

Doepfer – A-135-1

- [Manual PDF](#)
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[Doepfer A-135 VC-Mixer Manual \(PDF\)](#)

Creative Modulation Techniques for the Doepfer A-135 VC-Mixer

The **Doepfer A-135 VC-Mixer** is a voltage-controlled four-channel audio mixer module, making it a flexible tool for complex patches, dynamic mixing, and CV or audio-modulated movement. Below are some patching techniques and modulation approaches to create a variety of modern electronic sound types, including distorted percussive effects, aggressive basslines, and ethereal pads.

Understanding Modulation Points

Each of the four channels features:

- **Audio In** (with level attenuator)
- **Gain** (offset/amplification)
- **CV In** (with attenuator for voltage or audio-rate modulation)

The summed output goes to the main Audio Out. Each channel's VCA responds to linear CV control (0V = off, +5V ≈ full open), with the effective CV being the sum of the Gain setting and external CV input.

1. Distorted Percussive Sounds

Patch Example: Glitchy Hats/Claps

- **Audio Inputs:** Patch different short, noisy, or metallic sources (samples, white noise, cymbals) into channels 1–4.
 - **CV Modulation:** Use very fast-decay envelopes or even trigger pulses from modules like A-140, A-142, or function generators as CV inputs on one or more channels.
 - **Gain Settings:** Set Gain just above zero so you get output only when a CV pulse comes through.
 - **Overdrive/Distortion:**
 - Crank the **Audio In** and **Output** level going into a wavefolder or external distortion effect after the A-135.
 - Alternatively, set Audio In attenuators high *and* push Gain, sometimes overdriving the summed output internally for clipped, crunchy artifacts.
 - **Rhythmic Movement:** Modulate each channel's CV In with rapid, rhythmic triggers or random bursts (try A-118/A-148 random modules).
 - **Layering:** Use each channel for a different sound element in your drum patch, stacking and cross-fading for hybrid percussive timbres.
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2. Crazy Basslines (Dubstep/Drum and Bass)

Patch Example: Wobble/Resonant Bass

- **Audio Source:** Patch a rich oscillator bass voice (saw, pulse, or FM source) into Audio In 1. Try additional layers or harmonics to the other channels.
- **Movement:** Feed CV Ins with different LFOs (A-145, A-146, A-147), each set at different rates or synced to your clock for wobble effects on each layer.
- **Morphing Bass:**

- Use the A-144 Morph Controller to drive the A-135's four CV Ins from a single macro controller. Sweeping the A-144 morphs between channels for hybrid bass sounds.
 - Try crossfading between sub layers, distorted top ends, or modulated harmonics.
 - **FM/Audio-Rate Mods:** Route an audio-rate source (from another VCO or even feedback from output) into a channel's CV In for amplitude modulation, resulting in gritty, aperiodic textures and metallic "robotic" bass timbres.
 - **Distortion:** After mixing, run the A-135's out into a wavefolder or distortion module.
 - **Dynamic Resampling:** Use an envelope follower on an external drum sound (A-119) to modulate the amplitude of your bassline via CV In for rhythmic "sidechain" effects.
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3. Haunting Atmospheric Pads

Patch Example: Morphing Ambient Texture

- **Audio Sources:** Input four different evolving sources – chords, drones, granular textures, field recordings – into Audio Ins 1–4.
 - **Morphing Control:**
 - Use ultra-slow, phase-shifted LFOs or the A-144 Morph Controller to crossfade between pad layers with the CV In attenuators.
 - Use the Gain control to set base levels just below audibility, so layers gently emerge as modulation peaks.
 - **Envelopes:** Complex envelopes or random voltage sources can create evolving, ghostly volume movements per layer.
 - **Atmospheric FX:**
 - Try patching heavily delayed/reverbed signals back into other channels (feedback).
 - Experiment with modulating CV Ins using an external audio signal for subtle AM/ringmod shimmer.
 - **CV Modulation:** Use aftertouch, modulation wheel, or other MIDI-to-CV sources for expressive, hands-on crossfading during performance.
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Additional Tips

- **Use negative CVs:** Set Gain above zero, and use bipolar CVs (from LFOs or random sources). When CV goes negative, it cancels the base level, so you get negative amplitude “ducking” effects.
 - **Mix audio-rate and slow modulation:** Patch audio signals into CV In for tremolo/ringmod effects, or combine slow envelope/LFO and fast audio-rate sources for layered dynamics.
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References

- [Doepfer A-135 VC-Mixer Manual \(PDF\)](#)
 - [Doepfer A-135 Product Page](#)
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