Erogenous Tones — Levita8

• [Manual PDF](#)

LEVIT8 Manual PDF

Using the Erogenous Tones LEVIT8 for Densely Rhythmic & Hyper Complex Percussion Sequences

The **LEVIT8** is a flexible eight-channel attenuverter/utility and mixing module with linear response and invertible channels—ideal for shaping, routing, and mixing control voltages, gates, triggers, and audio signals in creative ways for rhythm creation. Here are strategies for leveraging LEVIT8 in the context of complex, polyrhythmic, and percussive modular music:

1. Gates, Triggers & Polyrhythms

- **CV/Gate/Trigger Processing:**
  Send multiple rhythm clocks, pattern triggers, and random gates from sources like Euclidean sequencers, clock dividers/multipliers, or trigger sequencers into LEVIT8's channels.

    - Create polyrhythmic trigger blends by attenuating (level adjusting), inverting, and mixing CV/gates (e.g., combine a 5-step trigger and a 7-step trigger to create layered polymeters).

- Use the invert function to flip gate logic, turning triggers into gaps and vice versa for negative space-based rhythms.

- **Custom Rhythmic Combinations:**

  - With the **MIX switches**, create sub-mixes (4-to-1, 8-to-1) of triggers or gates, generating highly complex trigger streams that can clock drums, reset sequencers, or ping filters.
  - For example:
    - Channel 1–4: Mix irregular triggers for one drum channel.
    - Channel 5–8: Blend unrelated polyrhythmic triggers for another percussion element.
    - Output each mixed stream to a different percussion voice.

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2. CV Layering & Modulation for Percussive Voices

- **Modulate Percussion Modules:**

  - Use LEVIT8 to mix gate patterns and rhythmic LFOs, then send these modulations to parameters like decay, pitch, filter cutoff, or wavefold amount on drum modules.
  - Invert or attenuate an envelope to create negative accents, choke effects, or subtle glitches in percussive timbres.

- **Envelope Generation:**

  - With nothing patched at an input, each channel is normalized to 5V, so you can use LEVIT8 to generate static DC offsets for modulating module parameters, or layer with rhythmic sources for evolving percussion.

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3. Audio Mixing for Layered & Unique Percussion

- **Stack Percussive Audio:**

  - Use LEVIT8 as a mixer to combine outputs of percussive voices, layering different drum modules or samples for hybrid drum hits.
  - Saturate ("overdrive") the audio by biasing combined signals past ±10V to create punch, clipping, or interesting distortion artifacts.

- **Unique Drum Timbres:**

  - Invert the phase of a drum hit relative to a copy of itself, then mix the two for sharp, hollow, or filtered sounds (phase cancellation trick).
  - Blend in DC offsets for unexpected percussive bite or sub-bass accents.

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4. Advanced Sequence Manipulation

- **Complex Patterns:**

  - Patch complex, evolving patterns by changing the mix of triggers/CV in real time, toggling MIX switches mid-performance for dynamic arrangement shifts.
  - Use partial mixes to split patterns between distinct voices, allowing for nested or interleaved percussion lines.

- **Time Signature Tricks:**

  - Send clock divisions/multipliers with irregular ratios (e.g., divide by 3, 5, 7) into different channels, then sum for meta-rhythms impossible with a single sequencer.

Tips for Unique, Punchy, and Percussive Results

- Saturate channels intentionally for analog clipping/distortion.
- Use DC offset mixing for surprise modulations.
- Always monitor levels with the LEDs—punchy percussion loves headroom and saturation.
- Actively flip invert switches during live jamming to flip rhythmic expectations.

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