Recovery Effects — Bad Comrade

- Manual PDF

Manual PDF

Recovery Effects and Devices — Bad Comrade V3

Using it to create melodic components

The attached manual is for a single module: **Recovery Effects Bad Comrade V3**.

Because this is **not a pitch, quantizer, oscillator, sequencer, or envelope generator**, it is **not primarily a melody source**. Instead, it works best as a **melodic texture shaper**: a module that can turn simple melodic material into chopped, frozen, delayed, distorted, and rhythmically fragmented phrases.

What the module does

From the manual, Bad Comrade V3 provides:

- **Mix**: blends dry signal with effected signal
- **Glitch**: adjusts threshold; turning left increases threshold, cutting noise and clipping the signal
- **Time**: sets delay time
- **Freeze**: momentary button that freezes/slices the signal at the current delay time
- **CV for mix and delay time**
- Behaviors described as:

- frozen blips and oscillations
- scrambled gated delays
- heavy distortion
- mixed with original signal

Important startup note from the manual:

> **Power up the Bad Comrade with Glitch and Time wide open.**

Best role in a melodic patch

Think of Bad Comrade as one of these:

- **melody mangler**
- **lo-fi phrase repeater**
- **glitch articulator**
- **chaotic delay voice processor**
- **frozen micro-looper for melodic fragments**

If you patch it after a conventional melodic source, it can create:

- repeating note fragments
- stuttering lead lines
- pseudo-arpeggios from held notes
- distorted countermelodies
- glitch fills between sequenced phrases
- frozen tones that act like drones or pedal notes

How to use it with other modules for melodic results

1. Process a sequenced oscillator line

Patch

- **VCO → filter/VCA → Bad Comrade input**

- **Bad Comrade output** → mixer/output
- Sequence the VCO normally with your pitch CV and gate source

Result

This is the most straightforward melodic use. Your oscillator provides the actual notes; Bad Comrade adds:

- short repeats
- degraded delay tails
- clipped attack shapes
- unstable rhythmic chopping

Tips

- Keep **Mix** around 9–12 o'clock for intelligible pitch
- Use shorter **Time** settings for tight stutters
- Use longer **Time** settings for phrase fragments or bouncing echoes
- Raise effect level until the melody starts to "smear," then back off slightly

This works especially well for:

- acid lines
- simple 8-step melodies
- sine or triangle lead tones
- plucked envelopes

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2. Create a "fake second voice" from one melody

Patch

- Send one melodic line into Bad Comrade
- Mix the dry output of the original voice with the Bad Comrade output in parallel

Result

The delayed/glitched signal acts like a second player echoing or scrambling the main line.

Why it works

Because the module mixes dry/effected signal and can produce sliced delay artifacts, you can get:

- call-and-response phrasing
- canon-like repeats
- off-grid ghost notes
- harmonic thickening if the delay time is short

Performance approach

- Original line stays clean and centered
- Bad Comrade version is lower in the mix and more extreme
- Manually hit **Freeze** at phrase endings to capture a note and hold it briefly

This can turn a simple melody into something that feels composed rather than merely sequenced.

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3. Turn sustained notes into rhythmic melodic fragments

Patch

- Use a melodic voice with **long envelopes or held notes**
- Patch into Bad Comrade
- Set **Time** to a short or medium value
- Use **Freeze** during sustained notes

Result

A single sustained note becomes:

- a repeated slice
- a rhythmic buzz
- a frozen pulse
- a tonal grain cloud

If your source is pitched, the frozen fragment often retains enough pitch information to function musically.

Musical use

This is excellent for:

- turning pad notes into ostinatos
- converting long bass notes into rhythmic hooks
- generating transitions between melody sections

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4. CV the delay time for animated melodic chopping

The manual states **CV is available for mix and delay time**, which is very useful.

Patch

- Send your melodic voice into Bad Comrade
- Patch an **LFO, stepped random, sequencer row, or envelope** into **Time CV**
- Keep modulation depth moderate

Result

The delay window changes over time, which creates:

- evolving note repetition lengths

- time-stretched/squeezed melodic fragments
- unstable glitch harmonics
- phrase-dependent rhythmic reshaping

Best modulation sources

- **Slow triangle LFO**: smooth evolving phrase corruption
- **Stepped random**: IDM-style melodic scrambling
- **Clocked CV sequencer row**: repeatable glitch patterns
- **Envelope**: delay time changes with each note for expressive attacks

Caution

Large delay-time modulation may become chaotic quickly. If you want the melody to remain recognizable:

- keep **Mix** lower
- use subtle CV depth
- feed it simpler waveforms and cleaner envelopes

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5. CV the mix for selective phrase emphasis

Patch

- Melodic voice into Bad Comrade
- Patch envelope, gate-derived CV, or slow sequencer CV into **Mix CV**

Result

The amount of glitch/delay changes over time. This is especially useful for making only some notes “break apart.”

Musical applications

- every 4th note gets mangled
- phrase endings bloom into delay/distortion
- accents become more aggressive
- fills appear automatically at bar boundaries

This is one of the best ways to keep the module musical rather than overwhelming.

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6. Use Freeze as a performable melodic sampler

The **Freeze** control is momentary, so it is ideal as a live performance tool.

Patch concept

- Run a melody, arpeggio, or bassline through the module
- Press **Freeze** on interesting notes or transitions

Result

You can capture:

- a single note fragment
- a tiny melodic slice
- a noisy transient with pitch content
- a repeating blip that becomes a new rhythmic motif

Musical strategies

- Freeze the tonic note at the end of a phrase for a drone
- Freeze a leading tone before a chord change for tension
- Freeze a percussive melodic attack and release it into the next bar
- Grab a note from an arpeggio and let it function like a temporary pedal tone

This gives the module real performative value in melodic music.

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7. Process quantized random melodies

Patch

- **Random CV source** → **quantizer** → oscillator pitch
- Oscillator audio → Bad Comrade
- Optionally modulate **Time CV**

Result

Random melodies become more coherent if the audio treatment creates recurring fragments. Bad Comrade can impose repetition and texture on otherwise plain generative lines.

Why this is useful

Generative melodies often need:

- repetition
- articulation
- timbral evolution

Bad Comrade supplies all three in an unstable, characterful way.

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8. Make leads feel “digitally broken”

Patch

- Bright waveform (saw, pulse, wavetable, FM voice) into Bad Comrade
- Moderate distortion via **Glitch**
- Short **Time**
- Mid **Mix**

Result

Your lead remains melodic, but with:

- clipped edges
- granular-sounding repeats
- broken-console energy
- aggressive top-end

This is especially effective in:

- industrial
- electro
- glitch-pop
- experimental techno
- noise-informed melodic work

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9. Build melodic transitions and fills

Bad Comrade is excellent not just on the full melody, but on **specific moments**.

Patch idea

- Send a melodic voice to Bad Comrade through a VCA or switch
- Only route signal into it during the last beat of every phrase

Result

You get controlled glitch fills at phrase endings.

Examples

- final note of a bar becomes a frozen chirp
- last two notes smear into delay
- pre-chorus lead line shatters into clipped repeats
- bassline briefly distorts before the downbeat

This keeps the melodic identity strong while adding movement.

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10. Use it on simple source material

Bad Comrade will usually sound most musical when fed **simple, strong melodic material** such as:

- single-oscillator monophonic lines
- triangle/sine plucks
- square-wave basslines
- short arpeggios
- sparse motifs

It may become too dense if you feed it:

- full chords
- already-complex effects chains
- reverb-heavy signals
- busy polyphonic layers

A cleaner input gives the glitch artifacts more definition.

Practical patch recipes

Patch 1: Glitch lead

Modules needed - oscillator - envelope + VCA - sequencer - Bad Comrade

Patch - Sequencer pitch CV → oscillator 1V/oct - Gate → envelope → VCA - Oscillator → VCA → Bad Comrade - Bad Comrade → mixer

Settings - Mix: 10–11 o'clock - Glitch: moderate - Time: short - Tap Freeze occasionally

Sound A lead line with broken, stuttering repeats.

Patch 2: Frozen melodic drone

Modules needed - oscillator - quantized sequencer - long envelope or sustained gate - Bad Comrade

Patch - Create a slow melody - Feed audio into Bad Comrade - During a note you like, press **Freeze**

Sound A held tonal fragment under the rest of the melody, useful as a drone or tension layer.

Patch 3: Animated melody corruption

Modules needed - melodic voice - LFO or stepped CV - Bad Comrade

Patch - Melodic voice → Bad Comrade - LFO/stepped CV → Time CV - Optional gate/envelope → Mix CV

Sound An evolving line that shifts between clear melody and fractured repetitions.

Patch 4: Bassline with glitch fills

Modules needed - bass voice - clock divider or trigger sequencer - VCA or switch - Bad Comrade

Patch - Route bassline through Bad Comrade only on occasional steps - Use short delay time and stronger glitch

Sound Mostly stable bass, with periodic broken-note fills.

Strengths for melodic work

Bad Comrade is especially good at:

- adding character to plain melodies

- making repeated sequences feel less static
- creating micro-loops from pitched material
- turning single notes into motifs
- producing dramatic live-performance interventions

Limitations

Based on the manual, it likely has these limitations in melodic contexts:

- no pitch control
- no quantization
- no clock sync mentioned
- freeze is manual on the panel, not described as gate-addressable
- extreme settings may obscure pitch clarity

So it should usually be treated as a **melodic effects processor**, not the module that actually generates the notes.

Best companion modules

To make it useful in a melody-focused system, pair it with:

- **oscillators** for clear pitched input
- **quantizers** for tonal control
- **sequencers** for repeatable note patterns
- **envelopes and VCAs** for articulation
- **LFOs or sequencer CV rows** for Time CV modulation
- **mixers** for parallel dry/wet blending
- **switches or VCAs** to insert it only on selected phrases

Bottom line

The **Recovery Effects Bad Comrade V3** is best used to **reshape melodic material**, not originate it. It excels at turning straightforward notes into:

- stutters
- frozen loops
- distorted echoes
- chopped phrase fragments
- chaotic but still musically useful textures

If you feed it a simple melody and use **Mix**, **Time**, **Glitch**, and especially **Freeze** with restraint, it can become a very expressive tool for adding memorable melodic detail.

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