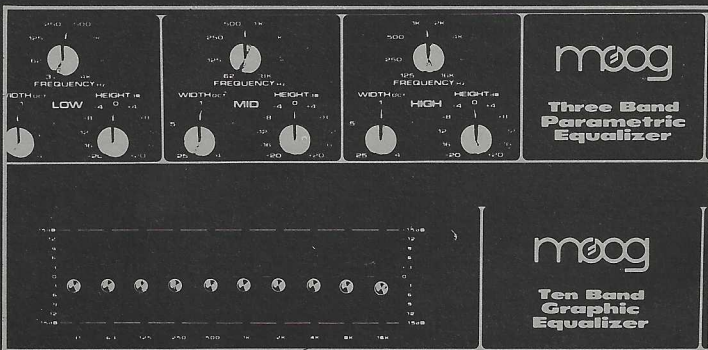
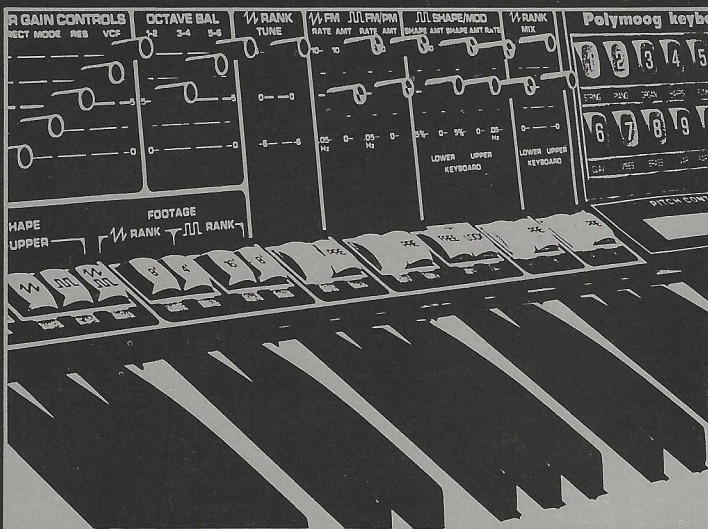
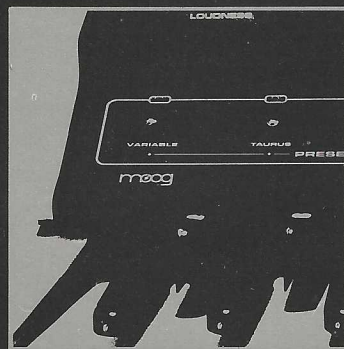
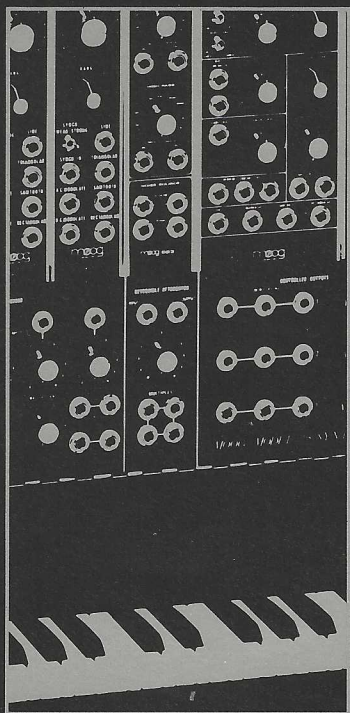
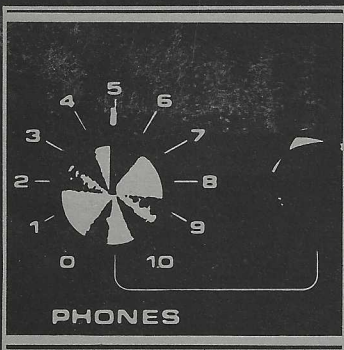
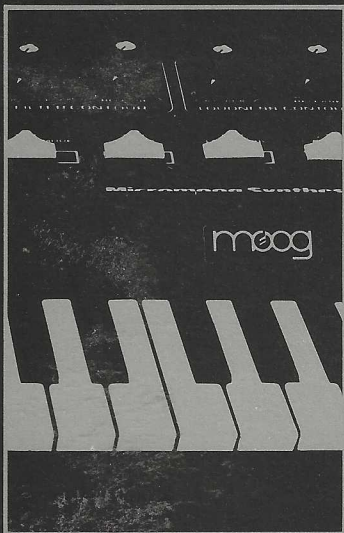
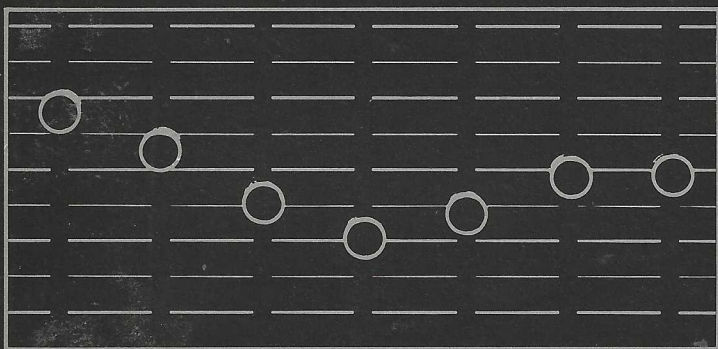


moog

SYNTHESIZERS



Micromoog

The Ideal Performer's Synthesizer

After consulting with today's best musicians, Moog has produced the performer's synthesizer, the Micromoog. To get the best solo sound, live musicians need a compact, easy-to-operate quality synthesizer – Micromoog is all of these.

At a price that is attractive, the Micromoog offers all the features of the bigger Moog products, coupled with today's latest technology.

The patented Moog filter gives you the famous fat Moog sound. There's a ribbon for pitch bending plus sample and hold. And the instrument is variable, rather than preset, to open up unlimited sound possibilities to you. All this, yet the Micromoog costs less than a lot of keyboard instruments with limited sounds. So, if you're thinking of making a lot of sounds, think small. Think Micromoog! You'll be surprised what it can do.

Features

Temperature regulated ultra stable audio oscillator

Separate modulating oscillator

Filter can produce pure sine wave

Controlled filter emphasis to prevent accidental oscillation

Continuously variable voltage controlled waveshape

One to two suboctave doubling – blendable

Octave "click" switching – 32', 16', 8', 4', 2'

Frequency knob can sweep oscillator pitch continuously over an 8 octave range

Fine tune control

Patented Moog voltage controlled low pass filter. 24 dB per octave

Reversible filter contours to create a whole new series of sounds

Separate contour generators for VCF and VCA

Ribbon "return to centre" pitch bender – zero inertia

Sample & Hold

Modulation wheel controls amount of vibrato, trills, wide range pitch bending, wah-wah, sample and hold effects, dynamic wave shaping

Rapid filter modulation for ring modulator effects

"Open system" – input/output capabilities make it compatible with other Moog synthesizers and accessories as well as guitar and other instruments

Glide

Noise generator

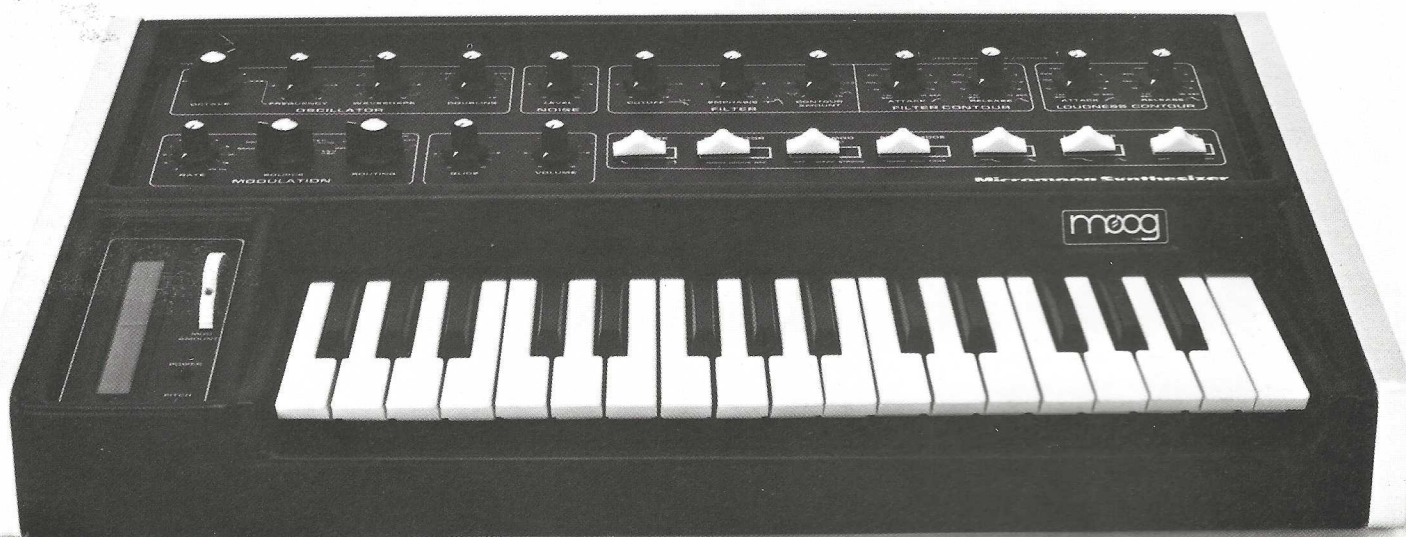
Single master PC board for ease of maintenance

Power requirements

220-240 Volts
50/60 Hz. 5 watts

Dimensions and weight

Overall size: 610mm wide
x 381mm deep x 140mm high.
Net weight: 9.07Kg.



Minimoog

The Moog for the road

Minimoogs have appeared in practically every concert hall and recording studio in the world. In fact, this musical virtuoso is so popular, you'll occasionally see some celebrated artist performing with up to four Minimoogs on the same stage. The Minimoog may be portable and built for the road, but it contains more sounds and styles than a storehouse of instruments. Three oscillators give you three sound signals to play with. Tune them octaves and waveforms apart for a fat solo sound, or to intervals so each key plays a different chord.

Shake the first two sound signals with the third oscillator for vibratos, or sirens, or even *Star Trek* sounds. There's a white/pink noise source for making pitchless sounds like drums, cymbals, locomotives or thunder. The filter section gives you the sparkling brilliance of a harpsichord, or the subdued brilliance of a flute, not to mention any wah wah you want – fast, slow, high, low.

Now, you've got style. The pitch bend wheel stretches the sound, the way a guitarist "bends" his strings. The glide slides it, the way a violinist slides his finger across the neck. Attack, sustain and decay give you any response you want. You want rich harmonic distortion? It's here. A sine wave, pure as the driven snow. Moog's patented filter can do it alone. That is, *you* can do it when you're behind a Minimoog. It's the one the stars do it with.

Features

Logical control panel layout with signal progressing from left to right.

Three tone oscillators, each with separate octave clickers, waveform selectors, volume controls, on/off switches, and oscillators 2 and 3 have separate tuning controls. (Oscillator 1 can be tuned with master tune control.)

White/pink noise selector with separate volume control and on/off switch

External instrument input with separate volume control and on/off switch

Many functions can be preprogrammed simultaneously for instant sound changes while you play.

Variable glide with on/off switch.

Separate filter and oscillator modulation on/off switches.

Variable modulation intensity wheel (Oscillator 3 tuning control adjusts modulation speed).

Pitch bend wheel with easy to feel notch at centre position.

Control panel adjusts to five different playing angles.

A-440 electronic tuning fork.

Headphone amplifier and jack for silent practising.

Dimensions and weight

Overall size (with front panel down): 718mm wide, 406mm deep, 140mm high.
Net weight: 12.7Kg.
Shipping weight: 20.41Kg.

Power requirements

220-240 volts.
50/60 Hz. 10 watts maximum.



Studio Systems

The big modular systems from Moog are what started the synthesizer revolution. There are three basic systems in the modular range. Systems 15, 35 and 55.

As the word modular implies the systems are made up with modules which can be changed or simply added to the basic systems you buy.

The biggest system, the 55, in two cabinets, comprises:—

- 6 x oscillators in two banks
- 2 x oscillator drivers
- 1 x low frequency oscillator
- 1 x fixed filter bank
- 1 x voltage controlled low pass filter
- 1 x voltage controlled high pass filter
- 5 x envelope generators
- 1 x dual trigger delay
- 1 x sequencer
- 1 x attenuator panel
- 1 x multiple panel
- 1 x random noise generator
- 5 octave keyboard

A total of 36 individual modules each with a specific function in sound generation, processing or control are contained in the System 55.

Only the finest, 100% professional quality components are used in construction of the Synthesizer to provide reliable performance and durability. Careful consideration has been given to the placement of individual modules within the system, to provide convenient and logical interconnections. The most used control connections can be internally selected by switches to reduce external patchcord use.

Most important, these features are the culmination of more than a decade of collaboration between Moog Music and leading musicians throughout the world. — to create a system providing musical control of the vast potential of electronic sound.

Moog Studio Systems are only available to special order.

Taurus Pedal Synthesizer

Moog's Taurus Pedal Synthesizer lets you make more sounds with your feet than most keyboard players can make with their hands. What's more, guitarists, drummers, vocalists, even dancers can use it to turn on the wildest sounds instantly while they're performing.

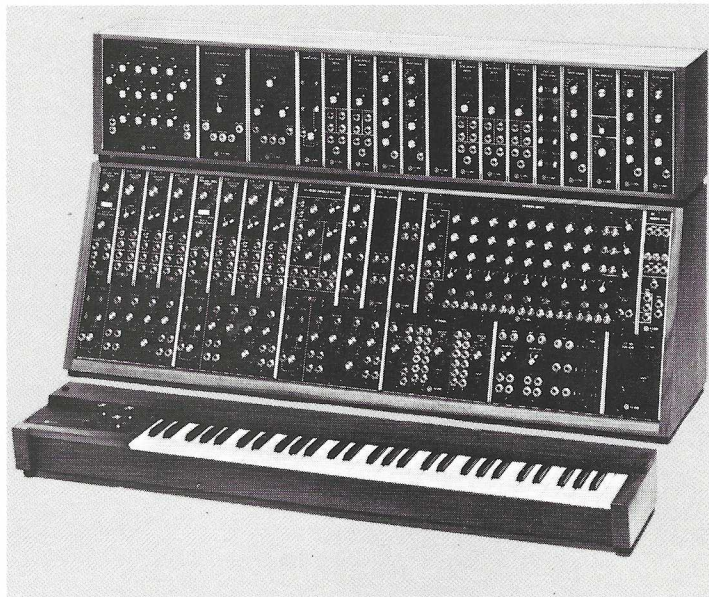
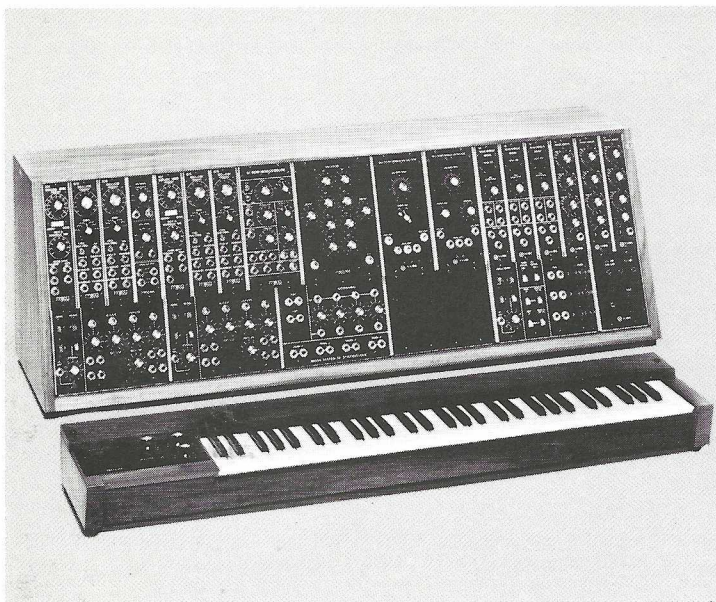
The Taurus has three factory pre-set synthesizer voices plus a fourth completely programmable voice. Select the sound you like and pre-program it yourself just like a car radio selection button. Two oscillators create phasing, parallel intervals and deep percussive sounds. Then there is variable attack, glide and decay. And the Taurus is much more than a bass instrument with its full octave range.

- Three pre-set synthesizer voices: Bass, Tuba and "Taurus"
- One fully programmable voice — you pick the sound and pre-set it yourself.
- Five octave range: 32', 16', 8', 4', 2'
- Foot sliders for loudness and tone colour variation.
- Ultra stable oscillator design: Less than one cent (0.06%) short term drift.
- Less than three cents (0.18%) long term drift.
- Electronic preset selectors — never have to cancel any preset.

615 x 510 x 210 mm

13 kg





Polymoog

The world's first totally polyphonic synthesizer.

Because the Polymoog can produce an almost infinite number of sounds and textures, the instrument becomes an extension of the keyboard player's musical personality.

The polyphonic feat is accomplished by an electronic "chip" that was three years in the making. (The Polymoog itself was 8 years and over one-half million dollars in the making.) Without this chip, a polyphonic synthesizer would cost several times as much and the space requirements would be highly impractical. Technically this chip (there are 71 in all – one for each key) puts two voltage controlled amplifiers, two waveshapers, one voltage controlled filter and one contour generator under each key. That means each key has its own volume response, attack and brightness. And that means each key has its own musical identity – like each piano key with its own hammer and string. The harder it's hit, the louder and brighter the sound.

The Polymoog design features include:

- variable keyboard dynamics
- the famous Moog ribbon pitch controller
- acoustical or electronic intonation

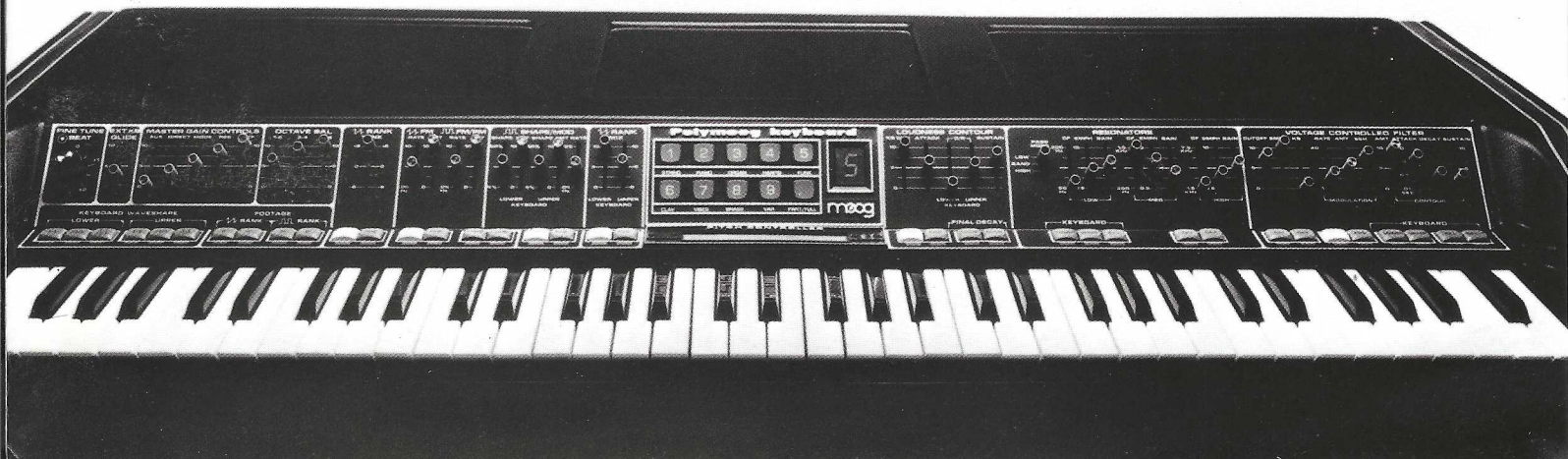
You can adjust almost any function with a slider or button switch, while still playing the keyboard.

And an optional expression pedal controller is available for varying volume, sustain, filter and pitch or modulation.

The player can use all these expression effects, normally found only on an acoustical instrument and combine them with the advantages of Moog electronic innovations to produce simply the very best musical sound and performance.

1156 x 565 x 152 mm

37.2 kg



SynAmp

Ask a recording engineer – violins require one mike, while guitars require another. Ask a sound reinforcement technician – one speaker suits the bass while another suits the horns. Even amps have to vary as instruments vary. That's why even the thought of creating the SynAmp was such a vast concept – because the synthesizer is such a vast instrument with so many sounds. The SynAmp was created to sound superb with every sound the synthesizer makes. And it was developed with the expert help of the people who advanced the synthesizer ever since its beginnings – Moog. Synthesizers have proven to be truly outstanding instruments. And now, thanks to the SynAmp, they'll sound more outstanding than ever.

SynAmp Head

400 watts continuous average power output. User selectable as 2 x 200 watts Biamp or 2-200 watt full range power amplifiers.

Four input channels (capable of taking up to eight inputs with LED overload indication).

Three band parametric equalizer for each input channel.

10 Band Graphic Equalizer

Detachable reverb section, switchable to external effects source.

Internal headphone monitor amplifier and house sound kill button for changing, checking or adjusting input levels of synthesizer patches without turning system down.

Warning light to indicate house sound off.

60dB range peak reading meter.

Internal four pole active crossover and equalizer for Biamp use.

Two compressors – one for each amplifier with indicator lamps.

Clipping indicator for each power amp.

Comprehensive back panel for various patching operations.

Amp and Speaker test facility.

SynAmp Cabinet

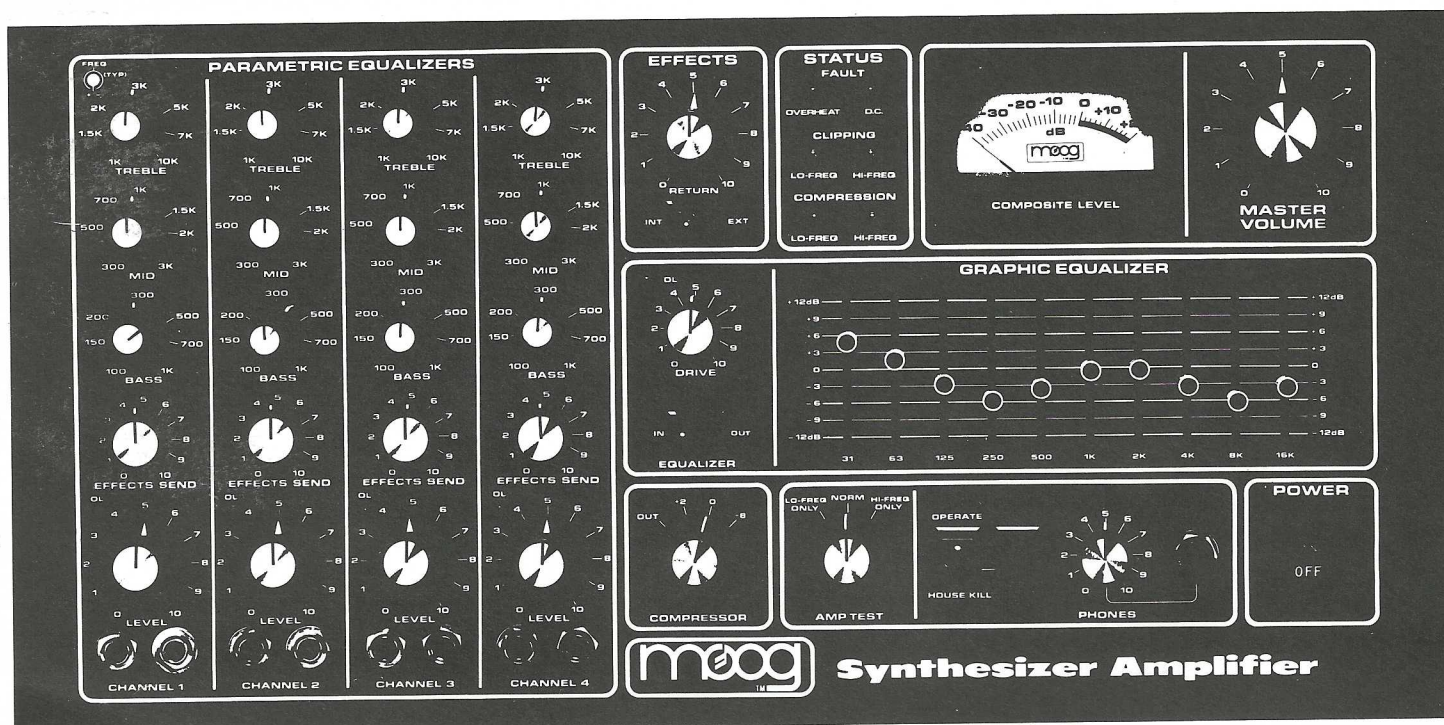
Two 15" low frequency premium grade drivers in computer assisted vented enclosure design.

Compression driver and horn mid-range.

Compression driver wide dispersion tweeters.

Mid and High frequency driver protection circuitry with automatic reset.

Speaker cover panels for protection during transit.



Signal Processors

Bringing the studio closer to home

Moog has a prestigious reputation for bringing the recording engineer's tools within the travelling musician's grasp. Everyone who's experienced working in a good recording studio knows how much high quality graphic and parametric equalizers can contribute to your sound. You probably know how much that kind of quality costs too!

Now, with Moog's Ten Band Graphic Equalizer and Three Band Parametric Equalizer you have the answer. Engineered for the studio technician and built for the stage musician. In fact, Moog's Signal Processors are already veterans in recording studios – among producers, engineers and musicians alike. That says a lot for units that were built to handle the road.

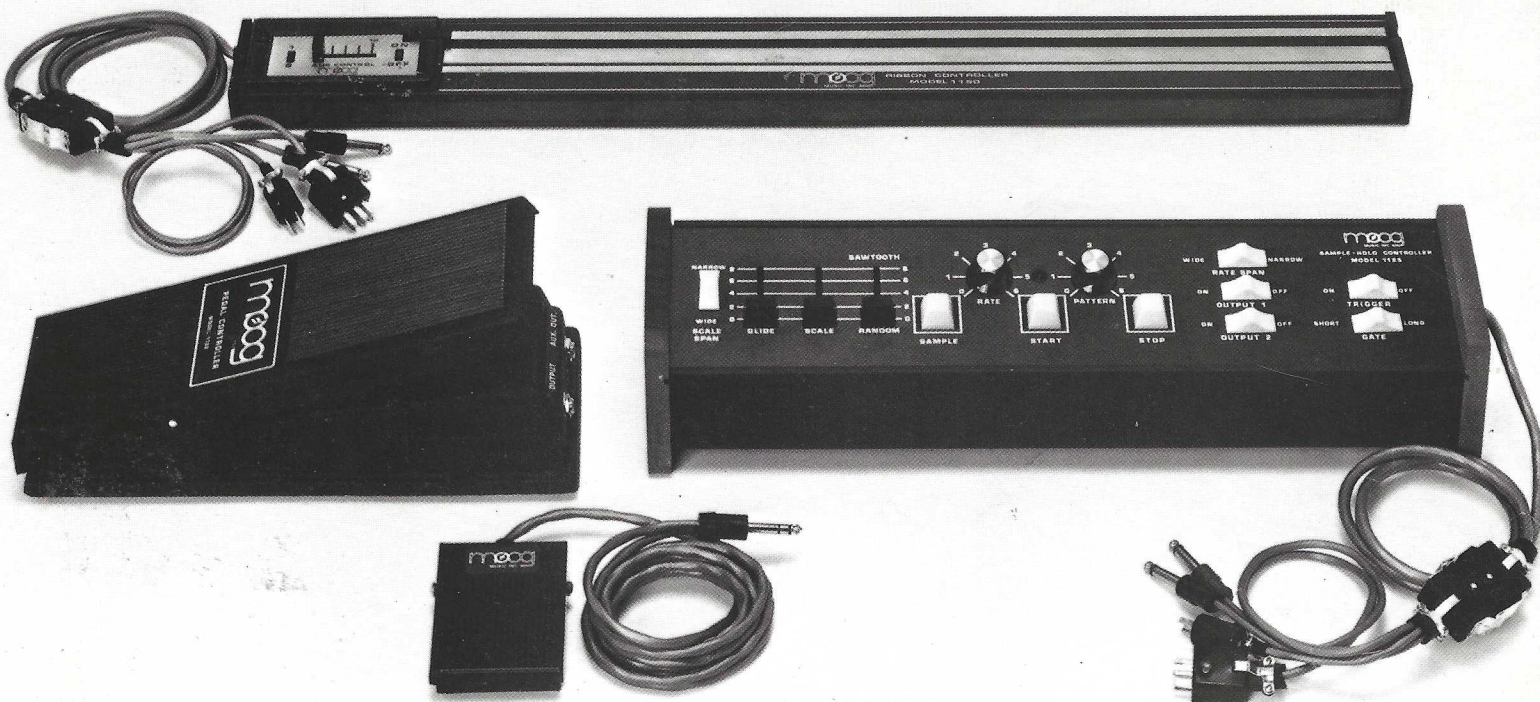
Moog Signal Processors were designed to meet the wide range demands of keyboard instruments – to handle a very wide dynamic range and extended frequency response. Of course, if Moog's Signal Processors can handle those demands, they're more than capable for other applications, like the guitar, P. A. equipment, even studio recordings. The controls on Moog's Signal Processors have a smooth, quiet action for precision adjustments. The Graphic Equalizer's sliders are protected from dust entering their mechanisms, so they stay smooth and quiet. The slider centre

points are detented for fast easy reference you can feel. You can bypass Moog's Signal Processors (both the Graphic & Parametric) by flipping the Status Switch for fast sound changes. And the Drive control lets you adjust the level of the Equalizer's internal signal to match the input signal. It lets you maintain a high signal-to-noise ratio with low output instruments and guards against overload from high output instruments. You can also use Moog's Signal Processors as line drivers for long cords stretching across the stage. Moog's Signal Processors are designed for both the studio and the road, right down to the two way chassis. In one position the carrying handles also protect the front panel, extending beyond the controls. In the other position there are two flanges, complete with screw holes, for mounting in a standard 19" rack space. To really get the most musical control out of your equipment, it helps to know what's going on inside the unit as well as outside. Moog prints a signal flow diagram at the bottom of its signal processors to show you how your music makes its way through the unit.

The AC cord on the back panel is detachable for easy transit and to quickly accommodate different cord lengths. It's also useful for the professional travelling overseas where power requirements vary. The footswitch jack works with an optional bypass footswitch. It lets you activate or deactivate the equalizer while you're performing on stage.

3.12 kg





Accessories

1125 Sample & Hold

(Usable with Micromoog, Minimoog, Polymoog, Modular systems)
You've heard Moog's Sample & Hold creating a lot of extra special effects on a lot of today's hit recordings. It delivers a steady, rhythmic pattern of notes climbing up the scale, over and over again, or down the scale, or just jumping all around the scale at random. The glide control gives your music "animation" like vibrato. The Sample & Hold is like a drummer playing notes, so it's great accompaniment for drum solos. It'll put new life in the band's "rhythm breaks." And it's a show stopper too with its extra special sound effects.

1150 Ribbon Controller

(Usable with Micromoog, Minimoog, Modular Systems)
One of Moog's most popular accessories, the Ribbon Controller, is a whole new group of instruments in

itself. You can use it as a Hawaiian guitar, theremin, "musical saw," and a lot of instruments you never heard of. The Ribbon Controller is a fretless fingerboard you play by just touching the ribbon. As you slide your finger to the right, the pitch rises. You can adjust the Ribbon Controller so that it spans ten or more octaves, or so its range and length correspond to that of a keyboard. Another slide control lets you "filter" the high frequencies. You can also use the Ribbon Controller as a loudness control, or even as a percussive instrument, tapping the ribbon to trigger a sound.

1121 Glide/Decay Footswitch

(Usable with Micromoog, Minimoog, Polymoog)
A lot of professional musicians know how dramatic it is to switch sounds instantly in the middle of a tune. But, if both your hands are busy playing, even

flipping one little function switch is impossible. That's why the 1121 Footswitch is so valuable. It lets you turn either the glide or decay on the MINIMOOG (or both with 2 footswitches) on or off at the tap of your foot. On MICROMOOG it lets you turn modulation on or off. The 1121 Footswitch works only with MICROMOOG and MINIMOOG

1130 Percussion Controller

(Usable with Micromoog, Minimoog, Sonic Six, Modular systems)
Everybody talks about having a "new beat." But, Moog's Percussion Controller is no idle talk. It's a "touch sensitive" drum that can control the pitch of the synthesizer, the filter, or both simultaneously. When you hit it harder the pitch rises and/or the filter opens. You can control the "sensitivity" of the drum (how hard you have to hit it to get a response) and the "scale" (how much it

responds when you hit it). Now the drummer can play chords, wah wah, repeating patterns and so much more, he can't even be called a "drummer" anymore.

1120 Foot Pedal Controller

(Usable with Micromoog, Minimoog, Polymoog, Modular Systems)
Like the 1121 Footswitch, the 1120 Foot Pedal Controller gives the musician a third hand—or rather a foot. It's a variable control that lets you control the pitch bend, cutoff frequency (for wah wah or tone color) or loudness (for "expression") with your foot. The Foot Pedal Controller can even operate two or more synthesizer functions simultaneously.

Flight Cases

To protect your Moog Synthesizer we now offer a range of flight cases for all models. These rugged cases are a must for the travelling musician.

moog
SYNTHESIZERS