WMD SSF — DPLR

- Manual PDF

Manual PDF

WMD/SSF DPLR — using it for melodic components

The DPLR is a **dual/stereo delay** that can do much more than simple echo. From the manual, the key musical features are:

- **Delay time:** 40 ms to 700 ms
- **Two related delay outputs:** A and B
- **Spread control:** offsets B relative to A
- **Regen:** feedback amount
- **Amount:** wet level mixed with dry
- **XTALK modes:** cross-coupled feedback between A and B
- **Filter modes:** 4 low-pass flavors, from noisy/bright to darker/smoother
- **CV over delay, spread, and regen**

Because delay times fall into short rhythmic territory, DPLR is especially useful for creating **pitched rhythmic lines, canon-style repeats, ping-pong melodies, and self-generating melodic motifs**.

What this module contributes melodically

A delay is not a pitch source by itself, but in a Eurorack patch it can become a **melody multiplier**:

- it turns one note into a **rhythmic phrase**
- it creates **call-and-response** between left/right or A/B outputs

- it can generate **interlocking note patterns**
- high feedback and short times can create **resonant pseudo-pitched material**
- modulation of delay/spread can animate a static melodic line into evolving counterpoint

Important controls from a musical perspective

1. Delay Amount

Sets the base delay time for the input signal.

Musically: - **Short settings**: tight slapback, comb-like coloration, pseudo-resonant tones - **Medium settings**: rhythmic repeats that reinforce sequenced notes - **Long settings**: spacious canons and staggered melodic echoes

2. Spread (B)

Offsets the B delay relative to A.

Musically this is huge: - A can be your “main repeat” - B can become an **offbeat echo** - Different A/B timings create **polyrhythmic melodic reflections** - In stereo, this becomes a **ping-pong phrase generator**

3. Regen

Sets feedback.

Musically: - low regen = one or two supportive echoes - medium regen = repeating motifs - high regen = self-developing phrases and near-looping melodic cells

4. Amount

Wet/dry balance.

The manual notes this is **100% dry mixed with wet delay, max gain of 2**. So you can keep the original melodic line present while adding delayed harmonizing rhythm behind it.

5. XTALK modes

These are especially creative. XTALK determines how much of A feeds B and B feeds A in the feedback path.

Musically: - no XTALK = two more independent delays - some XTALK = melodic information “bleeds” between channels - high XTALK = repeating phrases migrate between outputs, creating **countermelody** - with stereo voices, this can feel like a melodic line is being reinterpreted each repeat

6. Filter modes

The four low-pass levels shape the repeats.

Musically: - lighter filtering = brighter, more articulated melodic echoes - heavier filtering = distant, background, dubby melodic tails - filtering helps place repeats behind the main voice so they support melody instead of cluttering it

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Best melodic use cases

1. Turn a simple sequence into a fuller phrase

Patch a mono melodic voice into **IN**, then use:

- **OUT A** as the main delayed phrase
- **OUT B** as a second offset phrase via **SPREAD**

If your original sequence is sparse, DPLR can make it feel like a more complex composition by adding delayed “answer” notes.

Patch idea

- Sequencer → oscillator → VCA/filter voice → DPLR IN
- Set **DELAY** to an eighth note-ish repeat by ear
- Set **SPREAD** to a dotted or slightly offset timing
- Keep **REGEN** low to medium
- Mix dry signal with OUT A and OUT B

Result: - original note - repeat on A - offset repeat on B - together these create a melodic lattice

This works especially well for: - arpeggios - plucked voices - mallet/ percussive synth tones - short acid lines

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2. Create stereo ping-pong melodies

The manual explicitly mentions **left/right ping-pong** via Spread.

Patch idea

- Put a mono melodic line into DPLR
- Send **OUT A** left and **OUT B** right
- Set a noticeable **SPREAD**
- Raise **XTALK** to moderate levels
- Set moderate **REGEN**

Result: - notes bounce between speakers - repeats cross-feed - the melody sounds wider and more active without changing the source sequence

This is excellent for: - lead lines - sequenced plucks - ambient bell melodies

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3. Build counterpoint from one voice

Because A and B can differ in timing and feed each other, DPLR can turn one melody into **quasi-counterpoint**.

How

- Use a melody with rests or space
- Set A for a medium repeat
- Set B slightly longer or shorter via Spread
- Add moderate XTALK
- Add some feedback

Result: - the same note material reappears at different times - overlapping delays create the illusion of a second and third line - if the source melody is simple, the delayed voices can sound like composed accompaniment

This is especially effective with: - modal sequences - pentatonic patterns - slow generative melodies

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4. Pseudo-harmonic layering

DPLR does not shift pitch, but rhythmic offset can imply harmony if your source line moves melodically.

For example: - play a sequence with notes changing every step - set delay so repeats land under later notes - the old note and new note overlap

That overlap creates: - intervals - suspended tones - moving harmonic tension

This is a classic way to get richer melodic/harmonic material from a single monophonic source.

Best settings: - moderate wet mix - short to medium delay - moderate spread - low to moderate feedback

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5. Karplus-adjacent resonant behavior

At shorter times and higher feedback, delays can move toward resonant/plucked territory.

While the manual gives a minimum of **40 ms**, which is longer than classic Karplus-Strong string synthesis, you can still use short delay/feedback behavior for: - tuned rhythmic resonance - metallic pulse thickening - note emphasis

This is less about exact pitch and more about turning a transient melodic line into a resonant percussive melody.

Try: - short envelope plucks into DPLR - short delay - higher regen - brighter filter mode first, then darker modes

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CV patching ideas for melodic animation

The manual confirms CV over: - **DLY CV** - **SPRD CV** - **RGN CV**

These inputs make DPLR much more than a static effect.

Modulate delay time slowly

Patch a slow LFO, stepped random, or envelope to **DLY CV**.

Musical result: - delayed phrases breathe and stretch - static sequences become evolving melodic textures - subtle modulation gives chorus-like motion - stronger modulation gives smeared, tape-like pitch movement on repeats

Best for: - ambient melodies - generative minimalism - dub techno sequences

Modulate spread for moving stereo rhythm

Patch an LFO or clocked stepped CV to **SPRD CV**.

Musical result: - B output changes relationship to A over time - offbeat echoes shift around the groove - stereo phrases become less predictable - great for turning one ostinato into several rhythmic variants

Modulate regen for phrase density

Patch an envelope, random CV, or sequencer lane to **RGN CV**.

Musical result: - some notes get one repeat, others bloom into many - accents become melodic trails - certain steps in a sequence can become “important” by leaving longer delay tails

This is one of the best ways to make a melody feel alive.

Practical melodic patch recipes

Recipe 1: Echo harmonizer feel

Goal: make a simple melody feel harmonized

- Voice output → DPLR IN
- Dry voice to mixer center
- OUT A and OUT B to stereo mixer
- Delay around short/medium
- Spread slightly offset
- Regen low
- Amount medium
- Filter moderate

Why it works: repeats overlap with later notes, creating intervallic interplay.

Recipe 2: Canon machine

Goal: one sequence becomes a round

- Feed a sparse melody or quantized random sequence to a voice
- Voice → DPLR IN
- Delay around one beat or near-beat by ear
- Spread to a second rhythmic value
- Regen medium
- XTALK medium-high

Why it works: the same phrase returns in staggered time, almost like multiple players entering one after another.

Recipe 3: Generative ambient melody cloud

Goal: evolving melodic wash from minimal material

- Use a slow random or 4–8 step melody
- Send to a soft voice: sine/triangle/FM bell/pluck
- Voice → DPLR
- Set longer delay
- Spread moderate
- Regen medium-high
- Filter darker
- Slowly modulate DLY CV and SPRD CV with separate slow sources

Why it works: repeats smear into a melodic environment while preserving enough note definition to still feel tonal.

Recipe 4: Ping-pong lead enhancement

Goal: widen a lead without losing the main melody

- Main lead voice → DPLR
- Delay set fairly short

- Spread clearly audible
- Regen low-medium
- XTALK low-medium
- Dry voice louder than wet

Why it works: you keep the lead upfront while echoes create stereo motion and melodic reinforcement.

How XTALK changes melodic behavior

This is the most distinctive feature on DPLR.

The manual says XTALK affects the **source of the regen signal**, moving from: - **RED** = A→A and B→B toward more crossfed feedback: - more of A feeds B - more of B feeds A

For melody, this means:

Low XTALK

- cleaner repeats
- predictable A/B timing
- good for precise rhythmic accompaniment

Medium XTALK

- notes begin to migrate across outputs
- more interlocking pattern behavior
- good for stereo melodies and counterpoint

High XTALK

- feedback paths become more entangled

- phrases become less linear and more emergent
- good for generative and dubby melodic systems

If you want “composed” sounding echoes, stay lower. If you want “self-creating” melodic interplay, raise XTALK.

Filter choices for melody

The filter modes matter because delays can easily crowd a melodic patch.

Use: - **lighter filtering** for crisp rhythmic repeats, arps, and plucks - **heavier filtering** for supportive background echoes behind a main melody

A good rule: - bright source + busy sequence = use more filtering - simple sparse melody = use less filtering

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Best companion modules for melodic use

If you’re asking how this module can be used together with others for melodic work, DPLR pairs especially well with:

Sequencers

Any step sequencer or quantized random source - creates note material for DPLR to elaborate

Quantizers

Useful if your melodic source is random or semi-random - DPLR then turns quantized notes into richer phrases

Function generators / envelopes

- strike plucks
- modulate regen for accents
- sweep delay time subtly

VCAs and mixers

Essential for controlling dry/wet relationship and stereo placement.

Filters / LPGs

Excellent before DPLR - short filtered plucks create very clear delayed melodic structures

Stereo output modules

To fully enjoy the A/B spatial behavior.

Musical strategies

Use sparse source material

DPLR shines when the input melody has room. Too many notes can blur into clutter.

Let repeats land between notes

Tune delay and spread by ear so echoes fill gaps instead of landing exactly on every new note.

Use feedback selectively

Too much feedback can overwhelm tonal clarity. For melodic work, moderate settings often feel most musical.

Use darker filtering for accompaniment

If the delay is meant to support rather than dominate, darker repeats sit better.

Modulate one parameter at a time

- delay for temporal drift
- spread for stereo rhythm
- regen for phrase emphasis

This keeps the melodic result intelligible.

Summary

The **WMD/SSF DPLR** is best understood as a **melodic phrase expander** rather than just an effect. It can:

- turn a single melodic line into layered rhythmic counterpoint
- create stereo ping-pong note patterns
- overlap notes into implied harmony
- produce canon/round-like structures
- evolve a simple sequence into a generative melodic texture

Its most musically distinctive feature is the combination of: - **A/B delay structure** - **Spread** - **XTALK cross-coupled feedback** - **CV control over delay, spread, and regen**

That makes it especially strong for: - ambient melody design - dubby sequenced leads - plucked arpeggios - self-evolving generative music

Generated With Eurorack Processor