

# Recovery Effects – Bad Comrade

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- [Manual PDF](#)
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[Download the Bad Comrade V3 Manual \(PDF\)](#)

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## Modulation Tips for Bad Comrade V3

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(Recovery Effects Eurorack Module)

Based on the manual, the **Bad Comrade V3** is a compact 4hp module combining glitch, delay, and chaotic distortion with CV inputs for *mix* and *delay time*. Here's how you can push it beyond the ordinary for different sound design goals in your eurorack setup:

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### 1. Distorted Percussive Sounds

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**Approach:** Feed short transients (drum triggers, gate pulses, or chopped samples) into the Bad Comrade V3 to turn any percussive sound into a mangled, noisy hit.

- **Mix Modulation:** Patch an envelope (preferably fast-attack and fast-decay) into the *Mix CV* input. This will make the percussive hit start dry and quickly get drenched in chaos.
- **Time Modulation:** Use another envelope, LFO, or random stepped source into *Delay Time CV*—this shifts the delay buffer in real time, creating stuttering, machine-like artifacts at the tail of each hit.

- **Glitch:** Set the Glitch knob higher for aggressive, crushed transients, or lower if you want more bits to sneak through.
- **Freeze Button:** For truly experimental shots, trigger *Freeze* with a gate or manual press during the attack for “slammed” noise slices.

*Patch example:*

- Drum hit → Bad Comrade IN
  - Envelope (from drum trigger) → Mix CV
  - Stepped random CV / Clocked LFO → Delay Time CV
  - Output → Mixer/Effects
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## 2. Crazy Dubstep/Drum & Bass Basslines

**Approach:** Inject a bassline or synth voice and let Bad Comrade V3 mangle it for digital filth.

- **Delay Time Wobble:** Use a synced LFO or envelope follower (from your kick or snare) into *Delay Time CV* to create pitch-varying, glitched bass growls.
- **Mix Automation:** Slow LFO or sequence controlling *Mix CV* to make the distortion surge and dip along your bassline progression.
- **Glitch “Clipping”:** Dial Glitch near the edge—let it clip the waveform for gritty, gated tones.
- **Freeze as Fill/Hits:** Smash *Freeze* (or sequence it) mid-sequence for those abrupt, chopped fills and bass “edits”.

*Patch example:*

- Bass oscillator/synth → Bad Comrade IN
  - Triangle/Square LFO (mod rate) → Delay Time CV
  - Slow LFO or step-sequencer CV → Mix CV
  - Optional: Clock/gate → Freeze
  - Output → VCA or FX
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### 3. Haunting Atmospheric Pads

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**Approach:** Sweep pads, strings, or textures into the module, then slowly morph parameters with modulation for ghostly, broken-ambient effects.

- **Mix CV:** Use a slow random (sample & hold) or gradual envelope tied to note changes/chords for gentle washes between clean and chaos.
- **Delay Time Mod:** Another slow LFO (especially with lots of unevenness, like a wobbly sine or pseudo-random) into *Delay Time* CV to create drifting, cloudy echoes and spectral jumps.
- **Glitch:** Set low for lo-fi shimmer, higher for grainy, foamy pad 'damage'.
- **Freeze:** Tap or clock *Freeze* sparsely for repeating fragments—almost like granular playback.

*Patch example:*

- Ambient pad output → Bad Comrade IN
  - S&H random CV or slow LFO → Mix CV
  - Slow, wonky LFO → Delay Time CV
  - Tap Freeze in time with chord changes
  - Output → Long reverb (optional)
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### Bonus: Power-On "Wide Open" Tip

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Remember to power up the Bad Comrade V3 with the *Glitch* and *Time* knobs fully clockwise for best results!

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### CV Source Suggestions

- Function generator/envelope (Maths, Zadar, or Intellijel Quadrax)
  - LFO (Batumi, Pam's New Workout, or any modulation source)
  - Stepped random/S&H (Wogglebug, Turing Machine)
  - Sequencer with CV tracks (Metropolis, Rene)
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For more creative tips and patch sharing, visit:

[\*\*Generated With Eurorack Processor\*\*](#)