Clav | SONICCOUTURE

User Guide

SONICCOUTURE

CLAV

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INSTALLATION

1. Put the 'SC Clav' folder somewhere safe on your system (C drive) or main Macintosh Hard Drive. You can move the library folder to a separate HD after you have authorized it.

If you do not own Kontakt 5, you will need to download and install the free Kontakt player which you can do here: **Kontakt Player Download Link**

TO ADD THE LIBRARY AND AUTHORIZE IN KONTAKT

1. In Kontakt or Kontakt Player open the Browser on the left (the folder Icon at the top).

2. In the Libraries tab at the top of the Browser go to "Add Library"

3. Click and use the dialogue window to navigate to and point Kontakt to the location of the *Soniccouture Clav>Library* folder. This will add it to the Kontakt Library list AND to the Service Center.

4. If Kontakt asks you to Activate the library, the *NI Service Center* program will launch and you will need your serial number to authorize *Clav.*

If Kontakt *doesn't* ask you to authorize, you can force it to by clicking the little "Activate" button in the upper right corner of our *Clav* Library pane, in the Browser/Libraries list. It will then prompt you to launch the Service Center.

(You will find your serial number in the email you were sent when you purchased. If for some reason you haven't received this yet, you can run your library in demo mode until it arrives.)

N.B : After authorization, you should restart Kontakt.

ABOUT THE CLAV

The Hohner Clavinet was manufactured from the 1960s through to about 1982. It contained 60 strings that are amplified by two active pickups, one above the strings and closer to the bridge (Upper Pickup) and one below the strings (Lower Pickup). The instrument is played from a keyboard, which launches little hammers that strike and hold the strings in place. When the hammer is released, the dampers at the end of the string stop the sound. The D6 also has a Mute slider, which brings a felt damper over the resonant part of the strings to create a different timbre.

The Clavinet gained popularity in the 1970s, primarily as a funk instrument, and especially when used together with a wah pedal. One of the earliest recordings of a Clavinet being used with a wah pedal however is The Band's "Up On Cripple Creek", which was released in 1969.

We have a Clavinet model D6, which was one of the later Clavinet models, famously used by Stevie Wonder and other funk musicians.

We had our unit modified to allow us to record the output directly from the two pickups, this means we can pan the pickups to make a stereo sound.

CLAV SPECS

- 14,880 samples , 24 bit 48 khz stereo sampling
- 9.6 GB library (just under 5 GB with Kontakt NCW compression)
- 5 octaves: 60 notes, from F1 to E5
- 31 velocities on all articulations; straight, mute, release, and mute release
- Modeled impulse responses of Clavinet D6 preamp /filters.
- Separation of pickups with independent volume and pan.
- Intelligent round robin, switchable.
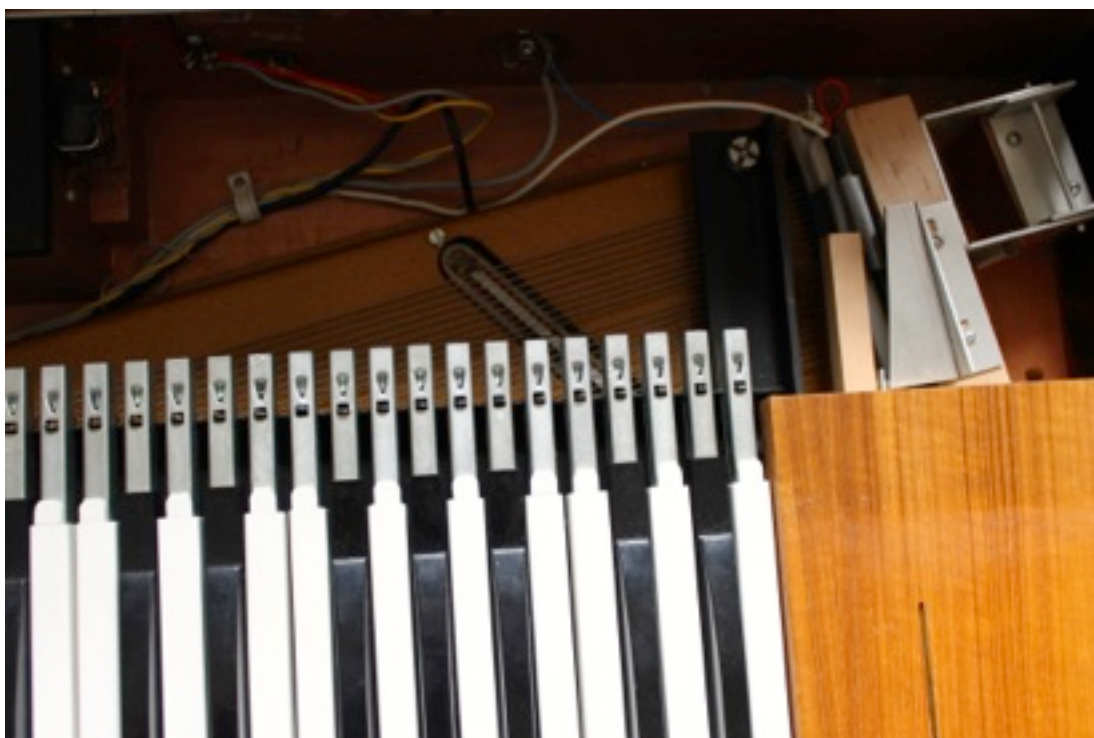
THE KONTAKT INSTRUMENT

Note that you can hover your mouse over any control in Clav to get Info about its function if you have the Kontakt Info pane activated.

THE INSTRUMENT PANEL

Selecting the 'Instrument' tab provides access to the main controls of the Clav instrument.

THE ROCKER SWITCHES

The main section duplicates controls of a real Hohner D6 Clavinet.

If you haven't used a real Clavinet (and even if you have) these rocker switches can be a little bit confusing. First of all, the switches are ON when turned to a downward facing position. So in the image above, the four filter switches (Brilliant, Treble, Medium, and Soft) are ON, and the two pickup switches (CD, AB) are OFF.

The filter switches basically turn on or off a bandpass filter allowing a certain frequency range through. As you might guess Brilliant is a high frequency band pass and Soft is a lower frequency band pass. If all four of these are off, there is no sound from the Clav.

Again, if all four of these filters are off, there is no sound from the Clavinet! (There is in fact no sound from the pre-amp of the Clav, which we'll see later we can get behind in this virtual emulation of a Clav.)

The pickup switches CD and AB are also rather confusing, so we've put a menu below those that show you what pickup configuration is selected. You can use either the menu or the rocker switches to make your selection. On the original instrument you had only the rocker switches, and the configurations were as follows:

CD	AB	Pickup
OFF	OFF	Both pickups in phase
ON	OFF	Upper pickup only
OFF	ON	Both pickups, out of phase
ON	ON	Lower pickup only

OPEN THE HOOD

Below the Brilliant switch you'll see a little Edit button, if you click on this you get some controls that are not available to the original Clavinet.

Here you can adjust the Volume and Pan of the Upper and Lower pickups, as well as the amount of signal going to the PREAMP (the filter switches) and to the DIRECT OUT, which bypasses the filters entirely.

Panning the pickups apart from each other creates a great stereo effect not available to an un-modified Clavinet.

If you Command-Click (Control-Click in Windows) on any of these knobs, it sets it back to a nominal position, which is our basic "real" Clavinet setting. (ie. pan centre, no Direct out, etc.)

All controls can be automated, by right-clicking on the knob to Learn MIDI CC routing, or by using the Auto tab in the Kontakt Browser section.

PLAYBACK PARAMETERS

In the bottom part of the main window we have some typical parameters for further adjusting the sound.

On the left there is Volume.   (This is very useful when you start adding effects.)

The FILTER section is turned on with the little switch beside the word FILTER, and gives you control of:

FREQ   The cutoff frequency of a Low Pass Filter

RES   Resonance of the Low Pass Filter

FEG   Filter depth to the Low Pass Filter

VEL   Velocity depth to the Low Pass Filter Cutoff

HPF   A High Pass Filter (static)

The ENVELOPE SECTION gives you control over the Attack, Decay, Sustain, and Release of this instrument.   If the FEG switch is enabled, you are editing the Filter Envelope.

Note that if you lengthen the Release of the amplitude envelope you risk a weird result if the Key Off samples are audible.   If you want to make a Clav sound with a long release, it's best to turn down the KEY OFF samples, which you can do on the Options panel.

If you want to set the Release to our preferred time to blend with the KEY OFF samples, simply Command-Click (Control-click in Windows) on the Release knob.

The MUTE switch swaps the sample set from our normal Clavinet samples to the Mute Clavinet samples.

THE OPTIONS PANEL

Selecting the 'Options' tab provides access to the preferences and performance options of the Clav instrument.

VELOCITY

The top half of the window is dedicated to the velocity response of the instrument. You can set a Velocity LIMIT LOW and LIMIT HIGH if you need. You can adjust the SENSITIVITY (which is how our instrument's volume responds to velocity), and you can adjust the CURVE of the velocity response to suit your playing style or keyboard.

KEY OFF

At the bottom right there is a knob to adjust the level of the KEY OFF samples. These are the usually quite soft sounds of the hammer action bouncing back when you release a key.

On the bottom left there are some options which can be turned on or off.

These include:

USE ROUND ROBIN

This turns on our Intelligent Round Robin script, which will force a new sample to play if you repeat a given note at a given velocity.   The purpose of this is to reduce the "machine gun effect" of repeated notes.   However, since this instrument has 31 velocity levels, in normal play you probably won't need to use Round Robin.

ORIGINAL KEY RANGE

This limits our Clav to respond only within the original range of the Clavinet F1 to E5.

OCTAVE UP

Shifts the entire range of the Clavinet up an octave.

PURGE

This will purge the MUTE samples from memory when MUTE is off, or the normal samples from memory when MUTE is on.   This about halves the RAM required by Clav, but introduces clicks if you switch the MUTE in real time.

BRIGHT FONT

Switch to a brighter font on the black background, rather than our preferred grey.

THE EFFECTS PANEL

The effects panel is divided into a few sections. Along the top you have the Auto Wah, Auto Pan, Chorus, Phaser, Delay, and Reverb tabs.   Each of these has a green LED switch at the far right to turn it on or off.

At the bottom you have control of a compressor, cabinet simulation, an Equalizer, and a saturation overdrive.

Here is a list of the controls in each effect inside the Clav:

AUTO WAH

AUTO-WAH is a modulated filter effect.

FREQ sets the frequency around which the modulation occurs. Use it to find the modulation sweet spot.   RES controls the filter resonance to emphasize the wah-wah effect.   SPEED controls the modulation rate in Hz

when the Sync button is off and in tempo-synced note divisions when the Sync button is on.

If the USE CC switch is on, then the Wah is not automatic anymore, but controlled directly by a MIDI controller.   In the above picture this is set to 11, so if you have a foot pedal that send MIDI CC 11, you can control the wah just like you would a real wah wah pedal.

AUTO PAN

AUTO-PAN has DEPTH and SPEED controls to set the LFO amount and speed of pan modulation. Here too, the rate can be set in Hz or tempo-synced note divisions by using the SYNC button on the far right bottom.

CHORUS

The CHORUS is a standard chorus fattening effect, and gives you three controls. MIX adjusts the level, DEPTH and SPEED control the amount and speed of the modulation.

PHASER

The PHASER is another famous effect, especially in 70s music, in which the phase of the sound is varied over time to create a liquid, swirling effect. Here you can again adjust the MIX level, the DEPTH and SPEED of the effect.

DELAY

An effect which creates echoes of the original sound. MIX adjust the level of the effect. TIME is either in milliseconds or in 16th notes, depending on the SYNC button on the far right. FBACK creates cascading copies of the delay, as it feeds back into itself.

REVERB
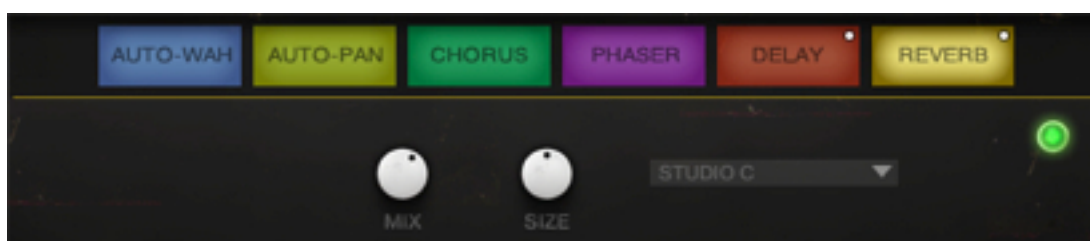
The REVERB is based around Kontakt's convolution processor, and can provide both realistic spatial reverberation of natural spaces, or more creative, FX-style textures and effects.

Choose an impulse response from the drop-down menu. The top half of the list features natural spaces, the lower half are the special effects.

You can vary the amount of reverb applied using the MIX knob. The SIZE knob can increase or decrease the default size of the apparent reverb by lengthening or shortening the impulse response.

OUTPUT EFFECTS
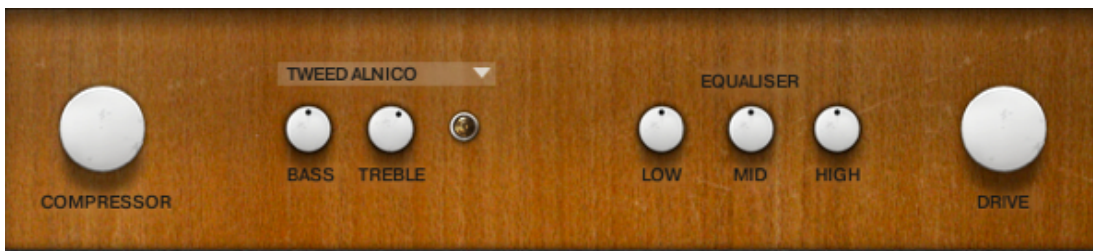
On the bottom of the Effects tab you have four more effect sections.   From left to right these are:

COMPRESSOR

This controls the amount of compression, and is bypassed when turned all the way to the left.   When you adjust this knob you are actually adjusting the *threshold* of the compressor.   If you hold down ALT or OPTION on your keyboard, you can adjust the *ratio* of the compressor as well.

CABINET

Choose from a drop down menu of various loudspeaker cabinets.   You can also adjust the BASS and TREBLE response of the cabinet.   The entire section is turned on or off with it's own LED.

EQUALISER

This is a three band EQ (the new Solid Gold EQ in Kontakt 5).   Here you adjust the *gain* of three bands, LOW, MID, and HIGH.

If you hold down ALT or OPTION on your keyboard you can adjust the *frequency* of those bands.

DRIVE

This is a control for Saturator effect in Kontakt.

SUPPORT

If you have any problems or questions relating to the use of this product, please feel free to contact us. You can either email us at :

support@soniccouture.com

or we have a support forum within the KVR Audio community, which can be found here :

Soniccouture Support Forum

We will always endeavour to reply to any enquiry within 12 hours, but do bear in mind the differences in time zones, so please be patient!

E.U.L.A.

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