

2hp – Pitch

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Using 2hp Pitch to create melodic components

From the attached manual, the module shown is:

- **2hp Pitch** – a **time-domain pitch shifter with wow & flutter**

It's a compact utility/effect, but it can absolutely be used to generate or expand **melodic material** in a Eurorack patch. The manual also suggests pairings with:

- **2hp VCO**
- **2hp Loop**
- **2hp Play**
- **2hp Freez**

Below is a musician-focused analysis of how these can work together for melody, harmony, and tuneful textures.

What 2hp Pitch does musically

2hp Pitch takes an incoming audio signal and shifts its pitch:

- **Pitch knob**: transposes the signal **up/down 2 octaves**
- **1V/OCT input**: adds CV control over pitch shift, tracking **1 octave further than the knob in either direction**
- **Mix knob / Mix CV**: blends **dry** and **wet**

- **W&F knob / W&F CV**: adds **wow and flutter**, i.e. random tape/turntable-style pitch fluctuation

Key musical implication

This means Pitch is not just an “effect” — it can act like:

- a **harmony generator**
- an **octaver**
- a **parallel voice maker**
- a **lo-fi melody destabilizer**
- a way to derive **new pitched layers from a single source**

If you already have one melodic line, Pitch can turn it into two or more perceived melodic parts.

Important I/O and ranges

From the manual:

- **Audio In / Audio Out: 10 Vpp**
- **1V/OCT CV input: +5 V**
- **Mix CV input: +5 V**
- **W&F CV input: +5 V**

Practical patching note

The **1V/OCT input** here is for controlling the **pitch shifting amount**, not turning Pitch into a standalone oscillator. So you’ll usually want to feed it:

- an oscillator
- a sample player
- a looper
- a frozen audio texture

Then use Pitch to derive musical intervals from that audio.

Best ways to use it melodically

1. Turn one melody into harmony

This is the most immediate use.

Patch

- Patch a melodic source into **Pitch IN**
- e.g. VCO, sampled vocal, plucked voice, looped phrase
- Set **Mix** somewhere between dry and wet
- Tune the **Pitch** knob to an interval:
- **+12 semitones** for octave up
- **-12 semitones** for octave down
- other positions by ear for fifths, fourths, etc.

Result

You get:

- original melody = dry
- shifted copy = wet

This creates instant **two-part harmony** from a single monophonic source.

Good musical uses

- octave doubling basslines
 - fifth-above leads
 - shimmer-like upper melodies
 - thickened arpeggios
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2. Use 1V/OCT to sequence interval changes

The manual states the **1V/OCT input tracks one octave further than the knob in either direction**. That means you can apply melodic or stepped CV to dynamically change the shift amount.

Patch

- Send your audio source into Pitch
- Send a sequencer, quantized CV, or keyboard CV into **1V/OCT**
- Keep the dry/wet mixed

Result

The shifted copy moves in musically related steps, creating:

- counter-melodies
- moving harmonies
- pseudo-duophonic lines from one source

Why this is powerful

Instead of static transposition, the harmony itself can become animated.

For example:

- root note dry
- wet signal follows a second sequencer lane of interval offsets

This gives the impression of two coordinated melodic voices.

3. Create octave melodies from non-oscillator sources

Pitch doesn't care whether the source is a VCO or recorded audio. So you can make melodic content from:

- drum loops

- vocal chops
- sampled instruments
- frozen ambient textures

Patch

- Feed **Play**, **Loop**, or **Freez** into Pitch
- Shift by octaves or intervals
- Blend dry/wet
- Optionally modulate **Mix CV** to bring in harmony only at certain moments

Result

Even simple or noisy source material can become a recognizable melodic layer.

This is especially useful for:

- lofi hooks
- degraded leads
- ghost harmonies behind vocals
- tape-like chord fragments

How it pairs with the modules mentioned in the manual

2hp VCO + 2hp Pitch

The manual explicitly says Pitch can turn one oscillator into two.

Musical role

This is the cleanest way to build melodic material.

Patch idea: single oscillator, dual melody

- **VCO OUT** → **Pitch IN**
- Sequence the **VCO** normally with your pitch CV
- Set Pitch:
- **Mix** around 50%
- **Pitch** to octave, fifth, or another consonant interval

What you get

- one oscillator melody
- one pitch-shifted parallel voice

This can sound like:

- octave lead stack
- bass + upper melody
- faux interval duet

Better still

If the VCO has multiple outputs, as the manual suggests, you can do more:

- send one VCO output dry to your mixer/filter/VCA chain
- send another output to Pitch
- separately process the shifted signal

Now the original and shifted voices can have different:

- filters
- envelopes
- effects
- stereo positions

That turns one oscillator into a much richer melodic instrument.

Melodic applications

- **Octave bass reinforcement**
- **Fifth-above acid line**

- **Detuned lead-like motion** using subtle W&F
 - **Call-and-response phrasing** by modulating Mix CV
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2hp Loop + 2hp Pitch

The manual notes Pitch works well before or after Loop.

This is very important, because **order changes the musical behavior**.

A. Pitch before Loop

Patch

- Source → **Pitch** → **Loop**

What happens

You record the already-shifted material into Loop.

Musical use

This is great when you want to:

- build harmonized overdubs
- record lofi transposed phrases
- capture unstable wow/flutter melodies as part of the loop itself

Melodic outcome

You can perform with the Pitch controls while recording into Loop, then capture:

- rising pitch gestures
- harmonized phrases
- tape-warbled motifs

This is good for evolving melodic ostinatos.

B. Pitch after Loop

Patch

- Source → **Loop** → **Pitch**

What happens

Loop stores the original phrase, and Pitch transforms playback.

Musical use

This is better for:

- re-harmonizing the same loop in real time
- making one loop serve multiple harmonic roles
- changing octave placement live

Melodic outcome

A single recorded phrase can become:

- bassline
- countermelody
- octave shimmer
- degraded warped hook

This is especially strong in live sets because one recorded line can be repurposed across sections.

Best melodic strategy with Loop + Pitch

Record a simple monophonic phrase into Loop, then use Pitch to create:

- octave-up choruses
 - lower bass doubles
 - unstable cassette-like repeats with W&F
 - interval changes via 1V/OCT for evolving harmonies
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2hp Play + 2hp Pitch

The manual highlights sample processing as a major strength.

Musical role

This combo is excellent for creating melody from audio that wasn't originally melodic.

Patch

- **Play OUT** → **Pitch IN**
- Use Play for:
 - vocal samples
 - plucks
 - synth notes
 - drum fragments
 - found sound snippets

Musical results

Pitch can transform sample playback into:

- pitched vocal hooks
- octave-stacked stabs
- eerie detuned melodies
- tuned glitch motifs

Strong melodic use cases

1. Vocal lead creation

- Put a short vocal phrase in Play
- Send it to Pitch
- Blend dry/wet
- Add a small amount of W&F

Result: a tape-like doubled vocal lead.

2. Tuned percussion melody

- Use short percussive samples in Play
- Pitch shift them to different registers
- Sequence the shift amount through 1V/OCT

Result: a strange but musical pseudo-melodic percussion line.

3. Harmonic sample layering

- Trigger one sample from Play
- Use Pitch to make a transposed layer
- Modulate Mix CV so the harmony only appears on some notes

Result: accents and hooks that feel composed, not static.

2hp Freez + 2hp Pitch

The manual describes this as an “ultimate lo-fi combo.”

Musical role

Freez likely provides held or frozen audio slices, while Pitch turns those static textures into playable melodic material.

Patch

- **Freez OUT** → **Pitch IN**
- Freeze a harmonic or noisy moment
- Use Pitch to transpose it

Musical result

You can derive:

- drones with melodic movement
- pad-like intervals
- frozen grains that become tonal centers

- haunted lead tones

Why this works

Freez gives you a sustained sound bed; Pitch gives you register and interval control. Together they can create melody from otherwise static audio.

Patch approaches

1. Frozen drone melody

- Capture a frozen sound
- Send to Pitch
- Use 1V/OCT to step through melodic transpositions

Result: a melody made from one sustained frozen timbre.

2. Lo-fi chord illusion

- Use dry + wet mix
- Shift by octave or consonant interval
- Add some W&F

Result: a chorusy, degraded chord-like layer from one frozen source.

3. Unstable ambient lead

- Freeze a bright source
- Shift upward
- Apply moderate wow/flutter

Result: wavering melodic lines with strong cassette/tape character.

The role of Wow & Flutter in melody

The manual defines wow and flutter as pitch wavering caused by irregular playback speed. On this module, W&F introduces **random fluctuation** into the shifted signal.

Musically, this is not just “vintage flavor”

It changes how a melody behaves.

At low settings

You get:

- gentle detune
- chorusing feel
- tape softness

This is useful for: - making doubled melodies wider - making octave layers less sterile - adding movement to sustained melodic notes

At medium settings

You get:

- drifting intonation
- unstable harmonies
- seasick cassette character

Useful for: - ambient leads - Boards-of-Canada-style motifs - nostalgic sampled melodies

At high settings

You get:

- more random pitch instability
- less precise harmony
- expressive degradation

Useful for: - broken tape melodies - haunted loops - unstable melodic textures rather than exact interval work

Best practice

If you want clearly tonal melodic parts:

- keep **W&F low**
- use it more as a “humanizing” or “aging” layer

If you want more expressive lo-fi character:

- raise W&F on sustained notes or loops
- modulate it with CV for transitions

Melodic patch recipes

1. Simple octave lead

Goal: make a lead line bigger

- VCO or sample source → Pitch
- Pitch knob: **+1 octave**
- Mix: **50–70% wet**
- W&F: low

Result: clear octave doubling for lead melodies.

2. Bass + upper voice from one sequence

Goal: derive two melodic registers from one line

- Oscillator sequence → split signal
- One copy dry to mixer
- One copy to Pitch
- Set Pitch to **+1 octave** or **+5th**
- Pan dry and wet separately if possible

Result: one sequenced line becomes a layered melodic part.

3. Evolving harmonized loop

Goal: create a melodic motif that changes over time

- Record phrase into Loop
- Loop out → Pitch
- Send stepped CV into Pitch **1V/OCT**
- Modulate Mix CV slowly

Result: the same phrase continuously re-harmonizes.

4. Lo-fi sample hook

Goal: create a memorable melodic motif from samples

- Play sample → Pitch
- Set Mix around halfway
- Add medium W&F
- Trigger sample rhythmically

Result: warped doubled sample hooks with melodic identity.

5. Frozen ambient melody

Goal: turn a drone into notes

- Freez captures sustained sound
- Freez out → Pitch
- Sequencer or keyboard CV → Pitch 1V/OCT
- Low-to-medium W&F

Result: a playable melodic voice from frozen audio.

Performance strategies

Use Mix CV for arrangement

The manual gives a dedicated **Mix CV input**. This is great for performance.

You can use Mix CV to:

- bring harmony in only on choruses
- make every fourth note bloom into a double
- create transitions from monophonic to harmonized material

This is one of the best ways to keep melodic patches dynamic.

Sequence Pitch intervals, not just notes

A powerful idea is:

- one sequencer controls the original melody
- another CV lane controls Pitch's 1V/OCT interval movement

This creates structured harmony motion without needing a second voice architecture.

Add W&F only where emotion is needed

Use W&F sparingly for:

- phrase endings
- sustained notes
- intros and breakdowns

That keeps the melody intelligible while still giving you character.

Strengths and limitations for melodic use

Strengths

- Makes **instant harmonies** from any audio source
- Great for **octaves, interval doubling, and lo-fi melodic coloration**
- Works with **oscillators, loops, samples, and frozen textures**
- CV over **pitch shift, mix, and wow/flutter** adds movement
- Excellent in very small systems because it multiplies the usefulness of one sound source

Limitations

- It is still fundamentally an **audio processor**, not a complete melodic voice by itself
 - For clean tonal harmony, settings may need to be tuned by ear
 - Heavy wow/flutter can reduce pitch precision
 - Best results come when paired with a stable source and external sequencing
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Best overall melodic use cases

If your goal is to create melodic components, the strongest combinations from the manual are:

Best for clean melodic harmony

- VCO + Pitch

Best for evolving melodic phrases

- Loop + Pitch

Best for hooks and sample melody

- Play + Pitch

Best for ambient/lo-fi melodic textures

- Freez + Pitch
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Conclusion

Based on the manual, **2hp Pitch** is best thought of as a **melodic multiplier**. It takes one sound source and turns it into:

- harmony
- octave reinforcement
- counter-lines
- degraded tape-like melodic textures

Used with the suggested pairings:

- **VCO** gives you classic melodic doubling and interval harmony

- **Loop** gives you repeatable phrases that can be re-harmonized
- **Play** gives you pitched sample hooks and tuneful texture
- **Freez** gives you frozen material that can be shaped into melodic drones and leads

If you want the most musically useful results, start with: 1. a simple melodic source, 2. Pitch mixed 50/50, 3. low wow/flutter, 4. then add CV to **1V/OCT** and **Mix** for motion.

That will get you from “effect module” territory into genuinely expressive melodic patching very quickly.

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