Ohm Force Bohm Stereo

Having entered the hardware world with Ohmicide Eurorack representing its inaugural Eurorack module (adapted from its distinguished distortion plug-in namesake that defined the now-well-populated category of so-called 'shaper' effects) last year, one-time nasty-sounding audio software creator Ohm Force introduces its Bohm stereo dual-voice kick system for Eurorack - encompassing the Bohm main module that provides the primary kick voice, and two optional expanders, Bohm:Groove and Bohm:Performer, the former supplying a secondary kick voice that is usually used for techno rumbles and kick tops to create all sorts of grooves around the main kick, while the latter provides a stereo input, typically to process the rest of the mix with sidechain ducking as well as effects routinely found on live DJ consoles, combining to furnish users with full control, inspiration, and performance flexibility anchored around kick models, effects, and CV (Control Voltage) options for producers and live performers alike - at SUPERBOOTH25, May 8-10, FEZ-Berlin, Germany…

As an evolutive design, the Bohm system's 18HP-sized main module's MICRO SD card reader comes complete with nine OIFF (Ohm Force Interchange File Format) files, each effectively representing a unique kick machine circuit or 'model' - namely, FM-2X, a two-operator FM (Frequency Modulation) kick model, whereby

each operator is a wavetable oscillator; HZ-1, a wavetable kick drum model with a unique transient synthesizer; OLP-4, a four-operator FM kick model; PM-K1, a physical model of a kick drum; PX-3, a complex wavetable kick drum model with sampler intended for hard techno; SP-6, a wavetable kick drum model with digital waveforms and sampler; VX-T, a wavetable kick drum model with another unique transient synthesizer; WT-4, a wavetable kick drum model with analogue waveforms and sampler; and XT-88, a wavetable kick drum model with sampler, allowing the user to load their own wavetables and samples. Though the MICRO SD card reader allows users to load new models as well as add custom wavetables and samples, it is also possible to update the module firmware via a microSD card as an alternative to updating the module firmware via the USB Micro-B port.

Moreover, models can be further tweaked with 'variations' - varying the wavetable or sample used, for example, or even the type of effect to apply to the kick - using the FUNCTION encoder, while the RANDOMIZE menu item allows for randomisation of all those kick variations to quickly find a new sound or kick-start some surprise inspiration. Positioning performance at its core, the easy-to-use Bohm system's main module can load a new model while still playing the current one without stopping the sound. And although each of its controls can react differently, depending on the loaded kick model, generally the button above the HIT CV connection triggers the main kick voice; LENGTH controls the kick length - from short clicks to trap-style kicks, with infinite length kicks created by holding the HIT button or using a gate for the HIT CV connection input; SUSTAIN controls the perceived volume of the kick - useful for tuning the volume of the kick to the room or live venue; PITCH controls the pitch of the kick, from around C1 (32.7 Hz) to C2 (65.41 Hz), with the PITCH CV mapping the note range over $\pm5V$, while V/Oct pitch tracking can also be used as well (with a user-configurable octave); PITCH CURVE controls the oscillator pitch curve - counter-clockwise in full will sound more like an '808, while fully clockwise will sound more like a '909; ATTACK controls the amount of high-frequency transients that are allowed to come through; TRS DECAY controls the transient decay of the kick; TRS TONE controls the transient tone of the kick; COLOR controls the timbre of the kick oscillator - bringing out more harmonics when applied to wavetable kicks, sounding like an '808 when fully counter-clockwise, or more hardcore when fully clockwise; and FX controls the amount of effect applied to the kick. Creativity further abounds as all parameters have associated CV connections, while LENGTH, SUSTAIN, PITCH, and COLOR have associated attenuverters. Triggering the FUNCTION CV in 'producer mode' will randomise the current model - automating the RANDOMIZE menu item, in other words - or step to the next kick of a user-defined sequence in 'performer mode'. Meanwhile, the VELOCITY CV controls the velocity of the kick, though a menu setting allows users to assign the SUSTAIN attenuverter to VELOCITY instead, if so desired. It is also worth noting that this module has stereo outputs since the transient synthesizers themselves are generally stereo affairs, although combining it with the Bohm:Performer expander enables users to access the stereo information of a mix.

As a 10HP-sized rhythm expander for the Bohm stereo dual-voice kick system for Eurorack, the optional Bohm:Groove module adds a secondary kick voice, triggered

Ohm Force introduces its Bohm Stereo dual-voice Kick System

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by clock divisions, to build grooves around the main kick using the following controls: CLOCK triggers the secondary kick voice - typically connected to the Eurorack system clock (with four divisions per beat); TAPS set the volume of each tap, whereby 2 represents the second division of the beat, 3 the third, and 4 the fourth; VOL controls the general volume of the secondary kick voice; depending on the synthesizer, LENGTH controls the length of the tap - when using repetitions of the main tap, for example, this sets the length of those repetitions; FX controls the amount of effect applied to the kick and is generally associated with a menu for selecting the effect itself; and COLOR controls the timbre of what generates groove. Again, all parameters have associated CVs, while FX and COLOUR have associated attenuverters. The TAPS CV input allows for control of the three TAPS values in a single CV, while the TAPS CV output allows the envelope generated by the TAPS CV and buttons to be used.

As an 8HP-sized live performance-orientated expander for the Bohm stereo dual-voice kick system for Eurorack, the optional Bohm:Performer module mixes the two kick voices and adds stereo processing for external audio, sidechain ducking, and live performance effects, such as DJ-style HP (High-Pass)/LP (Low-Pass) filters, beat roll, and slip roll - perfect for adding control and movement in both studio and live environments. Creative control comes courtesy of IN - inputs an entire stereo mix into the kick; VOL - controls the volume of the two kick voices to match them to the audio input; DUCK - controls the amount of ducking (or sidechain compression) of the input signal; FX - controls the amount of effect applied to everything, only the kick, or only the input (menu-selectable); and ON/OFF - activates or deactivates the effect, synchronised with the Bohm main module's HIT trigger.

Technical specifications including 48kHz audio sample rate, 24-bit hardware audio converters, 32-bit floating point internal processing, true stereo audio, and high-fidelity Texas Instruments Burr-Brown audio converters all play their (impressive) part in bringing the Bohm stereo dual-voice kick system for Eurorack to life - think versatility, with sounds ranging from classic Detroit techno to modern hard techno and hardcore; stereo synth, with vast sonic scope; numerous tweaking possibilities for finding the perfect kick; compactness, given what it provides; and fun to play, with instantly rewarding results.

Anyone attending SUPERBOOTH25, May 8-10, FEZ-Berlin, Germany can become better acquainted with the Bohm stereo dual-voice kick system for Eurorack in advance of its upcoming availability by simply swinging by Booth W255, where Ohm Force will be proudly showcasing it for all to see and hear, as well as allowing visitors to get hands-on with it themselves.

The Bohm stereo dual-voice kick system for Eurorack will be available through Ohm Force's growing global network of retailers via Alex4 Distribution in June 2025, priced at a price of €369.00 EUR (Bohm), €139.00 EUR (Bohm:Groove), and €99.00 EUR (Bohm:Performer).

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