

PURGATORY CREEK SOUNDWARE

Clavinet Collection Version II



OVERVIEW

Purgatory Creek Soundware thanks you for purchasing this virtual instrument library. We hope you enjoy it and use it to create great music.

The Purgatory Creek Soundware Clavinet Collection includes two excellent examples of this funky keyboard: Models C and D6. The Clavinet C was made famous by Stevie Wonder's recording of Superstition and was the predecessor to the more common D6 and E7. The D6 was by far the most popular version of the instrument and can be heard on many recordings from the 1970s and beyond.

Each of the four pickups for both the C and D6 were sampled at a minimum of eight velocity levels for full duration, providing an accurate sound with no artificial decay envelopes or sample loops. Release samples and attack noise samples are also included.

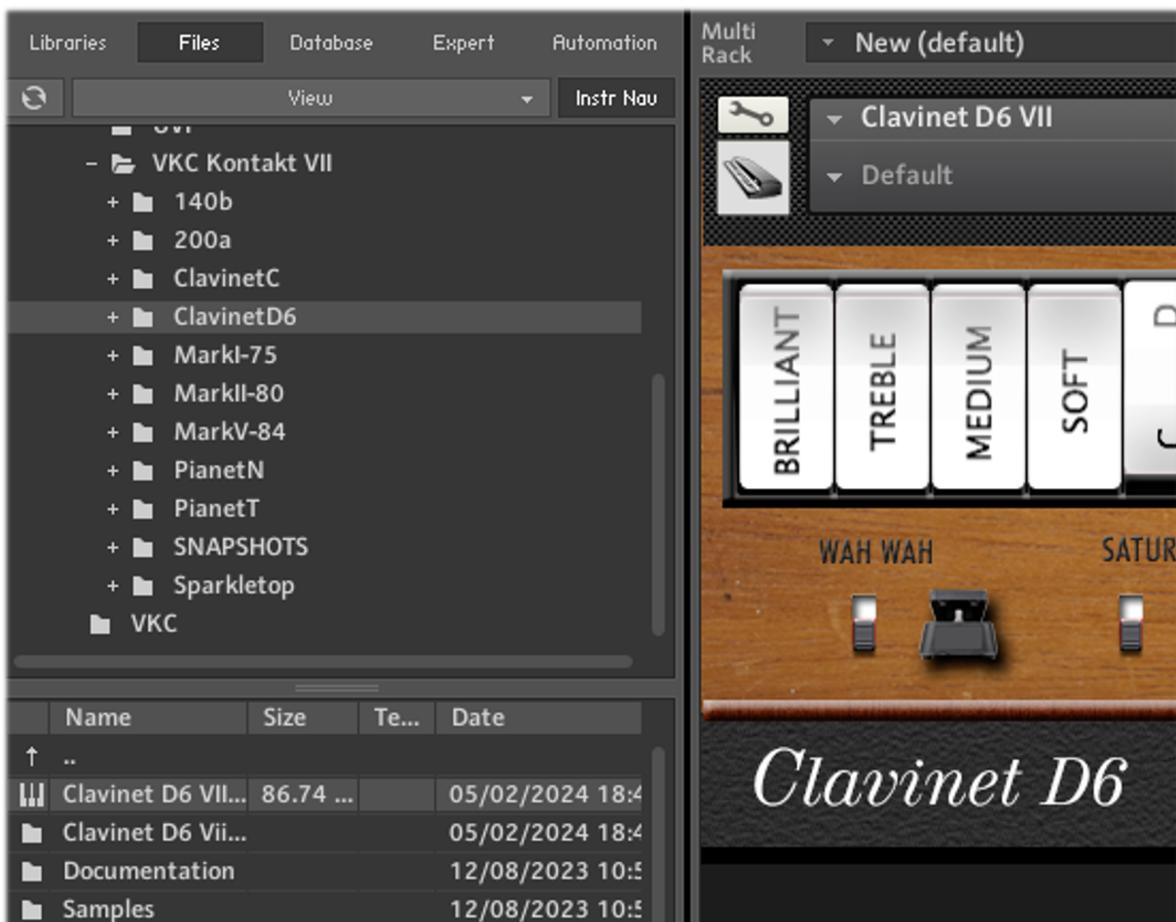
COMPATIBILITY

Version II is compatible with Kontakt™ 6.8.0 or higher. It requires the full version of Kontakt™ and will only work in demo mode in the Kontakt™ Player. There is no way to license this product for use with the Kontakt™ Player, you MUST own the full version of Kontakt™.

INSTALLATION

IF YOU ARE UPDATING FROM THE ORIGINAL

- Unzip the downloaded file using a compression utility on your computer.
- Open the folders and copy the files to the previously installed **ClavinetC** and **ClavinetD6** folders respectively on your SSD.
- Open Kontakt™ and make sure the BROWSE window is open.
- With the FILES tab selected, navigate to either the **ClavinetC** or **ClavinetD6** folder and open it.
- Drag the **ClavinetC VII.NKI** or **ClavinetD6 VII.NKI** file to the main window and the instrument should load.



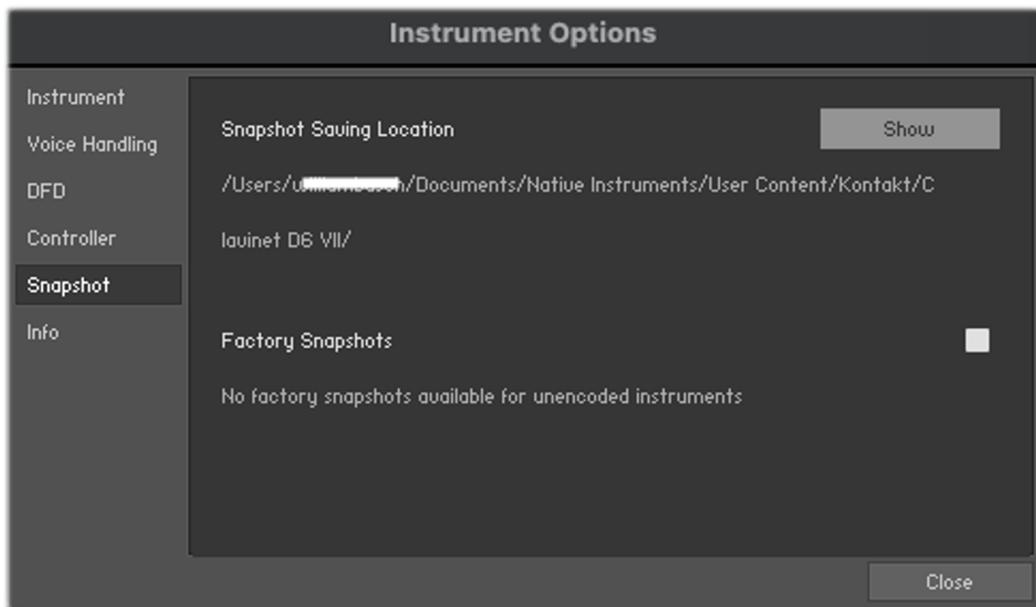
IF THIS IS A NEW INSTALLATION

- Unzip the downloaded file using a compression utility on your computer.
- Copy the main folder to the drive/SSD where you keep your sample libraries. Take note of the location.
- Open Kontakt™ and make sure the BROWSE (F1) panel is open.
- With the FILES tab selected, navigate to either the **ClavinetC** or **ClavinetD6** folder and open it.
- Drag the **ClavinetC VII.NKI** or **ClavinetD6 VII.NKI** file to the main window and the instrument should load.

ADDING THE SNAPSHOTS

Snapshots need to be placed in a specific location on your main (boot) drive. Use this method to ensure the snapshots are stored in the proper location.

- In Kontakt™, **CLICK** on the **wrench icon** (top-left).
- **SELECT Instrument Options.**
- A dialog box will open. **CLICK** on **Snapshot** and then **Show.**
- A Finder/File Explorer window will open.
- Find the SNAPSHOTS folder from your Purgatory Creek download.
- **OPEN** the SNAPSHOTS folder. **SELECT** and **COPY** all the snapshots.
- **PASTE** the snapshots in the Finder/File Explorer window that was opened above.
- **CLOSE** the windows/dialog boxes.



MAIN PANEL



The D6 included four basic filter or tone tabs labeled BRILLIANT, TREBLE, MEDIUM, and SOFT. The C model did not include these, but they are included in the Purgatory Creek Soundware emulation.

New to version II are modelled convolution-based filters for both instruments which are much more accurate to the original.

Clavinets feature two tab switches that are used to select between four possible pickup settings. They are:

CA = Rhythm Pickup

CB = Treble Pickup

DB = Both Pickups (in phase)

DA = Both Pickups (out of phase)



(Note: it is not unusual to find these wired differently, adjust your perception of what each pickup setting is supposed to sound like accordingly)

Wah Wah

Turns ON/OFF the Wah Wah effect. The Main panel Wah Wah is linked to WAH in the effects section which you can use change the source of the controller. Options are keyboard touch, mod wheel, controller #04, and controller #11. Note, this is a new feature in version II as the original was hard coded to the mod wheel.

Saturation

Provides saturation effect that was commonly heard on popular recordings of the Clavinet.

Equalizer

Provides common tone control over the instrument. Please beware that extreme settings might introduce noise or distorted output, so adjust accordingly. The equalizer is linked to the EQ in the effects section which you can use to fine-tune the settings.

Release

Controls volume of the release samples.

Attack Volume

Controls volume of the attack samples.

Reverb

Reverb adds room/hall/chamber/plate/ambience to the sound. Turn off if you're using the effects in your digital audio workstation. The MAIN panel reverb is linked to the one in the effects section.

Cabinet

The cabinet section emulates the Twin Reverb amplifier. More detailed controls can be found in the AMP/WAH effects section.

CONTROLS

- Knobs can be fine-tuned by holding down your computer keyboard's [Shift] key as you move the knob.
- [Ctrl] + Click (Mac OS® X: [Cmd] + Click) resets a knob to its default value.

MAIN/EFFECTS NAVIGATION



Select MAIN or EFFECTS to move between the sections.

EFFECTS PANELS

EFFECTS NAVIGATION BAR



Navigating the Effects Section is straightforward. Clicking on any box in the navigation bar takes you to the respective effect. If the effect is active, it will be highlighted. In the graphic above, EQ, PHASER, and REVERB are active.

EQUALIZER



The Equalizer is based on the often-emulated SSL strip. It features four bands of parametric EQ. The LF and HF bands can be switched between shelf and bell via the button. The parametric EQ controls are standard. Moving the **Q** knob changes the width of the Q; left narrows, right widens. The **Hz** knob controls the center frequency while **db** controls the gain in decibels.

[1] **ON/OFF:** Turns the EQ ON/OFF. If the EQ is on, the EQ box will be highlighted in the navigation bar.

[2] **TRIM:** This slider adjusts the overall trim or volume of the EQ. If you add gain when adjusting the gain controls, you might want to lower the trim so that you're not

overdriving the inputs of the downstream effects or the output of the instrument. Conversely, you might want to increase volume using the trim if you've cut or lowered the volume too much with the band db/gain controls. Switching the EQ to the OFF position will give you a reference point as to the proper level when the gain controls are at zero db. It's best to try to match the volume of your EQ-ed sound with that of a neutral EQ (EQ set to OFF).

- [3] **UPPER OCT LEVELER:** The UPPER OCT LEVELER is a unique control. Often when adding gain to the high frequencies, especially with keyboard sounds, the upper octaves of the instrument “scream” and become out of balance with the middle and lower octaves. This is because adding high frequency content to lower notes affects the harmonics while increasing the fundamentals of the higher notes. If you find that after brightening up the sound to your liking, the upper notes of the instrument are too loud and out of balance, use this control to bring things back in line. Again, switch the EQ to the OFF position is helpful in trying to set the proper volume level.

COMPRESSOR



The compressor offers the input, attack, release, and output controls you would expect to find. Compressors can be used to limit dynamic range or to provide more attack (pop) to the sound. Use the INPUT knob to control the amount of the input signal is sent through the compressor. Balance the overall volume by using the OUTPUT knob. As with the equalizer, switching OFF the compressor allows one to compare the compressed signal with normal output volume. The green gauge gives a visual representation of amount of compression.

[1] **ON/OFF:** Turns the Compressor ON/OFF. If it is on, the COMP box will be highlighted in the navigation bar.

[2] This section provides the standard compressor controls.

[3] **RATIO:** The RATIO knob allows you to choose between mild up to heavy compression.

CHORUS



Chorus is commonly used in conjunction with vintage keyboard instruments. A full range of controls over the chorus effect are provided. The WIDTH knob controls the stereo image ranging from mono when turned full to the left to wide stereo at the far-right position. MIX blends the chorus (wet) signal with the dry signal.

[1] **ON/OFF:** Turns the Chorus ON/OFF. If it is on, the CHORUS box will be highlighted in the navigation bar.

[2] **MODE:** The Kontakt™ CHORAL effect, which is being used here, is a sophisticated implementation that attempts to emulate some of the most famous chorus devices used in modern music. The MODE drop-down list allows you to choose between SYNTH (e.g. Roland Juno), ENSEMBLE (string synthesizers), DIMENSION (e.g. Roland Dimension-D and other BBD-based chorus boxes), and UNIVERSAL.

[3] **PHASE:** This control switches the phase of the voices. Simply click on the PHASE graphic.

[4] **PRESETS:** This drop-down list provides a selection of presets. Some are designed to mimic vintage effect devices while others are more creative effects.

FLANGER



Like chorus, flanger is often used with vintage keyboard instruments. A full range of controls over the flanger effect are provided. The WIDTH knob controls the stereo image ranging from mono when turned full to the left to wide stereo at the far-right position. MIX blends the flanger (wet) signal with the dry signal.

[1] **ON/OFF:** Turns the Flanger ON/OFF. If it is on, the FLANGER box will be highlighted in the navigation bar.

[2] **MODE:** The MODE drop-down list allows you to choose between STANDARD, THRU-ZERO (can result in a strong cancellation of the signal when it passes through zero), and SCAN (voices scans through one after the other).

[3] **TEMPO-SYNC/FREE:** Clicking on the graphic allows you to choose between tempo-synced note values or Hz (free).

[4] **PHASE:** This control switches the phase of the voices. Simply click on the PHASE graphic.

[5] **PRESETS:** This drop-down list provides a selection of presets. Some are designed to mimic vintage effect devices while others are more creative effects.

PHASER



Phaser is commonly used in conjunction with vintage electric pianos but can be used with any vintage keyboard. A full range of controls over the phaser effect are provided. The WIDTH knob controls the stereo image ranging from mono when turned full to the left to wide stereo at the far-right position. MIX blends the phaser (wet) signal with the dry signal.

[1] **ON/OFF:** Turns the Phaser ON/OFF. If it is on, the PHASER box will be highlighted in the navigation bar.

[2] **TEMPO-SYNC/FREE:** Clicking on the graphic allows you to choose between tempo-synced note values or **Hz** (free).

[3] **PRESETS:** This drop-down list provides a selection of presets. Some are designed to mimic vintage effect devices while others are more creative effects.

AMP/WAH



The AMP/WAH panel combines an amplifier emulator with the wah pedal. The two effects can be used independently or together. The amplifier section emulates the Twin Reverb amplifier. Increasing the VOLUME knob increases both the volume and the distortion/overdrive. If you increase the VOLUME, use the OUTPUT control to counterbalance the overall volume of the instrument. Again, click the ON/OFF to the OFF position to balance the volume of the effected with the un-affected sound.

[1] **ON/OFF:** Turns the Amplifier ON/OFF. If it is on, the AMP (left) box will be highlighted in the navigation bar.

[2] **ON/OFF:** Turns the Wah ON/OFF. If it is on, the WAH (right) box will be highlighted in the navigation bar.

[3] **PRESETS:** This drop-down list provides a selection of presets.

[4] **CONTROLLER:** This drop-down list provides a selection of controls that can be used to control the wah effect. TOUCH uses the keyboard as a controller for a touch-wah effect. MOD WHEEL (MIDI CC#01) allows the mod wheel to control the position of the virtual wah pedal. FOOT PEDAL (MIDI CC#04) allows a foot pedal attached to your keyboard controller to control the wah pedal position so long as it is assigned to MIDI CC#04. EXP PEDAL (11) does the same with a pedal assigned to MIDI #11. Please note, MIDI#07 is not available as it conflicts with the master volume control in Kontakt™ as well as track volume in DAWs.

DELAY



Delay is probably the most complex effect of the collection. It features a wide range of controls and some of them change functionality based on the mode selection (more on this below).

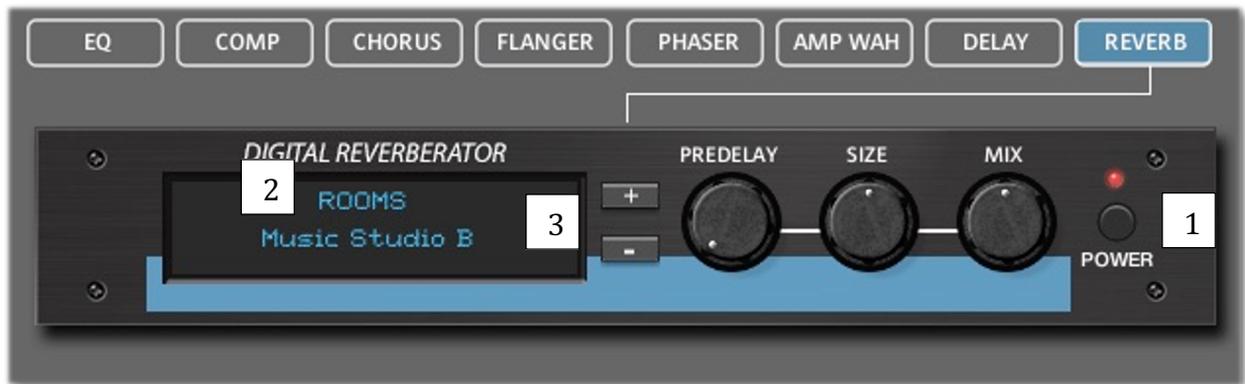
- [1] **ON/OFF:** Turns the Delay ON/OFF. If it is on, the DELAY box will be highlighted in the navigation bar.
- [2] **MODE:** The MODE drop-down list allows you to choose between MODERN, ANALOGUE, TAPE, VINTAGE, and DIFFUSION.
- [3] **TEMPO-SYNC/FREE:** Clicking on the graphic allows you to choose between tempo-synced note values or **ms** (free).
- [4] **PRESETS:** This drop-down list provides a selection of presets. Some are designed to mimic vintage effect devices while others are more creative effects.
- [5] **L<->R:** Clicking on the graphic switches between a ping-pong (left-to-right) and mono placement of the delayed sound in the stereo image.

FUNCTIONALITY CHANGE BASED ON THE MODE SELECTED

If you compare the graphic on the right with the middle of the graphic above, you'll see that none of the functions are the same. In the above example, MODE is set to VINTAGE and the middle knobs control the **QUALITY**, as well as **DEPTH** and **RATE** of modulation, whereas on the right, the MODE is set to TAPE allowing control over the amount of **SATURATION**, the **TAPE AGE**, and the amount of **FLUTTER**. Be aware of this when changing modes and/or presets.



REVERB



In version I of the Purgatory Creek Soundware vintage instruments, the reverb was algorithmic based. In version II, the convolution engine is used. The convolution engine, within Kontakt™, provides a higher quality of reverb as well as much more variety in the reverbs available. Please note that when changing SIZE, the engine needs to recalculate the convolution, but with modern computers this should be nearly instantaneously.

- [1] **ON/OFF:** Turns the Reverb ON/OFF. If it is on, the REVERB box will be highlighted in the navigation bar.
- [2] **TYPE:** The TYPE drop-down list allows you to choose between ROOMS, HALLS, CHAMBERS, PLATES, and AMBIENCE.
- [3] **PRESETS:** Once the TYPE is selected, the +/- buttons allow you to scroll through the individual convolution presets for that mode.

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