

# Blue Lantern Modules — Voks Analog Filter

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## BLM Voks Analog Filter — Creative Modulation Techniques

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The **BLM Voks Analog Filter** is a Polivoks-style Eurorack filter with some unique features, including multiple filter modes, an internal diode limiter, and a switchable "Unstable Brite" mode. Here's how you can modulate this filter to generate the kinds of sounds you're after:

### 1. Distorted Percussive Sounds

#### Patch Ideas:

- **Drive the Inputs:** Send hot drum sounds or sharp envelopes into the **Direct Audio Input**. The internal limiter diode, engaged by the switch, will clip and saturate the signal. - **Unstable Brite Mode:** Switch to Brite mode for even more aggressive, unstable filtering — perfect for distortion or unpredictable percussive artifacts. - **FM Input:** Patch an envelope or stepped random CV (from a sequencer or sample & hold) into the **Bi-polar FM input**. Push the FM depth for wild, clangy overtones and pitch-sweep effects. Drum triggers through an envelope into FM can cause "snapping" filter cutoff changes. - **CV Direct Input:** Use extremely fast, snappy envelopes into the CV input to create filter "thwacks" for each percussive hit.

#### Pro tip:

Mult your drum or percussion audio to both filter inputs ("Attenuated Audio

In" and "Direct Audio In") at different levels to saturate and destabilize the response further.

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## 2. Basslines for Dubstep & Drum and Bass

### Patch Ideas:

- **Wobble:** Send your bass oscillator into the filter. Modulate the cutoff via the **CV Direct Input** with a synced LFO. Use shapes like triangle/sine for classic "wobble" (change speed for rhythm variations). - **FM Bass Growl:** Run a second VCO (preferably an audio-rate one, tuned low or one octave up) into the **Bi-polar FM input**. Set FM depth to taste and watch the filter generate thick, growly harmonics or "talking" bass effects. - **Distortion:** Engage the internal Limiter Diode and "Unstable Brite" mode for dirtier, aggressive drive. Run the filter into heavy feedback with external mixing for even more chaos. - **Rhythmic Groove:** Patch stepped or synced random CVs into both filter CV and FM inputs for irregular, "talking" or stuttering bassline movement.

### Pro tip:

Combine 12dB LP output with the 6dB BP output, mix them externally, and pan or process them for wide/pulsating stereo bass textures.

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## 3. Haunting Atmospheric Pads

### Patch Ideas:

- **Slow LFO Sweeps:** Modulate the filter cutoff with a slow, irregular LFO into the **CV input** for evolving, organic timbres. Try mixing triangle and sample & hold modulation for subtle complexity. - **Bi-polar FM for Texture:** Feed a very slow LFO or audio-rate oscillator (subtle level) into the **Bi-polar FM input** while sending drones into the filter. This provides evolving color and movement, sometimes bordering on ringmod textures if the range is right. - **Brite Mode:** Use the "Unstable Brite" mode for ghostly, slightly unpredictable resonance and artifact-laden sweeps. - **Layered Output:** Use both LPF and BPF outputs, EQ and blur each differently (heavy reverb, shimmer, phasing, etc.), and layer for multi-dimensional atmospheres.

**Pro tip:**

If your pads are too smooth, use the limiter diode to subtly “grit up” the signal, making ethereal sounds more emotionally gripping.

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**General Modulation Tips**

- **Feedback Loop:** Patch filter output(s) back into input(s) (with attenuation) for self-oscillating or snarling feedback effects.
  - **Vary Input Levels:** Using both attenuated and direct ins lets you precisely set how hard you hit the filter, greatly affecting breakup and character.
  - **Performance Use:** Assign filter CV or FM input to pressure/aftertouch or an expression pedal for hands-on sound morphing.
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**Module Quick Summary:**

- **2 Inputs:** Attenuated Audio and Direct Audio
  - **2 Filter Outs:** 12dB LP and 6dB BP
  - **Switches:** Normal/Unstable Brite mode, Limiter Diode on/off
  - **Modulation:** CV direct, Bi-polar FM
  - **Other:** Modernized for smooth sweep, ancient Polivoks chip for character
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