Your Prologue, away from the studio



A practical instrument, born from a musician's need

My idea was not to build yet another virtual analog synthesizer. I wanted a synth on my Mac that could read my Korg Prologue programs and let me keep playing with familiar studio sounds when I am travelling or working elsewhere.

A familiar texture, with room to make it your own

GOZE POLY is not a 100% reproduction of the Prologue. Some settings are translated approximately and some features are not reproduced. In the comparisons I have made with my own programs, however, the texture feels very familiar and the sounds come very close. Every translated GOZE control remains editable, so I can adjust the result by ear.

Take the sound with you - then combine it with something new

Two virtual analog VCOs, a USER source for VPM, wavetables or WAV samples, a filter, envelopes and stereo effects form a direct, playable instrument. I can travel with the character of my Prologue programs, then blend it with other synthesizers on my Mac inside my music software. The studio sound becomes a starting point for new ideas.

The following pages describe the controls and actual capabilities of version 0.4.5. They distinguish the musical intention from features that are still approximations.

Getting started & finding your way

Choose how you want to play

Standalone	Open Binaries / Standalone / GOZE POLY.app. In the application's audio/MIDI settings, choose your audio output and enable your MIDI keyboard or controller.
AU / VST3	Use the corresponding build in your music host. Route a MIDI track to the instrument and enable monitoring as required by the host. Install one GOZE POLY version at a time; the builds share the same plugin identity.

Your first Prologue sound

1. Turn MASTER down to a comfortable starting level.
2. Click IMPORT PROLOGUE and choose a .prlgprog program or .prlglib bank.
3. Play your MIDI keyboard. The current interface imports the Main timbre only.
4. Click REPORT to see what was mapped and which elements differ.
5. Adjust the translated sound by ear. Save your host session to preserve the result.

Working with the panel

Drag a black knob vertically or horizontally. Double-click a knob to restore its default value. Double-click a value field to type a value; percentages accept numbers such as 50 for 50%, and time fields use seconds unless you add ms. Silver selectors open menus. The LOOP switch enables or disables sample looping. MASTER intentionally has no numeric readout.

Resize the window while keeping its proportions. The PANEL button switches between Royal Blue and Graphite. The program name, status line and REPORT are separate: the name identifies the sound, the status describes the last action, and REPORT explains the latest Prologue conversion.

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VCOs, mixer & filter

VCO 1 and VCO 2 - the analog-style foundation

WAVE	Choose SAW, TRIANGLE or PULSE. Saw is harmonically rich; triangle is softer; pulse provides a hollow, variable-width character.
OCTAVE	Transpose each VCO from -2 to +2 octaves.
PITCH	Continuous tuning from -12 to +12 semitones. Both coarse musical changes and small offsets are possible.
SHAPE	Set pulse duty cycle from 5% to 95%; 50% is a square wave. In this version, SHAPE affects PULSE only. It does not reshape saw or triangle.
VCO 2 FINE	An additional -30 to +30 cents of tuning for VCO 2. Small offsets create beating against VCO 1.

MIXER - combine the three sources

VCO 1, VCO 2 and USER set the level of each source before the filter. Set a source to zero to remove it from the mix. To hear a WAV or wavetable by itself, turn both VCO levels to zero and raise USER. This does not require a second timbre or layer.

FILTER - shape the combined sound

CUTOFF	Set the low-pass cutoff from 20 Hz to 18 kHz. The usable upper cutoff is also limited by the audio sample rate. The filter has a 12 dB low-pass character.
RESONANCE	Emphasize frequencies around cutoff. Use it with CUTOFF to focus or brighten a sound.
EG INT	Apply MOD EG to cutoff, from -6 to +6 octaves. Positive amounts open the filter during the envelope; negative amounts move it in the opposite direction.
KEY TRACK	Control how strongly the cutoff follows note pitch. Zero keeps the base cutoff fixed; higher values make higher notes brighter.

Remember: The modulation wheel and an LFO assigned to CUTOFF add to these movements. If the filter is already at its maximum cutoff, the wheel cannot open it any further.

USER OSC & USER WAV

INTERNAL - GOZE VPM voices

Choose ENGINE = INTERNAL, then a VPM TYPE: Sin 1-4, Fat 1-2 or Air 1-2. These are GOZE algorithms inspired by those families, not the original Korg code. SHAPE changes modulation or character according to the selected type. USER PITCH transposes the source by up to +/-24 semitones. Its level is the USER knob in MIXER.

IMPORT - load your own WAV

Click IMPORT WAV. After a successful load, the instrument selects IMPORT and raises USER to 65% if its level was zero. Files longer than 0.1 seconds initially select SAMPLE; shorter files select WAVETABLE. Check PLAYBACK yourself: duration alone cannot identify the intended format.

Supported input is mono or stereo WAV, 8-192 kHz, up to 30 seconds and 16 MB. Stereo files are averaged to mono before synthesis. Existing held notes retain their previous file; new notes use the new import. The waveform display shows the current file name and an overview of its samples.

WAVETABLE playback

PLAYBACK / WT CYCLE	Choose WAVETABLE. WHOLE WAV treats the entire file as one waveform cycle. For a multi-cycle table, choose its actual cycle size: 256, 512, 1024 or 2048 samples.
WT POSITION	Move through successive cycles in the table, interpolating between them. The setting is in USER OSC, not beside WT CYCLE. A single-cycle file has no additional frames to scan.

A normal recording of a musical phrase is not automatically converted into a usable wavetable. Use SAMPLE for that material. Incomplete trailing cycles are ignored. Imported tables do not yet have dedicated anti-alias mipmaps, so very high notes can sound rough.

SAMPLE playback

ROOT NOTE	Set the MIDI note number of the recording: 60 is middle C in this guide. A correct root note makes chromatic playback track your keyboard.
SAMPLE START	Choose the playback start position within the file.
LOOP / LOOP START / END	Enable LOOP, then set its start and end positions. Positions are percentages of the file. A short automatic crossfade softens the loop boundary.

Remember: Transposition changes sample speed and duration. There is no time stretching or multisampling yet. A non-looped sample stops at its end even if the key remains held.

Envelopes & LFO

AMP EG - the level of each note over time

ATTACK	Time to rise to the peak level after a note begins: 0.001-5 seconds.
DECAY	Time to fall from the peak to SUSTAIN: 0.005-5 seconds.
SUSTAIN	The held level, from 0% to 100%. This is a level, not a time.
RELEASE	Time to fade after note release: 0.005-10 seconds. Sustain pedal use can delay that release.

Short ATTACK makes a sound immediate; longer ATTACK lets it emerge gradually. A low SUSTAIN with a long DECAY creates a sound that falls away while a key is still held. Long RELEASE keeps old notes active under the next chord.

MOD EG - movement, not a second timbre

MOD EG has its own ATTACK, DECAY, SUSTAIN and RELEASE with the same ranges as AMP EG. Its output changes the filter through FILTER / EG INT and pitch through MOD EG / PITCH INT. PITCH INT ranges from -24 to +24 semitones and affects the sources together in this version.

A sound can appear to have an initial attack followed by a second stage because its brightness or pitch evolves while its volume envelope is still changing. That does not necessarily imply a layered Sub timbre. Set EG INT and PITCH INT to zero to hear the amplitude envelope in isolation.

LFO - repeated modulation

RATE	Free-running speed from 0.01 to 20 Hz. This version has no tempo-sync selector.
INTENSITY	Amount of modulation. Start low and increase while listening.
TARGET = PITCH	Add vibrato. At full intensity, the nominal modulation range is +/-2 semitones.
TARGET = SHAPE	Modulate VCO pulse width. Select PULSE on a VCO to hear this destination clearly.
TARGET = CUTOFF	Move the filter cutoff, up to a nominal +/-4-octave range at full intensity.
WAVE	Choose SINE, TRIANGLE, SAW or PULSE for the modulation shape.

Remember: The LFO runs per voice in this prototype. Exact Korg timing, synchronization and target restrictions are not reproduced. For a stable starting sound, turn INTENSITY down before choosing the destination.

Playing controls & stereo effects

VOICE MODE

POLY / DEPTH	Normal POLY uses one voice per note. Raising DEPTH above its near-zero threshold enables a two-voice pair per note and increases detuning. This reduces the number of simultaneous notes within the 16-voice limit.
MONO / DEPTH	MONO plays one melodic note at a time. DEPTH adds a sine reinforcement an octave below the base note. This is not a second Prologue Sub timbre.
PORTAMENTO	Glide from the last triggered pitch toward the new note. Zero is OFF; the range extends to 2 seconds. This is a simplified exponential glide, without a separate legato-only option.
DRIFT	Set subtle per-voice tuning offsets, up to 10 cents. In this version the offsets are static, rather than a continuously drifting model.
WHEEL > VCF	Set CC1 modulation-wheel opening from 0 to 6 octaves; default 3. Zero disables the assignment. Raise the wheel to open the filter from its current base cutoff.

Note velocity affects amplitude. Pitch bend spans +/-2 semitones. MIDI CC64 is sustain; CC121 resets the wheel contribution. CC1 follows the note's MIDI channel and is smoothed over approximately 15 ms. There is no built-in MIDI-learn system for arbitrary controller assignments.

EFFECTS - shared stereo processing

SYMPHONIC / DEPTH	A three-voice stereo modulation effect. Raise DEPTH for a broader, moving texture. Zero preserves the direct signal.
PING-PONG / TIME	Set the interval between echoes, from 0.02 to 2 seconds. Repeats alternate left, right, left. Changes of TIME are smoothed and can bend the pitch of existing echoes.
FEEDBACK	Set the amount returned to the delay, from 0% to 85%. Higher settings create longer trails.
DELAY DEPTH	Set the delayed signal level, from 0% to 60%. Zero removes the audible delay return.
MASTER	Overall output level after the effects. The knob deliberately has no numeric field.

Remember: The current instrument includes the symphonic effect and ping-pong delay only: no flanger, Triphase selector, reverb, phaser or separate Stereo Width control. These belong to other experiments, not this version.

Signal path: VCO 1 + VCO 2 + USER → FILTER → AMP EG → summed voices → SYMPHONIC → PING-PONG → MASTER. Effects are shared after the voices, so their tails can continue after note release.

Programs, libraries & REPORT

Choose a source and browse quickly

IMPORT PROLOGUE	Open a .prlgprog individual program or a .prlglib Sound Librarian bank. With an individual file, its parent folder becomes the browsing source and the chosen file is loaded.
SOUND FOLDER	Choose a folder containing .prlgprog files directly inside it. Subfolders are not scanned. The files are sorted naturally by name; the first program is loaded.
< / > arrows	Load the previous or next program from the display. The list wraps at either end. Arrows are disabled if the source has fewer than two sounds.
Position indicator	The number beside SOUND FOLDER shows the current program position and source count. Banks follow their original program order.
REPORT	Read an English description of the conversion, supported mappings and differences. Program names are left unchanged, even if written in another language.

Loading a program replaces the current sound parameters and stops the current notes. It does not write changes back to the Korg file. Save your work before browsing away from a sound you have edited. The current interface loads Main only; there is no simultaneous Main + Sub engine.

What the importer aims to preserve

The importer translates waveform selections, octaves, pitch, levels, filter settings, two ADSRs, LFO, Poly/Mono, portamento and supported effects. The physical control curves are approximate. Supported VPM families use GOZE equivalents; other VPM types use substitutes where available. Unsupported Noise and user-oscillator sources can be muted, as explained in REPORT.

Korg Chorus/Ensemble settings map approximately to the GOZE symphonic effect. Supported delay settings map to the GOZE ping-pong effect; the imported feedback is set to 0.3. Original effect subtypes, rates or tempo behavior are not necessarily retained. Unsupported effects are disabled.

Limits that matter when comparing sounds

Sync/ring modulation, cross modulation, filter Drive, Low Cut, post-filter USER routing, layers/splits, arpeggiation, special tuning and many advanced assignments are not reproduced. Unison/Chord imports become Poly. A program that depends heavily on an omitted feature can differ substantially, even when many other programs feel very close.

Remember: REPORT describes the last import, not a live analysis of your later edits. Re-import to generate a fresh conversion. Earlier known French reports are translated when restored or displayed.

Supported archives are limited to 16 MB and browsable banks to 1,000 programs. Library contents other than programs, such as livesets and user modules, are not loaded as sounds.

Saving, travelling & troubleshooting

Take a sound, not a missing-file problem

In AU/VST3 use, save your host session to preserve GOZE parameters, the converted program name and report, the panel finish, browser source/index and the imported WAV data. WAV data is embedded in the plugin state, so the original WAV path is not required to recall that sound. This version has no dedicated GOZE preset export/browser format.

The external Prologue folder or bank is still needed for further arrow navigation, but not to recall parameters already saved in the session. If the source moves or changes, select it again. On reopening, the list is rescanned; the saved sound is not automatically re-imported. For standalone work, verify that your application state recalls correctly before relying on it away from the studio; keep the original programs and WAVs as a backup.

When something does not sound right

No sound	Check the audio output and MIDI input in standalone, or track routing/monitoring in your host. Raise MASTER and at least one MIXER source. For an imported WAV, verify ENGINE, PLAYBACK and USER level.
WAV is out of tune	Set ROOT NOTE to the recorded MIDI note in SAMPLE mode. In WAVETABLE mode, use a real single cycle or the correct declared cycle length.
Wheel seems inactive	Check that your controller sends CC1 on the note's channel. Increase WHEEL > VCF and lower CUTOFF first; an already fully open filter has no room to open further.
Crackles on chords	A low overall Mac CPU reading does not exclude an audio deadline miss. Old release tails still use voices. Try a larger audio buffer in standalone; reduce extreme release or Poly DEPTH while testing. Distinguish dropouts from level clipping: MASTER helps with the latter.
Imported tone differs	Read REPORT, compare Main rather than a layered hardware sound, and adjust envelopes/filter by ear. Do not assume all Prologue features are implemented.
Arrows unavailable	Choose a folder or bank with at least two programs. Re-select a moved source. Use the original Korg file rather than a broken Finder alias.

About version 0.4.5

The optimized engine keeps 16 voices and the existing parameters. An offline 48 kHz / 128-sample chord test reduced average processing time from about 0.82 ms to 0.07 ms per block; this is a measured scenario, not a guarantee for every audio device or sound. Playback on the user's exact standalone configuration still needs practical confirmation.

Provided formats: native Apple Silicon standalone, AU and VST3. Keep only one installed revision per format and check the version printed at the lower right of the panel. The project is independent; references to Prologue identify the source instrument and program format.