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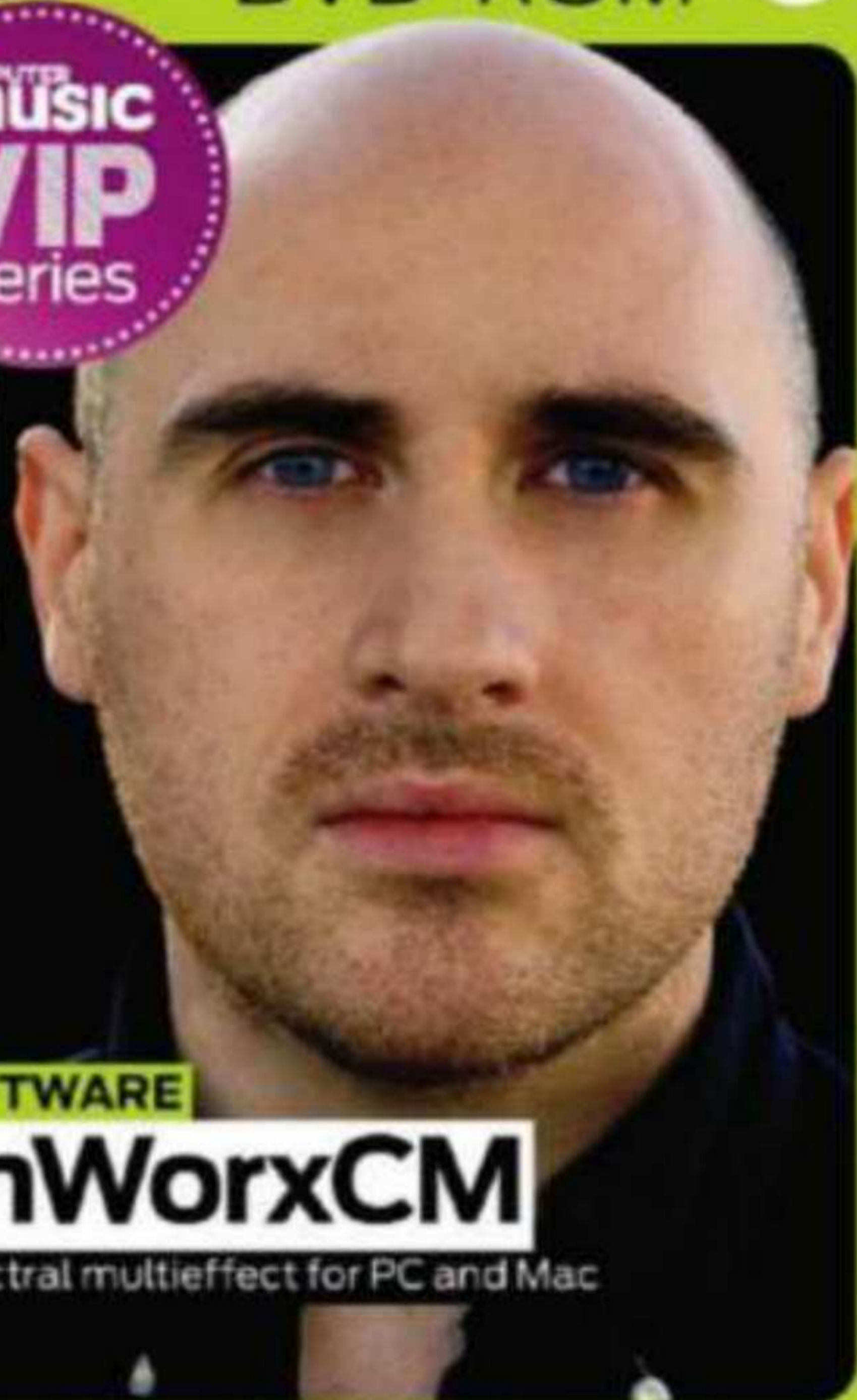
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software studio. I forgot how good some of those synths are, particularly Wavefusion. I've always liked the sound of wavetable synthesizers like the Waldorf Microwave, and Wavefusion is very similar. My renewed interest is even keener now that I see Waldorf did not include user wavetables in their PPG 3.V plug-in (something that would have kept me in Cubase). Apparently this function is available in Orion's synth, but I'm a little confused as to how I would make use of this ability. Can you give me a breakdown of how it might be done?

Marc Rouch

Answer As we mentioned in our otherwise glowing review of the PPG 3.V in **cm162**, we too were expecting custom wavetables to be on the menu. Very few soft synths allow one to create classic PPG-style wavetables, but as you say, Wavefusion will do it. However, it takes a bit of work and more than a single process across

multiple applications. Check out the *Creating custom wavetables in Wavefusion* walkthrough on p107, as well as our answer to Tyler's question about waveform creation.

Joining the Klee club

Question I recently saw a picture of Skinny Puppy/Download's cEvin Key's rack. There was a sequencer that grabbed my attention because it didn't look familiar at all. I asked around on the forums and was told it was a Klee Sequencer and that it was not available for sale. I was also told that it didn't behave like a normal sequencer. In what way is this so? Can it be replicated in software?

Leland Cox

Answer Designed by DIY guy extraordinaire Scott Stites, the Klee has become something of a legend among hardware-heads. You have

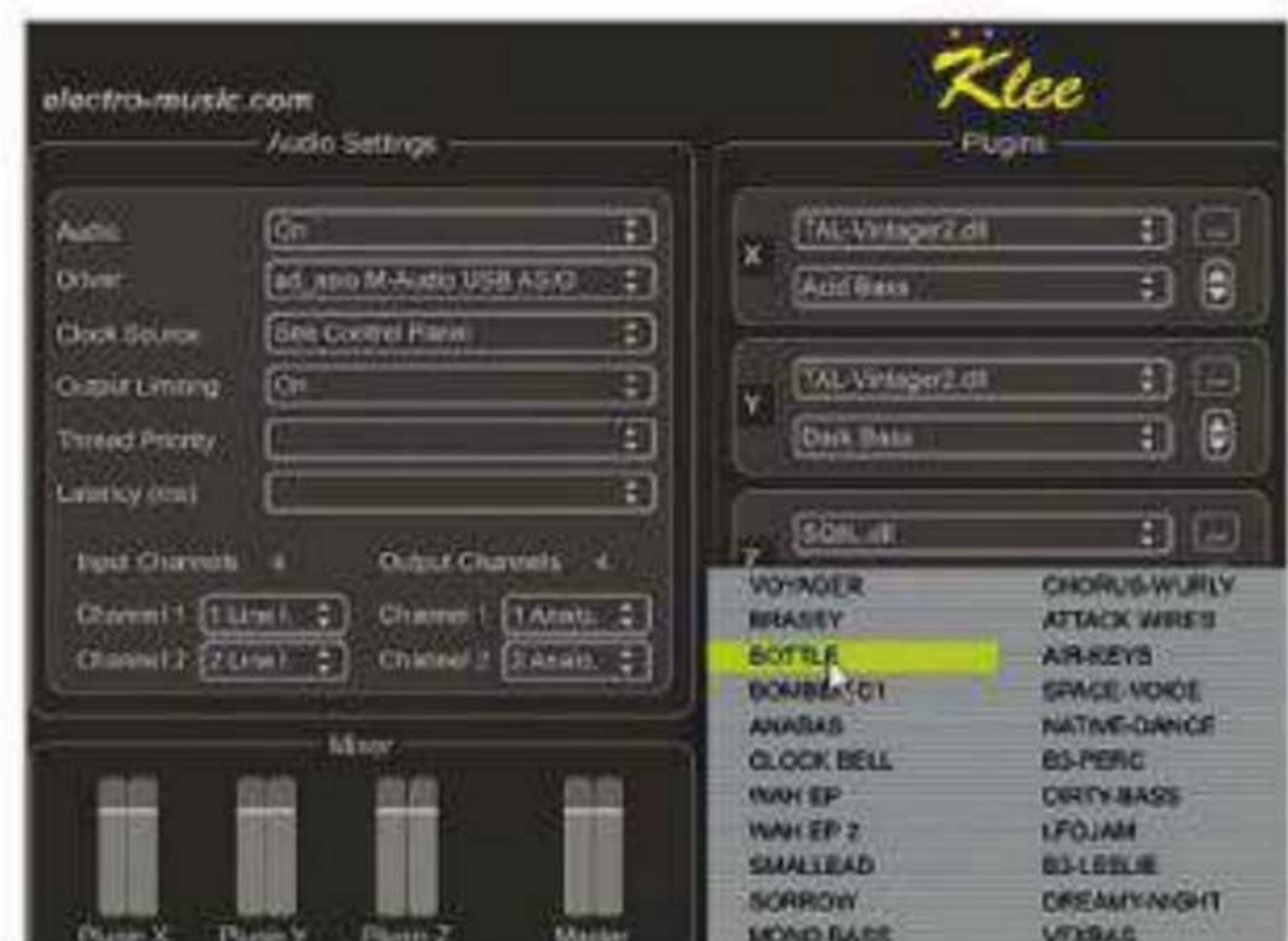
heard right: the Klee (pronounced Klay, like Klee, the artist after whom it was named) is not your run-of-the-mill sequencer. Most sequencers provide a row of steps that cycle on playback. The Klee is unique because it offers multiple active steps at any given time. This is just one way that it introduces an element of unpredictability into your music-making - there are quite a few others, too. The idea here is that the user must listen to the semi-random output and determine what sounds musical. It's an awesomely inspiring tool.

Fortunately, the Klee is no longer limited to the hardcore DIYer: Defective Records have developed an inexpensive software version that can be used to control MIDI gear or as a VST host. It does everything the hardware version does and a bit more besides. See the walkthrough *Using the software emulation of the Klee sequencer* below to see what it can do, then grab the demo or the full version (\$40) at defectiverecords.com/klee.

> Step by step Using the software emulation of the Klee sequencer



1 > The Klee sequencer is a truly inspirational device. Until recently, it was only available to capable DIYers. Now, however, you can get hold of a software version for about \$40. It has all the features of the hardware version and more. To start off, you need to tell the Klee that you want to use plug-ins and where to find them. After that, go to the Setup page and choose your Audio and MIDI settings.



2 > The Klee provides three different gate outputs, each of which can be assigned to the same instrument, or to three different hardware and/or software instruments. You can choose the plug-in synths you'd like to use in the Setup page. We've selected two TAL-Vintagers and the SQ80L. You can also access the instruments' preset patches here. We've selected the **Bottle** patch for our SQ80L.



3 > Return to the Main window. First, let's assign buses to our plug-ins in the Buses section. Choose **Plug X**, **Plug Y** and **Plug Z** as the destinations for **Bus 1**, **2** and **3** respectively. Next, route the gate outputs to those buses in the Output section. Assign output slot **A** to **Gate Bus 1**. Ditto for the slot labelled **A+B**. Finally, assign the **A-B** slot to **Gate Bus 2** and the **B** slot to **Gate Bus 3**.



4 > It's important to understand how the outputs work. There are two groups of sequencer stages. We've assigned Group A to **Gate Bus 1** and Group B to **Gate Bus 3**. **Gate Bus 2** will receive **A-B**, ie, the value of the active stage in Group A, minus the value of the active stage in Group B. Let's activate Stage 1 in Group A.



5 > First, set the **Baseline Note**. (Turning **MIDI Control** on lets you select the note with a MIDI controller in real-time.) If you make any changes to the pattern, you need to load it again to hear them; activate **Load on Play** to do it automatically. Dial in some pitches with the knobs; these will be added to the baseline note. Next, push **Play**.



6 > Only **Bus 2** is playing, so set some stages to the other buses in the Bus Assignment section. Click a couple of other stages in Group A to activate them, then load the pattern. Now for the best bit. Activate some stages in Group B and load them up. Experiment with the settings and note how they affect playback as you go.