

Analogue Solutions Nyborg Modules | £599

Bruce Aisher dials up an analogue storm with two of the latest modules from Analogue Solutions

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WHAT IS IT?

A British analogue monosynth with a choice of classic Oberheim or Moog influenced filters

CONTACT

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HIGHLIGHTS

- 1 Characterful, real analogue oscillators
- 2 The wide-ranging modulation options
- 3 Great filters

Analogue Solutions have been purveyors of home-grown and well-regarded analogue synths for over ten years.

The key thing that connects all their gear is the heavy reliance on discrete electronics in their synth designs. This means they eschew the use of digital circuitry in all but the necessary nod to the modern world in the form of MIDI interfacing. This also means no CPU control of envelopes or LFOs, and not a DCO in sight. It's old-school analogue.

The two units up for testing here are the Nyborg 12 and Nyborg 24, one white, the other black, and each with a different filter design. This colour coding is a clear nod to Oberheim's early white-faced SEM modules, and Moog's more imposing black-panel house style. The units arrive in a market that is seeing an ever growing number of 'real' analogue synths, from Korg's large-scale resurrections to boutique modular units – so competition is fierce. According to Tom Carpenter, the man

behind Analogue Solutions, they were created in response to the demand for smaller, lower-budget instruments, but that didn't compromise on sound. So, in many respects the Nyborg 12 is very much a trimmed-down Telemark. You lose the patching sockets and Ring Modulation option, which of course makes for less flexibility, but there are some gains, as we'll see.

The Nyborgs employ two multi-waveform, independently tunable oscillators combined with a square wave sub-oscillator and noise source. The Audio Mixer section allows you to adjust oscillator level and waveform selection (sawtooth of pulse) for each oscillator, and add the sub or noise into the mix, but sadly not both at the same time – this is perhaps an inevitable compromise on such an instrument.

There is plenty of flexibility in the VCO tuning department, including the option of turning either oscillator into an LFO-like mod source. The reasons become clearer when you turn to the modulation switches, which allow one



