

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.
 - **VCA/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 \(PDF\)](#)

Generated With Eurorack Processor