BABY AUDIO®

tekno
drum synthesizer

USER MANUAL

Last updated September 1, 2025

For help, please write us at: support@babyaud.io

Raw Analog Drum Power

Tekno is a modern evolution of the legendary drum machines that shaped music culture.

Use it to craft deep and massive synthesized drums from the ground up with complete flexibility—where no two hits are exactly the same.

With a combination of authentic circuit-modeling and cutting edge techniques, Tekno delivers the hardest-hitting synthesized drums ever put in a plugin.

Watch the video tutorial

https://youtu.be/C-iLairdqno?si=A4xk0kSlz471rfnX

Quick Start

Tekno is built to deliver powerful synthesized drums with minimal setup or tweaking.

To get started, simply add Tekno to an instrument track and use a MIDI clip or controller to trigger its 18 voices.

Tekno responds to MIDI note on/off input across two ranges for convenience, C1-F2 and C3-F4.

To view the MIDI notes associated with each voice, click the MIDI cable icon in the top left corner of the menu.

To adjust the sound of any voice, click the pen icon at the top of its hexagonal tile in the voices panel.
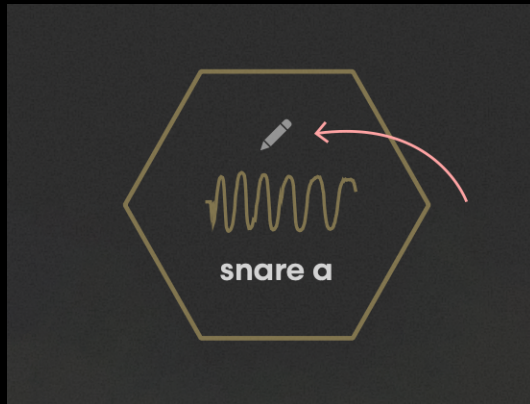

From there, the key synthesis parameters can be edited in the Synthesize panel at the bottom left of the plugin.

Moving rightward across Tekno's bottom panel, you'll find quick access to per-voice effects and mix settings as well as the master section with global tone shaping for Tekno's stereo output.

To dive deeper into the available parameters for each voice, click the cog icon in the top left of the Effects and Synthesize panels.
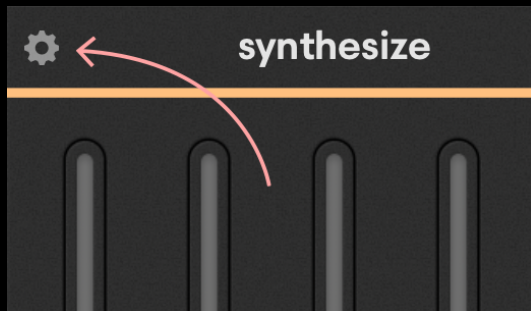
Use Cases

Tekno is like a boutique drum machine in plugin form. Use it anywhere your tracks call for fat and punchy percussion with the organic feel of classic hardware.

In that sense, Tekno is perfect as the core drum sound for all your productions. But beyond the basics, here are a few applications that take advantage of its unique capabilities.

Classic analog drums

Analog drum synthesis was the beating heart of the most iconic drum machines in music history.

Originally disregarded for their lack of realism, producers of early electronic music found that the synthesized kicks, snares and percussion of 80s-era drum machines had a unique power on the dancefloor.

Tekno isn't a part-for-part emulation of any specific hardware from the past, but it takes plenty of inspiration from the classics and brings their beloved sound into the modern era.

Tekno's kicks, snares, toms and congas draw the most from these classic methods of drum synthesis.

Subtle variations between hits

Tekno is a drum synthesizer. That means that none of its voices include prerecorded audio of any kind.

While loops and one-shots can create great grooves, sampled material is ultimately repeated audio that can become static and lifeless over time.

While some sample-based instruments can mitigate this, drum synthesis is different.

With Tekno, each new hit is synthesized from scratch upon receiving MIDI—just like a hardware analog drum machine.

The result is a more lively and dynamic sound palette that feels consistent without ever getting stale.

Bring in the onboard swing along with Tekno's Humanize controls to add even more variation for captivating beats.

Instant custom presets with smart randomization

Each of Tekno's 18 voices is its own self-contained synth, made specifically for its role in the kit.

The architecture of each voice differs by instrument, so we've simplified the controls down to the five key parameters you need to sculpt your sound.

Even so, that's a lot of different parameters to set! If you're looking to create new sounds quickly, you'll love Tekno's intelligent patch and voice randomization capabilities.

Our randomization algorithm is configured to avoid incompatible settings and it generally avoids producing combinations that don't work with one another.

Simply click the Dice icon in the main voice window to randomize all parameters, or use the corresponding ones in the Synthesize or Effects windows to randomize only those settings.

With effective randomization and real-time synthesis, Tekno lets you build beats with completely original drum sounds that hit hard enough for any modern mix.
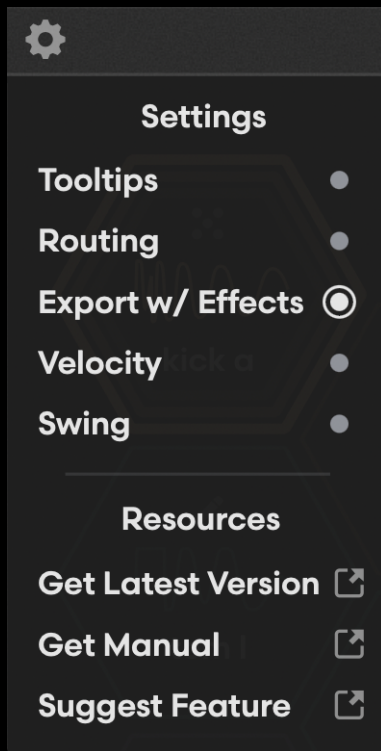
Top Menu

From left to right, the top menu gives you the following options:

- Show additional settings
- Display voice MIDI dictionary
- Open the preset browser
- Save preset
- Navigate to the previous preset or the next preset
- Randomize synthesize and effects parameters for all voices
- Reset all parameters to their initial values

Settings Menu

Settings

Tooltips   ●

Routing   ●

Export w/ Effects   ◉

Velocity   ●

Swing   ●

Resources

Get Latest Version   ⬈

Get Manual   ⬈

Suggest Feature   ⬈

Tooltips

Show the tooltips for the parameter in focus

Routing

Set the output destination for each voice while using Tekno in multi-output mode. Consult your DAW's user guide for how to configure plugins for multiple outputs.

Note: Tekno's drum voices are calibrated to interact with the master section effects for the best results in stereo output mode. To control excessive levels, the Limiter and Clipper from the master section still act on voices routed to multi-output buses even though they are not summed with the other voices at the stereo output.

To get a completely clean voice output with no influence from Tekno's master section, increase the Limiter threshold to maximum and set the Clipper gain to minimum.

Export w/ Effects

Render samples with effects included when using the drag-and-drop sample export feature

Velocity

Allow Tekno to respond to velocity information from incoming MIDI

Swing

Add 1/8th note or 16/th note swing to incoming MIDI as a percentage from 0 to 100%

Get Latest Version

Download the most recent build of Tekno

Get Manual

Download the PDF manual

Suggest Feature

Contribute to Tekno's development

Activation menu

To open Tekno's activation preferences, click the plugin title logo in the top right corner.

Analog drum synthesis basics

To learn how to tweak Tekno's synthesize parameters, it's important to understand the basics of analog drum synthesis.

The earliest analog drum machines had to work around the limitations of the circuit components that were available at the time. Much of their unique sound comes from happy accidents that arise from these limitations.

While Tekno isn't limited to strict interpretations of vintage methods, it recreates some core mechanics from these instruments and even models some of their circuitry at a component level.

In a classic analog drum synth, a hit is generated by sending a pulse, or a square wave cycle with very short duration, through a resonant filter with feedback, damping, and other subtractive synthesis tricks.
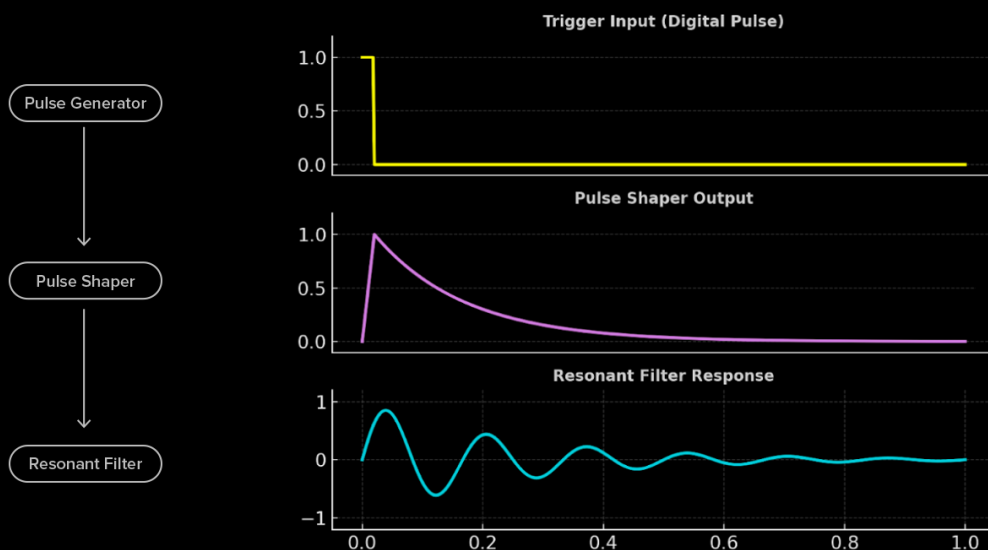
How the pulse is shaped before interacting with the filter network and other components plays a big role in the sound, along with the characteristics of the filter and non-linearities introduced by each element of the circuit.

Tekno's core parameters manipulate these quantities, allowing you to design limitless flavors of analog percussion.

With those basics out of the way, here is a breakdown of each voice and the action of the synthesize and calibration parameters for shaping it.

Voices

Tekno is composed of 18 individual drum voices with varying synthesis methods used to create their sound.

Some are influenced by the classic analog techniques from sought-after vintage units, while others take a more modern approach with no equivalent in either hardware or software.

The result is an extensive palette of familiar and cutting edge sounds with a wide range of possibilities.

This section will provide a detailed breakdown of each instrument, including the voice architecture, synthesis parameters and additional calibration options to help you get the most from each instrument

Kick A

Kick A is one of the primary voices in Tekno. At its heart is an analog-modeled resonant filter. When excited by the trigger pulse, the filter rings at the frequency set by the **Freq** control. The frequency can be set in note values by clicking the arrows icon to the left of the parameter label.

A damped feedback network reinforces the resonance at the tuned frequency and decays over time. The intensity of the damping factor is controlled by the **Length** parameter and the shape of the trigger pulse can be manipulated with the **Shape** control. The high end content in the pulse signal is set by the **Click** control and the **Tame** slider is a final low-pass filter placed after the resonant filter to control the total amount of high frequencies.

Kick A calibration

Kick A's resonant filter is an accurate circuit model of a physical system with distinct non-linearities. The resonator drive section of the calibration menu lets you adjust the intensity of the harmonic distortion added by the three non-linear components, **Drive 1, Drive 2**, and **Drive 3**.

Resonator **Damp** controls the shape of the filter inside the resonator feedback path and the **Portam** control adds smoothing for changes in frequency that occur inside of the circuit.

Kick B synthesize
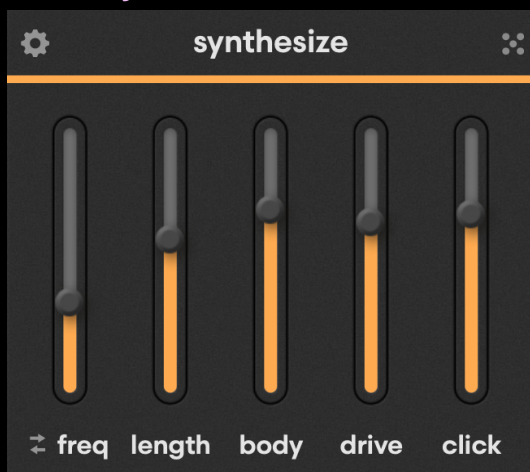
Kick B is similar to Kick A, but draws even more inspiration from analog technology.

Circuit modeled throughout,, Kick B consists of a unique resonant filter excited by a pulse. In Kick B, the pulse shaper is derived from a common analog circuit and acts on the raw pulse signal before hitting the filter network.

In combination, these circuits are known for an incidental pitch modulation effect that arises from their unique properties. The **Body** slider gives you direct control over this incidental modulation.

Click controls the cutoff of a low pass filter placed after the resonant filter and **Drive** controls the intensity of non-linearities in the system by increasing the amplitude of the trigger pulse going into the filter.

Kick B Calibration
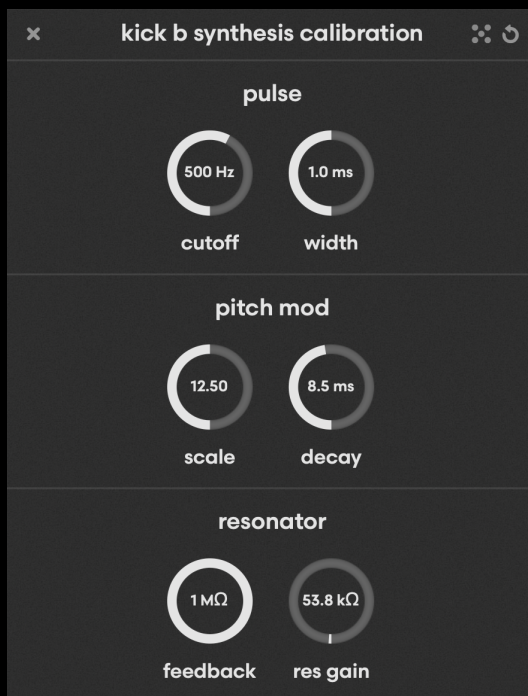
Inside the calibration menu, the pulse **Width** and **Cutoff** frequency can be adjusted, as well as the intensity (**Scale**) and shape (**Decay**) of the pitch modulation.

The analog-modeled resonator circuit contains some variable circuit quantities with interesting effects. These are made available in the resonator tweaking with resistance values for **Feedback** and **Gain** within the modeled network.
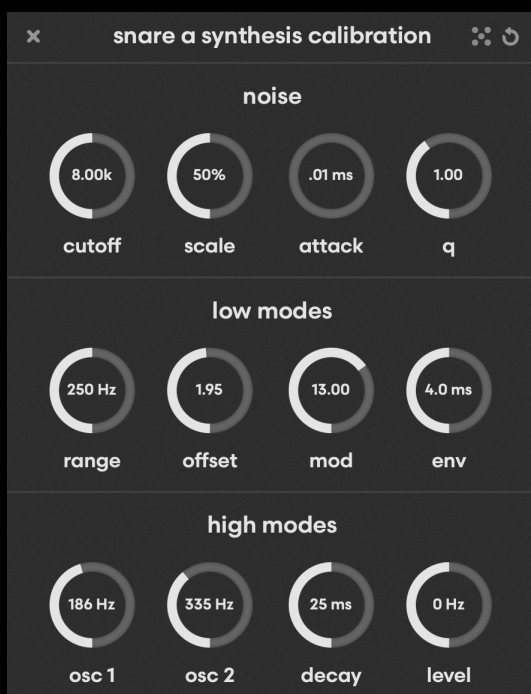
Snare A

Snare A combines two sine waves to simulate the fundamental frequency and first harmonics with a triangle/sawtooth wave for the higher harmonics and noise source to simulate the snare wire.

The **Size** control is a frequency multiplier for the three tonal components and the **Repitch** control varies the audio playback rate with a similar effect to repitching a sample.

Ring affects the envelope of the tonal components, allowing for longer or shorter decay times.

Sizzle dictates the decay time for the noise component and **Spark** sets the overall level of the noise and introduces distortion through a nonlinear envelope generator.

Snare A Calibration

Snare A's calibration menu allows you to set the characteristics of the noise source, including filter bandwidth (**Q**), **Cutoff** and the onset (**Attack**) and amplitude (**Scale**) of the noise signal hitting the non-linear envelope generator.

The low modes and hi modes menus let you set the ranges and frequencies of the tonal components as well adjust their modulation depth, envelope characteristics and overall level.
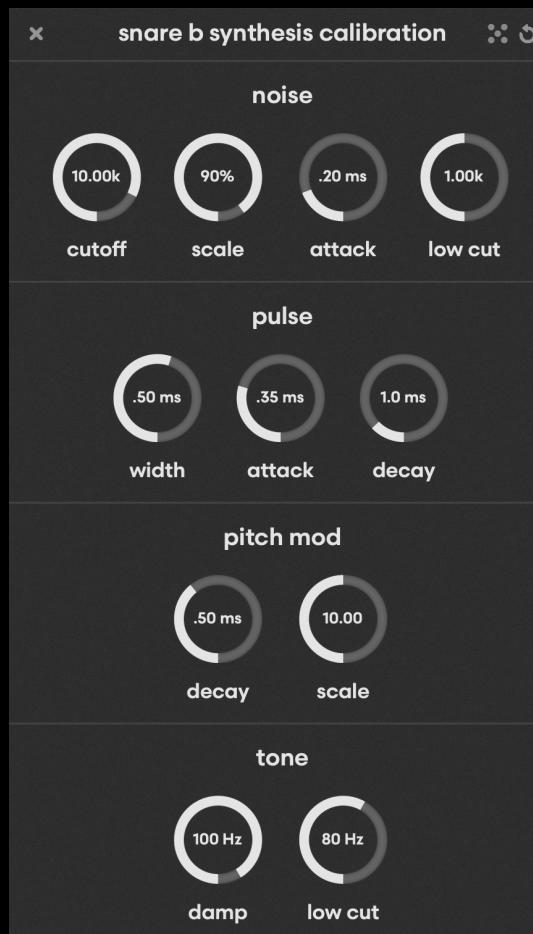
Snare B synthesize

Snare B takes a similar approach to Snare A, with more directly circuit-modeled components represented.

A trigger signal gets shaped into a pulse that excites a pair of circuit-modeled resonant filters, along with an enveloped noise source.

The **Freq** control is available in Hz or note values and controls the fundamental frequency of the filter network

As in Snare A, **Repitch** controls the audio playback rate for sampler-style pitch effects, Body controls the decay envelope and Sizzle and Spark control the noise envelope and level, respectively.

Snare B calibration

snare b synthesis calibration

noise

cutoff	scale	attack	low cut
10.00k	90%	.20 ms	1.00k

pulse

width	attack	decay
.50 ms	.35 ms	1.0 ms

pitch mod

decay	scale
.50 ms	10.00

tone

damp	low cut
100 Hz	80 Hz

Snare B offers additional controls for the noise source, including **Low cut**, filter **Cutoff**, onset (Attack) and amplitude (Scale) of the noise signal hitting the non-linear envelope generator.

You can alter the pulse signal shape with **Attack**, **Decay** and **Width** parameters and affect the intensity of the pitch modulation with the **Decay** and **Scale** parameters within that menu.

The tone menu allows you to shape the cutoff of the filter in the feedback path with the **Damp** parameter while the **Low Cut** knob offers an additional high-pass filter last in the chain.

Hat A synthesize

Hat A uses a unique noise source composed of multiple square waves tuned to inharmonic relationships.

The **Repitch** parameter uses the frequency distribution from one well-known noise circuit at +100% and that of another at -100%. You can blend between them to create unique combinations at values in between.

Decay controls the decay envelope, while **Bright** sets the cutoff frequency of a resonant filter after the noise source. And **Cutoff** controls a high-pass filter last in the chain.

Hat A Calibration
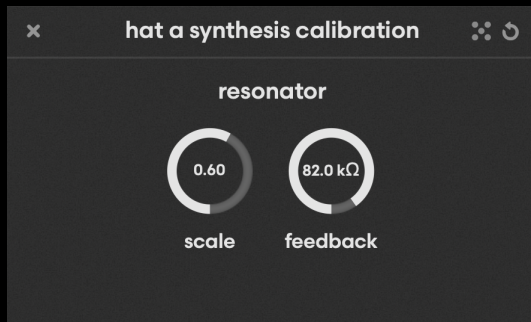
Hat A's circuit-modeled resonator can be adjusted in the calibration menu by changing the resistor value of the **Feedback** circuit, affecting its overall impact and **Scale,** which adjusts the amplitude of the pulse signal, driving more extreme non-linear behavior at higher settings.

Hat B Synthesize

Hat B uses a square wave FM algorithm to generate a complex noise source with rich harmonics.

The noise excites a resonant filter with **Brightness** controlling the cutoff frequency, while in this case **Repitch** controls the FM oscillator pitch.

Decay adjusts the decay envelope and **Depth** affects the modulation depth of the FM modulator.

Finally, **Cutoff** controls a high-pass filter after the resonator for filtering out unwanted lows.

Hat B Calibration
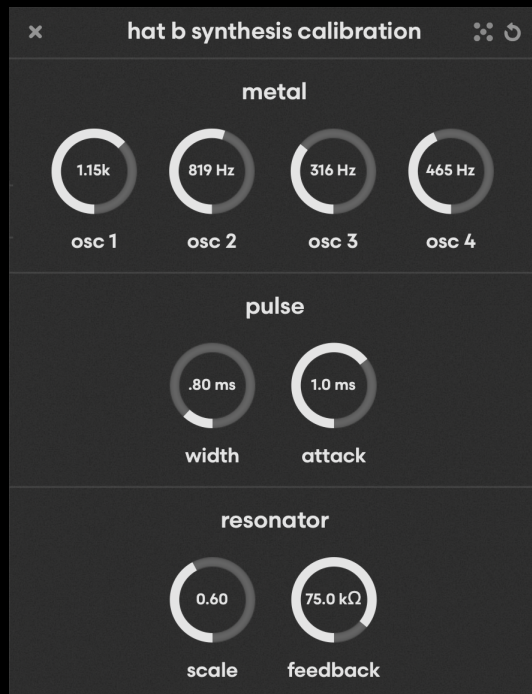
The Metal menu allows you to adjust the base pitches of the square wave oscillators within the FM algorithm.

The Pulse menu controls the shape of the trigger pulse with options for **Width** and **Attack** while the resonator offers **Scale** for the pulse amplitude and a circuit quantity for the **Feedback** resistor value.

Hat Op synthesize

Hat Op is a variant of Hat B with similar synthesize parameters—**Brightness** controls the resonant filter cutoff frequency, **Repitch** affects FM oscillator pitch and **Decay** controls the FM modulation depth.

The range of Hat Op's decay parameter is much greater than Hat B's allowing it to ring out for longer.

The **Attack** control applies an envelope after the resonant filter to smooth out the onset for classic open hi-hat sounds.

Hat Op calibration

hat op synthesis calibration

metal

| 1.15k | 819 Hz | 316 Hz | 465 Hz |
| osc 1 | osc 2 | osc 3 | osc 4 |

pulse

| .80 ms | 1.0 ms |
| width | attack |

resonator

| 0.60 | 75.0 kΩ |
| scale | feedback |

balance

| 40% | 50% | 12.00k |
| metal | noise | cutoff |

Hat Op's calibration menu includes frequency values for the base pitches of the FM operators.

It also features shapeable pulse **Width** and **Attack** and circuit-modeled resonator **Scale** and **Feedback** controls.

Additionally, Hat Op offers a set of balance controls to mix between the intensity of the **Metal** component created by the FM oscillator and the **Noise** source with a low-pass filter **Cutoff** to sculpt the overall high end content.

Toms L & H

Similar to Kick B, Toms l and h use a trigger pulse with circuit-modeled shaper and resonant filter.
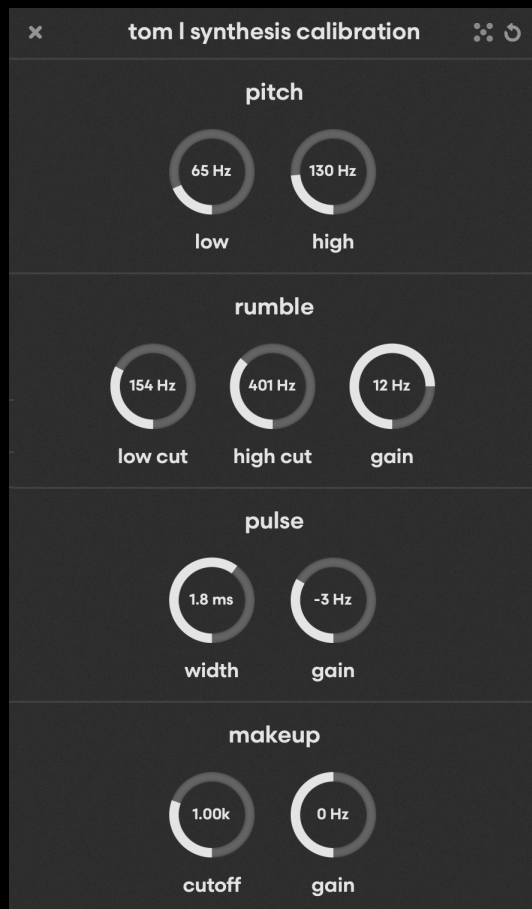
The primary difference between the l and h voices is the default pitch range available from the frequency control.

Unlike Kick B, the tom voices do not feature any pitch modulation, giving them a more distinct tonal character.

Freq controls the cutoff frequency of the resonant filter, **Length** adjusts its Q and **Pulse** provides additional frequency shaping for the pulse signal. **Rumble** introduces a unique low frequency noise signal meant to simulate the rattle of a physical drum head.

Sustain adjusts the envelope of the combined noise and tonal components.

Toms L & H calibration

tom I synthesis calibration

pitch

| 65 Hz | 130 Hz |
| low | high |

rumble

| 154 Hz | 401 Hz | 12 Hz |
| low cut | high cut | gain |

pulse

| 1.8 ms | -3 Hz |
| width | gain |

makeup

| 1.00k | 0 Hz |
| cutoff | gain |

The Pitch menu sets the default range of each tom and the Rumble menu offers high and low-pass filters as well as an overall level for the noise source.

Pulse includes a **Width** parameter and a **Gain** control for the pulse amplitude.

The Makeup section controls a shelving filter affecting the high frequencies at the end of the signal chain.

Clap synthesize

The Clap voice is divided into early and late components with multiple short envelopes acting on a noise source to simulate claps from multiple pairs of hands.

Pitch controls the cutoff frequency of a resonant filter that adds a tonal component to the noise source.

The **Hands** parameter controls the number of short envelopes, or individual hits, across the early component of the clap while **Spread** adjusts the space between them.

Early sets the decay time for the initial component of the clap sound, and **Late** controls the overall decay time of the late component noise envelope.

Clap calibration
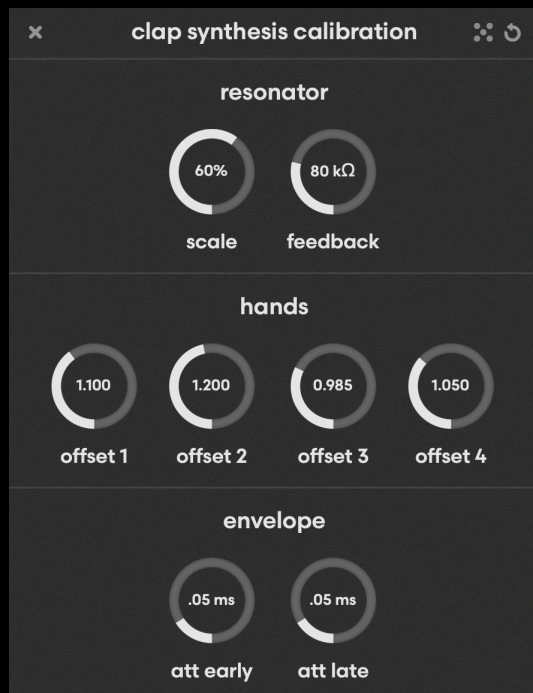
The Clao calibration menu offers a variable circuit quantity for the **Feedback** component of the resonant filter network and a **Scale** control that sets the amplitude of the pulse for additional non-linearities at higher values.

The hands menu allows you to set timing offset for the individual hand claps for a more human feel.

Finally, the envelope menu offers attack time controls for both the early and late components of the sound.

Rimshot synthesize

synthesize

pitch 1 pitch 2 decay snappy cutoff

The rimshot is another voice that draws inspiration from analog circuits.

It uses a pair of resonant filters, similar to the one found in Snare B, that are excited by a shaped pulse signal.

Arranged in parallel, **Pitch 1** controls the cutoff frequency of the first resonant filter, while **Pitch 2** controls the same parameter for the second. The output of the filters is added together, and the **Decay** control sets the bandwidth, affecting the overall length of the decay.

Snappy is an additional envelope applied after the summed output of both filters that interacts with the **Decay** control to shape the final amplitude envelope.

Cutoff is a final low-pass filter at the end of the signal chain to control the overall amount of high end.

Rimshot calibration

rimshot synthesis calibration

resonator 1

500 kΩ	5.0 kΩ	4.70 nF	4.70 nF
res fb	res gain	cap 58	cap 59

resonator 2

300 kΩ	880 Ω	2.20 nF	4.00 nF
res fb	res gain	cap 58	cap 59

feedback

4.00k	4.00k
cutoff 1	cutoff 2

balance

3 Hz	3 Hz
res 1	res 2

The rimshot voice is a close circuit model inspired by analog designs. Inside the calibration menu, Its two resonators offer circuit quantities for **Feedback** and **Gain** in addition to variable capacitor values for components that interact with the pitch of the voice within the circuit.

Labelled **cap 58** and **cap 59**, these simulated components don't have a directly identifiable effect, but they can influence the behaviour of the circuit.

Try experimenting with different values for more unpredictable, circuit-bent results.

The feedback menu lets you set the cutoff frequencies of the high-pass filters in the resonator feedback path for resonator 1 and 2, respectively, and the balance menu sets the overall gain of each filter.

Conga L & H Synthesize

The conga voices are also based on pulse shaped by analog-style shaper circuit exciting a resonant filter of slightly different design.

The **Pitch** parameter sets the resonant filter cutoff frequency and **Decay** adjusts the filter bandwidth.

The **Tone** parameter affects a filter in the resonator's feedback path that also influences the voice's fundamental frequency.

The **Pulse** control adjusts the shape of the pulse that excites the filter. The **Slap** control is similar to the Tom voices' Rumble component, but focuses on short high-frequency noise.

Conga L & H calibration
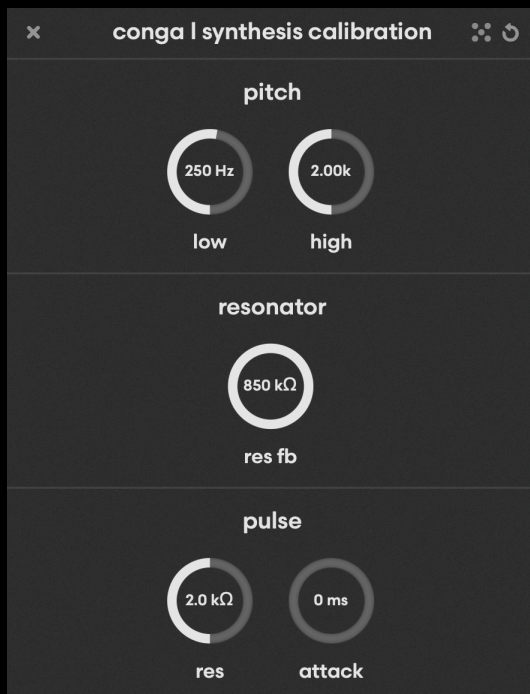
Similar to Tom L & H, the Conga calibration menus let you define the range available for each voice in the pitch menu.

Res fb sets the value of the feedback resistor in the resonator circuit and the pulse menu offers a similar **Res** value for the pulse-shaping filter as well as an **Attack** control to soften the onset of the pulse waveform.

Ride Synthesize
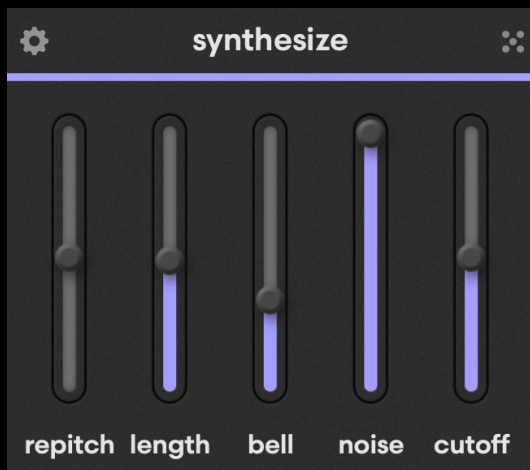
The ride voice begins with a blue noise source shaped with an envelope and fed into a ring modulator.

Length determines the decay of the envelope acting on the noise and **Ring** controls the amount of ring modulation. **Noise** sets the base frequency of the blue noise source and **Cutoff** controls a low-pass filter last in the chain.

Repitch varies the playback frequency of the voice's output for a sampler-style pitch effect similar to the snare voices.

Ride calibration

Inside the calibration menu, the Bell panel allows you to set the resonant frequency of the cymbal's tonal component with the **Oscillate** control as well as the **Cutoff** frequency of a low-pass filter that acts on it.

The noise menu contains the **Attack** time of the noise envelope as well as the bandwidth (**Q**) of its final cutoff filter and the overall **Level** of the noise component.

Tonal synthesize

The tonal voice is based on a modal synthesis design where an analog-style trigger pulse excites a network of modal filters.

The **Freq** control sets the resonant frequency of the initial filter in the bank, influencing the base pitch.

The **Force** control sets the distribution of harmonics with higher values introducing more inharmonic relationships.

The **Harm** control sets the number of harmonics present above the fundamental and the **Pulse** parameter adjusts the total amount of high end in the pulse signal that excites the filters.

Decay sets the total decay time for the Tonal voice.

Tonal calibration
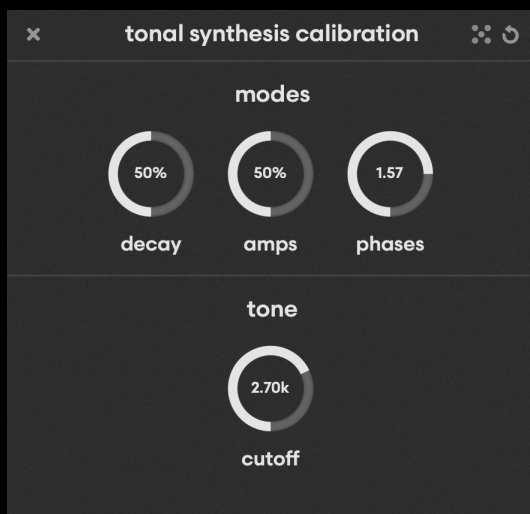
The modes panel controls the behavior of the modal filters inside the filter bank.

Decay sets spread of decay times across the set of harmonics and **Amps** sets the spread of amplitudes.

Phases adjusts the phase of the modal harmonics relative to one another, but its effect can be subtle.

Finally the tone panel offers a global low-pass filter **Cutoff** last in the chain for tone shaping.

Cowbell synthesize

The cowbell voice is based on a pair of digitally generated square wave oscillators shaped by an analog-modeled envelope component.

Pitch is a multiplier for the frequencies of the two square waves. **Osc 1** and **Osc 2** set their relative levels.

Snappy is a uniquely shaped envelope that sets the total decay of the voice and **Cutoff** acts as a global high-pass filter placed last in the chain.

Cowbell calibration
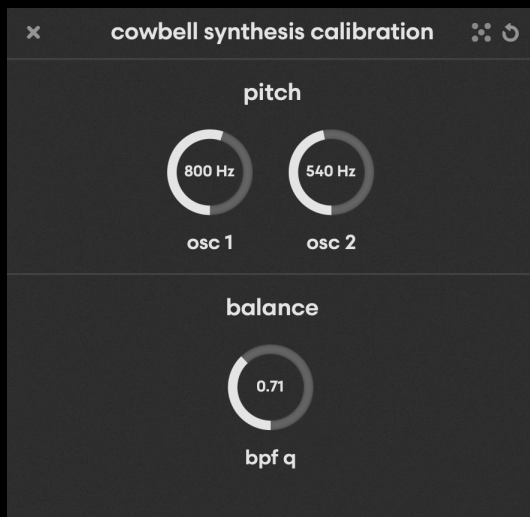
The pitch menu sets the fundamental frequency of each oscillator in Hz or note values using the **Osc 1** and **Osc 2** controls.

The **Bpf q** parameter sets the bandwidth of the global filter at the end of the chain.

Block synthesize

The block voice is an analog/digital hybrid with a trigger pulse and pulse shaper, but its resonant filter is a non-linear digital design.

Freq sets the cutoff frequency of the resonant filter and **Reso** adjusts the Q. **Decay** is a damping parameter for the resonator and **Tone** controls the filter drive intensity.

Cutoff is a high-pass filter placed after the voice signal chain for tone shaping.

Block calibration
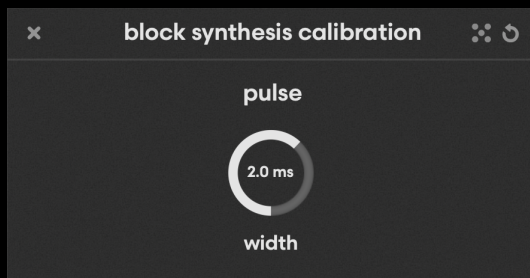
Set the pulse **Width** in milliseconds.

Crash synthesize

Crash is based on a white noise source with a comb filter adding coloration and tonal quality.

Pitch sets the center frequency of the comb filter, creating the pitched component of the sound.

Freq controls the cutoff frequency of a resonant filter shaping the noise and **Reso** adjusts its Q.

Length sets the overall decay time of the crash voice and **Warp** is an additional parameter for the low-pass filter that adds a downward pitch envelope to the noise source.

Crash calibration
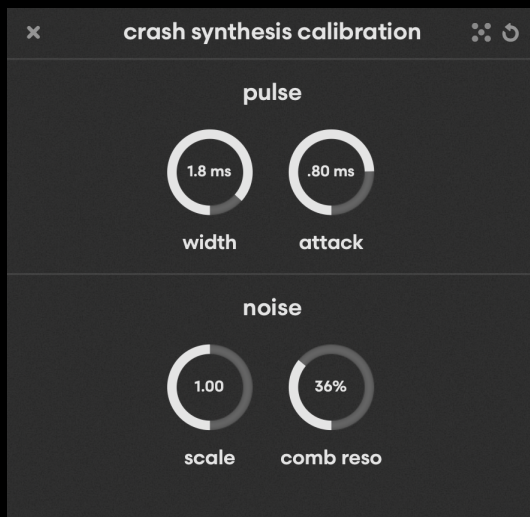
The crash calibration menu includes **Width** and **Attack** time controls for shaping the pulse signal, and **Comb Reso** sets the intensity of the comb filter feedback.

Scale adds some additional harmonics to the noise source to alter the tone before interacting with the comb filter.

Effects

The Effects panel for each of Tekno's 18 voices is specially curated to provide ideal sound design capabilities for each instrument's role in the kit.

This section will provide a short description of each effect, noting which voices include it and the calibration parameters available.

Sub
Available for Kick A and Kick B

The Sub effect is an analog-style frequency divider octave down effect for adding additional low frequency content to the kick voices.

Since the fundamental frequency of the kick voice is set in the synthesize menu, the Sub effect is always tuned to the correct frequency and does not introduce artifacts from the analog-style pitch shifting process.

Turning up the Sub slider increases the level of the synthesized subharmonic in the signal.

Calibrations
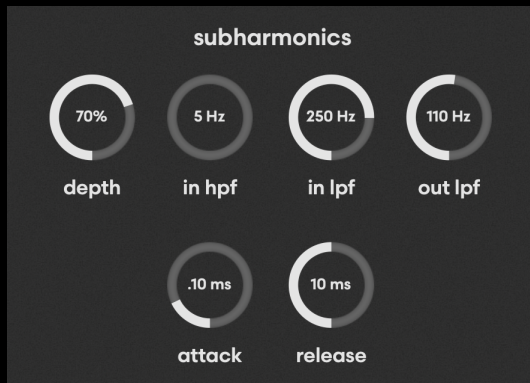
Depth - Adjust the decay of the subharmonic signal
In hpf - Set the cutoff frequency of a high-pass filter on the input to the subharmonics effect for better performance at very low frequencies
In lpf -Set the cutoff frequency of a low-pass filter on the input to the subharmonics effect for better performance when lots of high frequency content is present
Out lpf - Sets the total amount of high frequency content in the subharmonic signal
**Attack** - Shapes the onset of the subharmonic signal
Release - Sets the time it takes for the subharmonic signal to decay away

Exciter
Available for Kick A, Kick B, Snare A, Snare B, Hat A, Hat B, Hat Op, Tom L & H, Clap, Rimshot, Conga L & H, Tonal and Block.

The Exciter effect is loosely based on a 70s-style hardware Exciter that uses phase shifting and synthesis of musically related harmonics to increase the perceived intensity of the high end and upper midrange.

Calibrations
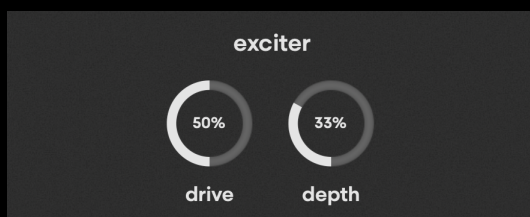
Drive - Controls the intensity of the added harmonics
Depth - Sets the level of the added harmonics

Tilt
Available for Kick A, Kick B, Hat A, Hat B, Hat Op, Clap, Rimshot, Ride, Cowbell and Crash

Tilt is a simple but musical EQ that works by boosting frequency content above a set corner frequency while cutting the material below the set frequency by an equivalent amount.

Positive values on the slider add highs while cutting lows, and negative values boost lows while cutting highs.

Calibrations

Gain - Set the max range of the tilt control boost and cut
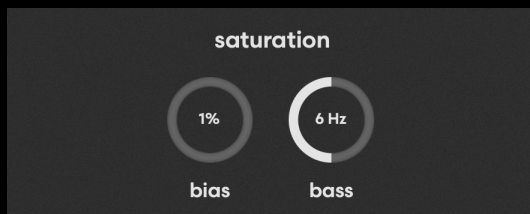**Freq** - Set the corner frequency of the tilt EQ

Satur
Available for all voices

Satur is an analog-modeled tape-style saturation effect for adding warm drive and harmonics.

Calibration

Bias - Adjust the tape's magnetic sweet spot. Lower settings bring edgy high-frequency saturation. Higher settings smooth the tone and introduce compression-like effects.
Bass - Adjust a low shelving filter to boost low frequencies after the saturation module's output

Reverb
Available for all voices

A stylish, lightweight reverb voiced to pair effectively with Tekno's drum synthesis engines.

Calibration (Master calibrate section)

Predelay - Add a short delay before the reverb tail begins to create space for strong transients. Set in ms or tempo divisions using the arrows icon

Decay - The total decay time of the reverb tail

Size - Adjust the size of the simulated acoustic space

Mod - Introduce pitch modulation to the reverb tail

Damp - Control the decay rate of the high frequencies

Low cut - Adjust the cutoff of a high-pass filter on the reverb tail

High cut - Adjust the cutoff of a low-pass filter on the reverb tail

Crossover - Set the corner frequency that separates high and low frequency content for reverb processing

**Width** - Set the overall stereo width of the reverb

Level - Set the overall reverb return level

Disper

Available for, Snare A, Snare B, Rimshot, Clap, Block,

Disper is a dispersion effect that uses a chain of all-pass filters to create a delay between the high and low frequencies. It creates a powerful pitch modulation effect that helps emphasize the body of the drum sound.

Calibration
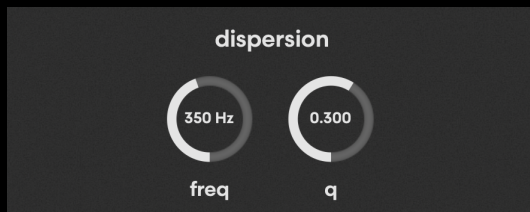
**Freq** - Set the center frequency for the dispersion effect

Q - Set the resonance of all-pass filters used for the dispersion effect.

Comp

Available for Snare A, Snare B, Tom L & H, Clap, Conga L & H, Tonal and Block

Comp is analog-style compressor loosely based on a vintage VCA circuit. The slider controls the input gain to a circuit with a fixed threshold for additional compression as you turn it up.

Calibrations
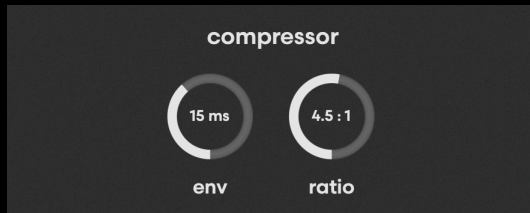
Env - controls the compressor attack and release times from fast to slow
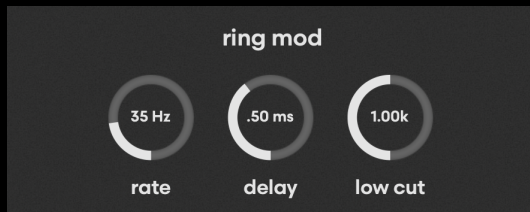**Ratio** - sets the intensity of the compression when the signal goes above the threshold

Ring

Available for Hat A, Hat B, Hat Op, Ride and Crash

Ring is a classic ring modulator loosely based on an analog diode circuit.

Calibrations

Rate - set the modulation frequency for the ring modulator
Delay - add a short delay to the ring modulated signal, intensifying its effect
Low cut - reduce the low frequency content of the ring modulated signal

Drive

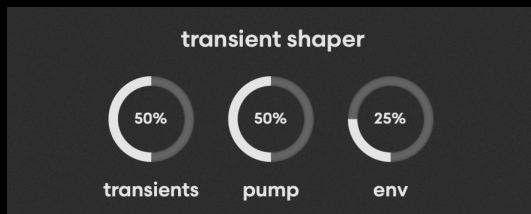*Available for Tom L & H, Conga L & H, Tonal*

Drive is an aggressive, fuzzy overdrive inspired by a popular guitar pedal circuit.

Filter

All voices include a resonant filter module with high and low-pass bands in the calibration menu of the effects panel.

Transient shaper

All voices include a transient shaper module within the calibration menu of the effects panel for sculpting the onset of each drum hit

Transients adjusts the effect mix of the transient enhancement, **Pump** controls the intensity of the effect and **Env** sets the attack and release times.

Master panel

The Master panel provides additional tone shaping for Tekno's stereo output and other configurable options.

The master section acts on all voices as long as they are not routed to multiple output buses in the settings menu, with the exception of the Clipper and Limiter, which are necessary to maintain consistent level across voices.

Cutoff
The master panel features circuit-modeled global high and low-pass filters for the stereo output on a dual slider with values between 20 Hz and 20 kHz.

Human
Introduce subtle variations in timing, parameter drift and hit accents for all voices.

Limit

Set the threshold for an aggressive limiter meant to add weight, loudness and power to Tekno's overall sound

Clip

A soft-clipping digital clipper with anti-aliasing that adds harmonic distortion and cuts off the peaks of the waveform at the set threshold. The clipper interacts with the limiter to produce powerfully saturated drum hits.

Note: If clipping becomes too intense when many of Tekno's voices are playing in the same pattern, simply lower the Clip slider's gain value to bring back headroom.

Level

Set Tekno's global output level.

Master Panel Calibrate buttons

The four buttons along the left side of the master panel allow you access the Mix view and fine tune the settings for the master section's effects and functions.

Mix

Engaging the mix calibration button replaces Tekno's honeycomb voice grid with a level fader for each voice, including mute and solo buttons:

Use the mix view to quickly balance levels between multiple voices with a traditional bank of mixer faders.

To exit the mix view, click the lit mix button in the master panel calibrate menu.

Reverb

The reverb calibration menu sets the global parameters for the reverb applied to all voices from their effects panel.

Predelay - Add a short delay before the reverb tail begins to create space for strong transients. Set in ms or tempo divisions using the arrows icon

Decay - The total decay time of the reverb tail

Size - Adjust the size of the simulated acoustic space

Mod - Introduce pitch modulation to the reverb tail

Damp - Control the decay rate of the high frequencies

Low cut - Adjust the cutoff of a high-pass filter on the reverb tail

High cut - Adjust the cutoff of a low-pass filter on the reverb tail

Crossover - Set the corner frequency that separates high and low frequency content for reverb processing

Width - Set the overall stereo width of the reverb

Level - Set the overall reverb return level

Limit

Adjust the global settings for the limiter applied to all voices at the master panel.

Limit rel - set the release time for the limiter

Limit drive - set the intensity at the limiter input, introducing harmonic distortion

Limit knee - adjust the intensity with which the limiting approaches its maximum ratio (∞:1)

Limit hpf - add a high-pass filter to the limiter's sidechain path, allowing you to exclude low frequencies from limiting to preserve low end.

Human

Adjust the intensity with which the global Human setting affects timing, accent probability and parameter ranges.

Params - Analog drum machines exhibit natural parameter drift due to various factors of physical circuits. The params control allows you to exaggerate this behavior to create pronounced parameter drift from hit to hit.

Time - Time shifts the trigger pulse backward in time by a random amount up to the maximum defined by the Time parameter, relative to the host tempo.

Accent - Shifts the amplitude of the trigger pulse by a random amount up to the maximum defined by the Accent parameter.

Other

The other calibration menu offers additional fine grain controls for other functions within Tekno.

Velo low - set the low bound for incoming velocity info when Velocity is engaged in the settings menu

Velo high - set the high bound for incoming velocity info when Velocity is engaged in the settings menu
Clip ceil - set the level at which the waveform peaks begin clipping.
Filter q - adjust the bandwidth of the high and low-pass filters in on the cutoff slider in the master panel
Duck rel - set the release time of the ducking sidechain compressor

Shortcuts

Tekno comes equipped with several shortcuts to speed up your workflow.

- Double click a parameter to reset it to its default value.
- Control (PC)/Cmd (Mac) + click and drag on a parameter to fine tune adjustments.
- Control (PC)/Cmd (Mac) + click on the Dice icons to randomize calibration parameters in addition to front panel parameters.
- Use the scroll wheel to adjust values while hovering over a parameter.

Presets

Tekno comes loaded with over 50 kit presets created by leading producers, artists and sound designers.

Preset credits (and special thanks to):
- Richard Devine
- Virtual Riot
- Robinson's Village
- Mr. Bill
- Tobi Weiss
- Adrian Valia
- badhabit
- Nathan Tipton
- kleemannbeats
- drumboii
- Azura
- Venus Theory
- Jacob Durbin
- Taetro
- ToddChamp
- PolyData
- Galen Tipton
- Alessandro Mastroianni
- FormWave
- HydraTek
- Kurt Feldman

- K/V
- Michael Oakley
- Protovolt
- Ryuichiro Yamaki
- Francis Preve
- Tokyo Speirs
- Yoad Nevo
- Zardonic
- Solidtrax

Compatibility

- Plugin formats: VST, VST3, AU, AAX (64-bit).

- Platforms supported: Mac OS 10.11 and up (including Native Apple Silicon M1/M2 Compatibility). PC Windows 10 and newer.

- DAWs supported: All major DAWs, including Ableton Live, Pro Tools, Logic Pro, FL Studio, Cubase, Studio One, Bitwig, Reaper, Reason etc.

Installation

A software download is emailed to you right after your purchase, however you can always go to www.babyaud.io/downloads for the latest software updates. After downloading, unzip the file and select either Mac or PC depending on your system.

- MAC: Double click on the PKG installer and follow the instructions
- PC/WINDOWS: Double click on the setup file and follow the instructions

Plugin Collection Plan Users

If you have an active subscription to the Plugin Collection Plan, Tekno will appear in your Baby Audio Manager app for download.

Make sure your machine is registered, get the software by clicking 'Download' and follow the instructions to install.

Activation and Trial Version

Activate your software by entering the license key that was emailed to you when you bought Tekno. Serial keys are entered in the 'trial mode' open screen. If you have any problems activating, please email support@babyaud.io

If you're running Tekno in trial mode, please note that the trial will output 5 seconds of silence every 60 seconds. To buy the full version, go to: https://babyaud.io/tekno

Uninstall Locations

Mac OS
- AU: /Library/Audio/Plug-ins/Components/
- VST: /Library/Audio/Plug-ins/VST/
- VST3: /Library/Audio/Plug-ins/VST3/
- AAX: /Library/Application Support/Avid/Audio/Plug-Ins/

Windows
- - Windows - VST: The file will be in the custom path selected during installation
- - VST3: \Program Files\Common Files\VST3\
- - AAX: \Program Files\Common Files\Avid\Audio\Plug-Ins\

End User License Agreement

Please read our End User License Agreement here: www.babyaud.io/eula

We hope you'll enjoy Tekno! If you run into any issues or have questions along the way, you can always contact us at support@babyaud.io