

JAZZ ANTHOLOGY: GUITAR

USER GUIDE

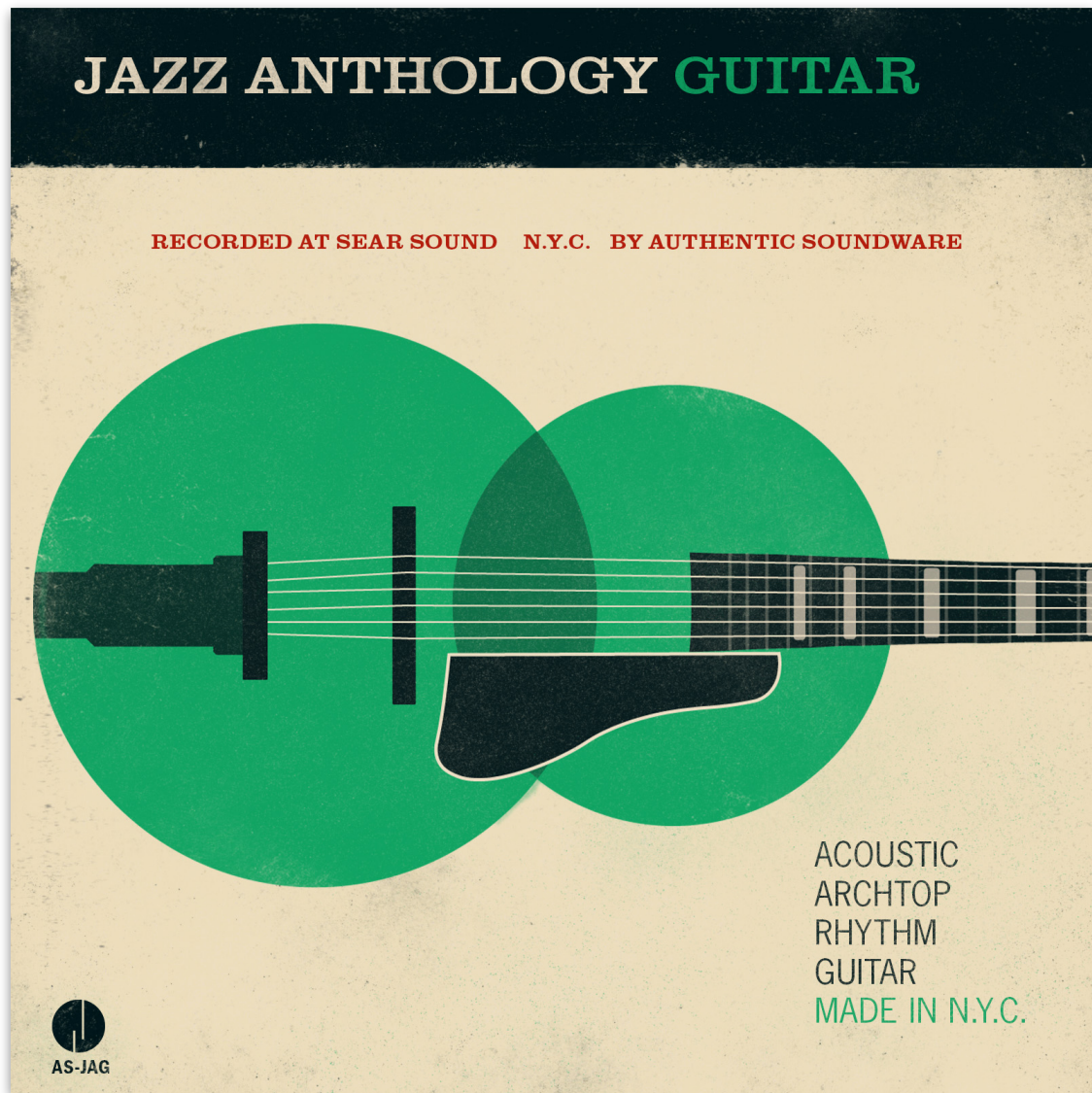


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INTRODUCTION

Jazz Anthology Guitar extends the Jazz Anthology range with a highly realistic Kontakt instrument purpose-built for classic "4-to-a-bar" acoustic archtop jazz guitar comping.

Masterfully recorded at iconic Sear Sound studio in NYC, the instrument includes 6 mic positions (including a vintage Gibson GA-50 tube amp), 20 mix presets, and comprehensive FX processing.

GETTING STARTED

INSTALLATION

For the most up-to-date information on installing the library, please visit the dedicated support page on our website found here:

<https://authentic-soundware.com/support/install-kontakt-full>

LOADING THE INSTRUMENT IN KONTAKT

For the most up-to-date information about how to load our instruments in Kontakt, please visit the dedicated support page for this topic on our website found here:

<https://authentic-soundware.com/support/how-to-load-instrument>

THE RECORDINGS

The library was recorded in Studio A at the iconic *Sear Sound Studios* in midtown Manhattan — the same room in which we recorded Jazz Anthology Drums, Jazz Anthology Bass, Space Age Vibraphone, and Space Age Voices. The instrument was recorded through a custom Neve console using 6 microphone positions which can be blended to create a wide variety of sonic options.

MICROPHONE POSITIONS

- **CLOSE 44** — RCA 44 ribbon mic
- **CLOSE 56** — vintage Neumann KM56 small cap tube mic
- **DI** — via floating pickup
- **AMP** — 1950s Gibson GA-50 mixed with a vintage Neumann U87
- **OH** — RCA 77 positioned a few feet back capturing the complete sound of the instrument
- **ROOM** — Stereo ribbon microphone (AEA R88)

USER INTERFACE BASICS

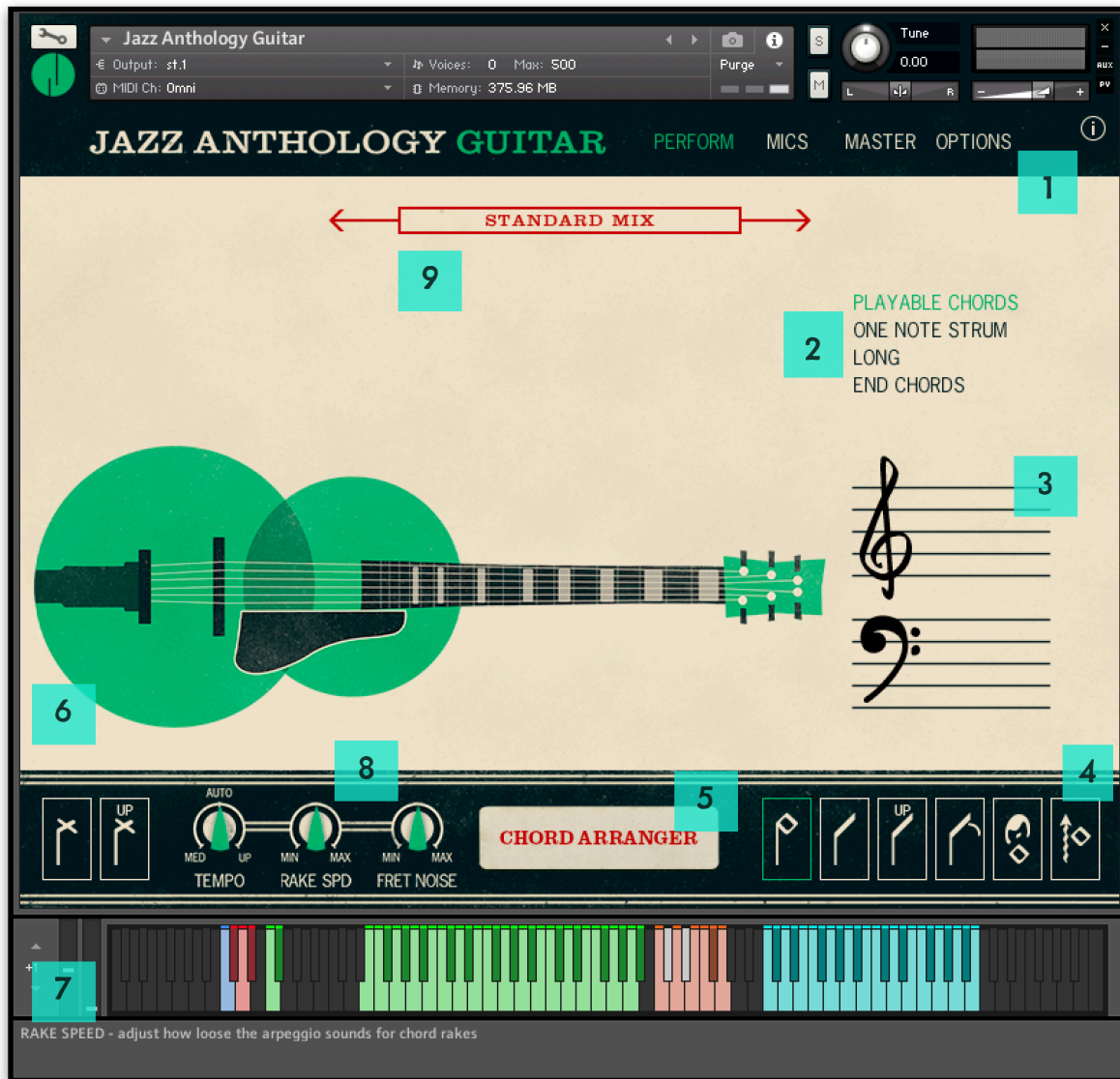


Fig. 1 — Perform View

PERFORM VIEW

1. **Navigation buttons** — navigate to one of the four user interface views
2. **Articulations** — Set the desired articulation/mode by clicking one of the articulation buttons or playing one of the key switches between C0 and D#0
3. **Chord Display Alternates** — displays the notes of the active chord on a musical staff

4. **Strum Articulations** — visual aid indicating what types of strum articulations are available for the current articulation/mode
5. **Show Chord Arranger** — visual aid indicating what types of strum articulations are available for the current articulation/mode
6. **User Feedback** — helpful contextual feedback will be displayed in this area after certain user actions.
7. **Kontakt Info Pane** — when hovering the mouse over a control or key, informative help text will be displayed in this area
8. **Tempo, Rake, and Fret Noise** — options for refining the response of the playable chords
9. **Presets Menu** — Load one of the factory mix presets from the dropdown menu. You may also save current mix settings as a user preset or load a saved user preset.

MICS VIEW

1. **Mic On/Off** — enables or disables a mic position (associated samples for the mic position are purged or loaded from RAM)
2. **Volume** — adjust the volume of the mic position
3. **Output** — route the audio for the mic position to an auxiliary output (signal will bypass all master effects)



Fig. 2 — Mics View

MASTER VIEW



Fig. 3 — Master View

1. **ECHO** — convolution reverb controls
 - LOAD IR — load one of the 10 custom impulse responses
 - RETURN — adjust the return level of the reverb effect
2. **TAPE** — Tape saturation effect controls
 - GAIN — increase the amount of tape distortion and compression
 - WARMTH — controls the low frequency boost/cut of the tape effect
 - ROLLOFF — controls the high frequency rolloff starting frequency
3. **EQ** — Multiband equalizer controls
 - FREQ — set the frequency for the EQ band
 - GAIN — set the gain for the EQ band
4. **STEREO** — Stereo modeler controls
 - WIDTH — reduces or expands the signal's stereo image
 - PAN — adjust the positioning of the signal within the stereo field
5. **LIMITER** — Transparent master limiter controls
 - THRESHOLD — sets the threshold at which limiting will be applied

OPTIONS VIEW



Fig. 4 – Options View

1. **Velocity Controls** — modify and constrain the velocity of incoming notes
2. **Tempo X-Over** — set the tempo cross over point for the short strum samples
3. **Animation** — turn the PERFORM view's pick/strum animation on or off

PRESETS

Jazz Anthology Guitar includes 20 factory mix presets to get you started. A preset stores all parameters related to the sound of the instrument. Parameters such as those found on the **OPTIONS** page are not stored.

From the main preset menu you can:

- Load one of the factory presets
- Save your own custom presets for future use
- Load user presets you've already saved



Fig. 5 — Presets Menu

NOTE — Preset files are stored in the Data folder in the library's main directory.

ARTICULATIONS

OVERVIEW

Jazz Anthology Guitar has four articulations, which could perhaps more accurately be described as “modes.” They are:

- Playable Chords
- One Note Strum
- Long
- End Chords
- Muted Strums

PLAYABLE CHORDS

For strumming chords with any notes of your choosing with a variety of sampled note lengths (short, medium, long, upstroke, fall, rake)

ONE NOTE STRUM

For playing quarter note countermelodies with a single pitch and all other strings muted

LONG (SUSTAIN)

Basic polyphonic sustain articulation.

END CHORDS

A comprehensive set of fully-sampled chords of various lengths and chord qualities specifically made for ending phrases and songs with style and authenticity.

MUTED STRUMS

Strums where all strings are muted. Both upstrokes (F#0) and downstrokes (F0) are provided.

PLAYABLE CHORDS

The **Playable Chords** mode allows you to set a custom chord voicing and then play strums of the chord with different note lengths and articulations.

The musical staff on the right side of the user interface displays the notes of the active chord. (If no chord has been set, the staff will not display any notes.)

PLAYING A CHORD

Play one of the strum keys in the range C4 to G4 to play a strum of the active chord's notes. Depending on the strum key played, a different strum articulation will be used. The available strum articulations are:

- **Medium** (dual-mapped to C4 and C#4) — This note length is suitable for long quarter notes or half notes
- **Short** (dual-mapped to D4 and D#4) — A standard short quarter note available in two variations: medium tempo and up tempo
- **Upstroke** (E4) — A medium-length upstroke
- **Fall** (F4) — A falling slide from the pitch of the note
- **Long** (F#4) — A long strum that sustains for the full natural decay of the strings
- **Rake** (G4) — A "rake" or quick arpeggio of the notes of the chord (see Rake Speed below)

SETTING THE ACTIVE CHORD

There are two ways to set the active chord: The first, and most standard way, is to play the desired chord yourself. The second, is to recall a stored chord voicing using the **Chord Arranger** tool. (see below for more information on the **Chord Arranger**)

Set the active chord voicing by playing a chord of up to 6 notes in the range of E1 to Bb3. You will see that the notes on the staff are updated to display the chord you just played. Other than a slight fret noise (see below), you will not immediately hear the chord. Setting the chord is akin to a guitarist fingering a chord form on the neck of the guitar with their left hand. Play one of the strum keys (see above) to strum the chord with a specific articulation of your choosing.

NOTE — It is not necessary to hold the notes of the chord down after setting the chord. The active chord will remain as is until a new chord is set.

CONTROLS

TEMPO

The **SHORT** strum articulation samples have been recorded at two tempos: Medium and Up.

The setting of this control determines which set of samples will be used when the **SHORT** articulation is played in either the **Playable Chords** or **One Note Strum** modes.

If either MED or UP is selected, the corresponding samples will always be used, regardless of tempo. If AUTO is selected, the setting of the **TEMPO X-OVER** control on the OPTIONS page combined with the tempo of your host sequencer will determine which sample set is used. At host tempos below the crossover setting, medium tempo samples will be used. At host tempos above the crossover point, up tempo samples are used.

RAKE SPEED

This control sets the speed at which the notes will be arpeggiated when the RAKE strum articulation is played in **Playable Chords** mode. Low values will result in a quicker strum, while higher values will play the notes more slowly, giving a longer arpeggio. The control can be assigned a MIDI CC controller using Kontakt's MIDI learn function.

FRET NOISE

When notes are played in the range of E1 to Bb3, you will hear sampled fret noise of the performer moving their left hand from one position to another. The volume of those sounds can be adjusted with this control.

ONE NOTE STRUM

OVERVIEW

This articulation is designed for playing quarter note countermelodies where only a single pitch (instead of a chord) is audible and the other strings are muted. This is the quintessential Freddie Green sound for playing in a big band context with dense horn parts at medium to fast tempos.

Unlike the **Playable Chords** mode, this mode allows you to play notes immediately, instead of first setting the chord and then strumming.

With the exception of the RAKE articulation, all the strum articulations from the **Playable Chords** mode are available—but the way you access them is different.

The playable range of this articulation is also more limited. Freddie Green usually used this approach within a very constrained register, from about F2 to D3. **Jazz Anthology Guitar** extends this range up to Bb3 and down to Bb1.

BASIC USE

Set the desired strum articulation using the latching key switches in the range C1 to E1, then freely play notes in the range Bb1 to Bb3 to trigger specific notes using the active strum articulation.

REPETITION KEYS

In addition to the approach described above, it is also possible to play notes using the strum repetition keys in the range C4 to E4.

For repeated notes at the same pitch, these keys allow you to perform with a two-handed technique that can feel more natural than repeating the same note on your MIDI keyboard.

Each of the repetition keys is associated with a specific articulation. Playing a repetition key will repeat the last note played in the standard range, but with the articulation associated with that repetition key, rather than the active strum articulation. This allows you to alternate between articulations using a two-handed approach that would otherwise require a lot of key switching.

Example: L - medium, R - short, L - medium, R - short, etc.

NOTE — Using a repetition key of a given articulation does not change the active strum articulation for notes played directly in the playable range. Only the strum articulation key switches on C1 to E1 do that.

LONG SUSTAIN

This is a basic long sustained note articulation. It uses the same sample set that is used for the RAKE articulation in **Playable Chords** mode.

It allows for total control of the speed of raked chords, or for performing simple melodic phrases.

The range of this articulation extends that found in the **Playable Chords** mode up to E4.

END CHORDS

In addition to the freely playable chords, **Jazz Anthology Guitar** also includes a comprehensive selection of full-chord performances to enhance moments in your arrangements such as endings, or pauses in the music. The **End Chords** articulation offers a variety of note lengths, performance types, and chord qualities. Each one has been sampled chromatically in every key.

NOTE — Not every note length offers every chord quality. They've been selected based on the most common use cases in this style of playing.

BASIC USE

Use the key switches in the range C1 to B2 to set the type of chord you wish to use. This will set both the articulation type (short, long, arpeggio, etc.) and the chord quality. Then, to play a chord, play the key with the desired root note of the chord in the range C4 to B5.

The available end chords are:

- **Short**
 - Major
 - Major 6
 - Major 6/9
 - Major 7
 - Minor
 - Minor 6
 - Dominant 7
 - Dominant 9
- **Long**
 - Major
 - Major 6
 - Major 6/9
 - Major 7
 - Minor
 - Minor 6/9
 - Dominant 7
 - Dominant 9

- **Rake/Arpeggio**
 - Major 6/9
 - Major 7
 - Minor 6/9
 - Dominant 9
 - Dominant 13
- **Tremolo**
 - Major 6/9
 - Dominant 9
- **Chromatic Blues**
 - Dominant 9

MUTED STRUMS

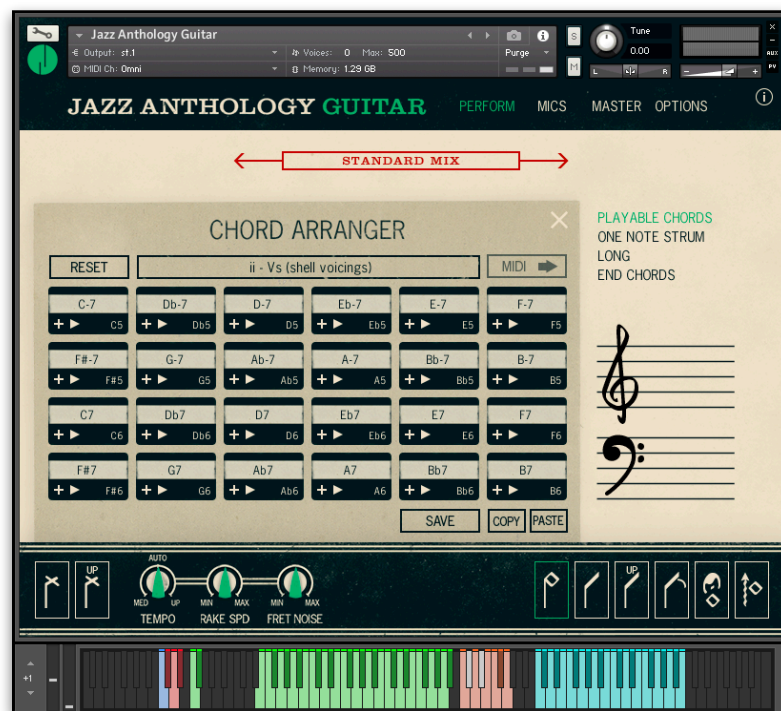
Jazz Anthology Guitar offers a deeply-sampled selection of muted strums. These are recordings where the performer strummed all the strings of the guitar while muting the strings. The muted strums can be accessed at any time, regardless of what the current articulation is. The key F0 will trigger a muted downstroke, while F#0 will trigger an upstroke.

The muted strums were sampled at pitch, for the playable range of the instrument. In **Playable Chords** mode or **One Note Strum** mode, playing one of the muted strum keys will trigger a sample of a muted strum played at a position on the neck of the guitar corresponding to the last played note. (In the case of **Playable Chords** mode, the top note of the chord will be used.)

CHORD ARRANGER

INTRODUCTION

The **Chord Arranger** is a helper tool that allows you to store and recall voicings for use in **Playable Chords** mode. There are 24 chord slots and each slot can store one chord. There are 30 pre-made chord arranger presets included, and 30 empty presets for storing your own presets. (Each preset stores the contents of all 24 slots.)



IMPORTANT — The **Chord Arranger** is not a sequencer, nor do the chords stored need to be used in any particular order. Rather, it's a library or virtual notepad for storing chord voicings you can draw upon as needed in any order.

ACCESSING THE CHORD ARRANGER

The **Chord Arranger** is only available when the **Playable Chords** mode/articulation is active. To make the Chord Arranger visible and editable, first activate **Playable Chords**, then click on the **Chord Arranger** button in the lower panel.

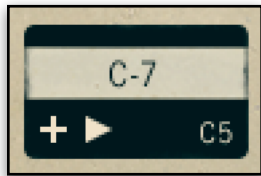


Fig. — Chord Arranger button

CHORD SLOTS

Each slot is represented by a tile in the Chord Arranger matrix, and each slot has a few user controls:

- **Set slot button** (+) — for assigning the active chord to the slot
- **Recall slot button** (►) — for activating the stored chord and setting the slot as the target for copying and pasting
- **Slot name** — a user-editable text field for identifying the contents of the slot. Usually this will be a standard jazz chord symbol
- **Slot key** — a label indicating which key on the keyboard corresponds to the slot



RECALLING/ACTIVATING A CHORD

VIA KEY SWITCH

The chord slots can be recalled via the keys **C5** to **B6** on the keyboard. The corresponding key for each slot is indicated in the lower right-hand corner of the slot. To recall the chord stored in a given slot, simply play the indicated key. When the key is played, the chord stored at that slot will be loaded as the active chord and will be immediately available to play using the strum keys. If the slot is empty, the active chord will not be changed and a message will be displayed letting you know that the slot was empty.

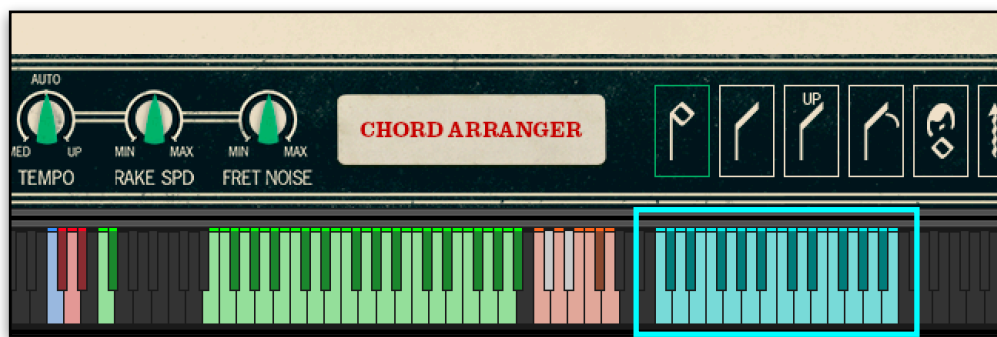


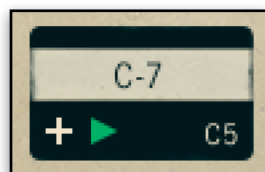
Fig. - Chord slot recall keys

NOTE — The **Chord Arranger** does not need to be visible in the user interface to be able to recall a chord via key switch.

VIA THE USER INTERFACE

With the **Chord Arranger** visible, you can manually recall a chord by clicking on the ► button. The slot will turn green to indicate that it has been manually activated and the stored chord is loaded as the active chord.

NOTE — Unlike recalling via key switch, activating a chord slot via the user interface also sets that slot as the target slot for copying and pasting stored chords between slots and prepares a small midi file of that chord for export.



MIDI EXPORT

After recalling a chord slot manually via the user interface (as described above), a short midi file of that chord will be made available for export. Simply click and drag from the **MIDI** export UI widget to any location on your computer, or directly into the timeline of your DAW.



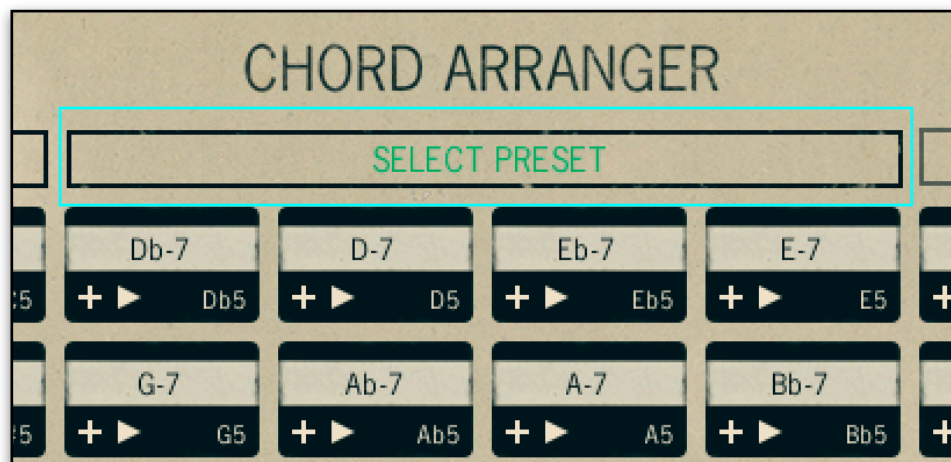
SAVING A CHORD

To store/save a chord to a slot:

- Ensure that the **Playable Chords** mode/articulation is active
- Play the desired chord voicing in the chord range (**E1** to **Bb3**) to set the active chord (the chord you played will be displayed on the musical staff)
- Click the + button of the slot where you wish to store the chord (if that slot already contains a chord, it will be overwritten)
- It is recommended that you give the chord a meaningful name or chord symbol using the text field for that slot.

RECALLING A CHORD ARRANGER PRESET

To recall a **Chord Arranger** preset (either factory or user preset), simply choose a stored preset from the dropdown menu.



IMPORTANT — Loading a preset will completely replace the current state of **Chord Arranger**, so be sure to save your work as a user preset first if you wish to keep it.

SAVING A USER PRESET

To save the current state of the **Chord Arranger** as a user preset:

- Click the **SAVE** button
- From the dropdown menu, select which of the 30 available user preset positions you would like to save the preset to
- Give the preset a name
- Click **SAVE**

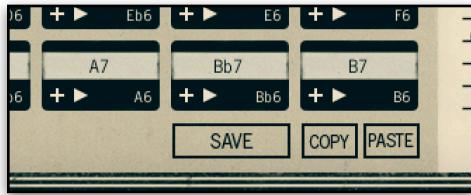


The image shows a dialog box titled "CHORD ARRANGER" with a light beige background. Inside the dialog, the text "SAVE PRESET TO:" is centered. Below this text is a dropdown menu that currently displays "USER PRESET 1". Underneath the dropdown is a text input field containing the word "untitled". At the bottom of the dialog, there are two buttons: "CANCEL" on the left and "SAVE" on the right.

COPYING AND PASTING CHORD SLOTS

It's possible to copy and paste the chord stored in a chord slot. This will transfer the notes contained in the chord and the associated text label for the chord. You may copy a slot from one

Chord Arranger preset to another by first copying the slot, then loading the desired destination



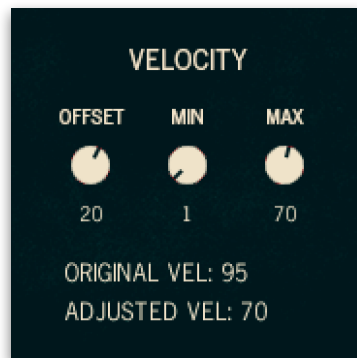
preset, and then pasting the slot.

To copy and paste a slot:

- Activate the slot you'd like to copy *from* by clicking the ► button on that slot
- Click **COPY**
- Then click the ► button on the slot you'd like to paste *to*
- Then click **PASTE**

ADVANCED OPTIONS

VELOCITY CONTROLS



It is possible to shape the velocity of incoming MIDI notes using the velocity controls.

The original velocity and resultant adjusted velocity are displayed to monitor the effects of the velocity control settings.

Fig. — Velocity Controls

OFFSET — Incoming note velocities will be adjusted by this amount and then constrained to the limits set by the values of the MIN and MAX controls.

VELOCITY LIMIT MIN — Constrains incoming note velocities (as adjusted by VELOCITY OFFSET) to remain at or above this limit

VELOCITY LIMIT MAX - constrain incoming note velocities (as adjusted by VELOCITY OFFSET) to remain at or below this limit

TEMPO X-OVER

Jazz Anthology Guitar offers two sets of short strum samples...

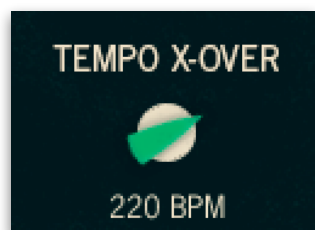


Fig. — Tempo crossover control

ODDS & ENDS

MIDI CC11 EXPRESSION

All the articulations in the library respond MIDI CC11 as a means to modulate volume. While MIDI CC7 controls the volume of the final output level of the instrument, CC11 modulates volume at the event level before any master effects or reverb have been applied. It is a more subtle way to shape the dynamics of your performance.

RESET KEY

Playing the reset key (A -1) will manually reset the round robin position for all articulations.

SUPPORT & RESOURCES

To watch a library of helpful video tutorials about the library, please visit our YouTube channel or the library's product page on our website:

<https://authentic-soundware.com/products/jazz-anthology-guitar>

If you need any more help using the library, please do not hesitate to get in touch via the contact page on our website:

<https://authentic-soundware.com/contact>