

Doepfer – A-148

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Creative Modulation Techniques for the Doepfer A-148 Dual S&H

The **Doepfer A-148 Dual Sample & Hold (S&H)** module is an incredibly versatile component for sculpting evolving, unpredictable, and dynamic voltages. With the 2005 revision, the option to set each half to S&H or T&H (Track & Hold) mode opens up even more sonic possibilities. Here's how you can push this humble module for **distorted percussion, crazy basslines, and atmospheric pads** in your Eurorack system.

1. Distorted Percussive Sounds

A. Sample Noise with Fast/LFO Triggers

- **Patch white or pink noise** (e.g., from Doepfer A-118) into the S&H input.
- **Mult a gate signal from a sequencer or drum module** to the Trigger input.
- **Take S&H Out to your VCA/Filter/Distortion**, then to audio out.

Result:

Each trigger “samples” a unique noise slice—great as a percussive click, snare, or hi-hat. Add a distortion module or wavefolder after the VCA for gritty drum hits.

TIP:

Modulate **Trigger input speed** with bursts/LFOs for machine-gun-like or randomized percussive patterns.

B. T&H for Glitchy Envelopes

- Set one half of the A-148 to **Track & Hold** mode using the internal jumper.
 - **Patch a fast, modulating signal** (like a crazy-wobbly LFO) to S&H In.
 - **Hold briefly with short gates or audio-rate triggers** for stuttering, data-moshed envelopes.
 - Feed this to a VCA's CV, post-distortion.
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2. Crazy Basslines (Dubstep/Drum & Bass)

A. S&H on LFO for Stepped Wobble

- LFO (triangle/saw) into S&H Input.
- External clock (MIDI clock or sequencer gate, odd Euclidean rhythm, etc) to Trigger In.
- S&H Out to VCO pitch or VCF cutoff.

Result:

Unique, stepped basslines and evolving filter sweeps with syncopation.

Further Mangling: - Patch a heavily resonant filter (set nearly to self-oscillation) after this, and modulate cutoff with the S&H output for “formant” filtering. - Add *FM* from S&H Out to secondary oscillator(s)—chaotic, metallic, and aggressive sounds.

B. Layered Dual-Mode Bass

- Use both S&H halves:
 - Upper in S&H, lower in T&H.
 - Trigger both with different clocks/resets for cross-rhythms.

- First output modulates VCO pitch. Second output modulates filter or waveshaper depth for morphing/distorted timbres.
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3. Haunting Atmospheric Pads

A. S&H with Slow Noise for Textures

- Slow random voltage/noise into S&H Input.
- Gentle, irregular triggers (West Coast-style events, or clock divisions) to Trig In.
- S&H Out blended into a filter's cutoff or oscillator FM amount on a slow pad.

Result:

Ghostly, shimmering atmospheres that meander and evolve unpredictably.

B. Modulate Delay or Reverb Parameters

- Use S&H Out to modulate *CV-able* reverb/delay depth, time, or feedback.
 - Try splitting the S&H Out to both pitch and filter CVs for subtle drifting intonation.
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BONUS: General Tips

• **Stacked Randomness:**

Chain multiple S&H modules, or bounce the output through slews (A-170) to smooth steps for portamento glides or wonkier modulations.

• **Feedback Loops:**

Plug the output back into another modulation source (like a VCO or noise generator), or self-patch for unpredictable behaviors.

• **LED Visuals:**

Use the onboard LEDs to monitor voltage states quickly when patching complex feedback/randomness setups.

Further Reading & Experiments

- Try clocking S&H with **audio-rate oscillators** for bitcrush/decimation-type effects (sample rate reduction), especially on envelope or filter CV paths.
 - Use the new -12V...+12V range for high-headroom, dramatic modulations.
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