



End of line

Fuzz mangled, strangled into a **symphony** of **synthy harmonies**

BY BLAKE WRIGHT

HAVE YOU EVER considered a career as a video game soundtrack composer? You know, the guy (or gal) that writes the music that guides Link to save the princess or poor Mario to wherever the hell he's going this year? The video game industry itself is a \$100 billion plus business in 2017. With the onslaught of mobile games, new systems (Nintendo Switch and the upcoming Xbox One X) and lowering barriers to entry (more affordable hardware and availability of crowd sourcing funds), maybe that time is now. But wait. You're a guitar player. Wouldn't a synth set-up be a better tool for someone looking to get into the game

soundtrack business? Not any-more... thanks in part to the good folks at EarthQuaker Devices. Meet the Data Corrupter.

Now, I know what your saying. You're taking a good look at this box and wondering if you have to Dial 9 to get an outside line. Trust me. It looks much more intimidating than it is. The best way to tackle the learning curve with the Data Corrupter is to learn its three sections individually, then learn how those sections interact.

The first section is the Voice Mixer. This is where you mix the outputs of the individual sections, which includes its own square wave fuzz. There are three knob

controls here — Square for the fuzz output, Subharmonic and Oscillator. The second section is Subharmonic. This section transforms the input signal into one of eight lower octave programs between one and three octave below the original. For a more stable lower octave, flip the Root switch to Unison. To go nuts, keep the Root on Oscillator. The third section is the Master Oscillator, which is the hive mind of the Data Corrupter. The three-position Root dial feeds the input into its brain in its original octave (Unison), one octave down (-1) or two octaves down (-2). The sound is then fed into the PPL (phase-locked loop)