

Ohmforce — Bohm

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Creative patch ideas for the Ohm Force Bohm system

Bohm is much more than a kick module. Reading through the manual, it's really a **performance-oriented stereo kick workstation** with three distinct roles:

- **Bohm core** = main kick voice with pitch/gate behavior, CV-able macro control, model switching, snapshots
- **Groove expander** = secondary voice / rumble / top / envelope generator
- **Performer expander** = stereo sidechain, live FX bus, and external audio processor

That means you can use it as:

- a kick drum
- a bass synth
- a stereo transient processor
- a ducking hub
- a clock-relative rhythm shaper
- a live scene-recall instrument

Below are practical and creative ways to combine it with other Eurorack modules.

1. Turn Bohm into a playable bass voice

The manual makes it clear that Bohm can **track pitch at 1V/oct** if you:

- set **PITCH knob fully CCW**
- set **PITCH attenuverter fully CW**
- choose the correct **Pitch CV range** in system settings: **0 . . 1V** , **1 . . 2V** , or **2 . . 3V**
- use **1V/oct**
- keep **LENGTH long enough** or use a **gate** at **HIT**

Patch idea

Use a pitch sequencer or keyboard controller to play Bohm melodically while still behaving like a kick/bass hybrid.

Great pairings

- **Intellijel Metropolis**
- **Make Noise René**
- **Winter Modular Eloquencer**
- **Arturia BeatStep Pro**
- Any **MIDI-to-CV** module with stable pitch output

Why it's interesting

Because Bohm's models are not just simple sines. Many are wavetable/FM/sample-layered engines, so you can get: - 808 basslines - FM acid-ish low end - industrial tuned tom/bass hits - per-note kick changes in a groove

Extra trick

Send: - **pitch CV** to **PITCH** - **gate** to **HIT** - **velocity/accent CV** to **VELOCITY**

Now you have a dynamic bass instrument that still has kick articulation.

2. Use Groove as a modular techno rumble designer

Groove isn't just a delay. It creates **clock-triggered repetitions**, reverb/noise/grit-sub layers, and a **tap-based envelope**. This is huge.

Patch idea

Clock Groove at **16ths** or **triplets**, and trigger Bohm only on quarter notes.
Use Groove to build: - rolling techno rumble - kick tops - pumping noise wash - sub-synced ghost hits

Great pairings

- Clock source: **Pamela's Pro Workout, Tempi, Shakmat Clock O'Pawn**
- Trigger sequencer: **Steppy, Varigate, Euclidean Circles**
- CV modulation for TAPS : **Stages, Zadar, Batumi, Ochd**

Creative move

Use Groove **COLOR** to morph between: - kick repetitions - reverb-based body - noise - grit + sub

Then automate it with a slow CV to create a kick that evolves from tight to cavernous over 16 or 32 bars.

Best companion modules

- **Filter** after Bohm output: for deep rumble sculpting
- **Stereo compressor**: glue the entire kick ecosystem
- **Saturation/waveshaper**: turn rumble into dirt

Examples: - **SSF Stereo Dipole** - **WMD Overseer** - **Bastl Ikarie** - **Joranalogue Fold 6** - **Noise Engineering Ruina series**

3. Exploit the TAPS output as a modulation source

One of the most underrated features in the manual: Groove provides a **TAPS CV output**. System settings also let that output become:

- **GROOVE** envelope
- **I BOHM** inverted Bohm envelope
- **PERF** Performer ducking envelope
- **BOHM** non-inverted Bohm envelope

This means Bohm can act like a **rhythmic CV brain** for the rest of your system.

Patch ideas

A. Animate a hi-hat VCA

Send **TAPS OUT** to a VCA controlling noise or hats. - Kick triggers the groove envelope - Groove taps create hat swells synced to kick structure

B. Sidechain external bass without a compressor

Set **TAPS OUT** to **I BOHM** or **PERF** and patch into: - a VCA CV input - a low-pass gate CV - the level CV of a mixer channel

Now your modular bassline or drone ducks rhythmically.

C. Modulate filter cutoff rhythmically

Send **TAPS OUT** to: - filter cutoff CV - wavefolder amount - delay feedback CV

This gives your entire patch a kick-related breathing pattern.

Great pairings

- **VCAs:** Veils, Quad VCA, Tallin
- **Filters:** Belgrad, Ikarie, QPAS

- **Mixers with CV:** Mutamix, Tangle Quartet, Happy Nerding 3xVCA
 - **Envelope followers / dynamics tools** to stack modulation behavior
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4. Use Performer as your modular sidechain and DJ bus

Performer is not just an insert effect. It is a **ducking processor and performance effects bus** for external stereo audio.

Core concept

Feed another part of your patch into Performer **IN** , and Bohm will duck it on each **HIT** .

This means you can sidechain: - pads - drones - stereo loops - a whole submixer - granular clouds - chord voices

Great pairings

- **Stereo voice:** XPO, Ensemble Oscillator, Odessa, Plaits into stereo effects
- **Stereo mixer:** Xer Mixa, Cosmix Pro, Listen Four, Mixup + stereo FX
- **Sampler / loopers:** Morphagene, Lubadh, Bitbox, Squid Salmples

Patch ideas

A. Full live techno bus

Patch your melodic bus into Performer **IN** , then let Bohm create all the pumping.

Use: - **DUCK** for depth - **DUCK TIME** variation for release length - **DUCK SMTH** to preserve some transient - **DUCK BS** to duck only lows for more transparent sidechaining

This is extremely useful if you want a “mastering-style” pump without dedicating a compressor.

B. DJ filter transitions

Set Performer FX to: - DJ FILTER - LP - HP - BEAT ROLL - SLIP ROLL

Now Bohm becomes your transition/performance module for the rest of your patch.

Excellent with: - **stereo sampler** - **drum bus** - **granular texture source**

C. Process only the kick or only the input

The CHN variation lets you choose: - ALL - KICK - INPUT

So you can: - filter only the external music while kicks stay clean - roll/stutter only the kick - process everything together for breakdowns

This makes it function like a compact live DJ section inside the rack.

5. Build a self-ducking drone patch

The manual specifically notes: - Performer can duck external input - Groove can sustain as a drone with GRV ENV = SUSTAIN - PERF VOL can be set to affect only Bohm or Bohm+Groove - Groove can become effectively continuous in some cases

Patch idea

Create a sustained drone from another voice and let Bohm periodically carve holes in it.

Setup

- Patch drone voice into Performer IN
- Trigger Bohm with a sparse rhythm

- Set `DUCK` fairly high
- Set `DUCK BS` low enough that highs remain more present
- Use long `DUCK TIME`

Great drone sources

- **Instruō Cs-L**
- **Make Noise DPO**
- **4ms Ensemble Oscillator**
- **Mutable Rings / Resonator voices**
- **Sine bank / chord modules**
- **Granular processors**

Result

You get a huge, breathing cinematic low-end structure where the kick doesn't merely sit on top – it physically sculpts the other sound.

6. Use Bohm snapshots like scene memory for live improvisation

Bohm has **32 programs** with **16 steps** each, plus: - snapshot save/load - `LOAD W/ POTS` - Song mode - Jam mode - per-knob behavior: `LATCH`, `REL`, `OVR`

This is ideal with sequencers or controllers that can fire step advances.

Patch idea

Use Bohm as a **scene-recall rhythm engine** while the rest of your system remains semi-improvised.

With other modules

- Use a trigger sequencer to advance `FUNCTION`
- Use a manual gate button module or controller for cueing

- Clock everything from one master source

Great pairings

- **Pam's Pro Workout** for sending structured triggers
- **Tetrapad / Tête, Pressure Points, Planar 2, Faderbank** for manual transitions
- **Stillson Hammer, Eloquencer, Hermod** for arranged changes

Smart live setup

Set some knobs to **OVR** inside the program: - **COLOR** - **FX** - maybe **PITCH**

Now snapshots recall the overall kick architecture, but you retain hands-on control of the “money parameters.”

7. Combine Bohm with logic and probability modules for generative kick variation

Because Bohm responds to: - **HIT** - **VELOCITY** - **FUNCTION** CV randomization in Studio mode - lots of parameter CV inputs

...it can benefit hugely from modular logic.

Patch idea

Create an evolving kick system where: - kick triggers remain stable - accents vary - model variations randomize occasionally - Groove taps reshape on phrase boundaries

Great pairings

- **Mutable Branches / compare/probability**
- **Pam's probability/skips**
- **Shakmat Time Wizard**
- **Joranalogue Compare 2**

- Klavis Logica XT
- Marbles
- Turing Machine + Pulses

Example

- Main quarter note trigger to HIT
- Random accent gate opens a VCA sending CV to VELOCITY
- Slow random stepped voltage to COLOR
- Every 16 bars, pulse FUNCTION CV in Studio mode for randomization
- Save favorite results as snapshots

This turns Bohm into a generative kick laboratory.

8. Patch Bohm through resonators for tuned kick architecture

Because Bohm is rich in transients and tuned low-frequency content, it works brilliantly as an exciter.

Patch idea

Send Bohm's output to: - resonator - comb filter - physical modeling module - tuned delay

Great pairings

- Mutable Rings
- 2hp Pluck
- Comb filters
- Karplus processors
- Mimeophon with tuned settings
- Sealegs
- Data Bender for glitch tails

Results

- metallic industrial kicks
- tuned boomy toms
- dub-techno bass clouds
- resonant ghost harmonics around the kick

Extra idea

Use the **Bohm envelope from TAPS OUT** to modulate the resonator damping/brightness.

9. Feed Bohm into a LPG or VCA for alternate transient shaping

Even though Bohm has internal envelopes, using an external dynamics stage gives another layer of articulation.

Patch idea

Route Bohm into: - VCA controlled by another envelope - LPG for woody damping - transient shaper/EQ

Great pairings

- **Optomix**
- **LxD**
- **Tallin**
- **SSF Vortices** for saturation
- **Mutable Streams** or similar dynamics module

Why bother?

You can: - choke the tail - emphasize the punch - make kicks more percussive and woody - create “gated industrial” kicks

This is especially useful on the more sample-layered or FM-heavy models.

10. Use external CV recorders or motion sequencers to animate macro controls

Bohm's controls are macro-based and model-dependent. That means a single CV modulation can produce lots of meaningful movement.

Best CV targets

- COLOR
- CURVE
- TRS DECAY
- TRS TONE
- FX
- Groove COLOR
- Groove TAPS
- Performer DUCK / FX

Great pairings

- **Make Noise Maths**
- **Xaoc Zadar**
- **Intellijel Quadrax**
- **Batumi**
- **Mimetic Digitalis**
- **Voltage Block**
- **Acid Rain Maestro**
- **Planar 2** for recorded gesture control

Patch idea

Record one manual gesture with Planar 2 or Voltage Block to sweep: -
Bohm COLOR - Groove COLOR - Performer FX

Now one movement transitions the whole drum ecosystem from dry punch to huge rave wash.

11. Build layered kick ecosystems with external analog kick modules

Bohm is already dual voice with Groove, but it becomes monstrous when layered with a third kick.

Great companion kick/percussion modules

- **SSF Ultra-Kick**
- **WMD Crater**
- **Jomox ModBase 09**
- **Bastl Kickall**
- **Hexinverter Mutant Bassdrum**
- **Noise Engineering Basimilus Iteritas Alter** as click/top/metal layer

Patch approaches

A. Bohm = sub/fundamental, external module = click

Use Bohm for weight and long body. Use another kick module for midrange click. Mix externally or send one through Performer input.

B. Bohm = main kick, external module = ghost kick

Send the other kick through Performer input so Bohm ducks it rhythmically.

C. Bohm Groove = rumble, external module = dry 909 attack

Very strong for modern techno.

12. Use Bohm as the central low-end voice in a stereo effects network

Bohm outputs **true stereo audio**. That's unusual for a kick module and worth exploiting.

Great stereo effects

- **Mimeophon**
- **Sealegs**
- **Nautilus**
- **Desmodus Versio**
- **Aurora**
- **FX Aid XL**
- **Timiszoara**
- **Xaoc Sarajewo** for delay networking

Patch ideas

A. Stereo widening + post-FX rumble

Use Bohm model **STEREO** variation to widen, then feed into stereo reverb/delay.

B. Split panning by source

Use the system **PANNING** settings: - Bohm left - Groove right - Performer center or opposite side

Then process the channels separately downstream.

This is powerful if you have: - dual mono filters - separate distortion paths - independent channel VCAs

Example

Hard-pan Bohm left and Groove right, then: - distort left harder - filter right darker - recombine in mixer

Now your kick system has internal width and movement rather than just a centered thump.

13. Leverage PM-K1 for acoustic-space hybrid percussion

The **PM-K1** model is unusual: it's a physical model of an acoustic bass drum, with controls for: - drum size/tension - beater volume - beater reverb decay / tone - room size - ambient mic volume - stereo spread

Patch idea

Use PM-K1 not as a club kick but as a **cinematic percussion anchor**.

Pair with

- **Field recordings**
- **Granular textures**
- **Tape emulation / wow-flutter**
- **Spring reverb**
- **Transient designer**
- **Random trigger skips**

Great companion modules

- Morphagene
- Arbhar
- Lubadh
- Rings / Elements-type resonators
- Spring reverb or reverb tank interface

Because PM-K1 ignores many standard controls, it behaves like a different instrument entirely – perfect for ambient, soundtrack, experimental techno intros, or acoustic-electronic hybrids.

14. XT-88 as a custom kick/sample laboratory

The **XT-88** model lets you load: - up to 16 custom wavetables - up to 256 samples - user WAVE files - custom layering samples

Patch idea

Create your own signature percussion engine by loading: - vinyl clicks - foley hits - metal textures - modular recordings - field-recorded impacts - vocal consonants

Then use Bohm's macro controls to transform them into playable kicks.

Great workflow

Pair Bohm with: - a desktop editor workflow - DAW resampling - field recorder - other Eurorack samplers for source generation

Smart sound design trick

Make your own layer folders: - "Clicks" - "Hard tops" - "Dust" - "Industrial" - "Wood" - "Broken speaker" - "Rave transient"

Then use snapshots to create genre-specific sets.

15. Create polyrhythmic low-end systems with independent HIT and CLOCK streams

Important manual detail: - Bohm main voice is triggered by **HIT** - Groove voice is triggered by **CLOCK**

They don't have to be the same rhythm.

Patch idea

Use different rhythmic divisions for each.

Example setups

- HIT = quarter notes
- CLOCK = 16ths
- or CLOCK = dotted 8ths
- or triplet clock against straight kick

Great pairings

- Clock divider/multiplier
- Euclidean trigger generator
- Trigger delay
- Logic modules

Examples: - Pam's - Tempi - Rotating Clock Divider - Euclidean Circles - Shakmat Time Wizard - Doepfer trigger tools

Result

Groove becomes a rhythmic "afterimage" of the kick rather than a static tail.

16. Use Performer beat roll/slip roll as a modular breakdown machine

The Performer FX modes include: - BEAT ROLL - SLIP ROLL

These are performance-oriented and excellent in live modular where most systems lack DJ-style loop effects.

Patch idea

Feed a whole drum/percussion submix into Performer IN . Let Bohm provide the kick and ducking. Then punch in beat roll for transitions.

Great pairings

- Drum submixer
- Sample drums
- hats and percussion bus
- stereo loop sources

Modules: - **Bitbox** - **Squid Sample** - **Assimil8or** - **Erica Sample Drum** - **WMD/SSF percussion modules** - **Stereo mixer before Performer**

This can replace a lot of external mixer DJ FX tricks inside the rack.

17. Pair Bohm with envelope-following or audio-reactive modules

Because Bohm is highly transient and structured, it is a fantastic source for: - envelope followers - transient extractors - comparators - audio-to-CV tools

Patch idea

Use Bohm audio to derive modulation for the rest of your patch.

Great pairings

- **Envelope follower**
- **Comparator**
- **PLL**
- **Transient detector**
- **Clock extractor**

Uses

- kick audio opens bass VCA
- rumble amplitude controls reverb depth elsewhere
- kick transient clocks another sequence
- ducking envelope derived from audio complements CV envelope

This is especially nice if you don't want to use TAPS OUT and want audio-reactive behavior instead.

18. Make Bohm the master “drop” controller with manual controllers

Because the module has performance-oriented controls and scene memory, it pairs really well with hands-on controllers.

Great pairings

- Planar 2
- Tetrapad/Tête
- Pressure Points
- Faderfox external MIDI to CV
- Joystick or macro controller
- Manual gate buttons

Patch idea

Map different control sources to: - Bohm COLOR - Bohm FX - Groove VOL - Performer DUCK - Performer FX

Now one hand can: - increase kick aggression - raise rumble - deepen sidechain - sweep DJ filter - then recall a new kick snapshot

That's an entire live techno performance workflow centered around Bohm.

19. Process Bohm through spectral or unusual processors

Because Bohm models cover FM, physical modeling, wavetable and layered samples, they respond differently to niche processors.

Interesting companions

- **Frequency shifter**
- **Spectral processor**
- **Ring mod**
- **Bitcrusher**
- **Granular delay**
- **Resampling looper**
- **Multiband distortion**

Patch ideas

- Send only Groove through a frequency shifter for metallic side-rumble
- Use a spectral processor on Performer input while Bohm ducks it
- Resample Bohm hits into a looper, then feed them back into Performer

This creates recursive drum architecture.

20. Build a full “one-rack techno engine” around Bohm

If I were designing a compact system around Bohm, I'd pair it with:

Essential supporting module types

- **Master clock / trigger sequencer**
- **Pitch sequencer**
- **Modulation source**
- **Stereo effect**
- **Mixer with VCAs**
- **Filter/distortion**
- **Sampler or texture voice**
- **Performance controller**

Example dream companions

- **Pamela's Pro Workout** – clocks, modulation, probability
- **Metropolix** – pitch and rhythmic bass sequencing
- **Zadar or Maths** – deep modulation
- **Ikarie / Stereo Dipole** – stereo tonal shaping
- **Mimeophon / FX Aid XL / Sealegs** – atmosphere
- **Planar 2** – performance gestures
- **Bitbox / Morphagene** – stereo material into Performer input
- **Veils / Quad VCA** – extra control and sidechaining

With that, Bohm can sit at the center as: - kick - bass - sidechain processor
- transition effect - scene memory brain

Best module pairings by goal

For hard techno

- distortion / saturation
- clock sequencer
- stereo filter
- sampler for industrial layers
- manual controller

Examples: Crater, Ruina, Pam's, Ikarie, Bitbox, Planar 2

For dub techno / deep techno

- stereo delay
- resonator
- ducked pad source
- warm filter
- slow CV modulators

Examples: Mimeophon, Rings, Ensemble Oscillator, QPAS/Ikarie, Batumi

For live performance

- trigger sequencer for FUNCTION
- controller for macro moves
- stereo mixer/submix
- sampler loops into Performer

Examples: Hermod, Tetrapad, Cosmix Pro, Squid Sample

For experimental percussion

- resonator
- granular processor
- comparator/logic
- custom sample workflow for XT-88

Examples: Arbhar, Data Bender, Compare 2, Morphagene

A few especially strong patch recipes

Recipe 1: Modern techno kick station

- Quarter notes to HIT
- 16ths to Groove CLOCK
- Groove COLOR around repetition/reverb blend
- Performer ducks a stereo drone
- TAPS OUT to VCA controlling hats
- External stereo filter after Bohm output

Result: full kick/rumble/pump ecosystem from one hub.

Recipe 2: Bassline + kick hybrid

- Sequencer pitch CV to PITCH
- Gate to HIT
- Accent lane to VELOCITY
- Long LENGTH
- FM-2X or OLP4 model
- External distortion and low-pass filter after output

Result: kick that plays notes and still slams.

Recipe 3: Breakdown machine

- Drum bus into Performer IN
- Kick from Bohm internal voice
- CHN = INPUT or ALL
- Use DJ FILTER / BEAT ROLL
- Cue snapshot changes for sections

Result: modular DJ-style transitions without external mixer FX.

Recipe 4: Generative industrial percussion

- Sparse random triggers to HIT
- Independent Euclidean clock to Groove
- Random stepped CV to COLOR
- Envelope to TRS TONE
- Function randomization occasionally in Studio mode
- Process through resonator or brutal distortion

Result: self-evolving industrial kick landscapes.

Final thoughts

Bohm is best treated not as “a kick module,” but as a **low-end performance instrument**. The most interesting combinations come from treating its parts separately:

- **Bohm core** for punch, tuning, and snapshots
- **Groove** as rhythmic envelope/rhythm texture generator
- **Performer** as sidechain bus and transition processor

If you want, I can also make you any of these next:

1. a **10-patch “starter cookbook”** for Bohm
2. a **best companion modules shopping list by budget**
3. a **genre-specific guide** for techno / electro / industrial / ambient
4. a **small-case performance system built around Bohm**

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