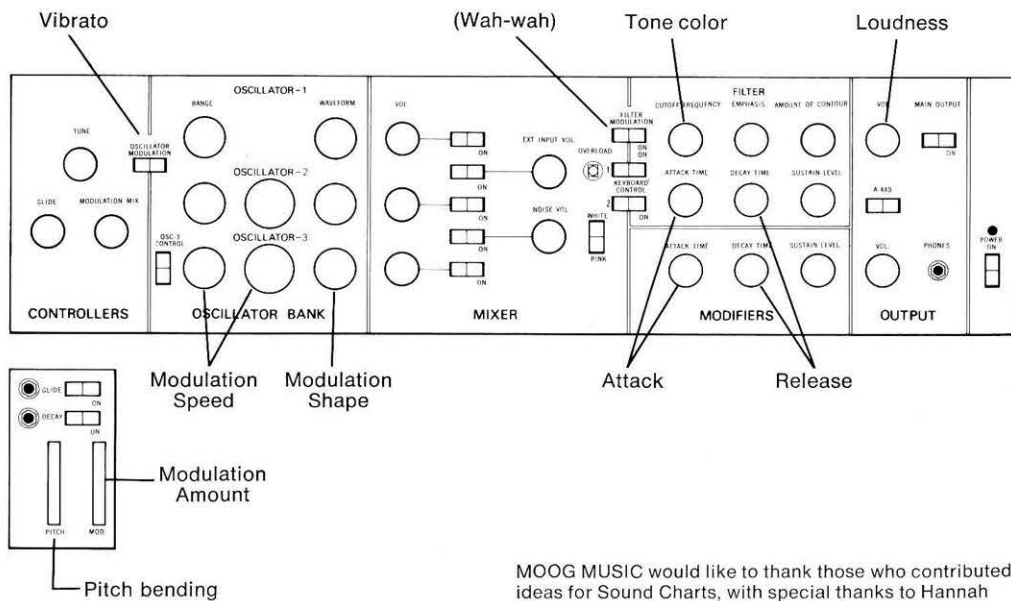


SOUND CHARTS

minimoog™
by TOM RHEA

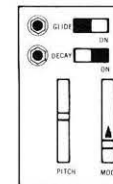
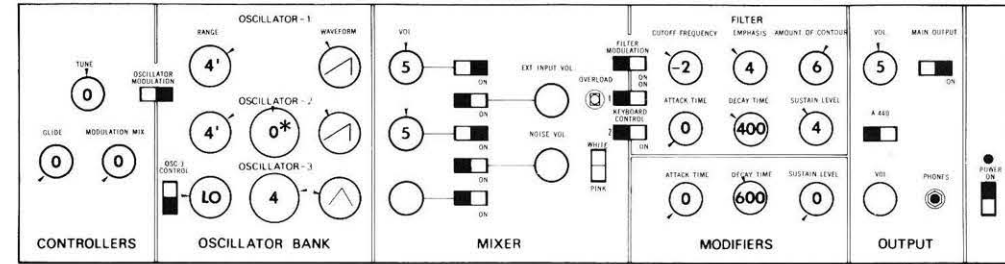


The following diagram illustrates the function of some of the controls discussed:



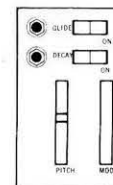
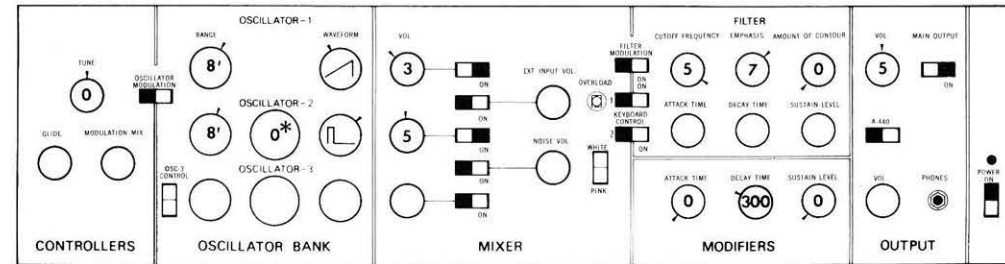
MOOG MUSIC would like to thank those who contributed ideas for Sound Charts, with special thanks to Hannah Shapero; we welcome further suggestions.

SOUND: SHAMISEN (Chinese plucked instrument)



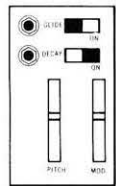
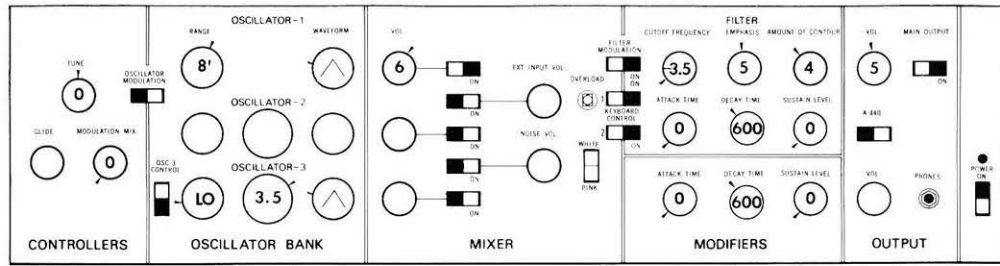
NOTES: *OSCILLATOR-1 and OSCILLATOR-2 in unison. Play black keys only in middle of the keyboard.

SOUND: HARPSICORD

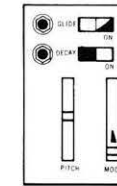
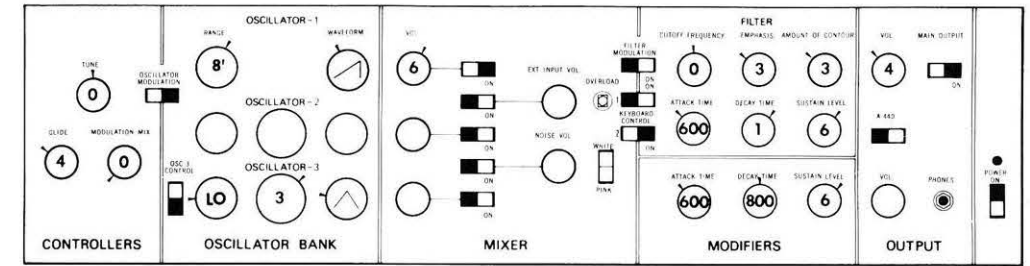


NOTES: *Oscillator-1 and OSCILLATOR-2 in unison. Increase DECAY TIME control to 700 for lower register of keyboard.

SOUND: ELECTRIC PIANO

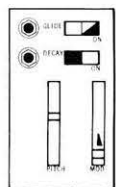
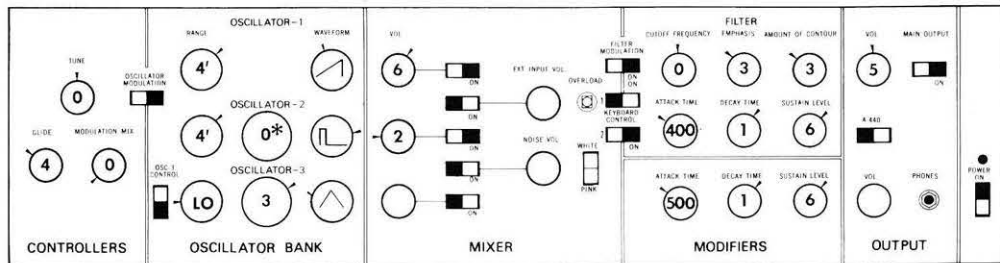


SOUND: VIOLA



NOTES: Apply modulation gradually on sustained tones. Use MOOG 1120 Foot Pedal to control loudness. Use MOOG 1121 Foot Switch to control GLIDE on/off for portamento effects.

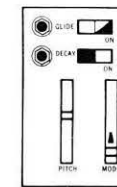
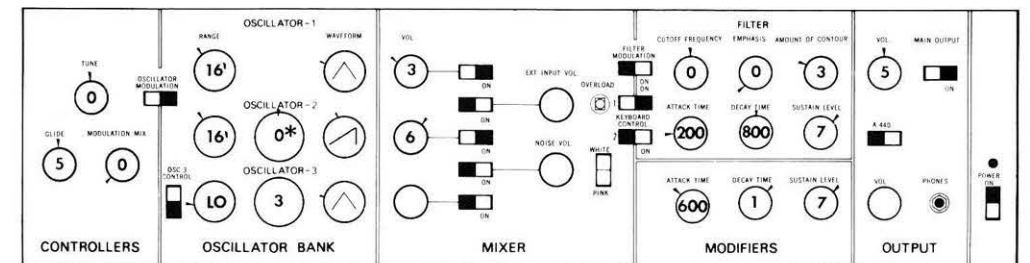
SOUND: VIOLIN



NOTES: *OSCILLATOR-1 and OSCILLATOR-2 in unison. Apply modulation gradually on sustained tones. Use MOOG 1120 Foot Pedal to control loudness. Use MOOG 1121 Foot Switch to control Glide on/off for portamento effects.

**Glide when appropriate.

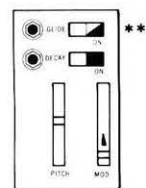
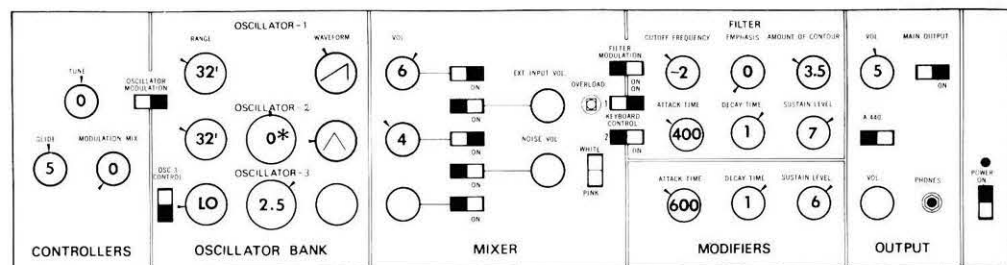
SOUND: CELLO



NOTES: *OSCILLATOR-1 and OSCILLATOR-2 in unison. Apply modulation gradually on sustained tones. Shorten ATTACK TIME setting on LOUDNESS CONTOUR for rapid passages. Use MOOG 1120 Foot Pedal to control loudness. Use MOOG 1121 Foot Switch to control GLIDE on/off for portamento effects.

**Glide when appropriate.

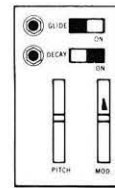
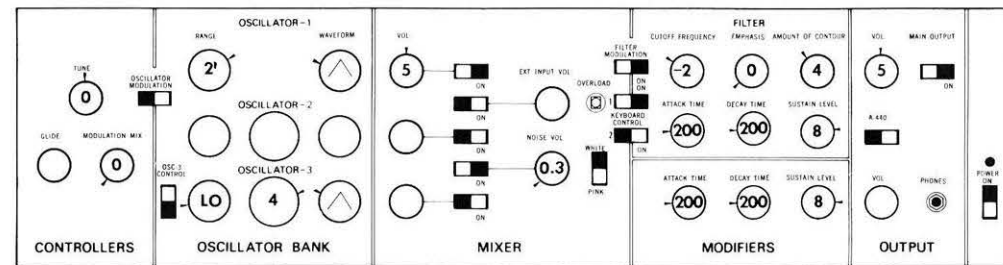
SOUND: BASS VIOL, BOWED



NOTES: *OSCILLATOR-1 and OSCILLATOR-2 in unison. Use modulation sparingly on sustained tones. Use MOOG 1120 Foot Pedal to control loudness. Use MOOG 1121 Foot Switch to control GLIDE on/off for portamento effects.

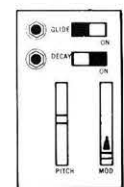
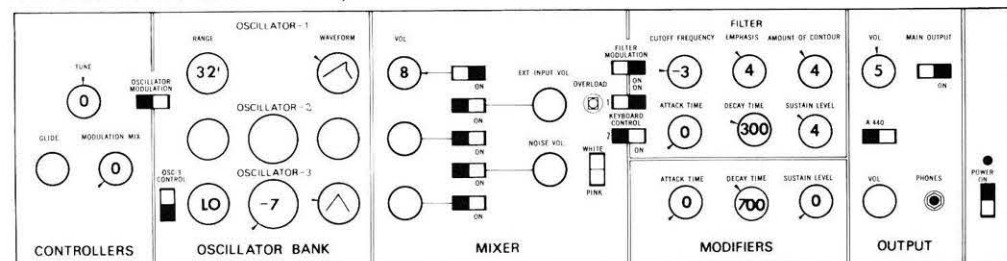
**Glide when appropriate.

SOUND: PICCOLO



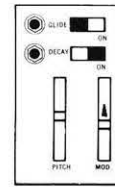
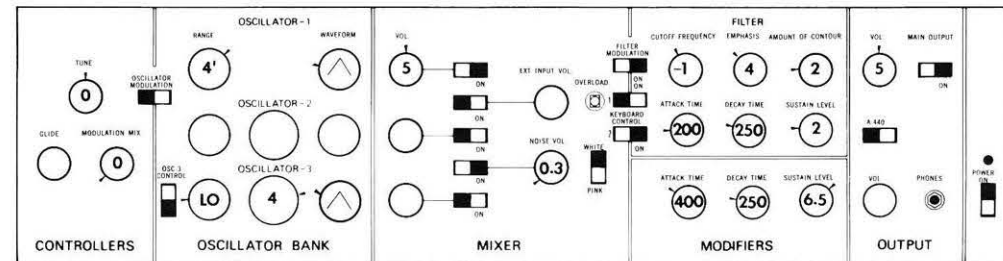
NOTES: Use modulation sparingly on sustained tones. Keep NOISE VOLUME just below edge of easy audibility.

SOUND: BASS VIOL, PLUCKED



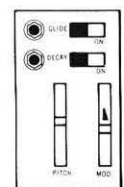
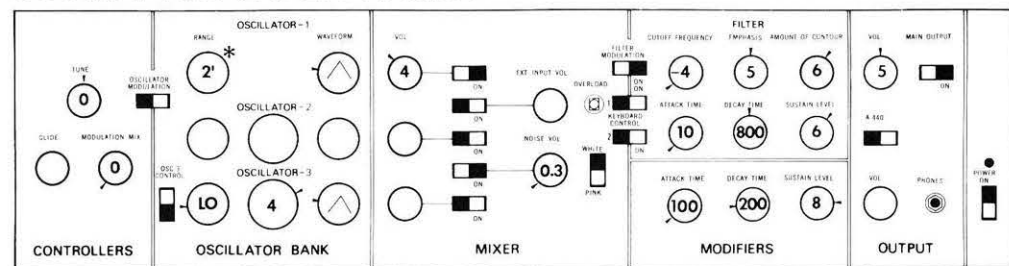
NOTES: Vary DECAY TIME control on LOUDNESS CONTOUR to create shorter tones in upper register.

SOUND: FLUTE



NOTES: Use heavier modulation on sustained tones. Not too much noise for air hiss sound. Play fast passage with staccato touch. Slow modulation speed for lower register.

SOUND: RECORDER FAMILY

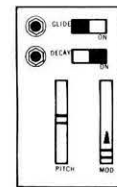
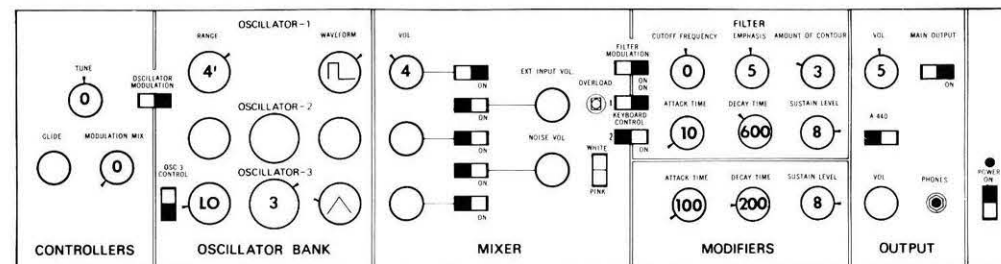


NOTES: *Two octave playing ranges from middle C on keyboard or F below.

Soprano 2' f-f
Soprano 4' c-c
Alto 4' f-f
Tenor 8' c-c
Bass 8' f-f

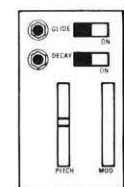
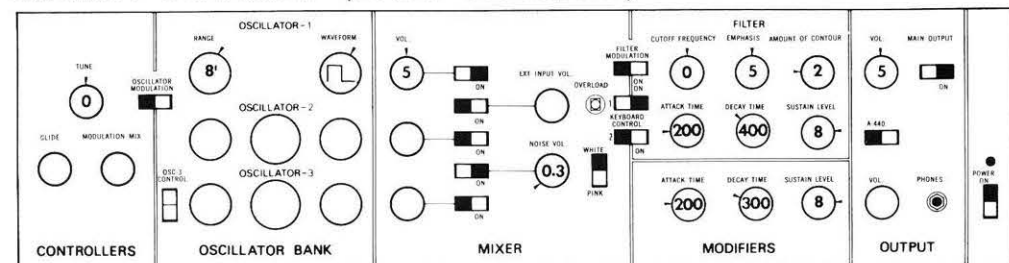
Increase LOUDNESS CONTOUR ATTACK TIME for lower instruments.

SOUND: OBOE



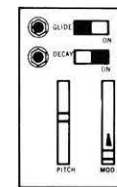
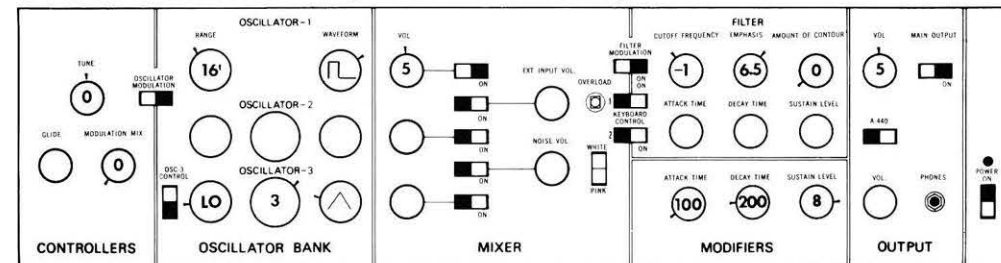
NOTES: Use small amount of modulation.

SOUND: CLARINET (BASS CLARINET)



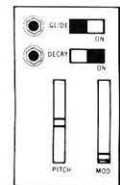
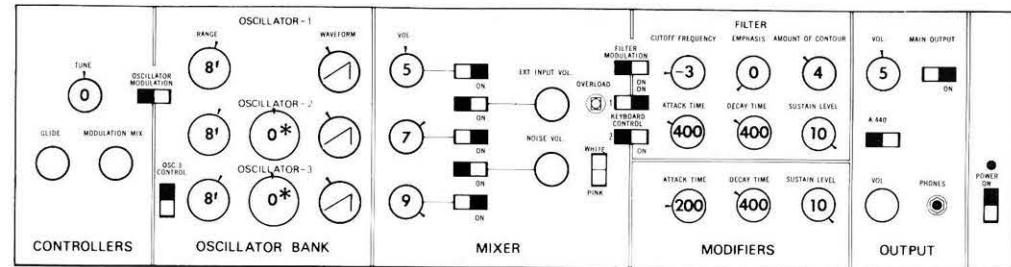
NOTES: For bass clarinet change RANGE 16' position. Place both ATTACK TIME controls at 400.

SOUND: BASSOON (ENGLISH HORN)



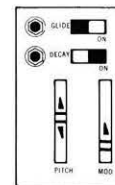
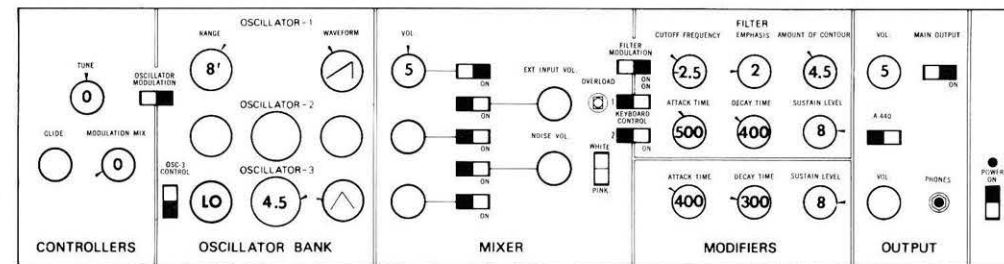
NOTES: Use small amount of modulation.

SOUND: TRUMPET



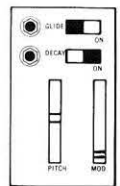
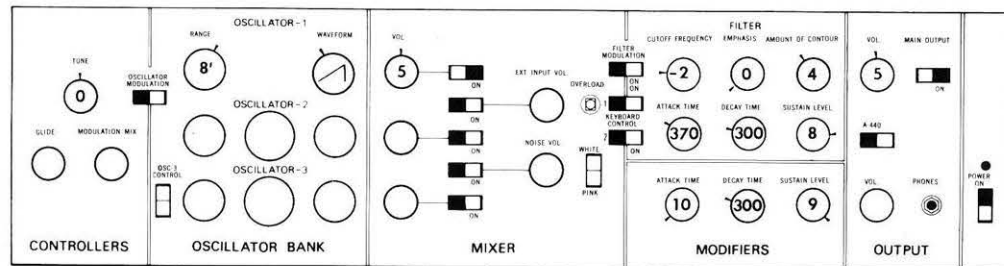
NOTES: *Oscillators tuned to unison. Add oscillators for progressively "Fatter" tutti sound.

SOUND: TROMBONE (JAZZ)



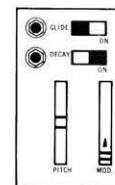
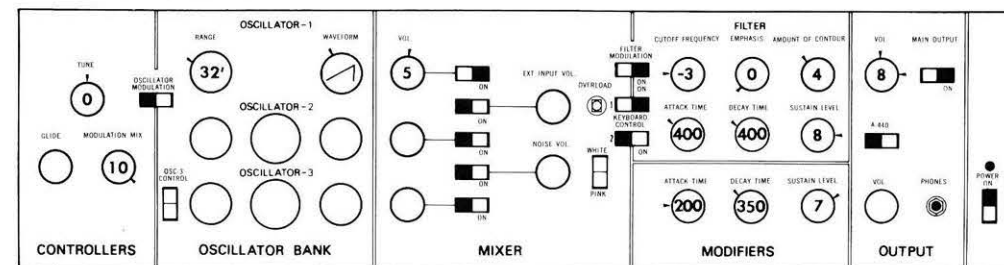
NOTES: Play in middle and upper keyboard. Use PITCH wheel for scooping pitches. Add vibrato with MODULATION wheel.

SOUND: HORN



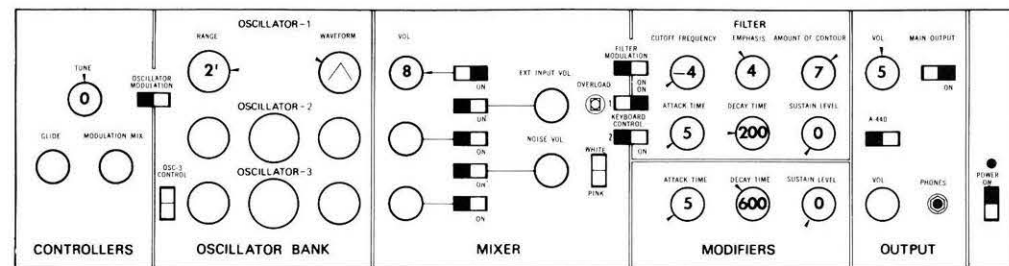
NOTES: Alter FILTER ATTACK TIME and DECAY TIME controls to suit taste.

SOUND: TUBA

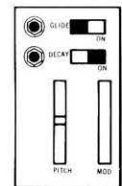


NOTES: Use small amount of modulation. Play articulated passages with staccato keyboard technique. Alter AMOUNT OF CONTOUR and CUTOFF FREQUENCY controls for brassy or muted effects.

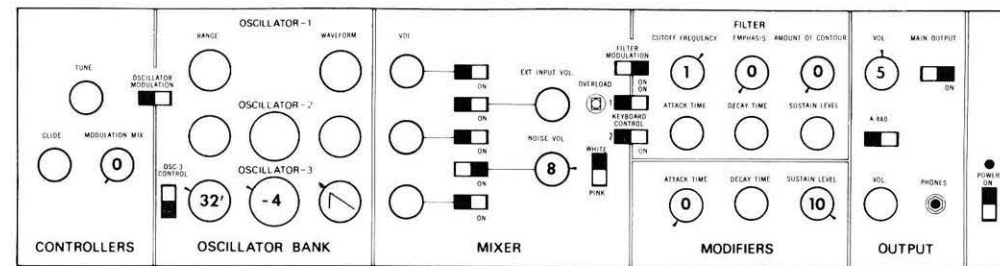
SOUND: XYLOPHONE



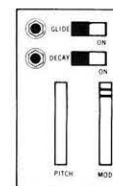
NOTES: Play in middle and upper keyboard using staccato technique.



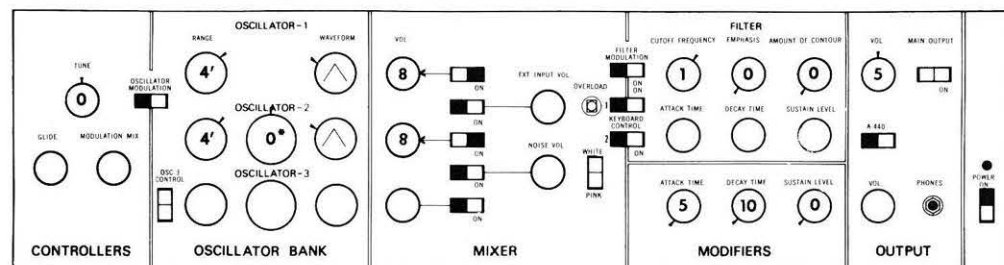
SOUND: DRUM ROLL



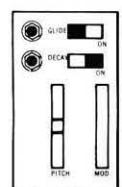
NOTES: Depress and hold any key; play rhythmically to create drum cadence.



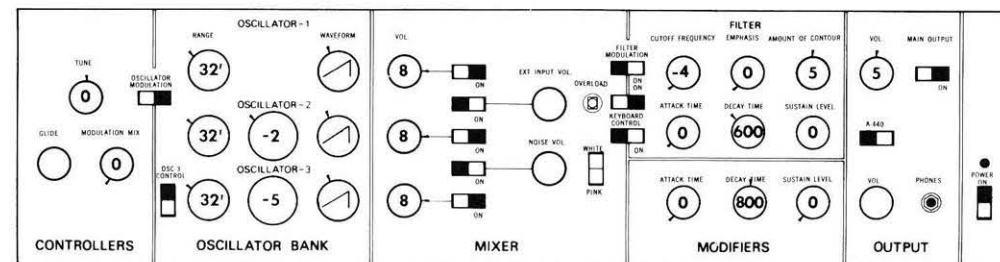
SOUND: TEMPLE BLOCKS



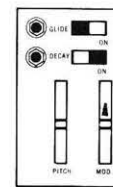
NOTES: *Detuned from unison. Detuning procedure: (1) turn SUSTAIN LEVEL control to 5; (2) detune oscillators from unison to produce rapid beating; (3) return SUSTAIN LEVEL control. Play rhythmically on black keys near middle of keyboard.



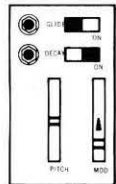
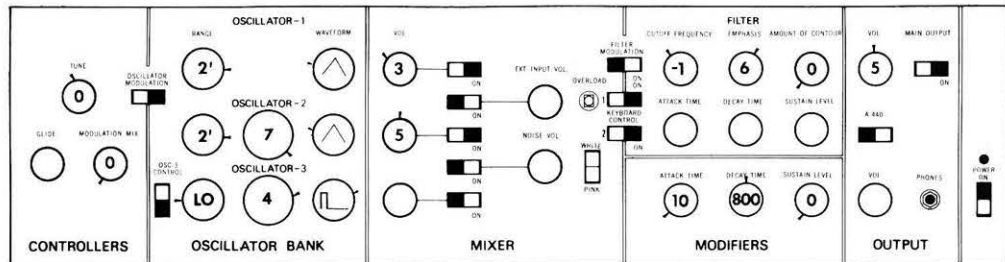
SOUND: BASS DRUM



NOTES: Strike and hold a note in the lowest octave of the keyboard.

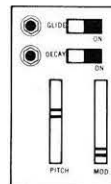
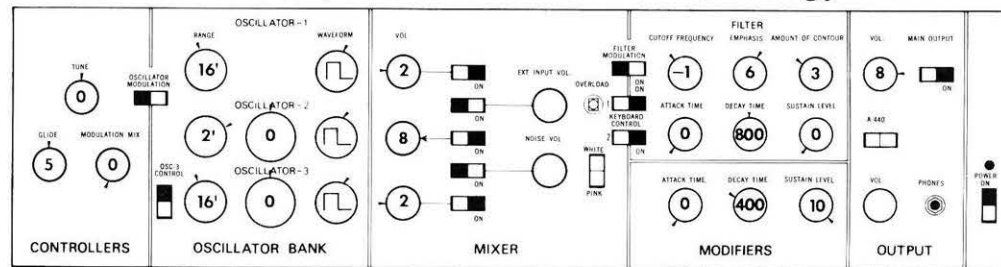


SOUND: TINKLING BELLS

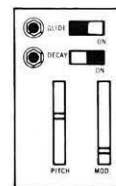
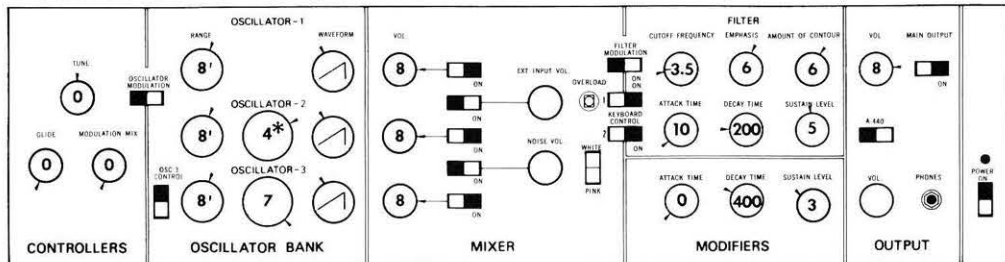


NOTES: Alter modulation amount. Strike and hold keys in low, middle, high octaves of keyboard.

SOUND: EMERSON, LAKE AND PALMER'S Trilogy



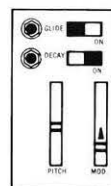
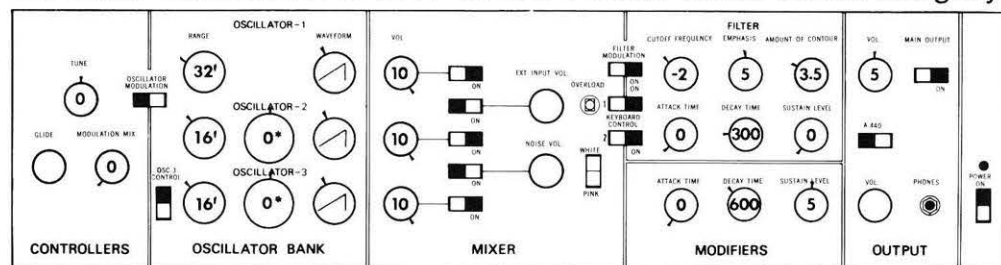
SOUND: EMERSON, LAKE, AND PALMER'S Aquatarkus, from Tarkus



NOTES: Tune oscillators to a fourth and a fifth from the root.

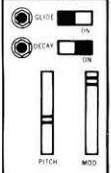
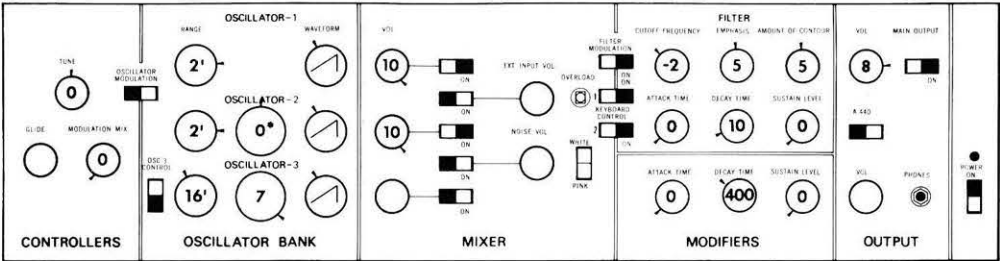
Keith Emerson

SOUND: EMERSON'S FAT BASS FROM Brain Salad Surgery



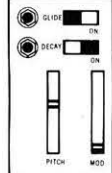
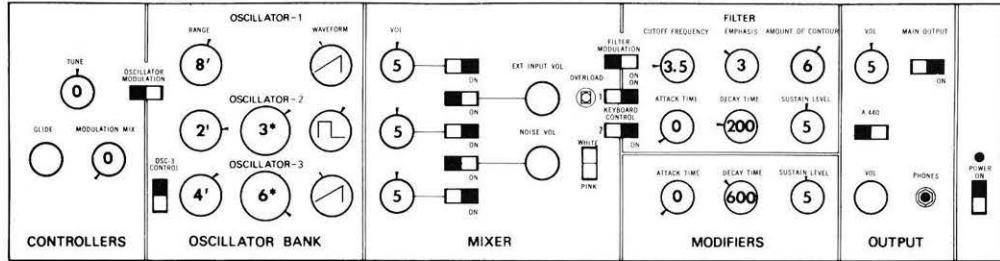
NOTES: *Oscillators tuned to unison.

SOUND: EMERSON'S STEEL DRUM FROM Brain Salad Surgery



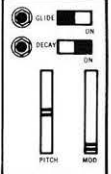
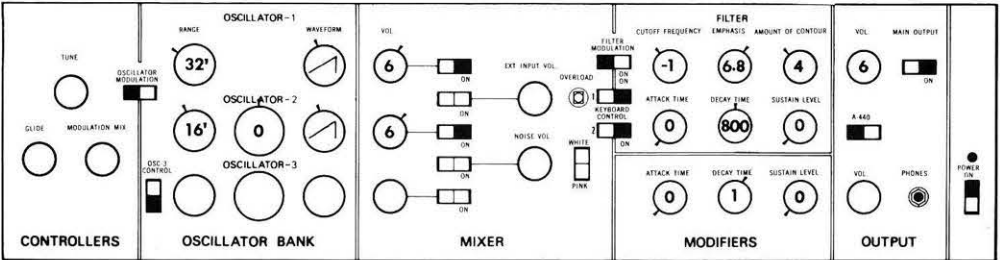
NOTES: Full modulation. *Oscillators-1 and -2 in unison. Every key will produce a different sound—find your favorites!

SOUND: GOOD SOUND

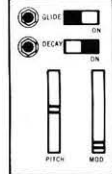
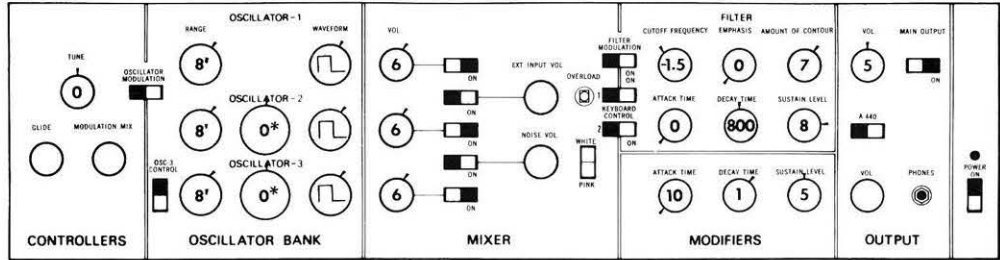


NOTES: *Tune oscillators to triad or fifths; alter RANGE settings.

SOUND: RICK WAKEMAN'S Catherine of Aragon

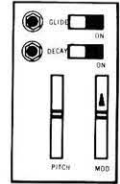
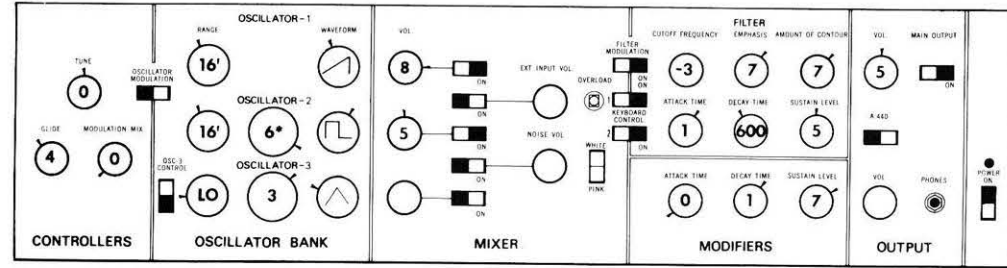


SOUND: GOOM



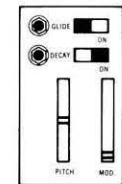
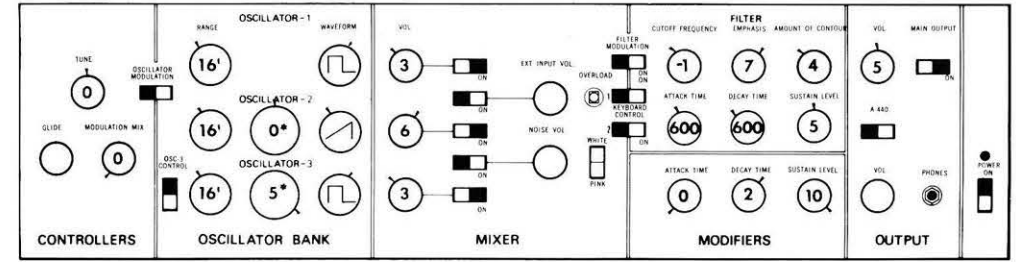
NOTES: *All OSCILLATORS in unison.

SOUND: THE MOOG SOUND



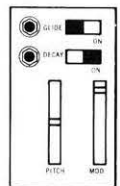
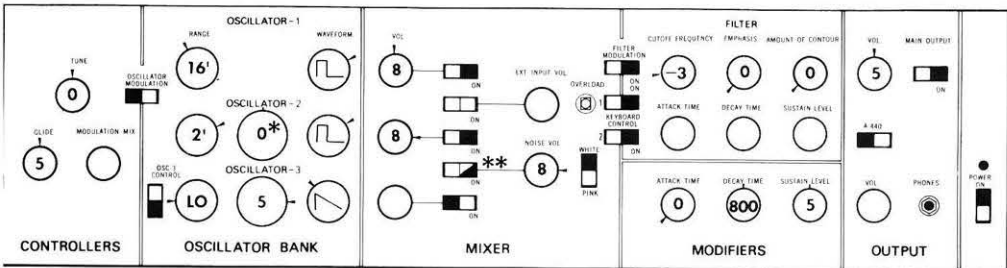
NOTES: *OSCILLATORS-1 and -2 tuned to perfect fifth.

SOUND: MOON CHORD



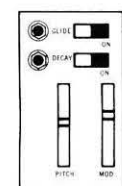
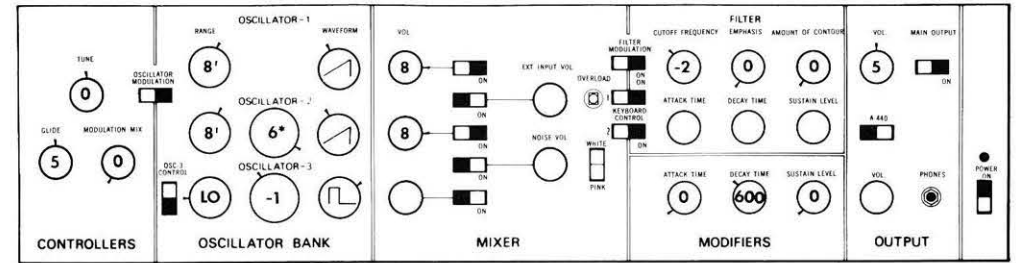
NOTES: *OSCILLATOR-2 in unison with OSCILLATOR-1, OSCILLATOR-3 tuned to an augmented fourth.

SOUND: THE T.L.R. SOUND



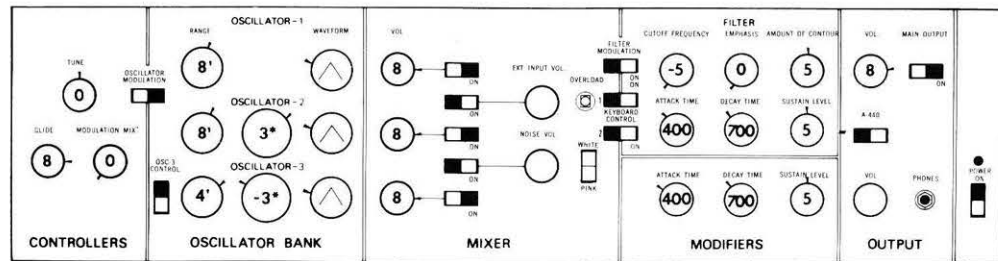
NOTES: *Oscillators in unison; octaves altered. **Alternate white noise with pitched sound. Glide optional. Play through chords rapidly—invent figures.

SOUND: HINDEMOOG

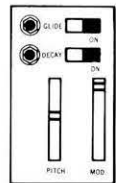


NOTES: *Oscillators tuned to perfect fifth. Second rectangular wave gives 3/4 time. Glide optional. **Set modulation wheel so that alternating interval is a perfect fifth.

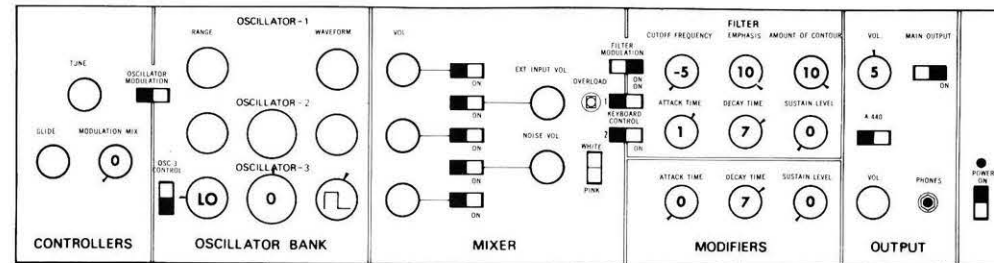
SOUND: HOMMAGE A BADINGS



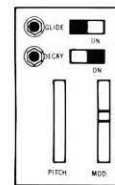
NOTES: *Oscillators tuned to augmented triad (consecutive major thirds.)



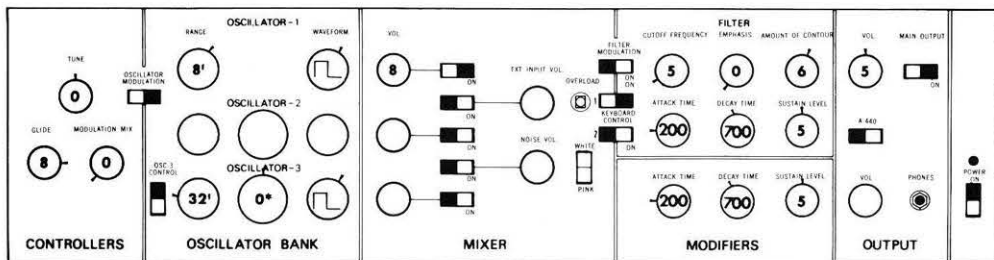
SOUND: VREE OO BLEEP-BLEEP



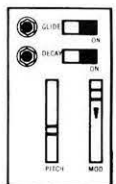
NOTES: Depress one key and hold until tone cycle is complete.



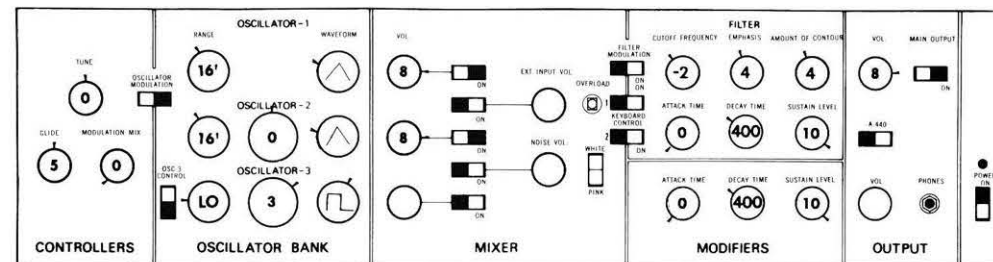
SOUND: RING MODULATOR EFFECTS



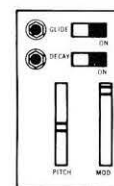
NOTES: GLIDE Optional. *Vary OSCILLATOR-3 FREQUENCY control. Vary MOD wheel.



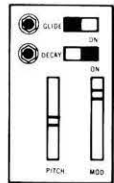
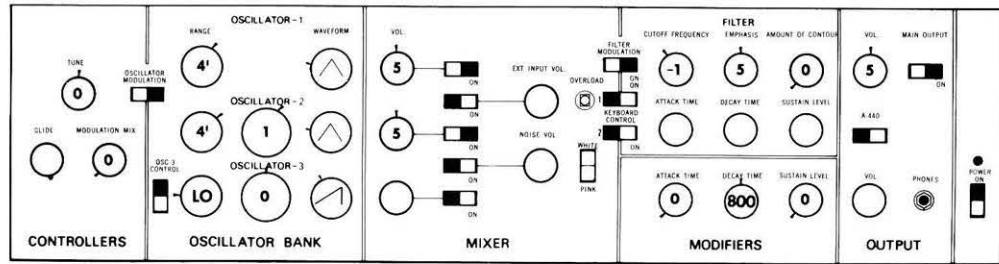
SOUND: RUNNING RHYTHM



NOTES: A Rhythmic ostinato in the bass register. Glide is optional.

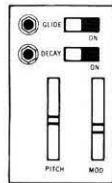
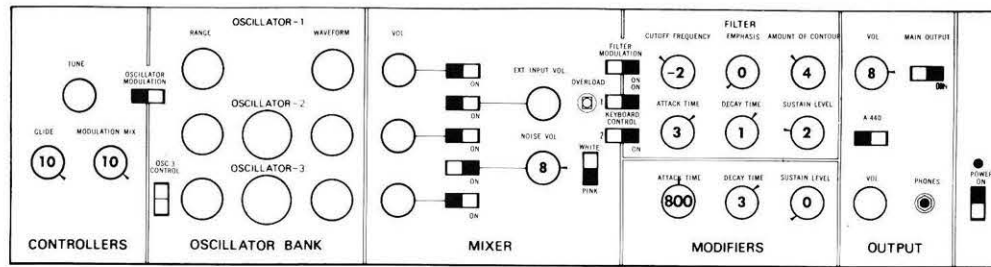


SOUND: NIGHT CREATURES



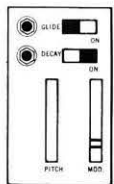
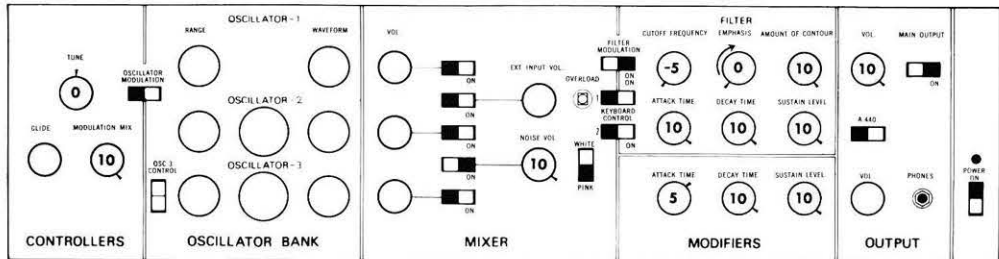
NOTES: Play various registers of keyboard.

SOUND: SURF



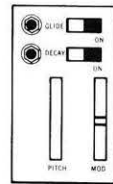
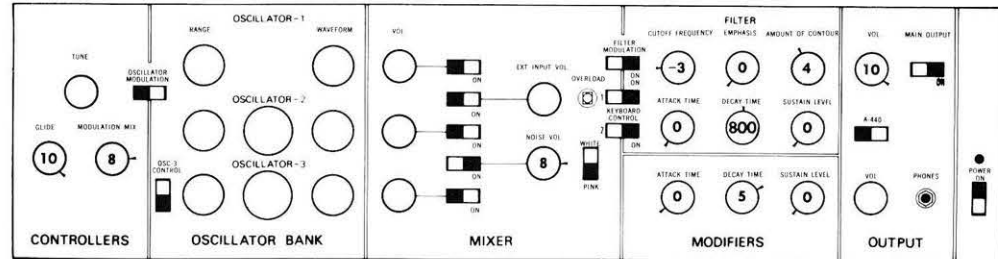
NOTES: Play lowest, then highest key and release.

SOUND: JET PLANE



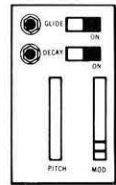
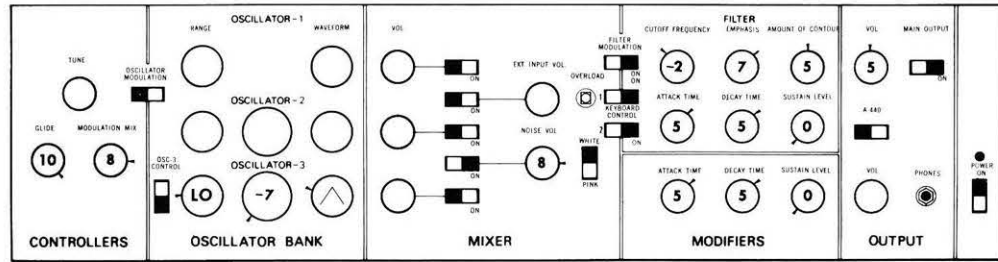
NOTES: Depress and hold any key. Release key at peak of sound and slowly rotate the EMPHASIS control to 7 and return to 0.

SOUND: THUNDER



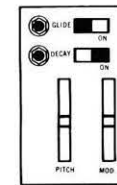
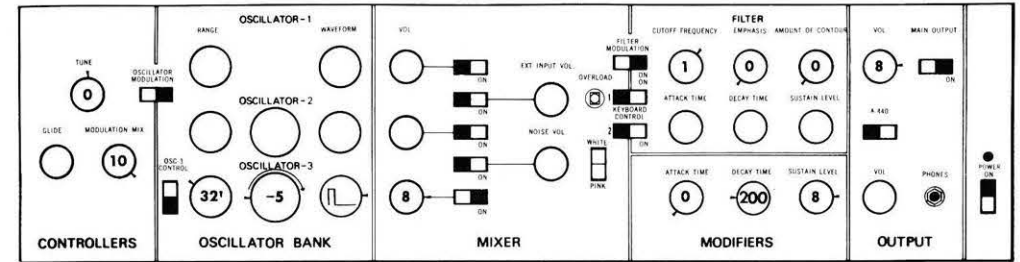
NOTES: Play an upper key rapidly followed by a lower key. Increase AMOUNT OF CONTOUR control to 5 for closer thunderclaps.

SOUND: WIND



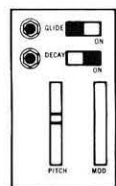
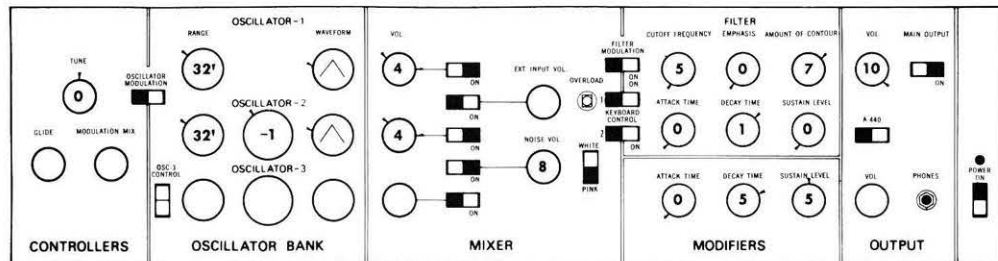
NOTES: Play keys for winds of varying intensity.

SOUND: GASOLINE ENGINE



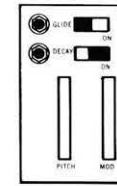
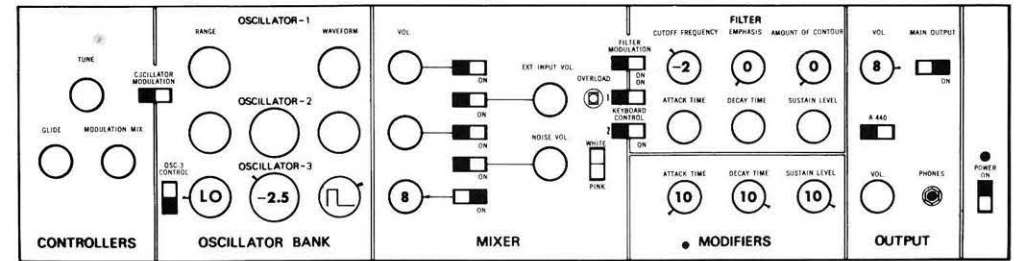
NOTES: Depress key. Change speed of engine by altering OSCILLATOR-3 FREQUENCY control.

SOUND: EXPLODING BOMB



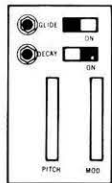
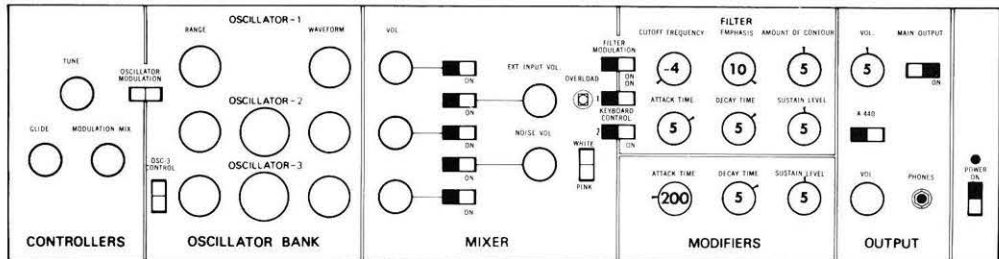
NOTES: Strike a low note.

SOUND: HEARTBEAT



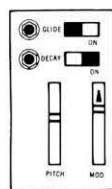
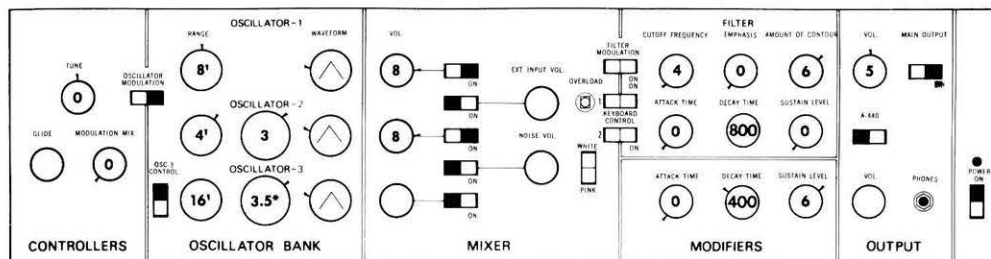
NOTES: Depress any key.

SOUND: SIREN



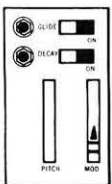
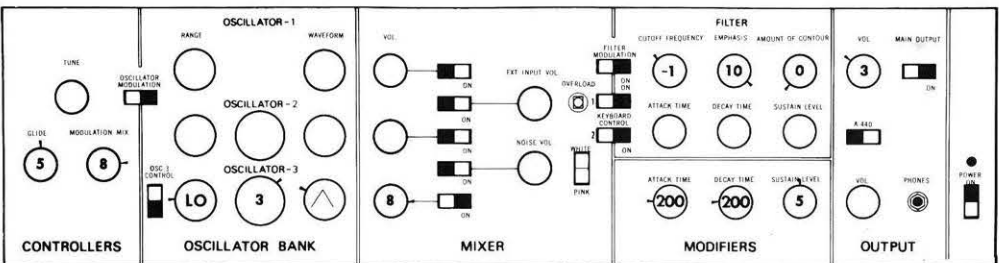
NOTES: Depress any key. The FILTER can produce a pure sine waveform. The CUTOFF FREQUENCY control establishes the pitch of this tone.

SOUND: STEEL DRUM



NOTES: *Vary FREQUENCY control for different sounds.

SOUND: WHISTLERS

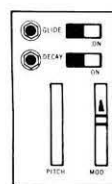
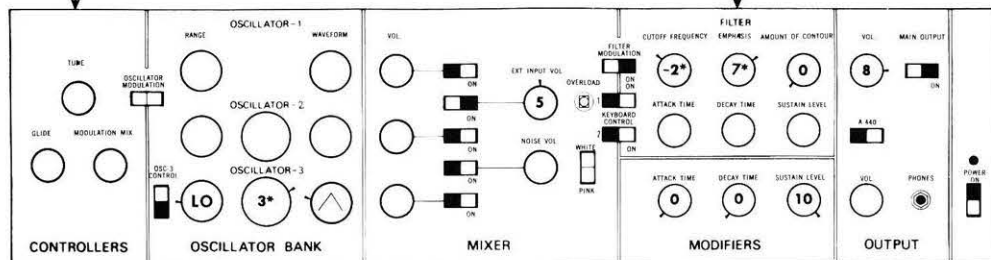


NOTES: Play the keyboard. Another use of the FILTER as a sound source.

SOUND: ROUTING AN INSTRUMENT THROUGH THE MINIMOOG

Insert S-Trig Plug

Insert external signal



NOTES: Turn EXT. INPUT VOL. control down if OVERLOAD light stays on.
Note — if output is weak, increase gain of amplifiers.



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