2hp — Tape

- Manual PDF

Using 2hp Tape Stop for dense, hyper-complex rhythmic percussion

The **2hp Tape Stop** is not a drum sequencer, but in a rhythm-focused Eurorack system it becomes a very powerful **time-warp articulation tool**. Based on the manual, its key features for this use are:

- **Clock input** for syncing the stop length to an external clock
- **Trig gate input** to start the tape stop
- **Momentary / Latching modes**
- **Lag control + Lag CV** to set the stop duration
- **Clock-synced divisions**:
  Instant, 32nd, 16th, 8th, quarter, half, whole, 2 bars, 4 bars, 8 bars, 16 bars
- **50/50 mode** at boot for parallel dry/wet-style layering

That means you can use Tape Stop less like a “DJ effect” and more like a **rhythmic disruption processor** for percussion buses, submixes, loops, or selected drum voices.

What Tape Stop does well in complex rhythm systems

For dense percussion, Tape Stop is best understood as creating:

- **micro-decelerations**
- **syncopated drop gestures**
- **ratchet-to-collapse effects**
- **barline smears**
- **polyrhythmic drag events**
- **phrase-ending temporal modulation**

Instead of adding more hits, it adds **rhythmic deformation**. That is extremely useful when you already have busy patterns and want to create the feeling of deeper complexity.

Best patch roles in a percussion system

1. Put it on a full drum bus

Patch: - Drum mixer/submix out → **Tape Stop IN** - **Tape Stop OUT** → main mixer / final VCA / FX chain

This gives you the classic whole-kit slowdown. In dense percussion music, this is ideal for:

- end-of-bar disruptions
- fake tempo shifts
- phrase punctuation
- asymmetrical transitions in odd meters

Especially effective in **7/8, 11/8, 13/16**, where the listener already has less footing.

Tip

Use clock sync so the slowdown duration lands musically relative to your pattern length.

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2. Put it only on a percussion subgroup

Better than full mix in many cases: - hats + shakers bus - toms + metallic bus - claps + rimshots bus - sample loop bus

This creates **layered rhythmic instability**: - kick remains stable - upper percussion smears and bends

That contrast is excellent for hyper-detailed rhythm because the groove stays anchored while selected layers become unstable.

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3. Put it after a loop sampler

The manual specifically suggests pairing with **Play** or **Loop**, and that makes a lot of sense for percussion.

Patch: - sliced percussion loop / breakbeat voice → Tape Stop - trigger Tape Stop on selected loop fragments

This creates: - stuttering pseudo-turntable breakdowns - off-grid slowdowns inside a repeating loop - phrase-dependent rhythmic corruption

Very strong for IDM, breakcore, experimental techno, footwork-adjacent patching, or polymetric drum architectures.

Core rhythmic techniques

1. Clock-sync the stop time to your metric structure

The manual says with external clock patched to **CLOCK**, the **Lag** knob quantizes to note/bar lengths.

This is the single most important feature for your goal.

Why it matters

If your percussion is already highly articulated, unsynced tape stops can become muddy. But clock-synced durations let you make the temporal distortion itself part of the composition.

Use cases

- **32nd / 16th**: micro-stutters, glitch punctuation
- **8th / quarter**: obvious rhythmic drag
- **half / whole**: phrase-scale deceleration
- **2 bars+**: structural breakdowns in polymetric sections

Advanced idea

Use different master clocks in different patch states: - one clock from the main transport - another from a divided or multiplied rhythmic source

If you repatch or switch the clock source, the same Tape Stop gesture can suddenly imply a different metric relationship.

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2. Trigger Tape Stop with a sparse counter-rhythm

Patch a trigger pattern into **TRIG input** that is **less dense** than your drum programming.

For example: - drums running in 16th-note complexity - Tape Stop triggered every 5 steps, 7 steps, or 9 steps

This creates a meta-rhythm over the dense percussion fabric.

Great trigger sources

- Euclidean trigger sequence
- trigger sequencer with non-power-of-two lengths
- logic-derived accents
- clock divider outputs
- probabilistic trigger stream with constrained density

Example

If your main drums loop over 16 steps: - trigger Tape Stop every 5 steps - set Lag to 16th or 8th synced

The points of slowdown rotate against the bar, generating evolving asymmetry.

That is one of the easiest ways to get **polyrhythmic temporal modulation**.

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3. Use odd-length trigger cycles for polymeter

Tape Stop becomes especially interesting when the trigger source has a different cycle length than the percussion source.

Examples: - drums: 16-step pattern - Tape Stop trigger: 7-step pattern

or: - kick/snare phrase in **4/4** - hi-hat accents in **5** - Tape Stop triggered from a **3-beat** cycle

Result: - the “slowdown events” phase against the groove - repeated material feels continually recomposed - phrase perception becomes unstable in a controlled way

This is excellent for **polyrhythms** and **complicated repeating structures**.

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4. Modulate Lag CV for changing rhythmic subdivision

The manual gives the **Lag CV input range as -5V to +5V**.

This means you can animate the stop duration over time rather than keeping it fixed.

Patch ideas: - stepped random CV → **LAG CV** - sequencer row → **LAG CV** - slow LFO → **LAG CV** - sample & hold from a polymetric clock → **LAG CV**

When clock is patched, this effectively changes the synced slowdown duration across rhythmic values.

Musical result

One trigger stream can produce: - one event that feels like a 32nd-note drag - next one an 8th-note slowdown - next one a half-note collapse

That is where Tape Stop starts behaving like a **rhythmic form shaper** rather than a static effect.

Best practice

Attenuate CV before it hits Lag CV if possible. For percussion applications, smaller controlled movement is often better than wild full-range jumping.

Specific strategies for hyper-complex percussion

A. Micro-glitch percussion bus

Patch: - hats/claps bus → Tape Stop - master clock → CLOCK - dense but selective trigger stream → TRIG - Lag around **Instant / 32nd / 16th** - momentary mode

Result: - tiny rhythmic droops - “digitally unstable tape” feel - controlled interruption without losing groove

Best for: - granular techno - glitch - electro-acoustic percussion - dense hats in 4/4 and 7/8

B. Rotating bar-end collapse

Patch: - full percussion mix → Tape Stop - clock synced - trigger from a pattern with a prime-number cycle, like 5, 7, or 11 - Lag at **quarter / half / whole**

Result: - bar-end deceleration keeps landing in new places - the ear hears a shifting formal structure - great for polymeter and long-cycle composition

This works especially well if your drum material is itself tightly quantized and repetitive; Tape Stop introduces controlled phrase mutation.

C. Polyrhythmic upper-layer drag

Patch: - hats/shakers/ticks only → Tape Stop - kick and snare remain dry outside the module - trigger from a different rhythmic layer than the hats - moderate synced Lag values

Result: - lower groove stays fixed - top-end sounds like it slips, bends, and recovers - fantastic illusion of multiple simultaneous tempi

This is one of the best applications for dense rhythmic music because it preserves danceability while increasing complexity.

D. Trigger-gated structural fills

Because the TRIG input is a gate input and the front-panel toggle selects **momentary** or **latching**, you can think in performance terms.

Momentary mode

Tape stop is active while held/high.

Use this when you want: - short fills - pressure-controlled rhythmic bends - manually performed interruptions - gate-length-dependent gestural variations

Patch a gate sequencer with variable gate lengths to TRIG. Even if the internal slowdown behavior is defined by Lag, using varying gate durations can produce more performative rhythmic contour.

Latching mode

One trigger starts the stop, another ends it.

Use this for: - long phrase-level breakdowns - asymmetrical structural disruptions - “enter warped time / exit warped time” gestures

Very good in odd-meter live sets where you want to destabilize pulse perception across several beats or bars.

Using Tape Stop in complex time signatures

In 7/8

A classic approach: - main clock into CLOCK - trigger Tape Stop on the last eighth-note of the 7/8 bar - set Lag to **16th** or **8th**

This exaggerates the unevenness of the bar and creates a lopsided, expressive cadence.

Alternative: - trigger every second bar - use quarter or half-note Lag for larger phrase deformation

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In 5/4

Try: - kick structure remains stable - percussion subgroup through Tape Stop - trigger on beat 5 or every 3 bars - Lag CV from a 4-step sequence

This sets up a beautiful contradiction: - meter says 5 - slowdown behavior cycles in 4 - phrase relationship evolves over 20 beats

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In 13/16 or other fast asymmetrical meters

Use very short synced Lag settings: - Instant - 32nd - 16th

Long slowdowns in fast odd meters can blur too much. Short values keep the complexity articulate.

Best source material: - clicks - hats - foley percussion - short samples - FM percussion bursts

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Polyrhythm patch examples

Patch 1: 4 against 5 slowdown field

- Main drum machine/sequencer runs **4/4**
- Percussion subgroup through Tape Stop
- CLOCK gets the main clock
- TRIG gets a trigger every 5 eighth-notes
- Lag set to **16th** or **8th**

Outcome: - slowdown events drift against the bar - repeating material never lands the same way twice until long cycle resolution - ideal for hypnotic complexity

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Patch 2: Euclidean hats with rotating slowdowns

- Hat bus → Tape Stop
- CLOCK from master
- Euclidean trigger source, e.g. **5 hits over 12** or **7 over 16** into TRIG
- sequencer row into LAG CV

Outcome: - each slowdown lands on a sparse but irregular accent - duration changes each time - hats feel alive, elastic, and structurally intelligent

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Patch 3: Long-cycle phrase mutation

- Full percussion loop → Tape Stop
- CLOCK from transport
- TRIG from a 15-step trigger pattern while drums are 16-step
- Lag at **quarter**, occasionally CV-modulated to **half**

Outcome: - every phrase is subtly re-authored - strong for abstract techno and generative rhythms - especially good if loop contains ghost notes and syncopation

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50/50 mode is especially useful for percussion

The manual notes:

> Holding the Trig button at boot up sets dry/wet mix to 50%, allowing the dry signal to be heard while tape stopping.

For dense percussion, this is extremely valuable.

Why

A full wet tape stop can remove too much transient clarity. But with 50/50 mode: - dry hits preserve pulse definition - wet path creates drag/smear - the result sounds layered and intricate rather than simply interrupted

This is often the sweet spot for complex percussion music.

Best use

- busy hat lines
- breakbeat loops
- metallic percussion
- ghost-note-heavy clap/snare textures

It creates the illusion of simultaneous stable and unstable timing.

External parallel processing idea

The manual also mentions using a **VCA** for more mixing control. That is a great idea.

Patch: - mult audio source - one path dry to mixer - one path through Tape Stop - use VCAs or mixer channels to control blend dynamically

Now you can: - automate how much rhythmic corruption is present - fade Tape Stop in only on selected structural moments - exaggerate complexity without losing the main groove

For hyper-complex music, this is usually better than leaving Tape Stop permanently full-wet.

Performance methods

1. Manual Trig as a live rhythm instrument

The front-panel **Trig button** can be played by hand.

Use it like: - a manual fill button - a phrase punctuation control - a “deceleration accent” performer tool

In a live patch with many repetitive layers, manually applied Tape Stop gestures can make the rhythm feel far more composed and intentional.

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2. Toggle between momentary and latching during performance

- **Momentary** for tiny cuts and drags
- **Latching** for entering a longer warped-time state

This lets you play the module at two structural scales: - micro-rhythm - macro-form

3. Use blinking LED as a timing reference

The manual notes the **Trig LED** blinks to an external clock rate and indicates active tape stopping.

That's useful in a busy live patch: - confirm sync status visually - perform slowdowns against visible pulse - monitor whether your trigger logic is behaving as expected

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What kinds of sounds work best

Tape Stop on percussion tends to shine most with: - hi-hats - rides - shakers - glitch clicks - tom flurries - sample loops - rimshots - metallic/noisy percussion textures

It can also work on kick/snare buses, but very low-end material can get smeared in a way that reduces impact. For dense rhythm music, selective subgroup processing is often stronger than processing the whole kit.

A few compositional ideas

1. Treat tape stops as "negative fills"

Instead of adding extra notes before a transition, remove momentum by slowing existing material. This is often more sophisticated than another ratchet burst.

2. Use different structural layers

- percussion pattern complexity from sequencers
- metric complexity from odd bar lengths
- temporal complexity from Tape Stop events

These three layers together can create very rich results.

3. Let Tape Stop define phrase boundaries

In long polymetric music, listeners need clues. A recurring but shifting tape stop can become a high-level form marker.

Practical starting recipes

Recipe 1: Tight glitch hats

- hats bus into Tape Stop
- external clock patched
- momentary mode
- Lag at 32nd/16th
- trigger from irregular accent sequencer
- 50/50 mode on

Recipe 2: Odd-meter phrase bend

- full percussion subgroup into Tape Stop
- clock synced
- trigger once near the end of each 7/8 or 11/8 phrase
- Lag at 8th or quarter
- occasional Lag CV shifts for variation

Recipe 3: Polymetric loop corruption

- loop player into Tape Stop
- trigger from a sequence of different length than the loop
- latching mode for longer events
- Lag moves between 16th, 8th, quarter, and half with CV

Limitations to keep in mind

Based on the manual, Tape Stop is focused and simple: - one audio input / one audio output - one main timing effect - no internal sequencing memory - no per-hit slicing or granular control

So it won't generate complex percussion on its own. Instead, it excels at **reshaping** already-complex rhythmic material into something more animated, unstable, and compositionally rich.

Think of it as a **temporal accent processor**.

Bottom line

For densely rhythmic, hyper-complex percussion, the 2hp Tape Stop is best used as a **clock-synced temporal disruption effect** on: - percussion submixes - loops - hats/metallic layers - occasionally the full drum bus

Its strongest applications are:

- **polyrhythmic trigger placement**
- **odd-cycle modulation of stop events**
- **clock-synced Lag changes**
- **parallel dry/wet layering via 50/50 mode or external mixing**
- **structural phrase bending in odd meters**

If you patch it with: 1. a **stable master clock**, 2. a **non-matching trigger cycle**, 3. **CV over Lag**, and 4. **selective percussion routing**,

you can get extremely sophisticated rhythmic motion without making the patch unreadable.