

Erica Synths – Black Delay

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Creative Erica Synths Black Stereo Delay Modulation Techniques

Module in Focus:

Erica Synths Black Stereo Delay (BSD)

A deep, stereo, DSP-powered delay module – perfect for pushing into experimental, gritty, and atmospheric sonic realms!

Below are sound design strategies based on the BSD features, tailored for **distorted percussive sounds, wobbly/crazy basslines, and haunting pads.**

Modulating For Distorted Percussive Sounds

1. **Feedback Overload & Self-Oscillation**
2. Turn **FEEDBACK** fully CW to drive the delay into self-oscillation.
3. Use short **DELAY TIMES** (3-30ms) to generate metallic, dirty slapback tones.
4. **Patch an Envelope or Sequencer to FBK CV:** Percussive envelope modulation at feedback CV in can create clicky, saturated sound artifacts.
5. **CV-Controlled Glitch & Stutter**

6. **TRIGGER INPUT > HOLD/ADD:** Use a fast/random rhythm trigger to loop and overdub short audio fragments for granular, choppy effects.
 7. **Reverse Trigger:** Randomly reverse slices for glitch effects.
 8. **Extreme Tape/Spread Effects**
 9. **TAPE MODE** introduces pitch artifacts at short delay times.
 10. **Stereo Spread:** Hold ADD + turn TIME to max for big left/right jitter. Route percussion through and automate spread for stereo tearing.
 11. **Wavefolder/Distortion Combo**
 12. **HOT INPUTS:** Drive hot drum or glitch signals into the IN LVL knob past 12 o'clock for in-circuit "saturation."
 13. **Feedback Path:** Use a CV modulator (sample & hold or LFO) to wiggle FBK CV rapidly, creating digital distortion bursts.
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Creating Crazy Basslines (Dubstep/Drum & Bass Tones)

1. **Wobble via Delay Time Modulation**
2. **TIME CV Input:** Patch a bipolar LFO or envelope follower to TIME CV. Set a medium delay time (60-200 ms) in DIGITAL MODE (no pitch shift) for "tearing" comb-filter bass when fed with sub-bass.
3. **ADIABATIC Feels:** Slow manual tweaks in TAPE MODE will pitch-shift the repeats for classic dubstep LFO movement.
4. **Feedback Crunch**
5. **CV-Controlled Feedback:** Use an LFO or stepped-random source to modulate FBK CV, automating drive/chaos.
6. **Syncopated/Polyrhythmic Effects**

7. **TAP or Ext Clock Input:** Sync delay to groove, then unsync (move TIME) for “shrinking” bass stutters or breaks.
 8. **Reverse Bass Mayhem**
 9. **Reverse Trigger:** Momentarily flip the REVERSE mode for mangled, reversed reverb tails on bass, giving DnB breaks a live feel.
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Haunting, Atmospheric Pads & Soundscapes

1. **Slow CV Modulation: Pad Smear**
2. **MIX CV Input:** Use slow random LFO or S&H to fade between dry/wet for subtle pad morphing.
3. **TIME CV:** Slowly modulate TIME or manually nudge for ghostly spectral shifts.
4. **Hold Buffer Drone**
5. **HOLD Mode:** Sample a pad or chord, then switch hold on for looping ambience.
6. **ADD Overdub:** Periodically overdub new fragments (with manual IN LVL) for evolving drone pads.
7. **Stereo Spread:** In Hold Mode, set stereo spread wide for a super-wide atmospheric field.
8. **Ping-Pong & Multi-Tap**
9. **Ping Pong with Spread:** Set PING PONG mode ON, then widen stereo spread for engulfing, L/R bouncing echoes that create intricate textures.
10. **Reverse Shimmer**
11. **Reverse in Hold:** Layer HOLD + REVERSE for ghostly, backward-moving pads, especially with shimmer/chorus upstream or downstream in your patch.

12. Feedback Texture Generator

13. **Feedback On the Edge:** Set feedback just below oscillation—slowly raise for endless, decaying washes that evolve over time. CV slow modulation makes the texture undulate.

Additional Tips

- **Feedback Loop Externalization:** Route OUT R to a distortion, then back into IN L, with feedback very low, for an analog-style feedback insert.
 - **Use Both Mono Inputs:** Patch contrasting percussion and melodic lines to IN L/IN R for complex stereo delays.
 - **Abuse The Input Level:** Use IN LVL creatively—high for saturation, low for clean shimmer, modulated for evolving character.
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For reference, [see the official manual PDF here](#).

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