

Blue Lantern Modules – Voks Analog Filter

- [Manual PDF](#)
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[BLM Voks Analog Filter Manual \(PDF\)](#)

BLM Voks Analog Filter – Creative Modulation Techniques

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.

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.

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.

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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