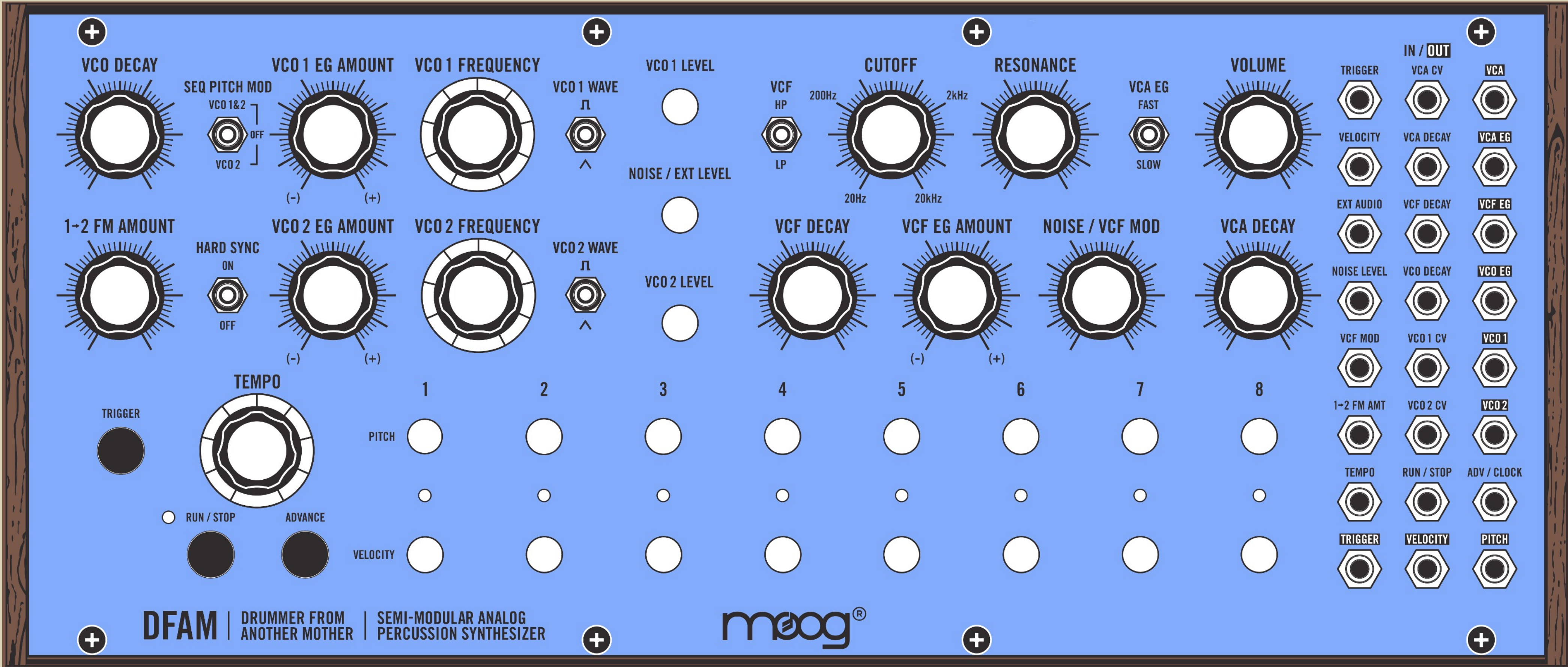


TECHNO GENERATOR

50 patches for Moog DFAM



BY ANTON ANRU

INFORMATION ABOUT THE SOUNDSET

Welcome to the soundset for a semi-modular synth Moog DFAM.

«Techno Generator» is a collection of 50 patches: 15 Basses, 15 Leads, 15 Percs, and 5 Generative patches.

Though the title includes «Techno», the patches may be used in a wide variety of genres. Techno is just the first thing comes in my mind when I tweak and listen to DFAM. Analog phatness, experimental sounds, huge basses, vivid leads, freaky sequences, electronic drums, generative patches work nicely not only in techno, they will decorate any track where a decent sound design is welcome.

Each page contains notes that explain how the patch works, what parameters worth tweaking during the playback, how to develop the timbre during a performance. If you make all the settings consciously and try the things mentioned in the notes, you will learn lots of things about the synth and discover its true depth.

To recreate these patches you need up to 5 patch cords.

INFORMATION ABOUT THE SOUNDSET

Tuning is an important part of the final result, but it's quite difficult to depict the settings of oscillators frequencies and sequencer knobs as they are quite small and even a tiny movement may shift the pitch. I tried to be as accurate as possible to draw these settings (the way they play in the audio examples), but don't be upset if you can't recreate the same melody. You may spend some time to catch the same melody, or you may use the settings as a starting point for your own melodic or percussive lines.

There are audio examples of all patches inside the folder with the soundset.

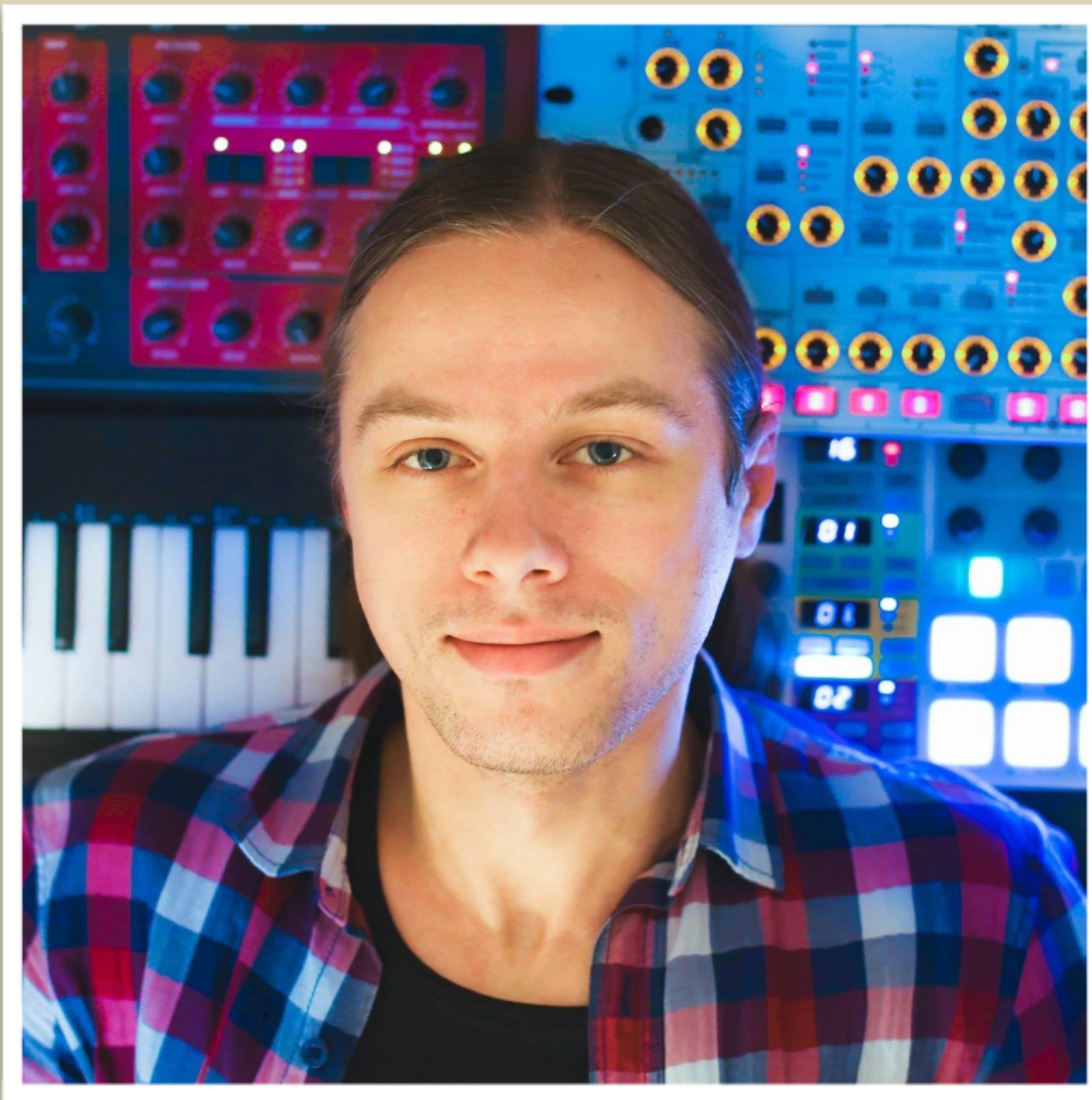
I used external clock from Ableton Live to sync basses, leads, and percs with other parts in my demo songs on YouTube/SoundCloud. When external clock is used TEMPO knob has no effect, so I left its value on some default position. If you use DFAM as a master clock device, change TEMPO to your taste. Generative patches provide an actual position of TEMPO knob, you should set it according to the picture to get same result as I did.

If you like these patches you may also like my other Moog soundsets. You may find the detailed information, video and audio demos on this page:

<https://antonanru.sellfy.store/moog/>

For any comments or questions contact me: anru.anton@gmail.com

ANTON ANRU



Ableton Certified Trainer, music producer, sound designer.

Author of the presets for software and hardware synths and effects that include: Moog Mothre-32, DFAM, Subharmonic, Arturia Matrixbrute, Microbrute, ROLI Equator, Dreadbox Typhon, Erebus V3, Korg Minilogue XD, Opsix, U-He Repro, Behringer Crave, Neutron, TD-3, Spectrasonics Omnisphere, Xfer Serum, NI MassiveX, Soundtoys and others.

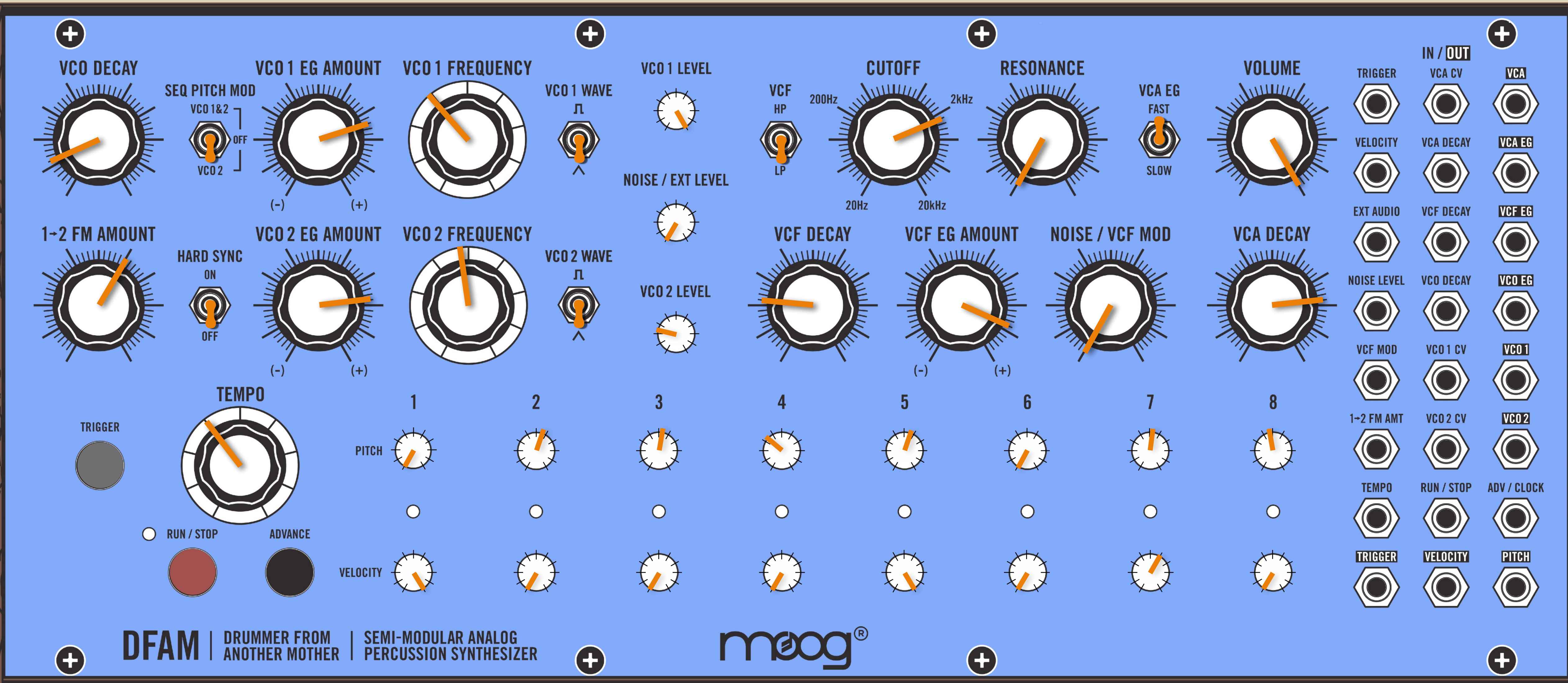
At the moment the presets may be found on: Lfo.store, Arturia, PluginGuru, Triple Sound Audio, AudioBombs, European Sound Collective, EV Productions.

The full list of soundsets is available on the website:

antonanru.sellfy.store

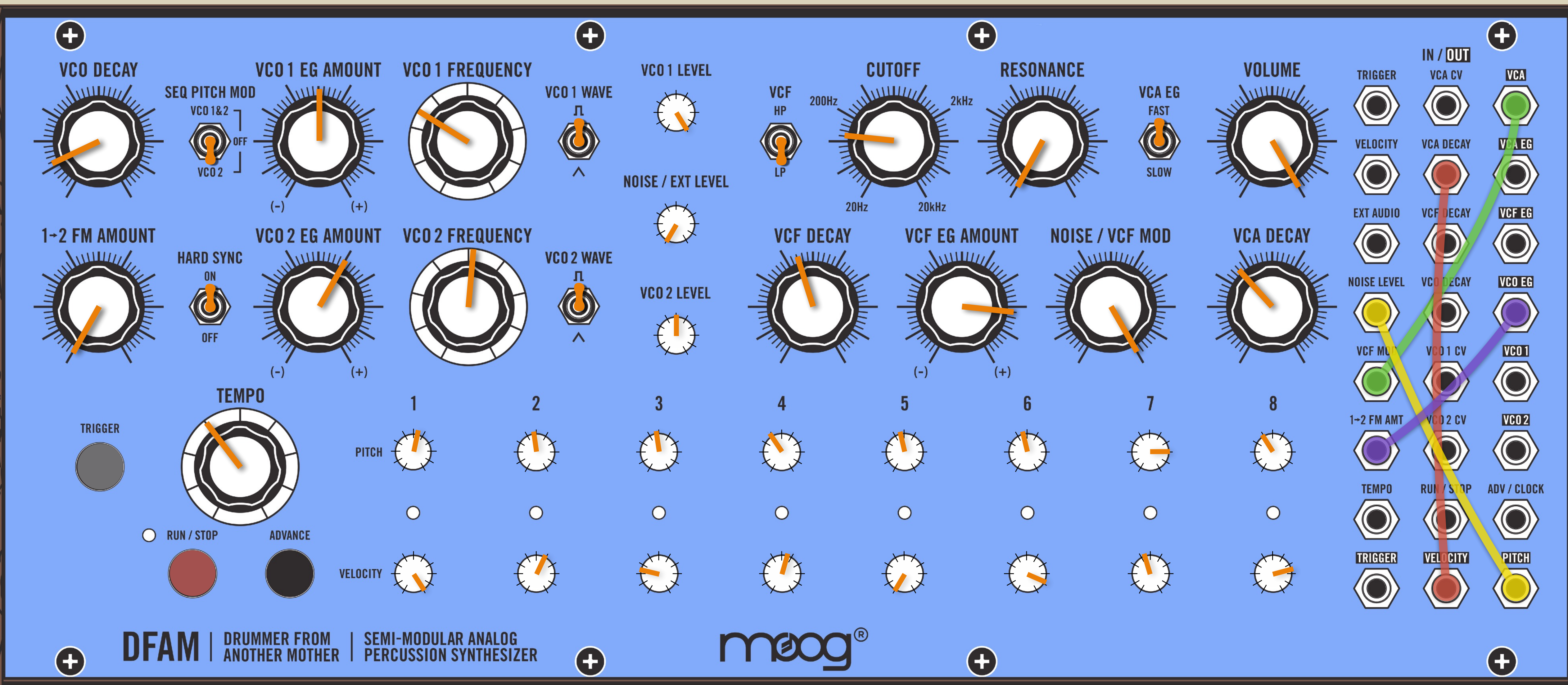
LINKS: [Instagram](#) [Youtube](#) [Soundcloud](#) [Facebook](#) [VK](#)

Bass'n'Bleep



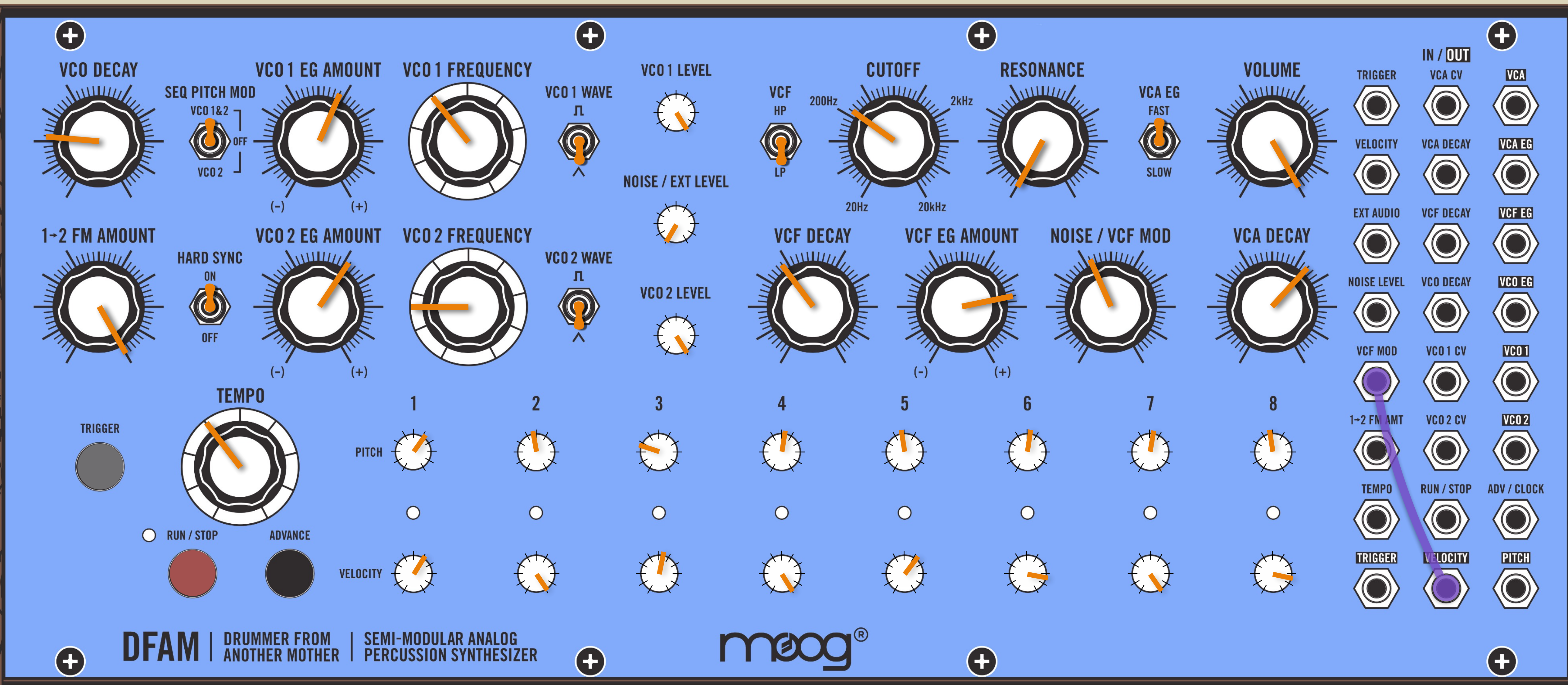
Tune VCO 1 FREQ to a certain note, in this case it's G. So you have a kick-bass that gives a clean key. The sequencer doesn't influence on VCO 1 notes. Try to tune VCO 2 and the PITCHes to be in tune (as possible) with VCO 1. Turn HARD SYNC on and you will get VCO 2 in tune, and the overall timbre will be get extra roar. Raise NOISE LEVEL manually during the performance to emulate the appearance of clap/snare (you will hear it in the audio example).

Unison Acid



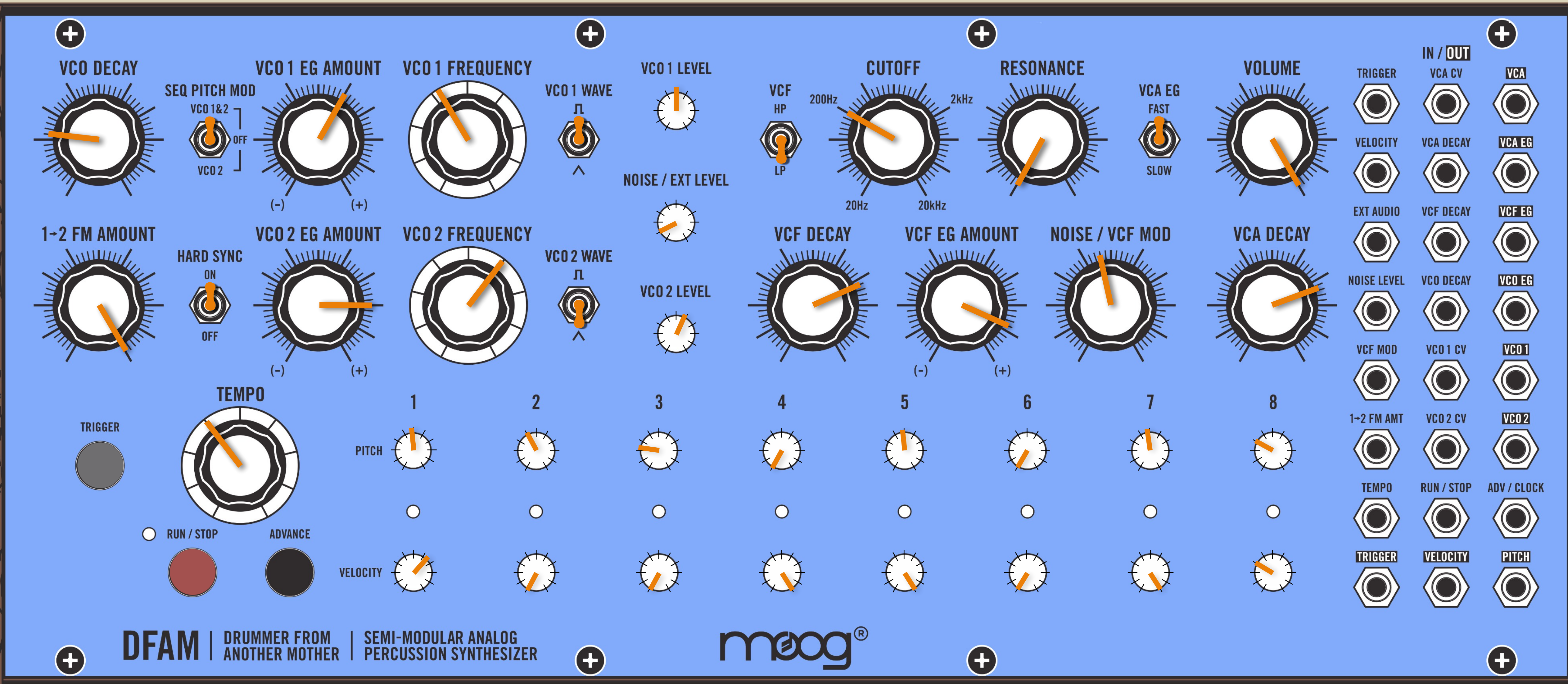
Raise VCO 2 FREQ up to add acid.
 VCO 2 LEVEL controls the level of acid.
 Turn VCF MOD down to make the sound less aggressive.

All In One



Tune VCO 1 FREQ to the key of your track.
 VCO 2 FREQ influences on the timbre greatly.
 Try different oscillators waveforms.

Admixture



Raise VCO 2 FREQ to get additional sounds.
 Switch VCO 1 WAVE to triangle for nasal timbre.
 Turn 1->2 FM AMT down for a cleaner sound.

Palette

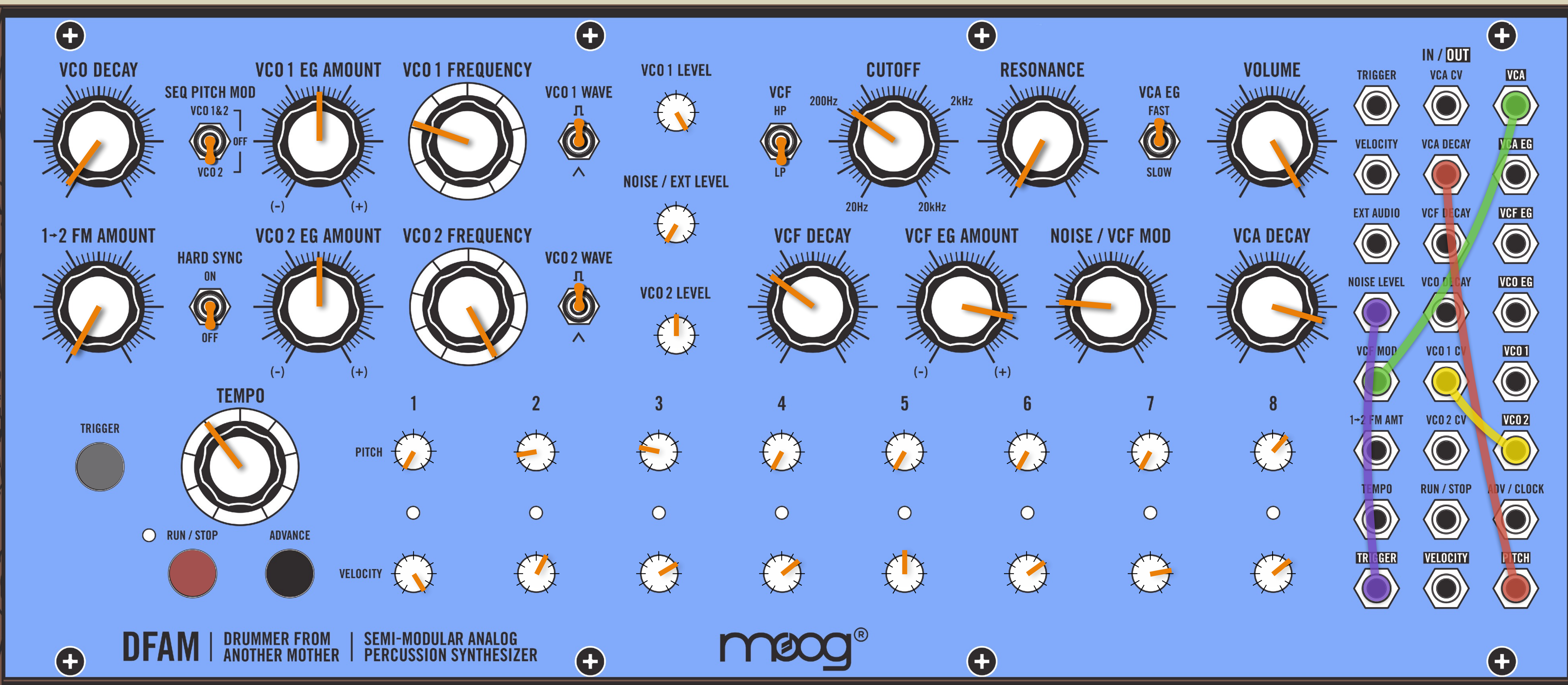


PITCH knobs are not quantized, the only fast way to set/fix them to a single note is to use their extreme values, the lowest or the highest. And then you may set the frequencies of the oscillators. This is useful for bass or other melodic timbres. That's why most PITCHes are set this way here.

Steps 2 and 7 give an octave.

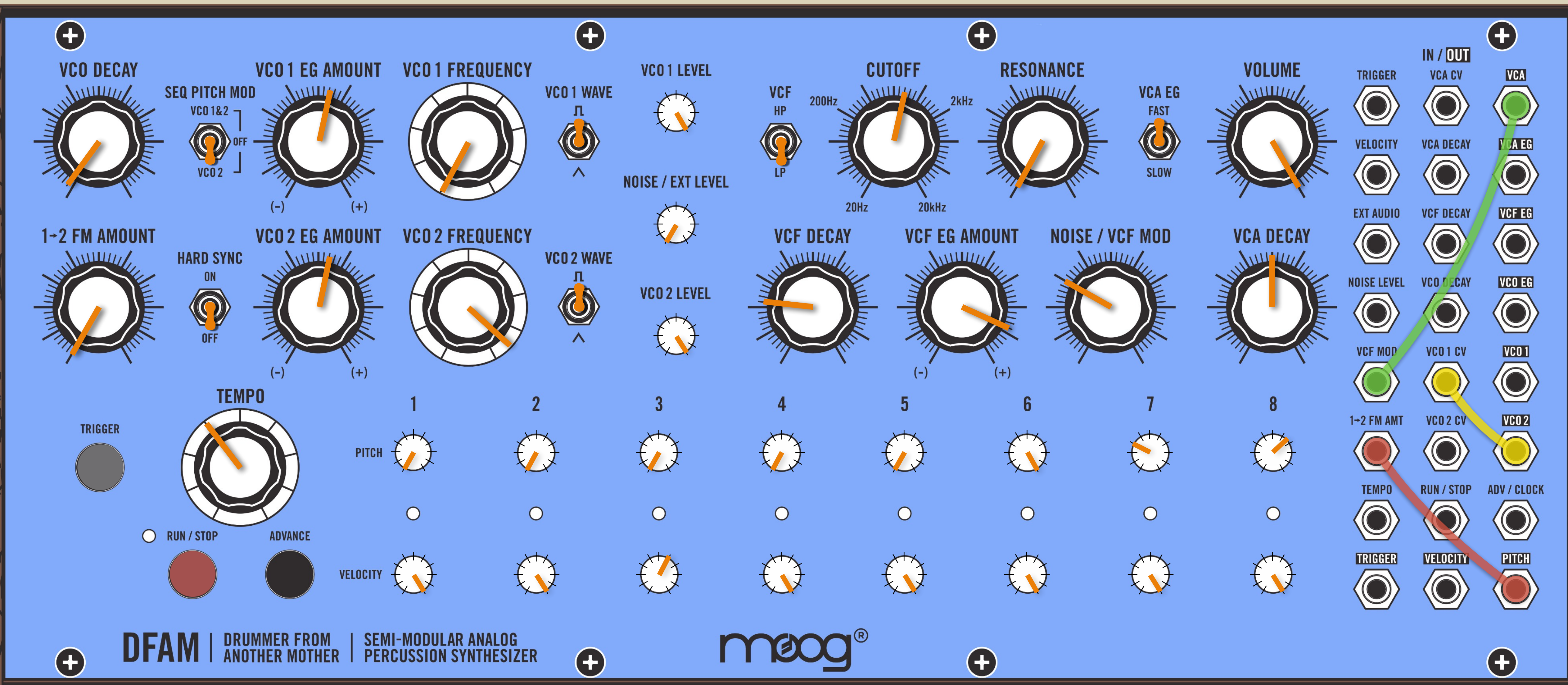
VCF MOD changes the color of the timbre greatly. Play with VCF MOD and VCF DECAY during the performance. They give a wide palette of colors.

Overtones



Tune VCO 1 FREQ to the key of your track. Set all PITCHes to the lowest values and then make changes on some steps. Tweak VCO 2 LEVEL to change the tone. VCF MOD controls saturation. Switch VCO 1 WAVE to triangle for a softer sound.

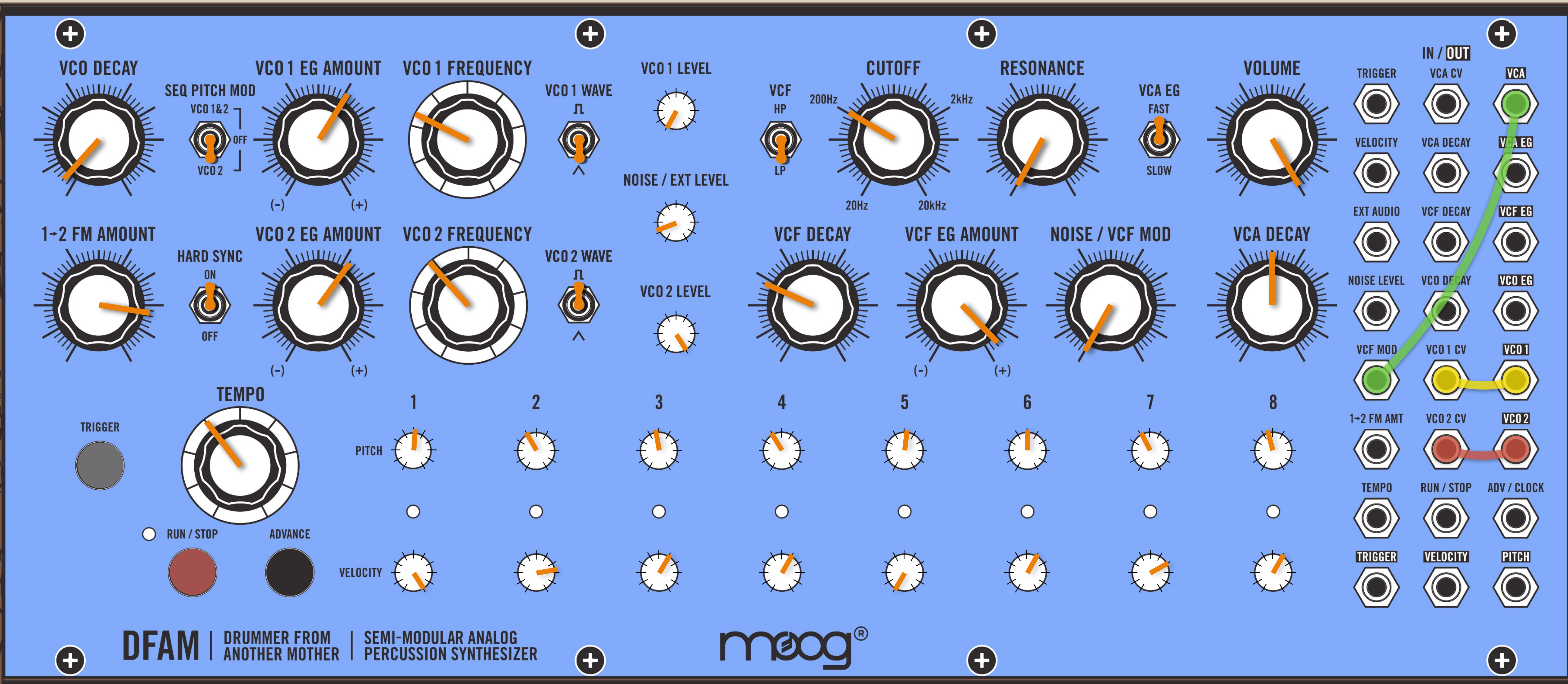
Intricacy



Tune VCO 1 FREQ in combination with VCO 2 FREQ to the key of your track. This may demand time due to complex FM. Set all PITCHes to the lowest values and then make changes some steps.

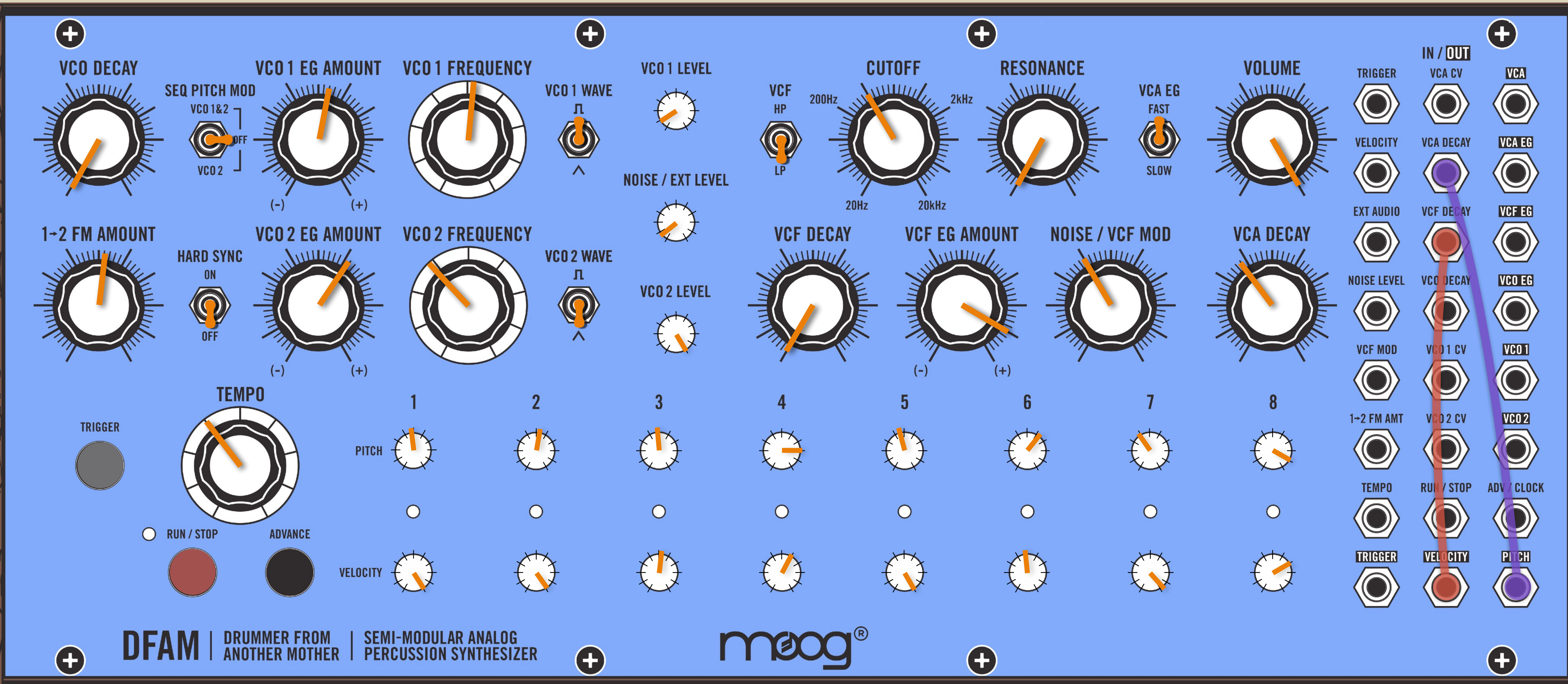
Turn 1->2 FM AMT full up to change the color. VCF MOD controls saturation.

Progressive



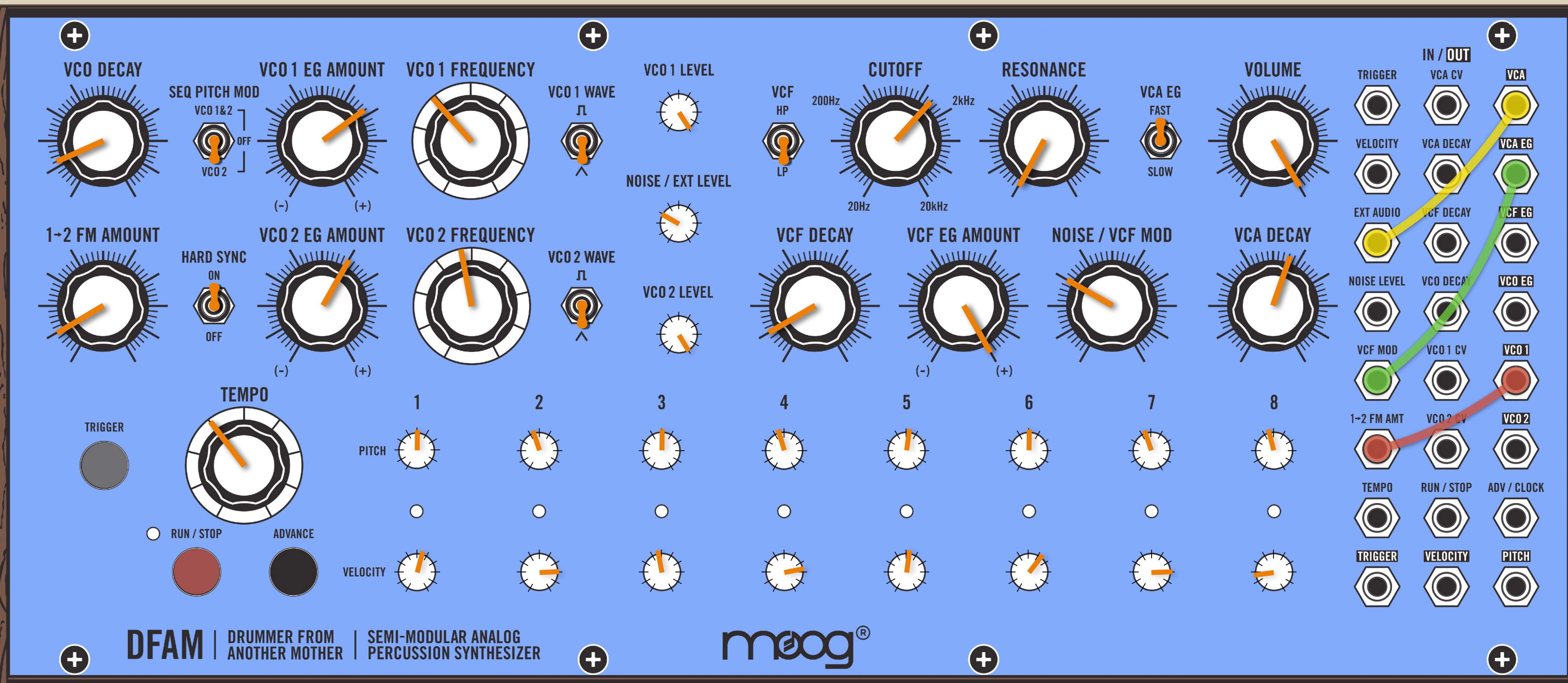
VCO 1 FREQ sets the overall key.
 Turn 1->2 FM AMT for a thinner tone.
 VCF MOD adds saturation.

Full Range



Tune oscillators to your track scale. VCO 1 is a fifth to VCO 2. On the picture VCO 2 is G# and VCO 1 is D#. VCO 2 gives sub tone, VCO 1 acts as an upper bass. 1->2 FM AMT controls the amount of overtones: fully down - dull sound, mid and high values give a brighter timbre. Add VCO 1 and/or 2 EG AMT for extra click. Sequencer doesn't create a melody. Use PITCH and VEL to control the groove.

Bees On Bass

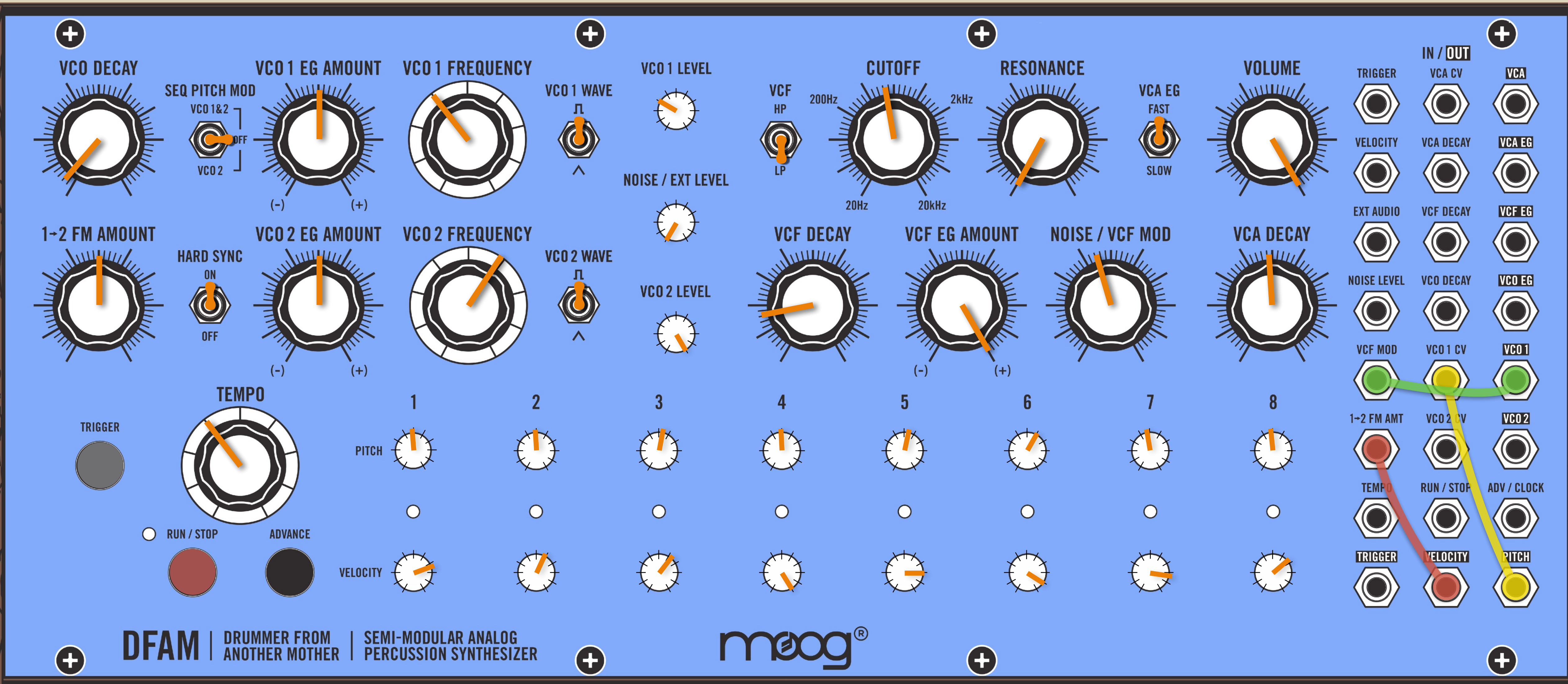


VCO 1 FREQ sets the overall key. VCO 2 FREQ controls timbre and groove of the percussive element.

Raise 1->2 FM AMT to change the color of the timbre.

Switch VCO 1 and/or 2 WAVE to square for louder and more powerful sound. Close CUTOFF a bit if it's too bright.

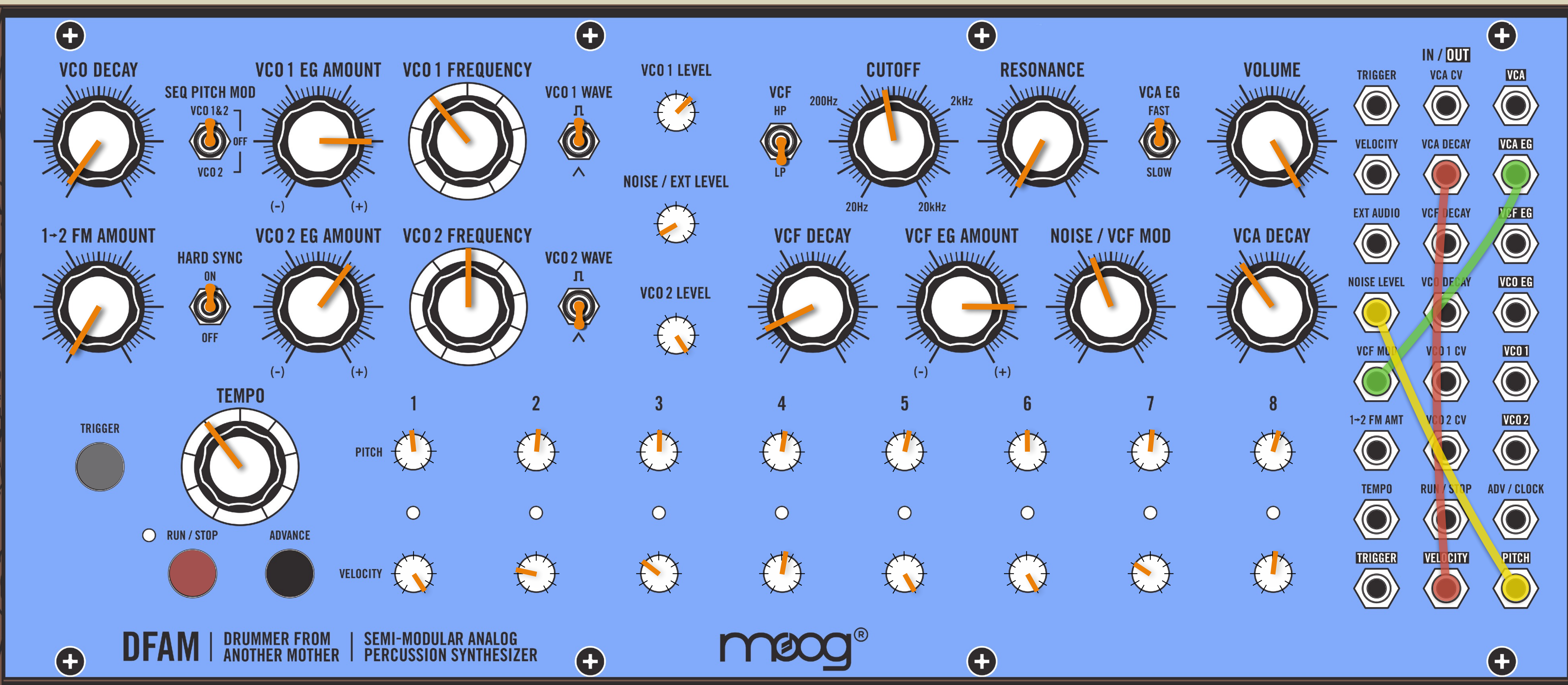
Hypno



Before patching tune VCO 2 FREQ two octaves higher than VCO 1. VCF MOD and VCO 2 FREQ knobs influence on the timbre greatly. You must tweak them during the playback!

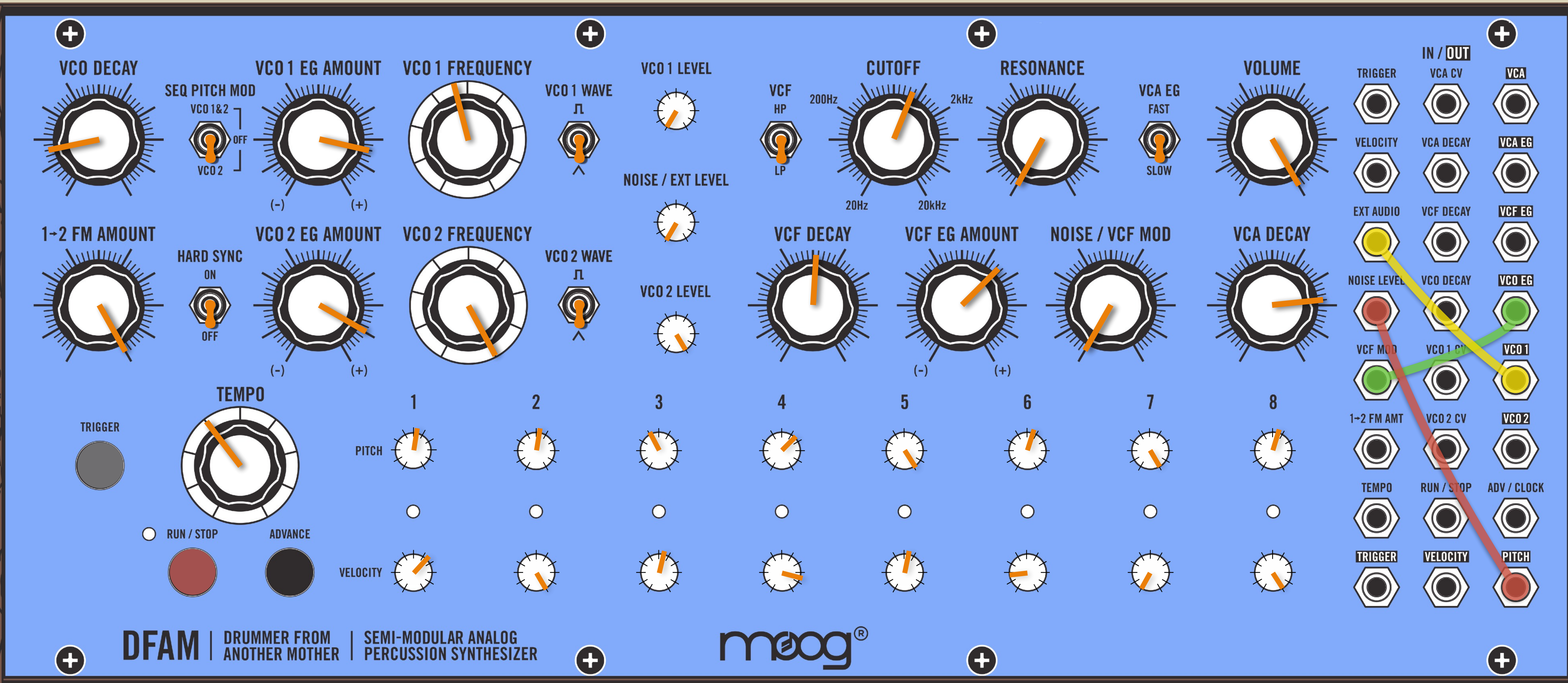
VCO 1 and 2 EG AMOUNTs add different types of click. Try different waveforms for both oscillators.

Colossus



VCO 1 is somewhere between kick and bass. It gives a huge punch and follows the notes from the sequencer.
 Switch VCO 1 WAVE to triangle for softer sound.
 1->2 FM AMT adds metallic tone a bit.

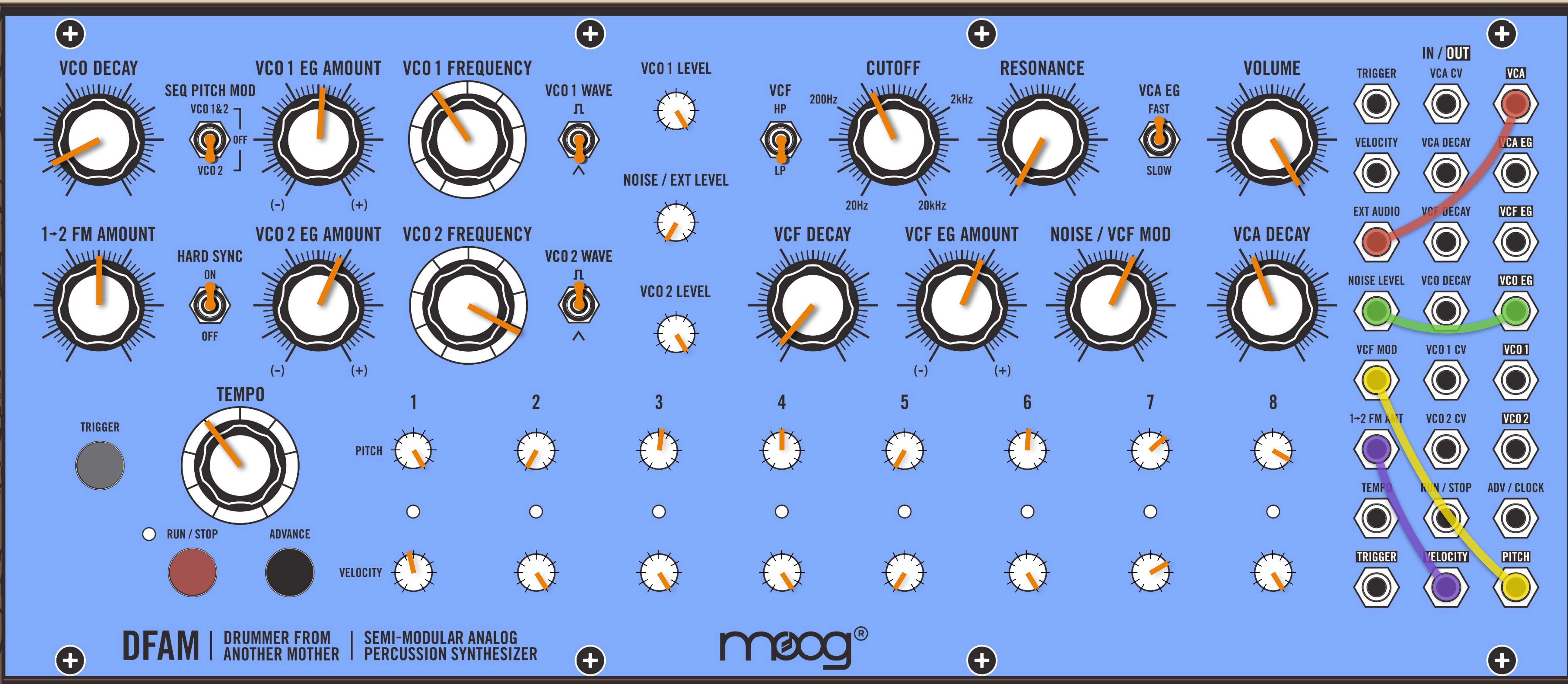
Life With Kick



The main (bass) tone comes from VCO 1. It's not affected by the sequencer, so turning VCO 1 FREQ will set the overall tonality/scale. If it's too snappy, turn VCO 1 EG AMT down. Pitch knobs in the sequencer hardly influence the frequency, they change the timbre mostly. High values add the sound of kick.

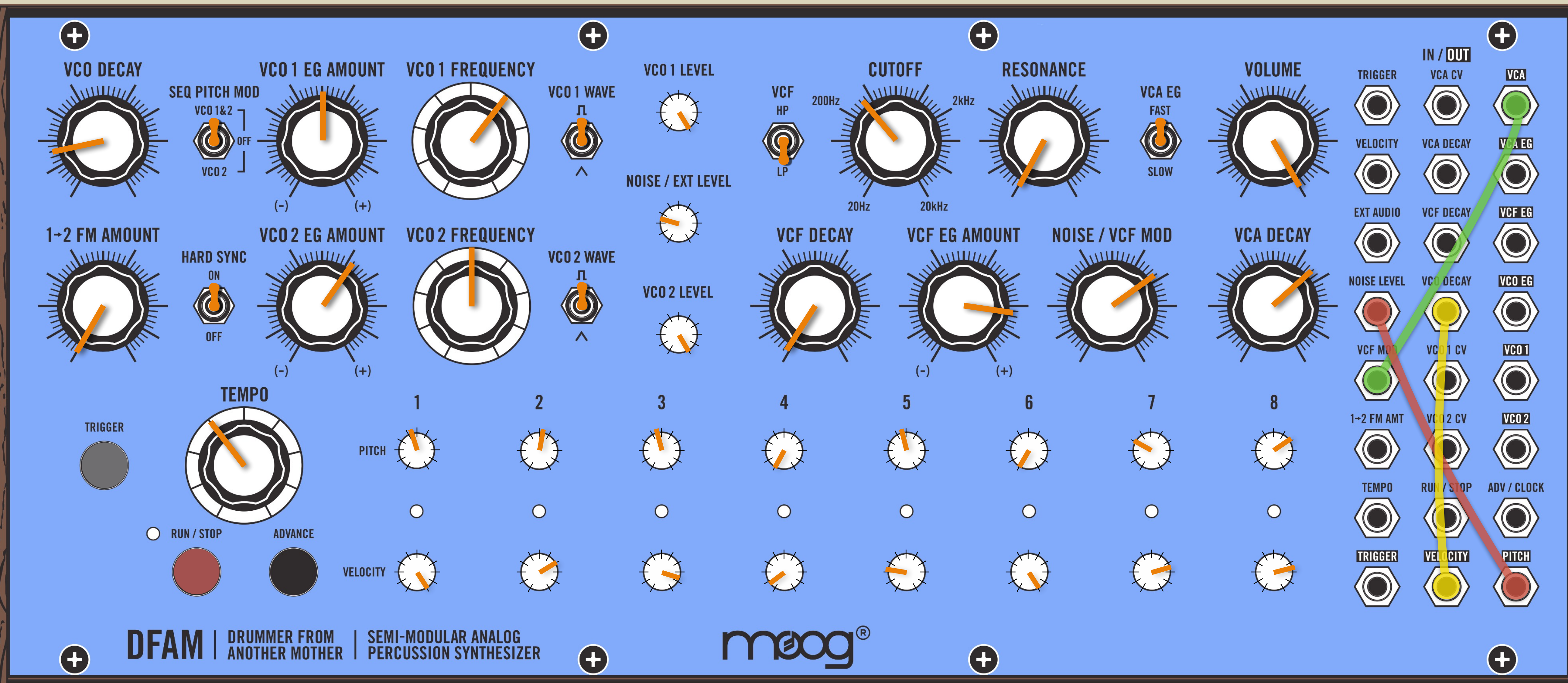
VCF MOD adds attack.

Between Snaps



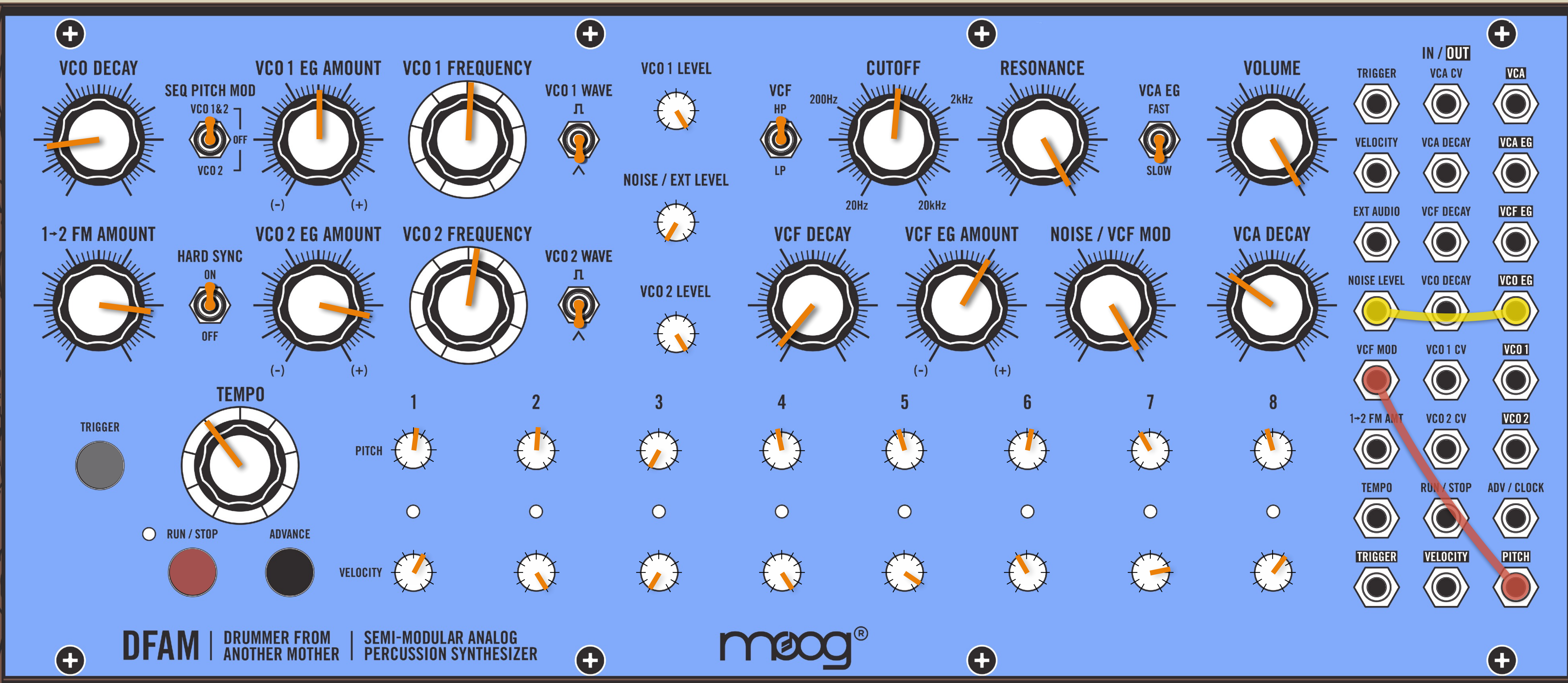
High PITCH and VEL values give a snap (step 8). Turn VCO 2 LEVEL fully down for a softer tone.
Switch VCA EF mode to SLOW to get rid of the snap.

Oversaturated

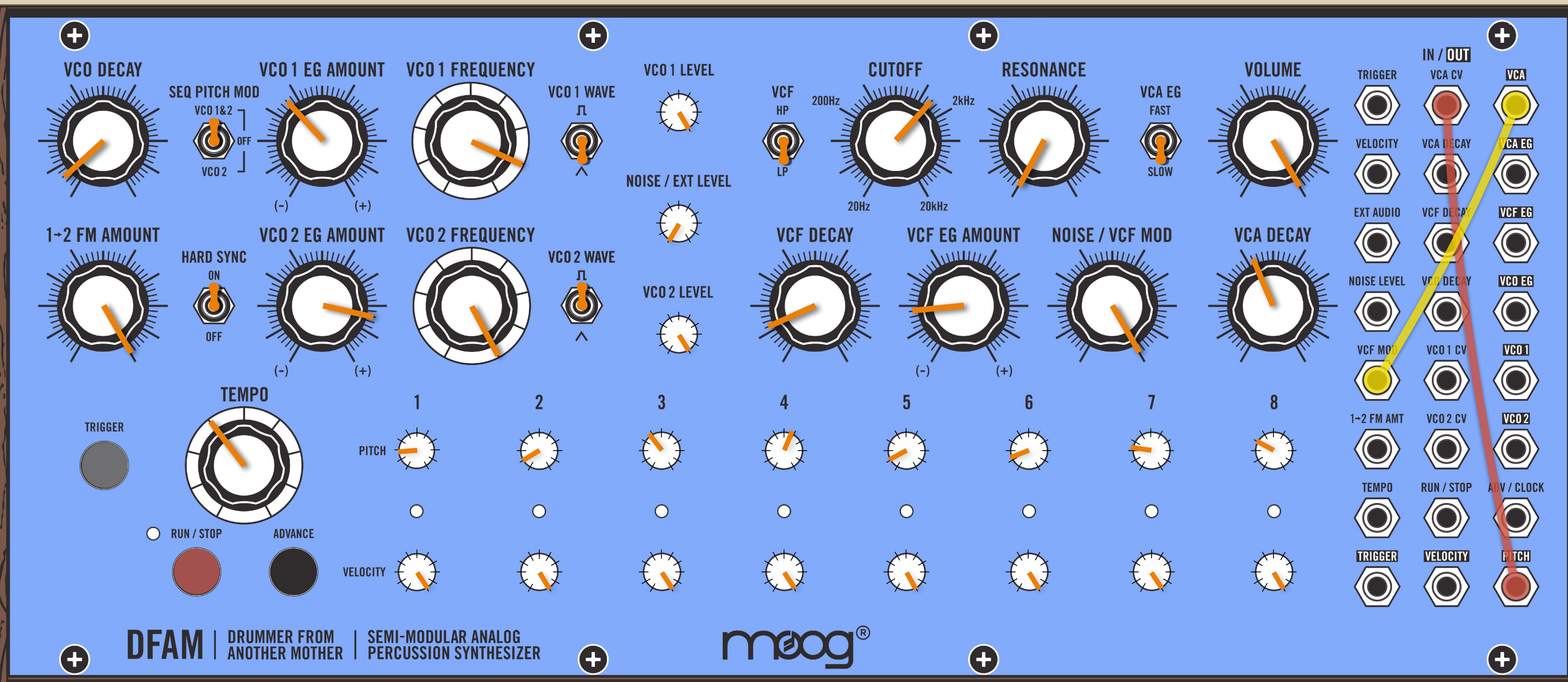


VCA->VCF MOD connection is the main thing in this patch, it gives an oversaturated tone, that is emphasised a bit with HARD SYNC and VCO 2 frequency modulation.

Aloof



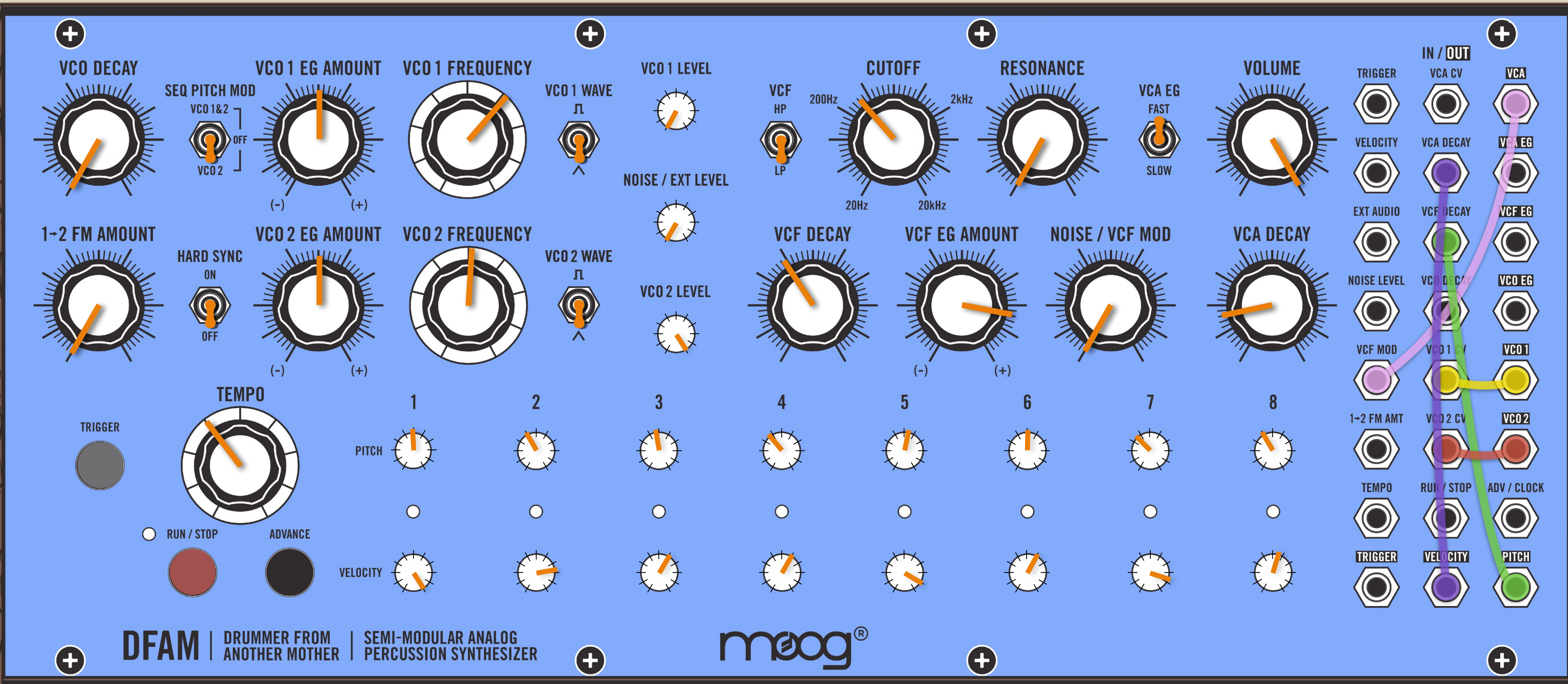
Start with tuning CUTOFF (that gives its own tone due to self-oscillation) and VCO 1. Then add patch bay connections, VCO 2 LEVEL and its modulations. Raise VCF EG AMT for snappiness. Tweak VCO 2 FREQ to change the timbre dramatically.



Higher PITCHes (e.g. Step 4) give kind of sweeping-clicking sound, they remind percussion a bit. Combine it with lower PITCHes that give regular notes. Turn VCF MOD down for softer tone.

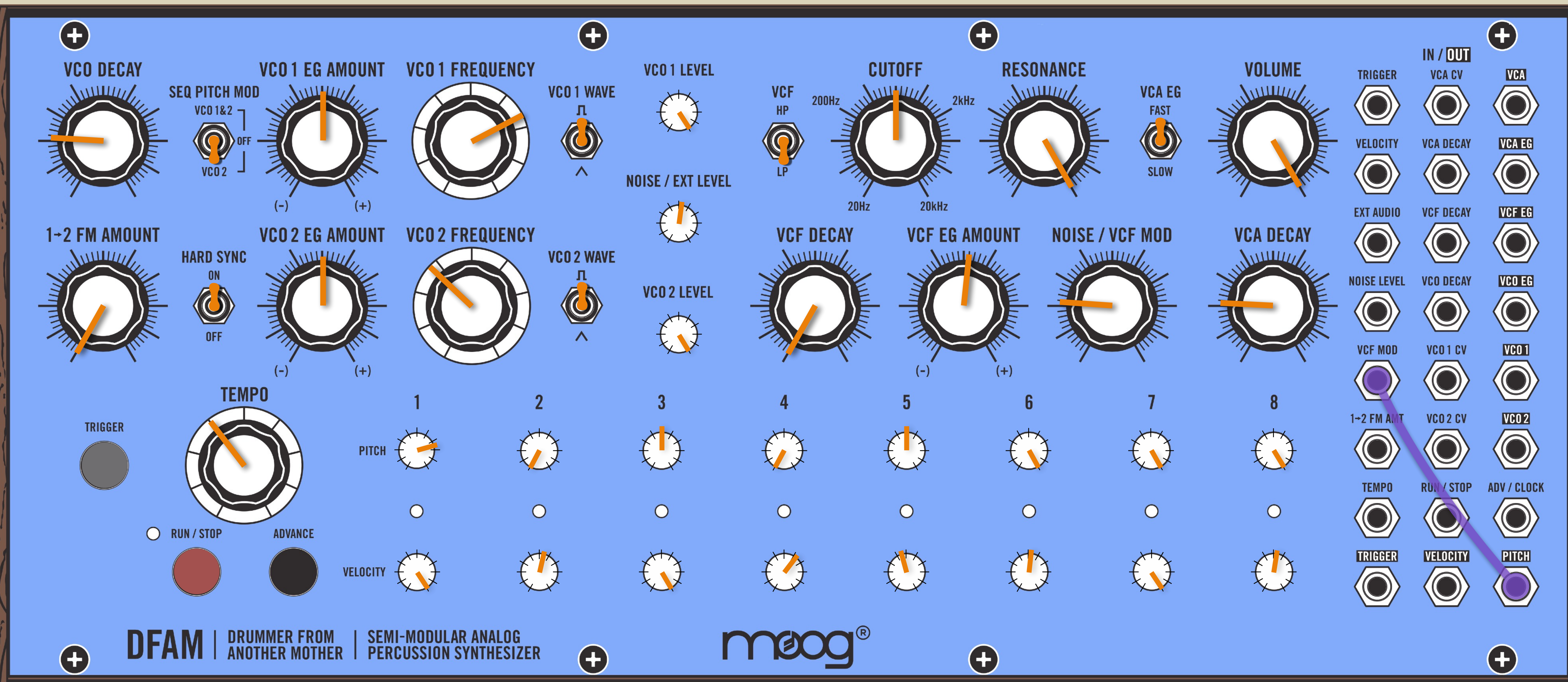
HARD SYNC OFF will completely change the game! You'll get a rough distorted timbre.

Lazy Trumpet



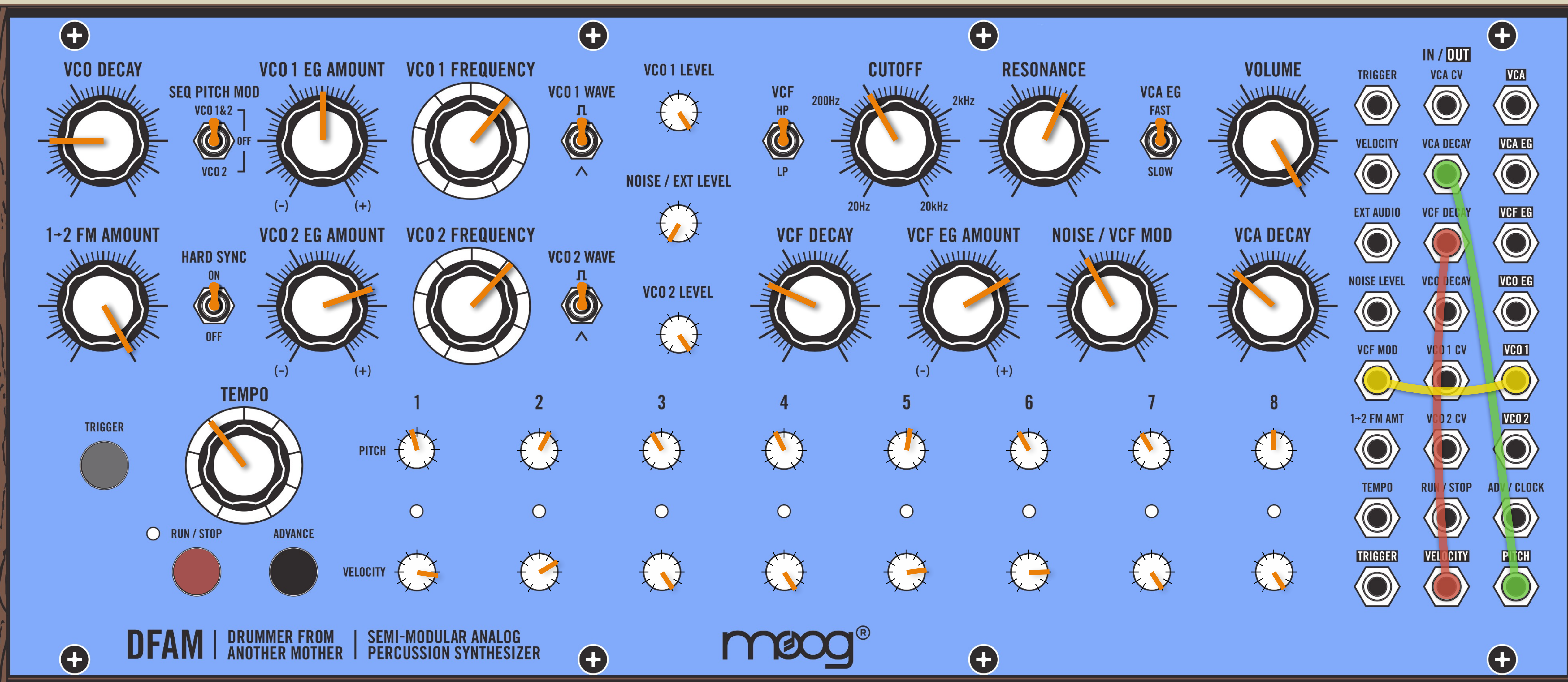
Raise VCO 1 LEVEL a bit for adding a percussive element, tune VCO 1 FREQ to fit the scale.
Add 1->2 FM AMT and VCF MOD for extra noise and distortion.

Glass Mallets

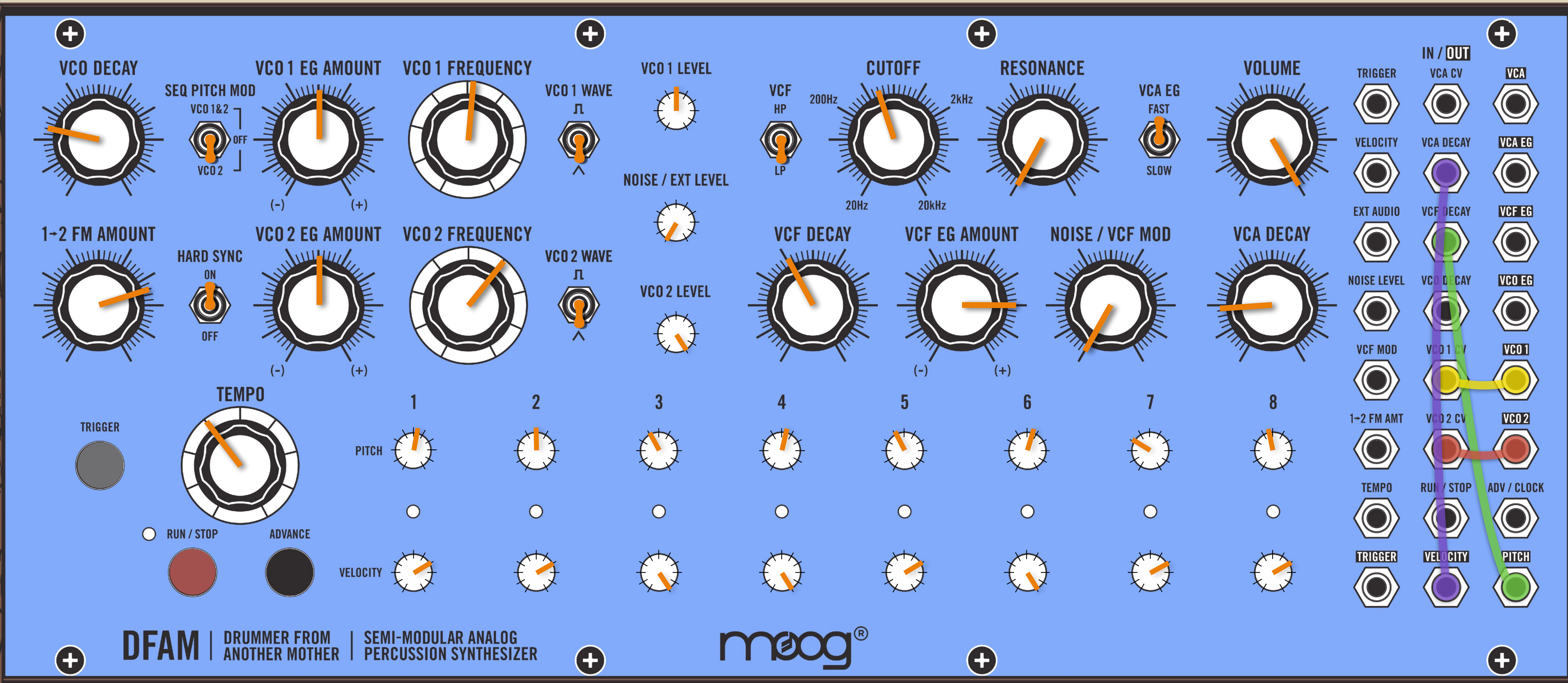


Patch the cable, turn all oscillators levels down, and start tuning filter self-oscillation (RESONANCE fully up, CUTOFF sets the note of the tone). In this example it's note F. Set PITCHes to min and max values. Start raising VCF MOD until you catch clean (as possible) octaves. Fine-tune CUTOFF again if needed. VCO 1 is set to F as well. Noise oscillator adds sort of detuning effect. Add other oscillators LEVELS. Add VCF EG AMT as on the picture, it adds punch. Change PITCHes if you need other (than just F octaves) notes.

Memories Of S&H

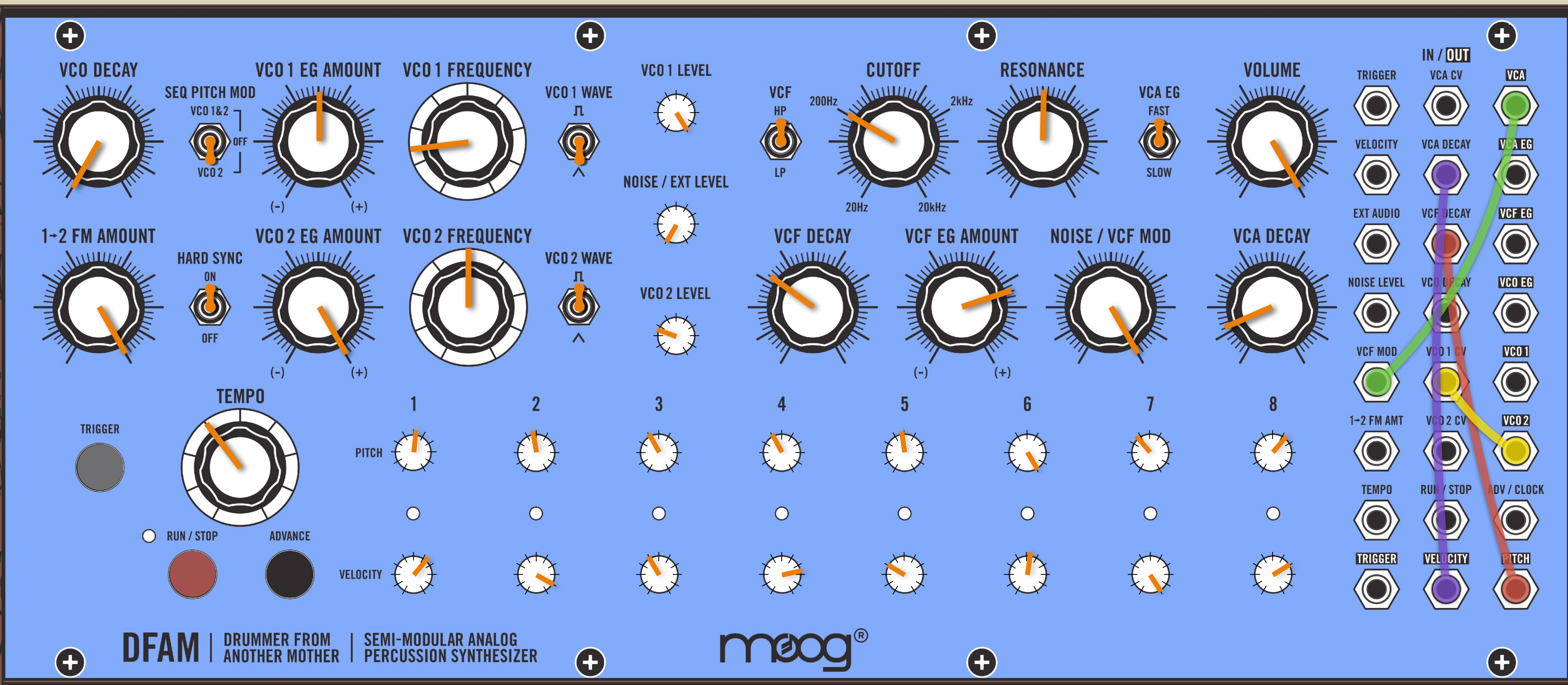


Create a random sequence with PITCHes. Higher PITCHes give longer notes due to the patching.
 Tweak 1->2 FM AMT and VCF MOD to change the color of the timbre.
 Switch VCF mode to LP, and, again, try different colors with the knobs mentioned above.



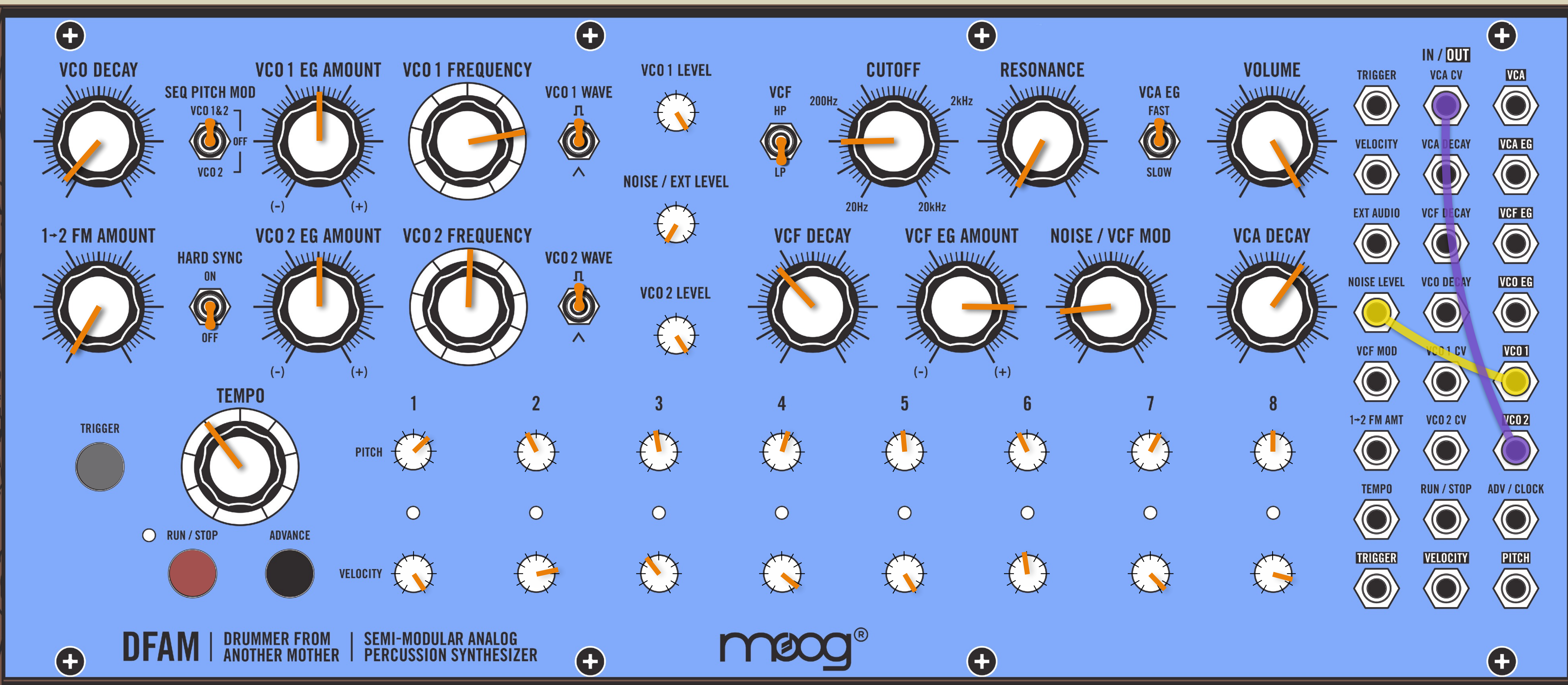
Start with patching and then set VCO 1 and 2 FREQs. Tweak 1->2 FM AMT for different colors. VCF and VCA DECAY change their values from step to step, so some steps sound longer, some shorter. This creates a nice groove. Tweak these knobs to change the range of the notes length. Add VCF MOD for dirtier timbre.

Commotion



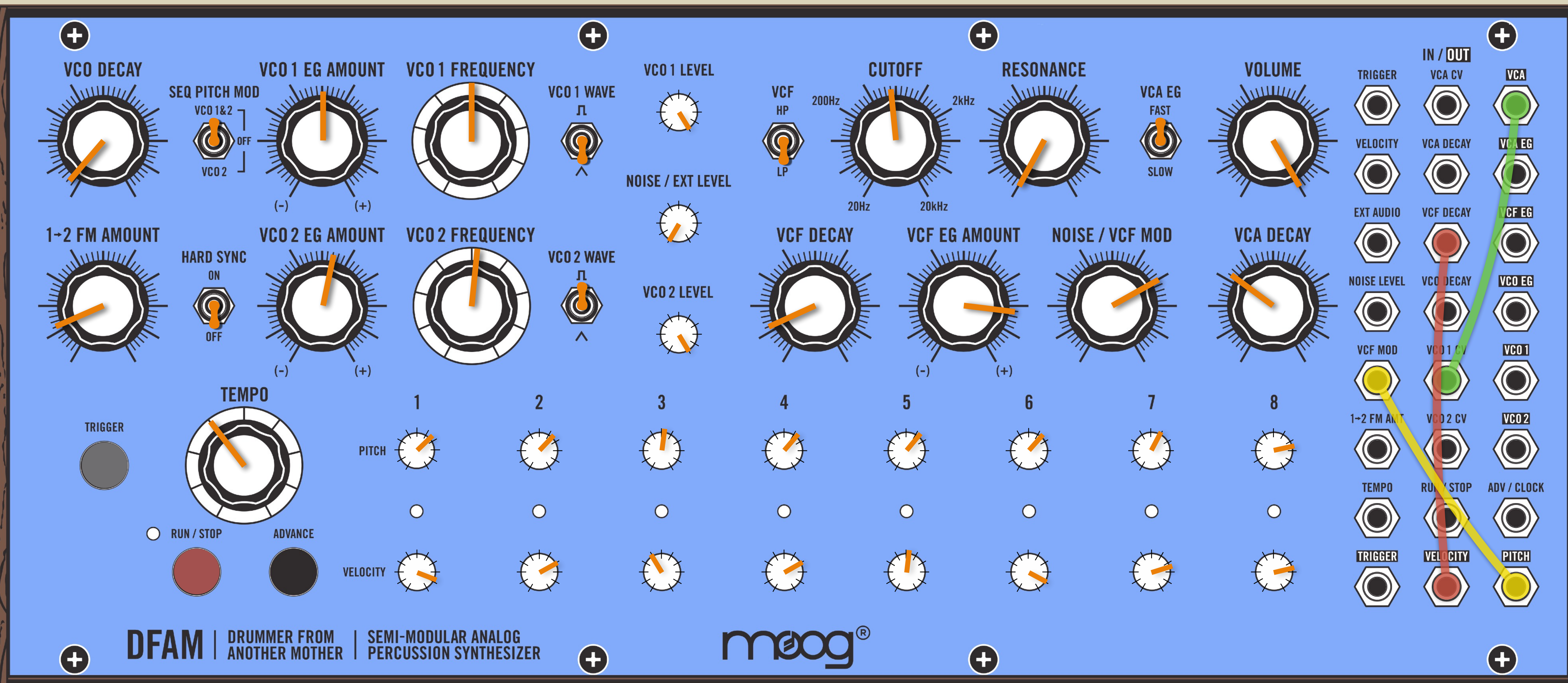
Tune VCO 1 FREQ to the key of your track.
 Raise RESONANCE to make the timbre more aggressive.
 VCO 2 LEVEL controls the percussive element.

Dancing Saw



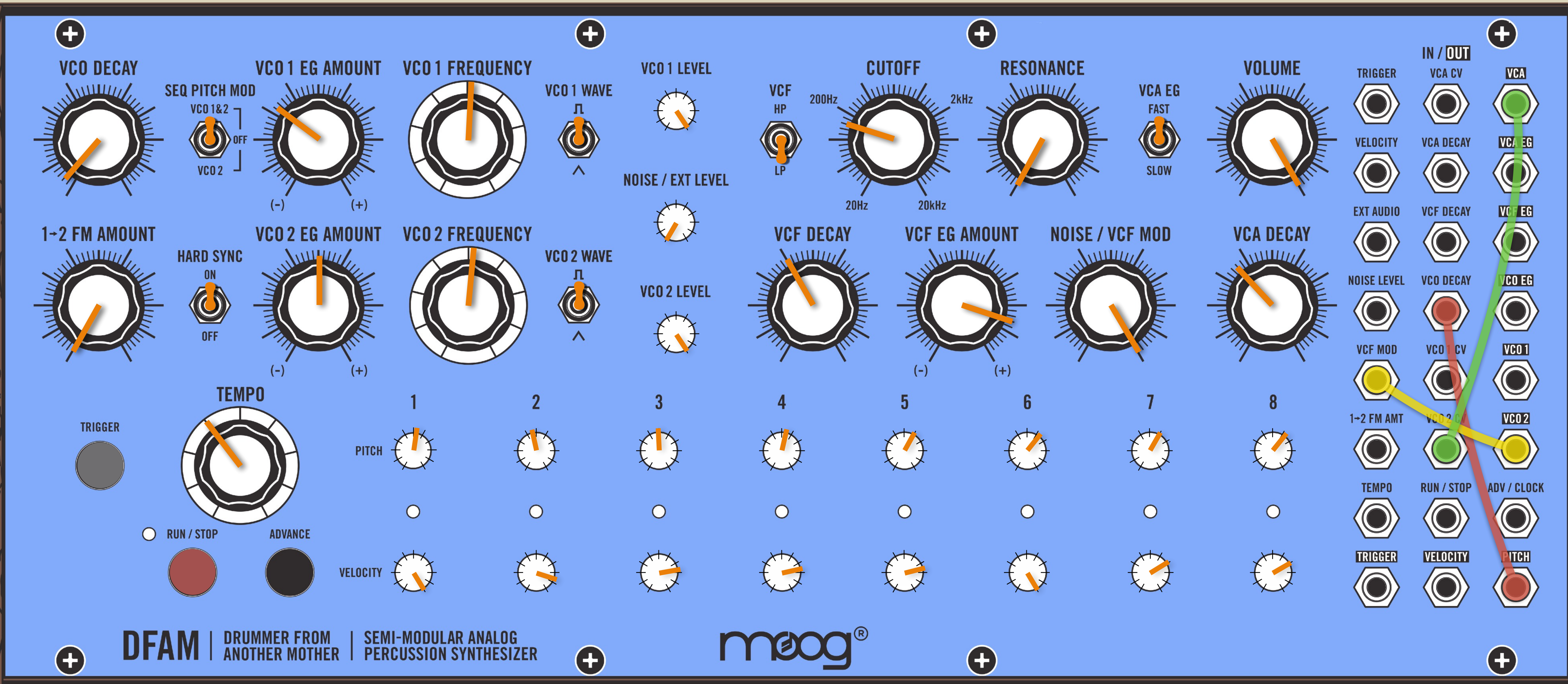
Due to the connection VCO 2 -> VCA CV you'll hear a constant sound, even if the playback is stopped.
 To get silence break this connection or turn the VOLUME down.
 VCF MOD adds bit crusher effect.

Birth Of Modular



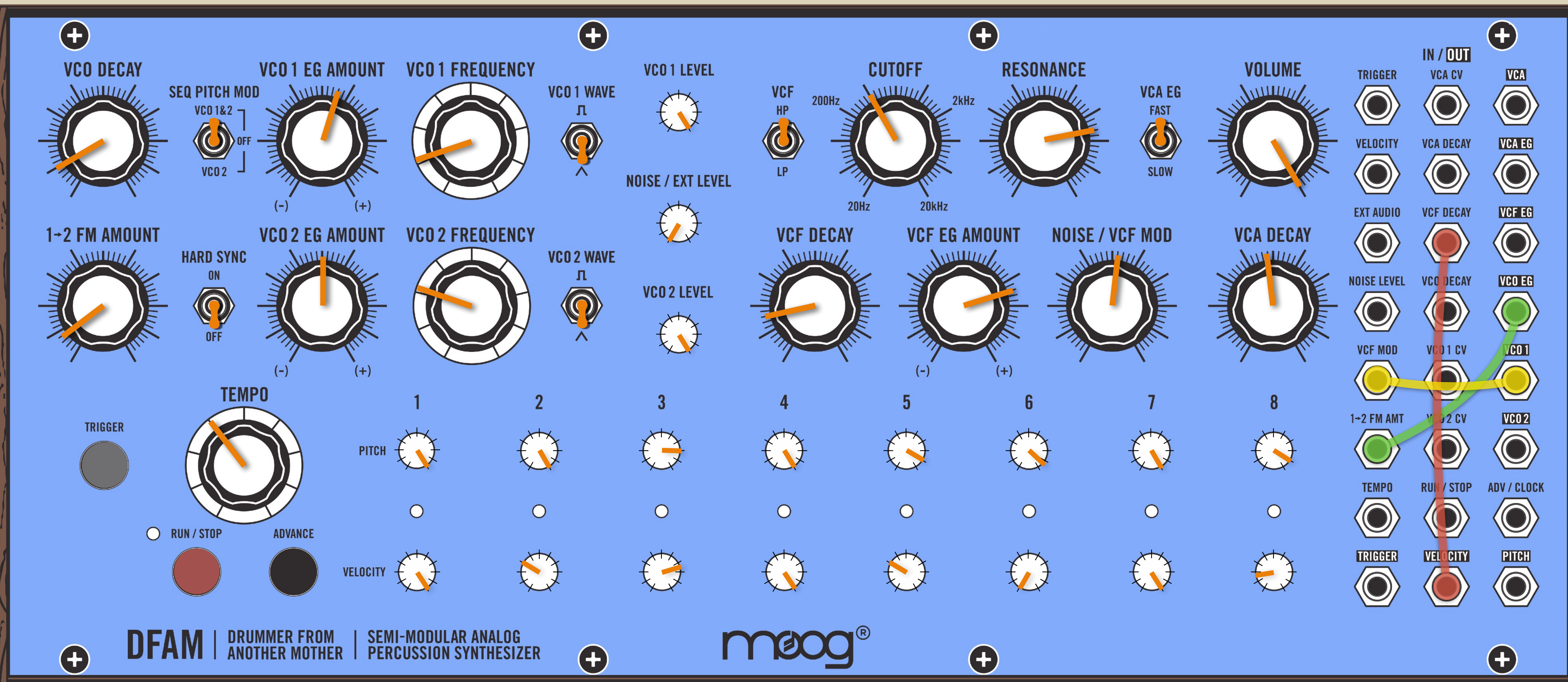
Raise 1->2 FM AMT a bit to add some dirt and noise.
 Switch VCO 2 WAVE to triangle for a softer tone.
 Raise RESONANCE to get rid of the noise.

Glider



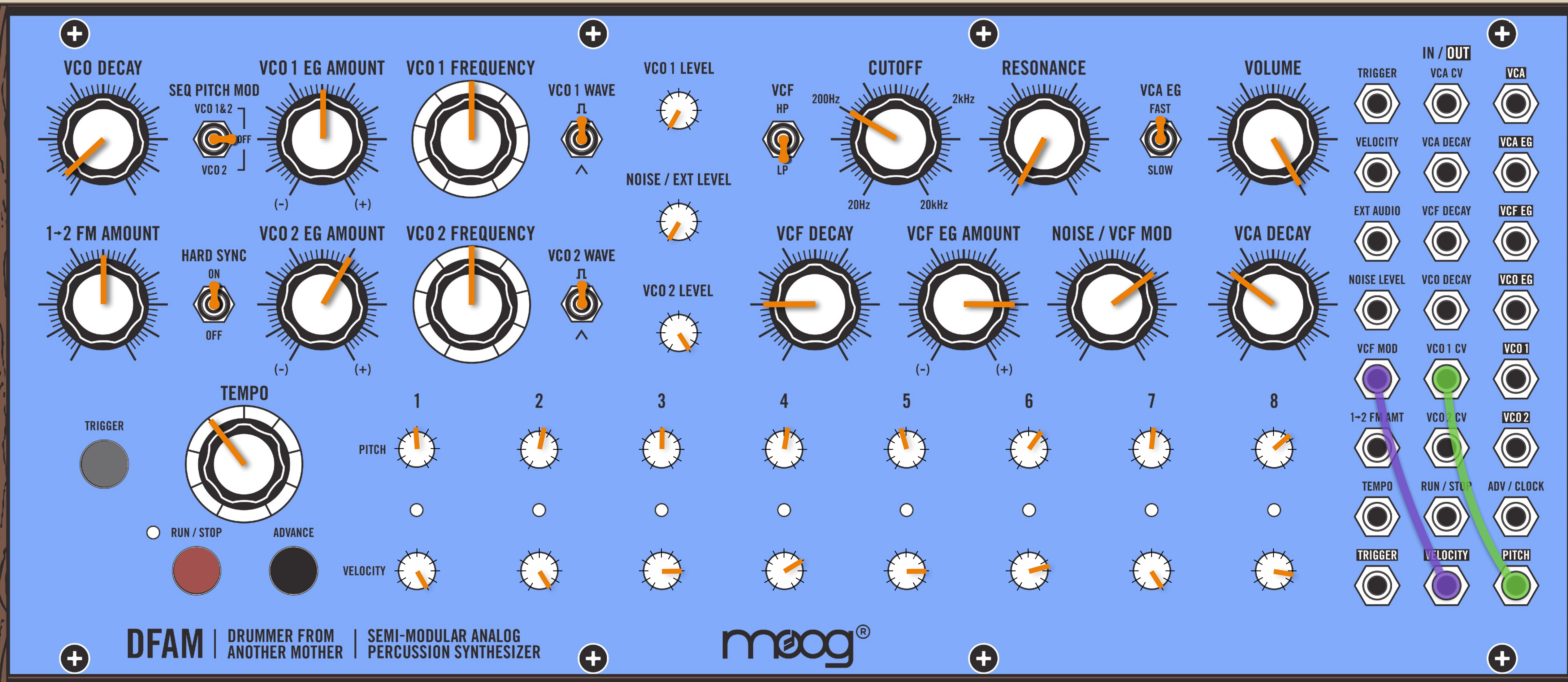
Set VCO 1 FREQ to the key of your track.
 Turn VCO 2 FREQ up or down for a cleaner sound.
 Turn VCF MOD down for more noisy timbre.

Nasal



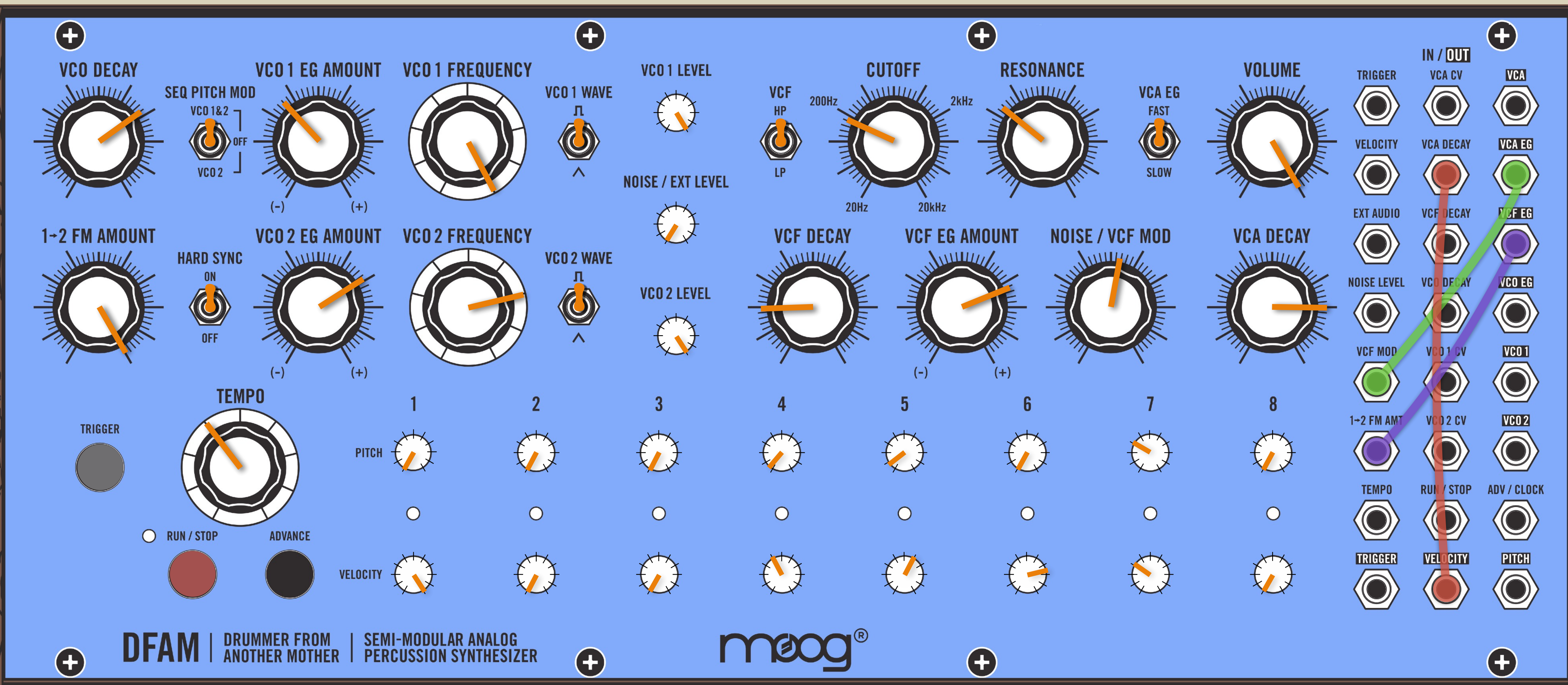
Tweak CUTOFF during the performance, it gives a classic trance filter movement.
 Raise 1->2 FM AMT for dirtier tone.
 Switch VCO 1 and 2 WAVE to square for a brighter sound.

Separate Roads



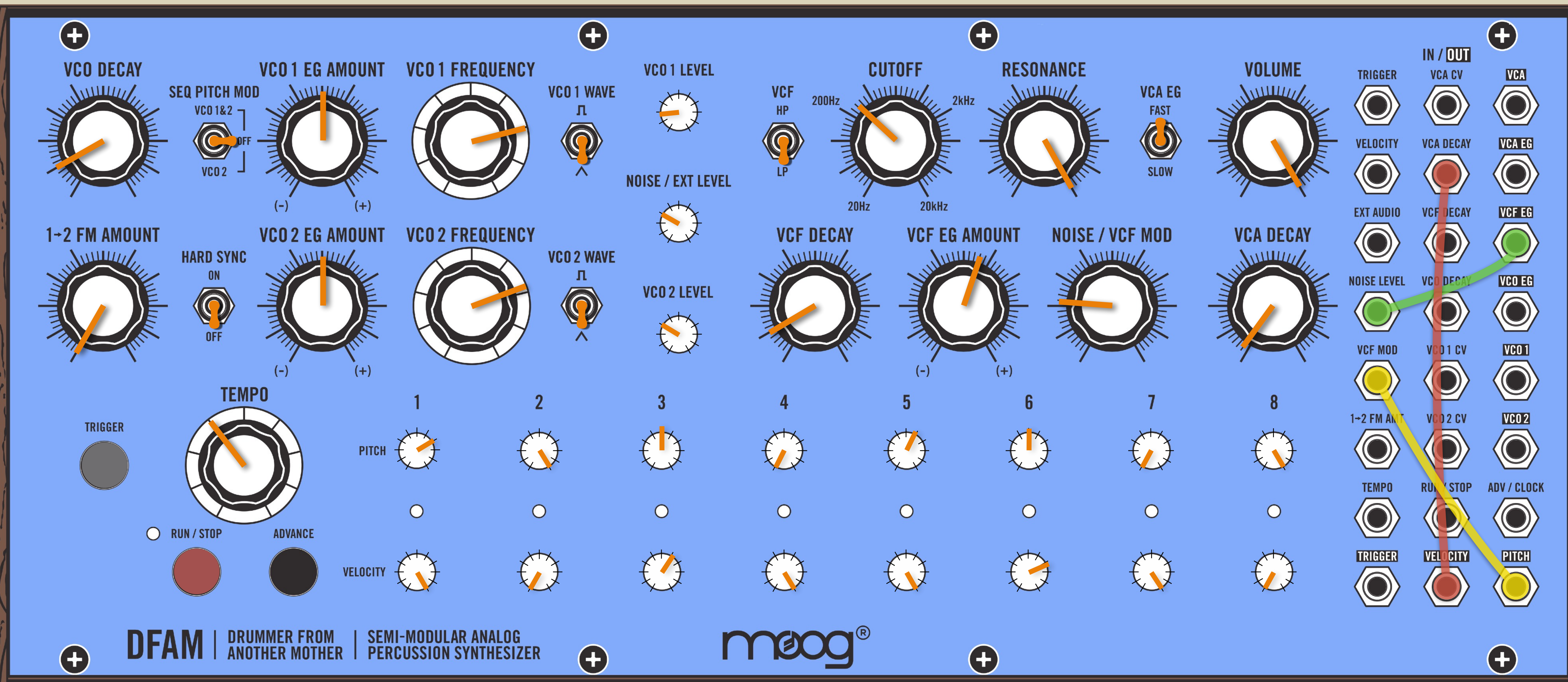
Modulations in oscillator section make VCO 2 lose sound at some steps. Start adding VCO 1 LEVEL and you will hear new notes that do not appear on oscillator 2. VCO 1 acts as the second layer VCO 2 FREQ influences on the amount of notes that appear on oscillator 2. Tweak 1->2 FM AMT to change the color. Switch SEQ PITCH MOD to VCO 2 to hear all notes on oscillator 2 and change the timbre a bit.

Acid Taste



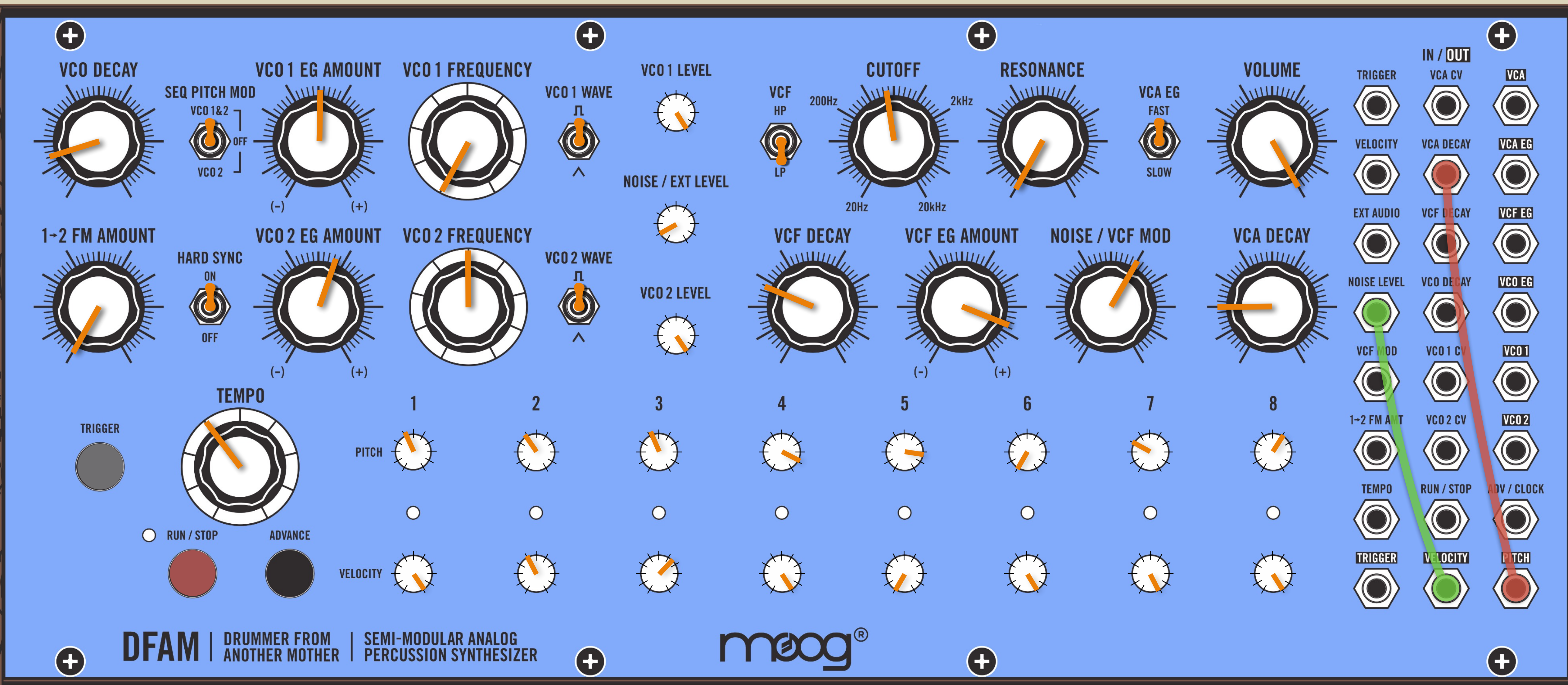
The overall key depends on VCO 1 FREQ and VCO 1 EG AMT, tune them in combination to match a scale. Play with VCA and VCF DECAY, make them shorter to get percussive sound. Add NOISE LEVEL for dirtier timbre. I recommend leaving most PITCHes at the lowest position, otherwise the sequence may get annoying.

Silky Sine



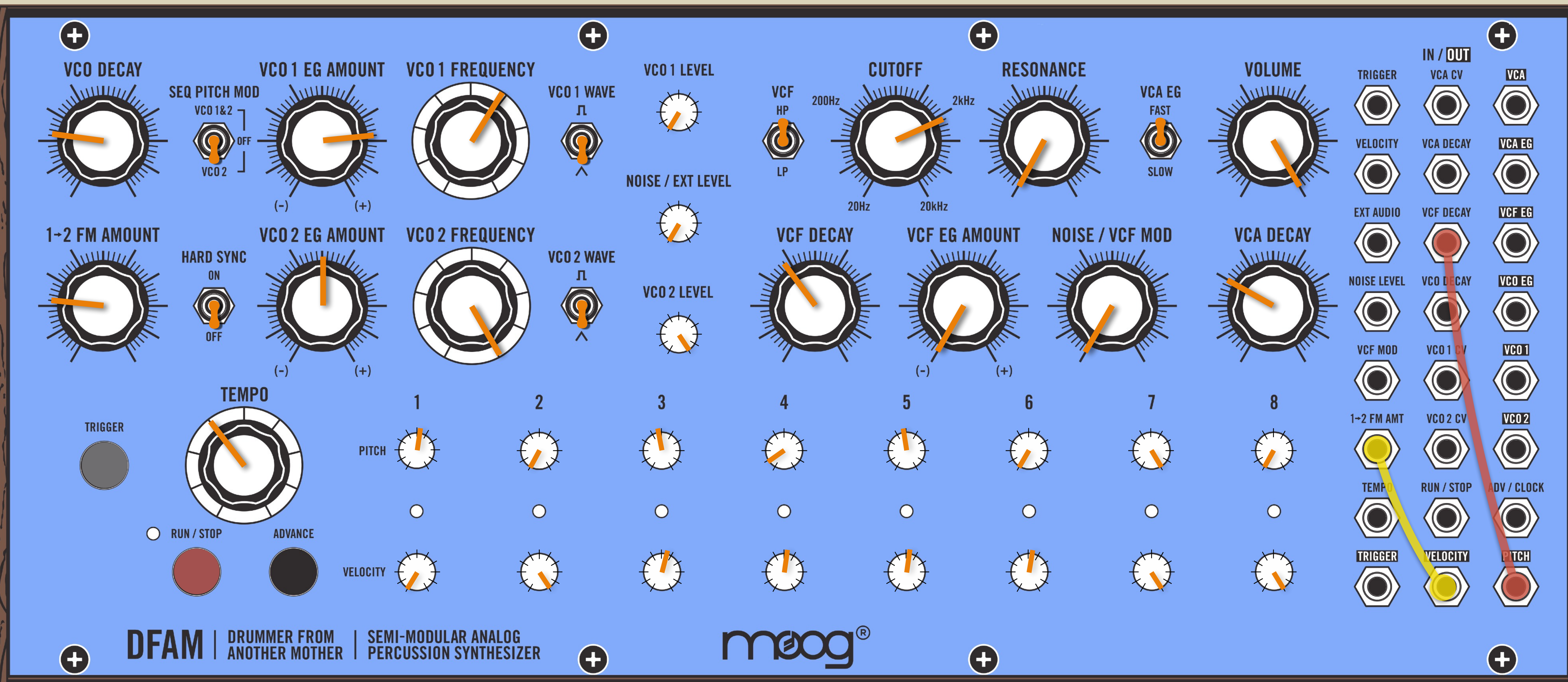
Patch the cables, turn all oscillators levels down, and start tuning filter self-oscillation (RESONANCE fully up, CUTOFF sets the note of the tone). In this example it's note C. Set PITCHes to min and max values. Start raising VCF MOD until you catch clean octaves. Fine-tune CUTOFF again if needed. Turn resonance fully down and raise VCO 1 LEVEL. Tune it to C as well. Raise VCO 2 LEVEL and set it to G. Then, set RESONANCE fully up. Set oscillators and noise levels. Add VCF EG AMT as on the picture, it adds punch. Change PITCHes if you need other (than just C octaves) notes.

Vari Noise



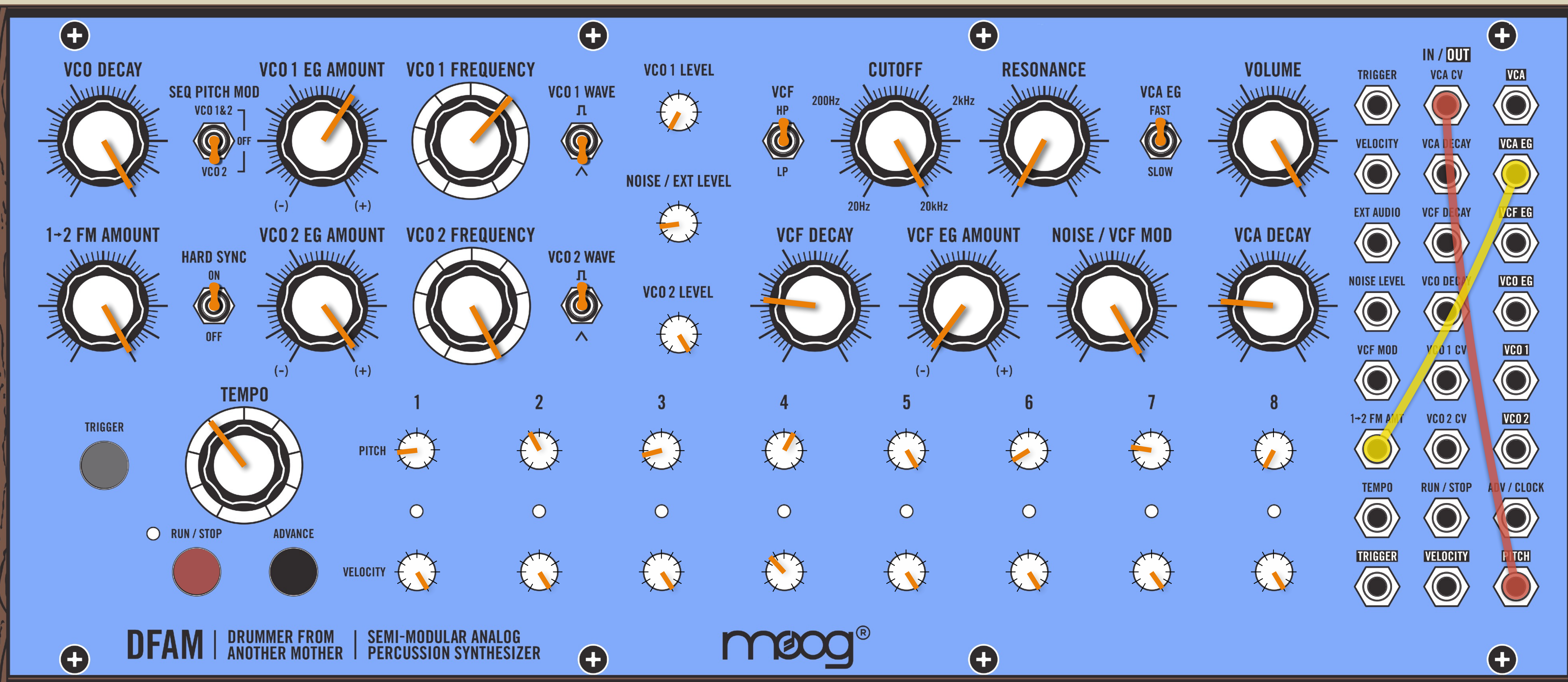
The higher the Pitch (knob), the longer a note.
Use it to vary the length of different steps.

HiHat, Tom, Snare

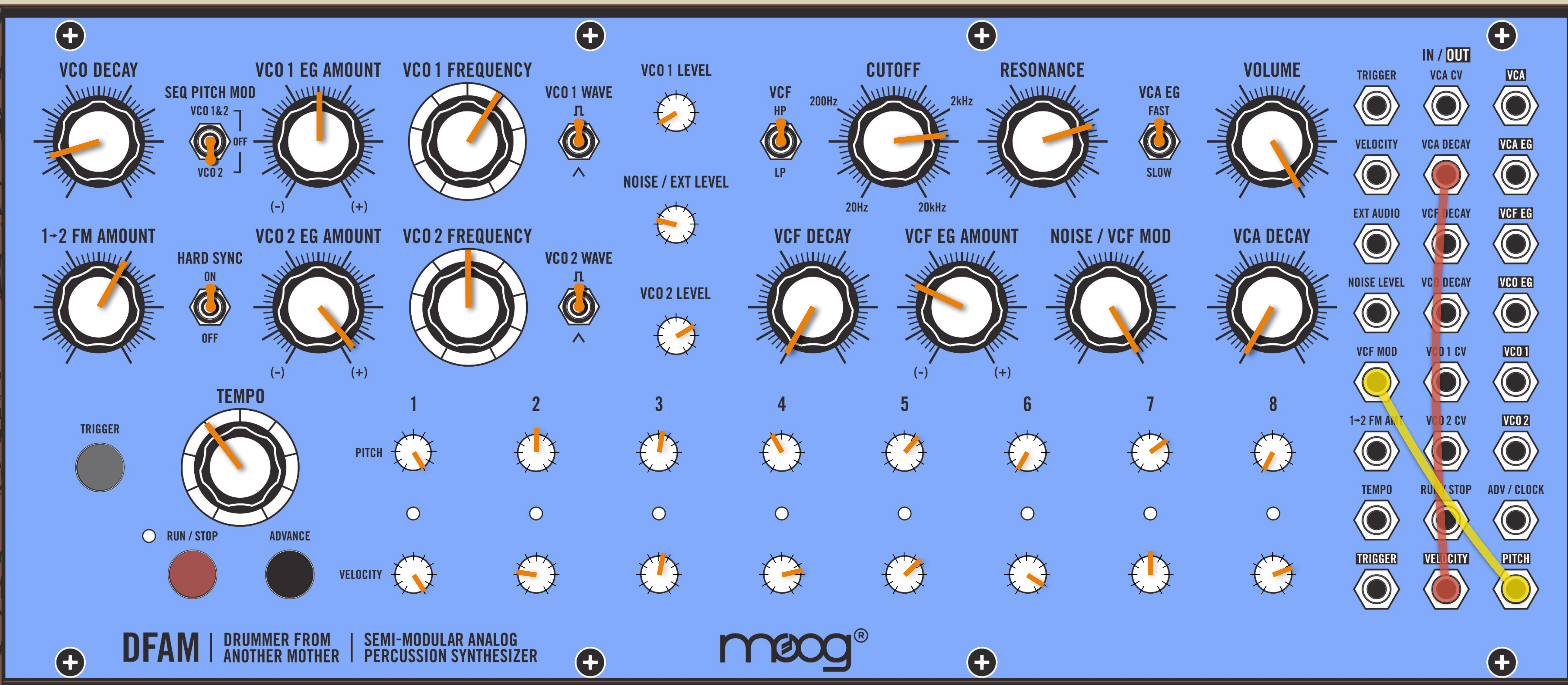


The highest positions of VEL + PITCH give a snare (step 7), the highest VEL and low PITCH give a tom (step 8), medium VEL + PITCH give a hi hat (step 3).

Ringtone

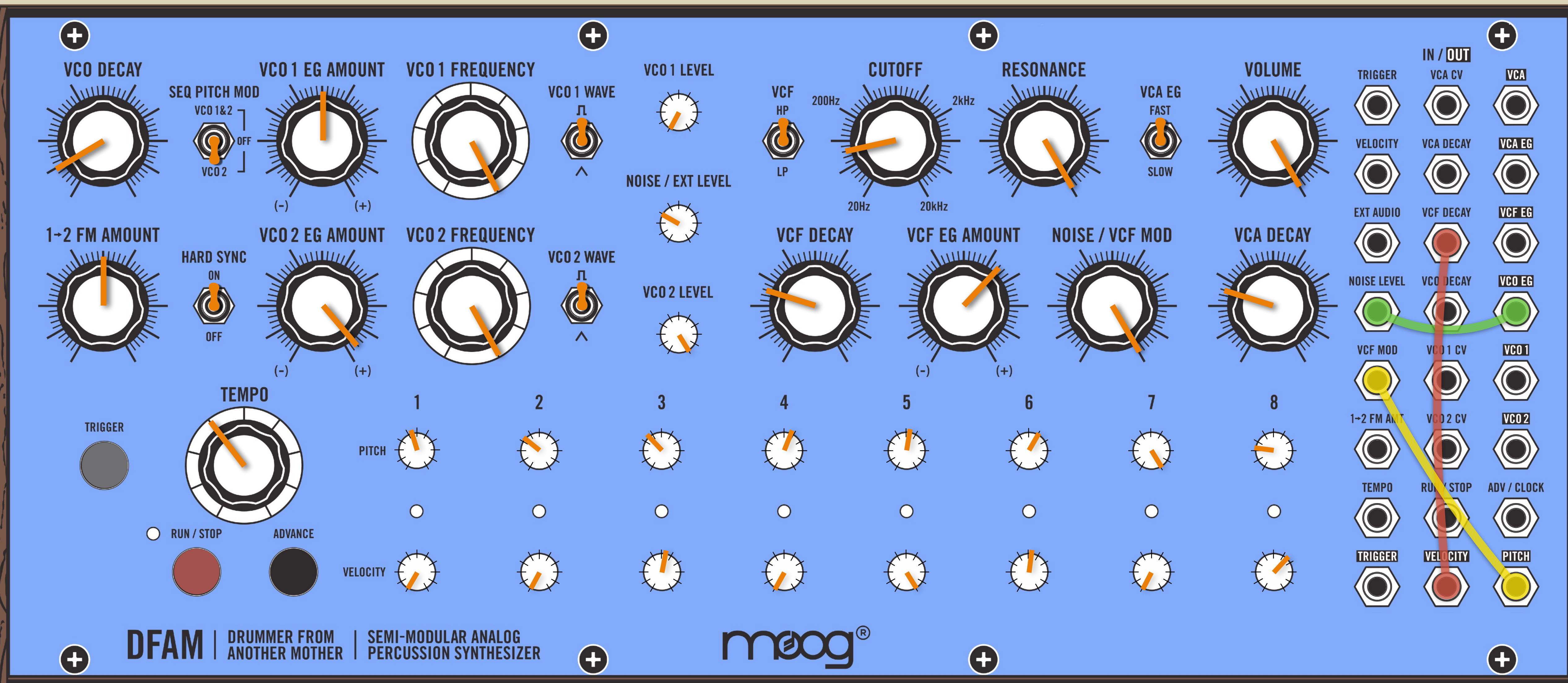


If you set VELOCITY lower than 2 o'clock you'll get a rest for the step. PITCH influences the length of a step. This gives an opportunity to quickly change the length of the steps inside the sequence. Combine different PITCHes (and tweak them during performance) to get interesting groove. Raise NOISE LEVEL to 12 o'clock to get additional percussion tone.



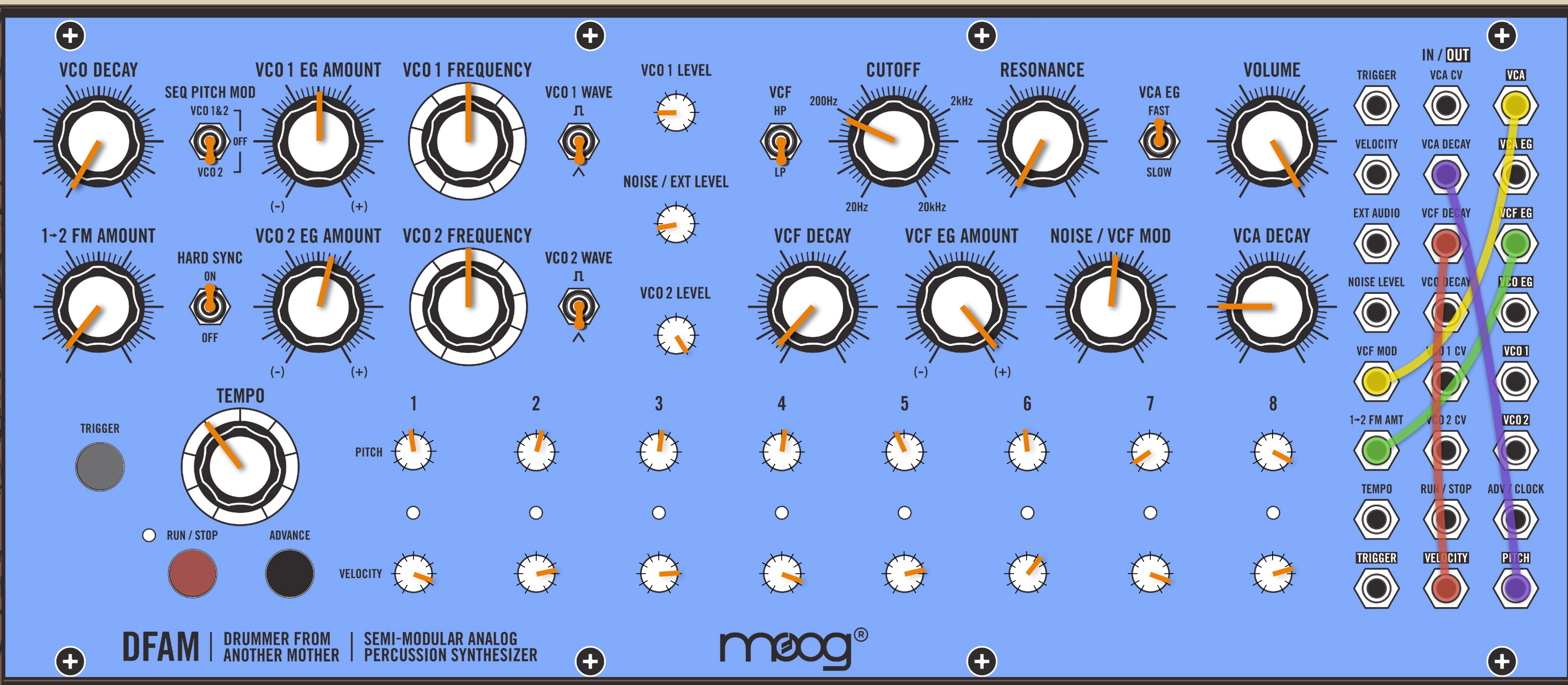
VCO 1 FREQ is set to the main key of the track.
 Set SEQ PITCH MOD to OFF for different color.
 VCF MOD knob influences greatly on the sequence.

Metallic Sticks



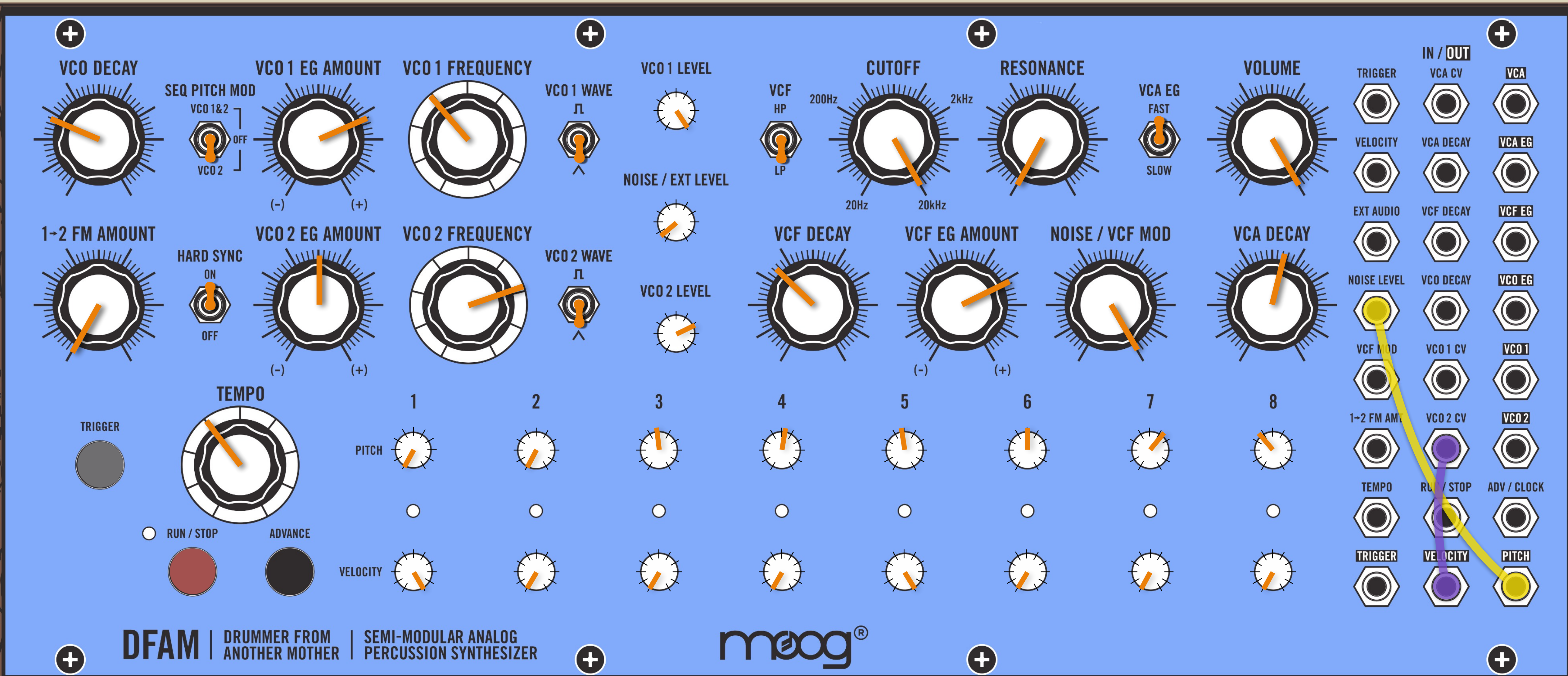
CUTOFF influences on the timbre greatly.
 Tweak VCO DECAY to control the length of the sound.
 Turn HARD SYNC off for freaky sound.

Machinery



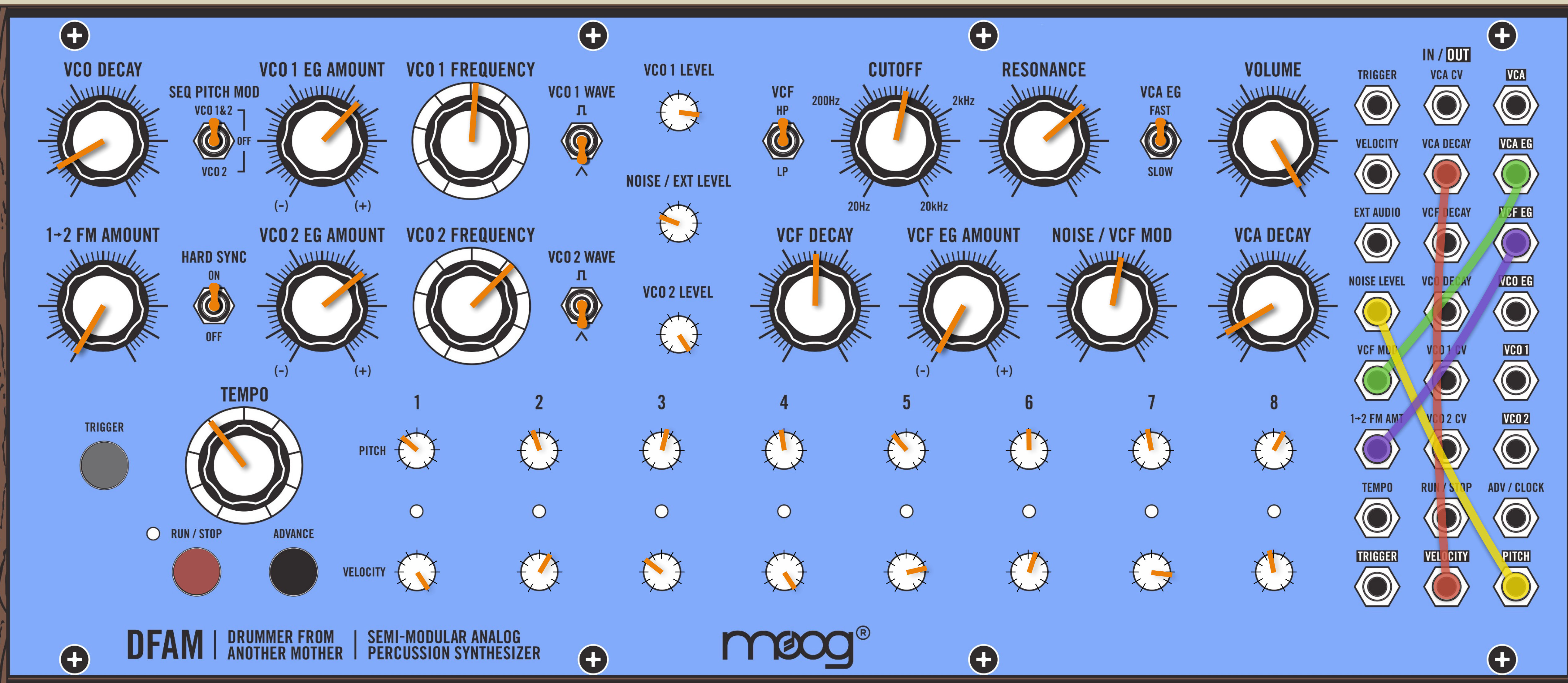
1->2 FM AMT and VCF MOD change the color of timbre.
Switch VCA EG from FAST to SLOW to transform the percussion into a rough lead.

Nervous Beat



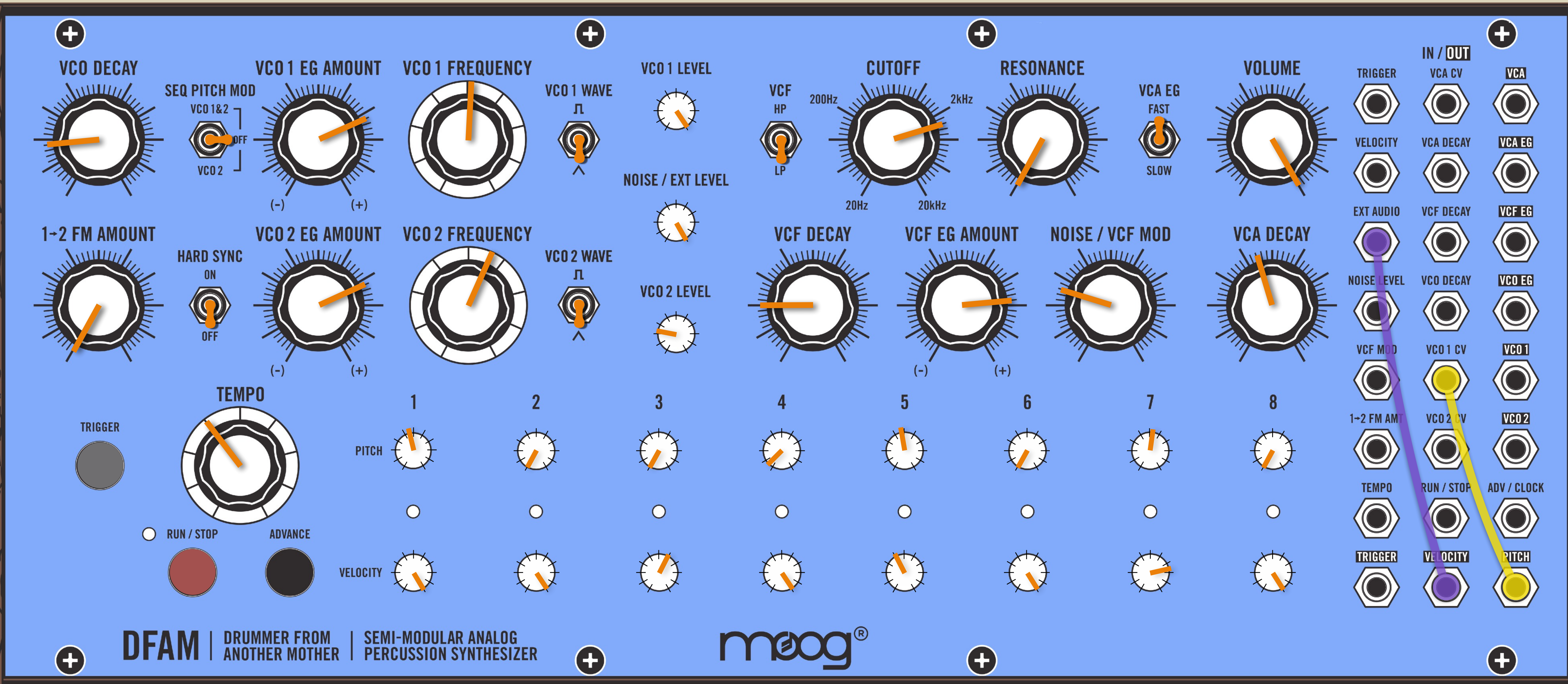
Start with setting VELOCITY values, maximum for kick, minimum for rest. VCO 1 gives a kick, tune it to some note. On the picture it's G#. Add VCO 2 and NOISE LEVEL and set PITCHes for percussion. 1->2 FM AMT will change the timbre dramatically. Play with it during the performance. NOISE/VCF MOD adds noise dynamically, it reminds side-chain/pumping effect a bit. Set the speed of the pumping with VCF DECAY according to your BPM.

Latino



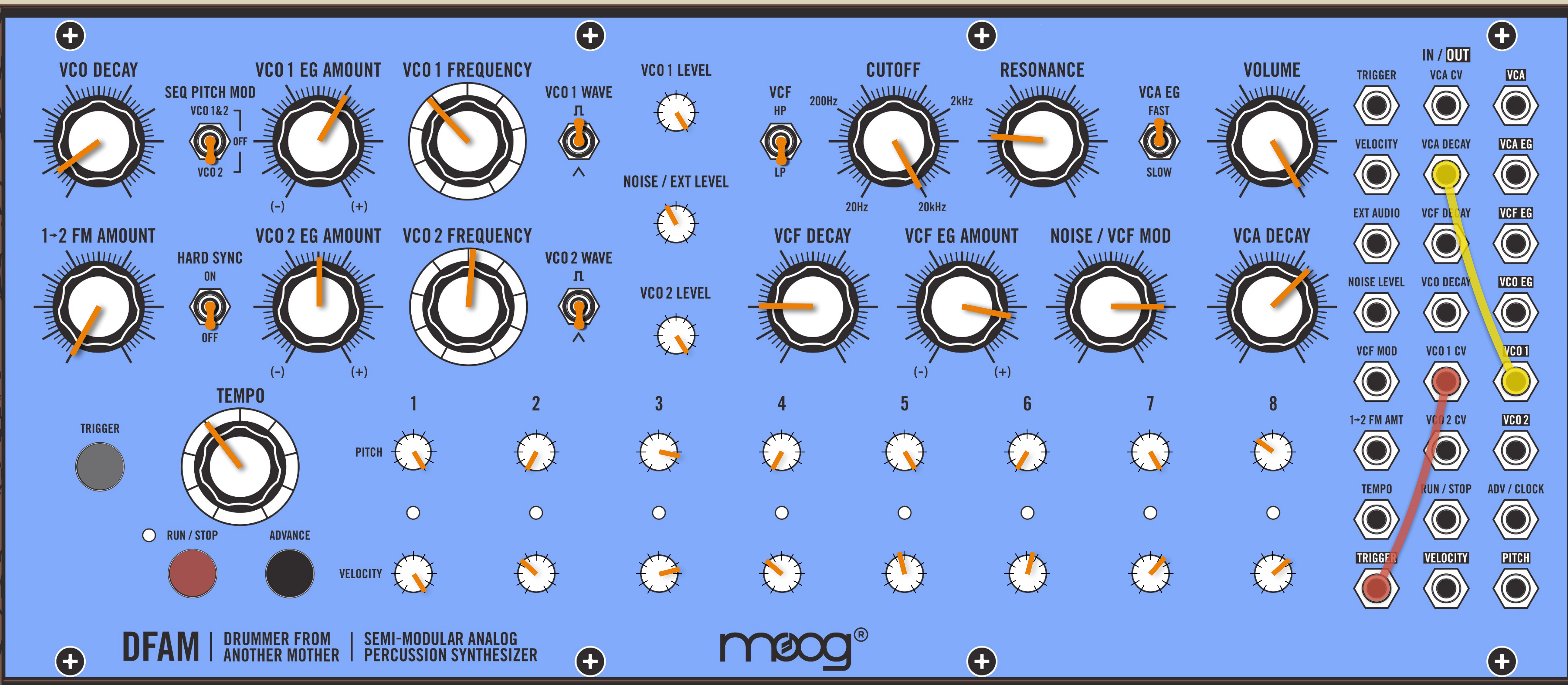
Play with VCF DECAY, above 12 o'clock the timbre gets a bit more brutal, below 12 o'clock it completely changes: low frequencies disappear leaving «congas» and «bongos» play alone.

Tribal

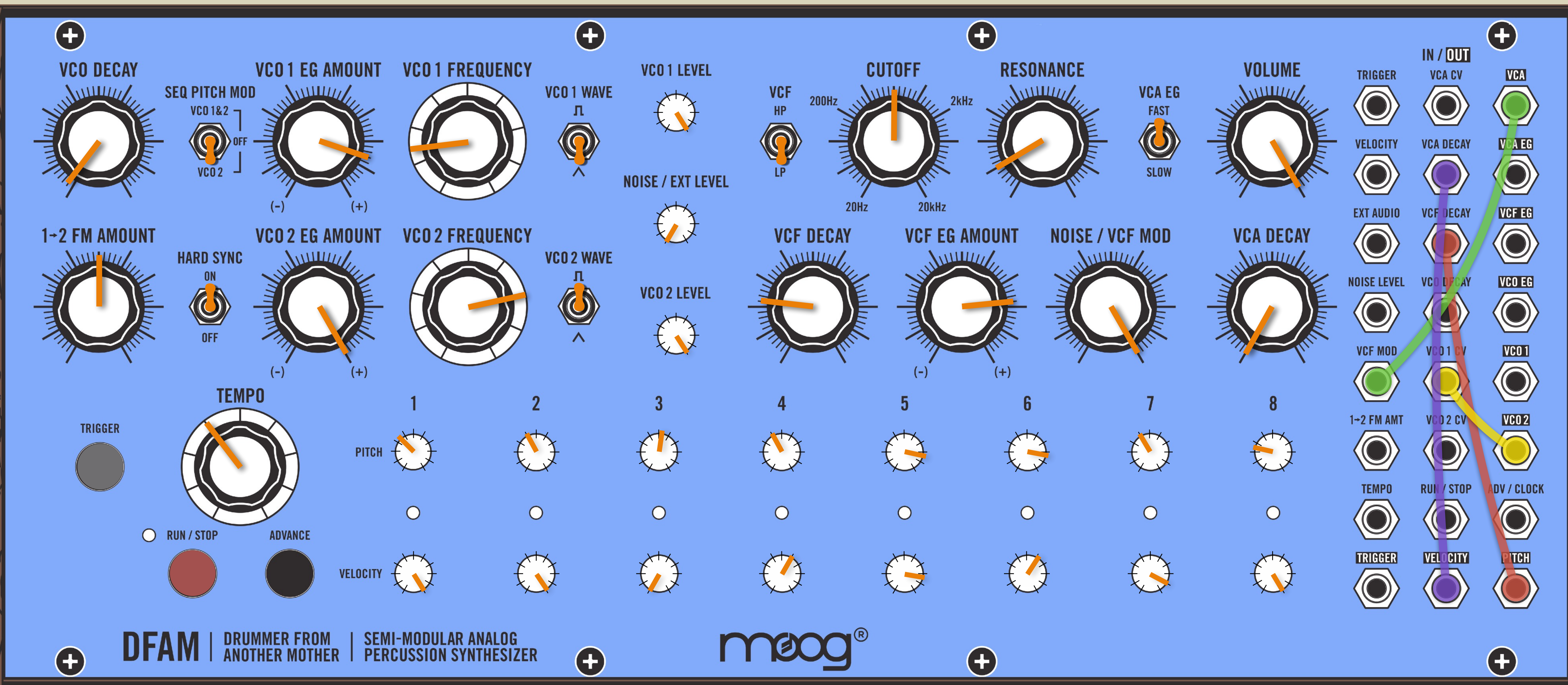


VCO 1 gives kind of low tom, VCO 2 - high one.
 EXT LEVEL adds extra click.
 VCF MOD control the amount of «shaker».

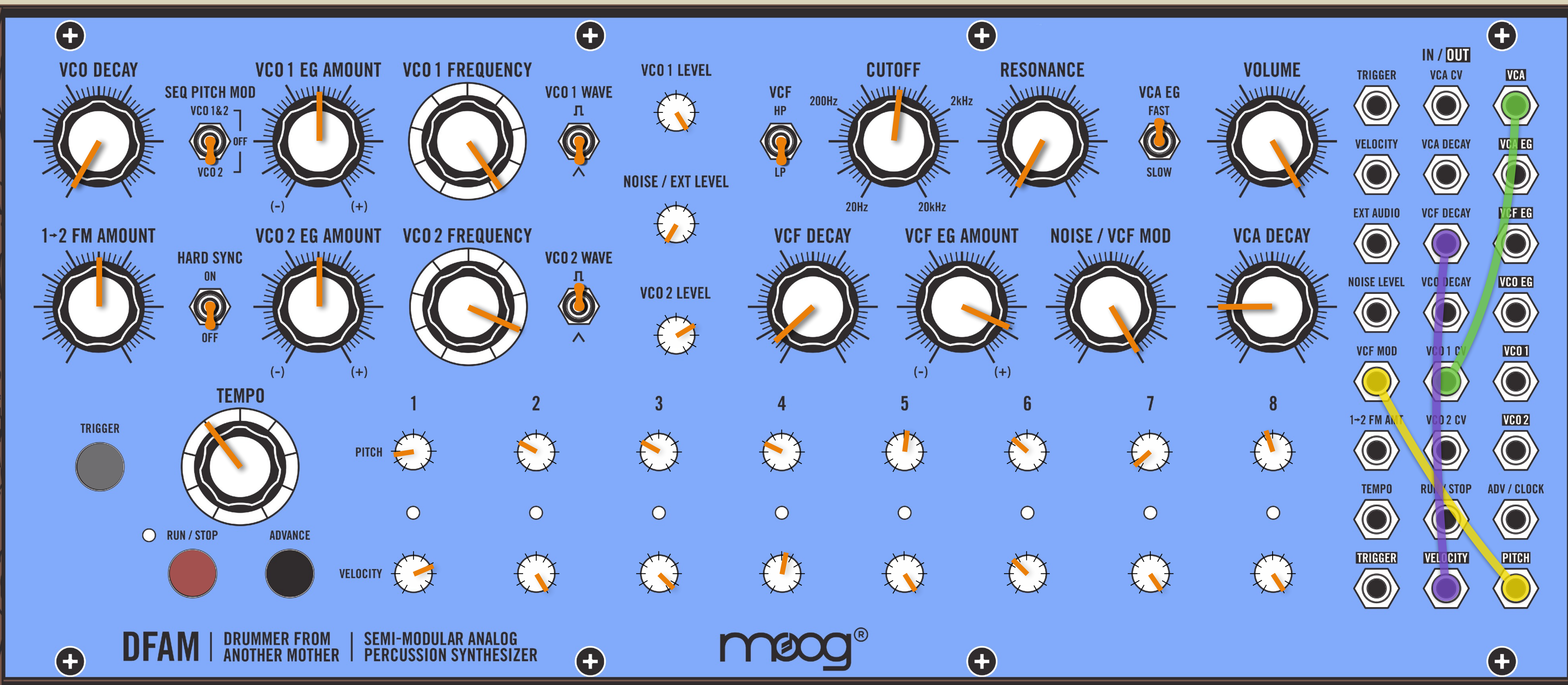
Claves



Set VCA DECAY carefully, its position influences on groove greatly.
 VCO 2 FREQ and PITCHes control the notes of the claves. Keep them on high level.
 VCO 1 adds low tone groove.

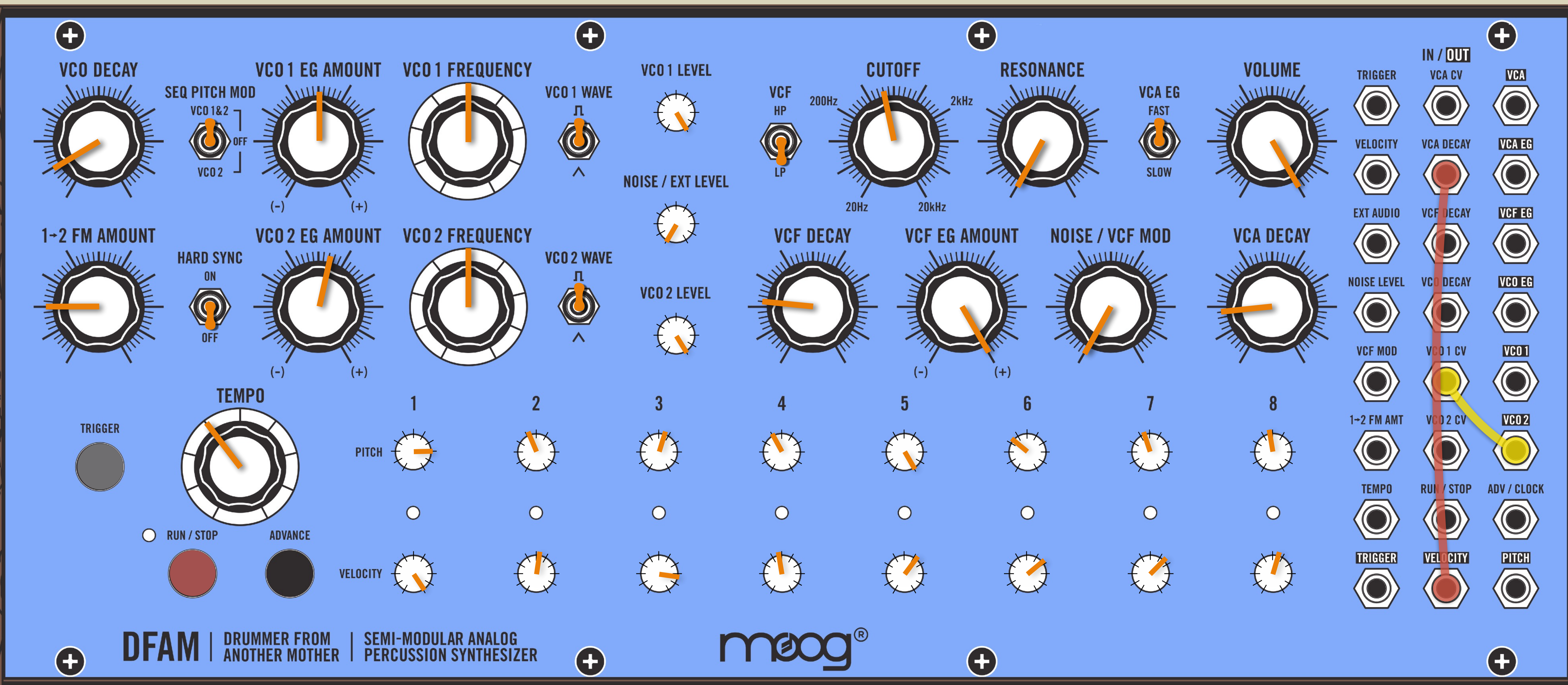


Raise RESONANCE for more aggressive sound.
 VCF MOD changes the color of the timbre.
 Tune VCO 1 FREQ to the key of your track. Step 5 gives a clap.



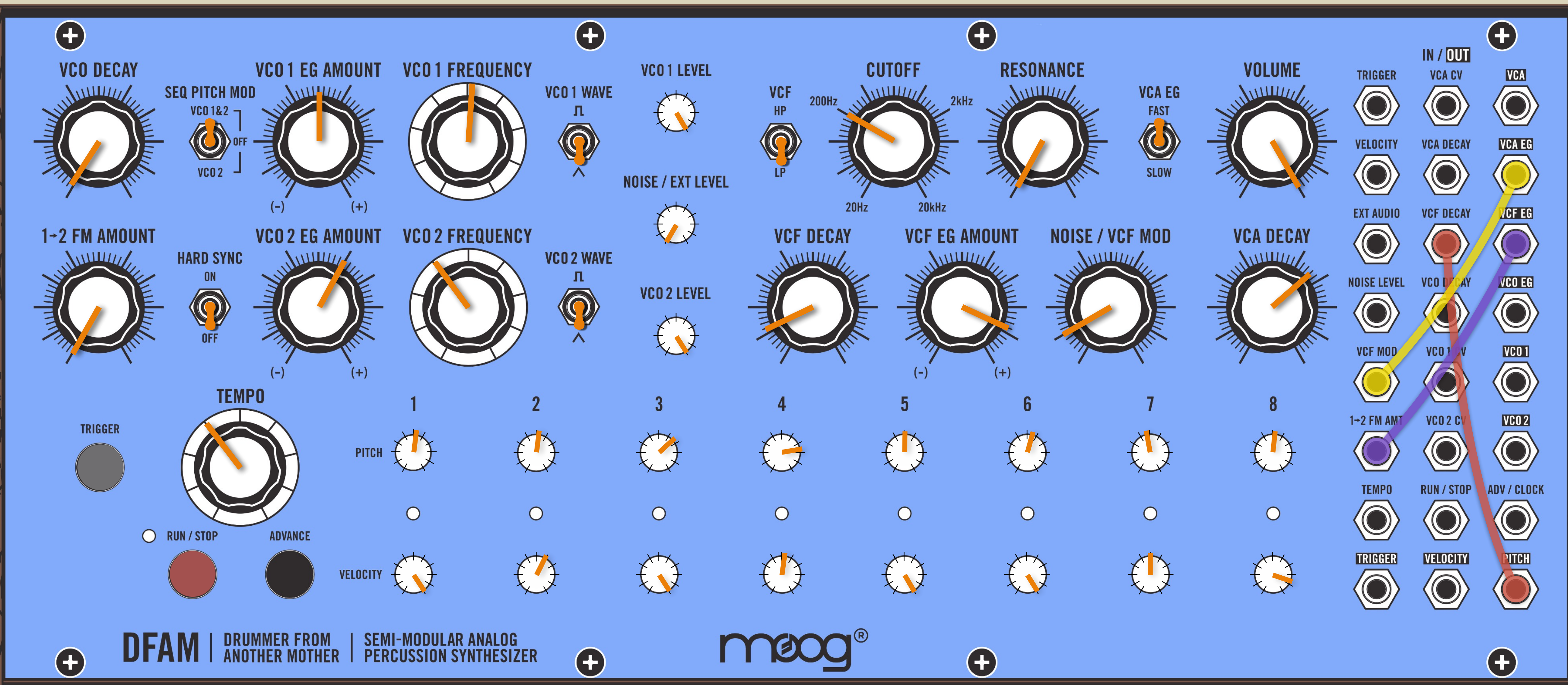
Raise RESONANCE to get rid of the low frequencies and make the sound glassy.
Try different oscillators waveforms, some combinations give a brighter tone, some - noisy.

Drum Band



Switch VCO 1 WAVE to triangle for less noisy sound.
 Use VCF DECAY to control the length of the drums.
 VCF MOD adds the something like bit reduction effect.

Saucepan



Higher PITCHes give bright metallic sound (step 3 and 4).
 Try different oscillators waveforms.
 Turn HARD SYNC on for a completely new timbre.

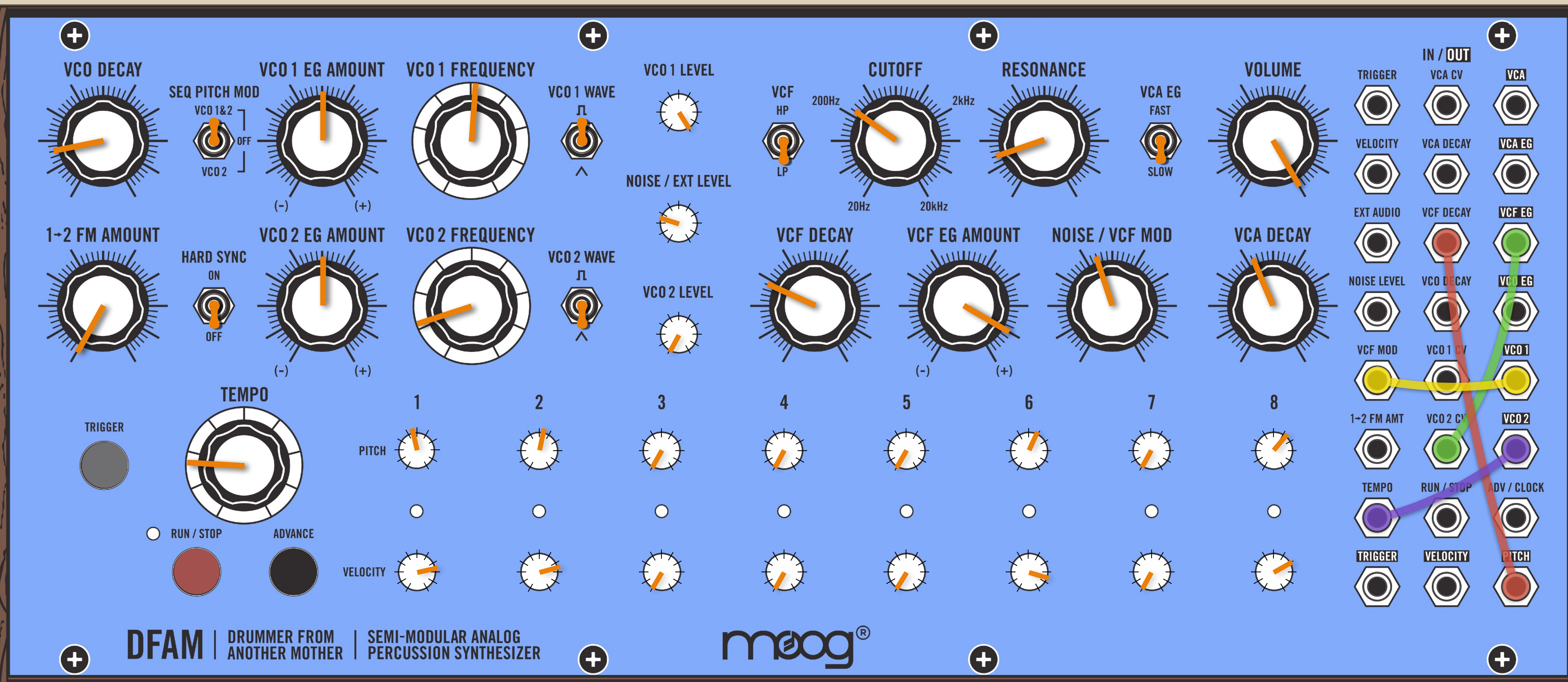


Generative Patches

These patches produce very interesting and experimental sound. There's a high level of randomness and non-repetitive behaviour. Due to the «torn» movement they can't be synced to any track. However, don't perceive it as a disadvantage, on the contrary, glitchy and unpredictable nature of such timbres may beautify any piece of music where sound design plays an important role. Try them with a decent amount of reverb or delay.

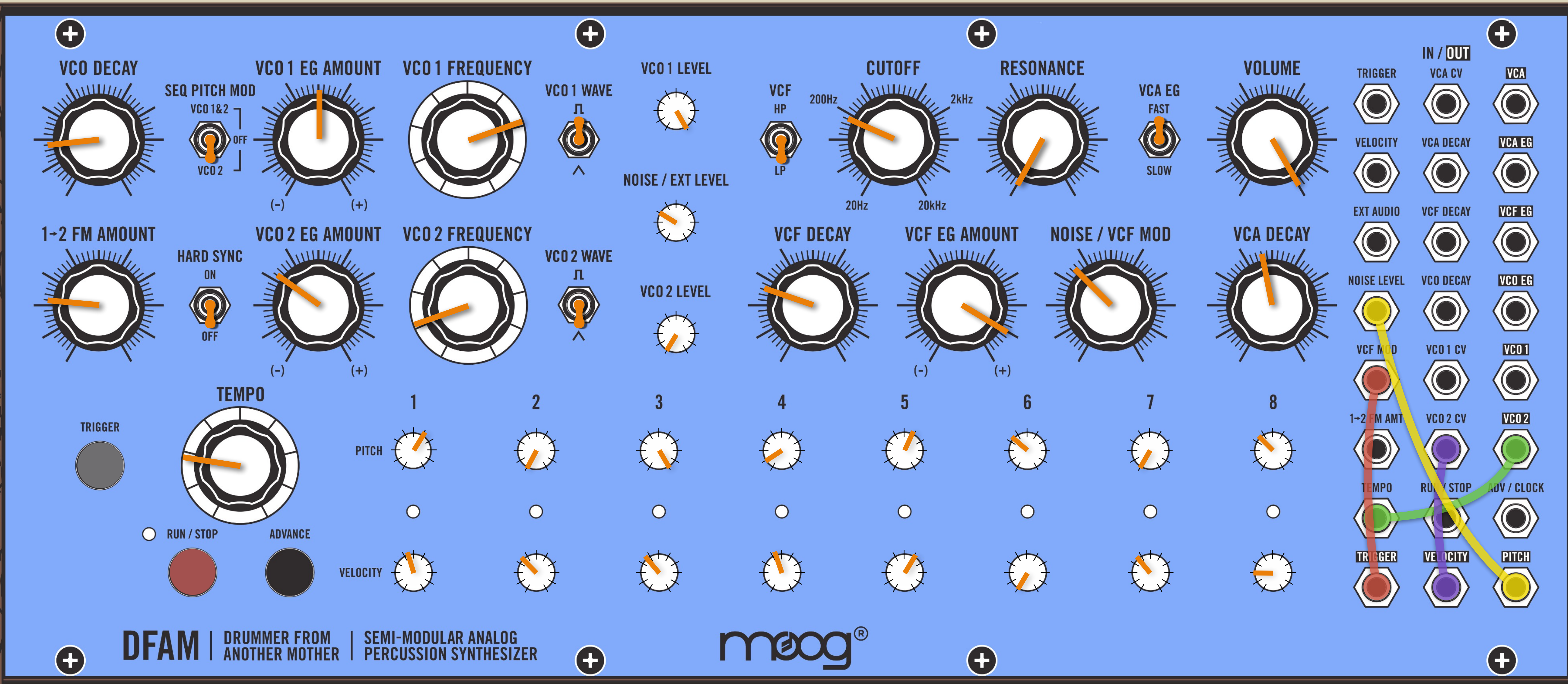
These patches are for internal clock only, they won't work correctly if external clock is connected to ADV/CLOCK input.

Interplanetary

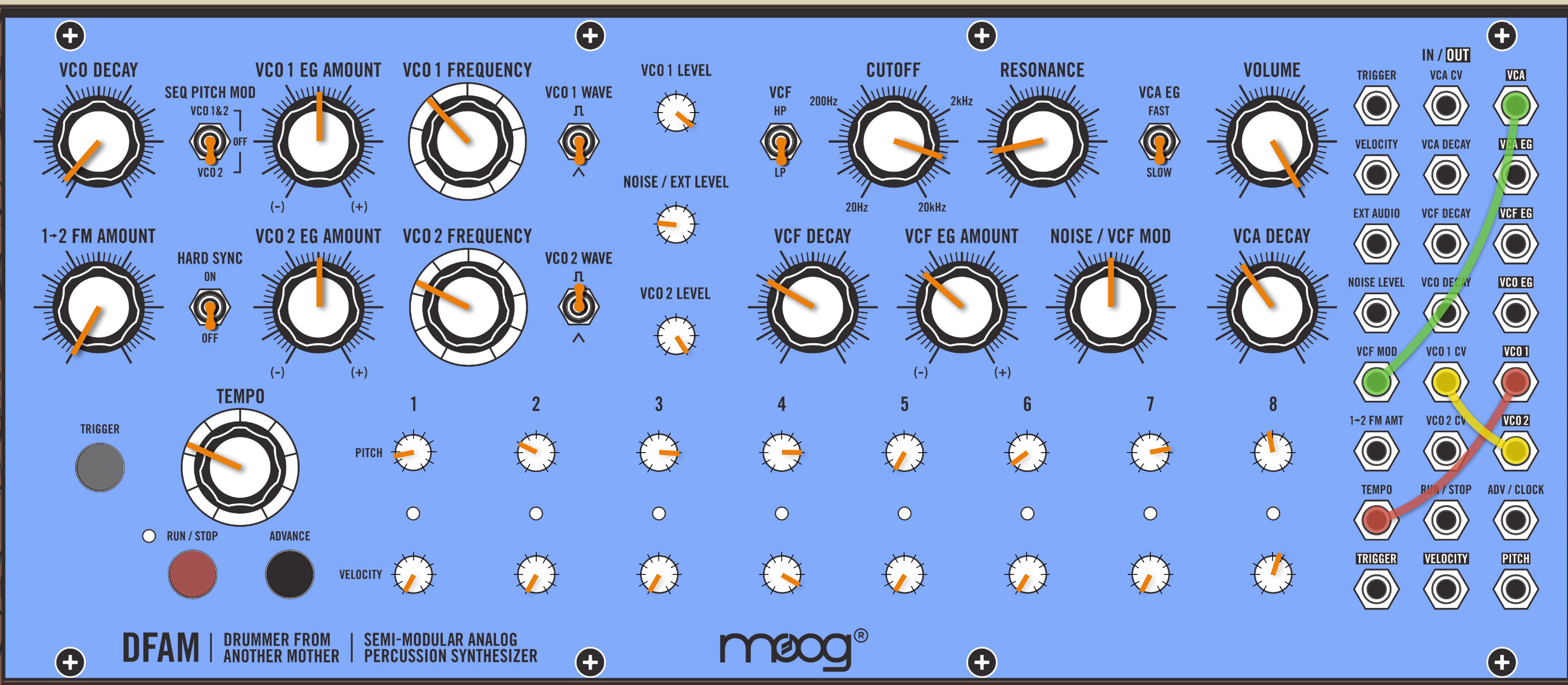


Set a melody with PITCHes before patching. Low PITCHes slow down the sequence, and the higher ones - speed it up. Turn VEL down on low pitch steps to avoid unwanted clicks. Tweak VCF MOD to change the color of the timbre. Play with VCF DECAY, it changes not only filter envelope speed, but it also influences on tempo variation.

Droplets

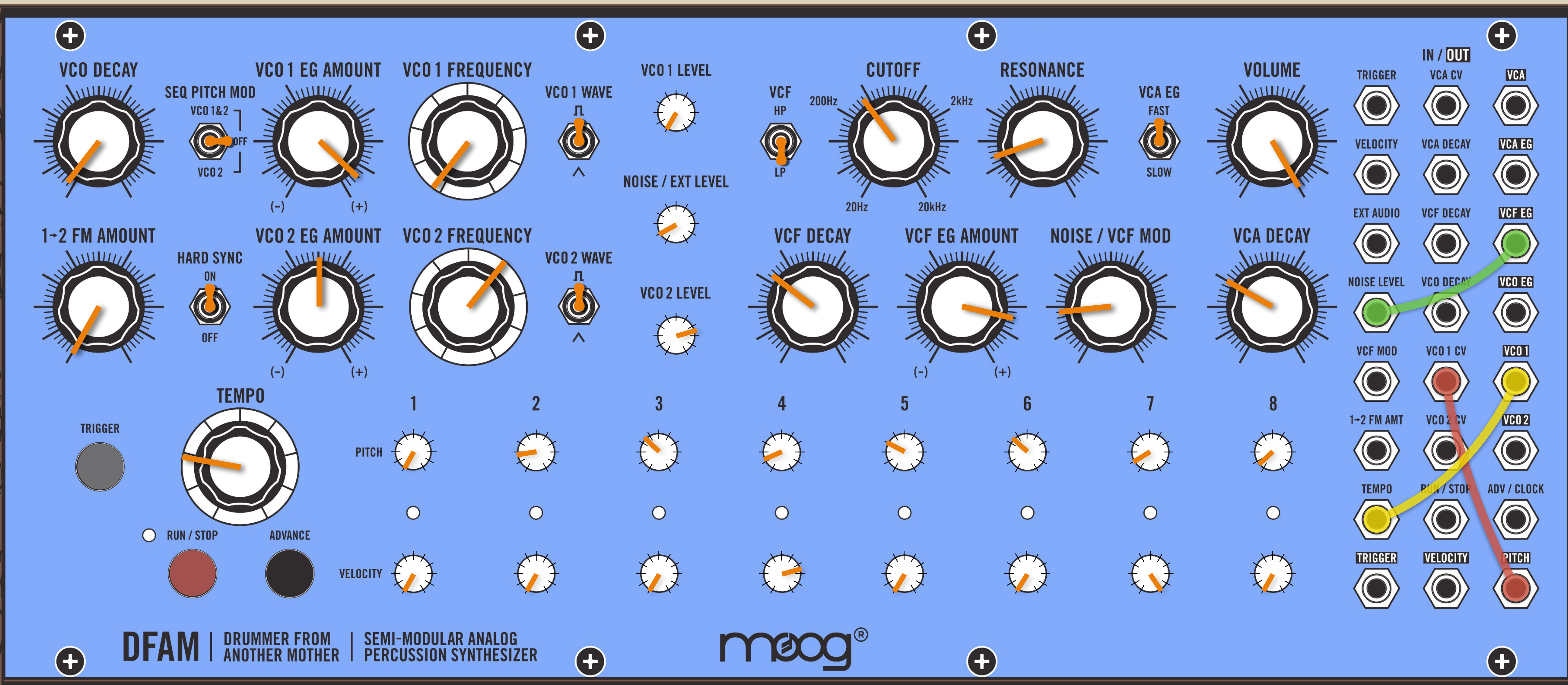


VCF MOD controls the level of clicks.
 Switch VCO 1 WAVE to triangle for softer timbre.
 Turn VCO 2 LEVEL up to add bubble sounds.



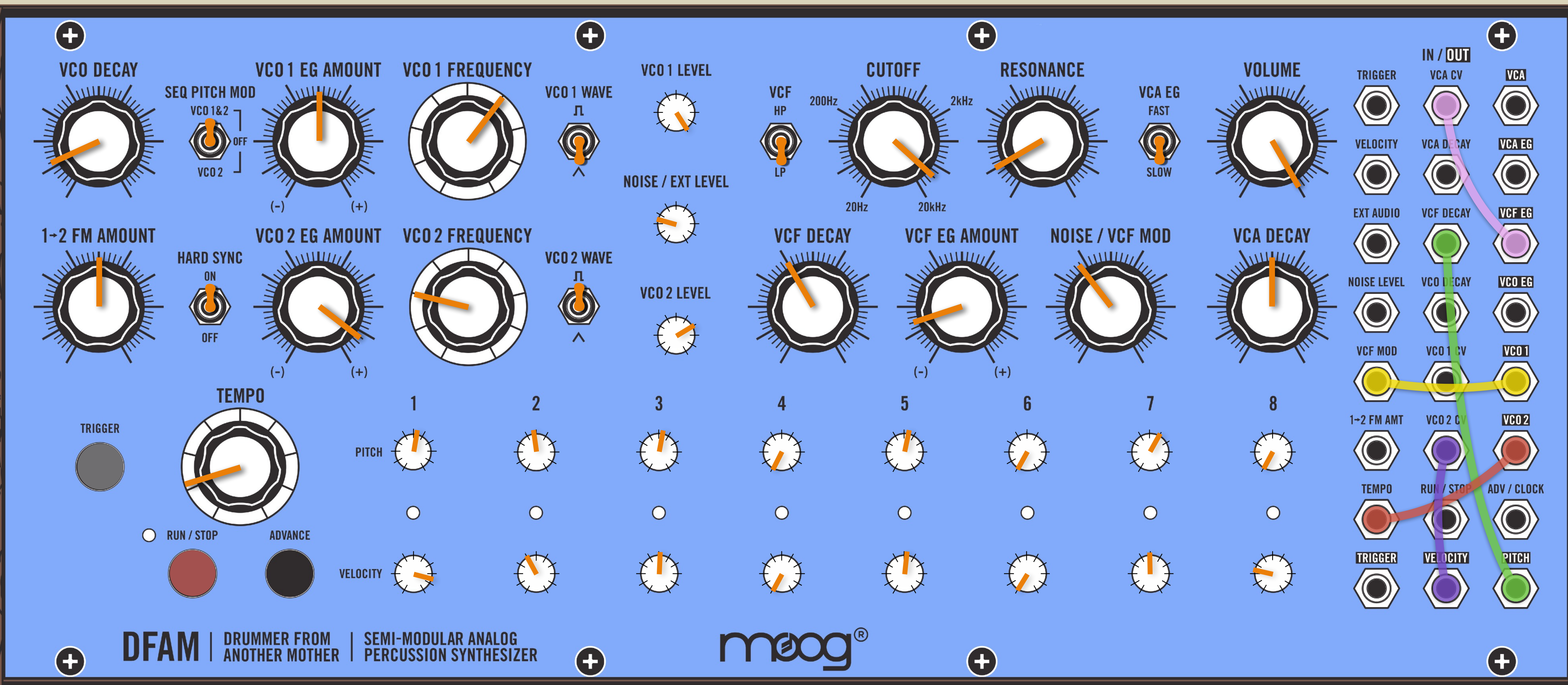
Catch a nice combination of TEMPO and VCO 1 FREQ values.
 Tweak VCA DECAY to control the expression.
 1->2 FM AMT influences on the sequence greatly.

Rotary Dial



PITCHes influence on the overall movement greatly. Even a single step variation will change the game.
 Tune VCO 2 FREQ to your track scale.
 Turn VCO 2 LEVEL down to leave noise only.

Secret Message



1->2 FM AMT changes tempo variation behaviour.
 Tweak VCF DECAY, it influences greatly on the whole movement.
 Raise VCO DECAY to get additional overdriven tones.



THE END

Thank you for purchasing the catalog.

I hope you enjoyed the work with DFAM, learned new things, and got inspiration for new tracks and performances.

Follow me on social media not to miss new soundsets and tutorials.

Cheers,
Anton Anru