

Rauschen



A-Regular,
A-Book,
A-Medium,
A-Semibold,
A-Bold,
A-Black.

About

Rauschen went through three significant design phases searching for new expressions within the ridden to death genre of sans serif grotesque typefaces.

The result is a family with two sub families (A + B) and a headline cut based on Max Bill's study for a typeface for machines and humans (Rauschen Max).

1 - Letters found on the poster by Leonetto Cappiello for "Contratto" were the starting point for clean geometric shapes with distinctive proportions.

2 - While working on this grotesk, I was asked by Dave Maklovitch from Chromeo to work on the typography of Rane Seventy's A-Trak signature edition battle mixer. Rauschen was reworked and I added a color bleeding version (Rauschen B) to embrace all limitations which come with the printing technique: the design is back printed on Lexan sheets; then it is applied to the metal panel.

3 - For the art catalogue raisonnée "Experience Implies Movement" by Vittorio Santoro Rauschen was optimized in legibility and emphasized in proportions. A Regular Italic version was added and each family was expanded with weights from Regular to Black.

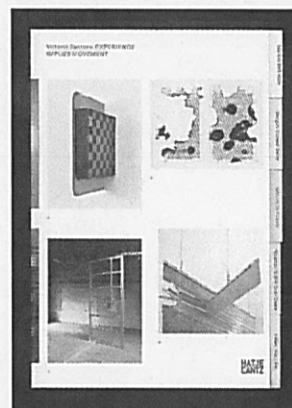
The result is a versatile and ultra sturdy typeface suitable for screen and print with maximum character.



1

A•TRAK
RANE
SEVENTY
SIGNATURE
EDITION

2



3

| | |
|--------------|---------------------------|
| DESIGNER | Philipp Herrmann |
| FILE FORMATS | Opentype OTF, WOFF, WOFF2 |
| RELEASE DATE | March 2021 |
| CONTACT | info@outofthedark.xyz |

Shaw, G D.

“Sound

Synthesiser”.

Practical

Electronics.

Vol. 9 no. 2.

p. 140.

**“The 14 most
important synths
in electronic
music history –
and the musicians
who use them”.**
**FACT Magazine:
Music News,
New Music. 15
September 2016.**

**Chadabe, Joel
(14 September
2011). “The
Electronic
Century Part I:
Beginnings”.
Electronic
Musician.**

**Pinch, Trevor;
Trocco, Frank (2004).
Analog Days: The
Invention and
Impact of the Moog
Synthesizer. Harvard
University Press.
ISBN 978-0-674-
01617-0.**

**Kozinn, Allan.
“Robert Moog,
Creator of Music
Synthesizer,
Dies at 71”.
New York Times.
Retrieved 3
December 2018.**

McNamee, David
(2 August 2010).

“Hey, what’s
that sound: Moog
synthesisers”.
The Guardian.

Retrieved
8 January 2020.

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQq
RrSsTtUuVvWwXxYyZz,;!?
"&"123456789

As electricity became more widely available, the early 20th century saw the invention of electronic musical instruments including the Telharmonium, Trautonium, Ondes Martenot, and theremin. [3] The Hammond organ, introduced in 1935, was the first electronic instrument to enjoy wide success. [3] In 1948, the Canadian engineer Hugh Le Caine completed the electronic sackbut, a precursor to voltage-controlled synthesizers, with keyboard sensitivity allowing for vibrato, glissando, and attack control. [3] In 1957, Harry Olson and Herbert Belar completed the RCA Mark II Sound Synthesizer at the RCA laboratories in Princeton, New Jersey. The instrument read punched paper tape that controlled an analog synthesizer containing 750 vacuum tubes. It was acquired by the Columbia-Princeton Electronic Music Center and used almost exclusively by Milton Babbitt, a composer at Princeton University. [3]

Robert Moog with a Moog modular synthesizer. Many of Moog's inventions, such as voltage-controlled oscillators, became standards of synthesizers. 1960s – 1970s: Early years: The authors of *Analog Days* define "the early years of the synthesizer" as between 1964 and the mid-1970s, beginning with the debut of the Moog synthesizer. [4]:7 Designed by American engineer Robert Moog, the synthesizer was composed of separate modules which created and shaped sounds, connected by patch cords. [5] Moog developed a means of controlling pitch through voltage, the voltage-controlled oscillator. [6] This, along with Moog components such as envelopes, noise generators, filters, and sequencers, became standards in the synthesizer market. [7][4]

Around the same period, American engineer Don Buchla created the Buchla Modular Electronic Music System. [8] Instead of a conventional keyboard, Buchla's system used touchplates which transmitted control voltages depending on finger position and force. [4] However, the Moog's keyboard made it more accessible and marketable to musicians, and keyboards became the standard means of controlling synthesizers. [4] Moog and Buchla initially avoided the word synthesizer for their instruments, as it was associated with the RCA synthesizer; however, by the 1970s, "synthesizer" had become the standard term. [4] In 1970, Moog launched a cheaper, smaller synthesizer, the Minimoog. The Minimoog was the first synthesizer sold in music stores, and was more practical for live performance; it standardized the concept of synthesizers as self-contained instruments with built-in keyboards. The Minimoog, introduced in

1970, was the first synthesizer sold in music stores. After retail stores started selling synthesizers in 1971, other synthesizer companies were established, including ARP in the US and EMS in the UK. [4] ARP's products included the ARP 2600, which folded into a carrying case and had built-in speakers, and the Odyssey, a rival to the Minimoog. The less expensive EMS synthesizers were used by European art rock and progressive rock acts including Brian Eno and Pink Floyd. [4] Designs for synthesizers appeared in the amateur electronics market, such as the "Practical Electronics Sound Synthesizer", published in *Practical Electronics* in 1973. By the mid-1970s, ARP was the world's largest synthesizer manufacturer, [4] though it closed in 1981. [13] Early synthesizers were monophonic, meaning they could only play one note at a time. Some of the earliest commercial polyphonic synthesizers were created by American engineer Tom Oberheim, [8] such as the OB-X (1979). [4] In 1978, the American company Sequential Circuits released the Prophet-5, first fully programmable polyphonic synthesizer. [7]:93 The Prophet-5 used microprocessors for patch memory, allowing users to store sounds. [14] This overcame a major difficulty in previous synthesizers, which required users to adjust cables and knobs to change sounds, with no guarantee of exactly recreating a sound. [4] This facilitated a move from synthesizers creating unpredictable sounds to producing "a standard package of familiar sounds". [4]

The synthesizer market grew dramatically in the 1980s. 1982 saw the introduction of MIDI, a standardized means of synchronizing electronic instruments; it remains an industry standard. [15] An influential sampling synthesizer, the Fairlight CMI, was released in 1979, [14] with the ability to record and play back samples at different pitches. [16] Though its high price made it inaccessible to amateurs, it was adopted by high-profile pop musicians including Kate Bush and Peter Dinklage. The success of the Fairlight drove competition, improving sampling technology and lowering prices; [16] early competing samplers included the E-mu Emulator in 1981 [16] and the Akai S-series in 1985. The Yamaha DX7, released in 1983, was the first commercially successful digital synthesizer and was widely used in 1980s pop music.

In 1983, Yamaha released the first commercially successful digital synthesizer, the Yamaha DX7. [18] Based on frequency modulation (FM) synthesis developed by Stanford University engineer John Chowning, [19] the DX7 remains one of

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQq
RrSsTtUuVvWwXxYyZz.;!?
"&"123456789

As electricity became more widely available, the early 20th century saw the invention of electronic musical instruments including the Telharmonium, Trautonium, Ondes Martenot, and theremin.[3] The Hammond organ, introduced in 1935, was the first electronic instrument to enjoy wide success.[3] In 1948, the Canadian engineer Hugh Le Caine completed the electronic sackbut, a precursor to voltage-controlled synthesizers, with keyboard sensitivity allowing for vibrato, glissando, and attack control.[3] In 1957, Harry Olson and Herbert Belar completed the RCA Mark II Sound Synthesizer at the RCA laboratories in Princeton, New Jersey. The instrument read punched paper tape that controlled an analog synthesizer containing 750 vacuum tubes. It was acquired by the Columbia-Princeton Electronic Music Center and used almost exclusively by Milton Babbitt, a composer at Princeton University.[3]

Robert Moog with a Moog modular synthesizer. Many of Moog's inventions, such as voltage-controlled oscillators, became standards of synthesizers. 1960s – 1970s: Early years: The authors of *Analog Days* define "the early years of the synthesizer" as between 1964 and the mid-1970s, beginning with the debut of the Moog synthesizer.[4]:7 Designed by American engineer Robert Moog, the synthesizer was composed of separate modules which created and shaped sounds, connected by patch cords.[5] Moog developed a means of controlling pitch through voltage, the voltage-controlled oscillator.[6] This, along with Moog components such as envelopes, noise generators, filters, and sequencers, became standards in the synthesizer market.[7][4]

Around the same period, American engineer Don Buchla created the Buchla Modular Electronic Music System.[8] Instead of a conventional keyboard, Buchla's system used touchplates which transmitted control voltages depending on finger position and force.[4] However, the Moog's keyboard made it more accessible and marketable to musicians, and keyboards became the standard means of controlling synthesizers.[4] Moog and Buchla initially avoided the word synthesizer for their instruments, as it was associated with the RCA synthesizer; however, by the 1970s, "synthesizer" had become the standard term.[4] In 1970, Moog launched a cheaper, smaller synthesizer, the Minimoog. The Minimoog was the first synthesizer sold in music stores, and was more practical for live performance; it standardized the concept of synthesizers as self-contained instruments with built-in keyboards. The Minimoog, introduced in

1970, was the first synthesizer sold in music stores. After retail stores started selling synthesizers in 1971, other synthesizer companies were established, including ARP in the US and EMS in the UK.[4] ARP's products included the ARP 2600, which folded into a carrying case and had built-in speakers, and the Odyssey, a rival to the Minimoog. The less expensive EMS synthesizers were used by European art rock and progressive rock acts including Brian Eno and Pink Floyd.[4] Designs for synthesizers appeared in the amateur electronics market, such as the "Practical Electronics Sound Synthesizer", published in *Practical Electronics* in 1973. By the mid-1970s, ARP was the world's largest synthesizer manufacturer,[4] though it closed in 1981.[13] Early synthesizers were monophonic, meaning they could only play one note at a time. Some of the earliest commercial polyphonic synthesizers were created by American engineer Tom Oberheim,[8] such as the OB-X (1979).[4] In 1978, the American company Sequential Circuits released the Prophet-5, first fully programmable polyphonic synthesizer.[7]:93 The Prophet-5 used microprocessors for patch memory, allowing users to store sounds.[14] This overcame a major difficulty in previous synthesizers, which required users to adjust cables and knobs to change sounds, with no guarantee of exactly recreating a sound.[4] This facilitated a move from synthesizers creating unpredictable sounds to producing "a standard package of familiar sounds".[4]

The synthesizer market grew dramatically in the 1980s. 1982 saw the introduction of MIDI, a standardized means of synchronizing electronic instruments; it remains an industry standard.[15] An influential sampling synthesizer, the Fairlight CMI, was released in 1979,[14] with the ability to record and play back samples at different pitches.[16] Though its high price made it inaccessible to amateurs, it was adopted by high-profile pop musicians including Kate Bush and Peter Dinklage. The success of the Fairlight drove competition, improving sampling technology and lowering prices;[16] early competing samplers included the E-mu Emulator in 1981[16] and the Akai S-series in 1985. The Yamaha DX7, released in 1983, was the first commercially successful digital synthesizer and was widely used in 1980s pop music.

In 1983, Yamaha released the first commercially successful digital synthesizer, the Yamaha DX7.[18] Based on frequency modulation (FM) synthesis developed by Stanford University engineer John Chowning,[19] the DX7 remains one of the bestselling synthesizers in history[18][20] and was

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQq
RrSsTtUuVvWwXxYyZz.;!?
"&"123456789

As electricity became more widely available, the early 20th century saw the invention of electronic musical instruments including the Telharmonium, Trautonium, Ondes Martenot, and theremin.[3] The Hammond organ, introduced in 1935, was the first electronic instrument to enjoy wide success.[3] In 1948, the Canadian engineer Hugh Le Caine completed the electronic sackbut, a precursor to voltage-controlled synthesizers, with keyboard sensitivity allowing for vibrato, glissando, and attack control.[3] In 1957, Harry Olson and Herbert Belar completed the RCA Mark II Sound Synthesizer at the RCA laboratories in Princeton, New Jersey. The instrument read punched paper tape that controlled an analog synthesizer containing 750 vacuum tubes. It was acquired by the Columbia-Princeton Electronic Music Center and used almost exclusively by Milton Babbitt, a composer at Princeton University.[3]

Robert Moog with a Moog modular synthesizer. Many of Moog's inventions, such as voltage-controlled oscillators, became standards of synthesizers. 1960s – 1970s: Early years: The authors of *Analog Days* define "the early years of the synthesizer" as between 1964 and the mid-1970s, beginning with the debut of the Moog synthesizer.[4]:7 Designed by American engineer Robert Moog, the synthesizer was composed of separate modules which created and shaped sounds, connected by patch cords.[5] Moog developed a means of controlling pitch through voltage, the voltage-controlled oscillator.[6] This, along with Moog components such as envelopes, noise generators, filters, and sequencers, became standards in the synthesizer market.[7][4]

Around the same period, American engineer Don Buchla created the Buchla Modular Electronic Music System.[8] Instead of a conventional keyboard, Buchla's system used touchplates which transmitted control voltages depending on finger position and force.[4] However, the Moog's keyboard made it more accessible and marketable to musicians, and keyboards became the standard means of controlling synthesizers.[4] Moog and Buchla initially avoided the word synthesizer for their instruments, as it was associated with the RCA synthesizer; however, by the 1970s, "synthesizer" had become the standard term.[4] In 1970, Moog launched a cheaper, smaller synthesizer, the Minimoog. The Minimoog was the first synthesizer sold in music stores, and was more practical for live performance; it standardized the concept of synthesizers as self-contained instruments with built-in keyboards. The Minimoog, introduced in 1970, was the first synthesizer sold in music stores. After

retail stores started selling synthesizers in 1971, other synthesizer companies were established, including ARP in the US and EMS in the UK.[4] ARP's products included the ARP 2600, which folded into a carrying case and had built-in speakers, and the Odyssey, a rival to the Minimoog. The less expensive EMS synthesizers were used by European art rock and progressive rock acts including Brian Eno and Pink Floyd.[4] Designs for synthesizers appeared in the amateur electronics market, such as the "Practical Electronics Sound Synthesizer", published in *Practical Electronics* in 1973. By the mid-1970s, ARP was the world's largest synthesizer manufacturer,[4] though it closed in 1981.[13] Early synthesizers were monophonic, meaning they could only play one note at a time. Some of the earliest commercial polyphonic synthesizers were created by American engineer Tom Oberheim,[8] such as the OB-X (1979).[4] In 1978, the American company Sequential Circuits released the Prophet-5, first fully programmable polyphonic synthesizer.[7]:93 The Prophet-5 used microprocessors for patch memory, allowing users to store sounds.[14] This overcame a major difficulty in previous synthesizers, which required users to adjust cables and knobs to change sounds, with no guarantee of exactly recreating a sound.[4] This facilitated a move from synthesizers creating unpredictable sounds to producing "a standard package of familiar sounds".[4]

The synthesizer market grew dramatically in the 1980s. 1982 saw the introduction of MIDI, a standardized means of synchronizing electronic instruments; it remains an industry standard.[15] An influential sampling synthesizer, the Fairlight CMI, was released in 1979,[14] with the ability to record and play back samples at different pitches.[16] Though its high price made it inaccessible to amateurs, it was adopted by high-profile pop musicians including Kate Bush and Peter Dinklage. The success of the Fairlight drove competition, improving sampling technology and lowering prices;[16] early competing samplers included the E-mu Emulator in 1981[16] and the Akai S-series in 1985. The Yamaha DX7, released in 1983, was the first commercially successful digital synthesizer and was widely used in 1980s pop music.

In 1983, Yamaha released the first commercially successful digital synthesizer, the Yamaha DX7.[18] Based on frequency modulation (FM) synthesis developed by Stanford University engineer John Chowning,[19] the DX7 remains one of the bestselling synthesizers in history[18][20] and was the first synthesizer to sell over 100,000 units.[7]:57 It was widely used in 1980s pop music.[21]

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQq
RrSsTtUuVvWwXxYyZz,;!?
"&"123456789

As electricity became more widely available, the early 20th century saw the invention of electronic musical instruments including the Telharmonium, Trautonium, Ondes Martenot, and theremin.[3] The Hammond organ, introduced in 1935, was the first electronic instrument to enjoy wide success.[3] In 1948, the Canadian engineer Hugh Le Caine completed the electronic sackbut, a precursor to voltage-controlled synthesizers, with keyboard sensitivity allowing for vibrato, glissando, and attack control.[3] In 1957, Harry Olson and Herbert Belar completed the RCA Mark II Sound Synthesizer at the RCA laboratories in Princeton, New Jersey. The instrument read punched paper tape that controlled an analog synthesizer containing 750 vacuum tubes. It was acquired by the Columbia-Princeton Electronic Music Center and used almost exclusively by Milton Babbitt, a composer at Princeton University.[3]

Robert Moog with a Moog modular synthesizer. Many of Moog's inventions, such as voltage-controlled oscillators, became standards of synthesizers. 1960s – 1970s: Early years: The authors of *Analog Days* define "the early years of the synthesizer" as between 1964 and the mid-1970s, beginning with the debut of the Moog synthesizer.[4]:7 Designed by American engineer Robert Moog, the synthesizer was composed of separate modules which created and shaped sounds, connected by patch cords.[5] Moog developed a means of controlling pitch through voltage, the voltage-controlled oscillator.[6] This, along with Moog components such as envelopes, noise generators, filters, and sequencers, became standards in the synthesizer market.[7][4]

Around the same period, American engineer Don Buchla created the Buchla Modular Electronic Music System.[8] Instead of a conventional keyboard, Buchla's system used touchplates which transmitted control voltages depending on finger position and force.[4] However, the Moog's keyboard made it more accessible and marketable to musicians, and keyboards became the standard means of controlling synthesizers.[4] Moog and Buchla initially avoided the word synthesizer for their instruments, as it was associated with the RCA synthesizer; however, by the 1970s, "synthesizer" had become the standard term.[4] In 1970, Moog launched a cheaper, smaller synthesizer, the Minimoog. The Minimoog was the first synthesizer sold in music stores, and was more practical for live performance; it standardized the concept of synthesizers as self-contained instruments with built-in keyboards. The Minimoog, introduced in 1970, was the first synthesizer sold in music stores. After retail

stores started selling synthesizers in 1971, other synthesizer companies were established, including ARP in the US and EMS in the UK.[4] ARP's products included the ARP 2600, which folded into a carrying case and had built-in speakers, and the Odyssey, a rival to the Minimoog. The less expensive EMS synthesizers were used by European art rock and progressive rock acts including Brian Eno and Pink Floyd.[4] Designs for synthesizers appeared in the amateur electronics market, such as the "Practical Electronics Sound Synthesiser", published in *Practical Electronics* in 1973. By the mid-1970s, ARP was the world's largest synthesizer manufacturer,[4] though it closed in 1981.[13] Early synthesizers were monophonic, meaning they could only play one note at a time. Some of the earliest commercial polyphonic synthesizers were created by American engineer Tom Oberheim,[8] such as the OB-X (1979).[4] In 1978, the American company Sequential Circuits released the Prophet-5, first fully programmable polyphonic synthesizer.[7]:93 The Prophet-5 used microprocessors for patch memory, allowing users to store sounds.[14] This overcame a major difficulty in previous synthesizers, which required users to adjust cables and knobs to change sounds, with no guarantee of exactly recreating a sound.[4] This facilitated a move from synthesizers creating unpredictable sounds to producing "a standard package of familiar sounds".[4]

The synthesizer market grew dramatically in the 1980s. 1982 saw the introduction of MIDI, a standardized means of synchronizing electronic instruments; it remains an industry standard.[15] An influential sampling synthesizer, the Fairlight CMI, was released in 1979,[14] with the ability to record and play back samples at different pitches.[16] Though its high price made it inaccessible to amateurs, it was adopted by high-profile pop musicians including Kate Bush and Peter Dinklage. The success of the Fairlight drove competition, improving sampling technology and lowering prices;[16] early competing samplers included the E-mu Emulator in 1981[16] and the Akai S-series in 1985. The Yamaha DX7, released in 1983, was the first commercially successful digital synthesizer and was widely used in 1980s pop music.

In 1983, Yamaha released the first commercially successful digital synthesizer, the Yamaha DX7.[18] Based on frequency modulation (FM) synthesis developed by Stanford University engineer John Chowning,[19] the DX7 remains one of the bestselling synthesizers in history[18][20] and was the first synthesizer to sell over 100,000 units.[7]:57 It was widely used in 1980s pop music.[21] Compared to

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQq
RrSsTtUuVvWwXxYyZz.!?
"&"123456789

As electricity became more widely available, the early 20th century saw the invention of electronic musical instruments including the Telharmonium, Trautonium, Ondes Martenot, and theremin.[3] The Hammond organ, introduced in 1935, was the first electronic instrument to enjoy wide success.[3] In 1948, the Canadian engineer Hugh Le Caine completed the electronic sackbut, a precursor to voltage-controlled synthesizers, with keyboard sensitivity allowing for vibrato, glissando, and attack control.[3] In 1957, Harry Olson and Herbert Belar completed the RCA Mark II Sound Synthesizer at the RCA laboratories in Princeton, New Jersey. The instrument read punched paper tape that controlled an analog synthesizer containing 750 vacuum tubes. It was acquired by the Columbia-Princeton Electronic Music Center and used almost exclusively by Milton Babbitt, a composer at Princeton University. [3]

Robert Moog with a Moog modular synthesizer. Many of Moog's inventions, such as voltage-controlled oscillators, became standards of synthesizers. 1960s – 1970s: Early years: The authors of Analog Days define "the early years of the synthesizer" as between 1964 and the mid-1970s, beginning with the debut of the Moog synthesizer.[4]:7 Designed by American engineer Robert Moog, the synthesizer was composed of separate modules which created and shaped sounds, connected by patch cords.[5] Moog developed a means of controlling pitch through voltage, the voltage-controlled oscillator. [6] This, along with Moog components such as envelopes, noise generators, filters, and sequencers, became standards in the synthesizer market.[7][4]

Around the same period, American engineer Don Buchla created the Buchla Modular Electronic Music System.[8] Instead of a conventional keyboard, Buchla's system used touchplates which transmitted control voltages depending on finger position and force.[4] However, the Moog's keyboard made it more accessible and marketable to musicians, and keyboards became the standard means of controlling synthesizers.[4] Moog and Buchla initially avoided the word synthesizer for their instruments, as it was associated with the RCA synthesizer; however, by the 1970s, "synthesizer" had become the standard term.[4] In 1970, Moog launched a cheaper, smaller synthesizer, the Minimoog. The Minimoog was the first synthesizer sold in music stores, and was more practical for live performance; it standardized the concept of synthesizers as self-contained instruments with built-in keyboards. The Minimoog, introduced in 1970, was the first synthesizer sold in music stores. After retail

stores started selling synthesizers in 1971, other synthesizer companies were established, including ARP in the US and EMS in the UK.[4] ARP's products included the ARP 2600, which folded into a carrying case and had built-in speakers, and the Odyssey, a rival to the Minimoog. The less expensive EMS synthesizers were used by European art rock and progressive rock acts including Brian Eno and Pink Floyd.[4] Designs for synthesizers appeared in the amateur electronics market, such as the "Practical Electronics Sound Synthesiser", published in Practical Electronics in 1973. By the mid-1970s, ARP was the world's largest synthesizer manufacturer,[4] though it closed in 1981.[13] Early synthesizers were monophonic, meaning they could only play one note at a time. Some of the earliest commercial polyphonic synthesizers were created by American engineer Tom Oberheim,[8] such as the OB-X (1979).[4] In 1978, the American company Sequential Circuits released the Prophet-5, first fully programmable polyphonic synthesizer.[7]:93 The Prophet-5 used microprocessors for patch memory, allowing users to store sounds.[14] This overcame a major difficulty in previous synthesizers, which required users to adjust cables and knobs to change sounds, with no guarantee of exactly recreating a sound.[4] This facilitated a move from synthesizers creating unpredictable sounds to producing "a standard package of familiar sounds".[4]

The synthesizer market grew dramatically in the 1980s. 1982 saw the introduction of MIDI, a standardized means of synchronizing electronic instruments; it remains an industry standard.[15] An influential sampling synthesizer, the Fairlight CMI, was released in 1979,[14] with the ability to record and play back samples at different pitches.[16] Though its high price made it inaccessible to amateurs, it was adopted by high-profile pop musicians including Kate Bush and Peter Gabriel. The success of the Fairlight drove competition, improving sampling technology and lowering prices;[16] early competing samplers included the E-mu Emulator in 1981[16] and the Akai S-series in 1985. The Yamaha DX7, released in 1983, was the first commercially successful digital synthesizer and was widely used in 1980s pop music.

In 1983, Yamaha released the first commercially successful digital synthesizer, the Yamaha DX7.[18] Based on frequency modulation (FM) synthesis developed by Stanford University engineer John Chowning,[19] the DX7 remains one of the bestselling synthesizers in history[18][20] and was the first synthesizer to sell over 100,000 units.[7]:57 It was widely used in 1980s pop music.[21] Compared to the "warm" and "fuzzy" sounds of analog synthesis,

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQq
RrSsTtUuVvWwXxYyZz.!?
"&"123456789

As electricity became more widely available, the early 20th century saw the invention of electronic musical instruments including the Telharmonium, Trautonium, Ondes Martenot, and theremin.[3] The Hammond organ, introduced in 1935, was the first electronic instrument to enjoy wide success.[3] In 1948, the Canadian engineer Hugh Le Caine completed the electronic sackbut, a precursor to voltage-controlled synthesizers, with keyboard sensitivity allowing for vibrato, glissando, and attack control.[3] In 1957, Harry Olson and Herbert Belar completed the RCA Mark II Sound Synthesizer at the RCA laboratories in Princeton, New Jersey. The instrument read punched paper tape that controlled an analog synthesizer containing 750 vacuum tubes. It was acquired by the Columbia-Princeton Electronic Music Center and used almost exclusively by Milton Babbitt, a composer at Princeton University.

Robert Moog with a Moog modular synthesizer. Many of Moog's inventions, such as voltage-controlled oscillators, became standards of synthesizers. 1960s – 1970s: Early years: The authors of *Analog Days* define "the early years of the synthesizer" as between 1964 and the mid-1970s, beginning with the debut of the Moog synthesizer.[4]:7 Designed by American engineer Robert Moog, the synthesizer was composed of separate modules which created and shaped sounds, connected by patch cords.[5] Moog developed a means of controlling pitch through voltage, the voltage-controlled oscillator.[6] This, along with Moog components such as envelopes, noise generators, filters, and sequencers, became standards in the synthesizer market.[7][4]

Around the same period, American engineer Don Buchla created the Buchla Modular Electronic Music System.[8] Instead of a conventional keyboard, Buchla's system used touchplates which transmitted control voltages depending on finger position and force.[4] However, the Moog's keyboard made it more accessible and marketable to musicians, and keyboards became the standard means of controlling synthesizers.[4] Moog and Buchla initially avoided the word synthesizer for their instruments, as it was associated with the RCA synthesizer; however, by the 1970s, "synthesizer" had become the standard term.[4] In 1970, Moog launched a cheaper, smaller synthesizer, the Minimoog. The Minimoog was the first synthesizer sold in music stores, and was more practical for live performance; it standardized the concept of synthesizers as self-contained instruments with built-in keyboards. The Minimoog, introduced in 1970, was the first synthesizer sold in music stores. After retail stores started selling synthesizers in 1971, other synthesizer

companies were established, including ARP in the US and EMS in the UK.[4] ARP's products included the ARP 2600, which folded into a carrying case and had built-in speakers, and the Odyssey, a rival to the Minimoog. The less expensive EMS synthesizers were used by European art rock and progressive rock acts including Brian Eno and Pink Floyd.[4] Designs for synthesizers appeared in the amateur electronics market, such as the "Practical Electronics Sound Synthesizer", published in *Practical Electronics* in 1973. By the mid-1970s, ARP was the world's largest synthesizer manufacturer,[4] though it closed in 1981. [13] Early synthesizers were monophonic, meaning they could only play one note at a time. Some of the earliest commercial polyphonic synthesizers were created by American engineer Tom Oberheim,[8] such as the OB-X (1979).[4] In 1978, the American company Sequential Circuits released the Prophet-5, first fully programmable polyphonic synthesizer.[7]:93 The Prophet-5 used microprocessors for patch memory, allowing users to store sounds.[14] This overcame a major difficulty in previous synthesizers, which required users to adjust cables and knobs to change sounds, with no guarantee of exactly recreating a sound.[4] This facilitated a move from synthesizers creating unpredictable sounds to producing "a standard package of familiar sounds".[4]

The synthesizer market grew dramatically in the 1980s. 1982 saw the introduction of MIDI, a standardized means of synchronizing electronic instruments; it remains an industry standard.[15] An influential sampling synthesizer, the Fairlight CMI, was released in 1979,[14] with the ability to record and play back samples at different pitches.[16] Though its high price made it inaccessible to amateurs, it was adopted by high-profile pop musicians including Kate Bush and Peter Dinklage. The success of the Fairlight drove competition, improving sampling technology and lowering prices;[16] early competing samplers included the E-mu Emulator in 1981[16] and the Akai S-series in 1985. The Yamaha DX7, released in 1983, was the first commercially successful digital synthesizer and was widely used in 1980s pop music.

In 1983, Yamaha released the first commercially successful digital synthesizer, the Yamaha DX7.[18] Based on frequency modulation (FM) synthesis developed by Stanford University engineer John Chowning,[19] the DX7 remains one of the bestselling synthesizers in history[18][20] and was the first synthesizer to sell over 100,000 units.[7]:57 It was widely used in 1980s pop music.[21] Compared to the "warm" and "fuzzy" sounds of analog synthesis, the DX7 was characterized by its "harsh", "glassy" and "chilly" sounds.[2] Digital synthesizers typically

Accented Glyphs

Azeri

Zəfər, jaketini də papağını
 da götür, bu axşam hava çox
 soyuq olacaq.

Catalan

Jove xef, porti whisky amb
 quinze glaçons d'hidrogen,
 coi!

Croatian

Gojazni đaćić s biciklom
 drži hmelj i finu vatu u džepu
 nošnje.

Czech

Nechť již hříšné saxofony
 dábů rozzvučí síň úděsnými
 tóny waltzu, tanga a
 quickstepu

Danish

Høj bly gom vandt fræk
 sexquiz på wc

Dutch

Lynx c.q. vos prikt bh: dag
 zwemjuif!

Estonian

Pödur Zagrebi tšellomängija-
 följetonist Ciqo külmetas
 kehvas garaažis

Filipino

Ang buko ay para sa tao dahil
 wala nang pwedeng mainom
 na gatas.

Finnish

Törkylempijävongahdus
 Albert osti fagotin ja töräytti
 puhkuvan melodian

French

Buvez de ce whisky que le
 patron juge fameux

West Frisian

Alve bazige froulju wachtsje
 op dyn komst

German

Victor jagt zwölf Boxkämpfer
 quer über den großen Sylter
 Deich

Hungarian

Jó foxim és don Quijote
 húszwattos lámpánál ülve egy
 pár búvös cipőt készít

Icelandic

Kæmi ný öxi hér, ykist þjófum
 nú bæði víl og ádrepa.

Irish Gaelic

D'fhuascail Íosa Úrmhac na
 hÓighe Beannaithe pór Éava
 agus Ádhaimh

Italian

In quel campo si trovan funghi
 in abbondanza.

Latvian

Muļķa hipiji turpat brīvi
 mēģina nogaršot celofāna
 žņaudzējčūsku.

Lithuanian

Įlinkdama fechtuotojo špaga
 sublykčiojusi pragrėžė apvalų
 arbūzą

Norwegian

Vår sære Zulu fra badeøya
 spilte jo whist og quickstep i
 min taxi.

Polish

Jeżu klątww, spłódź Finom
 częśc gry hańb!

Portuguese

Luís argüia à Júlia que
 «braçoes, fé, chá, óxido, pôr,
 zângão» eram palavras do
 português.

Romanian

Muzicologă în bej vând
 whisky și tequila, preț fix.

Serbian / Croatian / Bosnian

Gojazni đaćić s biciklom
 drži hmelj i finu vatu u džepu
 nošnje.

Slovak

Kr'del' dat'lov učí koňa žrat'
 kôru.

Slovenian

Šerif bo za vajo spet kuhal
 domače žgance. Piškur molče
 grabi fižol z dna cezijeve
 hoste.

Spanish

El veloz murciélago hindú
 comía feliz cardillo y kiwi.
 iqué figurota exhibe! La
 cigüeña tocaba el saxofón
 ¿Detrás del palenque de paja?

Swedish

Yxskafthud, ge vår WC-
 zonmö IQ-hjälp.

Turkish

Fahiş bluz güvencesi
 yağdırma projesi çöktü.

Opentype Layout Features

á Á

Case Sensitive Accents

129 129

Numerator

Ne 123

Superscript

Şa Şa

Localized Forms

129 129

Denominator

Ne 123

Subscript

2o 2°

Ordinals

12 12

Proportional / Tabular
Figures

3/7 3/7

Fractions

64 64

Oldstyle Figures

14 14

Tabular Oldstyle Figures

ag ag

Alternate g (Set 1)

ar ar

Alternate r (Set 2)

at at

Alternate t (Set 3)

e;” e;”

Alternate t (Set)

10 10

Slashed Zero (Set)

Technical Specifications

ISO 8859-1 Latin 1 (Western)
 ISO 8859-2 Latin 2 (Central Europe)
 ISO 8859-3 Latin 3 (South European)
 ISO 8859-4 Latin 4 (North European)
 ISO 8859-9 Latin 5 (Turkish)
 ISO 8859-13 Latin 7 (Baltic 2)
 ISO 8859-15 Latin 9
 ISO 8859-16 Latin 10

MacOS: Central Europe, Croatian,
 Icelandic, Roman, Romanian, Turkish,
 Welsh

Licensing

Desktop, Web, Mobile Licensing
 available through www.outofthedark.xyz

Further Licensing available via mail:
info@outofthedark.xyz

Out of the Dark Typefaces
 © 2021

Philipp Herrmann
 Freilagerstrasse 25
 8047 Zürich
 SWITZERLAND

Plakat Black Language Support

Afar, Afrikaans, Albanian, Azerbaijani,
 Basque, Bemba, Bena, Bosnian, Breton,
 Catalan, Chiga, Cornish, Crimean Tatar,
 Croatian(Latin), Czech, Danish, Dutch,
 Embu, English, Esperanto, Estonian,
 Faroese, Filipino, Finnish, French,
 Frisian West, Friulian, Ga, Galician,
 Ganda, Gagauz(Latin), German, Gusii,
 Hungarian, Icelandic, Inari, Indonesian,
 Irish, Italian, Javanese (Latin), Uju,
 Kabuverdianu, Kalaallisut, Kalenjin,
 Kamba, Kashubian, Kikuyu, Kinyarwanda,
 Koro, Kurdish, Latvian, Lithuanian,
 Lule, Luo, Luyia, Machame, Makonde,
 Malagasy, Malay (Latin), Maltese,
 Manx, Maori, Meru, Moldovan (Latin),
 Morisyen, North Ndebele, Norwegian,
 Nyanja, Nyankole, Occitan, Oromo,
 Polish, Portuguese, Romanian (Latin),
 Romansh, Rombo, Rwa, Saho, Samburu, Sami
 (Northern), Sango, Sena, Serbian(Latin),
 Shambala, Shona, Sidamo, Silesian,
 Slovak, Slovenian, Soga, Somali,
 Sorbian, Sotho, South Ndebele, Spanish,
 Swahili, Swati, Swedish, Swiss German,
 Taita, Taroko, Teso, Tsonga, Tswana,
 Turkish, Tyap, Vunjo, Welsh, Wolof,
 Xhosa, Zulu.