

# WMD SSF – Crater

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## WMD Crater – using it for melodic components

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Based on the attached manual, **Crater** is primarily a **hybrid kick drum voice**, but it can absolutely contribute to **melodic material** in a Eurorack patch when treated as a **pitched oscillator/percussive bass voice** rather than only a drum.

### What in the manual suggests melodic use

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A few features make Crater useful beyond simple kick duties:

- **PITCH** ranges from **5 Hz to 100 Hz**
- **1V/OCT input** is present
- **SUSTAIN** allows the sound to hold while the **TRIGGER remains high**
- The manual explicitly says:

“Hit those dirty deep kick drum basslines by setting the sustain level and sending a gate to the TRIGGER input. Make it even hotter by sending a sequence to the 1V/OCT input.”

- **Pitch envelope amount and decay** can be controlled, which lets you move from a stable bass note to more tom-like, expressive transients

- **Saturation** and **clipping** can turn a plain low sine-like body into something harmonically richer and easier to hear as a note in a mix

So while this is not a conventional full-range melodic oscillator, it is very usable for:

- **basslines**
  - **tuned kick melodies**
  - **acid-adjacent low-end riffs**
  - **tom-like tuned percussion**
  - **drone/sub notes with attack**
  - **accented rhythmic melodic motifs**
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## Core melodic behaviors of Crater

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### 1. Tuned bass voice

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The clearest melodic use is as a **monophonic bass synth voice**.

#### Patch idea

- Send a **pitch sequencer** to **1V/OCT**
- Send a **gate sequence** to **TRIGGER**
- Raise **SUSTAIN**
- Adjust **DECAY** so notes either pluck or hold
- Set **PITCH DECAY AMOUNT** low for more stable pitch
- Use **PITCH DECAY** short if you want punch without obvious pitch dive

#### Result

This gives you a bass voice with: - strong transient - deep fundamental - built-in drive options - expressive gate-length response

Because the oscillator sustains while the trigger is high, **gate length matters**, which is very useful for actual note phrasing.

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## 2. Tuned toms / melodic percussion

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The pitch envelope section is ideal for making **pitched percussion lines**.

### Patch idea

- Sequence **1V/OCT**
- Use shorter **DECAY**
- Set **SUSTAIN** low or off
- Increase **PITCH ENVELOPE AMOUNT**
- Tune **PITCH DECAY** to taste

### Result

You can get: - disco toms - electro tuned drum riffs - tribal melodic percussion - short “doof” notes that still carry pitch

This is especially effective if the sequence repeats a tonal center, because the ear hears the drum hits as melodic events.

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## 3. Distorted sub-leads

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Crater includes both **SATURATION CV** and a **3-position clipping section**: - left: clipping off - middle: restricted clipping that fades to cleaner as amplitude decays - right: full clipping

### Why this matters melodically

A pure low kick fundamental can be hard to perceive as a note on small speakers. Distortion adds upper harmonics, which makes the pitch more audible.

### Patch idea

- Sequence **1V/OCT**

- Open **SUSTAIN**
- Use medium **DECAY**
- Apply some **SATURATION**
- Set **CLIPPING** to middle or full
- Keep **CLICK LEVEL** lower if you want a more synth-like note

## Result

You get: - gritty basslines - gabber-style tuned low-end riffs - distorted one-note drones with rhythmic articulation

The middle clipping mode is especially musical because the attack is more distorted and the tail cleans up.

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## 4. Click-based pseudo-melodic articulations

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Crater has: - **14 sampled clicks** - **CLICK TIMBRE** - **CLICK DECAY** - **CLICK LEVEL**

The click is not “pitched” in the same sense as the body oscillator, but it changes note articulation a lot. Different click choices can make repeated notes sound like separate melodic phrases.

## Patch idea

Use the kick body for the actual pitch, and shape melody perception by: - changing **CLICK TIMBRE** - changing **CLICK DECAY** - using accents on selected notes

## Result

Even a simple two-note bassline can sound more musical because each note has a distinct front edge.

This is great for: - techno bass hooks - syncopated low-end motifs - call-and-response between accented and unaccented notes

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## 5. Accent as melodic emphasis

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The module has separate **TRIGGER** and **ACCENT** behavior: - normal trigger for standard hit - accent to “beef up” the hit - plugging into **ACCENT only** always triggers accented kick

### Melodic use

Accent is not pitch, but it is a major part of phrasing. In melodic sequencing, emphasis often matters as much as note choice.

### Patch idea

- Main gate stream to **TRIGGER**
- A second rhythmic lane to **ACCENT**
- Pitch CV to **1V/OCT**

### Result

This creates: - emphasized notes in a bassline - pseudo-acid phrasing - rhythmic variation inside repetitive tonal patterns

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## Best melodic patch strategies

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### A. Simple bassline patch

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**Connections** - Sequencer pitch CV → **1V/OCT** - Sequencer gate → **TRIGGER** - Crater **OUTPUT** → mixer / filter / VCA / effects

**Settings** - **PITCH** around low-mid region - **SUSTAIN** at 10–2 o'clock - **DECAY** medium - **PITCH ENV AMOUNT** low - **PITCH DECAY** short - **CLICK LEVEL** low-medium - **CLIPPING** off or middle

**Use** - Deep techno bass - EBM bass sequence - industrial low-end line

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## B. Tuned kick melody patch

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**Connections** - Pitch sequence → **1V/OCT** - Trigger pattern → **TRIGGER** - Occasional accents → **ACCENT**

**Settings** - **SUSTAIN** low - **DECAY** short-medium - **PITCH ENV AMOUNT** medium-high - **PITCH DECAY** medium - **CLICK LEVEL** medium - **CLICK TIMBRE** chosen for attack character

**Use** - melodic tom runs - percussive riffs - classic drum-synth tuned fills

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## C. Sustained drone/sub patch

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**Connections** - Quantized CV source → **1V/OCT** - Long gate or manual gate → **TRIGGER** - Slow CV → **SATURATION** if available

**Settings** - **SUSTAIN** high - **DECAY** medium-long - **CLICK LEVEL** very low - **PITCH ENV AMOUNT** very low - **CLIPPING** middle or off

**Use** - held root notes - sub drones under melodies - dark ambient low fundamentals

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## D. Aggressive gabber bass sequence

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**Connections** - Sequencer → **1V/OCT** - Trigger pattern → **ACCENT** or **TRIGGER** - Optional modulation → **SATURATION**

**Settings** - **SUSTAIN** medium - **DECAY** medium - **PITCH ENV AMOUNT** medium - **PITCH DECAY** short - **SATURATION** up - **CLIPPING** full/right position

**Use** - hardcore/gabber riffs - distorted industrial bass - overdriven mono hooks

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# How it combines with other modules in a Eurorack system

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Since only this manual is attached, I can't describe specific interactions with additional modules from other manuals. But in a typical system, Crater pairs especially well with the following categories to create melodic components:

## 1. Sequencers and quantizers

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Crater becomes melodic as soon as you feed its **1V/OCT** from: - step sequencers - keyboard controllers - quantized random voltages - arpeggiators

A quantizer is especially helpful because Crater is naturally a drum voice; quantized pitch CV pushes it into clearer tonal use.

## 2. Filters

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Even though Crater already has tone-shaping via saturation, clipping, and click controls, a **low-pass or band-pass filter** can help transform it from "kick" into "bass synth."

Use a filter to: - tame click brightness - emphasize a note's fundamental - create movement with envelope or LFO modulation

## 3. VCAs and envelopes

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If you want more standard synth-note articulation than the built-in drum envelope provides, send Crater through an external VCA.

This helps with: - tighter note lengths - dynamic shaping - sidechain-like arrangements - better integration with melodic voices

## 4. Distortion / wavefolding / saturation

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Crater already distorts internally, but external processing can make it read more like a lead or bass synth.

Useful for: - bringing out harmonics - making pitch more audible - fitting into dense arrangements

## 5. Delay and reverb

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Short delay or reverb can turn tuned percussion into a melodic texture.

Best for: - dubby tom phrases - atmospheric kick melodies - sparse low-end motifs in ambient or experimental work

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# Musical roles Crater can fill

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## Bassline voice

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Probably the most straightforward non-drum use.

## Root-note anchor

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It can reinforce the tonic or root beneath more complex melodic voices.

## Melodic percussion

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Excellent for tuned toms and note-like drum phrases.

## Riff generator

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With sequencing and accenting, it can create memorable low-register hooks.

## Transitional fills

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Pitch-sequenced fills between phrases are a strong use case.

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## Practical tips

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- **Lower click level** if you want the ear to hear “note” instead of “drum.”
  - Use **some sustain** and **longer gates** for actual bassline phrasing.
  - Keep **pitch envelope amount modest** when tracking melodies; too much can obscure note center.
  - Use **middle clipping** for a more musical distorted contour.
  - Use **accent rhythmically**, not constantly, to create phrase structure.
  - If tracking across a wider range, test pitch response practically; as a kick voice, it may be most convincing over a focused low register rather than as a full melodic lead.
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## Bottom line

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**Crater is not a traditional melodic oscillator, but it is definitely capable of melodic work**—especially in the roles of:

- **tuned kick bass**
- **sustained sub bass**
- **melodic tom percussion**
- **distorted low-end riffs**

Its most important melodic features are the **1V/OCT input**, **sustain behavior**, **pitch envelope controls**, and **harmonic enhancement via saturation/clipping**. In a Eurorack system, that makes it a strong choice for **bass-driven melodic content**, especially in techno, electro, industrial, EBM, hardcore, and experimental patches.

Generated With Eurorack Processor