

# SSF – Autodyne

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## Using the Steady State Fate Autodyne For Hyper-Complex, Rhythmic Modular Music

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**Module Type:** Effect (Auto-compressor/Distortion)

**HP:** 4

**Key Controls:** COMP (compression amount), GAIN, HPF w/ selectable slope, BLEND (parallel compression), Sidechain input

**Unique Features:** Multi-mode sidechain filter, Blend/parallel compression, Brutal distortion via gain, Compact HP, External sidechain

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## How Autodyne Shapes Hyper-Complex Rhythmic Percussion

Autodyne is not a sound source; rather, it's a highly versatile dynamics processor capable of rhythmically shaping, distorting, and gluing percussion layers. Its ability to contour transients and add punch, along with the filterable sidechain and NY-style blend, makes it especially powerful for dense, rapidly changing rhythmic environments.

### 1. Dynamic Polyrhythmic Glue

- **Insert Autodyne on Your Drum/Multi-Percussion Mix:** Route several percussion voices (e.g. kick, snare/rim, metallic samples) into a submix and process them through Autodyne.
- **Extreme COMPtrol Movement:** Instead of setting and forgetting, **modulate** the COMP parameter with an LFO, envelope follower, or sequencer aligned to a complex or polyrhythmic clock.

- **Result:** Compression intensity rhythmically ebbs/flows with the meta-patterns in your sequence, creating evolving density and accentuation.

## 2. Punch and Snap for Odd-Time Percussion

- **Use the GAIN as Distortion:** Push the GAIN hard for aggressive, biting sounds, making your drums pop and cut. This works especially well where accents and ghost hits overlap in off-kilter time signatures.
- **Blend Control for Transient Design:** Adjust the BLEND parameter dynamically. For intricate patterns, near-minimum settings let original transients come through; maxed-out brings full squashed-overdrive character. Modulate BLEND to emphasize evolving grooves.

## 3. Sidechain Filtering in Poly-Metered Patterns

- **Multi-Mode Sidechain High Pass Filter:** Remove low-end energy from the sidechain detector to avoid unwanted over-compression during complex, layered kicks or bass.
- **External Sidechain:** Inject another pattern (like a clave, or a different rhythm's accent track) to make the compressor react in time divisions or polytime. For example, sidechain your 5/8 accent to compress a 7/8 drum loop for complex groove locking and syncopation.

## 4. "Rhythmic Pumper" Parallel Compression

- **Parallel Blend for Groove:** Add 'thwack' and smack to complex hi-hat and rimshot lines by blending unprocessed sharp transients with compressed, fattened sustain. Sweep the blend with random stepped voltages and synced LFOs for a jittery, broken-beat vibe.

## 5. Brutal Texture for Percussive FX

- **Aggressive Modes:** Use full compression plus gain for crushed, broken drum textures reminiscent of glitch or IDM. Process

- otherwise simple triggers or white noise bursts to generate unique percussive one-shots with dynamically shifting character.
- **Stereo Linking:** Use two Autodynes in parallel for stereo or dual-bus operation. Carefully matched control positions preserve spatial polyrhythmic elements in wider mixes.

## 6. Integrating With Modular Sequencers

- **Sync Compression With Sequencer Steps:** Patch sequencer gates/envelopes to modulate COMP or BLEND at poly-metered rates.
  - **Patterned Sidechain Source:** Patch a Euclidean generator, burst generator, or rotating clock divider to the sidechain for 'off-grid' rhythmic pumping not tied strictly to the percussion itself.
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## Bonus: Example Patch

1. Send percussion submix (kick, clap, percs in 7/8) → Autodyne input.
  2. Set COMP just above center for noticeable pumping.
  3. Set GAIN to taste (clean to hard distortion).
  4. Enable highpass filter (2nd/3rd slope) to keep kicks punchy.
  5. Patch a RANDOM stepped CV (sample & hold) to BLEND, clocked by a divided clock for ever-changing parallel levels.
  6. Patch a clave (3/4 time) into the sidechain input—now your 7/8 drums 'duck' with a 3/4 clave accent.
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### Links:

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