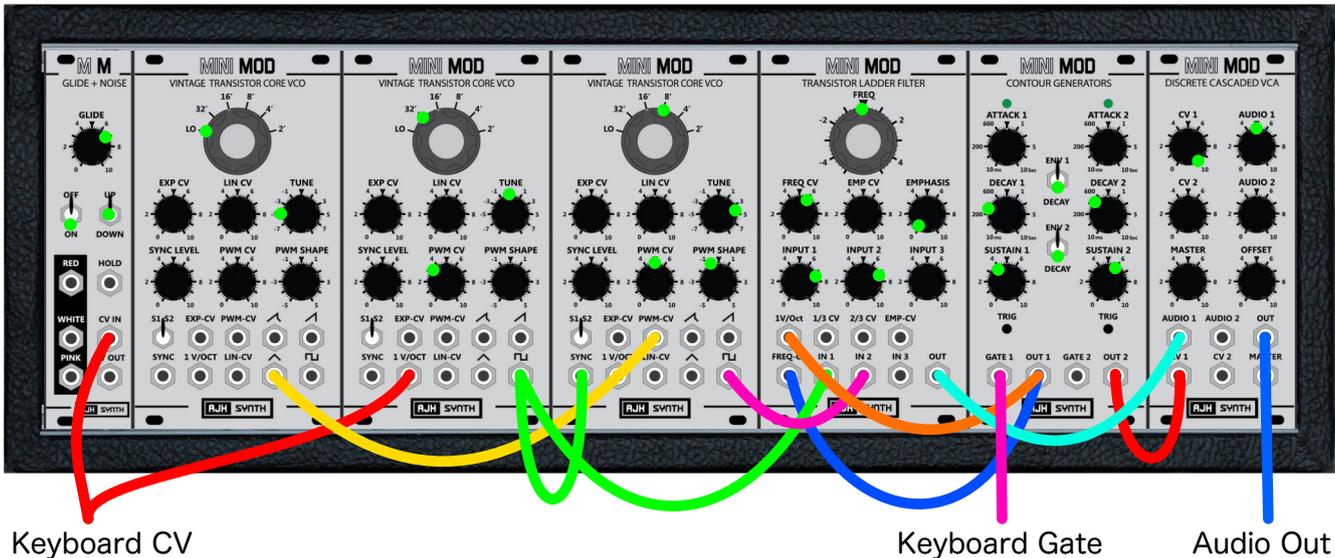


VCO Sync 'Laser Harp 46'



Keyboard CV

Keyboard Gate

Audio Out

Green dots show approximate pot and switch positions. Pots and switches that do not have green dots are not used in this patch, and should be left at their zero or off positions.

In the video I've connected the keyboard to the Glide + Noise module to access the CV bus and control the pitch of VCO3, but the keyboard is also connected directly to VCO2 (by way of a multiple) so that it bypasses the Glide function. Glide is only needed for VCO3. Additionally, I introduce a cable to the 1/Oct input of VCO1 to prevent it's pitch being controlled by the CV bus. This is because VCO1 is only being used as an LFO. The cable does not need to be connected to anything at the other end, it just serves to break the connection.

If you are not using the CV bus you will need to use a multiple or stacking cables to connect the keyboard to both the 1V/Oct input of VCO2, and the CV IN on the Glide module, then connect a cable from the Glide module's CV OUT to the 1V/Oct input of VCO3. If you are using this method you do not need to connect anything to the 1V/Oct of VCO1.

The correct octave settings of VCOs 2 & 3 will depend on your controller, but they should be 2 octaves apart as shown, and VCO3 is also tuned +7 semitones higher than VCO2. Care needs to be take to ensure tuning is tight, so I'd recommend turning off the Glide function whilst doing so, and initially disconnecting the Sync input to VCO3.

I have the input levels on the VCF quite high to get just a little drive in the sound, but if you set them at about 5 or lower the sound will be cleaner if so desired, then you can compensate for the volume loss using the Master level on the VCA. I've added the pulse wave from VCO2 to the VCF's input mixer just to fatten up the sound, but it's optional.

Modules used from left to right: Glide + Noise, Vintage Transistor VCO x3, Transistor Ladder Filter, Contour Generators, Discrete Cascaded VCA.