Altered State Machines — Eris

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[Eris 4x4 Matrix Mixer Manual (PDF)](#)

Using the Eris 4x4 Matrix Mixer for Hyper-Complex Rhythmic Percussion

The **Altered State Machines Eris 4x4 Matrix Mixer** is not a direct sound source or percussive voice, but a powerful matrix utility that provides deep routing and signal-mixing possibilities, which can be used creatively to sculpt intricate rhythmic and percussive patterns. Here's how you can leverage its features to create dense, evolving polyrhythms and unique percussive effects in your eurorack setup:

1. Matrix Modulation for Rhythmic CV Distribution

- **Route multiple clock sources, triggers, or LFOs** (especially those with different time signatures or divisions) into the four inputs.
- Use the **Eris routing controls** to mix and send these rhythmic sources to different destinations (other modules controlling percussion, envelopes, VCAs, etc.).
- By varying the amount each input goes to each output, you can create **novel, non-obvious rhythm combinations and polyrhythms** that would be complex to patch point-to-point.

Tip: Send Euclidean, polyrhythmic, or burst generator clocks into Eris for ultra-complex triggers out to drums and modulation targets.

2. Audio Matrix for Percussion Layering & Overdrive

- Patch up to four percussive voices or noise hits into the inputs.
- Use the outputs to send these sources to **different FX chains, VCAs, or direct out** to the mixer, setting the mix levels independently per output channel.
- **Crank the gain** (up to 4x per channel!) to overdrive a drum or noise source for more aggressive, punchy, "fuzzed" percussion. This works beautifully with RM/AM drum voices or raw analog/circuit bent percussion.

Unique Angle: Overdrive a drum's noise source only on a specific output, routing that output to distortion, parallel processing, or reverb.

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3. Matrix Feedback for Chaotic and Organic Patterns

- **Route FX returns (delays, reverbs, bit crushers, etc.) into Eris inputs** and send parts of those signals back into the FX via Eris outputs ("feedback loop" patching).
- Modulating the levels and feedback amount by hand or with external CVs can create **organic, self-evolving textures**, ideal for glitch percussion and generative rhythmic movement.
- Use the **auxiliary input/output as a central FX bus** or global return/fill channel. The vactrol-based mute brings in soft, clickless breakdowns or drops.

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4. Percussive Pattern Muting & Live Jamming

- Patch one or more percussion streams through the **auxiliary channel** and use the vactrol mute for instant, clickless rhythmic breaks or fills.
- Use live level adjustment on the pots for immediate, performative control over which rhythmic streams dominate or recede—think DJ-style crossfading, but among *complex, morphing polyrhythms*.

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5. Unique Use Cases for Complex Patterns

- **Accent Generation:** Mix gate signals together so that when several pulse "hits" coincide, the mix level briefly spikes, which you can use to trigger louder "accent" drums or sequences.
- **Time Signature Fusion:** Blend clock divisions (3, 4, 5, 7, etc.) and send to various percussive voices, creating cross-rhythms that feel fluid and ever-changing.
- **Non-Standard Morphing:** By slowly riding the level pots, move between patterns or "deconstruct" a groove live on stage.

Recap: Creative Percussive Use of Eris

- Use as a sort of "brain" for rhythm distribution and pattern mutation.
- Crank gain to saturate drum voices for BOC, industrial, or IDM snap.
- Create complex feedback + cross-modulation webs for organic glitch.
- Vactrol mute adds humanized, click-free performance control.
- Exploit the aux channel for FX returns, global percussion bus, or scene changes.

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