DIALEKT

USER MANUAL

What is Dialekt?

Dialekt is a groovebox that includes all the essential tools to create professional-quality tracks.

It offers 8 dedicated tracks, various synthesis methods, built-in effects, a song sequencer, and a powerful Song Randomizer.

Dialekt is designed for quick groove programming and capturing new musical ideas on the fly.

The core concept is a sequencer in which each step contains all the synth parameters, making each step a complete sound in itself. This allows for easy creation of interesting sequences, and when you move a step, its entire sound moves with it.

And since composing music can quickly become time-consuming, Dialekt includes a Song Randomizer that offers both musical inspiration and surprisingly complex ideas.

Overview

Dialekt is built around a step sequencer with 8 tracks, each serving a specific role.

It includes 3 drum tracks, 3 monophonic synth tracks, one sampler/slicer track, and one 4-voice chord/synthesizer track.

Each pattern contains 16 steps, each part consists of 4 patterns, and a song is made up of 8 parts.

The song sequencer enables the creation of long, evolving arrangements with features like mutes, effects, and a 'Loop From' point, which lets a section repeat after the full song has played once.

To manage all this data efficiently, Dialekt offers the Memory Page, which provides a complete overview of your project.
You can drag and drop tracks, patterns, and parts to build and customize your arrangement.

The Song Randomizer can generate entire songs by randomizing every aspect of Dialekt.

General Usability
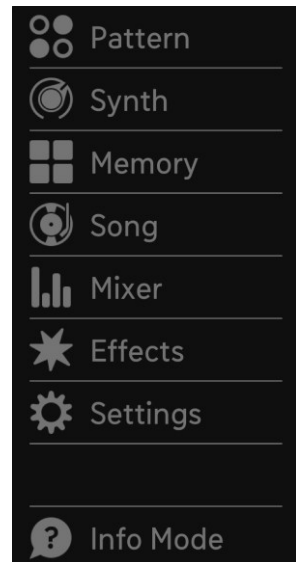
In the top right corner, you'll find the Page Selector, which lets you navigate through the different sections of the instrument.

The **Pattern Page** displays the sequencer.

The **Synth Page** contains the synthesizer controls and shows the currently selected pattern.

The **Memory Page** is your workspace for building parts and arranging songs.

The **Song Page** allows you to chain parts into full songs and gives access to global settings like Swing, Scale, and Preset.

Click **Info Mode** to toggle on or off. When active, it displays helpful hints for all controls.

Dialekt's main feature is its seamless integration of sequencer and synthesizer. Each sequencer step contains all relevant synth parameters, making it a self-contained sound unit. When you move a step, the entire sound moves with it. And when you change a parameter, you can apply the change to a single step, an entire pattern, a part, or the full song.

Understanding the **'Editing Range'** buttons at the top of the Synth Page is essential. These buttons define the scope of your edits—whether you're modifying just the selected step, the entire pattern, a part, or the whole song.

Working with patterns and tracks is especially intuitive on the Memory Page, where you can drag, drop, randomize, copy, or rotate data to refine your arrangement.

The FX unit can record your performances into its own step sequencer, which includes dedicated controller lanes for FX parameters.

Another powerful feature is the **Song Randomizer**, found on both the Memory and Song pages. It can generate full songs or assist you by suggesting chord progressions, sounds, or patterns.

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PAGES
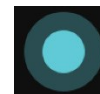
- Pattern
- Synth
- Memory
- Song
- Mixer
- Effects
- Settings

PATTERN PAGE

The sequencer includes 8 tracks, each powered by its corresponding synth engine.
Each track contains 32 patterns, organized into 4 patterns per part and 8 parts in total.

Events
An active Step is called an Event.

Click a step to create an event, or double-click it to delete one.

You can drag and drop events freely—each event retains all of its sound parameters.

Events can also be moved between tracks, often leading to creative and unexpected results.

To move an event to a different pattern, simply drag it out of the sequencer area to the left or right. This will automatically switch to the previous or next pattern, where you can then drop the event.

You can access the **Synth Page** by double-clicking the track selector, or quickly switch to it by long-pressing an active step.

When tracks in a pattern appear dimmed, they are muted by the **Song Sequencer**.

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Sequencer Controls

View

Here, you can select which patterns you want to view and edit.

1I1: The first number indicates the part, the second shows the pattern. In this case, you're looking at the first pattern of part 4.

Pin Needle

The Pin Needle is used to lock the currently visible pattern so it loops continuously. This is useful when working on a pattern until it sounds just right. It also bypasses song progression if Song Mode is active. Make sure to enable the Pin Needle when triggering patterns via MIDI notes and you want the triggered pattern to loop.

View Follow

When View Follow is off, the display stays on the selected pattern, allowing you to edit it while other patterns play in the background.

When it's on, the view automatically follows the currently active pattern in the Song Sequencer.

Hand Button

Enable the Hand Button to create a copy when dragging and dropping a step.
The copied step retains all of its synth parameter settings.

Pen

Activate the Pen to draw events and to toggle between active and inactive steps.
Click on an active step to deactivate it, or on an inactive step to activate it.
Note: Synth parameters remain unchanged even when gates are deleted.

Random (three dots)
Use this button to randomize the selected track. Only gate data will be affected—synth parameters remain unchanged. This generates a fully random pattern, independent of the genre selected in the Song Randomizer.

Init (three dots)
Deletes all content from the selected track.

Random
Randomizes the entire pattern (all tracks at once). Again, only gate data is changed, while synth parameters stay the same. This randomization respects the selected genre and may generate empty patterns if the genre requires it.

Init
Deletes the entire pattern, clearing all tracks.

Undo/Redo
Made a mistake? Use the curved arrows to undo or redo recent changes.

Keyboard

You can use the keyboard to trigger sounds, patterns, or FX sequences, or to record notes directly into the sequencer.

Octave buttons

Use the Octave buttons to shift the keyboard into the desired pitch range.

The first key displays the current octave.

Play Button

The Play button starts the internal clock, depending on the Clock Mode selected in the Settings Page.

- In **Internal Clock Mode**, the pattern always plays from the beginning.
- In **External Clock Mode**, the pattern follows the current position of the song.
- In **Standalone Mode**, pressing the Play button always starts the clock.

Button states:

- **Off + DAW stopped** → the button is dark.
- **On + DAW stopped** → the button is half-lit.
- **On + DAW playing** → the button is fully lit (white).

When the Play button is off, Dialekt will listen to MIDI Notes 0-31 for playing Patterns. MIDI notes 32-39 will trigger FX Parts 1-8.

Record

Activate the Record button and press Play. Then play some notes to record them into the sequencer of the currently selected track.
If Play is not active, pitch and velocity will be written directly to the currently selected step.

Part Navigator

Use the Part Navigator to select which part you want to play when the Song Sequencer is turned off. If the sequencer is active, it will control part selection automatically. You can also rearrange parts via drag and drop. Double-click a part to jump to the Memory Page.

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SYNTH PAGE

This is where you'll find all synth-related parameters.

At the top, you'll see a visual representation of the current track within the pattern. Use it to select a step whose sound you want to edit.

You can create or delete events with a double-click, copy an event by dragging and dropping it, delete one by dragging it downward out of the sequencer area, or move it to another pattern by dragging it left or right out of the current view.


There are two types of presets available:

Synth presets, found on the Synth Page, store the sound settings for a single engine.

Global presets, found on the Song Page, store the complete setup of your project.

Click the name of the current preset to open the preset browser or to save your own synth presets in the "User" folder.

Use the – and + buttons to step through the factory synth presets.

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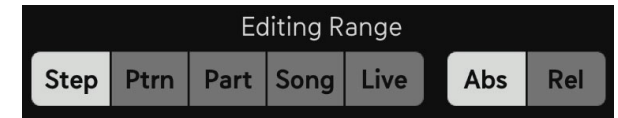
Editing Range section

It is very important to understand the buttons on the right, known as the Editing Range section.
These define the scope of your parameter changes:

Step
Edit a single step. Select it (it will be highlighted) and adjust its sound parameters individually.

Pattern
All 16 steps of the visible pattern will be highlighted. Any parameter changes will apply to the entire pattern.

Part
All 4 patterns within the currently selected part will be highlighted. Parameter changes will affect all of them.

Song
All 8 parts of the song will be highlighted. Changes will be written across the entire song.

Live
The highlighted step follows the read position. Parameter changes are applied in real time to the currently playing step.
This mode is also useful for monitoring parameter changes while the clock is running.

Abs/Rel

Use these buttons to decide whether Pattern, Part, or Song changes are applied absolutely or relatively:

Absolute:
All affected steps are set to the exact same value, overwriting any previous variations.

Relative:
The same amount of change is added to each step's current value. Example: If a hi-hat opens and closes but sounds too long overall, switch to Relative mode, select the desired range, and reduce the decay. The motion remains, but with a shorter envelope.

Synth Page Top Bar

View

View
◀ 5.1 ▶

Here, you can select which patterns you want to view and edit.
1l1: The first number indicates the part, the second shows the pattern. In this case, you're looking at the first pattern of part 5.

Pin Needle

The Pin Needle is used to lock the currently visible pattern so it loops continuously. This is useful when working on a pattern until it sounds just right. It also bypasses song progression if Song Mode is active. Make sure to enable the Pin Needle when triggering patterns via MIDI notes and you want the triggered pattern to loop.

View Follow

When View Follow is off, the display stays on the selected pattern, allowing you to edit it while other patterns play in the background.

When it's on, the view automatically follows the currently active pattern in the Song Sequencer.

Dice

The Random button opens a popup that lets you randomize either the sound parameters or the gate steps.

Eraser

Activate the Eraser to delete events. Although you can also drag events vertically out of the sequencer area, using the Eraser is often the better option. Note: If parameters aren't responding, you may have accidentally left the Eraser active.
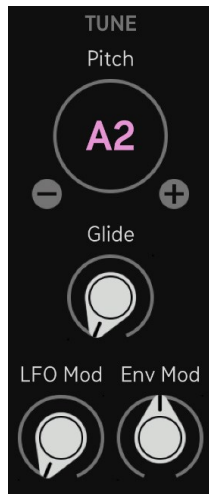
Undo/Redo

Made a mistake? Use the curved arrows to undo or redo recent changes.

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Synth Controls

Tune

The first column contains all pitch-related parameters.

Pitch
Use this control to set the note pitch.
Note: The pitch can be affected by the Root Note and Scale settings (found on the Song page).
The Pitch control includes +/- buttons. Use these to increment or decrement the value by 1.
To apply pitch changes to an entire Pattern, Part, or Song, use the respective Editing Range (Ptrn, Part, or Song).
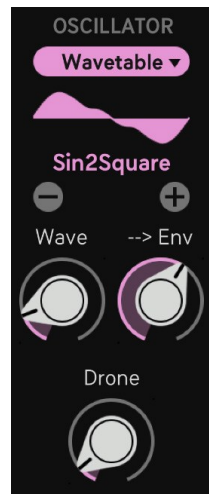Activate Relative Mode to shift an entire melody.

Glide
Adds a portamento effect, making notes slide smoothly from one to the next.

LFO Mod / Env Mod
The Modulation Envelope and LFO can be used to modulate the pitch.

Oscillator

This is where the sound is generated.
Each track offers a selection of individual sound engines.

Refer to Sound Engines for more information.

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Filter

A high-quality Moog-style 4-pole ladder low-pass filter with internal saturation and 4x oversampling.
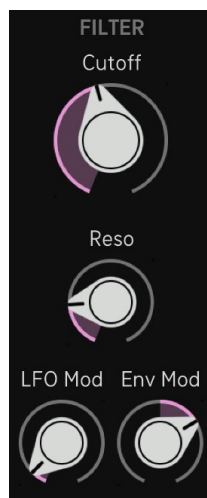
Cutoff sets the filter frequency.

Resonance controls internal feedback, emphasizing the cutoff frequency.

LFO Mod and **Env Mod** define how much modulation is applied from the LFO and Mod Envelope.

LFO / Envelope

The LFO provides various waveforms and time divisions, all synced to the BPM.
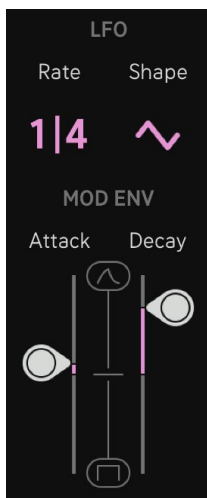
There are two **Envelopes**, Mod and Amp.
These are unique in that they include Hold stages and use bipolar faders.

The **Mod Envelope** can modulate pitch and filter and is widely used across different synth engines.

The **Amp Envelope** controls the duration of the sound—except for the B8 (Hammond organ), which doesn't use traditional envelopes. The B8 will sustain as long as the Amp Envelope remains above a certain threshold.

Example: If the attack is negative and the decay is positive, the envelope holds at velocity level first, then fades out.
If the attack is positive and the decay is negative, the envelope fades in first, then holds at velocity level.
When both faders are positive, the envelope creates a classic attack–decay shape.
When both are negative, it performs only a hold stage.

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Note: These are triggered envelopes. Longer attack times make the sound longer, as the envelope progresses through its stages after being triggered. However, note sustain is not possible. Using an internal or external keyboard will trigger the envelope but won't hold notes like a typical ADSR envelope..

AMP
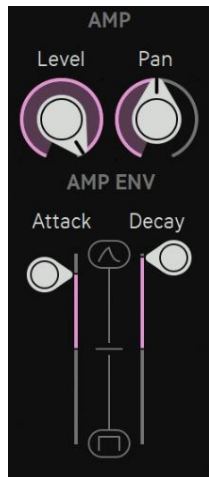
The **Level** controls what could be described as velocity—the loudness of each step.
Working with level (velocity) is key to creating natural-sounding sequences.

Certain synth engines (especially drum engines and the 3D oscillator) also use velocity to control internal filter behavior, pitch, and amplitude modulation.

Pan
This is where the monophonic signal becomes stereo and can be placed in the stereo field.

For more details on the Amp Envelope, refer to the LFO/Envelope section above.

FX
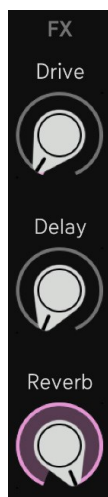
The oversampled **Drive** delivers high-quality, alias-free distortion, enriching the harmonic content of your sound so it cuts through the mix.

Delay and **Reverb** are send effects, meaning each track sends a portion of its signal to these shared effects.

Signals from all 8 tracks are summed and passed into the FX section.
These send effects appear in the mixer with their own parameters and level faders.

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Solo

To focus on a single track while designing a sound, use the Solo button.
These are linked with the Solo buttons on the Mixer page.

Step Delay

The Step Delay parameter can delay the selected Step by up to 90% of the current Step duration.

SEQ Probability

Probability determines whether an event will be played, using either an event counter or a randomizer.
The event counter works per Part—for example, a setting of 2 means the event will trigger the second time the Part plays.
This is useful for fills on the last repeat of a loop. The Randomizer provides different likelihoods:
Rnd1 is least likely, while Rnd4 is most likely to trigger the event.

Roll

The Roll function allows a single step to trigger multiple gates in rapid succession.
This creates rhythmic subdivisions within one step.
Play rolls on successive steps; this will create long rolls.
To refine a roll, give it a smaller Decay time, maybe at a lower level than the main hits.

Because the rolls are using the step duration, a slower tempo division will cause slower rolls.
If your pattern runs at 1/8 tempo, the rolls will be slower compared to a 1/16 tempo.

Roll 2 divides the step time by 2, resulting in 2 triggers.
Roll 3 divides the step time by 3, resulting in 3 triplet triggers.
Roll 4 divides the step time by 4, resulting in 4 triggers.
Roll 8 divides the step by 8, resulting in 8 triggers.
Roll 3.. plays 2 triggers, but at a third of the step time. Basically, it is the same as Roll 3, but the third trigger is ignored.
Roll 4.. plays 2 triggers instead of 4, but at the speed of Roll 4.
Roll 8.. plays 2 triggers, but at the speed of Roll 8.

Recommendation: Use Roll 8.. for your snare or clap.
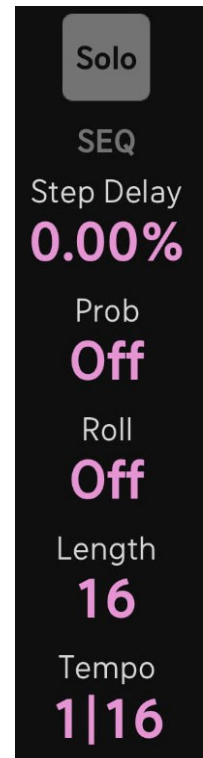
Length

Controls how many steps of a Pattern will play before it loops.
For example, setting this to 5 will create a polyrhythm by looping only the first 5 steps.
The Length parameter applies to the current Pattern, so each Pattern can have its own unique Length setting
Use the Part or Song Editing Range to apply it to the whole Part or all Parts.

Tempo

Each Pattern can have its own tempo division.
This is especially useful for creating rhythmic variation—for example, with hi-hats.

While most Synth pages share the same architecture, the Chord and Slicer pages have some unique features.

Chord

This page features a 4-voice synthesizer combined with a Chord Memory.

The Factory Chord Table holds Major Chords on the odd numbered Cells, while Minor Chords are available in the even numbered Cells.

Note that the Song Randomizer automatically writes the Factory Chords to the Memory Cells, so it knows which Cells contain Minor and Major Chords.

1 In order to assign a chord to one or more steps select a step or an Editing Range and click one of the 8 available Memory Cells.

Chord Edit Activate the Chord Edit button to modify the Chords in the Chord Memory.
The Chord Notes will display numbers, and a Chord Preset Menu will appear.

Major	Minor
Major 6	Minor 6
Major 7	Minor 7
Major 9	Minor 9
Sus 2	Sus 4
+ 1	+ 2
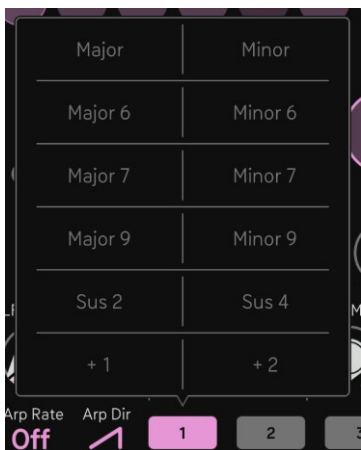
Move the notes manually or select a preset from the menu.
Presets labeled +1 and +2 offer variations of the current chord, as long as all notes fit within the keyboard range.

Chords are always shown starting from C, so the full keyboard is used for display.

The synthesizer plays the chord starting from the current pitch—e.g., if the pitch is set to F, the chord will be played from F.

To access all 12 notes, set the scale to Chromatic on the Song Page, or select your preferred scale.
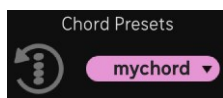
Chord Presets Reset the Chord Memory to the Factory Chords or load and save your own chord presets in the Settings Page.
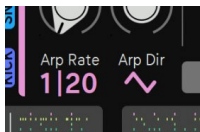
The **Arpeggiator** lets you strum the current chord at different speeds and in different directions.
It plays each of the four chord notes once and triggers the current note on all four voices with a slight unison spread.
In the Song Randomizer, the Step and Hips genres make use of the Arpeggiator feature.

Arp Rate controls the strum speed. When set to "Off," the Arpeggiator is disabled and the full chord is played at once.
Arp Dir sets the strum direction.

The Up/Down waveforms alternate the strum direction with each trigger.

up   down   up, next trigger: down   down, next trigger: up   random

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Sampler

The Sampler includes a recording function exclusively in the iOS standalone app. It allows recording from the onboard microphone or an external audio input. In all versions, the audio output from Dialekt can be recorded. To record a single track, simply activate Solo for that track on the Mixer Page. Samples can also be loaded from the Factory Content or from external sources.

The sampler memory has a fixed size of 10 seconds. Only the first 10 seconds of a loaded sample are written to memory.
The slice feature supports up to 32 slices. Use the Slice parameter to select a slice for the current step or Editing Range.
The parameter also displays the total number of available slices. A Low Cut filter is available as a sound-shaping tool.
At the bottom, you'll see a visual representation of the current sample and its slices.
The currently played slice is highlighted during playback.

Click the waveform or the Slice Edit button to open the Slice Editor.

Slice Editor
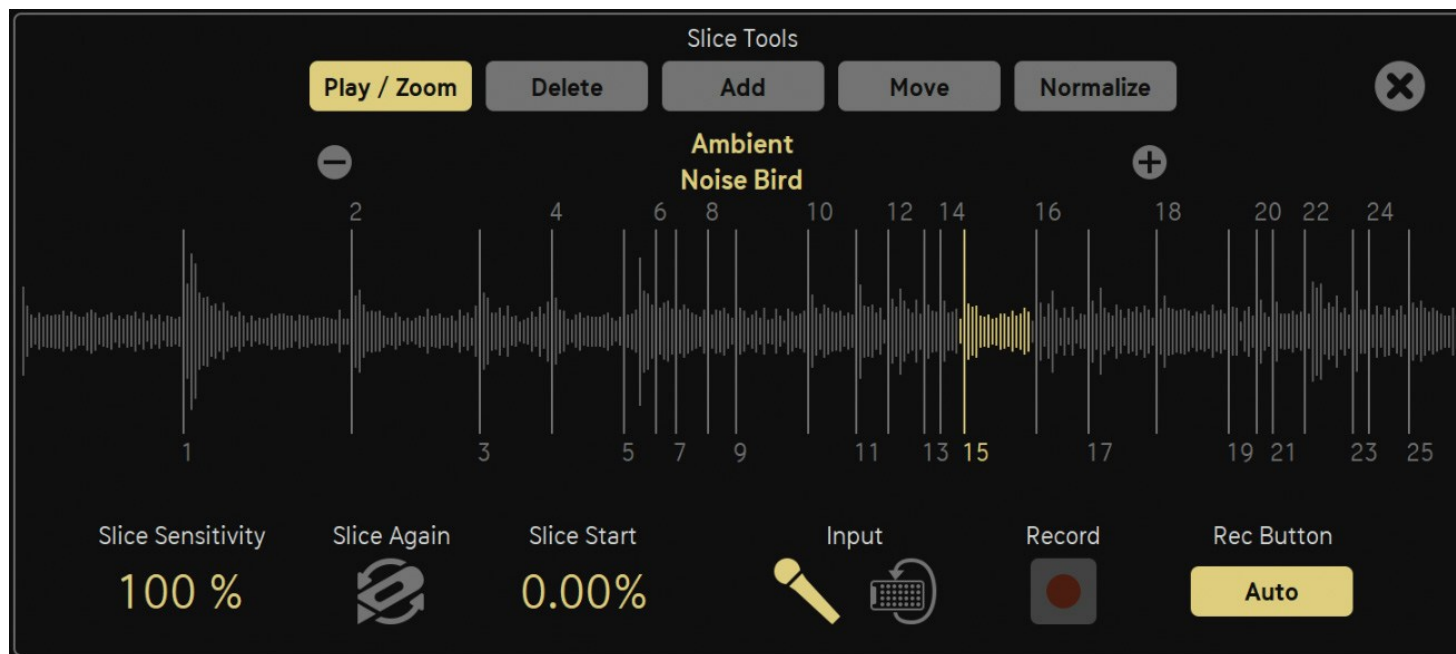
Here, you can record or load samples, normalize them, create slices, and move, add, or delete slice markers.

Slicing only affects the currently zoomed-in area of the waveform.

Sample Browser

Ambient
Film Noise

Click the name of the current sample to open the sample library, or click Import to load your own files. Dialekt supports .wav, .aiff, and .mp3 formats. Use the - and + buttons to step through factory presets.

Slice Tools

Play / Zoom   Delete   Add   Move   Normalize
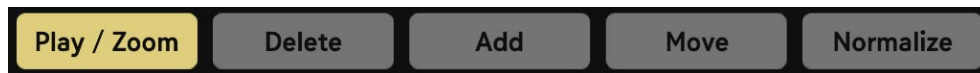
Play/Zoom： Activate this mode and click the sliced waveform to play it. Drag up or down to zoom in.
Clicking again will reset the zoom. While zoomed in, all other functions (Delete, Add, Move, Normalize) will preserve the zoom level.

Delete： When active, click a slice to delete it. For better precision, click behind the slice marker, not directly on it.

Add： Click the waveform to add a slice point. Hold the click to move the newly created slice to the desired position.
Use Slice Start to zoom in more precisely.

Move： Adjust the position of slice markers. Again, it's best to click behind the marker rather than directly on it.

Normalize： Normalizes the audio level of the selected slice.

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Slice Sensity

Slice Sensitivity
19.0 %

Adjust the auto-slicing sensitivity. Changing this value will immediately re-slice the sample based on the new sensitivity setting.

Slice Again

Slice Again
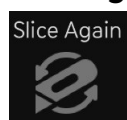
Repeats the slicing process within the current zoom area. New slice points will only be added inside the visible range.

Slice Start

Slice Start
41.7%

This control sets an offset for re-slicing from a later point in the sample.
It can also be used to zoom into the waveform for more precise editing.

Input

Input
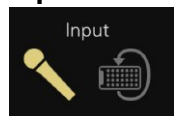
Choose whether to record from an external source or from the Dialekt audio output.
Note：Only the iOS standalone version supports recording from Mix or Line In.

Record (Auto, Momentary, Toggle)

Record   **Rec Button**
Auto
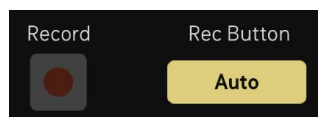
The recording function supports three modes：

Auto：Arms the recorder and starts recording automatically when the input signal crosses a set threshold.

Momentary：Records only while the Rec button is being pressed.

Toggle：Starts recording when the Rec button is turned on, and stops either after 10 seconds or when the button is manually turned off.

MEMORY PAGE

The Memory Page provides an overview of all Patterns, Parts, and FX Parts. You can drag and drop memory cells to copy or swap them. You can also delete or randomize them, and choose which data type to edit: Gates and/or Sound Parameters.
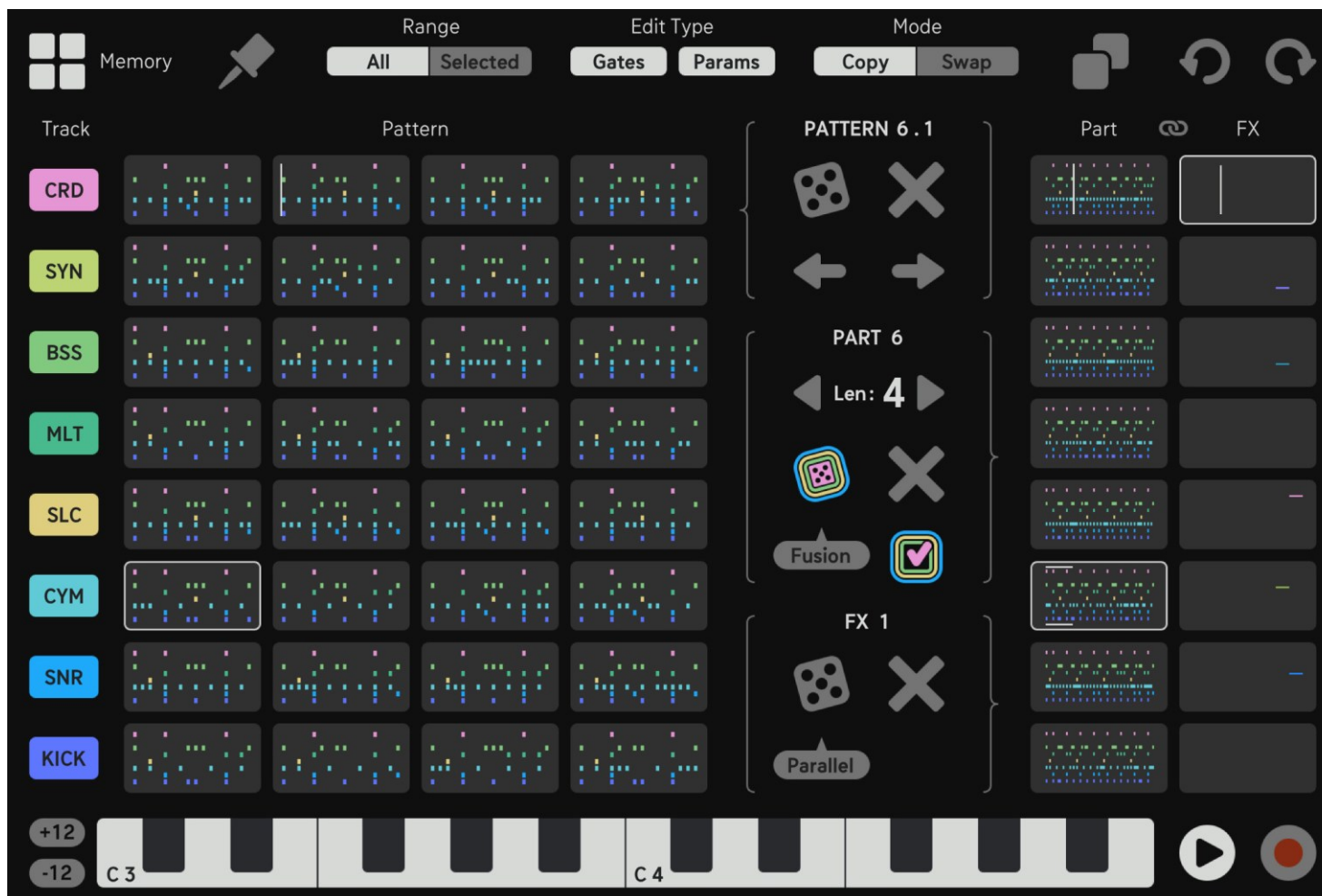
The Song Randomizer is also accessible from here, allowing you to manage all elements related to your song arrangement directly from this page.
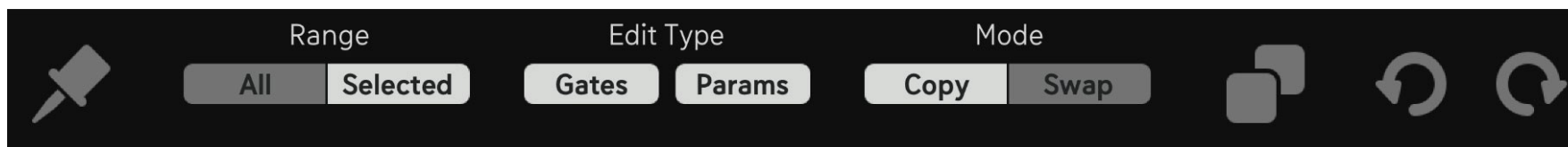
Pin

Enable the Pin to play only the selected Pattern. This should also be activated when selecting Patterns via MIDI notes.
Activating the Pin bypasses Song Mode, which is why the Pin can also be toggled off from the Song Page or directly from the Pattern Page, where it's also available.

Range

This drag-and-drop mode selector affects how Pattern, Part, and FX Memory Cells behave:

Selected:
Pattern Cells: Only the track selected in the Track Selector will be affected by drag and drop, randomize, rotate, or initialize actions.

Part Cells: Whole Parts can be dragged and dropped, but only the selected Part will be randomized or initialized.

All:
Pattern Cells: All tracks in the current Pattern are affected. The full Pattern will be dragged, randomized, rotated, or initialized.

Part Cells: All Parts in the Song will be randomized or initialized.
When set to All, all Track Selector cells will light up, indicating full-pattern selection.

Edit Type

This switch determines whether you want to drag and drop Gates, Sound Parameters, or both.
If only parameters are being edited (e.g., via drag and drop, random, init, or rotate), a small parameter icon will be shown:
When Range is set to Selected, the icon will match the track's color. When Range is set to All, the icon will appear white.

Gates: Only gate data is affected. Sound parameters remain unchanged.
Params: Only sound parameters are affected. Gate data remains unchanged.

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Mode

This switch defines what drag and drop will do：

Swap：Swaps data between the dragged and dropped cells. For example, dragging Pattern 1 onto Pattern 2 will make Pattern 2 become Pattern 1, and vice versa.

Copy：Copies data to the target cell without affecting the source. Pattern 2 becomes Pattern 1, but Pattern 1 remains unchanged.

Copy/Paste

Use the **Copy/Paste** button to transfer Parts between presets.
1. Select the Part you want to copy.
2. Click the **Copy** button — it will change to a **Paste** icon.
3. Select the target Preset.
4. Navigate to the **Memory Page** and select the target Part cell.
5. Click the **Paste** button to insert it.

While the **Paste** icon is active, drag and drop is disabled in the Parts area.

Undo/Redo

No need to worry about mistakes — use the curved arrows to undo or redo your recent actions.

Pro Tip：Quick Navigation
You can jump directly from the Memory Page to related pages：
Double-click a Track Cell to open the corresponding Synth Page.
Double-click a Pattern Cell to open the Pattern Page with the correct Pattern in view.
Double-click a Part Cell to jump to the Song Page.
Double-click an FX Part Cell to go to the Effects Page.

Track
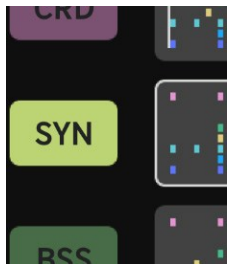
Use the **Track Selector** to choose which track to edit in the pattern area.
Drag and drop Track Cells to swap or copy tracks within the same Pattern.

If the **Range Control** is set to **Selected**, the currently selected Pattern Cell will show a line in the Track Color to indicate the active track. This helps clarify what's happening—especially if you drag and drop an empty step and nothing changes.
The highlighted track in the Pattern Cell confirms that the selected track contains no data.

If the **MODE switch** is set to **All**, all track cells will appear in their ON state, meaning drag and drop now applies to full patterns instead of individual tracks. This does not affect the functionality of the Track Selector—you can still drag and drop tracks onto each other as usual.

Pattern
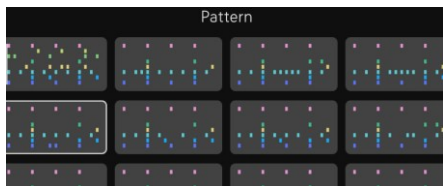
This section shows all Patterns.

You can drag and drop them onto each other or click to perform them live. (Use the Pin to play only the selected Pattern.)

To the right of the Pattern Cells, you'll find functions that apply to Patterns, Parts, or FX Parts, depending on:

The **Range** setting (Selected or All).
The **Edit Type** (Gates and/or Parameters).
The **Randomizer Genre** (affects the style of randomization).

Pattern: Displays the current Pattern number (e.g., 1.1)

Randomize: Randomizes the selected Pattern or Track

Init: Clears the selected Pattern or Track

Rotate: Shifts step data in the Pattern or Track

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PART

Shows the currently selected Part (e.g., 2).
You can drag and drop Parts to copy or swap them, depending on the current Mode switch.

Len: Sets how many Patterns the Part consists of. Each Part always plays 4 bars, but it may loop Pattern 1 (Len = 1), play Patterns 1–2 (Len = 2), or follow a sequence like 1–2–3–1 if Len is set to 3.

Randomize: Randomizes the selected Part or the entire Song, depending on the Range setting and the selected Genre. Full song randomization is especially powerful—it changes synth engines, loaded samples, chord progressions, and more, based on the active Randomizer filters.

Init: Deletes the selected Part or all Parts, depending on the Range setting.

Random setting opener: Opens the Song Page with the [Randomizer Settings](#).
Here you can define Randomizer Filters and Chord Progression behavior.

To return quickly to the Memory Page, double-click a Part in the Part Navigator.

FX

This section shows the FX Parts. You can copy or swap them, and use the buttons on the left to randomize or initialize individual or all FX Parts.

LINK button
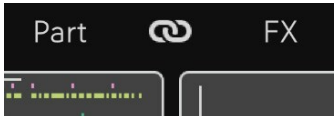
Enable the Link button to apply actions on FX Parts whenever you perform actions on Song Parts.
For example, if you randomize a Song Part, the linked FX Part will also be randomized.

29
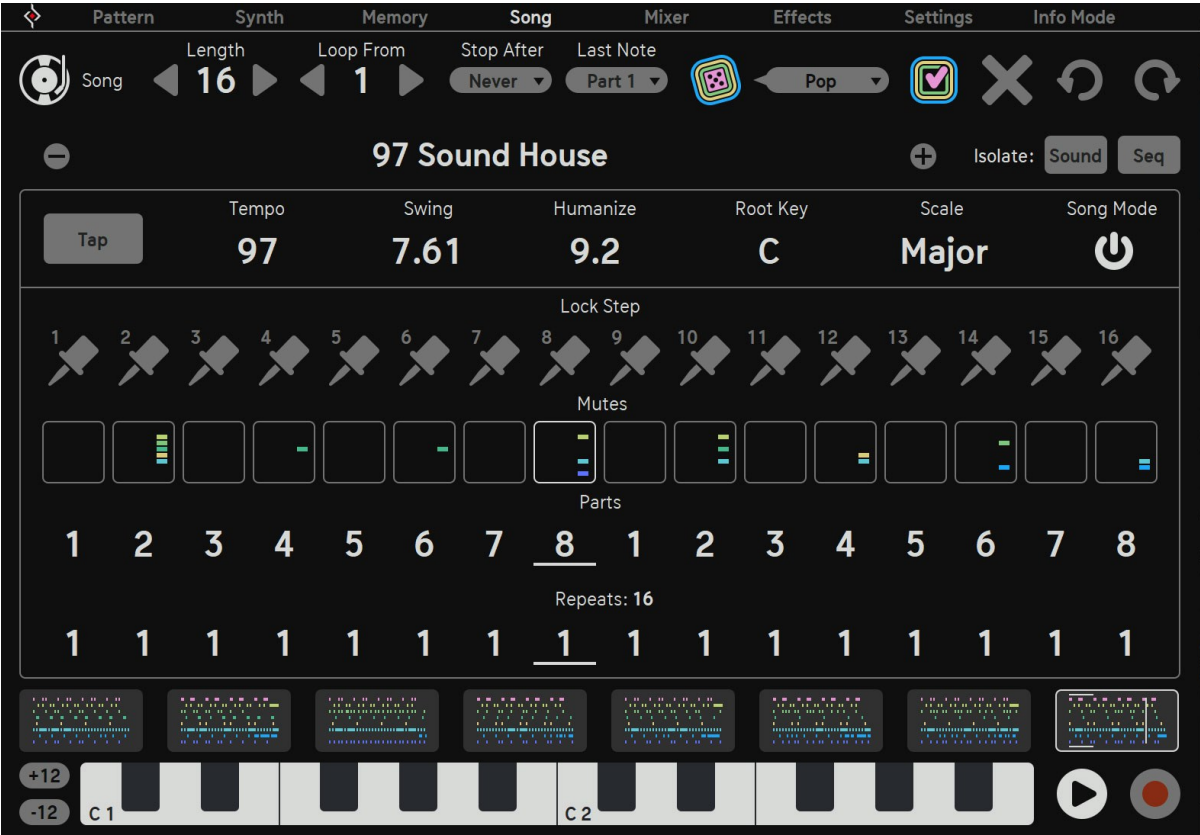
SONG PAGE

The Song Page allows you to load Presets, set up the global clock, and use the Song Sequencer.

Preset Browser
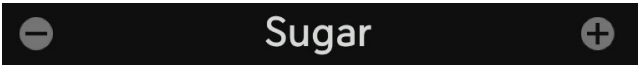
Manage your global presets here. Manage your global presets here.
Click the name of the current preset to open the preset library or save your own presets in the User folder. Step through factory presets using the – / + buttons. Factory presets are stored in your user-level documents folder:
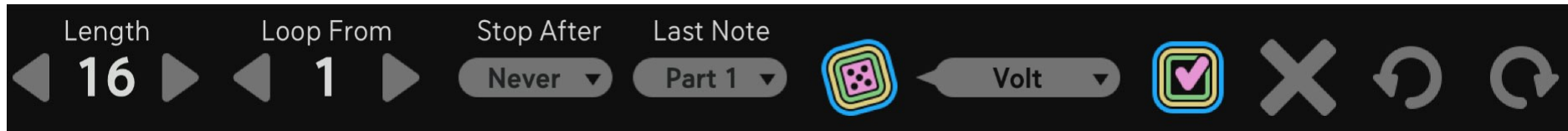/Users/[Your Username]/Documents/Sugar Bytes/Dialekt/

To load presets via MIDI Program Change, copy them into the Midi Programs folder.

Preset Isolate
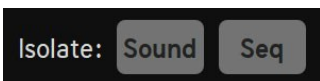
When enabled, the current sound and sequence won't change when loading a new global preset. This is useful if you want to browse presets without affecting your current setup.

Song Page Controls

At the top of the Song Page, you'll find the main controls:

Length

Sets the total length of your Song Sequence. The Mute Sequencer, Part Sequencer, and Repeats Sequencer will all follow this value. Minimum length is 2 steps.

Loop From

When set to Off, the Song will loop its full length. When set to a step number, the Song will play through once, then loop starting from that step. This is useful for creating intros that only play once.

Dialekt can stop the clock automatically to give your Song a defined ending. Two menus control this behavior:

Stop After:

- **Never:** The Song will play indefinitely.
- **Length:** The Song stops after completing its full length.
- **32–128 Parts:** The Song stops after the specified number of Parts have been played.

Last Note:

Use this to ensure the Song ends musically, for example on beat 1.

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You can select the first note of any Part (1–8) as the final note：

- **Part 1–8**： The Song will end on the first step of the selected Part.

Dice

Button：Press to randomize either a single Part (without changing chords, BPM, swing, sound engines, or samples), or to randomize a full Song. Full Song randomization includes all settings not filtered out. **Menu**：Choose from various Genres to generate different types of sequences and musical styles.

Fusion：110–160 BPM：
Fusion is the most open-ended of the Genres. It covers a wide BPM range and delivers funky, expressive beats. At BPM values above 139, drums and other instruments will be played in halftime.

Volt：118–130 BPM
Volt leans toward house and techno influences. Since the Randomizer isn't great at creating strict repetitions, the results should be seen as starting points. Use the Pin button to lock in loops that sound great, then build a chain from there.

Mellow：60–74 BPM
Mellow heads into ambient and slow territory. It offers slow tempos, long decays, and often little to no percussion.
For best results, randomize only the drums afterward using a different Genre—this can lead to surprisingly good combinations.

Tuff：60–80 BPM：
Tuff is designed for Reggae and Dub-style beats. Expect lots of delay, reverb, strong basslines, and chords placed right where they belong.

Linea：100–118 BPM
Linea takes inspiration from Latin grooves, featuring the kinds of rhythms you'd expect in that style. It focuses on one-hit-at-a-time patterns with only a few exceptions.

Hips：64–94 BPM
Hips aims at hip hop–style beats, which rely heavily on repetition—a challenge for the Randomizer. Use the Pin button to isolate loops that work well, then build from those strong moments.

Step：120–170 BPM
Step creates intricate beats, often around 140 BPM, with a halftime feel. Expect rolls, triplets, and various clock divisions—especially on hi-hats—for more complex rhythmic patterns.

Pop：90–120 BPM
Pop produces straighter, simpler beats at medium tempos.
It's a bit less busy than Fusion or Step, offering more grounded and accessible rhythms.

Nitro：166-188 BPM
This Genre will attempt some drum and bass beats.

Floor：120-136 BPM
The Floor genre is oriented towards classic 4 to the floor beats.

Randomizer and Chord

Click this button to open the mighty Song Randomizer. Here, you can choose which features or tracks to randomize, experiment with chord progressions, and switch between A/B arrangements.

Randomizer
Only the elements with a checked checkbox will be affected by randomization.
This allows for precise control—for example, you can randomize only the Pitch of Track 8 while leaving everything else untouched. Global settings like BPM, Scale, and Root Note can also be excluded from randomization.

Chord Progression
The Song Randomizer works with two chord progressions: **A Part** and **B Part**.
For convenience, the **Root Key** and **Scale** parameters are also accessible in the Randomizer settings.

Mode

Random

The Song Randomizer creates randomized chord progressions.

Manual

Uses a chord progression you've created manually. In this mode, the chord note displays become editable controls.

Library Random

Selects a random chord progression from the internal library.

Library Manual

Lets you manually choose a chord progression from the onboard library instead of randomizing it.
In this mode, Chord Rate and Arrangement will not be randomized—you can set them manually.
Plus/Minus buttons appear for selecting both chord progression and arrangement.
This mode is ideal if you want to explore different chord progressions and arrangements without altering everything else.
To do this, deactivate the entire RANDOMIZE section and only check the boxes for Pitch and Crd Prog.
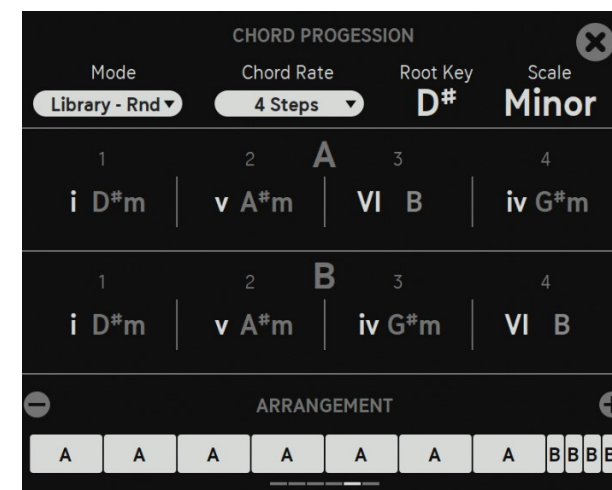
Chord-Rate

This sets how often the chord progression changes. The rate is displayed in Steps, Patterns, or Parts.
You can choose anything from as fast as every 4 Steps up to once per Part (which equals 4 Patterns).

I, ii, iii, IV, V vi, vii, viii

This Roman numeral system represents the degrees of a musical scale in Western music theory.
In a major key: I is the tonic (root) chord. IV and V are the subdominant and dominant chords (both major).
ii, iii, and vi are minor chords based on the 2nd, 3rd, and 6th scale degrees.
vii is diminished, built on the 7th degree.
These numerals help describe chord progressions and the harmonic role of each chord in the scale.
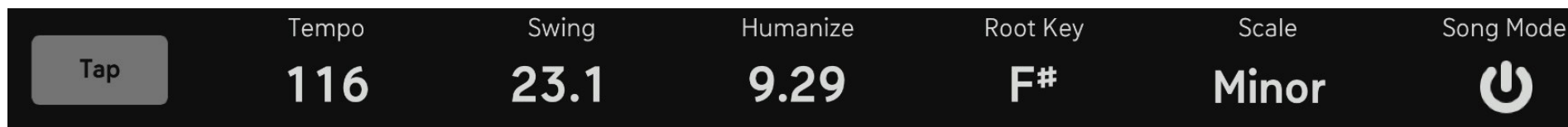
Arrangement
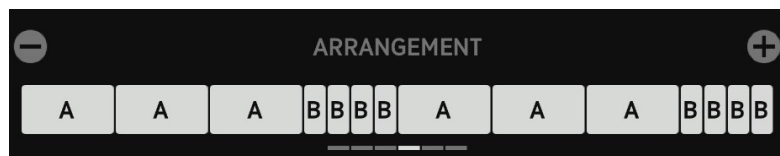
Several arrangement styles are available. In Manual Mode, you can select an arrangement using the + / – buttons.

X

This button resets the Song Sequencer. It deactivates Lock Step and Mutes, and resets the Parts and Repeats sequencers to their default values.

Undo/Redo

Mistakes are easily reversible. Use the curved arrows to undo or redo recent actions. Mistakes are easily reversible.

Tap/Tempo

Tap the Tap button at least twice to set the desired BPM manually.
This feature is available only in the standalone version. In the plugin, BPM is set by the host and simply displayed here.

Swing

Adds groove by delaying every second 16th note step. The value is expressed as a percentage of a 16th note delay.

Humanize

Applies a small random delay to each step, making playback feel more human and less robotic.

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Root Key

Sets the global root note for pitch generation. All pitch values will follow the selected root and scale.

Scale

Choose the global scale: Minor, Major, or Chromatic (if you want full access to all 12 semitones without pitch quantization).
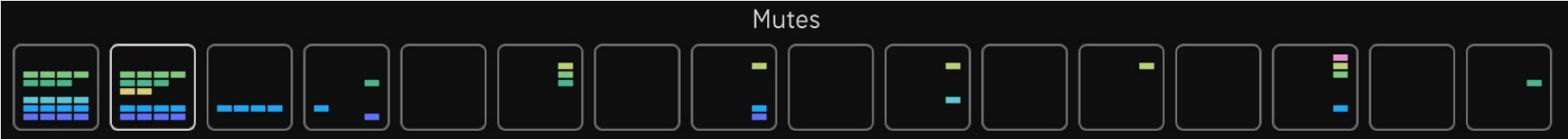
Song Mode

Activate Song Mode to enable the **Song Sequencer**, which plays an arrangement of Parts as defined below.
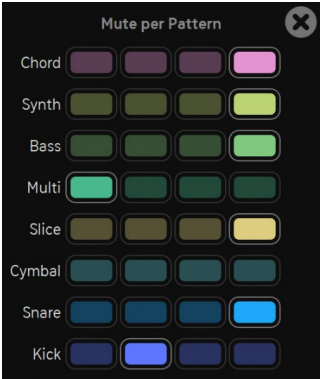
Lock Steps

Use the pin needle in the Lock Step area to lock a specific step in the Song Sequencer.
This locked step will loop continuously, allowing you to tweak mutes or experiment with different Parts during playback.

Mute

This sequencer lane runs alongside the Chord Sequencer and allows you to mute tracks for at least one bar.
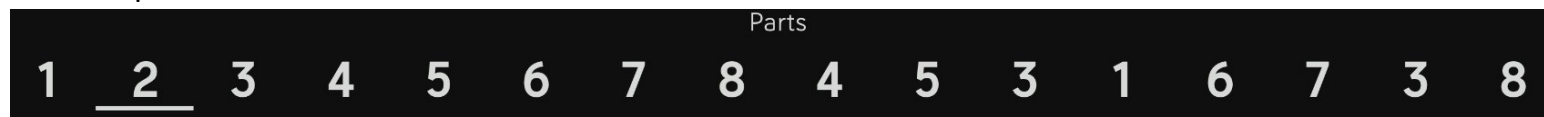

Click a step to open its popup window.

In the popup, you'll find four buttons for each of the 8 tracks—each button represents one of the four Patterns in the currently selected Part.
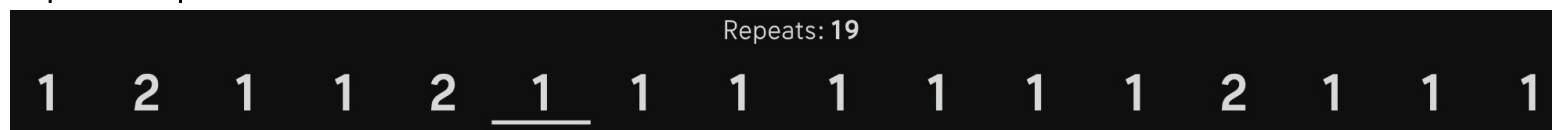
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Parts Sequencer

Parts

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 4 | 5 | 3 | 1 | 6 | 7 | 3 | 8 |

This sequencer arranges the Parts in your Song. Each step selects which Part will play.

Repeats Sequencer

Repeats: **19**

| 1 | 2 | 1 | 1 | 2 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 2 | 1 | 1 | 1 |

This lane defines how many times a Part is repeated before moving to the next step. The Repeats header displays the total number of repeats across the song, giving you the actual length. After the Song has played through once, it will loop starting from the step defined by the <u>Loop From</u> control.

MIXER
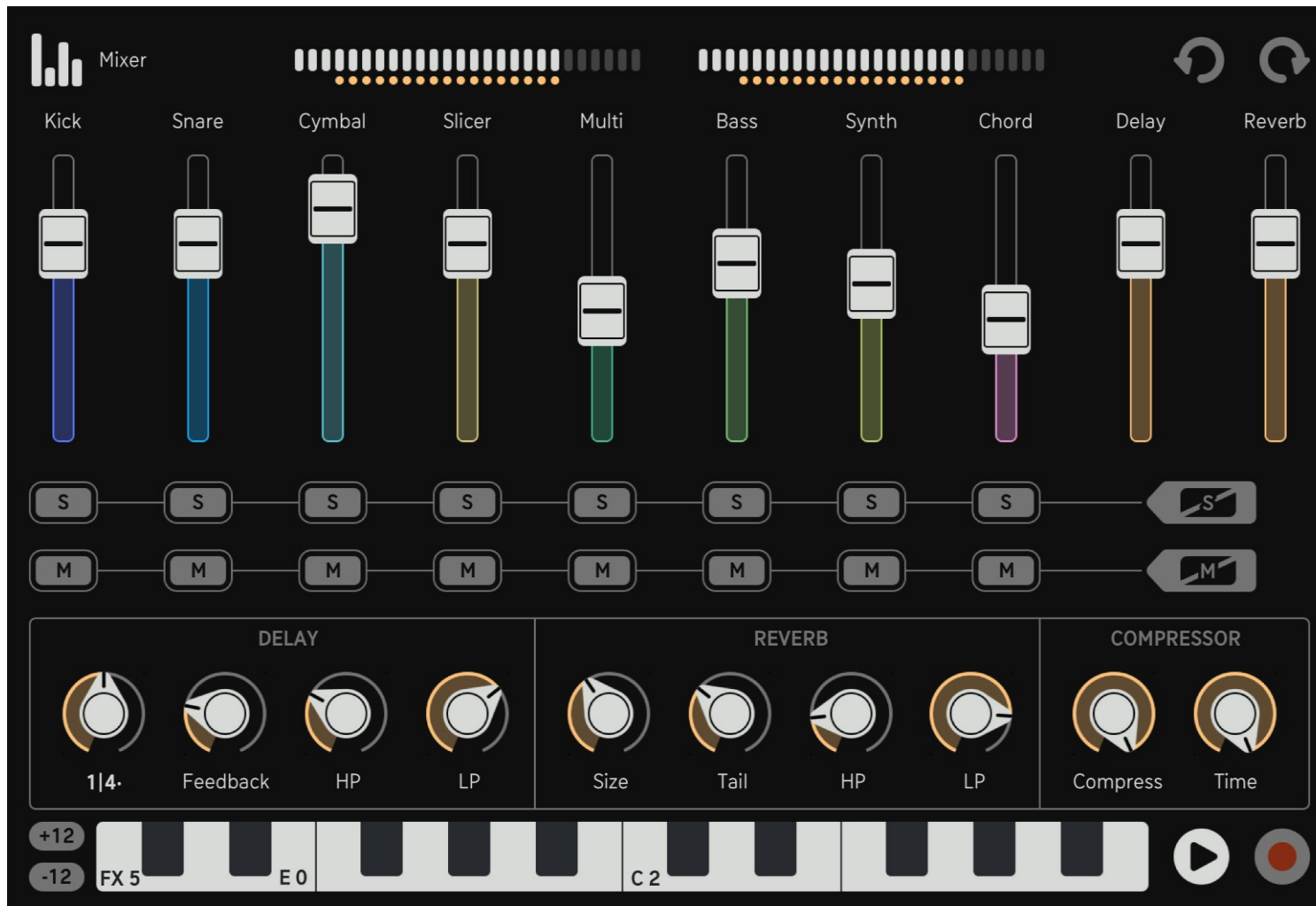
The Mixer gives you control over all track levels and send effects, including Delay, Reverb, and a Compressor.
Double-click a track header to jump directly to its Synth Page (e.g., double-clicking Bass will open the Bass Synth Page).

Master Level
The white meters show the overall output level. The orange meter shows the amount of gain reduction from the Master Compressor.

Solo
Activate Solo to hear only this track. Solo buttons are linked with those on the Synth Page.

Mute
Mute prevents the selected track from producing sound. These buttons light up dimly when the Song Sequencer triggers a mute.

Level
Adjusts the volume of the selected track.

Unmute / Unsolo
Click this to unmute or unsolo all tracks at once.

Delay
Sends are controlled via the Delay parameter on the Synth Page.
Delay Time: Always synced to the global BPM.
Feedback: Controls how long the delay repeats. Use with care!
HP/LP Filters: Highpass and Lowpass filters in the feedback path shape the delay tail and help control the decay.

Reverb
Size: Sets the size of the virtual room.
Reverb Tail: Controls the amount of feedback, representing how reflective the virtual walls are.
HP/LP Filters: Shape the reverb tail by cutting high or low frequencies in the feedback loop.
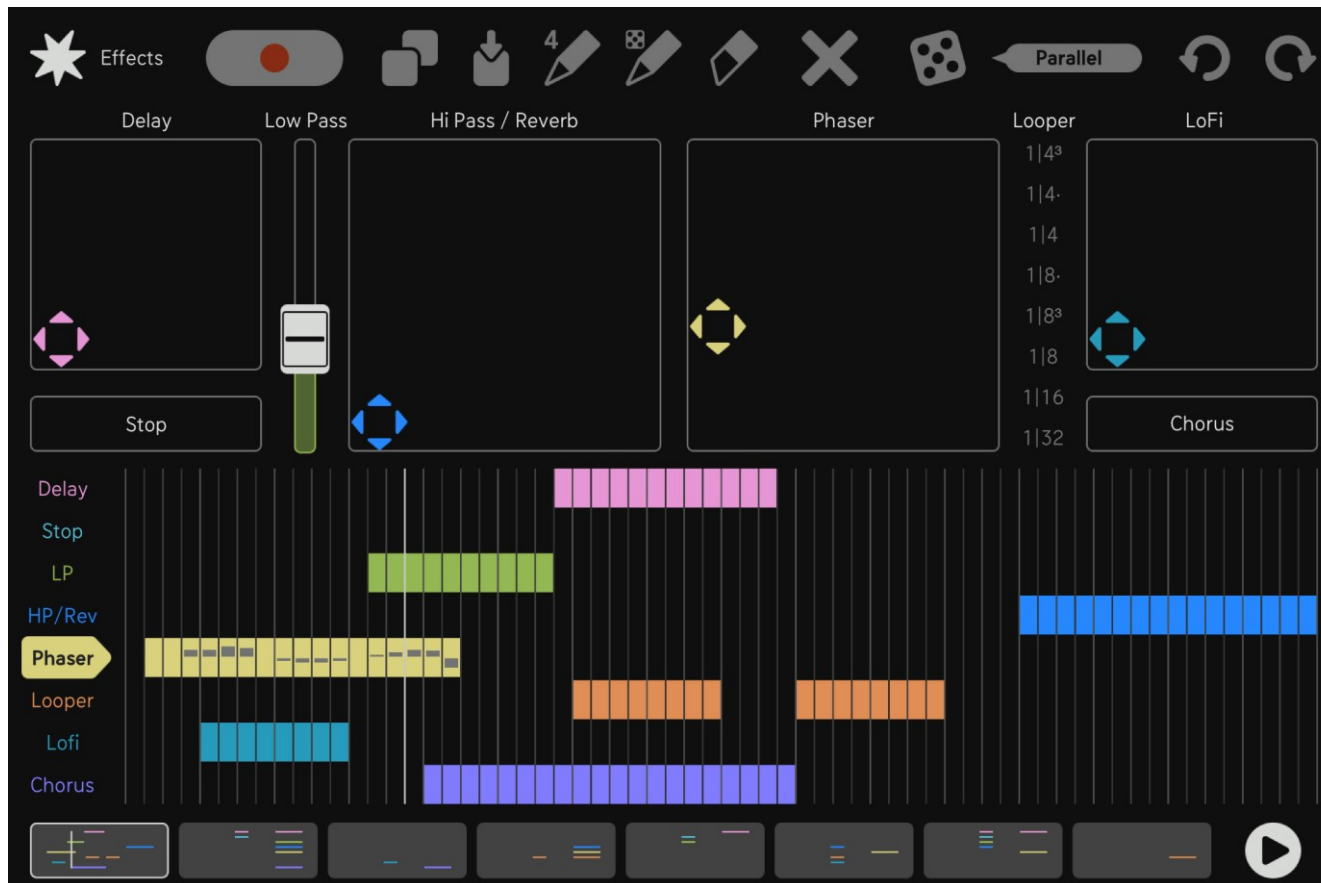
Master Compressor
The Master Compressor glues the mix together while keeping the output level below 0 dB.
The Comp control sets the compression intensity and also increases the output level.
The Time control adjusts the release time, ranging from 1/8 note to 1/2 note.

EFFECTS

This section combines performance-style FX with touch controls and a sequencer-based FX system that allows touch recording.

Delay /Lowpass filter

The XY panel controls delay feedback and a lowpass filter frequency:
Vertical axis: Delay Feedback
Horizontal axis: Filter Cutoff
The delay time is fixed at 1/4 triplets.

Stop
Activates a tape stop effect, which gradually slows the audio down to a stop within the time of a 1/4 note.

Lowpass Filter
A simple fader controls the cutoff frequency.
To avoid muting the sound entirely, the filter never fully closes.

Reverb / Highpass Filter
This XY panel controls reverb and a highpass filter:
Vertical axis: Highpass Filter Cutoff
Horizontal axis: Reverb Amount

Phaser
Vertical: Rate
Horizontal: Color (tonal character)

Looper
Repeats the audio signal at a given rate.
Touching the fader activates the looper and sets the loop size.

LoFi
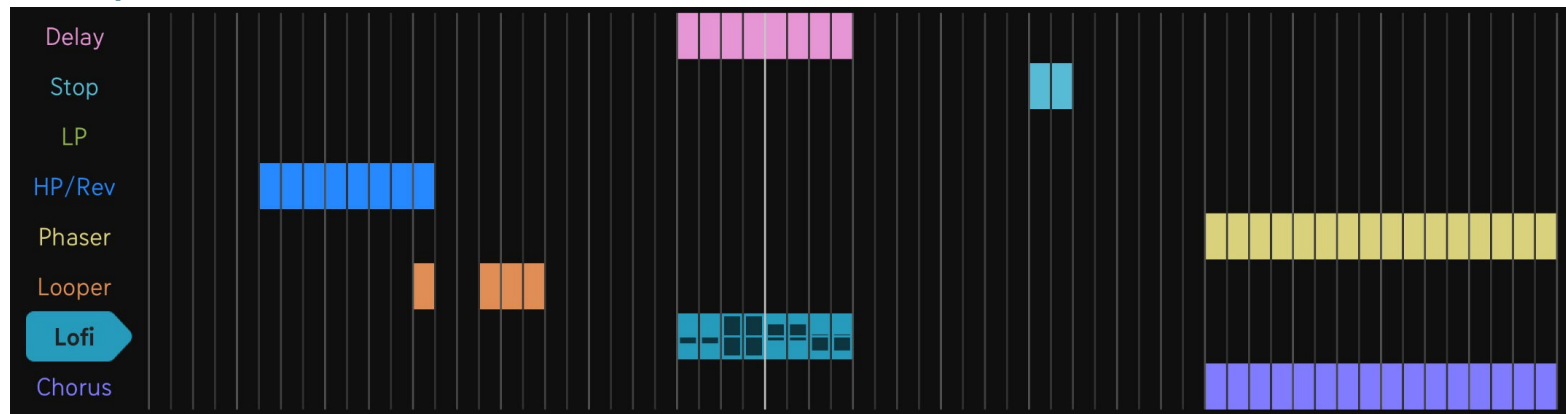This XY panel controls bit crushing and sample rate reduction:
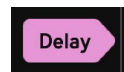Vertical: Sample Rate
Horizontal: Bit Crush

Chorus
A button toggles the Chorus effect on or off.

FX Sequencer

The Effect Sequencer operates at a resolution of 1/16 notes. Each pattern represents one Part of the Song (4 bars, 64 steps).
To create events, simply draw into the sequencer. Drag vertically while drawing to define parameter values for effects.

  Use the Fader to select an **FX track**.

Selecting a track allows you to view and edit its contents. For effects that support continuous control (e.g., not simple on/off buttons), moving the mouse vertically while drawing will create parameter curves.

Effects Page Controls

Record
Captures your live performance directly into the FX sequencer.

Copy
Copies the selected part of the FX sequencer.

Paste
Pastes into the selected area.

Pen + 4

Draws or deletes 4 steps at once, aligning them to even grid positions.

Pen + Dice

Draws random steps and parameter values into the sequencer.

Eraser

Deletes events. Deactivate the eraser to resume drawing.

X

Opens a popup to delete the selected Part or all Parts.

Random

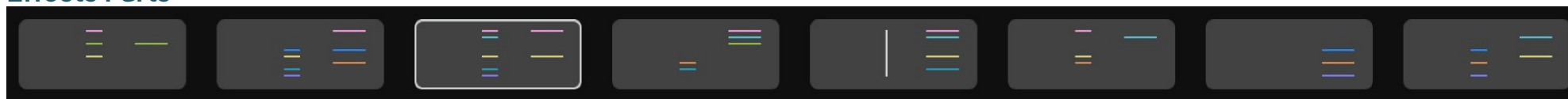Opens a popup to randomize FX events with two modes:

    Serial: Only one effect at a time (ideal for use with the Song Sequencer; places effects at the end of every second pattern).
    Parallel: Multiple effects and more frequent events.

Undo/Redo

Use the curved arrows to reverse or redo recent changes.

Effects Parts

The FX Parts function like Song Parts. When Song Mode is active, they are sequenced by the Song Sequencer.
You can drag and drop FX Parts to swap their positions.

Click an FX Part Cell to select it for editing. FX Parts respond to MIDI notes 32–39, allowing you to trigger specific FX Parts at desired points in your arrangement.

The FX Sequencer will always follow the song. If Song Mode is inactive, FX Parts can be selected manually.

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SETTINGS

UI Scale Factor (Zoom)
Adjust the GUI size to fit your personal preference.

Open Manual
Click the little book for quick access to the User Manual.

Swing Arp

Sometimes you want the Arpeggiator to follow the groove, and other times it needs to stay straight. This option lets you choose whether the Arp responds to swing or not.

Clock Source

Determines whether Dialekt runs from an internal or external clock:
Internal: Patterns always start from the beginning.
External: Patterns follow the current song position from the host.

Multi Out

Switch between **Stereo Output** and **Multiple Outputs**. In Multi Out mode, the following assignments apply:

- Kick: 1/2
- Snare: 3/4
- Cymbals: 5/6
- Slicer: 7/8
- Multi FX: 9/10
- Bass: 11/12
- Synth: 13/14
- Chord: 15/16
- Reverb: 17/18
- Delay: 19/20

FX Assign

When multi-out is enabled this option lets you assign a track to the Master Compressor and FX Sequencer.

Individual FX clock

Enable this option if you're triggering FX Parts via MIDI notes and want the FX Part to run only while the note is held.
If set to No, the FX Sequencer follows the Song Sequencer timing.

Program Change

Enable Ignore to block incoming MIDI Program Change messages.

CC Assignments

When Isolate is active, MIDI Learn settings remain unchanged when switching presets.
Deactivate Isolate to load the CC Assignments saved within each preset.

Probability Count

When repeating Parts, as the Song Sequencer does, it makes sense to count Parts to determine when a Gate should trigger. However, when repeating Patterns, it's more useful to count Patterns for the probability counter.

Master Tune

Set the global tuning. Adapt to external instruments or set to 432 Hz for alternative tuning.

Humanize Pitch

This option adds slight pitch variations to every note, giving the instrument a more natural feel—like a band where each player is slightly out of tune. When set to No, no variation is applied, and the FX Sequencer remains synced to the Song Sequencer.

Negative Value: Introduces subtle random pitch changes to every note, emulating the character of aged analog gear.
Positive Value: Applies a fixed pitch offset to each of the 8 tracks, simulating the natural detuning you'd hear in a live band.

Adaptive Attack

Adjusts how the Attack curve of the Mod or Amp Envelope behaves:

On: Attack starts from the last output level — ideal for Amp Envelopes.
Off: Attack always starts from zero — ideal for Mod Envelopes.

Audio/MIDI Export

The MIDI and audio data generated by Dialekt can be exported. Choose the desired length for the MIDI or audio file you want to bounce. The audio export in Dialekt functions as a fast playback renderer. It always exports exactly what you hear when pressing Play — no surprises, no differences.

Special Case: Exporting Specific Patterns

If you want to export specific patterns, for example, patterns 3.2 and 3.3, there are a couple of ways to go about it:

- You can place them at the beginning of the song (e.g. as 3.1 and 3.2) and set the export length to 2 patterns.
- Alternatively, you can export a larger part and trim the resulting file afterward.

Note: If the Pin feature is active, the export will loop the pinned pattern — just like in playback mode.

Reset Chords / Chord Presets
Resets the Chord Memory to the Factory Chords. You can also save and load your own chord tables using the preset menu.
Note：The Song Randomizer will automatically overwrite chords with the Factory Table.

Mute Group 1 & 2
Mute Groups assign sounds to choke each other for tighter rhythm control.
Use the left menu to select the source sound, the checkbox to activate the Mute Group, and the right menu to choose the target—the sound that will be cut short. A common use case is having a Closed Hi-Hat choke an Open Hi-Hat, but you can also creatively use Mute Groups to cut sounds against each other for a tighter rhythm and a cleaner mix.

MIDI Channel Out
You can toggle MIDI output for each of the 8 Synth Engines, each sending to its individual MIDI channel.

Advanced MIDI Out Settings

This section lets you adjust Gate Length and configure how drum sounds are sent via MIDI.

Gate Length： Defines the length of outgoing MIDI notes.
A value of 100% equals the full duration of attack + decay.

Ch 1–3： Sends the drum tracks to three separate MIDI channels (1–3).

Ch 1： Sends kick, snare, and hi-hat to MIDI channel 1, using the specific MIDI notes you assign.
This setup is ideal for triggering external drum modules—like Sugar Bytes DrumComputer.
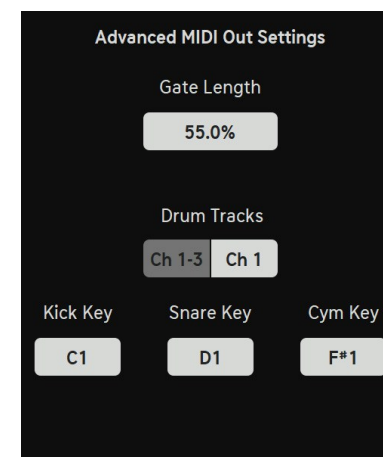
Keyboard Layouts
Choose between 2 Keyboard Layouts：
Pattern will include Pattern- and FX keys, with Note keys starting at E1.
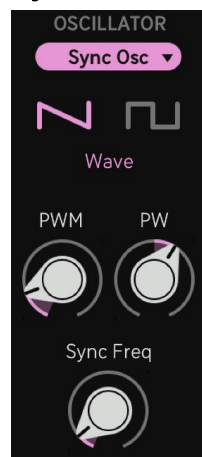Notes will only feature Note Keys with unlimited note range.

SOUND ENGINES

- CRD Chord
- SYN Synthesizer
- BSS Bass
- MLT Multi Synth
- SLC Slicer
- CYM Cymbal
- SNR Snare
- KICK Kick

CRD - Chord Track

Sync Osc

The **Sync Oscillator** emulates an analog oscillator with pulse and saw waveforms.

PWM and **PW** control the pulse width and its modulation, driven by the LFO.

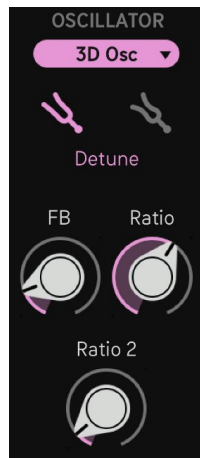**Sync Frequency** sets the frequency of a hidden oscillator that creates the classic sync sound by restarting the main oscillator at a defined rate.

Super Osc

This oscillator provides **saw** and **pulse** waveforms.

Seven nested oscillators are slightly detuned and out of phase, resulting in a wide, unison-style sound.
Pulse width and pulse width modulation are also available.

The **Spread** parameter controls the amount of phase difference between the seven oscillators.

3D Osc

An innovative type of oscillator, the 3D Osc uses sine waves with amplitude modulation to simulate the motion of a metal rod spinning in 3D space. It produces a physical, percussive tone reminiscent of electric pianos like the Rhodes or Wurlitzer. With higher Ratio and Feedback settings, however, the sound can evolve into much more complex and expressive textures.

The **Mode switch** adjusts the detune intensity between two stacked 3D oscillators.
Feedback adds harmonic content, gradually pushing the tone toward a sawtooth-like character.
Ratio and **Ratio 2** define the frequency relationship between two of the internal sine oscillators.

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Resonator

This delay-based resonator is capable of producing both string- and flute-like sounds.

Warp is an allpass filter placed in the feedback path, simulating the position of the exciter along a string.
It influences how overtones dominate the sound and can introduce inharmonic content.

Damp is a lowpass filter in the feedback path. It darkens the tone, and because each feedback cycle further reduces high frequencies, darker sounds naturally become shorter.
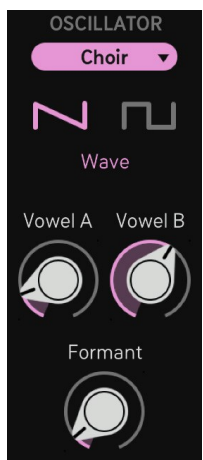
HP is a highpass filter that removes low frequencies from the feedback loop. Both Warp and HP should be used sparingly if harmonic, tonal sounds are desired.

The **Mode switch** provides two types of feedback behavior:
The **guitar** icon represents positive feedback, resulting in string-like resonances.
The **flute** icon enables negative feedback combined with constant exciter noise, creating a more flute-like character.
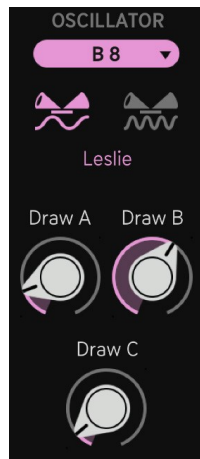
Choir

Choir generates **saw** and **pulse** waveforms, which are processed through a vowel filter with a touch of added noise.

A modulation envelope is used to morph between two vowel shapes, from **vowel A** to **vowel B**.

The **Formant** control adjusts the vocal character, shifting the sound from a thin childlike voice to a deep old man tone..

B8

This is an emulation of a Hammond organ.

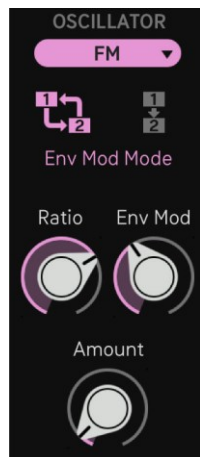The **mode switch** selects between two speeds for the Leslie effect.

There are eight registers, each controlled by a drawbar control.
Turning a knob fully up activates one register while slightly raising its neighboring registers.

The knob position determines which register is active:
At 0%, the lowest register is selected; at 100%, the highest.

FM

This is a 2-operator FM synth.

Ratio sets the frequency relationship between the modulator and carrier oscillators.

Env Mod controls the modulation amount coming from the Mod Envelope.
The Mode switch determines the target of this modulation.

Amount sets the FM intensity — higher values produce a brighter, more harmonically rich timbre.

The **Mode switch** offers two options:
The first icon enables feedback modulation. The second icon applies the envelope to the FM Amount.
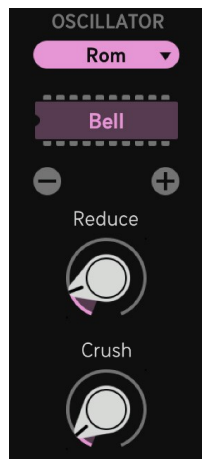
Wavetable
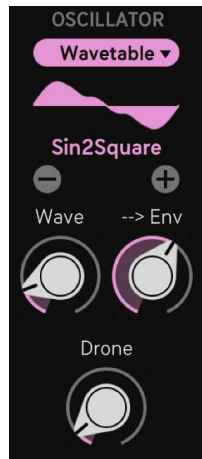
The wavetable oscillator offers lots of wavetables to choose from in the upper menu.
Wave determines the playback position within the wavetable.

Mod Envelope can modulate the wavetable position.

-->Env: Applies the Mod Envelope to the Wave control.

Drone: Adds a small random amount to each wave cycle, resulting in a noisy sound.

Rom

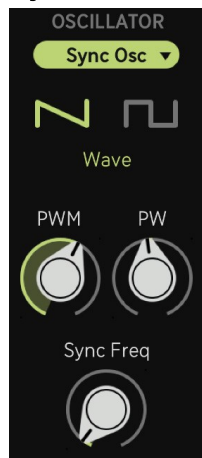The Rompler provides a wide variety of sampled sounds, including drums, percussion, pianos, orchestral strings, and more.

Use the **menu** to load different waveforms.

A sample rate and bit depth reduction effect is also included, controlled by the **Reduce** (sample rate) and **Crush** (bitrate) parameters.

SYN – Synthesizer Track

Sync Osc

The Sync Osc emulates an analog oscillator with pulse and saw **waveforms**.

PWM and **PW** control the pulse width and pulse width modulation, which is driven by the LFO.

Sync Frequency sets the frequency of a hidden oscillator that generates the classic sync sound by restarting the main oscillator at a certain rate.
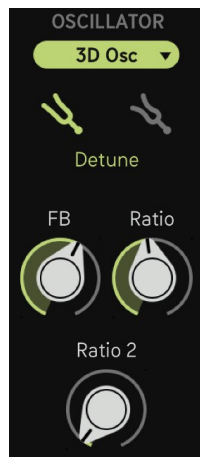
Super Osc

This oscillator provides **saw** and **pulse** waveforms.

Seven nested oscillators are slightly detuned and out of phase, resulting in a wide, unison-style sound.
Pulse width and pulse width modulation are also available.

The **Spread** parameter controls the amount of phase difference between the seven oscillators.
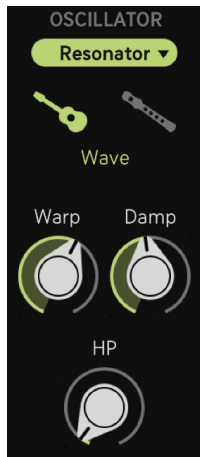
3D Osc

An innovative type of oscillator, the 3D Osc uses sine waves with amplitude modulation to simulate the motion of a metal rod spinning in 3D space. It produces a physical, percussive tone reminiscent of electric pianos like the Rhodes or Wurlitzer. With higher Ratio and Feedback settings, however, the sound can evolve into much more complex and expressive textures.

The **Mode switch** adjusts the detune intensity between two stacked 3D oscillators.
Feedback adds harmonic content, gradually pushing the tone toward a sawtooth-like character.
Ratio and **Ratio 2** define the frequency relationship between two of the internal sine oscillators.

55

Resonator

This delay-based resonator is capable of producing both string- and flute-like sounds.

Warp is an allpass filter placed in the feedback path, simulating the position of the exciter along a string.
It influences how overtones dominate the sound and can introduce inharmonic content.

Damp is a lowpass filter in the feedback path. It darkens the tone, and because each feedback cycle further reduces high frequencies, darker sounds naturally become shorter.

HP is a highpass filter that removes low frequencies from the feedback loop. Both Warp and HP should be used sparingly if harmonic, tonal sounds are desired.

The **Mode switch** provides two types of feedback behavior:
The **guitar** icon represents positive feedback, resulting in string-like resonances.
The **flute** icon enables negative feedback combined with constant exciter noise, creating a more flute-like character.

Wavetable

The wavetable oscillator offers lots of wavetables to choose from in the upper menu.
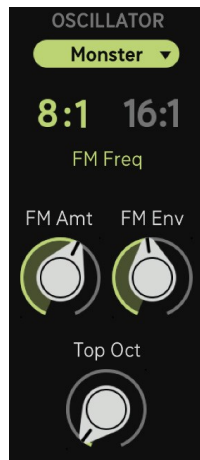**Wave** determines the playback position within the wavetable.

Mod Envelope can modulate the wavetable position.

-->Env: Applies the Mod Envelope to the Wave control.

Drone: Adds a small random amount to each wave cycle, resulting in a noisy sound.

56

Monster

Two sine oscillators modulate each other, while a third sine oscillator provides the base note.
The resulting signal is then shaped using multiband compression and a sine folding algorithm.

FM Amt controls the intensity of the frequency modulation, and FM Env sets the modulation depth applied to FM Amt by the mod envelope.

Top Octave defines the octave range of the carrier oscillator.

The **Mod switch** (8:1 and 16:1) sets the frequency of the modulation oscillator.
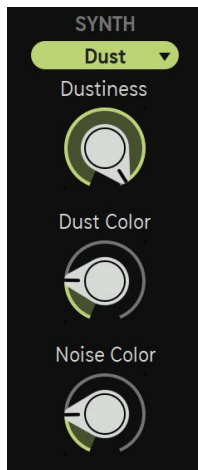
Rom
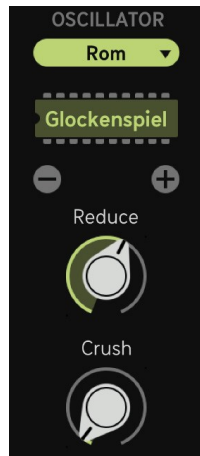
A Rompler provides a wide variety of sampled sounds, including drums, percussion, pianos, orchestral strings, and more.

Use the **menu** to load different waveforms.

A sample rate and bit depth reduction effect is also included, controlled by the **Reduce** (sample rate) and **Crush** (bitrate) parameters.

Dust

Dust is a vinyl noise emulation.
It creates dust particles and noise, an internal multiband compressor boosts the frequency spectrum.

Dustiness: Amount of dust particles.

Dust Color: Lowpass filter for dust particles.

Noise Color: Lowpass filter for Noise.

BSS - Bass track

Sync Osc

The **Sync Oscillator** emulates an analog oscillator with pulse and saw waveforms.

PWM and **PW** control the pulse width and its modulation, driven by the LFO.

Sync Frequency sets the frequency of a hidden oscillator that creates the classic sync sound by restarting the main oscillator at a defined rate.
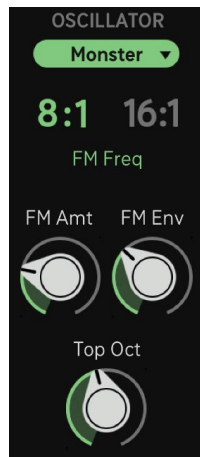
Wavetable

The wavetable oscillator offers a wide selection of wavetables, accessible from the menu at the top.

Wave sets the playback position within the selected wavetable.

→Env applies the Mod Envelope to the Wave control.

Formant adds formant shifting to the waveform, shaping its timbral character.

Monster

The sine oscillators modulate each other, while a third sine oscillator provides the base note.
The resulting signal is then shaped using multiband compression and a sine folding algorithm.

FM Amt controls the intensity of the frequency modulation, and FM Env sets the modulation depth applied to FM Amt by the mod envelope.

Top Octave defines the octave range of the carrier oscillator.

The **Mod switch** (8:1 and 16:1) sets the frequency of the modulation oscillator.

60

Sine FM AM
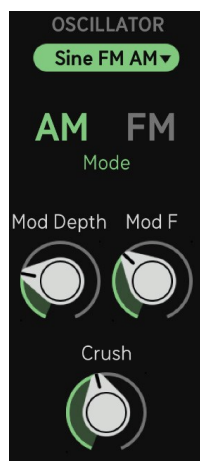
A very clean-sounding oscillator based on modulated sine waves.

Mod Depth sets the overall intensity of the modulation.

Mod F sets the modulation amount applied to Mod Depth by the Mod Envelope.

Crush is a bit crusher that adds a vintage digital feel to the signal.

The mode switch selects between **FM** (frequency modulation) and **AM** (amplitude modulation).
FM typically sounds cleaner, while AM produces a more natural, organic character.

Organic
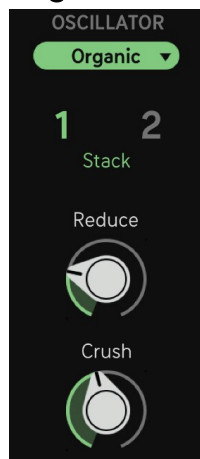
The Organic synth is a filter resonator consisting of an exciter and a self-resonating bandpass filter.
It features two operators and a sine folding algorithm.

The Mode switch sets one of two configurations：

1：Both operators at the same pitch, resulting in higher amplitude and deeper saturation in the fold stage, leading to more distortion.

2：Operators pitched one octave apart, creating a fuller, more layered sound.

Organic gets its name from its natural sine character and its dynamic response to velocity and decay.
Triggers that occur in quick succession create a distinctive timbre, similar to how real instruments behave.

A sample rate and bit depth reduction effect is also included, controlled by the **Reduce** (sample rate) and **Crush** (bitrate) parameters.

Talky

Talky is a synth engine designed to produce vowel sounds with a special technique involving sample rate reduction and a filter. A classic synth wave (saw or pulse) is filtered with a bandpass/lowpass/high-resonance combination, and then the sample rate is reduced.

The special relation between the filtered and reduced signal then magically produces vowel sounds, best known from Daft Punk music. This technique has been described by Alex Ball in this video:
https://www.youtube.com/watch?v=4KqtG1-qpm8&t=29s
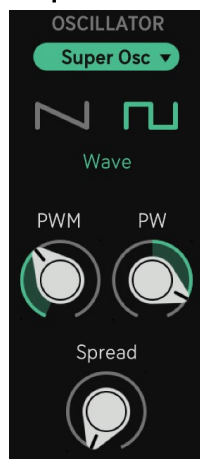
Filter: Bandpass/lowpass cutoff frequency.
—> Env: Cutoff modulation from mod envelope.
Reduce: Amount of sample rate reduction.

MLT - Multi Synth Track
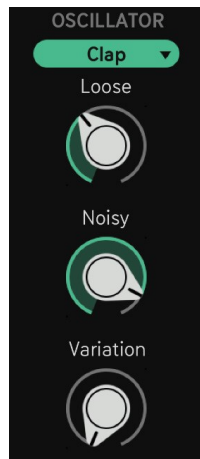

Super Osc

This oscillator provides **saw** and **pulse** waveforms.

Seven nested oscillators are slightly detuned and out of phase, resulting in a wide, unison-style sound. Pulse width and pulse width modulation are also available.

The **Spread** parameter controls the amount of phase difference between the seven oscillators.

Clap

Since the snare track may already be used for the snare sound, this provides an additional clap.

Loose sets how tight or loose the claps are played.

Noisy adds a noise tail. Its length is set by the Noise parameter, which controls the overall fatness of the clap, with higher values creating a reverb-like effect.

Variation is a randomizer that introduces slight offsets to the internal variables of the clap algorithm.

3D Osc
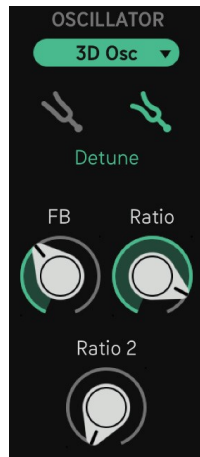
An innovative type of oscillator, the 3D Osc uses sine waves with amplitude modulation to simulate the motion of a metal rod spinning in 3D space. It produces a physical, percussive tone reminiscent of electric pianos like the Rhodes or Wurlitzer. With higher Ratio and Feedback settings, however, the sound can evolve into much more complex and expressive textures.

The **Mode switch** adjusts the detune intensity between two stacked 3D oscillators.
Feedback adds harmonic content, gradually pushing the tone toward a sawtooth-like character.
Ratio and **Ratio 2** define the frequency relationship between two of the internal sine oscillators.

Resonator
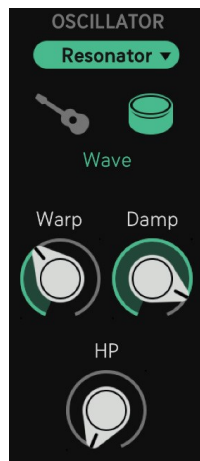
The guitar icon represents positive feedback, resulting in string-like resonances.
There is a different second mode which is the "surface", represented by a drum symbol.
It introduces another allpass filter into the feedback circuit, resulting in more inharmonic timbres.
This works well for bongos, congas, toms, and similar percussion sounds.

Warp is an allpass filter in the feedback path that simulates the position of the string exciter along the string.
It shapes the overtone structure and can introduce inharmonic content.

Damp is a lowpass filter in the feedback path. It darkens the sound, and since each feedback pass reduces high frequencies, darker tones also decay more quickly.

HP is a highpass filter that removes low-end frequencies from the feedback loop.
To maintain harmonic clarity, both Warp and HP should be applied with care.

RM Drum
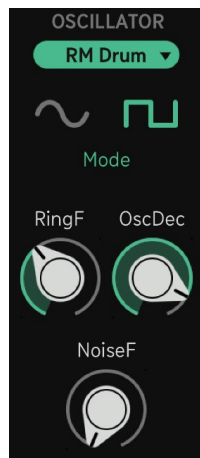
This ring modulation–based synth is designed for a wide range of percussion sounds.

RingF sets the frequency of the modulation oscillator and shapes the timbre of the drum sound.

Osc Dec determines the length of the oscillator part of the sound.
Note that the Amp Envelope still defines the overall length of the sound.

Noise F sets the cutoff frequency of a lowpass filter applied to the noise component. The length of the noise part is also controlled by the amp envelope.
This architecture allows for the oscillator being the drum body (shorter) and the noise for being the snare or air part (longer).

65

FM

Here we have a 2-operator FM synth.

Ratio sets the frequency relationship between the modulator and carrier oscillators.

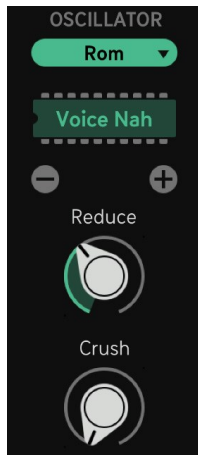**Env Mod** controls the modulation amount coming from the Mod Envelope.
The Mode switch determines the target of this modulation.

Amount sets the FM intensity — higher values produce a brighter, more harmonically rich timbre.

The **Mode switch** offers two options:
The first icon enables feedback modulation. The second icon applies the envelope to the FM Amount.
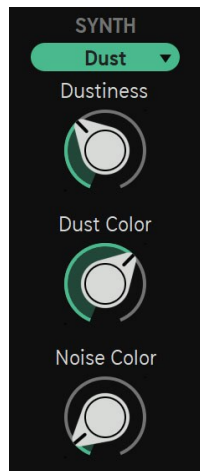
Rom

A Rompler provides a wide variety of sampled sounds, including drums, percussion, pianos, orchestral strings, and more.

Use the **menu** to load different waveforms.

A sample rate and bit depth reduction effect is also included, controlled by the **Reduce** (sample rate) and **Crush** (bitrate) parameters.

Dust
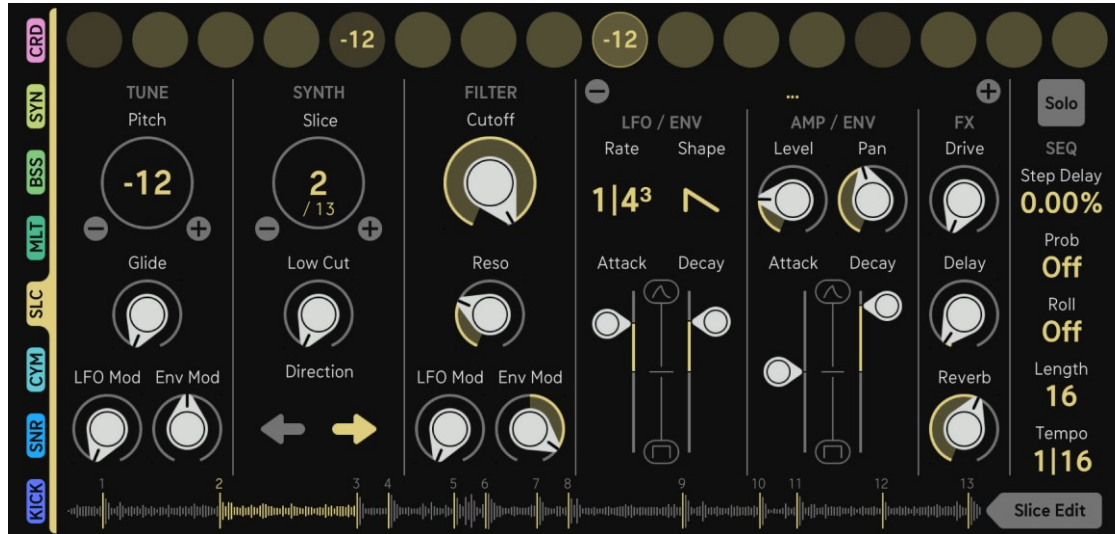
Dust is a vinyl noise emulation.
It creates dust particles and noise, an internal multiband compressor boosts the frequency spectrum.

Dustiness: Amount of dust particles.

Dust Color: Lowpass filter for dust particles.

Noise Color: Lowpass filter for Noise.

SLC - Slicer Track

This is a sampler that can divide a sample into up to 32 slices.
Samples can be loaded, recorded, and edited in the Slice Editor.

Slice: Select the desired slice for your chosen step or editing range using the Slice parameter. This also shows the number of available slices. Use the +/- buttons to increment or decrement the value by 1. Use the **Ptrn**, **Part**, or **Song** Editing Range to shift the entire pattern, part, or song. In **Relative** mode, you can shift a melody.

Low Cut: Removes low frequencies.

Direction: Plays the slice forward or backward.

Waveform / Slice Edit: The waveform view shows the full sample including all slice markers. The currently playing slice is highlighted. Click the waveform or the Slice Edit button to open the Slice Editor, where you can record, load, and edit samples and slices.

68

CYM – Cymbal Track

Usually for hi-hats we offer three versions of "analog" noise, created using detuned pulse oscillators and XOR logic.
While Metal 1 has a relatively low resolution, similar to analog metal circuits, Metal 2 and Metal 3 become increasingly complex, up to a point where Metal 3 sounds almost like noise. Additionally, we found that sawtooth waveforms provide a very classy cymbal sound.
To make the cymbals less static, you can morph between the pulse based cymbal and the sawtooth based cymbal. This can also be done using the Mod Envelope. Noise is a digital white noise source. Note that all these circuits depend a great deal on the Pitch control.
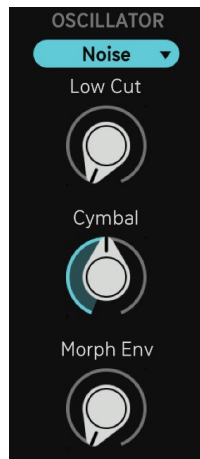
Metal 1- 3

Low Cut: Removes low frequencies to reduce the body of the cymbal sound.

Cymbal: Mix between the pulse or noise signal and the cymbal algorithms.

Morph Env: Uses the Morph Envelope to modulate the blend between pulse and sawtooth.
This modulation is added to the Cymbal parameter.

69
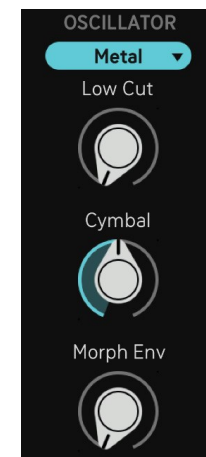
Noise

Low Cut： Delete low end frequencies to take some meat off of your cymbal sounds.

Cymbal： Mix between Pulse/Noise and Cymbal algorithms.

Morph Env： Uses the Morph Env to Mix between pulse and sawtooth algorithm. this modulation adds to the cymbal parameter.

Rom

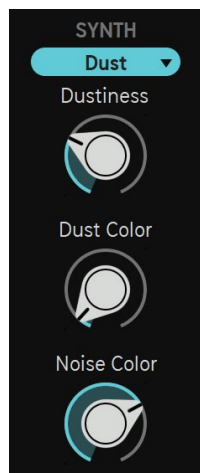A Rompler comes with lots of sounds like Pianos, Orchestral Strings, and more.
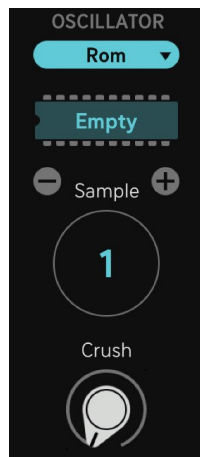
Use the Menu to load **Rom files.** Make sure you load from the **Drums** folder.

Sample selects one of the 32 samples included in the Rom file.

Crush is a bit reduction effect.

Dust

Dust is a vinyl noise emulation.
It creates dust particles and noise, an internal multiband compressor boosts the frequency spectrum.
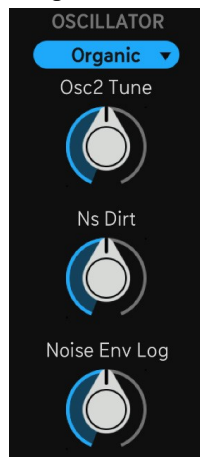
Dustiness: Amount of dust particles.

Dust Color: Lowpass filter for dust particles.

Noise Color: Lowpass filter for Noise.

SNR - Snare Track

Organic

The Organic Snare uses a self-oscillating bandpass filter combined with noise, similar to classic analog drum machines that rely on a T-bridge network, like the 808.

Osc2 Tune: Detunes oscillator 2. The center position resembles the 808 tuning.

Ns Dirt: The audio signal triggers a noise source in a sample and hold fashion, creating a dynamic and dirty, yet beautiful noise texture.

Noise Env Log: Shapes the noise envelope toward a logarithmic curve, resulting in a stronger noise component that maintains more energy over time compared to the oscillator envelope, which follows a more exponential shape.
This is aimed at gated snare sounds, where the noise ends rather abruptly, in contrast to an exponential curve that fades out more gently.

Synthetic
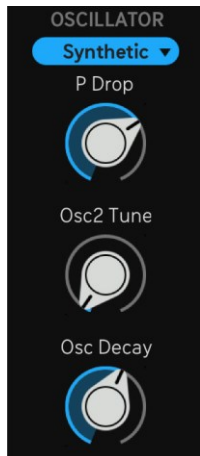
The Synthetic Snare uses a triangle oscillator, a standard feature in analog drum synthesis.

P Drop： A fast pitch envelope that gives the snare a harder transient. This feature is usually not found in classic drum machines.

Osc2 Tune： Detunes the second oscillator.

Osc Decay： Controls the length of the oscillator part, while the length of the noise part is determined by the amp envelope..

RM Snare
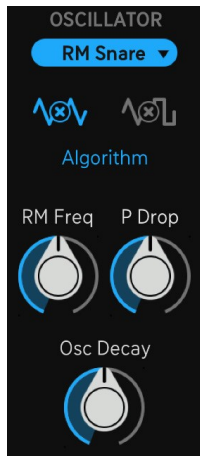
The RM Snare allows for sophisticated sculpting of your own custom snare sound, as well as drastic changes throughout the song, thanks to the parameter-per-step architecture of Dialekt.

Algorithm： The Mode switch determines whether both internal oscillators are triangle waves, or if the modulation oscillator is pulse, which creates a harsher sound.
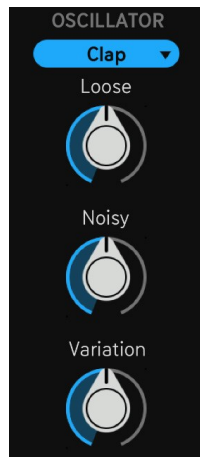
RM Freq： Sets the frequency of the modulation oscillator, thereby influencing the timbre.

P Drop： Controls the intensity of a very short internal pitch envelope.

Osc Decay： Adjusts the length of the oscillator sound.

The Amp Envelope determines the overall sound length, including the length of the noise part.
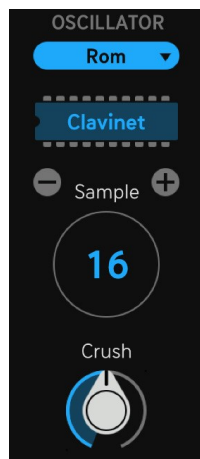
73

Clap

The Clap offers the parameters:

Loose sets how tight or loose the claps are played.

Noisy adds a noise tail. Its length is set by the Noise parameter, which controls the overall fatness of the clap, with higher values creating a reverb-like effect.

Variation is a randomizer that introduces slight offsets to the internal variables of the clap algorithm.

Rom

Rom provides a wide variety of sampled sounds, including drums, percussion, pianos, orchestral strings, and more.

Use the **menu** to load different Rom files.

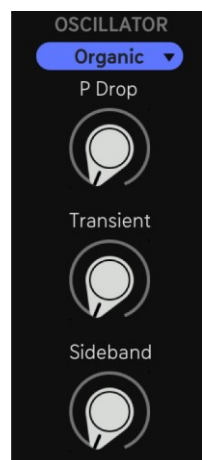Sample selects one of the 32 samples included in the Rom file.

Crush is a bit reduction effect.

KICK - Kick Track

The Kick drum features two Organic engines, each with slight differences in their internal architecture. Organic 1 is designed to be softer, while Organic 2 is intended to be harder.
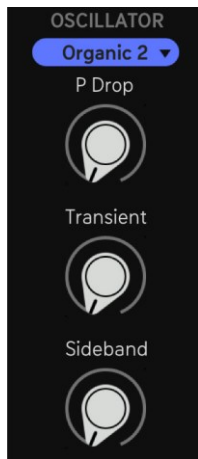
Organic

P Drop: A short pitch envelope for the initial punch. Use the existing pitch envelope (Env Mod in the Pitch column) for further shaping of the kick's punch.

Transient: Controls the frequency of the initial "click" sound, which is common in most analog drum machines.

Sideband: In Organic 1, Sideband crossfades between Oscillator 1 and Oscillator 2, with Oscillator 2 tuned higher by a factor of 1.4. This determines the loudness of the kick's sideband or whether it's present at all.

Organic2

P Drop： A short pitch envelope for the initial punch. Use the existing pitch envelope (Env Mod in the Pitch column) for further shaping of the kick's punch.

Transient： Controls the frequency of the initial "click" sound, which is typical of analog drum machines.

Sideband： Controls the amplitude of the kick drum output, sample-and-held by the kick drum signal and multiplied (ring-modulated) with the kick drum signal. Drum synthesis is about recipes, and this is a rather unique one.

Synthetic
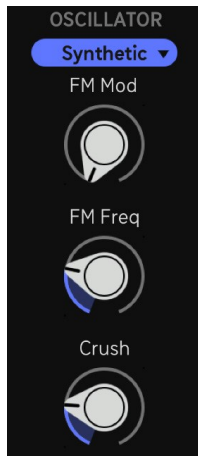
The Synthetic kick is based on sine oscillators with an FM architecture and a bit crusher. The FM Amount is always modulated by the mod envelope (FM Mod), and the frequency of the modulator oscillator is set by the FM Freq parameter.
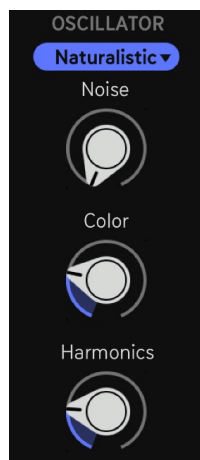
FM Mod： Controls the FM modulation amount between Sine 1 and Sine 2.

FM Freq： Sets the frequency of the modulation oscillator (Sine 1).

Crush： A bit crusher that adds a vintage digital character to the audio signal.

Naturalistic

The Naturalistic kick is a synthetic algorithm designed to emulate the sound of a real kick drum. It uses a classic sine wave drum and applies dark noise for added texture.

Noise: Controls the level of the noise component.

Noise Color: Adjusts the lowpass filter that the noise signal passes through.

Harmonics: Adds more oscillators tuned to the modal frequencies of a real kick drum.

Rom
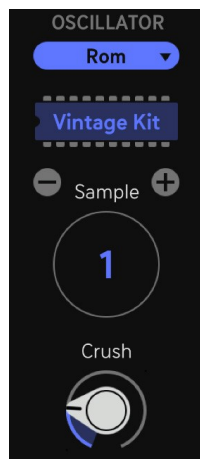
A Rompler is also provided, it comes with lots of sounds like Pianos, Orchestral Strings, and more.

Use the Menu to load **Rom files.** Make sure you load from the **Drums** folder.

Sample selects one of the 32 samples included in the Rom file.

Crush is a bit reduction effect.

HOST INTEGRATION

Dialekt works as a VST2 / VST3 / AU / AAX plugin in the most common DAW hosts.

Make sure that Dialekt is installed in the plug-ins folder used by your DAW.

Some hosts need to perform a plug-in rescan when a plugin is installed for the first time.

Please find all detailed instructions for your DAW below.

On **macOS**, the Dialekt installer will automatically install the VST2, VST3, and the AU flavour into：

VST2：
/Library/Audio/Plug-Ins/VST/**Dialekt.vst**

VST3：
/Library/Audio/Plug-Ins/VST3/**Dialekt.vst3**

AU：
/Library/Audio/Plugins/Components/**Dialekt.component**

If you're using Pro Tools, make sure that **AAX** is checked during the installation.
The Dialekt.aaxplugin file will be installed into：/Library/Application Support/Avid/Audio/Plug-Ins/**Dialekt.aaxplugin**

On **Windows** per default, the Effectrix installer will install the VST2 and VST3 plugin variant into：

VST2：
C:\Program Files\VSTPlugins**Dialekt.dll**

VST3：
C:\Program Files\Common Files\VST3**Dialekt.vst3**

To use Dialekt in Pro Tools make sure to check **AAX** during the installation. Per default, the Dialekt.aaxplugin file will be installed into：
C:\Program Files\Common Files\Avid\Audio\Plug-Ins**Dialekt.aaxplugin**

Either add the related path to the plugin search folder in your DAW or copy the files from the default installation folder to the folder your DAW is looking for. Then make a rescan.

Installation

Download (requires login) the latest version <u>here</u>. Double click the installer and follow the instructions provided by the installation process.

The **Standalone** version and **Manual** will be installed into:

Windows: C:\Program Files\Sugar Bytes\Dialekt
macOS: /Applications/Sugar Bytes/Dialekt

Presets will be installed into

\Users\[Your Username]\Documents\Sugar Bytes\Dialekt

Do not move Dialekt presets after installation!

Default installation paths on **macOS**:

VST2
/Library/Audio/Plug-Ins/VST/Dialekt.vst

VST3
/Library/Audio/Plug-Ins/VST3/Dialekt.vst3

AU
/Library/Audio/Plug-Ins/Components/Dialekt.component

AAX
/Library/Application Support/Avid/Audio/Plug-Ins/Dialekt.aaxplugin

Default installation paths on **Windows**:

VST2
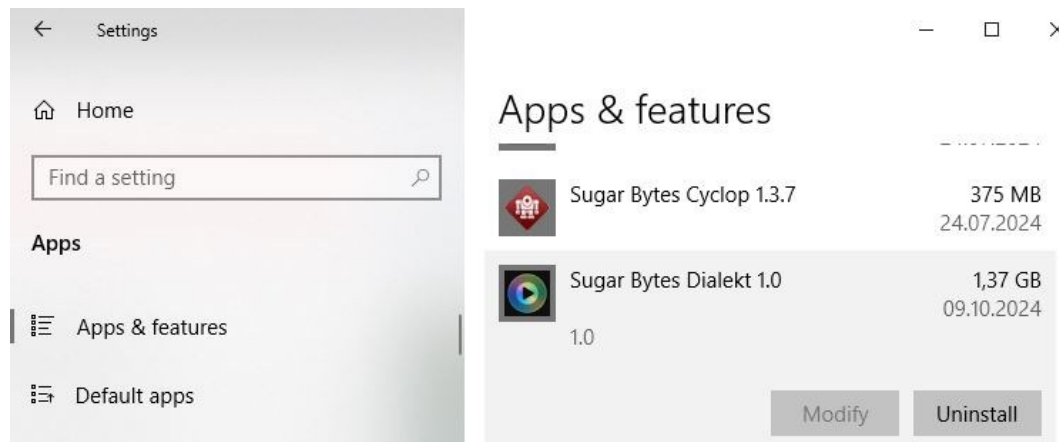C:\Program Files\VSTPlugins\Dialekt.dll

VST3
C:\Program Files\Common Files\VST3\Dialekt.vst3

AAX
C:\Program Files\Common Files\Avid\Audio\Plug-Ins\Dialekt.aaxplugin
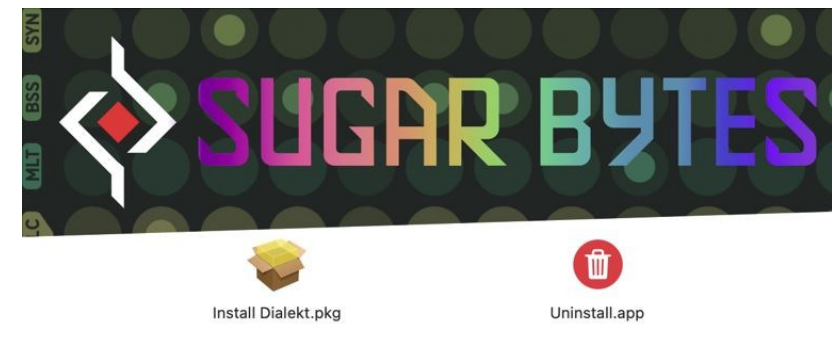
Uninstallation

Windows

Uninstall Dialekt by using the Add/Remove Program feature in the Windows Control Panel

or via the unins000.exe in the application folder of Dialekt.

macOS

Open the downloaded Dialekt.dmg file, then invoke the uninstall.app. Select the plugin items you want to remove and confirm by clicking 'Uninstall'.

Authorization

The serial number is requested during installation. If the serial number is missing or incorrect, the product will not produce any sound.
Check the top area of the Dialekt interface to verify whether your serial number is VALID. Performing a quick reinstall should fix any issues.
One License covers both the macOS and Windows version and can be activated for two computers at the same time.
For use on more than two computers, please buy an additional license.

MIDI Remote

Some parameters of the Mixer page can be controlled via Host Automation and remoted via MIDI CCs.

You find the MIDI Learn function when you right click a control.

MIDI Program Change

If your DAW or MIDI controller is capable of sending MIDI Program Change messages, you can call up the global presets of Dialekt.
Therefore just choose 'Copy to Midi Programs' from the Preset folder and select the related presets, then confirm by clicking 'Copy to Midi Programs' again. You should later see the preset in the Dialekt preset menu within the Midi Programs folder.
(You may have to restart Dialekt after copying files into that folder in order to reflect the changes.)
Make also sure that the "Ignore Program Change" setting in the Settings Screen of Dialekt is deactivated and you have routed a MIDI connection to Dialekt. Then the presets should load according to their alphabetical order and of course this is limited to 128 presets.

Contact

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