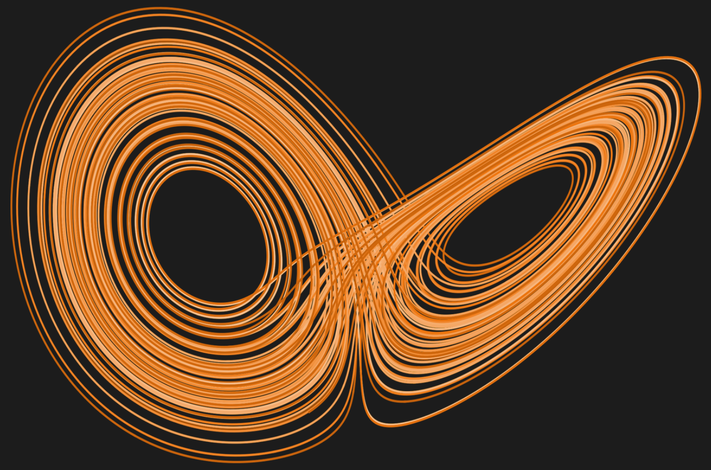


KULT

USER GUIDE 1.0

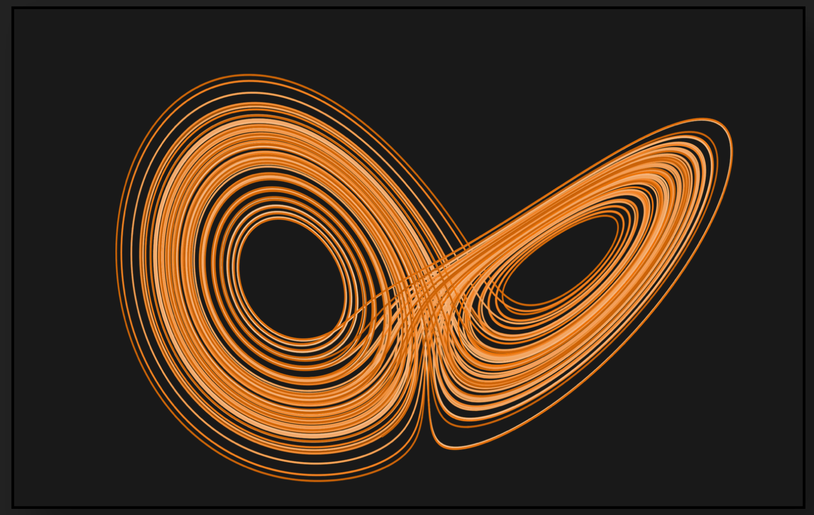

One must still have chaos in oneself to be able to give birth to a dancing star.
Friedrich Nietzsche

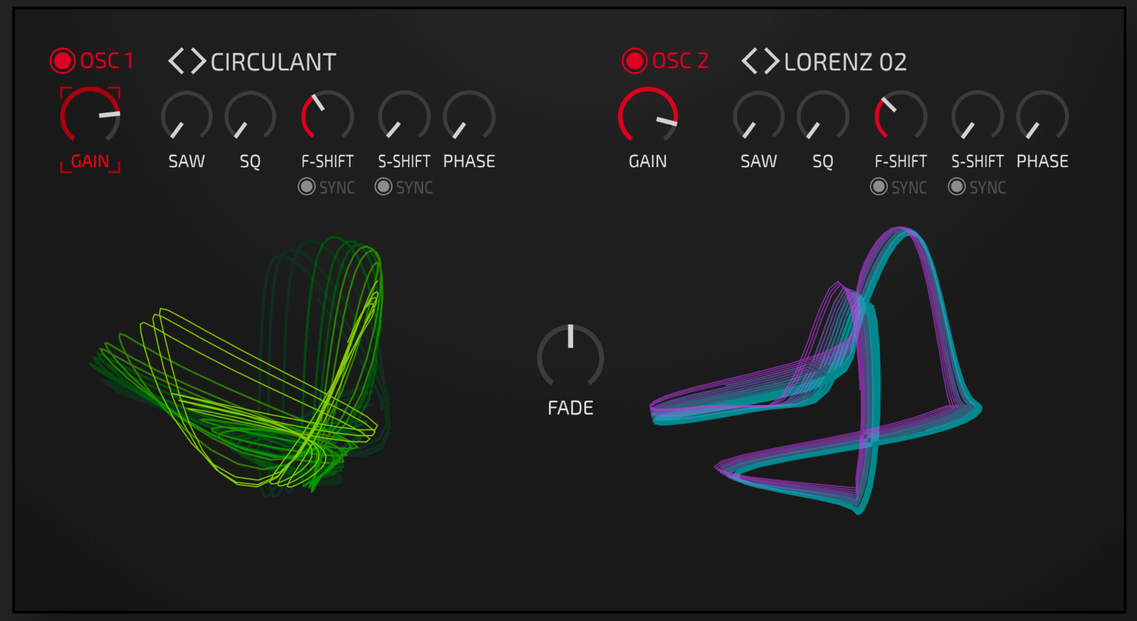
THANK YOU

KULT is a (not so) classical synth.

The oscillators are based on so called “Strange Attractors”. These are objects from the mathematical theory of Chaos. Compared to classical OSCs these sound less sterile and have an inherent organic quality, offering a very warm and - if you want - delicately gritty sound.

Strange Attractors are curves that evolve over time in 3D space, while sound usually is a movement in one dimension over time. The conversion from 3D to 1D enables innovative sound-shaping capabilities that you won’t find in other synths.





KULT has been designed with great care and dedication to give your creative hands the best possible tool. I hope you will find lots of fun and inspiration while exploring its exciting sonic possibilities!

You can contact me via peter@dawesomemusic.com

All the best
Peter (Dawesome)

GETTING STARTED

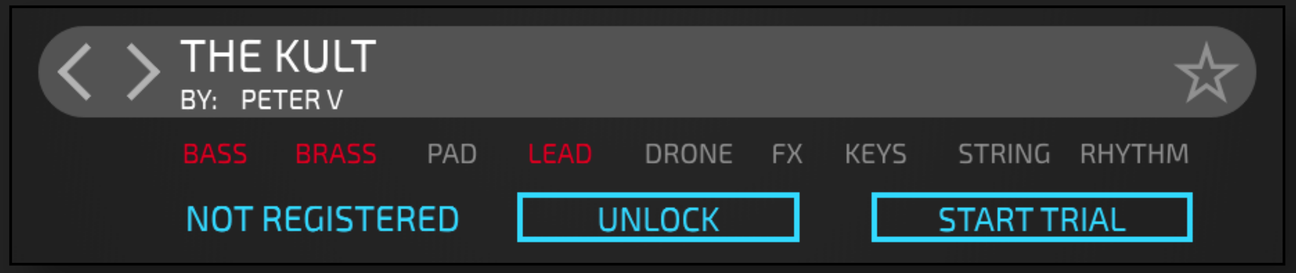
This involves two steps:

1 Install the software

This is straight forward: download the right installer for your system (.pkg for Mac and .exe for Win).
You can start the installer with double-click … I guess you have done this before.

2 Start your free 90 days trial

We provide a free trial for 90 days without limitations. To start your trial:
Open *one instance* of KULT in your DAW. Click “START TRIAL” and provide your tracktion.com credentials.



If you have purchased KULT the activation works in the same way:
Open *one instance* of KULT in your DAW, click “UNLOCK” and provide your tracktion.com credentials.

Now you can start to explore KULT - enjoy and have fun!

TIP

KULT has an online help. You can de-/activate it with the green question mark in the lower left.

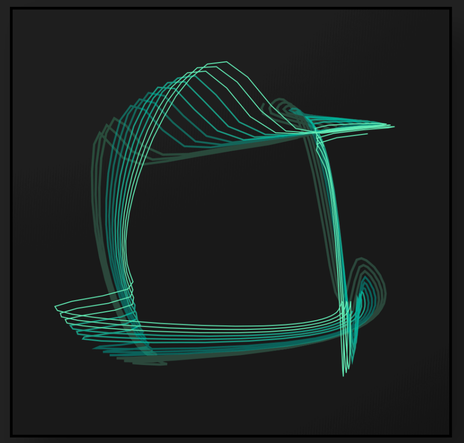
When you hoover any element with the mouse you will see a short explanation.

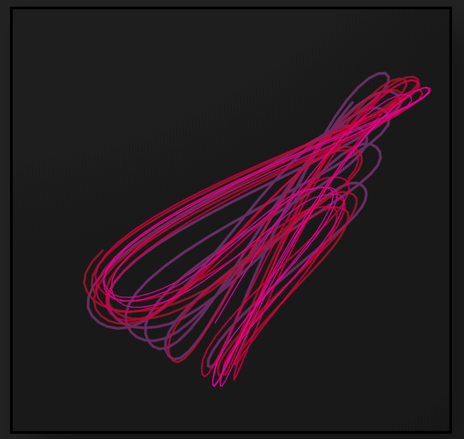
Can’t hear sound? First make sure that KULT receives midi notes. Any incoming midi note is displayed in the virtual keyboard at the very bottom of the plugin.

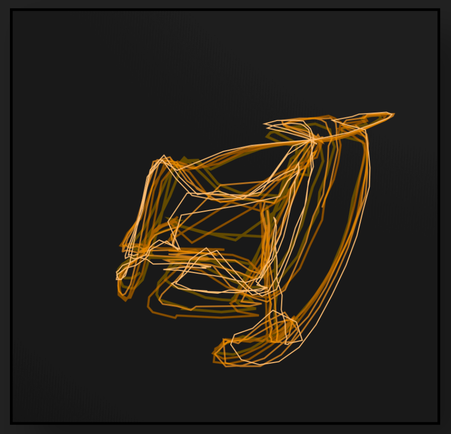
In the lower right there is a level meter displaying the generated output that is sent to your DAW. Some patches have a slow attack, you may need to hold notes for longer time.

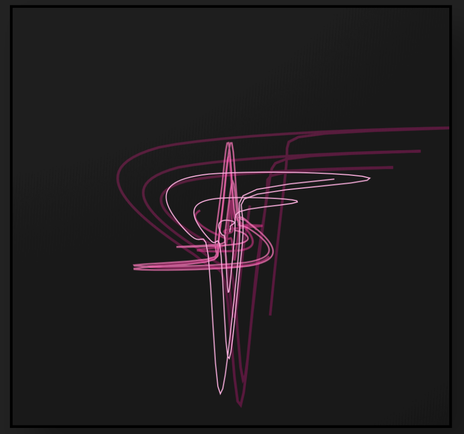
CONTENT

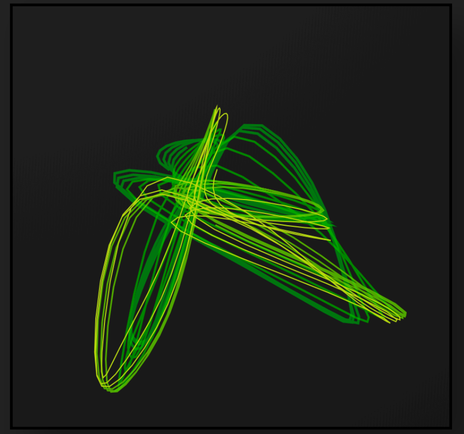
KULT











OVERVIEW

Use the main burger menu ☰ to access patches directly or change settings.

Go to next or previous patch in the list of patches in the right sidebar.

Click to edit the current name and save the patch with the new name

Click to save the patch. Turns blue if there are unsaved changes

Click to list only patches of certain categories

Undo and Redo of last operation

Modulators that are used in the patch

Enter a text to filter patches that appear in the browser below

Displays the OSCs of the current patch

Scroll to browse Patches.

Click to load a patch. Right click to reveal the patch file or to make this your init patch.

To open a patch either right click or drag and drop on the Patch Selector

The FX section.
Click the + to add FX.

Click to enable or disable tooltips

The virtual keyboard displays incoming midi notes

Select Pages for editing the current patch

The UI is resizable. Drag to shrink or expand

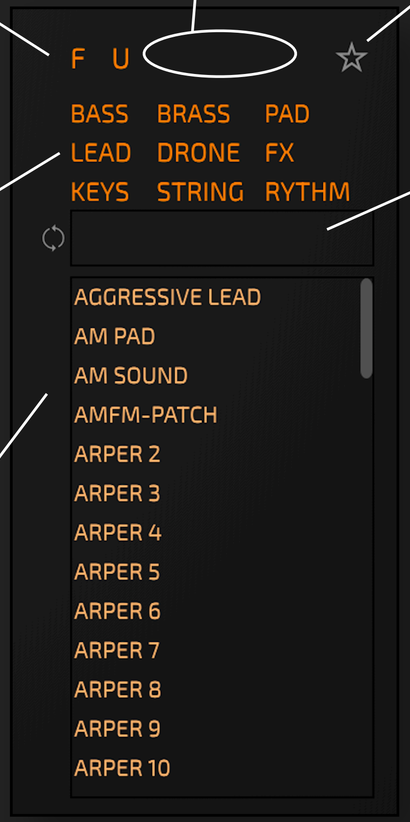
BROWSING PATCHES

Every pack shows up here with one letter. The PATCH-LIST displays only the patches from selected packs.

F = FACTORY U = USER

If you install additional sound packs each will show up here with one letter.

If active only favourited patches are shown in the list.



Every patch can belong to multiple categories.

Here you can choose which categories you want to have listed.

Enter a text to filter patches that appear in the list

Scroll to browse Patches, click to load a patch.

Right-click for more options.

TIPS

- Feel free to explore and just try things out. KULT is a creative tool and you can always use UNDO if something is messed up.
- KULT is highly optimised, but it needs to perform complex computations. Hence some patches require a few moments to load.

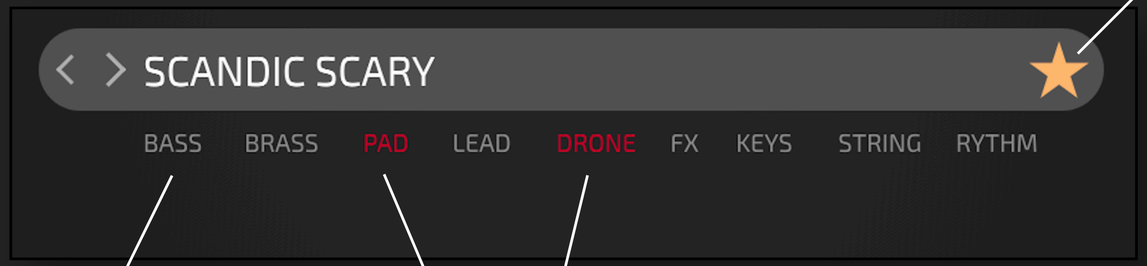
The main “burger” menu ☰ in the upper lists the Factory- and User-Patches for direct access.

Also all your installed sound packs will show up here.

This loads the INIT patch. You can reset INIT to another patch by right clicking it in the patch list.

Go to NEXT or PREVIOUS patch in the list of patches.

CATEGORIES



Click here to make this patch one of your favourites.

Every patch can belong to one or more of up to nine categories.

You can choose the categories here.

In this example the patch SCANDIC SCARY belongs to two categories: PAD and DRONE.

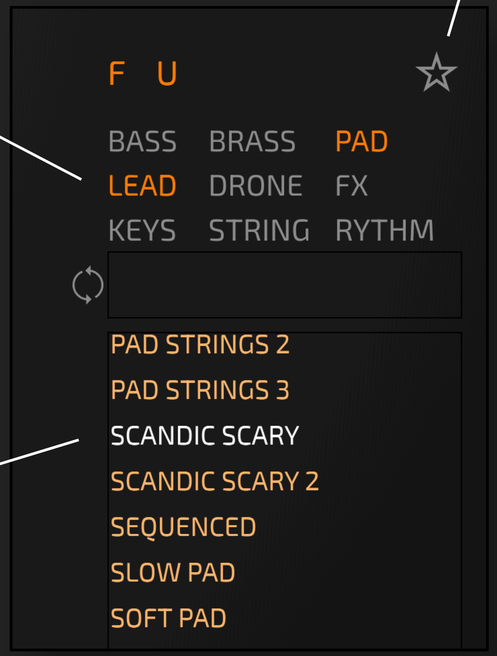
CAUTION

This information is stored as part of the patch file, so if you change the categories don't forget to (re-)save.

In the sidebar you can choose which categories you want to have included in the patch list.

With SHIFT-click you can select multiple patch categories. This does not narrow the search but expands it.

If this is active only favourited patches are shown in the list.



In this example the patch SCANDIC SCARY belongs to category PAD and the category PAD is also active, hence the patch shows up in the list.

OSCILLATORS

SAW alters the wave-shape such that it becomes more SAW-like while maintaining the original sound character.

SQ alters the wave-shape such that it becomes more square-like.

F-SHIFT is a frequency shifter.

Low values add slow variations.
To have more control you can SYNC the frequency to the DAW tempo.

Higher values can be used to add inharmonicity, for this use-case SYNC should be deactivated.

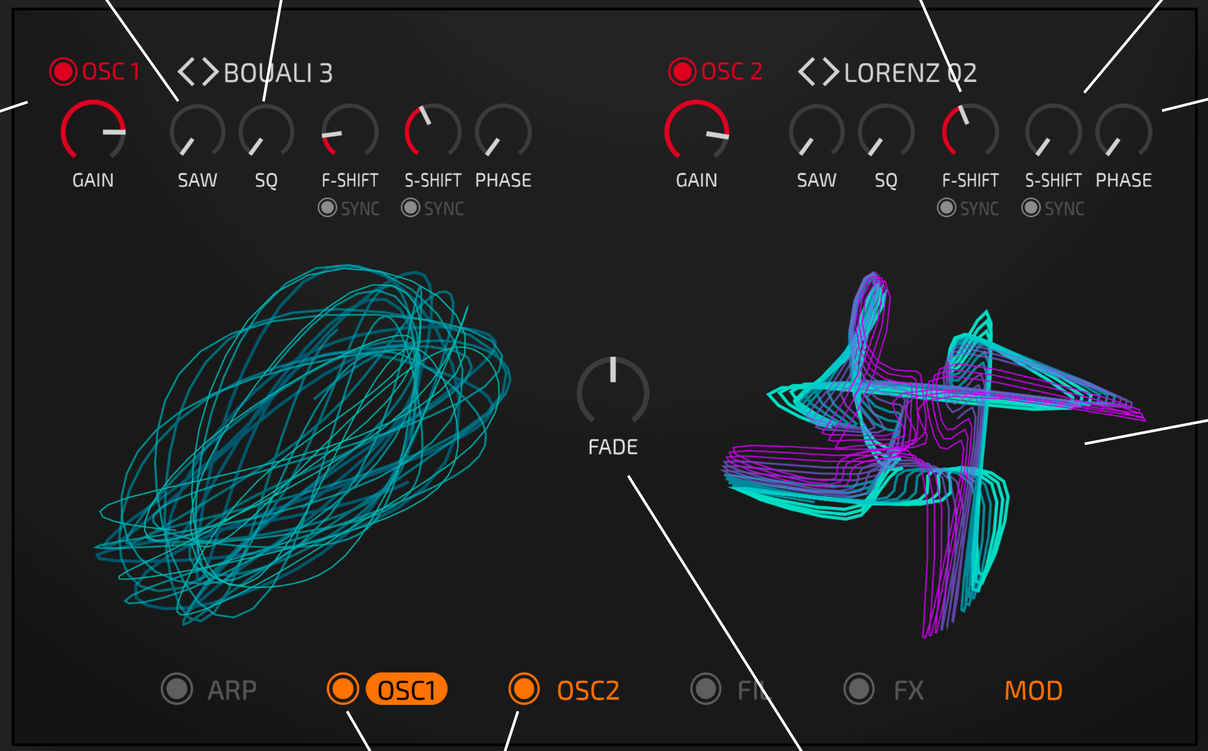
S-SHIFT is something you won't find on other synths. It is a bit hard to explain, but it is worth experimenting. You can view it as an LFO on the PHASE parameter.

You need to put SAW to a value above 0, otherwise it does not impact the sound.

It also interacts with F-SHIFT in nonlinear ways, so lots of room for interesting sounds.

To have more control for low frequencies you can SYNC it to the DAW tempo.

PHASE shifts the phase of the waveform.



Each patch can have one or two* OSCs.

What? Only two OSCs? Why not three? Plugin XYZ has 3 OSCs - isn't this better?

Please note that the OSCs in KULT are complex and allow a lot of sonic changes and modulation.

Actually in many cases you will find that one OSC is more than enough.

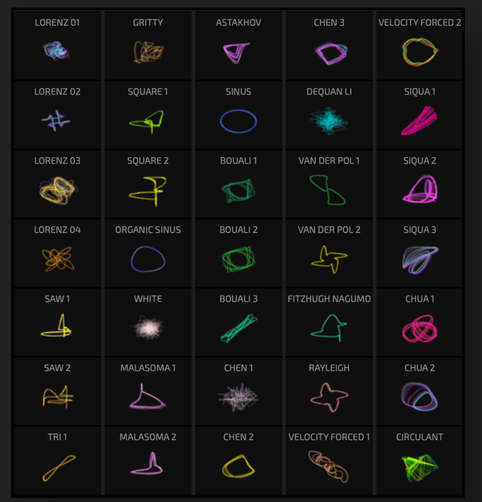
Click here to switch the OCSs on or off.

Use this to fade between OSC 1 and OSC 2

TIP

This sometimes sounds subtle, but you can modulate this value with a fast LFO.

Right-click the OSC display to pick any other OSC source.



OSC - PAGE

Each OSC has its own page with additional settings.

TRANSpose the OSC.

If QUANT is active the transposition snaps to integer semitones.

Tune the OSC in the range of 100 cents up or down.

If FIXED is active the midi note is ignored. Instead you can use the dial to choose a specific fixed note that will sound regardless of the notes played on the keyboard.

The underlying technology of KULT allows Frequency modulation (FM) synthesis.

You can use this to achieve the iconic sound of the 80s.

The FM-RATIO alters the timbre. Use QUANT to have the ratio snap to semitones, this allows to create more harmonic timbres.

AM alters the amplitude of the oscillator.

Use the LFO with AMT-LFO to create tremolo effects.

Use AM-RATIO with AMT to modulate the amplitude with audio frequencies. This creates a different sort of inharmonicity.

Use QUANT to have the ratio snap to semitones, this allows to create more harmonic timbres.

Use SYNC to select the rate of the LFO as a multiple of your host tempo.

UNISON creates up to five copies of the OSC that sound in unison.

If OCT is active the pitches of the copies sound in octaves.

You can choose the amount of DETUNE for the unison copies.

SPREAD places the copies in the stereo panorama.

This is a vowel filter (per OSC).

This emphasises typical formants of the vocal tract. Use this to give sounds a vocal flavour.

With VOW you can choose the amount of the effect.

With AEIOUA you can select the vowel. Please note that this also depends on the incoming signal.

FORMANT shifts the frequencies down (lower voice) or up (higher voice).

Choose how much of the OSC signal should be processed in the filter section.

TIPS

All parameters can be modulated.

You can use very slow modulations to add slight timbral variations.

You can assign controller data like modwheel or aftertouch to make your patches more expressive.

Especially FM and AM are well suited to give sounds a natural attack. To do so assign an ADSR on FM-AMT and/or AM-AMT.

FILTER

You can switch the entire filter section on or off.

Distortion creates harmonic overtones.

SOFT is a saturation, HARD is an overdrive and NOISE is … noisy.

TIP

In the signalflow the distortion unit is before the COMB-filter. You can use the distortion unit to “drive” the comb-filter.

A comb filter adds harmonic sounds. Use AMT to select the amount of comb filtering.

You can select the PITCH of the comb filter (relative to the pitch of the note played)

FB is the feedback of the comb filter. It can be negative or positive, sounding very different.

HARMONIC alters the timbral character of the signal.

A classical “analog” filter.

You can choose between modes (Lowpass, Highpass, Bandpass) and slope (12/24 dB)

With TRACK the cutoff frequency is adjusted according to the note played on the keyboard.

DRIVE refers to the analog saturation of the filter.

CAUTION

Always have some amount of DRIVE when you are using high values of RESOnance.

There are two independent analog filters.

Both use CUTOFF, but the second filter can have an OFFSET to the cutoff-frequency.

STEREO adds different offsets to the cutoff for the left and right stereo channel. You can use this to widen the sound.

You can choose if they should be in SERIAL or in PARALLEL.

TIP

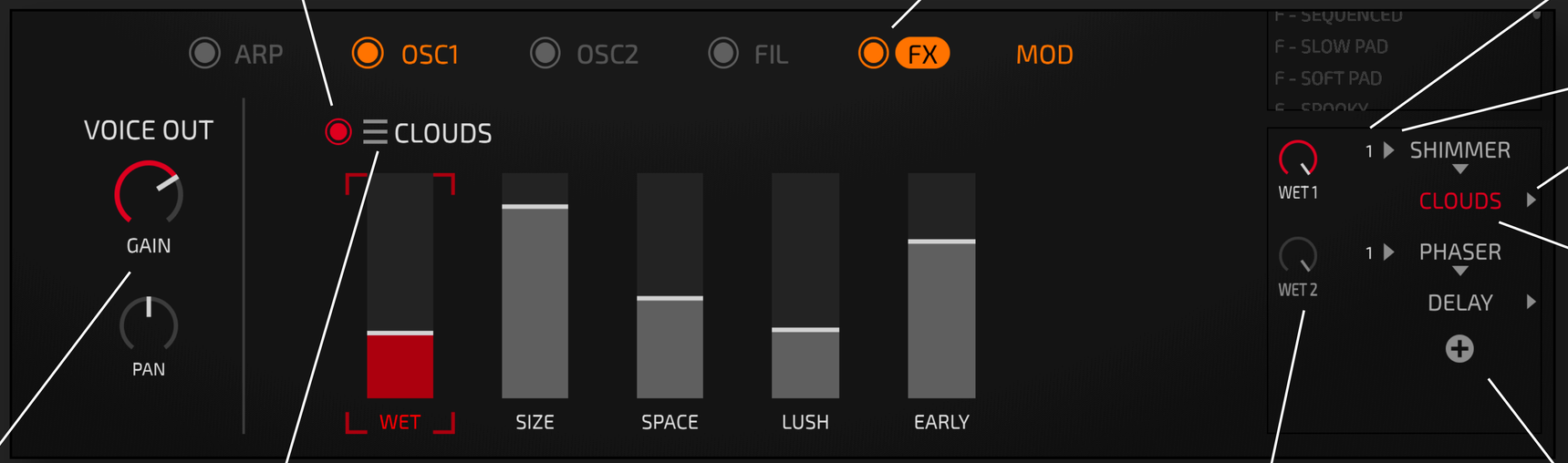
The settings of the COMB filter interact with each other.

Tiny modulations of PITCH or INHARM can create very delicate and interesting timbral variations.

TIP

Each section can be switched on/off separately. For CPU efficiency it is better to switch it off than to set its amount to 0.

STEREO FX



You can switch the entire FX section on or off. The whole FX section is stereo, including every individual effect

You can enable / disable the specific FX here.

There are two busses for FX. You can switch between BUS 1 and BUS 2 by clicking on the little number on the left.

You can change the routing of FX by clicking on the little triangles that indicate the signal flow: either the FX are chained top to bottom, or the FX are parallel.

Click to select an audio FX effect and edit its parameters.

Click the + to add a new audio effect.

Here you can adjust the gain and pan of the signal coming out of the filter section before it goes into the FX.

Every FX has some presets. You can select these with the burger menu ☰.

You can also store your current setting as a preset. Click the burger menu ☰, choose SAVE AS and enter a name for the preset.

Choose the dry/wet for each bus separately.

ARPEGGIATOR

Every section can be enabled / disabled separately.

You can enable / disable the entire ARP section here.

The CHORD section creates additional notes. In this way you can play entire chords with one finger.

The PATTERN section takes all notes that are currently played (either on the keyboard or through the CHORD section) as an input for an arpeggio.

GATE specifies the duration of every note, PAT chooses the pattern.

With OCT the pattern is played with the incoming notes and its octavated copies. The higher OCT the higher notes you will hear in the arpeggio.

With LEN (Length) you can choose the amount of steps before the pattern repeats.

If RETRIG is active the pattern will

The PITCH section allows you to transpose incoming notes either by semitones or by octaves.

TIP

If the SCALE section is activated you can modulate PITCH and always stay in the scale.

TIPS

You can combine sections to create specific effects. For example you can use CHORD to play multiple notes at the same time, and use scale to limit the note to a specific scale. In this way you can play chords within a scale with one finger.

All dials in this section can also be modulated, eg by RANDOM or LFO or the MODWHEEL. Use this to create interesting variations of the patterns.

THE SCALE device allows to choose which pitchclasses are part of the scale.

You can choose from plenty of pre-defined scales by clicking on the burger menu ☰.

You can define your own scales by clicking on the circles.

TIP

When you click on the burger menu ☰ you can save the current scale to reuse it later.

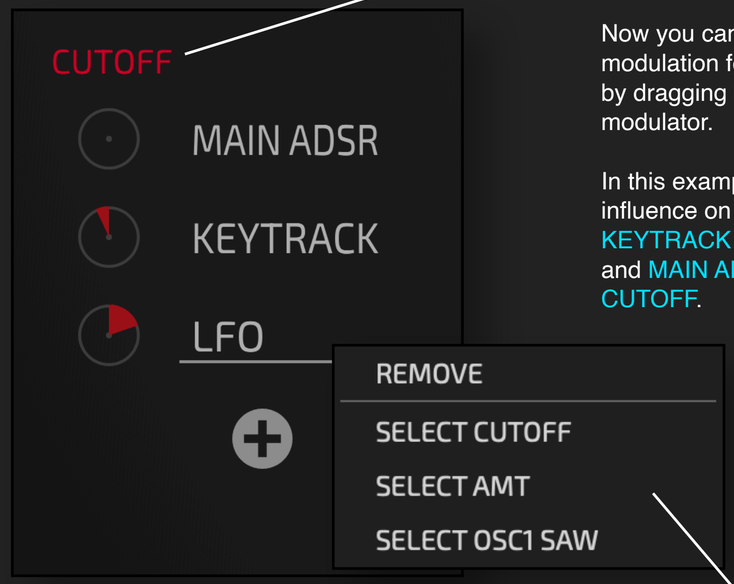
EDIT PARAMETERS

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

Once a parameter is selected its name shows up on top of the modulators.

Now you can choose the depth of modulation for the selected parameter by dragging the circle next to the modulator.

In this example LFO has a positive influence on CUTOFF. The KEYTRACK has negative influence, and MAIN ADSR does not impact the CUTOFF.



The modulators are listed in the left sidebar of KULT.

You can click + to add a new modulator.

You can open a context menu with RIGHT-CLICK on the modulator to remove it and to show all parameters that are modulated by this modulator.

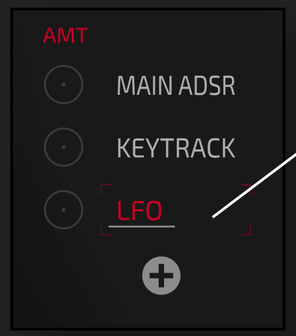
Click and drag a DIAL or SLIDER to change the value. You can drag horizontally or vertically.

When holding SHIFT you can fine-tune values.

Double click resets the parameter to its default value.

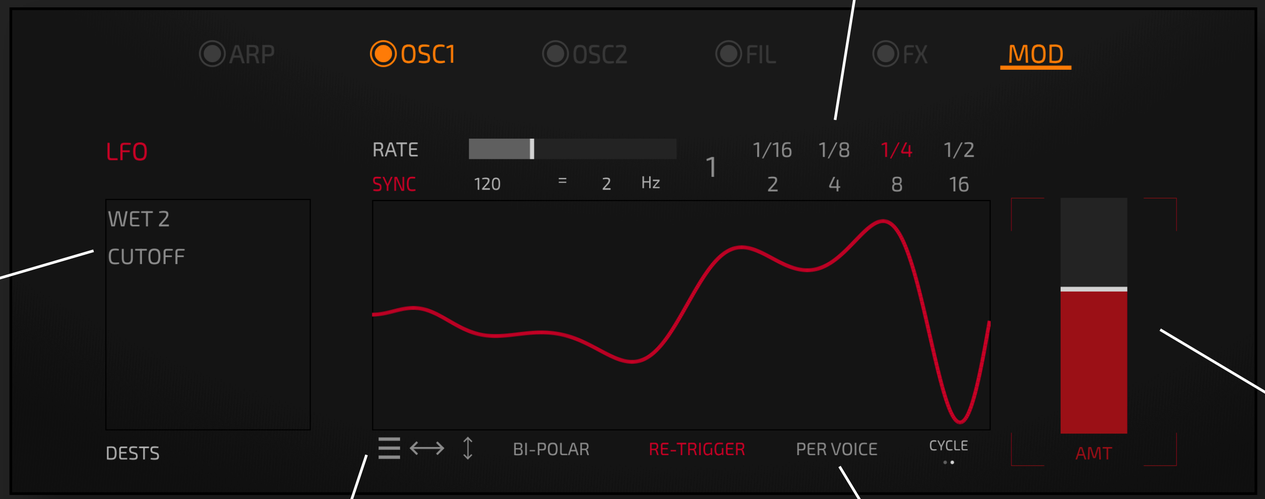
When a parameter is modulated the coloured ring indicates the current value. Every parameter can have as many modulations as you want. The modulations are added together.

MODULATION



Click to select a modulator.
You can now edit the settings in the detail page.

You can set multiples of the RATE by clicking here. If you have SYNCed to your host tempo this ensures that you have multiples of the host tempo.



Here all parameters are listed that are modulated by the LFO.

You can click this to REMOVE the modulation or to LOCATE the slider in the UI.

Click to choose from multiple pre-defined waveforms for the LFO.

Either each voice has its own LFO or there is one LFO that is shared between all voices.

The AMT slider allows you to change the strength of the LFO. This becomes powerful once you modulate this (with a different modulator).

TIPS

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

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

MONO MODE

TIP

If other MPE or MIDI data is relevant for your sound you can see it in the left sidebar that lists all the modulators that you use in the patch. For example, if you need MODWHEEL just click on the + symbol and add MODWHEEL as modulator.

These ranges can be GLOBAL (indicated by a blue G) or per PATCH (indicated by a gray P). Click to change.

The range of the MPE dimension GLIDE and the range of the PITCHBEND wheel in semitones per octave.

You can click to change the master pitch. It is given as frequency of A above middle C.

Normally KULT 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.

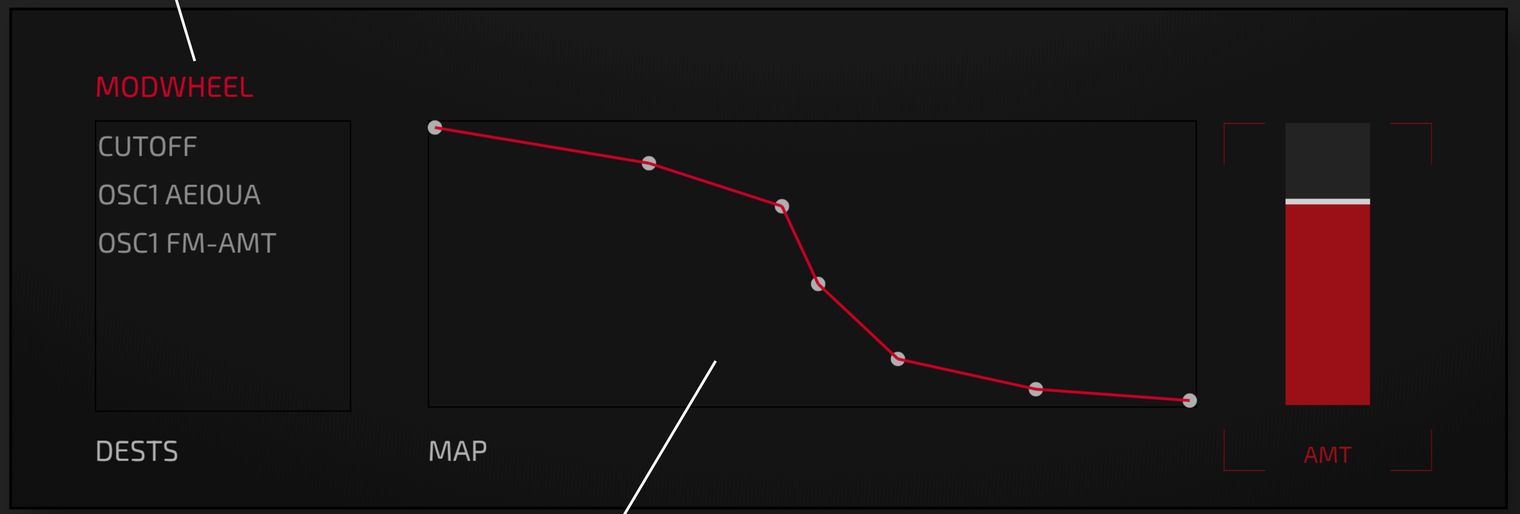
The filled circle area indicates the VELOCITY.

CAUTION

MASTER pitch is a global setting and it is valid for ALL instances of KULT running on your system.

MIDI AND MPE

Click here to change the CC, eg from MODWHEEL to CC11 (Expression).



Edit the MAP to impact how the MODWHEEL should influence the sound.

Double click to remove a point, click to move / add points.

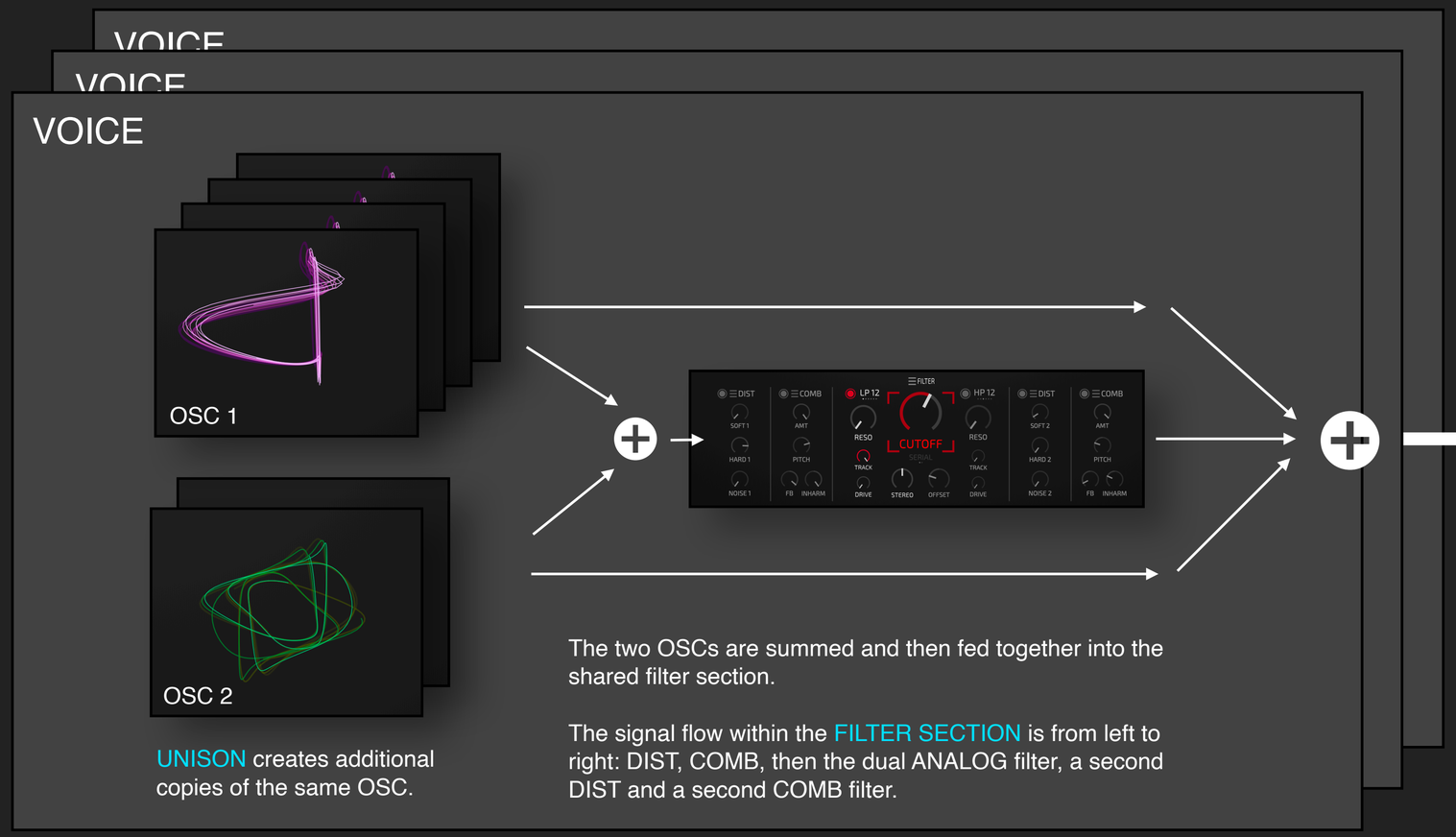
In this example low values of MODWHEEL will have maximum impact, and if you turn the modwheel up on your midi controller the influence will be less.

TIPS

Good musical instruments respond sensibly to user input. In KULT you can achieve this by modulating parameters with midi input.

KULT also offers MPE - this is really powerful and intuitive for sound design. It allows you to “play” timbre with PRESSURE and SLIDE … and it does not require advanced keyboard skills.

SIGNAL FLOW



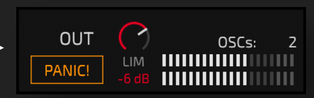
UNISON creates additional copies of the same OSC.

The two OSCs are summed and then fed together into the shared filter section.

The signal flow within the FILTER SECTION is from left to right: DIST, COMB, then the dual ANALOG filter, a second DIST and a second COMB filter.

All voices are summed and feed into the FX Rack.

The FX Rack has two input busses.



The final output has an optional Limiter.

TIPS

In the filter section there is always one DRIVE before the COMB. The DRIVE settings can be used to shape the sound of the COMB filter.

On the OSC1 and OSC2 page there is a parameter that allows to choose how much of the OSC signal should be processed in the filter section.

TIP

There is a switch to reduce the output by -6 decibels. You can use this in conjunction with the Limiter to drive the output hot like you would do on an analog mixing console and then use the -6 dB switch to bring the signal level down.

CPU Performance

UNISON isn't just a cheap audio effect, it's implemented as real unison: with a value of 5, there are actually 5 different OSCs for each note.

Obviously - adding more stereo FX to a patch needs more CPU performance.

TIP

Obviously, the number of OSCs in MONO mode is limited in a natural way - and this also relieves the CPU.

OVERSAMPLING can be used to reduce sonic artifacts caused by aliasing. In most cases, ECO is a healthy compromise between sound and CPU. Higher settings such as HIGH, EXTREME or ULTRA also require significantly more CPU performance.

KULT uses ADAPTIVE OVERSAMPLING, which depends on the pitch of the played sound.

TIP

Of course, if several notes sound simultaneously, more OSCs have to be calculated. This is especially true when using CHORD of the arpeggiator.

Long RELEASE times are often problematic, especially with exponential decay. If the release curve is set to be more linear, the release time can be reduced, often without any noticeable loss of sound. In this way, the CPU performance can often be greatly reduced, especially when using ARP.

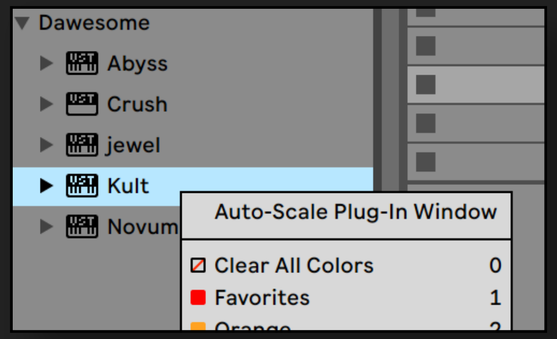
Here you can see the number of simultaneously processed OSCs.

The maximum number of OSCs can be limited here. At "G" a general value for KULT can be set - it applies to all instances of KULT. Set this value such that it fits the performance of your system.

At "P" a value can be set for the current patch, which can also be used creatively.

The smaller of the two values is actually used.

FAQ / Troubleshooting



Q: The video looks pixelated / distorted

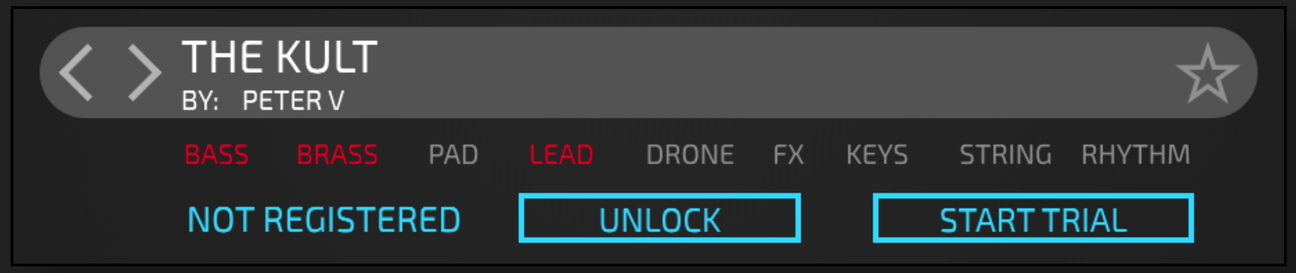
A: In the main burger menu in the upper left there is an entry to DISABLE OPEN GL. Please try to activate this setting, then reload your project - the plugin needs to be reloaded to make this change active.
If you are using Ableton LIVE on Windows: make sure, that Auto-Scale Plug-In Window is NOT activated.

Q: I can't hear anything!

A: First make sure that KULT receives midi data - you can see incoming midi notes in the virtual (MPE) keyboard display at the bottom of KULT. Each note is displayed with a circle. Next check if KULT generates audio - you can see this in the meter display at the lower right. Please try this with one of the factory patches. If this did not help: is at least one of the OSCs active? Is your Attack time very slow? Is the AMT of the Main ADSR set to a very low value? Is the FILTER blocking the audio (try to deactivate the whole filter section)? Is the voice gain (on the FX tab) set to a very low value? Is the OUT parameter set to a very low value?

Q: Every few minutes there is annoying noise - I thought this has a 90 days unconstrained demo period?

A: You need to start your 90 days trial period. To do so just click on START TRIAL and enter your tracktion.com user credentials. The free trial is unconstrained for the entire 90 days - no one should purchase KULT without being convinced about it!



FAQ / Troubleshooting

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

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

For Protools users: plugins come in various formats; the most common are VST, VST3 (and AU on Mac) - these are the industry standard. Protools has a proprietary plugin format and is not able to host VST or AU plugins. Kult is available only as VST3 and AU. But there is a workaround: you can use a wrapper plugin. There are two that I can recommend:

- BlueCatAudio Patchwork
- KushView Element - this one is even free

You load the wrapper Plugin in Protools, and then you insert Kult in the wrapper - its simple and works like you had opened Kult in Protools itself. The advantage is: there are many plugins on the market that are available only as VST or AU - with this wrapper you can use them all in Protools.

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

A: I can understand your frustration! Rest assured that I spend an insane amount of work to make the underlying technology CPU efficient and to support aged hardware and OS versions. As a designer I could easily limit the polyphony to a low number to make sure it will always run smoothly on all kind of hardware, but that would also limit the possibilities for users with high spec systems.
Please have a look on the page about CPU Performance. I recommend to set a (G)lobal limit to the maximum count of OSCs. KULT uses a smart algorithm to choose which OSCs to fade out.

If this does not help - most likely something is wrong. Please drop me a short description to peter@dawesomemusic.com - ideally with the information of your computer, your DAW, your OS and the specific patch that causes the issue.

FAQ / Troubleshooting

Q: I want to automate a parameter of one of the stereo audio effects - but it does not show up in my DAW?

A: The existing plugin standards like VST3 and AU operate with a fixed set of automation parameters. A plugin tells the DAW what parameters it has when it is loaded into the DAW; but there is no mechanism to change this afterwards. As every patch in KULT has different set of effects also the parameters are changing.
But there is a workaround: you can add a Midi-CC modulator to your patch in KULT and use this to modulate the FX parameter you actually want to change. Then in your DAW you automate the MIDI-CC.

Q: How can I modulate a parameter?

A: Please check this page - its explained here.

Q: Why are Scala tuning files not supported?

A: Because there is a much better solution! It's called Entonal Studio. It's a plugin that I recommend to every musician interested in microtonal. It allows loading and editing of tunings and uses MPE to then play instruments microtonally.

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

A: Cool - if you want to share this 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 or whatever 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.

FAQ / Troubleshooting

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: I am a single person indie developer. Mainly I follow my heart and create the instruments I'd like to use on my own as a musician. I do not aspire to get rich in money with it, I aspire to get rich in contentment and fulfillment. However, I also need to pay my bills, and I also want to pay sound designers fairly for their work. I am trying to give my products the lowest prices possible to make a living, and I am not going to be a millionaire anywhere soon (or ever).

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

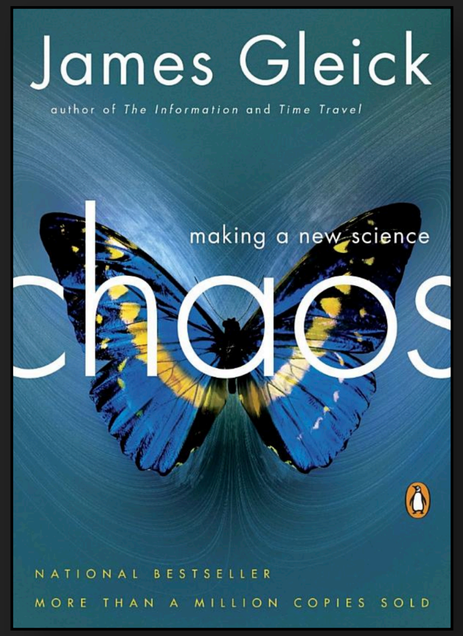
A: Just drop me an email to peter@dawesomemusic.com - I appreciate any kind of constructive feedback and I am trying my best to have any user satisfied, regardless wether you purchased or not. Usually I try to answer within a few days.

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

A: Thank you - this is my real reward for the work I am doing! I hope you will find lots of fun and inspiration with KULT or my other plugins. If you want to support me: spread the word - many (most?) people simply have not heard about my plugins.

THE UNDERLYING TECHNOLOGY

The engine of KULT works with unique complex oscillators based on the theory of Strange Attractors. This stems from a branch of mathematics that deals with nonlinear dynamic systems and describes the behaviour of motion in space under forces. These objects are curves in 3D space, and they often exhibit quasi-periodic or chaotic behaviour. Most famous is the so called Lorenz-System. This was discovered when Lorenz examined the behaviour of global air convection.



The topic of Chaos Theory and its applications may seem dry, but it is utterly fascinating and surprising! I recommend the book “Chaos: Making a new science” by James Gleick - this book does not require any math background and reads like a page turning thriller.

Even though these Strange Attractors live in 3D space they have some kind of oscillatory behaviour, which can be translated into sound. The first experiments created very rough noise, barely usable for delicate sounds. So I approached it from the other end: taking normal sound and transforming this into a curve in 3D space. This allowed me to visualise and understand certain characteristics of sound, and to alter sound by transforming the 3D space. SYNTIFY in the granular synthesiser Novum was the first application.

In this way the natural chaotic behaviour of Strange Attractors can be translated into sound, such that it becomes a very musical oscillator. Small amounts of chaos create lush warm sounds, higher amounts of chaos can be used to create grit and bite.
The representation of sound in 3D space also allows for Frequency Modulation, offering even richer sonic possibilities. Or you can use a very rough oscillator model to drive a comb-filter for physical modelling. Or … well … the possibilities are endless.

The downside of this approach was CPU efficiency. The initial versions took minutes to compute a few seconds of audio. Another challenge is precision: the nature of dynamic systems require a certain amount of computations, and this grows with the frequency. Hence especially higher notes are extremely expensive to compute. To make things worse - also Aliasing-Artefacts become a problem with higher frequencies, usually solved with oversampling (meaning much more computations). So in order to take it from theory into practice a lot of optimisations had to be developed to make KULT a reality.

CREDITS - THANK YOU!

Many, many people supported the creation of KULT:

- **tracktion.com** - like a band needs a label, every plugin designer needs a partner. I enjoy the excellent cooperation within their unique Tracktion presents program
- KULT is implemented in C++ using the Juce Framework. I am grateful for its existence and for the community of JUCE developers.
- **Nigel Redmon** has published an intriguing series about analog ADSRs. I took inspiration and design choices from his series.
- **Valdemar Erlingsson** is the creator of the gorgeous free reverb plugin called Cloud Seed. I took inspiration from his work for the CLOUDS effect in KULT

Sound Designer / Early Access / Beta testing

- **Yuli Yolo** is well known for his sound design work with U-He, UVI, Arturia, Tracktion and many more. He provided feedback and created a lovely set of sounds that showcase the wide range of sounds you can create with KULT
- **Databroth** was supportive with ideas, feedback and gorgeous patches. If you haven't done it already: **go and subscribe to his channel**
- **Resonate Sound Design** tested KULT and provided not only a comprehensive set of patches, but also a lot of feedback
- **Tomavatars** has been amongst the first users, found bugs, and provided feedback
- **Spektralisk** has given a lot of feedback and created lush patches for KULT
- **sadà\exposadà** has given feedback and donated patches for KULT
- **C-You FX** helped plating out a lot of issues, tested Mac OS 10.13 compatibility and donated patches
- **Pier Bover** provided a video and comprehensive, essential feedback for KULT
- **Bee Abney** provided essential feedback, spent a lot of time to review and improve the KULT user guide and donated patches
- **Daniel Alflatt** provided feedback, sparring and patches, he also created the preset demo video
- **Temme Sikkema** (aka doctoremmet) helped me to get in touch with a lot of people and was always encouraging
- **Florian Mrugalla** develops plugins and created insightful video of his first hours with KULT
- **Douglas Hill** aka tau(n)t did a lot of bug hunting and gave important feedback
- Felix Petrescu aka **Makunouchi Bento**, Steven Frazier aka **Saf Ro**, and **Philip Rampi** all provided important feedback
- Like always my first users where my kids **Kiro** and **Aya**. They told me "this sucks" on early versions until I got it right. **Kiro** sketched a lot of drawings how he imagines sound does look like, this heavily inspired the waveform visualisation.

ABOUT ME

My name is Peter and I am the creator of KULT.
It is my 4th instrument after Abyss, Chop Suey and Novum.

I am a musician at heart, playing the bassoon and contrabassoon in multiple ensembles and I have a lifelong passion for synthesisers.

With a PhD in maths - I love maths - and getting paid for it I can proudly call myself a professional nerd.

DAWESOME

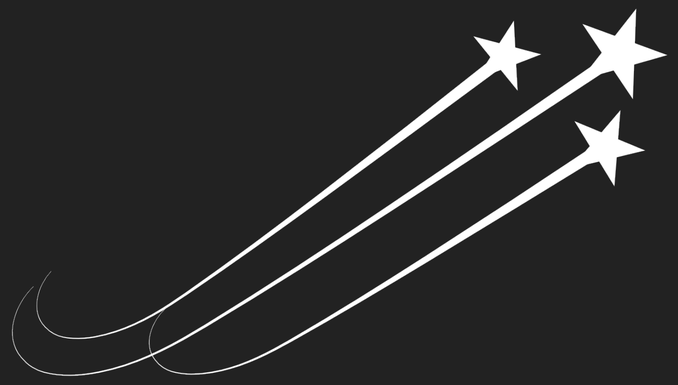
I have a few core beliefs that drive my work:

- **Creativity is fun** - I am dedicated to make your creative process a joy ride.
- **Intuition over numbers** - when I make music, I rarely (want to) think in numbers and maths, I want the creative process to flow with intuition.
- **Nuanced response** - as a wind instrument player I am used to feeling united with my bassoon while playing - the instrument responds to every subtle change in tension, breath or posture. It is this musical quality I am striving for in the design of my virtual instruments.
- **Simplicity rules** - life is already complex enough. User interfaces shall be as simple as possible, and it's worth going the extra mile.
- **Quality over Marketing -** I believe creating innovations and paying attention to details is a better use of my resources then running marketing campaigns or spamming your inbox. Please spread the word if you want to support my work!

Thank you very much for your interest and support!

Peter V

PS: you can always contact me via peter@dawesomemusic.com



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