

# After Later Audio – Ornament and Crime

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- [Manual PDF](#)
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[Ornament & Crime v1.3 User Manual \(PDF\)](#)

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## Eurorack Sound Design with Ornament & Crime (o\_C)

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Ornament & Crime is a highly polymorphic Eurorack module with a diverse array of apps. Let's dive into creative modulation strategies for designing:

- Distorted percussion
- Crazy basslines (dubstep, DnB)
- Haunting atmospheric pads

Each suggestion leverages specific apps and CV modulation mappings described in the manual:

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### 1. Distorted Percussive Sounds

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#### Use: Piqued (Quad Envelope Generator)

- **Envelope type:** Choose looping AD, ADR, or ADL2 types for sharp percussive shapes.
- **Segment shapes:** Use Ledge, Cliff, and the various "Dipper" and "Wiggle" shapes for non-standard transients.

- **Envelope Duration Modulation:** Assign CV inputs to decay, sustain, or ADR duration to make envelope times ever-changing, resulting in evolving percussive impacts.
- **Euclidean Trigger Filters:** Set up polyrhythmic, glitchy patterns via the Eucl. Length and Fill parameters. Modulate Fill and Rotation with CV for morphing rhythm structures.

### Use: Viznutcracker, Sweet! (Bytebeat Generator)

- **Run Bytebeat equations at audio rate** (Speed = 255).
- Stepped, digital waveforms combine bits and clicks for industrial snares/claps.
- **Modulate Parameters:** Map CV or knob to Pitch, Parameters 0/1/2, or equation selection for morphing digital percussion timbres.
- **Step mode:** Clock it externally and use its output as raw percussive bursts, then heavily low-pass filter downstream.

### Tips

- **Cross-patch:** Envelope (from Piqued) out controls VCA amplitude for bytebeat audio.
  - **Extreme Settings:** Use random envelope shapes and euclidean trigger randomness for unpredictable glitch percussion.
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## 2. Crazy Dubstep/Drum & Bass Basslines

### Use: Sequins (Step Sequencer with CV Modulation)

- **Write a sequence** of semitones to define a solid "wobble" bassline, typical of dubstep.
- **Chain sequences:** Use multiple patterns for longer riffs; combine forward, pendulum, and Brownian/random directions.
- **Aux Output:** Instead of just gates, select envelope (ADSR, ADR) for "ducking" FX.

- **Assign CV inputs** to "mult/div" for variable rhythmic sync, or to "direction"/"scale mask" for lexical morphing.

## **Use: Meta-Q / Quantermain (Quantizer with Internal Turing, Bytebeat, Integer Sequences)**

- **Set source to internal ByteB/IntSeq/LFSR**
- Assign a Turing Machine or integer sequence as the CV source for semi-random "talking" basslines.
- **Turing Machine Probability CV:** Modulate with LFO or audio rate signals for controlled chaos.
- Apply non-octave scales (Carlos alpha/beta/gamma, Bohlen-Pierce) for "alien" tonality.

## **Use: CopierMaschine with Modulated Buffer/Index**

- Feed in wild LFOs or sample from Bytebeats.
- **Modulate buffer index** (delay) with CV or envelope.
- Freeze buffer on beats—turns sampled basslines into stuttering glitches.

## **Use: Quadraturia (LFO)**

- Audio-rate LFOs as FM for VCOs—modulate the frequency and shape of the LFO for evolving, bitcrushed modulation on your bass OSC.
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## **3. Haunting Atmospheric Pads**

### **Use: Low-rents (Lorenz & Rössler Attractor Generator)**

- Slow, self-modulating, quasi-random waveforms for evolving pads.
- Map x/y/z outputs to multiple voices/VCF cutoffs.
- Modulate "rho"/"c" parameters or LFreq via external slow LFOs.

## Use: Quadraturia (Quadrature LFO)

- Set very slow frequency range ("cosmological"/"geol.").
- CV-control shape spread, phase, and coupling for huge, drifting movement between layers.
- Use outputs to modulate parallel VCAs or VCFs for wide stereo fields.

## Use: Piqued with Long, Looping Envelopes

- ADR, ADSR with massive segment lengths (multipliers up to 8192!).
- Use Sine or Quartic shapes for slow swells and fades.
- External CV control over durations/levels for pads that "breathe" and never repeat exactly.

## Use: Viznutcracker, Sweet! at Slow Step Rates

- Enable Loop Mode and reduce Speed for slow-changing, stepped CV.
  - Patch to modulate effects (reverb mix, delay time) or filter cutoff for unpredictable ambiance.
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## General Tricks

- **Extreme Randomization:** Modulate everything—masks, root, buffer index, pattern offsets—to push o\_C into unpredictable territory.
  - **External Feedback:** Send o\_C outputs through distortion, wavefolders, or even back into its own CV inputs.
  - **Non-octave Tunings:** Explore alternate tunings for unfamiliar textures, especially with random melodic/sequence sources.
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For deeper reference, consult the full manual:

[Ornament & Crime v1.3 User Manual](#)

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Generated With Eurorack Processor