2hp — Tape

- Manual PDF

Manual PDF

2hp Tape Stop — creative patch ideas and module pairings

2hp **Tape Stop** is a compact, performance-friendly effect that simulates the classic “power-down reel slowing to a halt” sound. From the manual, the key behavior is:

- **Audio in / out**
- **Trig button + trig gate input** to start the stop effect
- **Momentary or latching mode**
- **Lag knob + Lag CV** to control stop length
- **Clock input** for rhythmic, tempo-synced stop durations
- **50/50 mode at boot** for parallel dry/wet blending

This makes it much more than a novelty effect: it can become a rhythmic performance tool, a transition generator, a sound-design processor, and even a pseudo-envelope-like gesture for audio phrases.

What Tape Stop seems especially good at

From the manual, the most musically useful aspects are:

1. **Clock-syncable stop times**
   With a clock patched, the Lag control steps through divisions and long phrase values:
2. Instant

3. 32nd
4. 16th
5. 8th
6. quarter
7. half
8. whole
9. 2 bars
10. 4 bars
11. 8 bars
12. 16 bars

That means Tape Stop can be used as a **form-level structural effect**, not just a quick DJ-style brake.

1. **Triggerable / gateable behavior**
   In momentary mode it behaves like a performable “hold for stop” effect. In latching mode it becomes a toggleable phrase processor.

2. **CV over Lag** This is where a lot of the fun begins: modulation can make each stop length different, turning the module into a dynamic rhythmic interruption device.

3. **Parallel blend option** 50/50 mode suggests good results in **layered, pseudo-granular, or smear-like rhythmic patching** when the dry signal remains present.

Best module types to pair with Tape Stop

1. Samplers / loopers

Why: Tape Stop shines on sounds with obvious transients, pitch identity, or sustained playback.

Great pairings

- Sample players
- Loopers
- Phrase samplers
- Drum loop modules
- Radio / field recording players

Patch ideas

- Run a drum loop into Tape Stop and trigger the stop every 8 or 16 bars for arrangement-level variation.
- Send vocal or spoken-word samples through it for “machine powering down” textures.
- Put Tape Stop **after** a looper to create big phrase-ending slowdowns.
- Put Tape Stop **before** a looper to **record the slowdown itself**, then repitch or resequence the resulting phrase.

Specific modules

- 2hp Play
- Make Noise Morphagene
- ALM Squid Salmple
- Erica Sample Drum
- 4ms Stereo Triggered Sampler
- Instruō lubadh

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2. Drum voices and percussion

Why: Percussive material gives the most immediately dramatic tape-stop effect.

Patch ideas

- Process a full drum bus for dramatic fills.

- Use it only on hats or percussion to make “sucked into the void” transitions.
- Trigger short tape-stops on snares or claps for glitchy fills.
- Clock-sync the stop to quarter, half, or bar values to create predictable performance stunts.

Try with

- Kick/snare/hat voices
- Noise-based percussion
- Entire drum submix through a mixer or performance mixer send

Specific modules

- WMD Crucible / Fracture / Kraken
- Noise Engineering drum voices
- Tiptop 808/909 voices
- Hexinverter Mutant series
- Any drum mixer or submixer

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3. VCAs and crossfaders

Why: Tape Stop becomes much more flexible when you can control dry/wet or route around it.

The manual already suggests using a **dual VCA** if you want more control than 50/50 mode.

Patch ideas

- Mult your source:
- one copy dry
- one copy through Tape Stop
- mix both with VCAs or a crossfader
- Fade into Tape Stop only on phrase endings.
- Put the wet path under envelope control so the tape-stop “blooms” only on accents.

- Use CV crossfading between dry and wet for moving “proximity” to the effect.

Specific modules

- 2hp VCA
- Happy Nerding 3xVCA
- Intellijel Quad VCA
- Befaco A*B+C
- Joranalogue Morph 4
- Any crossfader or performance mixer

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4. Clock sources, trigger sequencers, and logic

Why: Since Tape Stop can sync to clock and respond to gates/triggers, it pairs beautifully with rhythmic control modules.

Patch ideas

- Patch your master clock to Tape Stop’s **CLOCK** input.
- Use a trigger sequencer to fire **TRIG** only on selected steps.
- Use clock dividers to make tape stops happen every 4, 8, or 16 bars.
- Use logic modules to combine fills/accent patterns with phrase clocks so the stop occurs only in musically meaningful moments.

Musical results

- End-of-bar “turntable brake”
- Predictable breakdowns
- Irregular glitch interruptions
- Long-form arrangement automation in a live patch

Specific modules

- Pamela’s New Workout / Pro Workout
- 4ms QCD
- Mutable Grids
- Steppy
- Tempi
- Doepfer clock divider / logic modules
- Shakmat Time Wizard

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5. Random voltage and modulation sources

Why: Lag CV can make each stop time feel alive and less repetitive.

Patch ideas

- Send stepped random CV to **Lag CV** for varied stop durations.
- Use sample & hold synced to the bar so each phrase ends with a different slowdown length.
- Apply slow random drift to create an “unreliable tape machine” character.
- Use attenuated chaos so the stop length stays in a musically useful range.

Best modulation types

- Stepped random for rhythmic unpredictability
- Smooth random for evolving phrase lengths
- Envelopes for accent-dependent stop times
- Manual CV from faders/joysticks for performance control

Specific modules

- Make Noise Wogglebug
- Mutable Marbles
- Joranalogue Orbit 3
- Xaoc Zadar

- Batumi
- Buchla/Serge-inspired function generators
- Any offset/attenuverter is very helpful here

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6. Filters and EQ

Why: A tape stop often sounds even better when the tone changes before or after the effect.

Patch ideas

- Filter **before** Tape Stop to create muffled cassette-stop vibes.
- Filter **after** Tape Stop to tame high-end artifacts and create cinematic endings.
- Use a lowpass gate before the effect for very organic collapsing percussive tails.
- Pair with resonant filters to exaggerate the descending pitch smear.

Creative flavor ideas

- Lowpass before stop = old machine winding down
- Highpass before stop = thin, lo-fi brake effect
- Bandpass after stop = “telephone dying” transitions

Specific modules

- 2hp MMF
- Make Noise QPAS
- Doepfer A-124 Wasp
- Bastl Ikarie
- Rossum Linnaeus
- Lowpass gates like Optomix

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7. Distortion, saturation, and lo-fi processors

Why: Tape Stop becomes far more characterful when the incoming signal has grit.

The manual explicitly recommends **2hp Lo-Fi**, and that makes a lot of sense.

Patch ideas

- Distortion before Tape Stop for aggressive “motor dying” industrial effects.
- Lo-fi degradation before stop for VHS/cassette shutdown aesthetics.
- Bitcrushing after stop for digital malfunction textures.
- Saturation before and reverb after for huge shoegaze-style collapses.

Specific modules

- 2hp Lo-Fi
- Noise Engineering Ruina series
- Bastl Dark Matter
- Erica Fusion modules
- Schlappi 100 Grit
- Any wavefolder or overdrive module

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8. Delays and reverbs

Why: A tape-stop into ambience can sound enormous.

Patch ideas

- Put Tape Stop **before a reverb** so the falling pitch smears into a wash.

- Put Tape Stop **before delay** so the slowed phrase repeats as a ghostly tail.
- Put Tape Stop **after delay** to brake the entire echo field for huge transition moments.
- Send only the wet Tape Stop path to a reverb while keeping dry signal clean.

Great uses

- Ambient transitions
- Dub-style breakdowns
- Cinematic phrase endings
- Washed-out shoegaze/drone collapses

Specific modules

- Make Noise Mimeophon
- Xaoc Sarajewo
- 4ms DLD
- FX Aid
- Desmodus Versio
- Nautilus
- Magneto

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9. Granular, pitch, and spectral processors

Why: Tape Stop works well before or after modules that already reshape time and pitch.

Patch ideas

- Tape Stop into granular processing for fragmented “melting tape” artifacts.
- Granular module into Tape Stop for layered temporal destruction.
- Put a pitch shifter after Tape Stop to exaggerate the descending feel.

- Freeze a spectral processor right after a tape stop for “captured collapse” textures.

Specific modules

- Morphagene
- Arbhar
- Beads
- Data Bender
- Mimeophon (for zone/pitch interactions)
- Any harmonizer or frequency shifter

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10. Mixers and send/return systems

Why: Tape Stop is ideal as a performance send effect.

Patch ideas

- Put it on an aux send from a mixer and hit only selected voices.
- Use a mute group or submix:
- drums bus through Tape Stop
- leads dry
- or vice versa
- Process a whole stereo-ish submix externally if your rig supports summed mono processing creatively.

Specific modules

- Performance mixers
- Stereo mixers with aux sends
- Matrix mixers
- Submixers

Useful because you can make Tape Stop a **scene change tool** rather than an always-in-line processor.

Creative patch recipes

1. End-of-phrase brake

Modules: master clock, trigger sequencer, melodic voice or drum bus, Tape Stop

Patch: - Audio source → Tape Stop IN - Tape Stop OUT → mixer - Master clock → Tape Stop CLOCK - Trigger sequencer or divided clock → Tape Stop TRIG

How to use: Set Lag to a clocked value like **1 bar** or **2 bars**. Trigger only at the end of every 8 or 16 bars.

Result:
A clean arrangement device for live sets—perfect for transitions and drops.

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2. Parallel “ghost slowdown”

Modules: mult, mixer or dual VCA/crossfader, Tape Stop

Patch: - Mult source audio - Copy A → dry mixer channel - Copy B → Tape Stop → wet mixer channel - Balance to taste

Optional: use 50/50 mode or do your own blend externally.

Result:
Instead of the signal fully collapsing, you hear the original continue while the slowed version drags underneath. Great for techno, ambient, and IDM.

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3. Accent-reactive brake fills

Modules: drum voice, envelope follower or accent trigger source, Tape Stop

Patch: - Drum source or bus → Tape Stop - Accent triggers → Tape Stop TRIG - Optional CV source → Lag CV

Result:
Only accented hits produce brake gestures. Very effective on claps, tom fills, or full breakbeats.

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4. CV-varied phrase destruction

Modules: random CV, attenuverter, clock, Tape Stop

Patch: - Clock → Tape Stop CLOCK - Stepped random CV → attenuverter → Lag CV - Trigger sequence → TRIG

Result:
Every stop lands on a different rhythmic value. This can make otherwise repetitive loops feel highly animated.

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5. Cassette-death texture

Modules: saturation/lo-fi, filter, Tape Stop, reverb

Patch order: Audio source → lo-fi/distortion → lowpass filter → Tape Stop → reverb

Result:
Very nostalgic and cinematic. Excellent for drones, pads, piano samples, or full mixes.

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6. Record the slowdown into a looper

Modules: Tape Stop, looper/sampler

Patch order: Sound source → Tape Stop → looper/sampler

Process: Trigger the stop while recording into the looper, then slice, resequence, or layer the slowed phrase.

Result:
The module becomes a **sound generator**, not just an effect.

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7. Manual performance macro

Modules: joystick, fader bank, CV processor, Tape Stop

Patch: - Manual controller CV → Lag CV - Optional gate button → TRIG - Clock in for synced values

Result:
Tape Stop becomes a playable instrument. You can perform short scratches, medium brakes, and giant end-of-set power-downs.

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8. Tape stop on reverb returns only

Modules: mixer with aux send, reverb, Tape Stop

Patch order: Source → mixer
Aux send → reverb → Tape Stop → return

Result:
The dry signal stays stable, while the ambient field slows and collapses. This sounds lush and unusual, especially in ambient or dub contexts.

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9. Logic-controlled “smart transitions”

Modules: clock divider, logic, trigger sequencer, Tape Stop

Patch: - Master clock → divider - Divider + fill pattern → logic AND/OR/XOR - Logic out → Tape Stop TRIG

Result:
Tape stops only happen when multiple rhythmic conditions align. Great for evolving generative sets.

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10. Slowdown as a fake envelope for drones

Modules: drone oscillator or chords, VCA, Tape Stop, long reverb

Patch: - Drone source → Tape Stop → VCA → reverb - Trigger Tape Stop in long latching or clocked values - Fade VCA manually or with envelope

Result:
A dramatic sinking texture that feels like the harmonic body is being pulled underwater.

Specific pairings from the manual, expanded

2hp Lo-Fi

Excellent pairing. Add: - wow/flutter before Tape Stop for unstable pitch - hiss/crackle for worn-media realism - analog-mode grit to make the stop feel older and more physical

Best for: - synthwave - hauntology - ambient - degraded hip-hop textures

2hp Play

Very sensible pairing. Trigger a sample, then brake it rhythmically.
Try: - one-shot vocal stabs - breaks - orchestral hits - dialog samples

2hp VCA

Useful for: - parallel dry/wet control - dynamic send amount - ducking the dry path when the wet path engages - building a more deliberate performance macro around Tape Stop

2hp Loop

Especially nice if you: - capture a phrase after tape-stopping it - layer multiple slowdowns - resample transitions and use them as percussive material later

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Less obvious but very fun pairings

Sequential switch

Route different voices into Tape Stop at different times: - bass one bar - hats next bar - full mix after that

This turns Tape Stop into a rotating scene processor.

Envelope follower

Use incoming audio dynamics to modulate Lag CV: - harder signals = longer stops - quieter signals = shorter stops

This creates expressive, performance-sensitive behavior.

Comparator

Convert a modulation source into gates for TRIG.
For example: - random LFO crosses threshold - Tape Stop triggers unpredictably but musically

Slew limiter / function generator

Shape the CV going into Lag CV for smoother or more dramatic changes between stop lengths.

Matrix mixer

Blend several CV sources into Lag CV: - bar-position CV - random - manual fader - accent envelope

This gives you highly controllable evolving stop behavior.

Tips for getting the most out of it

1. Use attenuation on Lag CV

The input range is **-5V to +5V**, so full-range modulation may swing too wildly. Attenuators or offsets help find the sweet spot.

2. Feed it clocks even if you don’t think you need sync

Clocked stop lengths are one of the module’s biggest strengths. It turns the effect from “special trick” into “structural timing tool.”

3. Try very long stop values

The bar-based durations are where it becomes cinematic. A 4-, 8-, or 16-bar slowdown can redefine an entire section.

4. Use submixes instead of full mix all the time

Tape Stop is often more effective on: - drum bus - sample bus - reverb return - lead voice only

rather than constantly across the whole patch.

5. Exploit momentary mode in performance

Momentary mode makes the trigger button feel like a playable gesture, almost like scratching or braking a record by hand.

Best use cases by style

Techno / electro

- drum bus brake fills
- end-of-16-bar transitions
- parallel brake textures on percussion
- synced bar-length stops before drops

Ambient / drone

- long bar-synced collapses
- post-filter, pre-reverb smears
- layered with loopers and granular processors

IDM / glitch

- random trigger patterns
- stepped random Lag CV
- use on short sampled fragments
- combine with bitcrushing or digital delay

Hip-hop / beat music

- stop whole beat for transitions
- process vocal stabs and chops
- pair with lo-fi/saturation for cassette flavor

Noise / industrial

- distortion before Tape Stop
- logic-driven irregular triggering
- process feedback loops carefully for dying-machine sounds

Summary

2hp Tape Stop is most powerful when treated as one of three things:

1. **A performance transition effect**
2. **A rhythmic phrase processor**
3. **A sound-design resampling tool**

The most rewarding pairings are usually: - **samplers/loopers** - **VCAs/ crossfaders** - **clock and trigger tools** - **lo-fi/distortion** - **filters** - **reverb/ delay** - **random CV and logic**

If you want the fastest path to interesting results, start with:

- **drum bus + master clock + trigger sequencer**
- **sample player + lo-fi + Tape Stop + reverb**
- **parallel dry/wet routing with a dual VCA**

- **looper after Tape Stop to capture and reuse the collapses**

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