

THE RAVENSCROFT 220 VI LITE PERFORMANCE GRAND PIANO



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THE RAVENS-CROFT 220 VI LITE PERFORMANCE GRAND PIANO

RAVENS-CROFT PIANOS

Each piano is handcrafted by Michael and his team to meticulous standards with only the very finest materials from the USA and around the world. The result is a unique instrument with uncompromised aesthetics, an enormous full bass, crystal clear lush tenor, and a full-bodied articulate singing treble.

THE VIRTUAL INSTRUMENT

Many thanks for choosing the Ravenscroft 220 VI Lite. We are confident that you will be enchanted by the sound and playability of this virtual instrument to accompany you in your musical work. It will serve you as a precise and sensitive tool for your performances and compositions and inspire you in your creative moments.

To offer you even more sound and flexibility for your performances and your specific areas of application we chose a new and creative approach when designing the concept of the Virtual Ravenscroft 220 Grand Piano.

The Ravenscroft 220 VI Lite is Ravenscroft's and Prime Studio's first grand piano being sampled using a split microphone setup to capture the sonic characteristics of two distinct microphone preamps, the vintage Neve 31102 and the modern AMS Neve 1081R. Hence the Ravenscroft 220 VI Lite offers you the unique ability to have two fully sampled instruments combined in one right at your fingertips. Blend two microphone positions, featuring 3 microphones, to your taste and enjoy playing full sustain lengths of each note.

Getting even closer to the original you can play fully sampled Una Corda, Sostenuto, Sustain and Half Pedal sounds by using a triple pedal alongside blending in pedal noises and key noises with different velocities.

Only the finest audio equipment and components were implemented throughout the recording and production in order to ensure capturing the very smallest nuances and soul of the analog reference instrument.

THE RECORDING STUDIO

PRIME STUDIO

Nestled near the base of the majestic Austrian Alps in Mils is the incredible one-of-a-kind recording facility Prime Studio GmbH. Known for the excellent acoustics of the studio, the unique selection of historical analog equipment combined with the diverse range of state-of-the-art digital equipment and coveted microphones, the decision to digitize the Ravenscroft 220 Grand Piano in Prime's Studio A' was determined. With the exceptional skill and knowledge of the studio founder Gerhard Buchbauer and recording engineer Björn Heitzer, every sonic detail of the piano was captured during the 14 week recording project.

We chose to capture the unique sound of the Ravenscroft 220 Lite using the following equipment:

MICROPHONE SELECTION

CLOSE MICS: NEUMANN TLM 49
LFE MIC: NEUMANN U47 FET

MICROPHONE PREAMPS

Recording the vintage flavor for the Ravenscroft 220 VI we have chosen to run the signals through Prime Studio A's Neve 8068 MK II console. Fitted with original 31102 preamp modules renowned for their beautiful punch and harmonic distortion the Mojo of the consoles' history added to the samples.

Achieving an even more present and clear sound, but still fitting to the vintage Neve preamp characteristics, we chose to use the latest version of AMS Neve 1081 R Air Montserrat preamp modules to record the modern flavored samples.

TECHNICAL MEASURES AND HUMAN FEELING

HANDMADE

The Ravenscroft 220 performance grand piano being hand built and brought to matchless sonic quality and beauty lead us to set up Studio A not only as a highly sensitive acoustic area but also a room with well balanced humidity and temperature to ensure the best tuning stability.

Michael Spreeman took the utmost care and has put in his immersive expertise in tuning the Ravenscroft 220 throughout the whole recordings. Every single note sampled was played by human hand ensuring that each tone will sound naturally, not automated nor robotized.

Setting the virtual instrument apart of others, we decided to record the full length and beauty of each sustaining note to silent infinity. Alongside many meticulously recorded fine details, the natural sustain captured in full length makes the difference when enjoying the Ravenscroft 220 VI Lite.

TECHNICAL SPECIFICATIONS

To ensure the most precise digital clocking when digitizing the Ravenscroft 220 Lite performance grand piano we used an Abendrot Everest 701 True Audio Master Clock to synchronise and lock all digital equipment.

The library was sampled running our AD converters at 192 kHz capturing signals at 32 bit precision. Where applicable at least 12 velocity layers have been recorded resulting in 25.500 samples. The final library for the Lite version has been converted to 44.1 kHz at 16 bit precision resulting in about 18 GB size.

The virtual instrument offers real sustain pedal sampling, muted attacks, pedal noises for Una Corda, Sostenuto and Sustain pedal use. Two different positions offering three microphone signals to mix your favorite sound.

MIDI

The Ravenscroft 220 VI will respond to MIDI notes from 21 (A-1) to 108 (C7). You can use Continuous Controllers (CC) at #64 (Sustain), #66 (Sostenuto) and #67 (Una Corda).

RECOMMENDED SYSTEM REQUIREMENTS

START YOUR ENGINE

The Ravenscroft 220 VI Lite is a huge sample library and needs a powerful engine to ensure optimal performance. Computer systems are changing in very short periods of time, hence we've decided to add a link for you in this manual to always get the latest information about system requirements to run Native Instruments KONTAKT.

Feel free to use this link to gather the latest information about Native Instruments KONTAKT system requirements:

[KONTAKT DOWNLOAD](#)

We also recommend the following minimum system requirements for using the Ravenscroft 220VI Lite sample library:

- Latest Intel Core i9, M1/M2 or equivalent CPU
- 16 GB RAM
- Latest updates of operating systems, unless other stated online.
- Avoid using your system hard drive to host the 220 VI Lite library.
- Using internal hard drives other than your system drive will improve the overall performance.
- If using external hard drives, make sure to use the fastest drives connected to your systems fastest port.

DIGITAL TO ANALOG CONVERTER (DAC)

For optimal audio performance using a high quality external DAC hardware is recommended. Please make sure to use the latest driver versions for your DAC, if applicable.

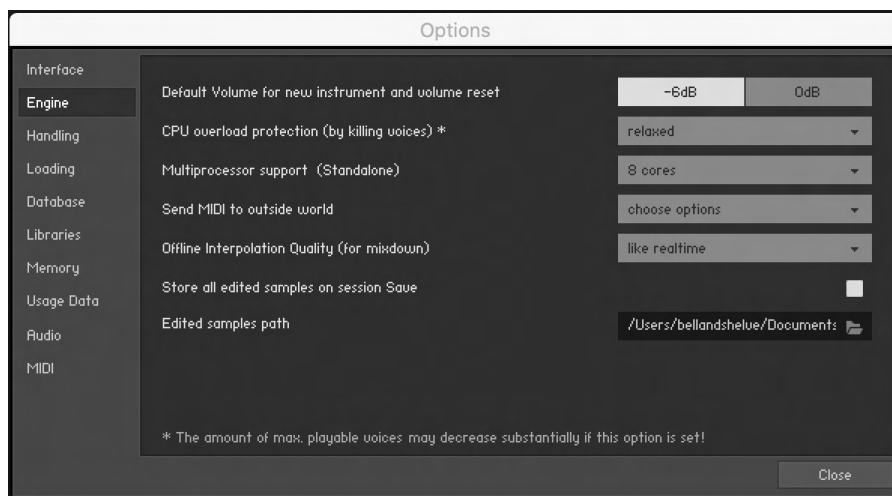
RECOMMENDED SYSTEM SETTINGS

ENGINE SETTINGS

Within KONTAKT click the gear icon on the upper right of the UI to open the OPTIONS menu.



Choosing ENGINE will show a similar window:



Regardless of whether KONTAKT is used in a DAW or standalone, setting the CPU overload protection by choosing „relaxed“ as a starting point in the dropdown menu. Certain system configurations may require a different more rigid setting.

Multiprocessor support should be set to the maximum available cores in order to ensure you get the necessary CPU power when playing very complex piano pieces. Using a DAW or a performance application like MainStage, please be sure to activate the multiprocessor support with priority for KONTAKT.

RECOMMENDED SYSTEM SETTINGS

AUDIO SETTINGS

Within the OPTIONS menu, choose AUDIO to show the available setting options for your DAC:



Depending on your system configuration and it's available power, there is no overall working audio buffer setting for each system. As a starting point we recommend choosing a value of 512 samples. Feel free to set lower values down to 128 samples or even below on very powerful systems. In any case, be aware that, due to the high amount of samples being processed, audio buffer values set below 512 samples may cause digital artifacts while playing the instrument.

SAMPLE RATE

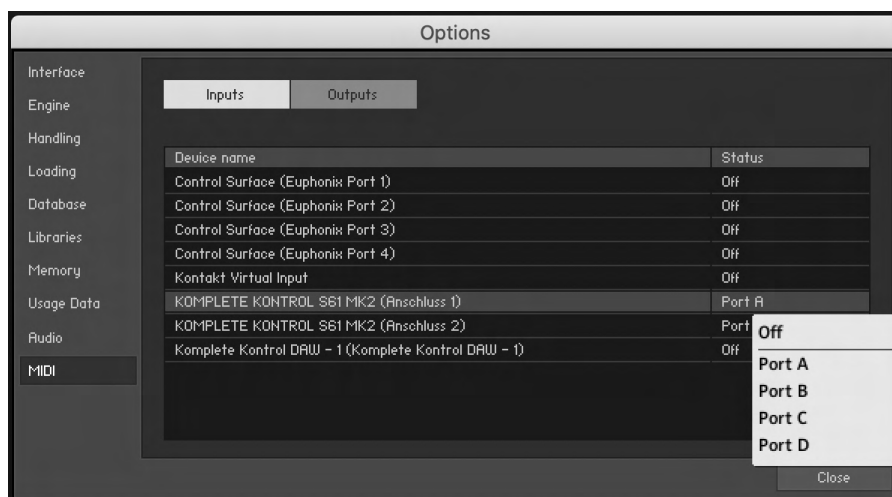
The Ravenscroft 220 VI Lite library has been converted to 44.1 kHz sample rate. Set the audio engines sample rate correspondingly to 44.1 kHz for optimal performance.

Choosing a different sample rate is possible. Doing so, please keep in mind, KONTAKT will be forced to perform a real time sample rate conversion. This needs a lot of CPU resources and may result in digital glitches and artifacts during your playing performance, depending on your systems' available power.

RECOMMENDED SYSTEM SETTINGS

MIDI SETTINGS

Within OPTIONS menu, choose MIDI to configure which ports your controller hardware is connected to:



During development, the RC220 VI Lite has been tested using DOEPFER LMK2+, KOMPLETE KONTROL S61 MK2, KOMPLETE KONTROL S88 MK2 and RAVENWORKS VPC-1 controller hardware in conjunction with ROLAND DP-10 and KAWAI F-30 pedals.

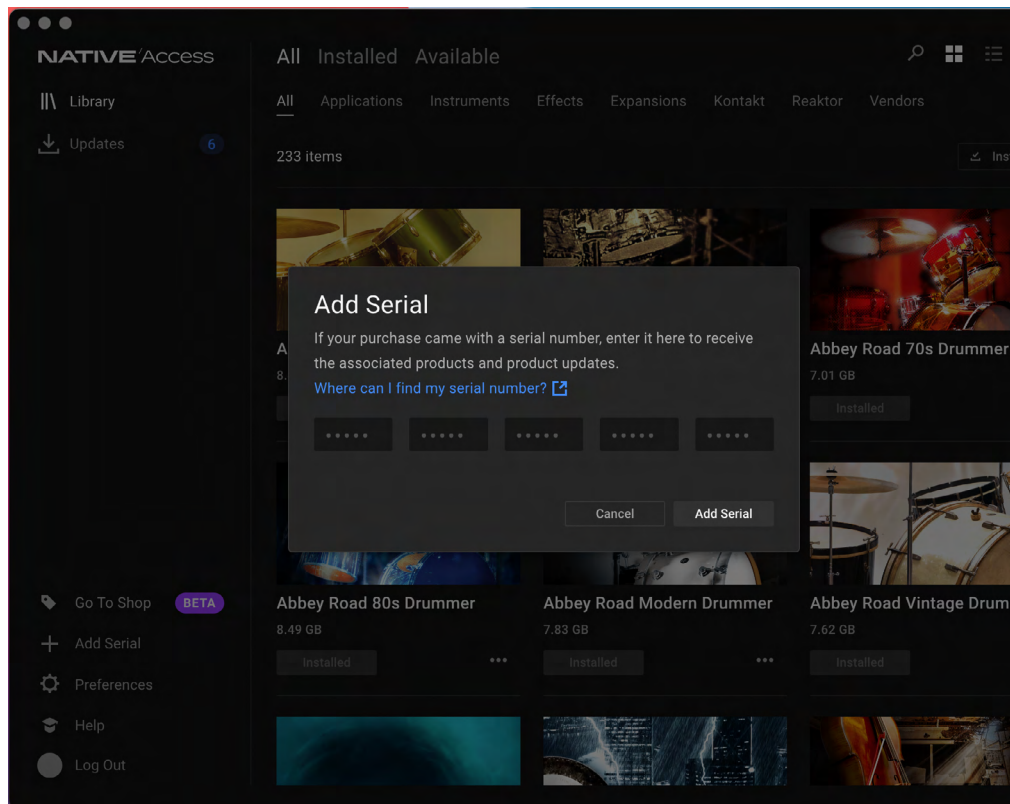
Feel free to use the controller hardware of your choice.

ADDING THE RAVENSCROFT 220 VI LITE LIBRARY

INSTALLING NATIVE ACCESS APPLICATION

On the [NATIVE INSTRUMENTS](#) website you can get the latest version of [NATIVE ACCESS 2](#). Feel free to use the following [LINK](#) for download.

After installation of NATIVE ACCESS 2 please run the application. By clicking the „+“ plus symbol on the lower left of the UI you can add your serial number of your purchased copy in the appearing window:



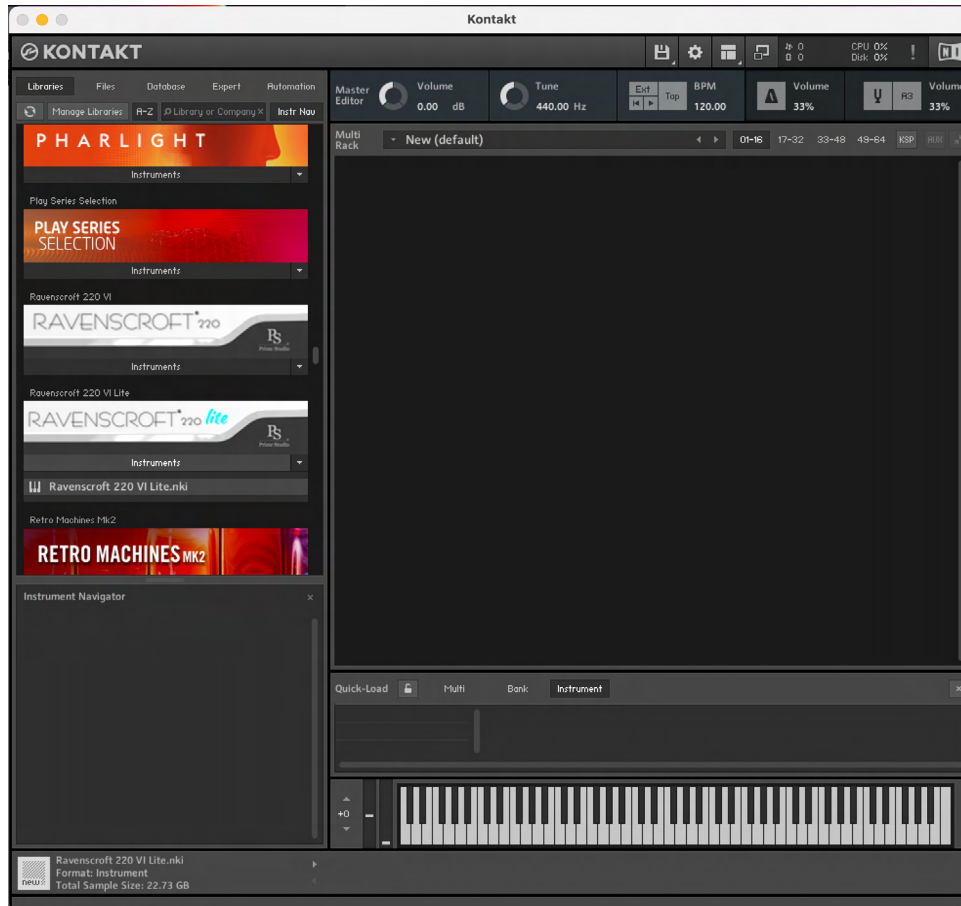
Having added your serial, click the „AVAILABLE“ menu and search for „Ravenscroft 220 VI Lite“. Click the „INSTALL“ option to the right of the listed product and follow the instructions.

LOADING THE RAVENS-CROFT 220 VI LITE LIBRARY

KONTAKT LIBRARIES TAB

Click the „LIBRARIES“ tab in KONTAKT and scroll to the Ravenscroft 220 VI Lite library. Click the dropdown arrow to show the available instruments that came standard with the library. Clicking the „Ravenscroft 220 VI Lite.nki“ instrument file will open the Ravenscroft 220 VI Lite.

Please allow a few seconds to finish loading the library while checking the progress bar in the upper region of the instruments' GUI. The initial instrument will load approx. 0.88 GB of sample content to your memory.



GENERAL USER INTERFACE

GUI MAIN TAB

The MAIN tab of the general user interface looks like this:



GENERAL USER INTERFACE

MAIN TAB FUNCTIONS I

On the lower half of the MAIN tab you will see volume knobs and switches for the following functions:



STEREO LEVEL & STEREO INVERT

Controls the stereo balance in single steps from left -100 to right +100. Clicking the arrows symbol you can invert the stereo image from L/R to R/L.

TONE LEVEL

Sets a global tonality in single steps from -18 to +18.

TIMBRE LEVEL

Controls the timbre level in single steps from -12 to +12.

PEDAL SOUNDS

Controls the pedal resonance volume level in 1/10 dB steps.

MAESTOSO

Switches Maestoso functions on/off. Playing single notes or chords while depressing the sustain pedal will engage partials to resonate like on the real Ravenscroft 220 Grand Piano. Set Maestoso to ON if you want to add the full and rich tone of partial resonances. When set to OFF the SUSTAIN volume knob gets deactivated.

REPEDAL

Playing quick up and down changes with the sustain pedal leads to sustaining sound of the played notes and their partials at a lower volume level. Set REPEDAL to ON if you want to add this realm to your playing style.

HARMONICS

Controls the volume level of the harmonic resonances in 1/10 dB steps.

GENERAL USER INTERFACE

MAIN TAB FUNCTIONS II

On the lower half of the MAIN tab you will see volume knobs and switches for the following functions:



STACCATO

ON/OFF enables/disables the Staccato samples in parallel to the staccato knob shown on the SETTINGS tab.

RELEASE VOLUME

Controls the volume level of the release samples in 1/10 dB steps.

ACTION NOISE

Controls the volume level of the key release noises in 1/10 dB steps.

SOFT VOLUME

Controls the volume level for silent struck notes in 1/10 dB steps.

REVERB LEVEL & REVERB DROPDOWN MENU

Sets the global reverberation volume in tenth division dB steps from -94.9 dB to +12 dB. Dialing the knob fully counter clockwise it will set the reverb to OFF. SIZE changes the length of the reverb impulse sample between 50% and 150% of the original length. CUT is a low cut filter ranging from 20Hz to 20kHz.

Clicking the dropdown menu gives you a choice of 41 different convolution reverb styles.

GENERAL USER INTERFACE

MAIN TAB FUNCTIONS III



VINTAGE

Activates the vintage preamp characteristic of the virtual instrument. These samples have been recorded passing signal through classical Neve 31102 microphone preamp modules of a Neve 8068 MK II vintage console.

MODERN

Activates the modern preamp characteristic of the virtual instrument. These samples have been recorded passing signal through AMS Neve 1081R microphone preamps.

SPARKLE

Switches the sparkle animation of the crystal ring ON/OFF. The animation will change its color depending on the chosen preamp characteristic to either orange or turquoise.

Switching between the preamp characteristics will also change the color for the MAIN, TUNING, SETTINGS tabs, the MAESTOSO and REPEDAL functions, the sample loading indicator, as well as the ON/OFF switch of each microphone pair, to indicate which style is active.

Inside the crystal ring you can see the status and the type of the microphone positions. If highlighted the microphones are set active. If greyed out the corresponding microphones are deactivated.

GENERAL USER INTERFACE

MAIN TAB FUNCTIONS IV

MICROPHONE CHANNELS

The microphone channels are grouped around the crystal ring. CLOSE is a stereo channel. LFE (Low Frequency Effects) is a mono channel.

Both channels offer the following functions:



You can switch ON/OFF each microphone channel separately or all together at once. The more channels active, the more voices will be needed for playback.

This is also the case when other functions like RELEASE VOLUME etc. are in use. Please keep this in mind when you want to free-up CPU resources.



GENERAL USER INTERFACE

CONTROL TAB FUNCTIONS I



VELOCITY

This sets the behaviour of how the velocity of hitting notes on your keyboard controller will affect the samples being played back while you are performing. Four keyboard velocity areas can be set to your custom needs. Area A (A0 - C8) sets an overall level for the whole key range. Areas B, C and D can be customized additionally within the global level. From the drop-down menu you can choose between five different modes. LINEAR, SHELF, COMP/EXPD, FIX, CUSTOM.

Use VELOCITY RANGE settings depending on your playing style. Dial in the percentage level for the overall dynamic behavior of the instrument. Lower percentages will result in lower dynamics and vice versa.

Either click and move with your mouse or double click and enter changes e.g. shaping the CURVE, changing its SHAPE, RATIO, THRESHOLD, minimum and maximum input and output settings. Create your own recallable curve in CUSTOM mode.

PURE / SOFT TOUCH fine tunes the instrument to suite your playing style. Both, the feel and the sound of the Ravenscroft 220 VI Lite change by using this function. Click Ctrl/Cmd to activate or bypass.

Use SAVE / LOAD to save and recall your custom curve settings as files. Files will be stored in the „DATA“ folder of the sample library's folder structure. You can interchange these velocity curve settings to both instrument versions, Lite and Full.

GENERAL USER INTERFACE

CONTROL TAB FUNCTIONS II



TUNING

If you want to use a special tuning for your Ravenscroft 220 VI Lite you can either dial in your own preferred settings by using the KEY and AMOUNT knobs as well as clicking and dragging within the table. KEY sets the first scale degree. AMOUNT sets the percentage of the intensity each note is tuned by the cent value set in the table. Engage the settings using the ON/OFF switch.

If you want to set a new personal preset, simply change the PRESET knob choosing a free preset space. Set your specific values and you are finished.

From the dropdown menu you can also choose between twelve already implemented tunings that might fit your needs.

TUNE sets the overall tuning independently to KONTAKT's master tune settings. This way you can also save different tunings for your instrument by either using Snapshots or saving a new instrument file.

GENERAL USER INTERFACE

SETTINGS TAB FUNCTIONS



GENERAL USER INTERFACE

SETTINGS TAB FUNCTIONS I

MIDI CONTROLLER SETTINGS



Within the settings tab you can specify the values you need for your specific MIDI setup. The Ravenscroft 220 VI Lite can be played with three MIDI pedals for playing UNA CORDA, SOSTENUTO and SUSTAIN styles.

When starting the instrument for the first time these values are set to standard values. The sustain pedal is set to CC 64. The una corda pedal is set to CC 67. The sostenuto pedal is set to CC 66. You can even use more pedals in order to have the complete range of pedal sounds available e.g. if you want to play the STACCATO notes in addition.

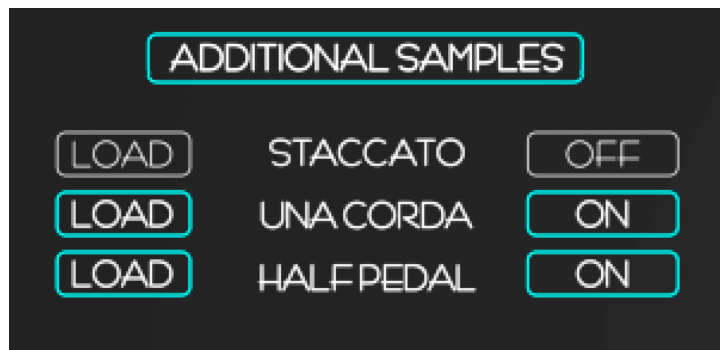
By choosing the „09 RC220 Lite STACCATO - Soft Pedal“ snapshot from the factory snapshots dropdown menu, the UNA CORDA pedal is set to play STACCATO samples instead of the una corda samples. Feel free to experiment with the CC settings to set them up to your specific needs.

If you want to save these settings for future use, either save a new instrument, or save a new user snapshot using the floppy disk icon within the snapshot menu of the instrument.

GENERAL USER INTERFACE

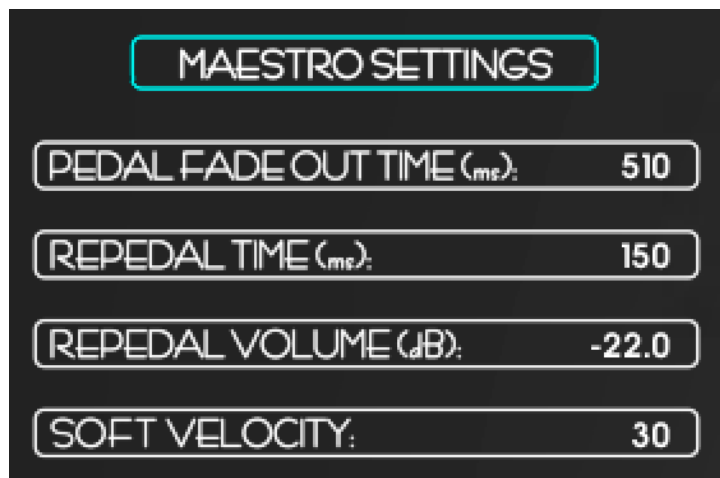
SETTINGS TAB FUNCTIONS II

ADDITIONAL SAMPLES



Loading and unloading UNA CORDA, STACCATO and HALF PEDAL samples to/from RAM by clicking the LOAD and/or ON/OFF buttons. When enabled the UI will show a turquoise or yellow frame depending of your actual playing mode (VINTAGE or MODERN).

MAESTRO SETTINGS



The PEDAL FADE-OUT TIME sets the fade-out duration for the pedal resonance samples in ms.

The REPEDAL TIME sets the repedal start time in ms.

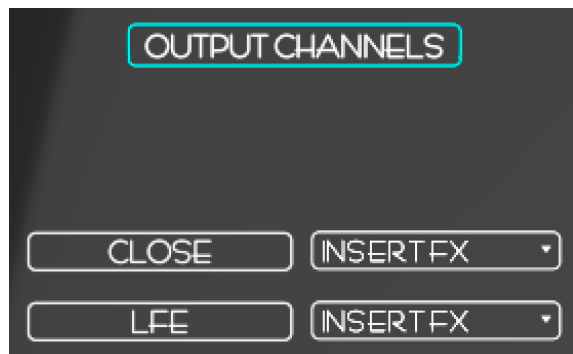
The REPEDAL VOLUME sets the volume reduction for repedaed notes in dB.

SOFT VELOCITY sets the velocity range on the notes that the SOFT volume knob is affecting. Please keep in mind that using the Silent Strike Volume feature is dependent on the DYNAMIC percentage value you have chosen in the MAIN TAB of the GUI. At certain dynamic settings the SOFT Volume will have no effect.

GENERAL USER INTERFACE

SETTINGS TAB FUNCTIONS III

OUTPUT CHANNELS



Each microphone channel can be routed either to a stereo bus or to a specific output you have set within your KONTAKT output settings.

If you want to use a different output for each of your microphone channels e.g. for recording separate tracks within your DAW, simply add output channels within KONTAKT and route the microphone channels to these outputs by using the dropdown menu to the right of each microphone channel pair.

As a standard the microphone channels are routed to INSERT FX. This means that each channel is routed to the internal effects chain first. By routing directly to a specific KONTAKT output channel, the dry microphone signal will be heard within your DAW or your hardware output bypassing the insert fx chain.

SUPPORT

GETTING IN CONTACT WITH US

If you have any questions or problems installing or using the Ravenscroft 220 VI Lite library, please feel free to check the [USER MANUAL](#), as well as the [FAQ](#) and [HOW TO VIDEO](#) sites of our website first:

[RAVENS-CROFT 220 VI MANUAL](#)

[FREQUENTLY ASKED QUESTIONS](#)

[HOW TO VIDEOS](#)

In case you need any additional help, please do not hesitate to get in contact with us directly. We shall be pleased to assist you.

[CONTACT SUPPORT](#)

The teams of Ravenscroft Pianos and Prime Studio shall be happy to assist you within 48 hours of your request. Please bear in mind the differences in time zones.

EULA & DISCLAIMER OF WARRANTY

END USER LICENSE AGREEMENT (EULA)

With the conclusion of the contract between the customer and Prime Studio GmbH, but with the installation and use of the software at the latest, the customer agrees to the present licence agreement.

The customer is exclusively granted the non-transferable use of the software instrument to third parties for private and commercial purposes. Any liability on the part of the Prime Studio GmbH and Ravenscroft Pianos with regard to unlawful use by the customer is excluded.

The customer is expressly prohibited from copying as well as selling the product, failing which he/she will be subject to liability for damages. In particular, extraction or copying of the software instrument or, respectively, the sample library as well as sale to third parties are therefore not permitted.

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This agreement shall remain in force throughout the useful life of the software instrument.

ADDENDUM

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All information within this manual is subject to change without notice.