Programming Notes for Moog: The Source

First and foremost, thank you for buying the **Moog: The Source** collection from SoundEngine.com. Your continued support allows us to do what we love most – making new and unusual sounds set for you to you in your productions.

Recording Notes:

Just like our **Big Block: Clavinet / Pianet** library, there's an interesting story behind this instrument. One of my work colleagues found this in a closet he was cleaning out. Being a guitarist, he had no interested in what was (then) a non-working synthesizer.

I took it to the local Moog repair source in the Bay Area – This Old Synth. Chris did a great job. He found several issues, and got this baby back up and running. He:

1. Replaced the factory sounds
2. Replaced the battery
3. Performed the "Crazy Fox" 5V regulator fix – I didn't know such a thing existed
4. Replaced a bad CD5051 CV chip
5. Replaced a bad 100 ohm resistor replaced to re-enable keyboard scaling. Also changed the keyboard current source 4558 chip in case strained as cheap part
6. Did a burn-in-test

Once I got it home, I sampled it on minor thirds at 48Khz, 24-bit through a PreSonus Studio Live 32 console over Firewire directly into my Mac. From there, I used a number of editors to get you the samples you hear today, including SoundForge Mac, DSP Quattro, and Wavelab.

The Source was Moog's first synthesizer to offer patch memory storage. The design was also the first (and only) Moog synthesizer to feature a flat-panel membrane keyboard to replace the standard buttons, knobs and sliders, along with multihued panel graphics that were very different from anything Moog offered at the time. Sound wise it is considered to sound more like the original Moog Minimoog than any other synthesizer made by Moog and was introduced as its replacement.

In addition to the memory capable of holding 16 presets, the Source features a 37-note keyboard, and two VCOs that can be selected among three waveforms and three octaves. Programmed presets can be saved to an audiocassette interface to free up the onboard memory for additional new patches. The 24dB/octave VCF has parameters for keyboard tracking, cutoff frequency, resonance, and envelope amount. There are two ADSR envelope generators that can be set in single or multi trigger modes, one for the VCF and one for the VCA. For modulation, the Source features LFO and sample and hold. The unit also features a rudimentary sequencer. The Source was made in at least 2 versions the latter offering more voltage control options.

The instrument was used extensively by the band Devo on their 1981 album New Traditionalists, and the band also appeared in early print ads for the keyboard.
The Source was also used by Toby Smith, keyboard player from the band Jamiroquai, Depeche Mode and most notably by New Order, especially on the track "Blue Monday". (Wikipedia)

In this library, you will receive **at least** 525 samples and **at least** 50 presets – I'm programming more all the time, as these samples are really good.

If you want to know about the The Source – you should know that I sold it about a year ago to a vintage keyboard enthusiast in Switzerland. After purchase, reconditioning and shipment, I sold it at a profit – but I don't regret it. The lack of pulse-width modulation was a non-starter for me. I took a great instrument, made it better, and sold it to a very happy user.

Programming Notes:

Once I got The Source back from Chris, it had a set of factory programs in it. I sampled the best sounds to my ears., and I was after mapped synth sounds.

Each of the 11 Factory sounds is offered in both Mono and Polyphonic versions – either with no or very little effects. These sounds will get you the sound of Moog's The Source as if you purchased it in 1981.

The remaining 28 presets are my "inventions" – using the sampler engine to create news sounds based on those original sampled keymaps.

Each instrument's presets have been tuned to equal temperament tuning using a Strobotuner.

#	Name	Notes
000	Lead 1 - Factory #1 (M)	Factory Program 1 – Classic Minimoog Sound
001	Lead 2 - Factory #2 (M)	Factory Program 2 – Square Wave + High Rez
002	Horn - Factory #3 (M)	Factory Program 3 – Tuba to Trumpet
003	Flute – Factory #4 (M)	Factory Program 4 – Sine Wave w/ Hint of Noise
004	Clav Bass - Factory #5 (M)	Factory Program 5 – Classic Synthesizer Clavinet
005	Vibes - Factory #6 (M)	Factory Program 6 – Vibraphone
006	Harpsichord - Factory #8 (M)	Factory Program 8 – 8va 2nd Oscillator for full stop
007	Organ - Factory #9 (M)	Factory Program 9 – Percussive Filter
008	Trill Voice - Factory #10 (M)	Factory Program 10 – Fat Resonant Filter
009	Taurus - Factory #11 (M)	Factory Program 11 – Full Taurus Pedal – fat
010	Synthe Vox - Factory #12 (M)	Factory Program 12 – Metal-like vocal sound
011	Lead 1 (P)	Factory Program 1 – Polyphonic Version
012	Lead 2 (P)	Factory Program 2 – Polyphonic Version
013	Horn (P)	Factory Program 3 – Polyphonic Version
014	Flute (P)	Factory Program 4 – Polyphonic Version
015	Clav Bass (P)	Factory Program 5 – Polyphonic Version

016	Vibes (P)	Factory Program 6 – Polyphonic Version
017	Harpsichord (P)	Factory Program 8 – Polyphonic Version
018	Organ (P)	Factory Program 9 – Polyphonic Version
019	Trill Voice (P)	Factory Program 10 – Polyphonic Version
020	Taurus (P)	Factory Program 11 – Polyphonic Version
021	Synthe Vox (P)	Factory Program 12 – Polyphonic Version
022	Poly Filter Comp	Poly synth with a nice rezzy filter spank
023	Rezzo Metallic	Metallic square patch – also a keyboard comp
024	Dyn. Saw Brass	Dynamic Vel > Filter programming
025	Gater Pad	Gater effect up front in this thematic poly synth
026	Plucky Clav-like	Short, sweet, clavinet
027	Fat Filter Mod	Distorted filter sweep solo synth
028	Filter Pad	Warm, soft brass-like filter and pad
029	Metal Trem	Metal Pad. Mod Wheel > Tremolo
030	Rectified	Broken rectifier solo distorted synth
031	Thipper Bass	Octave fast filter swept solo bass
032	Plunk Sub Bass	Sub bass with a hint of filter attack
033	Powa Bass	Power distorted bass
034	Solstice Strings	Metallic, mid-rangie Film Score strings
035	Digital Impersonator	Dynamic FM-like keys
036	MKS 7D	MKS-70 like pad. Twin Peaks!
037	Sizzle Pad	Pad with high frequency "sizzle" filter elements
038	Big Saw Pad	Classic Polymoog sound
039	Large Squares	Resonant Squares poly synth
040	Sync Sweep + Tube Amp	Sampled through a tube amp
041	70's Solo Synth	Solo synth with delay
042	Buzzy Solo Synth	High frequency buzz on a solo synth
043	Source does PPG	A keyboard comp that sounds like a PPG
044	Van Trellis	Blade Runner synthesizer
045	Fat and Wide	Wide panned Toto-like brass synth
046	Not Certain	Breathy brass with distortion
047	It's a Sign	Sine-wave synthesizer
048	Wet P5	P5 filter mod with Chorus and Reverb
049	+ Sub Bass	Almost invisible sub-bass. Layer with another