

# Acid Rain — Chainsaw

---

- [Manual PDF](#)
- 

[Download the Acid Rain Technology Chainsaw Manual \(PDF\)](#)

---

## How to Use Chainsaw in Full-Length Eurorack Songs

---

**Acid Rain Technology Chainsaw** is a stereo, polyphonic, super-oscillator module. It specializes in lush super-saw and super-square textures, spanning three independent oscillators, each with 7 detunable waves per voice. This makes it a powerful tool for song-making beyond basic riffs or beats. Here's a breakdown of how you can leverage Chainsaw—together with other modules—to build cohesive, evolving full-length songs.

---

### 1. Polyphonic Chording and Voice Management

---

#### **What Chainsaw does:**

- Offers 3 voices with 7 waves each. - Each voice is pitch-addressable via 1V/oct CV inputs.

#### **How to use in songs:**

- **Chord Progressions:** Use sequencers or polyphonic MIDI-to-CV interfaces (e.g., Polyend Poly2, Expert Sleepers FH-2) to send polyphonic information to the three pitch CV inputs. Develop song structure by automating chord changes, inversions, or voicings. - **Evolving Timbral Layers:** Automate the wave morphing (saw ↔ square) over time for developing timbres across

verses, choruses, and bridges. Use sequencer or random voltage sources into the morph CV for gradual or sudden changes.

---

## 2. Big Stereo Pads and Transitions

---

### What Chainsaw does:

- Wide, swirling stereo spread, especially with 21 detuned waves.

### How to use in songs:

- **Layered Pads:** Use both stereo outputs, send them to a stereo mixer or audio interface. Modulate detune amount (manually or with LFOs/envelopes) for dreamy intros, breakdowns, or transitions.
- **Energy Shifts:** At song climaxes or drops, automate detune to max for chaos or return to unison for clarity.

---

## 3. Building Sections with Morphing and Modulation

---

### What Chainsaw does:

- Morph wave shape from super saw to square via knob or CV.

### How to use in songs:

- **Section Differentiation:** Morph slowly in the background to mark different sections. E.g., intro is a bright saw pad, verse morphs towards square for a hollow/woody tone, chorus brings back the lush saw.
- **FM for Extra Movement:** Use envelopes, LFOs, or another melodic oscillator patched to the FM input to introduce timbral complexity at key moments—sync'd to song events.

---

## 4. Mono Bass, Leads, and Multi-Part Arrangements

---

### What Chainsaw does:

- Voices can be independent (if CV'd) OR unison.

### How to use in songs:

- **Bass/Lead Splitting**: Use one voice for bass, others for leads or chords. Process each output separately (pan, filter, effects). - **Single Output for Simplicity**: For tight mono lines, use just one output; for lush full mixes, use both for stereo spread.

---

## 5. Dynamic Control & Automation

---

To make a static loop evolve into a song: - **Integrate with Modulators**: Modulate detune, morph, FM, or even root note with LFOs, envelopes, or random sources (Tides, Maths, Pam's, etc.). - **Manual Performance**: Use the encoder for live key changes or pitch sweeps. Engage C1-reset for musical resets after dramatic moments.

---

## 6. Patch Ideas for Song Structure

---

### A. Morphing Pad Section

- **Sequencer** → v/o 1+2+3 (play chords)
- **Slow LFO** → Morph CV (wave mode sweeps)
- **Envelope** → Detune CV (get swirling spreads during transitions)

### B. Verse-chorus Bass/Lead Split

- **Bass Sequence** → v/o 1
- **Lead Sequence** → v/o 2
- **Chords** → v/o 3, with wide detune and morph for texture
- Optionally run each output through different FX chains for distinct song sections.

### C. Transitions

- **FM Input**: Patch random voltage or synced looping envelope for crunchy transitions or risers/falls.

- **Alternate Unison/Detuned:** Use envelope or stepped LFO to switch detune from unison (tight) to wide (epic) for A→B section changes.
- 

## 7. Combining with Other Modules

---

- **Sequencers:** Five12 Vector, Nerdseq, or any polyphonic sequencer for full arrangements.
  - **Modulation Sources:** Pamela's, Batumi, Stages for automation.
  - **Filters/EQ:** Shape stereo field or automate filter sweeps (e.g., Ripples, Belgrad).
  - **Effects:** Stereo reverb/delay (MIMEOPHON, FX Aid, Magneto) for space and atmosphere.
  - **VCAs/Envelopes:** For level, panning, dynamic shape per part.
  - **Performance Control:** Use MIDI controller + MIDI-to-CV or tactile modules (like Planar2) for live tweaking.
- 

## 8. Tips for Full-Length Song Structure

---

- **Plan Sections:** Use mutes, modulation, and arrangement to move from “when everything is playing the same” to “clear changes between verse, chorus, breakdown, fills, and builds.”
  - **Automate:** Don't set & forget any sound—modulate and change parameters across the timeline.
  - **Stereo Field:** Chainsaw excels here. Try mono for tight, stereo for “big” moments.
  - **Layering:** Use Chainsaw for fills, pads, chords, and leads—even simultaneously—by exploiting its polyphonic CV inputs.
- 

**Further reading, official manual:**

[Acid Rain Technology Chainsaw Manual \(PDF\)](#)

---