MEMORYMOOG SOUND CHARTS

The following page shows the Memorymoog programs listed by title and category. Units shipped from the factory have the 10 program chains built with the 10 categories listed.

Factory programs for the Memorymoog were supplied by:

Don Airey
John Bezjian
Jeff Burger
Todd Booth
Wendy Carlos
Tom Coster
Herbert Deutsch
Larry Fast
Jan Hammer
Lee Hargrove
Nancy Kewin
Roger Luther
Dominic Milano
Val Podlasinski
Bob Wehrman
Rock Wehrmann
Bill Wolfer

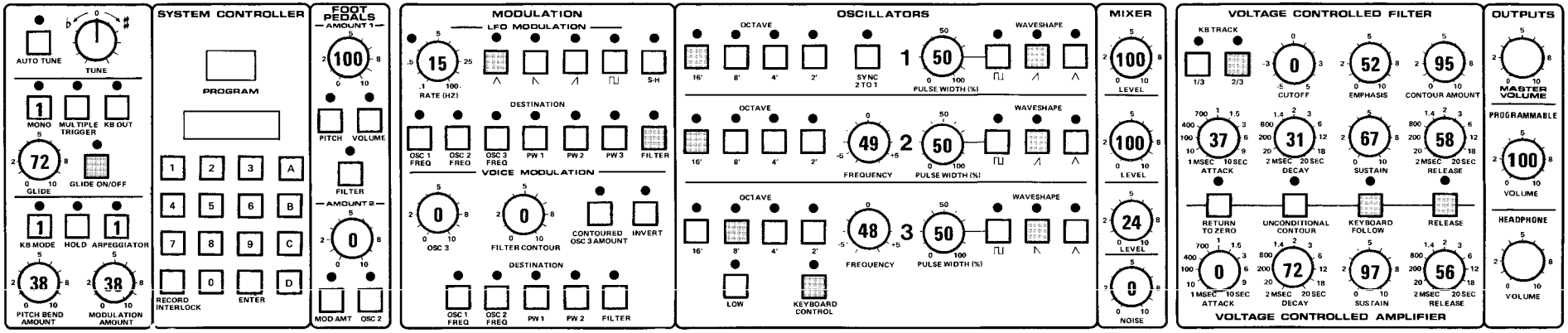
We would like to thank the countless people whose comments, suggestions and musical creativity have contributed to the making of the Memorymoog.

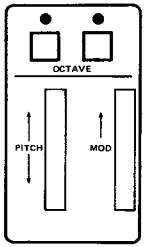
For purposes of quick identification, the voices have been grouped in a rough decimal order as follows:

SYNTH	STRINGS	BRASS	SYNTH	ORGAN/MONO
0 Synth Sweep w/ Glide	1 String 1	2 Brass 1	3 Vocal Chorus	4 Organ 1
10 Octave Trill	11 String 2	12 Brass 2	13 Tuned Percussion	14 Organ 2 (Pipes)
20 Sync Sample & Hold	21 String 3	22 Brass 3	23 Octave Synth	24 Organ 3
30 Poly Glide	31 String 4	32 Brass 4	33 Sizzle	34 Calliope
40 Sync Sweep 1	41 String 5	42 Brass 5	43 Sync 4	44 Organ 5
50 Wind Chimes	51 String 6	52 Brass 6	53 Double Reed	54 Mono 1
60 FM 1	61 String 7	62 Brass 7	63 Synth Organ	64 Mono 2
70 Bowed Octaves	71 String 8	72 Brass 8	73 Release Voice	74 Mono 3
80 Synth Woodwinds	81 String 9	82 Brass 9	83 Surprise	84 Mono 4
90 Quint Synth	91 String 10	92 Brass 10	93 Triangle Waves	94 Mono 5

EFFECTS	SYNTH	KB	SYNTH	KB
5 Filter Trill	6 Synth (Sq. Waves 1)	7 Electric Piano 1	8 Sync 1	9 Harp
15 Bells	16 Recorder	17 Power Synth	18 Sync 2	19 Steel Drums
25 Take-Off	26 Butterflies in Space	27 Clav 1	28 Sync 3	29 Clav 2
35 Log Drum	36 Flutes	37 Clav Wah	38 Unconditional Contour	39 Vibes
45 Sirens	46 Sync Sweep 2	47 Celeste	48 Sync Sweep 3	49 Harpsichord 1
55 UFO	56 Chorus Synth	57 Clav 3	58 Echo Whistle	59 Electric Piano 2
65 Sync Sweep 4	66 Square Waves 2	67 Quint Harpsichord	68 Wind Chimes 2	69 Electric Piano 3
75 Quint Filter Trill	76 Quint Oscillator Trill	77 Accordion	78 Synth Plectrum	79 Sync 5
85 Drop Off	86 Ring Mod	87 Harpsichord 2	88 Repeat Voice	89 Clav 4
95 Ring Mod 2	96 Dupe No. 75	97 Octave Synth 2	98 Synth Plectrum 2	99 Clav 5

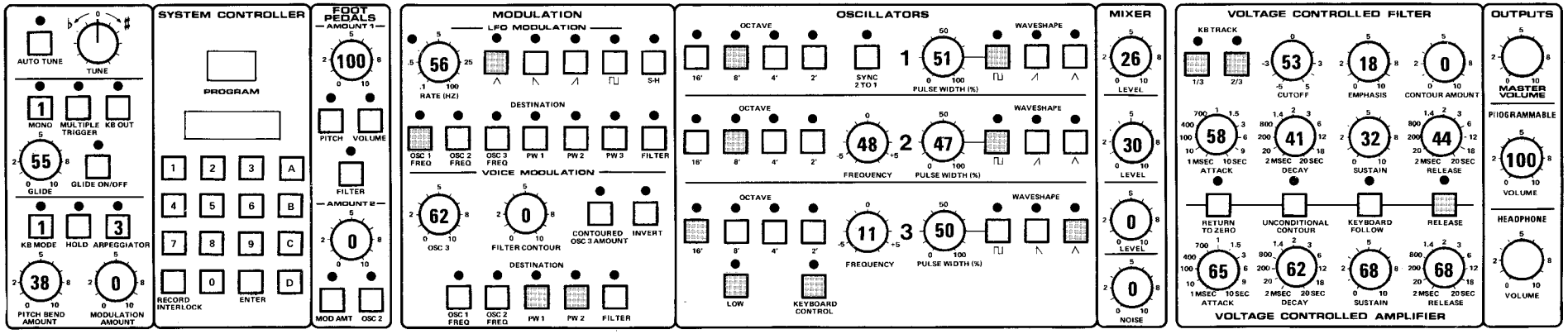
A conscious effort has been made to keep similar voices from being next to each other.

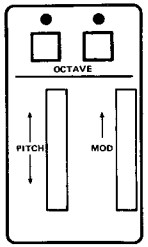




0. SYNTH (SWEEP WITH GLIDE)

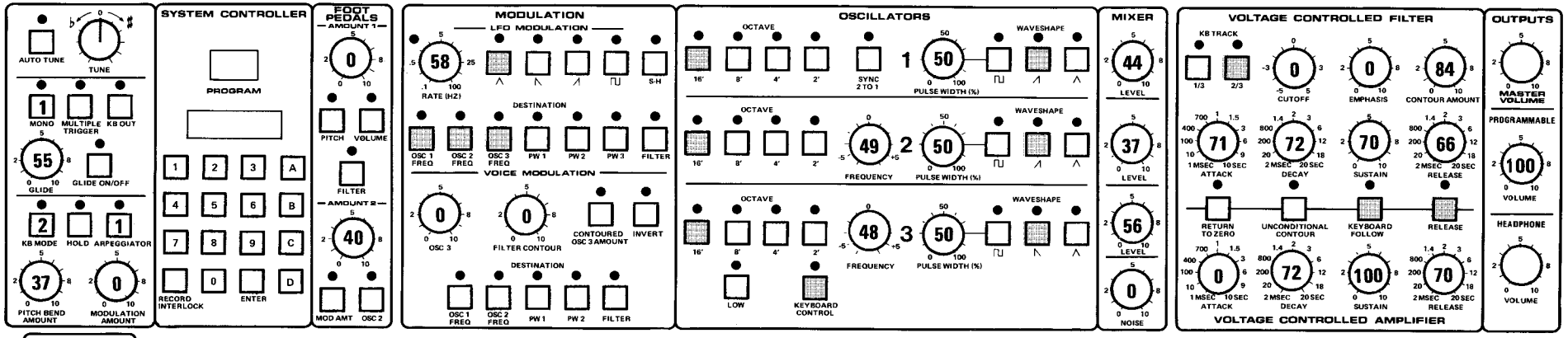
KB MODE 1 (cyclic) ensures that each new chord played will glide from somewhere else. Pedal 1 is programmed at 100; it can be used to control volume.

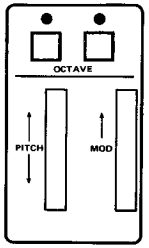




1. STRING 1

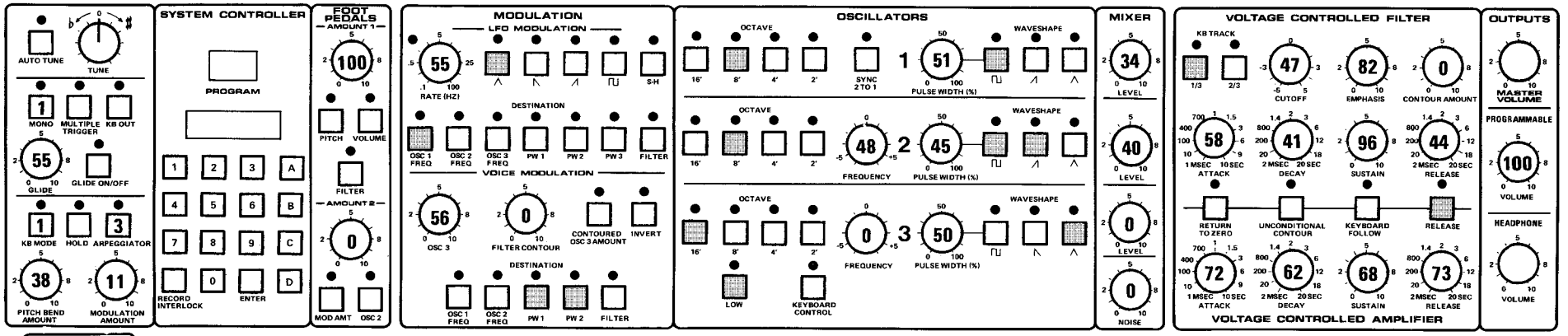
Advance the Modulation Wheel about halfway for broader vibrato effects. Pedal 1 can be used to control volume.

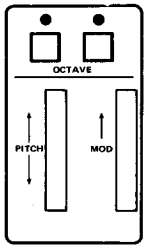




2. BRASS 1

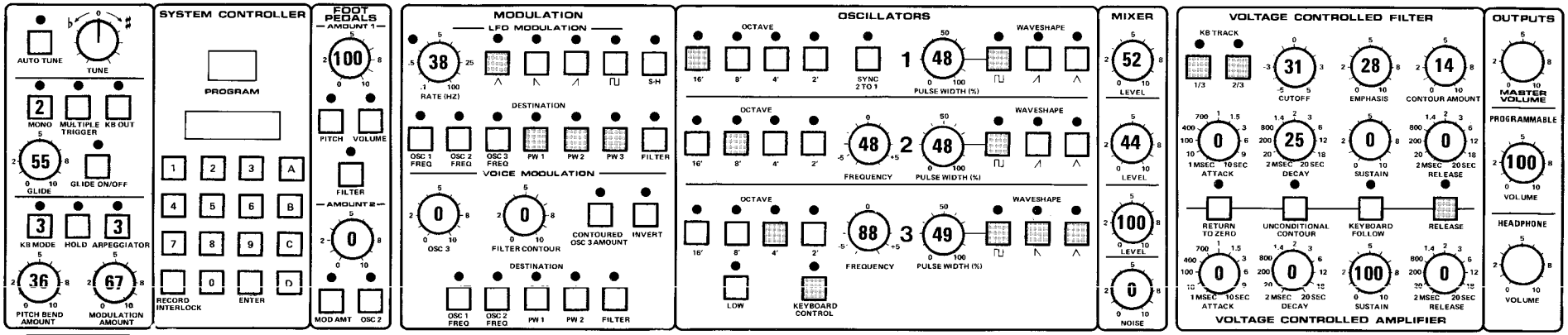
The Keyboard Follow function makes higher notes "snappier" than low notes. Turn on MOD AMT in the Pedal section for foot control of vibrato.





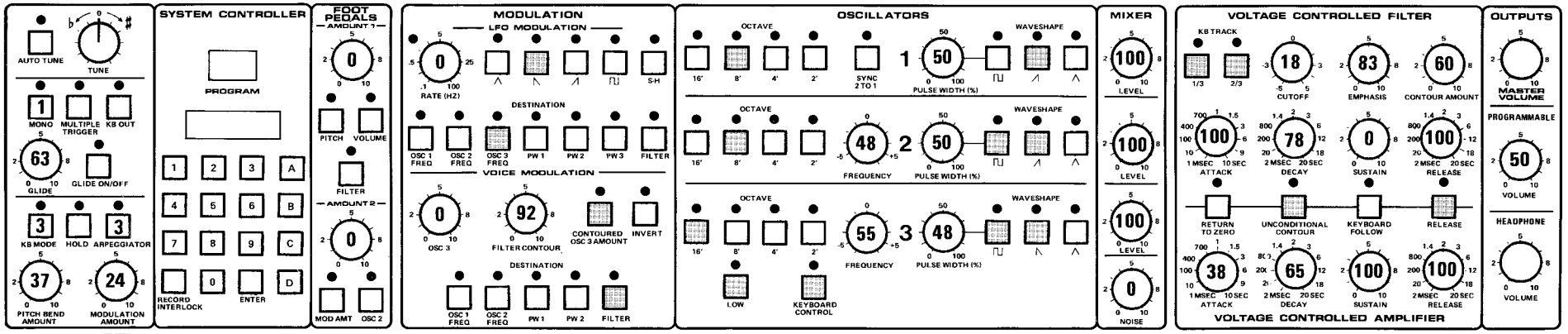
3. VOCAL CHORUS

The high Emphasis setting produces a characteristic vocal resonance. Note: The character of this voice changes dramatically when the left-hand Octave controls are changed. Pedal 1 can control loudness.



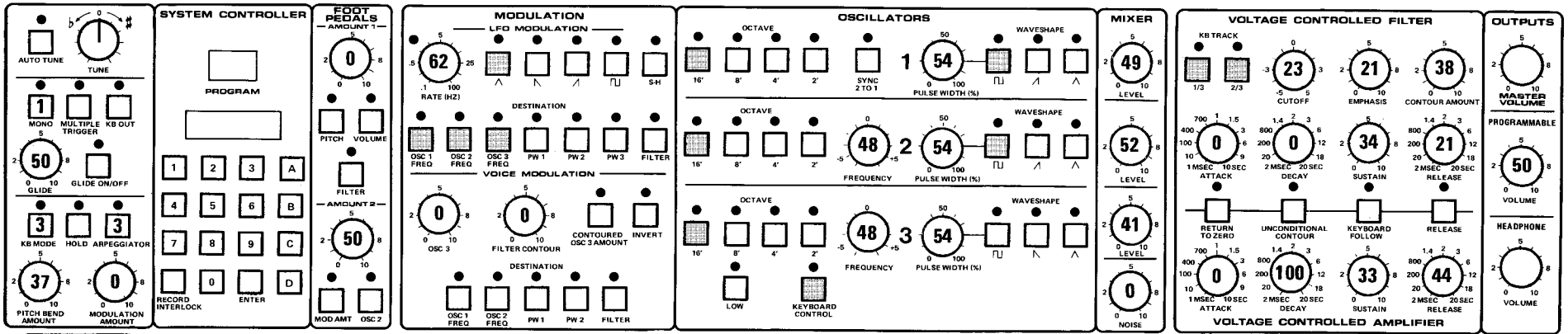
4. ORGAN 1

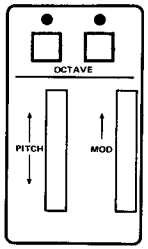
A high Level plus multiple waveshape outputs on Oscillator 3 add a little "dirt" to this sound. Pedal 1 can control loudness.



5. FX 1

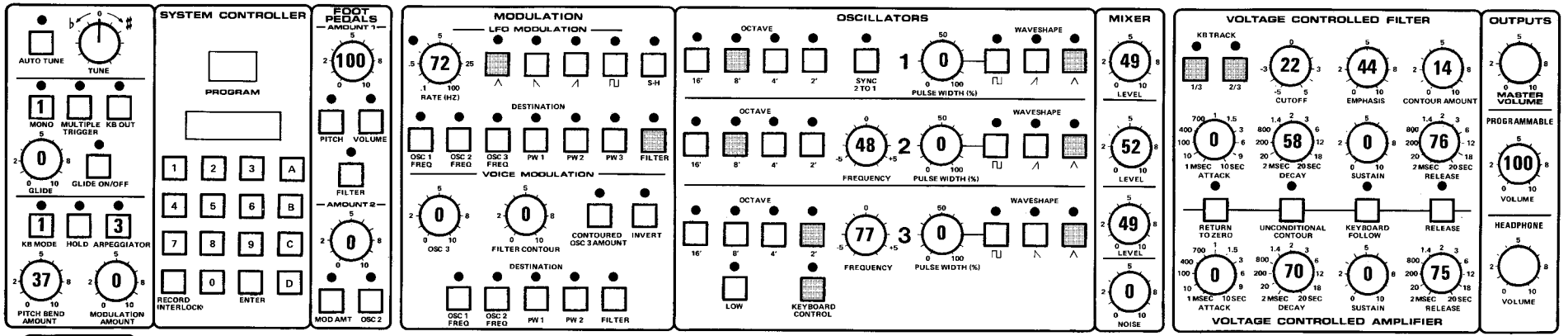
A contoured Osc 3 amount controls the Filter. Since Osc 3 is under keyboard control, the rate of the effect changes as a function of keyboard location.

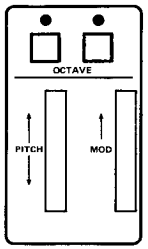




6. SYNTH (SQUARE WAVES)

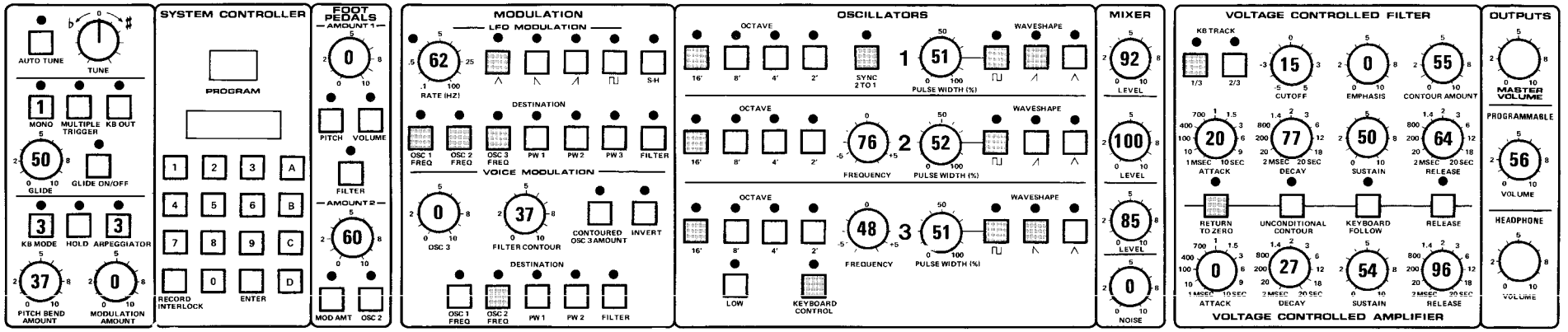
With the Filter attack and decay times at zero, each note has a "click" at the beginning. Pedal 2 can control modulation amount.

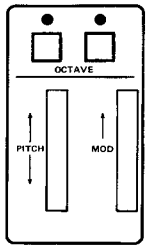




7. ELECTRIC PIANO 1

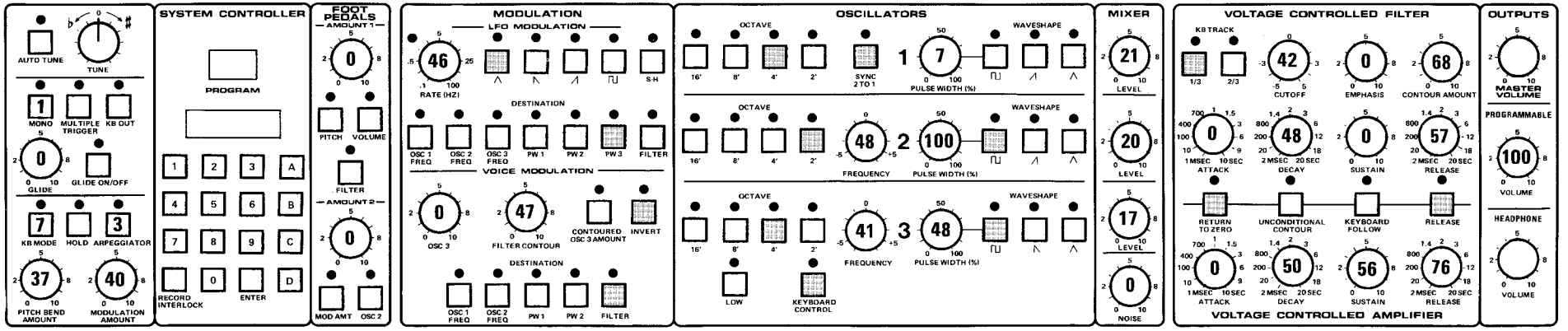
The overtone that creates the "tines" sound is produced by Osc 3. Pedal 1 can control volume.

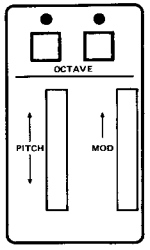




8. SYNTH (SYNC 1)

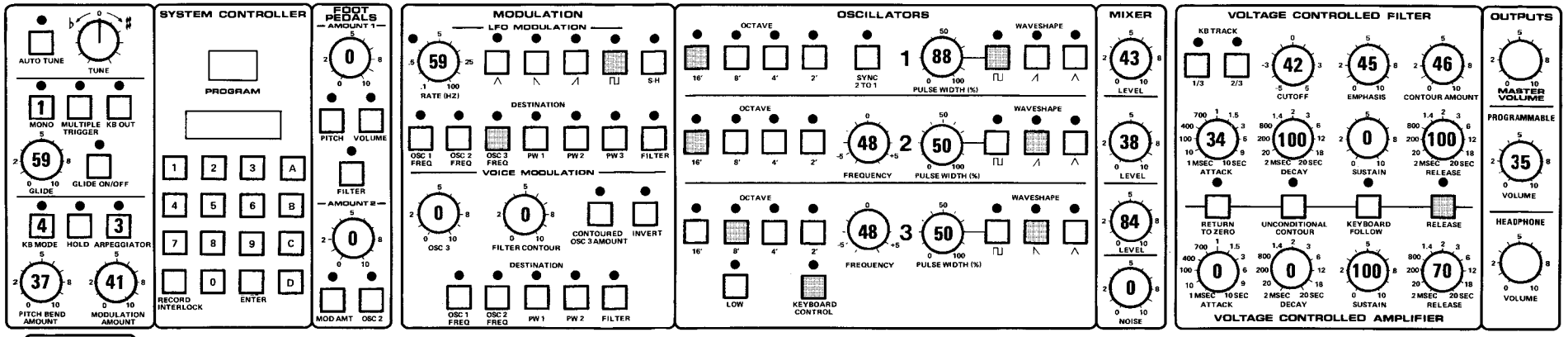
Any attempt to change the frequency of Osc 2 produces the "sync" effect. The Program routes the Filter Contour to Osc 2; manual changes can be made with Pedal 2.

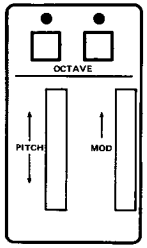




9. HARP

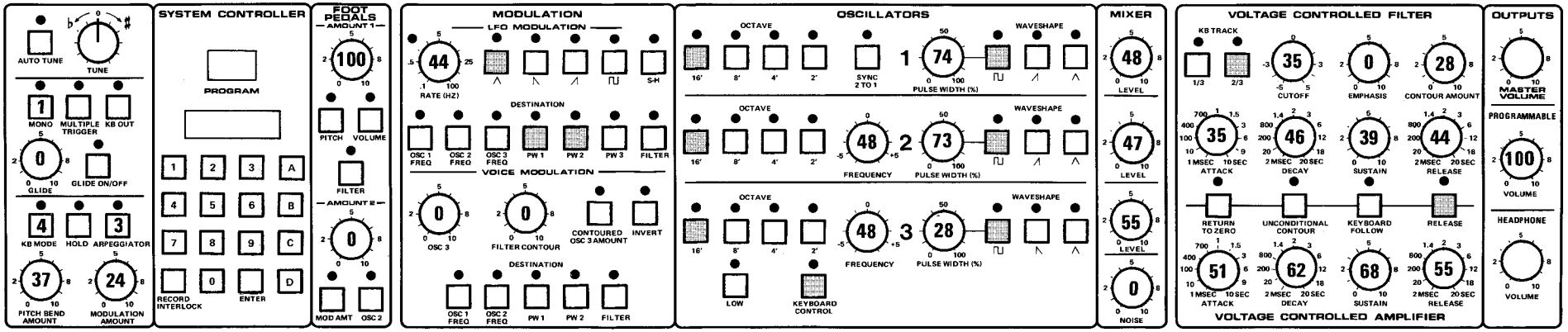
Narrow pulse waves produce the plucked-string effect. A characteristic playing style is arpeggiated or rolled chords.

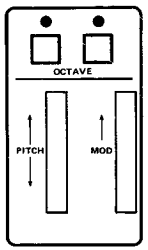




10. SYNTH (OCTAVE TRILL)

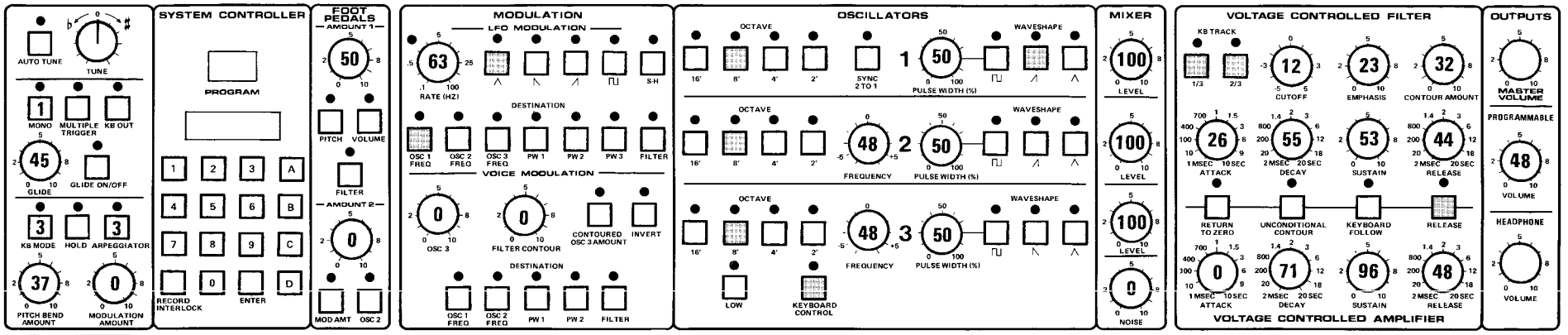
The LFO modulates all six voices at the same rate. If the trill is not exactly an octave, adjust the Modulation Amount

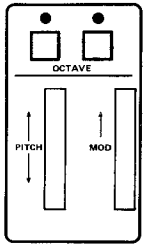




11. STRING 2

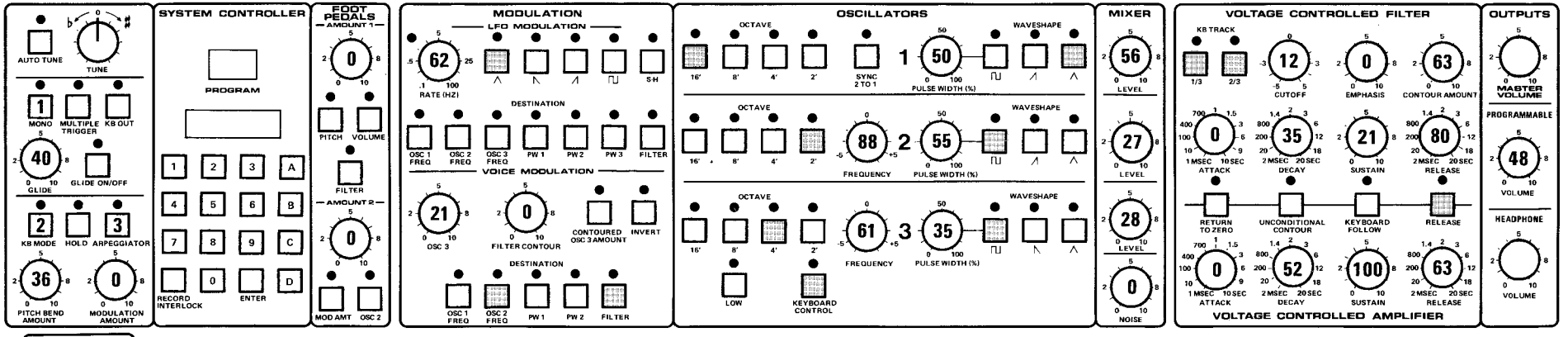
Setting the VCA attack time slower than the Filter produces a "bowing" effect. Pedal 1 can control volume.

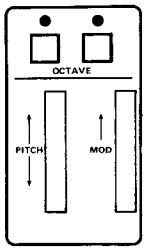




12. BRASS 2

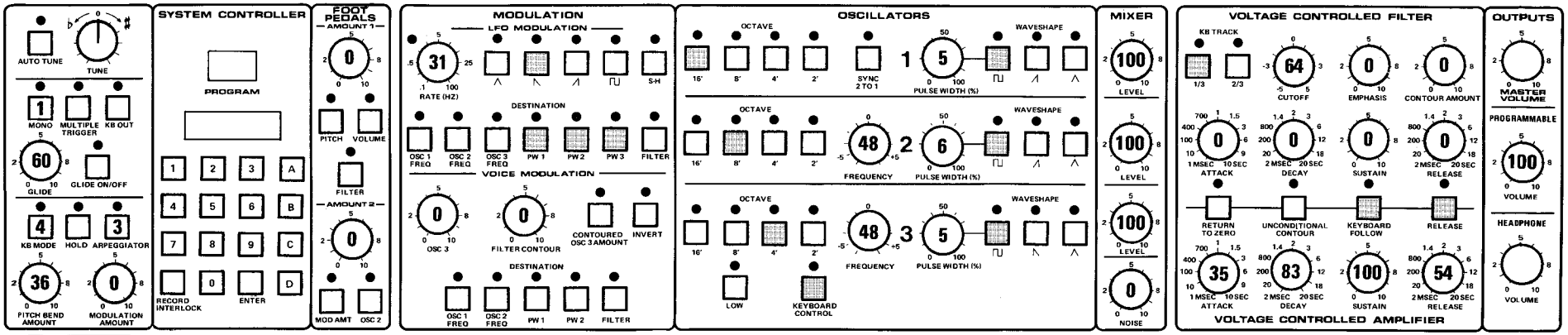
For a chorus brass sound, turn on the sawtooth waveshape for Osc 2 and/or Osc 3. Pedal 1 can control filter cutoff (brightness).

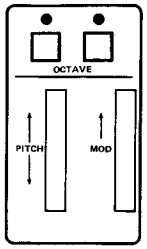




13. FX (PERCUSSION)

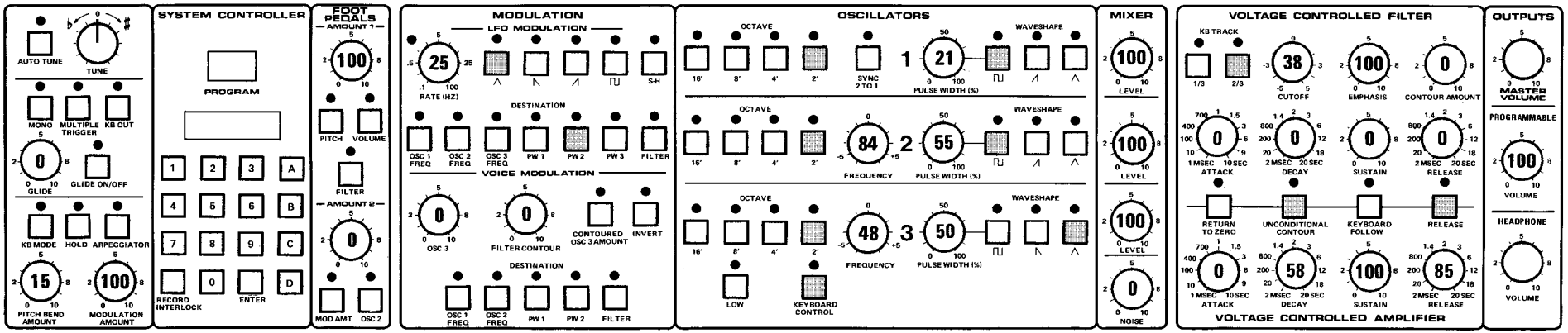
"Tapping" a key and releasing it immediately lets the percussive effect ring longer; holding a key down damps the effect.

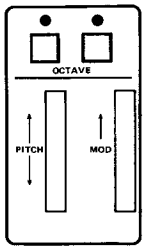




14. ORGAN 2 (PIPES)

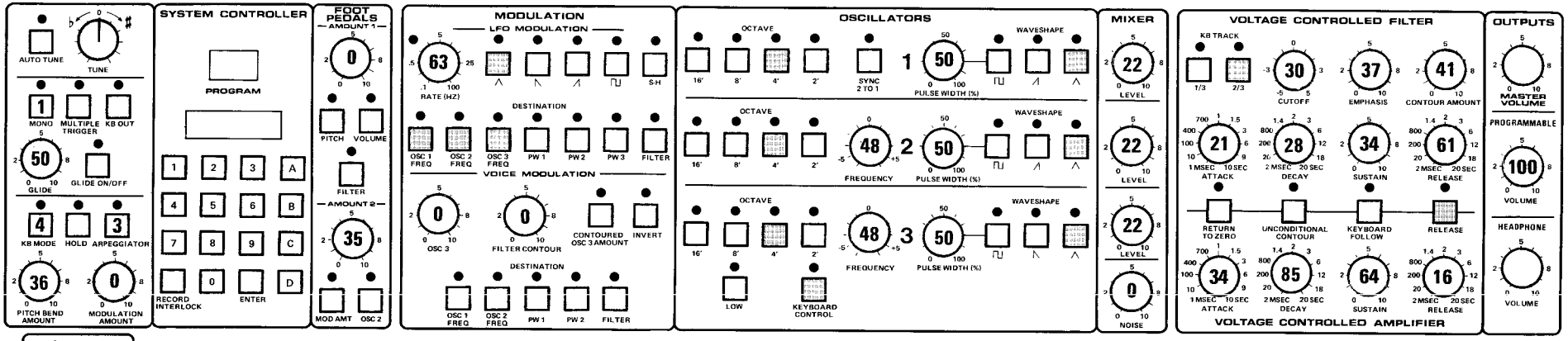
The key to this voice is pitching the oscillators at different octaves to simulate the different ranks of a pipe organ.

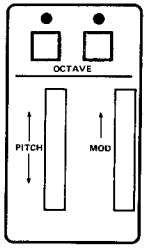




15. BELLS

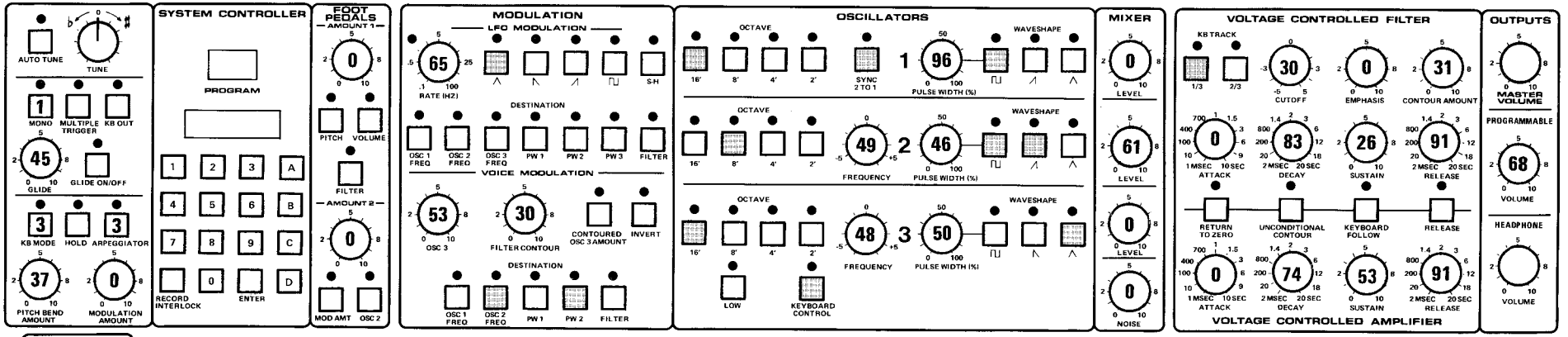
Pitches produced by this voice intentionally do not match the key played. Pedal 1 can control volume.

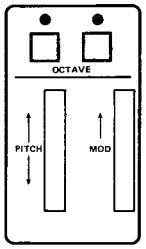




16. RECORDER

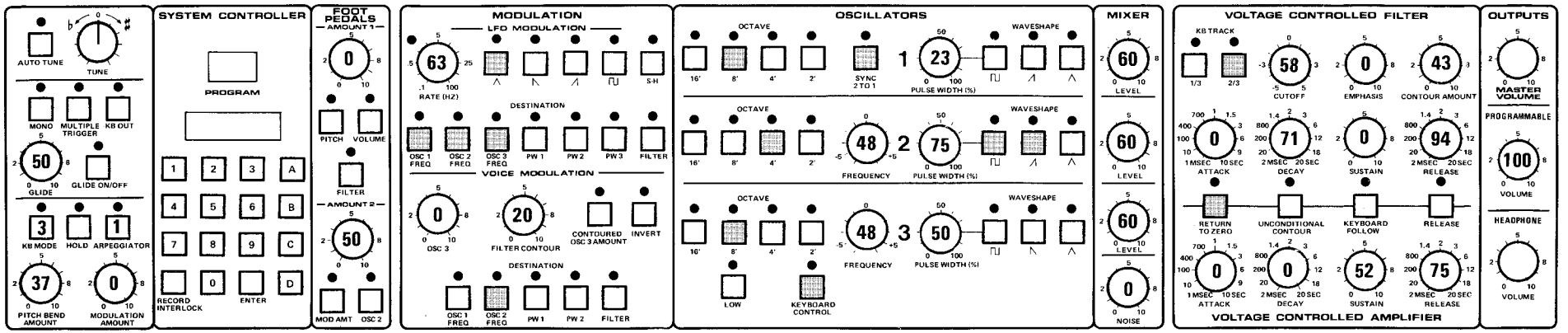
Vibrato can be introduced with the Mod Wheel or Pedal 2.

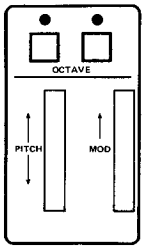




17. POWER SYNTH

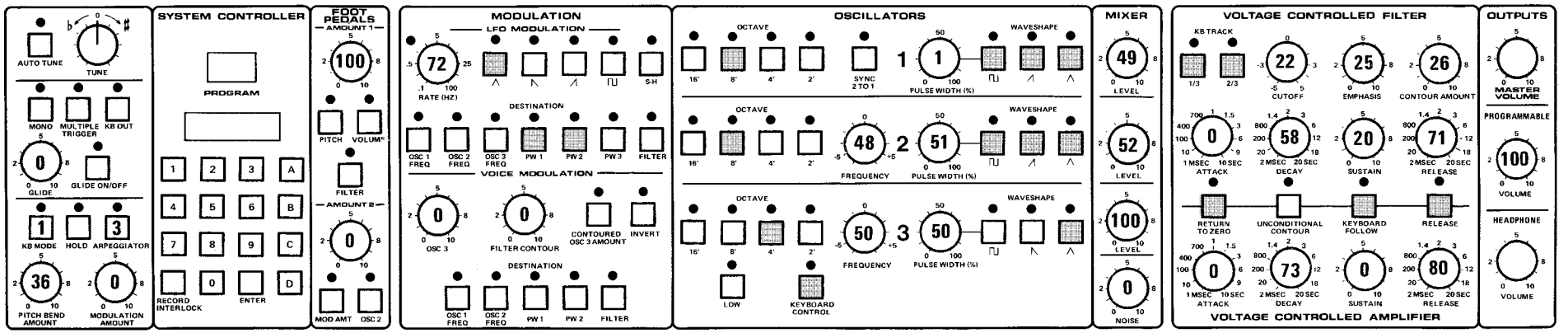
This voice is especially powerful in the lower register. Try turning on the GLIDE ON/OFF switch.

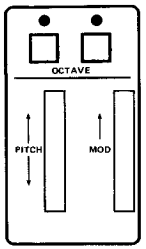




18. SYNC 2

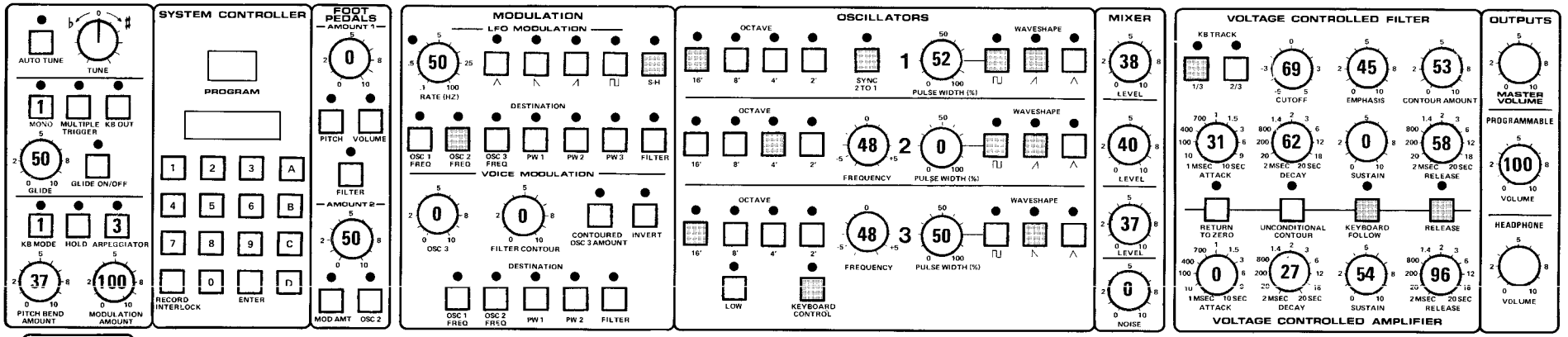
This voice produces an octave overtone effect on sustained tones. Pedal 2 can produce additional sync effects.

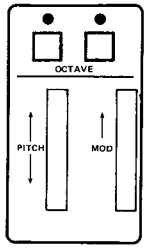




19. STEEL DRUMS

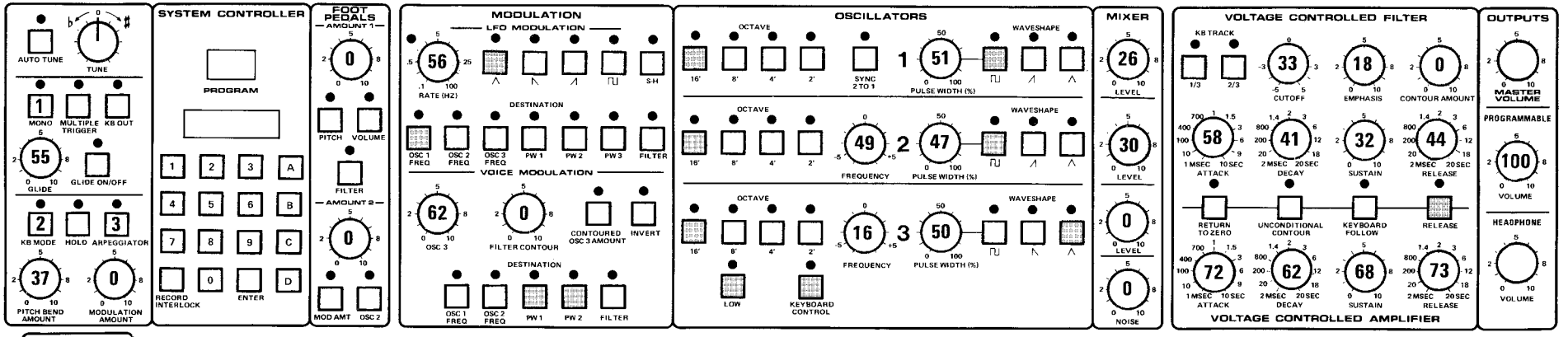
The key to this voice is the detuning of Osc 3. It can be tweaked in or out of tune to fit individual taste.

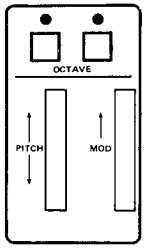




20. SYNC SAMPLE AND HOLD

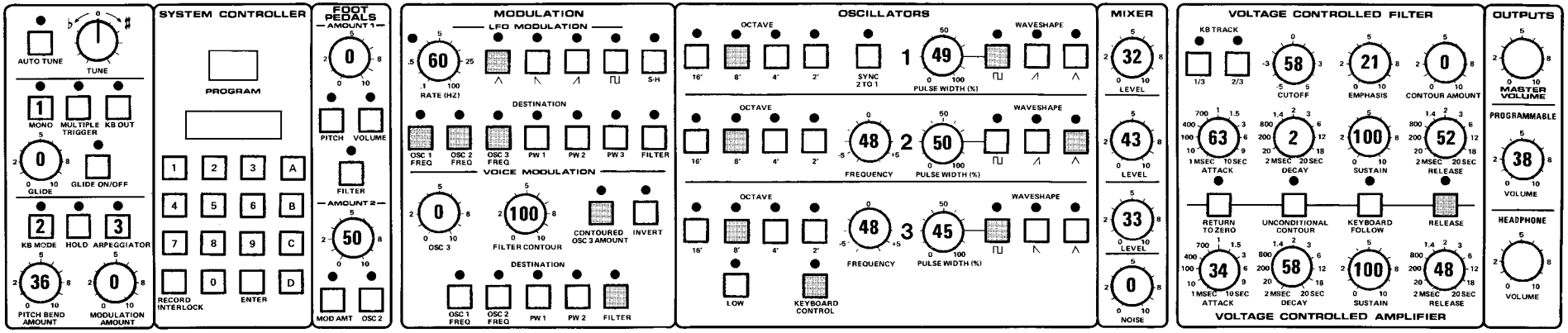
The Sample and Hold voltage is sent to the synced Osc 2. Try this voice with Glide and with additional sync effects from Pedal 2.

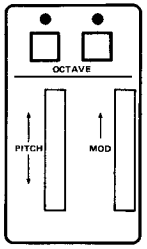




21. STRING 3

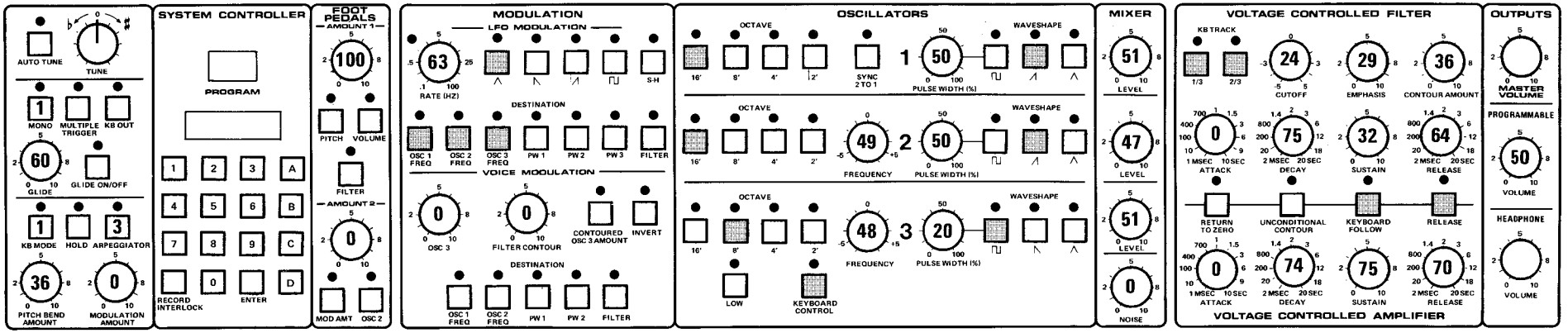
Long attack times and heavy modulation make this voice useful for chord background work. For more vibrato, advance the MOD WHEEL to about 1/2.

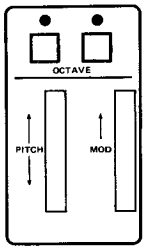




22. BRASS 3

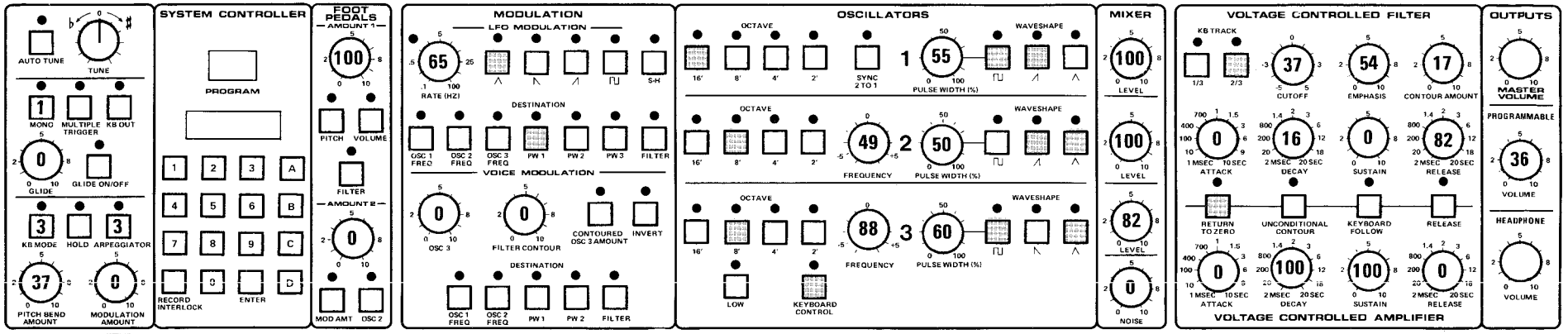
The "brassiness" of this voice is generated in the voice modulation section. Pedal 2 can control vibrato.

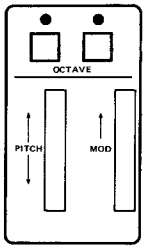




23. OCTAVE SYNTH

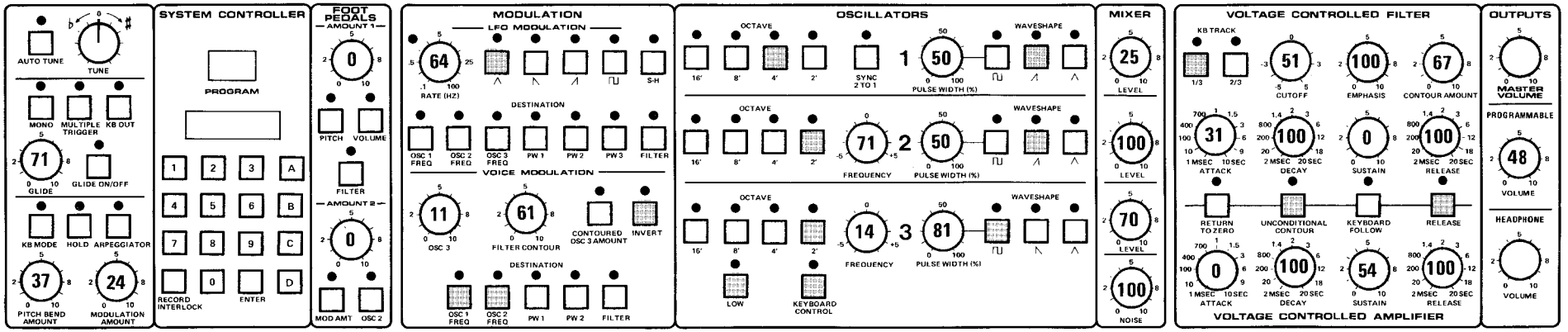
Try this voice with and without Glide. Pedal 1 can control Filter Cutoff (brightness).

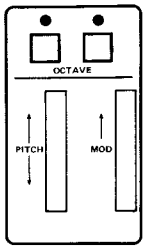




24. ORGAN 3

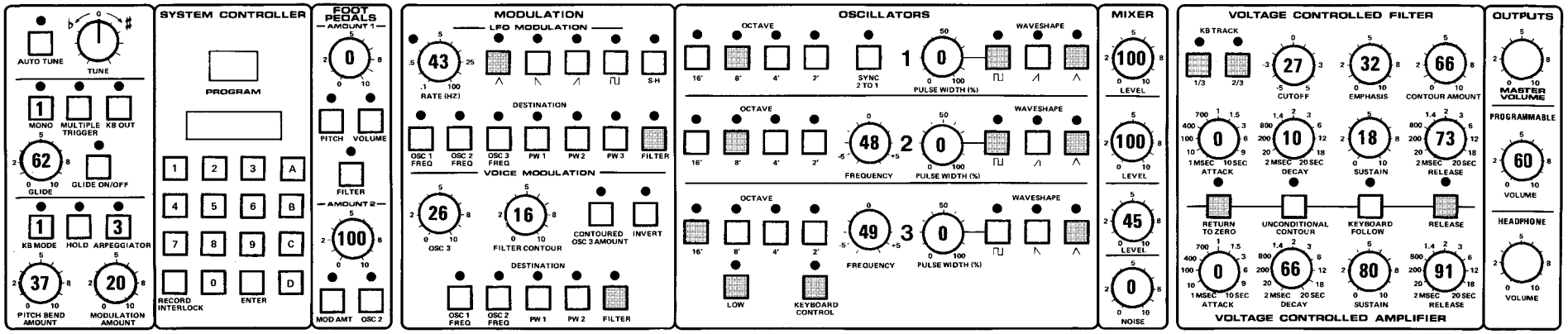
For more animation to the sound, move the MOD WHEEL up to about 1/2.
Pedal 1 can control volume.

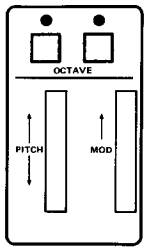




25. TAKE-OFF

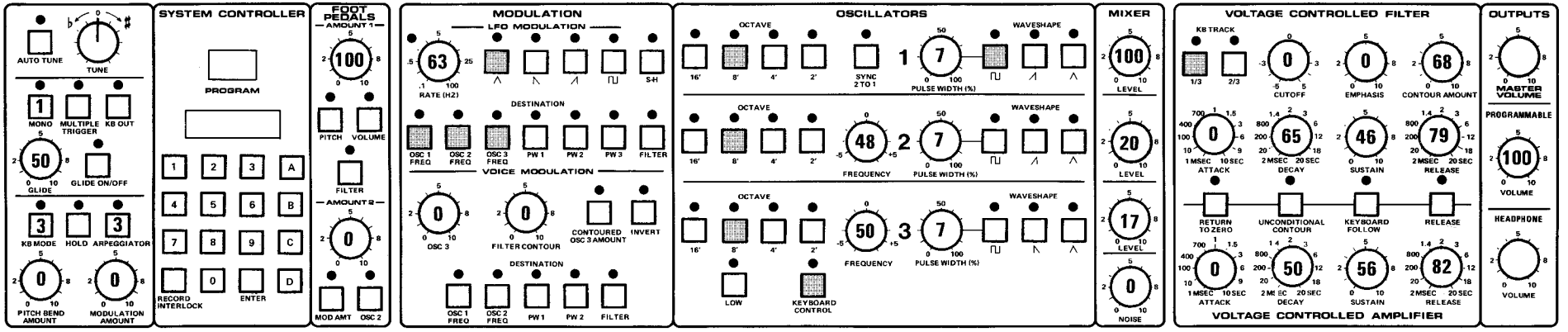
The amount of pitch rise is determined by how long a key is held down.
Try turning on different destinations in the LFO Modulation section.

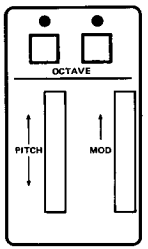




26. BUTTERFLIES IN SPACE

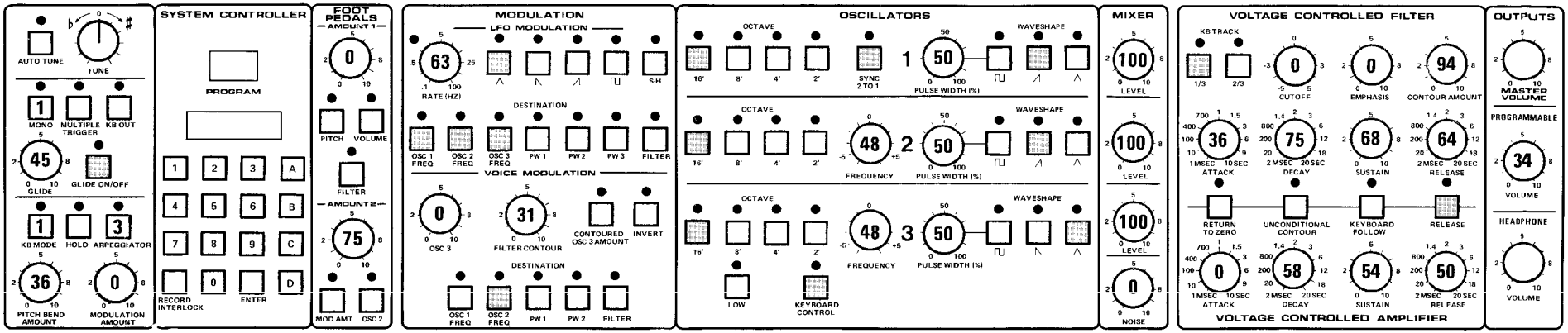
The Filter "flutter" rates will be slightly different for each voice.
For a more unified effect, turn up the MOD WHEEL.

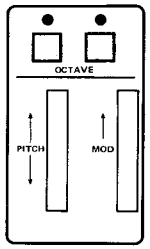




27. CLAV 1

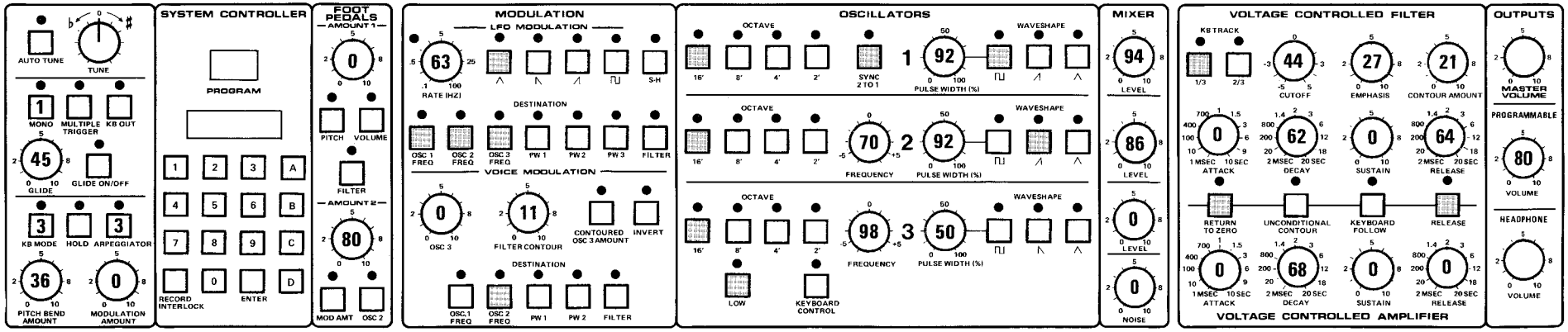
For a chorus clav sound, turn on the pulse waveshapes for Osc 2 or Osc 3.
Pedal 1 can control brightness; the Mod Wheel brings in vibrato.

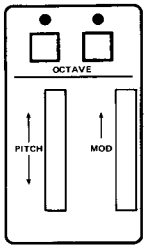




28. SYNC 3

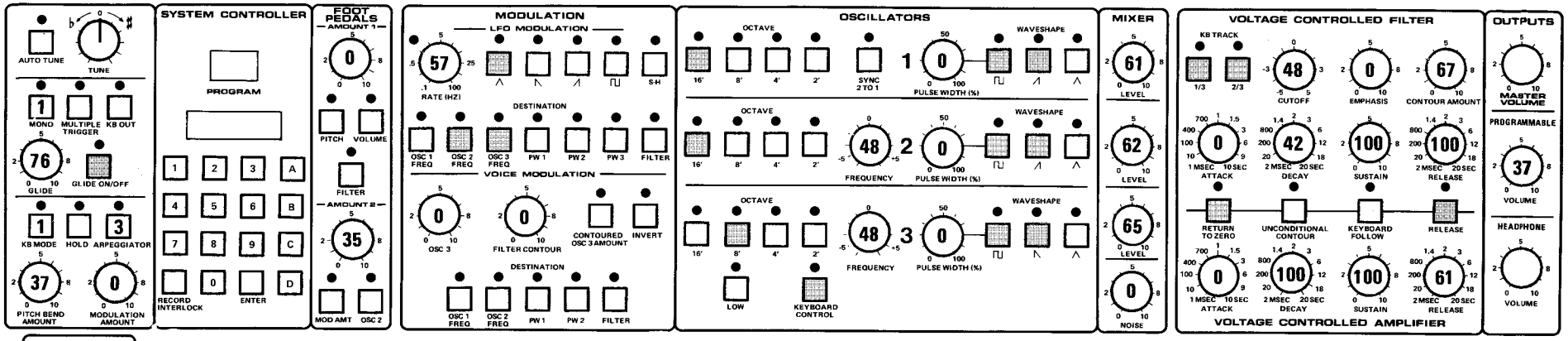
Pedal 2 can control additional sync effects; the Mod Wheel will introduce vibrato.

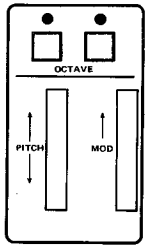




29. CLAV 2

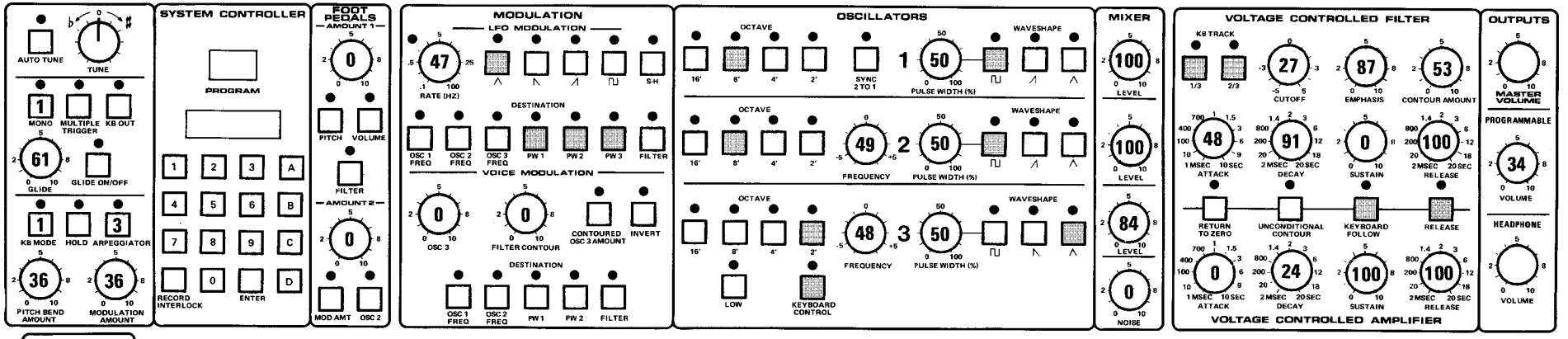
Pedal 2 can control additional sync effects; the Mod Wheel will introduce vibrato.

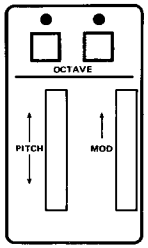




30. POLY GLIDE

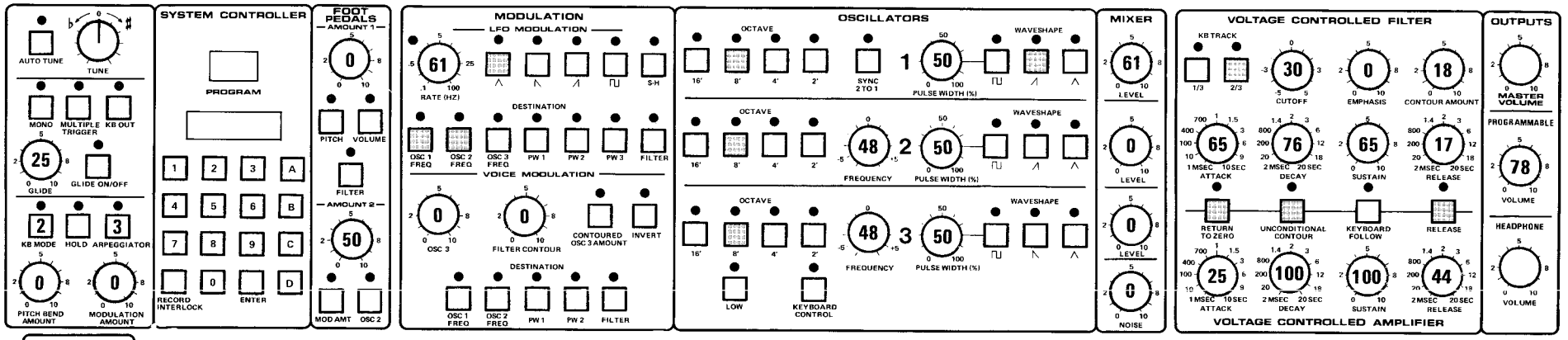
Modulation can be introduced from the Mod Wheel and/or Pedal. Note that Osc 1 is not modulated. With small amounts of modulation, this produces a chorus effect.

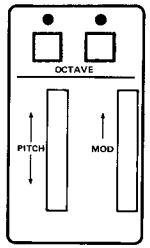




31. STRING 4

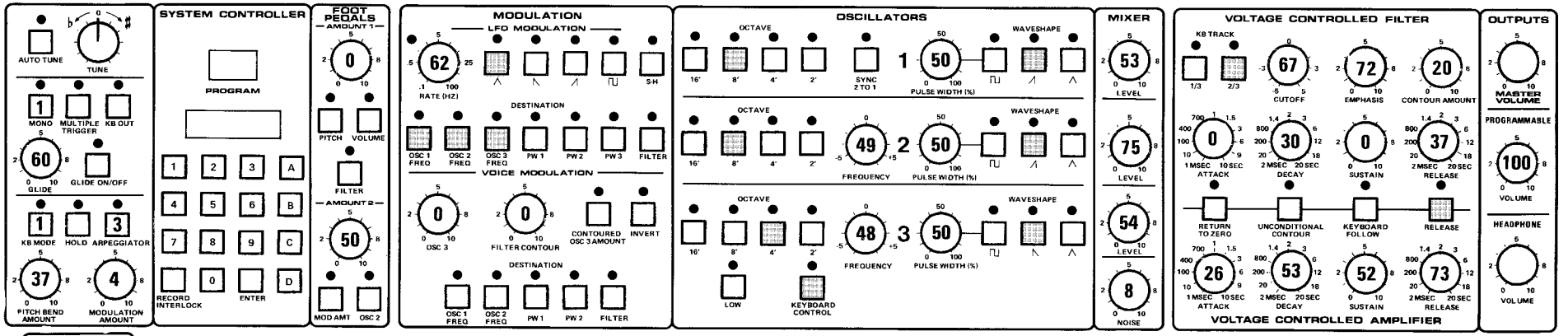
This is a synth string voice; try it with and without Glide, and with varying amounts of modulation.

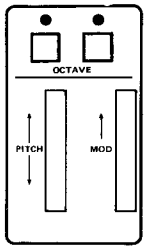




32. BRASS 4

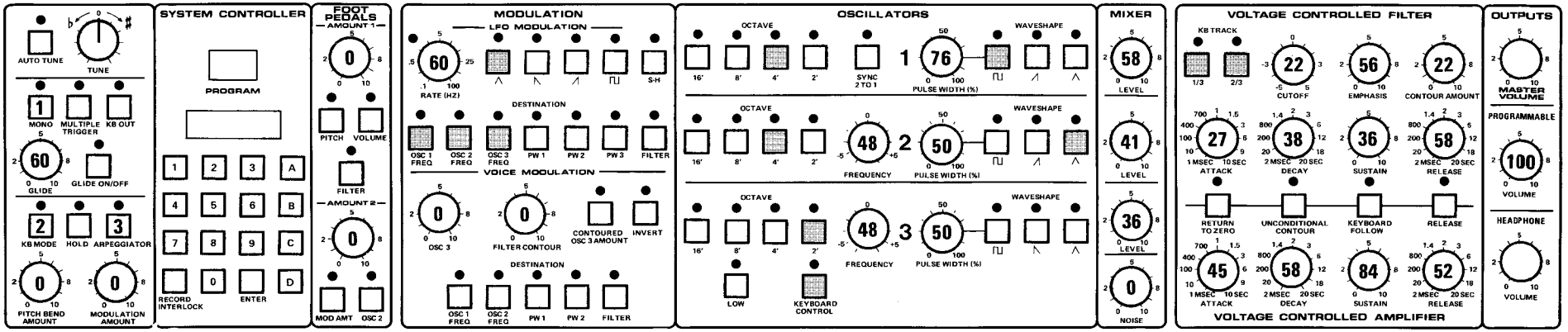
This is a very subtle voice; modulation (from the Mod Wheel and/or Pedal 2) should be used sparingly.

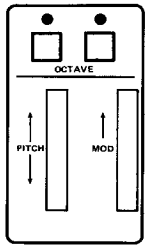




33. SIZZLE

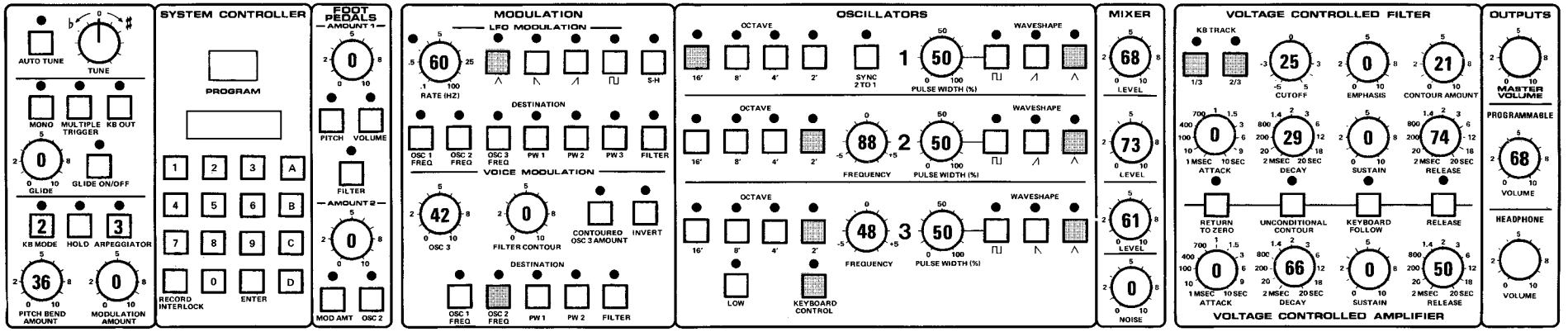
Modulation can be introduced from the Mod Wheel and/or Pedal 2.

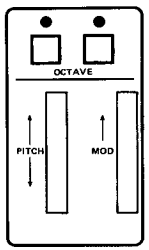




34. CALLIOPE

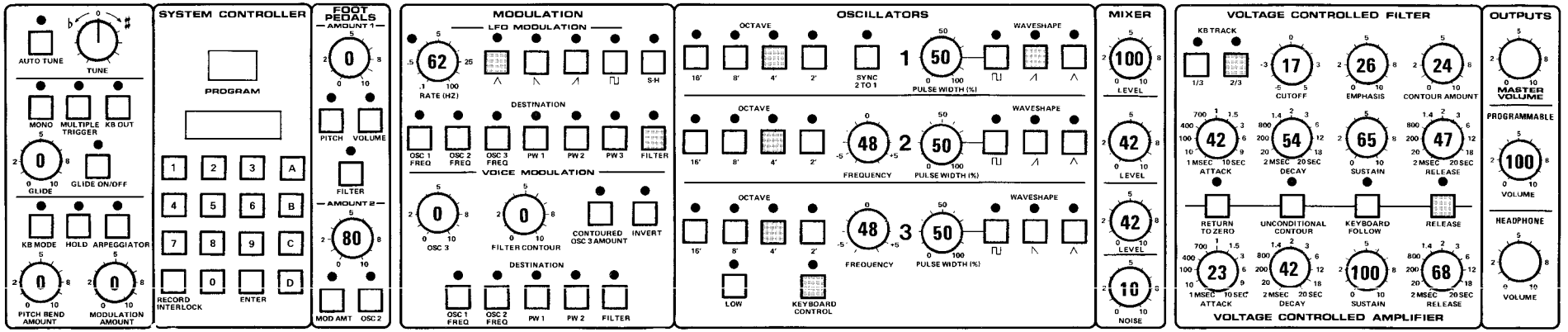
For a slightly brighter sound, turn on any of the waveshapes for Osc 3.

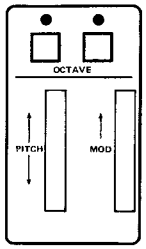




35. LOG DRUM

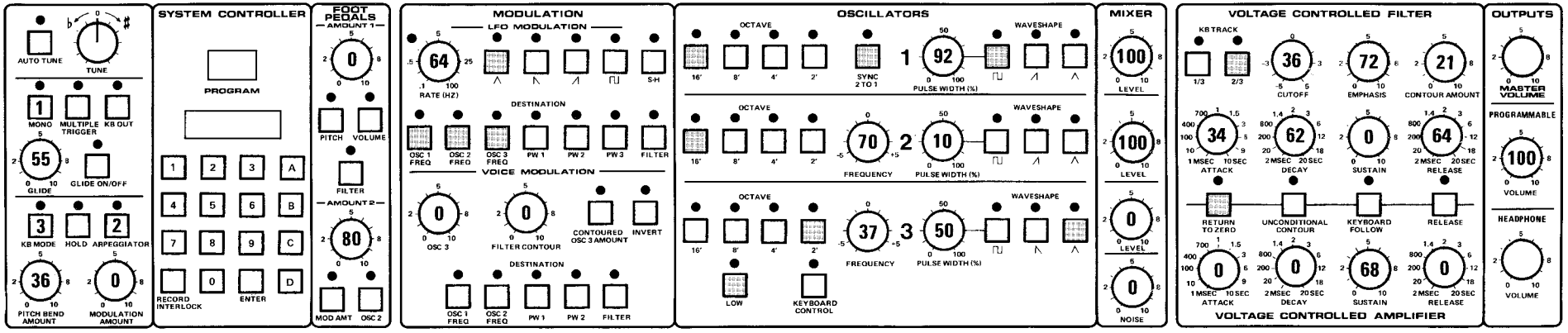
Try this voice with the Arpeggiator turned on; experiment with different LFO rates.

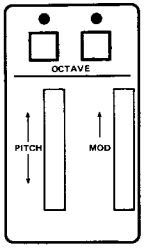




36. FLUTES

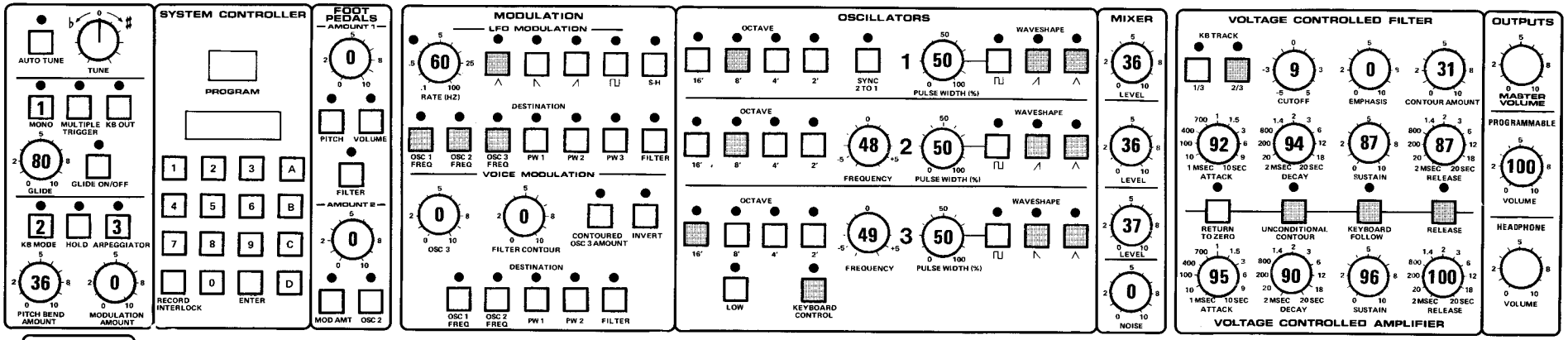
For a chorus flute sound, turn on the sawtooth waveshapes for Osc 2 or Osc 3. The small amount of noise simulates the air moving through the flute. Modulation is available from the Mod Wheel and/or Pedal 2.

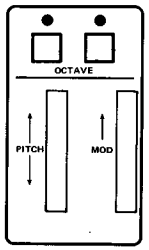




37. CLAV WAH

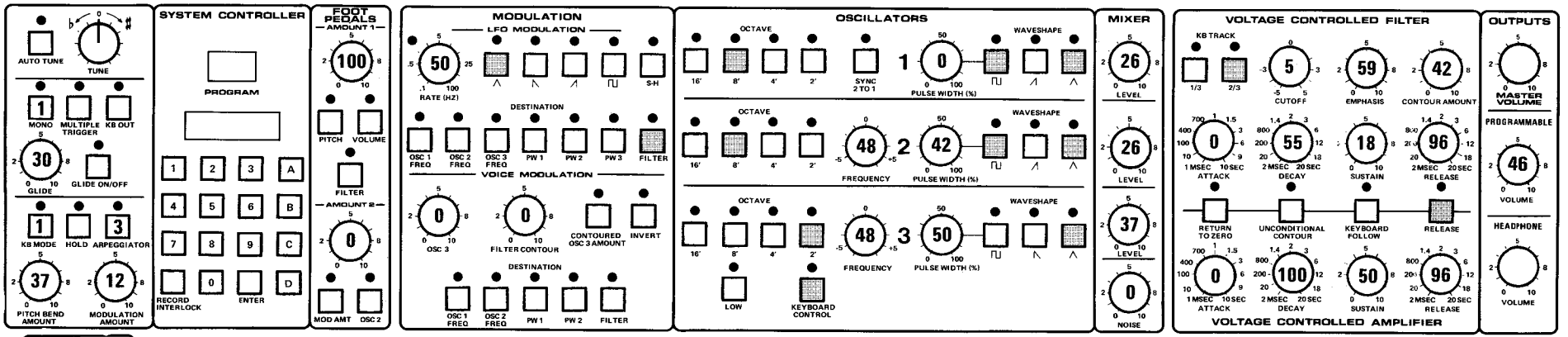
Vibrato is available at the Mod Wheel; Pedal 2 will control sync effects.

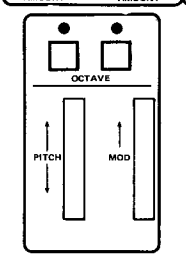




38. UNCONDITIONAL CONTOUR

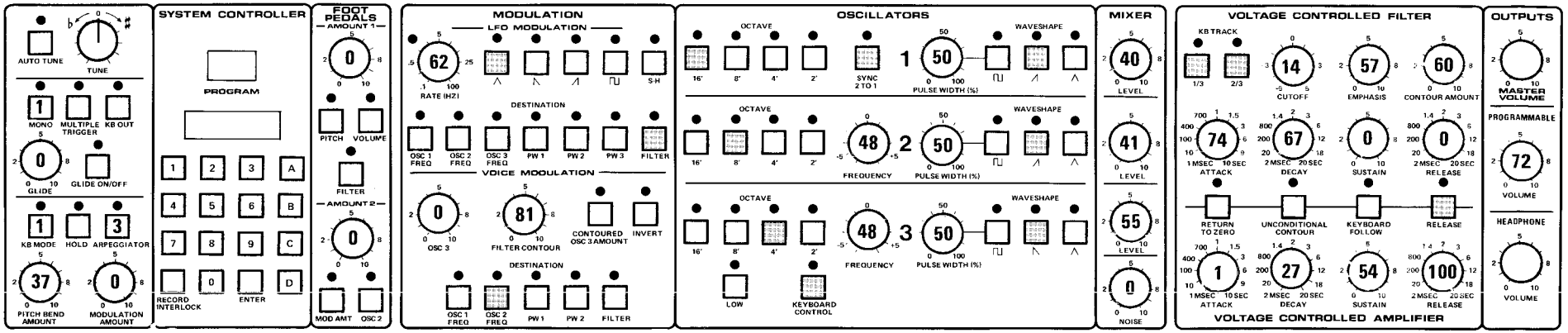
The Unconditional Contour completes a note's cycle whether or not the key is held down; the Keyboard Follow makes that cycle shorter toward the top of the keyboard.

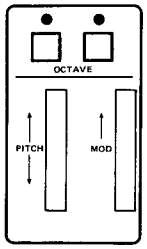




39. VIBES

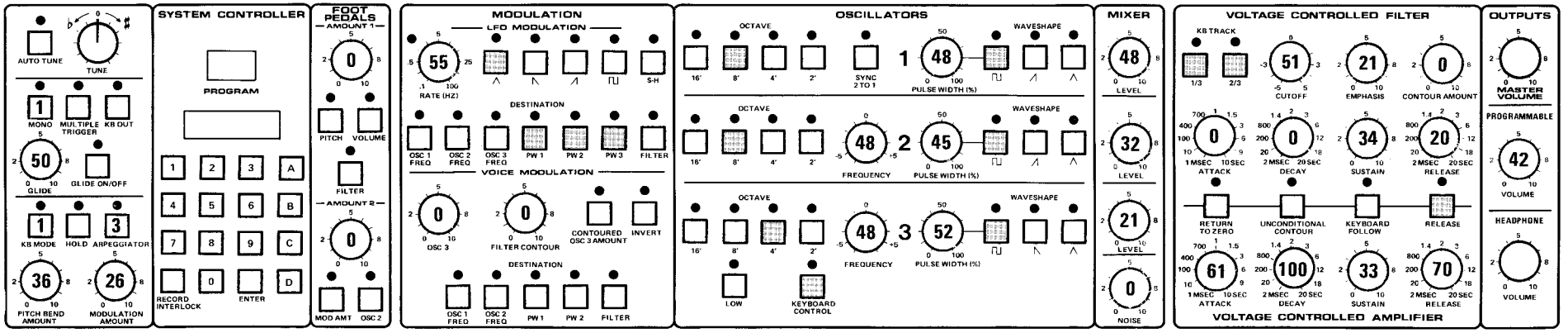
For more tremolo effect, move the Mod Wheel up to approximately 3/8 to 1/2.

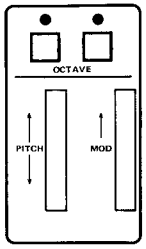




40. SYNC SWEEP

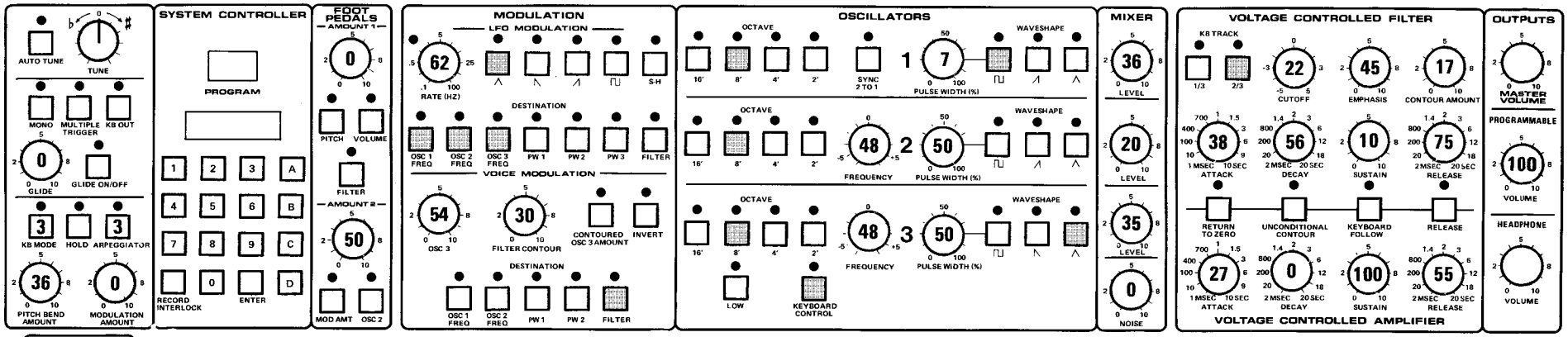
Turning up the Mod Wheel adds a tremolo effect.





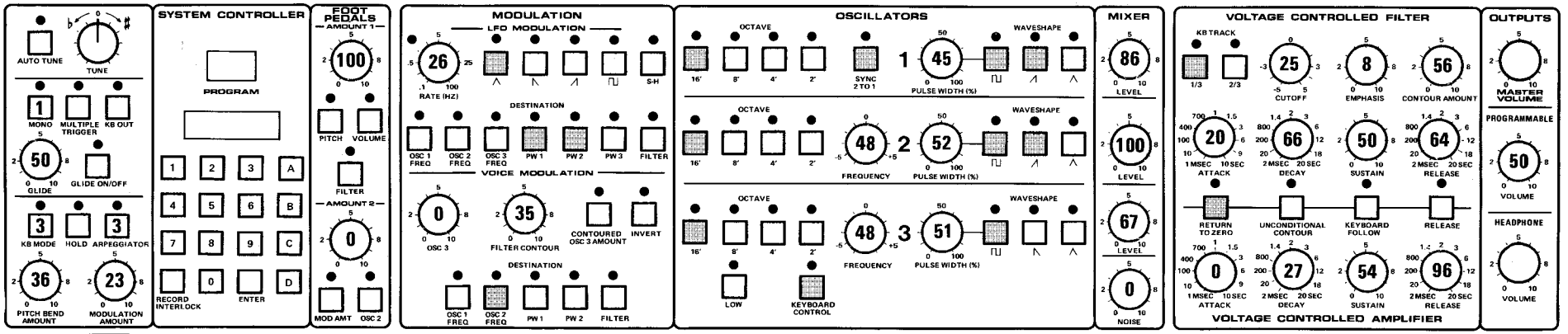
41. STRING 5

To add more animation to the sound, turn up the Mod Wheel (or the Modulation Amount control).



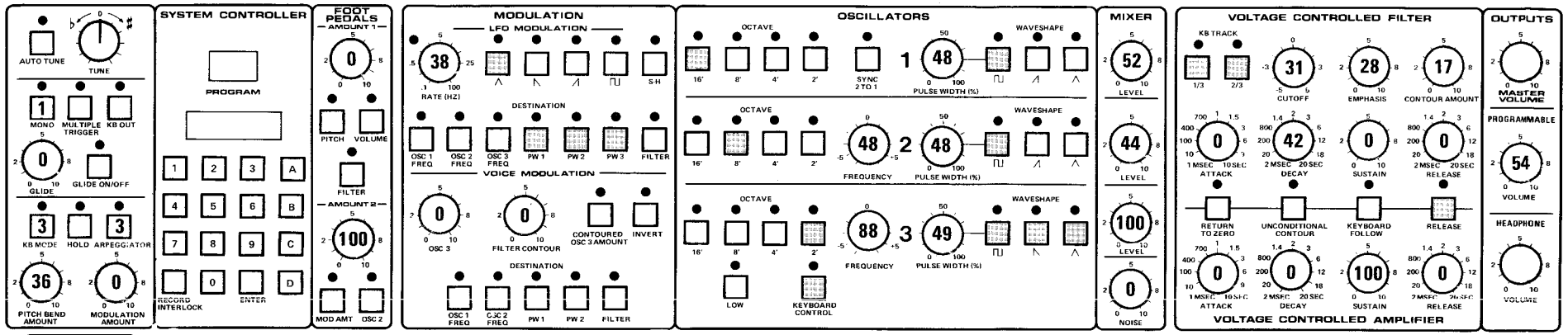
42. BRASS 5

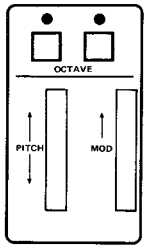
The "splat" of the attack is produced in the Voice Modulation section. Pedal 2 can control vibrato.



43. SYNC 4

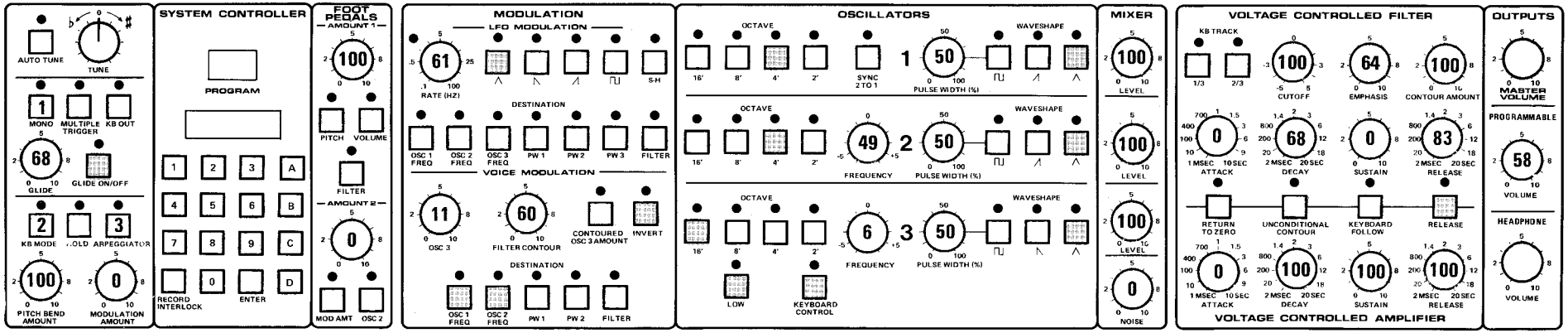
Pedal 1 can control brightness; the Mod Wheel will introduce vibrato.

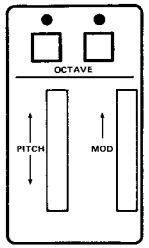




44. ORGAN 5

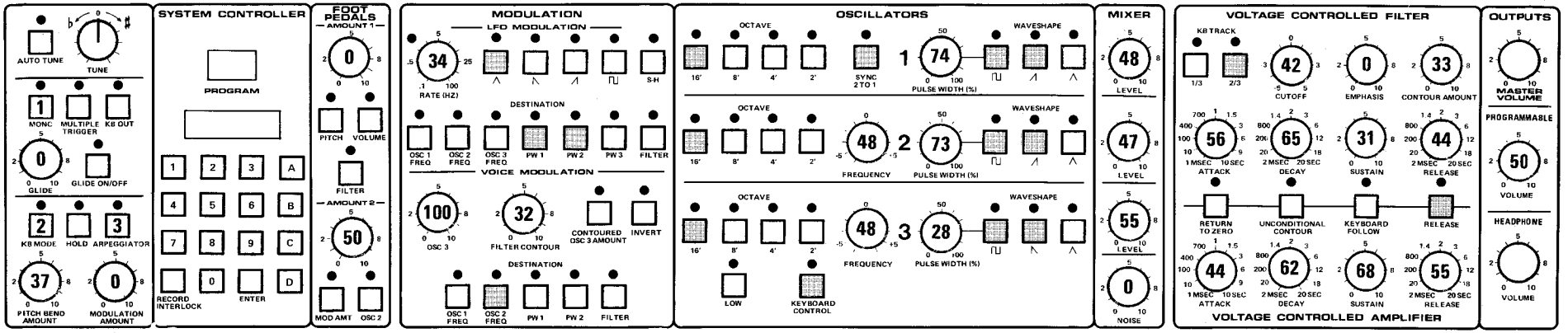
The amount of percussion effect can be controlled with the Osc 3 Level control; Pedal 2 (or the Mod Wheel) will introduce a "rotating speaker" effect.





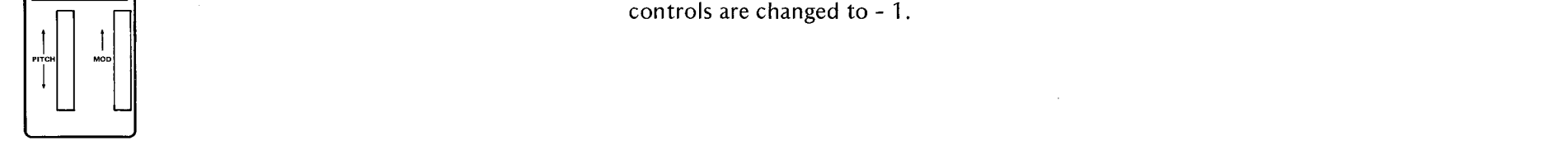
45. SIRENS

The speed of the "pulsing" effect is dependent on keyboard location; high notes pulse faster than low notes.



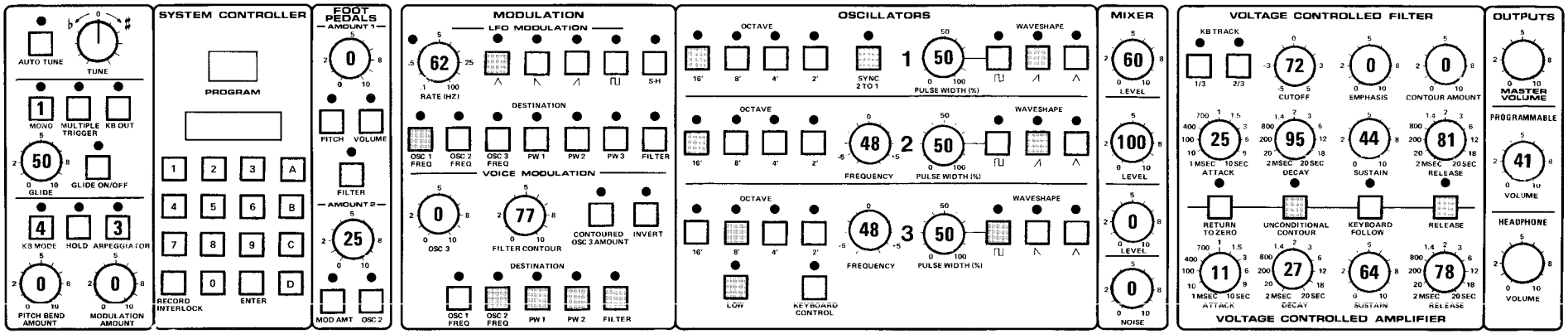
46. SYNC SWEEP 2

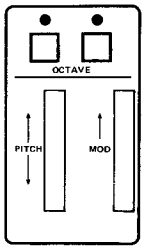
Pedal 2 (or the Mod Wheel) will add more animation to the sound.



47. CELESTE

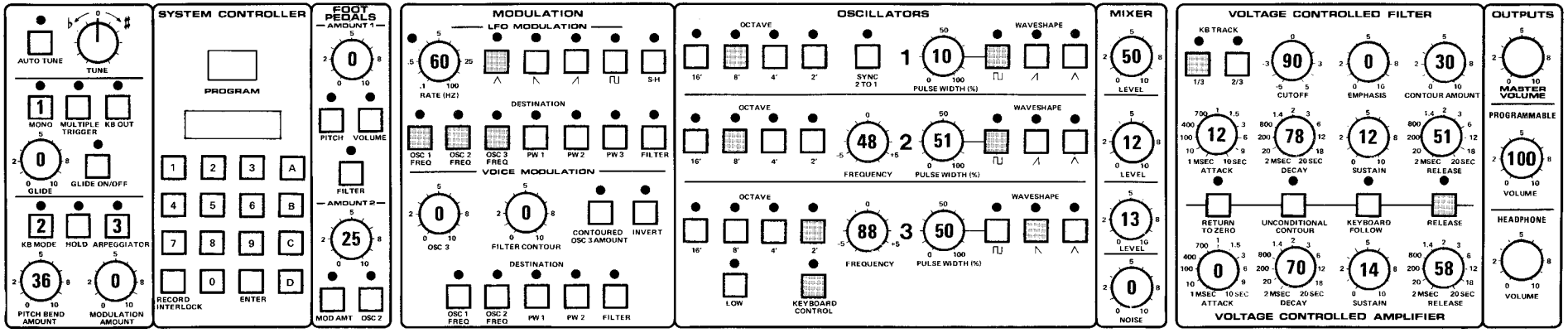
The character of this voice will change dramatically if the left-hand Octave controls are changed to - 1.

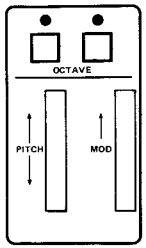




48. SYNC SWEEP 3

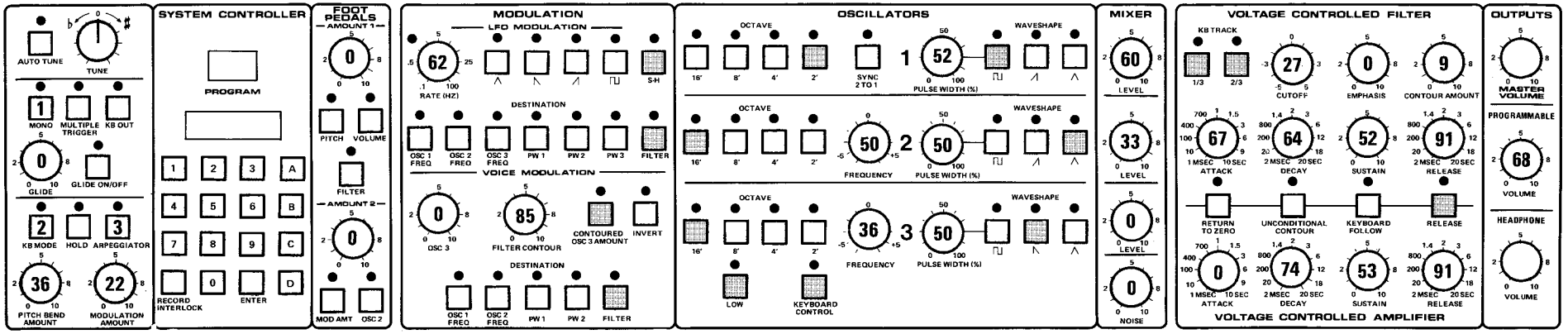
The sync sweep effect is slow while keys are held down and accelerates when the key is released.

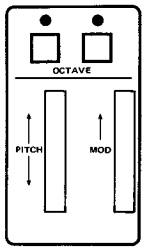




49. HARPSICHORD 1

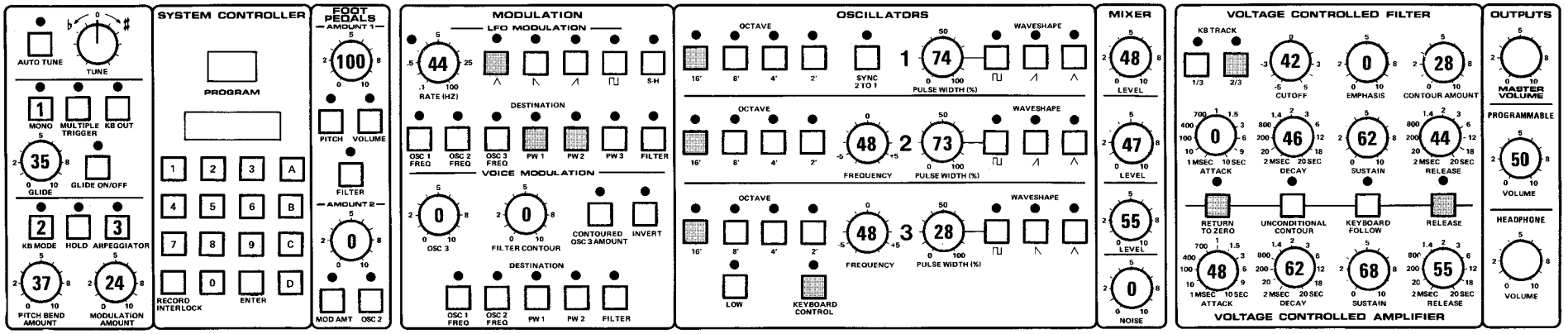
Modulation can be introduced from Pedal 2 and/or the Mod Wheel.

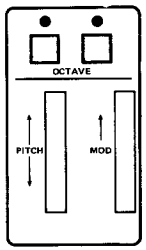




50. WIND CHIMES

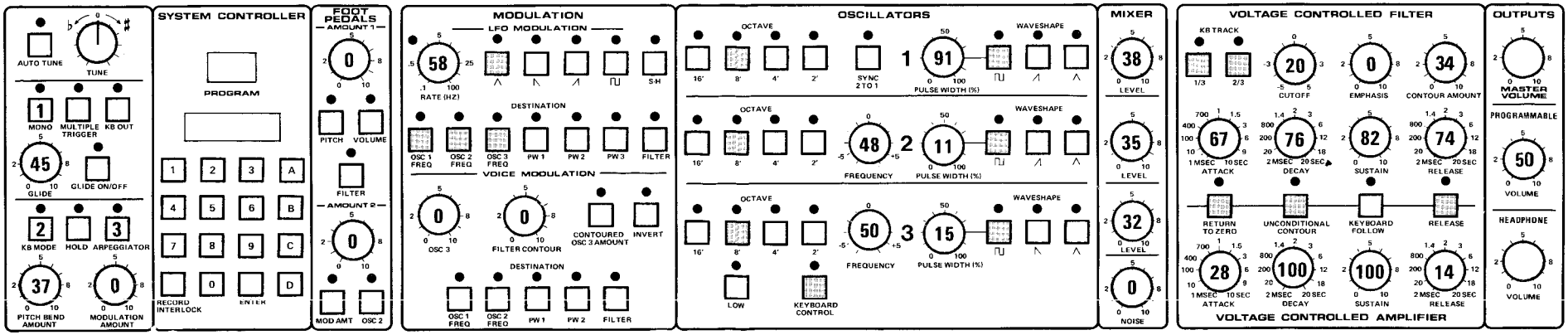
The "chime" effect builds up if keys are held down longer.

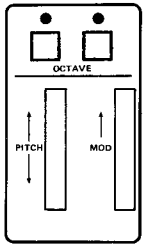




51. STRING 6

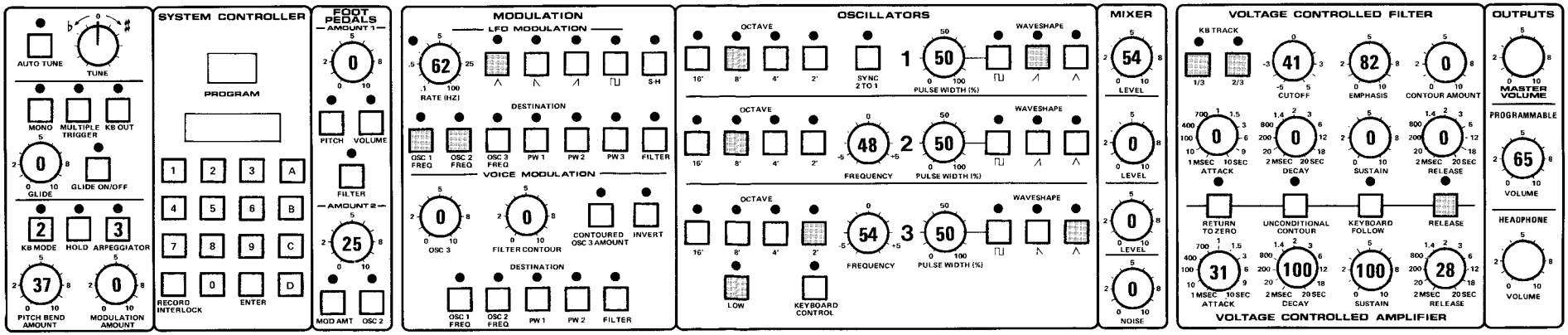
Short, articulated playing will accentuate the "bowing" sound.
Pedal 1 can control volume.

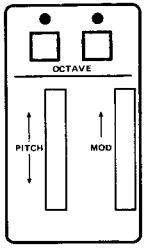




52. BRASS 6

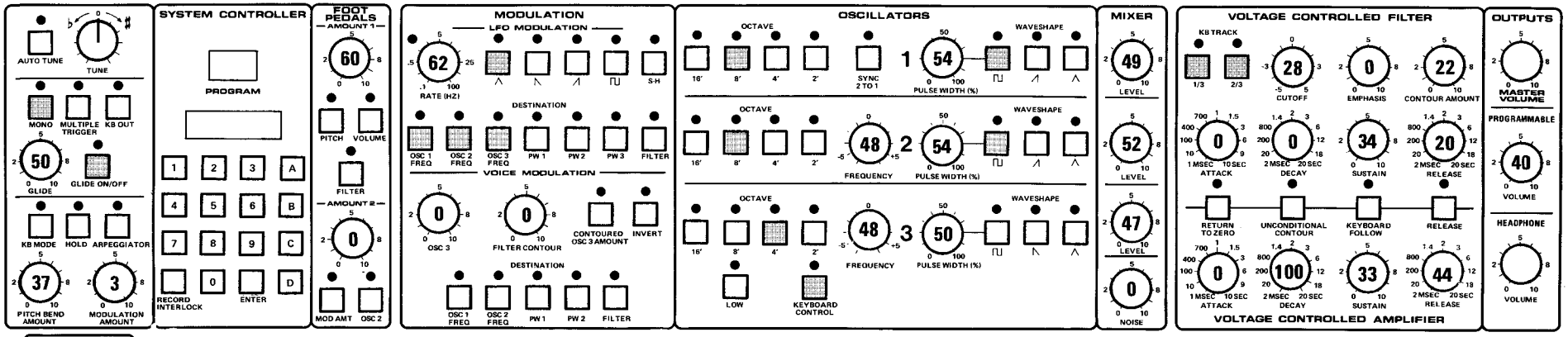
This voice differs from most brass patches in that no sawtooth waves are used. The Mod Wheel will introduce vibrato.

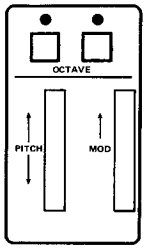




53. DOUBLE REED

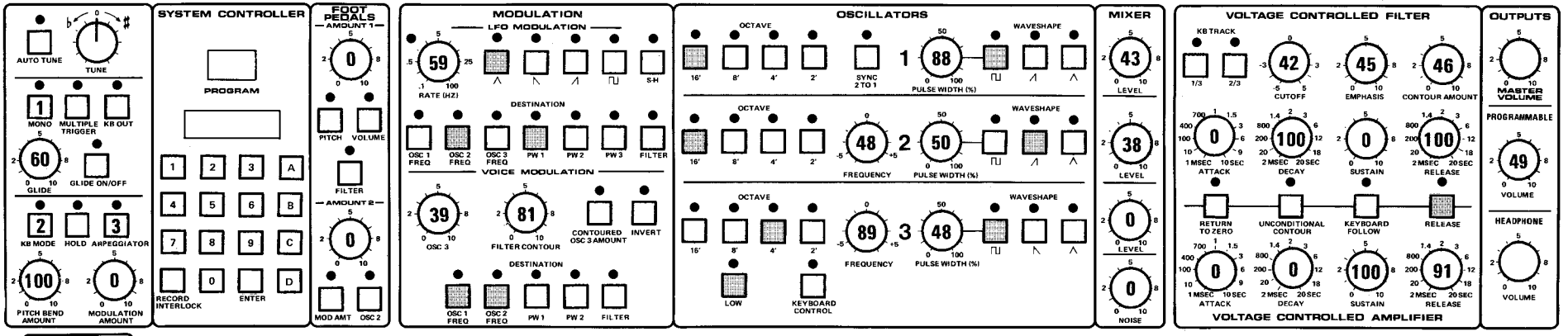
A high Emphasis setting produces a characteristic double reed resonance. This voice is most effective in the upper register. The Mod Wheel and/or Pedal 2 will introduce vibrato.

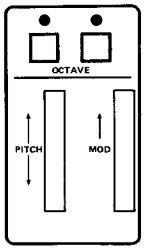




54. MONO 1

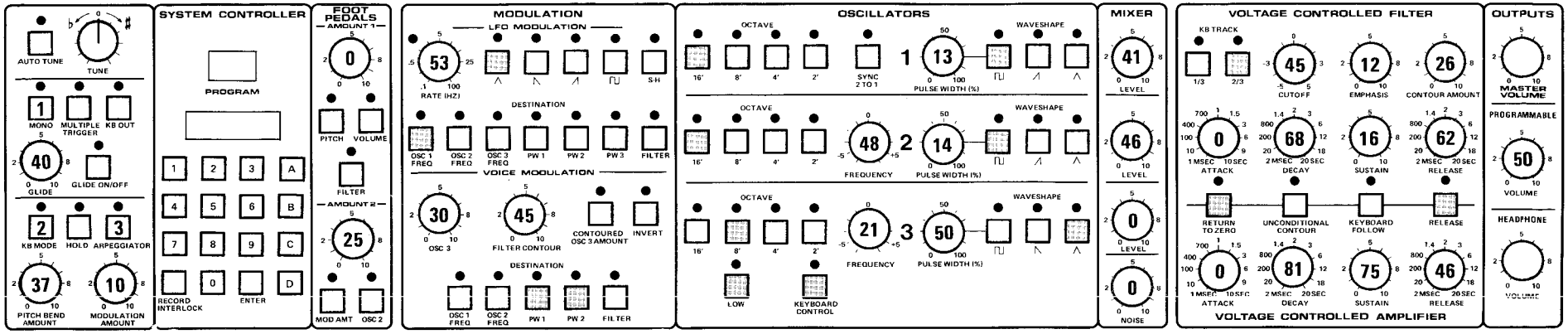
Experiment with the Pitch Bend and Mod Wheels. This voice is programmed for low-note priority; try the other modes. Pedal 1 will control Filter Cutoff.

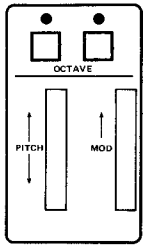




55. UFO

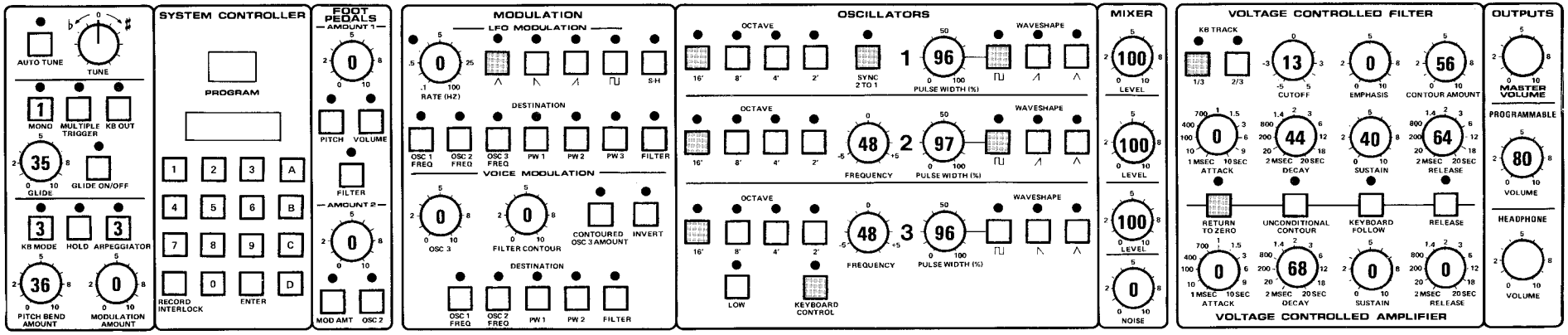
The Pitch Wheel is programmed at maximum; it can speed up, slow down, or reverse the falling effect.

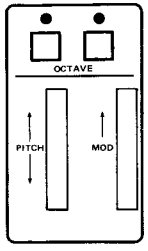




56. CHORUS SYNTH

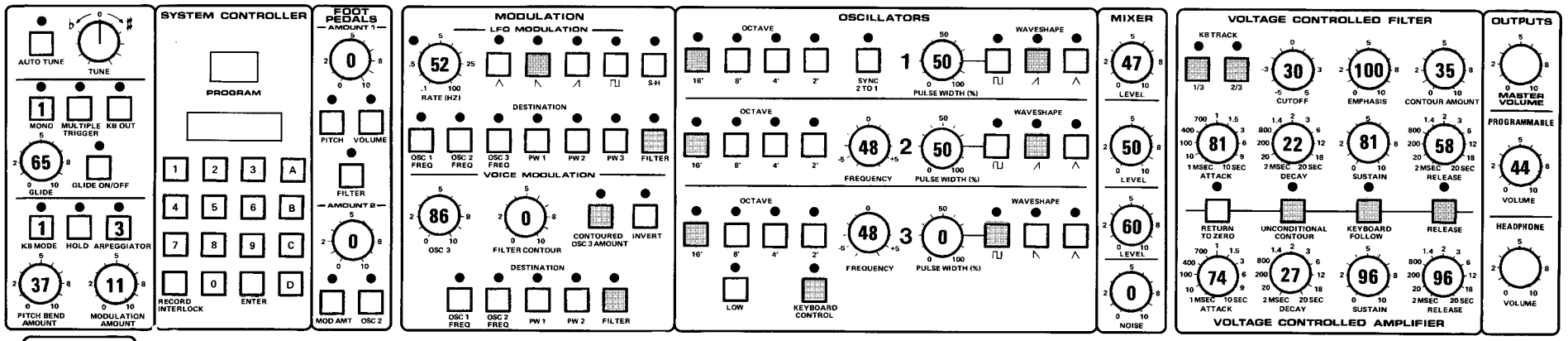
Try this voice with and without Glide. For more modulation, use Pedal 2 and/or the Mod Wheel.





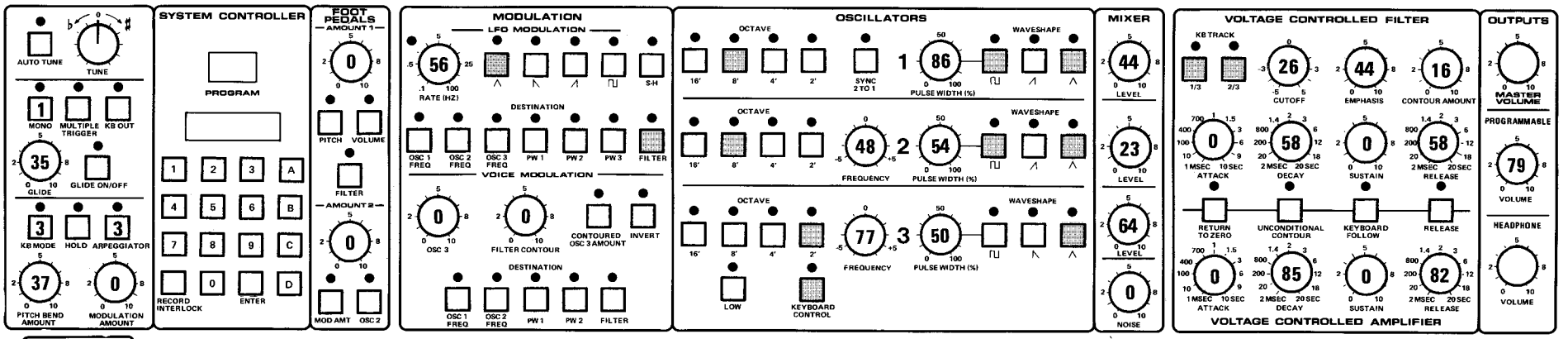
57. CLAV 3

For a chorus clav sound, turn on the pulse waveshape for Osc 3.



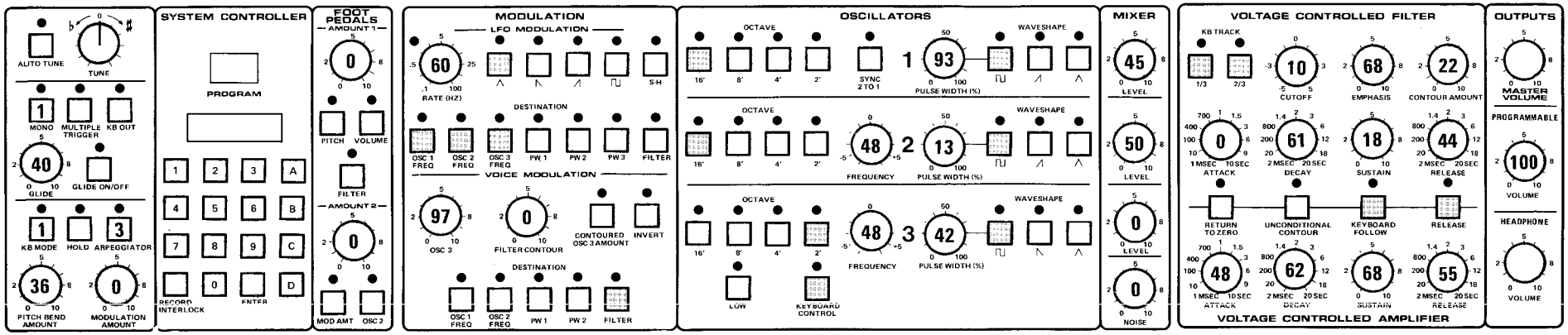
58. ECHO WHISTLE

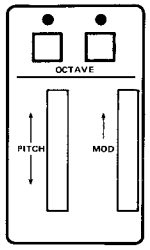
The echo effect will only be heard after a key is released. Because the Unconditional Contour is on, the Filter Contour will complete its attack stage before jumping to the release stage.



59. ELECTRIC PIANO 2

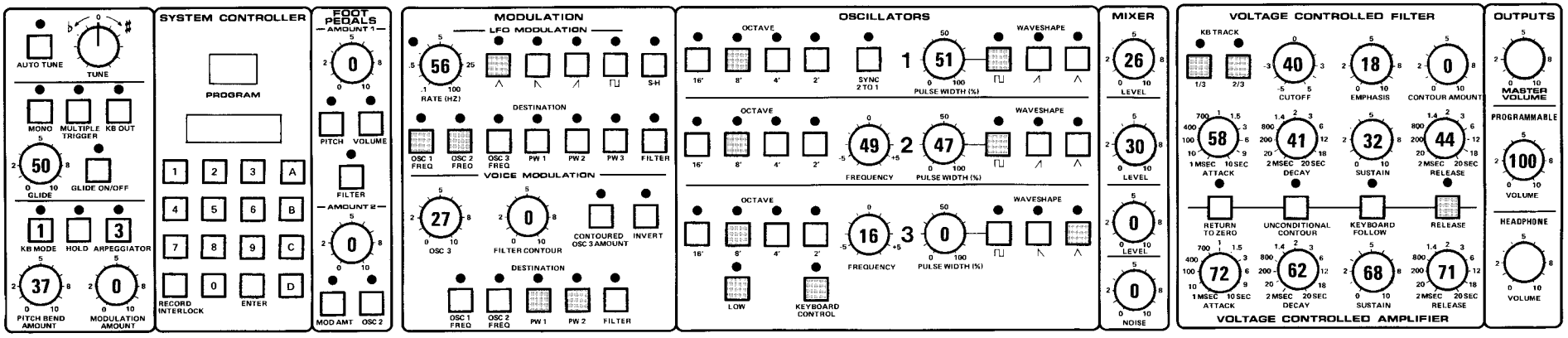
Advance the Mod Wheel for a tremolo effect.

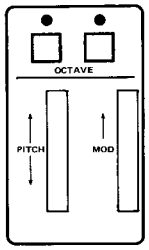




60. FM 1

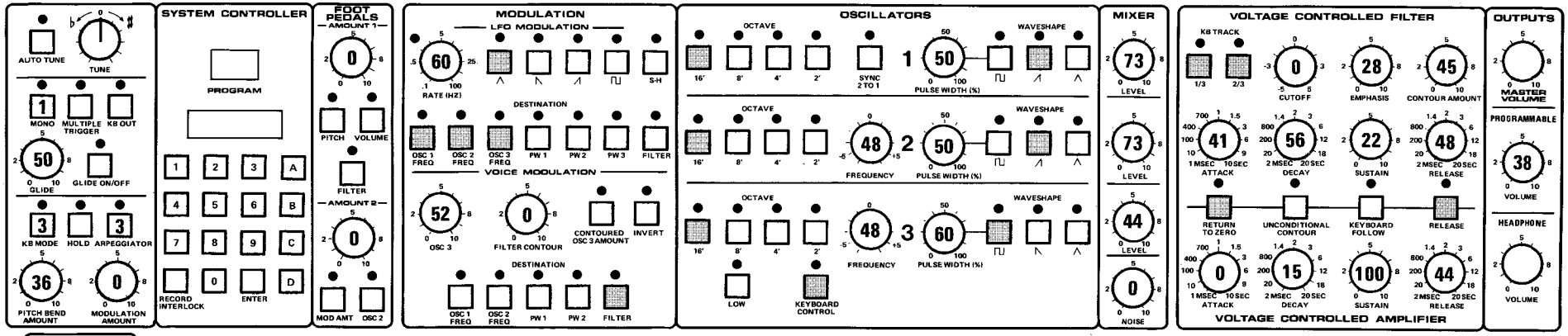
This sound is produced by audio-range modulation of the Filter. The Mod Wheel will introduce vibrato.





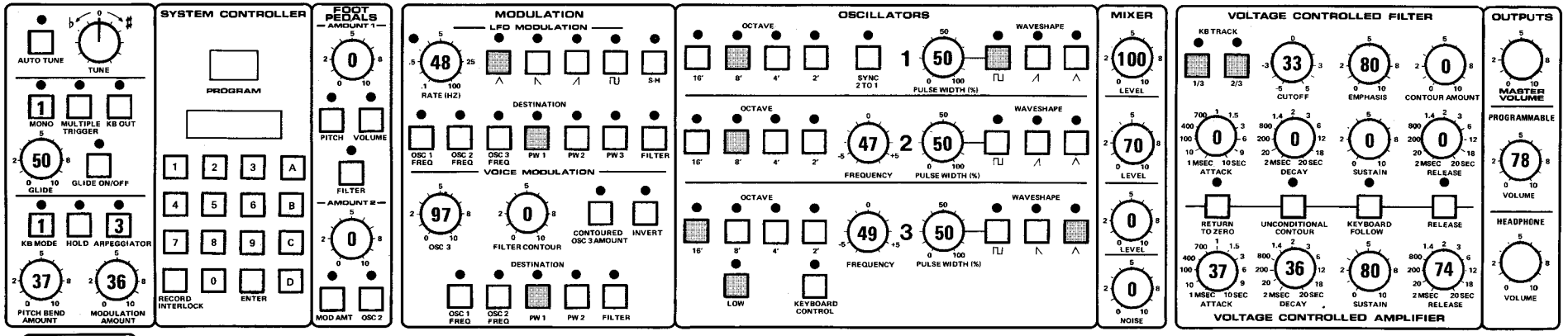
61. STRING 7

For more animation to the sound, advance the Mod Wheel 3/8 to 1/2.



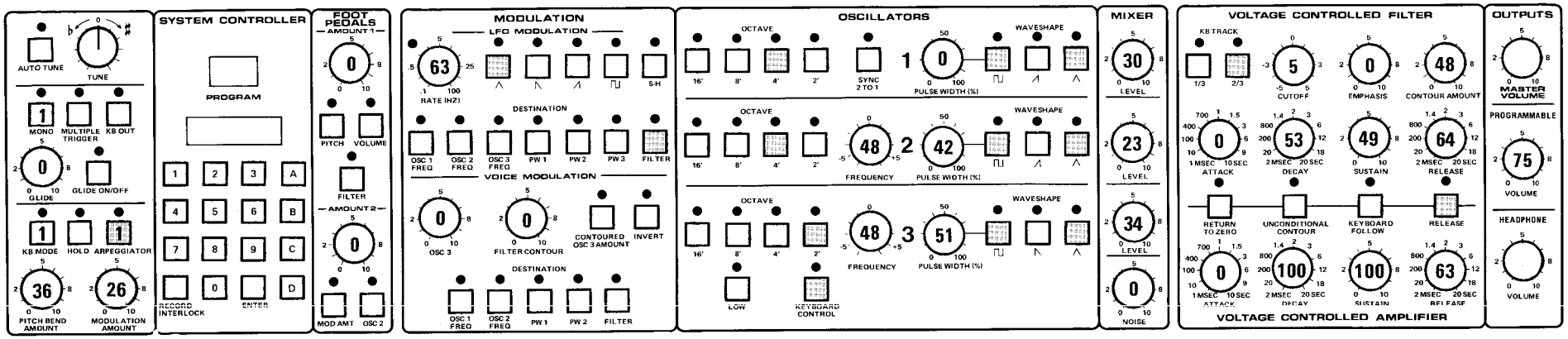
62. BRASS 7

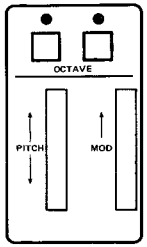
This voice is another example of audio-frequency filter modulation. Try different waveshape settings for Osc 3; note the change in timbre.



63. SYNTH ORGAN

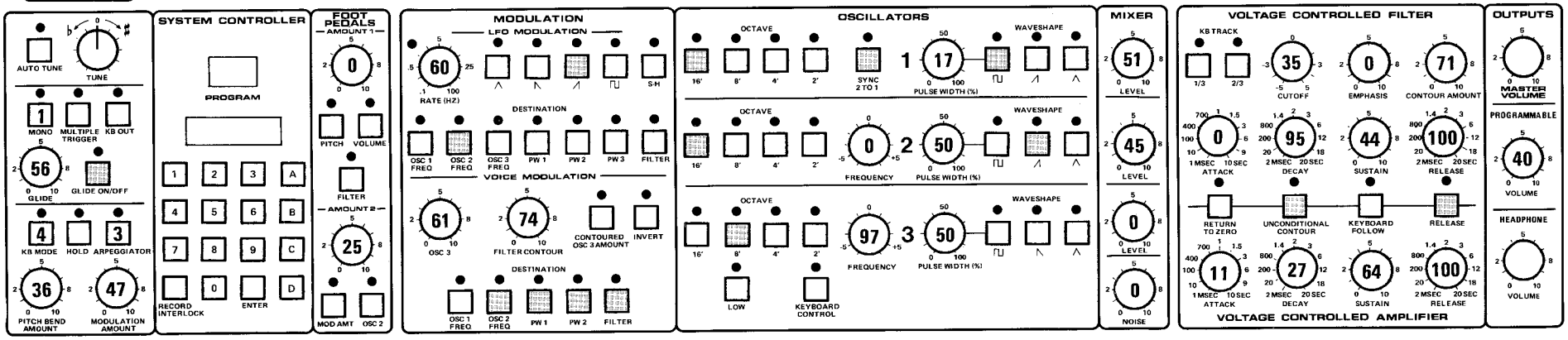
Switching the left-hand Octave setting will have a pronounced effect on the tone color of this voice.

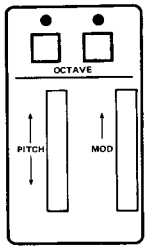




64. MONO 2

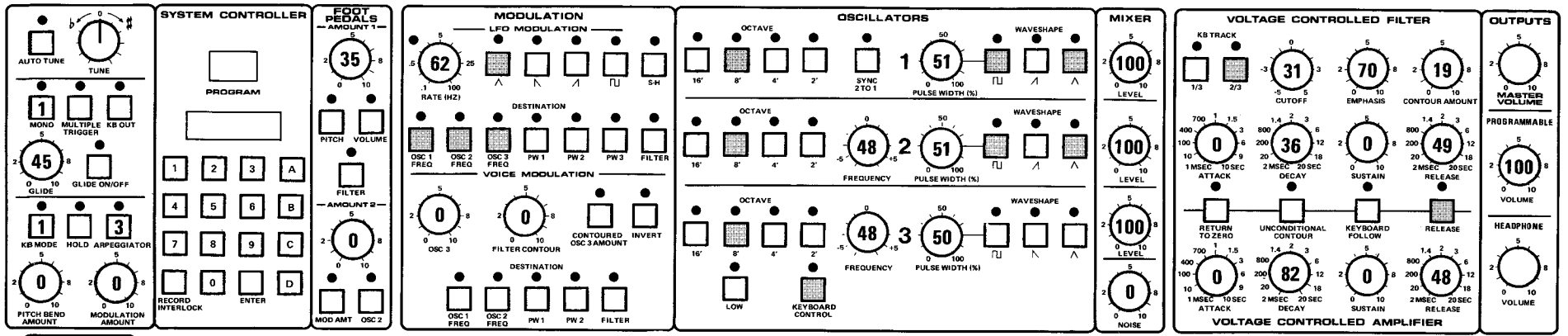
The LFO setting determines the speed of the Arpeggiator. At high speeds, the tremolo effect becomes more pronounced.

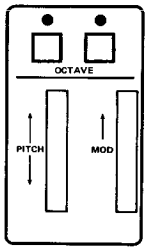




65. SYNC SWEEP 4

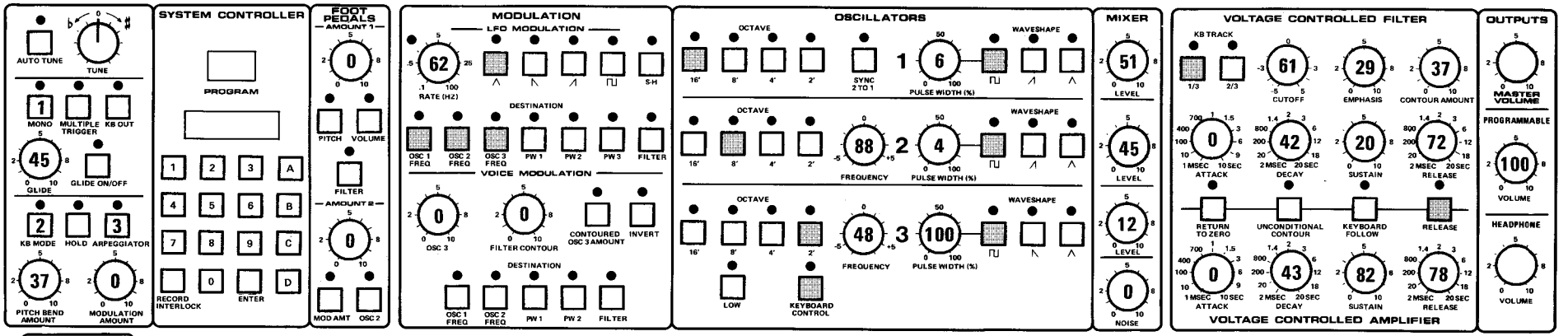
The reiterating effect comes from LFO Modulation; the long fall effect is from the Voice Modulation section. Pedal 2 controls additional sync effects.

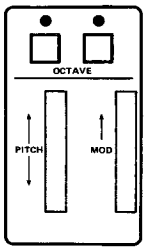




66. SQUARE WAVE 2

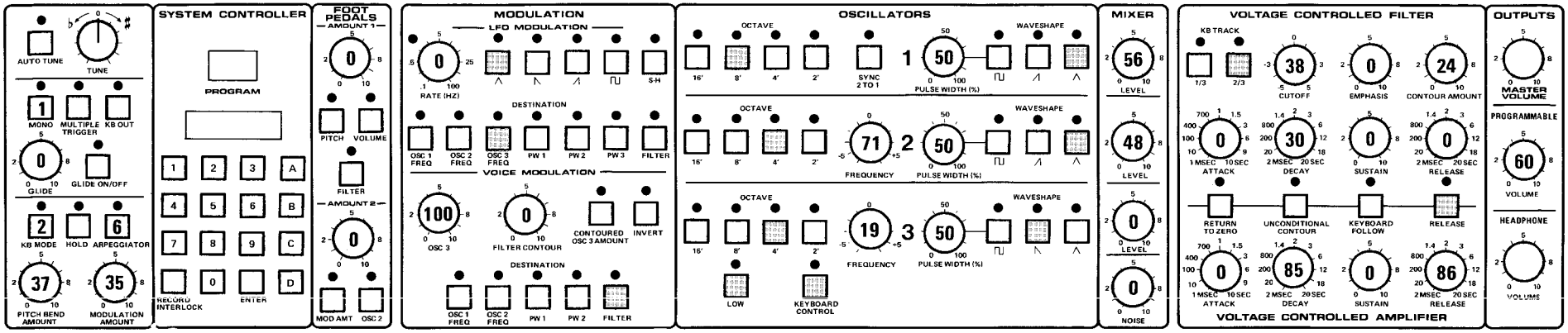
Pedal 1's control of the Filter will dramatically change the character of this voice.

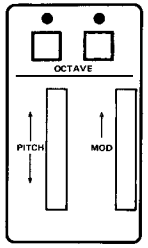




67. QUINT HARPSICHORD

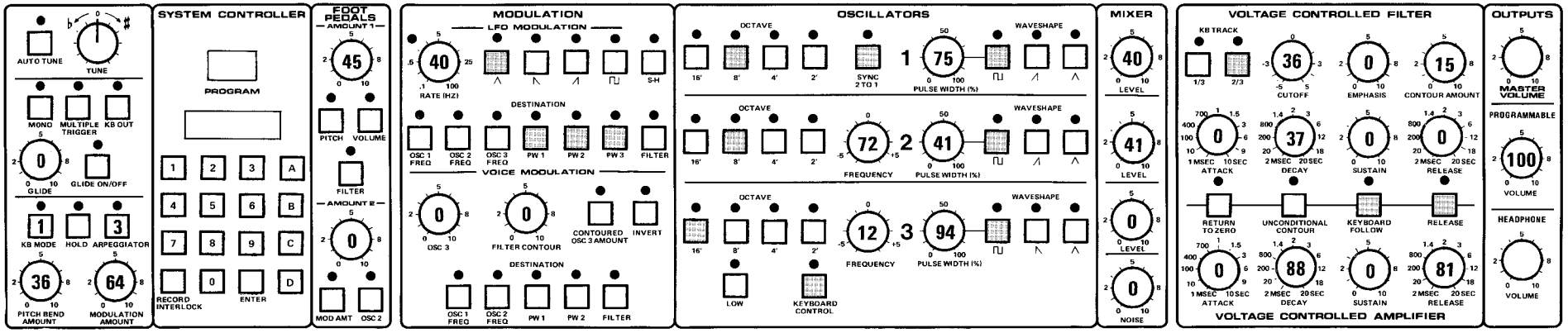
Modulation (vibrato) can be introduced with the Mod Wheel.

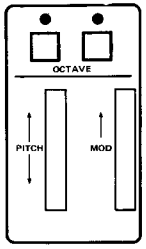




68. WIND CHIMES 2

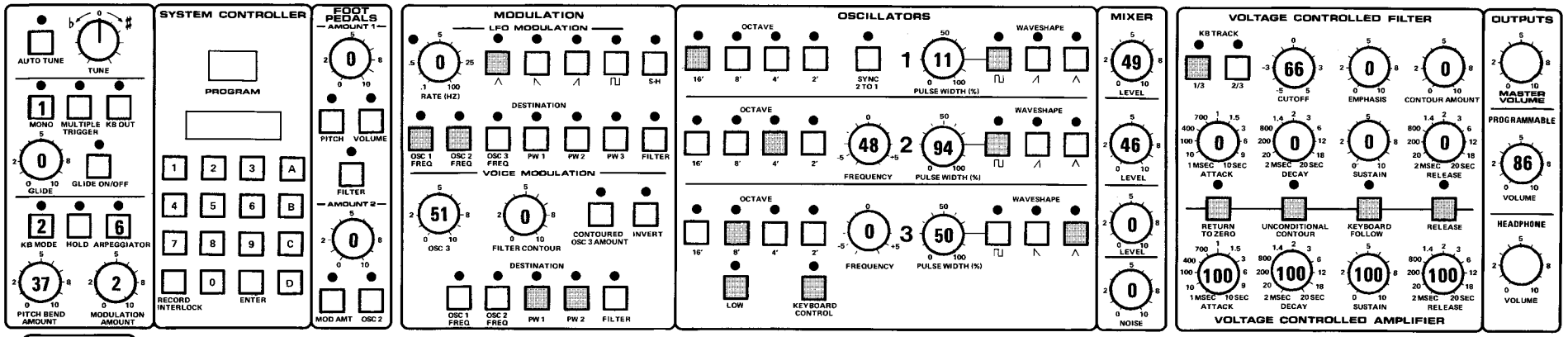
This is an example of "cascaded" modulation; the LFO modulates Osc 3, which in turn modulates the Filter. Note that the chime effect on any one voice subtly speeds up and slows down.

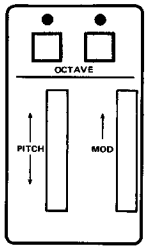




69. ELECTRIC PIANO 3

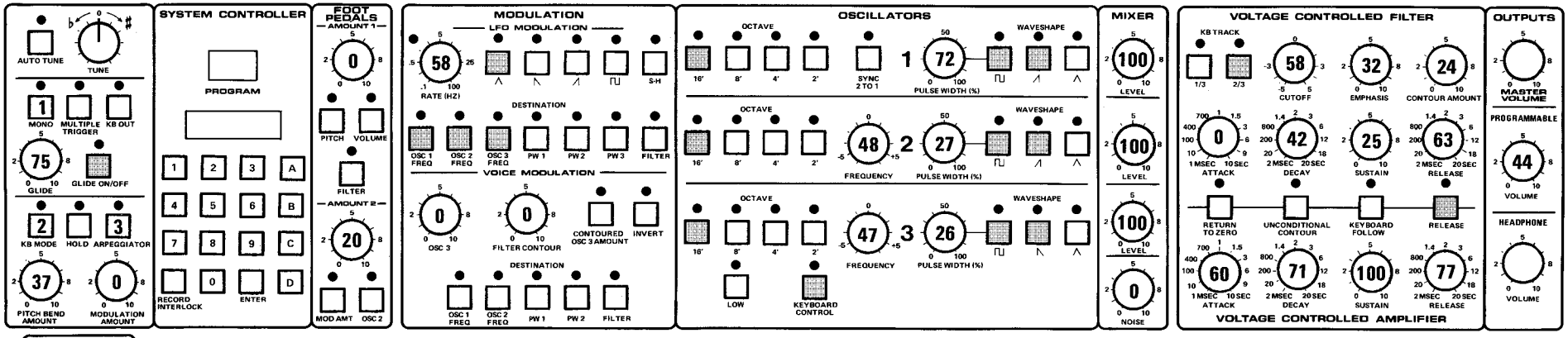
For more animation in the sound, turn up the Mod Wheel. Pedal 1 will control brightness.

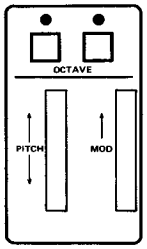




70. BOWED OCTAVES

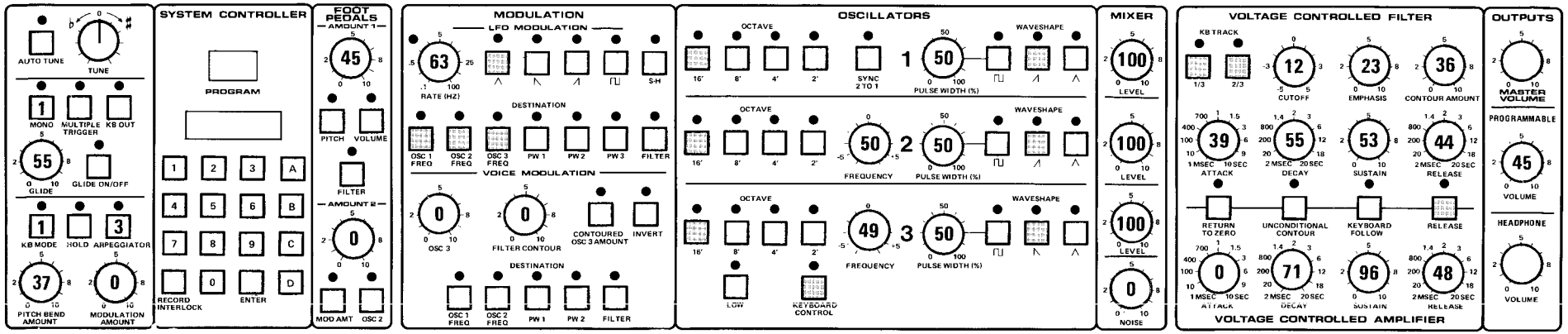
The key to this patch is using pulse waves that are nearly mirror images: Osc 1 at 11%, Osc 2 at 94%. The Voice Modulation section first drives one oscillator to 0%, then the other, resulting in a smooth transition between octaves.





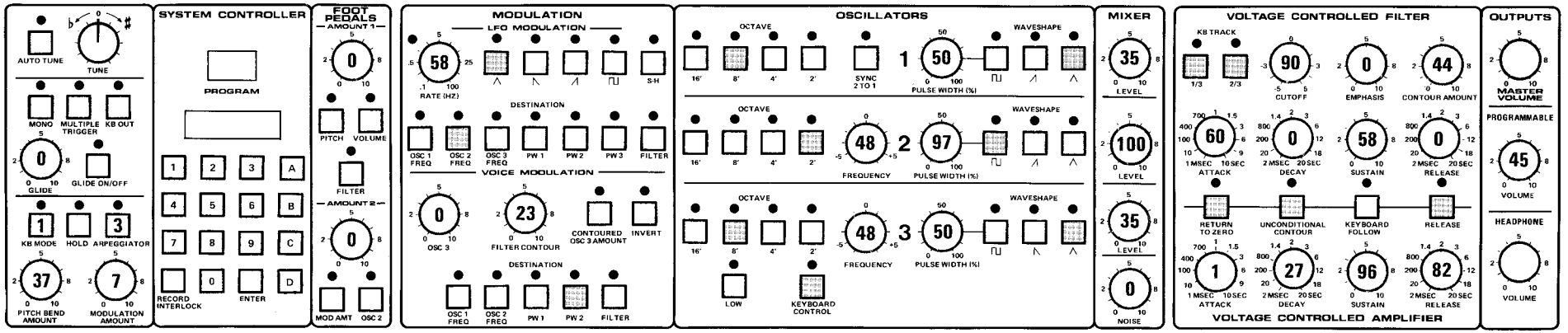
71. STRING 8

Additional modulation can be introduced from Pedal 2 and/or the Mod Wheel.



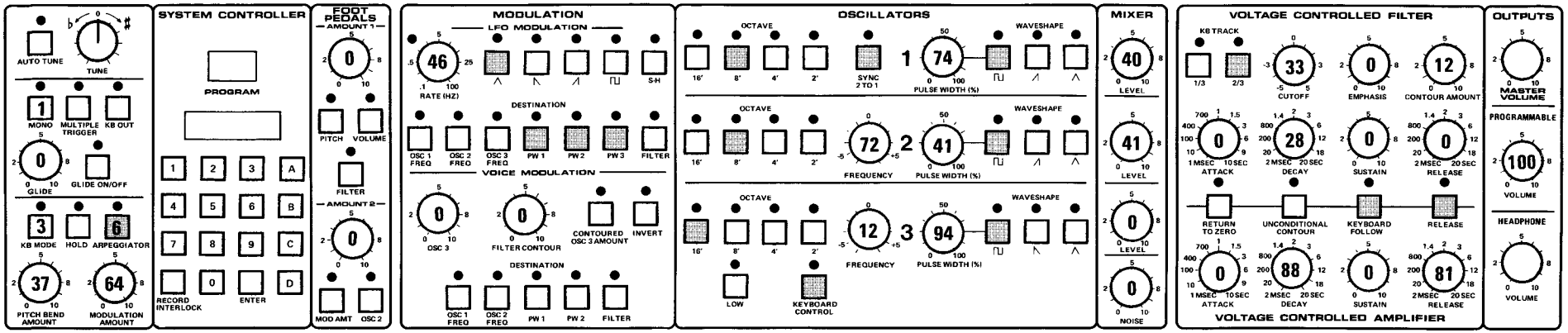
72. BRASS 8

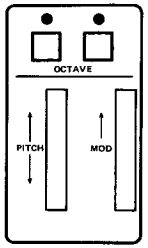
Try this voice with and without Glide. Vibrato is available at the Mod Wheel.



73. RELEASE VOICE

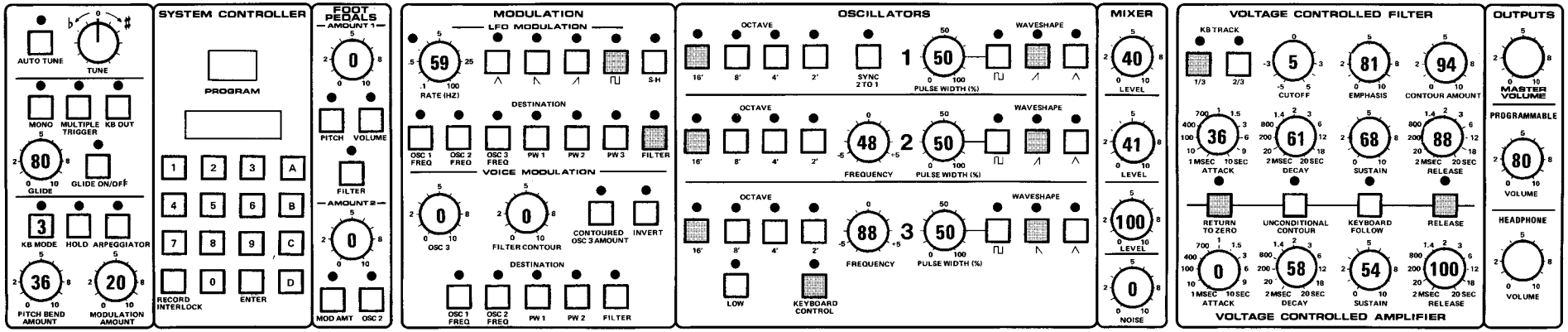
The Voice Modulation section drives the pulse signal of Osc 2 to zero while keys are held down; when the keys are released, the second oscillator can sound.

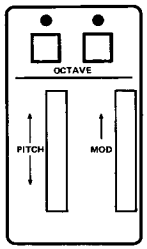




74. MONO 3

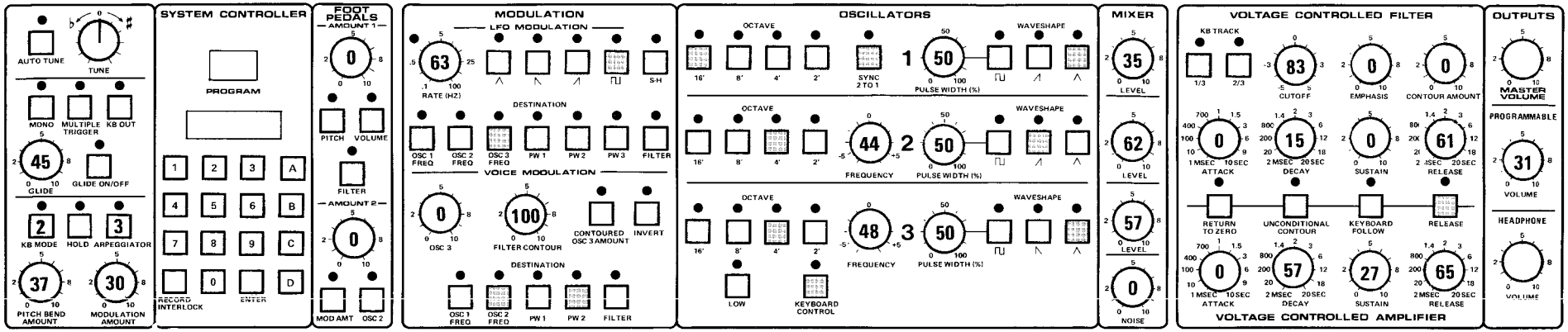
This is not a true mono voice; only one voice card is triggered at a time, but the long release allows voices to overlap.

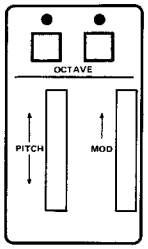




75. QUINT FILTER TRILL

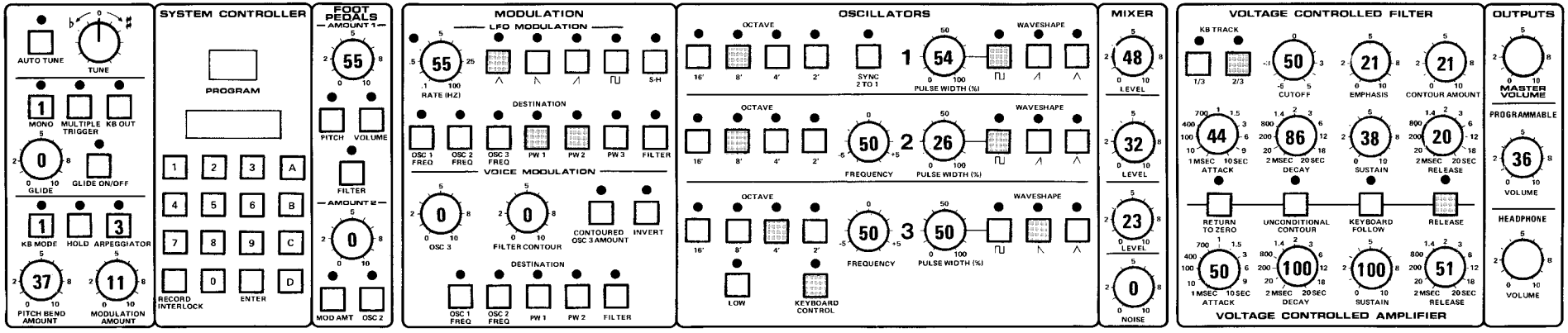
The high Filter Sustain level keeps the trill effect from "falling" until keys are released.

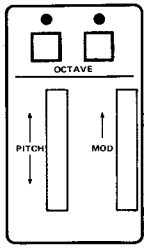




76. QUINT OSCILLATOR TRILL

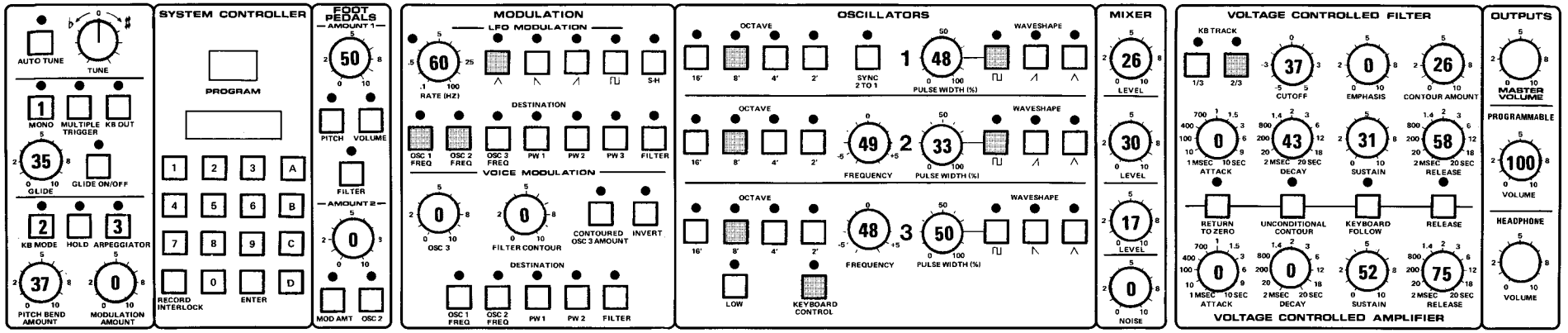
The interval trill is produced by the LFO Modulation section; the "thump" on the beginning of each note is produced by the Voice Modulation section.

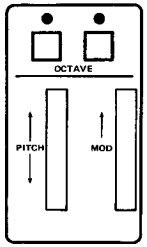




77. ACCORDION

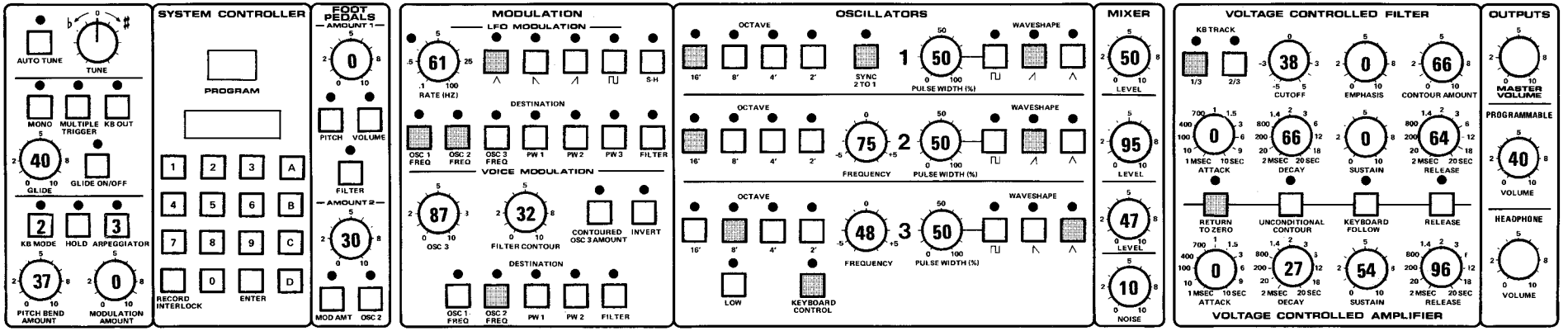
The detuning of Oscillators 2 and 3 produces the "musette" effect; for a different effect, hit C, hit 5, hit ENTER.

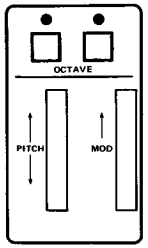




78. SYNTH PLECTRUM

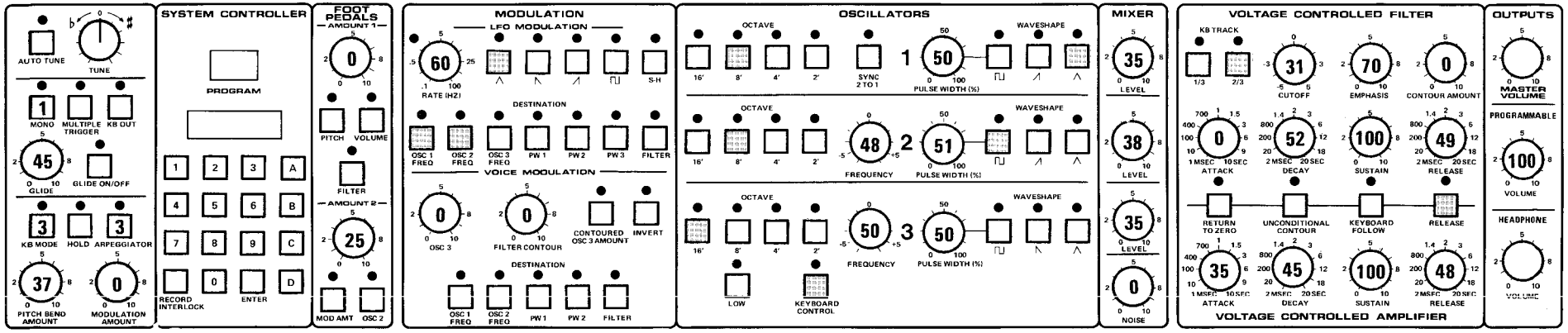
Pedal 2 can control Filter Cutoff; the Mod Wheel will introduce vibrato.

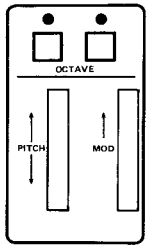




79. SYNC 5

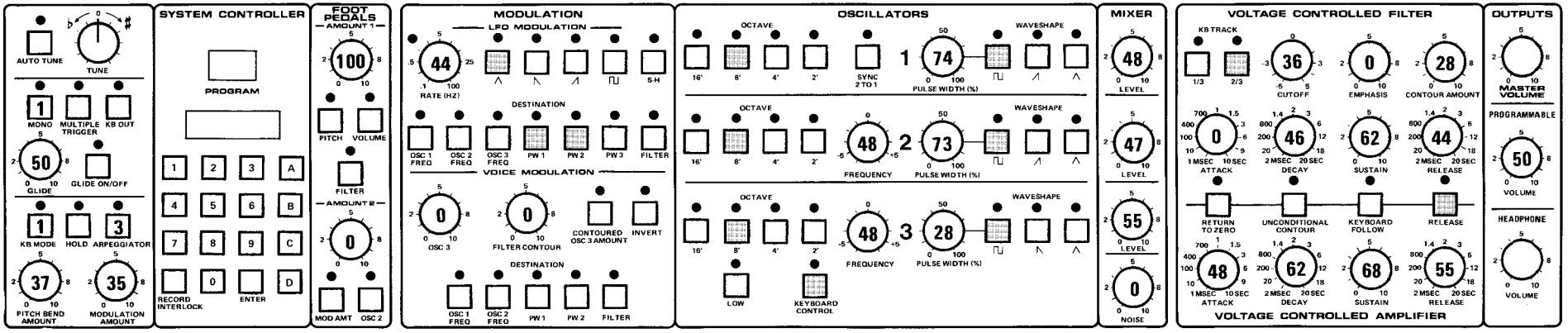
Pedal 2 can be used to change the basic tone color of the initial sound; the Mod Wheel will add vibrato.

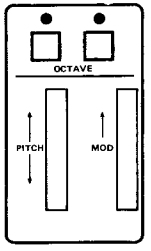




80. SYNTH WOODWINDS

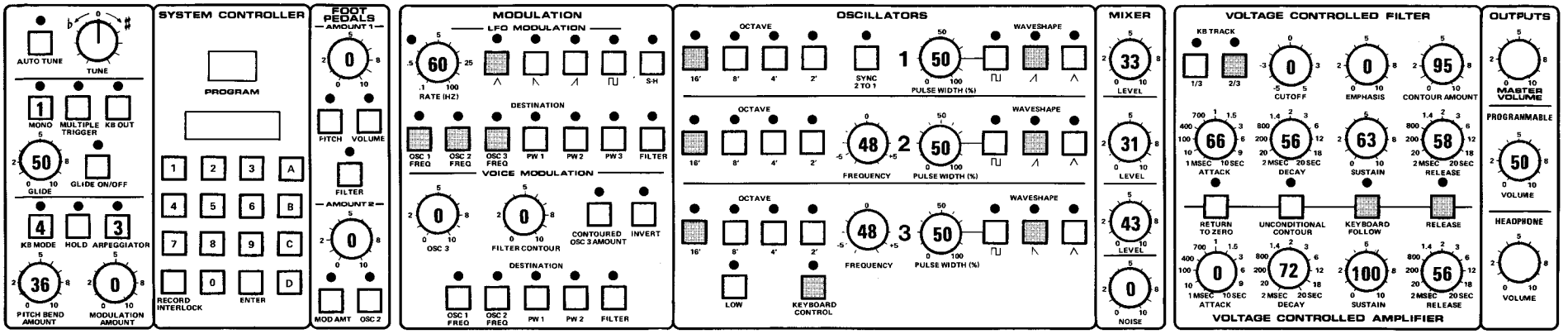
Modulation (vibrato) can be added via Pedal 2 and/or the Mod Wheel.





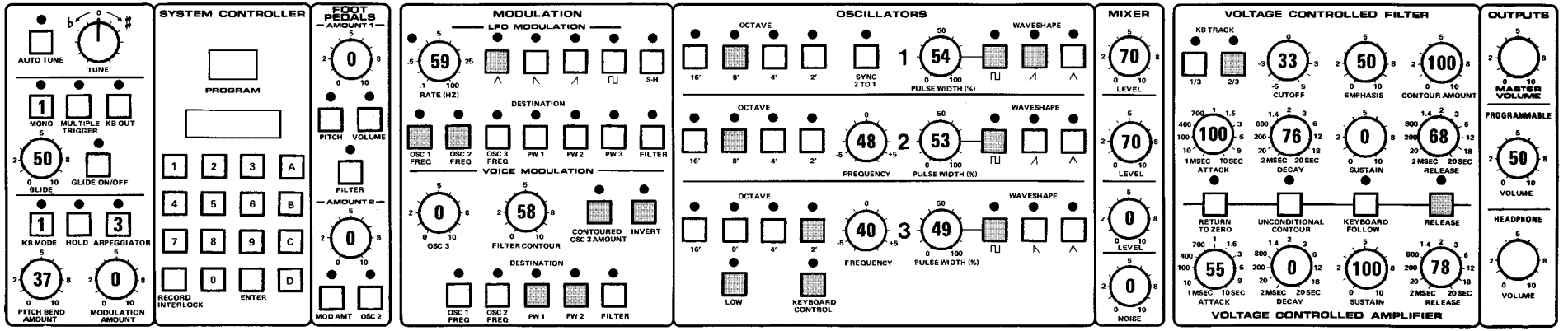
81. STRING 9

Short, articulated playing will accentuate the "bowing" effect in this voice.



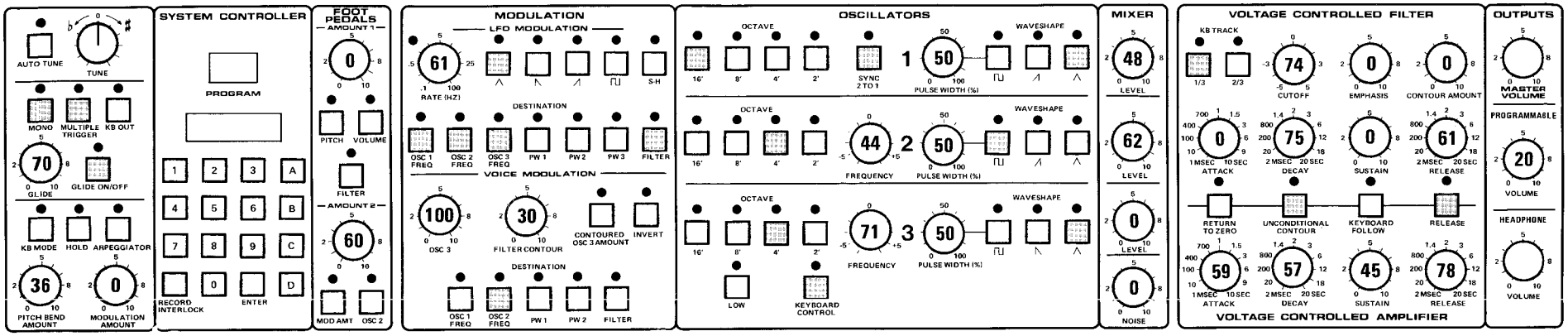
82. BRASS 9

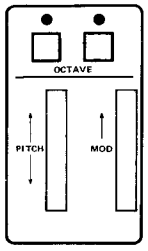
The Keyboard Follow produces faster contours for higher notes in a manner characteristic of conventional brass instruments.



83. SURPRISE

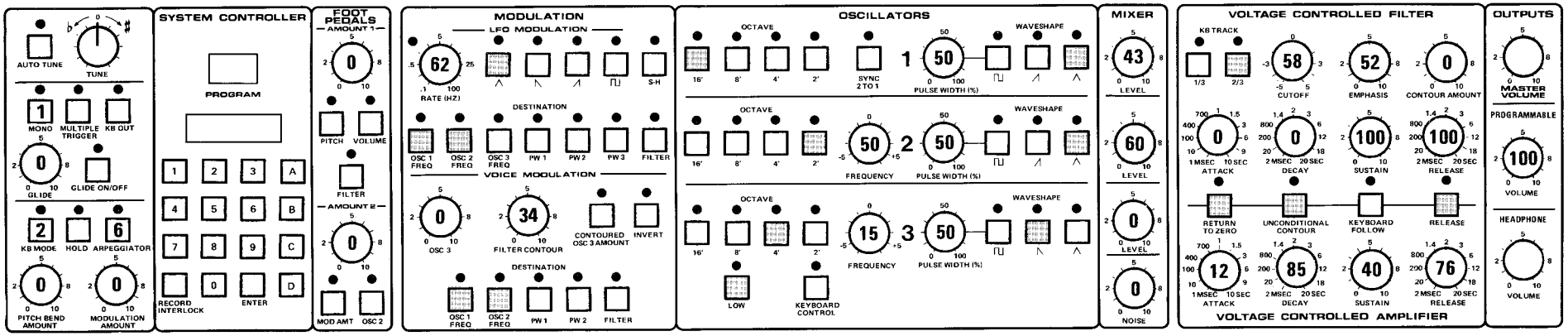
Short notes produce a pleasant, flute-like timbre; the longer they're held, the nastier they get!

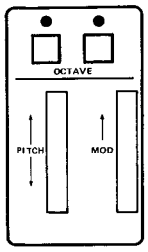




84. MONO 4

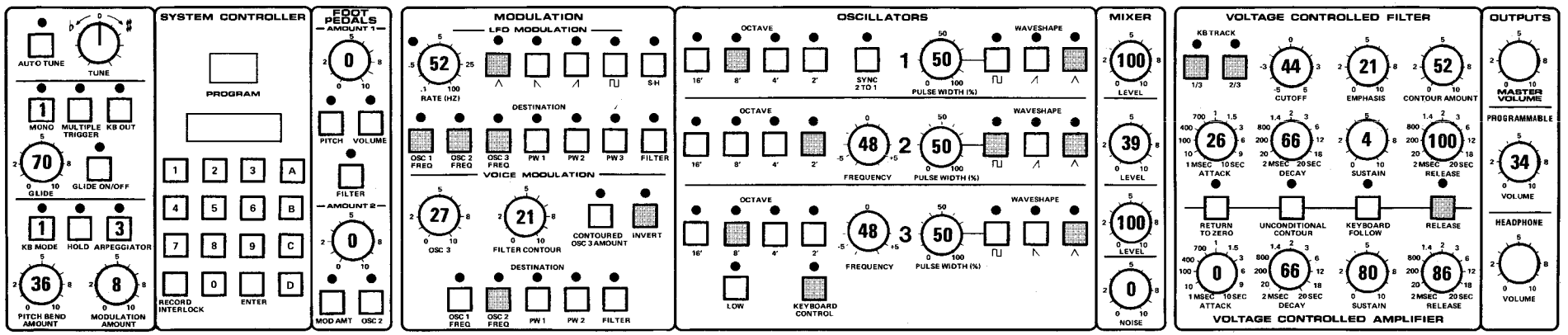
This is an example of audio-frequency modulation of the synced Osc 2. Note that multiple triggering is active; this ensures clean playing at rapid tempos.

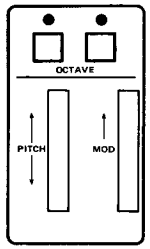




85. DROPOFF

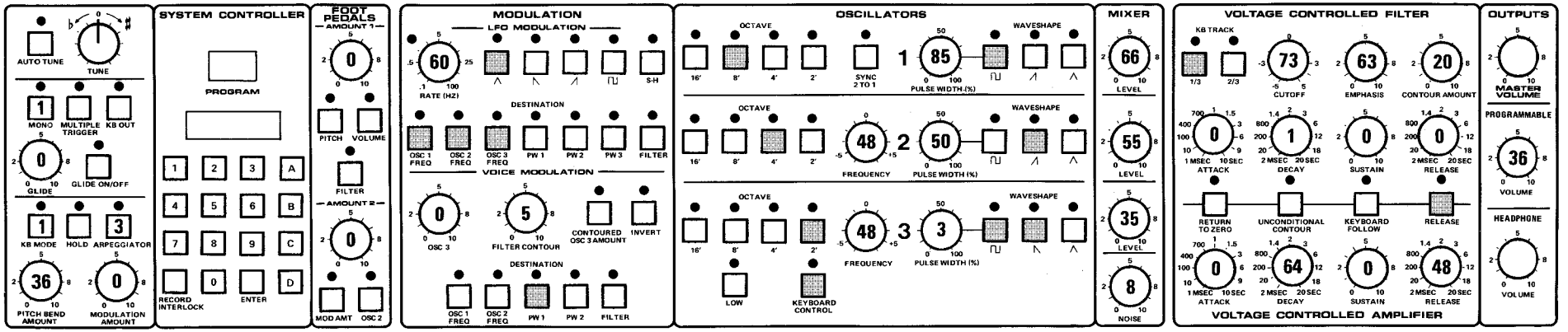
The dropoff effect will occur only when a key is released. The Filter Contour (with maximum sustain) is routed to the oscillators.

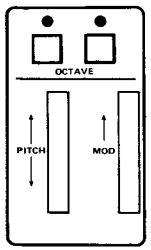




86. RING MOD

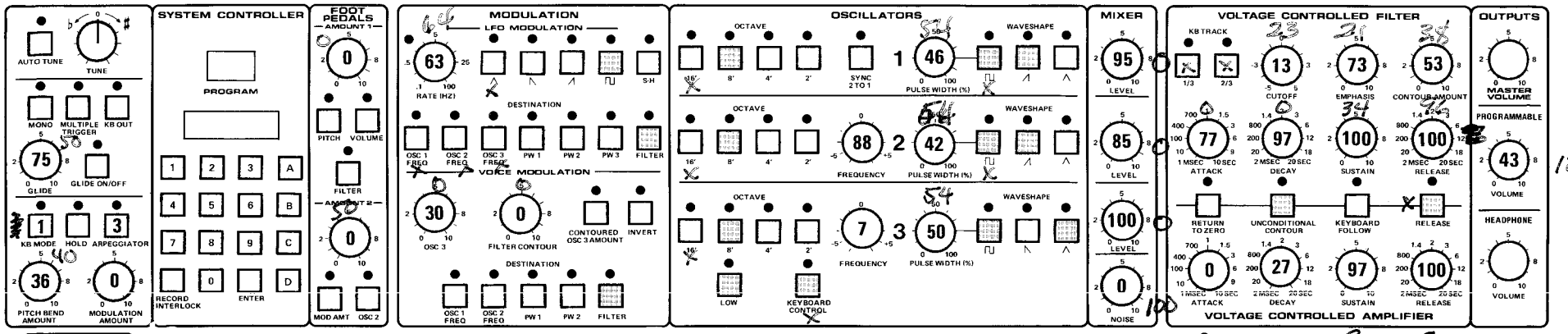
The ring mod effect shifts upward because the Filter Contour voltage sent to Osc 2 has been inverted.

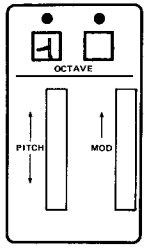




87. HARPSICHORD 2

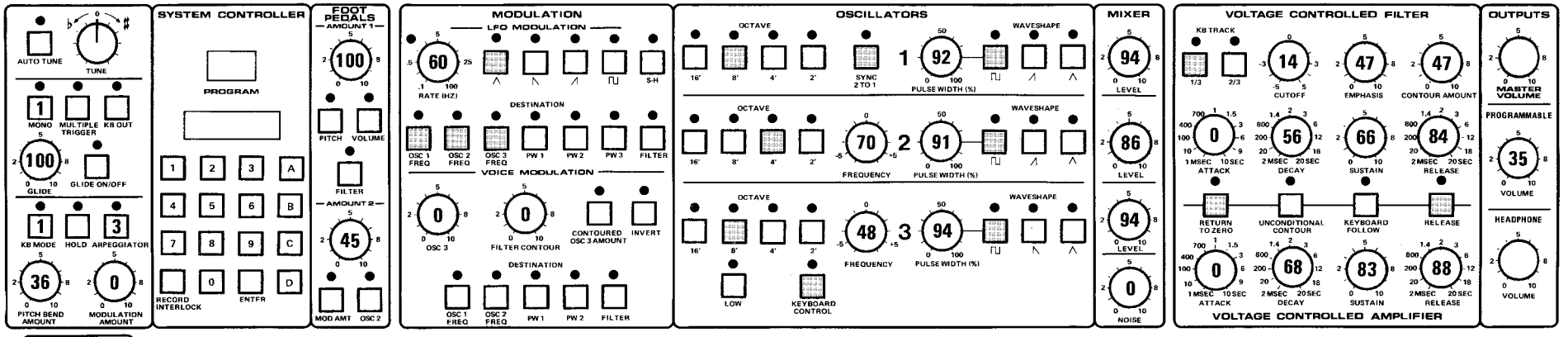
A small amount of Filter Contour sent to the pulse width of Osc 2 enhances the brilliance of the plucking effect.

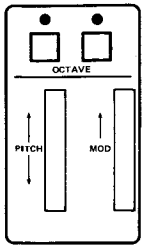




88. REPEAT VOICE

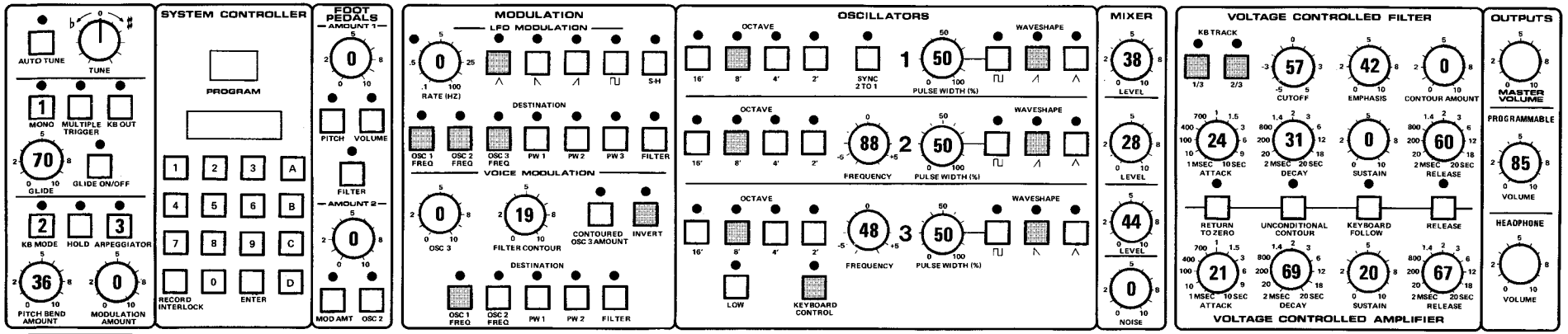
The low-frequency audio square wave and triangular waveshapes of Osc 3, in combination, form a unique kind of "reversing" waveshape (listen to a single note).

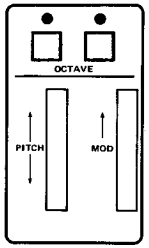




89. CLAV 4

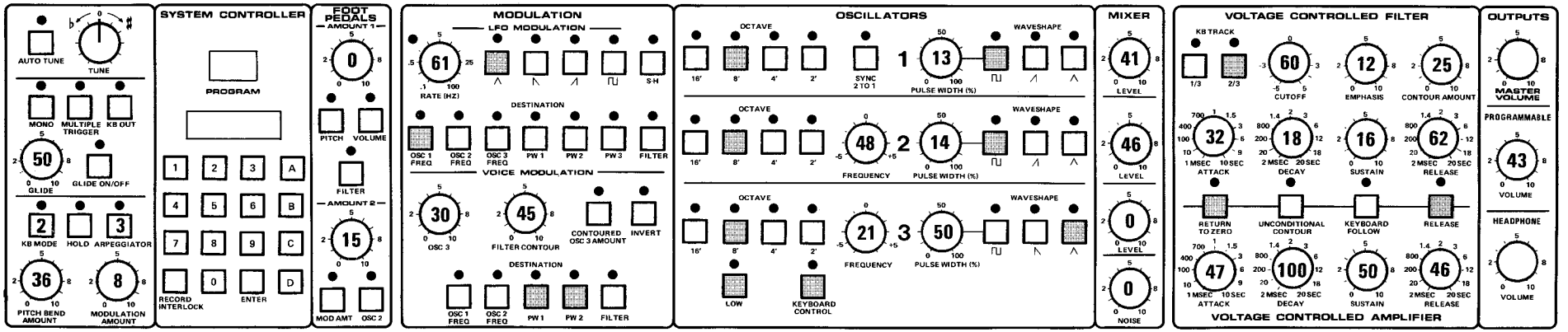
Try this voice with and without Glide. Pedal 1 can control brightness; Pedal 2 can add sync effects; the Mod Wheel will introduce vibrato.

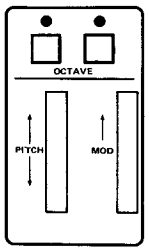




90. QUINT SYNTH

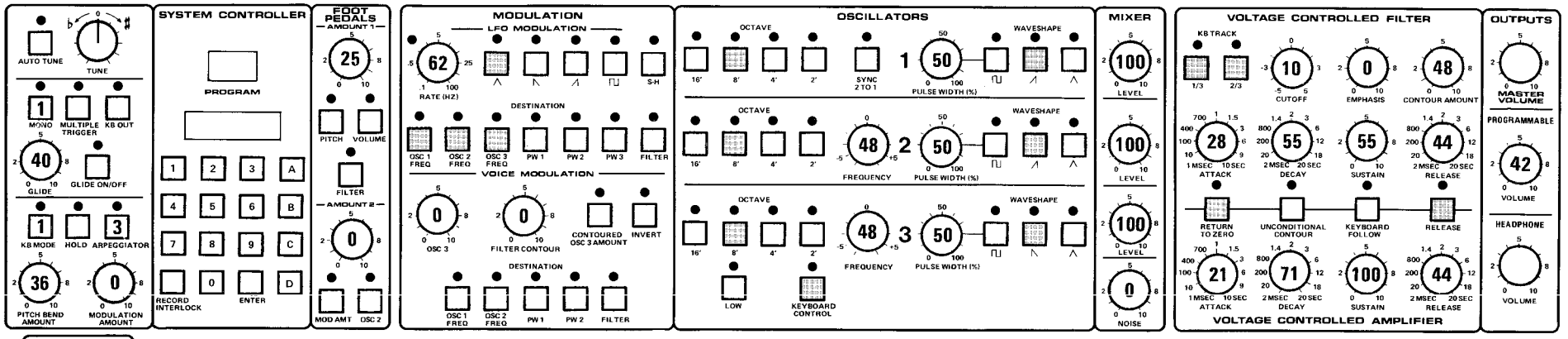
The inverted Filter Contour sent to Osc 1 puts a short "scoop" on the beginning of each note.

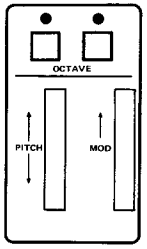




91. STRING 10

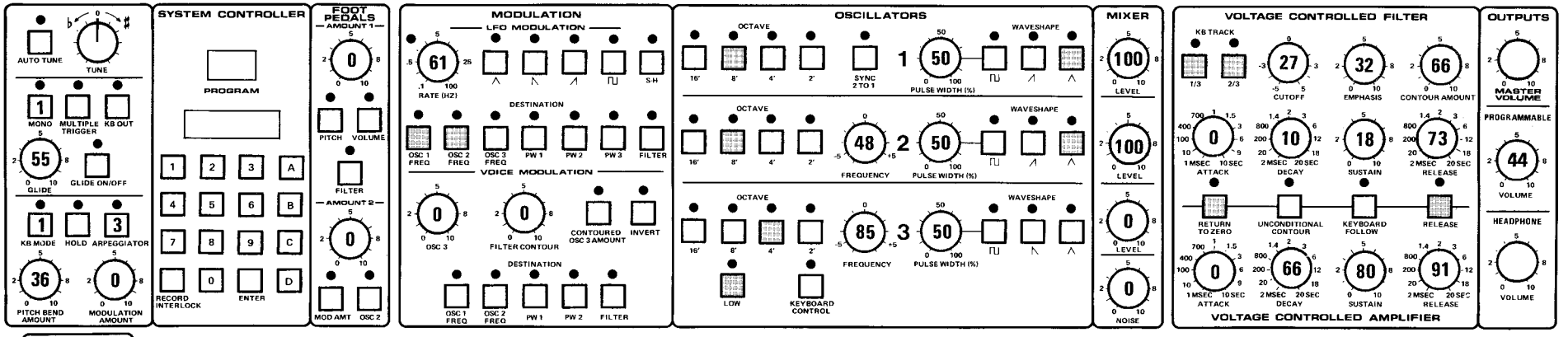
This string patch has a very pronounced "bowing" effect; try it with short, repeated chords.

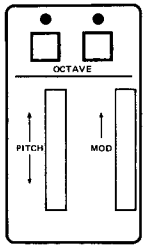




92. BRASS 10

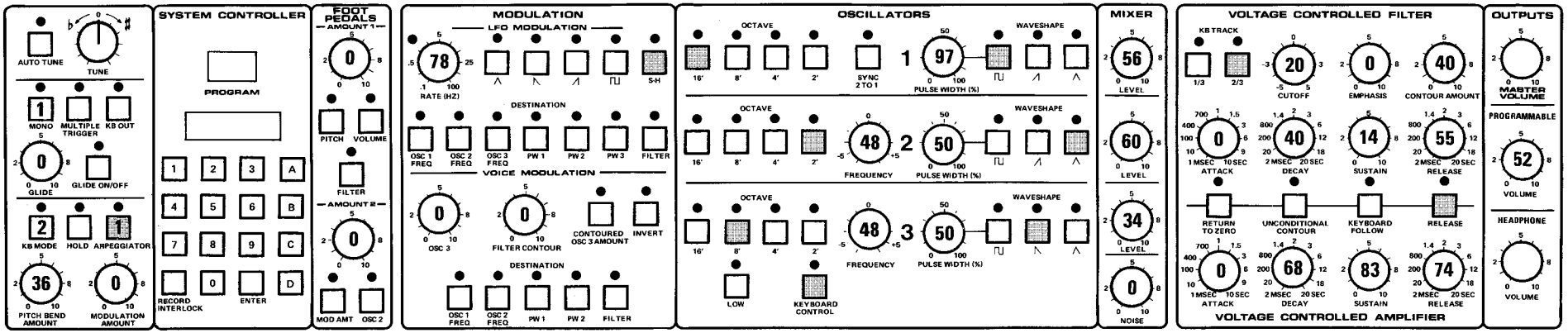
Modulation (vibrato) can be added via the Mod Wheel.

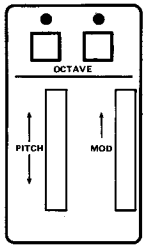




93. TRIANGLE WAVES

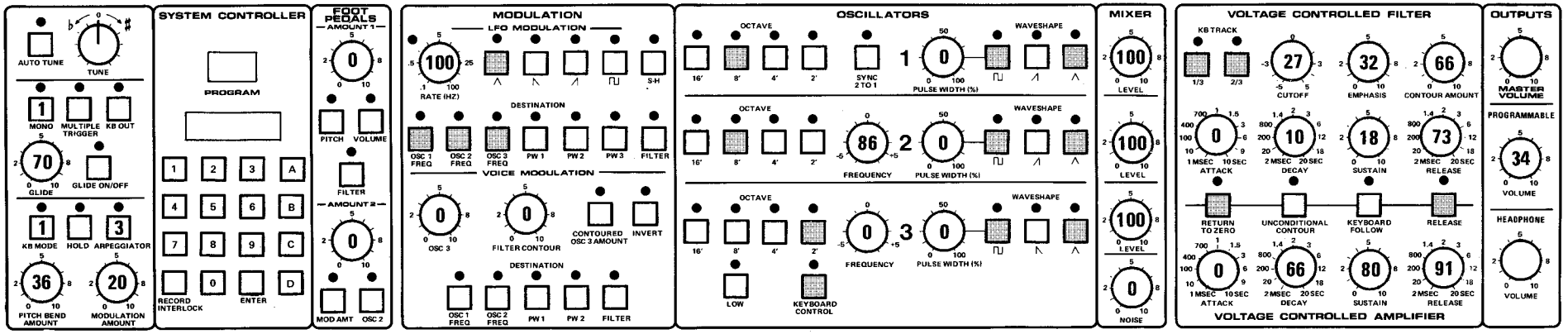
The triangle waves generate a basic signal unique to the synthesizer. Try this voice with and without Glide.

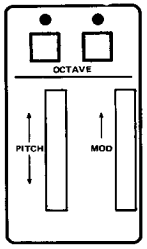




94. MONO 5

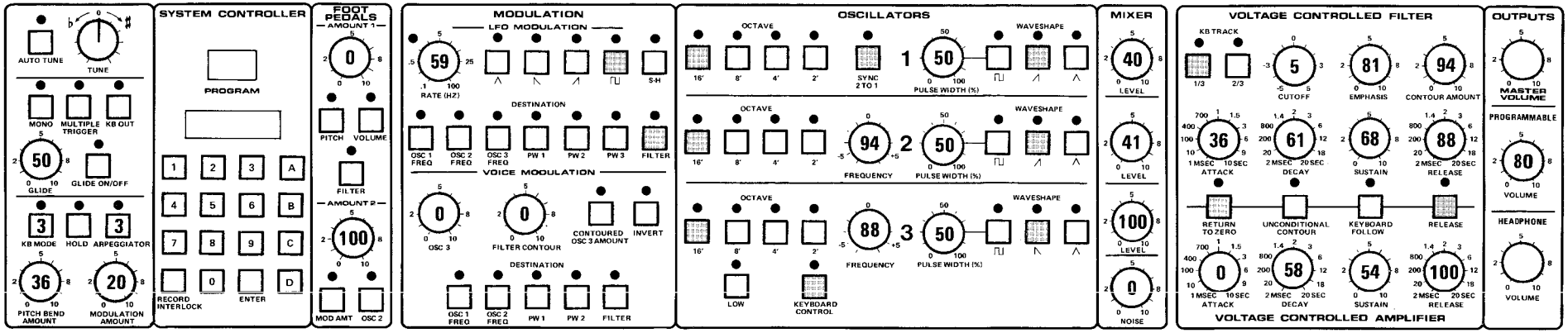
Holding down thirds (or other chords) produces a very authentic marimba sound.

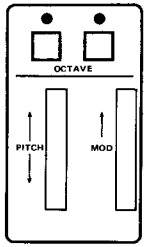




95. RING MOD 2

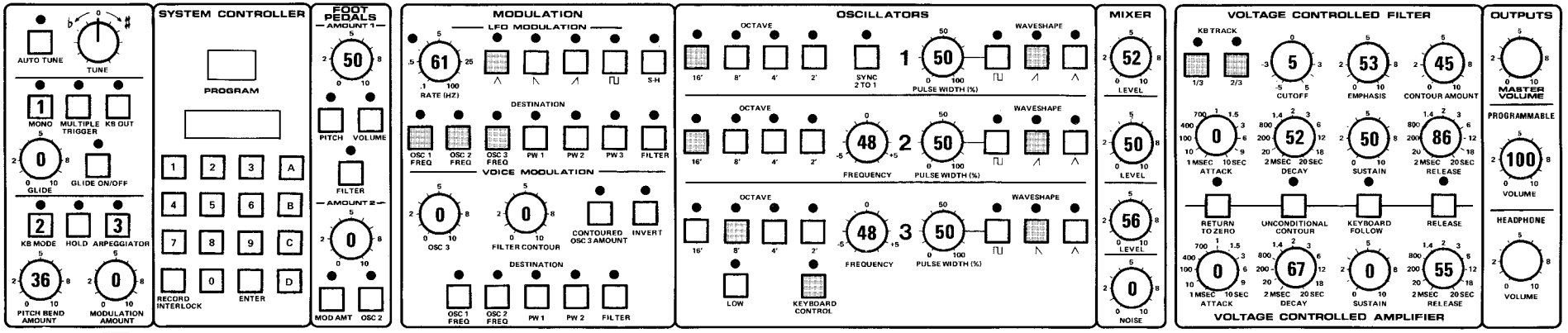
In this patch, the "ring mod" (audio-frequency modulation) is sent equally to all three oscillators.

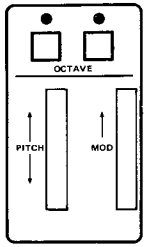




96. DUPE # 75

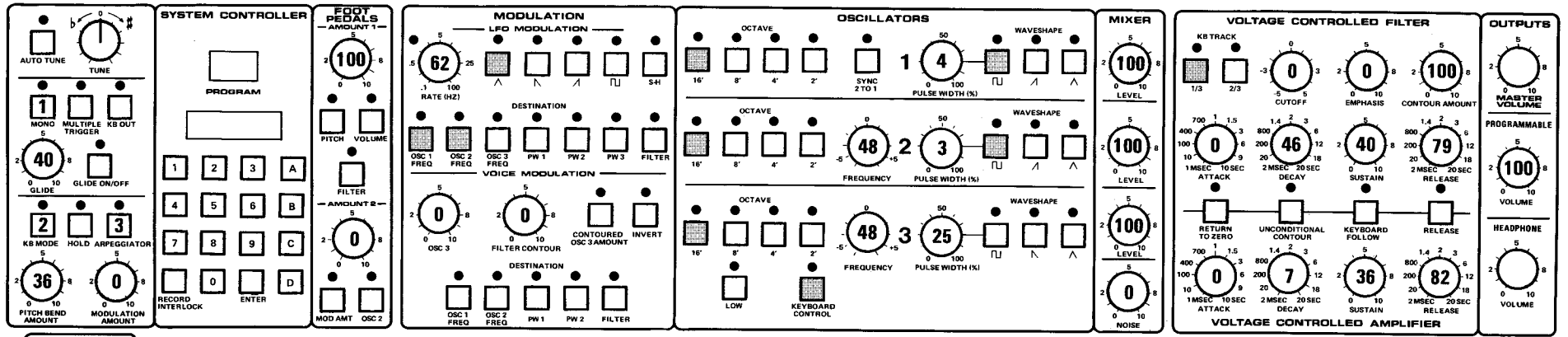
This is a "free" position, useful if you need a temporary holding position while swapping program locations.

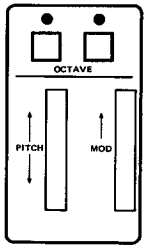




97. OCTAVE SYNTH 2

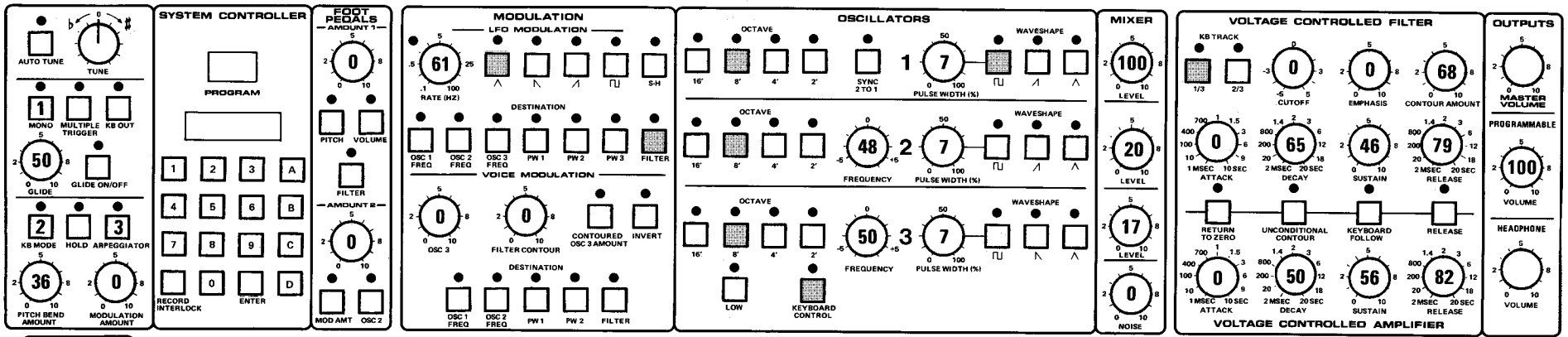
Pedal 1 can control Filter Cutoff (brightness); the Mod Wheel will add vibrato.

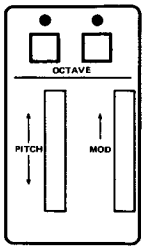




98. SYNTH PLECTRUM 2

Using Pedal 1 to open up the Filter will enhance the Sustain segment of this program. Modulation (vibrato) is available from the Mod Wheel.





99. CLAV 5

For a chorus clav sound, turn on the rectangular waveshapes for Osc 2 and/or Osc 3. The Mod Wheel will introduce a tremolo effect.