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MOLDOVER



Known to 400,000 YouTube viewers as "The Godfather of Controllerism", Moldover has become the inspiration for a new generation of DJs and musicians. Famous for building, hacking and playing controllers with virtuosic skill, his dynamic performances transfuse new life into electronic music. With appearances on national television, coverage in major music publications, and countless live shows around the world, Moldover is in constant demand by people interested in the next evolution of music.

Moldover's legacy began six years ago when he moved to Brooklyn NY. Seeking a community to support his developing style, he co-created the monthly Warper Party. Warper quickly became the hub of electronic music in NYC and has spawned sister events in several cities worldwide (Luxembourg, Dublin, London).

After finding a second home at the infamous Burning Man festival, Moldover built an

interactive controllerism installation called The Octamasher. Intuitive to play yet rich in musical possibilities, anyone from your kid sister to your 80-year-old grandma can tweak beats, blend tracks and flip samples together on The Octamasher. The installation tours nationwide to festivals (Coachella, SXSW, Treasure Island Music Fest), sponsored events (FaceBook, RedBull, MTV) and educational institutions (Berklee College of Music, VA PolyTech, School of Visual Arts).

Moldover is perhaps best known for developing the concept of controllerism. In his words, "controllerism is just like turntablism, but instead of using turntables and mixer to make music, I use software and a controller". Moldover's controllerism videos have gone viral, inspiring and educating hundreds of thousands of music makers who are seeking "the next big thing".

Most recently Moldover has moved to San Francisco to prepare for touring in support of his first original album. This diverse collection of IDM-meets-funk/rock tunes, combines his talents as an electronic composer, studio producer, and instrumentalist. Set for release in early 2009 Moldover's self-titled debut is eagerly awaited.

Moldover is...

"...literally throwing away the rule-book and reinventing the wheel"

- Remix Magazine



"...the best example of how to use modern technologies to enhance and extend musicianship"

- Chain DLK

"...nuts"

- BigShot Magazine



DIGITAL DJ By Ean Golden

MUSIC MANEUVERS

Discover the digital turntablism concept, "controllerism," compliments of Moldover

You're going to look back at the early 21st century and see a defining point that divided DJs into two distinct groups. You could call it the digital divide, but it will not be a question of who uses digital or not. That result is already clear: Go digital or find yourself with the dinosaurs. The digital divide will be between those who were and those who will be. First, you have the old vanguard that is adapting techniques and styles into the digital realm via digital training wheels courtesy of Serato Scratch and others. Then you have the new camp, which—with no emotional ties to a particular DJing paradigm—is literally throwing away the rulebook and reinventing the wheel. DJ Moldover falls squarely in the new camp by default and by choice, but he still wants to pay homage to the old-school world of turntablism—without turntables. Fortunately, he has come up with a term that seems to explain this in a way that people can understand and—hold your breath—even respect. Introducing... "controllerism."

WHAT IS CONTROLLERISM?

"Controllerism borrows its name from turntablism," Moldover explains. "These terms are essentially the same idea, but they revolve around different instruments. DJs who emphasize performance and approach their tools as musical instruments needed a way to differentiate themselves from DJs who just play records. In the same way, performers who use computer technologies as musical instruments needed a way to differentiate themselves from people who 'check their e-mail.' Controllerism is the art of manipulating sounds and creating music live, using computer controllers and software. Simple as that. But besides all this fancy definition, calling myself a controllerist makes my life a whole lot easier. When people ask, 'What do you do?' or 'What is that thing?' I just say, 'I'm a controllerist, and that's my controller; I use it to manipulate sounds on my computer, just like someone playing a musical instrument.'"

So if controllerism is the modern turntablism, then what has replaced the turntable as the DJ musical instrument of today? Therein lies the rub. With no defined instrument standard, many people have created, modified or repurposed MIDI controllers to make their own. Moldover wins my personal award for most creative mod with his heavily restructured Novation ReMote 25SL. This Frankenstein experiment in DJ wizardry attempts to replicate turntablist techniques by replacing common control concepts with unconventional ones. "I'm basically robbing turntable technique to do more with more decks," Moldover says.

For example, what's better than one crossfader? How about five that you can play all at once? Easy if



Moldover cannibalized a Kurzweil keyboard for its ribbon controller and slapped that baby on his Novation.

JAVIERA ESTRADA WWW.EVEPHOTOGRAPHY.COM

you lose the slider concept and instead use five adjacent keys to punch in five decks. Moldover took it to the next level by gluing five pieces of thick plastic on each black key, creating a larger playing surface and edges that can be crab scratched just like a crossfader but with more precision.


Another example is how DJ Moldover abandoned the platter and re-created scratching with keys. He replaced two white keys with black ones, creating a tight grouping of five black keys bordered by two white ones. The white keys drop a scratch point, and each black key moves the point forward a progressively longer distance, which—when used in combination—creates a remarkably expressive scratch. Want to "grab" the record? Press both white keys with one hand, and the track is silenced but is still scratchable with the black keys. You're probably thinking, "You can do that with Ableton!" Well, not exactly. Moldover does enlist a lot of help from Native Instruments Reaktor. In this case, a Reaktor plug-in written by Chris List sits on the Ableton Live master channel, recording all the audio in 4-bar loops for wild real-time manipulation. The good news is you can download this patch yourself. (Frankenstein Novation SL not included.)

MASH IT UP

Moldover's live sets have been described as live re-mashing because they effortlessly create an endless blend of unconventional musical combinations. Countless hours of advance preparation and the power of Ableton Live solve the problem of keeping all those beats in time, but what about the music? How

does Moldover know if two songs are going to work together harmonically? Well, although Moldover spent four years studying at the renowned Berklee School of Music, you won't need a degree to understand his methodology. He applied that music background to his live-music strategy by using a logical color-coding system to avoid ugly mixes when mashing random tracks. To keep things simple, Moldover first reduced the potential variables: "Basically, I narrowed it down to seven keys, so if something is in E^b I will pitch it up to E, and if something is in F[#], I will pitch it down to F so I only have songs in A, B, C, D, E, F and G." Moldover then applies a little color theory to the mix so he can easily recognize potentially pleasing mixes.

"Some keys sound good together and some keys don't," he says. "Adjacent keys like B and C are going to clash, so I made B yellow and D grey because the colors, to me, visually clash. However, yellow and red are B and E, which have a lot of tones in common and are almost next to each other on the rainbow." This basic rainbow layout was effective enough that without knowing his system, I was able to easily pick out harmonic combinations based on colors alone.

As manufacturers catch up with the rapidly exploding world of digital DJing and performance, we will look toward artists such as Moldover to provide inspiration for what is possible onstage. Hopefully, the big DJ brands will start to incorporate next-level performance concepts into tools that everyone can try. 



Watch a video of Moldover's controllerism technique at remixmag.com.



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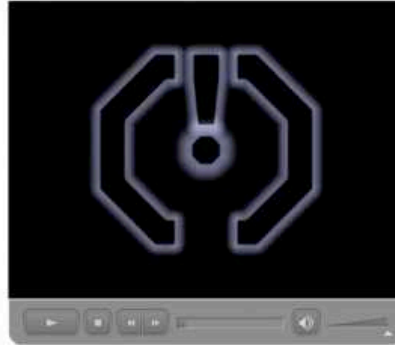
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MOLDOVER

Moldover

Jun 25, 2008

Brooklyn based artist Moldover is redefining the art of live sample manipulation, and bringing the concept of controllerism to the world at large. For those not familiar with controllerism Moldover explains, "it's just like turntablism, but instead of using turntables and a mixer to make music, I use software and a controller". A simple concept indeed, but to see it realized with Moldover's carefully honed techniques on a piece of hardware resembling Frankenstein's Monster, is a remarkable experience. Electronic music performance may never be the same.



Moldover is frequently billed as a "live mashup DJ" or "sound collage and cutup artist", but to use these common terms is something of an understatement. In the first few minutes of a typical set, Moldover sets out to destroy your whole concept of what recorded music is. Grabbing chunks of sound from hundreds of songs in countless styles, he transforms triggered samples into complex and expressive musical gestures. In Moldover's own words, "I've been meticulously sampling my favorite bits of pop culture for years now. Every sound bite I play comes from some piece of music or film that I feel truly passionate about. Everything is played in it's original, unedited form. I'll let you hear a few bars of a classic tune and then rip it apart, twist it around, layer it with a bunch of other elements and slap it back together before I move on to the next thing. Absolutely all the blending, chopping and tweaking I do is happening live". Download one of the free mixes posted at Moldover.com and hear for yourself.

For someone who invests so much time into digital audio manipulation, the choice of controller is crucial. For several years now Moldover has been performing with the [Novation Remote-25SL](#). Following his ethos of leaving no tool unmodified, Moldover attacked his Remote with soldering iron, epoxy resin and rotary-grinder to create a one-of-a-kind performance instrument. It seems that bending hardware to his own designs was the next logical step in Moldover's approach to controllerism. He explains, "I've gotten deep enough into music software that I can create pretty much any virtual instrument (mixer, whatever) I dream up. But after the virtual side of things gets to a certain level, you realize it's time to start tweaking the hardware to match. The Remote is a great piece of gear for modifying. I don't think there is any other controller on the market with the sheer number and variety of sensors that it has. I added a little here, took a little away there, and wound up with a totally unique controller that seamlessly integrates into my software setup". Like something out of a post-apocalyptic cyber-punk future, Moldover's Remote25-SL is hot-rodded for extra ruggedness, expressive control and intuitive layout. Check out the videos and forum on controllerism.com for details on how to make your own customized [Novation Remote-25SL](#).

So what's next for the self-proclaimed Musical Supervillain? Previews of Moldover's unreleased debut album are online now. Imagine Jimi Hendrix mud wrestling with Squarepusher on Soul Train and you'll have some idea of what the sound is like. Moldover elaborates, "This album is inspired by all the music I've been chopping up in my live sets for the last three years, but everything is composed from scratch and performed entirely by me. I played every instrument I could and programming everything I couldn't. It's about the most personal way to create an album I can imagine". As Moldover's strangle hold on the multiverse grows ever tighter, beware the wrath of his debut solo album: coming out this fall.

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People 25

Moldover: «Mon but était d'initier une tendance»

ESCH-BELVAL - DJ Moldover, venu de New York, a présenté, hier, à la Rockhal, son concept «control-lerism» en live.

«L'essentiel: Controllism, c'est quoi exactement?»

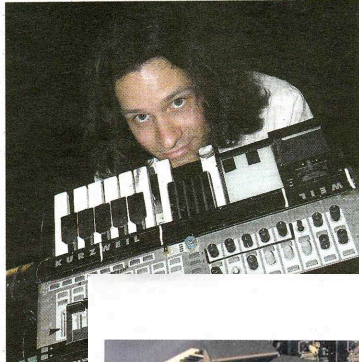
Moldover: C'est comme le turntablism. Mais au lieu de platines, j'utilise un contrôleur et un ordinateur. Le contrôleur est un instrument très simple. On appuie sur une touche et un son sort.

Est-il plus facile d'utiliser le contrôleur que des platines?

Ce n'est pas compliqué. Tout le monde peut apprendre à utiliser un contrôleur et à le modifier.

Le concept Controllism, est-ce votre invention?

Le controllism existe de-



Moldover avec lui-même ad

puis les années 80, mais il n'y avait pas de nom pour cela. J'ai donné un nom à un concept qui existait déjà.

Êtes-vous l'initiateur d'une tendance?

Je l'espère. C'est mon but. **Pourquoi mixez-vous du rock et du classique, par exemple du Beethoven?**

Je choisis des chansons que d'autres ne peuvent pas mixer avec les platines. Ça me permet de présenter les possibilités que l'instrument offre.

Pouvez-vous gagner votre vie avec votre art?

Je gagne ma vie avec l'Octa-

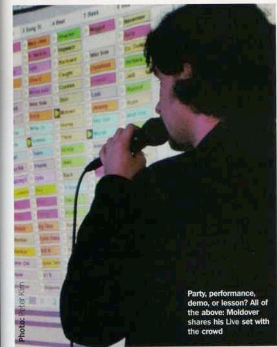
Vite lu

Miley Cyrus fait la fête avec Mickey



LOS ANGELES - Disney a fermé les portes de son parc d'attractions en Californie pour fêter les 16 ans de Miley Cyrus, l'héroïne de sa série-vedette «Hannah Montana». Miley a fait le déplacement avec son nouveau copain, le mannequin Justin Gaston. Regardez la vidéo sur www.miley.lesstentiel.lu

- To allow Live users and audience members alike to see what's going on, Warner often projects what's on the screen for the crowd



Party, performance, demo, or event? All of the above: Moldover shares his Live set with the crowd

been a huge help as well.

"We're actually in the planning stages of an Ableton Live User Group Construction Kit - a kind of do-it-yourself set of instructions to help artists to start a group in their area. If you're interested to help make a user group, just let us know. If you've been around for a while, check out our list of user groups on the left and right panels. We're also looking for any indicator, the other way around, that you'd like to have an event out of Live, to

MUSIKMESSE
With the NAMM hubbub finally subsiding, only one question remains for this year's Musikmesse. Now that CPU speeds are far in excess of what's needed for a truly full-featured portable DAW, what software developer will find a way to bring your laptop to its knees with tools so powerful they virtually beg you to buy a shiny new MacBook Pro?

I know. I know. You curse me for not providing a suitable digestif to accompany the above feast. Well, it could be worse, poppets. You could have passes to all three events with nary a Concorde in sight. So relax and count your blessings until next month.

Elle Effraux

KEYBOARD OF THE MONTH THE OCTAMASHER



For more on Moldover, visit www.moldover.com. To see more of the Octamasher, check out www.octamasher.com.

Combining eight M-Audio Oxygen 8 MIDI controllers, eight M-Audio BX5a speakers, one computer, Native Instruments Reaktor, MIDI OX, and an expertly prepared Ableton Live session, the Octamasher brings a new dynamic of electronic music collaboration to the pro and newbie alike. Its inventor, New York musician Moldover, describes it as both an interactive audio installation and an accessible, multi-user musical instrument. No matter what you want to call it, the Octamasher has been catching eyes and ears at parties and concerts across the country.

A live psychedelic mash-up performer, Moldover programmed each Oxygen keyboard to control different parameters of his jam; the notes on one keyboard trigger different samples and loops, for example, while knobs and faders on another may affect the complexity of drum patterns or send vocal samples wailing in reverse.

With no learning curve to speak of, the Octamasher exposes musicians and non-musicians alike to high-level elements of electronic music production.

"Participants run around the table, they poke at the different instruments, they learn how it all works, and they teach it to different people," says Moldover. "It's a really neat way for people to come together, interact, and make music."

Moldover premiered his prototype Octamasher at the '05 Burning Man arts festival in Nevada. Check out www.keyboardmag.com to read Amanda Michele's account of the sonic wildness that ensued at this year's festival.



The L Word

With Lauren Jonik

Moldover

In the same way that there are many ways to view a painting or appreciate the architecture of a building, there are many ways to not only hear, but to listen to a song.

Sound collage artist Moldover challenges listeners to do just this. By combining often familiar tunes in varied ways, Moldover uses technology to push boundaries and enhance the experience of music itself.



Moldover says it is an open forum do live performance. It which means the community and creativity. There division betw performers and t It attracts artists o

At Warner, Mo used his own tale everything from The Police to Toi The Heartbreaker Beastie Boys, all cohesively. termed live-remas remixing, Moldov it as "choppin spitting out my 1 of music live."

On performi Moldover deeply significance of sl creations with o moment. He say misconception for that music is only

things sonically in real-time. A Novation Remote 25 gives me control over the software, which is a big thing. A lot of laptop DJs are poking around on a computer with mice and ASCII keyboards, but you can't really mix that way."

While mash-ups have been championed by Too Many DJs and DJ P, Moldover wasn't aware that others were mining the same turf. "I didn't even know the term mash-up existed when I started. Before Ableton Live and Reaktor, it was hard to beat-match something that was recorded 30 years ago, when nobody used a modern click-track. I came across these tools and thought, "Wow, I can become this crazy, powerful DJ." It's always been my dream to DJ all of the different types of music that I listen to."

Where tracks on commercial mix CDs are licensed, Moldover's improvised sets aren't legally cleared, not that Prince would sign off on his remix of "Kiss" if given the chance. "I was worried [about clearing tracks] when I first started," says Moldover, who gives away his audio collages for free on Moldover.com and mails CDs to anyone who wants one. "Too Many DJs got rights to use a lot of their music, but I read about the difficulties they went through and that was ridiculous. I went in the opposite direction and wanted to make the most illegal thing possible without regard to the source material; I think it helps the artform to have that sort of freedom."

Moldover continues to post his outlandish mp3 mixes on his site and recently scored the soundtrack for Snow, a dark video game about drug-running. He's also aiming to record an artist album next fall. "I'm never going to make millions of dollars as a DJ," he says, "so I might as well do what I want."



"I want to become this crazy DJ."