After Later Audio — Ornament and Crime

- Manual PDF

Ornament & Crime v1.3 User Manual

Using Ornament & Crime apps together to create melodic components

Ornament & Crime is best understood not as one module, but as a **toolbox of pitch and rhythm logic**. From the manual, the apps most directly useful for melodic work are:

- **Quantermain** — quad quantizer
- **Meta-Q** — dual quantizer with scale-slot sequencing
- **Sequins** — dual pitch sequencer
- **Acid Curds** — chord sequencer / harmonic quantizer
- **Harrington 1200** — triadic chord transformation generator
- **Automatonnetz** — Tonnetz vector sequencer for chords and melodies
- **CopierMaschine** — quantizing ASR / melodic delay / CV recorder
- **Piqued** — envelopes and Euclidean trigger filtering
- **Quadraturia / Low-rents / Dialectic Ping Pong / Viznutcracker** — modulation or semi-random CV sources that can feed the pitch apps
- **References** — tuning and calibration support

Below is a practical musician-focused analysis of how they can work together to produce **melody, harmony, variation, phrasing, and structure**.

---

1. The core melodic workflow in O_C

A useful mental model is:

1. **Generate CV**
2. sequenced
3. random
4. chaotic
5. sampled
6. chord-derived
7. **Quantize or harmonize it**
8. Quantermain
9. Meta-Q
10. Acid Curds
11. CopierMaschine
12. **Add timing and phrasing**
13. Piqued
14. trigger delays
15. Euclidean masks
16. sample-and-hold clocks
17. **Create harmonic relationships**
18. Harrington 1200
19. Automatonnetz
20. Acid Curds
21. Sequins in parallel channels
22. CopierMaschine shifted taps

That means O_C can cover: - lead melody - bassline - countermelody - chord roots - triads / chord voicings - arpeggios - transposed repeats - probabilistic note streams

---

2. Best apps for melody creation

Quantermain: turning any voltage into melody

Quantermain is the most universal melodic app in the manual.

Why it matters musically

It takes external or internal CV and turns it into notes in a chosen scale. Since each of the four channels is independent, it can do:

- 4 voices from 4 CV sources
- 1 CV source quantized differently across 4 outputs
- 4 related melodic lines sharing clock or scale
- quad sample-and-hold melodies

Strong melodic uses

- Quantize slow LFOs into stepped melodies
- Quantize sequencer rows from another module
- Use continuous quantization for glide-like melodic movement
- Use clocked quantization for rigid rhythmic notes
- Use internal sources:
- **Turing/LFSR** for looping pseudo-random melodies
- **Logistic map** for chaotic melodic movement
- **Byte beats** for strange note patterns
- **Integer sequences** for mathematically structured melodies

Melodic patch ideas

- **Bass / lead pair:** same CV into two channels, different scales or note masks
- **Pedal + melody:** one channel with narrow range, another with wider transpose
- **Canon:** same trigger and source, different transposition per channel

- **Modal morphing:** use different active note masks per channel

Especially useful feature

You can set scale to **Off** and use it as a pure S&H or unquantized CV source, then quantize elsewhere later.

Meta-Q: melody plus harmonic sequencing

Meta-Q is like Quantermain, but more compositional.

Why it matters musically

Each channel has **four scale slots**, and each slot stores: - scale - mask - root - transpose

These slots can be sequenced by trigger or CV. So instead of just quantizing notes, Meta-Q can quantize notes while changing the harmonic frame over time.

Musical result

This is excellent for: - chord progression-aware melodies - modal interchange - phrase-based scale changes - melody lines that recontextualize the same incoming CV

Typical uses

- Feed one evolving CV into Meta-Q
- Sequence scale slot changes with TR2/TR4
- Result: same contour, different harmonization over time

This is a powerful way to get: - “verse / chorus” pitch language shifts - ii–V–I style movement - melodic repetition with harmonic evolution

Best role in a system

Meta-Q is ideal as a **high-level musical brain** that imposes harmonic structure on otherwise simple CV.

Sequins: direct note writing

Sequins is the most straightforward melodic source in the manual.

Why it matters musically

It provides: - 2 channels - 4 patterns per channel - up to 16 steps per pattern - chaining up to 64 notes - scale quantization - direction modes - clock mult/div - CV addressing

Musical strengths

- Write exact melodies
- Create bassline + lead together
- Use different pattern lengths for polymelody
- Sequence pattern changes externally
- Use CV address mode for non-linear phrase access

Great compositional features

- Sequence chaining: `SEQ+1` to `SEQ+3`
- Trigger-based switching: `TR+1` to `TR+3`
- Brownian direction
- Random direction
- Pendulum movement
- Reset/mute behavior

Musical applications

- **Bassline engine**
- **Theme generator**
- **Motif sequencer**

- **Counterpoint** if both channels drive separate voices
- **Live variation** by editing “offline” patterns while another plays

Very useful pairing

Use **channel A** as root melody and **channel B** as related harmony, or use B to modulate A through CV assignments.

Acid Curds: chord progression to melodic framework

Acid Curds is a harmonic sequencer, but it is deeply useful for melody.

What it does

It outputs chord tones across 4 outputs: - output A = root / base note - B/C/D = chord tones

You can set chord qualities, voicing, inversion, base note, and octave.

Why it matters for melody

A melody often works best when anchored to harmony. Acid Curds gives you: - explicit chord progressions - quantized chord outputs - harmonic motion that other melodic voices can follow

Musical uses

- Use **A** as bass/rootline
- Use **B** as topline melody source
- Use **C/D** as harmonized voices or secondary melodies
- Clock progression separately from S&H/root sampling for flexible harmonic rhythm

Best use in a patch

Acid Curds can be the **harmonic skeleton**: - bass voice from A - pluck arpeggio from B/C/D - another O_C app or external quantizer uses the same scale/root for melody

---

3. Chord-transform apps as melody engines

Harrington 1200: harmonic motion from simple triggers

Harrington 1200 is nominally a chord app, but it's very strong for melody generation if you think in terms of **voice-leading**.

What it outputs

- A = quantized root
- B/C/D = triad notes

Why it's melodic

Neo-Riemannian transforms (P, L, R, or N, S, H) create smooth movement between triads. This means the voices on B/C/D move by small intervals, which is exactly what makes melodic lines sing.

Musical use cases

- Send B/C/D to 3 oscillators for triads
- Or treat just one output, say **B**, as the melody voice
- As transformations happen, B becomes a voice-led melody line

Euclidean trigger mode

One of the strongest features from the manual: - a single clock can generate complex patterns of chord transformations - each transform type has Euclidean masks

That means you can create: - harmonic progression - melodic voice-leading - repeating-but-shifting musical phrases

Best musical role

Harrington 1200 is a **harmonic progression machine that also emits melodies for free**.

Automatonnetz: vector melody / harmony sequencer

Automatonnetz is one of the most compositionally rich apps in the manual.

Why it matters

It moves through a 5x5 grid, each cell containing: - a transform - an offset - inversion - mutation

On each clock, the current position moves by dx/dy. The active cell modifies the chord.

Musical result

This is not a conventional step sequencer. It creates: - melodic drift - recurring harmonic regions - self-modifying patterns - structured unpredictability

Key melodic trick from the manual

If every cell transform is set to `*` and only the **offset** values are used, it can function as a melody sequencer. Output B can become a melodic line, with C and D as transposed variants.

Use cases

- evolving melody over a fixed tonality
- harmonic wandering with smooth voice leading
- self-mutating melodic cells
- root plus strummed or arpeggiated chords

Very strong for

- generative ambient melodies
- minimalism
- post-tonal or quasi-tonal harmonic exploration

---

4. CopierMaschine as a melody processor

CopierMaschine: melodic delay, canon, and phrase memory

Originally an ASR, CopierMaschine is extremely useful for melodic writing.

Core behavior

- sample a CV on a clock
- output current and previous sampled values across A/B/C/D
- quantize the results to a scale

Why it matters musically

This creates: - delayed melodic copies - harmonically constrained echoes - canons - stepwise phrase memory

Very musical features

- **buffer index** as delay
- **freeze** to loop a recorded phrase
- **mask rotation**
- assignable CV for transpose/root/buffer size
- internal CV sources

Musical roles

- turn one melody into 4 staggered melodic voices
- freeze a captured phrase and transpose it
- use delay indexing to create pseudo-counterpoint
- use as a CV looper for motif repetition

Strong patch idea

Take a melody from Sequins or Quantermain into CopierMaschine: - A = current note - B/C/D = delayed voices - each voice to a different oscillator or timbre

This gives instant canon/polyphony.

---

5. Rhythm and phrasing tools for melodic lines

Piqued: make melodies articulate

Piqued is “just” envelopes on paper, but for melody it is crucial.

Why

Melody is not just pitch. It needs: - articulation - note length - accent - phrasing - rhythmic filtering

Piqued provides: - quad envelopes - mappable triggers - trigger delays - looping envelopes - Euclidean trigger filters

How this helps melodic components

Use Piqued to drive: - VCAs for note articulation - filters for accent - FM depth per note - wavefolder amount - LPGs for plucks

Especially important feature

The **Euclidean trigger filter** can gate which melodic notes actually sound. So even if a pitch sequence is regular, articulation can become polyrhythmic.

Great pairings

- Sequins + Piqued = classic sequenced melody with contour
- Quantermain + Piqued = random notes with intentional rhythm
- Harrington 1200 + Piqued = triads with changing attack shapes
- Acid Curds + Piqued = chord stabs / plucks / pulses

---

6. Modulation sources that become melodies

Quadraturia as quantized melody source

Quadraturia is a quadrature wavetable LFO, but if you route its outputs into a quantizer, it becomes a melodic contour generator.

Patch concept

- Quadraturia output -> Quantermain CV input
- trigger Quantermain with clock
- scale chosen in Quantermain

Musical result

The smooth cyclic motion becomes: - scalar melodies - repeating phrases - 4 related phase-shifted melodies

Why it's powerful

Because the four outputs are phase/frequency-related, you can get: - melody - bass variation - countermelody - canon-like relationships

---

Low-rents as generative melody source

Lorenz and Rössler attractors are excellent for "alive" melodic motion.

Patch concept

- one Low-rents output -> Quantermain
- another Low-rents output -> transposition / mask / range modulation
- clock Quantermain externally

Musical result

- unstable but bounded melodic behavior
- non-repeating contour
- natural-feeling wandering pitch

Especially effective for ambient, generative, and Berlin-school-adjacent patches.

Dialectic Ping Pong as stepped melodic CV

Though intended as bouncing envelopes, at slower rates and with retriggering, it can provide CV that a quantizer turns into melodies.

Musical behavior

- arcing pitch contours
- repeated bouncing interval shapes
- pseudo-physical melodic gestures

This is especially nice for: - mallet lines - descending rebound motifs - “gravity-shaped” melodic behavior

---

Viznutcracker as stepped CV source

The bytebeat app can run slowly and output stepped voltages. The manual explicitly notes this can be used as a source of control voltages.

Patch concept

- Viznutcracker output -> Quantermain or Meta-Q
- external trigger clocks stepping or resetting phase
- optional loop mode

Musical result

- highly idiosyncratic note sequences
- digital/mechanical melodic motifs
- repeatable weirdness

Best for experimental and IDM-style melodic fragments.

---

7. Multi-app musical strategies

Here are the most useful combinations from a musician's perspective.

Strategy A: Conventional melodic voice + bass + harmony

Patch

- **Sequins ch.1** -> lead oscillator
- **Sequins ch.2** -> bass oscillator
- **Piqued** -> envelopes for both VCAs
- **Acid Curds** or **Harrington 1200** -> chord voices

Result

A complete tonal structure: - bassline - lead motif - harmonic accompaniment

This is the most direct "songwriting" setup.

Strategy B: One CV source, many melodic interpretations

Patch

- external CV, Low-rents, or Quadraturia -> **Quantermain** channels A-D
- each channel uses:
- different scale
- different mask
- different transpose
- different trigger division

Result

One shape becomes: - bass - lead - harmony - counterline

This is one of the best uses of O_C's polymorphic design.

Strategy C: Chord progression driving melody

Patch

- **Acid Curds** creates chord progression
- use output A as bass/root
- use B or C as top-note melody
- use another quantizer or sequencer transposed around same harmonic center

Result

Melody stays harmonically embedded because it literally comes from chord data.

Strategy D: Transforming harmony into melody

Patch

- **Harrington 1200** or **Automatonnetz**
- clock transforms with Euclidean or irregular triggers
- take one chord output as melody
- use others for supporting voices

Result

Melodies emerge from voice-leading rather than from step sequencing.

This often sounds more "composed" and less gridlike.

Strategy E: Melodic canon and echoes

Patch

- source melody from **Sequins** or external sequencer
- feed into **CopierMaschine**
- freeze and modulate buffer index
- outputs A-D to 4 voices or 2 voices plus modulation destinations

Result

- canon
- delayed imitation
- looping motifs
- transposed memory phrases

This is especially good for minimalist or contrapuntal music.

Strategy F: Generative melody with harmonic progression

Patch

- **Low-rents** or **Turing source in Quantermain**
- quantize with **Meta-Q**
- sequence scale slots via trigger
- articulate with **Piqued**

Result

A melody that wanders, but inside a changing harmonic plan.

This is probably the strongest “musical generative” combination in the manual.

---

8. Best app roles in a melodic system

For exact composed melody

- **Sequins**

For harmonic-aware melody

- **Meta-Q**
- **Acid Curds**

For voice-led melodic movement

- **Harrington 1200**
- **Automatonnetz**

For melodic echoes / layered phrases

- **CopierMaschine**

For random or generative note material

- **Quantermain** with:
- Turing
- logistic map
- bytebeats
- integer sequences

For phrasing and articulation

- **Piqued**

For source CV to be turned into melody

- **Quadraturia**
- **Low-rents**
- **Dialectic Ping Pong**
- **Viznutcracker**

---

9. Practical melodic patch recipes

Patch 1: Generative lead with stable harmony

- Quantermain channel A: Turing source, clocked
- Meta-Q channel 1: same or related CV, scale slot sequencing
- Piqued: envelopes for articulation
- Acid Curds: chord bed underneath

Sound: a lead line that feels free, while harmony progresses intentionally.

Patch 2: Minimalist canon

- Sequins channel 1 outputs motif
- route to CopierMaschine
- outputs A-D to 3 or 4 voices
- small octave/transposition differences
- Piqued or external EGs articulate each voice

Sound: Steve Reich / Terry Riley style layered repetition.

Patch 3: Harmonic melody from transforms

- Harrington 1200 in Euclidean trigger mode

- one transform stream sparse, another dense
- output B as lead
- output A as bass
- outputs C/D as supporting harmony

Sound: elegant chord-driven melodic motion.

Patch 4: Ambient evolving melody

- Low-rents output -> Quantermain CV in
- Quantermain channel A/B with different masks
- slow clock divisions
- Piqued with long envelopes
- Automatonnetz or Acid Curds supplies occasional harmonic shifts

Sound: floating, evolving melodic ecosystem.

Patch 5: Plucked chord melody

- Automatonnetz with OutA set to strum or arp
- B/C/D to resonators or plucked voices
- root on A to bass
- Piqued shapes timbre or dynamics

Sound: animated harmonic melody with built-in gesture.

---

10. What these apps do especially well together

From the manual, the unique strength of O_C is not merely sequencing notes. It is the ability to combine:

- **quantization**

- **scale editing**
- **masking**
- **clocked sampling**
- **internal pseudo-random sources**
- **harmonic transforms**
- **Euclidean timing**
- **multi-channel parallel outputs**

That means the module excels at building melodic music from: - one source interpreted many ways - one harmony expressed across several voices - one sequence expanded into canon, arpeggio, and counterpoint - one random source constrained into tonal behavior

In musical terms, O_C is especially good at: - **countermelody** - **harmonized melody** - **voice-leading** - **generative tonal material** - **algorithmic melody with strong constraints**

---

11. Recommended “musical architecture” using these apps

If I were building melodic components with O_C in a Eurorack patch, I’d think in layers:

Layer 1: Harmonic frame

Use: - Acid Curds - Harrington 1200 - Meta-Q scale-slot sequencing

Layer 2: Primary note generation

Use: - Sequins - Quantermain internal sources - Automatonnetz

Layer 3: Derived voices

Use: - CopierMaschine - parallel quantizer channels in Quantermain - multiple chord outputs from Harrington / Acid Curds

Layer 4: Phrasing

Use: - Piqued - Euclidean trigger masks - trigger delays - clock division

Layer 5: Motion and variation

Use: - Quadraturia - Low-rents - Dialectic Ping Pong - CV mappings into scale mask, root, transpose, inversion, loops

This gives you complete melodic ecosystems rather than isolated note streams.

---

12. Final takeaway

From the manual, Ornament & Crime is particularly powerful for melodic music because it lets you move fluidly between:

- **written melody** (Sequins)
- **quantized modulation as melody** (Quantermain)
- **harmonized melody** (Acid Curds, Harrington 1200)
- **transform-based voice-leading** (Automatonnetz, Harrington 1200)
- **melodic memory and imitation** (CopierMaschine)
- **generative phrasing and articulation** (Piqued)

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

1. **Sequins + Piqued** for direct melodic composition
2. **Quantermain + internal sources** for generative melodies
3. **Meta-Q + scale-slot sequencing** for harmonic evolution

4. **Acid Curds / Harrington 1200** for melody derived from chords
5. **CopierMaschine** for layered melodic repetition and canon

In practice, O_C shines most when one app supplies **pitch structure**, another supplies **rhythmic articulation**, and the outputs are used as **related musical voices** rather than isolated CV lines.

Generated With Eurorack Processor