Ohmforce — Bohm Multimodal Kick Drum Voice

- Manual PDF

Manual PDF / Source

Using Bohm for dense, hyper-complex percussion

Bohm is especially good for this because it is not just a single static kick voice: it is a **stereo dual-voice kick system** with **multiple models**, plus optional **Groove** and **Performer** expanders. That means you can treat it less like “just a kick” and more like a **central low-end percussion engine** for layered rhythmic architecture.

What the module gives you musically

From the manual, the key strengths for complex rhythm design are:

- **Multiple kick models** with different architectures
- **Stereo dual-voice behavior**
- Controls for:
- **HIT**
- **VELOCITY**
- **LENGTH**
- **SUSTAIN**
- **ATTACK**
- **PITCH**
- **CURVE**
- **TRS DECAY**

- **COLOR**
- **FX**
- **TRS TONE**
- **Groove expander** for a **secondary kick voice** suited to rumbles and layered percussion
- **Performer expander** for **DJ-style effects, ducking, and stereo processing**
- **Running modes**:
- Studio Mode
- Live Song Mode
- Jam Mode

This makes Bohm ideal for building **nested rhythmic relationships** rather than a simple 4-on-the-floor kick.

Core strategy: think of Bohm as 3 percussion roles

Use Bohm in three layers:

1. **Primary pulse**
2. The main downbeat anchor

3. Shorter, punchy, more defined

4. **Secondary low percussion**

5. Off-beat thumps, ghost kicks, tom-like low hits

6. Can come from alternate models or Groove voice

7. **Spatial/rumbled rhythmic tail**

8. Longer decays, stereo motion, FX, ducking
9. Creates density between primary hits

If you patch and sequence those layers independently, you can create the impression of a whole percussion section from one kick-centered ecosystem.

Patch ideas for polyrhythms and complex time signatures

1. Polyrhythmic kick lattice

Use separate trigger streams to create interlocking cycles.

Example concept:

- Main Bohm voice: trigger every **5 steps**
- Groove voice: trigger every **7 steps**
- Accent CV or velocity modulation: cycle every **3 steps**
- Performer FX changes: cycle every **8 or 9 steps**

This creates a composite pattern that takes many bars to fully repeat.

How to shape it

- Keep the **main voice** short:
- lower **LENGTH**
- moderate **ATTACK**
- controlled **SUSTAIN**
- Set the **secondary/Groove voice** longer:
- more **TRS DECAY**
- more **COLOR**
- subtle **FX**
- Modulate **PITCH** on only selected hits for pseudo-tom phrases

This works especially well for **5:7**, **4:5**, or **3:4:7** relationships.

---

2. Complex-meter kick phrasing

Instead of sequencing in 4/4, build phrases in meters like:

- **7/8**
- **9/8**
- **11/8**
- alternating **5/4 + 7/8**
- **3+3+2**
- **2+2+3**
- **4+4+3**

Practical use on Bohm

Program your triggers so the strongest accents are not always on beat 1.

For example in **7/8**: - Hit pattern accent structure: **3 + 2 + 2** - Strong hit on step 1 - medium on step 4 - lighter on step 6

Then use: - **VELOCITY** variation for accent hierarchy - **ATTACK** for sharper accented hits - **CURVE** to make some kicks snap and others bloom - **PITCH** slightly lower on the first group to reinforce phrase boundaries

This gives the listener a strong internal pulse while still sounding asymmetrical.

---

3. Euclidean low-end percussion

If your trigger sequencer supports Euclidean rhythms, Bohm can become the anchor for very dense structures.

Try: - Main kick voice: **5 hits over 13 steps** - Groove layer: **7 hits over 16** - Accent modulation: **3 over 8** - FX bursts: **2 over 5**

Why this works

Because Bohm has enough tone-shaping controls to differentiate each layer: - shorter Euclidean streams become **dry punches** - longer sparse

streams become **sub punctuation** - denser streams can be made **clickier and more percussive** with shorter sustain and more attack

You are not just varying timing; you are varying **spectral role**.

Making the voice unique, punchy, and percussive

Even though Bohm is a kick module, you can push it into a broader percussion vocabulary.

1. Turn kicks into a family of tuned percussion

The manual notes that **PITCH** ranges roughly from **C1 to C2**, with adjustable pitch curves inspired by 808/909 behavior.

Use that musically:

- lower pitch = classic body/sub kick
- mid pitch = tom-like percussion
- high end of range = clicky attack drum or synth blip

Technique

Sequence pitch changes across a phrase: - Beat 1: low root kick - Beat 3: slightly higher “tom” - Beat 5: even higher accent hit - Ghost notes: very short, higher-pitched taps

Then vary **CURVE**: - steeper curve = more classic electronic punch - softer curve = rounded low percussion

This gives you **melodic percussion**, which is excellent in odd meters.

---

2. Use ATTACK and LENGTH as rhythmic articulation controls

These are not just tone controls; they are groove controls.

For punch

- Increase **ATTACK**
- Reduce **LENGTH**
- Keep **SUSTAIN** controlled
- Use shorter **TRS DECAY**

This makes hits feel more like precision drum machine transients.

For dense rhythm beds

- Use alternating short and long hits
- Short hits act like punctuation
- Longer hits fill space between accents

Example: - downbeats: short, sharp - offbeats: longer, smeared, colored - phrase-ending hit: long decay with FX

That contrast is what creates “hyper-complex” feel without total mud.

---

3. Use VELOCITY as a structural sequencer lane

If you can send variable accent or CV into velocity-related behavior, think of it as a compositional layer.

Use 4 velocity tiers: - **high** = structural accents - **medium** = groove support - **low** = ghost hits - **very low** = almost-clicks

Then map parameter response by model: - some models may react with more attack - some may react with more body - some may change timbre strongly

This means a single trigger stream can become a **multi-level percussion line**.

---

4. Exploit model differences as “kit pieces”

Because Bohm includes multiple kick “models,” assign different models to different compositional purposes.

For example: - Model A: tight, dry punch for meter definition - Model B: boomy low-end support - Model C: distorted or colored industrial accent - Model D: click-forward transient percussion

In **Studio Mode**, explore immediate parameter changes to find: - one model for anchor pulse - one for syncopated secondary hits - one for special fills

Then save programs if your workflow allows, since the module stores **up to 32 programs**.

Using Groove for layered and rumble-heavy complexity

The manual says Groove adds a **secondary kick voice for techno rumbles and layered percussion**. This is extremely useful for dense rhythm.

1. Separate transient from tail

Use: - **Main Bohm voice** = transient and impact - **Groove voice** = longer low-end tail or off-beat rumble

This gives you cleaner control over rhythmic density.

Patch idea

- Main voice on the grid
- Groove voice delayed or sequenced in between grid points

- Main voice: low sustain, sharp attack
- Groove: more decay, more color, more FX

Result: - the main voice defines meter - the Groove layer creates rolling momentum

---

2. Create call-and-response between voices

In odd meter, alternate the voices as if they were two drummers.

In **11/8**, for example: - Main voice accents: steps 1, 4, 7 - Groove voice answers: steps 3, 6, 9, 11

Then tune them slightly apart with **PITCH** and vary **COLOR** so they occupy different low-frequency identities.

This becomes more like **interlocking hand drums or taiko logic**, but in electronic kick form.

---

3. Build pseudo-ratchets with layered short hits

If your sequencer can create fast repeated triggers: - send the first trigger to main Bohm - subsequent flams/repeats to Groove - shorten both voices

This makes percussive bursts that feel like: - machine-gun kicks - low tom rolls - granular impact clusters

Especially effective before bar transitions or phrase resets in complex meters.

Using Performer for rhythmic motion and stereo complexity

The manual says Performer adds **DJ-style effects, ducking, and stereo processing**.

1. Turn ducking into groove architecture

Ducking is not just for mix cleanup. In dense percussion, it can become a rhythmic sculptor.

Use ducking to: - carve space after major accents - make long Groove tails pulse around the main kick - exaggerate asymmetrical meter

For example: - every strong hit ducks the stereo tail - weaker hits do less ducking - this creates macro-accent structure across a 7/8 or 13-step phrase

---

2. Use stereo processing to separate polyrhythms

Put different rhythmic functions in different stereo behaviors: - centered = main structural pulse - widened/processed = secondary or off-grid material

This helps dense patterns remain intelligible.

A practical idea: - main kick dry and center - Groove/performance-processed tails wider - FX emphasized only on every 5th or 7th event

This creates the sensation of multiple percussion layers moving at different rates.

---

3. Use FX as phrase punctuation, not always-on decoration

With complicated rhythms, constant effects can blur the structure.

Instead: - dry for most of the bar - apply **FX** only at: - phrase ends - metric pivots - fill moments - polyrhythm intersections

That makes complexity feel intentional rather than messy.

Best running modes for this goal

Studio Mode

Use this first.

Because parameter changes happen immediately, it is ideal for: - dialing in contrasting kick personalities - finding the exact attack/sustain balance - testing model behavior under rapid modulation - building a library of saved rhythmic voices

Best for: - designing kits for odd-meter percussion - tuning layered rumble vs punch - discovering how models respond to accents

Live Song Mode

Use this when you want: - preplanned kick changes - different sections with different meter emphasis - reliable transitions between pattern families

Good for arrangements like: - intro in 5/4 - main section in 7/8 - breakdown with sparse 3-against-4 pulse - climax with layered polymeter

Jam Mode

Best when you want performable instability.

Use it for: - mutating pattern emphasis live - improvising fills - switching which voice dominates - riding FX and color for tension

For hyper-complex percussion, Jam Mode is likely best when the sequencing is external and Bohm becomes the expressive sound-shaping center.

Patch recipes

Recipe 1: Odd-meter industrial kick ensemble

Goal: sharp, asymmetrical percussion in 7/8

- Sequence main voice in **3+2+2**
- Set:
- short **LENGTH**
- medium/high **ATTACK**
- low/moderate **SUSTAIN**
- controlled **COLOR**
- Add Groove on offbeats with:
- longer **TRS DECAY**
- lower pitch
- subtle **FX**
- Use Performer ducking on strong accents only

Result: - articulated phrase divisions - heavy but readable low-end - aggressive machine-percussion feel

---

Recipe 2: Polymetric techno rumble engine

Goal: long-cycle interaction

- Main voice: 4-step regular pulse
- Groove voice: 5-step cycle
- Accent/velocity: 7-step cycle
- FX modulation: 9-step cycle

Sound design: - Main voice = clean punch - Groove = longer rumble tail - Every 7th accent = extra pitch drop or color shift - Every 9th event = FX splash or stereo widening

Result: - evolving phase relationships over many bars - still club-functional, but much more intricate than straight techno

---

Recipe 3: Low tom + kick hybrid system

Goal: make Bohm act like multiple drum instruments

- Use one model as a classic kick
- Use another setting or voice as a higher-pitched low tom
- Sequence alternating pitches within one phrase
- Shorten sustain on higher notes
- Increase attack on accented tom-like hits
- Use color variation to separate the “drums”

Pattern example in 11 steps: - 1 = low kick - 3 = high tom hit - 5 = low kick - 7 = ghost tap - 8 = high tom accent - 11 = long tail phrase ending

Result: - one module behaves like a mini percussion battery

Recipe 4: Hyper-dense ghost-note engine

Goal: lots of activity without losing punch

- Main accents: high velocity, short decay
- Ghost hits: low velocity, shorter length, slightly higher pitch

- Keep ghost hits quieter and thinner
- Use Groove only for selected reinforcement hits
- Add Performer stereo or ducking to prevent overlap mud

The trick is **spectral hierarchy**: - loud hits = low and full - ghost hits = smaller, brighter, shorter

That makes density possible.

Composition tips specifically for complex rhythm music

Use contrast, not maximum density everywhere

If every hit is huge, complex rhythm turns to mush.

Instead: - accents big - inner notes small - fills bright and short - rumbles reserved for transitions or support

Let timbre mark the meter

In odd signatures, listeners need cues.

Use: - lower pitch on the first beat of a cycle - sharper attack on group boundaries - more color on phrase endings - extra FX only at long-cycle resets

Build long-form repetition cycles

For true hyper-complex feel: - trigger cycle length - velocity cycle length - pitch cycle length - FX cycle length

Make each a different number of steps so the full phrase evolves slowly.

Keep one stable reference layer

Even with heavy polymeter, keep one voice acting as the listener's anchor. Usually: - shortest - driest - most centered - least processed

Then let everything else mutate around it.

Practical sound design checklist

When dialing in Bohm for punchy complex percussion:

- **Need more impact?**
- raise **ATTACK**
- shorten **LENGTH**
- reduce excessive **SUSTAIN**
- **Need more definition in dense patterns?**
- shorten decays
- separate main and secondary roles
- use stereo/ducking to create space
- **Need more variation?**
- change **model**
- modulate **PITCH**
- vary **CURVE**
- use **VELOCITY** in tiers
- **Need more rumble without losing clarity?**
- let Groove handle tails
- keep main voice dry and punchy
- use Performer ducking to shape overlap
- **Need more "percussion" than "kick"?**

- tune some hits higher
- shorten them
- use attack-heavy settings
- alternate tonal roles across the phrase

Final approach

If your goal is **densely rhythmic, hyper-complex percussion**, use Bohm as:

- a **kick anchor**
- a **layered low percussion pair**
- a **stereo rhythmic texture generator**

The real power is in separating functions: - **main pulse** - **secondary counter-rhythm** - **tail/rumble/space** - **accent/effect punctuation**

With external sequencing, odd meters, and differing trigger cycle lengths, Bohm can become the low-frequency heart of a very advanced rhythmic patch. The module's controls let you move beyond straight kick duty into **tuned low percussion, ghost-note structures, industrial impacts, rumble counterpoint, and evolving polymetric low-end architecture**.

Generated With Eurorack Processor