

2hp – Blur

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2hp Blur – using it with other modules for melodic music

Based on the manual, **2hp Blur** is a **spectral processor** that can turn short, harmonically rich sounds into stretched, smeared, pad-like material. It is not a pitch source by itself, but it is very useful for creating **melodic layers, sustained harmonic beds, and transformed lead voices** when paired with oscillators, voices, or pitch-related modules.

What Blur does musically

Blur has:

- **Audio In / Out**
- **Time** knob + CV
 - At far left: shorter, quicker playback
 - Center: roughly original playback speed
 - Far right: stretched up to **16x**
- **Vibe** knob + CV
 - Low: timbre stays close to the input
 - High: the sound spreads into a washed, reverb-like spectral pad
- **Mix** knob + CV
- Dry/wet blend

Musical implication

Blur is best thought of as a **melody transformer**: - it can turn **plucks into pads** - make **single-note lines bloom into ambient tails** - smear **chords or intervals into harmonic textures** - create **sustained accompaniment** from short melodic material

The module pairings from the manual and how they help melodic writing

The manual suggests pairing Blur with:

- **2hp Pluck**
- **2hp Pitch**
- **2hp Swarm**
- **2hp Verb**

Below is how each pairing contributes to melodic components.

1. Blur + Pluck: turning notes into melodic ambience

The manual specifically says **Pluck** is a great candidate because it produces **sharp transients and intriguing harmonics** that Blur can turn into a wash.

Why this works

Pluck likely gives you: - a clearly pitched sound - a strong attack - rich harmonics

That is perfect input for Blur, because Blur's spectral processing has something harmonic to stretch and smear.

Melodic use cases

A. Pad from a sequence

Patch: - Sequencer CV -> **Pluck V/OCT** - Gate/trigger -> **Pluck TRIG** - **Pluck OUT** -> **Blur IN** - **Blur OUT** -> mixer/output

Set: - **Time** around 1–3 o'clock for longer note bloom - **Vibe** around noon to high for harmonic spreading - **Mix** to taste

Result: - Your sequenced pluck becomes a **soft sustained melodic bed** - Good for ambient, downtempo, soundtrack, intro sections

B. Ghost harmony behind an arpeggio

Use a fast arpeggio into Pluck, then process through Blur with: - medium-high **Time** - medium **Vibe** - wet-heavy **Mix**

Result: - the original rhythm can disappear into a **harmonic cloud** - useful as a background layer under a dry lead voice

C. Expressive call-and-response

If you can modulate Blur: - use CV into **Time CV** or **Vibe CV** - lower the mix for verses, raise it for transitions

Result: - same melody can alternate between **defined plucks** and **blurred sustain**

Best melodic role

- accompaniment
- harmonic wash
- supportive countermelody layer

2. Blur + Pitch: playable blurred melodies

The manual explicitly recommends putting **Pitch after Blur**:

Pitch shift your blurred spectral signal ... turn any audio source into a v/oct tracking bed of sound.

This is probably the most directly melodic pairing in the document.

Why this works

Blur creates: - sustained spectral material - a harmonically rich signal

Pitch then allows that material to be: - shifted melodically - played as a pitched voice - tracked with **V/Oct**

Patch idea

- Sound source or Pluck -> **Blur IN**
- **Blur OUT** -> **Pitch IN**
- Sequencer CV -> **Pitch V/OCT**
- **Pitch OUT** -> **mixer/output**

Melodic use cases

A. Turn texture into a lead

Feed any harmonically rich source into Blur, then into Pitch.

Set Blur for: - center to high **Time** - medium/high **Vibe**

Then sequence **Pitch** melodically.

Result: - an ethereal, sustained, pitch-tracked voice - useful for leads that feel halfway between synth and sampled choir

B. Harmonized drones

Use a static or repeating input into Blur and sequence only a few notes in Pitch.

Result: - a drone can become a **slow melody line** - excellent for modal or minimal composition

C. Layered intervals

If you mult the source: - dry source to one mixer channel - blurred + pitch-shifted source to another

Tune Pitch to: - octave - fifth - third, if the patch tolerates it

Result: - instant melodic doubling or pseudo-harmony

Best melodic role

- lead voice
 - octave/interval support
 - playable ambient top line
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3. Blur + Swarm: lush melodic oscillator textures

The manual says **Swarm's** hyper-saws and pulse waves are ideal for Blur to smear.

Why this works

Swarm likely generates: - very rich harmonic content - supersaw-like density - synth-friendly stable pitch

Blur turns that into: - lush sustained pads - softened chordal or monophonic textures - evolving melodic timbres

Melodic use cases

A. Big mono lead

Patch: - Sequencer CV -> **Swarm pitch/freq** - **Swarm OUT** -> **Blur IN** - **Blur OUT** -> **output**

Set: - lower **Vibe** for clearer pitch definition - moderate **Time** - moderate **Mix**

Result: - melodic clarity remains, but the edges soften - great for cinematic melodies

B. Pad bass or low-register melody

Sequence Swarm in a lower octave and use Blur conservatively.

Result: - bass notes gain body and sustain - useful for slow melodic basslines

C. Chord illusion from single notes

Because Blur spreads spectral content, a rich single oscillator voice can feel wider and more chord-like.

Result: - monophonic melodic lines feel larger and more harmonically complex

Performance tip

For melody, don't always max **Vibe**.

Too much can reduce note definition. For articulate melodic parts: - **Vibe low to medium** - **Time medium** - **Mix around 30–60% wet**

Best melodic role

- lush lead
- melodic bass texture
- pad-like mono voice

4. Blur + Verb: expanding melodic space

The manual suggests using **Verb** to make Blur even bigger, and notes that because Verb is stereo, two Blurs could be used before or after it.

Why this matters melodically

Verb doesn't create melody, but it helps place melodic material in space.

Use cases

A. Blur before Verb

Patch: - voice -> **Blur** -> **Verb**

Result: - Blur shapes the harmonic smear first - Verb adds room/stereo depth afterward - best for **pads, melodic washes, sustained hooks**

B. Verb after a melodic lead

A dry melody can be layered with a blurred-then-reverbed duplicate.

Result: - the dry signal keeps note definition - the wet chain creates emotional size

C. Two-Blurs-into-Verb concept

The manual mentions using **2 Blurs** with stereo Verb.

Possible approach: - Left melodic source -> Blur 1 - Right melodic source or duplicate -> Blur 2 - Both into Verb stereo inputs

Result: - wide stereo melodic pad field - especially useful if you have two related sequences or interval voices

Best melodic role

- spatial enhancement
- ambient accompaniment
- stereo widening of melodic material

Practical melodic patch recipes

Patch 1: Plucked melody into ambient pad

Goal: convert a simple sequence into a sustained melodic layer

Patch: - Sequencer CV -> **Pluck V/OCT** - Trigger pattern -> **Pluck TRIG** - **Pluck OUT** -> **Blur IN** - **Blur OUT** -> mixer

Blur settings: - **Time**: 2 o'clock - **Vibe**: 1-3 o'clock - **Mix**: 60-80% wet

Musical result: - notes retain pitch center - phrase becomes legato and atmospheric - ideal under vocals or another lead

Patch 2: Ambient lead with pitch tracking

Goal: playable blurred lead voice

Patch: - Oscillator/Pluck/Swarm -> **Blur IN** - **Blur OUT** -> **Pitch IN** - Sequencer keyboard CV -> **Pitch V/OCT** - **Pitch OUT** -> mixer

Settings: - **Blur Time**: noon to 2 o'clock - **Blur Vibe**: noon - **Blur Mix**: 50-70%

Musical result: - smooth and melodic - less percussive than the original source - good for hooks and slow lead lines

Patch 3: Dry melody + blurred melodic shadow

Goal: keep note clarity while adding emotion

Patch: - Voice output muted to: - mixer channel 1 dry - **Blur IN** on channel 2 - Blend dry and Blur return externally or with Blur's own Mix

Settings: - **Time**: medium-high - **Vibe**: medium - **Mix**: moderate

Musical result: - clear main melody - blurred tail acts like a harmonic shadow - excellent for melodic techno, ambient house, filmic electronica

Patch 4: Swarm pad melody

Goal: lush synth melody

Patch: - Sequencer CV -> **Swarm pitch** - **Swarm OUT** -> **Blur IN** - **Blur OUT**
-> **Verb IN** if available - **Verb OUT** -> **mixer**

Settings: - **Vibe**: low-medium for pitch clarity - **Time**: medium-high - **Mix**:
40–70%

Musical result: - supersaw-style melodic line becomes polished and cinematic - can function as the main musical statement in sparse arrangements

CV strategies for more expressive melodies

Blur has CV over: - **Time** - **Vibe** - **Mix**

All CV inputs accept **-5V to +5V**.

Good modulation ideas

1. Modulate Mix by phrase section

- lower mix during busy passages
- increase mix at phrase endings

This makes melodies “open up” musically.

2. Modulate Time slowly

A slow LFO or envelope into **Time CV** can make notes stretch differently over time.

Effect: - evolving sustain - less repetitive melodic loop feel

3. Modulate Vibe with dynamics

If you have a related modulation source, push **Vibe** higher on accented notes.

Effect: - certain melody notes bloom more than others - very expressive in slow lines

Best practices if you want clearly melodic results

Because Blur is a spectral smearing effect, it can reduce pitch definition if pushed too far. For melodies:

Keep pitch recognizable by:

- starting with a **strongly pitched source**
- using **moderate Vibe** instead of maximum
- keeping **Time near center to moderate stretch**
- blending some **dry signal** with Mix

Push it further when you want:

- pads instead of leads
 - harmonic fog
 - transitions, breakdowns, intros, outros
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Installation / technical notes from the manual

Specs

- **Width:** 2HP
- **Depth:** 46mm
- **Power:** +12V = 85mA, -12V = 7mA, +5V = 0mA

Signal ranges

- **Audio In:** 10Vpp
- **Audio Out:** 10Vpp
- **Time CV / Vibe CV / Mix CV:** -5V to +5V

Power cable note

For 2hp modules, the red stripe on the ribbon should align with the **white marker line** on the PCB above the power header.

Overall musical takeaway

2hp Blur is best used as a melodic enhancer rather than a melody generator.

It excels at turning: - **Pluck** into ambient pitched textures - **Swarm** into lush melodic pads/leads - **Pitch** into a way to make blurred material track musically - **Verb** into the final spatial polish for melodic beds

If your goal is to build melodic components, Blur is especially strong for:

- **sustained harmony from short notes**
- **cinematic lead textures**
- **background melodic layers**

- **pitch-shifted ambient voices**
- **melodic transitions and phrase tails**

In a patch, I'd think of it as the module that gives your notes **memory and atmosphere**.

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