Centreville — PlusMix

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[PlusMix Manual (PDF)](#)

Creative Modulation Ideas for PlusMix

(centrevillage PlusMix – Unity Mixer with Gate Controlled Switch)

The **PlusMix** is a utility module that goes beyond standard mixing—its gate-controlled inputs and polarity switches allow for expressive dynamic modulation of your CV and audio paths. Below are creative ways to exploit these features to produce **distorted percussive sounds**, **complex dubstep/ drum & bass basslines**, and **haunting pads**.

Module Recap

- **Inputs:**
- `PLS1` , `PLS2` , `BASE` (audio or CV)
- **Outputs:**
- `MIX`
- **Gate Inputs:**
- `SW1` , `SW2`
- **Gate Polarity Switches:**
- `SW1PL` , `SW2PL`
- **Mix Logic:**
- `BASE` is always mixed.

- `PLS1` / `PLS2` are mixed when their gate input + polarity status match ("H" + High or "L" + Low).

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1. Distorted Percussive Sounds

Goal: Use dynamic switching and fast gates to "punch in" signals and create rhythmic, choppy, or burst-driven percussive textures.
Approach:
- **Patch a noise source** or a short audio burst to `BASE` (always present). - **Patch a high-gain drum oscillator** or complex waveform to `PLS1` and/or `PLS2`. - Use a fast envelope (e.g., AD or AHR) or trigger sequencer to gate `SW1` and/or `SW2`. - Set `SW1PL` and/or `SW2PL` to "H" for normal gate behavior (active on high), or "L" for inverted for more off-beat, glitchy gating. - **Result:**
- Incoming drums or bursts are sharply mixed in for the length of the gates, producing clicks/cuts/rhythmic percussive hits layered atop your noise. - Add distortion (from another module) post-mix for extra saturation.

Variation:
Randomize gate lengths with a random gate/trigger generator for unpredictable percussion.

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2. Dubstep / DnB Bassline Madness

Goal: Complex, switchable, morphing bass textures with sharp, modulated movement.
Approach:
- **Route two different bass synth voices** (e.g., filtered saw from one oscillator, FM bass from another) to `PLS1` and `PLS2`. - **Patch a steady sub oscillator** to `BASE`. - Use rhythmic or LFO-modulated gates (sync'd to your beat) into `SW1` and `SW2` to chop/flick between your morphing voices. - **Manually flip** `SW1PL` or automate with a clock divider that provides high/low gate changes for extra syncopation or swing. - Use complex LFOs or random stepped voltages to modulate gates for always-evolving bassline timbres.

Advanced: - Insert audio-rate gates (from a noisy oscillator or burst generator) for glitchy, digital-grit effects. - Run the output through a wavefolder or saturation module for extra edge.

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3. Haunting Atmospheric Pads

Goal: Slowly evolving, dark, layered textures using slow gating and polarity inversion for subtle, spectral blends.
Approach:
- **Send evolving drones or harmonically rich wavetable oscillators** to `PLS1` and `PLS2`. - A steady pad base (filtered noise, choir sample, sine) to `BASE`. - **Slow LFOs** (sine, triangle) or shift registers sequence gentle, long gates to `SW1` and `SW2`. - Use `SW1PL` and `SW2PL` as manual "mix-in" switches for live performance blending. - Try cross-fading LFO shapes (sometimes manually, sometimes routed from external modulation—e.g., a joystick or envelope follower). - **Result:**
- Layers move in/out with smooth or ghostly abruptness. Inverted polarity means sometimes the pad will "hollow out" as other layers come in, creating cavernous, spectral spaces. - Can be used on control voltages (CV) for pitch or filter modulation for moving harmonic "clouds."

Additional Tips

- **Precision mixing** means you can patch pitch CV through for creative multi-sequenced lines, switching between separate arpeggiators or sequencer patterns on the fly.
- The gate-normalization (SW1 to 5V, SW2 to SW1) means even with nothing patched, you have manual control—useful in live improvisation.

For more module ideas, code, and tools:
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