

## Control synthesis deep bass nine manual

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## Book Descriptions:

# Control synthesis deep bass nine manual



This was essentially an imitation of the TB303, while not hugely similar it has since become an instrument in its own right. Has one oscillator with saw and square wave. Can also be used as an audio filter for external sounds. The Deep Bass Nine DB9 is a nineteen inch, single unit, MIDI controlled monophonic analogue synthesizer. It is a voltage controlled synthesizer using one volt per octave, with an excellent 24dB voltage controlled resonant filter. It has five main functions 1. a MIDI controlled bass synthesizer; 2. an analogue controlled bass synthesizer; 3. a MIDI to CV converter; 4. a MIDI controlled filter gate and 5. an analogue controlled filter gate. The front panel controls give you the ability to adjust various parameters of the sound in realtime. These controls are tailored to produce both deep and cutting bass sounds quickly and easily. You can select the basic waveform, the tuning of the oscillator, cutoff frequency, resonance, envelope modulation, decay, accent, volume and the MIDI channel of the unit. You can adjust some of the settings of the synthesizer over MIDI. The cut off frequency can be altered using the modulation wheel on a MIDI keyboard MIDI controller. If you play notes with a MIDI velocity of 65 or greater, the accent knob will change the quality of the sound. This was essentially an imitation of the TB303, while not hugely similar it has since become an instrument in its own right. Has one oscillator with saw and square wave. Can also be used as an audio filter for external sounds. The Deep Bass Nine DB9 is a nineteen inch, single unit, MIDI controlled monophonic analogue synthesizer. It is a voltage controlled synthesizer using one volt per octave, with an excellent 24dB voltage controlled resonant filter. It has five main functions 1. a MIDI controlled bass synthesizer; 2. an analogue controlled bass synthesizer; 3. a MIDI to CV converter; 4. a MIDI controlled filter gate and 5. an analogue controlled filter gate. <http://delhishuttle.com/upload/fender-champion-100-owners-manual.xml>

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The front panel controls give you the ability to adjust various parameters of the sound in realtime. These controls are tailored to produce both deep and cutting bass sounds quickly and easily. You can select the basic waveform, the tuning of the oscillator, cutoff frequency, resonance, envelope modulation, decay, accent, volume and the MIDI channel of the unit. You can adjust some of the settings of the synthesiser over MIDI. The cut off frequency can be altered using the modulation wheel on a MIDI keyboard MIDI controller I. If you play notes with a MIDI velocity of 65 or greater, the accent knob will change the quality of the sound. Paste as plain text instead Display as a link instead Clear editor Upload or insert images from URL. Yes, this is another TB303 clone. Its very simple and straightforward with basic controls that mirror those found on the TB303. While it does not actually do a particularly good job at emulating the TB303 sound, it is still a true analog MIDIcontrolled bass synth with plenty of thumpin bass potential of its own. There are no hidden menus. Just like the TB303, the DB9s single oscillator offers two waveforms to choose from a sawtooth or square wave. That is followed by the 303cloned Tuning, filter Cut Off Frequency and Resonance, Env Mod, Decay and Accent knobs. Additionally you can set the DB9 to one of the 16 standard MIDI channels, and you can set it to use its external audio input instead of the oscillator allowing you to process external audio through its analog filter inputs and outputs are mono. It also has a limited frequency cutoff control but a strong resonance control. The resulting sound, although not quite as sharp in the mid range as a TB303, seems much more deep and warm. The allimport Accent feature of the TB303 is controlled here by MIDI note velocity and turning up the Accent knob dials in how much it affects, not the volume of the note, but the filters frequency and loudness. <http://juditphotography.com/picture/userfiles/fender-champion-30-dsp-manual-download.xml>



There is a hidden Glide control, although this is more like a portamento that seems to add some

extra release on the envelope. There is also, sadly, no memory onboard for storing some of your settings. So you'll have to resort to old school patch setting storage techniques with the DB9. So it can either be used with some older preMIDI equipment you may have or it can be used to bring certain preMIDI equipment into the world of MIDI. Its strength is that it has its own natural and warm unique sound which has many sweet spots. The sawtooth and square waves are very thick and full sounding, and you can push the resonance right up till it howls. It sits in a mix very well too, so it makes for an ideal dedicated bass synthesizer module. And they're fairly cheap too! Are there any users of the control synthesis deep bass 9 here I'm keen to hear it in action, and also know about how much they generally go for. Any info you have, I'd love to hear! Don't know what to do or where to go. Ask in here. Having a couple of issues. Tuning drifts out a semitone or more the further away you get from the root note that was tuned using a tuner and the square wave is considerably lower in level than the Sawtooth. Any other users out there had similar experiences and how you overcame them. Cheers! These octaves should track ok, with higher octaves going very flat. There are 3 trimmers around the CEM3340, one scale, one tune and the other Hi Freq. Also I've heard that you can adjust the resonance amount from an internal pot but there appears to be three and I'm not sure which one is the right one. Any help would be much appreciated in regards to this and possibly a link to an online manual. I don't think there is one. Failing that if anyone was willing to be ultra helpful and photocopy their manual and send it to me I'd be willing to cover your costs.

Finally does anyone know if you have to have the module set up a certain way to process external audio as I don't hear anything coming out when I've got it set up to do so. Thanks in advance. I call it PhoboPhobia. I don't get out much, too afraid! It's quite beefy sounding. It's more of a pamphlet. I have never tried it. Although I have taken the lid off to have a nose around inside. But the manual doesn't tell you anything about the internal trim pots anyway. And although Sound Control no longer exists Does it James can be found here [www.synthrepairservices.com](http://www.synthrepairservices.com) So if you need any technical info, I'm sure you could contact him. Which I may do myself soon, as 1 or 2 pots on my DB9 are slightly iffy. I'll repair it myself, I just need to know what the suitable replacements pots are. But it's a pretty rudimentary manual. Then again, so is the synth! I have to say the filter is not particularly great sounding and this was my main reason for getting it. On its own I do like the overall sound but maybe not enough to warrant giving it space in my rack. I'll try the resonance tweak when I can work out which pot it is and see if that makes a difference. I guessed that the manual would be pretty thin and my main needs are answered in the review here on SOS in regards to the glide and accent functions plus the mod wheel control of cutoff. I didn't buy it for its 303 credentials which I knew to be poor and indeed it sounds very little like the bassline. I'll give it a couple of months but I like to freshen my gear every now and then and ship out the stuff I use least some stuff I just won't part with though so I may sell it on and get something else. Who knows. Thanks for the heads up about James Walker too, I will try to contact him. I call it PhoboPhobia. I don't get out much, too afraid! Sounds nice through a good pedal, not just to make that O.T.T crusty acid sound, but to add a bit of grit I put mine through a SansAmp bass driver and it sounds gorgeous.

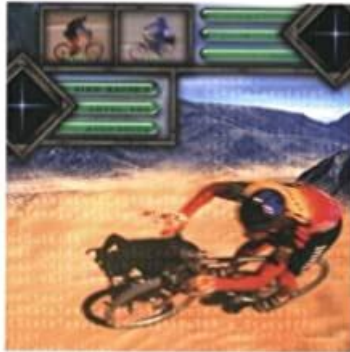
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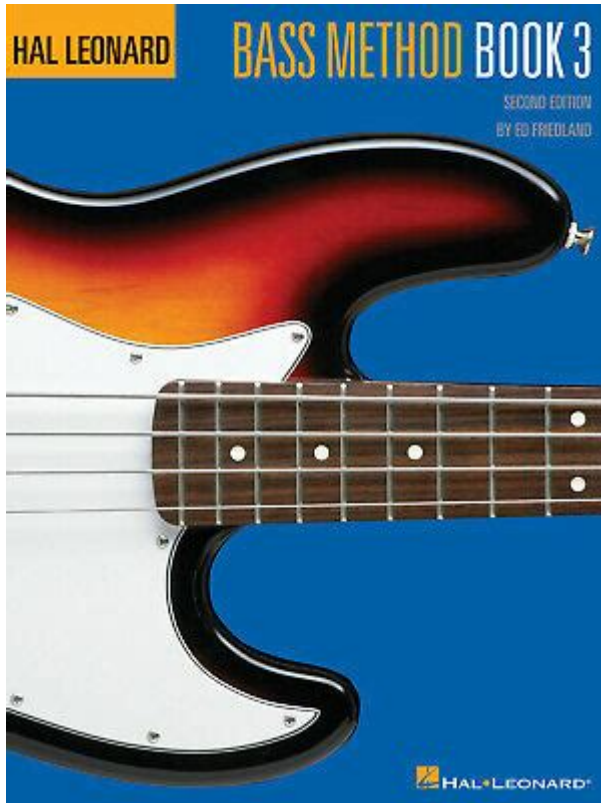
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The other use I find is as a double up with a single osc. Detune it slightly. The pots are quite easy to see and adjust, and its worth having a fiddle, I think you can get the filter to close down at the leftmost setting and that makes it a bit snappier. It is a heavy thing for the little it does maybe. Going mixerless, an ongoing appraisal. APD Offer 50% Off WOW2 by Sugar Bytes Key Largo Effects loop question live and recorded sound mic advice required New imperfect Garden Studio Build Acoustic guitars constantly going out of tune Yamaha P 515 Recording Retro Jungle Production With Pete Cannon 1 month 1 week ago. Everything You Wanted To Know About Studio Headphones. 2 months 2 weeks ago. The contents of this article are subject to worldwide copyright protection and reproduction in whole or part, whether mechanical or electronic, is expressly forbidden without the prior written consent of the Publishers. Great care has been taken to ensure accuracy in the preparation of this article but neither Sound On Sound Limited nor the publishers can be held responsible for its contents. The views expressed are those of the contributors and not necessarily those of the publishers. Control Synthesis Deep Bass Nine schematics I have scoured the internet for service manuals and schematics for this baby, but to no avail. The only tech info I managed to find was this These octaves should track ok, with higher octaves going very flat. There are 3 trimmers around the CEM3340, one scale, one tune and the other Hi Freq. If you click through and buy from our affiliate partners, we earn a small commission. Learn more In the first run i was disappointed by the limited filter range but after a little tweak on the trimpot inside i ended up with a pretty good filter sweep quite Moogish and a stable tuning for a VCO. Surprisingly, this little box ended up to be a bass monster. Far from classical 303 clone. When i opened to tweak the trimpots i saw a CEM3340 VCO.

<http://daniela-vashiron.com/images/10t502-service-manual.pdf>



I really like how it sounds and the MIDICV converter and an ext CV filter control is a good bonus. What do you think about folks I found it to be very weak and boring. I wasn't a fan of the original Bass Station, and the Deepbass Nine was even worse. Maybe it was because I owned other good sounding synths at the time. Basic unfiltered sound reminds me the SH101. Infinitely better than my old basstation rack mk1 on a basic bass tone level. That was doing ravey stuff at the time. Seemed to sound authentic and bouyant in a mix. I keep my eye out for them and I'd happily add one in for 100 if one came up. Congratulations. Basic unfiltered sound reminds me the SH101. The original was much better on paper than the DB9, but the DB9 had much meatier basic tone. It seems a little primitive today, since we are spoiled for choice with monosynths. It was priced the same as a minitaur, and obviously there is a clear winner there. However I always liked its basic sound and still have it because the CV is always useful, and the external filter input if you have that model. It also sounds good doubled up with other synths and responds well to distortion. Its a useful little box. It certainly is not a 303 clone, but that was just the common ploy to sell a mono at the time. It has a basic raw sound, which can be quite edgy, and goes well driving a channel hard, or through delays etc. It should be dirt cheap. As for the original Bass Station series, the oscillators were pretty vanilla and lacked bass, but I found the filters could sound quite rich in the mid range. DB9 is used selectively on Michal Patulskis YouTube channel. He references the gear in some video titles. The ability to filter an external audio source and control the cutoff from a daw or a midi controller, opens up the possibility to use this unit also as an external audio filter. Its built like a tank.

<http://fxturfspecialists.com/images/10mm-auto-reloading-manual.pdf>



Looking at the circuit inside, i have the suspect that this machine was initially designed to be another thing, less limited and more controllable more of a standard mono, and then someone quickly tried to get something 303ish tweaking and limiting the VCF and expecially the EG with some fixed resistor value here and there, leaving room for further experiments and leaving empty some additional pots holes. The EG is surely one of the bigger limits of this machine. Sustain is just fixed at nearly 2 secs max and im trying to figure out how to obtain a controllable sustain level. Memorials, RIPs and Obituaries Grove Park, Maidenhead, Berkshire SL6 3LW. Hosted by Nimbus Hosting. Items 30 35 Much of the early ergonomics attempted to reduce both muscle power output and. Manual materials handling includes such work tasks as lifting, carrying, Six homeoproteins control several steps of skeletal muscle development. FJ1, BASSAGLA Y1, SHININ V2, TAJBAKSH S2, CHAZAUD B1, GHERARDI R1 by obtaining the desired inframe mRNA and ensuing dystrophin synthesis. Looking for control synthesis deep bass nine manual meat. The Cobra uses two nine volt batteries, teflon bearings for less noise, and a cam roller. Use Peatix for any event and ticketing needs! Coorganizers can edit group and event pages, access sales and attendee information, manage ticket sales and more. Check the heading on this page Originally, the DB 9 was sold on a fake 303 tip. Other rack mono synths have appeared such as the Freebass 303, and the Syntechno 303, check the reviews. Well we all know a 303 is a 303. The DB 9 is a similar sounding machine, in that it is a analog monosynth styled on the TB303 controls, but it will never take you to the outer limits when youre on a trip like the original. It just doesnt cut right through you. Where the DB9 does score, is that it is a totally wicked Bass monosynth. I dont really rate the 303 copy stuff that much. IT SHIFTS SOME FUCKIN AIR!!!

Absolutely wetyerknickers bass, and with the added bonus of being midi controllable, and. ITS GOT KNOBS !!! And this really is the thing. playing live is a consideration most do not apply. but if you want to get out of the bedroom and play out, this box is super stuff. The other thing is that you can tweak the DB 9, like alot of other synths, from inside the unit. Theres a whole bunch of setting pots inside. So you can blast the resonance up to full tilt, until the units sqUee kin an whistlin away like a flock of migrating lesser spotted widgewarblers or whatever !!! or you can tune right in to the sweet spot with the filter setting, to get really honkin didgeredoo tones etc. That internal tweak, gives a clue to one of the units weak spots. The filter just isnt wide enuff. Hence my dissatisfaction with the units ability in the widdleydiddley dept. The other weak point is. Why bother to put portamento control on it, if it has to be selected via midi. WHAT A PAIN IN THE BUTT !!! Its not really Control Synthesis fault, all the manufacturers units tend to go for this method. so. CALLING ALL UNIT MAKERS. I WANT HARDWARE PORTMATO SWITCHING PLEASE !!! There I am. shredding away live. all I want to do is reach out and. click. switch it in. What I DONT want is to prat about sending control data to the thing from a bloody sequencer, or master keyboard. Same thing with the filter. Why aint it wider. Anyhow I called them up and had a moan. !!! Apparently, they got some new product due out. Excellent Deep Bass. cool upper range stuff too. A bargain !! And remember. with Hard disk or a sampler, the humble monosynth can provide many parts to the chewn by simply

recording bassline loops to be positioned around the arrangement, then resetting the machine to a different sound, and mixing it in via live realtime midi. With hard disk, a monosynth can provide many different parts.

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By the way, the Control Synthesis guys are cool, and will make any mods to the unit that you like, if you send it to them, or ask before purchase. Although its a decent synth, I had to ship mine back overseas for service and although it was TOTALLY their fault, they refused to even split the shipping costs. Beware! Peace, D Although its a decent synth, I had to ship mine back overseas for service and although it was TOTALLY their fault, they refused to even split the shipping costs. Also, the accent feature should be better Doesnt exactly sound like a 303 but has relatively good cutoff and resonance responses. Controllably by either MIDI or CVs. Excellent for basslines even though it does not sound very fat. Doesnt exactly sound like a 303 but has relatively good cutoff and resonance responses. Controllably by either MIDI or CVs. Excellent for basslines even though it does not sound very fat. I dont use it anymore since I got my real 303. I dont use it anymore since I got my real 303. If you know where one can be purchased or if you have one to sell, let me know! Thanks! If you know where one can be purchased or if you have one to sell, let me know. To receive automated replies be sure to add a valid email address! If you know where one can be purchased or if you have o. One fixed price delivery for most items. It is in excellent condition, everything works great. Items must be returned in original, as shipped condition with all original packaging. Please check the fields highlighted in red. Currency. The OS1 Original Syn is a rackmounting, digitally controlled, monophonic analogue synthesiser conforming to the now classic subtractive synthesis VCOVCFVCAADSRLFO configuration. As you can see from the photo the OS1 is a striking yellow, maybe not to everyones taste but certainly eye catching and a conversation piece and personally I quite like the colour an identical shade to the EDP Wasp.

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Being constructed of welded steel the synth feels solid and built to last and prepared for a hard life on the road and is, unsurprisingly, very heavy for its size. A benefit of the colour scheme is that the smallish legending is still quite easy to read on a darkened stage. Its obvious that a lot of thought has gone into the OS1 and it hasnt just been cobbled together overnight to jump on the retro bandwagon. Apparently it has been 4 years in development, by the same team that created the Deep Bass Nine and refreshingly is entirely UK designed and built. Now lets move on to the nitty gritty. MINIMALIST Despite the relatively outward minimalist appearance the internal synth and MIDI specification is very comprehensive. The unit has three independent VCOs, a VCF, a VCA, two envelope generators, an LFO, an arpeggiator and a MIDI interface. While the discreet audio circuitry is pure analogue the user interface is decidedly digital. All editing and programming is performed using the increasingly common parameter grid method. In this case a combination of buttons and LEDs arranged as a 4 x11 matrix to represent the editable parameters and using a single data knob and two increment buttons to enter parameter values. The only other visual feedback is from three large single digit red LEDs. No LCDs or menus, like I said. minimalist, but also easy to operate and get to grips with. In addition to the parameter grid there are three Mode buttons and a WRITE button to save edited programs into one of the 128 user patch memory locations. MODES There are three modes of operation PROGRAM, SYSTEM and EDIT. The OS1 default mode is Program and when the OS1 is switched on it performs a little light show that, if nothing else, indicates all the LEDs are working. The user patch locations are instantly accessible in this mode using either the data knob, increment buttons or MIDI program changes, all very straight forward.



The SYSTEM button is for changing the MIDI channel, turns the patch memory protection off or on default and sets the various ADSR trigger modes see the ADSR section below and the EDIT button activates the parameter grid. HUMAN USER INTERFACE As could be expected with a comparatively basic user interface the internal architecture is preconfigured, that is to say the VCOs feed into the VCF which in turn feeds into the VCA, Envelope Generator 1 triggers the VCF and Envelope Generator 2 triggers the VCA. The down side of this type of arrangement is that you cant repatch the internal modules to come up with unusual custom combinations, the benefits are what you see is what you get and no unnecessary multipage menus to wade through. The front panel is clearly and logically laid out and assuming you know the basic principles of analogue synthesis most users will find the going straightforward enough, I managed to get into some serious editing within minutes without even glancing at the instruction manual. INSIDE STORY Using the front panel as a guide lets take a look at the OS1 from an analogue perspective. First in line is the LFO with four editable parameters. RATE The rate of the LFO is always displayed by a flashing dot in the left LED, SHAPE Triangular, Square, SawUp, SawDown, Random. A useful feature available when the LFO is synchronised to an external MIDI clock are the 9 different MIDI sync ratios. VOLTAGE CONTROLLED OSCILLATORS Next are the three independent VCOs. These are well specified oscillators and cover approximately 6 octaves, not bad for analogue VCOs. To find three VCOs in any kind of analogue synth would be a bonus but to find so many in a compact unit such as this is pretty amazing. Each VCO has editable parameters for Coarse Frequency, Fine Frequency, VCO shape see below, LFO depth, Env 1 depth and Output level.

Its worth noting that the Pulse CHORUS waveforms are modulated by an additional and uneditable 16speed LFO that that doesnt tie up the main LFO and allows for some animated fullbodied effects when all three VCOs are in action. VCO 3 has all the above waveforms but also includes white noise and a setting for enabling the external audio input. The external signal is then available alongside the other VCOs for processing by the VCF and VCA. All the VCOs will respond to MIDI pitch bend and modulation. Something that certainly inspires confidence in the OS1 is the stability of the VCOs, which amazingly require no warmup period. They also showed no signs of tuning drift at the extreme ends of the keyboard, a common problem with many analogue VCOs. Apparently this stability is down to some very clever 90s designing of the oscillator circuits, well done team. VOLTAGE CONTROLLED FILTER The VCF is a 24dB lowpass type and can be pushed into selfoscillation to act as a fourth sine wave VCO. There are half a dozen parameters available Frequency, Resonance, LFO depth, Envelope 1 depth, Keyboard tracking and Keyboard Velocity. The frequency of the VCF can also be controlled from a MIDI modulation wheel. I know Ive said this before but trying to make comparisons on the sound of one VCF against another is asking for trouble, people take this stuff far too seriously. Ill just say that to MY ears it sounds perfectly fine, better than some Ive come across but maybe not as sweet as a few Ive used, and Im not naming names so there. ENVELOPE GENERATORS There are two envelope generators, Env 1 for control of the VCOs and VCF and Env 2 dedicated to the VCA. These are standard ADSR types with Attack, Decay and Release times variable from 010 secs and a 0100% Sustain parameter.

The minimum ADR settings arent the shortest Ive come across and trying to adjust the lower values was frustrating as there is a noticeable increase in the timing particularly in the Attack time when the display moves from zero to the first digit, and this is over a scale of 0127. These parameters seem to be hindered by the resolution of the control system, but this is a side effect of digital control and something you wouldnt usually get using a regular analogue control pot. Four different keyboard trigger and retrigger modes are available using the SYSTEM button and these settings are saved with each patch. ARPEGGIATOR Love them or hate them theres no denying that when used sparingly arpeggiators can be a useful and creative tool. The OS1 arpeggiator allows you to hold down between one and eight notes. The arpeggiator has its own Rate function, which is also displayed by a flashing dot in the middle LED, and it can also be synced to a MIDI clock. As both the

arpeggiator and LFO can be synced to MIDI some fun rhythmic effects can be programmed using different time base subdivisions for each. EM EYE DEE EYE The MIDI specification is impressive with all editable parameters controllable over MIDI a controller no. The 128 user patch memories can be saved and reloaded as individual MIDI SysEx dumps. This involves the truly unpleasant process of writing raw SysEx code into your sequencer to instruct the OS1 to start dumping or loading, something not all sequencers can do particularly noncomputer types and something I feel a lot of users aren't going to bother with. Also there is no way to perform a bulk dump or load of all the patches in one procedure. Not very user friendly considering how easy the rest of the OS1 is to use. This should be available to download from the dsTEC web site by the time you read this. An online user group is also being setup for exchanging custom patches and tips. Assuming of course that you have a computer and access to the web.mmm !

MISSING IN ACTION As I've already said a side effect of using digital editing control with an analogue system is the relatively coarse resolution of the controllers and occasionally you can hear a stepping effect when adjusting or sweeping some parameters. I wasn't entirely happy with the data knob and would have preferred to have seen a continuous 180% rotary controller included, not the standard endstop type, but I can live with it. Also I would like to have seen a more adventurous implementation of the VCA, as there's no amplitude modulation available from the LFO waveform, and a choice between logarithmic or linear ADSR control would be useful, as would an LFO controlled panning stereo output. Not including a ring modulator is a real disappointment and although similar effects can be achieved using the VCO XMod feature nothing beats the real thing for really extreme modulations and FM effects. POWERHOUSE The OS1 is a breeze to use with no hidden menus or arcane operating systems to hinder you and is a great example of plug and play. Using the parameter grid and 3 digit display to edit isn't as restrictive as you might imagine. This is partly due to the relatively limited number of parameters available, but that's the nature of monophonic subtractive analogue synthesis. Let your ears rather than your eyes be the best judge of what sounds right. The yellow pages instruction manual is informative and well laid out, a refreshing change. The factory presets are, on the whole, very good and showcase the abilities of the OS1 well. There are some genuinely cone busting basses, screaming lead sounds, zany effects, perky arpeggiator patches and plenty of contemporary and over used TB303 type resonant basses. But I must say had the most fun programming my own sounds. The audio quality is top notch and for an analogue instrument the noise floor is relatively low.

As with many analogue instruments the upper and lower audio ranges can produce some frighteningly extreme frequencies approaching sub and ultra sonic, so beware. The closest relative to the OS1 is probably the very nonprogrammable but infinitely tweakable Doepfer MS404 Synth, which includes a builtin MIDICV interface but only one VCO and while it's a fine synth is frankly not in the same league. And don't be fooled by the dayglo colour scheme, the OS1 is definitely a professional instrument. It's well specified, easy to program, very stable in use and capable of some outstanding analogue sounds. Admittedly the single knob approach is unusual for an instrument proclaiming its analogue heritage and analogue diehards may find this a bridge too far. But the OS1 has been designed as a hybrid programmable analogue MIDI performance synth and is happy to leave the dirty work of CVs, gates and patchcords to the modular big boys. The price may appear to be slightly on the high side of reasonable but this synth is going to be an investment and destined to become much sought after in years to come. Maybe the Original Syn doesn't break any new ground in synthesiser design using as it does proven analogue and MIDI technologies but nevertheless dsTEC have succeeded in breeding an excellent and professional hybrid instrument. PROS Analogue yet programmable. The OS1 is ideal for anyone wanting a great sounding pro analogue instrument without dirtying their hands with CVs and patch cords.

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