After Later Audio — Ornament and Crime

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[Ornament & Crime v1.3 Firmware User Manual (PDF)](#)

How to Use the Ornament & Crime to Build Full-Length Eurorack Songs

Ornament & Crime ("o_C") is not just a clever quantizer or utility—it's a deep, polymorphic toolkit that can drive structure, variation, and musical storytelling in a Eurorack system. Below, you'll find practical strategies to go beyond catchy loops and into song-form, using o_C as the backbone or heart of your modular compositions.

Core Concepts for Song Construction

1. Scenes, Sections, and Recallable States

- **Presets/State Save**: The o_C can save the state of all its apps and channels. Use this as an instant "scene change"—moving from verse-like states to chorus-like states with a long press of the encoder, recalling saved setups.
- **Manual or CV Scene Control**: Assign a CV (from another module like a sequencer, manual controller, or Planar/Vector joystick) to modulate parameters or even switch apps/states to jump

between parts—e.g., swapping from melody lines to quantized harmonies or changing clock divisions.

2. Self-Generating and Evolving Structures

- **Internal Sources**: Use o_C's internal bytebeat, Turing Machine, logistics, or integer sequence generators as non-repeating, evolving sources for melody/bass/rhythm, avoiding static repetition.
- **CV Assignment**: Modulate sequence length, active note mask, clock division, or quantizer root in real time, either manually or with slow modulation, to introduce gradual change and "movement" across sections.

3. Euclidean and Polymetric Rhythms (Piqued, Harrington 1200, Sequins, Acid Curds)

- Harness Euclidean rhythm generation or sequence cycling to create rhythmic sections/variations:
- **Intro:** Sparse rhythms, longer Euclidean cycles.
- **Verse:** Denser fills.
- **Chorus:** Polyrhythms (Euclidean masks + fast clocks).
- Use envelope segments as rhythmic CV sources elsewhere—self-patching or routing to VCA/VCF, or triggering/clocking external envelopes.

4. Chord Progression & Harmonic Movement

- **Harrington 1200 & Acid Curds:** Control chords, inversions, and progressions; automate these with manually advanced triggers, clock dividers, or CV assigned to progression or mode.
  - Example: One progression for "verse," another for "chorus," cycling through or gating between them.
- Output root/chord CVs to voice multiple oscillators/VCOs for rich harmonies, or trigger chord changes via external gate sources (gestural performance, sequencer gates, or MIDI-to-CV modules).

5. Melodic Structures and Melodic Variation (Sequins, Quantermain, Meta-Q)

- Use **Sequins** for up to 64-step melodies or bass lines, chaining them for A/B/C sections.
  - Assign CV to step, length, mask, clock rate—controlled by other sequencers/LFOs/programmed modulation sources to vary melody over time.
- Employ **Meta-Q / Quantermain** to continuously or step-wise quantize incoming voltages, shifting scales, roots, masking notes for modal change, or variation, again assignable to external CV or LFOs for progression and development.

6. Automation of System Parameters

- Self-patch outputs: Use o_C's own modulation or logic outputs (from say, Piqued envelopes or random sources) to control or modulate its own settings or those of other modules (via CV attenuators or logic).
- External modulation: Route LFOs, random, or stepped CV into o_C's assignable parameters for emergent, non-repetitive structure (slow LFOs for subtle change; fast CV for ratchets, abrupt scene changes).

Concrete Song-Building Techniques

A. Multichannel Song Parts from a Single o_C

1. **Drums/Percussion:**
2. Use Piqued for Euclidean trigger envelopes—patch out to EG/VCA for percussion sources or send gates to external drum modules.
3. **Bass Line:**
4. Use Sequins as a 16+ step bass CV sequencer, or Quantermain to quantize random CV to a stable bass line.
5. **Lead & Harmony:**

6. Harrington 1200 for chords, Quantermain for melody. Both can share the same clock, or intentionally de-sync for more complex phrasing.
7. **Automated Transitions:**
8. Assign CV from a macro controller, manual switch, envelope, or slow LFO to swap chord progressions, sequence chains, or root notes.
9. Use the CV-to-slot system in Meta-Q or Sequins to "flip" between different sequences or masks.

B. Sectional Song Development

- **Verse:**
- Activate slot 1 in Sequins with a basic scale and rhythm; play a specific chord progression on Acid Curds; simplified rhythm on Piqued.
- **Chorus:**
- Switch to slot 2 in Sequins, use a different pattern; swap Acid Curds progression; open up Piqued's rhythm or introduce ratchets.
- **Bridge:**
- Use randomized or Turing-sourced quantization, add logic/chaos modulations to pitch or rhythm, etc.

C. Live Performance & Improvisation

- Leverage state save/recall to prepare song sections in advance.
- Use external manual controllers (Pressure Points, Planar) to live-modulate o_C parameters.
- Modulate into and out of chaos—LFO sweeps, ramp-up LFSR "random" sources, and gradually restrict scale masks back to consonance for dynamic tension/release.

Example Patch for a Full-Song Structure

Setup: - Channel A: Drums (Piqued envelopes trigger VCAs/drum modules) - Channel B: Bassline (Sequins, quantized & stepped) - Channel C: Chord CV (Acid Curds or Harrington 1200 feeding three VCOs for chords) - Channel D: Lead (Quantermain, quantizing modulated LFO for evolving melody)

To Create Sections: - Use external switch/macro controller to change: - Sequins sequence slot (bass) - Chord progression slot (chords) - Quantizer root/note mask (lead) - Piqued Euclidean fill/length (rhythm density) - Fade sections by using attenuverters/VCA on CV controlling o_C parameters, for discrete or slow morphing transitions.

Supporting Tips

1. **Self-Referencing & Cross-Modulation:** Patch o_C's outputs as CV sources for its own parameters (recursive structure).
2. **Automation via Other Modules:** Integrate with external sequencers, voltage memories, or complex random sources for higher structure (8-step switch, WMD Performance Mixer for macro control, etc.).
3. **Manual Performance:** Prepare scene changes, and play transitions live by holding, releasing, or switching encoder/parameters at moments of highest drama.

By combining these techniques, the Ornament & Crime can act as a central "brains" for not only starting strong musical ideas, but evolving them to become cohesive, full-length songs—automatically, performatively, or in hybrid style.

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