2hp — Kick

- Manual PDF

Manual PDF

Using the 2hp Kick for Melodic Components

The attached manual appears to cover a single module:

- **2hp Kick** — bass drum synthesizer / percussive voice with **1V/Oct tracking across five octaves**

Even though it's presented as a drum module, **Kick can absolutely be used melodically** because it has:

- **V/Oct input**
- **Pitch control**
- **Long decay times** up to **15 seconds**
- **Tone shaping** that moves from clean sine-based hits to more aggressive, overdriven timbres

That combination makes it more than a drum voice: it can function as a **pitched percussion voice**, **bass synth**, **sub voice**, or even a **minimal lead/pluck source**.

What the module does musically

2hp Kick as a melodic voice

From the manual:

- **Trig** accepts gate signals to fire the sound
- **Tone** changes timbre and pitch modulation behavior
- **Decay** ranges from **80 ms to 15 s**
- **V/Oct** tracks pitch over **five octaves**
- **Pitch** sets base frequency
- **Out** is **10 Vpp**

This means the module can be patched like a compact synthesized oscillator/voice that is internally shaped into a percussive envelope.

Best melodic use cases

1. Tuned kick basslines

This is the most obvious melodic application.

Patch idea

- Send a **sequencer pitch CV** to **V/Oct**
- Send the sequencer's **gate/trigger** to **Trig**
- Set **Decay** medium to long
- Use **Pitch** to place the sequence in bass range
- Keep **Tone** near center for a cleaner, more sine-like low end

Result

You get: - tuned kick notes - 808-style basslines - electro and hip-hop sub patterns - acid-adjacent percussive bass if sequenced tightly

Because the decay can get very long, notes can blur into a sustained low-end line rather than isolated drum hits.

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2. 808-style gliding sub melodies

Since the module responds to **1V/Oct**, you can program melodic movement instead of just drum transients.

Patch idea

- Sequence pitch into **V/Oct**
- Trigger every note with **Trig**
- Set **Decay** fairly long
- Tune **Pitch** low
- Use **Tone** around center or slightly right for cleaner body
- If your sequencer or CV source supports it, use **slewed pitch CV** before the **V/Oct** input for glide

Result

This creates: - singing sub bass - trap/808 melodic lines - legato-feeling descending bass phrases - tonal kick patterns that sit between percussion and bass synth

Even without true internal portamento, slewed incoming pitch can create a gliding effect between triggered notes.

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3. Pitched toms and melodic percussion

Because it tracks well over a wide pitch range, Kick can behave like a **tuned drum synth**.

Patch idea

- Sequence notes into **V/Oct**

- Trigger with rhythmic patterns
- Use shorter **Decay**
- Move **Pitch** into low-mid or mid range
- Sweep **Tone** left or right for different drum colors

Result

You can create: - tuned tom lines - melodic percussive riffs - IDM-style pitch-bouncing drums - marimba-like synthetic thuds at shorter settings

This is especially strong for music where drums carry harmonic motion.

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4. Sine-pluck melodies

The manual says that at the middle position of **Tone**, the source is a **clean sine wave** with minimum pitch modulation. That is very useful for tonal work.

Patch idea

- Put **Tone** at center
- Set **Decay** short-to-medium
- Send melodic CV to **V/Oct**
- Trigger from a clocked sequence
- Tune **Pitch** up into mid range

Result

You get: - soft sine plucks - minimal techno bleeps - rounded mallet-like phrases - simple melodic motifs that stay very clean

This is probably the most “musical note” application if you want recognizable pitches instead of obvious kick drums.

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5. Distorted mono lead or industrial melody

Moving **Tone** left introduces **overdrive** and increased pitch modulation. That makes the module more aggressive and less purely sinusoidal.

Patch idea

- Sequence **V/Oct** melodically
- Use rapid triggers for repeated notes
- Set **Decay** medium
- Push **Tone** left for overdriven character
- Raise **Pitch** into upper bass / low-mid / mid range

Result

You can get: - distorted plucked leads - industrial bass stabs - EBM-style mono riffs - noisy melodic percussion

Because the waveform gets more complex, this use is especially good when you want the line to cut through a mix.

How to think about the controls melodically

Trig

This is the articulation input.

For melodic use: - use a **trigger sequencer** for rhythmic note events - use a **gate sequencer** if the module responds happily to longer pulses - experiment with sparse triggers for bass punctuation or dense triggers for riffs

The trigger pattern defines phrasing as much as the note CV does.

Tone

This is the key timbral macro.

Center

- cleanest
- most sine-like
- best for tonal bass and plucks

Right

- still clean sine source
- more pitch modulation
- more snap/impact
- useful for punchy melodic bass

Left

- overdriven source
- maximum modulation
- rougher harmonics
- useful for aggressive melodic percussion and distorted bass

For melodic clarity, start at **center** and then move outward until you get enough character.

Decay

This strongly affects whether the module reads as a drum or a note.

Short decay

- clicky
- tom-like
- percussive melodic use

- better for busy patterns

Medium decay

- bass plucks
- 808-like notes
- good note separation

Long decay

- sustained subs
- droning low melodies
- pseudo-legato bass
- can overlap into harmonic texture

A very long decay combined with slow sequences can create a surprisingly lyrical bass voice.

V/Oct + Pitch

These together determine musical pitch.

- **Pitch** sets the base register
- **V/Oct** adds accurate note control from your sequencer, keyboard, or quantizer

A good workflow: 1. Put **Tone** around center 2. Set **Decay** to medium 3. Tune **Pitch** by ear into the desired octave 4. Send quantized melodic CV into **V/Oct** 5. Refine the register with the **Pitch** knob

Because the manual states tracking over five octaves, the module should be usable for more than just sub-bass.

Practical melodic patch recipes

Patch 1: 808 bassline

Goal: classic melodic sub bass

- Sequencer pitch CV → **V/Oct**
- Sequencer gate/trigger → **Trig**
- **Pitch**: low
- **Decay**: medium-long
- **Tone**: center to slightly right
- **Out** → mixer / VCA / saturation / compressor

Musical effect: deep, tuned kick-bass notes with strong fundamental.

Patch 2: Minimal sine melody

Goal: soft tuned plucks

- Quantized CV → **V/Oct**
- Trigger pattern → **Trig**
- **Pitch**: mid range
- **Tone**: center
- **Decay**: short-medium

Musical effect: simple pure-tone phrases, great for minimal techno, ambient pulses, or interlocking melodic percussion.

Patch 3: Melodic tom sequence

Goal: drum line with pitch content

- Sequencer CV → **V/Oct**
- Euclidean or stepped trigger pattern → **Trig**
- **Pitch**: low-mid

- **Decay**: short
- **Tone**: left or right depending on brightness/aggression

Musical effect: tuned drum riffs that carry both rhythm and melody.

Patch 4: Distorted bass riff

Goal: aggressive mono bass

- Bass sequence CV → **V/Oct**
- Gate/trigger sequence → **Trig**
- **Pitch**: bass range
- **Decay**: medium
- **Tone**: left
- Optional external filtering after output

Musical effect: gritty bass stabs with strong attack and character.

Patch 5: Drone pulses

Goal: sparse tonal low-end atmosphere

- Slow sequencer or random quantized CV → **V/Oct**
- Slow clock triggers → **Trig**
- **Decay**: very long
- **Tone**: center
- **Pitch**: low to mid-low

Musical effect: resonant sub pulses that imply harmony with very little patching.

How it works in a larger melodic Eurorack system

Even though only one module is shown in the provided manual, here's how it integrates with common melodic utilities.

With a sequencer

A pitch sequencer turns Kick into: - bassline voice - tuned percussion voice - simple mono lead

Best pairing: - quantized CV for tonal accuracy - trigger lane for articulation

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With a quantizer

If your pitch source is random or unquantized: - random CV → quantizer → **V/Oct** - trigger source → **Trig**

This gives musically scaled percussive melodies.

With a slew limiter

Put slew before **V/Oct** for: - glides - sliding 808 lines - more vocal melodic movement

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With a VCA or LPG after the output

Although Kick has its own internal decay contour, external amplitude shaping can: - shorten long tails - add dynamics - help it sit more like a synth voice

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With filters

Filtering the output is very effective.

Low-pass filter

- smoother bass
- removes click/high transient
- emphasizes sub

Band-pass or resonant filter

- turns it into a more tonal midrange percussion voice
- useful for melodic riffs

High-pass

- thinner plucks and synthetic toms

With distortion/saturation/compression

Since the output is **10 Vpp**, it is healthy and strong.

Further processing can make it: - more present in a mix - more sustained - more harmonically rich - more “record-like” for bass music

Compression especially helps long-decay 808-style melodic lines.

Strengths for melodic composition

Why this module works well melodically

- **True V/Oct input**

- **Wide pitch tracking**
- **Very long decay**
- **Clean sine option**
- **Overdriven option**
- **Compact size**

So despite being labeled a kick drum module, it is really a **compact synth voice specialized for percussive articulation**.

Limitations to keep in mind

It is still a drum-oriented voice

Compared to a full oscillator + envelope + VCA voice, melodic use is somewhat specialized.

Potential limitations: - articulation is always based on its internal drum envelope behavior - no separate waveform outputs - no separate envelope outputs - timbre is macro-controlled rather than deeply patch-programmable - melodic phrasing may always retain some percussive identity

But that “limitation” is also its charm: it excels at **pitched, punchy, memorable melodic lines** that ordinary subtractive voices don’t naturally produce.

Best musical roles for this module

If you’re writing melodic music, the 2hp Kick is especially strong for:

- **808/sub basslines**
- **tuned kicks**
- **pitched tom sequences**

- **sine plucks**
- **industrial bass stabs**
- **IDM percussive melodies**
- **minimal techno tonal percussion**

Bottom line

The **2hp Kick** can be used as a melodic module by treating it as a **triggered, pitch-trackable synth voice** rather than only a drum.

Its most useful melodic approaches are:

1. **Tuned kick basslines**
2. **808-style sub melodies**
3. **Pitched tom and percussive sequences**
4. **Clean sine plucks**
5. **Overdriven bass and lead stabs**

The key controls for melody are:

- **V/Oct** for note pitch
- **Pitch** for register
- **Decay** for note length
- **Tone** for timbral identity
- **Trig** for phrasing and rhythm

So if you pair it with a sequencer, quantizer, and optionally slew/filter/saturation, this module can contribute real melodic content—not just rhythm.
