SSF — Autodyne

- Manual PDF

Autodyne manual / product page

From the material provided, only **one module** is documented here: **Steady State Fate Autodyne**. So I can't analyze inter-module patch relationships from multiple manuals, but I *can* explain how **Autodyne** can be used **with other Eurorack building blocks** to create and shape **melodic components**.

Module identified

- **Steady State Fate Autodyne**
- 4hp
- Auto-compressor / distortion
- Parallel compression blend
- Switchable sidechain filter
- External sidechain input
- Designed for clean-to-character dynamics control

What Autodyne does musically

Autodyne is **not a pitch source, oscillator, sequencer, or quantizer**. It won't generate melodies by itself. Instead, it is a **dynamics and tone-shaping module** that helps melodic parts become: - more present - more even in level - punchier - more saturated - more expressive - more mix-ready

That means it works best **after** a melodic voice or **on a melodic bus**.

Core controls and how they affect melodic material

COMP

According to the page, **ratio, threshold, and gain behavior are combined into one control**. - **Below center**: gentler compression, more traditional leveling - **Past center**: more aggressive compression - Useful for: - evening out inconsistent note levels - adding sustain to plucks - gluing legato phrases - making arpeggios feel more “forward”

GAIN

This trims output level, but can also push into **heavy distortion**. - Low/moderate use: compensates level after compression - High use: adds harmonics and aggression - Useful for melody: - brighten dull waveforms - add edge to leads - turn simple sine/triangle voices into more audible foreground lines

BLEND

Parallel compression mix between dry and compressed signal. - Minimum: effectively bypasses compression - Increasing blend: mixes in compressed character - Very useful for melodic work because you can: - keep transients from a pluck - add body/sustain underneath - preserve articulation while increasing density

Side Chain Filter

The sidechain can be filtered with a **high-pass response** so low frequencies don’t over-trigger compression. - This matters if your melodic line has: - strong bass content - resonant low mids - filter sweeps - For melody, this helps compression react more to the **articulation and upper tone** rather than low-end energy.

External Side Chain Input

An external signal can drive the compressor detector. - This opens up rhythmic and phrase-shaping possibilities for melodic lines: - duck melodies under kick - pulse a drone with a trigger pattern - shape a sustained lead from an unrelated rhythmic source

---

Best ways to use Autodyne for melodic components

1. Make a plucked sequence sound bigger

Patch idea - VCO → VCF → VCA/envelope → **Autodyne** → mixer - Use a sequencer + quantizer for pitch

Settings - COMP: just below or around noon - BLEND: 10–1 o'clock - GAIN: unity or slight boost

Result - Short notes gain body and sustain - Quiet notes become more audible - The sequence feels more polished without losing attack

This is especially good for: - acid-style lines - marimba/pluck voices - filtered saw arpeggios

---

2. Turn a simple oscillator line into a lead

If your melodic voice is too plain: - oscillator → wavefolder/filter → VCA → **Autodyne** - push **GAIN** for harmonic enhancement - add some **COMP** and a moderate **BLEND**

Result - more upper harmonics - greater perceived loudness - lead cuts through a mix better

This works well on: - triangle leads - sine FM lines - softly filtered saws

---

3. Add sustain to sparse melodies

Some melodic phrases feel too thin when notes decay quickly.

Patch - voice → **Autodyne** → delay/reverb

Settings - COMP above noon - BLEND moderate - GAIN adjusted to match output

Result - note tails become more audible - sustained ambience feeds delay/reverb more evenly - melodic phrases sound more connected

This is useful for: - ambient sequences - slow generative melodies - fragile west-coast style plucks

---

4. Use parallel compression to keep articulation

Autodyne's **BLEND** is especially useful for melody because fully compressed melodic material can lose expression.

Approach - Start with stronger compression than you think you need - Then back off with **BLEND**

Why - dry path preserves note attack and pitch clarity - compressed path adds body and sustain

Result - melodic line stays expressive - dynamics become controlled - phrase remains intelligible in dense arrangements

This is one of the strongest uses of Autodyne on melodic voices.

---

5. Create rhythmic melodic pumping with external sidechain

Patch - melodic voice audio → Autodyne IN - kick drum, trigger-derived envelope, or percussion bus → sidechain input

Result - the melodic line ducks rhythmically - sustained notes become animated - static harmonies feel syncopated

For melodic music, this can make: - pads pulse with groove - basslines stay out of the kick's way - drones become rhythmically musical

If using a kick as sidechain: - enable sidechain filtering as needed - tune response by ear so ducking supports the groove rather than flattening the phrase

---

6. Keep bass melodies controlled

For bass melodies or low-register sequenced lines, compression can overreact to the fundamental. The **sidechain filter** is important here.

Patch - bass voice → Autodyne - sidechain filter engaged

Result - compression responds less to huge low-end swings - pitch definition improves - bass melody stays firmer and more even

Great for: - sequenced monosynth bass - low LPG plucks - resonant filter bass phrases

---

7. Add "glue" to a layered melodic bus

If you have multiple melodic voices mixed together externally or through a submixer: - lead + countermelody + arpeggio → submix → **Autodyne**

Result - parts feel like one musical object - peaks are controlled - harmonic density increases

This is probably the most "studio-like" use: - one module can make several melodic layers feel unified

---

How Autodyne fits in a melodic signal chain

A. After the full voice

Typical melodic use - pitch CV → oscillator → filter → VCA → **Autodyne**

Best when you want: - overall note leveling - sustain - character - final polish

B. Before time effects

- voice → **Autodyne** → delay/reverb

Best when you want: - more consistent sends into effects - richer echoes - smoother ambient tails

C. On a melodic subgroup

- several voices → mixer → **Autodyne** → final mix

Best when you want: - ensemble cohesion - “glue” - bus compression flavor

---

Pairing ideas with common module types

Even though only Autodyne is shown, here’s how it works with typical melody-generating modules:

With sequencers

Use sequencers for pitch and rhythm, then Autodyne to: - even note accents - increase sustain on short gate patterns - make step sequences feel more finished

With quantizers

Quantizers produce stable pitch structure; Autodyne helps those pitches feel: - more connected - louder in a mix - more expressive dynamically

With oscillators

Autodyne can make oscillator voices: - more harmonically rich via gain/ distortion - more stable in level via compression - more lead-like via saturation

With filters

After a resonant filter, Autodyne can tame peaks and emphasize tone. Useful when: - resonance causes some notes to jump out - envelope sweeps are too uneven - filter pings need more body

With VCAs and envelopes

VCA + envelope create the articulation; Autodyne reshapes the result. - fast envelope + Autodyne = punchy plucks with more density - long envelope + Autodyne = smoother, sustained melodic lines

With wavefolders / distortion

Autodyne after tone-shaping can help manage wild dynamics. - folded timbres often vary a lot in level - compression makes them more playable melodically

---

Practical melodic patch recipes

Patch 1: Compressed analog lead

- Quantizer/sequencer → VCO pitch
- VCO saw → lowpass filter
- Envelope → filter + VCA

- VCA out → **Autodyne** → reverb

Autodyne - COMP: 1 o'clock - GAIN: slight boost - BLEND: noon

Sound - stable, present mono lead with body and sustain

Patch 2: Rhythmic ducked pad melody

- Oscillator chord or pad voice → VCA → **Autodyne**
- Kick or trigger envelope → sidechain input

Autodyne - COMP: noon to 2 o'clock - BLEND: to taste - Sidechain filter: experiment based on trigger source

Sound - breathing/pumping harmonic bed with strong groove

Patch 3: Distorted bass melody

- Sequencer → quantizer → bass oscillator
- Filter → VCA → **Autodyne**

Autodyne - COMP: moderate - GAIN: pushed into character/distortion - BLEND: retain some dry signal - Sidechain filter: on

Sound - aggressive but controlled bass sequence with better note consistency

---

Patch 4: Glue for arpeggio + lead

- Arp voice and lead voice into mixer
- Mixer out → **Autodyne** → stereo FX / output

Autodyne - COMP: mild - BLEND: low to moderate - GAIN: unity

Sound - layered melodic lines feel unified and mix-ready

Strengths of Autodyne for melody

- Very compact at **4hp**
- Good for **final voice shaping**
- Parallel compression is excellent on articulate melodic content
- Sidechain input enables musical rhythmic interaction
- Can move from transparent control to obvious color/distortion

Limitations for melody

- Does **not** generate pitch, gates, or CV
- No evidence in the provided material of voltage control over parameters
- More of a **processor** than a melodic source
- Best paired with oscillators, filters, envelopes, sequencers, and quantizers

Bottom line

Autodyne is a finishing and character module for melodic material. It won't create melodies on its own, but it can make melodic voices: - louder without simply turning them up - more sustained - more harmonically rich - rhythmically animated via sidechaining - better glued into a complete track

If you want, I can also turn this into: 1. a **"best patch ideas" cheat sheet**, or 2. a **signal-flow diagram** showing exactly where Autodyne fits in melodic Eurorack patches.
