

2hp — Kick

- [Manual PDF](#)
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[Kick Module Manual \(PDF\)](#)

Creative Modulation Techniques for the Kick Module

Based on the supplied information and images from the manual, here are specific ways to modulate this 2HP Kick drum module for a variety of unique and powerful sounds:

1. Distorted Percussive Sounds

- **Tone CV Modulation:**
 - Send a fast, stepped random voltage or sequenced LFO to the **TONE** CV input (-5V to +5V).
 - Modulating this control leftward overdrives the internal sine, producing crunchy, distorted kicks and variable saturation character.
 - Apply sharp envelopes (e.g. from Maths or Function), with a fast attack and decay, to sweep the Tone at trigger hit, creating organic, ever-changing distortion with each hit.
- **Extreme Decay Settings:**
 - Set the DECAY control fairly short, but use CV from a tempo-synced LFO or envelope to modulate it for occasional long, blasting decays.

- Using a negative offset will snap the decay even shorter, creating tight claps or “zap” perc.
 - **Wavefolding & External FX:**
 - Patch the output to external wavefolders, distortions, or feedback paths to further accentuate the Kick's overdriven character.
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2. Dubstep/Drum & Bass Basslines

- **1V/Oct Sequencing:**
 - Use a sequencer or arpeggiator to send 1V/Oct cv to the **V/OCT** input for melodic, playable basslines.
 - Pair with fast gating (TRIG) and adjust DECAY for staccato or “wobble”-style notes.
 - **Pitch Envelope “Punch”:**
 - Patch an envelope generator to the **V/OCT** input and dial in a very fast attack/decay envelope.
 - This will provide an “80s bass drum drop” or contemporary pitch-bent attack to each note—perfect for “donk” kicks, DnB hits, and grimey jumps.
 - **Rhythmic Modulation:**
 - Clocked LFOs to TONE or DECAY, synced with your breakbeats, will morph the timbre and smear the attacks for more movement.
 - Use sample & hold to create unpredictable stuttering bass textures.
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3. Haunting Atmospheric Pads

...yes, you can make pads with a kick module! - **Long Decay and Gentle Modulation:**

- Set DECAY at its maximum (knob and +5V CV). This pushes the envelope

to ~15 seconds. - Slowly modulate TONE using a long, slow LFO or random smooth voltage (e.g. from Wobblebug or Tides). Drift between clean and distorted regimes. - Sequence or glide the V/OCT input using a keyboard, CV processor, or slow LFO for ambiguous, shifting pitch—a detuned/unstable feel that aids in eerie drones and pads.

- **Layering & Reverb:**
- Run OUT through a lush reverb (Supercell, FX Aid, etc.) and blend multiple kick pitches for evolving, spectral washes.
- Gate TRIG at irregular intervals for haunted, echoing hits.

Patch Example: "Crunchy Machine Drummer"

Jack	Source
TRIG	Fast Euclidean trigger
TONE (CV)	Stepped random from S&H
DECAY (CV)	Envelope with modulated decay
V/OCT	Bassline sequencer
OUT	Into distortion FX + mixer

General Pro Tips: - Try using attenuators or CV processors to scale CV depth—especially into TONE and DECAY—for more nuanced modulation. - Audio-rate modulation of TONE and V/OCT can produce FM-like clangs and unpredictable artifacts, great for experimental sound design. - Remember: all CV ranges are -5V to +5V, so bipolar LFOs and random sources can take full advantage of the tone shaping!
