Rosette Fingerstyle Product Manual

An Impact Soundworks Instrument for Kontakt Player 6.7+

Introduction

From the creators of the acclaimed **Shreddage** series of virtual guitars, **Rosette Fingerstyle** captures the tone of a steel-stringed Taylor 414ce acoustic guitar in exquisite detail. Users can write or perform highly-realistic solo, melody, and rhythm parts thanks to extensive dynamic layers, per-finger sampling, and a suite of all essential articulations and noises. Its tone is likewise versatile, with two mic positions and a DI signal, arrangeable in a number of convenient presets.

Rosette Fingerstyle also features our **Shreddage 3.5** engine, recently rebuilt for improved clarity and usability. It's now easier than ever to switch styles, tweak articulations, and customize the instrument however you'd like. *Read on below to learn more about both the new and returning functionality!*

We hope you enjoy it as much as we do!

— The Team at Impact Soundworks

Installation

1. Install the **Pulse** application if you don't already have it. **Pulse** is a cross-platform desktop app that lets you download and install your libraries with blazing speed! You'll need to create an account here, but once you do, you can access your purchases from *any* developers using **Pulse**, anytime, from any computer.

https://pulsedownloader.com/

2. Once **Pulse** is installed, open it and enter your **Rosette Fingerstyle** product code (e.g., `A1B2C-3D4E5-F6G7H-8I0J1-K2L3M`). Follow the instructions to download and install the library.

3. Open Native Access, click 'Add a Serial', and input the same product code to **activate** the library.

4. Once activated, click 'View Products Not Installed'. Find **Rosette Fingerstyle** in this list. Click the 'Add Library' button to the right, and select the folder where Pulse downloaded the library. This completes the installation process.

Rosette Performance Engine

Similar to our **Shreddage** series, **Rosette Fingerstyle** features recordings of every string from the 'open' position all the way up the neck. We also sampled multiple fingers, each of which have a subtle difference in attack and intonation. This means that many pitches are sampled multiple times on different strings, which will yield different tones depending on which string is played (and how).

The **Rosette** Engine, which is based on **Shreddage 3.5**, features an advanced algorithm that emulates how a real guitarist would perform notes across different strings and fret positions. When a MIDI note is received, **Rosette** will evaluate a number of factors to determine the best string & fret to place that note, along with which finger to use. These factors, which are weighted differently depending on the selected performance settings, include:

- What other strings are being held at the same time
- Whether the new note is played legato or not (and if so, what the legato settings are)
- The **virtual hand** position
- Any 'force-string' settings
- Fretting Mode selection
- Fingering Mode selection

Rosette uses a 'virtual hand' to guide fret & string selection. In other words, if your current virtual playing position is on the lower frets, new notes will *also* be placed on lower frets; likewise, while your playing position is located higher up on the neck, new notes will *also* end up in that range.

Sound like a lot? Not to worry: for most Users, outside of selecting the Performance Style (and potentially selecting a preferred Hand Position), there is nothing else necessary to select in order to have your acoustic guitar part performed in a believable, logical, and musical way!

Snapshots and Script Tabs

Rosette uses Kontakt's native '**snapshots**' feature to handle various types of presets. We've extended this feature allowing you to save and load **specific sub-types of snapshots** without overwriting your entire patch.

Data is loaded and saved in *three* areas:

1. The main engine performance settings ('Shreddage Engine' bottom tab), which includes the 'Main', 'Strumming' and 'Advanced' top tabs;

2. The Articulations top tab, which contains all articulation mapping info;
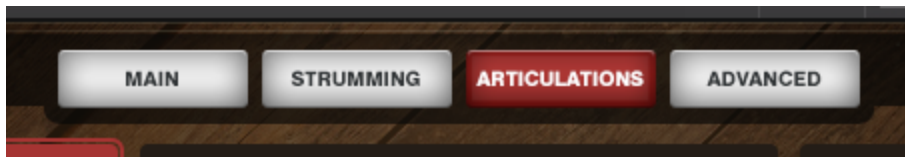
3. The Console bottom tab, which has all FX and mixer settings.

Each of these tabs can save or load its data *independently*! For example, you can load a tone from **Console** without affecting your key-mapping, or load a specific Performance preset without affecting your tone.

At the bottom of each tab's UI, you'll see two icons in the lower left and lower right: respectively, a **Lock** and a **Camera**.

When the **Lock** icon is *enabled* (white), the contents of that tab **will not be overwritten** when you *load* a new Snapshot.

When the **Camera** icon is *enabled* (white), the contents of that tab will be ***saved*** when you save a Snapshot.

Snapshots in the Factory Library are split into three categories: Performance (Shreddage Engine), Tone (Console), and Mapping (TACT). Each Snapshot has been saved with data from one specific tab. However, you can save your *own* Snapshots using whatever combination of tabs you'd like. Make sure to check your **Lock/Camera** settings when saving and loading!

Rosette Fingerstyle Interface

IMPORTANT: Almost every knob on the interface can be MIDI learned! Simply right click and then move the desired MIDI CC to create a link. Also, you can **hover** over any control to see help text at the bottom of the Kontakt UI. Try it!

Tone & Signal Controls

Volume: Affects the overall gain of the instrument, pre-FX.

Tone: Controls a gentle pre-FX lowpass filter on the entire instrument. Lower values result in a darker tone.

Signal Switch: Switches the signal between DI, U87 mic, and KM184 mic stereo pair.

Eco (leaf button): When enabled (white color), Voices will only be played for the currently selected pickup, saving CPU resources. This will be ignored if the volume blend is adjusted in Console.

Main Page Controls

Performance Style: Selects from various preset styles that change how the **Rosette** Engine picks what strings and fret positions to play.

- **Classical (Low/Mid/High)** - The most natural and traditional style of fingerstyle Performance Styles, in terms of plucking and fretting. No legato, only full plucks. Also, no Poly Input, so Poly Input Latency is set to 0. **Classical (Low)** prioritizes open strings and the 'cowboy chord' area of the neck; **Classical (Mid)** prioritizes the middle of the neck, somewhere around the 5th fret; **Classical (High)** prioritizes the singing notes of the upper frets (*try this one with lots of vibrato!*).
- **Mono (Plucked/Legato)** - For a melodic style of play, these Performance Styles only support monophonic voices, using a special finger selection and a moving-lead fretting pattern which has a wider potential range. Whereas **Mono (Plucked)** will re-articulate subsequent pitches with new finger-plucks, **Mono (Legato)** will prioritize slide-transitions.
- **Poly (Plucked/Legato)** - Designed for simultaneous chordal and melodic play. Additional Poly Input Latency is required to improve chord-recognition. Otherwise, these Performance Styles follow the same 'natural' fret and finger selection algorithms as in the **Classical** Performance Styles, with **Poly (Plucked)** favoring the re-articulation of subsequent pitches with new finger-plucks and **Poly (Legato)** with slide-transitions.
- **Workstation** - A *brand-new* Performance Style which enables a basic 'keyboard mode' for fully-polyphonic playback, even allowing multiple simultaneous notes on the same string. **Workstation** also sets finger selection to 'Tremolo' which cycles every finger indiscriminately to maximize RR. *Think of this as the 'ROMpler' version of **Rosette**, particularly suitable for sketching, live performance, and 'set-and-forget' templating!*
- **Custom** - Allows you to set your own preferences.

Mono: When enabled, only one note can be played at a time. Overlapping notes will always trigger legato.

Extra Attack: Adds an emphasized pre-transient pluck noise to notes. This scales with velocity, so playing softly will result in quieter attacks. This is useful for emphasizing some notes and not others.

Pitch Bend Range: Changes the maximum range for the MIDI pitch bend message, defaulting to +/- 2 semitones. This means that when your pitch controller (hardware, or in automation) is at maximum or minimum values, the instrument will be shifted down or up 2 semitones.

Unison Bend: When moving this knob above minimum value, the LOWEST held note will be pitch bent, as long as the lowest note is no more than a perfect fourth away from the higher note.

Vibrato Amount: Introduces emulated pitch modulation (i.e., vibrato) into the sample. The specific vibrato settings can be adjusted by clicking the gear icon.
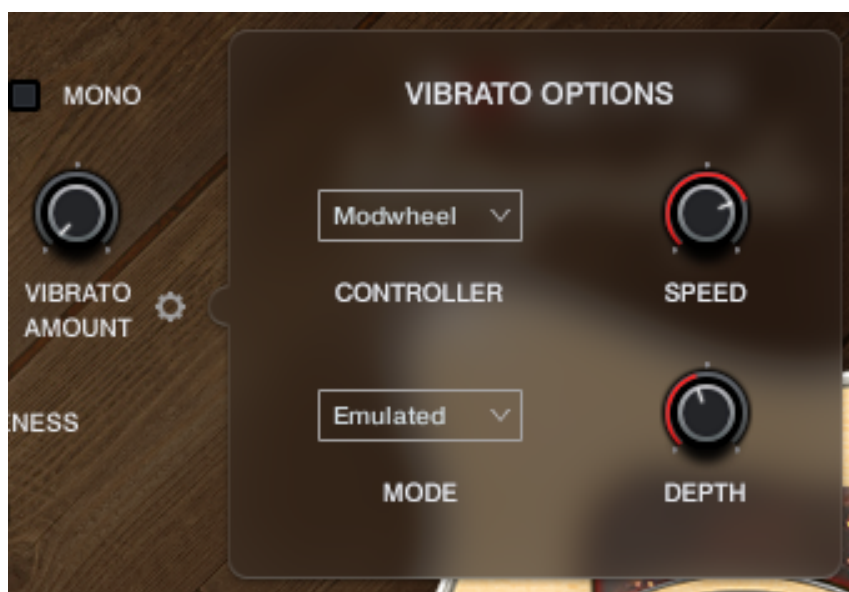
Vibrato Options:

- **Controller**: Selects from either modwheel (CC1) or aftertouch to trigger vibrato.
- **Mode**: Only *Emulated* vibrato is available in **Rosette Fingerstyle**.
- **Speed**: The speed of the vibrato oscillation.
- **Depth**: The maximum intensity of the vibrato.

Poly Input Latency: When this knob is above 0 ms, a small amount of latency (controlled by the knob) is introduced before sample playback. The Shreddage 3 engine will capture any notes played within that latency window and create more realistic voicing for playback. Think of this as a '**Lookahead**' that results in better performances when playing chords or other polyphonic parts.

The latency applies to the following: guitar's playable range notes when Strum mode is OFF; thrash notes; slide notes; full Strums; partial Strums; and individual string picks—in other words, any triggers that play actual sounds.

The latency does *not* apply to the following: guitar's playable range notes when Strum mode is ON (to set the voicing); MIDI CC changes, MIDI pitch bends, TACT keyswitches, Shreddage engine custom keyswitches, Strum mode keyswitches.

NOTE 1: For very fast guitar parts, we recommend setting the latency **very low or at 0ms**! The polyphonic fretting placement will **interfere** with the natural fretting of the algorithms and fast passages will quickly devolve into fretting placements that jump around the fretboard, which is anatomically impossible and creates an unnatural tone.

For reference, 16th notes at 120 BPM are **125 ms** *apart. Playing passages at or faster than 120 BPM 16th notes (at 125 ms latency) will result in malfunctioning fretting selection.*

NOTE 2: Even when latency is set to 0 ms, **Rosette** is programmed to always process a tiny default latency of 50 *micro*seconds (0.05 ms) so that chords aligned to the grid in your MIDI editor will still work perfectly! Try with *Strum On Poly* for very quick and easy realistic chord parts with **effectively no latency**.

Additionally, this default micro-latency enables processing of features listed above (such as keyswitches) before latency features (like note playback and Strums). This means you can **always** place a keyswitch at the same grid position as a note, or in Strum mode, you can place a chord voicing at the same grid position as a Strum trigger. This is intended as a quality of life improvement for MIDI editing so that the user isn't required to nudge keyswitches or chord voicings behind the grid.

Finally, it is recommended to program the DAW track's offset to negate the **Poly Input Latency**. In other words, if the latency is set to 50 ms, programming the DAW track offset to -50 ms allows the user to compose on the DAW grid with confidence.

Responsiveness: Controls the sample playback offset for all groups. Note that all samples were edited to preserve a certain amount of pick and pre-pick sound, so while increasing this makes the instrument more responsive, it does decrease the amount of realistic noise in each sample. This offset value is mixed with other offsets for specific articulations and strokes.

The Fretboard

Shows what notes are being played on which strings and frets. Note that you can drag horizontally across the fretboard to set a virtual **Capo Position**, which changes how the fretting and playback engine will select notes realistically.

Capo Position: Guitar-style transposing by placing a 'virtual clamp' in shape of a wooden or metal bar on a particular fret. This can be automated by right-clicking. If Capo Position parameter has a larger value than Hand Position, Hand Position is disregarded. The Capo is used to allow a transposed set of open strings.

Fretting Mode: Selects which performance algorithm should be used. The factors described above will be evaluated differently depending on which mode you select.

- **Natural**: This mode is the most common usage for leads and leads mixed with chords created by polyphonic input. The fretting follows the hand size, where a guitarist will ascend up and down strings to play notes at a static hand position.
- **Sweep**: This mode is very similar to Natural fretting, with the sole exception that it will slightly prioritize playing notes on adjacent strings a little more to simulate the sweep picking technique used in fast guitar playing.
- **Moving Lead**: This mode is similar to Natural fretting but ascends the hand slightly when moving to strings upward in pitch. This allows a three-octave range for scales at a static hand position from bottom string to top string instead of two (assuming a 6-string guitar). The same range played in Natural mode would play the last octave all on the last string, which is not ideal.
- **Polyphonic**: Prioritizes using as many strings as possible simultaneously. This is ideal for any kind of **chordal** playing, ensuring that each note of your chord is played (as opposed to triggering legato, fret changes, etc.)

Plucking Mode:

Classic: Utilizes the thumb for the 3 lower strings (E, A, D) and alternates fingers for the 3 upper strings (G, B, E). When playing faster (within 300ms per note), the thumb will include an alternation of down and upstrokes, depending on the position of the string (similar to "economy picking" on an electric guitar).

Melodic: Primarily alternates the index and middle fingers for upper strings (G, B, E), and focuses on the thumb for lower strings (E, A, D). When playing faster (within 200ms per note), the thumb alternates with the index finger on all but the lowest string. For upper strings, the ring finger is included in the alternation when playing faster than 150ms per note.

Tremolo: A 'maximum RR' style of finger selection which is based less on physical authenticity and instead prioritizes maximum note variation. In **Rosette Fingerstyle**, the 5 finger strokes are played in a raw sequence per-note and -velocity layer. Combined with 2 RR per stroke, this results in a total of 10 variations of a repeated note before a repeat sample occurs.

Strumming Page Controls
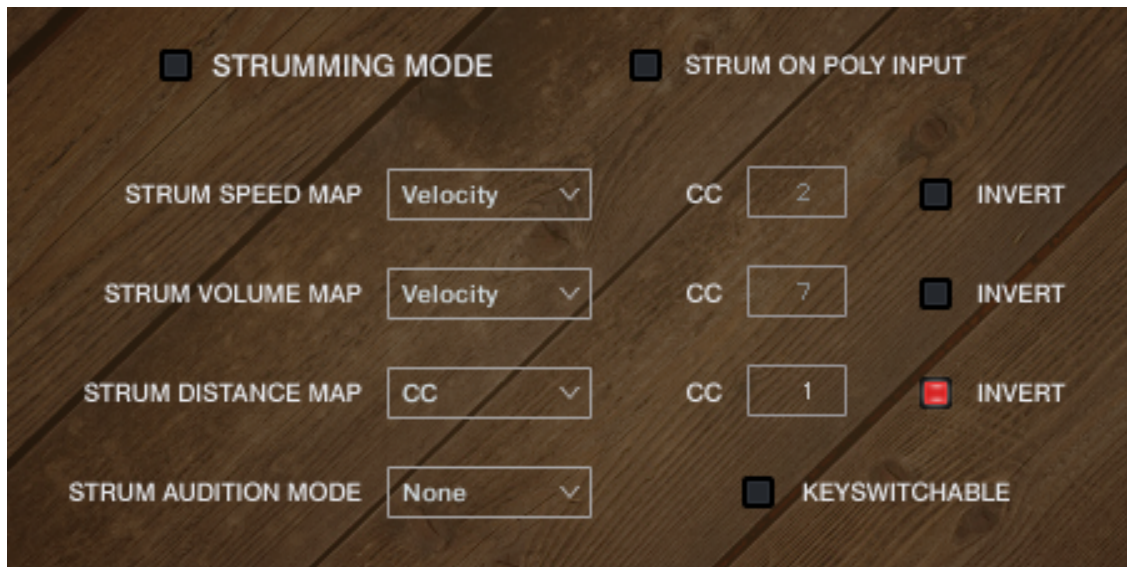
This feature allows you to easily play realistic-sounding Strummed chords without the need for either finicky MIDI input or exacting sequencing chops. There is now a dedicated 'Strumming Mode', but all Strumming features (with the exception of Strum Audition) can be used, even in regular performance mode!

Before going over the controls, let's look at the dedicated Strumming keyswitches, which are located above the instrument's normal playable range:

Strumming Keyswitches (Pink Notes)

- **F♯5**: Toggles **Strumming Mode** on or off. (Only available if Strumming Mode is set to 'Keyswitchable')
- **G5**: Toggles **Strumming Mode** to the opposite of what is currently set in the GUI when pressed down, and returns to the previous setting when released. This is used in either mode to quickly and temporarily switch modes. (Only available if Strumming Mode is set to 'Keyswitchable')
- **G♯5**: Plays a **downstrum** (all downstrokes). The Strummed notes are whatever is being held in the normal playable range. The **speed** and **dynamic** of the stroke is based on the control settings on the Strumming Page (see below).
- **A5**: Plays an **upstrum** (all upstrokes), again based on what is being held in the normal range.
- **A♯5**: Plays a **partial downstrum**. This plays an downstrum starting from the bottom string, with the engine selecting the number of strings traveled based on the **Strum Distance** setting (see below).
- **B5**: Plays a **partial upstrum**. This plays an upstrum starting from the top string, with the engine selecting the number of strings traveled based on the **Strum Distance** setting (see below).

Picking Keyswitches (Light Blue Notes)

Starting with **F♯6**, each key on the keyboard corresponds to a string, starting with the lowest string. Playing one of these notes will pick the note that is being voiced on that string. If no note is voiced on the selected string, the algorithm chooses another valid string to play, so that all string pick keys will ensure a played note.

This allows you to retain the same picking patterns in MIDI data while changing the chords that are voiced on the strings, which is a common way of playing guitar in many pop and rock songs.

This is a very useful and musical way of triggering notes from a chord: give it a try!

Strumming Controls

Strumming Mode: When Strumming mode is turned ON, playable range notes no longer result in sound playback. Instead, the fretboard algorithm will visually display the most recent notes held together (up to the number of available strings), re-calculating the shown voicing on every new note to select the best and most natural way to play the chord. This voicing is stored in perpetuity, so all string picks and Strum triggers will act on this voicing.

Strum on Poly Input: When Strum Mode is disabled, notes played within the Poly Input Latency window will activate a full downstrum following the Strum mappings for timings and velocities. Using this option, you can seamlessly mix Strummed chords and lead/melody parts without doing any keyswitching at all!

Strum Speed Map: Selects how the speed of Strums is modified, either by using velocity or by using a MIDI CC.

Strum Speed CC: This CC is used for calculating Strum speed when CC is selected in the Strum Speed Map menu.

Strum Speed Invert: Invert the input values when calculating Strum Speed.

Strum Volume Map: Selects how the volume of Strums is modified, either by using velocity or by using a MIDI CC.

Strum Volume CC: This CC is used for calculating Strum volume when CC is selected in the Strum Volume Map menu.

Strum Volume Invert: Invert the input values when calculating Strum volume.

Strum Distance Map: Selects how the distance of partial Strums is modified, either by using velocity or by using a MIDI CC.

Strum Distance CC: This CC is used for calculating partial Strum distance when CC is selected in the Strum Distance Map menu.

Strum Distance Invert: Invert the input values when calculating partial Strum distance.

Strum Audition Mode: Setting this to New Note will play new individual notes in the playable range. Setting this to All Notes will play all current stored notes in the set voicing on every new note.

Hint: Set to 'New Note', you can essentially play notes in the playable range with full confidence that they will be voiced polyphonically and as close to the actual voicing as possible. This can be just as, if not more effective than the **Polyphonic** fretting mode.

Keyswitchable: This control will activate the keyswitches that can toggle Strumming mode on or off. Deactivated by default to prevent accidentally swapping modes.

Articulations Tab Controls

Rosette Fingerstyle features version 3 of our acclaimed 'Total Control Articulation Control' (TACT) technology, offering more convenience and power in a single UI than ever before!
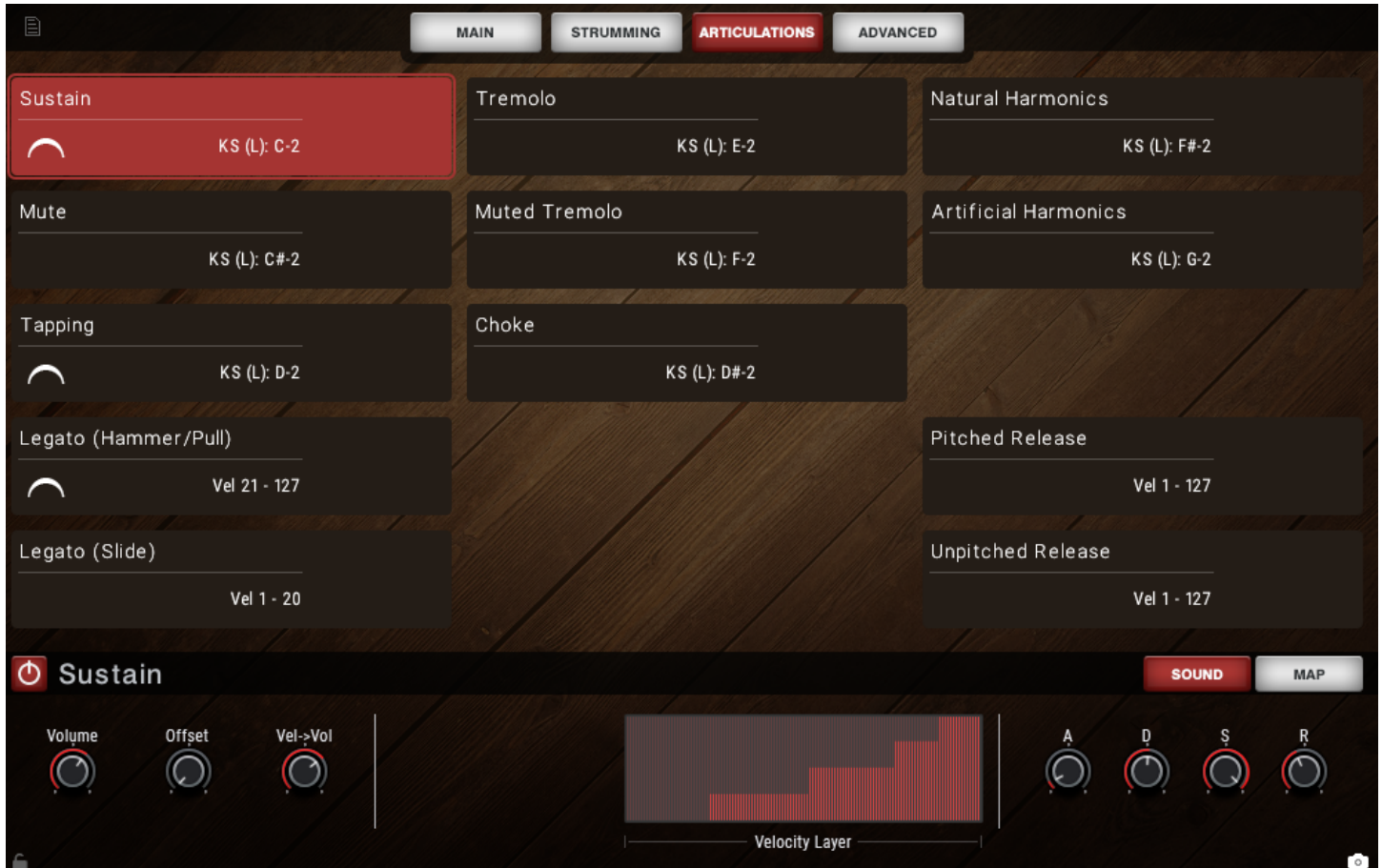
Enable / Disable Articulations
An articulation can be disabled or enabled by **Alt+Clicking**, or pressing the **Power** button in the **Sound** tab. Disabled articulations will not trigger, and will be purged from memory (thereby freeing up RAM).

Selecting an Articulation
To select an articulation, simply click on it. The selected articulation will be highlighted in red. If you are using keyswitches for articulation selection (this is the default setting), clicking on an articulation will **also** switch your active keyswitch. This is handy for auditioning sounds quickly.

Multi Selection
To select more than one articulation, hold **Control** or **Shift** and click the articulations you want to select. When multiple articulations are selected, adjustments made to the **Sound** tab at the bottom will be applied to all of them. Mappings cannot be applied to multiple articulations simultaneously.

Mapping Info
The text in each articulation box (such as 'Vel 1 - 27', or 'KS (L) C-2') shows the current mapping for that articulation.

The **current mapping** section shows how the articulation is currently triggered. Here are the relevant abbreviations:

- **KS** = **Keyswitch**. Press the listed key (in this example, C-2) to trigger the articulation.
- **(L)** = **Latching**. A latching keyswitch does not need to be **held down** for it to work.
- **C-2** = The MIDI note that will trigger the articulation. C-2 is the lowest MIDI note.

Here are **examples** of other mapping abbreviations you may see.

- **Vel 1 - 19**: Articulation must be played at MIDI velocities 1-19 to trigger.
- **CC1 12-127**: MIDI controller 1 (CC1) must be between values 12 - 127 for the articulation to trigger.
- **PW 1024 - 8192**: The pitch wheel controller must be between values 1024 - 8192 to trigger. (Note: The minimum pitch wheel value is negative 8192.)
- **Key C4 - C5**: The articulation will only trigger on MIDI notes between C4 and C5. This is NOT a keyswitch. This refers to actual playable notes that make sound.
- **Ped Down / Up**: The sustain pedal (CC64) must be down or up for the articulation to trigger.
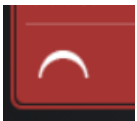
The **Legato Enabled** button can be clicked for certain articulations. When disabled, a ' **. . .** ' symbol will appear, and that articulation will not trigger legato or portamento transitions.

SOUND Tab Options

Each articulation has slightly different controls in the Sound tab.
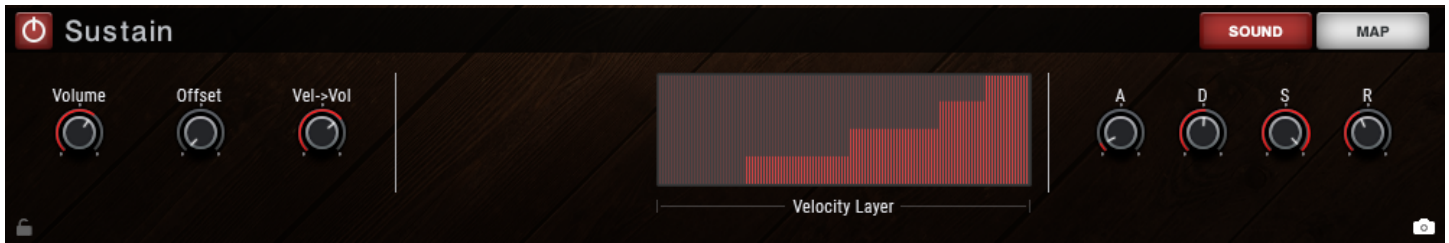
Volume
Controls the overall volume of the articulation.

Offset
Controls the sample start offset. When at 0, the sample is played back from its natural beginning. For values above 0, the early part of the recording will be cut off.

Vel -> Vol
Controls the degree to which velocity affects the volume of this articulation. At 0, velocity has no impact on volume (but will still be used to switch which sample layer is selected.)

Velocity Layer
For short articulations with multiple dynamics (such as sustain, above) this table can be used to assign the dynamic levels to MIDI velocities. The X axis of the table is the MIDI velocity, so the leftmost side is velocity 1, and the rightmost side is 127. The Y axis is the dynamic level, which will automatically 'snap' into place.

For example, if you're writing a very quiet piece and don't want to use recordings of the top sustain dynamic, you can use the mouse to draw the table so that the 2nd 'step' extends all the way to the right.
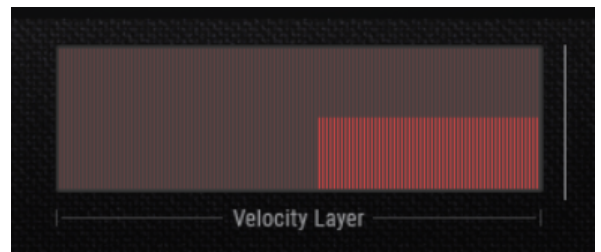
Or, if you want the highest dynamic to require a very hard key press, you can draw the table like this:
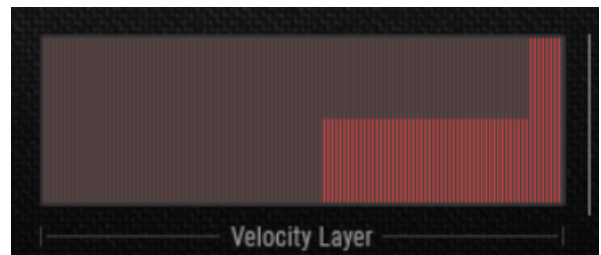
ADSR (Volume) Envelope
Controls the volume envelope triggered each time the articulation is played.

Tightness: Adjusts how quickly palm mutes decay. This is basically a combination of adjusting decay & sustain controls on the ADSR envelope.

Vel -> Tightness: When enabled, lower velocities will decay even faster than normal.

(Hammer/Pull) Range: Sets the max distance in semitones that hammer/pulls can trigger. Defaults to 2st.

Force Same-String: If disabled, the engine will allow triggering hammer/pulls from one string to another, which isn't technically realistic but may 'feel' better in certain situations.

Realistic Volume: When enabled, the volume of hammer/pulls will scale down over time until you strike a new non-legato note.
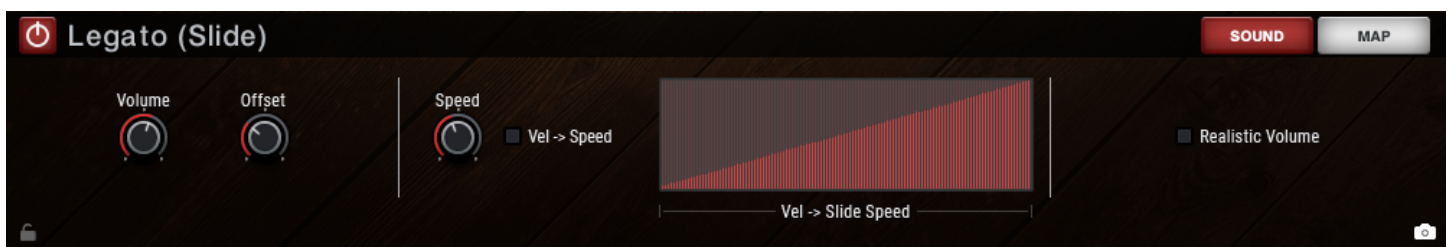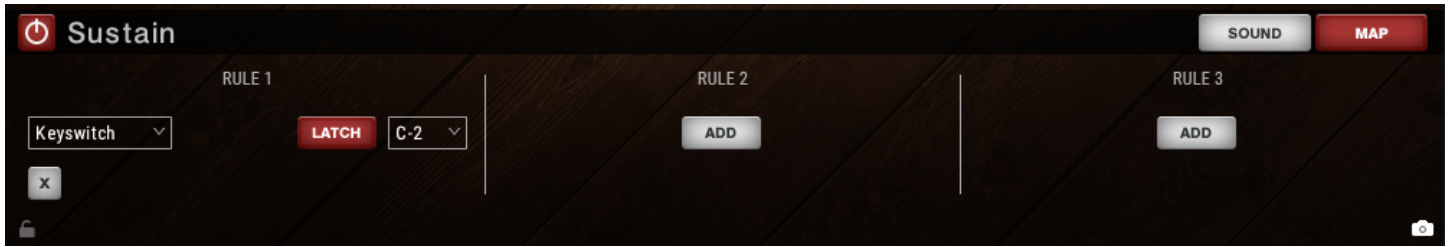

(Slide) Speed: Time stretches or compresses the slide transition samples to make slide transitions faster or slower overall. Not available in the 'Lite' patch.

Vel -> Speed: When enabled, higher velocities will trigger faster slides.

Realistic Volume: When enabled, the volume of slides will scale down over time until you strike a new non-legato note.

MAP Tab Controls

Each articulation can have up to three 'rules' (i.e., conditions dictating when that articulation should trigger). In the above example, there is only one rule set: *Sustain* will trigger if the keyswitch *C-2* is pressed. The 'Latch' button is enabled (red), meaning the keyswitch will stay active even if you were to release the C-2 key.

Multiple articulations can share the same keyswitch or velocity range. However, if you do this, the UI will show that there is a **conflict**:
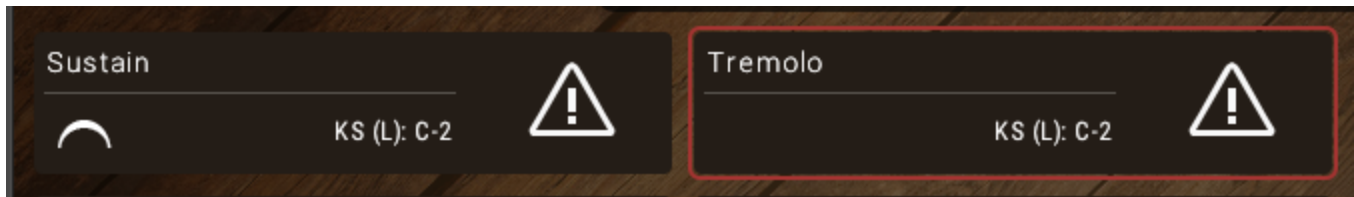
If you see a conflict, you must either change one of the affected articulations' rules to be non-conflicting with the other, or add an *additional* rule to each of these articulations to tell the engine when and how to play them.

In the above example, you could assign a rule to Sustain for velocity: 1-110, and a rule to Tremolo for velocity: 111-127. This way, though they share the same keyswitch, they are also split by velocity.

Advanced Page Controls
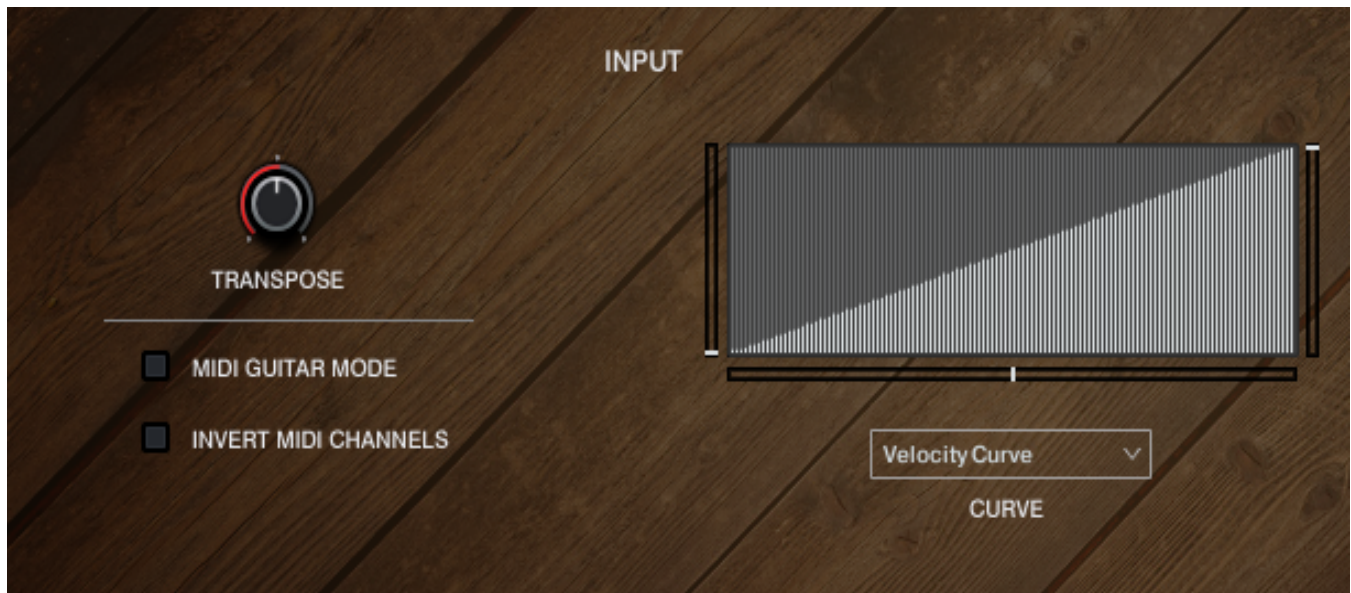
Transpose: Shifts all MIDI input up to +/- 12 semitones (e.g., setting the Transpose knob to +4 would mean that when you play a C3, **Rosette** instead receives an E3).

MIDI Guitar Mode: When enabled, the patch is enabled for use with MIDI guitars or pickups that send MIDI messages on different channels for each string of the guitar. You MUST set the patch to OMNI MIDI input in Kontakt for this to work! The lowest string corresponds to MIDI channel 6, while the highest string corresponds to MIDI channel 1.

Invert MIDI Channels: When MIDI Guitar Mode is enabled, this simply flips the expected channel input: the lowest string corresponds to MIDI channel 1, while the highest matches with MIDI channel 6. *You may need to do this depending on the configuration of your MIDI guitar / pickups.*

Velocity Curve: This curve maps input velocity for the Velocity > Volume processing. Lower values result in quieter samples at the chosen velocity, while higher values are louder. The degree of the effect is controlled on a per-articulation basis in the TACT tab on the second parameter page. *(See the TACT manual for more information.)*

Strum Speed Curve (select from dropdown): This curve maps input velocity to select different dynamic layers. Due to different articulations having a different number of layers, it is a general curve from 1 to 127.

Curve Minimum Value (left vertical slider): Adjusts the value at which the velocity curve starts. Holding Alt/Opt will also move the maximum value at the same time, making it a fixed value across the whole velocity range.

Curve Maximum Value: (right vertical slider): Adjusts the value at which the velocity curve ends. Holding Alt/Opt will also move the minimum value at the same time, making it a fixed value across the whole velocity range.

Curve Curvature: (bottom horizontal slider): Adjusts the curvature of the velocity curve from concave through linear to convex.
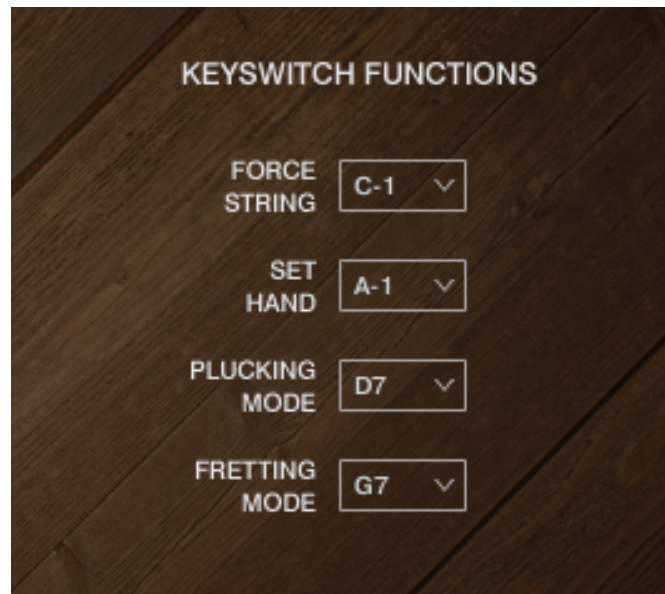
Keyswitch Functions: These dropdown menus let you specify keyswitches for specific engine functions. You must ensure these do not conflict, as they exist outside of TACT and have no built-in conflict detection. The keyswitch notes created by these menus are all **latching**.

- **Force String**: Sets up a keyswitch note for each string, plus a note to disable 'Force String'. When enabled, all notes will be played on the desired string if at all possible.
- **Set Hand**: Sets up a keyswitch note that, when pressed, sets the current **Hand Position**. The hand position selected equals the velocity of the keyswitch note (velocity 1 = fret position 1, velocity 2 = position 2, etc.).
- **Plucking Mode**: Sets up a keyswitch note for each possible Plucking Mode.
- **Fretting Mode**: Sets up a keyswitch note for each possible Fretting Mode.

Shred Window: The maximum amount of ms between subsequent played notes to trigger Shred processing. Shred processing uses a combination of sample offset and low-pass filtering to reduce transient energy during fast passages and create much smoother lines.

**Shred Offset**: The amount of sample offset to use during *Shred* processing.

Downstroke/Upstroke Offsets: Not available in **Rosette Fingerstyle** (as it is not a 'picked' instrument).

Anti-Repetition On/Off: When enabled, the instrument will randomly use neighboring samples during playback to create more variation.

(Anti-Repetition) Chance: Sets the probability that neighboring samples will be used during playback, when Anti-Repetition is enabled.

Ringing: When enabled, the virtual guitarist will occasionally 'flub' a note, touching an adjacent open string or two. You can set the **Chance** of this occurring per note, and the **Volume** of the resonance. Useful for adding extra dirtiness and overtones to your parts, but it does cost **extra CPU**, so be careful!

DI Line Noise: Increases the volume of constant line noise. The noise will start when you start playing, and will fade out when you finish.
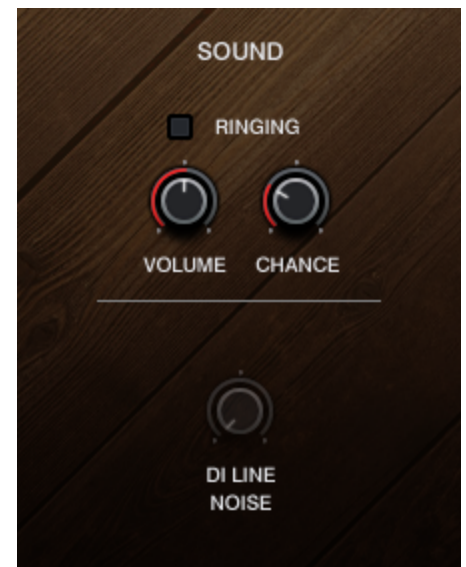
Hand Reset Time: Once all notes are released, the engine will reset the virtual hand position after this much time has passed. If you are using a forced hand position, this does nothing.

(Hand Reset) On DAW Start: When enabled, the hand position will reset on DAW transport start.

Release On Hand Move: When enabled, if the virtual hand moves to a new position, all held notes will be released.

Release On Chord Change: When enabled and Strum mode is activated, all held notes will be released when new notes are entered into the playable (blue range), changing the chord voicing.

Poly Release Retrigger: When enabled, released notes will retrigger legato-style just as in the **Mono (Legato) Performance Style**. However, unlike **Mono (Legato) Performance Style**, this behavior is not global but is constrained to each string.

RELEASE BEHAVIOR

HAND RESET

ON DAW START

TIME

RELEASE ON HAND MOVE

RELEASE ON CHORD CHANGE

POLY RELEASE RETRIGGER

Articulations List

Sustain: Standard plucked single notes that ring out fully. These feature individual recordings for being plucked with each finger, for lots of realistic variation.

Mute: Palm muted single notes recorded with multiple degrees of palm muting, from very muted to half-muted. The amount of palm muting is controlled by velocity.

Tapping: All notes are played as hammer-on, ringing out fully. No picked notes here!

Tremolo: Rapid plucking of a single string, looping endlessly.

Muted Tremolo: Rapid palm-muted plucking of a single string, looping endlessly.

Choke: Quick, short strums across all strings, mute to the point where there is very little pitch.

Natural Harmonics: Natural harmonics ringing out fully.

Artificial Harmonics: Artificial harmonics ringing out fully.

About Legato Articulations

Legato articulations are generally triggered when one note is held and another note within 12 semitones is played at the same time (overlapping). To ensure that you trigger Legato only when intended, and not in the place of chord-strums, remember to use the **Poly Input** feature or one of the 'Mono' Performance Styles.

Hammer/Pull: Brief transitions that end on a sustained note. **Hammer-ons** are triggered when playing within the Hammer-on range (1 semitone) on the same string while ascending in pitch; one finger is used to 'hammer' the next-highest fret. **Pull-offs** are triggered the same way, but while **descending** in pitch (to the next-lowest fret), and therefore have a *softer* attack. With the **Force Hammer-on** button *off*, this articulation will not play on strings that have not yet been picked.

Slide: Also known as *portamento*, this is an audible slide from one fret to another; it is thus a longer and more emphasized legato transition than the Hammer/Pull. The virtual hand will move from the origin pitch to the destination pitch as if with one finger. *If **Slide** is triggered on Poly Input—and if the new notes exist on the same strings as other, ringing, notes—the polyphonic slide for each note is guaranteed to trigger. Fun!*

About Release Articulations

As the name suggests, Release articulations trigger when a MIDI note is released (i.e., receives a Note-Off message). These are incredibly useful for making your virtual guitar parts sound more realistic by automatically adding scrapes, squeaks, and other little noises throughout the performance.

Pitched Release: The sound of a string being released on a given pitch.

Unpitched Release: All sorts of non-tonal scrapes, squeaks, and pick movement that is inherent to natural and realistic playin

Tips & Tricks

- As with all of our guitar products, experimenting with automation of the hand position control (available via NKS, host automation, custom keyswitches, and MIDI learn) to place your parts most comfortably for the virtual hand is the *most* effective way to have the passage 'sound' with a natural tone. It is recommended to loop passages in your music, watching the fretboard display and moving the hand position to avoid situations where many notes trigger on the same string as a result of the parts not fitting into an existing hand position. Alternatively, you can switch to an 'automatic' hand position, which moves the hand automatically when the range is exceeded in order to simulate the 'hand-shift' a physical guitarist might perform.

- For linear part-writing, such as for melodies or counterpoints in non-legato situations, it is important to note that in fingerstyle guitar there is a tiny 'gap' between notes, even when they are meant to be connected, since plucking a string with a finger will very briefly interrupt the vibration of that string *(note that this effect can be more pronounced on louder notes!).* Shortening your MIDI notes to introduce this small gap between notes will result in a sound that is much more natural, thereby avoiding a robotic 'perfection' in the connection of notes. While human performers strive to play as connected as possible, a sample library doing it perfectly every time can still be a dead giveaway that the sound is not physically-generated.

- When working with polyphonic parts—whether they are manually sequenced, using Poly Input, or using the strumming and picking features—a distinguishing aspect of guitar (and other plucked string instruments) is that by their physical nature, they ring indefinitely until they are either muted or the strings' vibrational energy has subsided. This means that making proper use of sustaining voices is *key* to sequencing polyphonic parts with a natural sound.
    - An easy way to get started with this is to follow a 'piano-style' usage of the sustain pedal (CC 64), where the pedal remains engaged and then is re-engaged on every chord change, or dis-engaged when there is an intention to 'mute'.
    - A more advanced approach to sustaining polyphonic voices is manually extending the desired MIDI notes themselves, which controls the clarity of the part-writing as might be needed for more experienced MIDI composers.

- If the desired sustains are not sounding as you might intend for a given passage, try utilizing various features such as hand position, Force String, and Poly Input, each of which can help you to achieve your desired result.
    - An easier solution would be to enable Keyboard Mode via the Performance Styles dropdown menu (thus ensuring 1:1 MIDI playback, unobstructed by 'real' guitar physics). It is important to note that Poly Input will be deactivated in keyboard mode, so the track latency may be shifted from what it might be otherwise.

Troubleshooting

Having trouble with Rosette Fingerstyle? Use it in a project you want to tell us about? Drop us a line via our **Contact page** (but be sure to **read the FAQ** first!)

Credits

Lead Producer: Andrew Aversa
Programming: Nabeel Ansari, Sarah Mancuso, Mario Krušelj
UI Design: Paulo Nunes
Recording & Performance: Michael Maddox
Editing: Kent Kercher