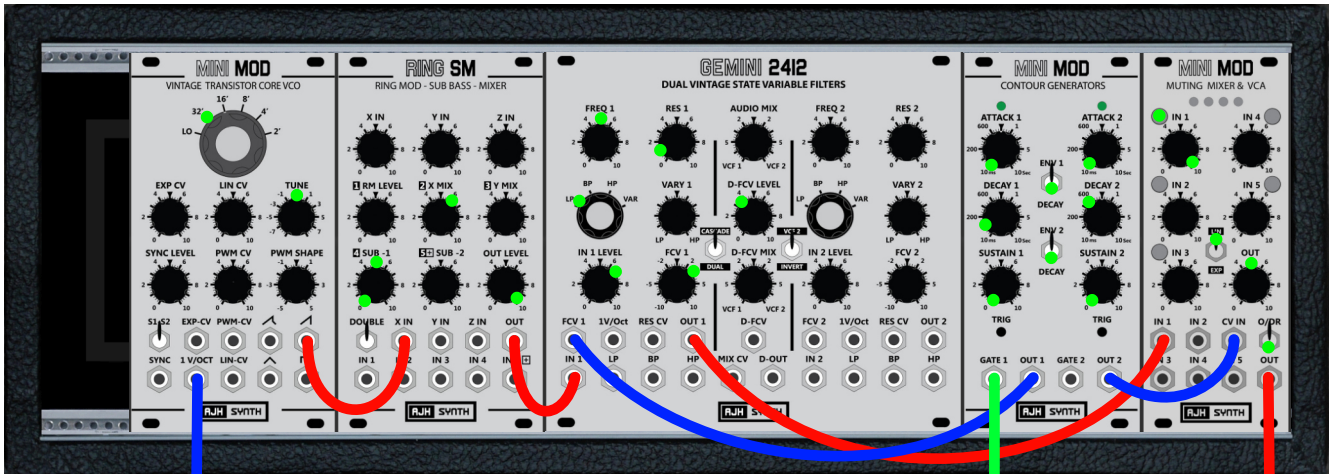


'Precinct 13' Bass



Sequencer CV

Sequencer Gate

Audio Out

Green dots show approximate pot and switch positions. Those with two dots show the range I adjust them during the video. Pots and switches that do not have green dots are not used in this patch, and should be left at their zero or off positions.

Ring SM (optional): This is used purely for its sub-octave generator. A second VCO could be used instead to produce the lower octave, but the sound would be different - the Ring SM's subs are generated from the incoming VCO, and so the tuning is the same/fixed. Also, the sub-bass waveforms it produces are shaped sine waves, being somewhere between a sine and a pulse/square shape, which are better suited to bass duties than standard waveforms (see Ring SM User Guide video).

Gemini 2412: Here I've used the OUT1 to be consistent with the video, but you could also just use the LP output, bypassing the need to set the filter type on the rotary switch. Note that D-FCV LEVEL also affects the frequency of the filter, and subsequently how much it is affected by incoming CV at FCV1.

Muting Mixer & VCA: You could also use the Discrete Cascaded VCA for this patch, keeping the Master level low and increasing the Input level to 100% to drive the signal, or better still if you also have the Gain Switch module connected to it, but the dedicated overdrive feature of the Muting Mixer is most convenient. As with the other VCA module, when you're driving the signal make sure you start with a very low output level before raising the input levels and turning on the O/DR, ensuring that the signal doesn't trigger the red, or perhaps even the orange LED. This is unlikely with just one input signal anyway.

Modules used from top-left to bottom-right: Vintage Transistor Core VCO, Ring SM, Gemini 2412, Contour Generators, Muting Mixer & VCA.