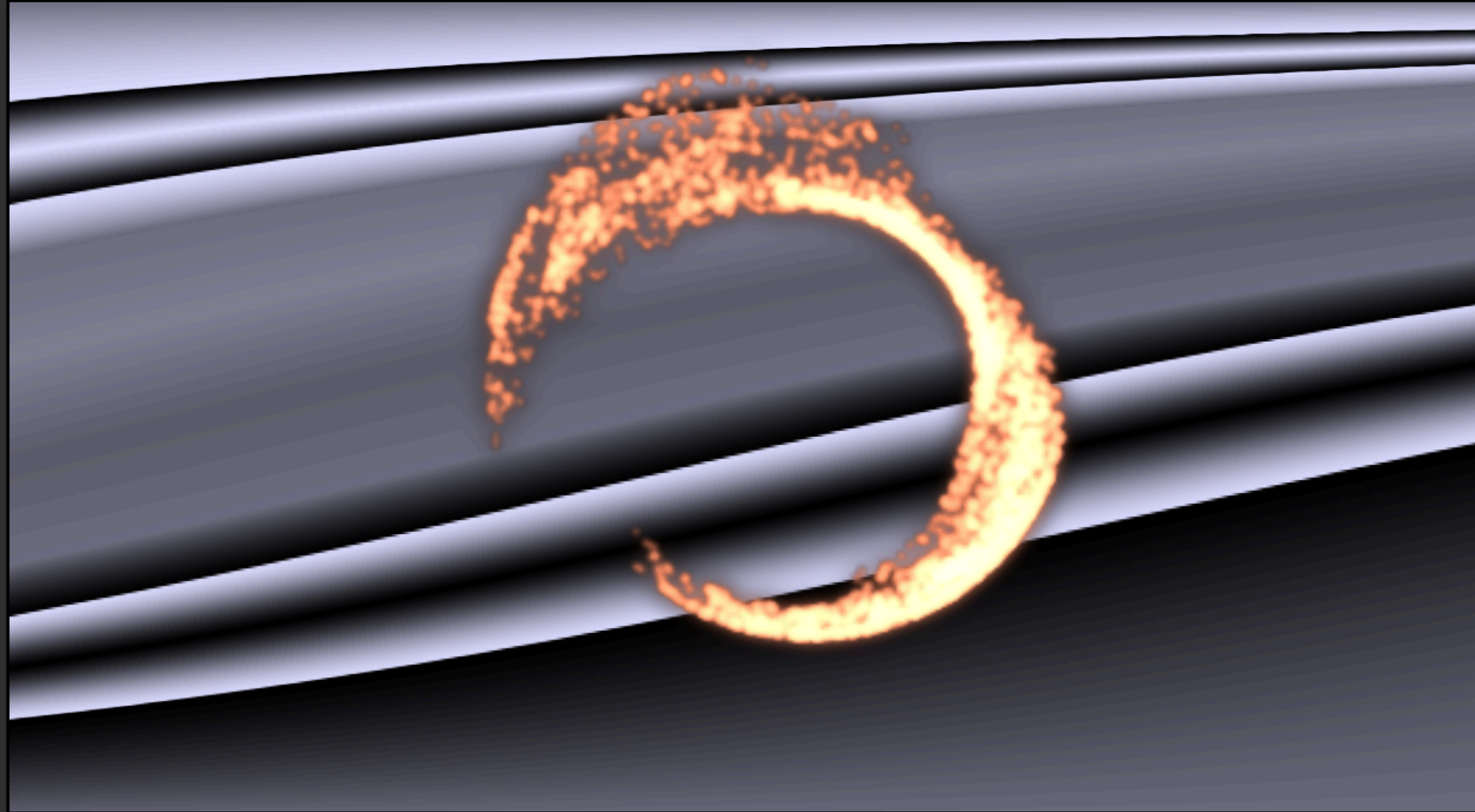




K O N T R A S T
K O N T R A

Welcome to KONTRAST!



KONTRAST is not another wavetable synth.

Twist. Feel. Done.

Sound was never meant to be programmed.
It was meant to be discovered.



Peter aka Dawesome

Not another wavetable synth.

We spent a lot of time making sure you
don't have to think about how it works.

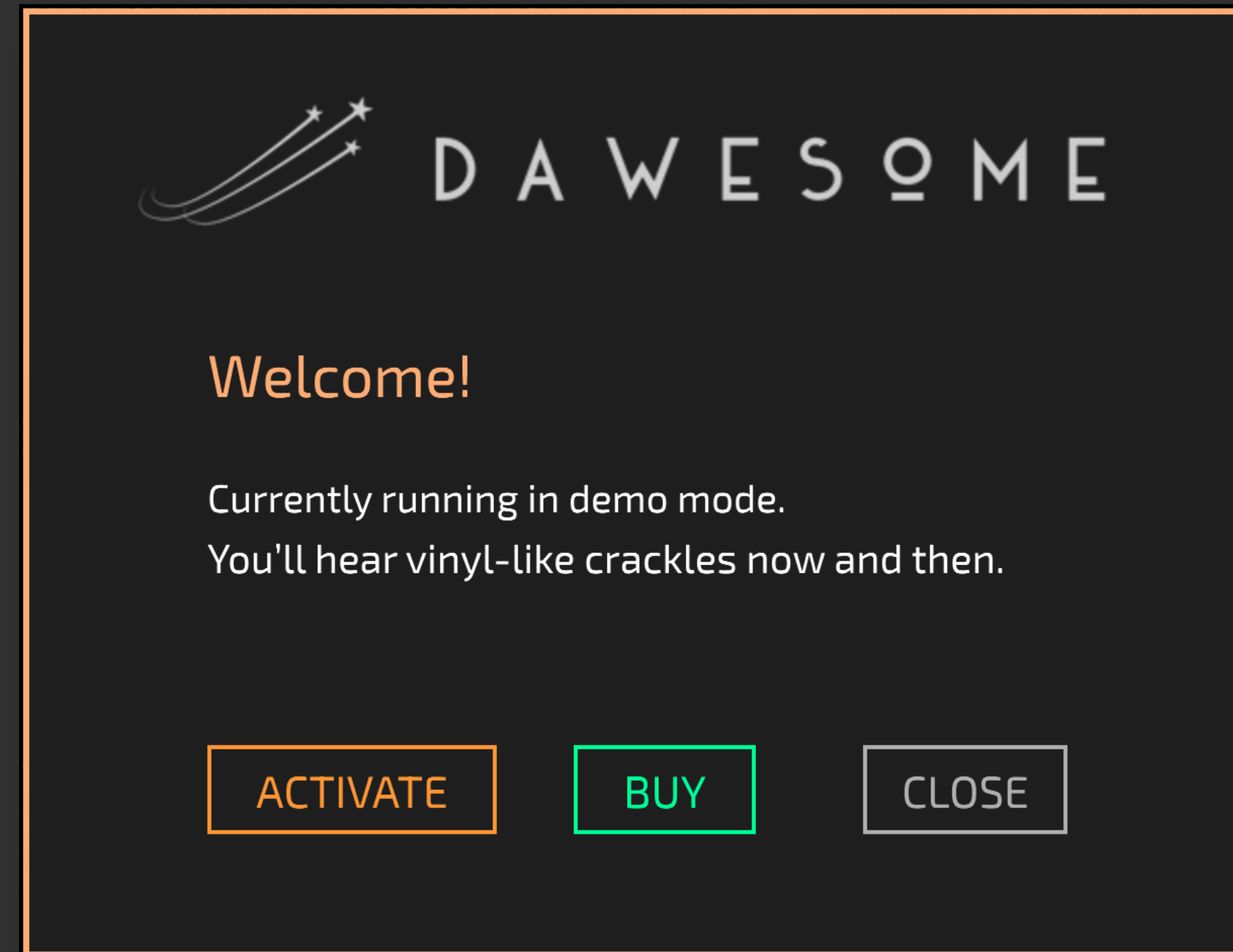
Have fun!

DEMO MODE

To try the plugin simply download and run the installer via dawesomemusic.com (we don't ask you for email, registration etc.)

After installation the plugin runs in **DEMO MODE**: a mild vinyl-like crackle now and then - this is the only restriction.
(and even this crackle will start only after 2-3 days)

The plugin runs in almost every DAW:
Windows 10 / 11
MacOs 13 (Ventura) onwards
VST3 AU AAX



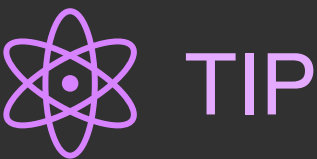
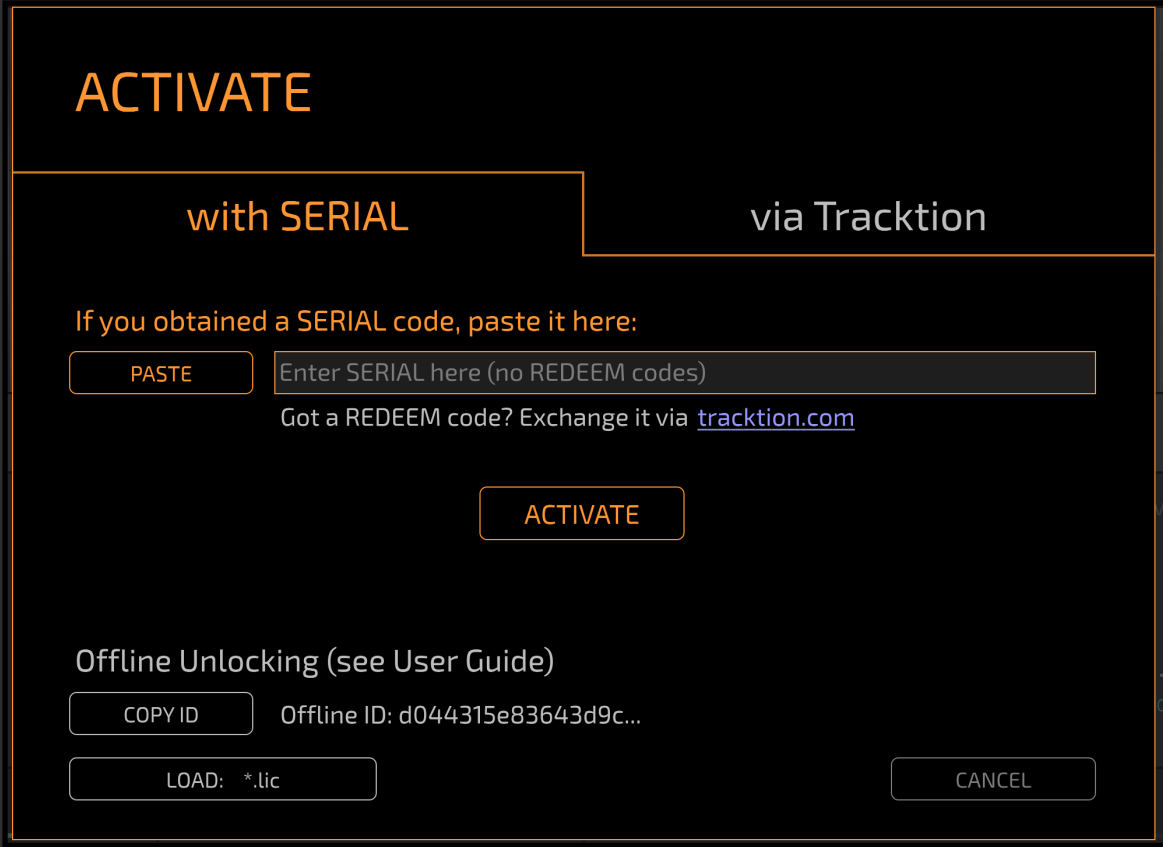
ACTIVATION

Activating the plugin is dead simple:

- 1. Open the plugin in your favorite DAW
- 2. In the bottom right corner click **ACTIVATE**:



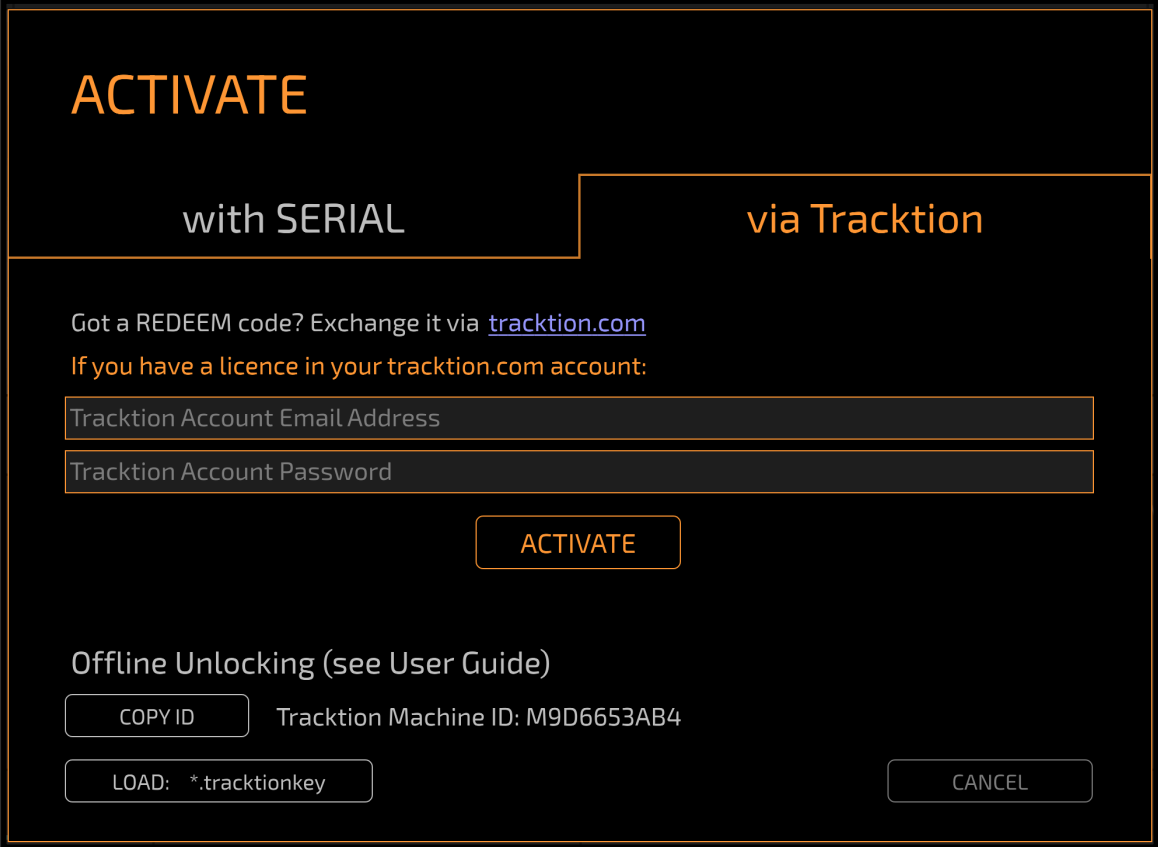
3a. If you obtained a **SERIAL** code (eg. via dawesomemusic.com) just paste the SERIAL and click ACTIVATE



TIP

You don't need to re-install the plugin.
There is no separate demo-plugin - it is the same installer.

3b. If you purchased via tracktion.com you simply activate the plugin with your tracktion account email and password.



REDEEM CODES

If you purchased via a re-seller like Plugin Boutique you may have received a so called **REDEEM** code.

You first need to go to tracktion.com to redeem this code. You may need to create a tracktion account.

Afterwards you activate "**via tracktion**".

OFFLINE ACTIVATION

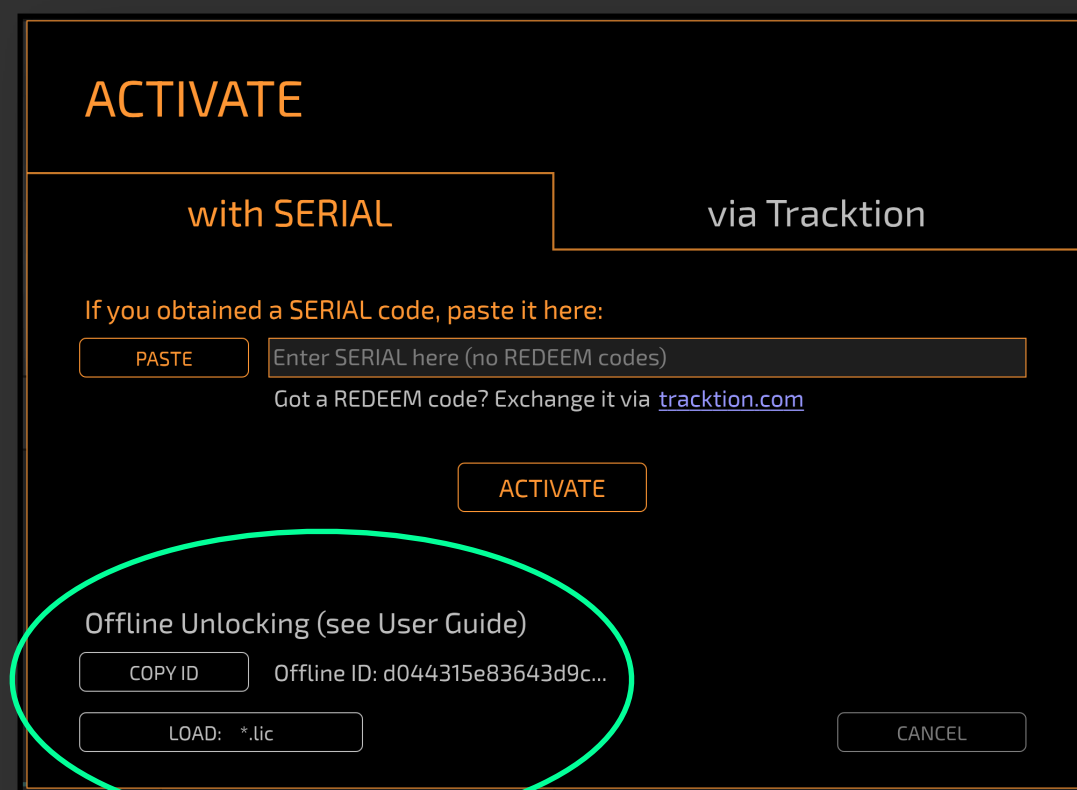
The normal activation needs a connection to the internet. It will then download a Keyfile that is tied to your individual machine.

(Other than that the plugin never contacts any server.)

Sometimes your studio computer is not connected to the internet - in this case you can do an OFFLINE activation. This is done in 3 simple steps.

1. copy the OFFLINE ID of your offline computer

NOTE:
please take care to choose "with SERIAL" or "via Tracktion" **correctly**, as these use different machine IDs



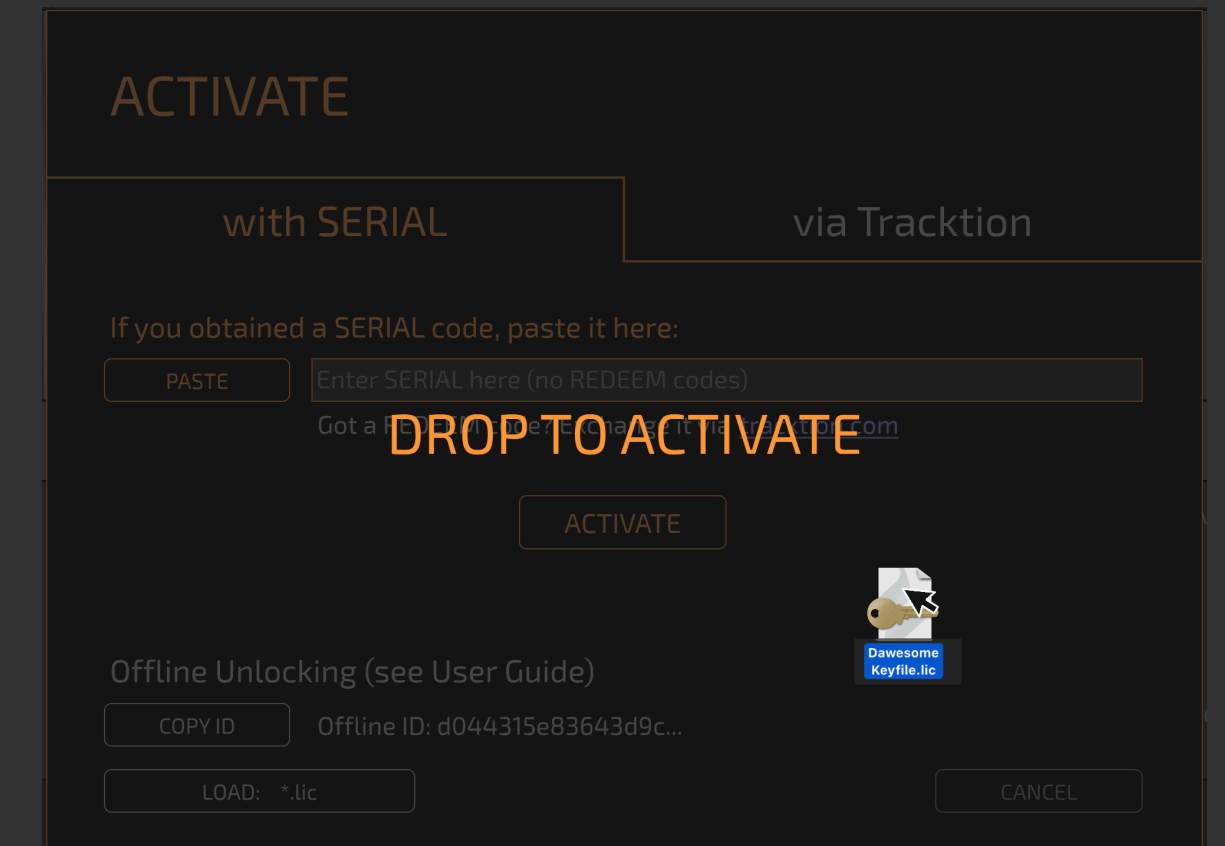
2. Download a Keyfile

If you have a SERIAL:
simply go to [OFFLINE ACTIVATION](#)
enter your SERIAL and the machine ID, then DOWNLOAD instantly.

If you have a license via [tracktion.com](#):
Make sure you used the "Tracktion Machine ID", not the "OFFLINE ID".
You need to submit a service ticket [here](#).
Provide your email address, the name of the product and the machine ID. Within a few days they will send you the Keyfile via mail.

(Note: This is a manual process handled by Tracktion and can take several business days)

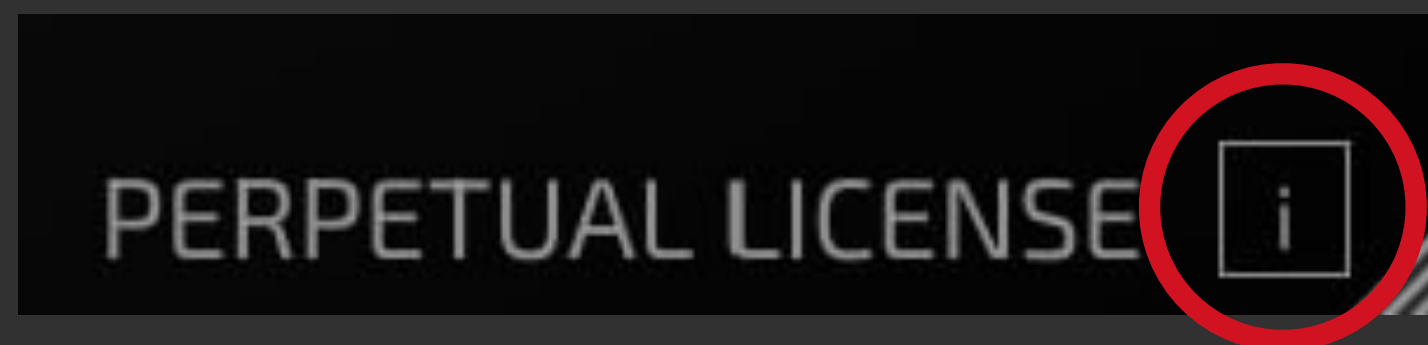
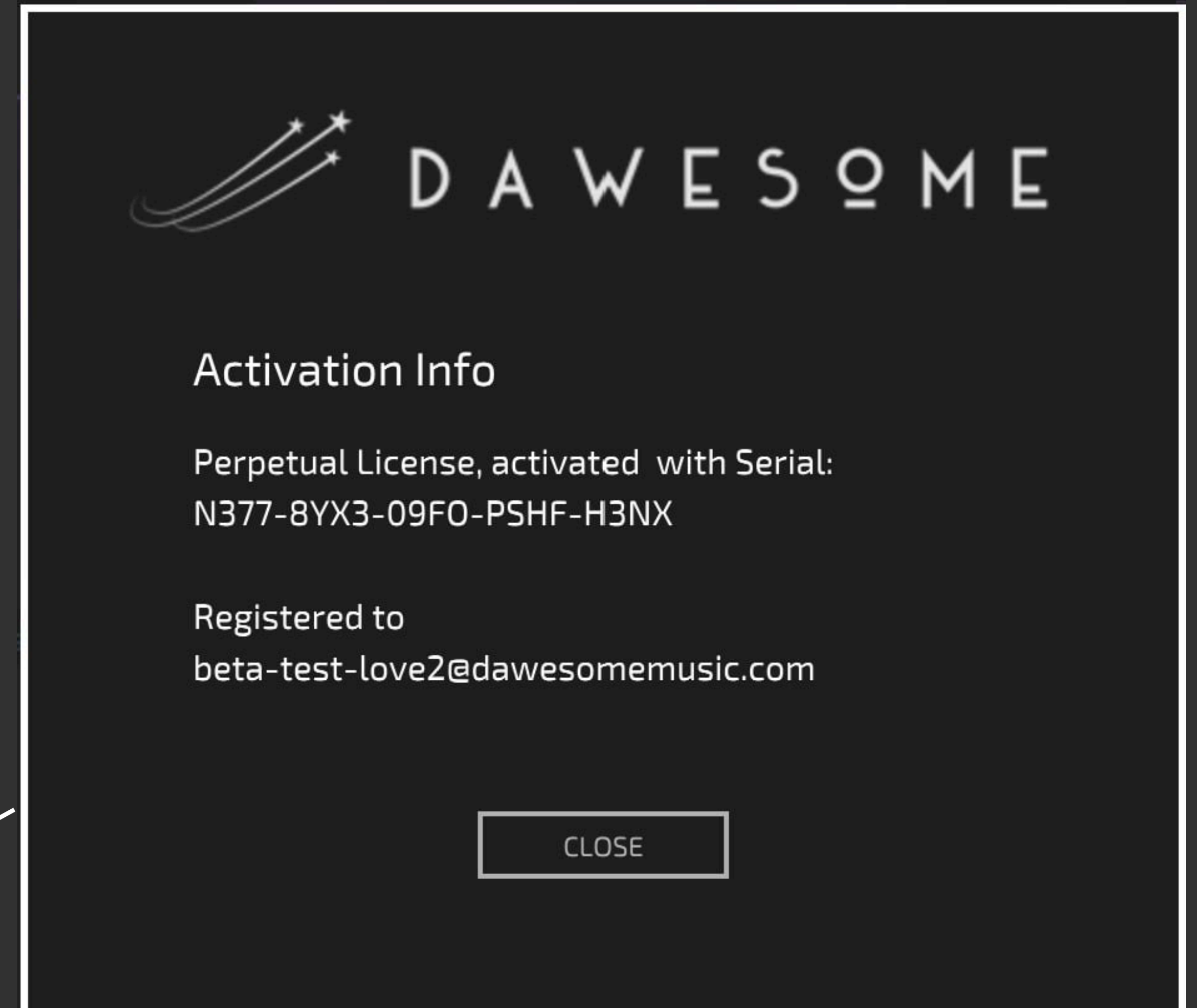
3. Drag and drop that file on the plugin



(or you click ACTIVATE and then the LOAD button and choose the Keyfile)

CHECK ACTIVATION STATUS

Activation status can be checked by clicking the ‘i’ button at the bottom right of the plugin UI. This will open a window showing the status of activation. If activated, the window will show if the activation was through serial number or via Tracton. If you’ve lost your serial number, you may find it here!



OVERVIEW

MAIN MENU ≡

UNDO **REDO**

Click to **BROWSE PRESETS**

SAVE **INIT**

DAWESOME

OSC 2

MIX **PM**

OCT **TUNE**

DETUNE **TRANS**

OFF

SCALE

SEQ **SCAN** **FILTER** **FX**

DRIVE **CUTOFF** **TRACK** **HPF** **SMOOTH** **FIL 2**

RESO **GAIN** **RESO** **TRANS** **FINE** **MODAL** **INHARM** **CHAINSAW** **DRIVE** **SUBTLE**

OUT **OTT** **COMP** **PAMCI** **LIM** **-6 dB** **OUT**

SETUP **DEFAULT** **MTS** **NO MASTER** **METALLIC** **DIRT** **DELAY** **ENV** **A** **D** **S** **R** **AMT**

MONO **GLISS** **TIME**

ACTIVATE **BUY** **DEMO MODE**

MACROS for efficient timbre shaping

WAVETABLE
Each column is a slice. Black means -1, gray represents 0 and white is +1

SECONDARY OSC

PATH **REC** **MODE** **RATE** **SIZE** **VOICE GAIN**

OUT **OTT** **COMP** **PAMCI** **LIM** **-6 dB** **OUT**

ENV **A** **D** **S** **R** **AMT**

Visualizes incoming midi. Diameter of each note corresponds to (polyphonic) aftertouch / MPE pressure. Gray area represents velocity.

SETUP your midi controller.

Drag and drop the last played note as audio from here.

SEQUENCER
SCANLINE
FILTER
FX

This **SCALE** allows you to choose which pitch classes are played.

The **MAIN OSC**

SAVE the preset. Turns red if there are unsaved changes.

Record a **PATH** for the scanline.

The **OUTPUT** section

The **MODULATION** sources

Click to **RANDOMISE**. Hold to randomise more.

Click to activate a **DEMO** or **BUY** a full license.

BROWSE PRESETS

Presets are wonderful, aren't they?
Just click on the name and browse them all!



TIP

Click outside the preset browser to close it.

Or double-click a preset to load it and close the browser.



TIP

Right-click on a preset for further options.
User presets have more options than factory presets.

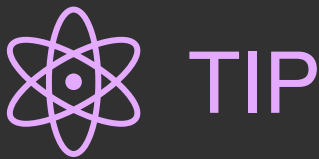
LOAD

REVEAL IN DIR

MAKE THIS THE INIT PATCH

RENAME PATCH

DELETE PATCH



TIP

Right-click a filter to expand the selection.

≡ KONTRAST 0.82

UNDO REDO

⌵ < > LUSHY ZEN

BY:DAWESOME

☆

SAVE INIT

DAWESOME

PACK

FACTORY

TYPE

BASS
LEAD
PAD
KEYS
ARP/SEQ
PERC
FX
DRONE

AUTHOR

SPEKTRALISK
DATABROTH
UNKNOWN HERO
DAWESOME

TIMBRE

SUSTAINED
PLUCKY
EVOLVING
COMPLEX
SYNTHETIC
ATMOSPHERIC
PURE
WARM
COLD
BRIGHT
DARK
INHARMONIC
NOISY

☆ ONLY

33 PRESETS

SHOW ALL

☆ ABANDONED PARK

☆ ACID LOOP

☆ ANNOYER

☆ BRUTUSEQ

☆ CHAOS FILER

☆ CHOLE LUXURIA

☆ CHROMA XYLEN

☆ DETATCHMENT

☆ DEVOLVER

☆ DISTROPNIC

☆ GOLD LEAVED

☆ GRIN AND GRIT

☆ GROUNDWELL

☆ INFIGURA

☆ INIT

☆ KICK

☆ LAMELLO

☆ LOST

☆ LUSHY ZEN

☆ MIRAL KITAR

☆ MOUNDEROID

☆ NIGHT TOP

☆ PRISM

☆ PUBLIC ACCESS

☆ RANDOM ROLLER

☆ RED DEMOR

☆ SABOTAGE

☆ SABRIES BELLS

☆ SIMPLET

☆ SPYQUENCE

☆ SYNAPSE BLUR

☆ UNFORGETTABLE LUN...

☆ VOLTA DRIVE

OSC 2

MIX PM

SAW

DETUNE TUNE

UNI 3

OCT+1

FAT

BITE

Φ

GAIN

OUT

24

OTT COMP

LIM

-6 dB

OUT

L R

LFO

ENV

SLOW

Choose a random preset.

Click to show only favorites.

Click to mark preset as favorite.

Click to remove all filters.

Choose one or multiple filters.

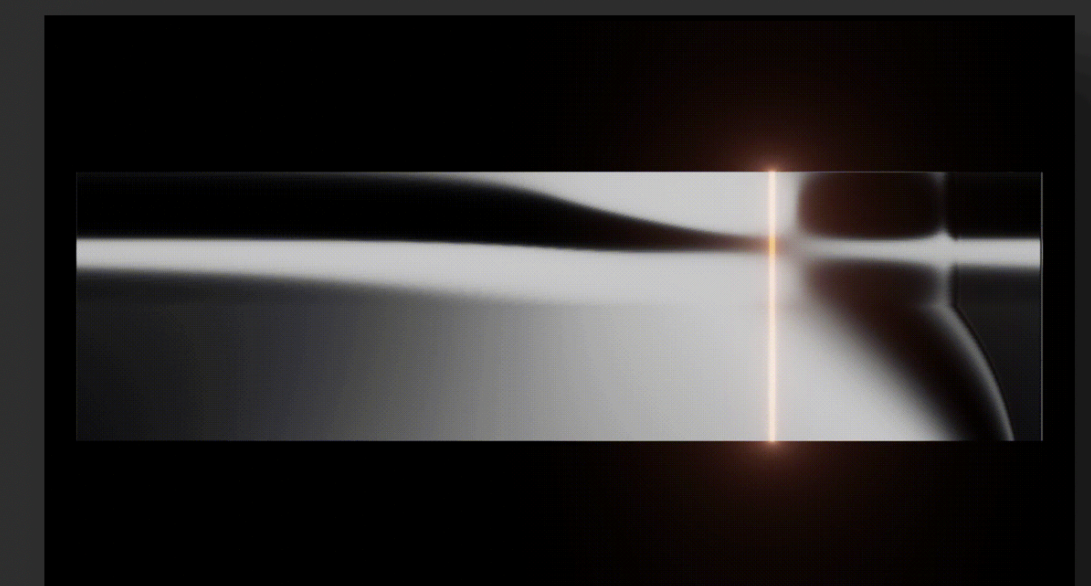
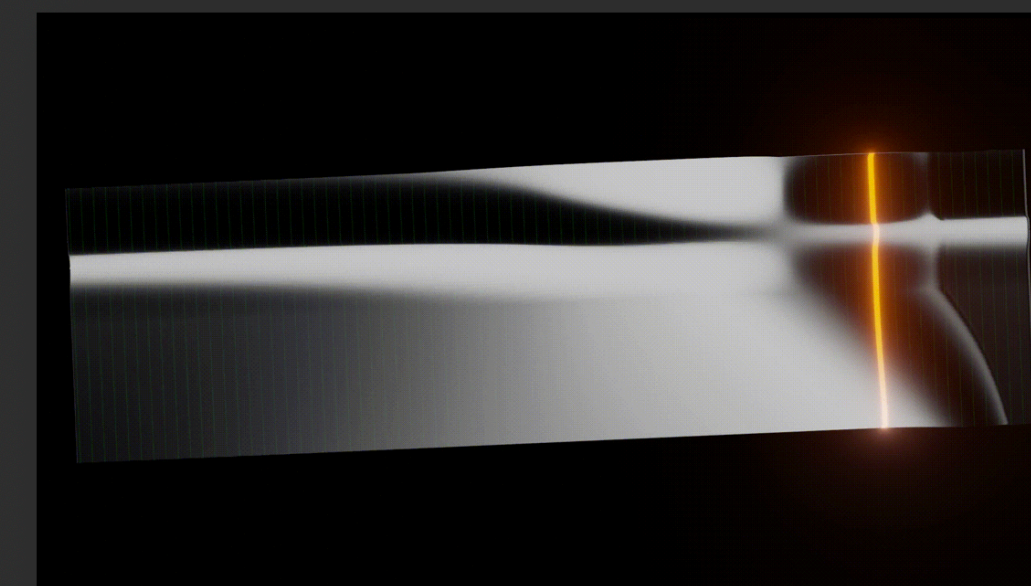
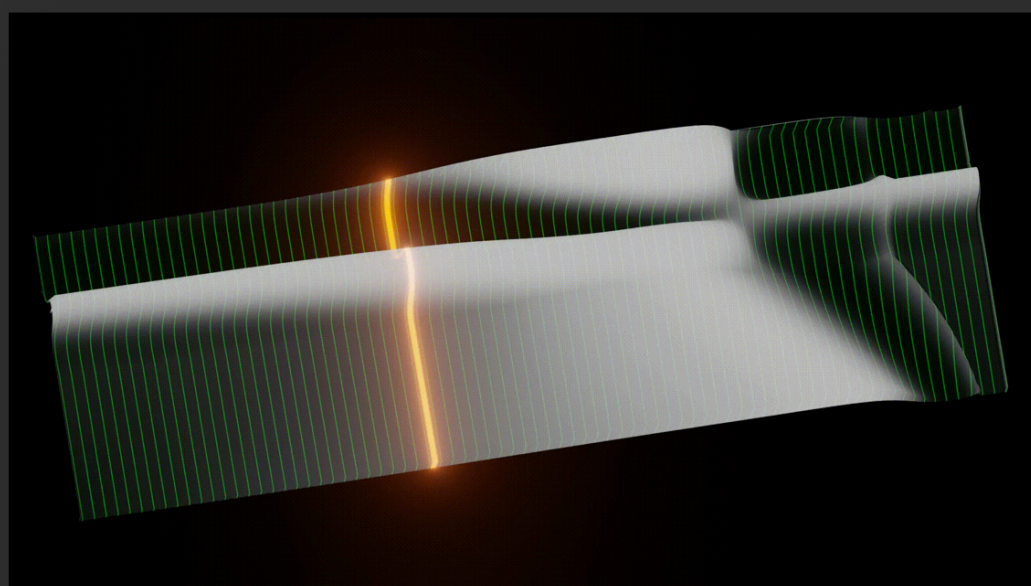
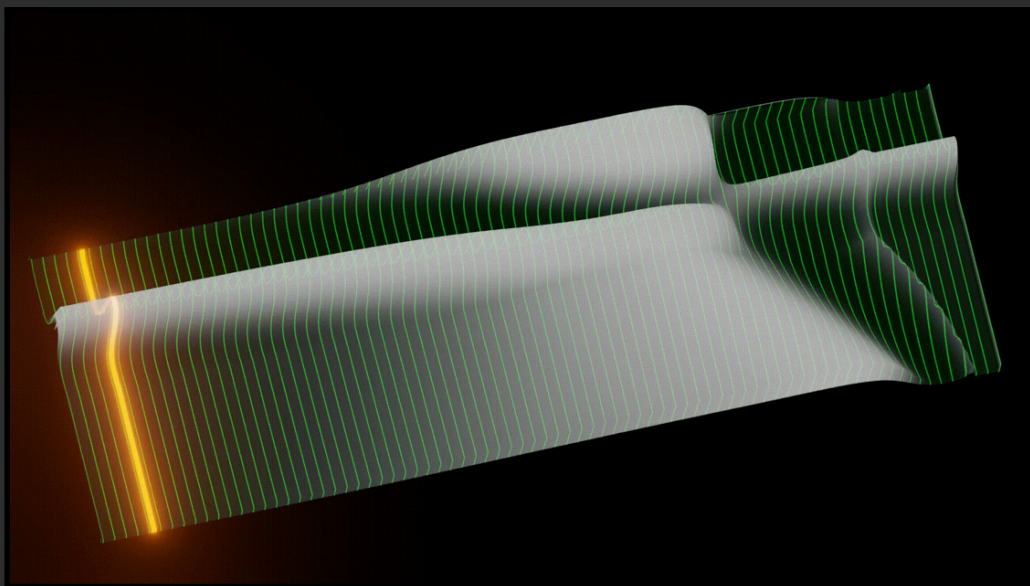
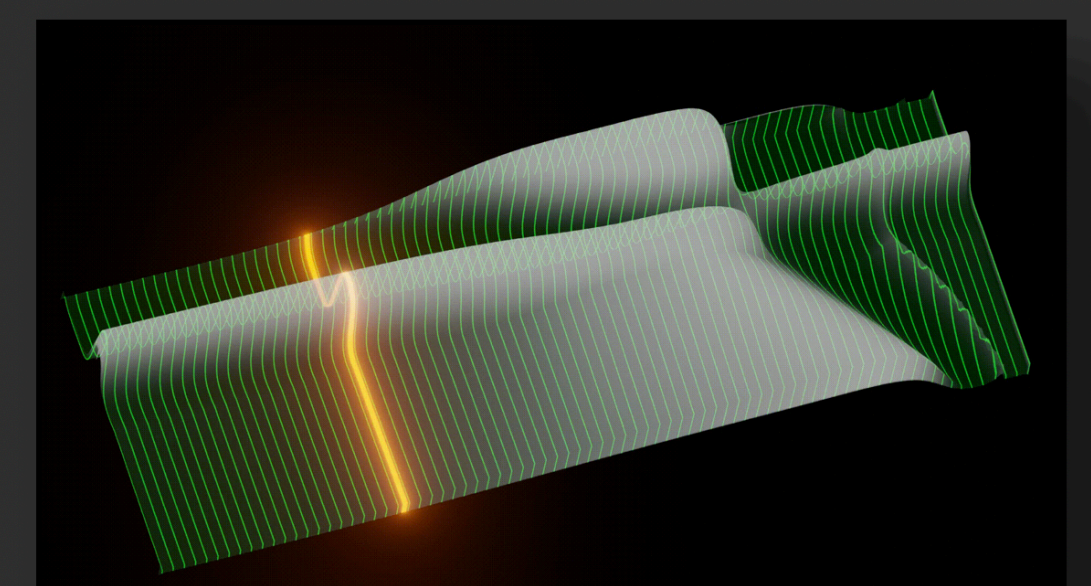
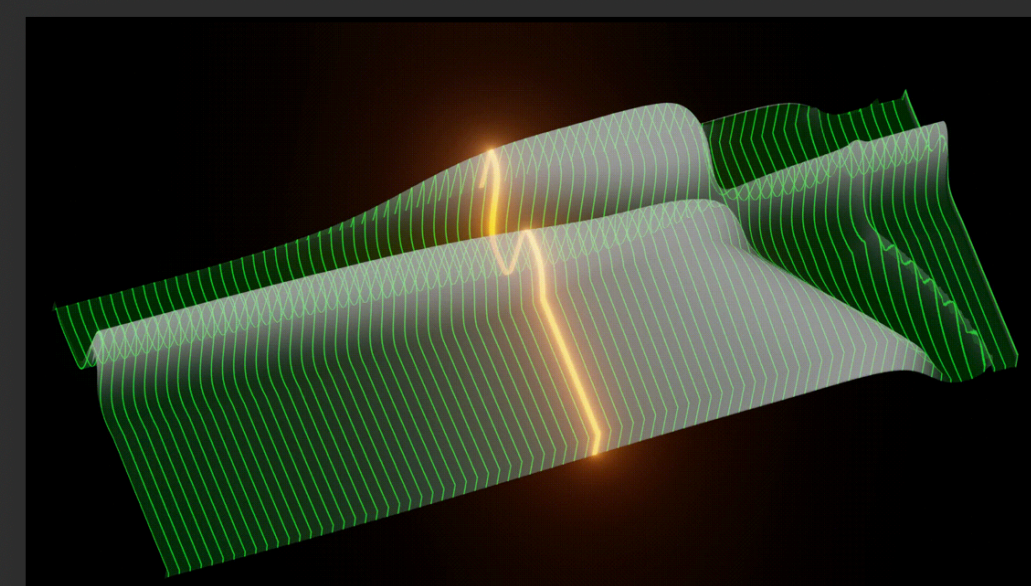
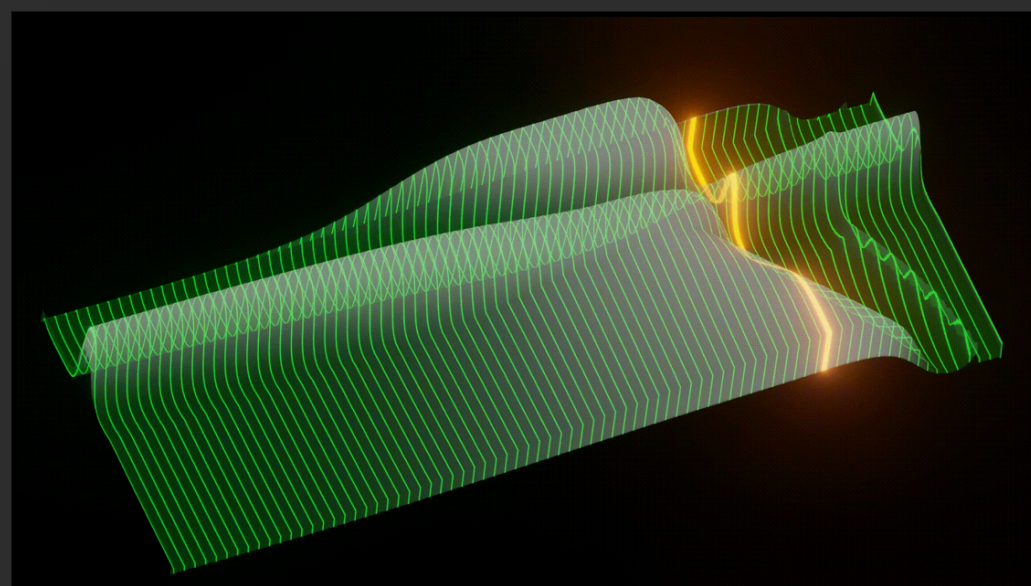
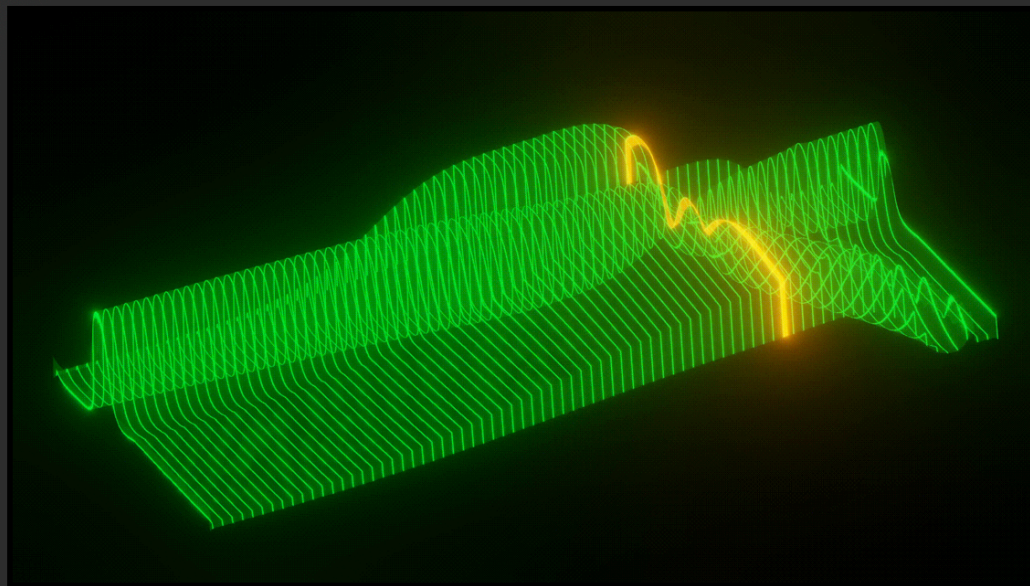
Click to load a preset.

WAVETABLES

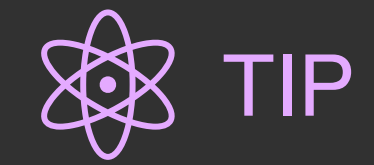
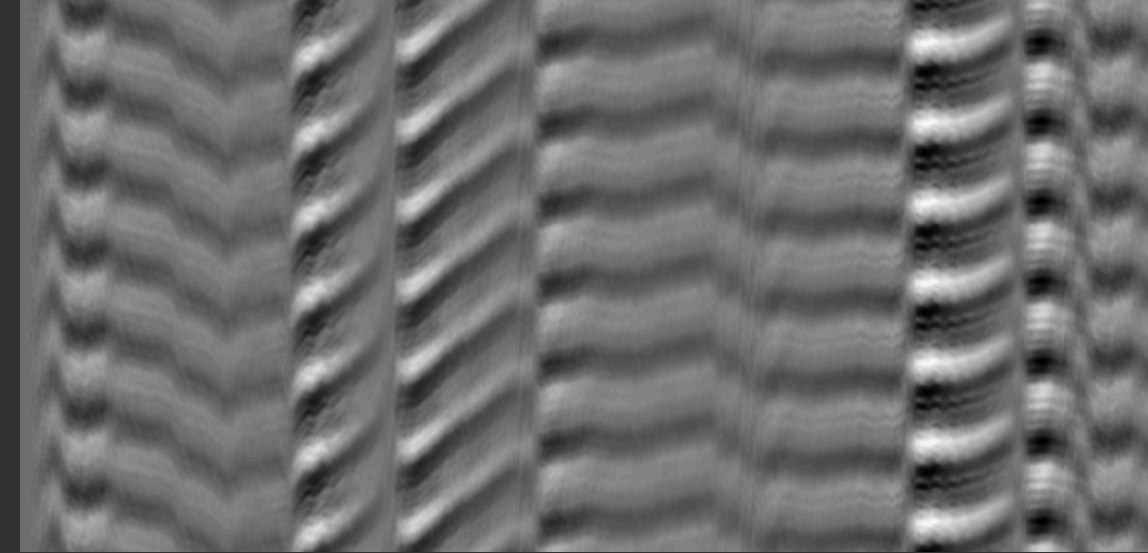
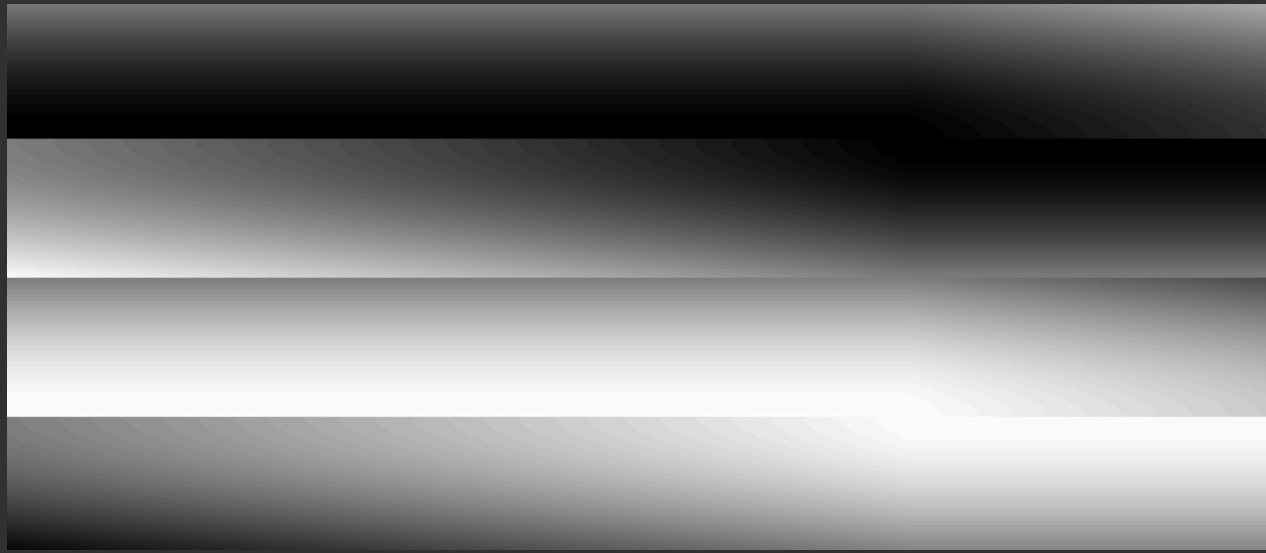
Wavetables? Those are the 3D grid lines that look like they're from an 80s sci-fi movie, right?

In **KONTRAST** we take a birds-eye-view on wavetables. Peaks are white, valleys are black.

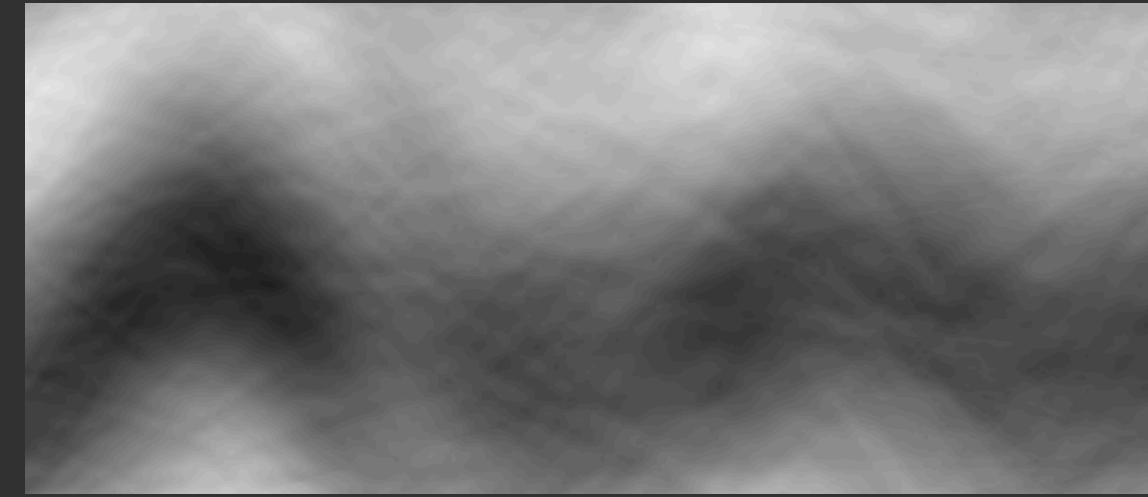
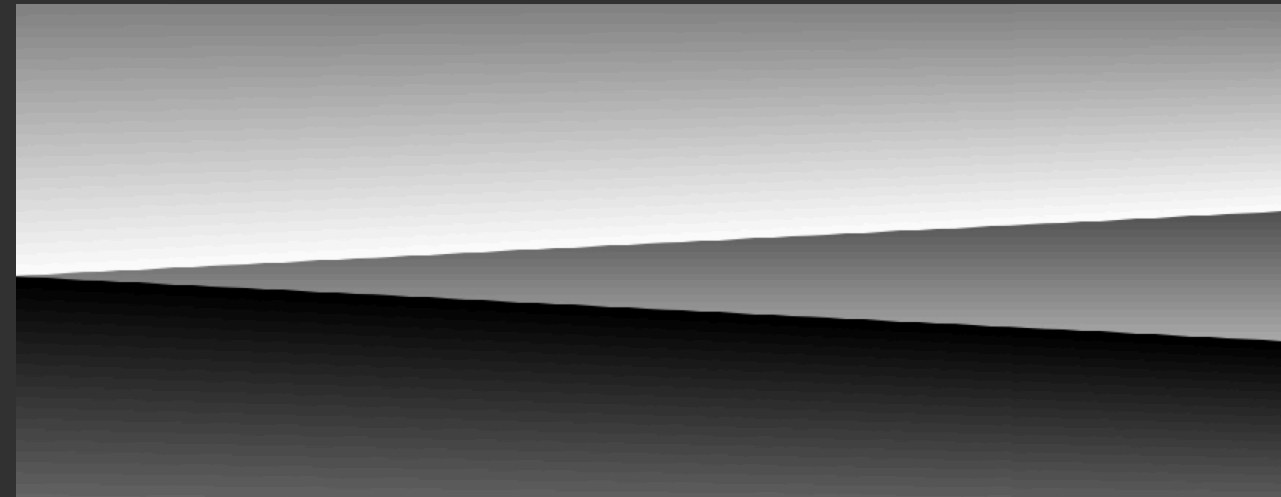
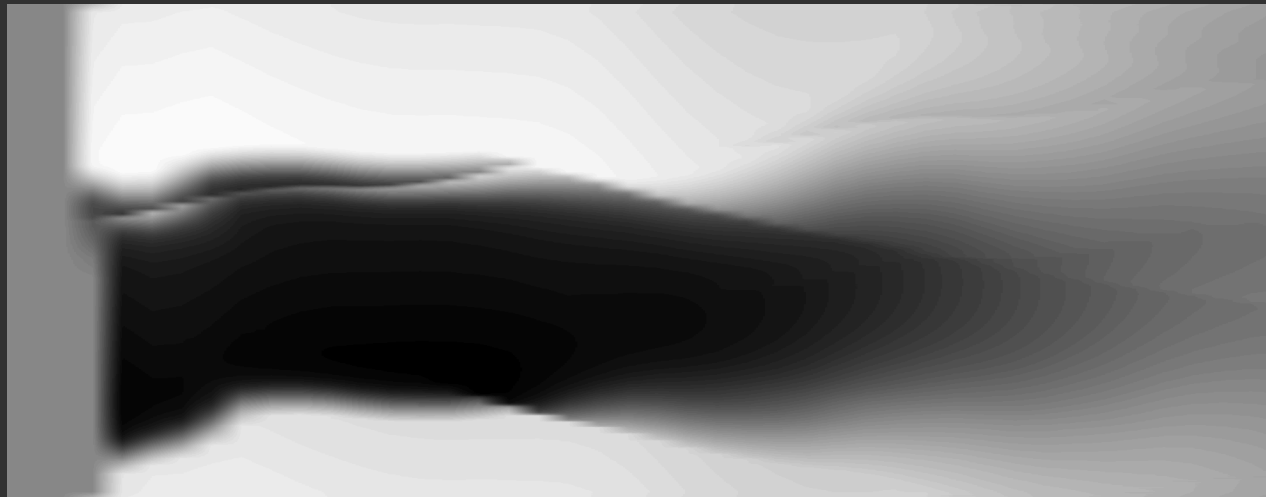
From top left to bottom right you see the same wavetable, with a yellow slice moving back and forth.



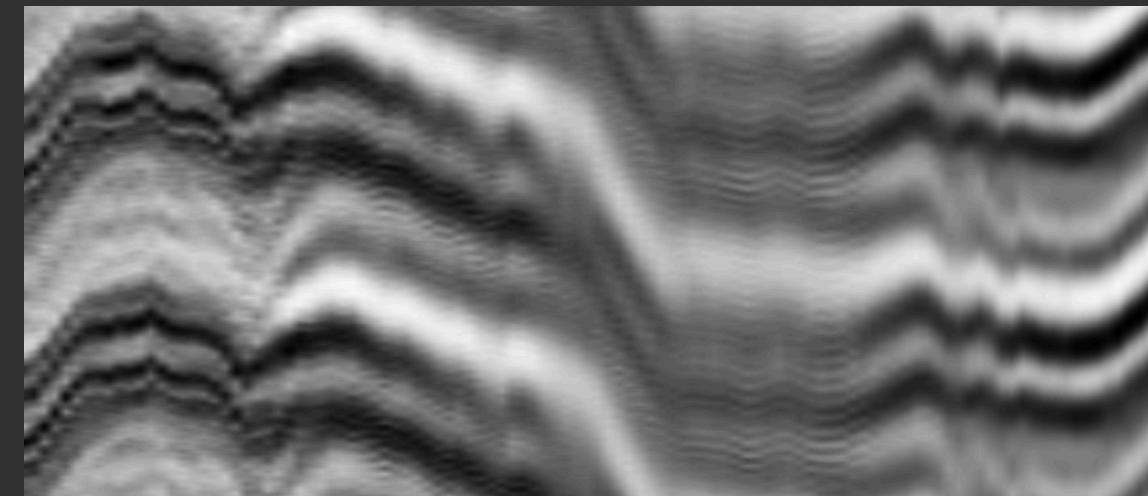
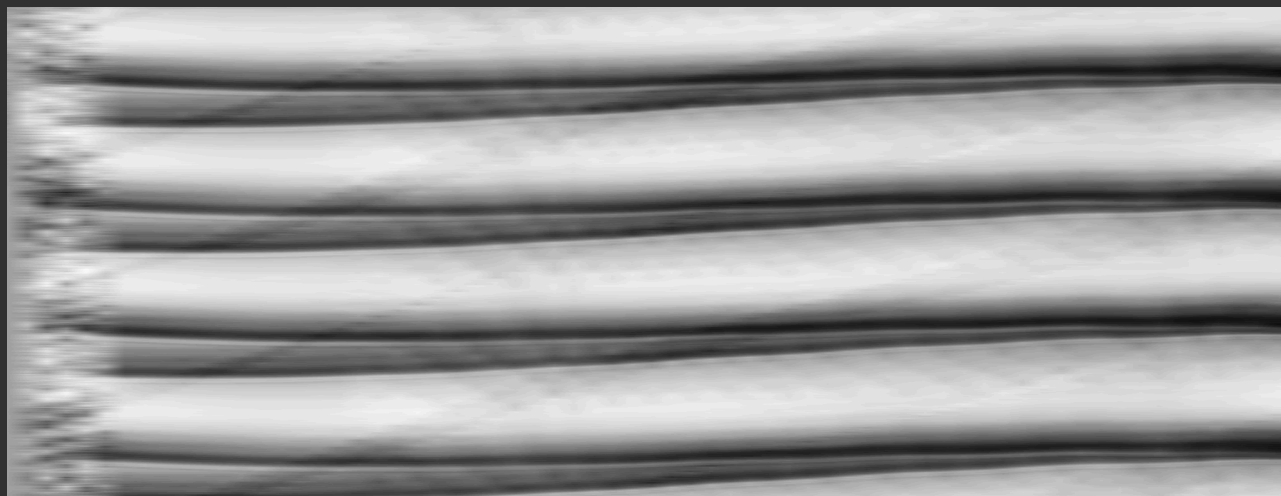
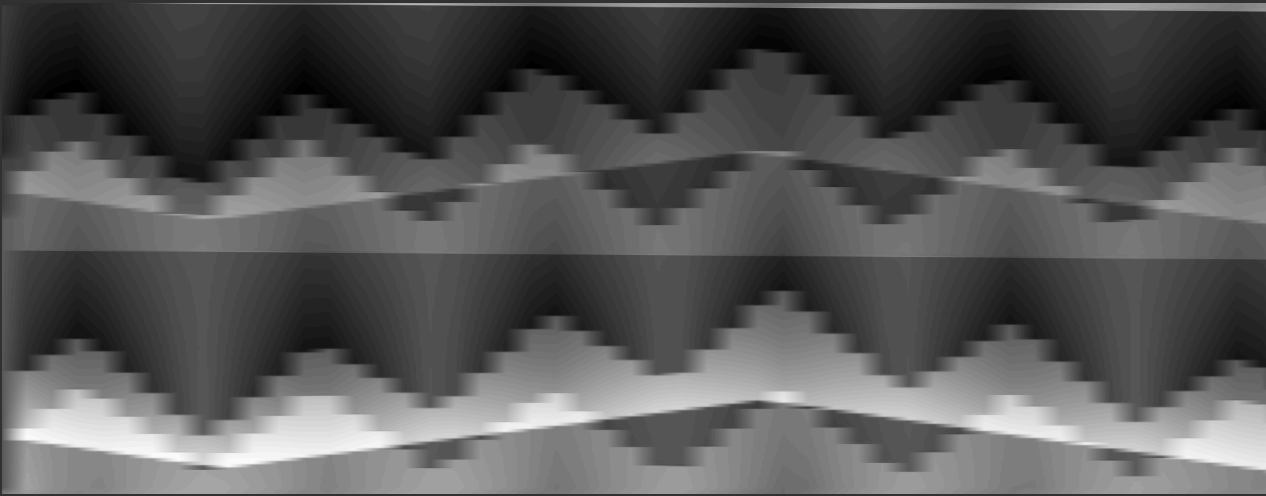
WAVETABLES IN KONTRAST



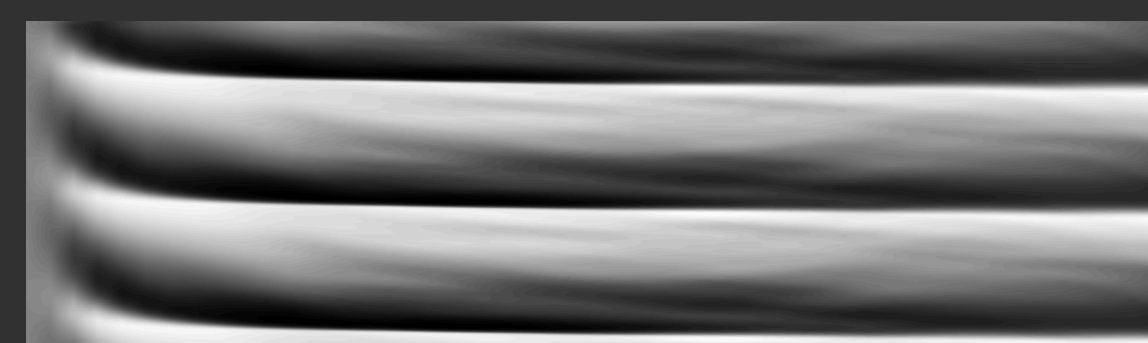
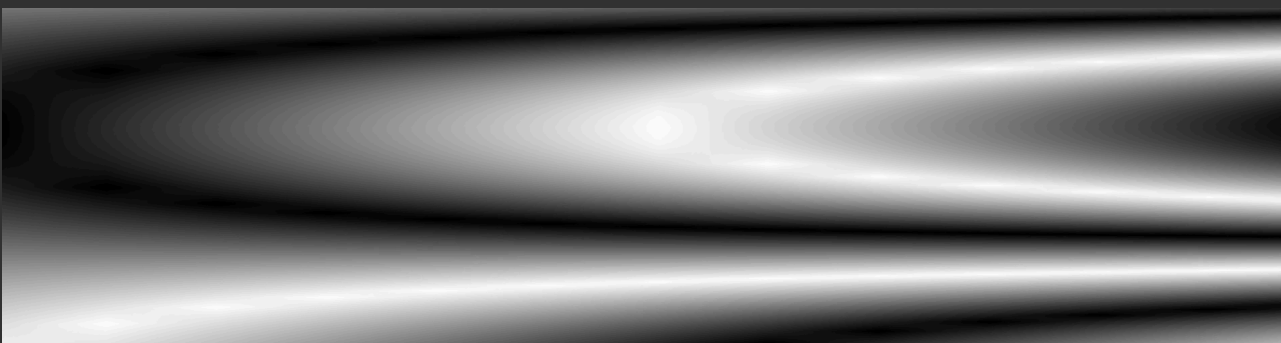
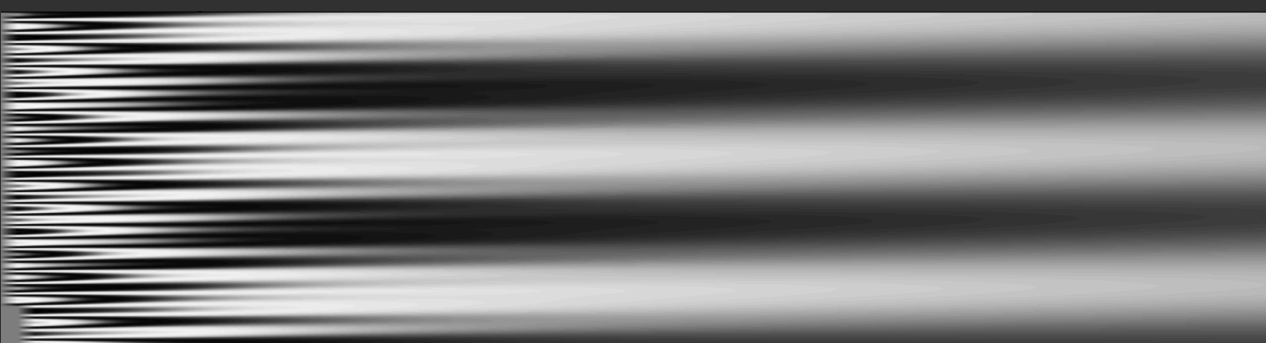
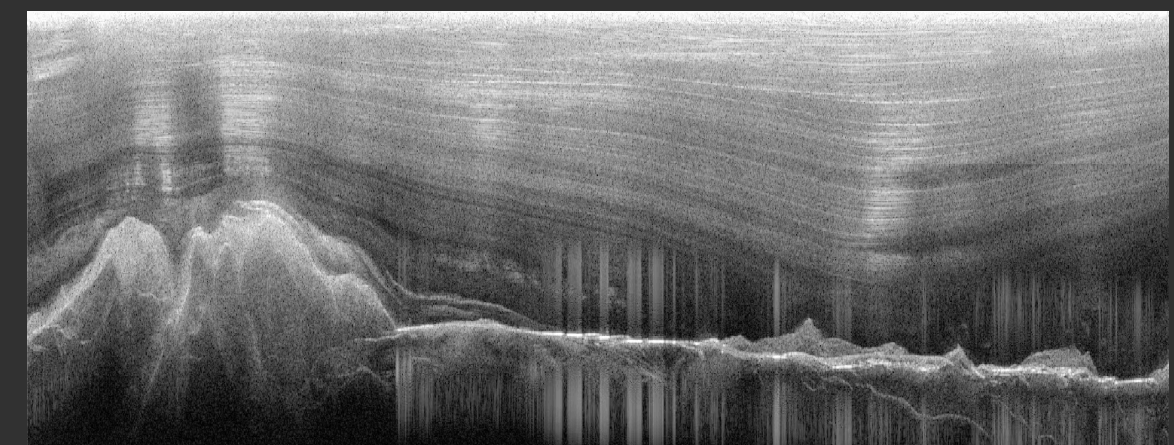
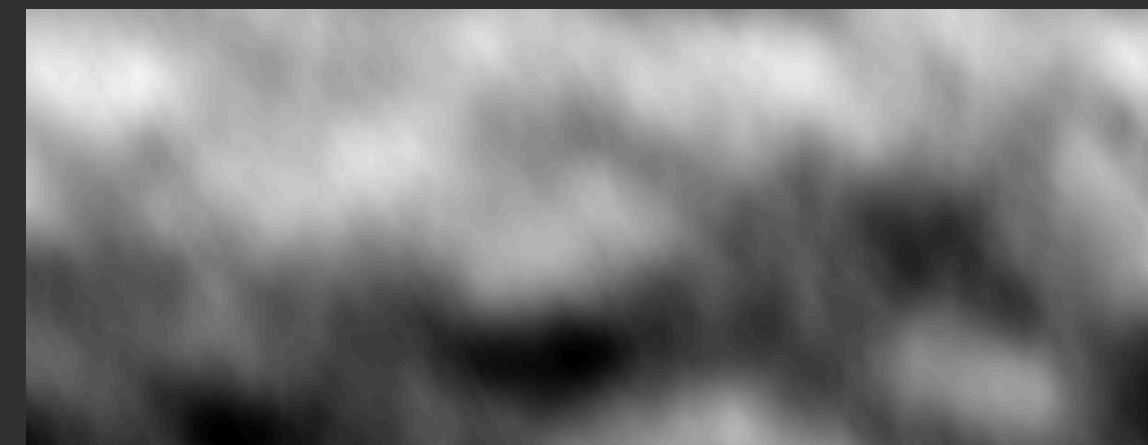
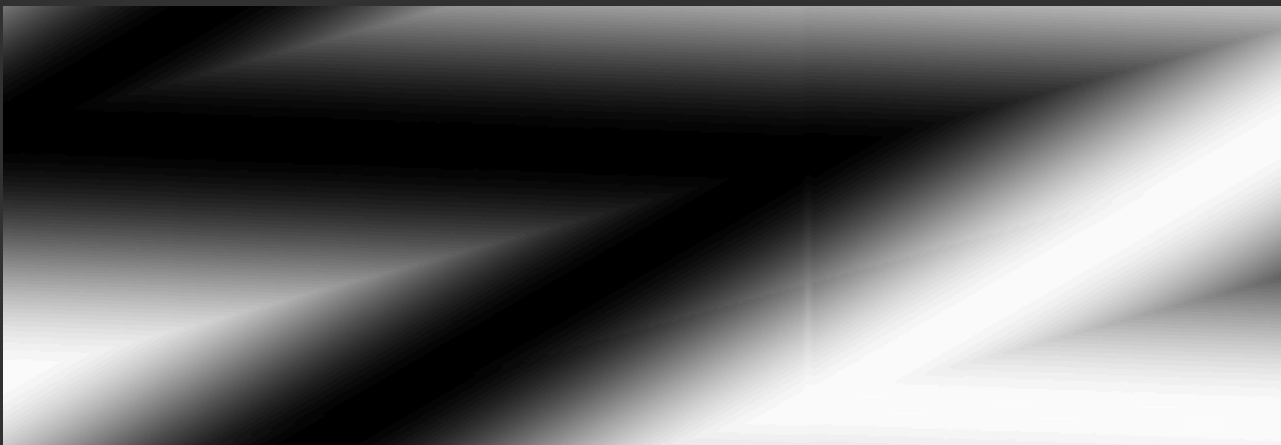
If you are like me you have LOTS of samples on your drive. Drag and drop them and you will see (and hear) your sounds with new eyes!



After a few minutes you will develop a new understanding of what audio looks like and the details you could always hear but never see.

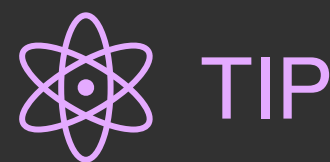


Once you understand how audio looks like, take it to the next level: take your phone and hunt for photos that make good wavetables: bathtubs, structures, radiators ... there is not limit!



WAVETABLES IN KONTRAST

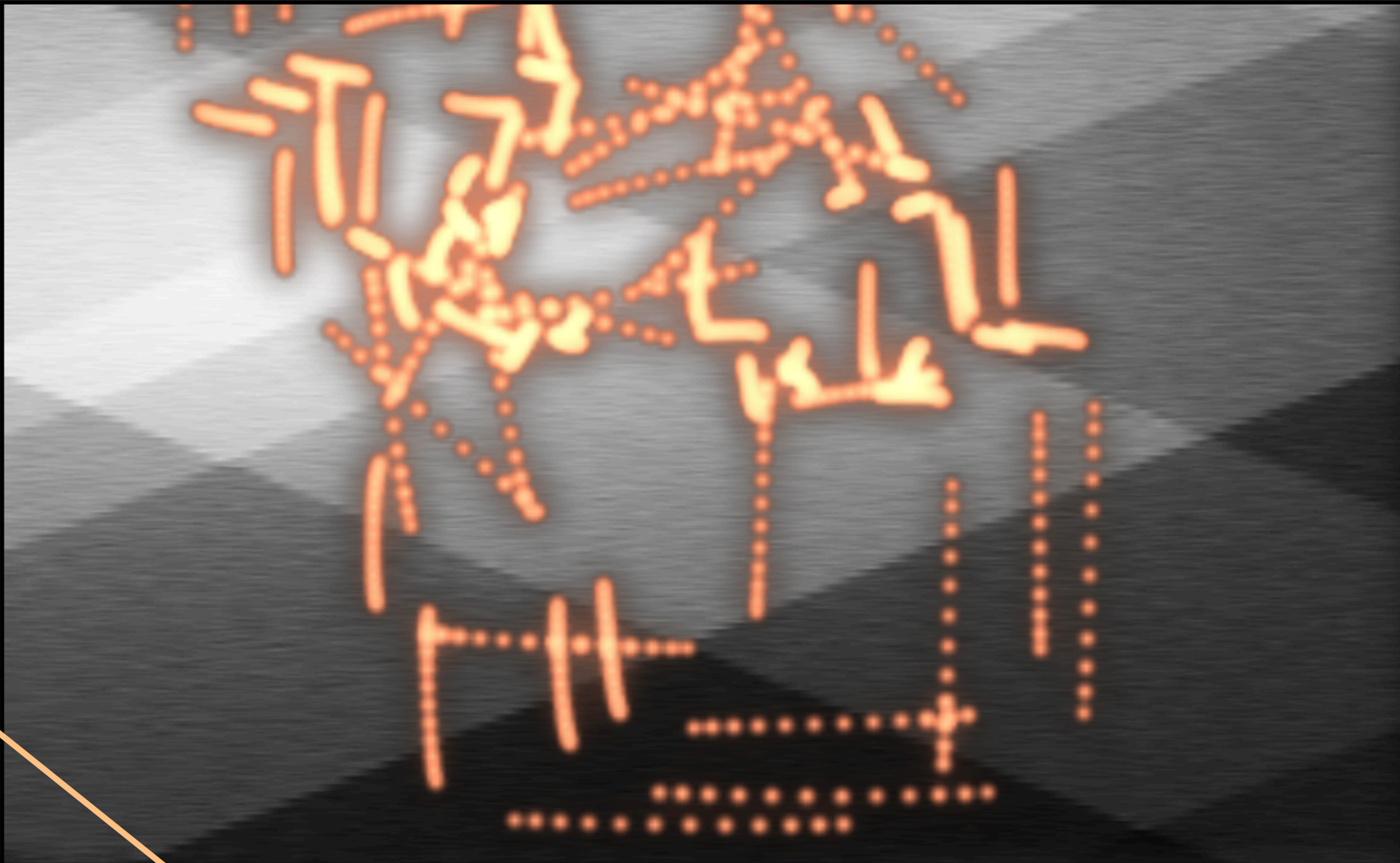
Click the name to choose a wavetable.



TIP

You can "lock" the wavetable: Now when you change a preset, everything is changed except the wavetable.

This is the fastest workflow to derive new sounds from your wavetable.



 FORMS/BURLINGTON

FORMS >

PALE SKINNY SWEDE >

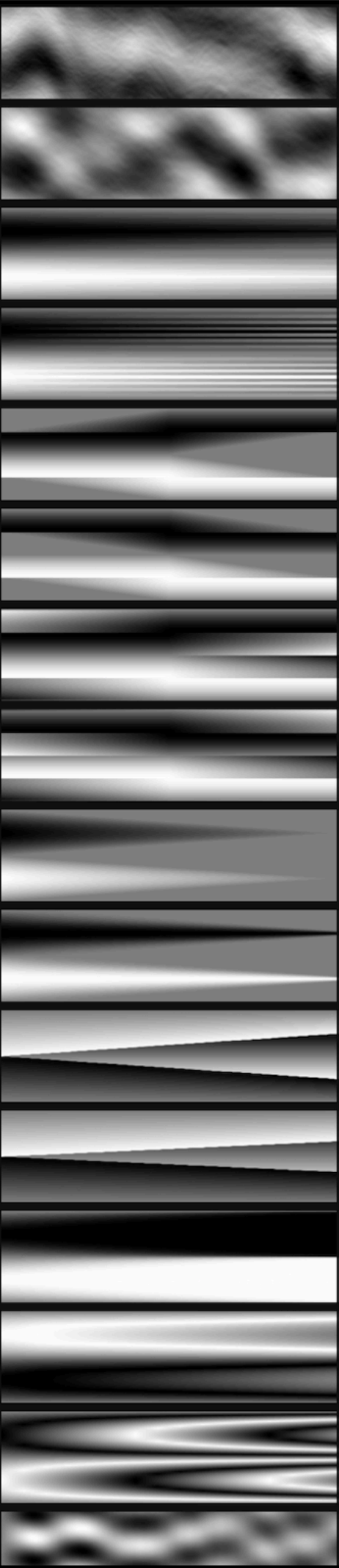
SOFT >

SOUND AUTHOR >

STRONG >

WILD >

YULI YOLO >



ANDEAN FABLE

BLUR PAD

CHEWED SINE 1

CHEWED SINE 2

COLLAPSING SINE 1

COLLAPSING SINE 2

COLLAPSING SINE 3

COLLAPSING SINE 4

COLLAPSING SINE 5

CUBED SINE

DETUNED SAWS 1

DETUNED SAWS 2

DISTORTED SINE

FOLDED SINE 1

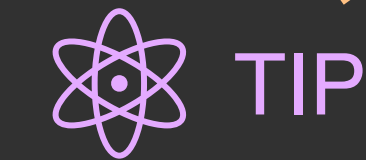
FOLDED SINE 2

GLASS ARMONICA

WAVETABLES IN KONTRAST



Reload the wavetable.



TIP
With "A" active, KONTRAST will automatically reload whenever the file is modified.

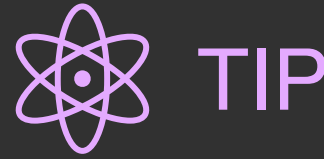
For example, you can edit an image in your favourite photo-editor - and whenever you save, it's updated in KONTRAST!

Pick a random wavetable.

Guess what?
The name of the wavetable.

Blur the wavetable.
This smooths out sudden changes.

Change the contrast of the wavetable. Adds overtones.



TIP
You can drag and drop wavetables. Normal .wav files will be converted to a wavetable.

You can also drag and drop images.

NOTE: single cycle waveforms do not make much sense in Kontrast.

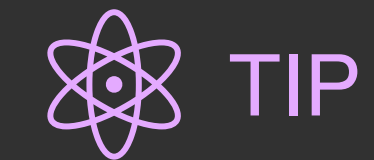
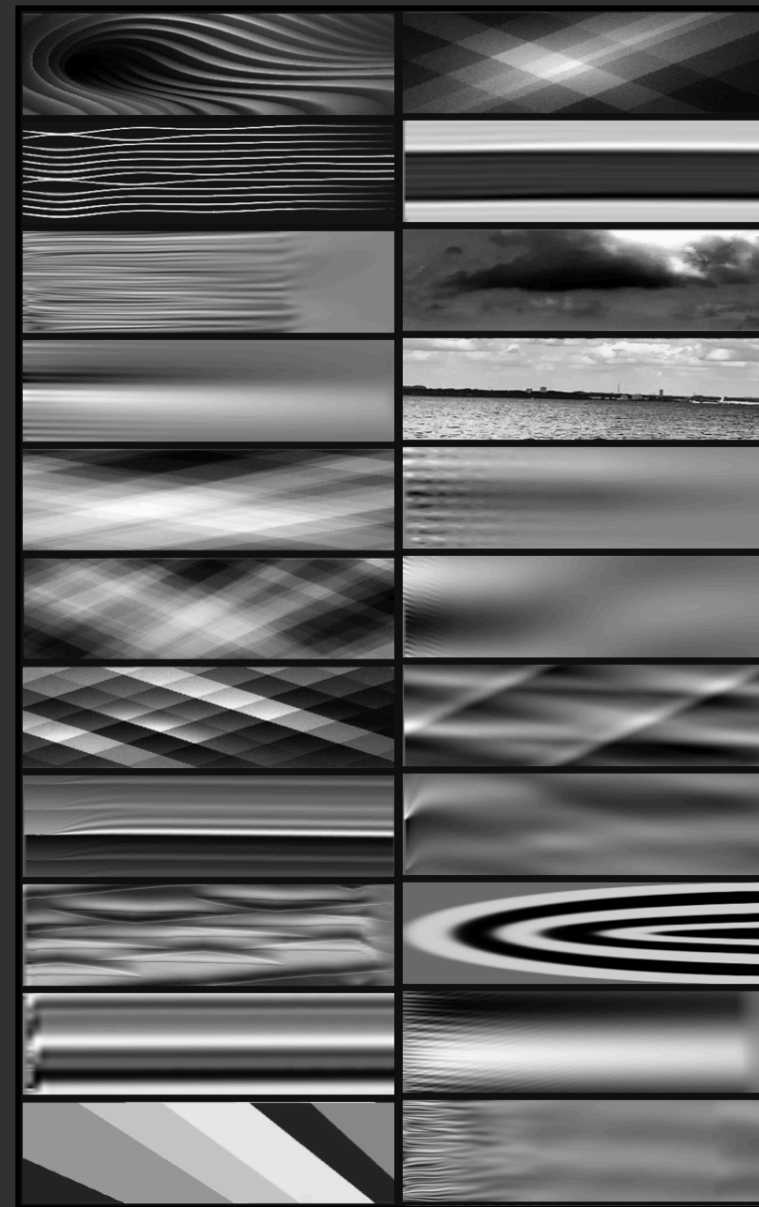
IMAGES AS WAVETABLES

You can drag and drop images (jpg, png) - these will be converted to grayscale and then converted to a wavetable.

Instead of creating wavetables by tediously editing slice by slice you just take a photo with your phone.

Don't expect a photo of a violin to sound like a violin, or a photo of your last vacation to sound like the endless sea.

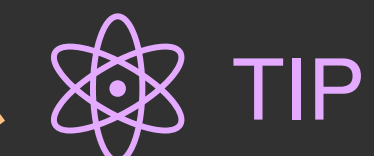
We got the best results from simple geometries, all sort of textures, light reflections etc.



No need to resize images in an editor - KONTRAST will do it for you.

However, when you create images yourself: use 2048 as height and 1024 or more for width to get the best acoustic results.

If you want to keep the visual aspect ratio go for 11:3 (for example 7500 x 2048)



You can drag out the current wavetable from here. In this way you can also reuse your image based wavetables in other synths.

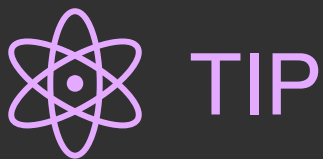
Want to hang your sound as wall-art? Use "right-click and drag" to export as an image!



SCANLINE

Classic wavetable synths "slice" the audio into straight lines of audio. That is quite limiting: While there is only one straight line, there are millions of organic ones.

KONTRAST is made to set you free from these limits.



TIP

We spent a lot of time making sure you don't have to think about how it works.

Click INIT. Play with each slider. See how the sliders alter the scanline and the sound.

Then start combining multiple parameters: the engine models an analog, nonlinear circuit - it creates complex and interesting interactions: a living beast.

Position and Size



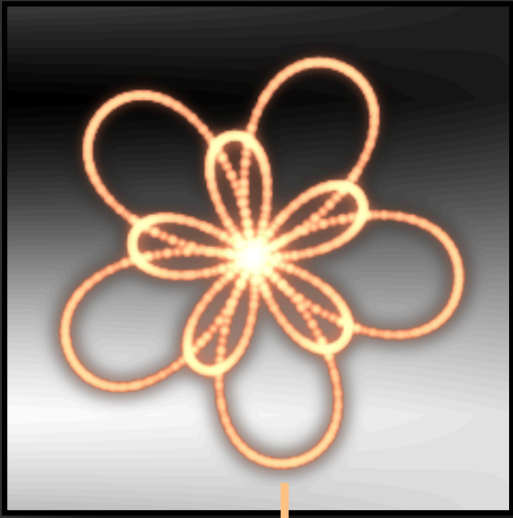
Circular



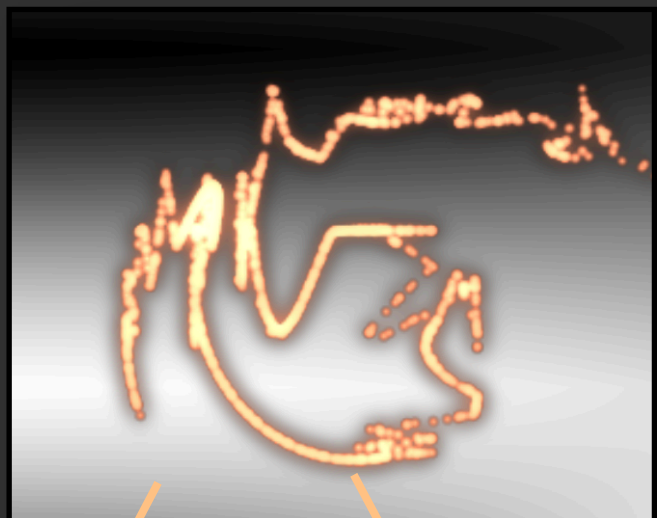
Spirals



Flower shapes



Irregular shapes



● SEQ

SCAN

● FILTER

● FX

POSITION

X

Y

SIZE

S

W

≡

<

>

⊞

↺

CIRCLE

FLAT

ROT

ANGLE

BRUTE

M

R

PHASE

AMT

RATIO

S

SYNC

PWM

ROSE

AMT

PETALS

SHAPE

S

NOISE

AMT

FREQ

FORM

BIO

CRUSH

SQ

SCANLINE

POSITION

X

Y

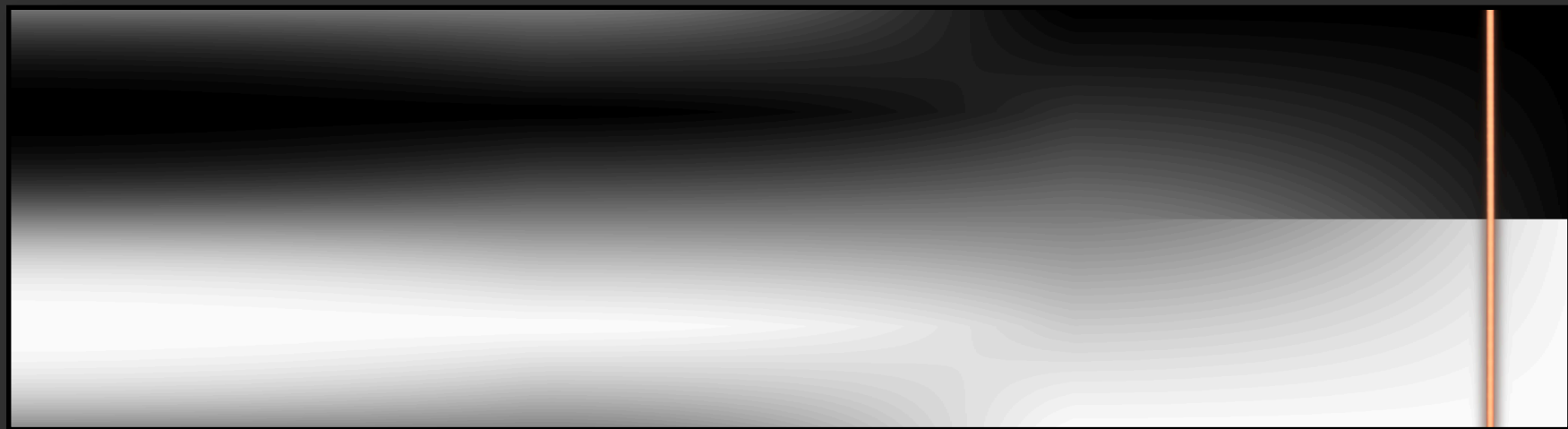
SIZE

S

W

Click INIT.
The scanline is a straight vertical line - slicing your audio.

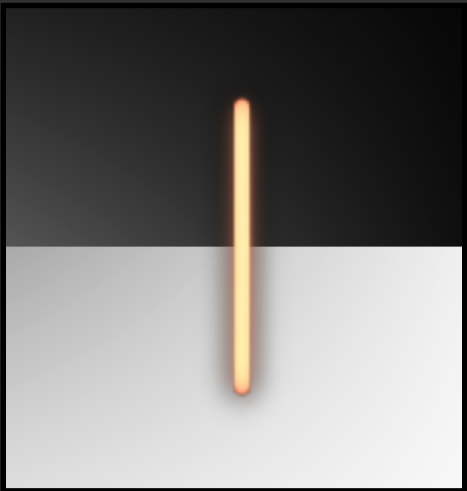
Move the X-slider and the scanline changes position. Move the X-slider to the right, the sound becomes a square wave. On the left end, you will hear a sine wave.



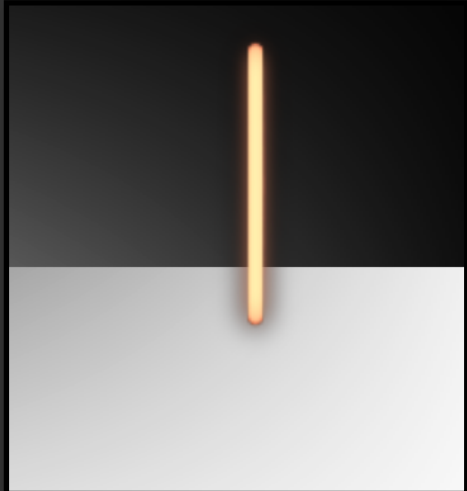
Sine wave on the left end.

Square wave on the right end.

With the scanline on the right end, reduce the size - the scanline becomes shorter. If you now move the Y slider, you will hear a pulse-width-modulation effect:



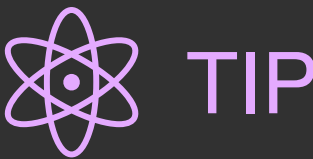
Equal distribution of white and black.



80% black, 20% white.



Resulting waveforms



TIP

Move the X-slider to the left end. Experiment with how the movement effects sound with a sine wave.

What happens when you make the size much bigger?

What happens when you activate the W - and change the size?

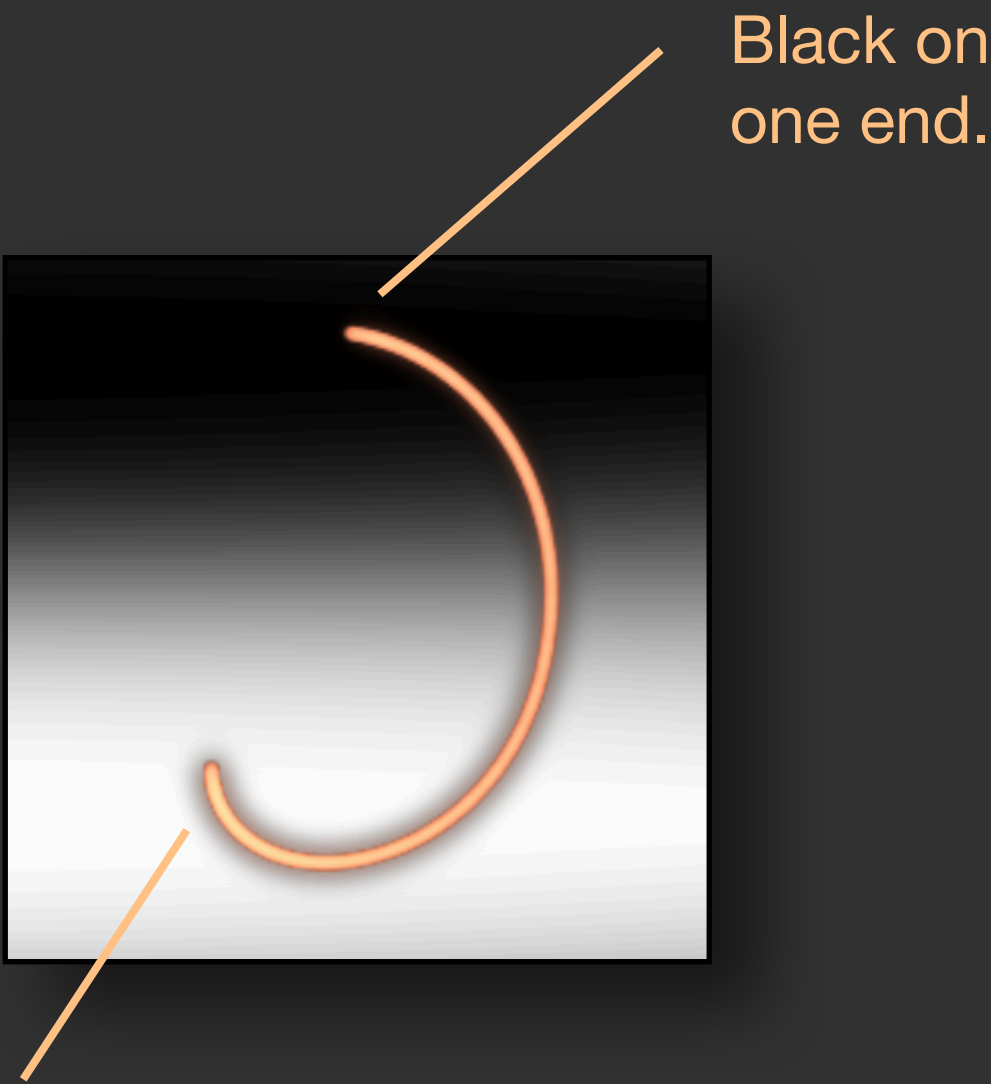
What does the tooltip say is the function of W?

SCANLINE

Click INIT.

Move the CIRCLE slider. Notice how the sound changes.

A half open circle has a sharper sound. We have introduced a jump from black to white into the waveform.



White on the other end.



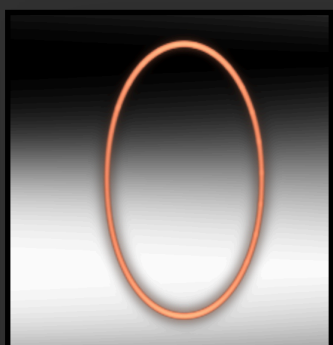
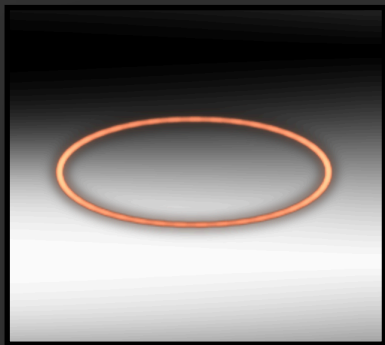
TIP

The jump in the waveform depends on the underlying colour of the two ends: move the shape around. What happens if both ends are in a white spot?

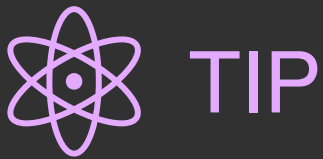
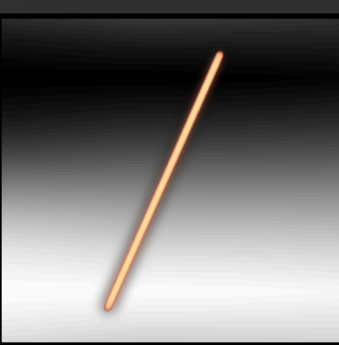
This is where the power comes from: your scanline **interacts** with the "landscape" created by the wavetable.

Now activate M - which stands for masking. It does some dsp trickery to hide the jump - this makes the sound smoother, but can also add a touch of inharmonics.

You can "flatten" the shape horizontally or vertically.



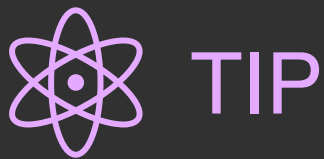
You can rotate the shape by a fixed amount.



TIP

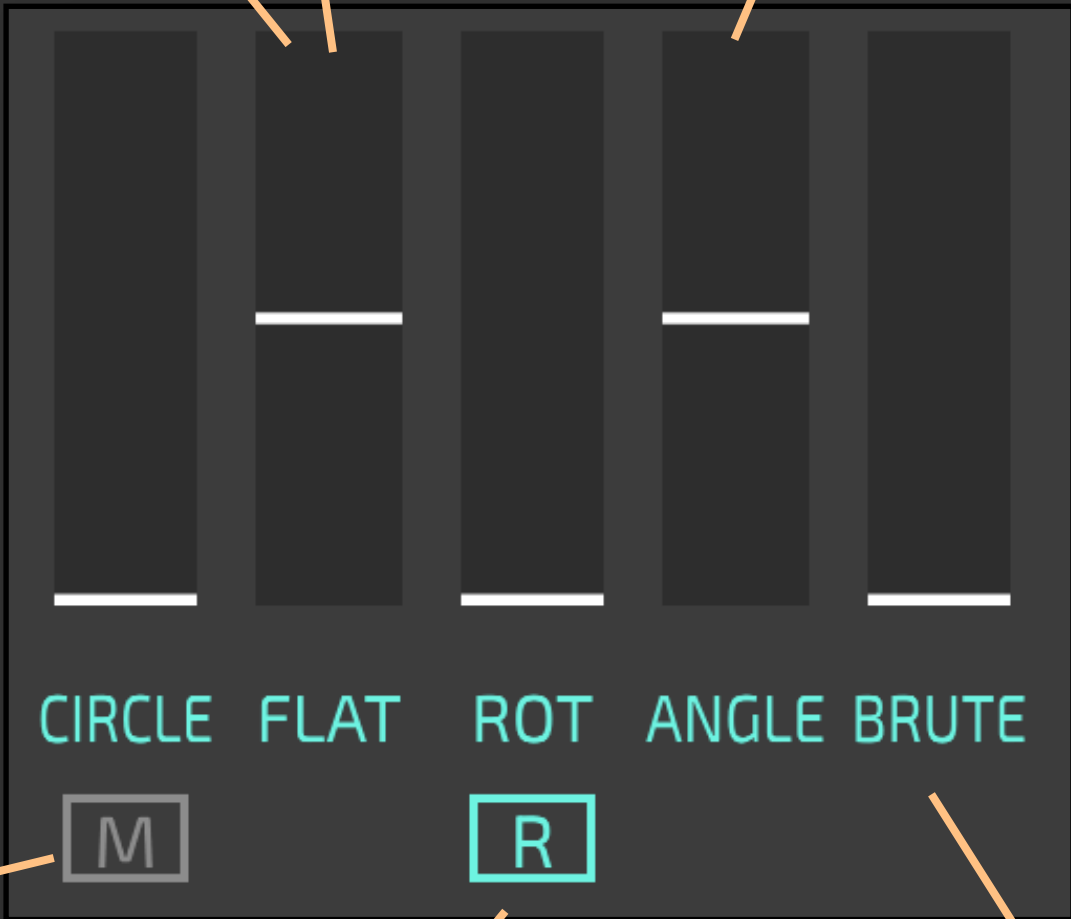
Use ROT to rotate the shape - slow settings create evolving, organic sounds.

This is the secret sauce to effortlessly make organic sounds.



TIP

Brute adds random jitter to the angle of the shape - adding a dark, brutish growl.



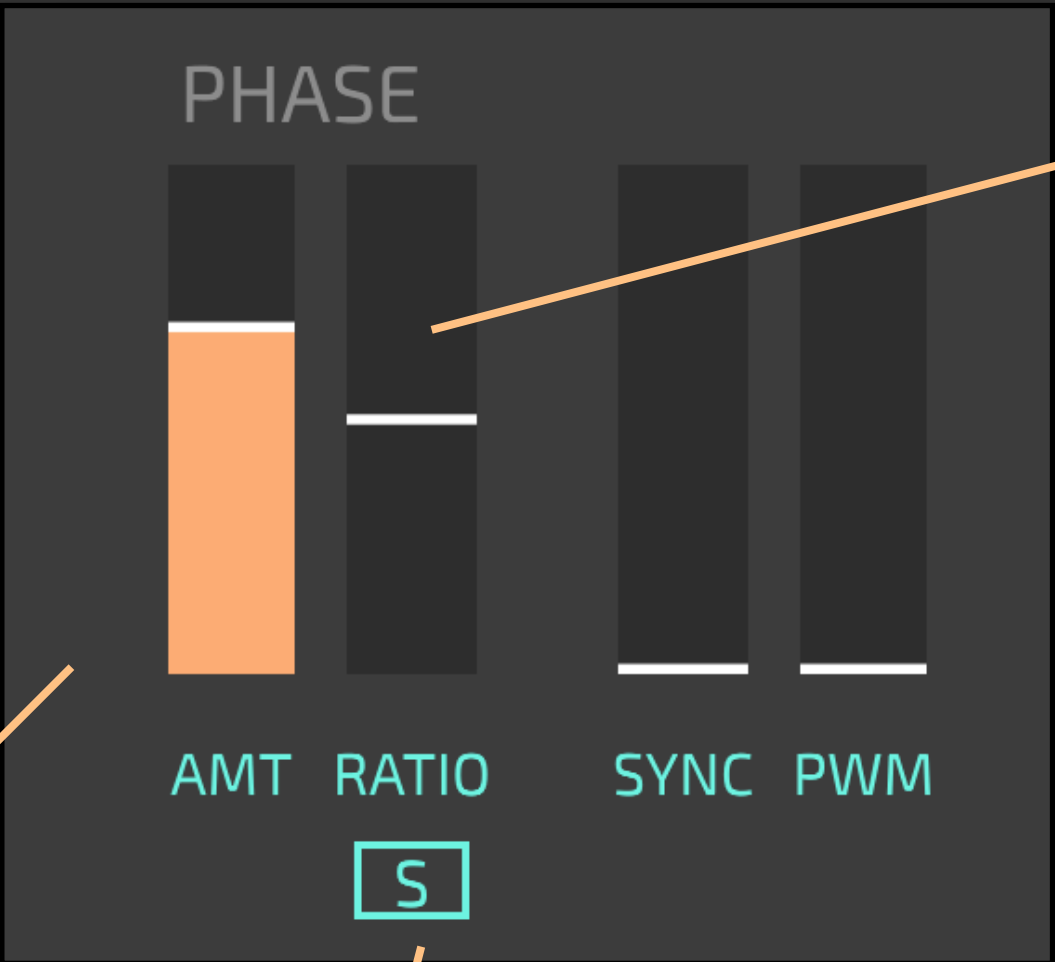
When R is active, the rotation is reset for every note-on.

SCANLINE

Click INIT.

To best see and understand the parameters in the PHASE section set CIRCLE to about 50%.

Now move the AMT up. Notice how the shape builds spirals that lead to FM like tones. Happy greetings to the DX7!



TIP

When S is active, the RATIO will snap to rational numbers with small denominator - leading to stable shapes. Use this when you want to explore shapes.

When S is inactive, the RATIO can also have irrational numbers - these lead to unstable shapes. Use this when you look for tasty inharmonic or weird sounds.

TIP

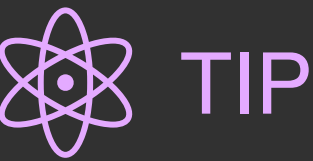
Now move the RATIO slowly out of the centre position: there is an entire zoo of vivid, organic shapes, each with its own character interacting with the underlying wavetable!



Some of the cute creatures from the zoo!

SCANLINE

We are not done with the PHASE section - there is more to explore!



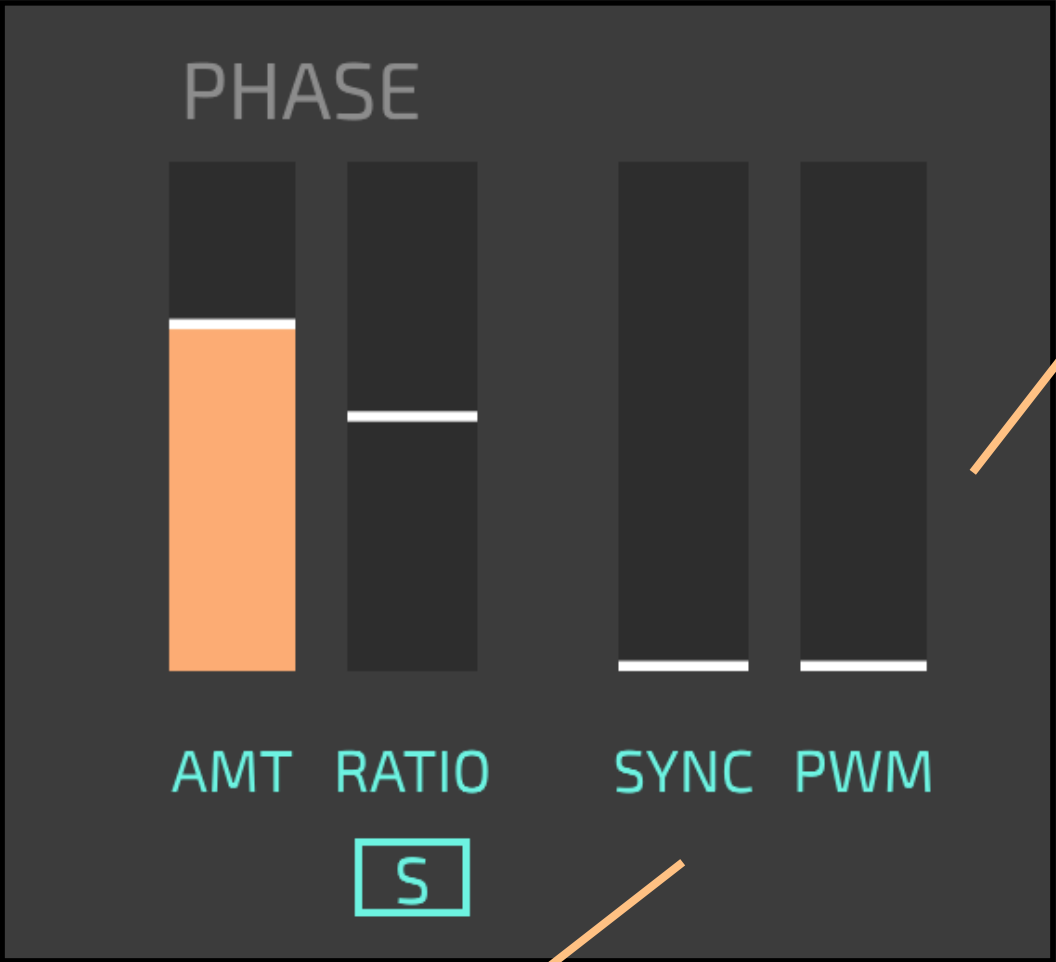
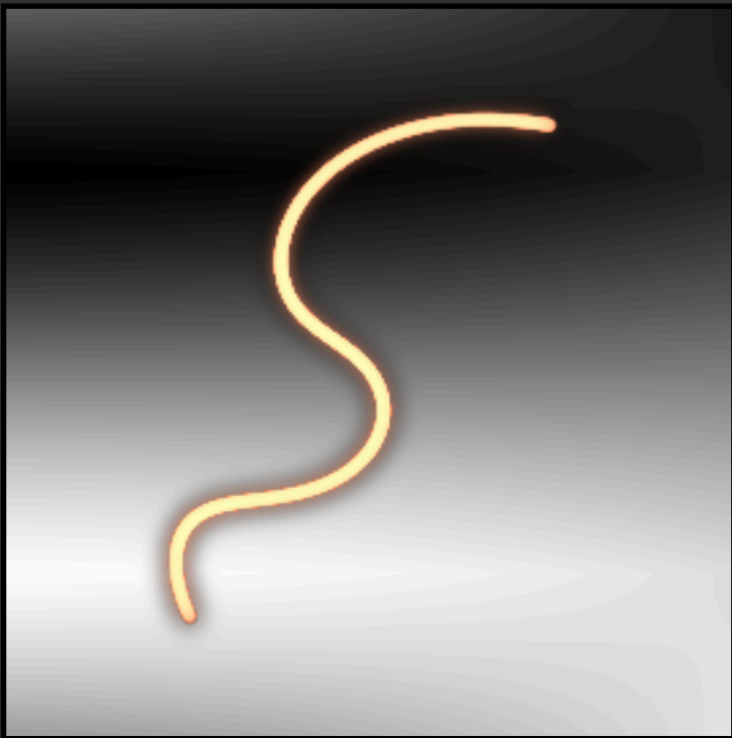
Of course, you don't need to master everything at once.

All these options are a lot to digest. How do you eat an elephant?

One bite at a time.

Click INIT.

To best understand SYNC and PWM, start with a simple shape, for example AMT at roughly 50% and RATIO with a small value.



Many analog synths offer a feature called *hard sync*.

The engine in **KONTRAST** that creates all the shapes emulates an analog circuit, and so it can also offer a generalization of this with the SYNC slider.

It is far more complicated to explain than to understand. Just move it around. Enjoy the shapes and sounds it makes!

PWM - Pulse Width Modulation is another popular feature from analog synths.

Here it nicely interacts with SYNC (and all the other sliders).

Have you always wanted to know how PWM would sound if you were to combine it with FM on a wavetable, but never dared to ask? The time has come.

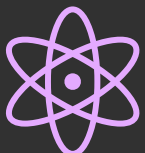
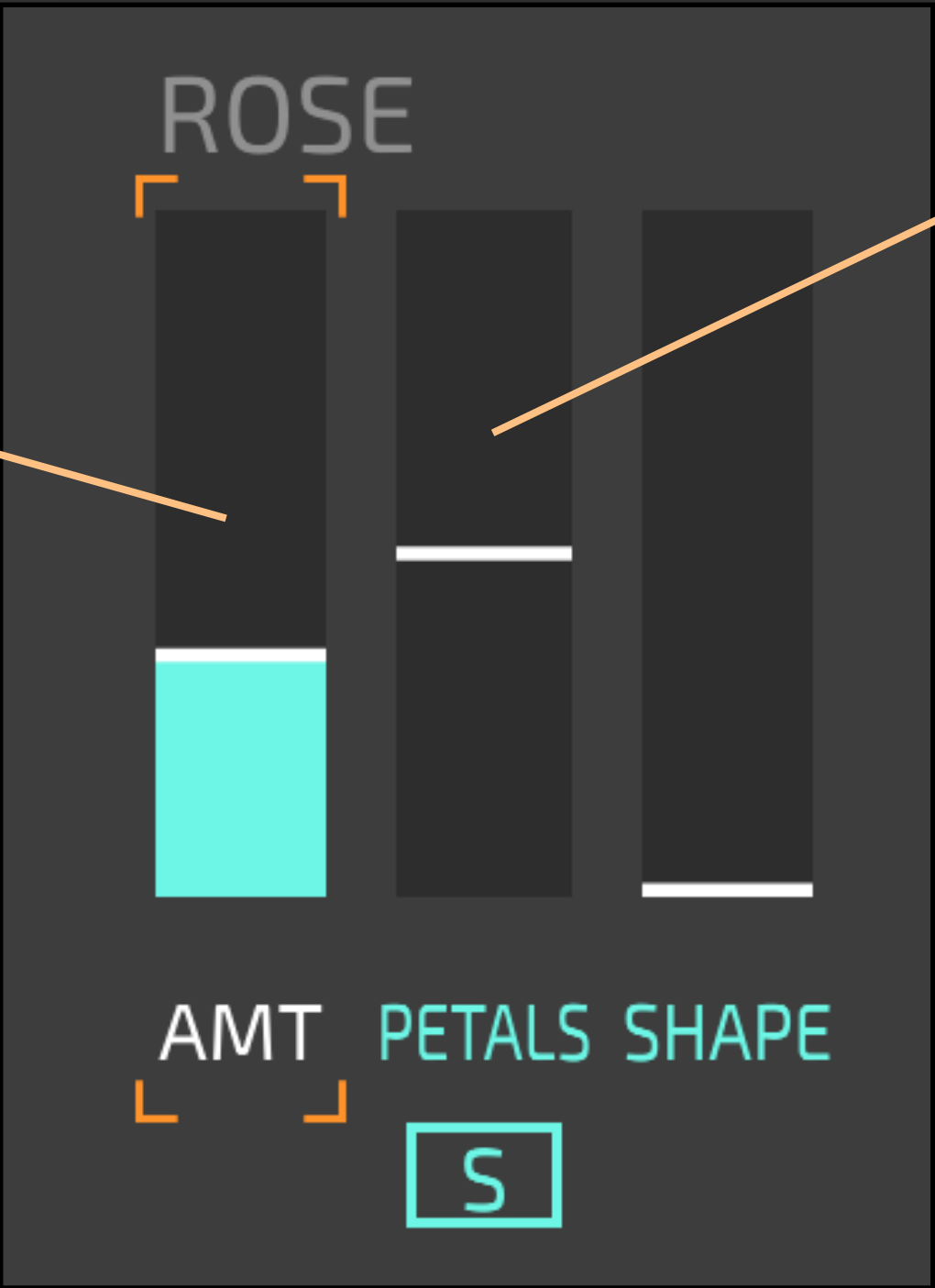


Add a slight touch of ROT - this will rotate your shape and make your sound organic and evolving.

SCANLINE

Now let's explore the beautiful ROSE curve.

Click INIT. Move CIRCLE all the way up to start. Then gradually move the AMT in the ROSE section.



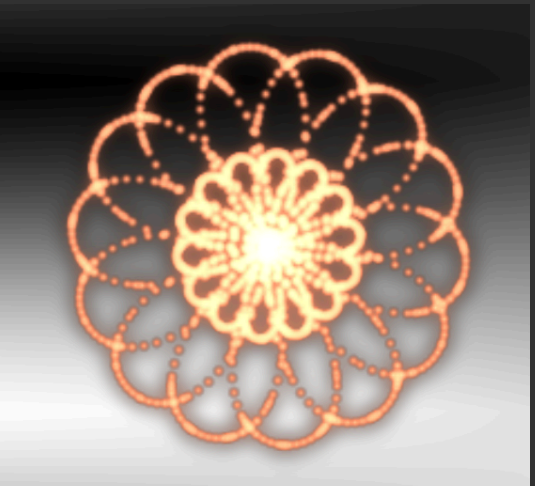
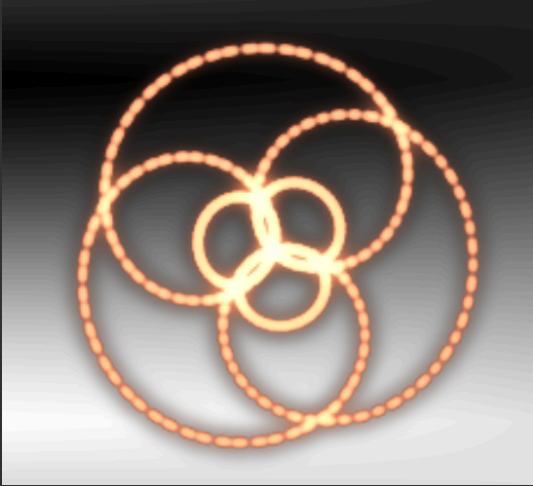
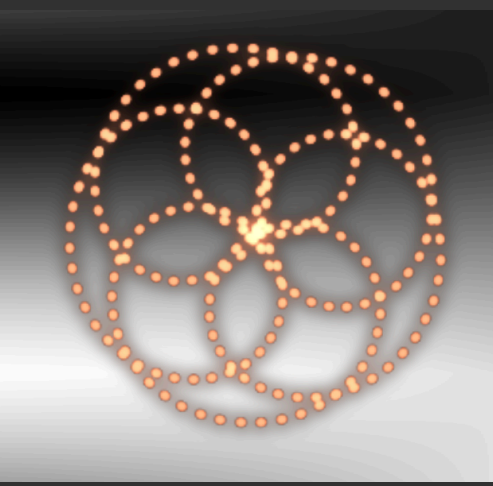
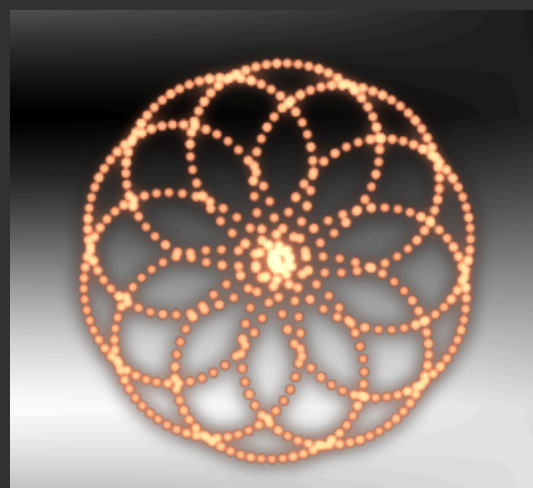
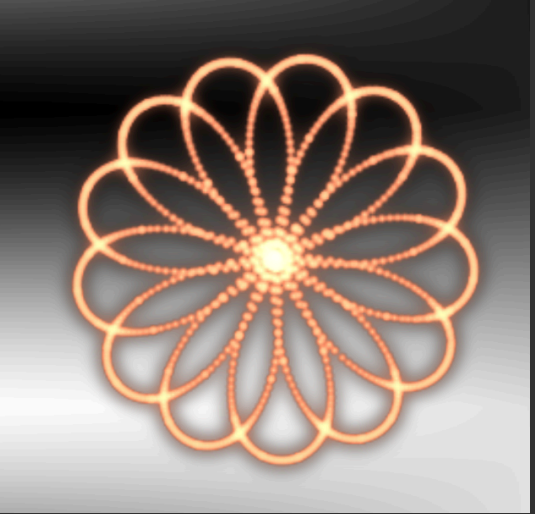
TIP

First make a shape, then combine it with other sliders to add movement or alter the timbre.

And of course: all these sliders can be modulated or controlled by MIDI / MPE / macros.

The RATIO slider in the PHASE section gave us a zoo of interesting creatures. In a similar way, the PETALS slider in the ROSE section gives us a whole botanic garden of blossoms.

Many of these have a lush and pleasing inharmonic timbre, but of course this also depends on the wavetable.



Increasing AMT makes the petals more pronounced.

SCANLINE

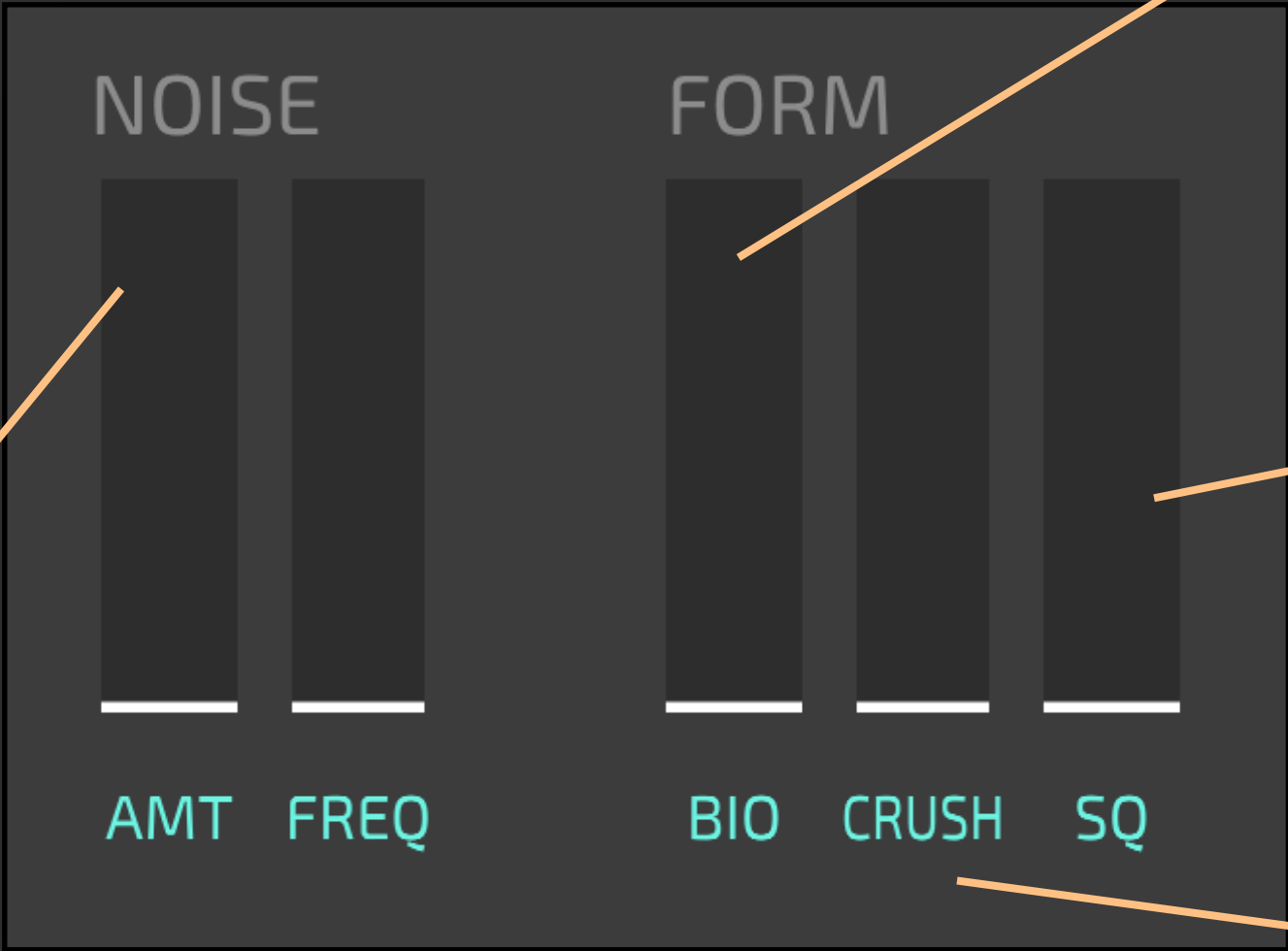
The final section adds irregularities to the shape.

Again start exploring by clicking INIT and then shaping a circle.

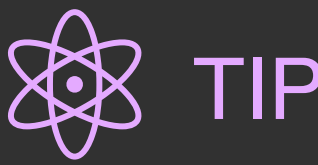
NOISE needs both AMT and FREQ:

AMT determines how deep the irregularities are. With high values these fold over to the other side of the shape.

FREQ determines how dense the irregularities are.

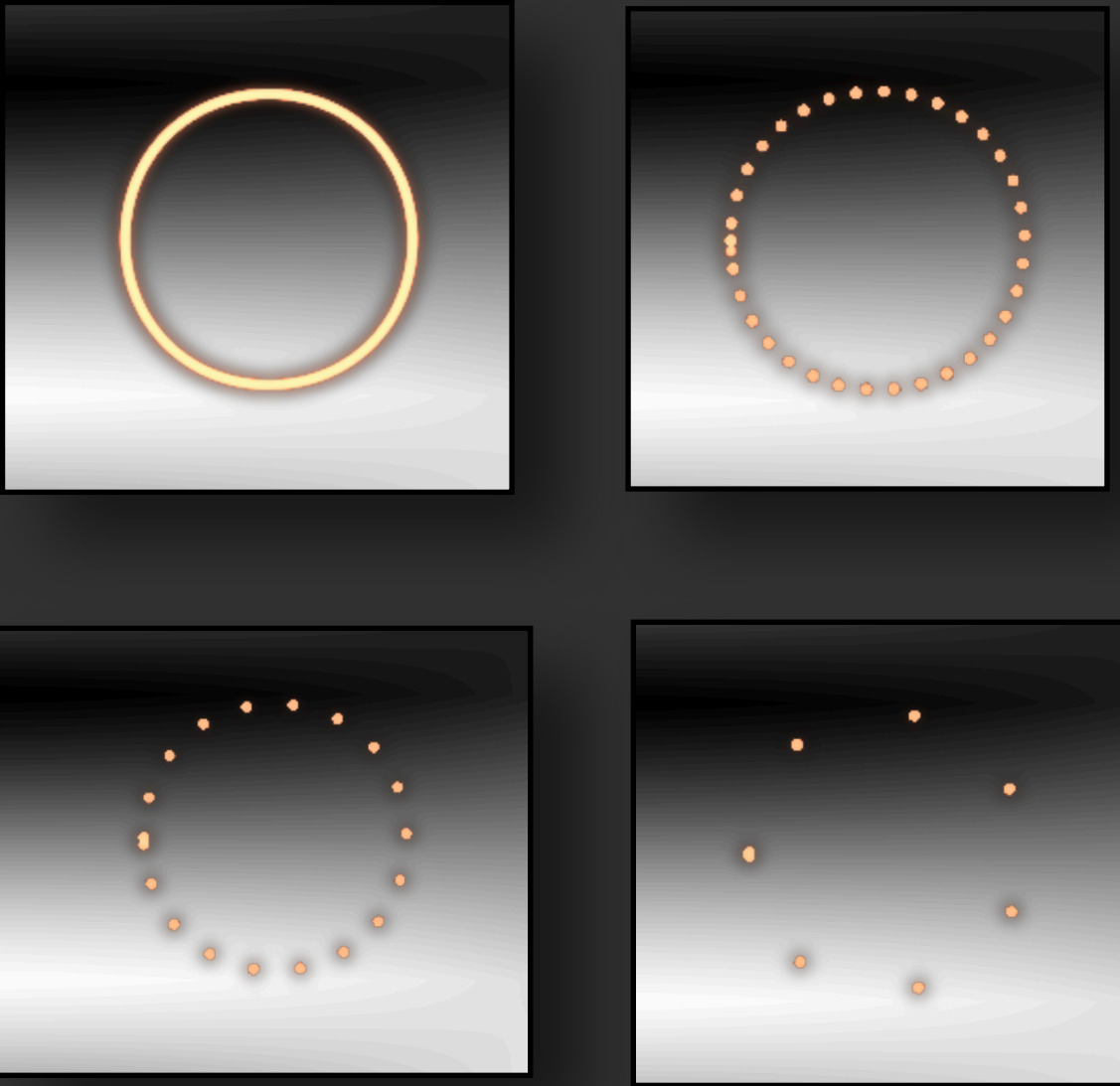
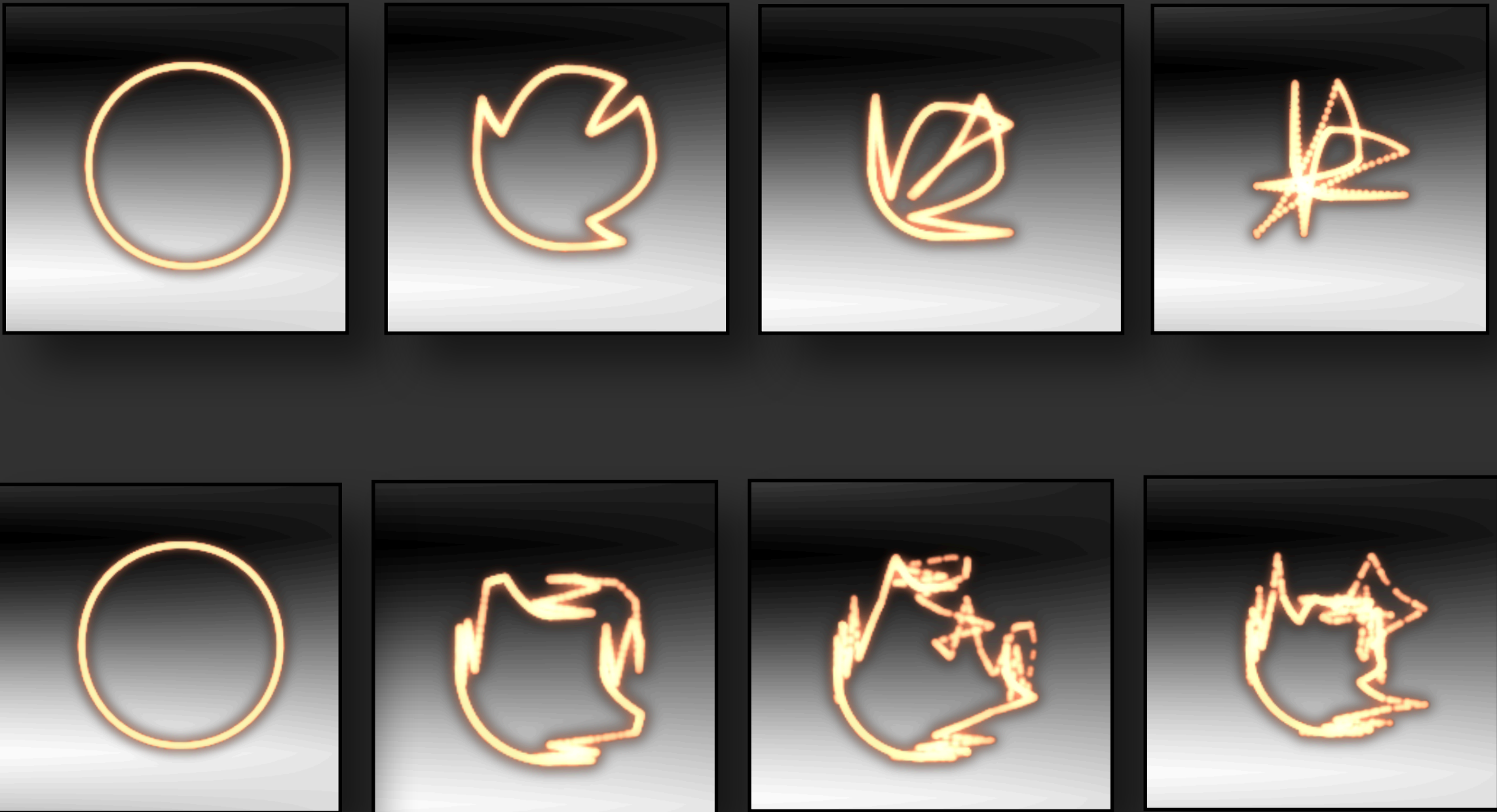


BIO adds organic irregularities. These evolve nicely when you ROT the shape. Looks and sounds mesmerizing!



SQ forces the shape into a square. This works nicely together with ROT, as it will create sudden changes of the shape

CRUSH reduces the shape from continuous to fewer points. See it here applied to a circular shape.



Activate the "G" button below CRUSH to try it out. G stands for "Grid" and you will see why.

ANTI / ALIASING

Aliasing is one of those things that only happen in the digital world. In analog synths you don't get it – oscillators and filters just behave continuously.

But in digital synthesis, sharp edges or very high harmonics can “fold back” into the audible range, creating extra tones that weren't in the original.

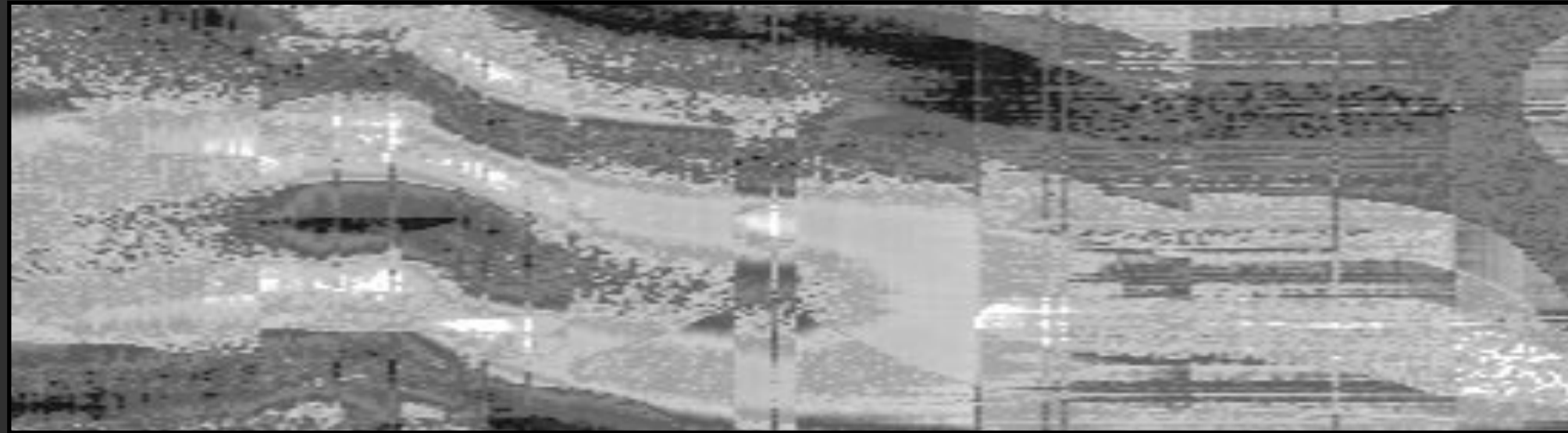
Some people hate it.
Some people celebrate it.

In fact, in genres like early jungle, chip music, Glitch, Cyberpunk, or lo-fi the aliasing isn't a bug – it's the vibe!

KONTRAST gives you both worlds:

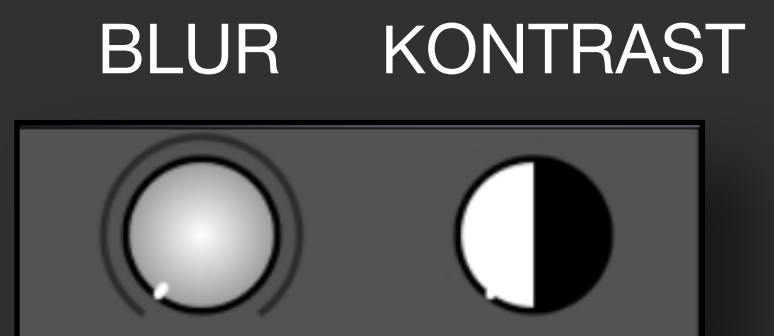
the engine uses several tricks under the hood to keep aliasing at bay, but it never assumes what *you* want. **You** decide whether to keep things clean, or to embrace the digital grit.

Example 1 - Digital jagged edges



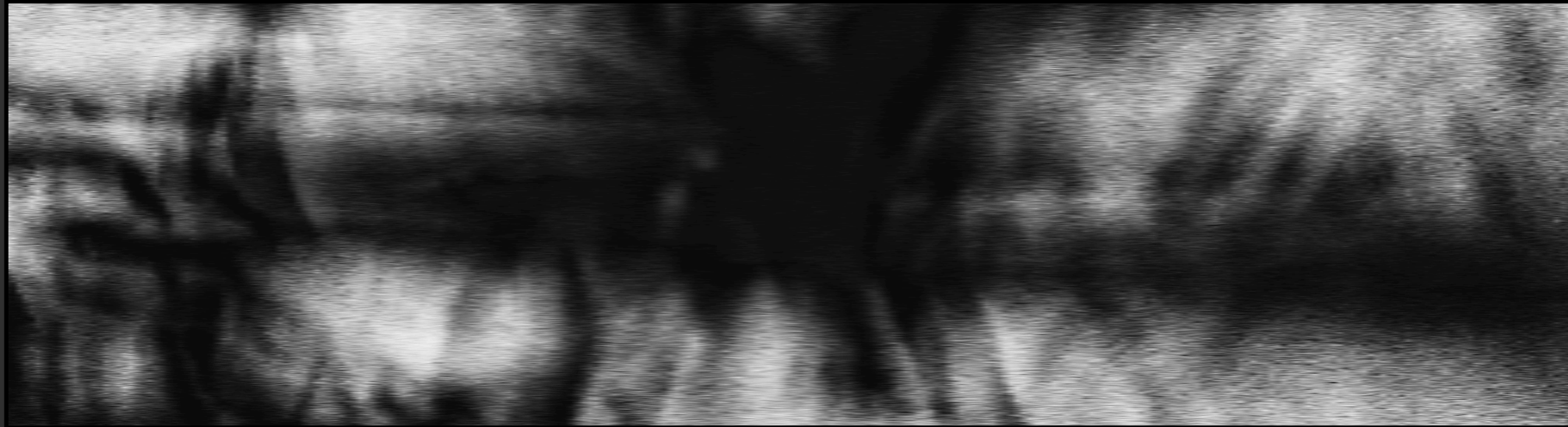
Pick a wavetable with super-sharp, jagged edges – it already looks “digital.” Surprise: it will also sound digital, because aliasing kicks in.

- **Don't want that?** Turn up the BLUR knob to smooth it out.
- **Want it smoother in the higher octaves only?** Use [Keytrack](#) as a modulation source for BLUR – lower notes stay edgy, high notes get cleaned.
- Want more of that digital bite? Crank the KONTRAST knob and the aliasing will get even stronger. Then choose DIGITAL as VIBE mode and activate 8BIT.



ANTI / ALIASING

Example 2 - Noisy Wavetables



Some wavetables already contain noise. That noise will alias too, which can be messy. But:

- Dial in BLUR to wash it away – suddenly you’ve sculpted a cleaner oscillator.
- Or keep the noise and treat it like an extra noise source. That’s basically a hidden noise oscillator, ready for sound design tricks.

Example 3 - Aliasing as Exciter

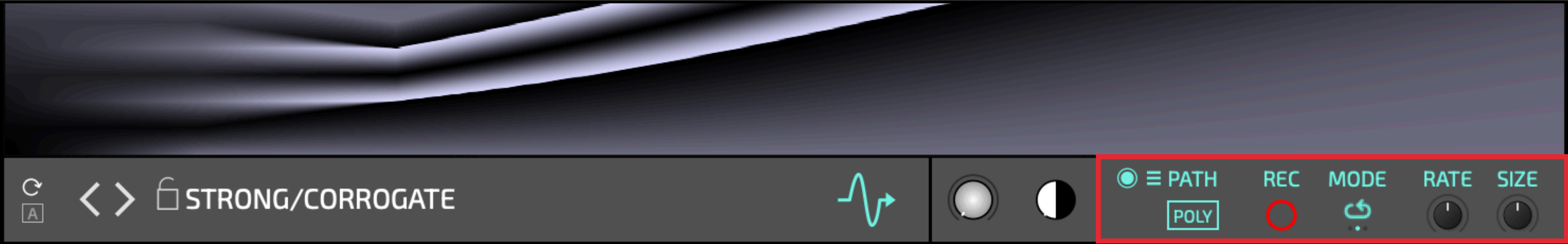


Aliasing also creates noise-like components. That’s gold if you use it to excite KONTRAST’s [MODAL](#) from the filter section.

- Because aliasing mirrors frequencies, it produces inharmonic content – perfect for feeding into modal resonances.
- Combine with the INHARM control in the [filter section](#), and you’ve got a playground of strange, metallic, or acoustic-ish textures.

PATH

Sure, you can assign LFOs to move the shape, but the faster way is to record a PATH with the mouse.



Toggle PATH playback on or off.

Save or load PATH presets.

Choose between PATH playback modes: One-shot, Loop, or Ping Pong.

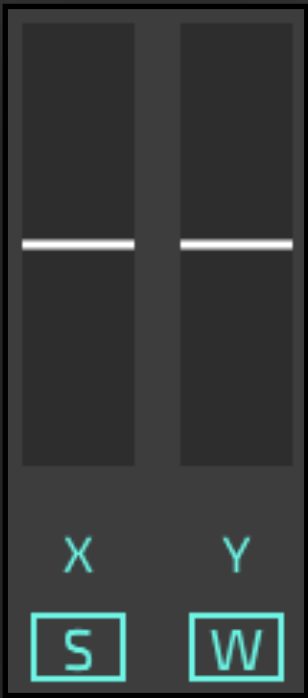
Control the rate at which the PATH is traversed. Centre position: same speed as the recording. Full left is 4 times slower, and full right is 4 times faster.

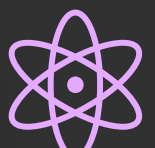
With POLY on, each note will travel the PATH independently. With POLY off, all voices will travel the PATH together.

Make the PATH larger or smaller. At full left, the path is 4x smaller, and at full right it is 4x bigger than the original size.

To record a PATH:

1. **Play a note** so the shape is visible during recording.
2. **Click the red circle.** It will blink, but nothing will yet be recorded.
3. **Press and hold** the mouse button to start the recording and drag the shape around.
4. **Release the mouse button** to stop the recording.



 **TIP**
When a path is playing, use X and Y to move the entire path.

OSC

Transpose

Transposition by semitones, octaves or fine-tune in cents. This applies to both osc's.

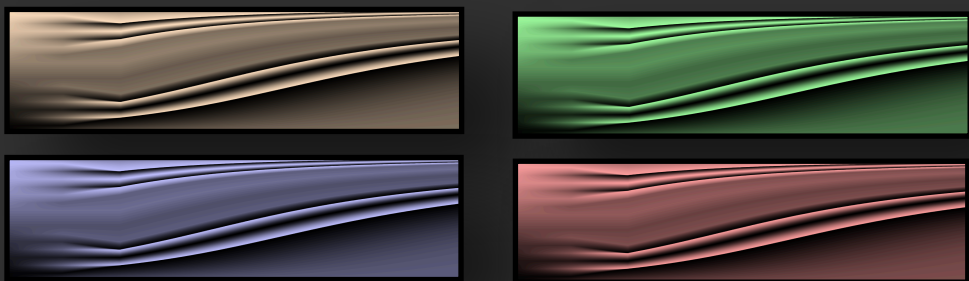
Unison

Set how much the tuning / panning is spread between **UNISON** voices. Set the amount of **UNISON** voices for the scanline osc.

Vibe

There are different sound characteristics for the sound engine. You can set the intensity.

Each vibe mode has an associated colour of the wavetable.



TIP

Try FAT and BITE - they do what their names say!

Activate this to start each note on the same phase.

Mix between the main OSC and OSC 2.

OSC 2 offers classical analog waveforms with a modifier PM that alters the waveform.

Secondary oscillator



Switch the secondary OSC on/off.

Tuning offset for OSC2 vs the main OSC.

The gain for the entire voice.

SCALE - PITCH SNAPPING



Choose a pre-defined scale via the menu, or save your own.

FACTORY:

BLUES

BYZANTINE

CHROMATIC

DORIAN

FLAMENCO

FLOHWALZER

FREYGISH

HALF DIM

HIRAJOSHI

INSEN

ISTRIAN

IWATO

LOCRIAN

LYDIAN

MAJOR

MINOR

MIXOLYDIAN

PHRYGIAN

PROMETHEUS

SLENDRO

TENSION

TRITONE

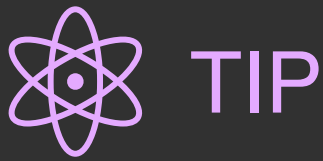
WHOLETONE

Define a scale by clicking the discs to set which pitch-classes belong to the scale.

Notes played that do not belong to the scale snap to the nearest neighbour.

Choose the previous or next scale, or pick a random scale, or reset to all-notes-on.

SEQUENCER



TIP

Independent step lengths per lane enable polymetric sequences.

Step modes:

- forward
- ← backward
- ↔ "ping-pong"
- ↻ random

Randomise parameters, hold longer for more change. When holding shift-key or using right-click, the randomisation is more subtle or drastic.

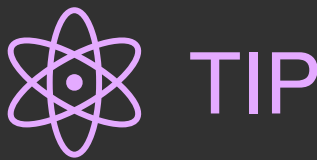
Reset parameters to default values

Limit number of steps for the entire sequencer or single lanes

SYNC will synchronize the sequencer with your DAW's tempo. Or choose your own tempo by dragging the BPM.

Retrigger mode controls on which condition the sequence starts/restarts:

- KEY - on any keypress
- LEGATO - on keypress, unless a note is already held
- DAW - on playback start
- HOLD advance one step on each keypress



TIP

Draw a pitch lane by dragging the mouse with left-button down. You can move the entire lane with shift+drag

FILTER

Open menu to save or load FILTER preset.

Load next or previous FILTER preset.

Randomise FILTER preset.

Reset FILTER preset.

DRIVE

Add a bit of drive before filtering.

HPF

This is the cutoff control of the notch or HPF.

Select between various distortion modes

Select between HPF or NOTCH filter.

Control the resonance of either filter independently.

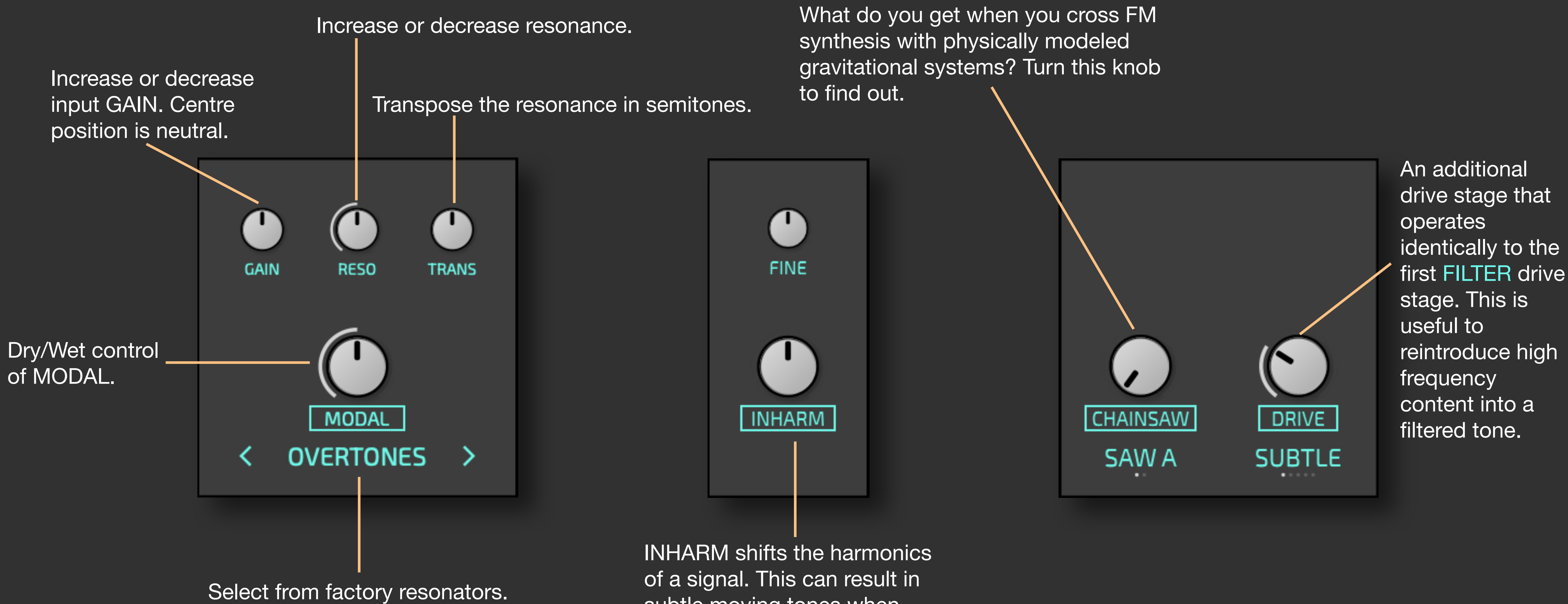
Control the cutoff frequency of the left or right filter. Click the link icon to link both knobs.

Toggle filter wiring to be in series or parallel.

Track filter frequency with note frequency.

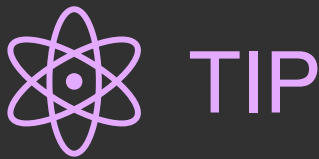
Choose the mode of the first filter.

FILTER



Custom Resonators

Drop an audio file onto MODAL. Qualities of the sound source will be imprinted onto each note. Ideal sound sources are quite short, spectrally rich, and spatially interesting.



TIP

All stages of FILTER may be toggled on or off. If you are not using a FILTER stage, turn it off to reduce CPU usage!

Click and drag modules to reorder them. Don't want to keep a module? Drag it out of the rack, and it will be removed.

Save or load FX presets.

≡ <> 🎲

WET

≡ ● DELAY

120 BPM SYNC 1/4

PIPO SYM

FB

WET

LOWS HIGHS

≡ ● OTT

LOW HIGH

MAIN/MID

WET

≡ ● GAIN

PAN WIDE

GAIN

WET

≡ ● CLOUDS

SIZE SPACE

EARLY LUSH

WET

+

Click to select a random FX preset.

Click to save or load module preset.

Click to bypass module.

The red line indicates clipping at the output of this module.

Click this icon to add an additional effect.

This is the dry/wet blend of the entire FX rack.

Every module has a dry/wet blend on the left side of the module.

FX - PLATE / SHIMMER

MOD controls the depth of internal modulators. Low values produce a natural depth/lushness while extreme values create other-worldly textures.

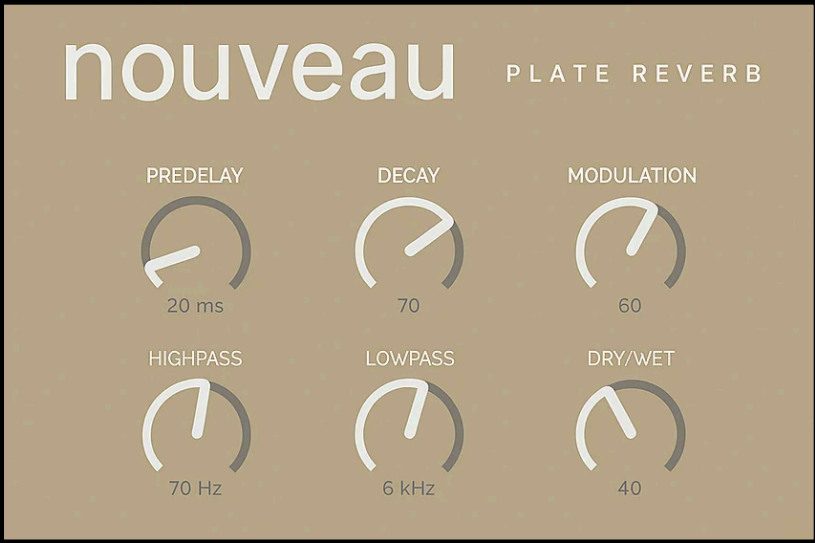


Delay the onset of reverberation by this amount. This is useful for maintaining clarity of a signal's transient.

FB controls the feedback within the system. Higher values lead to longer reverb tails.

Lowpass Filter (LPF) and Highness Filter (HPF) determine the coloration of the reverb.

PLATE was modeled after [Sound Author's](#) open-source Nouveau plugin.



Choose the SIZE of the SHIMMER effect. Higher values lead to longer decay times.



The internal feedback loop of the SHIMMER effect contains a pitch shifter. Pick values like +5.0 or +12.0 for classic Brian Eno shimmer effect. Use uneven values for discordant timbres suitable for cinematic horror.

Increasing DRUNK causes the pitch to stumble around. This effect feeds back onto itself, creating a dense cacophony like that of an angry swarm.

The internal feedback loop of the SHIMMER effect has analog-modeled LPFs. Increasing DARK engages these filters, tapering off high frequency components.

FX - CLOUDS / REVERB

The spaciness or sparsity of the CLOUDS

Control the size of the reverberant space. High values lead to long reverb tails.

Choose the prominence of early reflections.

Variable LUSHiness.



The CLOUDS control panel features a dark grey background with a menu icon and the label 'CLOUDS' at the top left. It includes four knobs: 'SIZE' (top left), 'SPACE' (top right), 'EARLY' (bottom left), and 'LUSH' (bottom right). A vertical blue bar labeled 'WET' is positioned to the left of the knobs. Orange lines connect the descriptive text to the corresponding controls: 'SPACE' to 'The spaciness or sparsity of the CLOUDS', 'SIZE' to 'Control the size of the reverberant space...', 'EARLY' to 'Choose the prominence of early reflections.', and 'LUSH' to 'Variable LUSHiness.'

Control how wide (stereo width) the reverberation is.

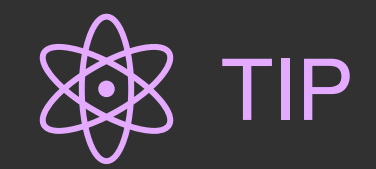
The higher DAMP is, the more high frequency content is attenuated on each reflection. Low values resemble very reflective surfaces, such as concrete. High values behave like absorptive surfaces, like heavy curtains.

Control the size of the reverberant space. High values lead to long reverb tails.



The REVERB control panel features a dark grey background with a menu icon and the label 'REVERB' at the top left. It includes three knobs: 'WIDTH' (top left), 'DAMP' (top right), and 'SIZE' (bottom center). A vertical blue bar labeled 'WET' is positioned to the left of the knobs. Orange lines connect the descriptive text to the corresponding controls: 'WIDTH' to 'Control how wide (stereo width) the reverberation is.', 'DAMP' to 'The higher DAMP is, the more high frequency content is attenuated...', and 'SIZE' to 'Control the size of the reverberant space...'

FX - GRAINS & LOOPHOLE



With high DENSE and DECAY in LOOPHOLE, you create organic “freezes”.

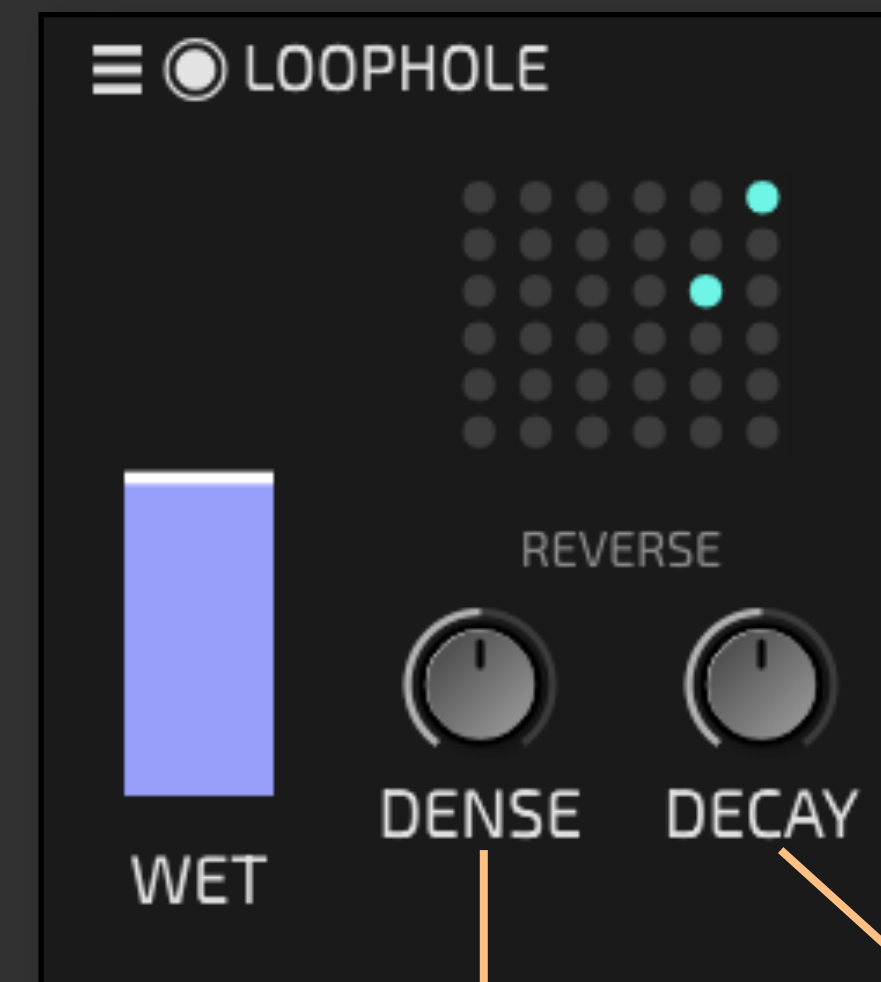
GLITT sets the probability that a grain is pitched an octave up (knob turned to the right) or down an octave (knob turned to the left). In centre position, all grains are played in the original octave.



Each grain gets its own tuning. TUNE controls how much the tuning is offset.

JIT adds randomness to the grain emissions. At full left, the grains will be emitted periodically, with equal intervals. High values are much less periodic.

CALM controls grain duration, from very short (knob full left) to very long (knob full right).



With low DENSE, you get stuttering echoes.

DECAY on full will loop forever - new audio material will slowly be mixed in.

FX - DELAY & DUAL DELAY

SYNC will synchronize the delay module with your DAW tempo.



Control the attenuation of low frequencies.

The TIME parameter sets the duration between the original signal and the first echo.

Ping Pong mode. Echoes will bounce between left and right channels.

Ping Pong SYMeTry mode. In this mode, each left PING will be exactly the loudness of the proceeding PONG.

Control the attenuation of high frequencies.



SPILL signal from the left feedback loop to the right, and vice versa.

Link left and right feedback knobs

Turn left to attenuate high frequencies. Turn right to attenuate low frequencies.

FX - J-60 & CHORUS

The JUNO 60 is an iconic vintage synth from Roland. It contained a special chorus effect which became its signature sound. The J-60 module is a virtual analogue model inspired by this chorus



Control the speed of pitch variation.



DEPTH controls the amount of pitch variation per element.

THICK sets the number of elements that are used in CHORUS. A higher number of elements leads to a smoother sound.

FX - SWEET & PHASER

SWEET will make most sounds...sweeter.

Used in subtle amounts it can give a very modern and velvety sound.

Go wild for aleatoric detuning.



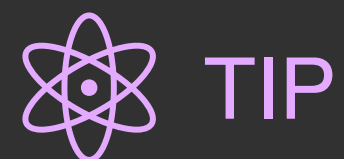
The RATE of the LFO that modulates the centre frequency.



The centre frequency is modulated by an LFO. Here you can set the DEPTH of this modulation.

The centre frequency of the PHASER

The PHASER is based on feedback. It allows for both positive and negative feedback; the two sound quite different.



TIP

The traditional use of a PHASER is to create slowly moving, evolving sounds. This works best with a slow LFO RATE, and medium levels of FREQ.

FX - DISTORTIONS

Adding a lot of DRIVE can drastically increase its volume. ATTenuation can be added to reduce this signal.



How ASYMetrical is the distortion? At neutral position, the distortion is symmetrical. Shifting the knob left or right provides ASYMetrical distortion characteristics



Choose SATURATION mode.



Both DARK and BRIGHT noise are named after the characteristics they provide.

PERLIN noise is named after Ken Perlin, who developed this noise originally for computer graphics. Add this to your chain to see what it does to audio.

FX - DISTORTIONS

SKEW bends overtones emphasizing additional partials.

PHAT emphasizes saw-like harmonics for a buzzing quality.

MAL-SYNC employs hard-sync from analog synths as an audio effect. SYNC adds overtones that you would hear from a hard synced oscillator.



The MAL-SYNC control panel features a blue vertical slider labeled 'WET' on the left. To its right are three knobs: 'PHAT' (top left), 'SKEW' (top right), and 'SYNC' (bottom center). The panel is titled 'MAL-SYNC' with a menu icon on the left.

RATIO behaves similarly to the way it behaves in FM synthesis.

FLUX adds inharmonics to a signal.

The ORBIT effect is most pronounced when CHAR is in centre position. Turning CHAR either left or right lessens the ORBIT effect in different ways.

Each of the configurations behaves differently and sound unique.

TIP
Give these two a try. I mean: really, give them a try, you won't regret it. Start by applying them on something soft.



The ORBIT control panel features a blue vertical slider labeled 'WET' on the left. To its right are three knobs: 'RATIO' (top left), 'FLUX' (top right), and 'CHAR' (bottom center). Below the CHAR knob is the word 'PARABEL' in green. The panel is titled 'ORBIT' with a menu icon on the left.

FX - COMP & LIM

The amount of reduction on a signal that has passed the threshold.

The curve surrounding the threshold. Higher KNEE results in increased transparency.



ATTACK and RELEASE control how quickly the compression engages and disengages.



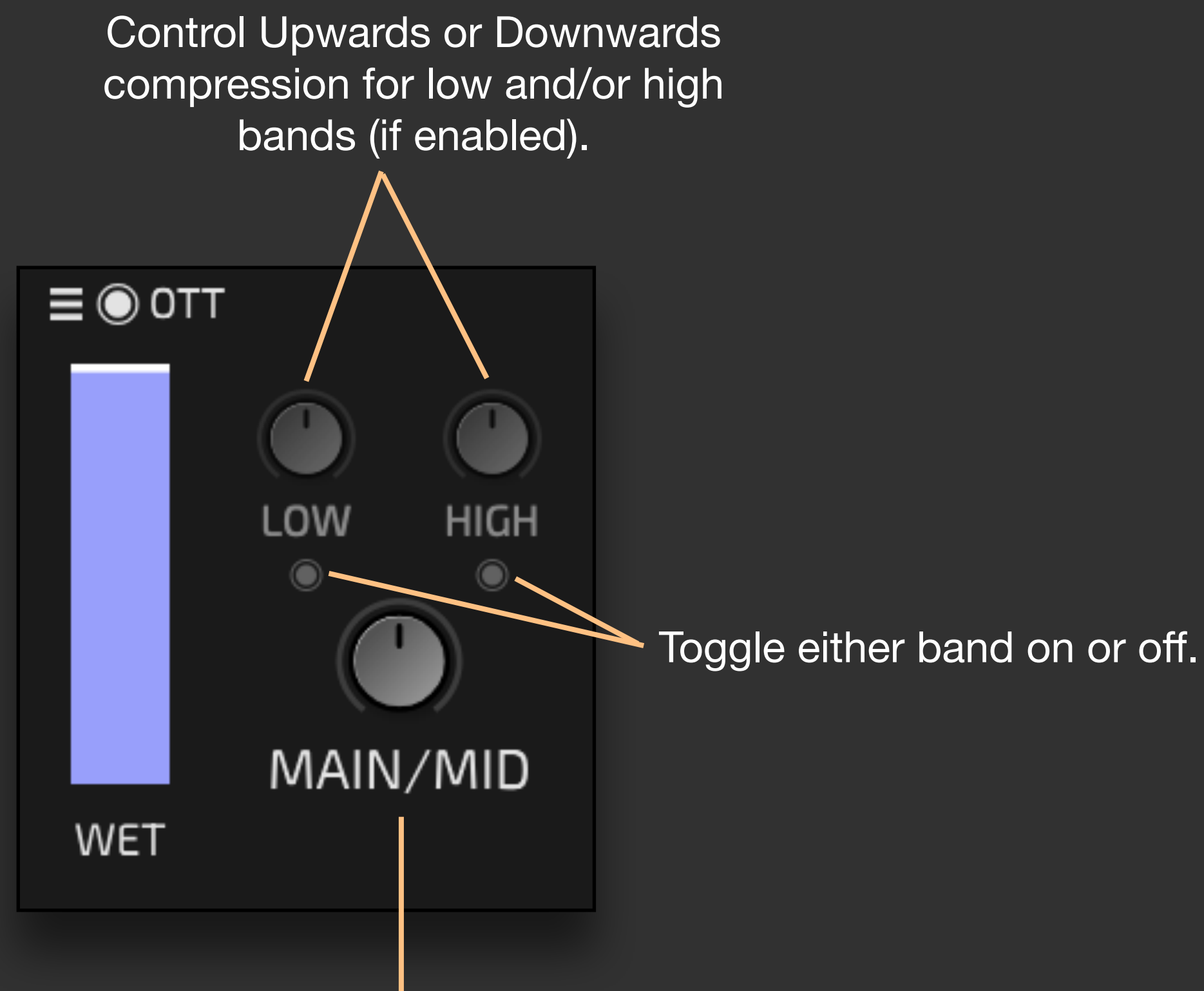
Just as in COMP, RELEASE is the time it takes for the LIMiter to stop limiting a signal.

Each configurations behaves differently and sound unique.

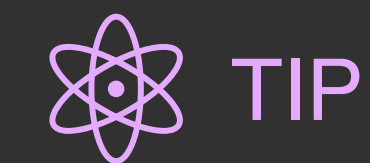
FX - OTT

OTT stands for “Over-the-Top” compression. It is a multi-band compressor that features both standard (downward) and upward compression.

Upwards compression is downwards compression flipped on its head. In downwards compression, signal *above* a threshold will be *attenuated*. In upwards compression, signal *below* a threshold will be *amplified*.



Turned to the left, this is (wildly aggressive) upwards compression. Turned to the right, this is extreme downward compression (the ‘normal’ type of compression). Both the LOW and HIGH knobs operate in the same manner; left is upwards and right is downwards.



Try upward compression on notes with long releases and a nice reverb tails. Add OTT after reverberation in your signal chain, and listen to the tail! It will swell with an increasingly digital, crispy distortion.



CAUTION: this can make your signal levels very loud!

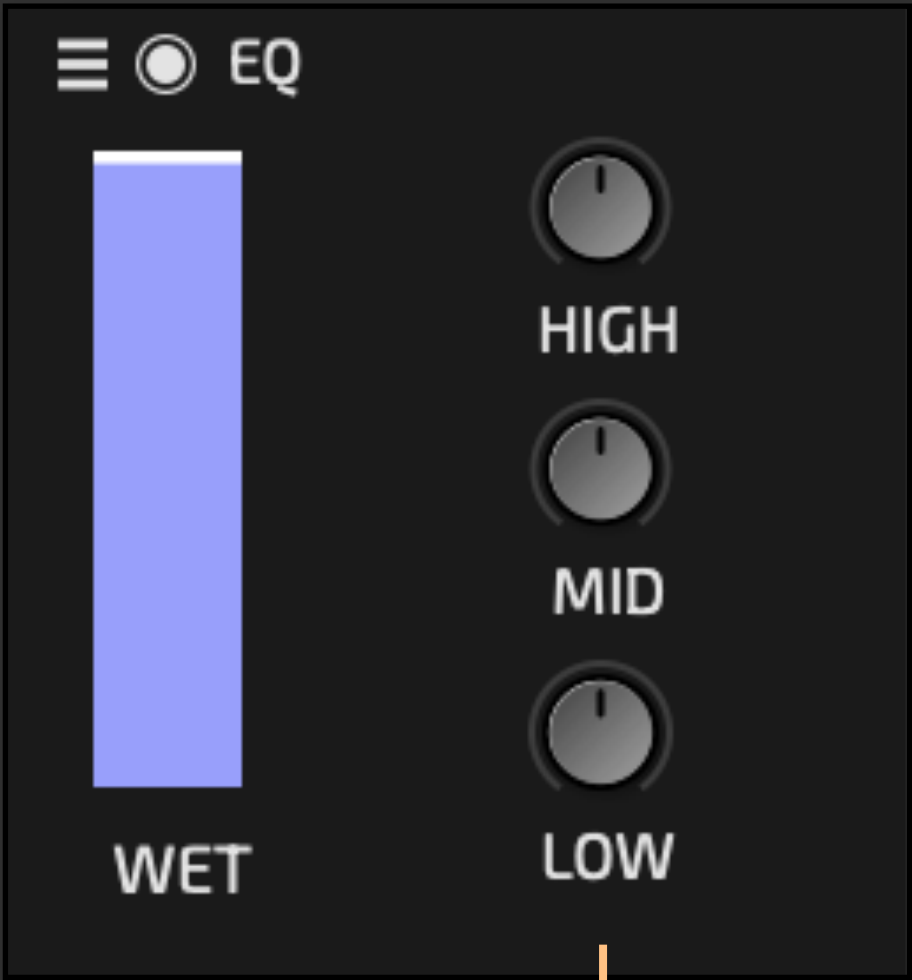
ALWAYS place a brickwall limiter in your DAW after the synth when you explore sounds.

FX - EQs



TIP

In order to make tuning easier for SPLIT EQ, switch to 48dB mode and bypass the low and high bands. This will allow you to more easily hear the crossover frequencies and adjust as needed. After tuning LOW X and HIGH X, switch back to a less steep slope (if desired) and reenable low and high bands. *Then* make band gain adjustments.

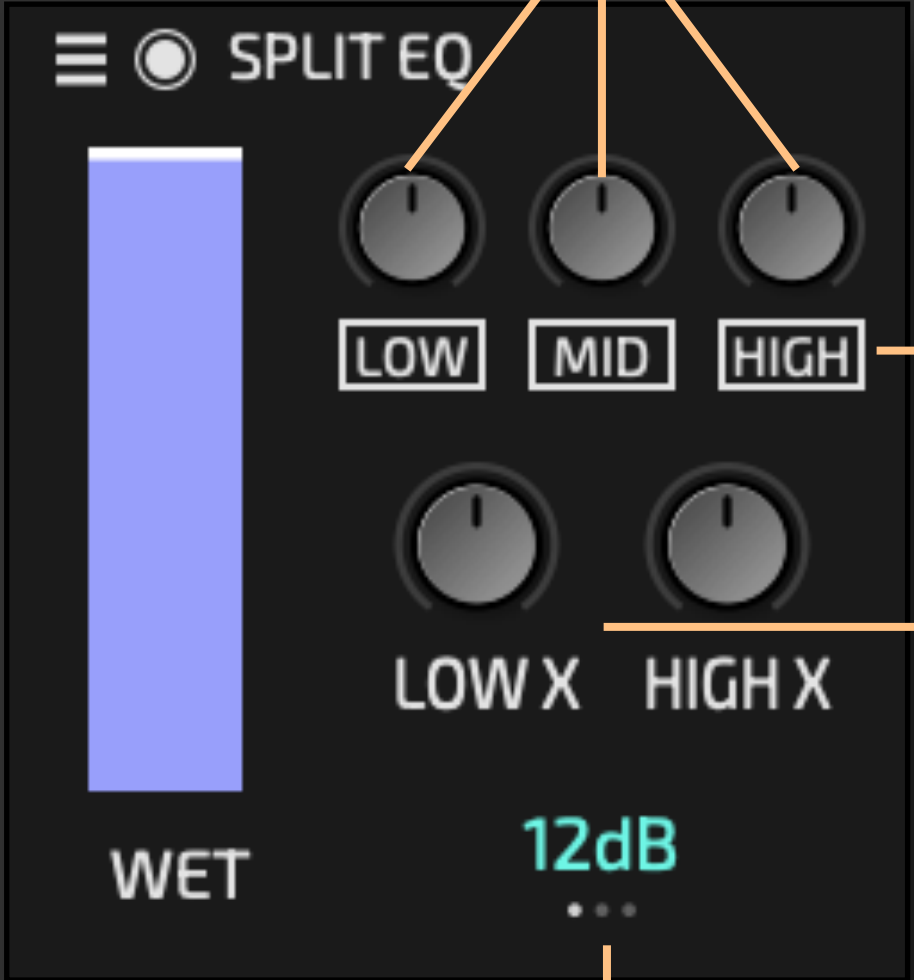


EQ is a classic three band EQ. Use this module to make subtle adjustments to the output spectrum.

SMART EQ does what the knobs say. Increase or decrease RUMBLE, MUD, PRESENCE, AIR, or WARMTH.



Amplify up to 18dB, or attenuate down to -60dB. Center position is unity gain (0dB).



Choose between 12dB, 24dB, and 48dB slopes. Choose lower values for subtle EQ adjustments and high values for extreme adjustments.

Toggle band on or off.

Adjust the frequency crossovers.

OUT SECTION

A one knob OTT to push your signal.

The OTT is neutral in centre position. Upwards compression to the left, normal compression to the right.



CAUTION: this can make your signal levels very loud!

ALWAYS place a brickwall limiter in your DAW after the synth when you explore sounds.

A limiter with analog saturation. This will not only protect your ears, you can also use this to push your signals into sweet distortion.



Per default the polyphony is 12 voices. You can increase it to 24.

CAUTION: more voices do need more CPU.

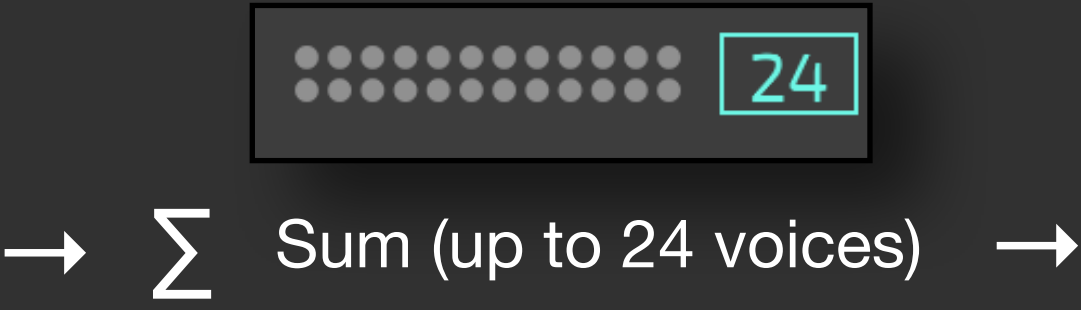
A one knob compressor.

The final output gain of the synth.

Level meter.

SIGNAL FLOW

Per voice:



DAW

PARAMETERS AND MODULATIONS

With a few modulations you can turn any boring sound into something that sounds alive and interesting. Almost any parameter in **KONTRAST** can be modulated.

Click and drag a **DIAL** or **SLIDER** to change the parameters (unmodulated) value.



You can drag horizontally or vertically.

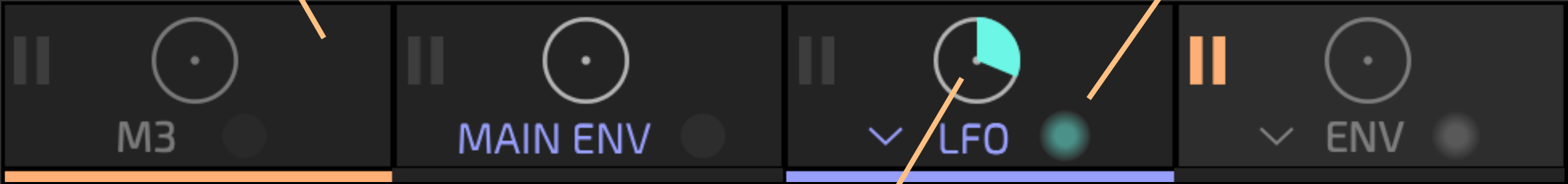
When a parameter is modulated the coloured ring or the slider bar indicates the current value.



TIP

Shift+drag fine-tunes the parameter value.
Double-click resets it to default.

Each of these sections represents a modulation source. Their names are coloured if active and gray if inactive.



The diode represents the value of the modulation source.

Modulating a parameter is really simple: click on the parameter to select it. The corners show that this parameter is selected.

Now you can choose the depth of modulation for the selected parameter by dragging the depth dial.



TIP

To remove a modulation, select the parameter and double-click the depth dial of the modulation source.

MODULATION



TIP

Modulation targets that are invisible on hidden tabs are indicated by numbers on the tabs. Switch to tab, or select target from menu.

Click on PAUSE to stop the modulation.

Right-click on the depth dial to get a menu with options to remove all modulations or to select one of the modulation targets.

Right-click on a parameter to see all its sources.

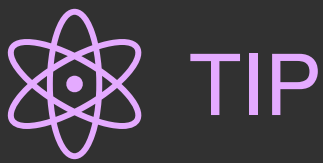
Right-click on a modulation source tab to see all its targets.



TIP

Any parameter can be modulated by more than one modulation source.

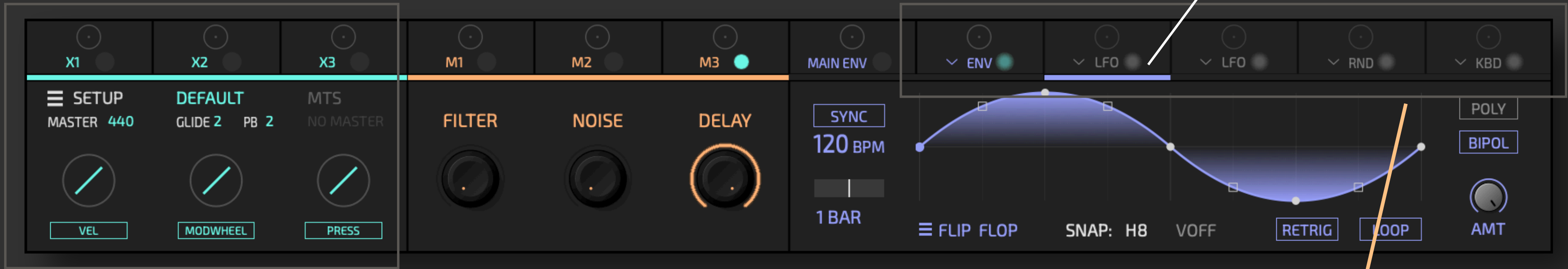
MODULATION SOURCES



TIP

With a few modulations, you can turn any boring sound into something that sounds alive and interesting. Almost any parameter in **KONTRAST** can be modulated.

You can also modulate the parameters of the modulation source. For example, you can modulate the rate of one LFO with another LFO. This allows you to setup complex, chaotic movements in your sound.



The coloured bar marks the currently visible modulation source.

You can tell **KONTRAST** what kind of expressive MIDI data is sent by your controller. **KONTRAST** addresses this via the SETUP.

Macros are dials which function like modulation sources. Assign them to any number of parameters for further shaping of the sound by hand or with DAW automation.



There are five universal modulation sources. For each source you can choose one of the six different types.



NOTICE

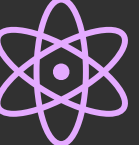
The POLY/BIPOL/SYNC/BPM options function the same way irrespective of the modulation source type.

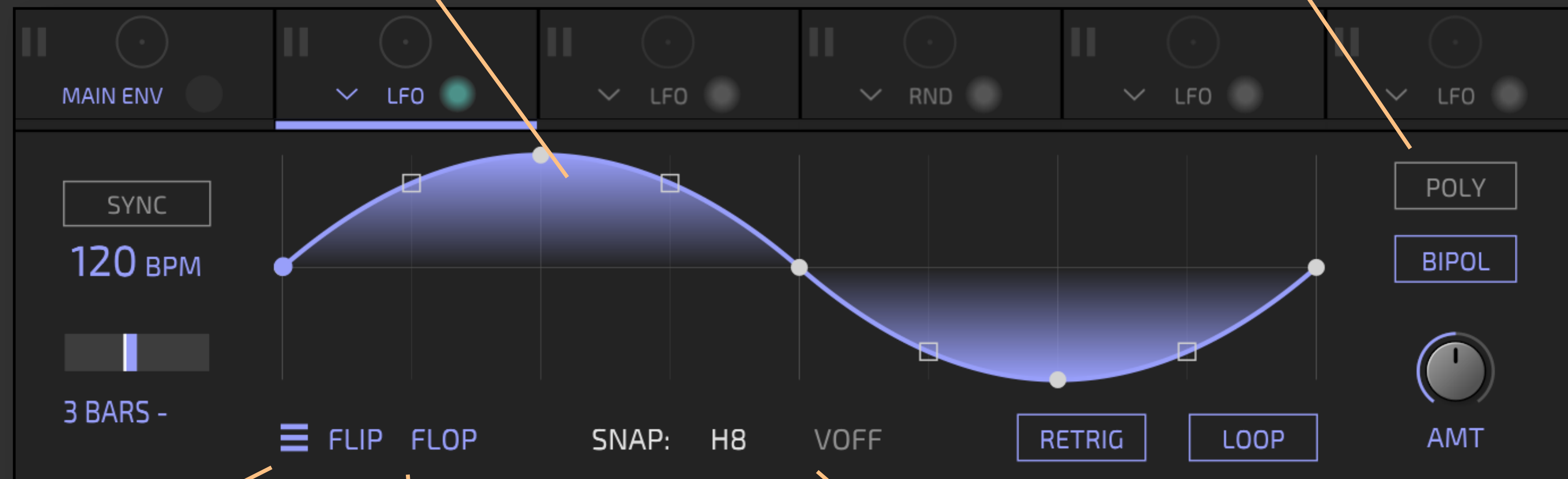
LFO

Clicking in the waveform area adds points to the LFO shape. Click and drag points to move them, snapping to nearby gridlines (if any). Double-click points to remove them.

Shift+click or double-click creates a plateau between the nearest gridlines.
Hold and drag to raise or lower it.

If POLY is off, a single shared LFO affects all notes.

 **TIP**
You can save and restore your own LFO curves as a subpreset via the menu.



This menu lets you view, save, and load LFO subpresets.

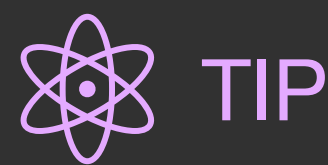
Click here to flip the curve horizontally (FLIP) or vertically (FLOP).

Click here to choose a different grid for snapping horizontally (H) or vertically (V).

NOTICE

With POLY disabled (or in MONO mode) the LFO does not retrigger on every sequencer step - even with RETRIG = ON.

ENV

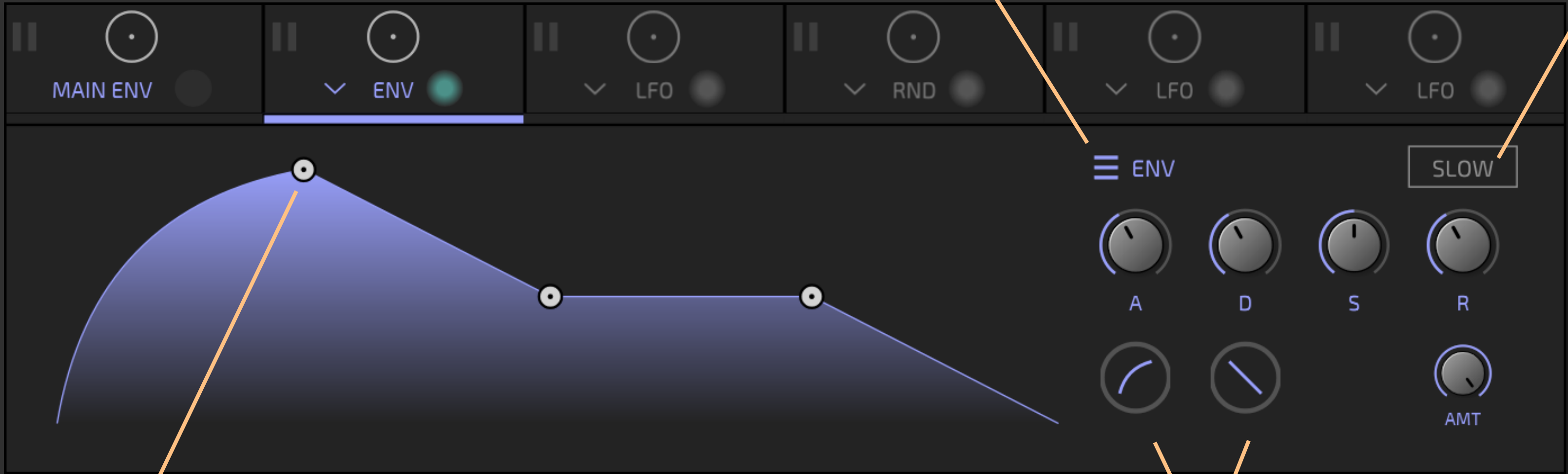


TIP

You can save and restore your envelopes as subpresets.

This menu lets you view, save, and load ENV subpresets.

Click here to adjust how fast or slow Attack, Decay and Release phases play out (normal=x1, SLOW=x10).



Edit the envelope by clicking and dragging the points.

Here you can change the slope of the attack and release curves.



FAQ

The Attack can be made logarithmic, the Decay can be made exponential, but not the other way around. Why?

It's an analog-modelled ADSR. In real analog synths, the envelope curves are shaped by charging and discharging capacitors: attack goes naturally from linear towards logarithmic, while decay/release go from linear towards exponential. That's why the ranges are asymmetrical. It's the same in pretty much every analog synth!

RANDOM

RANDOM generates random modulation values.

NOTICE

The SMOOTH section limits how quickly the signal can change. With both dials at 0, an instant change in input gives an instant change also at the output. With both at 50ms an instant change in input becomes a 50 millisecond ramp at the output. If you want increases to be instant while decreases ramp down slowly, leave RISE at 0 and turn up FALL to taste.

This menu lets you choose a condition on which a new random value is triggered.

▼ CLOCK

CLOCK

NOTE-ON

NOTE-OFF

LEGATO

THRESH

||

○

MAIN ENV

||

○

▼ RND

||

○

▼ LFO

||

○

▼ RND

||

○

▼ LFO

||

○

▼ LFO

▼

CLOCK

SYNC

120 BPM

THRESH

INPUT

SMOOTH

RISE

FALL

POLY

BIPOL

AMT

TRIGGER

3 BARS -

Here you can adjust the tempo in CLOCK mode.

In THRESH mode, you use another modulation source as a trigger. Assign the source to the INPUT dial, and the trigger will occur when the modulated value crosses the dial's midpoint.

NOTE-ON and NOTE-OFF are self-explanatory.
LEGATO triggers at note-ons except if a note is already held.

MIDI

Click to choose the MIDI modulation source.

SYN

ETA

S

MIDI

VELOCITY

CC

PITCHBEND

LIFT

VELOCITY

MAIN ENV

MIDI

LFO

RND

LFO

LFO

SOURCE

VELOCITY

MAP

SMOOTH

RISE

FALL

AMT

BIPOL

Use RISE and FALL to smooth attack and decay.

Click and edit curve points to change the mapping of modulation input. Double-click a point for removal.

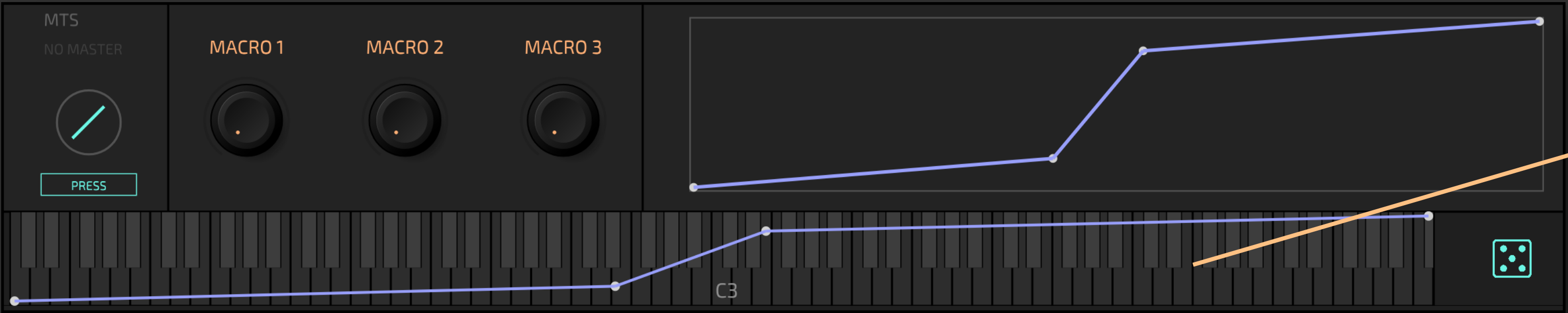
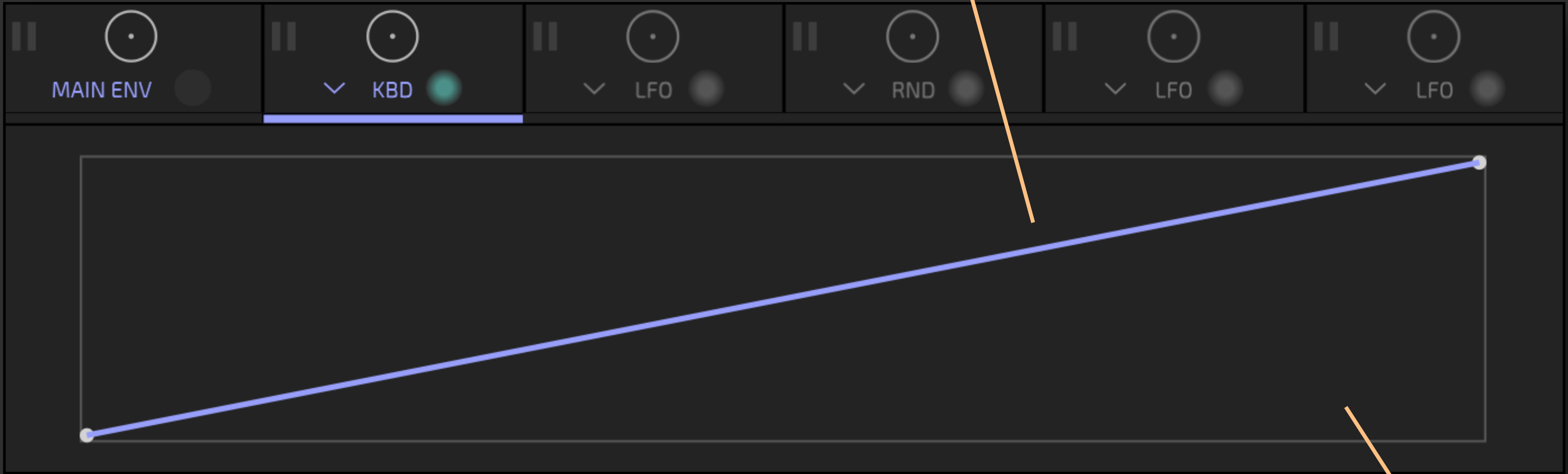


Find more details about the SMOOTH section under [RANDOM](#).

KEYTRACK

KEYTRACK takes the note input and uses a curve to determine the output signal.

Click and edit curve points to change the mapping of a note.
Double-click a point for removal.

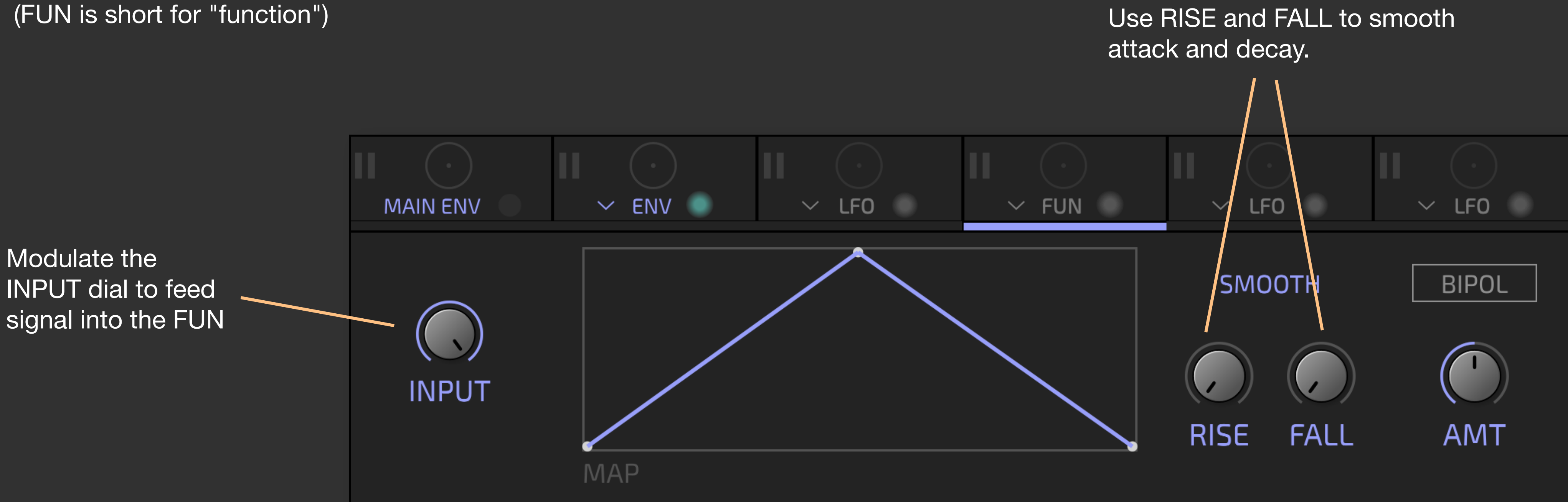


Right-click the widget to display an overlay on the virtual keyboard.

FUN

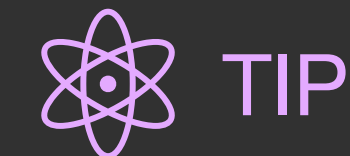
Sometimes you might not want a target to directly follow the modulation source. That's what the FUN modulator is for.

(FUN is short for "function")



TIP

The INPUT dial sweeps through this curve from left to right. In this example, as the input ramps from low to high, the output quickly ramps to high and then down to low again.



TIP

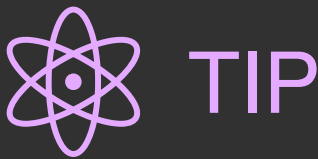
Like every parameter - you can modulate INPUT by more than one modulation source ... this way you can create a summed signal and process it further.

MONOPHONIC MODE

The MONO MODE can be used for basses and leads that have similar behaviour to monophonic analog synths.



You can drag and drop the last played notes as audio (.wav) from here.



TIP

You can play a note and then drag this as audio from here to the wavetable display - to get the sound re-synthesized!

Normally **KONTRAST** is a polyphonic synth. By activating **MONO** you can make it a monophonic synth with legato function.

With **TIME** you can control the legato speed.

When **GLISS** is active you will also have a glissando between two notes if you play legato.

Incoming notes are displayed on the virtual MPE keyboard display.

The size of the outer circle line indicates (polyphonic) **PRESSURE** or **AFTERTOUCH**.

The filled circle area indicates the **VELOCITY**.

TOP LINE

Current version of **KONTRAST**.

UNDO and REDO of last operation.

Click to save the preset.

Turns into **red** if there are unsaved changes.

Click to go to the DAWESOME website

0.95

UNDO

REDO

LUSHY ZEN
BY: DAWESOME



SAVE

INIT



PRESETS & PACKS

USER PRESETS

FACTORY

LOAD PRESET ...

LOAD INIT PRESET

MAKE CURRENT PATCH THE INIT PRESET

SAVE

SAVE PRESET AS ...

INSTALL PACK ...

CREATE PACK ...

RESAVE ALL PRESETS ...

CREATE WT THUMBS ...

AUTOSCAN FOR PACKS AT PLUGIN START

LOCATIONS

OPEN USER GUIDE

REVEAL...

USER INTERFACE

SCALE UI SMALL

SCALE UI NORMAL

SCALE UI BIG

SAVING PRESETS

Choose a name.

Enter your name as author.

No idea for a name?
Click here.

Or right-click to see 10
randomised name
suggestions.



TIP

AUTHOR and TAGS
can be used to filter
presets in the preset
browser.

SAVE PRESET

PRESET NAME: LUSHY ZEN

AUTHOR: DAWESOME

DIRECTORY: USER PRESETS/

TAGS:

TYPE

BASS
LEAD
PAD
KEYS
ARP/SEQ
PERC
FX
DRONE

TIMBRE

SUSTAINED
PLUCKY
EVOLVING
COMPLEX
SYNTHETIC
ATMOSPHERIC
PURE
WARM
COLD
BRIGHT
DARK
INHARMONIC
NOISY

CLOSE

SAVE

Choose the tags that
best describe your preset.

Click to save preset.

When preset name already exists,
you can overwrite the preset or
automatically generate a new
version, e.g. PUFFY LIVE (2)

Click to close dialog
without saving.

OVERWRITE

VERSIONIZE

SECTIONS

Presets are cool, but not really flexible.

KONTRAST takes it one step further:
The synth is divided into multiple sections -
and for each of the sections you can have
your own presets.

Wherever you see these elements,
you can use subpresets.

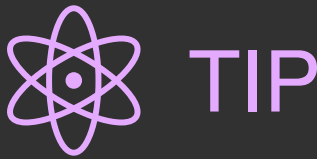


Save, reset, and choose a
preset via the menu

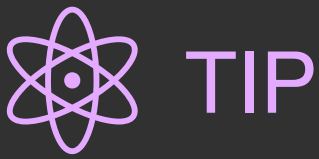


Navigate to previous
or next preset

Randomise and
reset the parameters



Keep the mouse button
pressed for more
randomisation.



Shift+click to make the
randomisation more
subtle.
Right-click to make it
more drastic.



SETUP YOUR MIDI

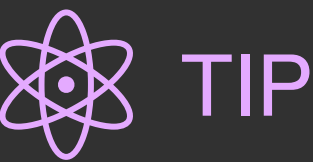
Nowadays there are a variety of MIDI controllers to choose from with different methods for expression, e.g., velocity, mod-wheel, MPE, aftertouch.

For the best results, you need to configure **KONTRAST** for your controller. **KONTRAST** ships with presets for some common options. You can find these in the SETUP menu.



TIP

This information is stored for the plugin, not with the preset. Hence you need to choose your SETUP only once, and when you browse presets, they will always match to your controller.



TIP

There are two different pre-defined setups for the OSMOSE. The first one has X2 = PRESS and X3 = SLIDE. The second one uses an input source called OSMOSE which combines PRESS and SLIDE to one gesture. Refer to the Osmose manual for controller setup details.

You can then give your configuration a name and use the SETUP menu to store it.

KONTRAST supports the microtuning system MTS-ESP. The synth connects to the master automatically. If a master is connected, MTS will light up, letting you select note-on or continuous retuning, and also displaying the current scale name.



You can control the sensitivity curve for each input.

You can configure the inputs freely to your specific needs.

THE SETUP - for Sound Designers

Acoustic music instruments do not simply switch notes on and off - the performer usually plays notes with *expression*.

How this is performed and how this sounds is different from instrument to instrument. On a piano you vary the speed and force when hitting a key, on a wind instrument you control the speed and pressure of the air flow and the size and shape of your mouth.

KONTRAST uses three specific modulation sources for expressive playing:

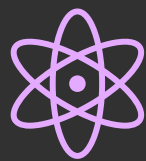
X1 - for *NOTE-ONSET* expression

X2 - for expressing *INTENSITY*

X3 - for expressing *TIMBRE*

How the musician physically *performs the expression* depends on their MIDI controller - hence this is configured here in the **SETUP**. This is the same for all presets.

How the preset *reacts to the expressive MIDI data* and how the sound is affected by it are saved as part of the preset.



TIP

1. For X1 you should always assume MIDI-Velocity.
2. Increasing X2 should increase the perceived intensity of the sound - in most controllers increasing X2 means that you apply more force. It feels very unnatural if applying more physical force leads to a softer tone.
3. On the OSMOSE the SLIDE is activated by pressing the key further down. That means that X3 increases only once X2 reached its maximum. Hence X2 should not create complete tonal mess if you want to offer X3.

Some examples of typical controller setups that you can find in the wild: The **SETUP** mechanism of KONTRAST allows you to make sounds that translates from your setup to the user's setup.

	MIDI	MPE	OSMOSE	User A	User B
X1	Vel	Vel	Vel	ModW	Vel
X2	ModW	Press	Press	Pedal 1	ModW
X3	Pedal	Slide	ModW	Pedal 2	PitchBend

PRESET PACKS

You can create PACKS from your presets and other users of **KONTRAST** can install these.

PACKS are a great way to extend the sonic capabilities of your instrument.

Installed packs shows up here



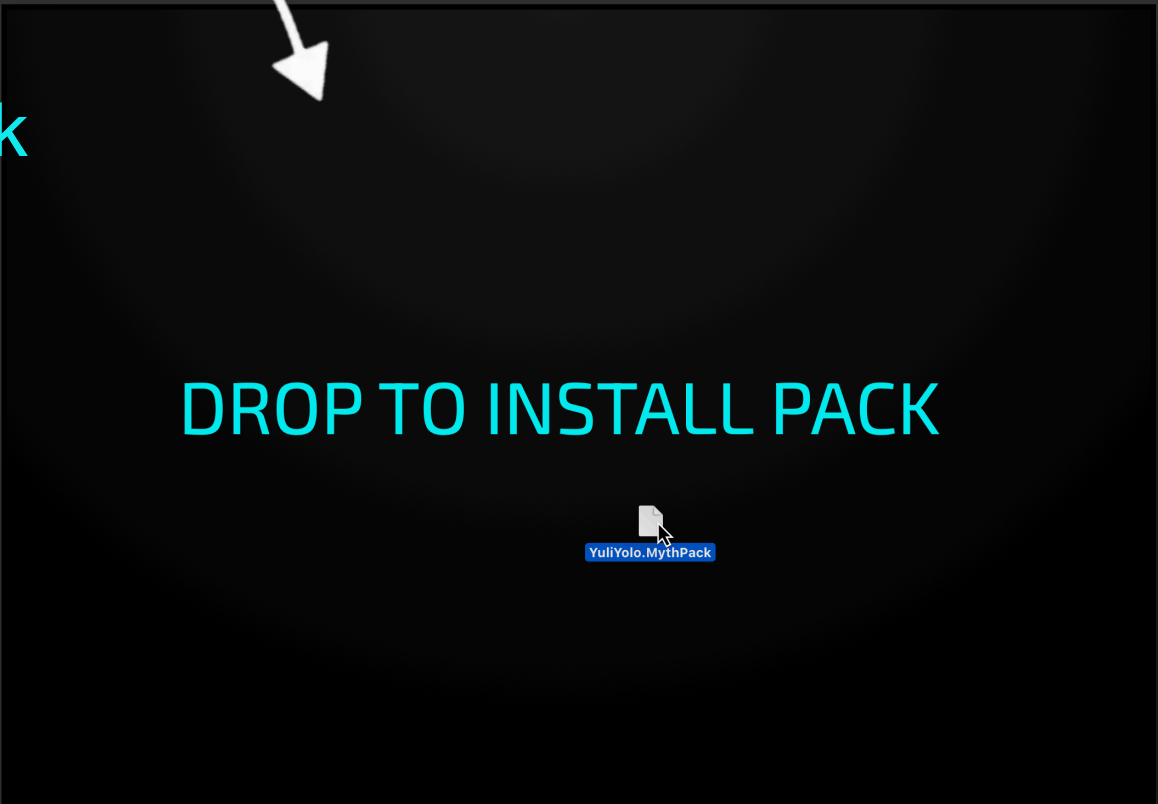
It is easy to create your own packs. Simply use the file system and create a folder that contains KONTRAST presets. You can organise these in a single level of sub-folders. Deeper nesting is ignored.

Choose **CREATE PACK ...** from the main menu. You will only need to locate the folder with your presets and a name to save the pack.

You can simply drag any **.KONTRAST**Pack to the **KONTRAST** user interface to install the pack, or choose **INSTALL PACK** from the main menu.



.KontrastPack



You can also activate **AUTOSCAN FOR PACKS AT STARTUP** via the main menu. When you open an instance of KONTRAST it scans your download folder - if it finds a pack for KONTRAST it will be automatically installed.

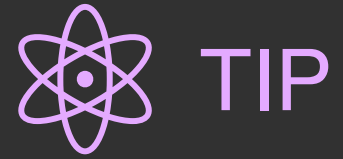


If you handle preset files, you should **ALWAYS** make a copy beforehand.

Better safe than sorry!

MICROTONALITY

KONTRAST supports two methods of retuning: MTS-ESP and MPE pitch bend.



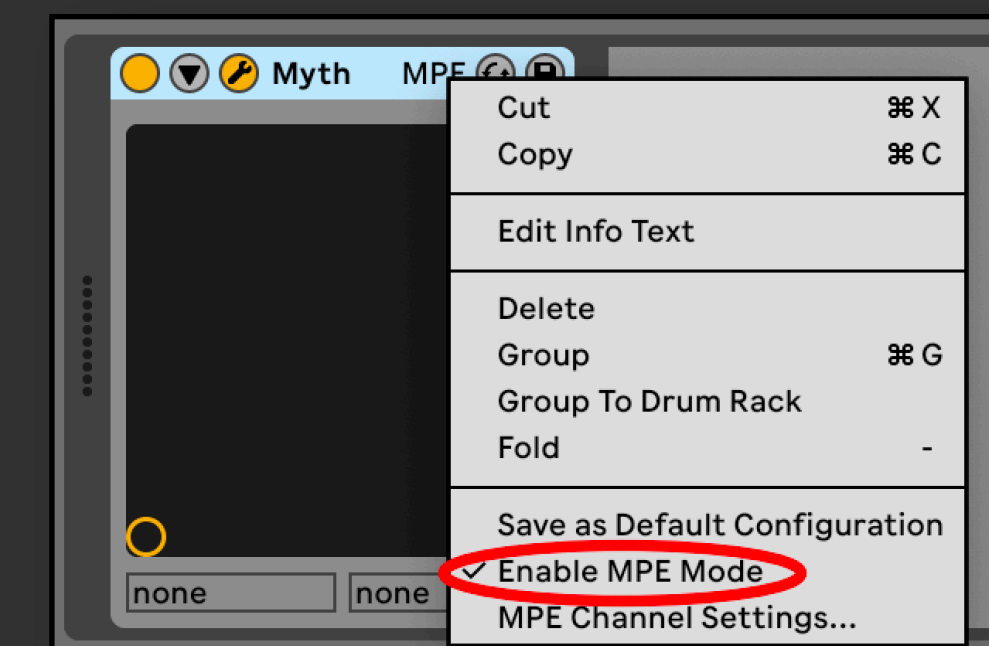
Microtonality means tuning notes differently than the 12 equal divisions of an octave, which is the modern standard.

Many kinds of music make use of alternative tunings, but software instruments have usually been written to play in 12-equal notes. This has changed in recent times. More and more instruments allow the musician to decide how the notes should be tuned.

There are many possibilities. Some tunings differ only slightly from 12-TET, while others sound radically different. Happy exploring!

KONTRAST supports the **MTS-ESP** standard created by [ODDSOUND](#).

You can also retune **KONTRAST** with MPE pitch bend, typically generated by a plugin like [Entonal Studio](#) or Abletons Microtuner. Make sure to load **KONTRAST** as an MPE instrument.



MTS-ESP

KONTRAST supports MTS-ESP, which allows you to easily explore tunings other than the standard 12-TET. You'll need an MTS-ESP source to set the tuning. For the following example, we'll use the (free) MTS-ESP Mini.

1 INSTALL / PREPARE

Install the [free MTS-ESP MINI](#) from ODDSOUND

Download some scales:

- [the Surge Synth Team collection of Scala SCL and KBM files](#)
- the [Sevish Tuning Pack \(v1.1\)](#) contains another small curated collection of tunings for intonation explorers
- The [Scala Scale Archive](#) is a large collection of over 5100 scale files

This should be sufficient to get us started and last through several music making lifetimes!

2 HAVE FUN

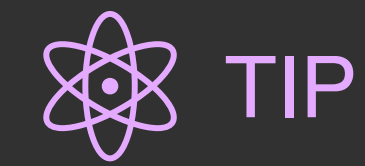
In your DAW, create one track and add one instance of MTS-ESP Mini. This track does not need to be armed for recording.

Load an instance of **KONTRAST** on any adjacent track. Arm it to receive MIDI input from your controller.

Now extract some of the above SCL-KBM files on your computer and arrange them so they are easy to drag-and-drop into your DAW.

Drag-and-drop "HD2 06-12.scl" from the Surge XT Tuning Library onto the UI of MTS-ESP Mini to get a feel for how it works. This should instantly tune **KONTRAST** to the scale.

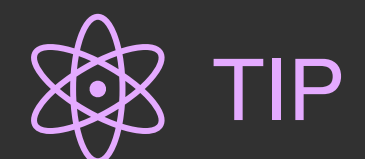
Now play across the range to hear the new intonation.



Working in 12-equal, no extra effort is needed to make each software instrument play the same tuning; they (almost) all play 12-equal by default. Working in other tunings however. Up until now, working in other tunings required us to manage the tuning of each instrument individually.

When the goal is for all instruments to play in the same tuning, this gets very repetitive, albeit doable. MTS-ESP fixes that. It's the closest thing today to a central DAW-integrated tuning feature: set the tuning in one place, and all the instruments follow suit. Just like setting the tempo and time signature.

If the MTS-ESP source supports it, you can also change the tuning on the fly (with automation or MIDI). For example, slowly changing key from G to Bb over the course of 6 minutes.



I recommend the [Surge Synth Team tuning Guide](#), which lists all MTS-ESP plugins.

FAQ

Q: I installed KONTRAST, but it does not show up in my DAW?

A: In most DAWs, plugins are listed by manufacturer name. You will find **KONTRAST** listed under **DAWESOME**. If this does not help - please make sure that VST3 (or AU) is activated in your DAW.

Q: I am experiencing audio drop outs - what a lousy plugin!

A: I can understand your frustration! There are a myriad of reasons that can cause audio drop out ... rest assured that we spend an insane amount of work to make the underlying technology CPU efficient and to support aged hardware and OS versions. Please drop us a short description to peter@dawesomemusic.com - ideally with the information of your system, your DAW, your OS, and the specific preset that causes the issue.

Q: How to access and install KONTRAST Expansion packs after purchase?

A: Follow these steps:

1. Download the pack via the link in your email.
2. Open a single instance of the plugin the pack is built for in your DAW.
3. The pack will be installed automatically when AUTOSCAN FOR PACKS AT PLUGIN START is active.
4. Otherwise drag and drop the downloaded file to the plugin user interface ...
5. ... or use INSTALL PACK from menu
6. Click on BROWSE in **KONTRAST** or open the preset dialog to access the presets

Have fun!

FAQ

Q: Why are all your plugins so expensive - you are ripping me off!

Q: Why are all your plugins so cheap - this is too good to be true?

A: We are a tiny indie dev studio. Mainly we follow our heart and create the instruments we'd like to use as musicians. We do not aspire to get rich monetarily. We aspire to get rich in contentment and fulfillment. However, we also need to pay our bills, and we want to pay sound designers fairly for their work. We are trying to offer our work for the lowest prices possible to make a living. There is a 90 day free trial. During this time there is an almost 100% chance that there will be a SALE with a massive discount.

Q: I have a question / feedback - where can I leave it?

Q: I have a cool idea for a great feature!

A: Just drop me an email to peter@dawesomemusic.com - I appreciate any kind of constructive feedback and I am trying my best to have any user satisfied, regardless whether you purchased or not. Usually I try to answer within a few days.

If you want to share any idea with me, please drop me an email to peter@dawesomemusic.com. Please note that I may have had the idea before and hence I won't pay you license fees if I choose to implement this idea or a related idea in one of my plugins. If you believe your idea has tremendous commercial potential make sure to get a signed agreement before sharing the idea with me / anyone.

Q: I like your work - how can I support you?

A: Thank you! My real reward for the work I am doing is my hope that you will find lots of fun and inspiration with **KONTRAST** or any of my other plugins. Most people have not heard about **DAWESOME**. Please spread the word if you want to support me.

Or send me a brief message via mail to peter@dawesomemusic.com - this will certainly cheer me up!

KONTRAST and Wave Terrain Synthesis

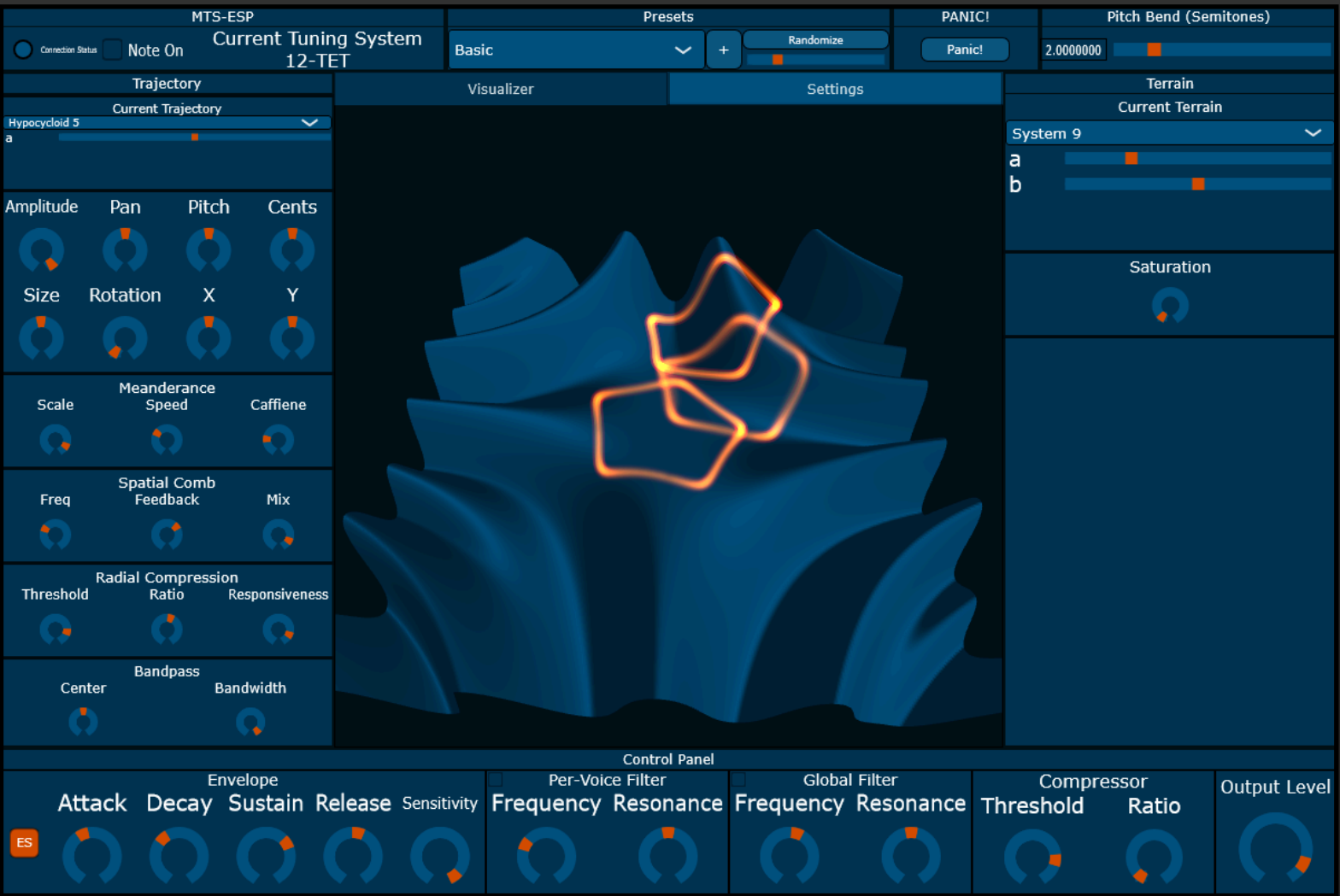
KONTRAST is an augmented wavetable synth. It takes the techniques of modern wavetable synthesis and expands them into another dimension — literally.

Today, wavetables are typically three-dimensional (a series of two dimensional waveforms), with a single parameter that chooses which waveform to scan. But what if we we entirely reconsider how this waveform is scanned? The roots of this idea reach back to the late 1970s, when the concept of a “wave terrain” first appeared to describe this wavetable perspective. Methods of scanning wave terrains would become collectively known as Wave Terrain Synthesis.

In Wave Terrain Synthesis, sound is created by tracing a path across a surface (Terrain) and reading its height values at points (x, y). This path is called a trajectory. The scan occurs at audio rates, and the rate of trajectory repetition determines the note. In wavetable synthesis, this trajectory is simply a repeating straight line. In wave terrain synthesis, the trajectory may take on any shape. The timbre is a result of both the shape of a trajectory, and the shape of the terrain beneath it.

In **KONTRAST**, the scanlines can be considered trajectories, and the wavetable a wave terrain. So is **KONTRAST** a wave terrain synth? Yes. Is it a wavetable synth? Also yes. Simply put, **KONTRAST** is both. It inherits the strengths of both traditions: the familiar act of scanning a wavetable, expanded into the richer sonic possibilities unlocked by trajectories of any shape.

For further reading:
Stuart James, “Developing a Flexible and Expressive Realtime Polyphonic Wave Terrain Synthesis Instrument Based On a Visual and Multidimensional Methodology”
Bischoff, James, and Horton, “A Microcomputer-based Network for Live Performance”
Yasuhiro Mitsuhashi, “Audio Signal Synthesis by Functions of Two Variables”
Curtis Roads, “The Computer Music Tutorial”



Terrain is a free and open source Wave Terrain Synthesiser. Instead of wavetables stored in memory, Terrain generates these on the fly via various mathematical equations. This allows for audio-rate morphing of Terrain shapes. Terrain is not capable of classic wavetable synth techniques, making it squarely and exclusively a Wave Terrain Synthesiser.

CREDITS - THANK YOU!

- **KONTRAST** is implemented in C++ using the [Juce Framework](#). I am grateful for its existence and for the community of JUCE developers.
- [Valdemar Erlingsson](#) is the creator of the gorgeous free reverb plugin called [Cloud Seed](#). I took inspiration from his work for the CLOUDS FX
- [Nigel Redmon](#) has published an intriguing [series](#) about analog ADSRs. I took inspiration and design choices from his series.
- **KONTRAST** uses the awesome AVIR image resizing algorithm designed by [Aleksey Vaneev](#) of Voxengo
- Sample rate converter designed by [Aleksey Vaneev](#) of Voxengo
- [Yuli Yolo](#) / [Expressive E](#) tested and provided feedback
- [Oli Cash from OddSound](#) provided the lib for MTS-ESP
- [Jacky Ligon](#) and [Andreya](#) provided the Microtuning and MTS-ESP explanation in this user guide
- [Jacky Ligon](#) validated the MTS-ESP implementation
- Milisonics has created some of the LFO shapes
- [Andreya](#), [Saf Ro](#), [Rich Whitfield](#), [DATABROTH](#), [Chad Altemose](#), [adrenakroh](#)m and [David Lilja \(PaleSkinnySwede\)](#) painstakingly proof read this user guide
- [DATABROTH](#) was fundamental in defining the UIX for the sequencer (and many other things)
- [Jacky Ligon](#) and [Sound Author](#) have provided samples for the modal filter / resonator
- [Sound Author](#), [PaleSkinnySwede](#), [Yuli Yolo](#), [Sound For Affect](#), [DATABROTH](#) created wavetables
- [Chad Altemose](#) has organised and clarified feature requests and tips
- [Sound Author](#) for the original [Nouveau](#) plate reverb plugin. This algorithm is used in the PLATE module.

We are blessed with an awesome group of [Beta Heroes](#) who tested everything, provided ideas and have become kind of a family.

[Rich Whitfield](#)
[Cool WAV](#)
[Tomavatars](#)
[sadà\exposadà](#)
[Chad Altemose](#)
[Sound For Affect](#)

[DATABROTH](#)
[EI°HYM](#)
[Andreya](#)
[dreamerOnGo](#)
[Milisonics](#)
[TORLEY](#)

[Spektralisk](#)
[Saf Ro](#)
[Squaremoons](#)
[Chaos Doll](#)
[Tj Shredder](#)
[adrenakroh](#)m

[HydraTek](#)
[BIANSU](#)
[Arovane](#)
[Ruben Hulzebosch](#)
[bscross](#)

[Sound Author](#)
[HiEnergy](#)
[Philip Rampi](#)
[Jacky Ligon](#)
[NGC 224 I Ravetracer](#)

[Frank Gesang aka SiL3NC3](#)
[David Lilja \(PaleSkinnySwede\)](#)
[Sabastian Weaver aka Azure Eyes](#)
[Trajectoire aka philippe](#)
[The Sound Of Merlin](#)

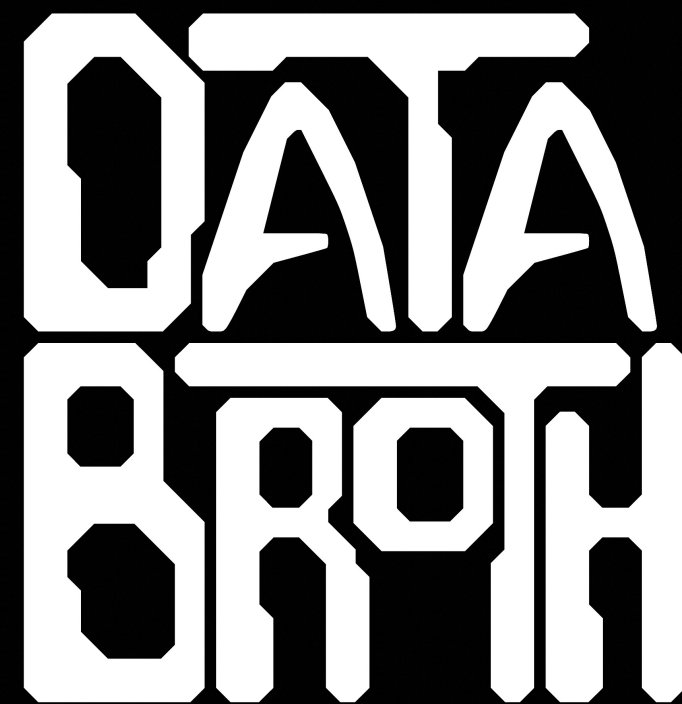
THE SOUND ARTISTS



spektralisk



AstralAbyssal



DATABROTH



The Sound Of Merlin



Brad N. Butter



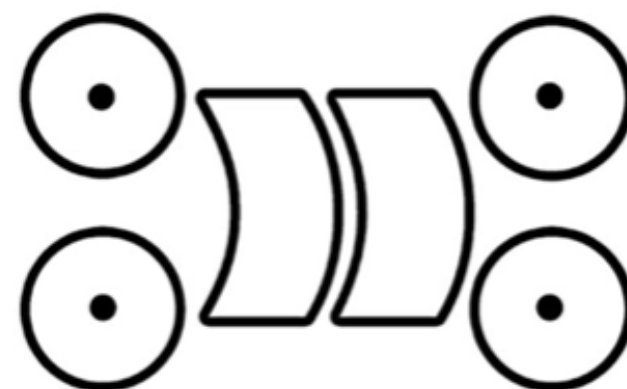
sadà\exposadà



Sound Author



Arovane



Tom Avatars



HydraTek



SOUND FOR AFFECT

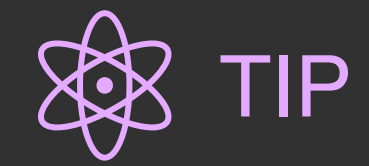
Sound For Affect



trajectoire

ABOUT DAWESOME

We're a tiny but mighty team - think of us as the indie band of the plugin world: small, passionate and way too invested in all the details.



You want to support us?
Spread the word - the biggest help we can think of!



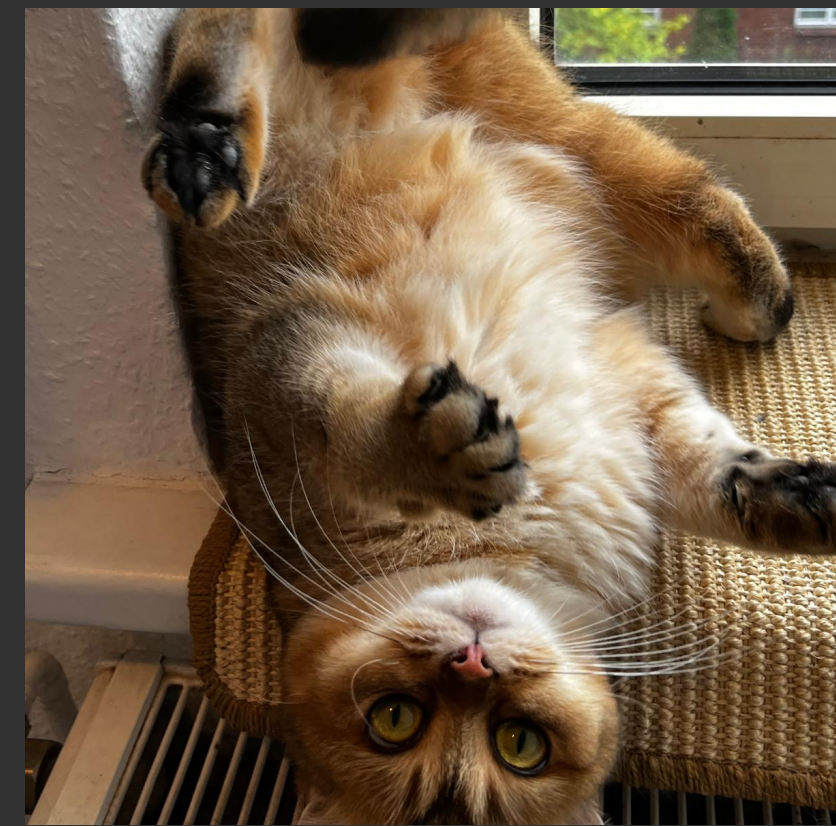
Peter



Karsten



Aaron



Mizu

Thanks for being part of the Dawesome journey!

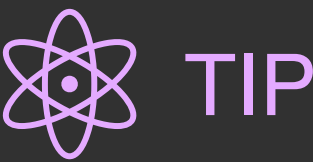
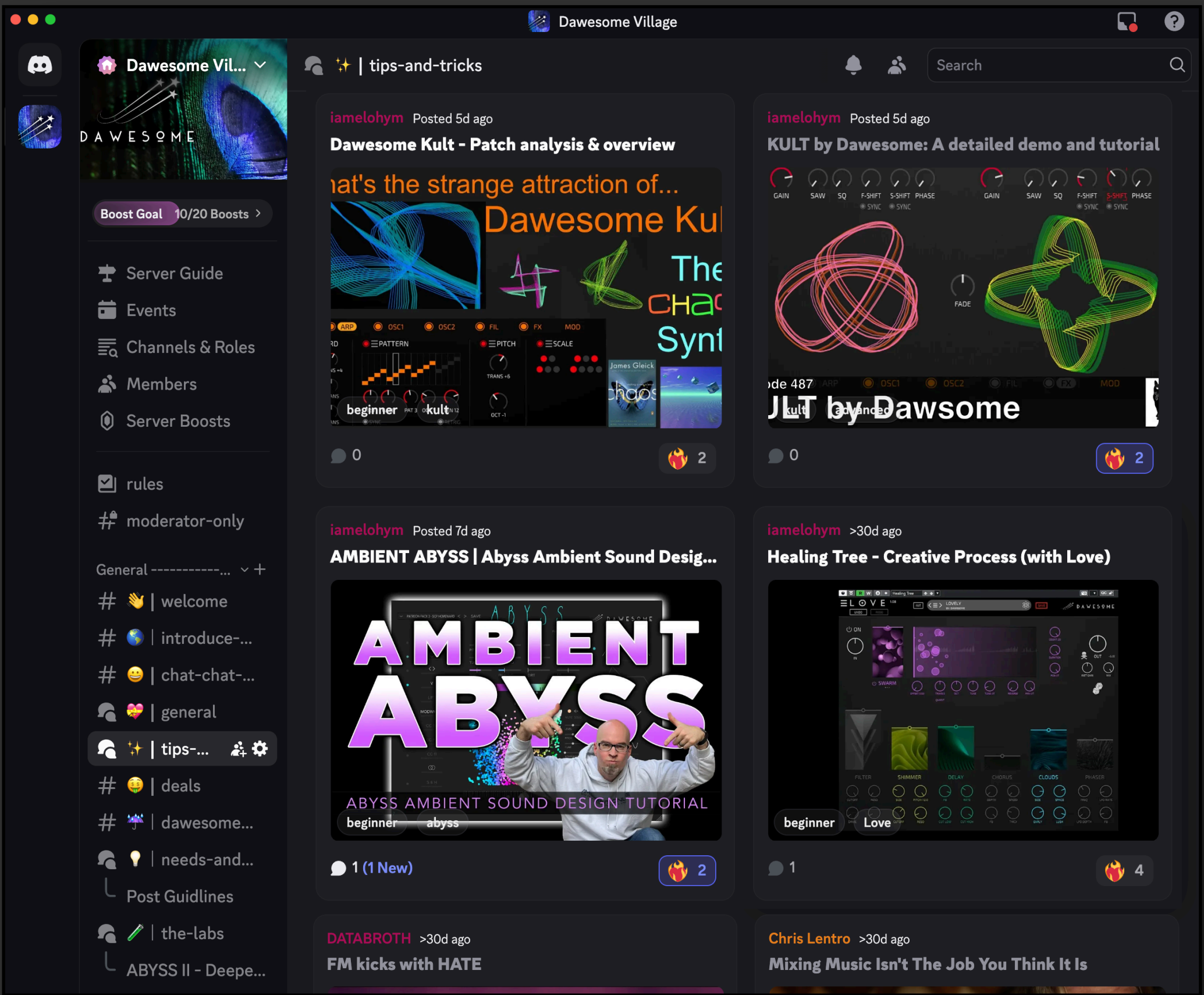
Peter ✓

Mizu, the quiet Yoda of Dawesome:

- ▶ Playful, creation shall be.
- ▶ Clarity in simplicity you find.
- ▶ Exploration, the noble path it is.

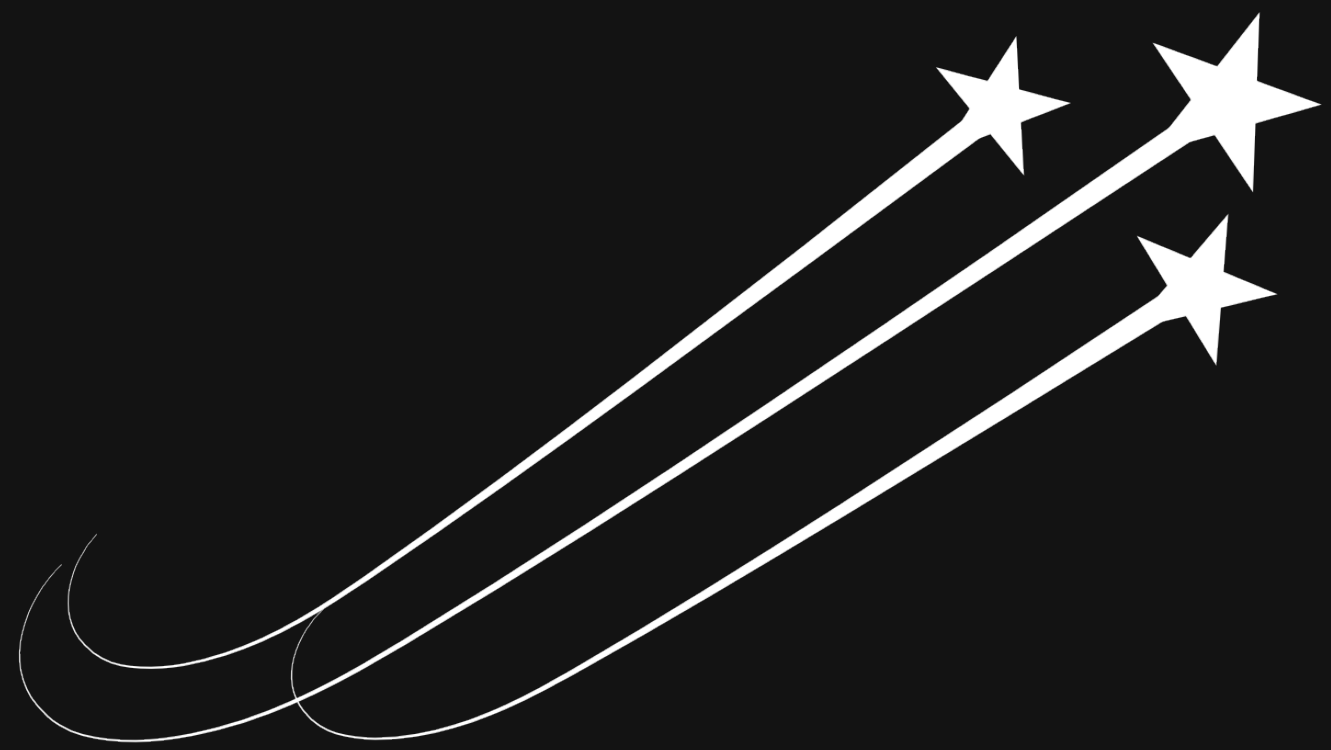
DAWESOME Village

... is the friendly community for sound lovers on Discord!



The village is not the normal company discord: its a place to connect with sound lovers, share the latest news and simply be in company with others who share your passion!

Click the invitation link: [Dawesome Village](#)



DAWESOME