

Erica Synths – Sample Drum

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Creative Modulation with Erica Synths Sample Drum

Distorted Percussion, Crazy Basslines, and Haunting Pads

The Erica Synths Sample Drum is incredibly powerful for sound design when you leverage its advanced modulation capabilities. Below are focused patching and modulation ideas—perfect for distorted one-shots, wild movement in basslines, and deep evolving ambiences.

1. Distorted Percussive Sounds

1.1. Bitcrush & Drive FX Modulation

- **How:** Load your drum one-shots (kicks, snares, hats) and assign CV inputs (CV1-CV3) to different FX parameters, such as BITCRUSH and DRIVE. Patch in stepped or random LFOs, envelopes, or sequenced voltages to modulate the BITCRUSH depth or the DRIVE amount.
- **Pro tip:** Use a fast envelope to modulate DRIVE or BITCRUSH only during the attack portion of the sound for a “smack” that decays to clarity.

1.2. Envelope Shaping

- Go into the **AMPLITUDE** menu and assign the CV to envelope parameters (Attack, Decay SHAPE). Send in rapid envelopes from another module or mult the Sample Drum's own output to create self-modulating parameters.
- **Distorted stutters:** Modulate the loop point or end point aggressively with stepped random or audio-rate CV.

1.3. Sliced Glitch Percussion

- Use **sample slicing** (manual or zero-crossing) on drum loops or hits, then assign a fast random or S&H CV to SLICES:INDEX. Result: every trigger fires off a different micro-slice—superb for broken, IDM/glitch percussion.
 - Combine this with modulated BITCRUSH or FOLD for even more chaos.
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2. Crazy, Evolving Basslines

2.1. 1V/Oct for Bassline Sequencing

- Load a bass sample and use the 1V/Oct mode for pitch tracking. Use a sequencer or step random generator for wild, inharmonic melodies.
- Assign a CV to the TUNE parameter for additional pitch wobbles and slides.

2.2. FX Parameter Wobble

- **Setup:** Assign LFOs or random CV to FX:PARAM1 (filter cutoff if using LPF/HPF, or BITCRUSH/FOLD amount).
- **Dubstep growl:** Mult an envelope or LFO so it controls both level and bitcrush/fold for highly animated, dirty bass timbres.

2.3. Loop Point or Start/End Wavetable

- Modulate the sample START/END or LOOP points with an external LFO or the output of a sequencer. This can “scan” through a bass sample or wavetable for dynamic digital harmonic motion.
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3. Haunting Atmospheric Pads

3.1. Long Samples + Slicing

- Load long, atmospheric field recordings or synth swells.
- Use auto or manual slicing and assign SLICE:STEP to random or slow LFO. Trigger slices at slow or irregular intervals for an eerie, evolving collage effect.

3.2. FX Creative Layering

- Assign CV inputs to REVERB, HPF/LPF cutoff, and parameter mix. Patch smooth, slow, or attenuated LFOs.
- Modulate REVERB depth, filter cutoff/fold, blend dry/wet in real time for movement.

3.3. Envelope & Level Movement

- AMPLITUDE menu: assign a slow LFO to envelope parameters (Attack/Decay/Shape) and LEVEL.
 - Result: “ghostly” fade-ins, unexpected swells, vanishing echoes. Set envelope RANGE to RELATIVE so the envelopes stretch to the slice—further enhancing movement.
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General Modulating Tips

- **CV Mapping:** Each channel has three freely assignable CV inputs —use for nearly any parameter, from slice selection to FX types.

- **Performance Mode:** Assign the six encoders to your favorite mod destinations; use in tandem with external modulation for hands-on tweaks plus LFO/envelope morphing.
- **Randomness:** For experimental results, send random stepped CV (e.g., from a Turing Machine or Wogglebug) to sample start/end points, FX type, and slice.

Signal Flow Example for Complex, Distorted Bass

1. Load a bass hit sample, set to forward loop mode.
 2. Assign CV1 to TUNE (1V/Oct from sequencer).
 3. Assign CV2 to FX:BITCRUSH.
 4. Assign CV3 to End point or Loop point.
 5. Send a synchronized LFO (with subharmonic divisions from your main clock) to both CV2 and CV3.
 6. Bass hit's pitch, timbre, and loop position "wobble" in sync with the groove for a mutant, ever-changing line.
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Links

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