Erica Synths — Black Delay

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[Erica Synths Black Stereo Delay Manual PDF](#)

How To Use the Erica Synths Black Stereo Delay for Dense, Rhythmic, and Complex Percussion in Eurorack

The Erica Synths **Black Stereo Delay** is a stereo digital delay effect module, but in the context of Eurorack modular music, **delays can be rhythmic instruments in their own right**—not just FX! Here's how to harness its features for hyper-complex, percussive, and polyrhythmic music:

1. Use Delay as a Rhythmic Multiplier and 'Trigger Looper'

- **Patch percussion sounds** (clicks, hats, short metallic tones, etc.) or already-sequenced drums into the **IN L/IN R** inputs.
- Use the **Delay Time** knob and/or CV for micro-to-millisecond delays—**very short delay times** (3–30ms) will create flams, doubling, comb/filter effects, and tight slapbacks—great for dense, punchy percussion.
- For more complex rhythms, **modulate Delay Time** with a sequencer, stepped random, a clock divider, or an LFO running on an odd divisor to instantly develop polyrhythms.
- Patch CV to **FBK CV** and/or **MIX CV**: sequence these to amplify, duck, or morph repeats. Patch envelopes from percussion voices to these inputs to get dynamic feedback "bursts" only on select drum hits for extra punch.

2. PING PONG & STEREO SPREAD for Polyrhythms

- Enable **Ping Pong** mode. Route single percussion hits to IN L (or IN R), and each repeat bounces to the other stereo channel in its own time—instant stereo polyrhythms!
- Use the ADD button + TIME knob to set a stereo spread (delay offset between left and right). Use this to shift echoes off the beat ever-so-slightly, creating swinging, off-grid, or "ghost note" stereo delays.
- Switch between **Tape** and **Digital** for character: Tape imparts pitch-shifting and flutter, making even simple patterns feel less static and more percussively alive. Digital is crisp and snappy.

3. Tap-Tempo & External Clocked Polymetric Patterns

- Use the **TAP button** or patch a trigger into the TAP trigger input. Send polyrhythmic or odd divisions (e.g., 5/8, 7/16) from a separate trigger sequencer—your delays lock to whatever pulse you provide, so you can overlay polyrhythmic tempos.
- Use a Euclidean or probability-based trigger sequencer for the TAP input, causing the delay to periodically change its rhythmic grid in real-time.

4. HOLD/ADD/REVERSE Performance Percussion Layering

- Use **HOLD** mode to "live-loop" rhythmic audio input (up to 20 seconds). Now you have a buffer of complex percussion to layer over existing patterns.
- Use the **ADD button** to overdub glitchy fills, shaker rolls, or programmed "ratchets." Each ADD can be CV- or trigger-controlled, allowing for algorithmic layering of new patterns.
- **REVERSE** can instantly flip the rhythmic feel of your percussion loop—abrupt, percussive reversals are especially effective with modulated feedback and delay time.

5. CV Performance Manipulation and "FX Percussion"

- Patch stepped random, Turing machine, or rhythmically programmed CV into the **TIME CV, MIX CV, or FBK CV** inputs.
- **TIME CV sequencing:** Animate repeats to stutter, skip, or ratchet in complex patterns.
- **MIX CV:** Morph between dry and effected signals; with percussion, this feels like "ghost hits" or hammered rolls sneaking in and out.
- **FBK CV:** "Crest" certain parts of a sequence in and out, creating clouds of percussive echoes that syncopate with the original.

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6. Modular Meta-Percussion

- Mult percussion triggers to both the Black Stereo Delay trigger inputs (HOLD, ADD, REVERSE, TAP) and other percussion voices or effect modules to lock evolving or polyrhythmic delay actions to specific beats.
- Use stereo outputs to spatialize percussion: **OUT L/OUT R** to different speakers or processors, for maximal stereo effect.

Tips for Unique, Punchy, and Percussive Results

- **Short Delay + High Feedback:** Fluttering, metallic, stuttered percussion (great for glitch, IDM, "broken beat").
- **Live Knob Performance:** The large front-panel knobs are perfect for hands-on fills, feedback drop-ins, or wild burst stutters.
- **Trigger "Abuse":** Send gates from random modules or bursts to any trigger input for glitch-tastic, dense textures.
- **Use in FX feedback loop:** Place distortion or filtering between output and input for radical destroyed percussion effects.

Summary Table

Feature	Rhythmic/Polyrhythmic Uses	Percussive/Unique Tricks
Delay Time/CV	Ratcheting, swing, time division polyrhythms	Comb/Flam effects, glitched delays
Feedback/CV	Dynamic echo intensity, feedback bursts per hit	Self-oscillating snares, broken echo rolls
Mix/CV	Wet/dry ghosting or "hidden" percussion	Swells, dropouts for breakdowns
TAP Input	External tempo grid, polymetric clocking	Odd signatures, Euclidean pattern delays
HOLD/ADD	Live looping, overdubbed complexity	On-the-fly fills, DJ stabs, glitch rolls
REVERSE	Rhythmic reversals, breakbeat splitting	Backwards FX hits, wild fill transitions
Ping-Pong	Binaural/polyrhythmic stereo placement	Bouncing percussion across stereo field
Stereo Spread	Percussion offset, "slapback" duets	Ghostly delayed double-hits

With these techniques, the Black Stereo Delay becomes not just an effect, but a powerful voice and meta-controller for generative, dynamic, hypercomplex percussion.

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