

DISTINCTION

by blecksaudio.



Manual

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Special thanks to the Beta Test Team, you made this a better product.

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1. Welcome to DISTINCTION

DISTINCTION is a software plug-in instrument by blecksaudio. that is running on the KONTAKT sampler of the supplier Native Instruments.

Note: Full Version of KONTAKT 6.7.1 or higher is required.

DISTINCTION is all about the beauty of resonance. To create the sound sources, we did everything wrong, or at least in a manner that defied conventional expectations. We played cymbals with a cello bow, used a blown glass bottle with tons of reverb and routed that into heavy distortion, and positioned a PA speaker in front of a guitar amplifier to generate intense feedback. These methods resulted in unusual and fascinating sounds. The blend of electronic and real tones in DISTINCTION is special, adding a unique touch to any production. These sounds fit seamlessly in both electronic and traditional music. Whether you want to craft amazing ambiences, captivating intros and outros, or intricate drones, DISTINCTION delivers outstanding results. For audio demos and walkthrough videos, visit blecksaudio.com.

2. System Requirements

Your computer must meet specific requirements to run DISTINCTION. Typically, the system requirements for DISTINCTION are the same as those for running KONTAKT on a computer. For additional details, please consult the KONTAKT Manual.

To get DISTINCTION running you will need to have access to the FULL VERSION of KONTAKT.

Note: *KONTAKT PLAYER is not supported. Hier muss noch warum nicht rein*

3. Installation and Setup

Before you can start to make sounds with DISTINCTION, you must install and set up the necessary software. Follow these instructions to get started.

DISTINCTION is not an independent plug-in, so you first need to install and open an instance of KONTAKT. Note that DISTINCTION is only running in the Full Version of KONTAKT. KONTAKT PLAYER is not supported (see Note in §2).

Once you have downloaded DISTINCTION, extract the instrument from the compressed .zip File. In the extracted folder you can find the .nki File and all audio samples of DISTINCTION. This folder you can store in any suitable place on your hard drive. It is recommended to put it into a directive where all your other sample Instruments are located.

If you are a total newbie to KONTAKT and do not know how to handle and manage KONTAKT Libraries at all please visit: <https://support.native-instruments.com/hc/en-us> for further instructions.

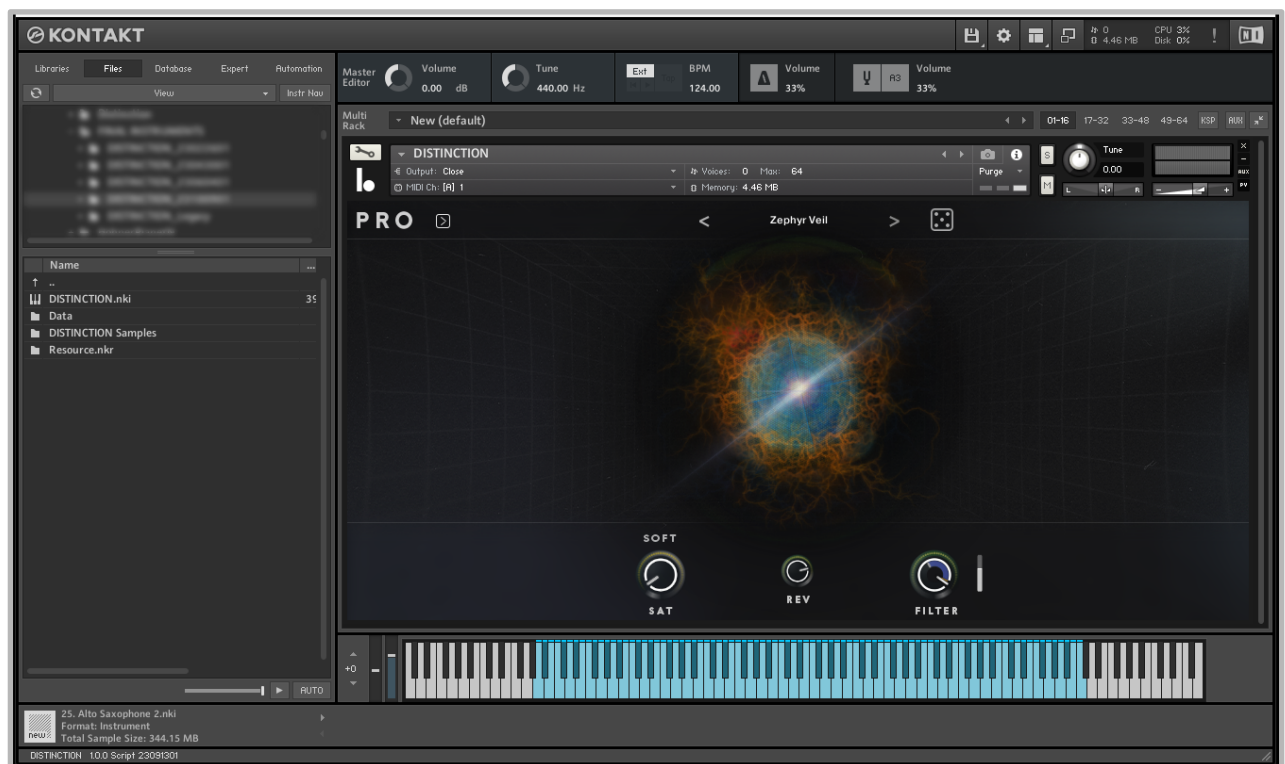
To load an instance of DISTINCTION into KONTAKT you can either use the File Browser in KONTAKT or simply drag and drop the .nki File from the extracted DISTINCTION folder into the KONTAKT window.

If you want to use the File Browser, navigate to the DISTINCTION folder and double click on the .nki File or you can drag and drop the file here as well.

These procedures are the same, regardless, if you use KONTAKT as a standalone version, or in your DAW.

However, a double click on the .nki File in your MAC FINDER or WINDOWS EXPLORER always opens an instance of DISTINCTION in the standalone version of KONTAKT.

Once installed, you can start using DISTINCTION.



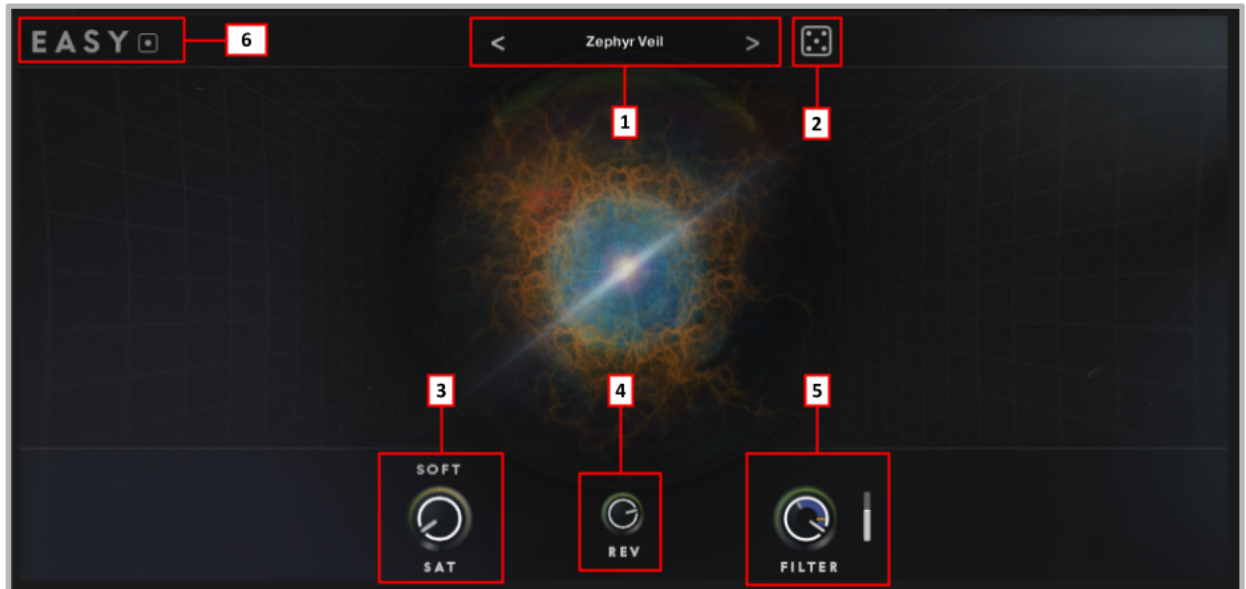
DISTINCTION in KONTAKT

4. Overview of DISTINCTION

DISTINCTION can be used in two different modes, EASY mode, or PRO mode. While in EASY mode a sound can be selected, easily and simply modified with basic adjustment options, in PRO mode a sound can be also modified in detail and created from scratch.

DISTINCTION does open in EASY mode.

4.1. Overview of EASY mode



EASY mode with basic adjustment options

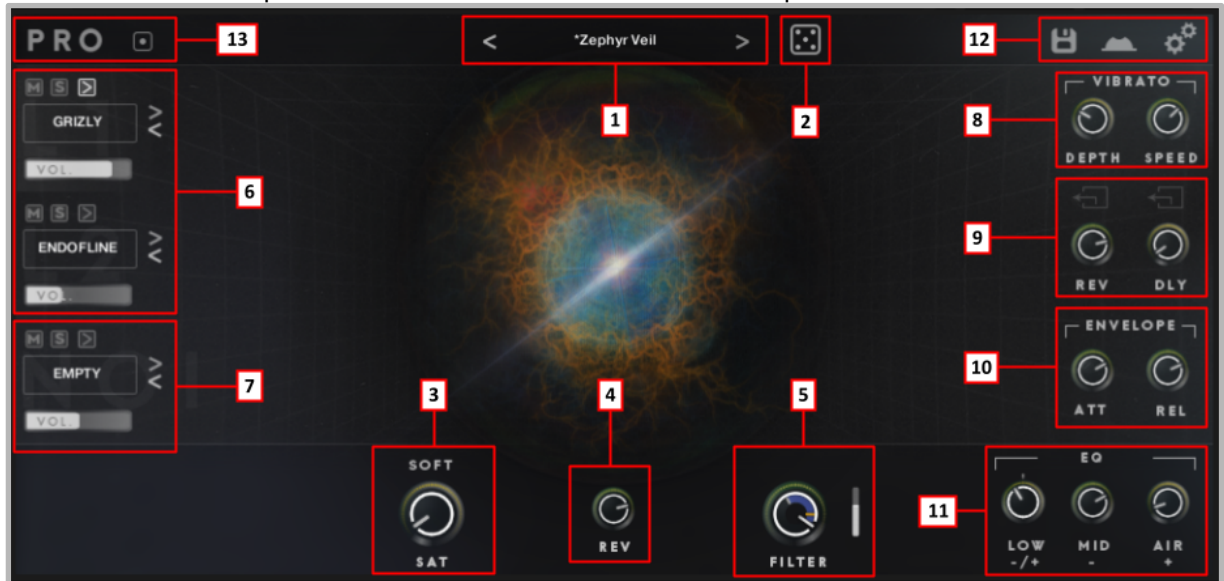
Basic adjustment options

- 1 **Preset Browser**
displays the current preset, the selection of factory presets or user presets.
- 2 **Generate Random Preset** button
generates a random sound using the built-in sound generator.
- 3 **Saturation Section**
 - **Saturation Type** (Soft /Hard)
adjusts the saturation type: soft overdrive or hard overdrive.
 - **SAT** knob
does a fine adjustment of saturation amount within the selected saturation type.
- 4 **REV** knob
adjusts the level of reverb effect.
- 5 **Master Low Pass Filter**
 - **FILTER** knob
adjusts the cutoff frequency of the low pass filter.
 - **Modulation amount slider**
adjusts how the Master Low Pass Filter is affected by the MOD-Wheel.
- 6 **EASY/PRO - MODE** button
switches between the **EASY**- and the **PRO- MODE** of DISTINCTION

Note: For detailed functions, see sub-chapters of §5.

4.2. Overview of PRO mode

DISTINCTION does open in EASY mode. A click on EASY does open the PRO mode.



PRO Mode with basic adjustment options

Basic adjustment options

- 1 **Preset Browser** *(same as in EASY Mode)*
displays the current preset, the selection of factory presets or user presets.
- 2 **Generate Random Preset button** *(same as in EASY Mode)*
generates a random sound with a built-in sound generator.
- 3 **Saturation Section** *(same as in EASY Mode)*
 - **Saturation Type** (Soft /Hard)
adjusts the saturation type: soft overdrive or hard overdrive.
 - **SAT knob**
does a fine adjustment of saturation amount within the selected saturation type.
- 4 **REV knob** *(same as in EASY Mode)*
adjusts the level of reverb effect.
- 5 **Master Low Pass Filter** *(same as in EASY Mode)*
 - **FILTER knob**
adjusts the cutoff frequency of the low pass filter.
 - **Modulation amount slider**
adjusts how the Master Low Pass Filter is affected by the MOD-Wheel.
- 6 **Tonal Layers**
Two layers for tonal sound sources are available. Each Layer can be loaded with a different sound source.
 - **Mute button**
mutes the respective layer.
 - **Solo button**
sets the respective layer to solo.
 - **Expand Edit button**
opens the Layer Editor with in-depth editing functions for the respective layer, allowing detailed customization and adjustments.

continued "Overview of PRO Mode"

- **Sound Source Selection**
selects and displays the sound source for the respective layer. Use the Skipper Buttons to browse through the sound sources, or click on the name to open up the sound source menu.
 - **Volume** slider
adjusts the volume of the respective layer.
- 7 **Noise Layer**
One layer for noise sound sources is available. The main controls are the same as the controls for the Tonal Layers.
- 8 **Vibrato**
add pitch vibrato effect to the sound that can be controlled by:
 - **DEPTH** knob
adjusts the depth of the vibrato effect.
 - **SPEED** knob
adjusts the speed of the vibrato effect.
- 9 **Send Effects**
add reverb and delay effects to the sound that can be controlled by:
 - **REV** knob (same **REV** knob as in item “4”; the two controls are always linked)
adjusts the level of a reverb effect.
 - **DLY** knob
adjusts the Level of a delay effect.
 - **Open Reverb / Delay Editor** button
opens a range of extended editing options for the reverb and delay effect.
- 10 **Volume Envelope**
 - **ATT** knob
adjust the attack of the volume envelope.
 - **REL** knob
adjust the release of the volume envelope.
- 11 **Equalizer**
a 3-band equalizer can control the sound by:
 - **LOW** knob
cuts or boost the low band of the equalizer.
 - **MID** knob
cuts the mid band of the equalizer.
 - **AIR** knob
boost the air band of the equalizer.
- 12 **Miscellaneous Controls**
 - **SAVE** button
opens the Save Mode to save all adjustments of DISTINCTION as a User-Preset. (see §5.2.)
 - **MOD-WHEEL** button
opens or closes the Modulation Matrix. (see §5.12.)
 - **GLOBAL-OPTIONS** button
opens up adjustments of the global behavior of the instrument. (see §5.13.)
- 13 **EASY/PRO - MODE** button
switches between the **EASY**- and the **PRO- MODE** of DISTINCTION

Note: For detailed functions, see sub-chapters of §5.

5. DISTINCTION in detail

5.1. Preset Browser

There are two types of presets available: Factory Presets and User Presets. DISTINCTION comes with 200+ ready to use Factory Presets. However, you can also create your own presets and store up to 512 User Presets.

You can choose a preset either using the Simple Preset Selection, or via the Preset Menu.

5.1.1. Simple Preset Selection (Skipper Buttons)

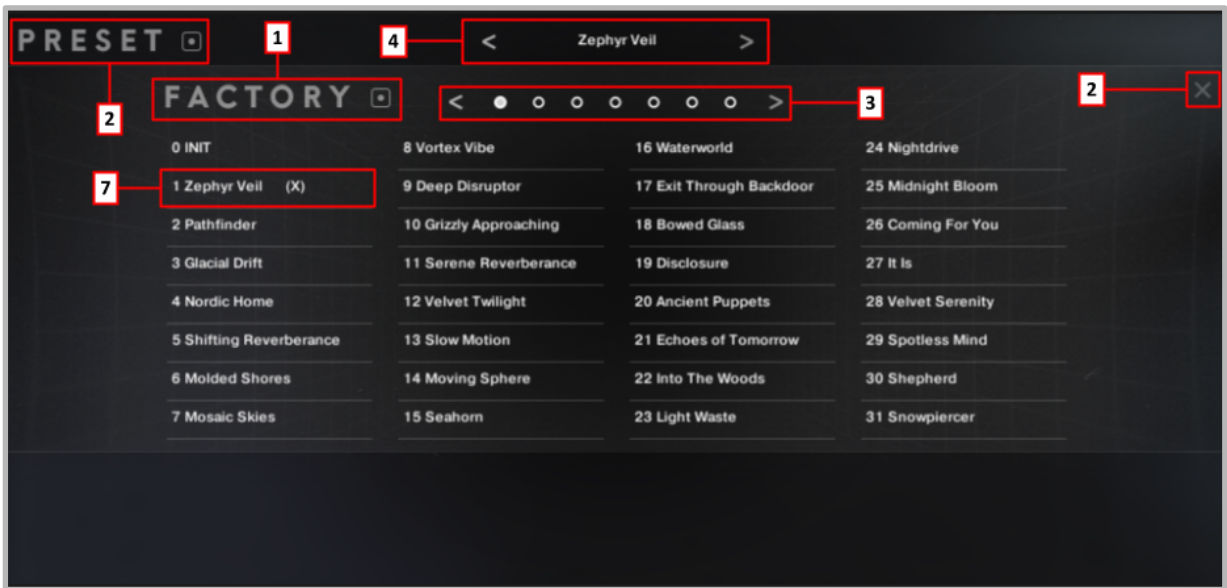
The simple preset selection is the same in EASY Mode and PRO Mode.



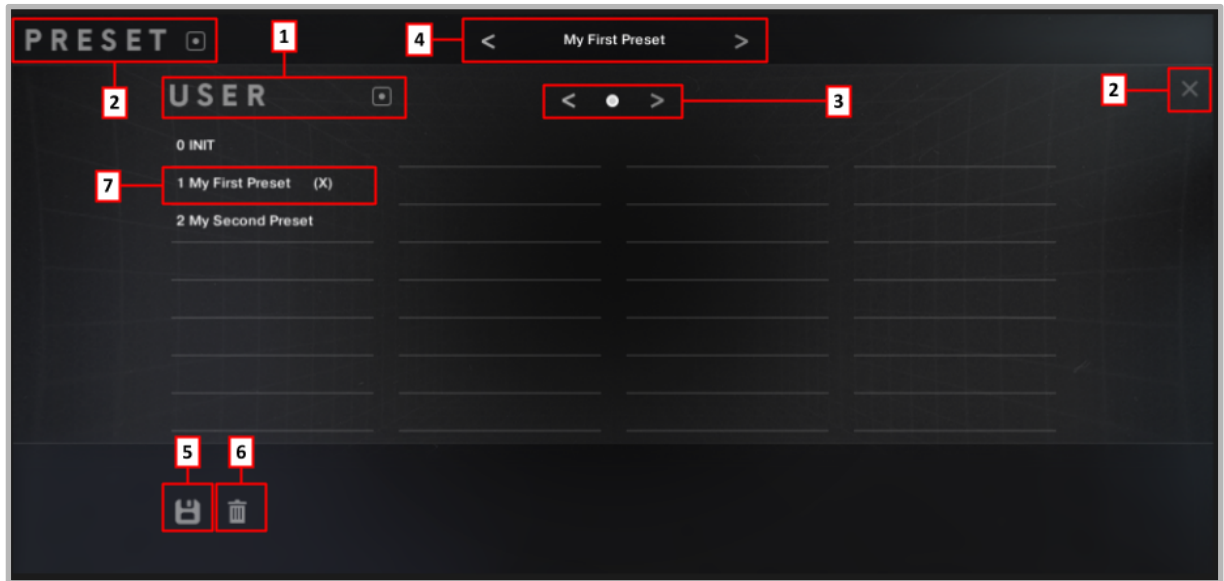
- Factory Preset selection, downwards**
a Factory Preset can be easily selected with a click on the left arrow to skip downwards in the Preset Menu. The selected preset is displayed in the Preset Display.
- Preset Display**
shows the current preset.
- Factory Preset selection, upwards**
a Factory Preset can be easily selected with a click on the right arrow to skip upwards in the Preset Menu. The selected preset is displayed in the Preset Display.

5.1.2. Preset Menu

Another way to select a preset is to open the Preset Menu by clicking on the Preset Display. There are two different menus: PRESET FACTORY and PRESET USER.



PRESET FACTORY Menu

continued "Preset Menu"

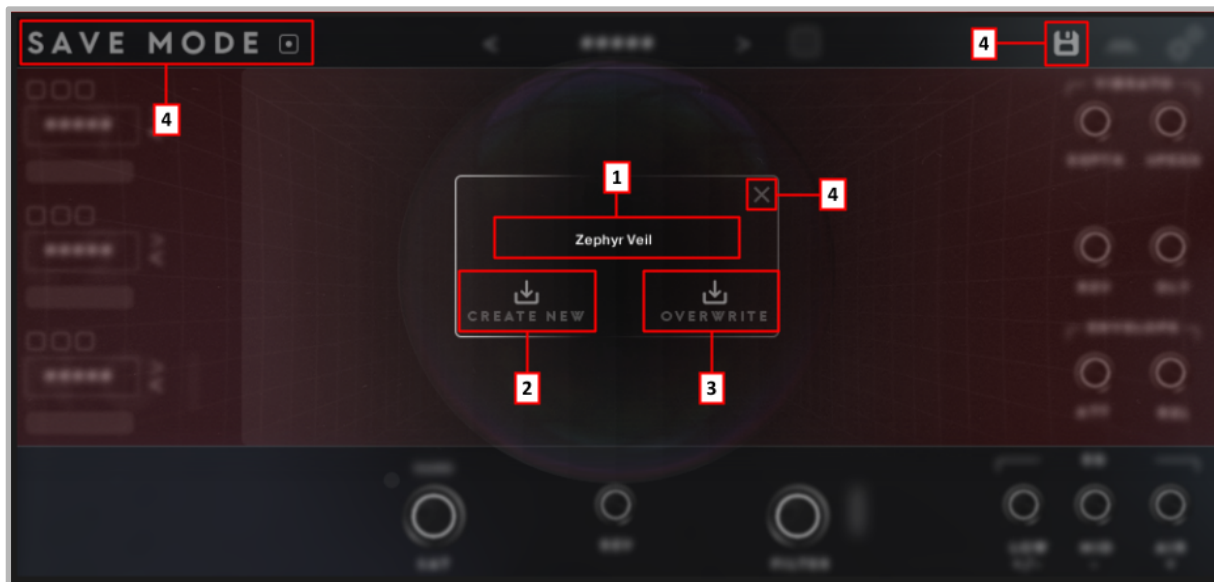
PRESET USER Menu

- 1 **FACTORY/USER** button
switches between the FACTORY Menu and the USER Menu.
- 2 **Close Preset Menu**
you can close the Preset Menu by clicking either on PRESET in the top left corner, on the X button, or clicking the Preset Display again.
- 3 **Page Selector** button
the PRESET MENU shows up to 32 Presets at a time, to skip to the next 32 Presets use the Page Selector Button. You can either use the Skipper Buttons to skip the pages sequentially downwards or upwards or click on a page circle to directly jump to a page.
- 4 **Simple Preset Selection** (see §5.1.1)
- 5 **SAVE** button (same as Item 12 in §4.2)
save all adjustments of DISTINCTION as a User-Preset. By clicking on this button you enter the SAVE MODE. For details see §5.2.
- 6 **DELETE** button
deletes a User Preset. By clicking on this button you will enter the DELETE MODE. For details see §5.3.
- 7 **Preset Slot**
displays a preset, e.g., Zephyr Veil, that can be loaded by a click on the preset name. Further, the marker (x) indicates the currently selected preset.

5.2. Save Mode

In SAVE MODE you are able to name and store a User Preset. You enter the Save Mode by clicking the SAVE button (see item 12 in §4.2 or item 5 in §5.1.2).

Note: in SAVE MODE all incoming MIDI commands are bypassed

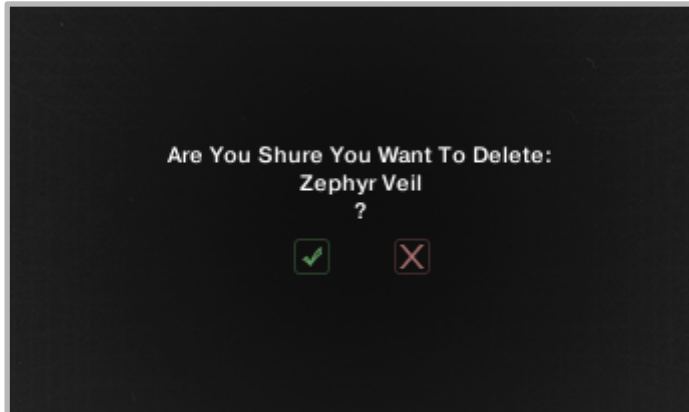


SAVE MODE

- 1 **User Preset Name** text-editor
allows you to assign a custom name for the preset you wish to store.
- 2 **CREATE NEW** button
stores the Preset into the next empty slot.
- 3 **OVERWRITE** button
stores the preset into the currently selected slot, implying that the presently chosen preset will be overwritten and lost.
- 4 **Close SAVE MODE**
you can close SAVE MODE by clicking either on the SAVE MODE in the top left corner, on the X button, or clicking the SAVE button again.

5.3. Delete Mode

In DELETE MODE you are able to delete a User Preset. You enter the DELETE MODE by clicking the DELETE button (see item 6 in §5.1.2).



In DELETE MODE, you will be prompted to confirm the deletion of the preset:

Clicking  will proceed with deleting of the user preset. This action cannot be undone.

To cancel the deletion, click on , and DELETE MODE will be closed.

5.4. Generate Random Preset

DISTINCTION is equipped with a built in Preset Generator Engine, that will come up with new playable settings every time you press the **Generate Random Preset** button (RND button). See item 2 in §4.1 and §4.2.

***Tip:** It could be a good idea to start with a click on RND to create a new sound. After the Preset Generator Engine offers a new sound, this sound can be played immediately or saved as a user preset for future use. Alternatively, you can do some fine tuning by adjusting specific parameters and use it as a starting point for further sound exploration.*

5.5. Saturation and Overdrive

With the Saturation Effect you can add overtones to the created sound. The Saturation Section is the same in EASY Mode and PRO Mode.

There are two parameters in the Saturation Section:

- **Saturation Type** (Soft /Hard)
adjusts the saturation type: soft overdrive or hard overdrive
you can switch between them by clicking on SOFT or HARD.
- **SAT** knob
does a fine adjustment of saturation amount within the selected saturation type.
SAT knob turned left results in less saturation, while turned clockwise will add more and more saturation to the sound.

Note:

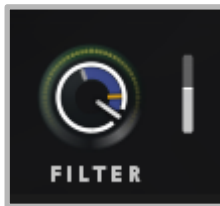
- The Saturation Section is positioned in the signal path after the volume sliders of the layers. This setup allows the volume sliders to be utilized for controlling the input level of the Saturation Section.
- The signal processing is arranged such that the Reverb is applied before the Saturation Section. Increasing the Reverb will consequently affect the Saturation effect. While the Delay Unit is processed behind the Saturation Section.

5.6. MASTER - FILTER and its modulation

The Master Filter is a 1-pole low pass filter, which attenuates frequencies above the cutoff frequency at a rate of -6 dB/octave.

The **Master Low Pass Filter** consist of two controls:

- **FILTER knob**
This knob adjusts the cutoff frequency of the low pass filter. The frequency range spans from 26 Hz at the left stop to 20,000 Hz at the right stop. Rotating the knob counterclockwise reduces the high frequency in the sound.
- **Modulation Amount Slider**
This Slider adjusts how the **Master Filter** is affected by the MOD-Wheel or Main CC Controller, hereafter referred to as MW. (you can change the Main-CC Controller in Global Options, see §5.13).



When you increase the **Modulation Amount Slider**, a blue circle appears within the FILTER knob. This indicates the minimum value that the **Master Low Pass Filter** cutoff frequency can reach when using the MW. The orange bar within the FILTER knob represents the current cutoff frequency that is controlled by the MW.

In simpler terms, the **FILTER** knob sets the highest possible frequency for the filter, with the blue circle's left end representing the lowest possible frequency. Moving the MW up and down let you smoothly transition between these two values, and the orange bar shows the current filter setting.

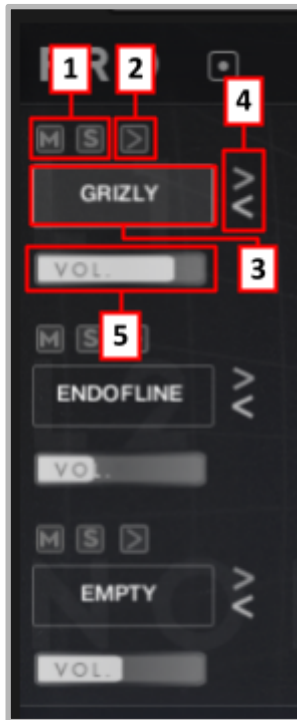
5.7. Tonal- and Noise-Layer

You can load different sound sources into the Layer. This is the most important thing and the starting point for all sounds created with DISTINCTION. They consist of carefully selected samples and pre designed patches. If you are interested in how we created those sound sources please visit: <https://www.blecksaudio.com/>

In DISTINCTION, there are two types of Layers, Tonal- and Noise-Layer. The first two layers fall under the category of Tonal-Layer, meaning they can be played with musical pitch relations.

On the other hand, the Noise-Layer consists of less tonal sound sources, maintaining a constant pitch regardless of the play position of the keyboard.

Anyway, whether you use all layers or only one layer, as soon as you have loaded a sound source on a layer it can be used.



- 1 **Mute and Solo** button
does either mute the respective layer by a click on M-button, or sets it in Solo Mode by a click on the S-button. To reset the mute or solo function the respective button must be clicked once more.
- 2 **Expand Edit** button
opens the Layer Editor with in-depth editing functions for the respective layer, allowing detailed customization and adjustments.
- 3 **Sound Source Display**
displays the name of a loaded sound source. If no sound source is loaded, it displays EMPTY. When you click on the **Sound Source display**, the **Sound Source Selection Menu** (see. §5.7.1) is opened, allowing you to choose the sound source for that particular layer.
- 4 **Skipper Button upwards / downwards**
does skip the sound sources sequentially upwards or downwards.

continued "Tonal- and Noise-Layer"

5 **VOL Slider**

decrease or increase the volume of the respective layer.
The light gray bar of the VOL slider shows the current volume. Click anywhere on the Slider, hold the cursor, and move it to the left side to decrease the volume. To increase the volume, move it to the right side.

Note:

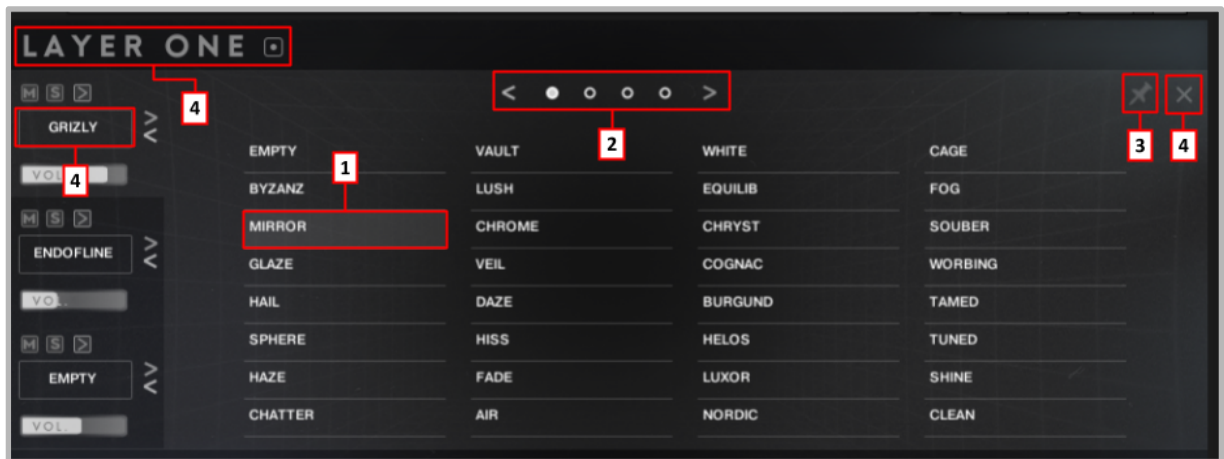
- The Tonal- and Noise-Layer are only available in PRO Mode.
- The Main Controls of the Tonal- and the Noise-Layer are the same. But there are differences in the Layer Editor Tab. For further information see §5.7.2 and §5.7.3.
- By default, DISTINCTION does open in EASY mode. A click on EASY opens the PRO mode.
- Noise Sound Sources cannot be loaded in a Tonal Layer and vice versa.

5.7.1. Sound Source Selection Menu

Beside the loading of sound sources via the Skipper Buttons (see §5.7, item 4) a sound source can be also manually selected and loaded via the respective **Sound Source Selection Menu**.

A click on a **Sound Source Display** does open the **Sound Source Selection Menu**.

The **Sound Source Selection Menu** is the same for the Tonal Layer 1 (LAYER ONE) and for the Tonal Layer 2 (LAYER TWO). The **Sound Source Selection Menu** for the Noise Layer (LAYER NOISE) contains different sound sources, however, the operation is the same just as the tonal layers.



Sound Source Selection Menu

- 1 **Sound Source Slot**
displays a sound source, e.g., MIRROR, that can be loaded into a Layer by a click on the sound source name. Further the marker (A), (B) or (NOI) do indicate if a sample is already used for a Layer. Marker (A) does indicate the use in Layer 1, marker (B) does indicate the use in Layer 2 and marker (NOI) does indicate the use in the Noise Layer.
- 2 **Page Selector buttons**
The **Sound Source Selection Menu** shows up to 32 Presets at a time, to skip to the next 32 sound sources use the **Page Selector** buttons. You can either use the **Skipper** buttons to skip the pages sequentially downwards or upwards or click on a page circle to directly jump to a page.
- 3 **Latch Button**
as soon as a sound source is selected the **Sound Source Menu** disappears. If it shall stay open after a sound source selection the **Latch** button must be clicked on.
- 4 **Close Sound Source Menu**
you can close the **Sound Source Menu** by clicking either on LAYER ONE/ LAYER TWO/ LAYER NOISE in the top left corner, on the X button, or clicking the Sound Source Display again.

5.7.2. Layer Editor Tonal

A loaded sound source in a Tonal Layer can be additionally processed by parameters like pitch-change or transposition, high- (HP), low-pass-filter (LP) and panning. These parameters can be adjusted individually in the Layer Editor of every layer.

You can open the Layer Editor by a click on the **Expand Edit** button. (see 5.7, item 2)
The functions of the Layer Editor for Layer 1 and Layer 2 are the same.



Layer Editor Tonal

- 1 **PITCH/ TRANSPOSE adjustment**
 - **PITCH / TRANSPOSE** button
by clicking on the button it does switch between PITCH- or TRANSPOSE-Mode.

PITCH: The sample of the sound source is playback slower or faster in accordance with the value set in the Semitone Editor, resulting in a lower or higher pitch, respectively.

TRANSPOSE: Incoming MIDI Notes are transposed by the Value set in the Semitone Editor. So, a higher or lower sample of the sound source will be triggered.

- **Fine Tune Slider**

enables you to fine tune the sound source in cents. The slider is bidirectional, with zero cent positioned at the middle. By turning the slider to the right, the pitch decreases to a maximum of -50 cents, and by turning it to the left, the pitch increases to a maximum of +50 cents.

- **Semitone Editor**

allows you to edit the values for PITCH or TRANSPOSE. Use the Skipper Buttons to increase or decrease the value sequentially or simply click on the number and move it upwards or downwards to increase or decrease the value.

2 **High Pass Filter** adjustments

- **HP** knob

adjusts the cutoff frequency of the 2-Pole high pass filter within a range of 26 Hz (left turn) to 20.000 Hz (right turn).

3 **Low Pass Filter** adjustments

- **CUT** knob

adjusts the cutoff frequency of the 2-Pole low pass filter within a range of 26 Hz (left turn) to 20.000 Hz (right turn).

- **RESO** knob

adjusts the resonance of the Low Pass Filter. Resonance increases the level of audio frequencies closest to the cutoff frequency. At the left stop, there is no resonance. When you turn the control clockwise, the resonance gradually increases, eventually leading to self-oscillation of the Filter.

continued “Layer Editor Tonal”

- **Q Filter Quantize** button
does enable/disable a quantization of the CUT adjustment by a click on the Q Button. Quantization is enabled if the Q Button is highlighted in orange color. Then the CUT adjustment is quantized in 127 steps so the cutoff frequency of the low pass filter can be easily tuned on a well-temperature tone pitch via the CUT knob.

***Tip:** use this button if you are working with high resonance! In this case it is easier to tune the filter cutoff frequencies to a good sweet spot.*

4 **DUCK HIGH KEYS Slider**

Using high resonance values can produce desirable results when playing lower notes, but it can become ear-piercing with higher ones. Adjust this slider to counteract this effect, effectively reducing the volume of higher notes.

Simply click on the slider and move it upwards or downwards to increase or decrease the value. Turn the slider all the way down to bypass the effect.

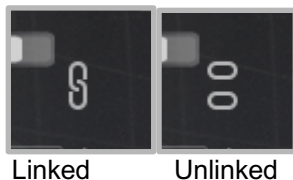
5 **Panning**

- **PAN** knob
This knob controls the stereo panning for the respective Layer. The knob operates in a bipolar manner. The middle position is the stereo center.. Turning the knob to the left pans the sound to the left, and turning it to the right pans the sound to the right.
- **AUTO** button
This function applies a slow modulation to the Panning, causing the sound to move gently between left and right. It allows you to infuse a subtle sense of movement to your patch.

***Note:** Currently, the speed and depth of the modulation cannot be controlled.*

6 **Link Button**

If this feature is enabled, the controls of the two Tonal Layers become linked. Adjusting a parameter in one layer will simultaneously adjust the same parameter in the other Layer.



Linked

Unlinked

Note:

- The adjustments in the Layer Editor does only affect the sound source loaded on a Layer. While all the other effects like equalizer (EQ), reverb (REV), delay (DLY), etc. affect the sum of sound sources loaded in the Tonal - and Noise Layer. (See §6).
- You can open all Layer Editors with the combination Strg/Cmd key and a click on the **Expand Edit** button at any Layer.
- The HP Filter of the Tonal Layer Editors are always 100% keytracked.
- The LP Filter in the Tonal Layer Editors is 100% keytracked when the RESO knob is turned halfway up. This functionality enables the utilization of the LP Filter's self-oscillation while ensuring that lower notes are not excessively dammed.

5.7.3. Layer Editor Noise



Layer Editor Noise

- 1 **High Pass Filter** adjustments
 - **HP** knob
adjusts the cutoff frequency of the high pass filter within a range of 26 Hz (left turn) to 20.000 Hz (right turn).
- 2 **Low Pass Filter** adjustments
 - **CUT** knob
adjusts the cutoff frequency of the low pass filter within a range of 26 Hz (left turn) to 20.000 Hz (right turn).
- 3 **Noise Color**
 - **COLOR** knob
This control allows you to adjust the playback speed of the samples from the selected sound source.
- 4 **Resonator**
see §5.7.3.1
- 5 **Panning**
see §5.7.2 Item 5

5.7.3.1. The Resonator

The Noise Layer features a unique function - the Resonator. Usually the Noise sound sources consist of more or less non tonal material. But with the resonator they become nonetheless playable. The resonator consists of two high resonating filters where the resonant frequencies are 100% keytracked. In simpler terms, the resonant frequencies of the filters follow the play position on the keyboard. The desired outcome is a ringing sound layered over a chosen noise sound source, resembling a sine wave, that can be played using a keyboard. Utilize the second resonance as a secondary "oscillator" and apply a pitch offset to achieve more complex results. Use it with caution, it may cause ear damage, especially at higher notes and elevated settings for the two resonances. It is advisable to lower the volume on your speaker as a precaution while finding its sweet spot.



- 1 **On/Off** button
toggles the effect on and off with a click on the button. A yellow button indicates the effect is on, while a gray button indicates it is off.
- 2 **ROOT** knob
selects the fundamental octave for the resonator from the available three octaves.

The left stop corresponds to the lowest octave, aligning with the keyboard's play position. The center position represents an octave higher, while the right stop denotes a two-octave increase from the play position.

continued “The Resonator”

- 3 **Resonator I knob**
adjusts the volume of the first resonance.
!Caution: High values can produce ear damage. Use with caution!
- 4 **Resonator II knob**
adjusts the volume of the second resonance.
!Caution: High values can produce ear damage. Use with caution!
- 5 **Pitch Offset Resonator II**
sets a pitch offset for the second resonance. Use the Skipper Buttons to increase or decrease the value sequentially or simply click on the number and move it upwards or downwards to increase or decrease the value.
- Note:** The pitch offset of the second resonance is inherently set to be one octave higher than the ROOT knob setting by design, and this setting cannot be altered. However, you have the ability to further adjust the pitch offset from that predetermined octave difference.*
- 6 **Resonator Modulation Amount Slider**
This Slider adjusts how the second resonance of the **Resonator** is affected by the MOD-Wheel or Main CC Controller. (You can change the Main-CC Controller in Global Options, see §5.13)
- Tip:** Use this to smoothly transition from a noisy sound to a gradually emerging tonal one, achieving a seamless fade between the two.*
- 7 **Resonator Type**
Switch between six different resonator types by clicking on TYPE and selecting your desired type, e.g. TYPE E, from the menu.
- Note:** The higher the alphabetic number of the type, the more the damping of high frequencies increases.*
- 8 **DRY knob**
Adds the dry signal to the resonator effect signal. At the left stop, no dry signal is added to the sound. Turning the control clockwise increases the volume of the added dry signal.

Note:

- The adjustments in the Layer Editor does only affect the sound source loaded on a Layer. While all the other effects like equalizer (EQ), reverb (REV), delay (DLY), etc. affect the sum of sound sources loaded in the Tonal - and Noise Layer. (see §6 Routing)
- You can open all Layer Editors with the combination Strg/Cmd key and a click on the **Expand Edit** button at any Layer.

5.8. Vibrato

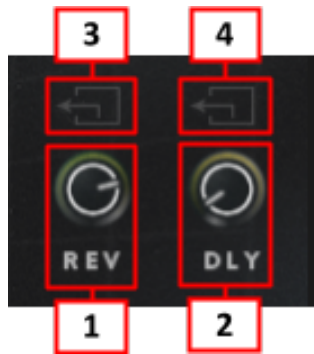
The VIBRATO add a slightly pitch modulation effect to the **Tonal Sound Sources**



- 1 **DEPTH** knob
adjusts the depth of the vibrato effect. Left turn of the knob decreases the vibrato depth, right turn increases the vibrato depth.
- 2 **SPEED** knob
adjusts the speed of the vibrato effect. Left turn of the knob decreases the vibrato speed, right turn increases the vibrato speed.

5.9. SEND FX

The Send FX buttons REV and DLY add reverb and delay effects to the sound.



- 1 **REV** knob
adjusts the level of reverb effect.
(same **REV** knob as in §4.1 and §4.2 item "4"; the two controls are always linked)
- 2 **DLY** knob
adjusts the Level of delay effect.
- 3 **Open Reverb Editor** button
opens a range of extended editing options for the reverb effect.
- 4 **Open Delay Editor** button
opens a range of extended editing options for the delay effect.

5.9.1. Reverb Editing Options

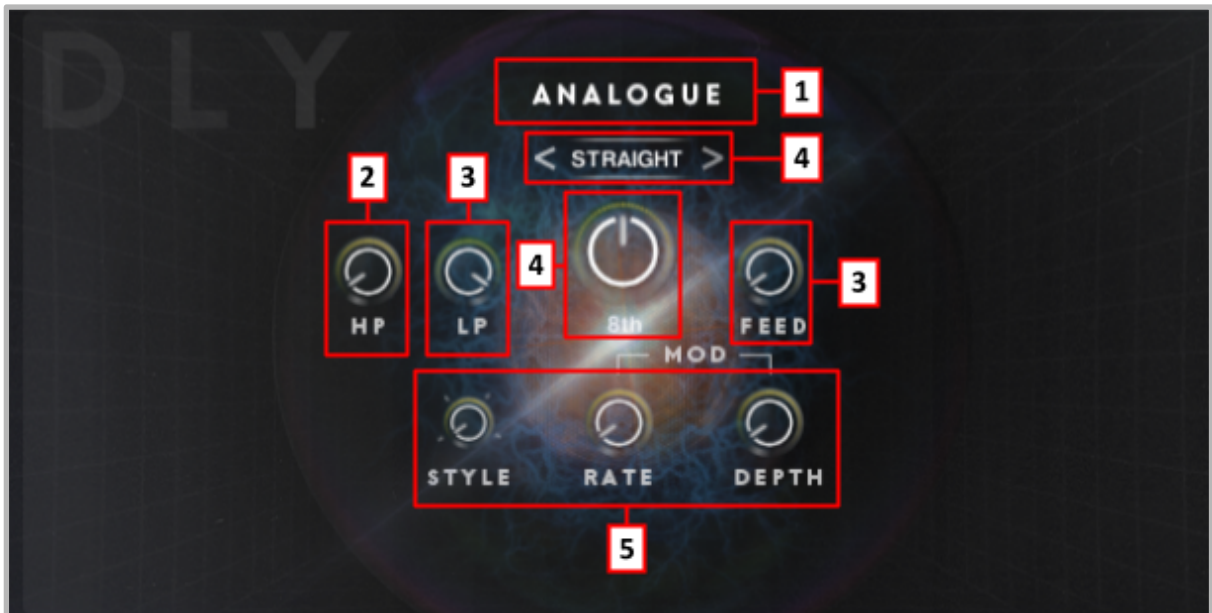


Reverb Editor

- 1 **Reverb Type**
To select from various reverb types, simply click on the text and choose your desired reverb type from the menu:
 - CLOUDS
 - TUBE
 - GRAINS
 - MIRROR
 - RANDOM
 - SCORING HALL
 - CHAOS
 - CONCERT HALL
- 2 **Reverb HP** knob
adjusts the cutoff frequency of the high pass filter applied to the reverb effect.
- 3 **Reverb LP** knob
adjusts the cutoff of the low pass filter applied to the reverb effect.
- 4 **Reverb SIZE** knob
sets the size of the reverb effect.
- 5 **Reverb PRE DLY** knob
apply a pre delay to the reverb effect. The range extends from 0 milliseconds to 300 milliseconds.

5.9.2. Delay Editing Options

DISTINCTION offers, as a KONTAKT feature, full integration of the REPLIKA Delay by Native Instruments. The following descriptions are condensed to essential details. To view complete descriptions, please refer to the KONTAKT Manual.



Delay Editor

- 1 **Delay Type**
To select from various reverb types, simply click on the text and choose your desired reverb type from the menu.
The available Delay Types are:
 - MODERN
 - ANALOGUE
 - TAPE
 - VINTAGE
 - DIFFUSION
- 2 **Delay HP knob**
allows you to adjust the cutoff of the high pass filter applied to the delay effect.
- 3 **Delay LP knob**
allows you to adjust the cutoff of the low pass filter applied to the delay effect.
- 4 **Delay Time knob**
 - **Delay Time Mode**
selects one of four **Delay Time Modes** using the Skipper Buttons. Three synced modes are available:
 - STRAIGHT: Straight note divisions
 - DOTTED: Dotted note divisions
 - TRIPLETS: Triplet note divisions

The fourth mode is freely adjustable:

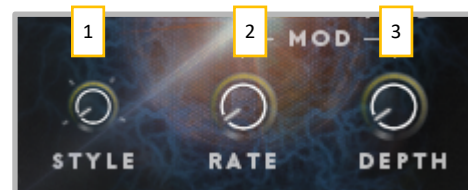
 - MS: Milliseconds set by **Micro Timing**
 - **Micro Timing**
set the concrete Values for the selected **Delay Time Mode**

continued “Delay Editing Options”

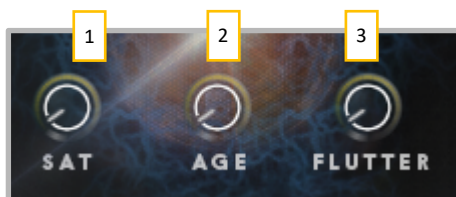
- 5 **Delay FEED knob**
allows you to adjust the amount by which the delay output signal is routed back into the input of the delay, affecting the number of delay repetitions. Turning the Knob clockwise will increase the feedback of the delay effect.
- 6 **Delay Type Specific Controls**
There are several specific controls for the selectable delay types. (see §5.9.2.1.)

5.9.2.1. Delay Type Specific Controls**Modern Delay:**

- 1 **SAT knob**
applies saturation to the delay effect.
- 2 **RATE knob**
adjusts the speed of the time modulation in the delay effect.
- 3 **DEPTH knob**
adjusts the depth of the time modulation in the delay effect.



- 1 **STYLE knob**
selects from four different delay styles to apply a coloration to the delay type effect. Each style offers a slightly different tonal characteristic.
- 2 **RATE knob**
adjusts the speed of the time modulation in the delay effect.
- 3 **DEPTH knob**
adjusts the depth of the time modulation in the delay effect.

Tape Delay:

- 1 **SAT knob**
applies saturation to the delay effect.
- 2 **AGE knob**
adjust the simulated age of the tape.
- 3 **FLUTTER knob**
applies the characteristic tape flutter effect of the tape delay.

Diffusion Delay:

- 1 **DEPTH knob**
controls the intensity or strength of the diffusion effect applied to the delay effect.
- 2 **SIZE knob**
controls the size of the diffusion effect applied to the delay effect.
- 3 **MOD knob**
adjusts the depth and speed of the time modulation in the delay effect.
- 4 **SPHERE button**
adjust the dense of the diffusion effect applied to the delay effect

Analogue / Vintage Delay:

5.10. Envelope

DISTINCTION offers a basic AR-Envelope (Attack, Release). You may notice that no sustain parameter is available. The main concept of DISTINCTION is to replace this sustain value with the MOD-WHEEL, making the sound more playable. You can set how much the MOD-WHEEL affects the overall volume of the instrument in the **Modulation Matrix** (see §5.12)



- 1 **ATT** knob
adjust the attack of the volume envelope
- 2 **REL** knob
adjust the release of the volume envelope

Note: Due to the routing of DISTINCTION, it is possible that even though the release time has passed, a sound may still be audible. This may be due to the decay time of the reverb effect. To avoid this, also decrease the **SIZE** of the reverb or the amount of the **REV** knob.

5.11. Equalizer

DISTINCTION features a fundamental 3-band equalizer, with preselected frequencies bands and bandwidths for each band that cannot be altered. This simplifies achieving a pleasant result, as the frequencies align well with the sounds offered in DISTINCTION.



- 1 **LOW** knob
adjusts the low band of the equalizer, allowing for cutting or boosting. In the center position, the sound is neither boosted nor cut. Turning the knob left will cut the low frequencies of the sound, while turning it right will boost the low frequencies of the sound.

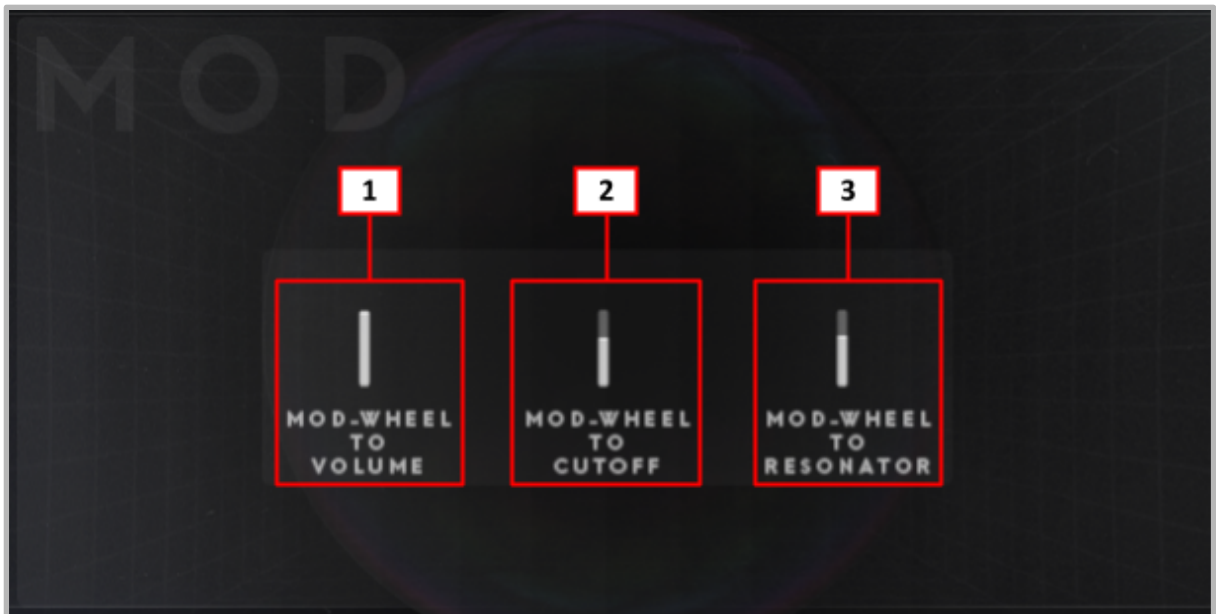
- 2 **MID** knob
controls the mid band of the equalizer. When turned fully right, no mid frequencies are cut from the sound. Turning counterclockwise progressively cuts more mid frequencies of the sound.

Note: you can only cut the mid frequencies, boosting is not intended.

- 3 **AIR** knob
boosts the air band of the equalizer. When turned left, no air band is boosted in the sound. Turning it clockwise progressively adds more air band to the sound.

5.12. Modulation Matrix

In the Modulation Matrix, you find an overview of the different parameters being controlled by the MOD-WHEEL or the MAIN-CC CONTROLLER, along with the amount to which they are being controlled.



Modulation Matrix

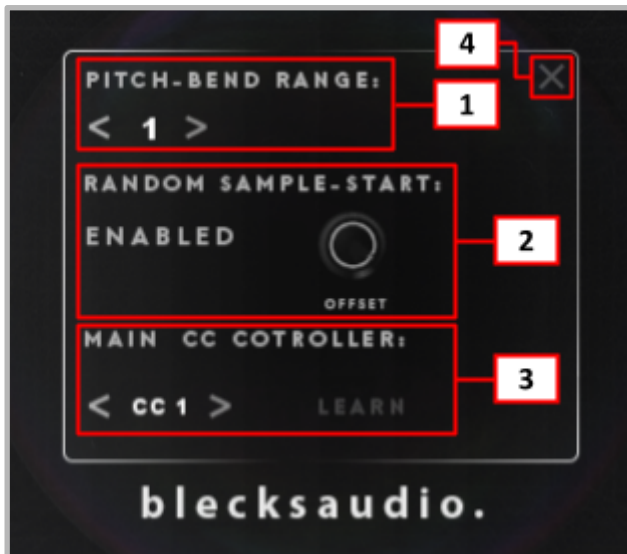
- 1 **MOD-WHEEL TO VOLUME** slider
adjusts the amount how much the MOD-WHEEL or MAIN-CC CONTROLLER affects the volume of the sound. By default the MAIN-CC CONTROLLER is set to CC1 (MOD-WHEEL). You can change this in the **Global Options** Tab.
- 2 **MOD-WHEEL TO CUTOFF** slider
adjusts the amount how much the cutoff frequency of the **Master Filter** is controlled by the MOD-WHEEL or MAIN-CC CONTROLLER. By default the MAIN-CC CONTROLLER is set to CC1 (MOD-WHEEL). You can change this in the **Global Options** Tab.

Note: This slider is the same as described as **Modulation Amount Slider** in §5.6 in the **MASTER - FILTER** section.

- 3 **MOD-WHEEL TO RESONATOR** slider
adjusts the amount how much the MOD-WHEEL or MAIN CC-CONTROLLER affects the second resonance of the **Resonator** in the **Noise Layer Editor**.

Note: This slider is the same as described as **Resonator Modulation Amount Slider** in §5.7.3.1. item 6 in the **Resonator** Section.

5.13. Global Options



Global Options

1 PITCH-BEND RANGE

The Pitch-Bend Range setting dictates how much the pitch of a musical note is changed if you use the pitch-bend wheel. For example, if the value is "1" and you move the pitch-bend wheel upwards, the pitch of the note increases by one semitone. Conversely, moving the wheel downwards lowers the pitch of the note by one semitone. It essentially allows for bidirectional control over the pitch adjustment.

Use the Skipper Buttons to increase or decrease the value sequentially or simply click on the number and move it upwards or downwards to increase or decrease the value.

2 RANDOM SAMPLE-START

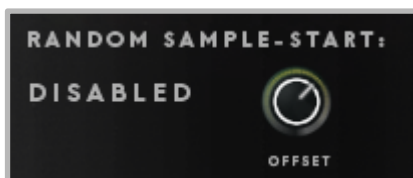
- **ENABLE / DISABLE** button

This control allows you to either enable or disable the random sample start.

This function causes the triggered sample to start from different positions within the sample upon each trigger, e.g. one trigger might start the sample from the beginning, while another might start it from the middle. The adjustment applied to the zero position is referred to as the "sample start offset".

Random sample start can be useful if you want each note to sound slightly different, for adding a varying element to your sounds. Sometimes it may not be desired. In such cases, you can turn it off by using this button. When turned off, the manual Sample **OFFSET** knob will appear, allowing you to manually control the sample start offset.

- **Sample Start OFFSET** knob allows the manual control of the sample start. This function is only available if **RANDOM SAMPLE-START** is **DISABLED**



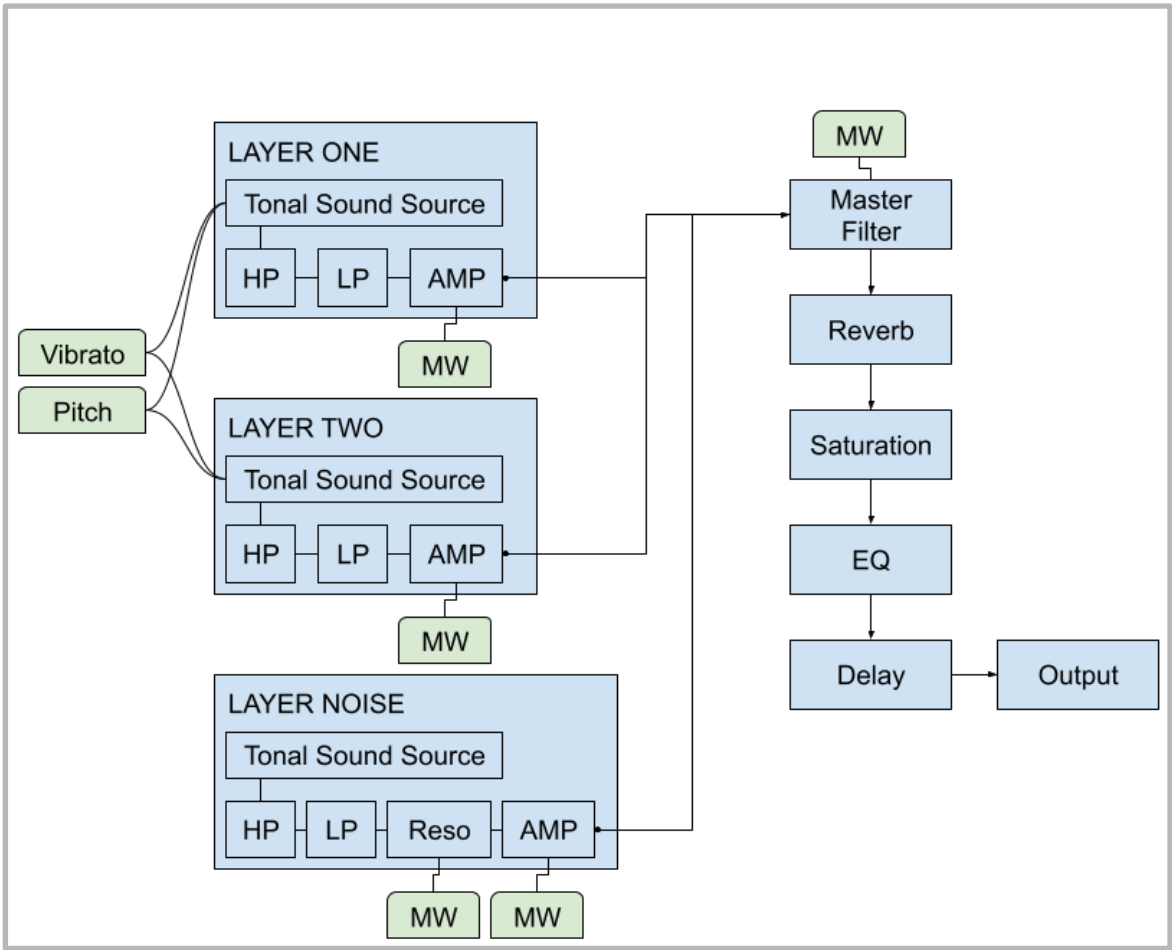
3 MAIN CC CONTROLLER

In this section, you have the ability to specify the primary CC Controller for DISTINCTION. By default, this is set to CC1, commonly known as the MOD-WHEEL. However, you can modify this to any other CC number, such as CC7 for the Expression Pedal.

Use the Skipper Buttons to increase or decrease the value sequentially or simply click on the number and move it upwards or downwards to increase or decrease the value.

- 4 **Close Global Options**
exits the Global Options Menu.

6. Routing



Routing chart of DISTINCTION

7. Credits

KSP scripting: Lukas Blecks

Application Development: Lukas Blecks

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Sound Recording: Lukas Blecks

Sound Design: Lukas Blecks

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Documentation: Klaus Elbe