Schlappi Engineering — 100 Grit

- Manual PDF

Schlappi Engineering 100 Grit Manual (PDF)

Creative Sound Design with the Schlappi Engineering 100 Grit

The Schlappi Engineering 100 Grit is a wild and hands-on distortion/filter module with unique modulation and "circuit-bending"-style touchpoint capabilities. Here's how to tap into its most extreme and expressive features for creating **distorted percussive hits, aggressive basslines, and haunting pads**:

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1. Distorted Percussion

Approach: Use the 100 Grit as a resonant, self-oscillating noise source with touchpoint and CV-driven feedback to create percussive timbres.

Patch:

- **No external input required:** Set both IN1 and IN2 to around 25–30% or leave unpatched for internal noise generation.
- **GAIN**: ~60% (or push above 75% for more crunch).
- **x100 switch**: ON for extreme distortion.
- **RES CV**: Bring up to excite resonance (try between 25–50%).
- **Suggested Output:** Monitor the DIST output for maximum gnarl.

Modulation Tricks:

- **Envelope Follower/LFO to TRANSIENTIZE**: Patch a fast envelope or a trigger into the GAIN CV for snappy, percussive attacks.
- **Touch Points**: Simultaneously touch 2–3 brass balls (especially those labeled GAIN CV, DIST 2 AMP PIN, RES CV IN) to inject feedback paths and create glitches, claps, or electro-like percussion.
- **FM Input**: Patch short, high-voltage envelopes (decay shape) into FM1 or FM2 for drum 'snap' and weird snare transients.

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2. Dubstep/Drum & Bass Basslines

Approach: Push the filter into heavy distortion territory and modulate the cutoff/gain for movement and aggression.

Patch:

- **Audio Source:** Plug a saw/square wave bass or a complex oscillator into IN1.
- **GAIN:** ~75% for heavy grit; above for madness.
- **RES:** Set by taste—start low, increase for squelchy resonance.
- **FREQUENCY:** 50–80% (sweep for vowel-like effects).
- **CV Routing:**
- Envelope or LFO to **GAIN CV** for pumping distortion
- Envelope or sequenced CV to **FM2** to track pitch—FOR V/OCT RESPONSE

Modulation Tricks:

- **Rate-Modulated FM**: Try patching a fast LFO, audio-rate oscillator, or even noise into FM1 or FM2—move between slow wobbles to filtered FM noise for signature "growl."
- **Touch Points**: With a finger, bridge the FREQ CV and GAIN CV points to induce wild cross-modulation and tearing bass timbres.
- **X100 Switch**: Flip ON for crunchy, clipped tones.

- **Output:** Use both OUT (for filtered sound) and DIST (for raw distortion). Try layering both.
- **Distorted Feedback (“Normalizations”)**: Unpatch FM1 and let the DIST output normalize to this input for feedback FM—useful for laser and bass sounds.

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3. Atmospheric Pads

Approach: Use external sound sources (slow pads, drones), gentle filter modulations, and delicate touchpoint interaction for eerie textures.

Patch:

- **Audio Source:** Smooth oscillator drone or noise texture into IN1 (and IN2 for stereo or layering effects).
- **GAIN:** 40–65% (subtle grit).
- **RES:** Higher values (50–75%) for self-oscillation and tonal ringing.
- **FREQUENCY**: 30–65%—slowly sweep for evolving tone.

Modulation Tricks:

- **Slow LFOs:** Patch to FREQ CV for subtle timbral movement.
- **Touch Points:** Gently bridge RES CV IN ↔ DIST 2 OUT or FREQ CV ↔ OUT for electrical “bleed” and evolving tones. Try alligator clips for more stable, hands-free connections!
- **Tape/Noise/Feedback:** Keep the x100 switch OFF for more subtle grain, ON for haunted, broken-radio atmospheres.
- **External Modulation:** Experiment with external random voltages or slow sample-and-hold to act on GAIN, FM, or RES CV for drifting, unpredictable pads.

Programming Extra Madness

- **Utilize Headers:** Experiment with the internal jumpers:

- **Remove the input-to-resonance jumper** (J9) for more classic, howling self-oscillation on filters.
- **Change output source (J10)** for less VCA/gain control (direct filter out).
- **CV Crosspatching:** Use touchpoints with patch cables or stackcables to route LFOs, gates, or sequencer notes into input-based touchpoints for unique gestures.
- **Self-Patching:** With all normalizations internally wired, you can create feedback and chaos just by leaving jacks unpatched and exploring the touchpoints.

Reference

For full details, including diagrams and advanced suggestions, see the full Schlappi Engineering 100 Grit Manual (PDF).

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