

Moog – Labyrinth

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[Moog Labyrinth User Manual \(PDF\)](#)

Eurorack Patch Ideas for Moog Labyrinth

The Moog Labyrinth is a deep, generative, and semi-modular analog synthesizer with dual sequencers, dual voice paths (VCW wavefolder and VCF filter), and extensive patching options. Its focus on random/generative sequencing and flexible routing makes it especially ripe for creative use with other Eurorack modules. Here's how you might turbocharge its sonic potential when combined with external gear:

1. Random (and Beyond) Generative Patching

- **Use External Random Sources:** Patch stepped or smooth random voltages (e.g., from Make Noise Wogglebug, Mutable Instruments Marbles, or Joranalogue Source of Uncertainty) to the following:
- **VCW Fold or VCF Cutoff:** Mutate timbre further with unpredictable modulations.
- **SEQ BIT FLIP Inputs:** Externally flip bits in the sequencer for “hands-off” generative pattern mutation, pushing the ‘chance’ aspect even further.
- **Clock Modulation:** Modulate Labyrinth’s sequencer clock inputs (CLOCK 1/2) with irregular clocks (Pam’s New Workout, 4ms QCD, Mutable Grids) for complex shifting polyrhythms.

2. External Audio Processing

- **Plug-in External Oscillators or Drums:**
- Patch oscillators, drum machines, or field recordings into **VCW IN** or **VCF IN** to take advantage of Moog's wavefolder/filter for spectral mangling. For example, try granular drones into the wavefolder or filter for evolving textures.
- Use a Mutable Instruments Plaits, Noise Engineering Loquelic Iteritas, or even a sampler as your audio source – you'll unleash unconventional timbres when processed through VCW/VCF.

3. CV Cross-Patching for Feedback and Recursion

- **Envelope and CV Feedback:**
- Patch EG1 or EG2 OUT into their own or the opposite VCAs, wavefolder, or filter for feedback modulation loops—try slow cycling for evolving soundscapes, or audio-rate feedback for wild nonlinear effects.
- Use an external VCA or attenuator (e.g., Intellijel Quad VCA, ALM Tangle Quartet) to control feedback amount for safe experiments.
- **Sequencer Chaining/Interference:**
- Take SEQ1 or SEQ2 CV/trig outs and use them to modulate external quantizers, shift registers, or random gates (such as Doepfer A-156 or Mutable Instruments Branches). Feed those results BACK into Labyrinth's mod inputs for highly entropic meta-patterns.

4. Rhythm and Clock Ecosystems

- **Synchronize with Other Sequencers:** Use Labyrinth's CLOCK out to drive external sequencers (Winter Modular Eloquencer, Intellijel Metropolis, etc.) or clock Labyrinth from complex external arrangements for structured polymeters.

- **Polyrhythmic Play:** Try clocking SEQ1 and SEQ2 from different divisions or swing timings for polymetric textures—Pam’s New Workout or Shakmat Time Wizard will excel here.

5. Expand the Labyrinth’s Modulation Palette

- **LFOs and Modulators:** Modulate anything with a CV input! For instance:
- **FOLD:** Modulate with a random slew or quadrature LFOs (Intellijel Quadrax, XAOC Batumi, Doepfer A-143-9).
- **BLEND:** Morph dynamically between VCW/VCF using a slow envelope or even audio-rate oscillator for “AM timbre morphs”.
- **External Envelope Generators:** Add more complex envelopes to VCA or filter for attack/decay or looping envelope shapes (Zadar, Maths, Stages).

6. Duophonic and Complex Voice Patchery

- **Split for Duophony:** Use the utility mixer and patch bay to separate the two oscillators into parallel voices—apply different external sequences, envelopes, or even effects chains (filter, delay, reverb, distortion) to each path for rich, layered results.
- **Voice Layering with External VCA or Mixer Modules:** Route VCW and VCF outputs to separate VCAs/mixers (Doepfer A-138, Intellijel Mixup) before blending with other system voices.

7. Audio Rate Modulation and Ring Mod FX

- **Audio-Rate Modulation:** Send audio (from Labyrinth’s MOD VCO or another oscillator) to FOLD, BLEND, or CUTOFF for wave-shredding AM/FM mayhem.
- **Ring Modulation Expansion:** Route external sources to RING MOD or process Labyrinth’s ringmod out with other effects/distortions for metallic, clangorous textures.

8. Hybrid MIDI + CV Workflows

- **MIDI Integration:** Control the quantizer root or trigger sequences from MIDI (via MIDI IN). Combine with pitch/gate/CV from MIDI-to-CV modules (Expert Sleepers FH-2, Mutable Yarns) to lock Labyrinth into DAW or external polyphonic setups.
- **Clock and Reset from DAW:** Use MIDI clock or reset for tight grid recording or song position sync in large setups.

9. External Effects and Filtering

- **Send Outputs to Pedals or FX Modules:** Run Labyrinth's final or intermediate outputs into delay (Strymon Magneto, Make Noise Mimeophon/Echophon), granular (Mutable Clouds, Tiptop Buchla 296t), or reverb (Earthquaker Devices Afterneath eurorack, Erica Pico DSP) for complex sound design.
- **Filter Stacking:** Process Labyrinth's output through MS-20-style HP/LP, characterful analog filters, or multimode filters to further transform its voice.

10. Self-Playing Systems & Performative Control

- **Self-Generating Patches:** Patch Labyrinth to modulate itself, then abstract clocking, flip bits with random gates, modulate corrupt, and set envelopes long. Result: an evolving, self-perpetuating generative sound sculpture.
- **CV Performance Control:** Use touch controllers, joysticks, or expressive sequencers (Intellijel Tetrapad, Soundmachines LS1lightstrip) to control BLEND, FOLD, cutoff, or sequence ranges/patterns in real time.

These are just starting points! Moog Labyrinth's patchability, dual sequencer, and signal-processing flexibility mean that with a well-curated modular setup, you can create sonic ecosystems ranging from minimalist generative etudes to chaotic noise sculptures and everything in between.

Explore, experiment, and let the Labyrinth surprise you.

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