

Toadstool Tech — Ectocore

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Modulating Ectocore for Unique, Hyper-Modern Sounds

The **Ectocore** is a versatile, CV-controllable sample-slicing and FX module that excels at processing drum loops, bass, and atmospheres with rhythmic FX, slicing, and wild modulation. Here's how to push it to the edge for dirty percussion, gnarly basslines, and eerie pads:

Distorted Percussive Sounds

Goal: Slice, glitch, and overdrive samples for breakbeats, glitch-hop, industrial techno, or IDM.

Tips:

1. Drive & Distort:

- Use the **DJ Filter** (LP/HP, volume, drive) on outputs to overdrive and saturate percussion. Max out *Volume + Drive* and sweep the **filter** (LP/HP) for crunch.

2. **Break Knob:**

- Turn **Break** up high for maximum FX density; each hit will get stuttered, bit-mashed, and processed according to the active Glyph.
- Modulate **Break** with CV for evolving effect density—route envelopes or random stepped CV here for dynamic, beat-synced glitches.

3. **Sample Switching:**

- Scan percussion sample banks with external CV (LFO/sequencer) into **Sample** CV input. Fast changing = glitchy percussive rhythms.

4. **Trigger Madness:**

- Use the **Trig Output** in different modes for syncopated or off-grid triggers, creating happy accidents by triggering other drums or FX.

5. **Amen Slicing:**

- Use the **Amen** knob to chop loops Turing machine-style. Hard left = normal; hard right = chaos/random slices/fills.
- Patch random or complex LFO to **Amen**
AttenuRandomizer for glitchy, percussive breakup.

Crazy Basslines (Dubstep/D&B Style)

Goal: Modulate slices and FX for bass parts that jump, melt, and morph.

1. **Slice Modulation:**

- Sequence bass samples, then use **Amen** and **Amen**
AttenuRandomizer to select/twist different slices each bar.
- **Break** controls FX density—ramp it on bass drops for crushed or stuttering bass hits.

2. Filter Sweeps & Drive:

- Manually perform or automate the **LP/HP DJ filter** for classic “wub” bass morphs.
- Push **Drive** into the red for dirty, clipped low-end.

3. Clock Mult/Div:

- Use this to double/triple (or halve/third) bass pattern speed for twisty, syncopated rhythms. Modulate with CV for swing.

4. FX (“Grimoire” Knob):

- Select glyphs that stack multiple FX, e.g. delay + bitcrush + gating.
- Animate **Grimoire** and **Break** with modulation for live-evolving sound.

Haunting Atmospheric Pads

Goal: Morph and FX-smear samples into textures and evolving drones.

1. Slow Slicing:

- Set **Amen** for long step counts (high slice numbers, slow changes).
- Leave **Break** low for gentle FX, or ramp up to introduce surges of chaos.

2. Wide FX:

- Use glyphs with reverb, delay, or pitch FX (check which FX correspond to glyphs in Grimoire).
- Modulate **Grimoire** with slow LFOs for shifting FX combinations.

3. Sample Scanning:

- Morph between atmospheric samples with slow random or looping CV. Connect a slowly morphing modulation source to the **Sample** input.

4. Clock Tricks:

- Use an external slow clock for time stretching, pauses, and granular washes. Tap-tempo/hold for momentary FX surges.

Favorite Patches to Try

- **Tap + Break / Amen / Sample:** Try extra functions via button combos to access more modulation and secret modes.
- **Mult the Output:** Layer clean and processed outputs for thicker sounds.

Key CV Inputs to Explore

- **Break:** FX density (random LFO, envelopes)
- **Amen/Amen Attenurandomizer:** Rhythmic chaos (random, stepped, or custom LFOs)
- **Sample:** Scan banks/program rapid sample changes
- **Clock In:** Sync to DAW, drum machine, or experiment with asynchronous clocks for weirdness

This module is happiest with multed randoms, stepped LFOs, external gate sequences, and a touch of manual wiggling. Try sampling your own material, then feed it through with wild clock/slice/FX modulation for totally unique mayhem.
