. The attack is very gentle of course. To be used with care.

70-71 punteado down or up on one string
This is the patch for creating your own chords, possibly in combination with patches 72-79: it is the sound one one fingernail on one string down- or upwards.

72-79 strokes
Upstrokes are applied one octave above the root note of the downstroke.

85-87 chord damped after attack
Also called *chasquido*, a common practise in South American way of playing (tango, valses, joropo etc.), but also in pop and flamenco (rumba).

Right hand contact sound (fingers damping the strings after attack)
If you listen carefully to a player within very close distance you sometimes can hear the sound of the finger when they go back to the strings while the string is still resonating. To be used with care. Please note the correct CC2 values.

string noise left hand (squeezes)
This is a patch that can make your mockup's more real, because of the frequency of squeezes in the performance of many players. Very talented classical players however are trained to avoid this phenomenon as much as possible. So the choice is up to you! Please note the correct CC3 values.

BONUS

Included in your purchase is also a special IR wave file. You could load this into a convolution reverb plugin to get some more body sound: you will have more "Pepe Romero" in this case in your recordings. Ideal for close mic simulation.

SPECIAL FX

E2	6th string beside fretboard low *
F2	6th string beside fretboard med *
F#2	chasquido effect
G2	chasquido effect
G#2	golpe on wood 1
A2	golpe on wood 2
A#2	tremolo hit string LH and RH1 on fretboard between frets XII and XIX **
B2	tremolo hit string LH and RH2 on fretboard between frets XII and XIX **
C3	tremolo hit string LH and RH3 on fretboard between frets XII and XIX **
C#3	tremolo hit string LH and RH4 on fretboard between frets XII and XIX **
D3	golpe on wood_side 1
D#3	golpe on wood_side 2
E3	golpe on wood_side 3
F3	hit all strings against fretboard
F#3	hit all strings against fretboard 2
G3	hit low E-string against fretboard
G#3	with finger 1 on L bridge 6 to 1
A3	hit strings LH high, with damped strings RH 1
A#3	hit strings LH high, with damped strings RH 2
B3	hit strings LH high, with damped strings RH 3
C4	hit strings LH high, with damped strings RH 4
C#4	hit strings LH med, with damped strings RH 1
D4	hit strings LH med, with damped strings RH 2
D#4	hit strings LH med, with damped strings RH 3
E4	hit strings LH med, with damped strings RH 4
F4	hit strings LH med, with damped strings RH 5
F#4	hit strings LH med, with damped strings RH 6
G4	hit strings LH with damped strings RH 1
G#4	hit strings LH with damped strings RH 2
A4	hit strings LH with damped strings RH 3
A#4	rasgueado damped LH
B4	nail on bridge R1
C5	nail on bridge R2
C#5	nail on wood 1
D5	nail on wood 2
D#5	nail on wood 3
E5	with nail on R bridge 1 to 6
F5	with nail on R bridge 6 to 1
F#5	scraping 6 very slow
G5	scraping 6 slow
G#5	scraping 6 fast

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