VIBEMASTER

Re
Rack Extension

VIBEMASTER

EMOTIVE LO-FI SYNTHESIZER

Front Panel

LFO

Two low-frequency oscillators used to modulate other parameters in the synth, such as pitch, filter cutoff, or pulse width.

Each LFO has selectable waveform, rate control, and sync/retrigger switches.

LFO1 has these **WAVE** shapes:
Saw Down Exp, Random, Square, Saw Down, Triangle and Sine.

LFO2 has these **WAVE** shapes:
Saw Down Exp, Drift, Square, Saw Up, Triangle and Sine.

The **MOD** knobs determine modulation depth from LFO1 to LFO2 rate.

SYNC aligns the LFO to the host tempo for rhythmic modulation.

RETRIG restarts the LFO cycle with every key press, useful for consistent attack movement and rhythmic synchronisation.

The phase of the LFOs can be adjusted on the back panel.

The Rate and Depth of the LFOs can be modulated with Modulation Wheel (CC1) - settings for this can be found on the back panel.

Analog VCO

Classic analog-style oscillator great for generating familiar analog synth sounds.

Offers waveforms; triangle, sawtooth and pulse (with pulse width modulation). Mix and blend the amount of each waveshape with the faders.

OCT and **TUNE** adjust pitch range and fine tuning.

WaveTable Oscillator

Digital oscillator that blends between multiple waveforms to create dynamic timbres.

OCT and **TUNE** define pitch.

WAVE selects the base waveshape from this list: Sine, Spike, Square, Triangle, Ramp Up, Square, Ramp Down, Triangle and Spike. Some shapes repeat to make it possible for more combinations of morphed shapes.

SKEW transforms the waveform shape — for morphing between neighbouring waveshapes.

DEPTH defines how strongly Env 2 modulates **SKEW** parameter, adding movement even to static notes.

Envelopes

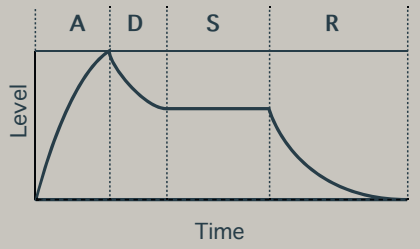
Envelope generators control how parameters change over time, shaping amplitude, filter movement, or modulation depth.

Env 1 is routed to VCF 1 Freq. It can also be used as a modulation source for Sine Mod, Sine & Noise output.

Env 2 is used for WaveTable oscillator wave-skew modulation and VCF 2 Freq. Env 2 can also be used as a modulation source for Sine & Noise output, VCF 3 and Output VCA.

A = Attack,
D/R = Decay and Release, at maximum it also activates full Sustain.

Env 3 available as a modulation source for Sine & Noise output, VCF 3 Freq and Output VCA.



A = Attack
D = Decay
R = Release
S = Sustain

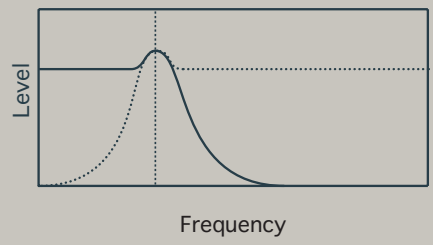
Filters

Analog VCO passes thru **VCF1** which has the following modes: 2 pole Lowpass, 1 pole Bandpass and 2 pole Highpass.

WaveTable Oscillator passes thru **VCF2** which has the following modes: 1 pole Lowpass, 1 pole Bandpass and 2 pole Highpass.

Analog VCO & WaveTable Oscillator along with Sine and Noise (depending on output routing of the latter two) passes thru **VCF3** which has the following modes: 4 pole Lowpas, 1 pole Bandpass and 2 pole Highpass.

Modes: **LP** (low-pass), **BP** (band-pass), **HP** (high-pass).



FREQ controls cutoff frequency.

Q sets the Q-factor (also known as resonance)

KBD enables keyboard tracking for more natural timbral scaling across notes.

MOD adjusts modulation depth from assigned sources (envelopes or LFOs).

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Sine

A pure waveform that can be used for sub-bass, thin tones in the top register or be FM modulated from an built-in second sinewave and/or pitch shifted for inharmonic metallic or wooden timbres.

SHIFT detunes the sine by pitch shifting.

Tune is used for fine-tuning except when **MOD DEST** = **FM**.

MOD DEST set to **FM** (Frequency Modulation) alters the pitch of the internal modulator. DEST set to **DRV** (Drive) adds harmonic coloration. DEST set to **LVL** (Level) adds a level of additional amplitude control by letting an envelope shape the volume that goes on to the output stage.

Output

Final stage controlling overall loudness and fidelity.

VCA selector chooses which envelope modulates output volume (typically Env 3).

VOL sets main output level.

LOFI introduces various kinds of bit-crushing and degradation of the different sound sources.

DRIVE goes from tape-style saturation to heavy distortion, great for shaping the character, adding warmth, dirt or destruction

Noise

Generates colored noise in different flavours: Gentle, Gentle Digital, Harsh, Harsh Digital and Flexi Mode. The different modes introduce unique qualities and behaviour to the Noise Generator. Great for percussion, texture or interference.

TONE and **DRIVE** adjust its brightness and grit.

NOISE MOD
The noise character can be modulated by an independent LFO with three shapes; Sine, Random drift and Stepped Random. The rate can be adjusted from 0.01 to 100Hz

Sine/Noise KBD - this button determines if the Sine and Noise generators should track the Keyboard or be free running. Keyboard tracking is good for timral consistency while turning it off is great when you want to use them as noise and interfereance sources.

Mixer

Balances the four sound sources: **ANA** (Analog VCO), **WT** (Wavetable OSC), **SINE**, and **NOIS**.

Each fader controls the level going out of the module. Since Sine & Noise can be routed to other destinations their volume can sometimes differ from ANA or WT.

Blending analog and digital oscillators with noise allows a wide range of tones, from soft tape tones to gritty pads and noisy atmospheres.

Input

SYNTH / EXT. Set level of input from the synth and external input.

Tape Modulation

A dedicated section simulating the mechanical instabilities of tape.

START sets playback start speed, it simulates the slow start of a tape machine.

DRIFT introduces soft random pitch modulation.

DEPTH and **RATE** controls the amount and rate of pitch wobble.

FLANGE blends the modulated signal with the dry signal for flanging effects.

DRIVE add tone coloration and overdrive.

Reverb

Adds spatial depth and ambience.

TIME sets decay length.

FILTER adjusts tone color of reflections.

MIX blends between dry and wet signal.

Designed to complement the lo-fi aesthetic with warm diffusion rather than pristine hall simulation.

Digital Delay

Tempo-syncable delay line for echoes and rhythmic ambience.

MODE selects delay type.

RATE sets delay time.

SYNC locks it to project tempo.

FILTER shapes the tone of repeats.

F.B. controls feedback amount.

MIX blends wet/dry signal.

Delay Modes:

- Normal
- Detuned
- Wide Chorus
- +Oct
- -Oct
- +5th
- -5th
- Wide Repitch
- Random
- Random Glitch
- Random +Oct

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EFFECTS

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Back Panel

Introduction

The back of VibeMaster opens the door to creative patching and modular-style control. Here you can connect CV, audio, and modulation signals from other devices to extend the instrument far beyond its front-panel layout. Everything here is designed for experimentation – patch, tweak, and listen to how the synth responds.

Settings

Utility section for global behavior.

P.B. Depth: sets pitch bend range.

M.W. Depth: sets modulation wheel influence.

Polyphony: determines how many notes can play simultaneously – reduce for thick, vintage-style mono lead tones or increase for lush pads. Remember that more voices = higher CPU usage.

Destination: chooses which parameter responds to modulation wheel or external sources. A quick way to reassign expressive control on the fly.

Sequencer In

Standard control connections for triggering and pitching the synth.

Gate: starts and stops notes.
CV: controls the pitch of notes.

VCO Offset - offset the pitch of the VCOs with a range of 2 Octaves; -1 Oct to +1 Oct,

VCA Offset - offset the VCA volume.

These Offset jacks are great for adding tremolo and vibrato.

Velocity & Aftertouch

These trimmers let you reshape how note velocity and aftertouch affects the sound, both in terms of volume and tonality by affecting the VCA output and the three VCFs frequencies.

Control the Volume or any of the VCF 1–3 frequencies based on playing strength, or programmed sequencer **Velocity** data.

Aftertouch works similar to velocity, but responding to pressure while a note is held. You can use it to add expressive sweeps or subtle modulation.

Use the trimmers (Volume, VCF1–3) to let velocity and aftertouch shape volume, and/or VCF character in real time. The VCF controls are bipolar, allowing you to either raise or lower the cutoff frequency by playing style.

CV Inputs

Extensive control voltage inputs for modular interaction inside Reason.

Analog VCO: Pitch and PW let you modulate oscillator pitch and pulse width.

Wavetable OSC: Pitch and Wave control tuning and table position (great for evolving textures).

VCF 1–3: Freq and Q inputs modulate each filter's cutoff and resonance – patch envelopes, LFOs, or rhythmic CVs to sculpt movement.

Output: Drive and Pan CVs bring motion and character to the final signal – animate them for subtle stereo drift or per-step drive accents.

Every CV input reacts musically and scales well with most Reason modulation devices.

LFO Phase

Two trimmers to control the phase of the internal LFOs – perfect for keeping modulations aligned or intentionally out of sync for lush movement. 0-360 degrees.

Audio Out

Left (Mono): carries the full summed signal when used alone.

Right: enables true stereo output when both jacks are connected.

External In

Feed any external signal into **VibeMaster's** internal effects.
Use this to process other synths, drum machines, or even recorded loops through the Tape Modulation, Delay, and Reverb sections, turning VibeMaster into a standalone lo-fi effects unit.

CV Inputs (Effects)

Dedicated modulation inputs for the built-in effects.

Wobble Depth: controls the intensity of tape modulation flutter.

Delay Filter: modulates tone within the digital delay repeats.

Reverb Filter: alters the color and brightness of the reverb tail.

Patching slow LFOs or sequencers here makes the effects breathe and evolve – ideal for cinematic swells or degraded tape echoes.


INIT PATCH
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Sequencer In
GATE
CV
VCO
VCA
OFFSET
Velocity
VOLUME
VCF1
VCF2
VCF3
Aftertouch
VOLUME
VCF1
VCF2
VCF3
LFO Phase
LFO 1
LFO 2
Audio Out
LEFT
(MONO)
RIGHT
Settings
P.B DEPTH
Voices: 4
POLYPHONY
M.W DEPTH
LFO1 Rate
DESTINATION
CV Inputs
ANALOG VCO
PITCH
PW
WAVETABLE OSC
PITCH
WAVE
VCF 1
FREQ
Q
VCF 2
FREQ
Q
VCF 3
FREQ
Q
OUTPUT
DRIVE
PAN
100-240V
~ 50/60HZ
15W
TO/FROM EFFECTS
SERIAL#
20 - 6183766 - 25
MADE IN SWEDEN 2025
EKSSPERIMENTAL SOUNDS STUDIO
External In
CV Inputs
WOBBLE DEPTH
DELAY FILTER
REVERB FILTER
EKSSPERIMENTAL SOUNDS STUDIO
EFFECTS
INTEGRATED FX UNIT
9V 1A

VibeMaster

VibeMaster is a synthesizer built around mood, movement and character.
It shifts effortlessly between classic synth sounds and beautifully fragile waves, swirling tonality, soft grit and subtle organic drift. Strangely nostalgic synth tones embracing warmth, noise and the unexpected.

At the heart of VibeMaster are two contrasting voices:
a classic **Analog VCO** and a flexible **WaveTable Oscillator**.
Each oscillator passes through its own filter for individual tone shaping before entering the third filter, along with the Sine oscillator and Noise generator – uniting everything into a cohesive sound.

The **Sine generator** adds purity or grit depending on its mode: clean, driven, level-modulated and/or pitch-shifted. Let it sit as a powerful, clean sub-foundation or as a shimmering harmonic top-layer – or something more experimental.

The **Noise generator**, with its five discrete but flexible modes, brings texture and roughness, helping patches take on an ambient, cinematic or percussive character.

Emotion – motion – is central to VibeMaster.
Modulation controls throughout the panel encourage gentle animation – small shifts in tone, colour and filter response that give even simple patches a sense of spirit. It's a synth that rewards both minimalism and experimentalism.

The built-in **Tape Modulation**, **Delay** and **Reverb** extend this emotive palette even further. Wobble, flutter, drift, detune and degradation invite warm instability, while the various delay modes widen, smear or fracture the signal into dream-like fading structures. To finish it off, a sweet-sounding reverb adds a soft halo of space that complements the lo-fi aesthetic without overwhelming it – unless you want it to.

Flexible **CV routing** and external audio inputs give VibeMaster even more openness for modular experimentation, always with the same guiding principle: keep it musical, tactile and inspiring.

VibeMaster isn't about precision.
It's about **tone shaped by feeling** – softly animated pads, dusty leads, trembling basses and experimental textures that blur the line between synth voice and atmospheric sound fragment. It invites exploration with a fragile, degraded character: warm, imperfect, expressive and deeply musical.

Thank you for supporting Ekssperimental Sounds Studio!

Ekssperimental Sounds Studio is a one man project driven by the passion for experimental electronic sounds, new and old synthesizers and music gear.
As a Reason user since 2001 it truly is a dream come true to finally be able to create my own synthesizers and effects for the Reason rack.
Thanks to all of you who buy my products I can continue to learn and develope more fun and inspiring devices for our beloved rack.

I hope you will enjoy VibeMaster!

Cheers,
Erik Söderberg 2025