

2hp – Slice

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Using 2hp Slice to Create Melodic Components

The attached manual is for **2hp Slice**, a **beat repeat / glitch engine**. On its own, Slice is not a pitch-generating oscillator or quantizer, but it can be used very effectively to create **melodic rhythm, pitched textures, repeating motifs, and variation** when paired with sound sources, samplers, loopers, and modulation.

What Slice does musically

Slice takes incoming audio and, when triggered, **repeats small clock-synched chunks** of that audio. Because the repeat size is tied to the clock, it can produce:

- rhythmic stutters
- granular-like time slices
- glitch fills
- pitch-like artifacts when the slices get very short
- evolving repeated motifs from already melodic material

Key controls relevant to melodic use

- **Audio In / Audio Out**
- Feed Slice any melodic audio: oscillator voice, sample playback, looped phrase, or full voice chain.

- **Clock In**
- Sets the rhythmic base for all repeat divisions.
- Works from **10 BPM to audio rate**, which is very important: at slower rates you get musical rhythmic repeats; at faster rates you can enter more tone-like or timbral territory.
- **Trig Gate In / Trig Button**
- Activates the repeat effect.
- Threshold: **0.4V**
- Can operate in:
 - **Latching mode**: repeat stays on after trigger until toggled off
 - **Momentary mode**: repeat is active only while gate is high
- **Size Knob**
- Sets repeat length relative to the clock.
- Range includes:
 - 2 bars
 - 1 bar
 - 1/2
 - 1/4
 - 1/4 triplet
 - 1/8
 - 1/8 triplet
 - 1/16
 - 1/16 triplet
 - 1/32
 - 1/64
 - 1/128
 - 1/256
- **Triplet Toggle**
- Includes/removes triplet divisions from the available size range.
- **Size CV**
- CV control over repeat size
- Range: **-5V to +5V**

How Slice contributes to melody

Slice is best thought of as a **melodic transformer**, not a melody source. It works especially well in these roles:

1. Turning a simple phrase into a melodic hook

If you send a melodic line, arpeggio, bassline, or vocal phrase into Slice, it can isolate tiny rhythmic fragments and repeat them. This creates:

- repeated notes from a single transient
- syncopated melodic fragments
- “hook” moments from longer phrases
- fills that sound intentional and compositional

A plain 4-note line can become much more interesting if Slice grabs a short segment at the end of every bar.

2. Creating apparent pitch shifts with very short slices

When repeat times get extremely short, repeated audio can begin to sound **pitched** or “resonant,” especially with harmonically rich material. This can create:

- metallic tuned blips
- buzzy pseudo-oscillator tones
- rising or falling glitch tones when modulating Size
- melodic percussion from non-melodic material

This is especially strong when the incoming audio has clear harmonic content, such as: - saw or square oscillator voices - vocal samples - plucked sounds - drum hits with tone

3. Producing rhythmic melody from non-melodic audio

If you feed drums or noise bursts into Slice and clock it tightly, short repeated sections can create tonal-feeling motifs. With careful timing, this becomes a kind of **percussive melody** or **pitched glitch lead**.

Pairing ideas from the manual

The manual explicitly recommends pairing Slice with:

- **2hp Rnd**
- **2hp Play**
- **2hp Drum Machine**
- **2hp Loop**

Below is how each pairing can help generate melodic components.

1. Slice + Play: strongest melodic pairing

The manual specifically mentions **Play** as a sampler companion and suggests multing modulation to **Slice Size** and **Play pitch**.

Why this is strong

Play already gives you sample-based tonal content: - vocals - chops - melodic samples - breakbeats - instrument one-shots

Slice then rhythmically repeats sections of that audio, while Play can shift pitch. This combination can create:

- pitched vocal chops
- chopped sample melodies
- rising/falling glitch leads
- pitched call-and-response phrases

Patch idea: linked pitch and slice length

The manual suggests: - mult one CV source to: - **Slice Size CV** - **Play pitch**

Musical result

- **longer slices = lower pitch**
- **shorter slices = higher pitch**

This creates a natural-feeling mapping where: - slower, longer repeats feel deeper and more stable - shorter, faster repeats feel brighter and higher

That can produce very expressive melodic movement from even a single sample.

Example patch

- Play output → Slice audio input
- Master clock → Slice clock input
- Gate pattern → Slice trig input
- Sequenced or random CV multed to:
 - Play pitch
 - Slice Size CV

Result

A sampled phrase becomes a playable melodic-granular instrument. You can get: - rhythmic riffs - pitch-synced glitch fills - evolving top lines

2. Slice + Loop: building melodic loops from repeats

The manual highlights using Loop with Slice to: - capture beat repeats - pitch them up/down - reverse them - use Frippertronics-style looping

Why this matters melodically

Slice produces short repeat gestures; Loop can **freeze and preserve** those moments. Once captured, they become reusable melodic material.

Musical uses

- capture a particularly good Slice repeat and turn it into a looped melodic phrase
- pitch the loop for harmonic movement

- reverse the captured repeat for a contrasting melody
- layer a stable loop underneath live Slice improvisation

Patch workflow

- Melodic source → Slice
- Slice out → Loop in
- Trigger Slice for interesting fragments
- Record the best moments in Loop
- Repitch or reverse the loop

Result

This turns transient glitch moments into: - repeatable hooks - atmospheric pitched textures - melodic beds - transitional FX that still feel harmonic

This is one of the best ways to use Slice in a song structure, because it lets you move from improvisation to fixed musical phrases.

3. Slice + Rnd: generative melodic variation

The manual recommends **Rnd** for both clocking and modulating Slice.

Why this helps

Rnd can provide: - clock-synced gates - clock-synced CV

That means Slice can receive: - regular or semi-random triggers - moving Size CV - variation synchronized to tempo

Melodic potential

Rnd doesn't directly create tonal pitch unless routed elsewhere too, but paired with a melodic source it can create: - generative phrase slicing - changing subdivisions that form melodic motifs - evolving glitch arpeggios from static audio - randomized fill behavior

Good melodic strategy

Use Rnd to modulate **both**: - Slice Size CV - the pitch of your source voice or sampler

This creates correlation between: - where the phrase is sliced - what pitch the phrase is playing

Result

You get semi-composed generative melodies that feel related rather than chaotic.

4. Slice + Drum Machine: percussive melody and fills

The manual frames this pairing mostly around drum fills, hi-hat triplets, and repeat rises. That sounds rhythmic rather than melodic, but in practice it can be very melodic too.

How drums become melodic

If the Drum Machine includes tuned percussion, toms, tonal hats, or resonant sounds, Slice can: - isolate short tonal drum segments - create pitched-sounding rolls - make ratcheting fills that imply melody - turn a groove into a hook through repetition

Best uses

- repeat just the tail of a tonal snare/clap
- create triplet hat bursts that interact with a bassline
- use short slice values for rising “laser” fills

Result

You may not get conventional note-sequence melody, but you get **melodic percussion**, which is often what makes electronic arrangements feel alive.

Best practical melodic patch strategies

A. Chopped lead line

Use Slice after a complete melodic voice.

Patch: - Oscillator + VCA + filter + envelope voice → Slice in - Clock → Slice clock - Gate sequence for fills → Slice trig - Modulation → Slice Size CV

What happens: Slice creates repeating fragments of your lead only at selected moments, adding hooks and phrase accents.

Best for: - techno leads - IDM stutters - glitch-pop vocals - bassline fills

B. Vocal/sample melody instrument

Use Play into Slice.

Patch: - Play out → Slice in - Main clock → Slice clock - Random or sequenced gate → Slice trig - Shared CV → Play pitch + Slice Size CV

What happens: A single sample becomes an animated melodic instrument.

Best for: - vocal chops - sample house - hyperpop-style glitches - breakbeat edits

C. Granular pseudo-oscillator

Drive Slice with harmonically rich sustained audio and use very short repeat sizes.

Patch: - Sustained oscillator drone or sample → Slice in - Fast clock → Slice clock - Gate held high or latching mode engaged - Manually scan Size

What happens: At short divisions, the repeated micro-segment can produce tuned or quasi-tuned textures.

Best for: - glitch leads - metallic pads - artificial plucks - experimental melodies

D. Capture-and-compose method

Use Slice for discovery and Loop for arrangement.

Patch: - Melodic source → Slice → Loop - Trigger Slice manually or with sequencer - Record appealing fragments into Loop - Repitch/reverse the loop

What happens: Improvised glitch events become stable compositional elements.

Best for: - building hooks - turning accidents into motifs - live performance resampling - ambient/glitch composition

Important performance behaviors

Latching vs momentary gate mode

This matters a lot for melodic phrasing.

Latching mode

- One trigger turns Slice on
- Next trigger turns it off

Use for: - sustained chopped passages - turning a whole phrase into a repeated texture - performance toggling between clean and glitched sections

Momentary mode

- Slice is active only while gate stays high

Use for: - short fills - ratchets - transient note repeats - precise rhythmic punctuation

To change modes: - **hold the Trig button while powering up the module**

For melodic work, **momentary mode** is usually better for tight phrase control, while **latching mode** is better for dramatic section changes.

Triplets and melodic feel

The **Triplet toggle** is deceptively powerful for melody.

With triplets enabled

You get: - swing-like subdivisions - polyrhythmic melodic stutters - more expressive fills - less rigid machine-grid phrasing

With triplets disabled

You get: - cleaner binary divisions - more techno/electro precision - easier synchronization with straight sequenced melodies

For melodic variation, turning triplets on can make a static phrase feel much more human or “musical.”

Clocking considerations for melodic results

Since Slice is clock-dependent, the clock choice strongly affects how melodic it feels.

Slow clock

- broader rhythmic repeats
- phrase-level looping
- musical and recognizable motifs

Medium clock

- ratchets and note subdivisions
- sequence embellishment
- arpeggio-style rhythmic chopping

Very fast clock

- timbral/pitch-like artifacts
- granular textures
- buzzy melodic effects

If your goal is **recognizable melody**, stay in slower to medium divisions. If your goal is **pitched glitch texture**, use faster clocks and tiny slice sizes.

Limitations to understand

Slice is not: - a quantizer - a traditional pitch sequencer - a V/Oct oscillator
- a harmonic processor

So it does not generate conventional note melodies by itself.

Instead, it excels at: - **reframing existing melodic material** - **extracting motifs** - **creating rhythmic pitch illusions** - **adding expressive glitch phrasing** - **transforming samples or loops into melodic texture**

That makes it especially useful in systems where you already have: - a sampler - a looper - a melodic voice - a random CV source - a sequencer

Best overall “melodic system” from this manual

If using only the module relationships shown in the manual, the strongest melodic chain is:

Play → **Slice** → **Loop**

with **Rnd** providing modulation and timing.

Why this works

- **Play** provides pitched/sample content
- **Slice** creates rhythmic micro-repetition and glitch phrasing
- **Loop** captures and transforms the best moments
- **Rnd** adds evolving movement

This system can produce

- vocal chop melodies
 - evolving sample leads
 - repeated micro-hooks
 - pitched glitch textures
 - looped ambient melodic fragments
 - generative top lines
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Summary

Most melodic use cases for Slice

1. As a stutter effect on an existing melodic voice
2. As a sample-chopper with Play
3. As a glitch phrase generator captured by Loop
4. As a pseudo-pitched texture device with short repeat sizes
5. As a rhythm-to-melody transformer using synced CV from Rnd

Best pairings from the manual for melody

- **Play**: best for direct melodic/sample work
- **Loop**: best for capturing and reusing melodic fragments
- **Rnd**: best for generative variation
- **Drum Machine**: best for melodic percussion and fills

If you want, I can also turn this into: - a **set of concrete patch recipes** - a **beginner/intermediate/advanced usage guide** - or a **“best melodic patches for 2hp Slice” cheat sheet**.

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