

# Tubbutec – 6m0d6

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## Using the Tubbutec/LPZW 6m0d6 for melodic music in a Eurorack system

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The 6m0d6 is presented as a TR-606-inspired drum voice, but the manual makes it clear that it can go well beyond percussion. Its combination of **tunable analog drum circuits**, **CV control**, and especially the **MIDI-playable metal oscillator section** makes it surprisingly useful for melodic and harmonic material.

### Big picture: where the melodic potential comes from

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The manual describes three main sound-generation areas that matter for pitched or semi-pitched use:

1. **Bass Drum oscillator section**
2. Tuneable from normal kick range down/up into more tonal territory.
3. Long decay allows it to act like a bass voice rather than just a drum transient.
4. **Tom circuits**
5. High Tom and Low Tom are explicitly pitch-adjustable.

6. Low Tom can be shifted into **sub-bass / second bass drum** territory with **Sub Tom**.
7. **Metal oscillator network**
8. Originally for cymbal and hats, but here it is much more flexible.
9. **Metal Tune CV is 1V/oct compatible**.
10. Over **MIDI channel 1**, the six metal oscillators can be played directly as a **paraphonic six-voice synth source**.
11. Cymbal, hihats, and even snare can use this source, so those drum circuits become resonant pitched/noisy voices.

That means this module can contribute: - **basslines** - **pitched tom melodies** - **metallic leads** - **string-machine-like drones** - **paraphonic chordal textures** - **tuned percussion lines**

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## 1. Bass Drum as a melodic bass voice

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The manual says the bass drum has: - **Tune** - **Tone** - **Decay** - **Click**

And importantly:

Tune changes the pitch of oscillator 1, ranging from sub-bass to Tom frequencies.

Decay adjusts the decay time of oscillator 1 from the original length up to several seconds.

### Musical use

This is enough to turn the BD into a playable bass component, even if it is not full keyboard-tracking in the classic VCO sense.

### Best approaches

- Set **Click** low or off to reduce the percussive transient.
- Increase **Decay** for sustained low notes.
- Use **Tune** to find a stable sweet spot for a key center.
- Use trigger amplitude and accent creatively for dynamics.

## In practice

- Sequence the BD with a trigger sequencer for **pitched kick-bass ostinatos**.
- Modulate tune slowly for **acid-adjacent bass movement**.
- Use different trigger voltages for dynamic phrasing, since the manual notes that trigger amplitude changes not only volume but also timbre.

## Best role

- **Monophonic bass punctuation**
  - **Electro bass drum basslines**
  - **Sub-heavy root notes**
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## 2. Toms as tuned percussion and bass/melody voices

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The manual states: - **HT Tune** adjusts High Tom pitch - **LT Tune** adjusts Low Tom pitch - **Sub Tom** halves the pitch of the Low Tom and can create a **sub-bass or second bass drum** - Toms include a noise/reverb component that can be shaped with **Noise Amount** and **Noise Tune**

### Why this matters melodically

Toms are often the easiest drum circuits to repurpose as tuned percussion. Here, they are explicitly tuneable and can cover: - woody melodic hits - electro conga lines - bass ostinatos - tuned percussion sequences

### Patch ideas

#### A. Tuned tom duet

- Sequence **LT** and **HT** as alternating trigger streams.
- Tune them to two related notes, like root and fifth.

- Use accent variation to make the line feel played rather than programmed.

## **B. Low Tom as bass, High Tom as melody accent**

- Engage **Sub Tom** on LT for low-end.
- Tune HT to a higher pitch for a call-and-response pattern.

## **C. Percussive marimba-ish line**

- Reduce noise amount.
- Keep decay moderate.
- Use short triggers and rhythmic sequencing.

## **Best role**

- **Tuned percussion**
  - **Electro tom melodies**
  - **Secondary bass voice**
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# **3. Cymbal / hats / snare as pitched sound sources via the metal oscillator**

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This is the most important melodic feature in the manual.

The module's cymbal and hats are based on a **metal sound created by six square-wave oscillators**. The manual adds: - **Metal Tune - Metal Spread** - CV control for both - **Metal Tune CV is 1V/oct** - MIDI channel 1 can directly play the metal oscillators

This is where the 6m0d6 stops being "just drums."

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# **4. Using Metal Tune CV as a melodic control source**

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From the manual:

Metal Tune: Controls the tune of the metal sound. This input behaves in a 1V / Oct fashion, which makes it possible to play the metal sound like an instrument.

This means that any instrument using the **Metal** source can become a pitch-controlled voice: - Cymbal - Open hihat - Closed hihat - Snare, if set to Metal source

## Practical melodic setup

1. Set one of these instruments to **Metal** source.
2. Patch a pitch CV sequencer into **Metal Tune CV**.
3. Trigger the voice rhythmically.
4. Adjust **Metal Spread**:
5. **0 spread** = more in-tune/unison behavior
6. more spread = chorused, detuned, cluster-like sound

## Musical outcomes

- **Cymbal as a metallic pluck voice**
- **Open hat as a resonant lead**
- **Snare as a pitched noise synth**
- **Closed hat as a short digital clave-like melody source**

## Most “melodic” settings

- Lower spread
- Decay tuned to note length
- Reduced transient harshness via source and tone choices

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## 5. MIDI channel 1 turns it into a paraphonic synth

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This is the strongest melodic feature in the document.

The manual says:

Sending notes on MIDI channel 1 allows you to play the six metal oscillators directly.

This effectively turns the oscillators – and with them the Cymbal, Hihats and Snare Drum into a paraphonic six-voice synthesizer.

And:

With Spread set to 0, all oscillators are in tune; increasing Spread will detune all oscillators.

## What that means musically

You can use the 6m0d6 as: - a **6-oscillator metallic chord voice** - a **paraphonic drone instrument** - a **string-machine-like layer** - an **inharmonic bell/chime synth**

Because the oscillators feed the cymbal/hihat/snare circuits, the envelope/filtering behavior of those drum voices shapes the final result.

## Great melodic uses

### A. Cymbal as string synth

The manual explicitly suggests this:

turn your Cymbal into a string synthesizer

How: - Use MIDI channel 1 to play notes/chords - Set **Cymbal decay long** - Disable the cymbal pulse shaper if desired - Reduce spread for more tonal behavior, increase for ensemble shimmer

### B. Snare as paraphonic synth voice

- Set snare noise source to **Metal**
- Tune body as needed
- Use longer decay
- Play from MIDI channel 1 This can create nasal, filtered, reedy lines.

### C. Hats as harmonic shimmer

- Use open hat with long decay
  - Feed notes from MIDI
  - Spread slightly above zero This gives metallic choir / gamelan / string-machine textures.
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## 6. CY.Pulse off: turning the cymbal into a sustained voice

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A crucial detail from the manual:

For the cymbal, this pulse shaper can be disabled, allowing complete control of the Cymbal sound.

Effectively, this can turn the cymbal into a drone sound generator or even string-synthesizer.

This is a major melodic/harmonic feature.

### Why it matters

Normally triggers are shortened to 1.2 ms, which preserves drum behavior. Disabling this for cymbal means incoming gate length can directly shape: - volume - envelope - sustain length

### Patch ideas

#### A. Gate-controlled drone

- Turn off **CY.Pulse**
- Send a long gate
- Use Metal source
- Feed pitch to Metal Tune CV or MIDI channel 1 Result: a sustained metallic pad/drone.

## B. Pseudo-envelope articulation

- Use variable gate lengths from a sequencer
- Short gates = plucks
- Long gates = sustained notes

## C. String-machine voice

- Cymbal source = Metal
  - Long decay
  - Spread low to medium
  - MIDI notes/chords in This is likely the most conventionally melodic patch in the module.
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# 7. Noise source selection as timbral voice design

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For **snare, cymbal, and hats**, the module allows selecting between: - **Noise**  
- **Metal** - **XOR ringmod source**

This matters for melody because each source produces different pitch clarity.

### For clearer pitch

- Use **Metal**
- Keep **Spread** low
- Tune with Metal Tune

### For dirtier melodic textures

- Use **XOR**
- Use MIDI or CV pitch control where possible
- Explore intermediate decay settings

## For noisy tuned percussion

- Use **Noise**
  - Tune via surrounding circuit behavior rather than expecting clear pitch
  - Great for industrial tonal percussion
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## 8. Noise Tune as lo-fi timbre control for melodic percussion

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The manual notes that the white noise is digitally generated and its quality can be reduced for **bit-crushed** textures via **Noise Tune**.

That means even if a voice isn't strongly pitched, it can still contribute melodic identity through consistent timbre.

### Use cases

- Snare tuned into a repeated "note-like" industrial hit
- Toms with altered noise reverb for tuned ambience
- Lo-fi melodic percussion where the "pitch" is partly spectral rather than purely tonal

This is especially useful in: - IDM - industrial - electro - leftfield techno - experimental pop

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## 9. Accent and trigger voltage as expression for melodic phrasing

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The trigger/accent section is more expressive than on a typical drum module.

The manual says: - Trigger inputs accept **1V to 15V** - Trigger amplitude affects not just volume but also sound - Accent can be gated or CV-controlled - Accent amount can be externally modulated

## For melodic use

This gives you articulation layers similar to velocity on a synth: - soft notes  
- hard notes - accented notes - timbral variation per note

## Practical results

If you are sequencing toms or metallic voices melodically: - Use different trigger amplitudes for phrase accents - Use accent gate for selective emphasis - Use Accent Amount CV for crescendos and dynamic contours

This is especially effective for: - tuned percussion lines - bass drum bass phrases - animated metallic leads

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## 10. MIDI channel 10 for dynamic drum-note performance

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On MIDI channel 10, the standard drum notes trigger the voices, and the manual says: - velocity 127 gives simultaneous accent - velocity below 64 shortens pulse length and reduces volume in interesting ways

So even in drum-map mode, you can play **dynamic melodic percussion** from a keyboard or DAW.

## Good uses

- finger-drummed pitched tom riffs
  - expressive metallic percussion
  - DAW-sequenced velocity-based phrasing
  - hybrid drum/melody parts
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## 11. How 6equencer and 6m0d6 can work together melodically

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The manual mentions direct compatibility with **Tubbutec 6equencer** via LINK. Even though the pages provided are mostly the 6m0d6 manual, there is enough to infer how the pairing supports melodic drum composition.

### What LINK gives you

- direct triggering of instruments and accent
- less patching
- per-voice drum sequencing workflow

### Melodic use of the pairing

With 6equencer handling tight trigger programming and accents, you can use the 6m0d6 as a **pitched percussion sequencer voice bank**: - program repeating LT/HT patterns as melodic motifs - create accented hat/cymbal ostinatos - use external CV or MIDI simultaneously for tonal control of metal-based voices

### Strongest combined role

- **sequenced tuned percussion system**
- **electro bass + tom melody workstation**
- **hybrid drum machine / melodic voice module**

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## 12. Best melodic patches you can build with this module

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### Patch 1: Electro bassline

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- Use **Bass Drum**
- Set **Click** low
- Raise **Decay**

- Tune to song root
- Sequence triggers rhythmically
- Use accent sparingly for emphasis

**Result:** punchy mono bass voice with 606 DNA.

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## Patch 2: Tuned tom melody

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- Tune **LT** and **HT** to two scale tones
- Use alternating trigger pattern
- Moderate decay
- Low noise amount for clarity

**Result:** classic electro / synth-pop tuned percussion line.

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## Patch 3: Sub-bass from Low Tom

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- Enable **Sub Tom**
- Tune **LT** low
- Short-to-medium decay
- Use sparse rhythm

**Result:** second bass voice or bass reinforcement under kick.

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## Patch 4: Metallic lead

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- Set **Cymbal** or **Open Hat** to **Metal** source
- Patch sequencer **CV** to **Metal Tune CV**
- Set **Metal Spread** near zero
- Adjust decay to taste

**Result:** bright, tuned metallic melody.

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## Patch 5: String-machine cymbal

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- Set cymbal to **Metal**
- Long decay
- **CY.Pulse off**
- Play from **MIDI channel 1**
- Slight spread for ensemble shimmer

**Result:** sustained pad/chord layer from a drum module.

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## Patch 6: Paraphonic industrial chord voice

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- MIDI channel 1 into module
- Use cymbal and/or hats with longer decays
- Increase **Metal Spread**
- Optionally use XOR on snare for roughness

**Result:** clangorous harmonic bed, excellent for EBM/industrial/experimental music.

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## Patch 7: Lo-fi melodic snare synth

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- Snare source = **Metal** or **XOR**
- Tune body
- Increase decay
- Modulate **Noise Tune**
- Trigger from MIDI or sequencer

**Result:** noisy but recognizable note-like stabs.

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## 13. What the module does best melodically

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The 6m0d6 is not a conventional precision melodic voice like a dedicated VCO + VCF + VCA chain. Instead, it excels at:

- **pitched percussion**
- **electro bass**
- **metallic tuned voices**
- **drone/chord textures from cymbal/hats**
- **paraphonic synthetic metal/string timbres**
- **expressive hybrid drum-melody lines**

If you want: - clean subtractive melodies, use another voice - characterful, rhythmic, unusual melodic parts, this module is excellent

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## 14. Best system companions for melodic use

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To get the most melodic value from 6m0d6, pair it with:

- **CV sequencer** for Metal Tune CV and dynamic modulation
  - **Trigger sequencer** with variable voltage outputs
  - **MIDI-to-TRS sequencer or DAW** for channel 1 paraphonic play
  - **Envelope/LFO modulation** for accent amount and decays
  - **External filter/reverb/delay** to turn cymbal/hihat voices into lush melodic layers
  - **Quantizer** if you are modulating Metal Tune CV from freer CV sources
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## Conclusion

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From the manual, the 6m0d6 is far more than a drum clone. Its melodic strengths come from:

- tuneable **BD and tom** circuits for bass and percussion lines
- **1V/oct Metal Tune CV**
- switchable **Metal / Noise / XOR** sources

- **MIDI channel 1 direct play of six metal oscillators**
- **CY.Pulse disable** for sustained cymbal drones and string-like tones
- dynamic triggers and accent for expressive articulation

So if you use it together with a sequencer, MIDI source, or sequencer, it can function as a **hybrid drum machine plus melodic voice module**, especially for bass, tuned percussion, metallic leads, and paraphonic textures.

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