presented by

Beat

SOOPER

The only exhibition magazine

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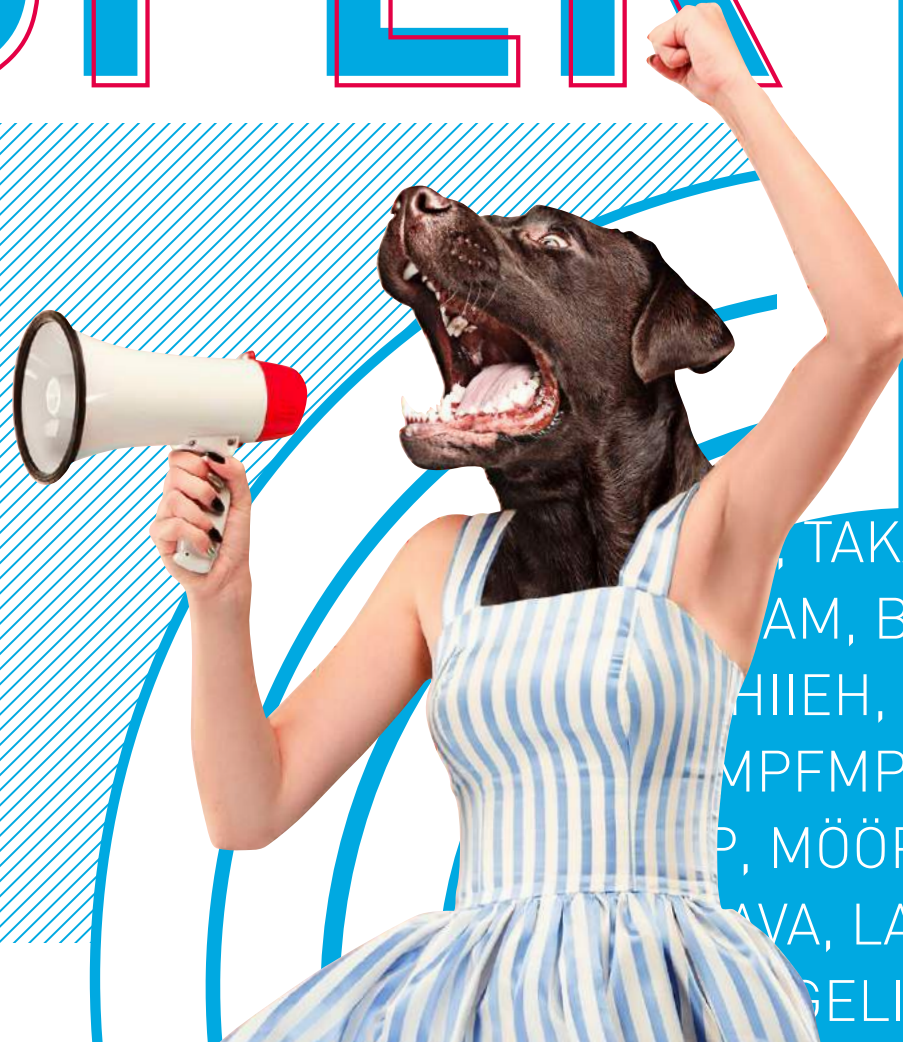modular world

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SOOPER TALK
WITH TIMM STOBBE, PR MANAGER OF SUPERBOOTH

Beat / What's your role in the growing team of Superbooth and the modular boutique SchneidersLaden?

Timm / With Superbooth I organize all the aspects related to media coverage – a lot of organizing, planning, writing press releases and so on. For SchneidersLaden my work includes our social media coverage, newsletter, organizing our weekly workshops and writing for our blog Stromkult.com. But because I am running around the showroom every day it happens that I get asked by one of our guests what this or that is and how it works. As I am familiar with what I write about, I am happy to help them! This actually is a great way to learn what people are interested in and how they approach this whole modular thing. The same applies for the three days of Superbooth19 – it is great to meet so many people who share the same passion!

PASSION, BABY

Beat / **In 2019, Superbooth features a wide range of exhibitors, from small boutique companies to big players like Akai, Korg, Roland and Yamaha. What changed since the first Superbooth in 2016?**

Timm / Actually we try to keep Superbooth19 as it was in 2016! So we hope not too much changed. Of course everything is bigger now and the venue is a different one, but a more suitable one. We are more organized and people now know what to expect from our event: a nice mixture of small and big companies. We think both sides profit from this! And the only big difference to 2016 is – many companies are now taking the chance Superbooth19 to present new things. They realized that it is a unique occasion to reach out to their target group. In the end, That means all of our guests are somehow related to synthesizers and electronic devices for music production. That means people are actually coming to FEZ to see, hear and touch synthesizers! This is different to the big anonymous trade fairs and people like it, as do we.

Beat / **What are your highlights of this year's Superbooth?**

Timm / My personal highlight is the Superbooth-Saturday which is focused on education. It is so important to not only have consuming humans walking around the hallways, but to have them learn something – not only how to make music with a modular for example, but also in the DIY workshops! To learn how to solder and actually build something is the first step to create your own instruments or effects. And who knows, maybe some day we'll have the first manufacturer who started his career on something

he learned at a Superbooth workshop! And as we decided to offer group tickets for educational institutions, we also hope that synthesizers play a more prominent role in future school and university courses. As synthesizers have been an important tool for music creation for more than 50 years, we think it is time to honor that by finding a place in schools, universities and other educational surroundings.

Beat / **What are the most exciting workshops, events and concerts of Superbooth 2019?**

Timm / We have the great honor to have Daniel Miller playing a very rare all-modular set at Superbooth19! This is a personal highlight, but also that a lot of my colleagues from SchneidersLaden are playing live sets too! It is great to experience them live on stage and to actually see that they not only sell these fine machines, but they know them by heart and are able to create unique things with these machines. Superbooth is such a great event to play at! The special setting gives artists room for experiments. If an artist gets booked for an event there is usually some kind of expectation about what they will play. We'll let them do whatever they want. That's why artists like to play here – they can perform in a different way! Do you remember last years concert with GusGus? Dieter Doepfer entered the stage during the performance and played along with Biggi Veira – would you expect that on a regular concert? The DIY area is also a highlight – I doubt there is another place on this planet with so many synthesizer related DIY workshops in just three days!

Beat / **Any thoughts you'd like to share with Superbooth visitors?**

Timm / Yes! Bring some time with you and watch the concerts, talk to other people, build something in a DIY workshop and take the free boat-shuttle from Jannowitzbrücke in Berlin-Mitte! Otherwise you'll have not experienced the whole Superbooth-experience (laughs)!

www.superbooth.com // www.schneidersladen.de

WHAT, WHEN AND WHERE

HIGHLIGHTS OF THE CONCERT PROGRAM

Besides the 250 exhibitors from all over the world, SUPERBOOTH19 offers more than 30 concerts and workshops every day. International artists from all genres of electronic music will be present in the three-day program accompanying the trade fair.

• THROBBING THURSDAY

- SchneiderTM & Jay Ahern: experimental guitars versus modular textures and rhythms
- Kypski: turntable meets modular set
- Alec Empire & Nex transform modern surveillance mechanisms into a concert experience (Auditorium).
- Mark Reeder presents and comments on his highly acclaimed film "B-Movie" about the wild Berlin of the 1980s in the Cinema.
- Barbara Morgenstern: Indie-Electronica with choir and cello
- Berlin artist and composer Robert Lippok (To Rococo Rot, Raster-Noton, Ornament & Verbrechen) performs at Konzertsaal 1.

• FREAKY FRIDAY

- "Ick mach Welle", the first and only synthesizer collective known to us with handicapped protagonists, opens the concert series on the Seebühne.
- Daniel Miller, the legendary founder of Mute Records and pioneer of electronic music of the 80s, plays one of his rare modular sets.
- experimental electronics with T.Raumschmiere & FuCkeTY BuCkeTY featuring Ken MacBeth
- sound artist Wolfgang Seidel (Ton Steine Scherben) & Conrad Schnitzler (Eruption), play with guests at Konzertsaal 1.
- The French artist, musician and filmmaker Marc Caro performs a selection of his works in the cinema.
- The british artist Cristian Vogel (Supercollider) & Bjørn Svin.

• SYNTHASTIC SATURDAY (SEEBÜHNE)

- Lucid Grain (Martha Bahr & Anatol Locker), a young ambient duo from Munich
- The English musician Matthew Hodson plays powerful modular sounds accompanied by a live drummer.
- INSTANT, modularheads and friends of SUPERBOOTH
- Modgeist, a young, virtuosic improvising modular artist from France
- CYRK aka Sammy Goossens and Pascal Hetzel inspire us with Detroit techno infected electro (Konzertsaal 1).
- The German Dada-/Kraut-/NeueWelle pioneers of Der Plan will play on the big stage in the evening.
- Moritz R, Frank Fenstermacher and Kurt Dahlke aka Der Pyrolator let us dance the Gummitwist.

AFTER PARTIES

Although the event offers a daily program until 11 pm, there are still several official after-show events to celebrate the rest of the night: Experience expressive live music events at the publicly accessible and official venue C-Base and three company events in the OHM-Club. C-Base and OHM can be reached very comfortably with the regular boat shuttle.

BOAT SHUTTLE

The boat shuttle service runs several times between the FEZ Berlin and Berlin Mitte and ensures a relaxed journey to SUPERBOOTH19 and of course back to the city center. This is a great opportunity to make new contacts, talk shop or enjoy an unusual perspective of Berlin. The ferry boat ticket is included in your online ticket. Please just show it at the entry to the boat.
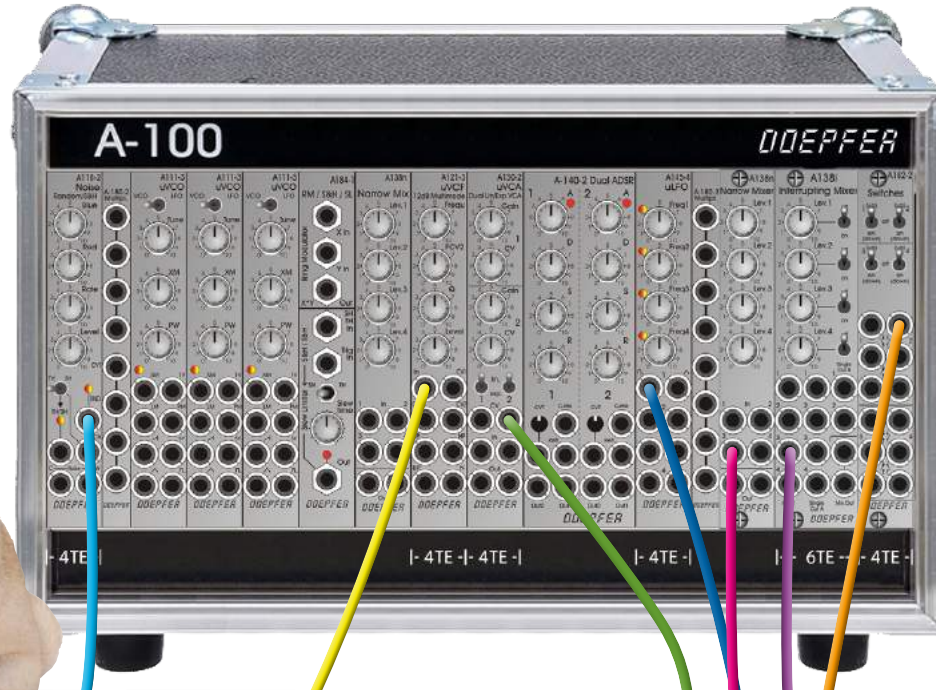
DOEPFER MUSIKELEKTRONIK

SLIM IS THE NEW FAT

MÖP

When it comes to modular equipment, Doepfer is one of the very first manufacturers that will come to your mind.. Since their first product the founders of the well-known Eurorack format have grown their repertoire to more than 150 sound sources, signal twisters, voltage manglers and even standalone desktop synthesizers.

The seven new modules by Doepfer are all about saving space, either on stage or in the studio. Filters, LFOs, noise, switches and others, all modules are more than bread and butter tools when it comes to building synths or effects – no matter if you prefer simple stuff or huge modular monsters. Thanks to their slim structure they're ideal partners when you're in need for many modules in a small space.

www.doepfer.de

A-118-2 NOISE – MAKE SOME BUZZ
Generates white noise, colored noise with control over high and low frequences, a continuous random voltage with adjustable rate and level, as well as a stepped random voltage with Sample & Hold and Track & Hold output. Use the noise as audio signal and control parameters via CV outs.

A-121-3 VCF – SPICE UP YOUR FILTER
Multi-mode filter with a cut-off slope of -12 dB / octave. Four simultaneous outputs are available, each with different characteristics: low-pass, band-pass, high-pass and notch (or band reject). The sound is identical to the Dark Energy II/III filter and adds serious oomph to your sound!

A-130-2 VCA – CONTROL YOUR SIGNAL
Composed of two identical VCAs. Each VCA has a manual gain control and a CV input with attenuator. The character of the control scale can be switched to linear or exponential. All inputs and outputs are DC coupled. The VCAs can be used to process both audio and control voltages.

A-145-4 LFO – SIMPLE WORK DEMONS
Four LFOs with pulse and triangle outputs, running from 50 Hz to 0,04 Hz (about 20 seconds) or 2 Hz to 0,008 Hz (about 8 minutes), changeable via jumper. On the really low rates it's the perfect companion to create ever-lasting drones and textures.

A-138I & A-138N MIXER – MIX IT UP
Both modules are four channel mixers, which can be used with either CV or audio signals. Each of the four inputs has an attenuator. Module 138i adds more: Every input has a mute switch and you can choose whether the signal is removed from the master out when using the secondary inputs.

A-182-2 SWITCHES – 0010 1000 1011
Passive module that contains four changeover switches, used to connect or disconnect sockets of the corresponding socket triplet. Each unit can be used to switch between two signals or to interrupt/connect a signal. Both audio or control signals can be switched.

ARTURIA SYNTHS
FOR THE 👓 INSIDE YOU [1]

There's no need to introduce Arturia with many words. With its emulations of classic analogue hardware, the French manufacturer quickly conquered the hearts of countless musicians on this planet. And they keep on making exciting gear with attitude: AudioFuse, BeatStep, DrumBrute, KeyLab, Pigments, MiniBrute... the list of outstanding gear grows with every new product. The latest products of Arturia's range also includes connections for the modular universe, while keeping portability in mind.

RACKBRUTE 3U/6U: ARMORED EURORACK CARRIER

RackBrute is an all-inclusive Eurorack case ensuring the total security of your modules and maximum practicality in all conditions of use. Its multi-position configuration and included dependable power supply make it the true specialist solution.

RackBrute provides you with 84HP (3U) and 176HP (6U) to store and secure your enviable collection of Eurorack modules in an everlasting yet lightweight aluminum chassis flanked by two wood panels. Once you're locked and loaded, your modular setup will look and feel like a monolith, yet more flexible than ever thanks to the link fastening system and the paired handle. When on the move, it will make the transport of your modular equipment a walk in the park. When in position, it will let you organize your command center the way you want it.

Troops are nothing if they are not properly fed. No problem, RackBrute is not just a box. It includes an formidable +12V / -12V / +5V power supply ensuring your firepower up to 800 mA (3U) and 1600 mA (6U). This is coupled with a military-grade power rail with 20 (3U) and 32 (6U) available slots, including advanced noise filtering technology that guarantees optimum conditions.

KEYLAB MKII: CONTROLLER DELUXE

KeyLab MkII is an expressive, versatile controller that works seamlessly with your DAW, virtual instruments, hardware, and modular gear. Encased in durable, tour-ready aluminium and decked out with wiggle-free knobs and faders, Arturia have created a controller designed from the ground up to not let you down.

Send and receive CV / gate data to bridge the gap between modular and MIDI, with a fully customizable setup. Set up a complex automated sequence in your DAW, and sent it out to your Eurorack setup. Only KeyLab MkII makes it this easy.

Designed from the ground up to make you the master of your MIDI environment, KeyLab MkII is one of the most flexible, adaptable, and customizable controllers ever devised. Not only does the latest generation KeyLab let you create fully personalized User maps, it also features incredible DAW integration, letting you spend more time "in the zone" and less time switching to and from your computer screen. By using any one of the 10 User maps, you can personalize the response of practically all the buttons, knobs, faders, keys, pads, and pedal inputs on KeyLab MkII, giving you ultimate control of your DAW, effects, instruments, and outboard gear.
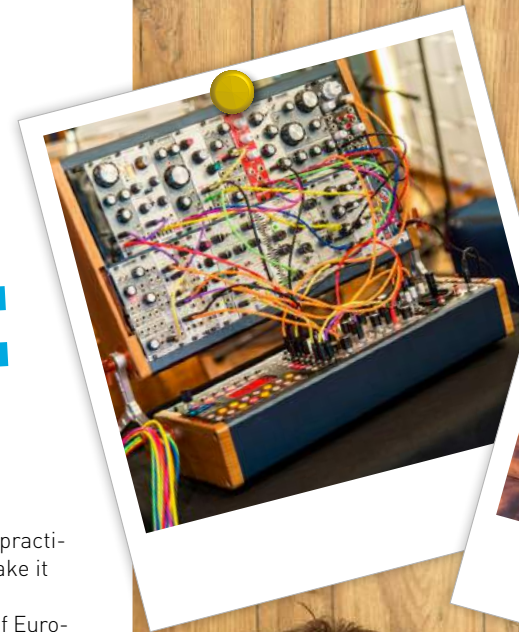
1: Freak

MICROFREAK
A TOUCH OF MADNESS

Whether you're looking for your first, affordable hardware synth or are a collector looking for original sounds and a unique interface, MicroFreak is the synth you need. This little music machine features a versatile digital oscillator so you can create fresh and interesting sounds with ease. Modes like Texturer, KarplusStrong, Harmonic OSC, and Superwave give adventurous musicians the chance to explore totally new, unheard possibilities. Like having dozens of synths in just one instrument, both wild-eyed newcomers and seasoned professionals will fall in love with MicroFreak's flexible, powerful synth engine.

128 PRESETS + 64 USER SLOTS
A fantastic mix of traditional and, well, let's just say "not very traditional" kick-ass sounds to explore, and plenty of space to save your own.

ASSIGNABLE MOD MATRIX
Virtually wire up 5 modulation sources and 7 destinations, with 3 user-defined points.

ANALOG FILTER
A tasty state-variable LPF, BPF, HPF analog filter capable of self-oscillating.

DIGITAL OSCILLATOR
Stop sounding like everyone else. This synth features a hugely powerful digital oscillator with multiple modes. Find new exciting sounds from virtual analog to crazy speech synthesis.

## LFO. ENVELOPE, AND CYCLING ENVELOPE
Deceptively simple, but hugely powerful LFO and Envelope to shape your synth sound. The flexible cycling modulator can act as an Envelope or an LFO with variable rise and fall times.

ARPEGGIATOR / SEQUENCER
Polyphonic Sequencer + 4 modulation tracks assignable to any parameter. Find happy accidents with Spice and Dice to add some fun to your sequences.

Meet us at SUPERBOOTH
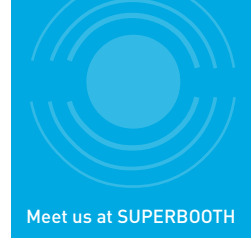
VERMONA – ELEKTROAKUSTISCHE MANUFAKTUR
RHYTHM IS NO ACCIDENT

HEAR IT IN ACTION

>> PLING <<

When it comes to synthetic drums, the German manufacturer of analogue synths and effects is a well-known constant with huge fanbase. With randomRHYTHM and twinCussion, Vermona adds two remarkable drum and rhythm modules to the modular roster.

randomRHYTHM
A random-based dual-channel trigger sequencer with a very unique concept. What you cannot do with it is manually setting steps or tapping-in a rhythm. Instead you have four sliders per rhythm-section to set the probability for the appearance of quarters, eighths, sixteenths and triplets to form sequences.

randomRHYTHM is a creativeness booster. It is easy to create complex rhythms or straight four-to-the-floor beats. Its foolproof user interface lets you play it without thinking about randomness and probabilities, although that's the fundamental concept of the module. You don't need to be a stochastic genius!

twinCussion
A dual channel drum-synthesizer module. Its components are explicitly designed to create percussive sounds while its flexible interconnections make it a must-have for rhythm based modular systems. twinCussion offers two sensibly structured sound engines, each consisting of an oscillator, a voltage controlled amplifier and an envelope generator. Both sound engines can be used independently or being combined for more complex sounds. The internal structure can be edited and expanded at will, thanks to the multiple in- and outputs being available.

twinCussion is a versatile sound chameleon. Although its sound engine is specialized in electronic drum sounds, it is not limited to specific instruments of this genre. This module generates pushing bass drums, prominent snares and chirping hi-hats with ease. And there is much more to twinCussion if using a little creative patching. Unleash exciting sounds like wooden clicks, metallic pings and a lot more.

>> ZOING <<

>> WRRRMMM <<

Excerpt from BEAT mag:
random RHYTHM is a stunner and the perfect solution for creating grooves on the go and getting inspired. Thanks to numerous CV outs a lot of patterns are available and the amount of randomness is fully controllable. Superb!

Excerpt from BEAT mag:
The sound of twinCussion is individual, strong and mutable. Two envelopes are on board and no less than ten outputs open doors to flexible sound design. We'd love to see a drive section as well, but even without you get 100% Vermona drum glory.

U-HE CVILIZATION

ENTERING THE EURORACK WORLD!

Since 2001, u-he is well-known for their innovative software synthesizers and effects. The Eurorack module CVilization is the company's first foray into building hardware. Software developer Jan Storm tells us more about the futuristic piece of gear.

Beat / **What inspired you to create a utility for the Eurorack modular system?**

Jan / Urs was first bitten by the Eurorack bug in 2016 at the very first Superbooth event, after which he started buying just about every module Herr Schneider had in his shop! After collecting enough modules we finally realized the value of utility modules. We wanted our first venture into Eurorack to be independent, different from what we usually do, and not simply a Eurorack version of something we had already designed in software.

Beat / **Please explain the concept of the module and its innovative operation concept.**

Jan / As CVilization can fulfill multiple functions depending on the operation mode, we faced the problem that one knob had to control different parameters at different times, and its current position would not necessarily show the actual value. The typical problem of loading presets on a hardware synth! One obvious solution is to use displays and rotary encoders, but we didn't really warm to the idea. Motorized controls or LED rings would have been too big for the Eurorack format anyway, and would have driven the price too high. Then we spotted those flashy new RGB-LED-encoders and were like „Hey! That's interesting... What could we do with those?" The entire CVilization concept is built around those encoders. We can display switches by changing the colours, and we can indicate continuous values via the brightness. Plus each encoder has a push button function, which is rather useful.

Beat / **CVilization is a very flexible multifunctional utility. Which modes does it offer and for which applications can it be used?**

Jan / I reckon we're about 90% on the way towards finalizing the feature set, though there may be one or two changes before the module is released. Overall, CVilization offers a whole heap of functions in a very compact format. It has four 24-bit 96K CV (DC-coupled) inputs and outputs so it can be used for audio mixing or audio routing as well as for processing and generating more conventional control voltages. Two additional CV inputs can listen for gates/triggers or CVs to control any functions in the module. In the Matrix Mixer Mode, you can create four individual mixes from the four audio rate inputs. That alone is nice to have, but the fun really starts when you activate the quantizer and sample & hold stages that follow the input summing stage. Two more features make CVilization a super powerful oscillator/synth voice driver that would normally occupy some serious rack space: Firstly, there's a simple slew rate limiter. Secondly, if nothing is plugged into the input the level control adjusts DC voltage, which can be used to transpose the output in musical intervals. In the Sequential Switch Mode, we route the four input signals individually to the outputs, with a sequence specifying which input will be routed to the output for each of the sequence steps. Sequences can also include some "special" steps like a random CV for that clock tick. The CV Step Recorder Mode records the voltage at the input every time a clock tick arrives at the Clock input. The recorded sequence is then played back in a loop which can be „mutated" to become simpler or more complex. The sequence can have up to 16 steps. Last but not least, the Quadraphonic Mixer Mode provides a straightforward mixer which lets you place the input signals within a 4-channel rather than a stereo field. Of course this mode includes several options to animate the quad position, including CV control.

**Beat /** **What do you guys do to clear your heads at the u-he office?**

Jan / Management highly recommends playing synths! There was a time when employees were even ordered to „waste some time in front of a modular system". Apart from that, getting a table soccer for the office is discussed every so often. That said, we do have a little „fitness room" for those who feel the urge to work out.

Beat / **What was your funniest moment working for u-he?**

Jan / I have vague but fond memories of singing „Sofa No. 1" with some others after Musikmesse. More recently, one of our guys tried to dry some button caps of a vintage drum machine in the oven... The result was exactly what you think (laughs).

www.u-he.com
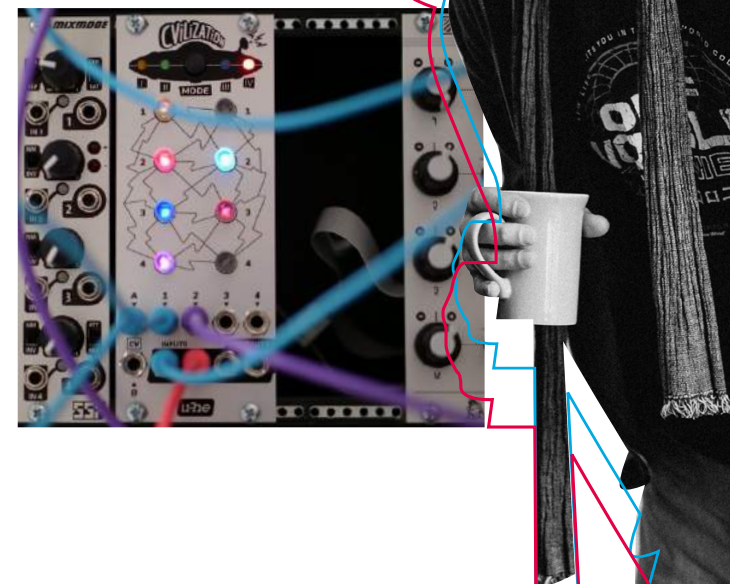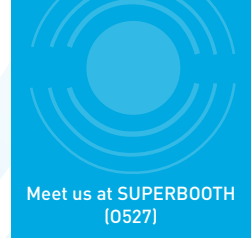
NOVATION PEAK & SUMMIT

ANALOGUE WHERE IT MATTERS

Peak is an eight-voice desktop polyphonic synthesiser with three New Oxford Oscillators for each voice, a resonant multi-mode analogue filter for each voice and three distortion points in an analogue signal chain. It sounds warm and rich with filthy, biting overdrive… and it has a bigger brother!

The design consultant was none other than Chris Huggett, the man behind Bass Station, Supernova, OSCar and many more legendary synths. With more controls, a 61-notes keyboard, 16 voices, foot pedal inputs and an extra stereo out, Novations Summit could easily be called a „Big Peak",

while under the hood it shares the same features. Both are polyphonic synthesisers with three New Oxford Oscillators for each voice, which can become a linear FM source using either the analogue-sounding NCOs (Numerically-Control-led Oscillators) or digital wavetables. They are also able to cross-modulate in a recursive loop.

DESIGN YOUR SOUND

The 16-slot modulation matrix and 16 direct assignments on the front panel put the sound design possibilites right at your fingertips. Four LFOs and two envelopes open the doors to

extended sound design, which includes the modulation of FX parameters. The modulation system puts the most frequent-ly used assignments right at your fingertips in the main controls. More elaborate movements and secondary 'via' assignments are made just a few menu button presses away.

CONNECT TO JUST ABOUT ANYTHING

You can plug Peak into your Mac or PC via USB and start playing. It also has MIDI I/O on five-pin DIN ports, so you can connect your other MIDI gear. Oh, and did we mention it connects to modular systems via a CV modulation input?

Made to be touched
The 2-part 16 Voice Polysynth (Layered, Split, Dual) features a 5-octave, semi-weighted, premium-quality keyboard with velocity and aftertouch (from SL MkIII).

Easily switch modulations
Two animate buttons give live performers instant one-touch transformation of patches. And FM mo-dulation is available straight from the front panel.

Huge modulation system
16-slot modulation matrix and 16 direct assignments controlled from the front panel, cleverly arranged for intuitive patch design and sound editing. Three ADSR envelopes and two LFOs for each voice.

Mind-blowing sounds on-board
Reverb, delay and chorus at your disposal, and there's also an arpeggiator. Per part! Plus an stereo audio input to run your hardware through the filter and FX.

Two ways to create waveforms
Analogue-sounding NCOs (Nume-rically-Controlled Oscillators) and 60 digital wavetables.

A colossal amount of distortion
Three distortion points for each voice – pre-filter, post-filter and global – in an analogue signal chain. Paired with an analog multimode filter per voice (12/24dB slope) with additional dual filters mode architecture based on synth legend Chris Huggett's design for the OSCar.

sound collective

RECONSTRUCTED: STRANGER THINGS – „SURVIVE"

1 BASE
Cliff Martinez had set a statement with his soundtrack for „Drive", a huge smasher in the movies. Most recently he continued this success with his 80ies sound for the Netflix series Stranger Things. Reason enough to deconstruct the theme with Peak. Load the Init sound and set oscillator 1 to sawtooth, range to 8' and Shape Amount to 10 o'clock.

2 FAT SOUNDTRACK
Lets add oscillator 2 with a square waveform and tune its Range to 16', so it adds some oomph below the OSC1 sawtooth. On top we move the Finetune poti just a little bit to the right, to detune it minimally, which adds some fat. Set Shape Amount to maximum and switch Source for LFO1, so that the pulsewidth is modulated. Set the LFO1 rate to 10 o'clock.

3 FULL SPEED AHEAD
Thanks to the different waveforms and the subtle movement in oscillator 2 the result already sounds pleasant and analog. Lets set oscillator 2 volume to 2 o'clock, as well as for oscillator 3, which we set to a sinus waveform. Set its Range to 16' to add more sub and bring some Noise with settings its volume to 10 o'clock.

4 FILTER
To get closer to the original sound we choose a Bandpass filter with 24 dB (the four poles sound smoother than three 12 dB poles), set Frequency to 10 o'clock and Env Depth to 2 o'clock, with Source Mod Env 1. A more plucky character we retreive with setting Sustain zero for both envelopes and Release around 50. Set the Amp Envelope Decay to 50 %.

5 MODULATION
For Mod Env 1 we set Decay a nuance higher, so that the filter gets opened just long enough per note, to create a nice and chubby sound. For a more analog and retro feeling, we add a pinch of Distortion with its control set to 8 o'clock and some Chorus (rate 11 o'clock, level 9 o'clock), before heading to the final touch with Delay and Reverb.

6 EFFECTS
For the Delay we choose the 8th notes, set Feedback to zero, so only one echo is heard and add the effect with mix level on 9 o'clock. Same applies to the Reverb, which we keep short with a time on 10 o'clock. When we now move the filter frequency knob from left to right, you have the Stranger Things vibe just at your fingertips.

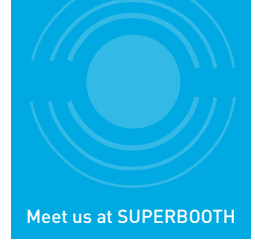FIRST OUR WORLD WAS A DISC. THEN, A SPHERE. TURNS OUT, IT'S TWO DISCS!

THE POWER OF MUSIC!

BITWIG STUDIO

CREATE THE UNDEFINABLE

There's not much to explain when it comes to Bitwig. The fully fledged DAW has grown a huge fanbase and vital community, developing scripts to enhance the inclusion of outboard gear. This on top of Bitwig's standard features, one of them being the communication with modular gear.

HARDWARE INTEGRATION

Bitwig Studio offers many ways to connect and control external hardware. The dedicated devices can send and receive MIDI notes and clock, CC, CV/Gate, or analog clock. This allows for advanced control, combining the strengths of two worlds. Combine the hardware control devices with audio and note effects, and the extraordinary modulation system of Bitwig Studio, for incredible creative fun.

As the Bitwig team has been enhancing the integration with analog modular systems, they've been working with a lot of audio interfaces. The work by Expert Sleepers uniquely solved every challenge: a small module, class-compliant, with plenty of I/O (12 analog, another 16 digital for expansion), and visual feedback on the ports. The ES-8 was specifically designed for people who want to integrate software with hardware.The ES-8 module is an 8 output, 4 input audio interface in eurorack format, with DC coupled audio connections, expandable via ADAT lightpipe. This is a perfect module to integrate your hardware in your software workflow and vice versa.

A UNIVERSE OF MODULATORS

Bitwig Studio has one of the most flexible and powerful modulation systems of the industry, offering nearly endless possibilities; a big step towards a fully modular device architecture. Each device in Bitwig Studio 2 (whether internal or external plugin) has modulation slots where you can load individual modulators. Bitwig Studio 2 comes with 30+ brand-new modulators; from standard modulators like envelopes and LFOs to more unique modulator types like Random, Select-4, and Math.

Add an unlimited number of modulators to a device, and assign each modulator to any number of parameters with ease and flexibility. Modulators can also be interconnected for truly dynamic and expressive sound design possibilities.

COMING SOON: BITWIG 3 - ENTER THE GRID

Modularity has been at the core of Bitwig Studio from the beginning. Devices can be nested, clips are containers, modulators exist everywhere, and practically anything can be dragged anywhere.

The Grid – coming with Bitwig Studio 3 - is an open modular environment that powers a family of new devices in Bitwig Studio 3: Mono Grid, Poly Grid and FX Grid. With a vast library of modules and a supersonic workflow, you'll be creating your own unique sounds immediately, and in high-fidelity. Simply add a Grid device to your project and start patching. It's fun.

Construct a polyphonic synthesizer from scratch in one session. Create an adaptive audio effect with your signature sound. Experiment with generative drones until you find a new way to perform. Or simply create the undefinable. Patching is effortless, giving full rein to your creativity.
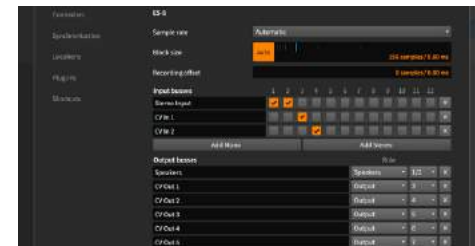
Try out Bitwig Studio 8-Track for free in the Beat issue 06/2019

BITWIG STUDIO

EXPAND YOUR RACK, INTEGRATE YOUR GEAR

1 EXPERT SLEEPERS ES-8
With its onboard synths FM4, Phase-4 and PolySynth, Bitwig is a rewarding source when you're in need of top-notch sounds. But unlike other DAWs you can also seamlessly integrate your outboard gear, modular systems included. With the Expert Sleepers ES-8 Bitwig Edition interface, you can set up the perfect link for sending audio and CV signals to your rack and vice versa.

2 EXPAND YOUR INTERFACE
To let Bitwig and your rack communicate with each other add the interface and connect it to your computer via USB. As you will most likely already own an audio interface, the ES-8 offers an ADAT slot which will expand your existing interface with 4 inputs and 8 outputs. Still you can use the ES-8 as independent interface as well. After connecting the interfaces, enter the Bitwig prefs.

3 ONE-TIME SETUP
Browse to the audio settings and add your preferred combination of inputs and outputs. In our case we set up a stereo in and out, as well as 2 CV ins and 6 CV outs, naming them properly. That's it. Close the prefs and add a HW CV INSTRUMENT to a new track. Select one of the output ports for GATE, another for PITCH and connect these to corresponding module CV inputs in your rack.

4 INTEGRATE YOUR RACK
Most likely this will be an ADSR module for the GATE out and a 1V/Oct input for the PITCH out. To send correct MIDI note data change the TUNING from Automatic to Manual and enter 10 in the Range section. In case you want to catch the rack's master out within the created track, just connect the out to the ES-8 inputs and select these in the AUDIO IN dropdown of the HW CV INSTRUMENT.

5 MODULATE YOUR RACK
Besides sending notes we also want to control other parameters in our rack. For this simply add a HW CV OUT device, select an output of your ES-8 and connect this output with the desired parameter, for example filter cutoff. Record or draw an automation for the CV OUT control, which will alter the cutoff or other connected parameters. You can also add LFOs or sequencers.

6 LET YOUR RACK CONTROL
Therefore hit SHOW MODULATORS in the HW CV OUT device, load a LFO or Step Mod and connect it to the CV OUT poti. If you want to use your modular system to control Bitwig's parameters, select the device (for example a PolySynth), show its modulators and load a HW CV In device. Select any of the ES-8 inputs that is connected to a module in your rack and connect it with one of the synth's parameters.

ATMOSPHERIC SOUNDS WITH
SOFTUBE PARALLELS

Parallels makes creating vivid layer sounds a breeze. Softube's newest sofware synthesizer features two sound sources with multi-waveforms from iconic analog and digital synthesizers as well boutique modular hardware. Analog-modelled filters, an extensive modulation section and great-sounding effects add to the creative potential of the instrument. In this tutorial, we show you how to create evolving atmospheric sounds with Parallels.

1 / SOURCE SECTION
The source section is the heart of Parallels GUI. For our atmospheric sound, we'll combine a sustained pad and a pulsating bass. To create a new sound, just start with a simple preset like „80's". For the pad part, we load the waveform **Digi Table 1**. When you move the **Color** knob, the timbre of the sound changes. Don't worry - we'll modulate this, so that you can play the patch with both hands.

8 / MODULATION MAYHEM
To achieve even more complex sounds, Parallels allows to mix several modulators. Just set up two modulators and adjust the **modulation mix** to taste. You can also modulate the source mix knob of Parallels and various filter and effect parameters. There's still a lot to explore!

6 / TRIGGER-HAPPY
You can't hear the modulation at the moment, because Mod Pod 3 is still turned off. So activate Mod Pod 3 and select the EUC (Euclidian sequence generator). We use this modulator with the shown settings to trigger the low pass gate. The result is a simple, but pulsating sequence.

3 / FILTER
To tame the very bright sound of the first source, we activate **Shaper I** and select the **SVF** mode. Lower the cutoff frequency of the state variable filter as shown. Click on the outer ring of the **Freq** knob and select **Mod Slot A** as a modulation source. You can set the desired modulation amount of 50% by clicking on the outer ring and dragging your mouse.

4 / MOD POD
Just activate **Mod A** in the Mod Pod Section to hear the modulation. Select the **LFO** and adjust it as shown. To create a pseudo arpeggio, we also activate MOD B and select the modulation sequencer. Adjust its steps and parameters as shown. After that, click on the outer ring of the **Pitch** knob of the upper layer. Select **Mod Slot B** and increase the **modulation amount** to **100%**.

2 / MIX IT!
Dial in a **Mix** value of about **40%**, so that the bass part of the sound is a little louder than the pad. For the bass part, we use the waveform **Ana Saw HP**. Adjust the envelopes as shown. Now both sounds are held as long as a key is pressed. Time for some movement!

5 / MORE LIFE!
To give the bass part a more vibrant sound, we also modulate the color value of sound source 2 via the **LFO** with a modulation amount of 55%. Still too static? Just activate **Shaper II** and select the **LPG** (Low Pass Gate) mode. Turn the freq knob all the way down and select **Mod Pod 3** as a modulator. Set the **modulation amount** to 100%.

7 / MORE DEPTH
Now activate the vibrato mode for both sources, so that you can play them more expressively using the mod wheel. Sounds nice, but way to dry? Absolutely! So let's dive into the effect section! For a deeper, atmospheric sound, just activate the delay and reverb effects and adjust them to taste. It's also worth experimenting with the other effects.
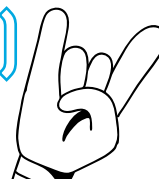
INTERVIEW:
KRISTOFER ULFVES (KROFFE)

PROJECT LEAD AT SOFTUBE

Beat / **How did you come up with the idea for Parallels?**

Kroffe / A couple of years ago, our friend Johan Antoni at the Jam Syntotek store in Stockholm played around with a Korg 800DV and an Oberheim Two-Voice and realized he wanted to create a device with a less complicated and more direct approach to creating complex sounds. He wanted a very competent and user-friendly synth that allows you to layer two sounds on top of each other in order to make complex sounds very quickly. He combined this idea with another idea he had: the "source waveform" based synthesis. This became the concept he pitched to us at Softube. After some very basic software idea tests, Johan followed up, producing the "source waveforms". Most of them were created with vintage synth gear in Stockholm but also from friends in Tokyo.

Beat / **Please explain the concept of Parallels. What makes it special?**

Kroffe / The main thing about Parallels is its fast and easy workflow – you'll get instant gratification just by changing the source sound, turning your synth strings into something else in no time. All 90 sound sources use pre-recorded digitized audio that has been meticulously recorded in high-fidelity and prepared to cover multiple octaves in order to ensure high quality and great musical performance. Combine this with analog-modeled filters and effects which can be modulated by the assignable modulator section.

Beat / **Parallels gives the user access to a huge selection of waveforms of sought-after hardware synthesizers and environmental sources. Which synthesizers did you use as sound sources and what was the process of capturing the waveforms like?**
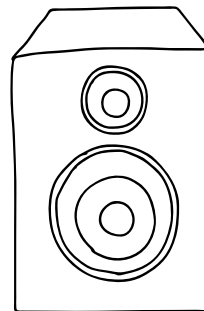
Kroffe / The waveforms consist of all kind of different vintage and rare synthesizers from both the United States, Europe and Japan as well as old and new modular systems - and of course also modern digital sources such as wavetables and physical modeling. Each instrument, modular system or sound source was painstakingly recorded over an extended pitch range in order to ensure great playback throughout. Each source waveform also has a kind of timbral transformation through its cycle, which can be play backed looped or in one-shot, play-through mode.

Beat / **The interface of Parallels is very visual. What were your design aims for the GUI?**

Kroffe / With Parallels, we're striving for something new in terms of Softube GUIs – fresh, modern and artistic – all with great visual feedback of what you hear. Ease of use was another key feature we tried to strive for – everything is on one page with no sub-menus and all modulations are color-coded in order for the user to see which modulation goes where.

Beat / **What does a typical day in the Softube office look like?**

Kroffe / We have now grown into a quite big company with around 30 people. So everyone has of course his or her own different tasks in a number of different projects all running at the same time. While the R&D department is working hard at measuring vintage and new hardware in the lab and then later modeling the same hardware within the digital realm, the QA department is testing the latest versions and tracking down bugs. And our small marketing department is constantly thinking about how we can educate more people about our products.

Beat / **What do you guys do to clear your heads at the Softube office? Any arm wrestling or table soccer tournaments we should know about?**

Kroffe / We used to run table ice hockey game tournaments every season, but for some reason this hasn't happened for while now. I usually step into our great studio here at Softube and play the Rhodes piano or Juno-106 when I need to think of something else than work.

Beat / **What was your funniest moment working for Softube?**

Kroffe / One fond memory was launching our drum-synth Heartbeat at Frankfurt Musikmesse 2015 and using Ableton Push to get people dancing in our booth.

Beat / **What's coming up next from Softube?**

Kroffe / We will make more exciting products, more instruments, more hardware, more everything! Cannot say more than that (laughs).

www.softube.com

GET STARTED WITH THE INDUSTRY STANDARD
AVID PRO TOOLS | FIRST

In the last versions, Avid's Pro Tools made a shift from an exclusive tool for professional studios to an equally powerful and beginner-friendly digital audio workstation. The software is available as a perpetual license as well as a monthly or annual subscription. With its streamlined toolset, the free version Pro Tools | First offers a lot to get you started.

3 SOUND WORKSTATION

Two highlights of the plug-in arsenal of Pro Tools | First are its multitimbral sound workstations AIR Xpand!2 and UVI Workstation 3. Xpand!2 features more than 2500 inspiring presets including basses, arpeggios, leads, pads, strings, drums, loops and various acoustic and electric instruments. With Plugsound Avid Edition you get a versatile 2,6 GB collection of sounds from the sample library of Falcon to enhance any music project. The content ranges from high-quality sounds of keyboards, fretted instruments, drums and synths to loops and atmospheric soundscapes. Since it's so easy to create large stack sounds or keybards splits, UVI Workstation 3 will give you exciting new ideas in no time!

1 GET STARTED!

Pro Tools | First supports up to three projects which are stored in the included 1 GB cloud. With this version of the DAW, you can create up to 16 audio and MIDI tracks. It shares the same engine with the bigger versions of the DAW, featuring powerful audio and MIDI recording and editing, excellent sound processors and full mixing automation. Functions like offline bounce, track freeze and automation of parameters like volume, panorama, sends and plug-in parameters guarantee an intuitive workflow. Gone are the days in which you needed a physical iLok dongle to user Pro Tools: Now, you just need an iLok account to authorize the software.

2 CREATIVE TOOLS

The free version of Pro Tools features 23 essential plug-ins, including the sound workstations AIR Xpand!2 and UVI Workstation as well as great-sounding equalizers, compressor, limiter, de-esser and expander/gate plug-ins. Pro Tools | First comes with 3.1 GB of sounds, including the Plugsound Avid edition, an extensive sample library including high-quality keyboards, drums, synths and acoustic instruments as well as inspiring loops. Soundbase allows you to experiment with loops, samples and sound effects from your libraries and hear how they sound in context with your music. Thanks to the ReWire support, Pro Tools, can work closely together with compatible DAWs like Cubase, Logic Pro, Ableton Live and Studio One.

4 ONLINE COLLABORATION

Avid Cloud Collaboration is without question one of the most unique features of Pro Tools. This function allows you to work with anyone, anywhere. The Cloud Collaboration feature makes it easy to find and connect with other musicians and producers and work remotely together with multiple users, almost as if you were in the same studio. You can share audio and MIDI tracks, edits and mix changes with your collaborators and communicate in real time using the new Avid Link App.

www.avid.com

WHAT MAKES PRO TOOLS SPECIAL?

YEAH!

YEAH!

YEAH!

BOOST YOUR CREATIVITY!

With a large offer of high-quality plug-ins, Pro Tools is a great DAW to start produ-cing music. Pro Tools comes with 80 plug-ins including essential effect processors as well as inspiring instruments. The highlights are UVI's powerful sample work-station Falcon which is sold separately for 349 Euro and the fine selection of virtual instruments by AIR Music Technology. The included effect plug-ins featuring delay, reverb and modulation effects by AIR Music Technology provide you with the flexibi-lity and ease of use you need to achieve good-sounding mixes. We especially like the powerful Avid Channel Strip and the characterful guitar effects that you can also use to spice up your synth tracks, drums or vocals.

THE FLAGSHIP

Pro Tools Ultimate comes with an impressive number of 114 plug-ins, including accurate emulations of classic equalizers and dynamic compressors like Pultec EQP-1A, Teletronix LA-2A and Fairchild 660 and 670. The versatile reverb and delay plug-ins give your tracks a pristine sense of space and depth. Need more punch? The aptly named compressor/limiter Smack! is a great tool to tame the dynamics of vocals or instrument signals and to give your drums a very powerful sound. Pro Tools Ultimate also offers advanced video editing functions and support for Avid's high-quality audio interfaces and AD/DA converters.

AVID LINK APP

The free mobile and desktop app Avid Link App is an easy-to-use solution to interact with other creators, promote your work and purchase products. On your profile you can showcase your work, making it easier for others to find and connect with you. You can connect with like-minded musicians and producers to and invite them to collaborate on projects. In the Lounges section, you can contribute to a variety of discussions and interests. Of course, there's also a direct message function right within Avid Link. What's more, the app keeps you informed about the latest product and industry news. You can also find inspiring user stories and tips and tricks from creative pros in this section. In the Products tab you can easily install, download, update and manage your products and subscriptions in one space. A real time saver! Do you want to expand your musical toolbox? In the Marketplace, you can directly buy new audio plug-ins, video effects, product trainings and hardware to use with Pro Tools, Media Composer or Sibelius.

MISSION: PRODUCE THE SOUND OF TOMORROW TODAY!
STEINBERG CUBASE 10
+ ABSOLUTE 4

SECRET WEAPON FOR ANALOG SOUNDS

AGENT 001: CUBASE 10

Around 30 years after the first version of Cubase, Steinberg continues to design powerful tools for the future of music production. As a true pioneer of audio and MIDI sequencing, the application has evolved into one of the most powerful DAWs for composing, recording, editing and mixing. Cubase 10 is available in three versions (Pro, Artist and Elements) which share the same 64 bit audio engine. The flagship product Cubase 10 Pro includes eight virtual instruments and 93 audio and MIDI effects as well as a large selection of loops and sounds. The line up includes the sound work-station HALion Sonic SE3 with the wavetable synthesizer Flux and the virtual-analog synthesizer Trip. The granular synthesizer Padshop is the perfect tool for atmospheric sounds while Retrologue is a great weapon for classic ana-log sounds. On the effects front, Cubase offers Pro 10 a vast selection of studio standards and creative effects, including the excellent convolution reverb Reverence, great dynamic processors and the saturation effect Magneto 2.

Highlights of the latest version are the drum worksta-tion Groove Agent 5 SE, the new distortion effect Distroyer, the optimized channel strip and advanced audio alignment and pitch correction tools. The intuitive sampler track allows for creative experiments with your own audio ma-terial. The convenient cloud collaboration app VST Transit makes it easy to collaborate with musicians, producers and singers – even if they are on the other side of the world. As a powerful universalist with a comfortable and efficient workflow, Cubase 10 provides you with all you need to pro-duce music in top quality.

AGENT 002: RETROLOGUE 2

With three analog-modelled oscillators, a characterful multimode filter and an extensive modulation section, Retrologue 2 is a surprisingly versatile synthesizer. It has everything you need to create classic analog basses, powerful unison sounds, razor-sharp leads, pads and experimental effects, but is also capable of also modern club sounds. 5 distortion modes and a FX section with a 4-band EQ, delay, chorus, flanger, phaser, vintage ensemble and reverb help to give your sounds even more character. There's much to love about Retrologue 2, like the over 700 inspiring presets as well as its laid-out and intuitive inter-face and its low CPU hit. We especially like the convincing sync and cross-mod sounds it can create as well as the step sequencer which makes it easy to design hypnotic arpeggios and pulsating basslines.

STEINBERG ABSOLUTE 4

Absolute 4 comprises 10 of the best virtual instruments from Steinberg's large plug-in portfolio, including over 100 GB of sound content and more than 6,800 presets. The bundle covers a vast variety of creative tools ranging from powerful synthesizers to expressive emulations of acoustic instruments. Our conclusion: fantastic sounds and excellent bang for the buck!

AGENT 003: HALION 6

HALion 6 offers a multi-timbral audio engine with disk-streaming sample playback, a great-sounding organ simulation and analog and granular synthesis. You can easily combine the different sound generators to create impressive hybrid sounds and process them with a wide range of audio effects in the flexible mixer. The sampling workstation comes with expressive acoustic sample libraries as well as inspiring synthesizers. Features like the Marco Page Designer and the drag-and-drop Library Creator make it easy to create your own libraries. In the newest HALion version, you can now directly sample from external sources. With its excellent AudioWarp function, the sophisticated step sequencer FlexPhraser, a multifaceted sample library and high-end audio effects, HALion is an inspiring powerhouse for sounddesigners.

AGENT 004: PADSHOP PRO

The aptly named granular synthesizer Padshop makes it easy to create futuristic, evolving sounds. It features a powerful synthesis engine with two independent layers and flexible options to manipulate and modulate the sample material. The large selection of presets contains crystal clear pads, complex animated textures, atmospheric effect sounds and everything in between. Several hundred samples of acoustic and electric instruments, synthesizers and field recordings can be used to create exciting new sounds. You can also import your own samples to tweak the hell out of them. The Granular Guitars soundset expand the sonic universe with about 3 GB of atmospheric and experimental guitar tones. To sum it up: Padshop Pro is without question one of the most intuitive and flexible granular synthesizers – a great tool to fuel your creativity!

SPY NETWORK

Alongside the before-mentioned sampling power house HALion 6, Absolute 4 also features the sound workstation HALion Sonic 3. The tonal palette of the sample workstations is further expanded by several high-quality sample instruments including three pianos, the orchestral libraries Studio Strings and Symphonic Orchestras as well as the products World Percussion, Hot Brass and an emulation of Hammond's Model C organ and the equally iconic Mellotron. It goes without saying that each instrument has its own custom GUI with controls for the most important sound parameters. If you prefer it electronic, you'll appreciate the potent array of synthesizer instruments including wavetable, granular and virtual analog synths. The bundle also features a small but wonderful step sequencer B-Box for Beat and drum tracks and three synth plug-ins delivering modern club, atmospheric and hybrid cinematic sounds.

AKAI PROFESSIONAL FORCE

IT'S ALL ABOUT PERFORMANCE

Force blurs—no, eliminates!—the lines between music production and next-generation DJ performance. Fusing clip-launching, step sequencing, sampling, synth engines and tactile touch screen control into a standalone, performance-driven device, Force combines modern functionality with an intuitive workflow that harnesses your creativity.

At the heart of Force is an intuitive clip-centric work-flow that forms the creative core of your performance. Combine multiple Modes with Plugin Tracks, MPC-Style Drum tracks, Audio tracks, Keygroup tracks, MIDI tracks and CV tracks to define clip types, then sculpt clips via step sequencing, drum pad performances and note data.

Out-the-box, Force comes preloaded with 10GB+ of must-have sounds from industry leading sample content providers including SampleTools by CR2, MSX Audio and Sample Magic. With 248 Kits, 16 Demo Projects, 2500+ Loops and 500+ patterns, Force's core library provides immediate access to the most sought-after sounds to inspire your creativity from the get-go.

With dozens of processors and effects from the AIR FX suite (made famous by ProTools), all controllable via smart assignments on the rotary encoders or the displays on the touch user interface, Forces offers a fluid, immersive mixing experience without compromise.

STANDALONE – NO COMPUTER REQUIRED 8X8 CLIP LAUNCH MATRIX WITH RGB LEDS 7" FULL COLOR CAPACITIVE MULTITOUCH DISPLAY MIC/INSTRUMENT/ LINE INPUTS, 4 OUTPUTS MIDI IN/OUT/THRU 4 CONFIGURABLE CV/GATE OUTPUTS REMIX, MASH-UP, DJ AND PRODUCE WITH 6 TRACK TYPES FOR COMPLETE AUDIO/MIDI/CV SEQUENCING AND PERFORMANCE CAPABILITY PERFORMANCE MODES INCLUDING 16-PAD DRUMS, NOTES, SMART SCALES, CHORDS & PROGRESSIONS MPC SAMPLE EDITING AUTOMATIC BPM DETECTION, REAL-TIME TIME-STRETCHING AND PITCH-SHIFTING 8 TOUCH-SENSITIVE KNOBS WITH GRAPHICAL OLED DISPLAYS 4 POWERFUL, FULLY-EDITABLE SYNTH ENGINES 16GB OF ON-BOARD STORAGE (OVER 10 GIGS OF SOUND CONTENTINCLUDED) FULLSIZE SD CARD SLOT & 2 USB 3.0 SLOTS FOR THUMB DRIVES OR MIDICONTROLLERS USER-EXPANDABLE 2.5"SATA DRIVE CONNECTOR (SSD OR HDD)

1 LAUNCH CLIPS & PATTERNS

Force offers tactile control for an unrestricted creative flow. Trigger scenes/clips, step sequence, finger drum in MPC 16 Pad Mode and play note data with an expandable 8×8 clip launch matrix with radiant RGB backlighting. **// Audio Tracks:** Capture Audio from the dedicated combo inputs, load / sequence samples from Force's browser or resample from another track. **// Drum Tracks:** Browse the expansive factory kit library or create your own with samples loaded from USB thumb drives or SD cards. **// Keygroup Tracks:** Using the on-board autosampler, create your own keygroups from your outboard synth gear. **// MIDI Tracks:** Send your track's MIDI data to external devices. **// CV Tracks**: With CV tracks send your track's MIDI data to external devices via Force's 4 CV/Gate outputs.

▶ More video tutorials at youtube.com/AkaiProVideo

3 CONNECT & SAMPLE

Force connects to any environment. Attach your MIDI gear, control modular synths via CV outs, sync via Ableton Link or download sounds directly via WiFi. **// Interconnectivity:** Connect your peripheral studio outboard to Force and sample your gear to an Audio Track. **// Ableton Link:** Connect Force to your wireless network and sync your project with any Ableton Link compatible application or hardware device, including our iconic MPC Series. **// Splice:** Download new samples directly via WiFi. **// MPC Sample Editing:** Without doubt, Akai Professional's MPC series cements the most advanced sample editing capability modern production demands. With Force, trim, crop, chop, process and manipulate samples with all the power our iconic MPC series provides.

2 ON-BOARD SYNTHS & FX

Hard-coded into the Force Architecture are four premium synth engines, each with full editing capability for immersive sound sculpting potential. Plus a vast number of effects, both vintage and modern, including the already proven Motherducker for decent sidechaining in-the-box. **// Hype:** Cover everything from hard-hitting plucks to sultry melodic leads with this preset and macro-based synth combining multiple synth engines (wavetable, FM, subtractive, sampling). **// TubeSynth:** Emulate the sound of classic vintage analog poly-synths with an advanced analog modelling algorithm. **// Bassline:** Access the sounds of a classic mono synth with variable oscillator waveshapes, Sub/fifth oscillators, LPF & HPF options. **// Eletric:** The ultimate in classic e-piano emulation with Pickup, Envelope, Bell and Noise parameter sections.

4 PERFORM

Force is all about performance. Whether you want to want to control your live setup, play chords & progressions in selected scales, use it for live-looping or as FX-machine... Force is with you! **// Chords'n'Progression:** Sequence via a traditional piano roll, apply the onboard Arpeggiator or switch up to Note Mode for instant access to intelligent chord, progression and scale options. **// DJ:** Seamlessly assign tracks to Force's crossfader, load full tracks, stems or loops to Force's 8×8 matrix - fuse with scene/clip payback for an unrestricted DJ experience. **// XYFX:** Add impressive flair to your sets by harnessing the power of Force's multi-touch display and on-board XYFX. Apply filter, modulation and beat repeat effects in real time to individual tracks, select outputs or tracks.

EASY. EFFICIENT. INNOVATIVE.

MAGIX ACID PRO 9 & ACID PRO NEXT

BIPBIPBIPBIP BRAND NEW PIIIEEEP
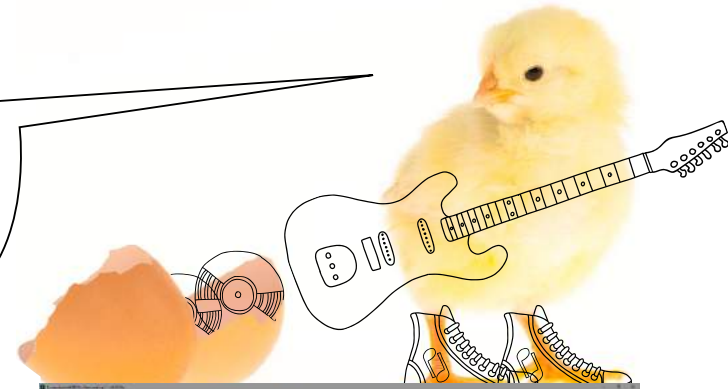
MAGIX ACID PRO 9 –
THE CREATIVE DAW

Magix ACID Pro is well-known for being a modern and flexible DAW for loop-based composition. In version 9, the program combines its advanced looping functionality with efficient DAW features for a seamless studio production environment. You can record simultaneously on multiple tracks, play virtual instruments and create high-quality loop variations and exciting transitions for your arrangement in no time. The DAW features a VST2/VST3 engine with a rock-solid 32-bit bridge and improved time-stretching algorithms (elastique Pro 3). ACID Pro 9 now supports the ARA2 technology which allows DAWs and plug-ins like Celemony Melodyne to communicate more comprehensively.

CREATIVE TOOLS

The last version of ACID Pro already offered inspiring virtual instruments like the virtual analog synthesizer DN-e1 and the VITA Sampler. The VITA Solo instruments provide you with detailed sample-based acoustic and electric instruments like drums, piano, bass, organs and synths. More virtual instruments, effect plug-ins and ACIDized loops help spark your creativity. One creative highlight is the new MIDI Playable Chopper (MPC): This powerful tool enables groove addicts to play the individual slices of ACIDized loops with their MIDI keyboard to create stunning variations or completely new grooves. To sum it up, ACID Pro 9 offers all the tools you need for professional music production in a modern and easy-to-use DAW. **| 149 US-Dollar**

ACID PRO NEXT –
INNOVATIVE REMIXING TOOL

ACID Pro Next is the latest addition to Magix' successful product line. Marketed as "the next level DAW for sample-based music production", the program features proven and tested functions from ACID Pro as well as innovative new technologies. Like ACID Pro 9, ACID Pro Next has a VST2/VST3 engine with a 32-bit bridge and comes up with improved time-stretching and more virtual instruments, effect plug-ins and ACIDized loops. The DAW not only offers ARA2 support, but also features the excellent pitch-correction tool Celemony Melodyne essential.

IN DETAIL

The biggest innovation of ACID Pro Next is without doubt the high-end audio separation powered by the zynaptiq® STEM MAKER™ technology: This function allows you to deconstruct any song into its individual tracks (voice, drums and instruments) to remix into new musical works. The MIDI Playable Chopper opens up exciting new creative possibilities like re-arranging and re-mixing drum or instruments loops or vocal phrases. When you record the output of the MPC, ACID Pro generates sample events instead of MIDI events, which make direct edits in the samples possible. Each sample of a track can have its own effects.

Other welcome additions are the professional loudness metering on the master channel taken from Sound Forge and great-sounding effects like the coreFX Delay, Chorus and Flanger plug-ins. Innovative new features like its audio separation technology and the MIDI Playable Chopper make ACID Pro Next a great creative tool for composers, producers, groove makers and remixes alike. The optimized GUI and workflow make the DAW a breeze to use – in the studio and on stage. **| 399 US-Dollar**

www.magix.com | www.zynaptiq.com

ACID PRO NEXT

Powered by
zynaptiq® **STEM MAKER™**
Technology

VPME.DE – VLADIMIR PANTELIC MUSIKELEKTRONIK

LIFE IS A DRUM-CIRCLE

When you're about to get drums out of a modular system, you're usually looking for very special sounds and grooves. VPME is here to help! Euclidean Circles 2 will assist you in creating rhythms and bringing spice into your patterns, while the upcoming Quad Drum Voice module fires up drums from its vast library.

EUCLIDEAN CIRCLES V2

Euclidean Circles V2 is a nifty trigger sequencer with six tracks. The module generates patterns based on an algorithm first described by Euclid about 300 years before Christ. Two modes of operation, the editable step count per track and chaining functions allow you to create highly interesting, polyrhythmic results in no time. New features of the V2 module: Individual tracks can be switched to a normal trigger sequencer mode with up to 16 steps. In addition, there is now a multifunctional button. It can be used, for example, to select presets, send start / stop commands or freeze patterns.

Euclidean Circles V2 features two modes of operation. In the first mode, three tracks are defined as main channels. For each instance, users can place active steps based on the Euclidean algorithm. Additionally, it is possible to set the track length and a start position. The other three channels deliver matching offbeat material. In the second mode of operation, all tracks work independently from each other. New in the revised version: Individual channels can be switched to a normal step sequencer mode. An example of use: Program kick and snare manually, while other tracks add hi-hats and percussion sounds based on the Euclidean algorithm.

Results are emitted via six trigger connectors. For synchronizing the Euclidean Circles with other modules, there are clock and reset inputs. Alternatively, a built-in clock generator can be used. Patterns contain up to 16 steps. Several tracks can be chained to form more complex sequences. Mutual control options are available as well. Via random functions, it is possible to mute steps by chance. Furthermore, users can reset one or more channels manually.

Euclidean Circles V2 can be expanded with the Six Switches module. The circuit adds switches for (de)activating individual sequencer channels.

www.vpme.de

QD – QUAD DRUM VOICE

Quad Drum Voice is a 22hp digital drum module. Select 4 voices from a large library of model and sample based drum voices. Three control pots per drum to shape the sound. Internal panning mixer with mutes allow for flexible routing of the voices to two output channels. It features four CV inputs and each CV can be flexibly assigned to any control pot and attenuated. If you see one, catch it!

TRAITS

- compact 22hp Eurorack module
- 4 digital drum voices
- Every voice can be a sample or a wavetable VCO or a digital drum model
- Control of pitch, decay and sample selection per voice
- Up to 1024 samples total, up to 128 samples per drum voice under CV control
- Digital models offer range of kicks, snares, hats, strings and other percussive sounds
- 4 trigger inputs
- 4 assignable CV inputs
- 4 mute buttons and a very intuitive and powerful control interface
- 4 internal LFOs or mod envelopes than can be synced to triggers
- Internal 4 channel mixer, 2 output channels
- Internal 3-band equalizer and compressor
- Availability: May 2019
- Bounty: ~350 Euro

LONG-RANGE WAVE MAKERS

THE TOWER OF FRE[QUE]NZY

MFB // TANZBÄR 2

Tanzbär 2 is a hybrid drum computer with eight analog and eight sample-based sounds. Its blue color alone makes common clones of old rhythm machines look rather dull. True to its design, the sound is very modern and can be tweaked in various directions. Besides a wide range of drum sounds, you even have an analog bass synthesizer with SSM-style filter at hand. Thanks to 32 potentiometers, 13 faders and 44 buttons, making music with the Tanzbär 2 is a breeze. Parameter movements can be recorded or programmed on a per step basis, making it easy to create lively grooves in no time.
www.mfberlin.de

SOMA // ETHER

Ether is an Anti-Radio. A radio is set to a specific frequency. All other bands are blended out. The antenna only has to be roughly aligned. Ether works exactly the other way round: It receives everything: from 50/60Hz humming to computer clock. You will hear most of it for the first time. By aligning the device and experimenting with the antenna pin, you can in a way limit what you receive. Ether also contains „classic" radio circuits, such as a demodulator to translate also high frequency singlas far above hearing. Whatever is in contact with this pin and if it is conductive, will become an antenna: door handles, kitchen tools, waterpipes, your own body...fruits and vegetables!?!
www.somasynths.com

DREADBOX // EREBUS V3

Erebus V3 is unusual in many ways. Duophonic synths are rare and three ring modulators in one synth are not so common. Presented as a sequel to the duophonic, analogue Erebus V2 the new Erebus V3 is more of a reboot. It is quite substantially enhanced. With more of everything: Three Oscillators, two Envelopes, way larger Patch Bay. Thanks to the latter, Erebus V3 can also form the basis of a modular system. The Patchbay now has 35 jacks. Some of them provide useful functions, which are usually found only in „real" modular synthesizers: Inverter, switch, freely patchable sample and hold, clock generator.
www.dreadbox-fx.com

ENDORPHIN.ES // BLCK_NOIR

Blck_Noir is a modular drum synthesizer with seven voices. Its circuits are loosely based on the Roland CR-78. Compared to the classic from the 70s, however, the module sounds much rougher and more powerful. – No wonder, as discrete analog circuits are combined with features like digital noise and spectrum animation. The Blck_Noir's seven voices are kick, snare-drum, tambourine, closed and open hi-hat, cymbals as well as metal beat. An effects processor with eight algorithms is available for sound enhancement.
www.endorphin.es

CREATE MODULAR-STYLE SOUNDS WITH A SINGLE SYNTH!

ANALOGUE SOLUTIONS IMPULSE COMMAND

The semi-modular analog synthesizer Impulse Command is the newest brainchild of Tom Carpenter / Analogue Solutions. It features two VCOs and two 24 dB low pass filters which make it possible to produce complex stereo sounds. With two LFOs, two ADSR and a sequencer duo, it can create sounds you would expect coming out of a big modular system.

The 16 step MIDI note sequencer allows you to create pulsating melodies in no time, while the 16 step analog CV sequencer modulates the filters or other sound parameters. A very clever feature is the ReOrder! function which generates interesting variations of sequences in specific non-random ways. If desired, the great-sound digital effects reverb and delay give your sounds more space.

We're impressed: Impulse Command does not only look massive, it also sounds massive. Thanks to the sequencer duo and the flexible modulation options, it's easy to create hypnotic basslines and sequences, ever-evolving textures and much more. With clever programming, the semi-modular machine sounds like two different synths coming from left and right. Of course it also excels at generating classic analog basses, leads, percussion and effects.

www.analoguesolutions.com | 1179 Euro

MEET THE CREATOR: TOM CARPENTER

FOUNDER OF ANALOGUE SOLUTIONS AND DEVELOPER OF IMPULSE COMMAND

Beat / **Thanks to its true-stereo signal path and its flexible architecture, Impulse Command is much more than just a monophonic synth. Could you elaborate on that?**
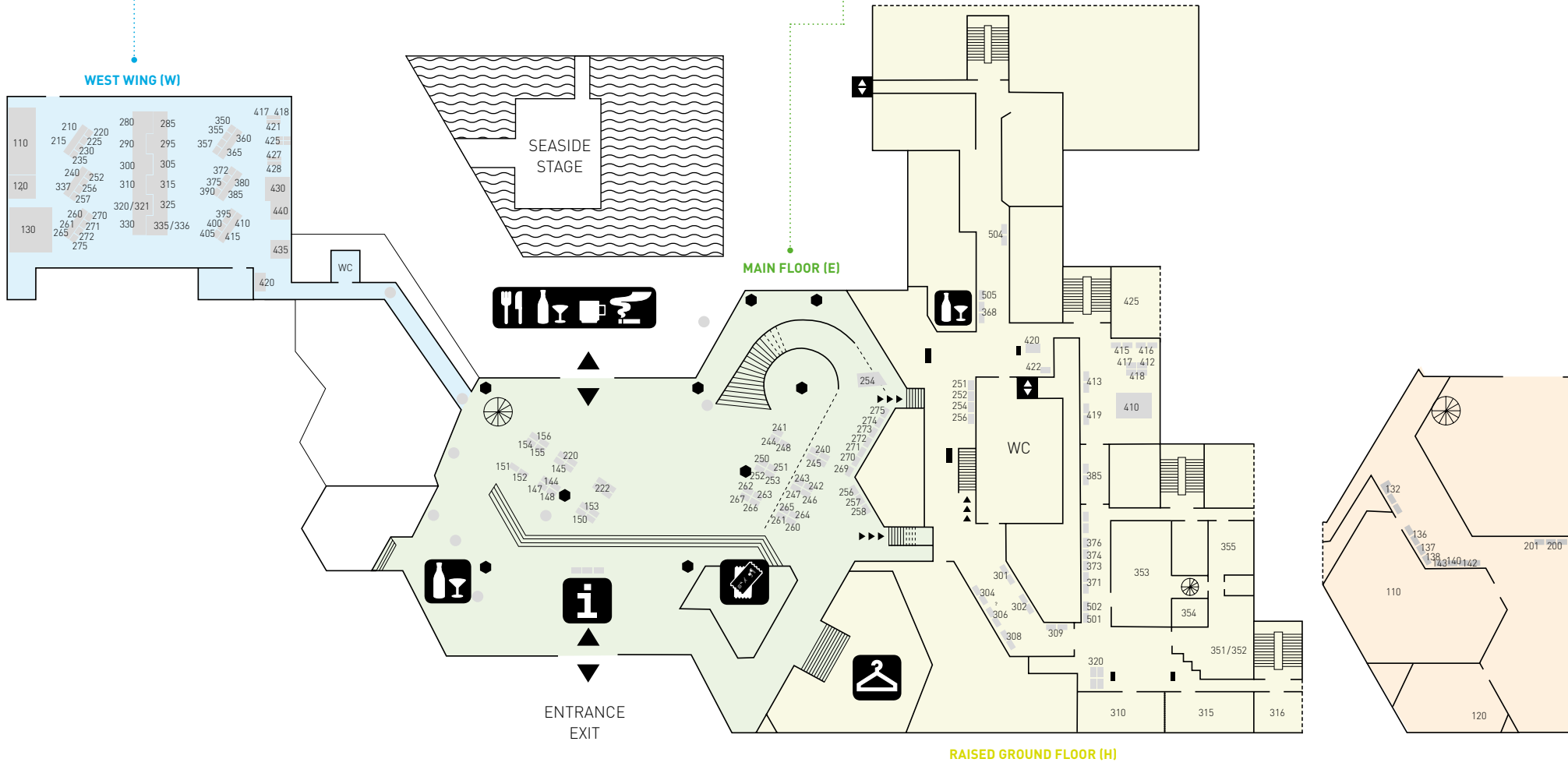
Tom / Impulse Command can internally re-wire (patch) some signals using the sequencer voltage or MIDI velocity. This combined with other parameters allow very different sounds to be played on each beat. One beat could be a bass sound, and another a percussive sound. This is all done with genuine analogue signals and switching, and without DSP software or menu diving. All the modulation and synth voice circuits are analogue, along with the patch switching. The only digital element is the digital effect section and of course the MIDI!

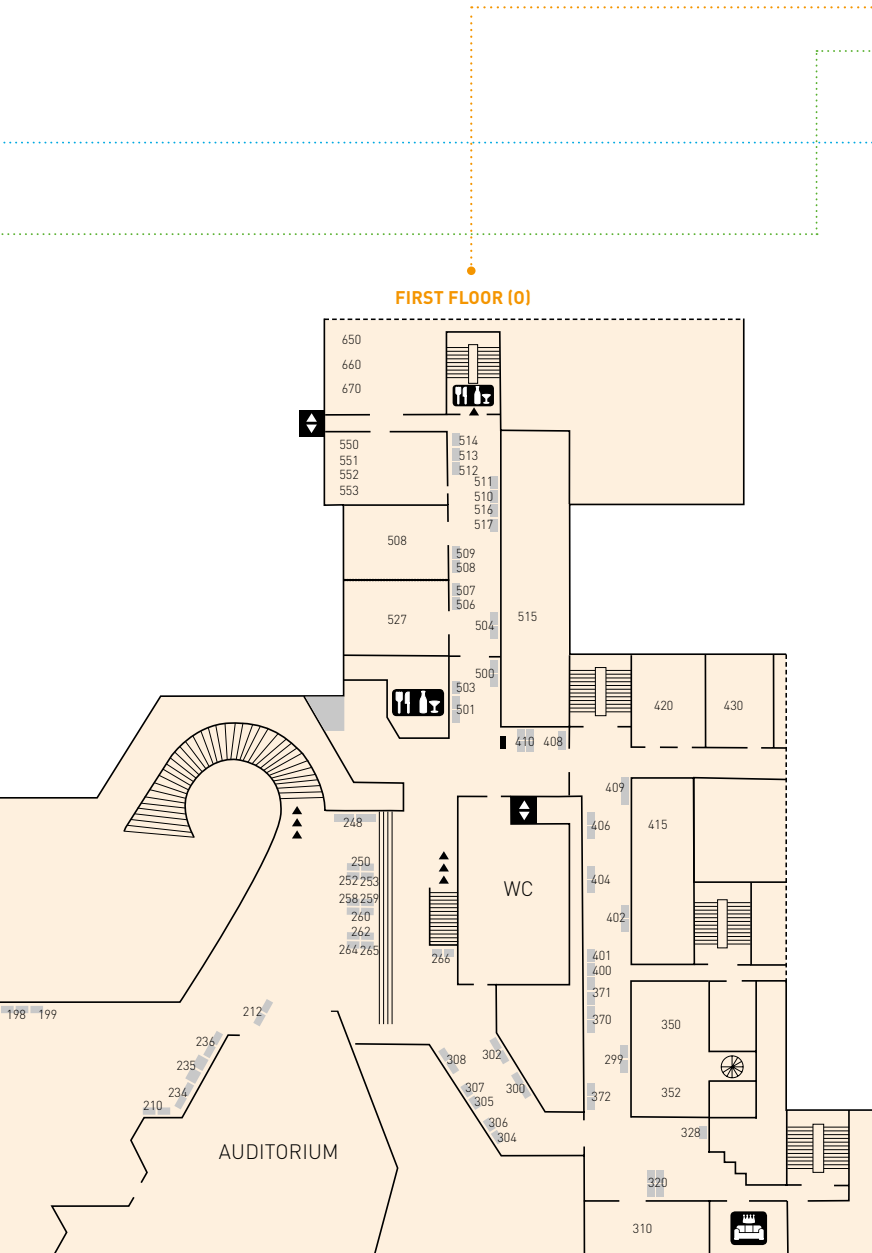**Beat /** **What makes Impulse Command special?**

Tom / One of the main features of Impulse Command is to have a radically different sound on each sequencer beat (way beyond filter cutoff control). So you could get a one bar pattern playing that sounds like both percussion and melodic sound coming from one machine, in a simple way. With Impulse Command, you can have radically different modulation going on with the left and right filters - so it sounds like multiple synth playing together - from just one machine. Also a lot of design effort was put in to make it very simple to use, and very fun. It's so easy to get incredible loops and sounds going. Each one will be unique and created by the user, not something programmed for you. You will always be 100% original. The features all work together to make this one of the most fun synths I have ever designed, with a truly unique and wide sound palette.

WHO IS WHERE?
THE HALLS OF JOY

WEST WING (W)

110

210 220
215 225
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240 252
337 256
257
260 270
261 271
265 272
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280 285
290 295
300 305
310 315
320/321 325
330 335/336

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357 360
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375 380
390 385
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400 410
405 415

417 418
421
425
427
428
430
440

435

420

WC

SEASIDE
STAGE

120

130

MAIN FLOOR (E)

504

505
368

420
422

251
252
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256

425

415 416
417 412
418

413

419

410

WC

385

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256 257 258

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351/352

310 315 316

ENTRANCE
EXIT

132
136
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138
143 140 142

201 200

110

120

RAISED GROUND FLOOR (H)

FIRST FLOOR (O)

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264 265
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198 199
WC
AUDITORIUM
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304

WEST WING (W)
- ALM Busy Circuits (W265)
- Aemit (W410)
- Animal Factory Amps (W257)
- Best Service (W435)
- Black Corporation (W252)
- Buchla (W420)
- Circuit Happy (W272)
- Decksaver (W425)
- Dreadbox (W300)
- E-RM (W320)
- Elektrofon (W271)
- Elektron (W110)
- Expert Sleepers (W405)
- FL Studio (W418)
- Five12 (W270)
- Flame (W321)
- Future Sound Systems (W275)
- GRP Synthesizer (W365)
- Holonic Systems (W280)
- Humble Audio (W235)
- IK Multimedia (W430)
- IO-Instruments (W220)
- Instruments of things (W285)
- Instruo Media (W395)
- JoboMusic (W295)
- Jomox (W385)
- Joue SAS (W330)
- Keen Association and SSSR Labs (W315)
- Kenton (W380)
- Kiloheartz (W421)
- Korg (W130)
- LPZW Modules (W350)
- Landscape (W230)
- MOD Devices (W427)
- MakeProAudio (W360)
- Monkey Banana (W290)
- Moseleyinstruments (W390)
- Music Thing Modular (W260)
- Niio Analog (W225)
- Panda Midi solutions (W256)
- Percussa (W210)
- Prok Modular (W261)
- SOMA Laboratory (W325)
- SPL electronics (W415)
- Schlappi Engineering (W355)
- Sequential (W305)
- Softube (W440)
- Stage Tec (W372)
- Steady State Fate (W375)
- Superlative Instruments (W215)
- SynthMaster (W428)
- SyntoNovo (W335)
- tangible waves (W400)
- TINRS (W336)
- Teenage Engineering (W310)

- Theresyn (W357)
- UDO Audio (W377)
- Universal Audio (W120)
- Waldorf (W240)
- Zynaptiq (W417)

MAIN FLOOR (E)
- 1010music (E253)
- ADDAC (E156)
- AJH Synths (E150)
- Access Music (E145)
- Analogue Solutions (E147)
- Bastl Instruments (E240)
- Bela.io (E267)
- Birdkids (E152)
- Bitwig (E241)
- DPW Design (E154)
- Dadamachines (E248)
- Dato (E254)
- Earproof (E114)
- Erica Synths (E245)
- Expressive E (E264)
- Finegear (E274)
- Frap Tools (E144)
- Grawart (E153)
- Joranalogue Audio Design (E266)
- Klavis Technologies (E262)
- Liivatera (E260)
- Livestock Electronics (E251)
- MDLR Case (E252)
- MacBeth Systems (E242)
- Metro Modular (E271)
- Nono Cases (E244)
- Novation (E258)
- Polaxis (E247)
- Polyend (E222)
- Push Turn Move(E269)
- Robaux (E250)
- Roland Teaser (E256)
- Sensel (E246)
- Shakmat Modular (E263)
- silhouette (E151)
- Sixty Four Pixels (E273)
- Sonocurrent (E261)
- Soulsby Synthesizers (E155)
- Synthstrom Audible (E270)
- TakTakTak (E275)
- Touellskouarn (E148)
- Tracktion (E257)
- vpme Musikelektronik (E265)
- Worng Electronics (E272)
- XAOC Devices (E220)
- Zlob Modular (E243)

RAISED GROUND FLOOR (H)
- Analogue Renaissance (H254)
- Arturia Lounge (H355)

- Baloran (H410)
- Chair Audio (H501)
- DinSync (H256)
- Dubreq (H374)
- Endlesss (H502)
- Enjoy Electronics (H373)
- Euterpe Synthesizers (H412)
- Eve Audio Kabinett (H520)
- Eventide (H308)
- Gamechanger Audio (H320)
- Haken Audio (H415)
- Icon (H309)
- Kurzweil (H301)
- La Voix Du Luthier (H385)
- Moog Music (H316)
- Moonmodular (H351)
- Mordax Systems (H252)
- Musik App Manufaktur (H368)
- Nonlinear Labs (H416)
- Nord Keyboards (H302)
- ppv Medien / KEYS (H422)
- PreSonus (H354)
- ROLI (H306)
- Roland/Aira Lounge (H353)
- Rossum Electro (H504)
- SYNTH-WERK (H352)
- Schmidt Synthesizer (H418)
- SectorSieben (H419)
- Snyderphonics (H376)
- Sonicware (H371)
- Steinberg (H315)
- Tegeler Audio Manufaktur (H413)
- The Division Department (H251)
- Tip Top Audio (H420)
- U-HE Heckmann audio (H524)
- Workshopzone (H318)
- Yamaha (H310)
- Zoom (H304)

FIRST FLOOR (O)
- 4MS company (O198)
- ACL (O553)
- Ableton (O526)
- Acid Rain Technology (O506)
- Adam audio (O404)
- Akademie (O430)
- Akai (O410)
- Amazona talk (o299)
- Analogue Systems (O551)
- Audiowerkstatt (O305)
- Avid (O132)
- BMU (O400)
- Befaco (O512)
- Behringer (O320)
- Buso Audio (O143)
- CG Products (O199)
- Chase Bliss (O137)

- Cherry Audio (O500)
- Crewcatering (O315)
- Cwejman (O552)
- Doepfer A-100 Systems (O236)
- Doepfer Keyboards (O235)
- EMS (O372)
- EOWave (O212)
- Endorphin.es (O510)
- ExpressiveE (O352)
- Feedback Modules (O514)
- Firma Schulte (O401)
- Future Artist (O201)
- Genelec Lounge (O310)
- Genki Instruments (O304)
- Hexinverter Electronique (O260)
- KOMA Elektronik GmbH (O142)
- Kii Audio (O550)
- LA Circuits (O409)
- Leaf Audio (O300)
- MAD Modular Audio Devices (O265)
- MFB (O140)
- MIND Music Labs (O504)
- Make Noise (O248)
- Manikin Electronic (O370)
- Metabolic Devices (O509)
- Modor (O138)
- Native Instruments Lab (O415)
- Novation (O527)
- Patching Panda (O513)
- PioneerDJ (O408)
- Pittsburgh Modular (O266)
- Ploytec (O200)
- RME (O302)
- Radikal Technologies (O264)
- Random Source (O136)
- Reon (O262)
- Roger Schult German Audio Lab (O371)
- SAE Institute (O406)
- Sensi Systems (O508)
- Sound Machines (O253)
- SoundForce (O501)
- The Harvestman (O258)
- Tubbutec (O307)
- Verbos Electronics (O210)
- Vermona (O234)
- WMD (O250)
- Wave Akademie (O402)
- Winter Modular (O511)
- XOR Electronics (O507)
- Xirid (O259)
- Zetaohm (O252)
- Zähl (O350)

IMPRESSUM

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www.eventide.com