



ARPODYSSSEY

ELECTRONIC MUSIC SYNTHESIZER PATCH BOOK

Introduction

Welcome to the Odyssey Patch Book. Inside, you will find all sorts of ready-made sounds illustrated for easy setup. Some of these are instrumental or musical in nature, others are sound effects. Some are instructional; that is, they are to illustrate a certain aspect of your Odyssey, and may be used alone, but are most effective in conjunction with other sound modifications. Follow these rules, and you will find that all of the diagrams (called *patches*) are easy to understand.

You will notice that these diagrams illustrate the Odyssey with Arp's new development, the PPC. The PPC is used in place of the Pitch Bend Knob which was found on older instruments. When a patch calls for Pitch Bend or Vibrato, the corresponding PPC touch pad will be indicated. If you have an older Odyssey, simply use the Pitch Bend Knob or the LFO (sine wave) slider into the VCO to accomplish these same effects.

1. All sliders which have not been illustrated should be all the way DOWN.
2. All switches which have not been illustrated have no effect on the sound you are trying to achieve, so they may be left up or down. You will find that certain switches can affect the sound even though the functions associated with them have not been selected. Therefore, these switches will always be illustrated when this possibility exists.
3. Slider positions are intended to be used as general guides--you may move them to suit your own taste for such things as brilliance, vibrato, tremolo, etc.
4. Occasionally, the notes will call for you to move a slider, and an arrow will appear next to that slider. The arrow will always appear to the left of the slider that you should move.
5. *Phrasing* is most important. To make a patch sound like a particular instrument, you have to play licks which simulate those you would actually play on that instrument. Do not exceed the range of the instrument.
6. Don't be discouraged if the patch does not work the first time. Chances are you overlooked an important slider or switch.

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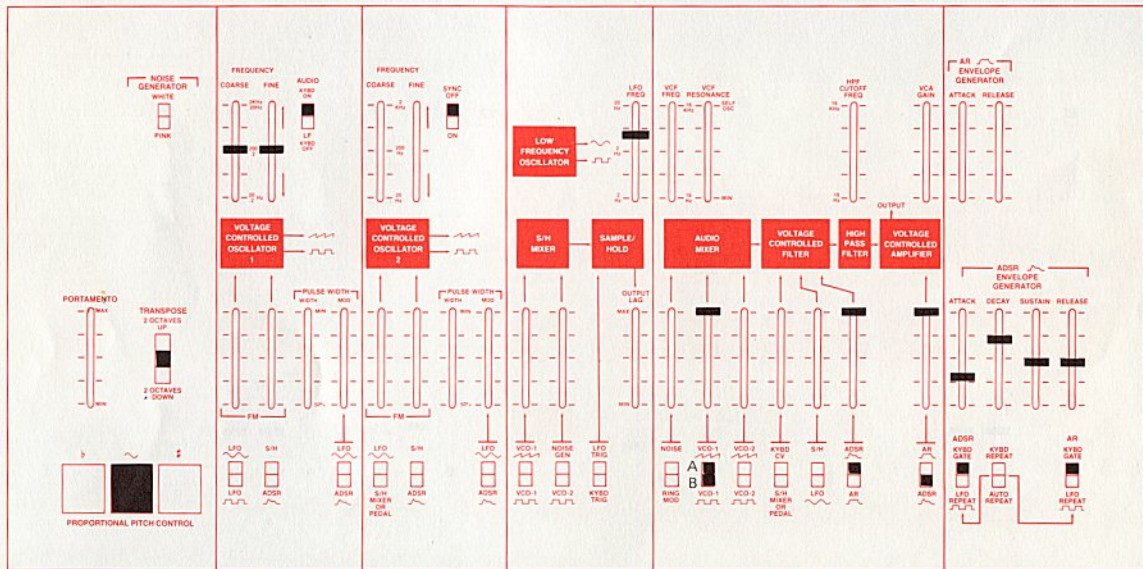
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Advanced Applications

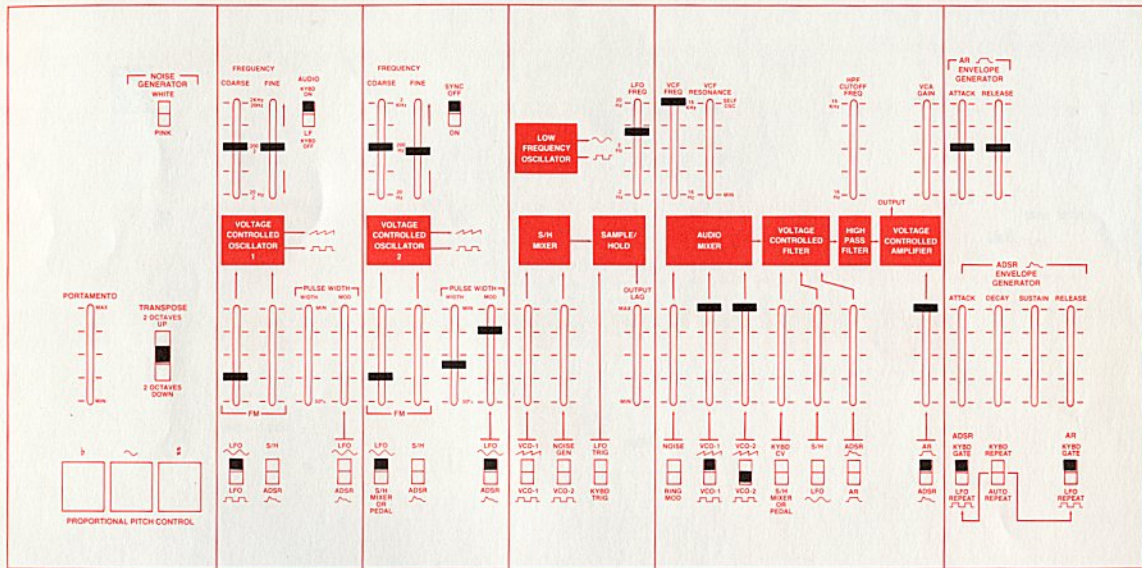
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74. Pseudo-Phaser
75. Variable Microtonal Scale

1. Use "A" (sawtooth waveform) for brass.
2. Use "B" (square waveform) for clarinet.
3. Use PPC for vibrato.



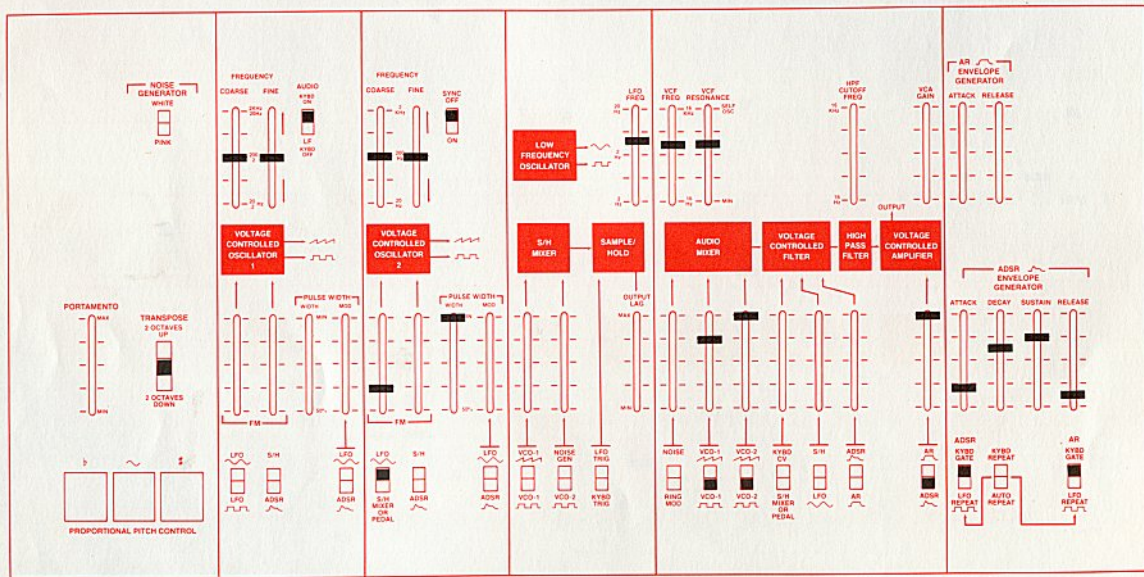
1. Clarinet or Brass

1. Tune oscillators slightly out of unison.
2. Use external reverb for rich effect.
3. Lower VCF FREQ slider for darker string sound.



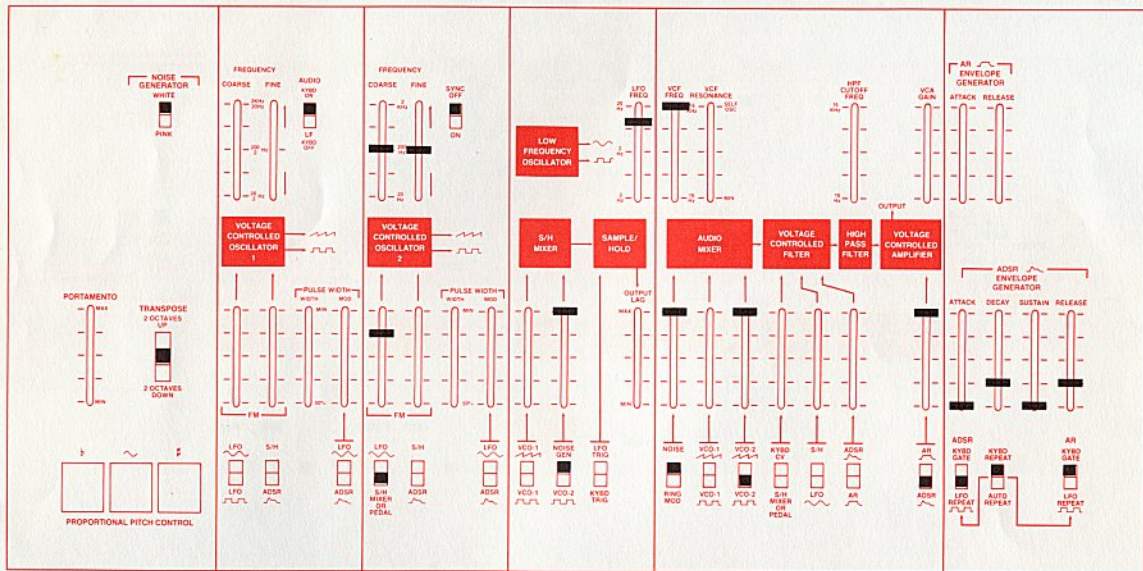
2. Sweet Strings

1. Tune oscillators to unison.

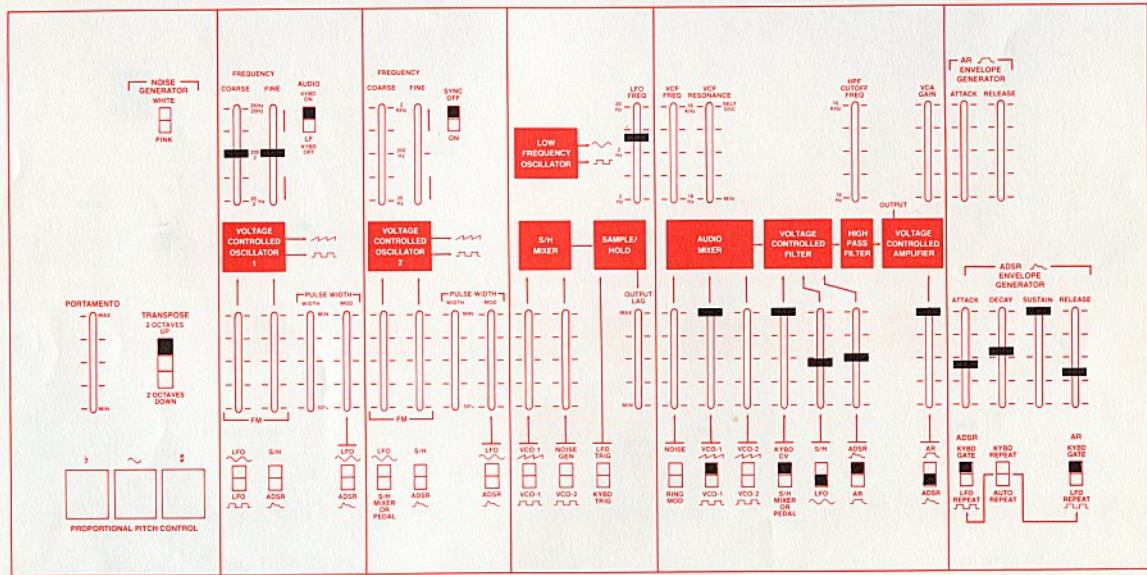


3. Clarinet, English Horn Duo

1. Unplug pedal.
2. Hold key down.
3. Play larger drums on lower keys, smaller drums on higher keys.

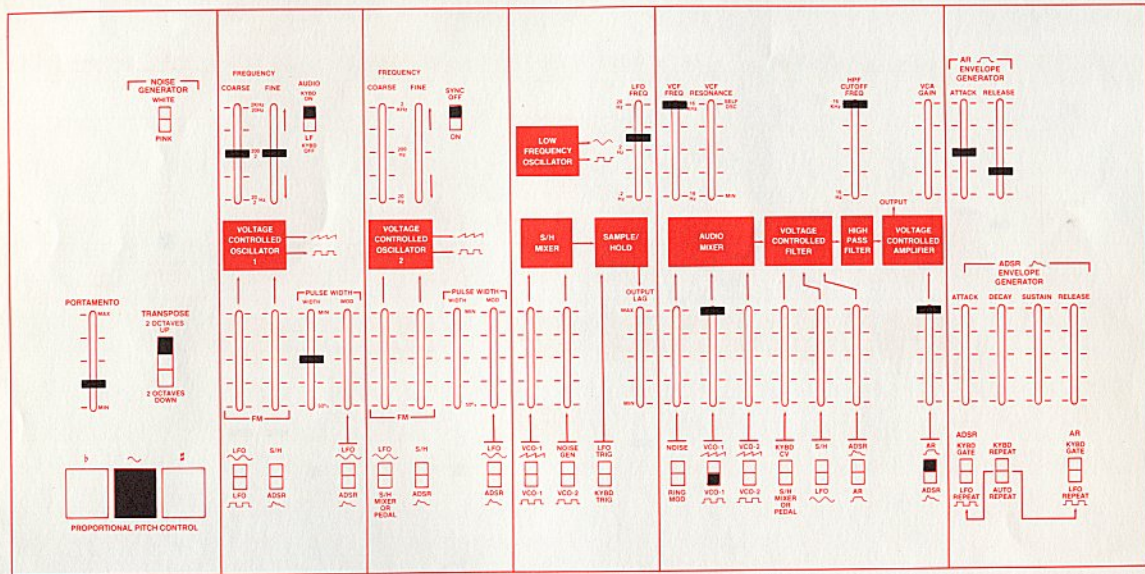


4. Snared Drum



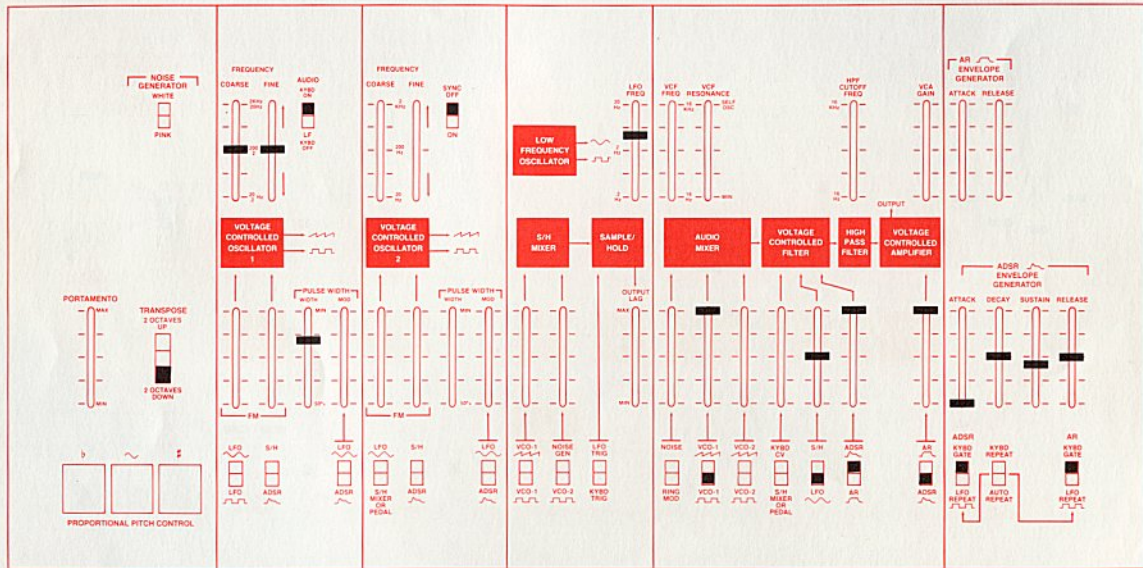
5. Flute

1. Use PPC for vibrato.



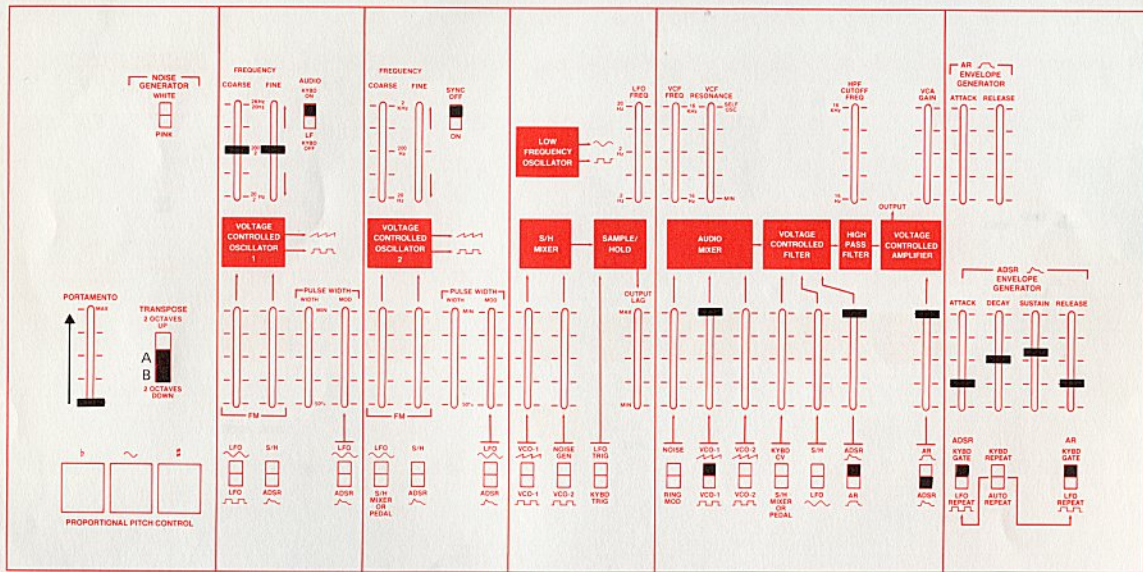
6. Solo Violin

1. Vary the Release time on the ADRS.

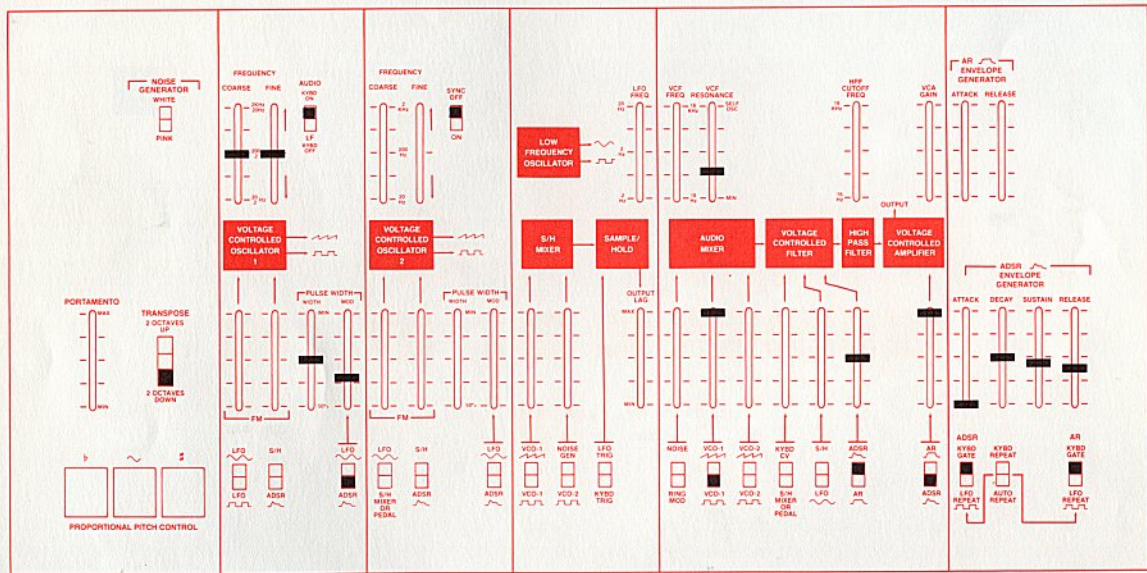


7. Cash on the Line

1. Use "A" for trombone, "B" for tuba.
2. Use Portamento for Trombone.
3. Use PPC for vibrato.

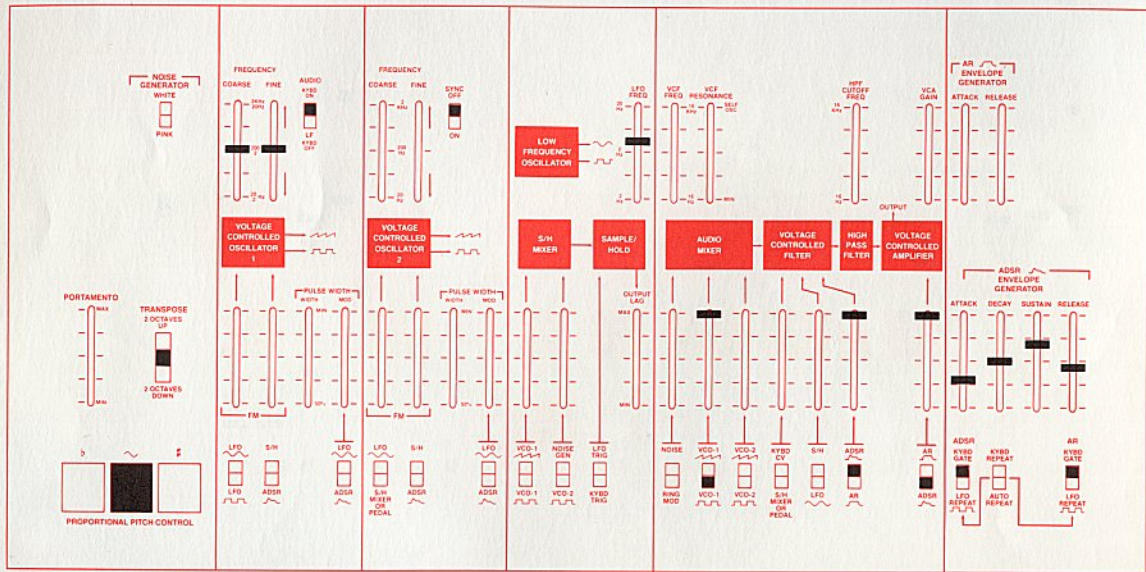


8. Trombone/Tuba

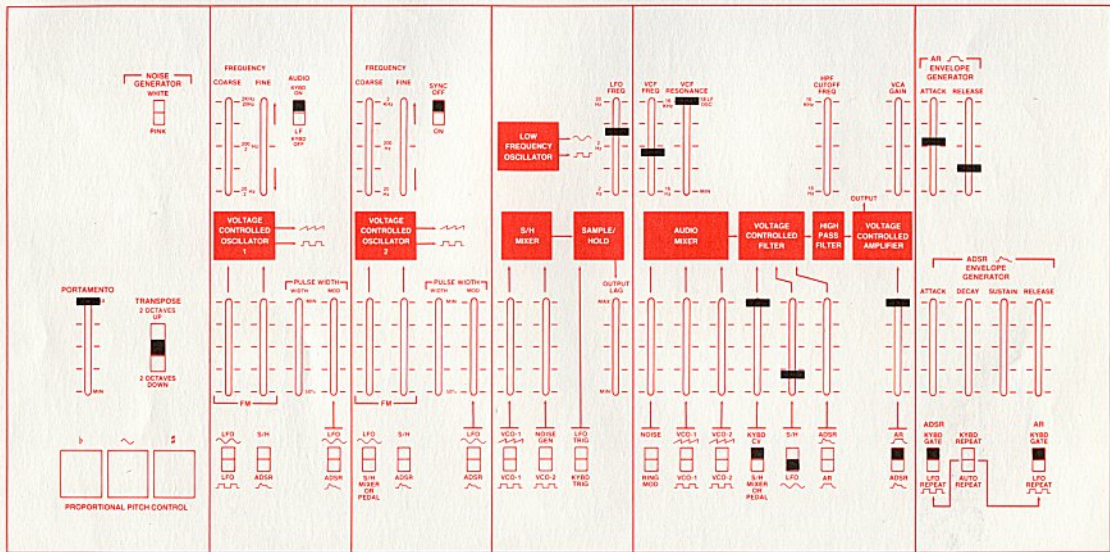


9. Precise Bass

1. Use PPC for vibrato.

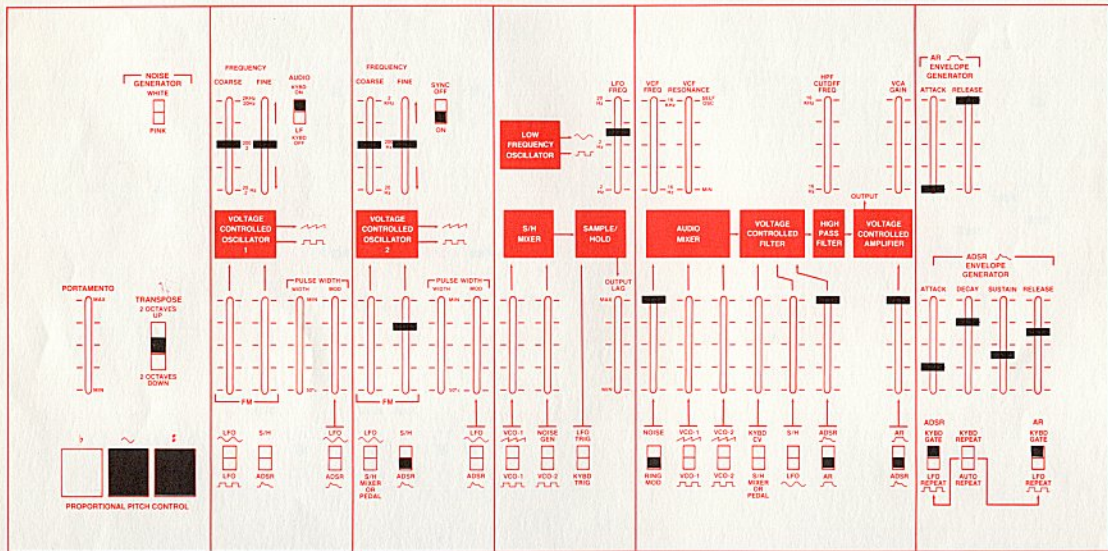


10. Clarinet in C



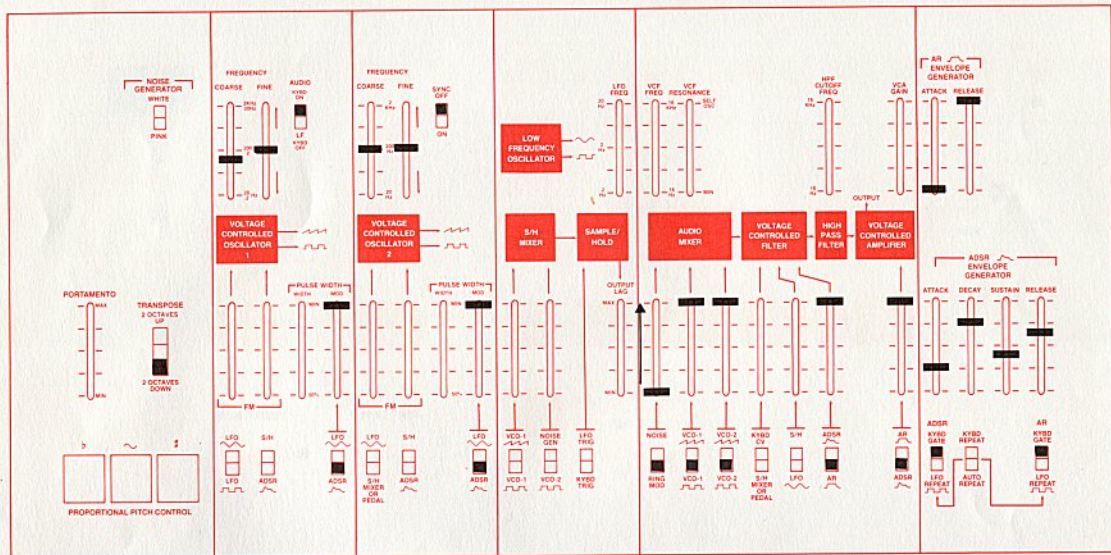
11. Theremin

1. Use PPC Pitch Bend Sharp.
2. Use PPC for vibrato.



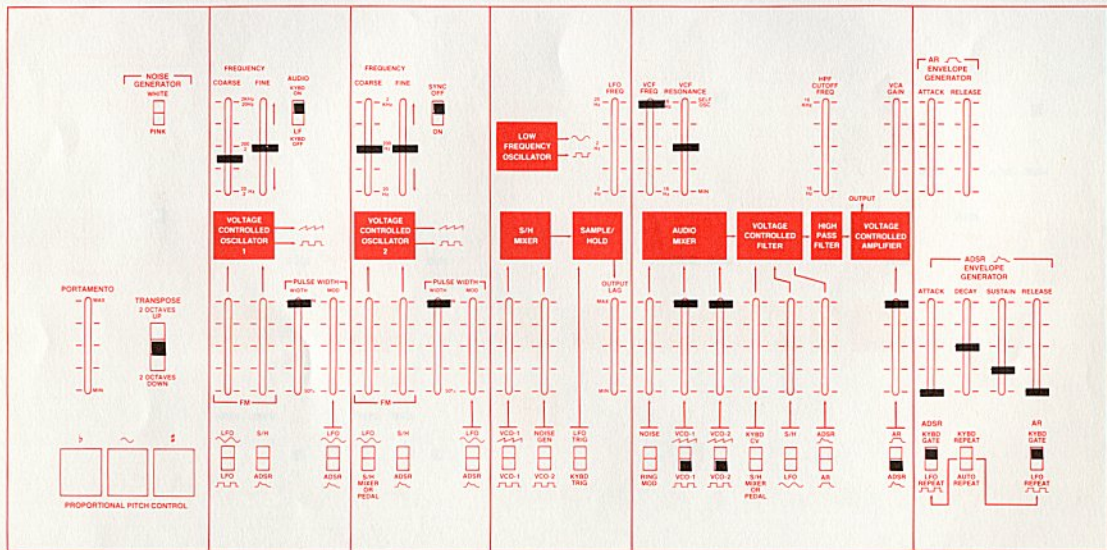
12. Classic Odyssey

1. Set up patch as shown, but switch VCOs 1 & 2 to sawtooth waveform.
2. Tune VCO 2 one octave higher than VCO 1 (this is easier in the sawtooth waveform than in the square waveform).
3. Switch both VCOs back to square waveform.
4. Raise the RING MOD slider.



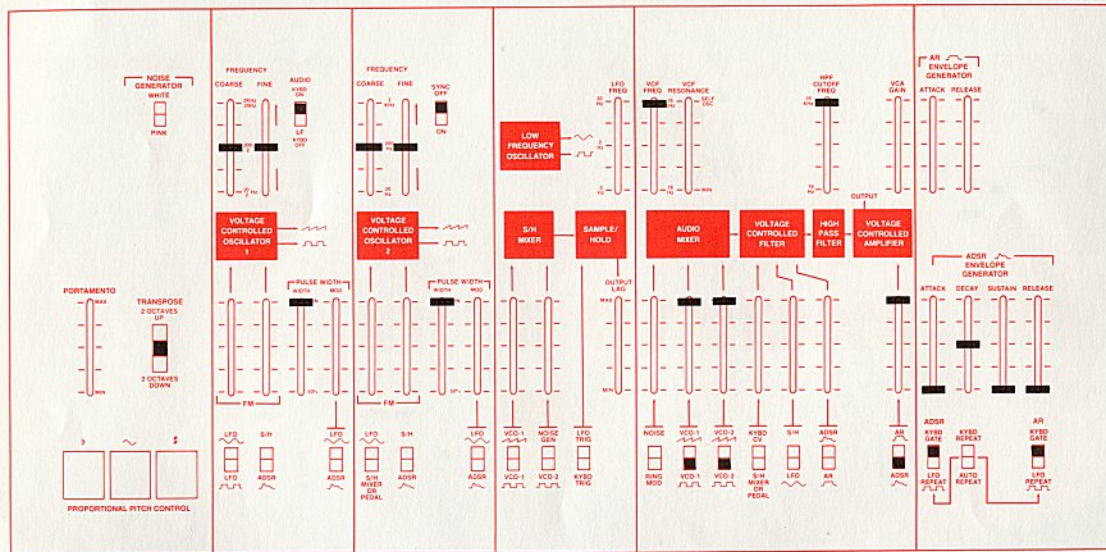
13. Romantic Odyssey

1. Tune VCO 2 one octave higher than VCO 1, slightly out of tune.



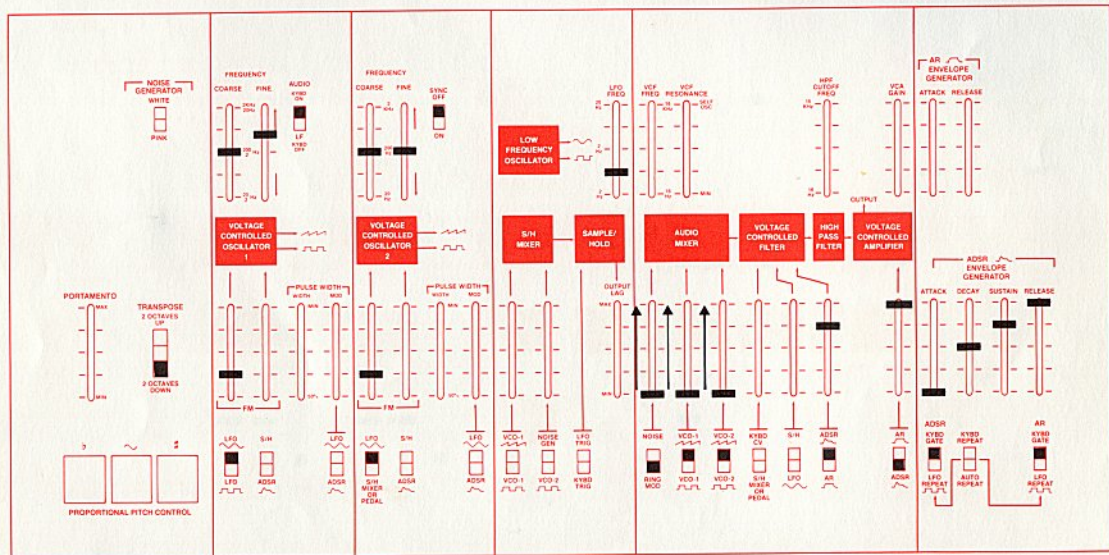
14. Baroque Odyssey

1. Tune oscillators to unison.



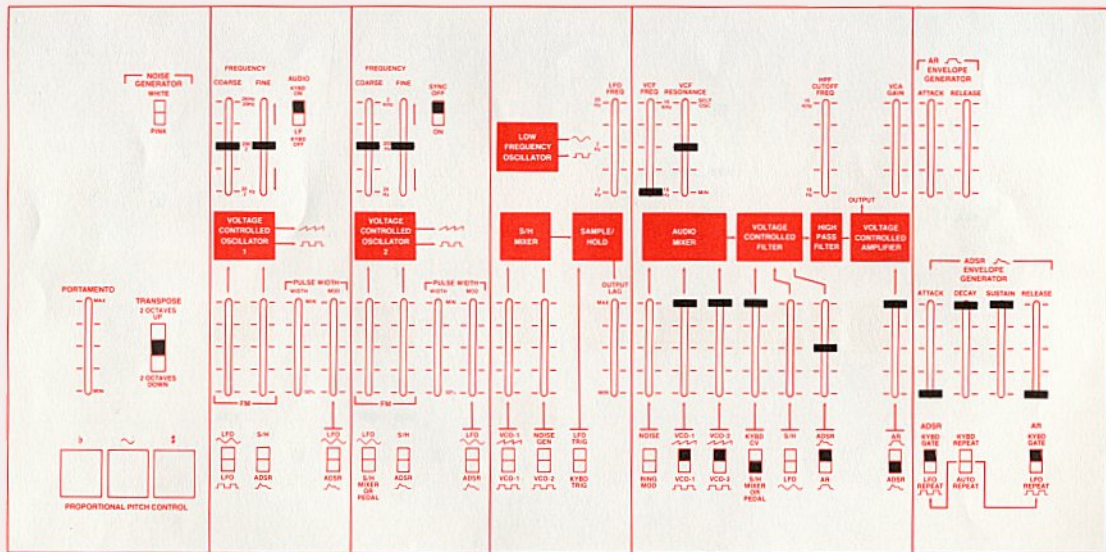
15. Wonder Clavinet

1. Hit C2.
2. Raise VCO 2 slider into Audio Mixer and tune to C.
3. Lower VCO 2 slider.
4. Raise VCO 1 slider into Audio Mixer & tune to first B-flat above VCO 2.
5. Lower VCO 1 slider.
6. Raise RING MOD slider.



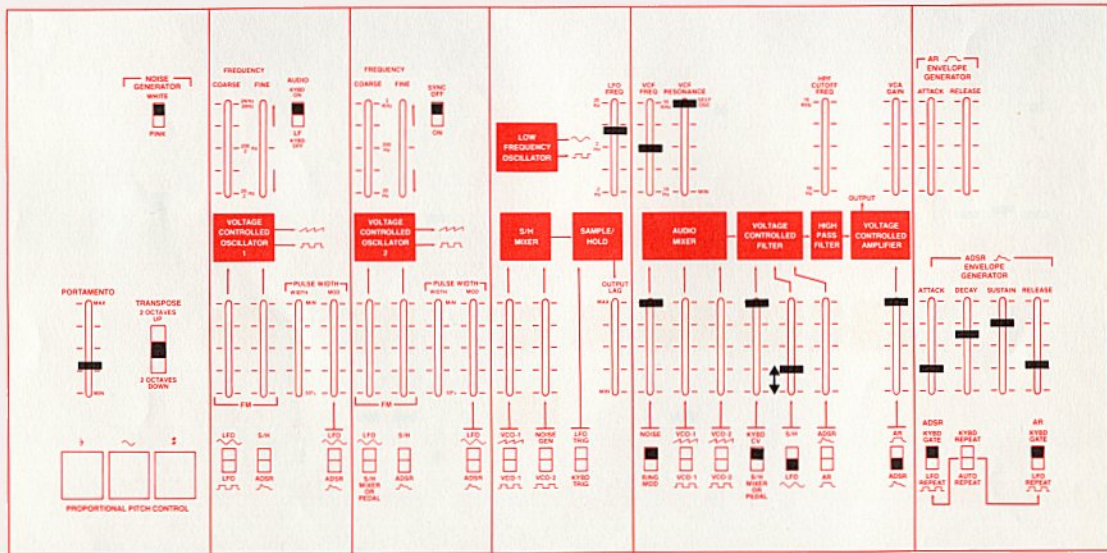
16. A Big Bell

1. Plug in Pedal.
2. Tune oscillators to unison.

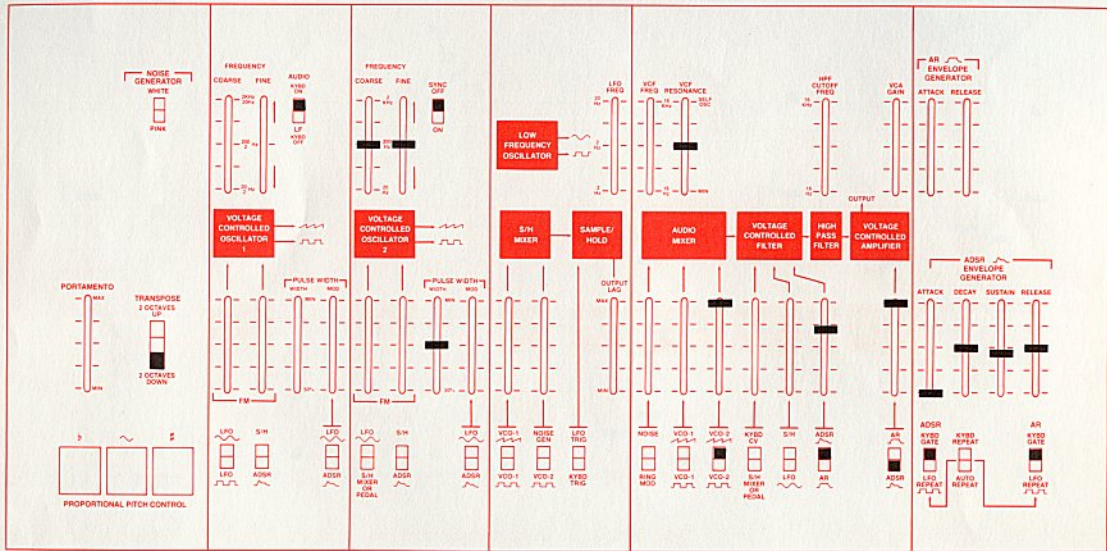


17. 2-Note Pig w/Pedal

1. Use LFO into filter for vibrato.

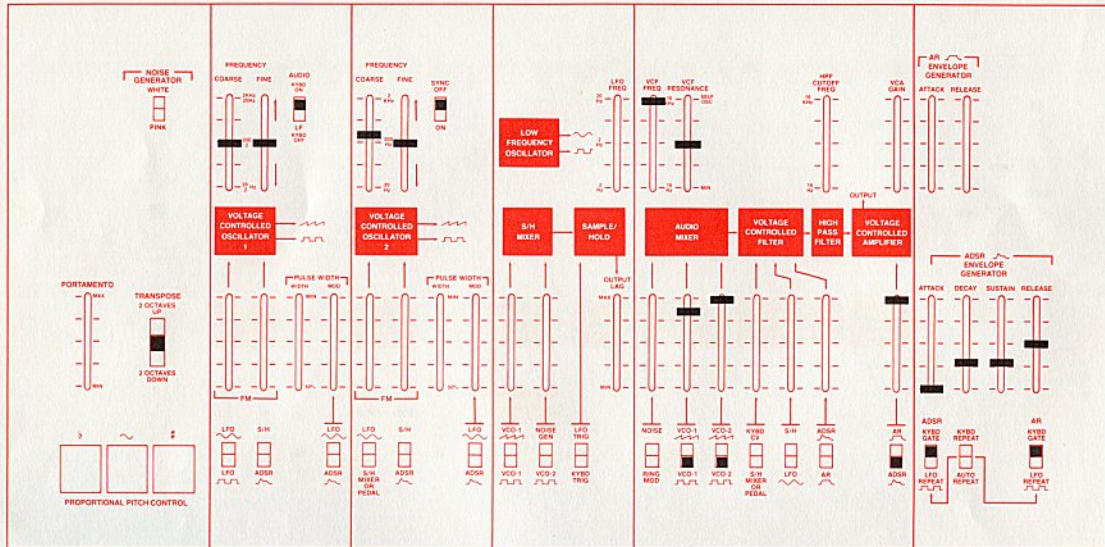


18. Beginning Whistler

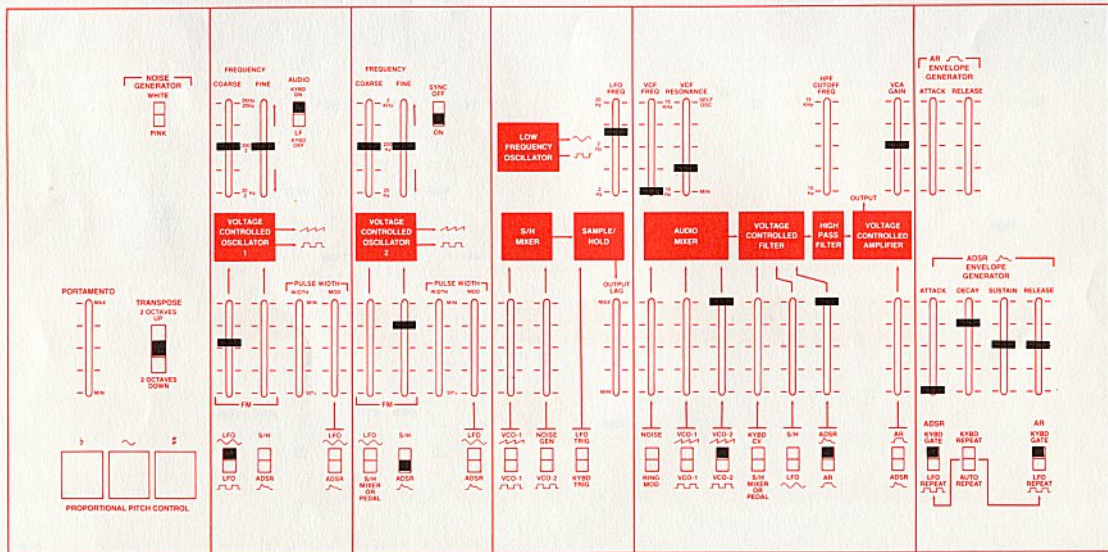


19. H. H. Bass

1. Tune VCO 1 to C.
2. Tune VCO 2 to first G above VCO 1 (a little flat).

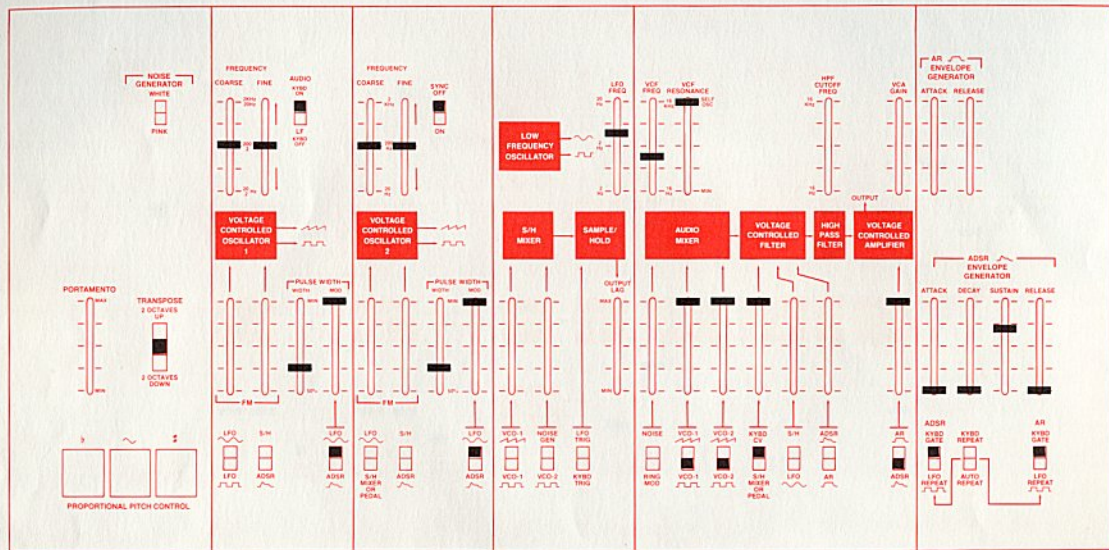


21. 69¢ Piano



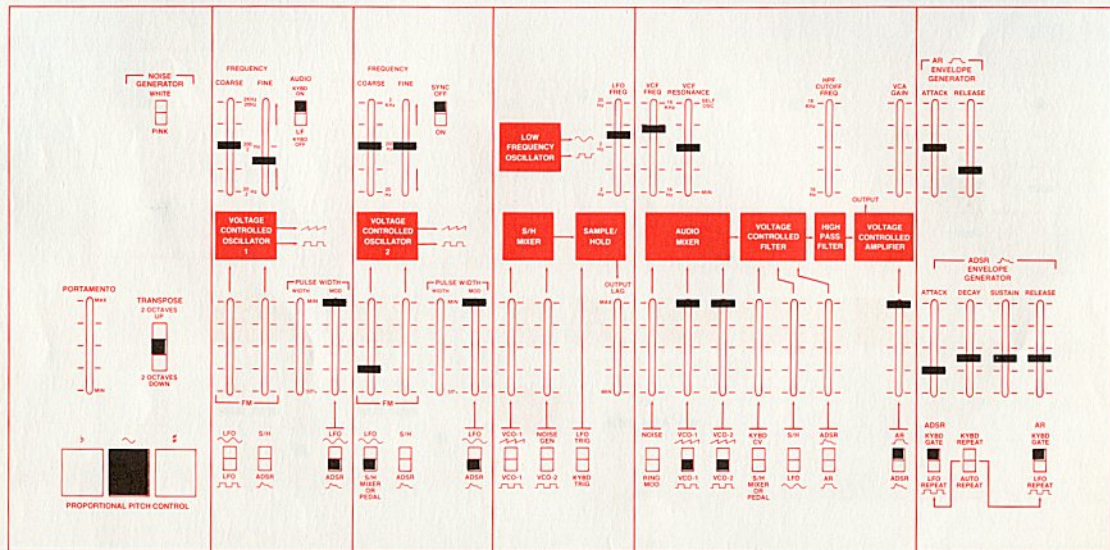
22. High Voltage Sitar

1. Tune VCOs 1 & 2 to unison.
2. Raise RESONANCE slider & tune VCF to a fifth above the VCOs.
3. Adjust LFO FREQ for a whirling effect.



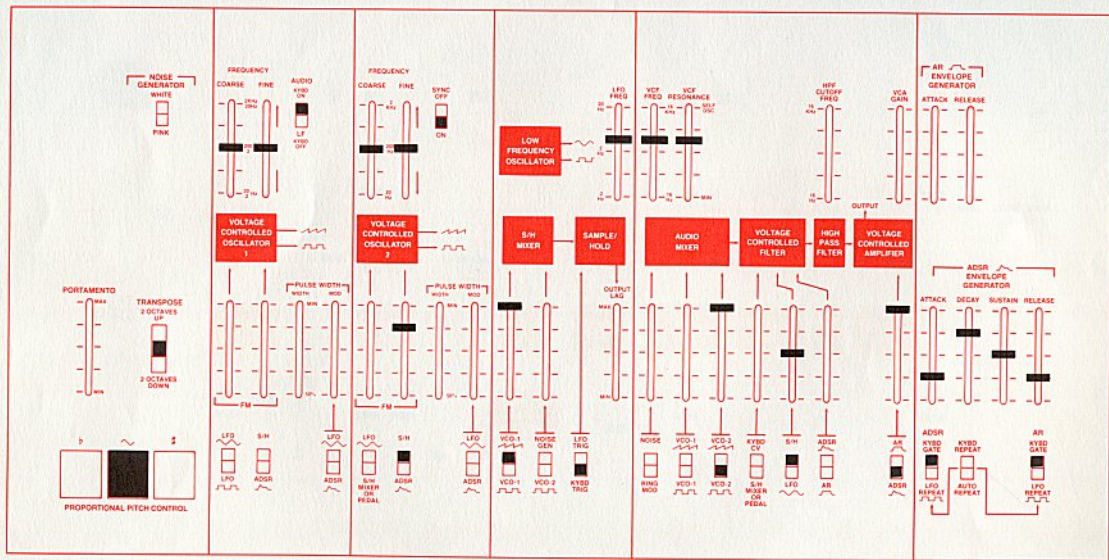
23. Screamo Organo

1. Plug in Pedal.
2. Hit C2, heel down, then tune VCO 1 to C and VCO 2 to B-flat.
3. With toe down, retune VCO 2 to C, using pedal FM slider into VCO 2.
4. Use pedal to slide up to pitch.
5. Use PPC for vibrato.



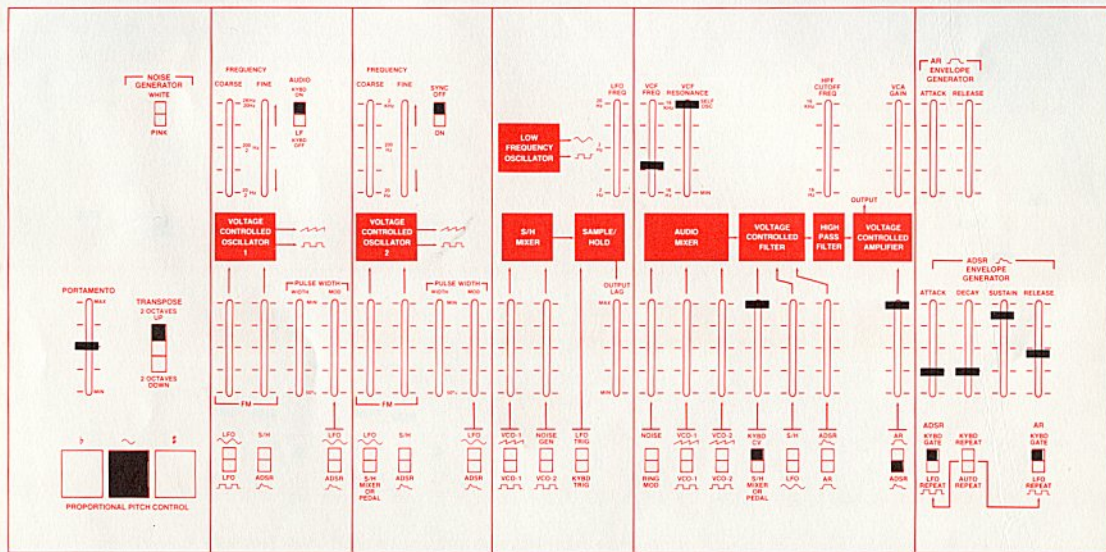
24. Pedal Steel

1. Use PPC Pitch Bend sharp.
2. Use PPC for vibrato.



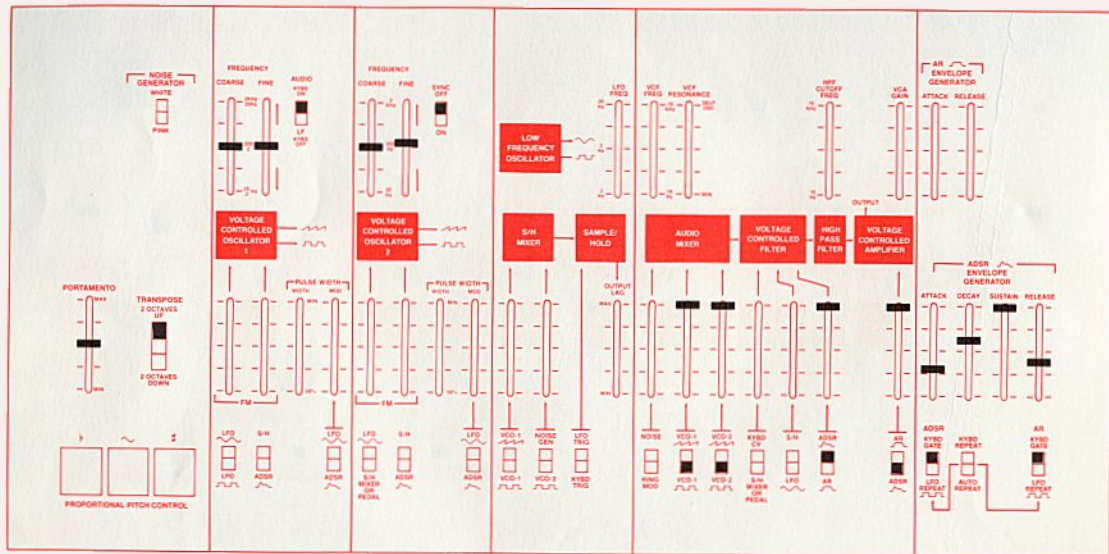
25. Leroy's Patch

1. Use PPC for vibrato.



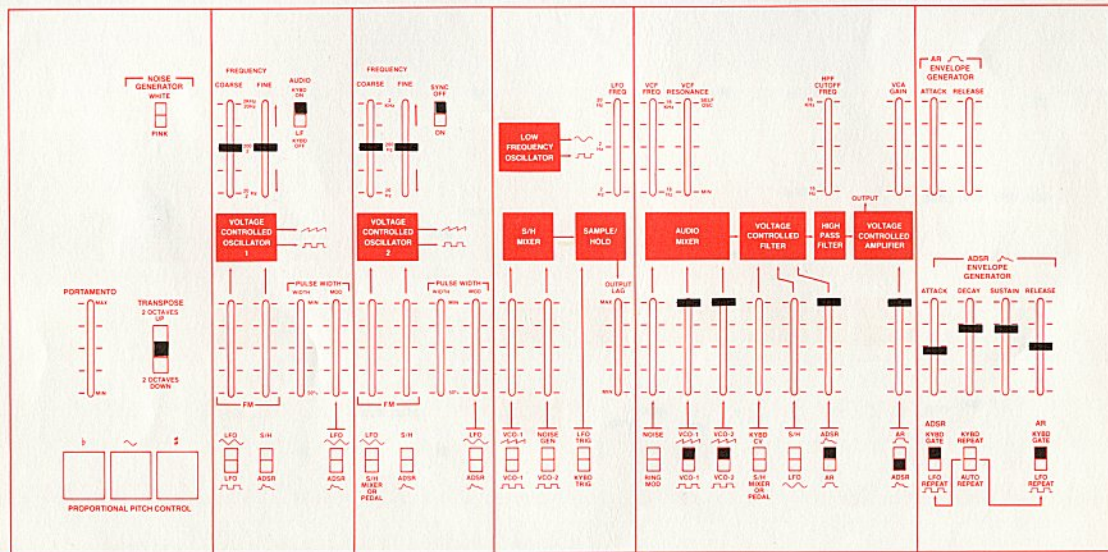
26. T. V. Mystery Patch

1. Tune VCO₁ 1 & 2 to unison, slightly out of tune.



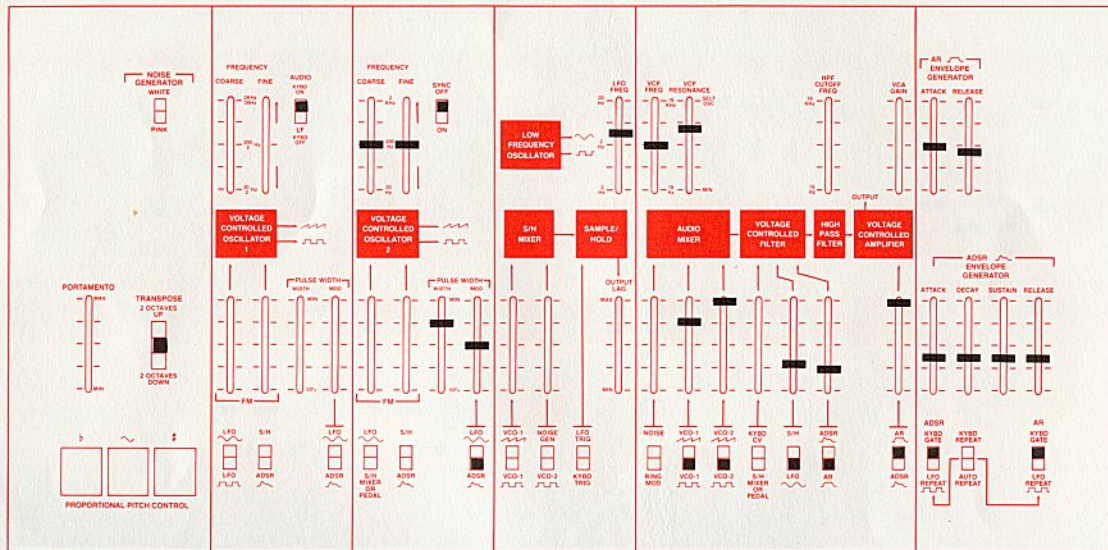
27. K. E. Solo Sound

1. Tune VCOs 1 & 2 to unison, slightly out of tune.



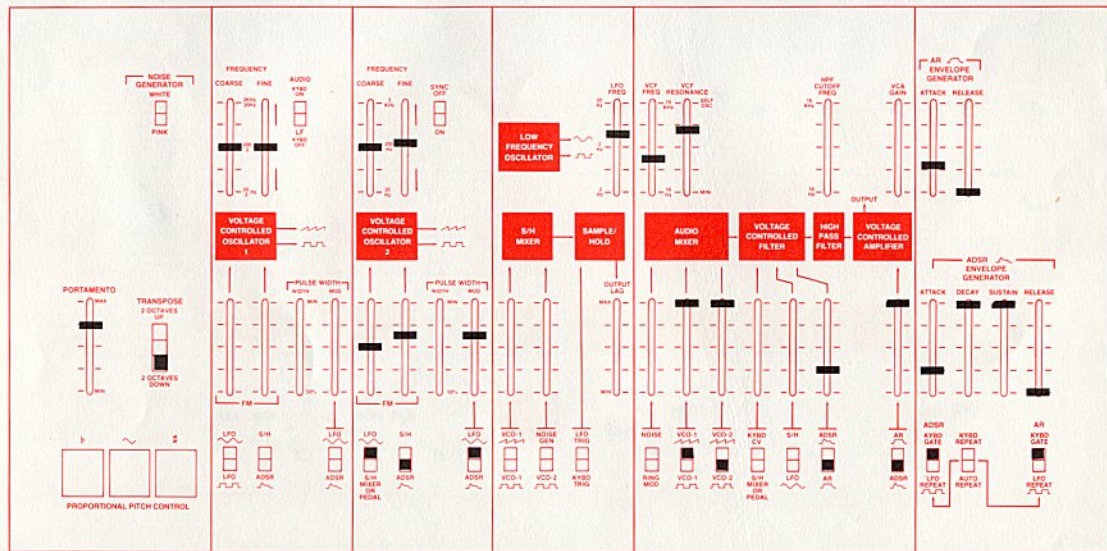
28. Fanfare Brass

1. Tune VCOs 1 & 2 to unison.
2. Vary AR slider into VCF for changes in brilliance.



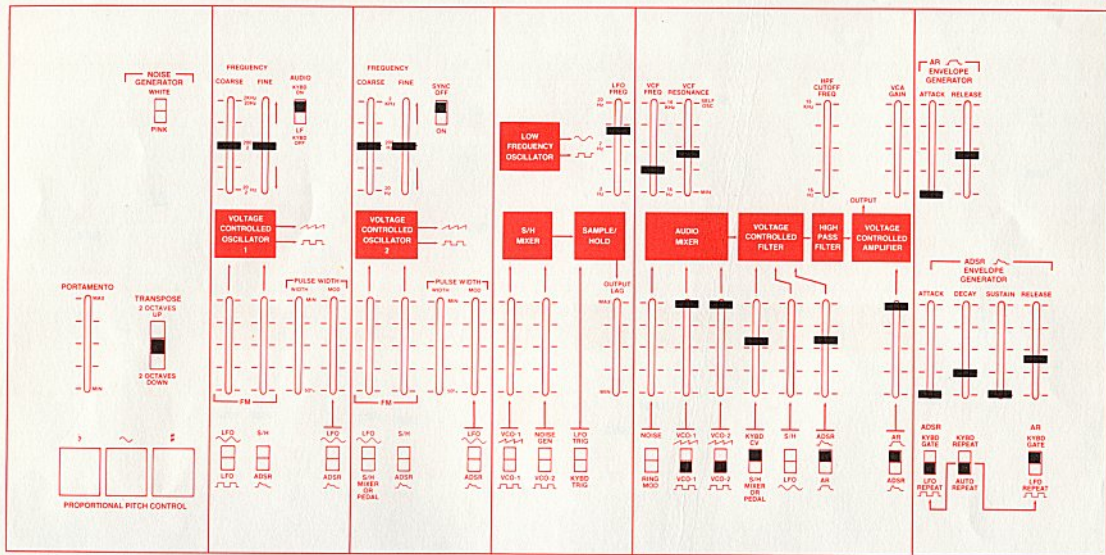
29. Harmonica

1. Tune oscillators to unison, slightly out of tune.
2. Use reverb, if available.



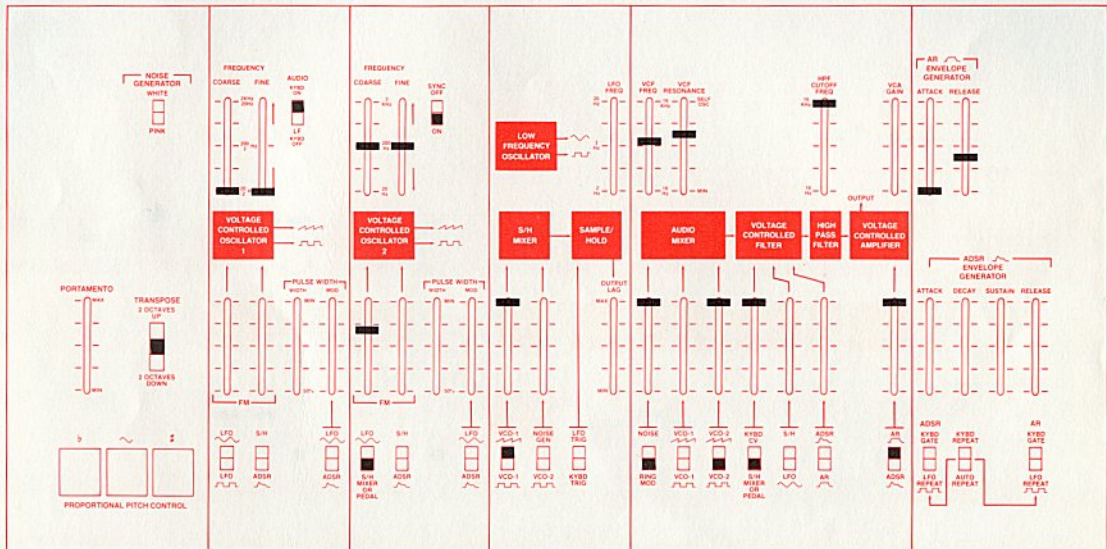
30. Gregorian Chanters

1. Tune VCOs 1 & 2 to unison.
2. LFO FREQ controls echo speed.
3. Play staccato.

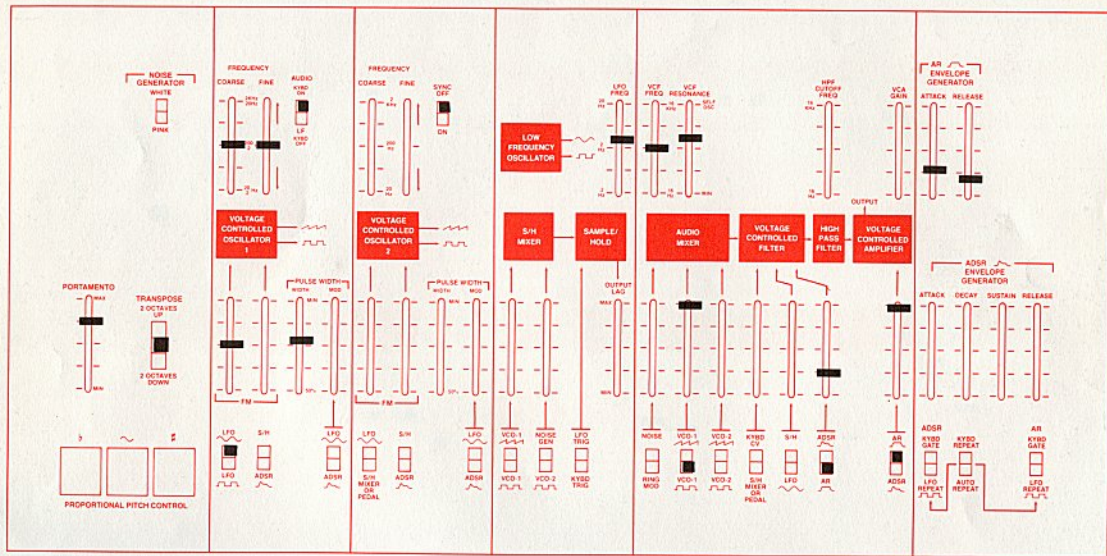


31. Marimba w/Echo

1. Make sure Pedal is not plugged in.
2. Play in middle of keyboard.
3. Adjust VCF FREQ for proper timbre.

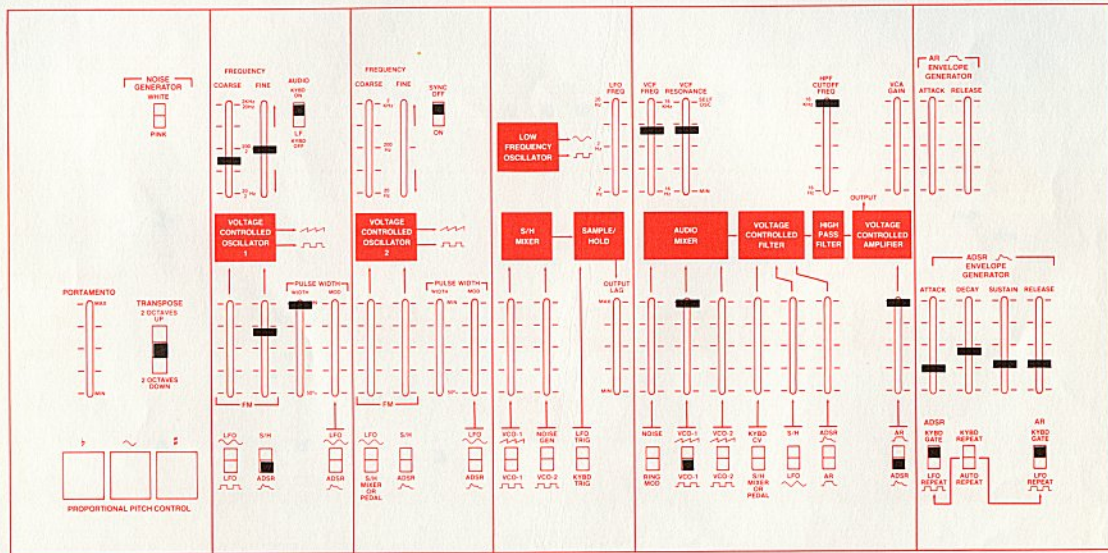


32. Jaw ARP



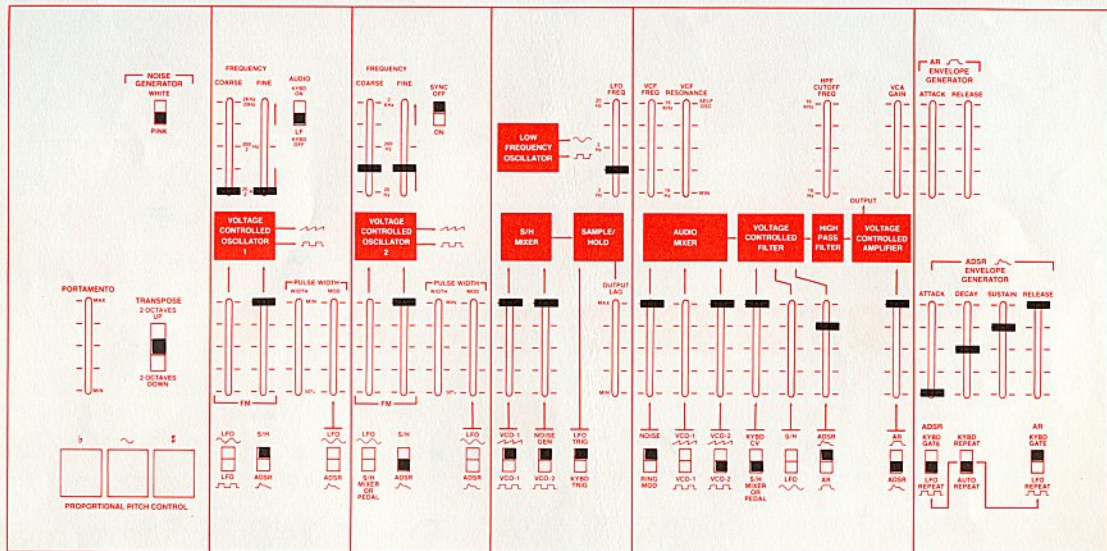
33. Choir Soprano

1. Play C1 for duck call.



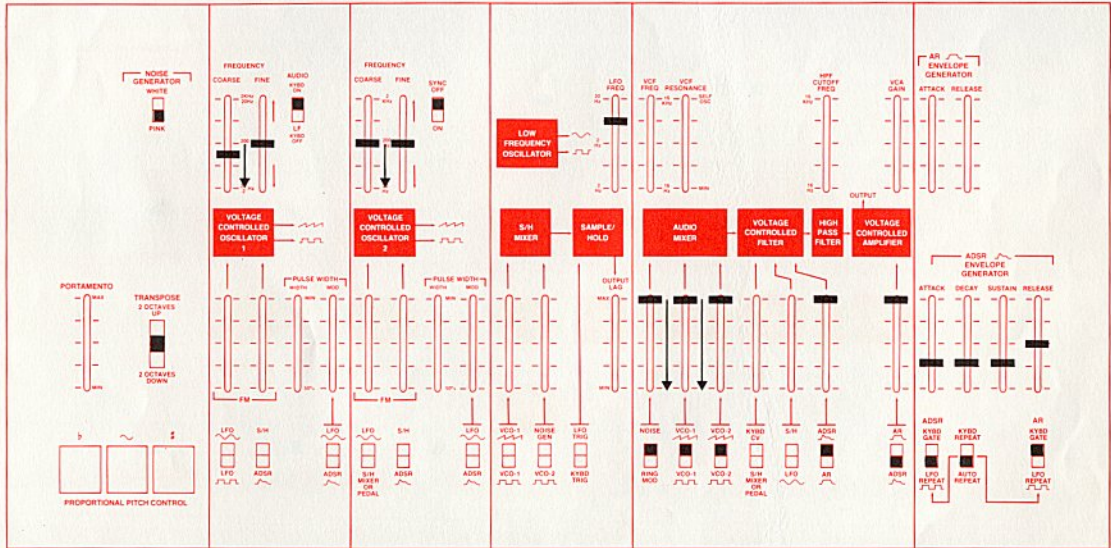
34. Electric Duck

1. Make sure pedal is unplugged.
2. Play C1.



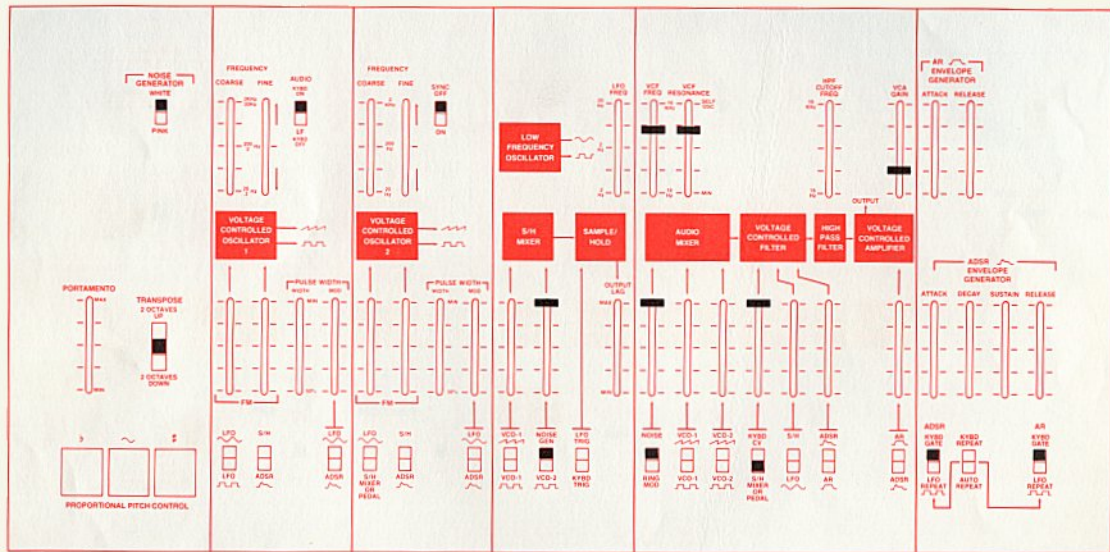
35. A Small War

1. Tune oscillators to a third (slightly sharp).
2. Lower FINE TUNE sliders in both VCO 1 & 2 for Doppler effect, while simultaneously lowering VCO 1 & 2 sliders in the AUDIO MIXER.



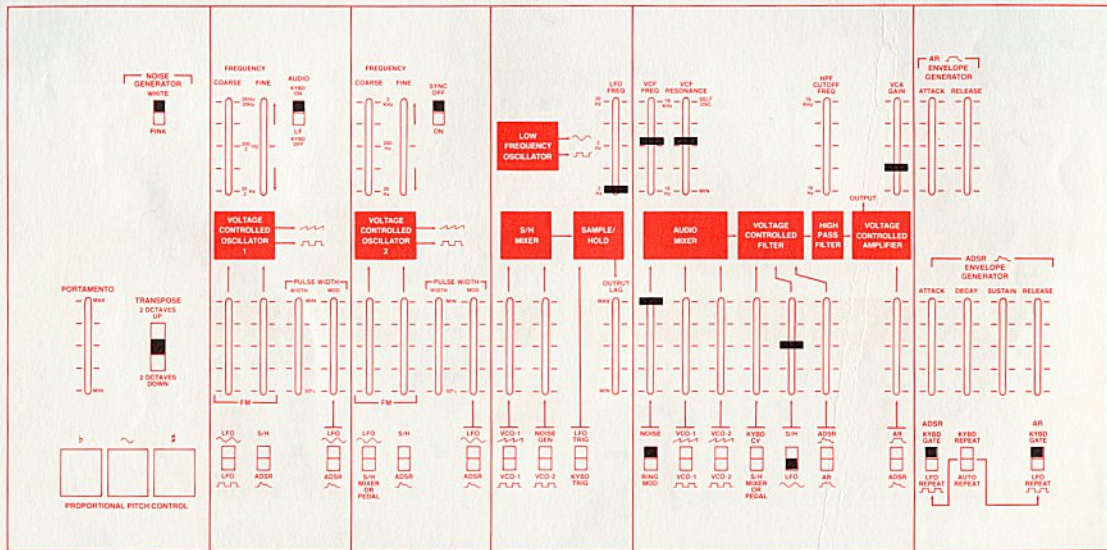
36. Steam Train Diesel

1. Make sure pedal is unplugged.



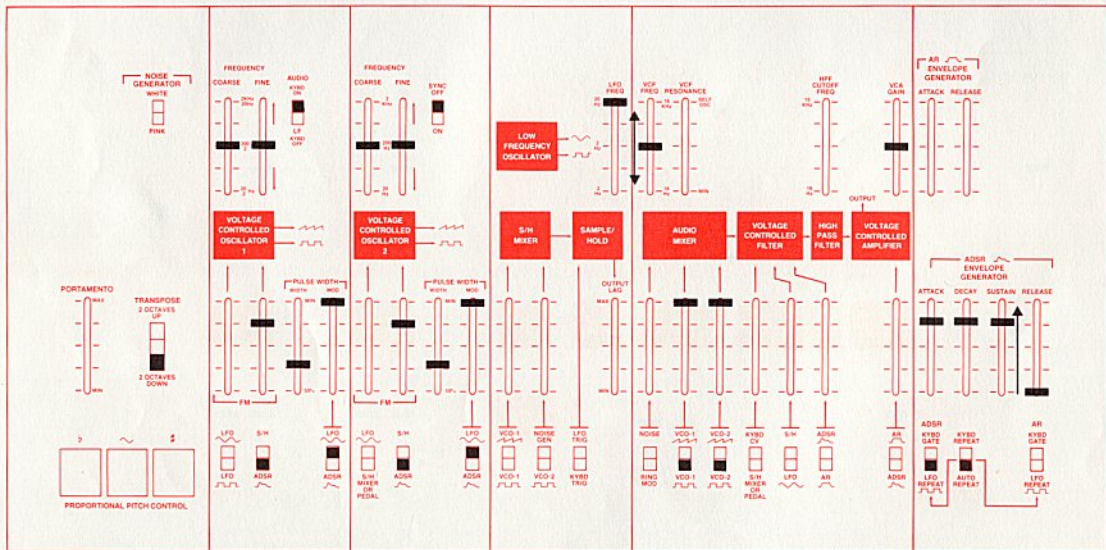
37. Heavy Rain

1. Use VCA GAIN for volume.



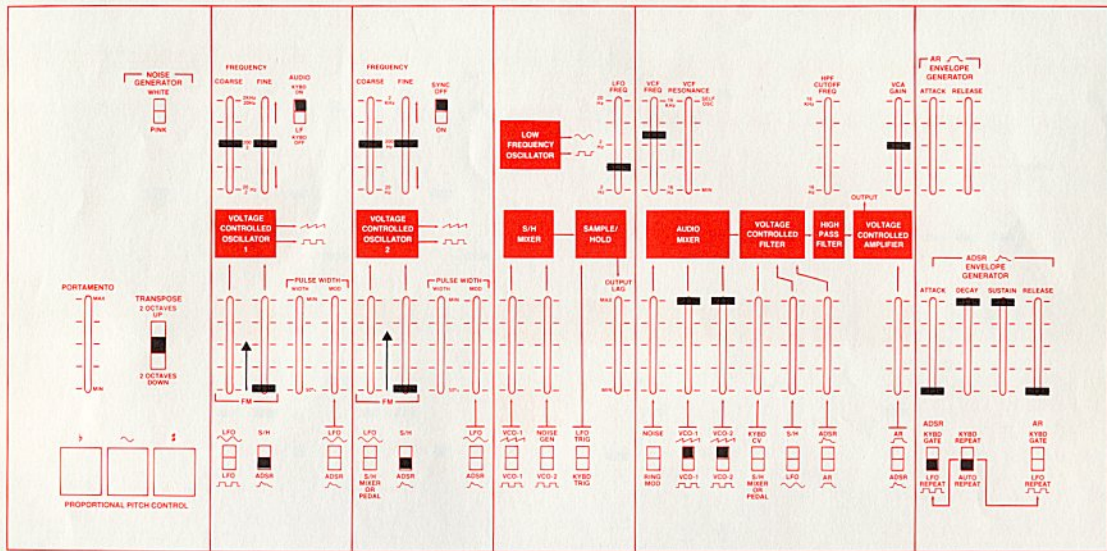
38. Wind

1. Tune VCOs 1 & 2 to union.
2. Play C1, release key.
3. Raise RELEASE slider in ADSR for takeoff.
4. Vary VCF FREQ slider for best engine sound.



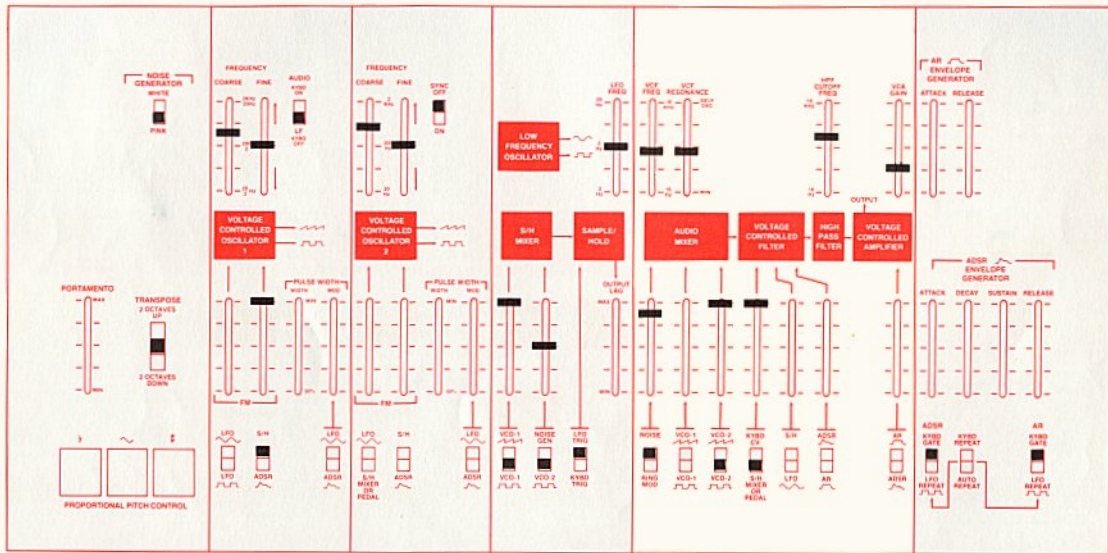
40. Sopwith Camel

1. Play C2.
2. Tune VCOs 1 & 2 to unison (slightly out of tune).
3. Raise the ADSR sliders into the VCOs, tuning them to a perfect fifth.

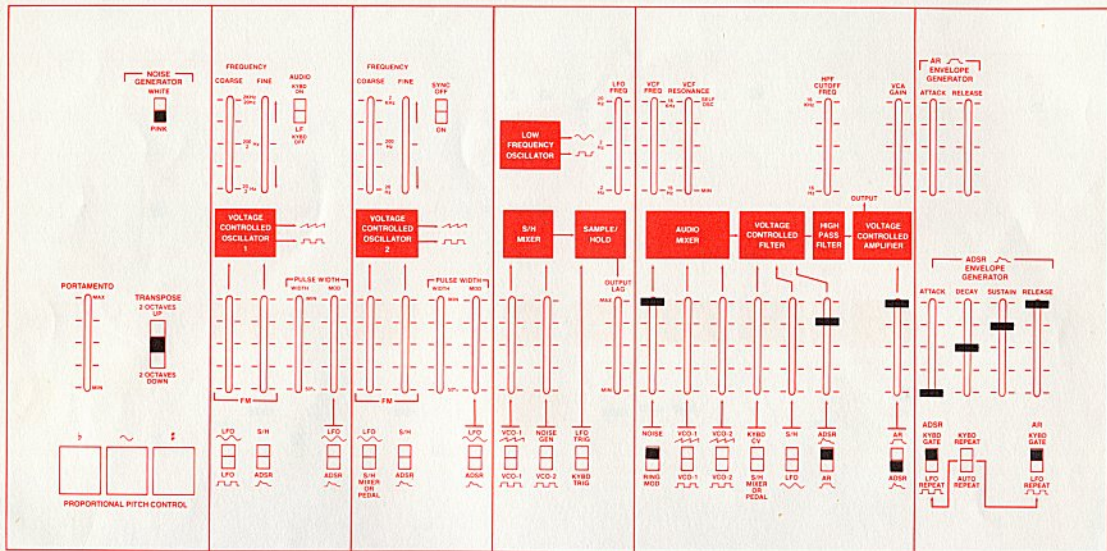


41. Italian Siren

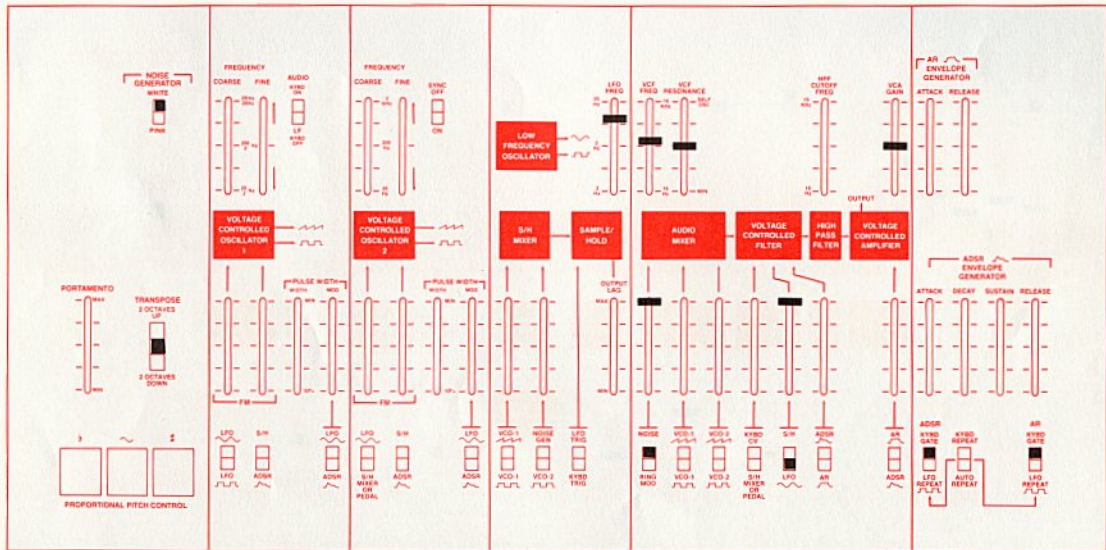
1. Make sure pedal is unplugged.
2. Hit C1.



42. Mayday at Sea

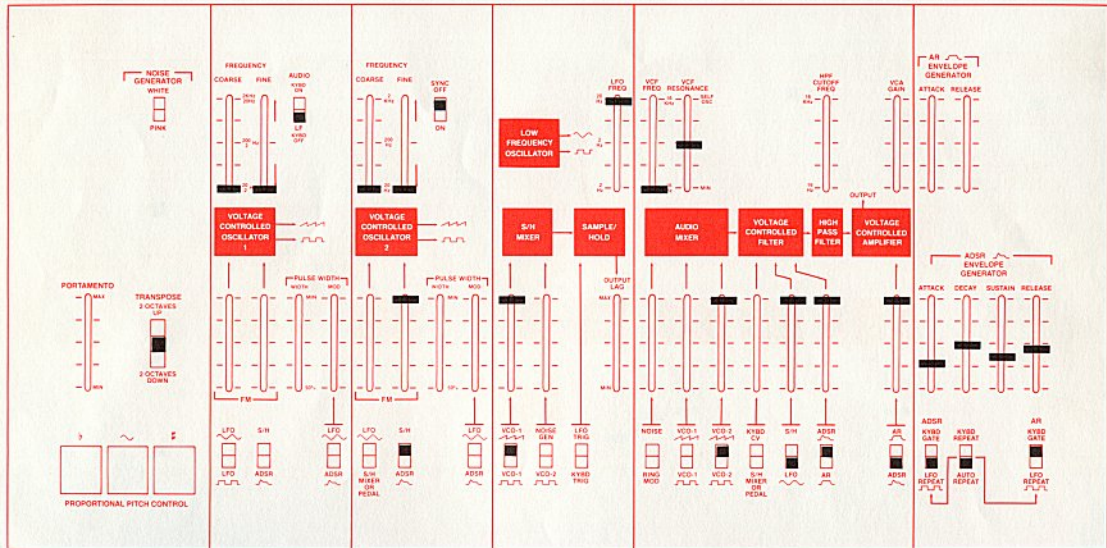


43. Electric Howitzer



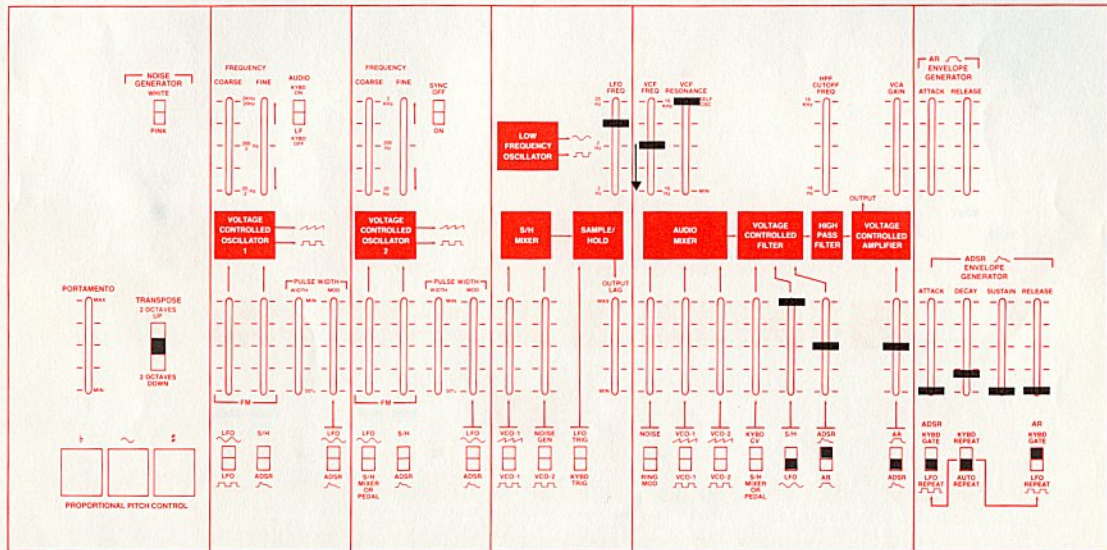
44. Air Chopper

1. Hit C1.

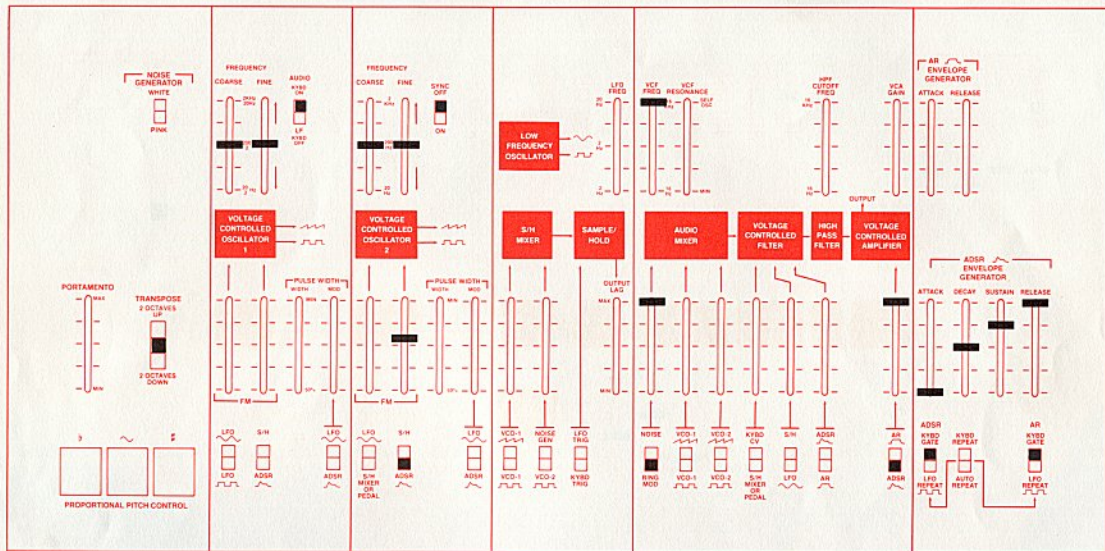


45. Dinosaur Gas

1. Move VCF FREQ slider from top to bottom, or you may use the pedal by raising the PEDAL slider into the VCF.
2. CAUTION: this patch can be an ear crusher, so beware of volume.

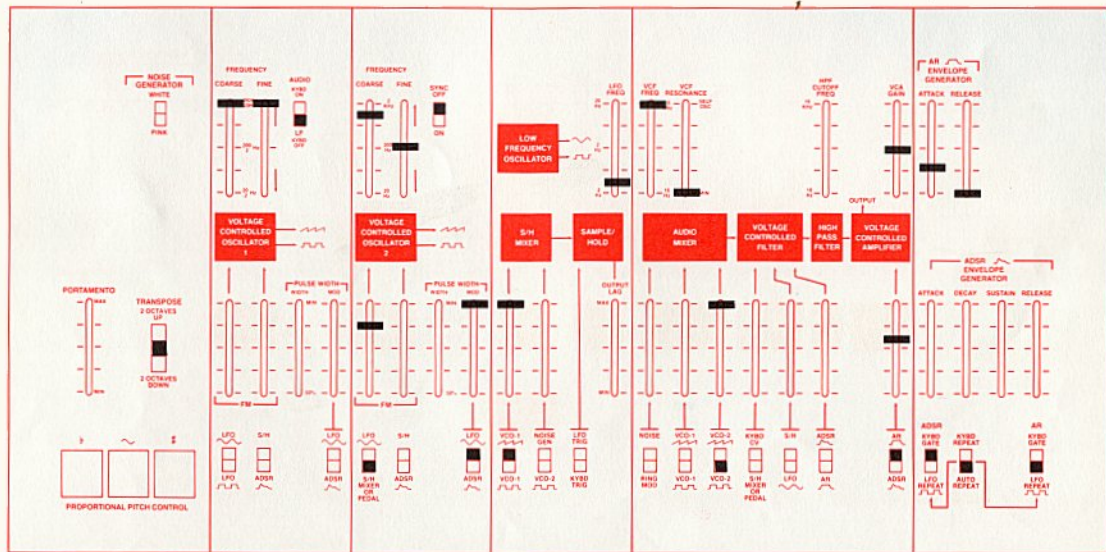


46. Edgar Winter's Frankenstein



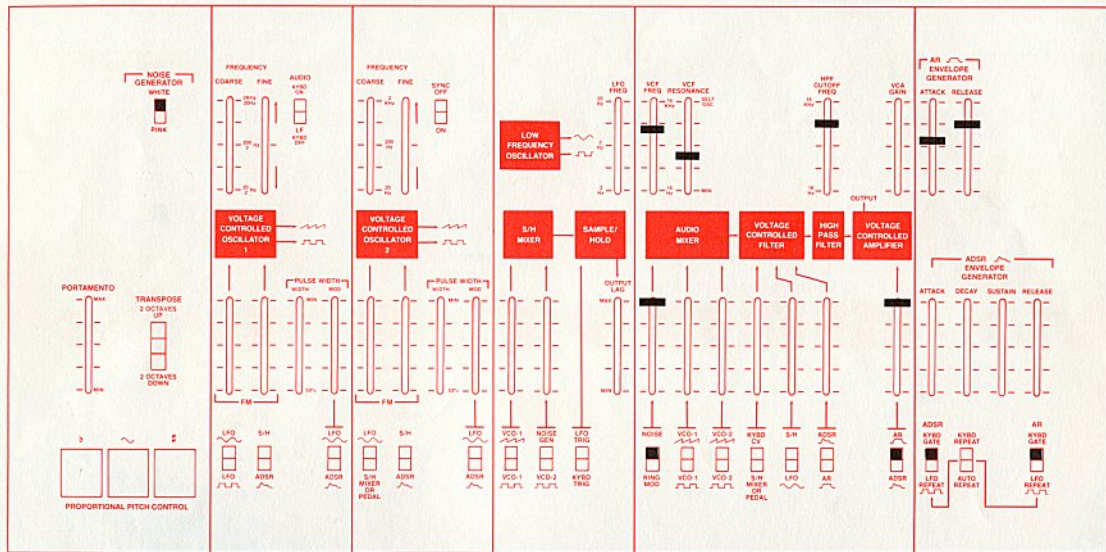
47. Tomato Gong

1. Make sure pedal is unplugged.
2. Hit C2.

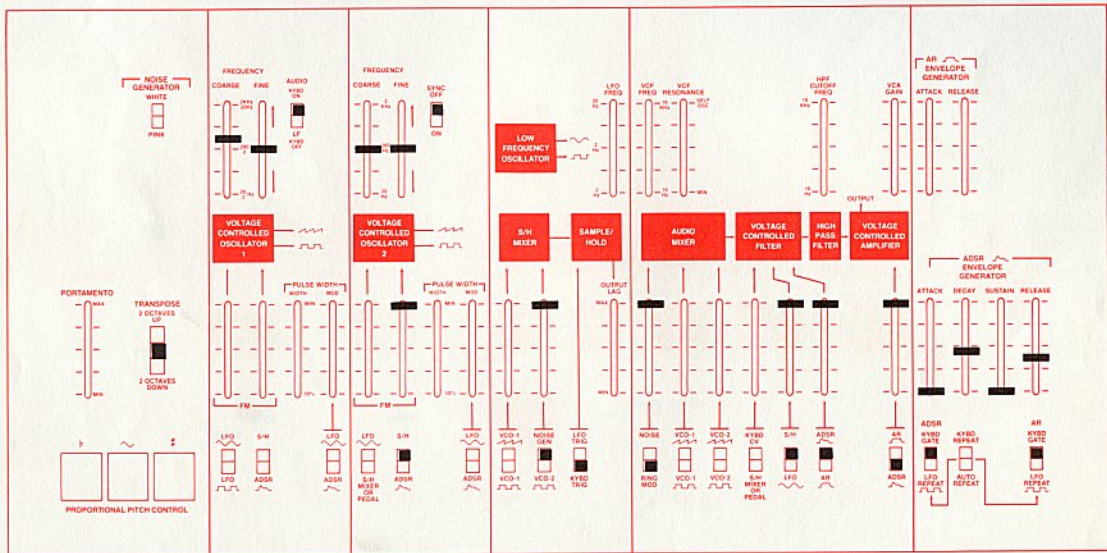


48. Cricket Thicket

1. Vary VCF FREQ slider for proper timbre.

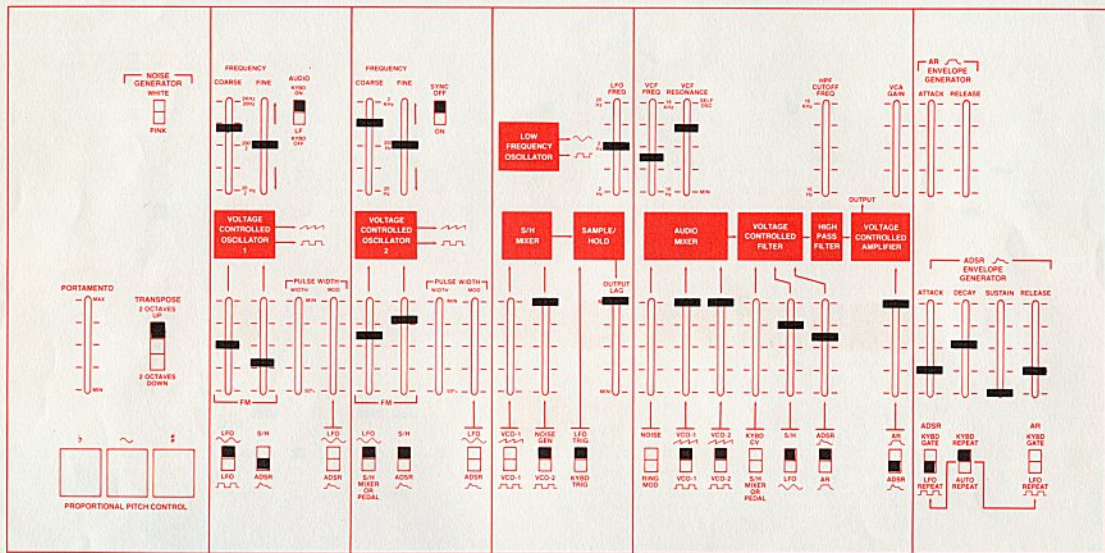


49. ARPlause



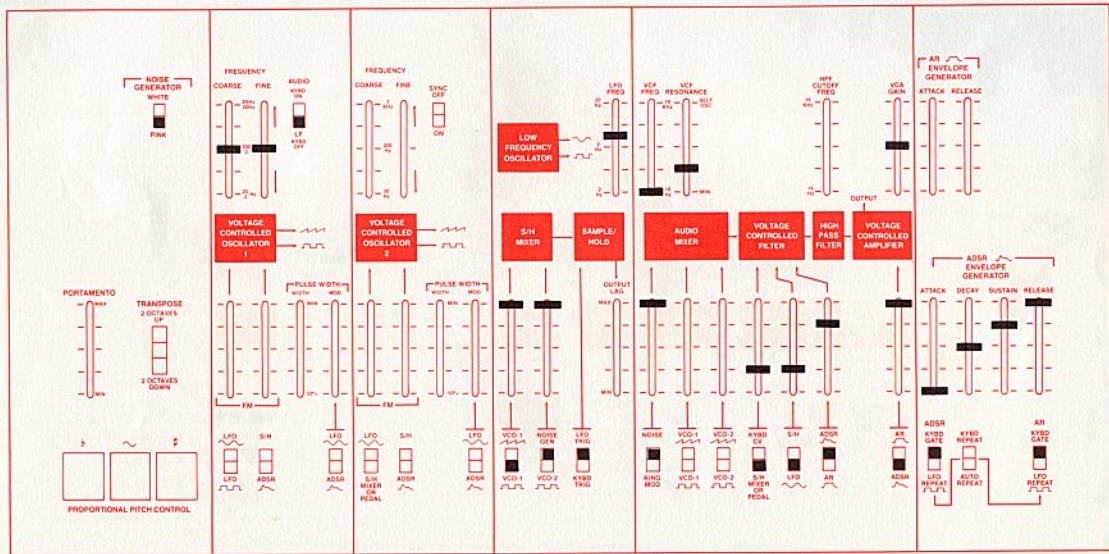
50. Assorted Clanks

1. Play lower keys with irregular rhythm.



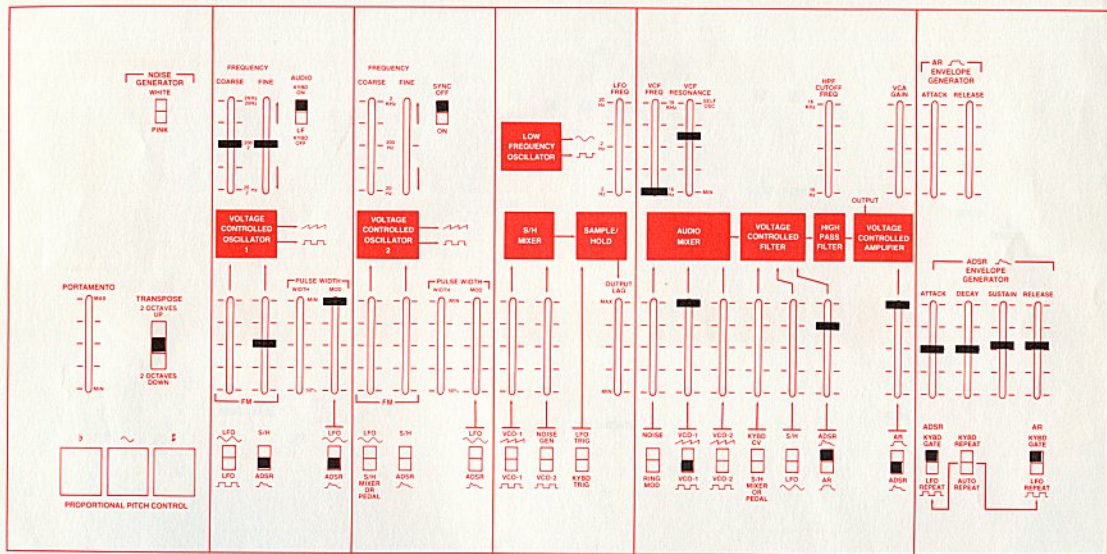
51. Turned-on Seagull

1. Make sure the pedal is unplugged.
2. Watch the volume!



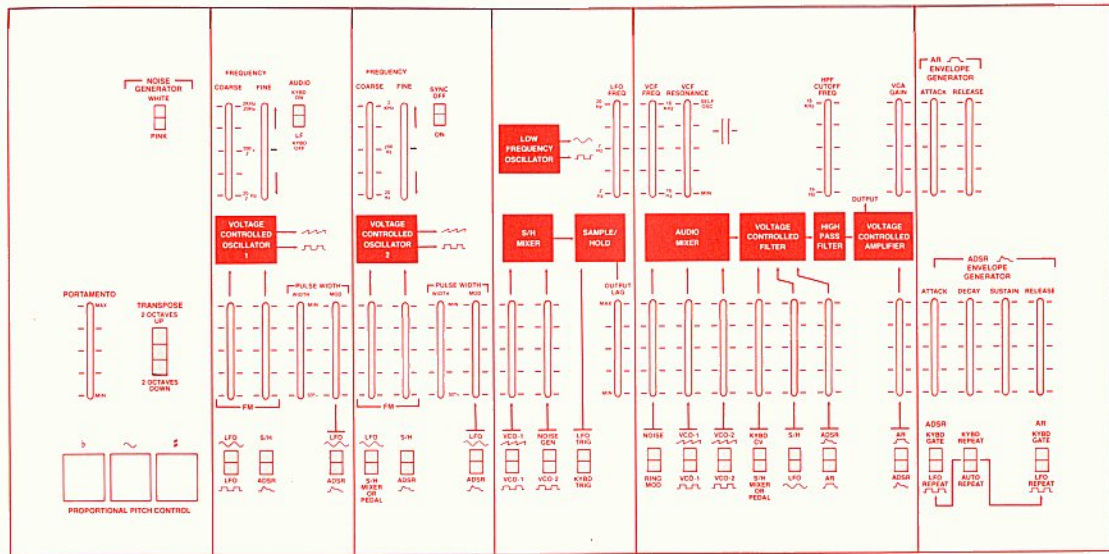
52. Thunder Clapper

1. Play mostly in middle of keyboard.



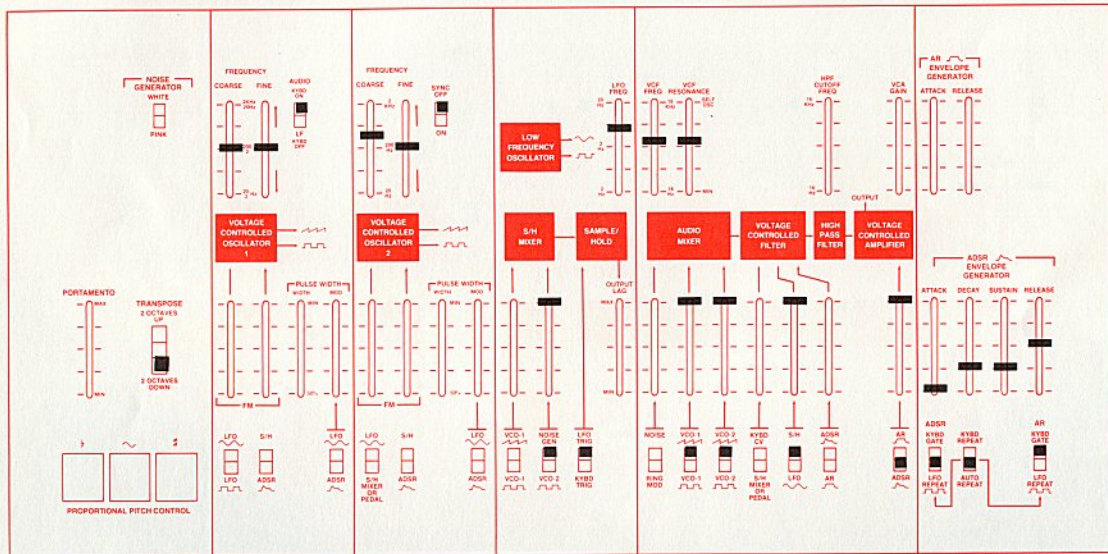
53. 2:00 a.m. Cat

1. This patch does nothing.

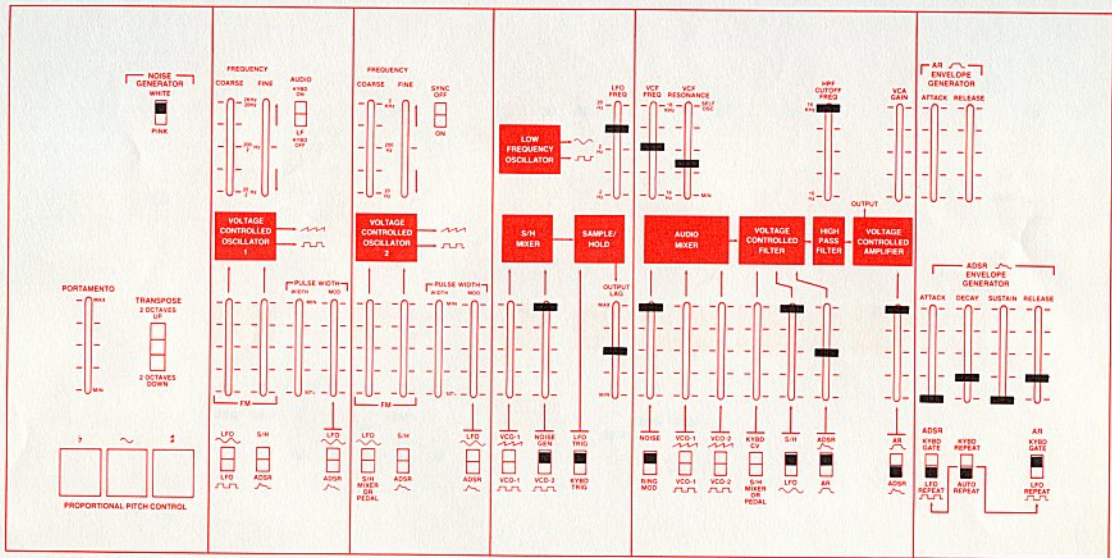


54. Power Failure

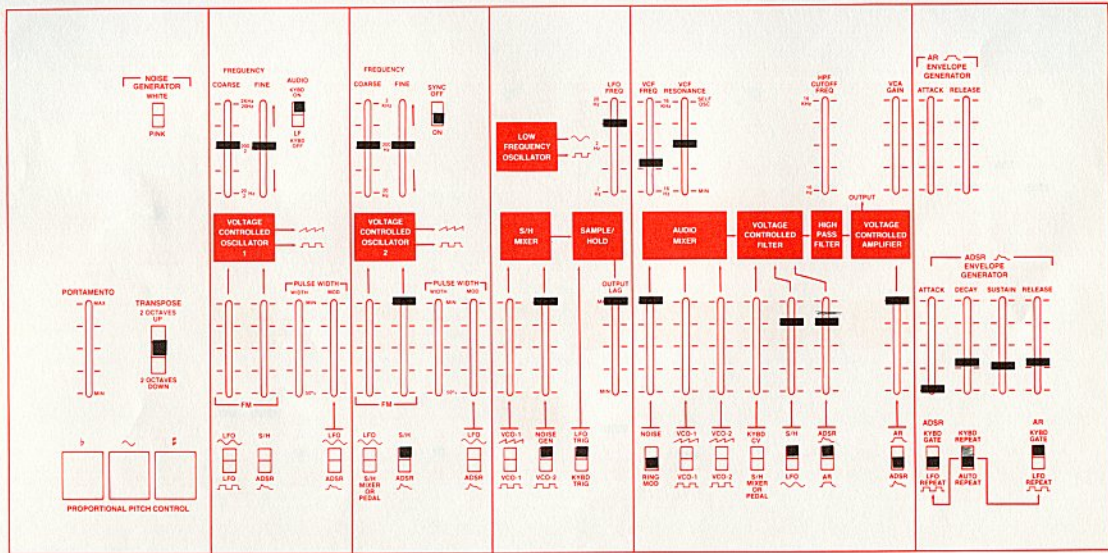
1. Play C2.
2. Tune VCO 2 one octave higher than VCO 1 (slightly out of tune).



55. Syncopated, Heavy Bass Funk

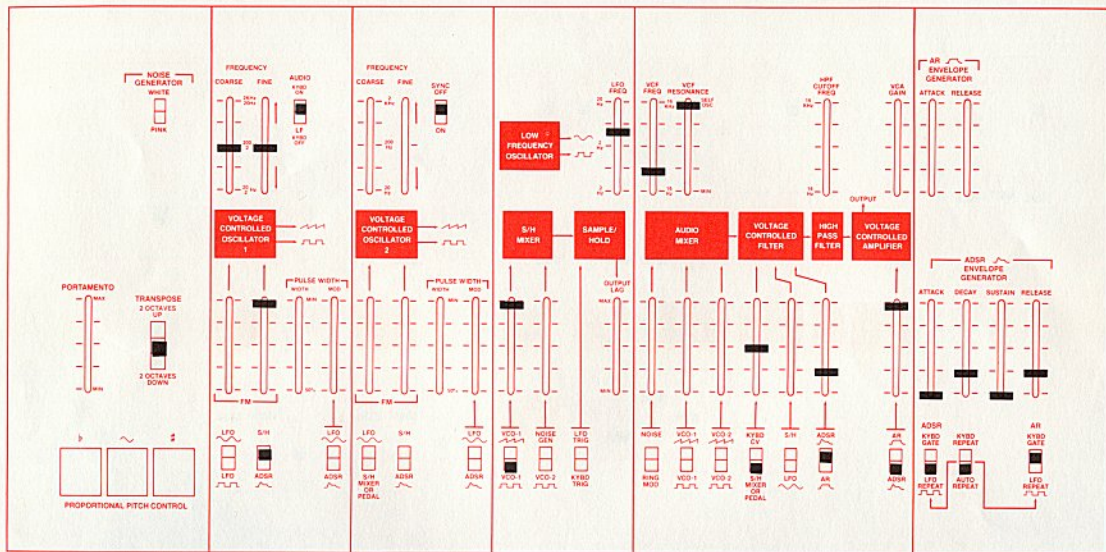


56. Honkin' Hi-Hat



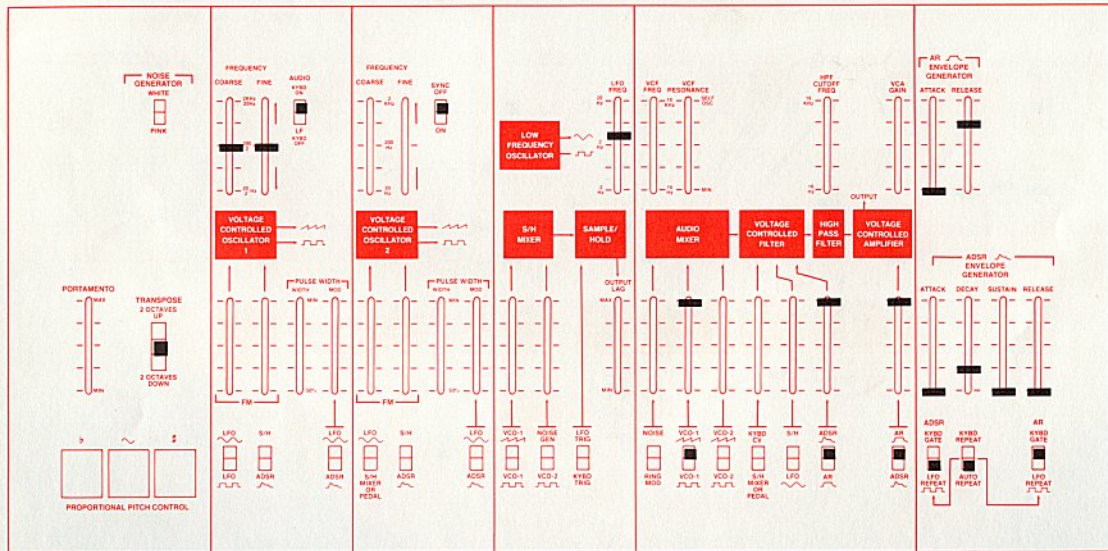
57. Shafter

1. Make sure pedal is unplugged.



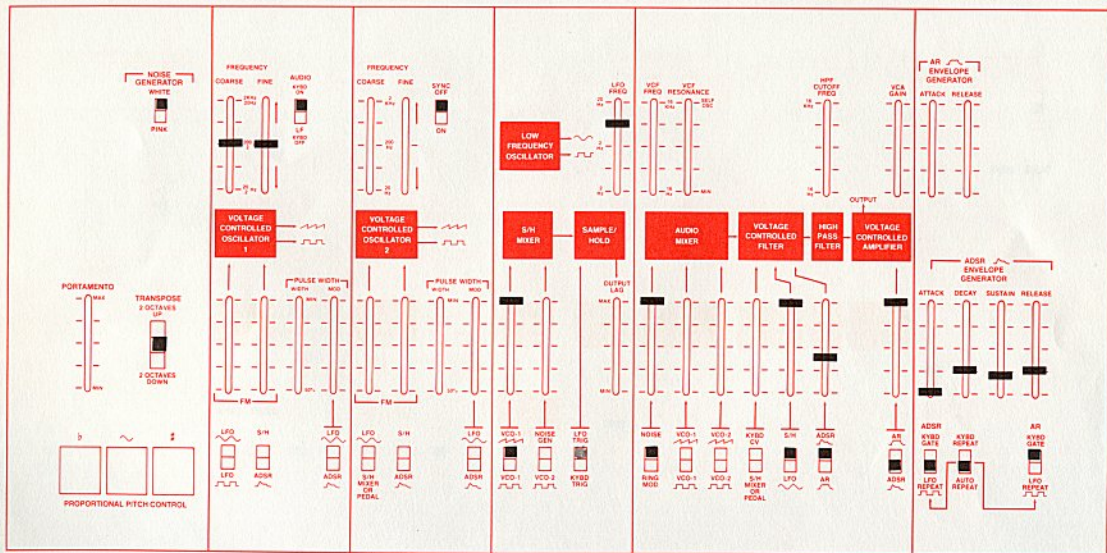
58. Bigger Bass Drum & Tom Tom Solo

1. Vary AR RELEASE slider to change echo delay time.
2. Vary LFO SPEED slider to change echo speed.



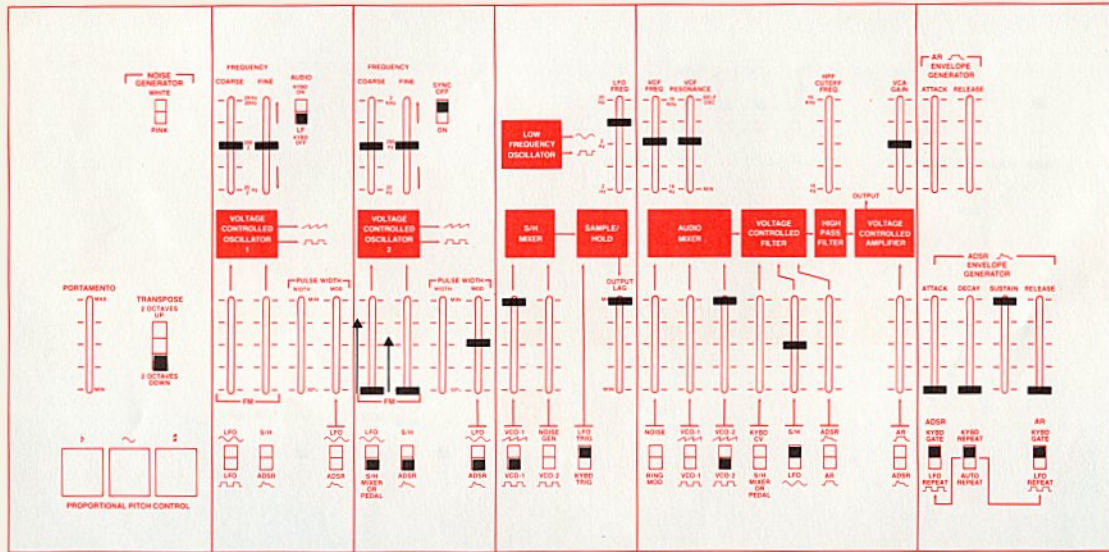
59. Pseudo Echo Machine

1. Each key produces a different rhythm.



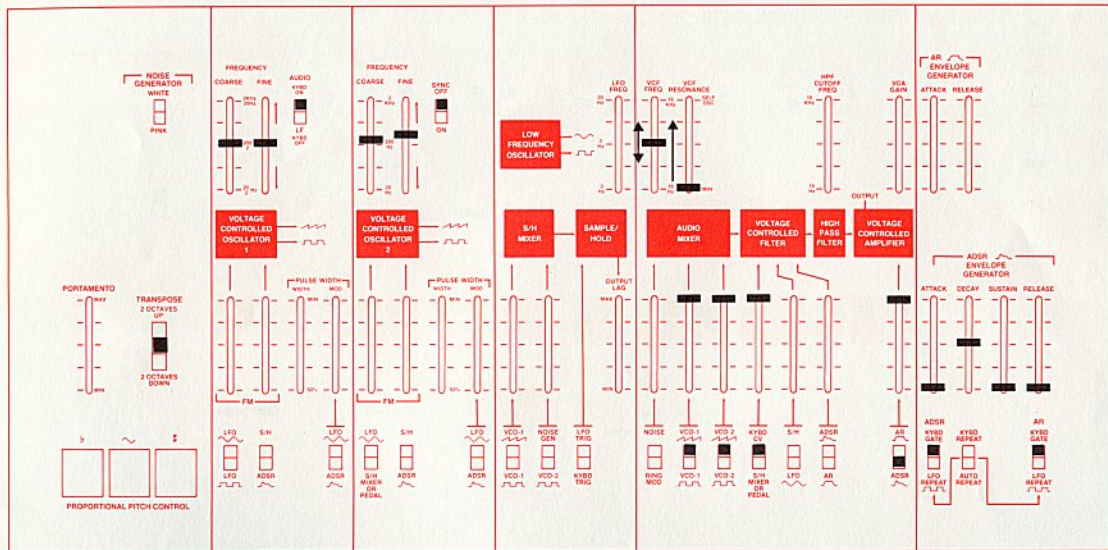
60. Programmed Rhythm

1. Make sure pedal is unplugged.
2. Play C2.
3. Tune S/H MIXER slider into VCO 2 for one octave alternating interval.
4. Raise the ADSR slider into VCO 2 (FM), and tune for one octave alternating interval.



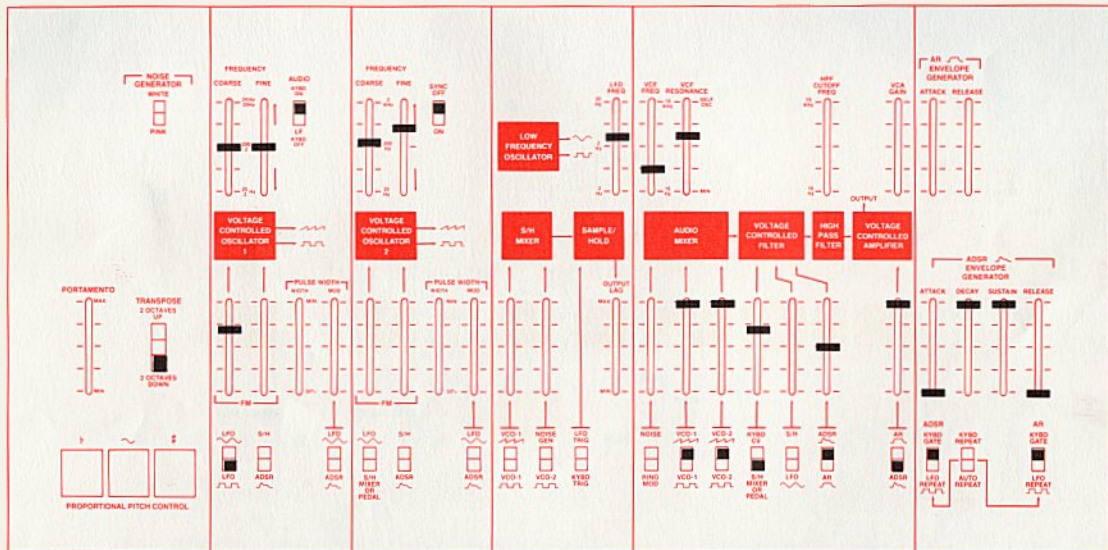
61. Bossco Waca w/Octave Accompaniment

1. Play C1.
2. Tune VCO 1 to C.
3. Tune VCO 2 to E above VCO 1.
4. Raise RESONANCE slider and tune VCF FREQ for G above VCO 1.



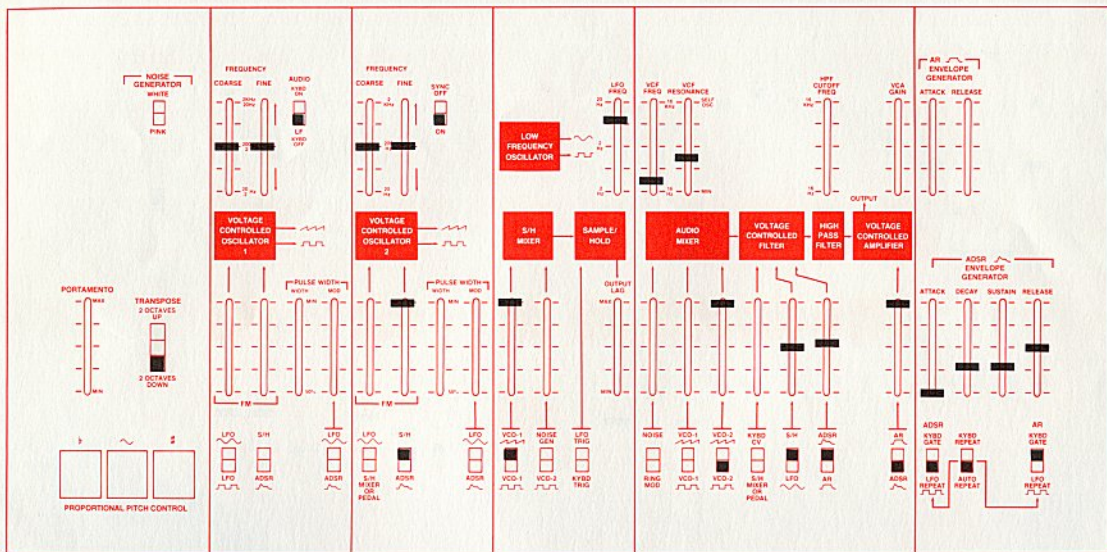
62. 3-Note Chord

1. Tune VCOs 1 & 2 to unison.
2. Raise LFO slider into VCO 1 (FM), and tune for a perfect fifth.
3. Plug pedal in.



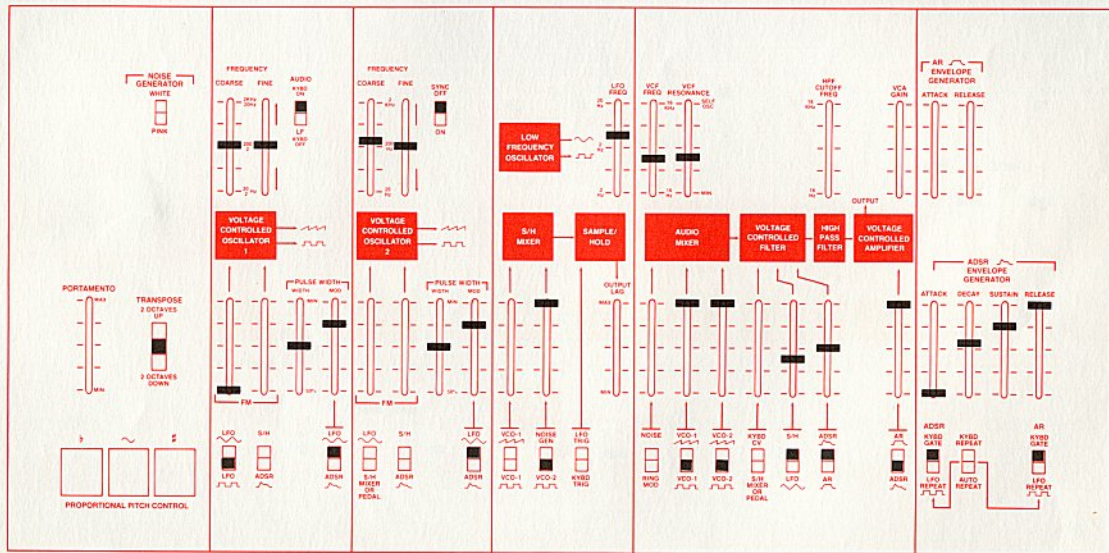
63. 5th Trill w/Pedal

1. Play different keys for different rhythms.



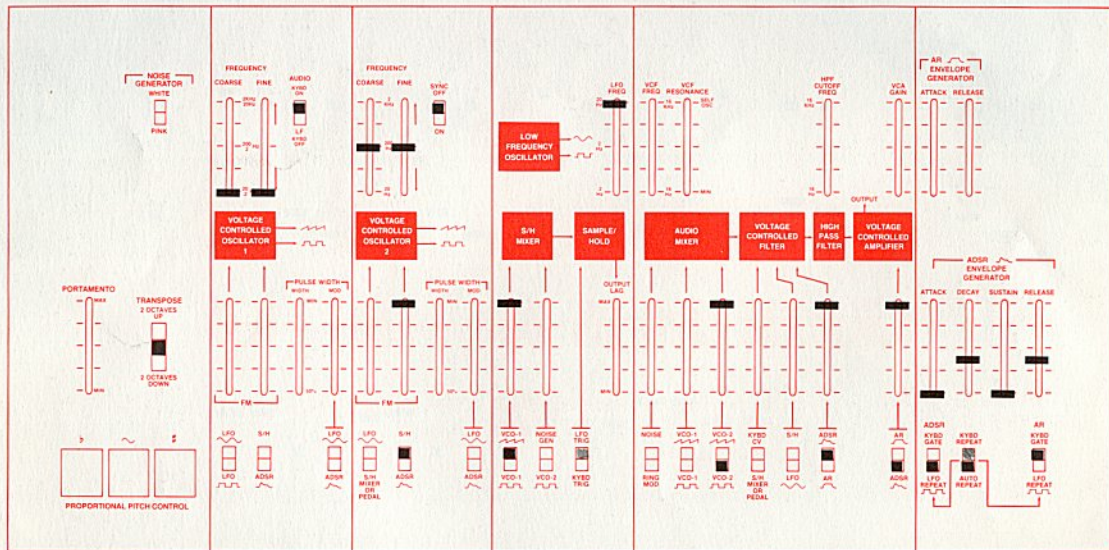
64. Harmonic Sequence

1. Tune VCO 1 to C.
2. Tune VCO 2 to G.
3. Raise LFO slider into VCO 1 (FM), and tune for a fifth interval.



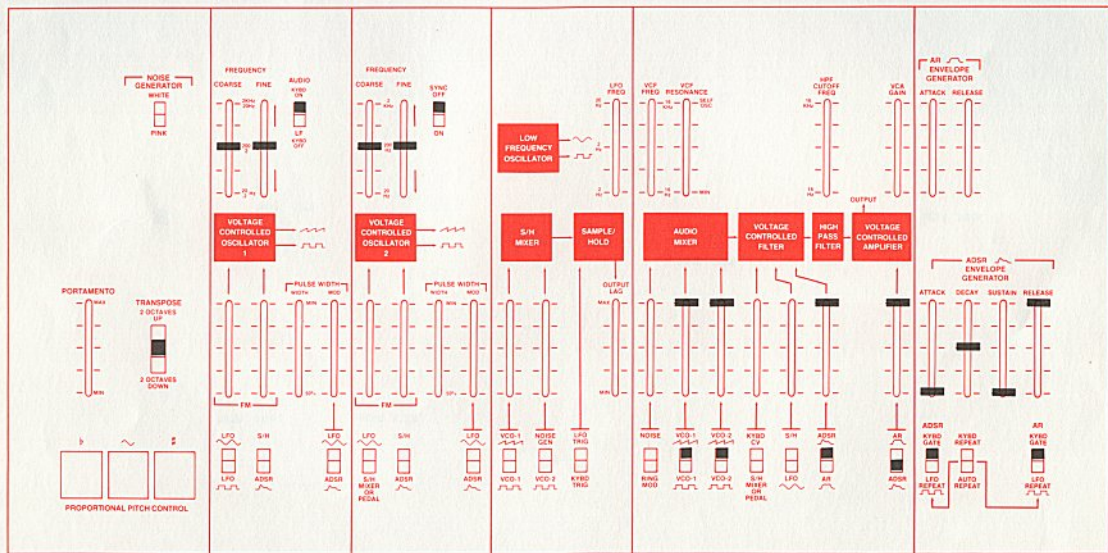
65. Something Weird

1. Play different notes for different patterns.



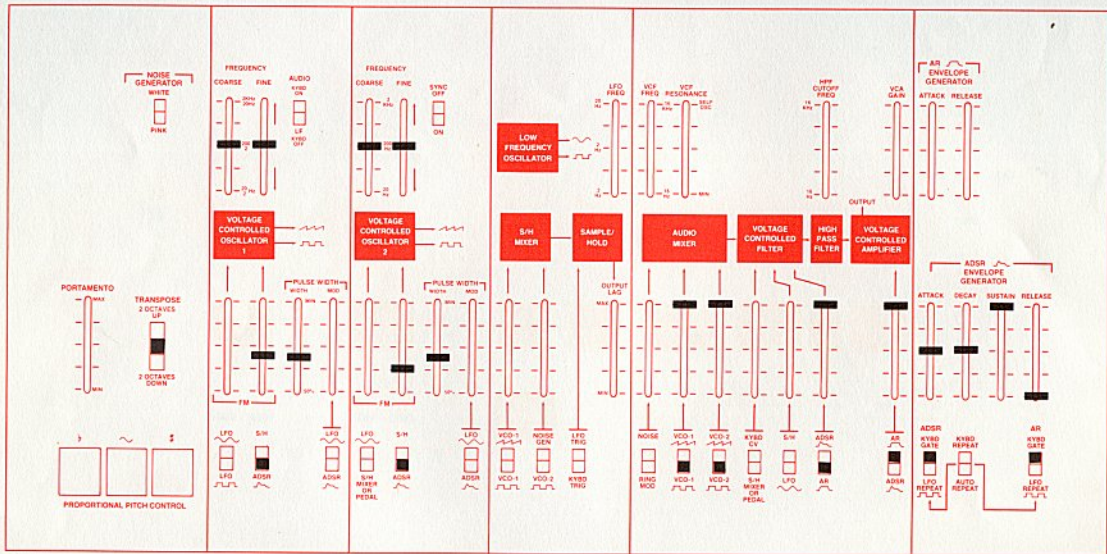
66. Kbd. Controlled Arpeggios

1. Tune oscillators to unison.
2. Play legato for short decay.
3. Play staccato for long release.



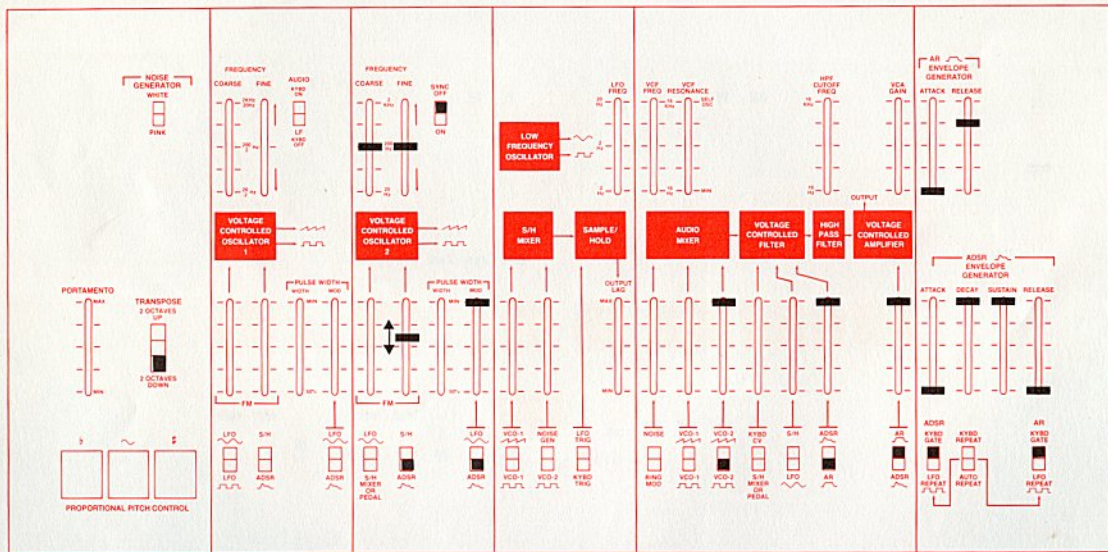
67. Touch Sensitive ADSR

1. Tune oscillators to unison.
2. If you play staccato, the pitch will slide up.
3. If you play legato, the pitch will not slide.



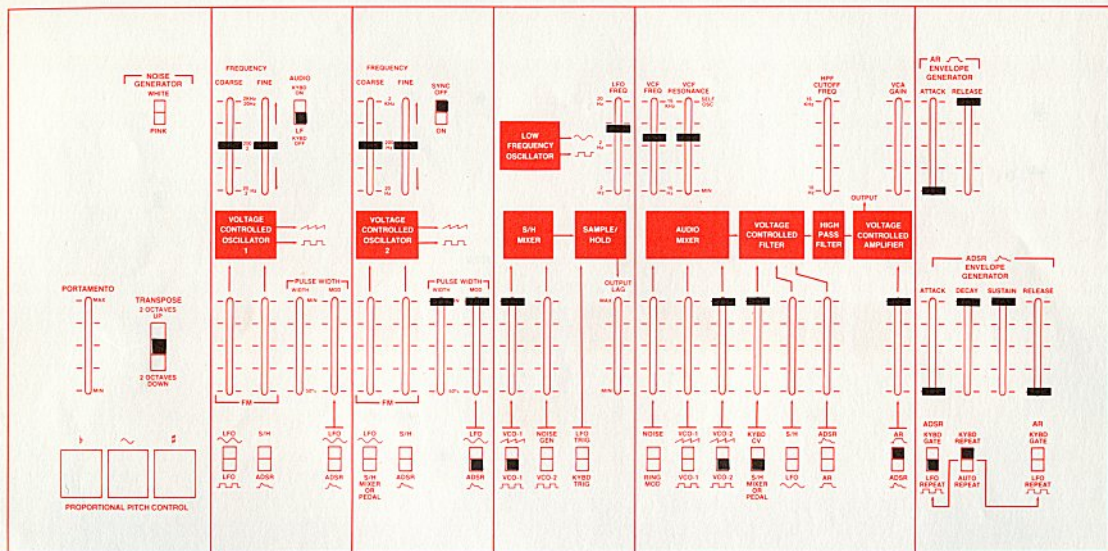
68. Automatic Pitch Bend

1. Tune ADSR (FM) slider into VCO 2 for a one octave interval.

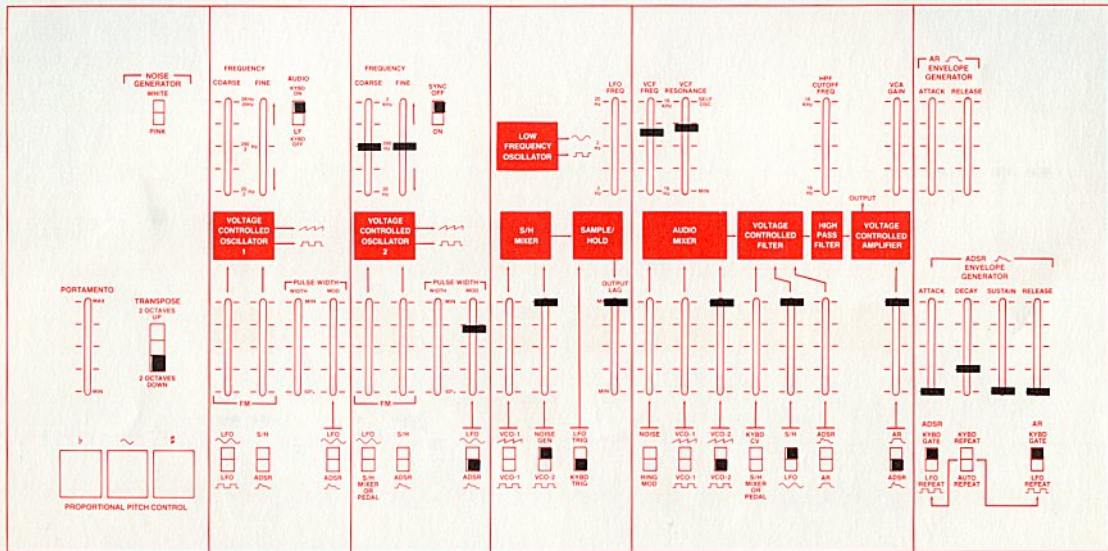


69. Kbd. Activated Trill

1. Make sure pedal is unplugged.

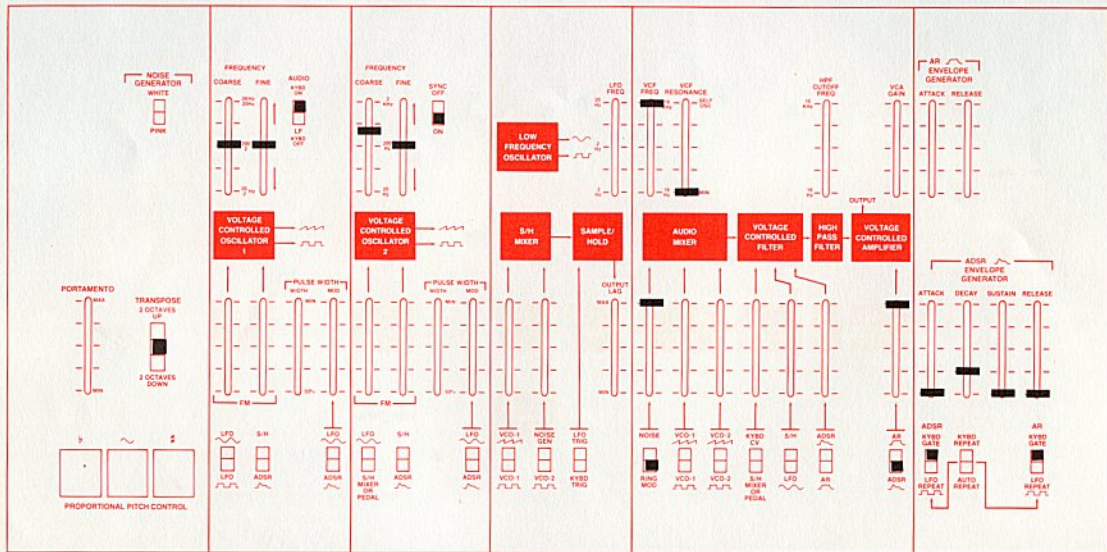


70. Dual Tempo Trill



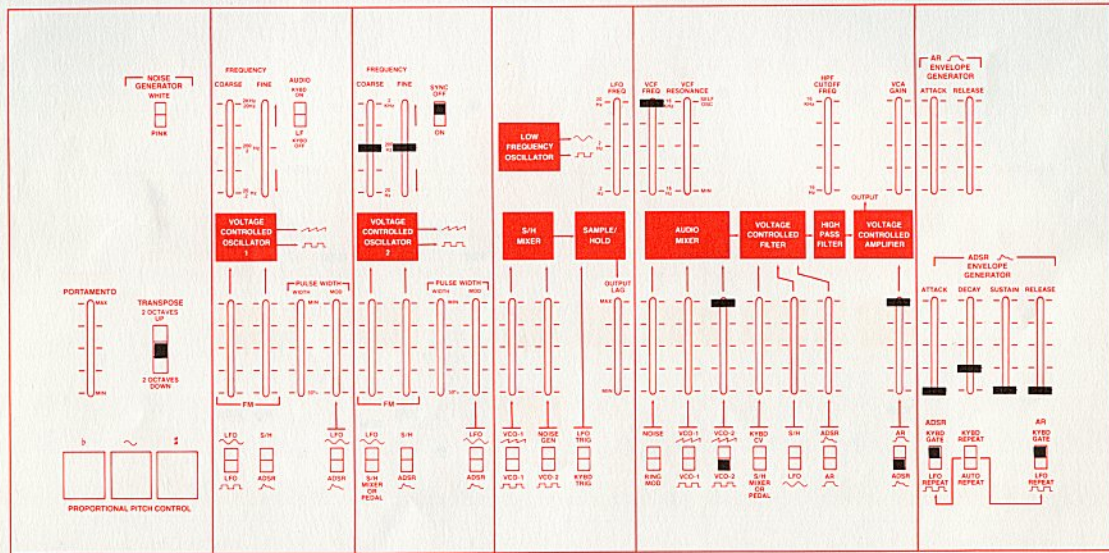
71. Random Percussive Pitches

1. VCO 1 controls master tuning.
2. Hold C1 down and "strum" keyboard.



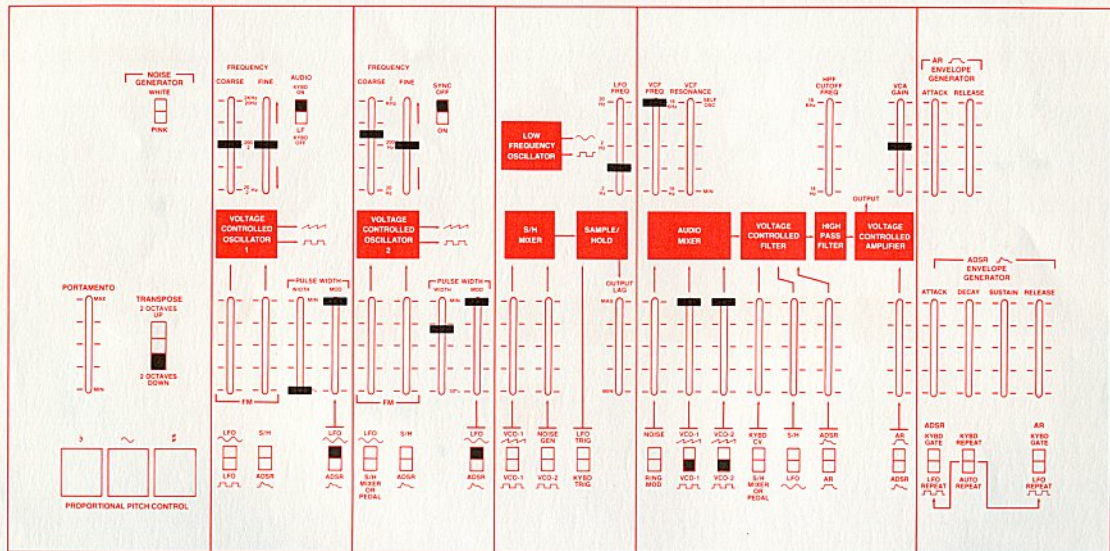
72. Kbd. Controlled Phase-Sync.

1. Plug a dummy plug or patch cord into CV IN jack.
2. Hold down C4 with finger or paperweight.
3. Play keyboard.



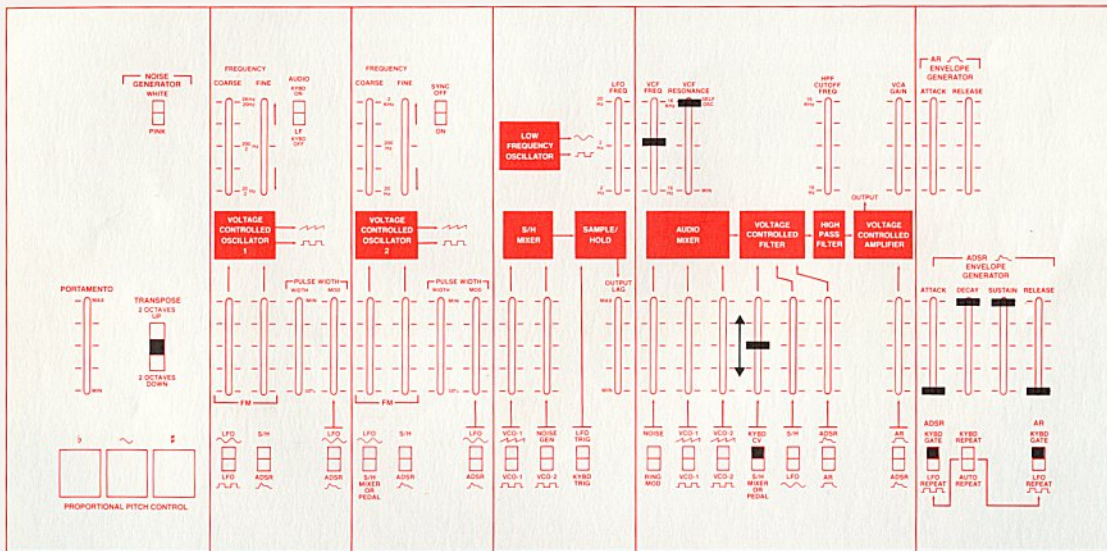
73. Inverted Kbd.

1. Tune VCO 2 one octave higher than VCO 1.
2. LFO FREQ controls speed of phase.



74. Pseudo-Phaser

1. Vary KYBD CV slider into VCF for different interval relationship.



75. Variable Microtonal Scale