

Moog – Drummer From Another Mother

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[Moog DFAM User Manual PDF](#)

Creative Patch & Modulation Ideas for Moog DFAM Eurorack

You've got the Moog DFAM in your Eurorack—congrats! While DFAM excels at punchy analog percussion, it's also capable of gnarly bass, aggressive distortion, and haunting ambiences with the right patching and modulation. Here are some focused ideas for unique sonic territories, curated specifically for styles like dubstep, drum & bass, and cinematic atmospheres.

1. Distorted Percussive Sounds

Objectives: Add grit, harshness, and saturated attack to percussive patterns

Key Controls: Mixer (Noise/Ext Level), VCF/Resonance, VCA Decay, Patchbay

Techniques & Patching

- **Drive the Internal Mixer:**

Turn the VCO and NOISE/EXT LEVELs high—DFAM's analog mixer

will start saturating and distorting, especially with multiple sound sources summed.

- **Extreme Envelope Modulation:**

- Turn VCO EG AMOUNT and VCF EG AMOUNT to high (positive or negative) values for dramatic, snappy pitch/filter movement.
- Use short VCO/VCA decay for clicky, clipped transients.

- **Self-oscillating Filter:**

- Set the filter to LOW PASS, set RESONANCE past 3 o'clock until it self-oscillates.
- Modulate the filter cutoff (with sequencer or CV) for screaming FM-style or bitcrushed drum sounds.

- **Noise as Filter Modulator:**

- Patch NOISE to VCF MOD and increase NOISE/VCF MOD knob—the random modulation adds a dirty, unstable texture.
- Try mixing noise with external audio or feedback for metallic crunch.

- **Patch Out/In for Feedback:**

- Patch VCA OUT back to EXT AUDIO IN.
 - Set NOISE/EXT LEVEL to taste. This creates feedback distortion and can get wild at high levels—start with the volume down!
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2. Crazy Basslines (Dubstep/Drum & Bass)

Objectives: Growling, modulated, or tearing bass tones

Key Controls: Oscillators, 1→2 FM AMOUNT, Filter, EG Amounts, Sequencer, Patchbay

Techniques & Patching

- **FM Bass:**

- Set both VCOs to SQUARE for aggressive harmonics.
- Engage HARD SYNC for tight, metallic edge OR leave off for complex sidebands.
- Modulate 1→2 FM AMOUNT—manual or via CV input for "talking" movement.

- **Filter Sweeps / Wobbles:**

- Use sequencer for rhythmic cutoff modulation (set SEQ PITCH MOD to OFF, then patch PITCH CV output to VCF MOD input).
- Mod or automate VCF EG AMOUNT for movement; negative values for downward "woof," positive for upward snap.

- **Envelope Sculpting:**

- Play with extreme negative/positive VCO EG AMOUNT for "donk" attack or re-pitching bass per step.
- Lower VCA decay for tight, punchy stabs. Raise for growly sustain.

- **External Modulation:**

- Patch an LFO or envelope from your eurorack onto the 1→2 FM AMT, VCA CV, or VCF MOD for complex movement.
 - Trigger DFAM from external sequencer for polyrhythms.
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3. Haunting Atmospheric Pads

Objectives: Evolving, eerie, lush, or drifty textures

Key Controls: Filter (especially HIGH PASS), Mixer, Envelope Decay, SLOW VCA, Patchbay

Techniques & Patching

- **SLOW VCA EG Setting:**

- Flip the VCA EG switch to SLOW (100ms attack)—softens attacks, emulates "pad" swells.

- **Long Decay Envelopes:**

- VCO, VCF, and VCA decay set past 12 o'clock—allows tails and superposition for drone textures.
 - **Filtered Noise + Oscillators:**
 - Gently raise NOISE/EXT LEVEL for a breathy, airy quality.
 - Tune VCOs close together or slightly detuned for analog beating.
 - **Filter Modulation:**
 - Use VCO2 output or an external slow CV source to VCF MOD input; set NOISE/VCF MOD knob up for subtle animation.
 - In HIGH PASS, resonance just below self-oscillation can yield ghostly whines.
 - **External Reverb/Delay:**
 - Patch VCA out into your modular or hardware effect for endless pad depths.
 - **Sequencer as CV Modulator:**
 - Instead of using sequencer for pitch, set SEQ PITCH MOD to OFF. Patch PITCH and/or VELOCITY CV outs to VCF, VCA DECAY, or NOISE LEVEL for hands-free, evolving timbral shifts in each envelope.
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Other Advanced Tips

- **Tempo Overdrive:**

Patch one of DFAM's outputs (like Pitch CV) into TEMPO input to create glitchy, skipping rhythms and even use sequencer steps as an audio oscillator source!

- **Experimental Crossmod:**

Patch VCO output (esp. SQUARE) into VCF MOD for audio-rate filter FM: clangy, bizarre metallic drones.

- **External Processing:**

Use the EXT INPUT to blend or mangle another oscillator or drum module through DFAM's filter and VCA envelope.

Patch Example for Aggressive FM Bass

1. VCO 1 & 2: Square, tune to unison or intervals.
2. 1→2 FM AMOUNT: 2-3 o'clock, and patch a slow external LFO or env.
3. VCF: LOW PASS, resonance 12 o'clock.
4. Sequencer: Modulate VELOCITY and PITCH for per-step variation.
5. VCA: Fast attack, decay 11 o'clock.
6. Optional: Patch VCO 2 OUT to EXT AUDIO IN, mix for phasey, gnarly.

Patch Example for Haunting Pad

1. VCO 1/2: Triangle, nearly in-tune or detuned.
2. VCF: HIGH PASS, resonance up, cutoff 10-11.
3. Envelope Decays: VCA, VCF, VCO: Past noon.
4. NOISE/EXT: Raised gently.
5. VCA EG: SLOW.
6. Patch VCO 2 or slow LFO to VCF MOD; Noise/VCF MOD knob up for mo.
7. OUTPUT: Route to reverb/delay.

Experiment! The DFAM is all about hands-on sound shaping, and patchbay modulation is where the magic happens.

Generated With Eurorack Processor