Schlappi Engineering — 100 Grit

[Schlappi Engineering 100 Grit Manual (PDF)](#)

Creative Patch Ideas with the Schlappi Engineering 100 Grit

As a versatile, touch-controlled distortion module rooted in a classic transistor ladder filter, the 100 Grit shines both as a filter and wild performance effect. Here are creative uses and patch ideas, incorporating both specific modules and general Eurorack module categories. All ideas are designed to inspire adventurous patching and unlock hidden sonic territory.

1. Rhythmically Modulated Distortion (VCA + Sequencer)

Combining the **100 Grit** with a trigger/gate sequencer (e.g., **Intellijel Metropolis**, **Make Noise Rene**, or a simple clocked gate sequencer), and an envelope generator or function generator (e.g., **ALM Pamela's New Workout**, **Make Noise Maths**):

- Patch a sound source (oscillator, drum machine, etc.) to IN 1.
- Clock your sequencer to trigger an envelope generator.
- Patch the envelope output to the **GAIN CV** input and adjust the CV attenuator.
- You now have distortion/EQ that rhythmically opens and closes in sync with your sequence.

• Send the filter's DIST output through a VCA for additional dynamic shaping, or layer with clean signals for parallel processing.

Pro Tip: Try using swing or shuffle in your sequencer, and CV the slope/curve of your envelope for variable distortion "shape."

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2. Feedback Feedback! (Mixer + Delay)

Take advantage of the internal and external feedback normalizations for endless feedback loop experimentation:

• Patch **DIST OUT** or **OUT** into a mixer channel with pre-fader send.
• Route the send through a delay (e.g., **Make Noise Mimeophon**, **4ms Tapographic Delay**), then back to IN 1 or IN 2 on the 100 Grit.
• Adjust your mixer's send/return to control self-oscillations, filter sweeps, and delay feedback.
• Bonus: Patch one of the touch points to another module with modulation (random/S&H/LFO) for unstable, evolving timbres.

Caution: With high feedback levels, beware of loud bursts or potential system overloads!

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3. Subtle and Wild Ring Mod (Ring Modulator or Other Audio Rate Mod Source)

Run audio-rate signals/cycles to the **FM 1** or **FM 2** inputs to explore complex ring mod-like or audio FM territory:

• Patch a second VCO or modulator (e.g., **Dreadbox Eudemonia**, **Make Noise STO**) to FM 1 or FM 2.
• Tune your modulator for slow beating or audio-rate clangor.
• Adjust the FM attenuator for subtle timbral movement or total metallic mayhem.
• Use the touch points for temporary "circuit bending" and cross-modulation: patch a stackable cable or alligator clip between a touch point (e.g., FREQ CV) and the modulator's output.

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4. Touch-Activated Routing (Passive Mults, Conductive Materials)

Introduce tactile chaos by expanding the touch-point system:

- Connect the brass touch points to other gear: external pedals, conductive fabrics, DIY copper plates, or even a **Makey Makey** controller.
- Use passive mults or stackable cables to patch touch points together, or to other utility modules (DC offsets, random voltages, comparators).
- Imagine using body contact to bridge dry/wet for a reverb, or add attenuation/boost depending on your skin resistance.

5. Stereo and Spatial Effects (Stereo Modules, Panners)

Run complementary signals through two 100 Grits or split a signal before and after processing:

- Hard-pan a clean signal left, and a 100 Grit-processed signal right, using a stereo mixer or panner (e.g., **Happy Nerding PanMix**, **WMD Performance Mixer**).
- Process only one side through heavy touch-controlled feedback/distortion for wild stereo movement.
- Modulate pan positions based on touch-point-controlled envelopes or environmental CVs.

6. Dynamic Percussion Reshaping (Trigger + Envelope Followers)

Perfect for reshaping percussion, breakbeats, and external drum machines:

- Take the output of a drum module (e.g., **Noise Engineering Basimilus Iteritas Alter**) into the 100 Grit.
- Use an envelope follower on the incoming audio to dynamically CV the **RES CV** input—accentuating filter resonance as the drum hits.
- Try using a gate/trigger sequencer to trigger "hands-free" touch-point equivalents via VCAs or switches for wild timbral shifting at precise rhythmic moments.

7. Chaotic Generative Patches (Random, S&H, or Turing Machine)

- Patch a random voltage generator (e.g., **Mutable Instruments Marbles**, **Doepfer A-118**) to the FREQ CV, RES CV, or GAIN CV.
- Use the internal normalization paths by leaving certain jacks unpatched and tweak the corresponding knobs.
- Layer with generative/algorhythmic sequencing for a self-evolving, noise-box setup.

8. Waveshaping and Animation with Utilities

- Patch complex LFOs or cycling envelopes (e.g., **Make Noise Maths**, **Mutable Stages**) to various CV-ins for living, breathing distortion/filter motion.
- Use VCA chaining/crossfaders before or after the 100 Grit (e.g., **Intellijel Quad VCA**, **Happy Nerding 3xMIA**) to morph between clean and processed signals.
- Animate the CV attenuators on the 100 Grit manually or with slow modulation for manual "performance morphing."

Recommended Module Pairings

- **Make Noise Maths**: Function generator for wild envelopes, LFOs, and complex CV.
- **Mutable Instruments Marbles**: Randomness and generative rhythm/CV for ever-evolving chaos.
- **Happy Nerding FX Aid**: Stereo effects post-100 Grit for shimmering or spacey processing.
- **Noise Engineering Ruina Series**: For additional flavors of distortion in series or parallel.
- **WMD Performance Mixer**: Comprehensive mix control when processing multiple 100 Grit signals or for live use.
- **Doepfer A-119**: Envelope follower and comparator to extract dynamics for CV.

Explore, touch, connect, and modulate — the 100 Grit was made for experimentation. Let your ears be your guide.

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