Make Noise — Mimeophon

- Manual PDF

Make Noise soundhack Mimeophon Manual (PDF)

Using the Make Noise Mimeophon to create melodic components

The attached manual is for the **Make Noise soundhack Mimeophon**, a stereo multi-zone delay/repeater. Even though it is “just” an effect on paper, the manual makes it very clear that Mimeophon can become a **melodic voice generator, harmonic processor, phrase looper, clock-derived pattern source, and pitch-shifting texture tool** when patched in a Eurorack system.

What Mimeophon contributes melodically

From the manual, Mimeophon is especially useful for melody because it can:

- create **Karplus-Strong pitched tones** in **Zone 0**
- generate **pitched delay feedback** with **microRate**
- sync repeats to a master clock using **TEMPO**
- turn one melody into **polyrhythmic melodic canons**
- create **stereo melodic divergence** with **Skew**
- reverse and recontextualize phrases with **Flip**
- freeze loops with **Hold** and scan through them
- output a derived rhythmic clock from **Rate Out**

So rather than thinking of it only as a delay, think of it as a **melody multiplier**.

Core features that matter for melodic patching

1. Zone determines musical scale of time

The manual describes 8 Zones:

- **Zones 0–1**: microsound, flange, Karplus, distortion, resonant/pitched behavior
- **Zones 2–4**: traditional delay/echo ranges
- **Zones 5–7**: looping phrases and long repeating structures

This means melodic use falls into 3 big categories:

- **Zone 0–1**: generate notes/timbres
- **Zone 2–4**: repeat notes rhythmically
- **Zone 5–7**: capture and reshape phrases/melodies

---

2. microRate is the most important melodic input

The manual says:

- **microRate tracks 1V/oct in Zone 0**
- in Zone 0 it is useful for **Karplus-Strong tone generation**
- in other zones it gives doppler modulation, chorus, vibrato, and flange

So in a melodic system, **microRate is effectively a pitch input when using Zone 0**.

That means: - you can send sequencer pitch CV to **microRate** - excite the input with a short transient/noise burst/envelope click - Mimeophon behaves like a **plucked string oscillator**

This is one of the most direct ways the module becomes a melodic source rather than a processor.

---

3. Tempo sync turns echoes into harmonic/ rhythmic melody structures

When **TEMPO** is patched, Rate chooses **divisions and multiplications** of the incoming clock, and changing Rate becomes free of doppler pitch glide.

That makes Mimeophon useful for:

- rhythmic melodic echoes
- canon-like note repetitions
- clock-locked arpeggio tails
- stereo subdivisions when **Skew** is enabled

If your source is already melodic, Tempo sync lets Mimeophon turn it into **structured repeating melodic patterns** that stay musically aligned.

---

4. Skew creates two related melodic timelines

With **Skew on**, left and right repeat rates diverge in opposite directions.

For melody, this is powerful because: - one note stream becomes **two related melodic repeat grids** - with stereo outputs, you get **counterpoint-like echo motion** - with two mono signals patched independently, Mimeophon can behave almost like a **dual melodic repeater**

When clocked, this becomes especially musical because each side can land on different divisions/multiples of the same clock.

---

5. Hold turns it into a playable phrase memory

Hold freezes the buffer non-destructively: - no new sound enters the feedback path - all other controls remain active - **Repeats** becomes a way to set the **start point** of the repeat

This makes long Zones very useful for melody: - record a phrase - press **Hold** - move through Zones / Rate / Color / Halo / Flip - scan different windows of the phrase - derive new melodic fragments from older material

This is essentially **phrase resynthesis by navigation**.

Best melodic use cases

A. Karplus-Strong voice from Mimeophon alone

This is explicitly supported by the manual's **Karplus String** patch.

Patch concept

Use Mimeophon as a plucked string synth voice.

How

- Go to **Zone 0**
- Patch a short transient into **Left input**
- envelope click
- noise burst
- trigger-shaped transient
- Send **pitch CV** from a sequencer or keyboard to **microRate**
- Set:
- **Rate** full CW
- **Repeats** around 1:00
- **Halo** fully CCW
- **Mix** around 1:00

- **Color** around noon

Musical result

- Each trigger excites a resonant pitch
- **microRate** determines note pitch
- **Repeats** controls decay
- **Color** and **Halo** shape brightness/body

Why this is melodic

This makes Mimeophon function like: - a plucked string voice - a tuned percussion voice - a sequenceable resonator

This is probably the most important melodic takeaway from the manual.

B. Turn a melody into a canon

Patch concept

Feed a melodic voice through Mimeophon in **Zones 3–5**.

How

- Patch oscillator/voice or full synth line into Mimeophon input
- Patch your master clock to **TEMPO**
- Set:
- **Color** around 3:00 for neutral repeats
- **Repeats** around noon
- **Mix** to taste
- choose **Zone 4 or 5**
- Adjust **Rate** to choose clock divisions/multiples

Musical result

Your melody is repeated in time-locked patterns: - quarter-note echoes - dotted-feel echoes - multiplied subdivisions - phrase extensions

Why this is melodic

You are not just adding ambience; you are creating: - additional notes - rhythmic answer phrases - self-harmonizing melodic density

With the right source, Mimeophon becomes a **countermelody generator**.

C. Stereo contrapuntal repeats with Skew

Patch concept

Use **Skew** to split one melody into two related repeat rates.

How

- Feed mono melody into **L input**
- Monitor both **L and R outputs**
- Patch clock to **TEMPO**
- Enable **Skew**
- Set Repeats moderately high
- Tune Rate for useful divisions

Musical result

Left and right channels create: - offset melodic responses - staggered rhythmic answers - widening stereo counterpoint

Why this is melodic

A single monophonic line becomes a **two-voice spatial melody structure**.

This is great for: - lead lines - plucks - marimba-type sequences - vocal snippets

---

D. Sequence Zones for note-by-note variation

The manual's "Repeater Eater" patch suggests sequencing **Zone** while also sequencing audio material.

Patch concept

Use stepped CV or a sequencer lane into **Zone CV**.

How

- Feed a melodic or percussive melodic line into the input
- Sequence **Zone CV**
- Keep **Repeats** up enough for carryover between zones

Musical result

Each note or step can jump between: - Karplus-ish resonance - flange-like short comb repeats - normal echoes - longer phrase repeats

Why this is melodic

The melody gains **different repeat identities per note**.
Short zones leave traces in longer zones, so earlier notes can bloom into later notes. This creates a **rhythmic/melodic lattice**.

This is one of the most compositional uses in the manual.

E. Phrase looping and melodic excavation in Zones 6–7

The manual specifically notes that Zones 6 and 7 are long enough to retain material from earlier manipulations for minutes.

Patch concept

Improvise in short zones, then mine the long zones for melodic material.

How

- Play into Mimeophon while moving through shorter Zones
- Build up feedback and modulation
- Press **Hold**
- Remove modulation if desired
- Move to **Zone 7**
- Use **Repeats** to change start point
- Try **Skew** for drift
- Try **Flip** for reverse phrases

Musical result

You can uncover: - fragments of older melodies - layered phrase memories - accidental counterlines - reversed motif variations

Why this is melodic

Mimeophon becomes a **nonlinear phrase sampler**.

This is excellent for: - ambient music - generative melody - live techno transitions - evolving loop-based composition

---

F. Reverse melody generation with Flip

The manual notes that in medium and large zones, **Flip** reverses playback.

Patch concept

Send spoken, sung, or melodic material into Mimeophon and match Rate to phrasing.

Musical result

You get reversed phrases that can still preserve cadence/rhythm.

Why this is melodic

Reverse playback can create: - melodic pickups - swelling leads - backward vocal hooks - reversed answer phrases

If synced with TEMPO, these reversals can sit tightly in a composition.

G. Harmonic enhancement with audio-rate microRate modulation

The manual's **Octaviocho** and **Echoes Made of Sand** ideas show that feeding an oscillator into **microRate** creates harmonically related tones.

Patch concept

Use a VCO waveform into **microRate** while also processing a voice.

How

- Take sine/triangle from the same VCO driving your voice
- Patch it to **microRate**
- Choose Zones 1–5
- Adjust Repeats/Rate/Halo to taste

Musical result

You get: - octave-up fuzz - subharmonic/related harmonic emphasis - richer overtone structure - more pitched edge to repeats

Why this is melodic

This helps an existing melodic line produce **related harmonic content**, making it feel more like a second musical layer rather than plain delay.

H. Clock generation from melody timing using Rate Out

The manual states that **Rate Out** outputs the current repeat clock, and under Skew it ORs both sides.

Patch concept

Use Mimeophon's Rate Out to drive other melodic events.

Example uses

- clock a sequencer from **Rate Out**
- trigger envelopes for a second voice
- drive sample-and-hold for stepped pitch changes
- clock a quantizer source indirectly through repeat timing

Why this is melodic

Now Mimeophon is not only processing melody—it is helping **generate the timing structure for other melodic voices**.

This is especially useful when: - Tempo is externally clocked - Rate chooses a division/multiple - another sequencer follows that derived pulse

That creates nested melodic relationships.

Practical melodic patch recipes

1. Plucked melodic lead

Goal: Use Mimeophon as the instrument.

- Triggered envelope or noise burst → **L Input**
- Sequencer pitch CV → **microRate**
- Trigger/gate sequence excites source
- Zone **0**
- Repeats around **1:00**
- Mix around **1:00**
- Halo low
- Color to taste

Result: sequenceable plucked notes.

---

2. Echo harmonizer for a lead synth

Goal: Turn one lead into multiple melodic events.

- Lead synth → **L Input**
- Clock → **TEMPO**
- Zone **4**
- Repeats at **12:00**
- Color around **3:00**
- Mix around **11:00 to 1:00**
- Adjust Rate to division/multiple

Result: synchronized repeating note patterns.

---

3. Stereo melodic canon

Goal: One melody, two repeat voices.

- Mono melody → **L Input**

- Clock → **TEMPO**
- Outputs L/R to mixer
- Enable **Skew**
- Moderate **Halo**
- Repeats at or above noon

Result: left/right phrases answer each other.

---

4. Reverse phrase hook generator

Goal: Create backward melodic motifs.

- Melody or vocal phrase → input
- Zone **4–6**
- Set Rate to approximate phrase length
- Engage **Flip**
- Use Hold if you want stable material
- Use Mix to blend

Result: reversed phrase layers for intros, breakdowns, and transitions.

---

5. Sequence-dependent melodic morphing

Goal: Different repeat behavior per note.

- Melodic sequence audio → input
- Stepped CV/sequencer lane → **Zone CV**
- Optional synced clock → **TEMPO**
- Repeats moderately high

Result: every note can occupy a different time/pitch texture regime.

---

6. Melodic loop mining

Goal: Build a phrase, then extract motifs.

- Play or sequence into Mimeophon
- Move around smaller zones while recording
- Raise Repeats
- Press **Hold**
- Switch to Zone **6 or 7**
- Use Repeats as start point selector
- Try Flip/Skew

Result: new melodies discovered inside older performance material.

How Mimeophon works best with other Eurorack modules

Even though only Mimeophon is shown here, the manual implies several strong partnerships in a Eurorack system.

Best companions for melodic use

Sequencer

Use it for: - pitch CV to **microRate** - stepped modulation to **Zone CV** - synced modulation to **Rate CV**

Envelope/function generator

Use it to: - create transient excitations for Karplus - shape incoming audio - dynamically modulate Color/Halo/Repeats

Oscillator

Use it to: - provide the melodic input signal - feed audio-rate modulation into **microRate** - create harmonic relation between source and repeater

Clock source

Use it for: - **TEMPO** sync - tight rhythmic melodic repeats - stable interlocking sequences

Quantized random / sample and hold

Use it to: - modulate Zone for structured variation - create semi-random pitch on microRate - derive generative melodies from Rate Out

Mixer / stereo output module

Important because Mimeophon's melodic power increases dramatically in stereo: - Skew - Halo - Ping Pong - left/right offset repeats

---

Most musically important manual insights

These are the biggest takeaways for melody-making:

1. **Zone 0 + microRate = playable pitched voice**
2. **Tempo sync = repeat divisions/multiples without doppler**
3. **Skew = stereo split of melodic timing**
4. **Hold = frozen phrase for ongoing melodic modulation**
5. **Flip = reverse melody and phrase inversion**
6. **Long zones retain old musical information**, making phrase archaeology possible
7. **Rate Out** can propagate Mimeophon's timing to the rest of the patch

---

Best overall roles for Mimeophon in melodic music

Mimeophon can serve as:

- **Karplus synth voice**
- **tempo-synced melodic delay**

- **phrase looper**
- **reverse phrase processor**
- **stereo canon generator**
- **harmonic thickener**
- **clock-derived melodic hub**
- **generative phrase memory**

If you want a concise summary:

> Mimeophon is best used melodically when you either treat it as a **pitched resonator in Zone 0**, or as a **clocked phrase repeater/transformer in Zones 2–7**.

If you want, I can also turn this into: - a **“5 best melodic patches” quick-reference sheet** - a **module-to-module patch guide** if you upload more manuals - or a **full system patch plan** for ambient, techno, or generative melody.

Generated With Eurorack Processor