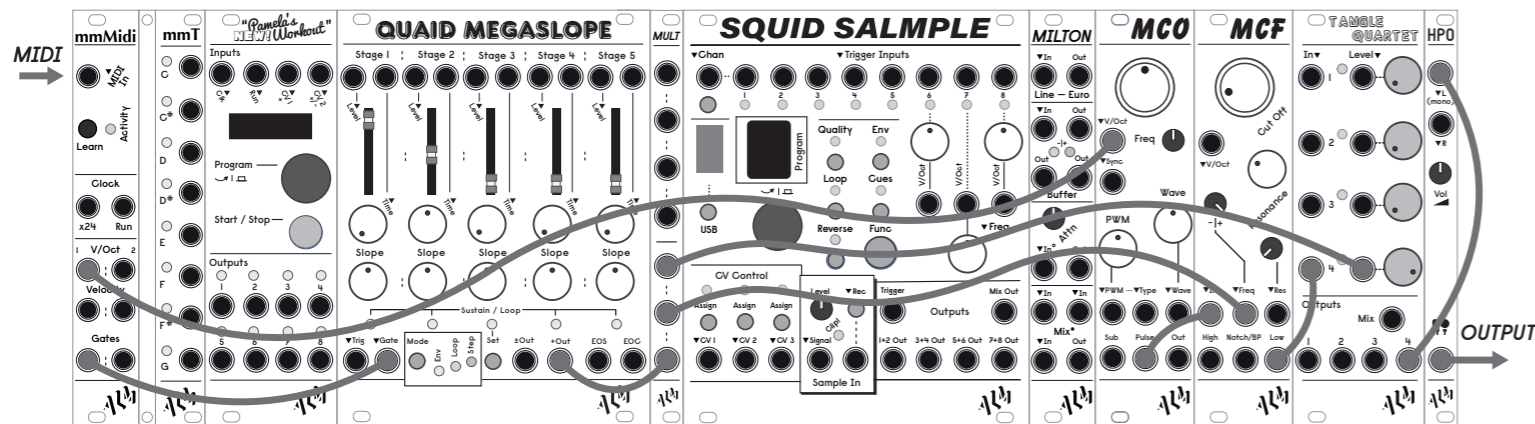


## STARTER PATCH GUIDE:

These are some ideas to get going with. There are near infinite ways to patch your system but this page shows a few of the more common setups. Visit [busycircuits.com/coupe](http://busycircuits.com/coupe) for further inspiration and info.

### Midi Controlled Synth Voice

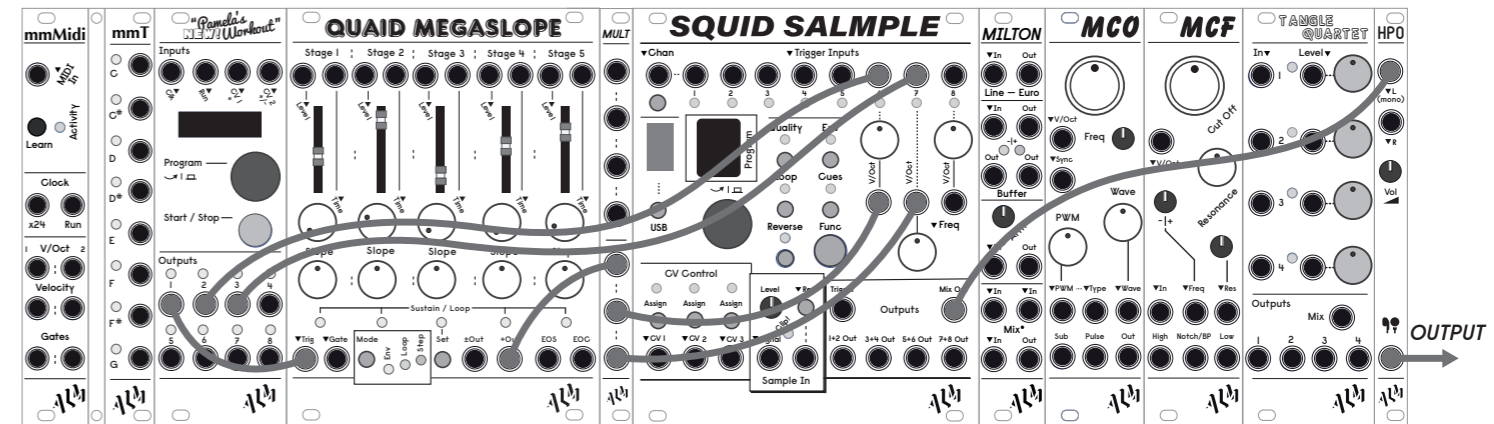
This patch sets up a very basic monophonic synth voice. Notes from a MIDI keyboard or sequencer are converted by mmMidi to gate Quaid Megaslope and control MCO's pitch. MCF and Tangle Quartet receive the envelope for a voltage controlled filter sweep and volume curve. The final output runs to HPO for headphone monitoring. Play with envelope controls to add an attack or release phase. Manually sweep cut off or the wave of the MCO.



Next, try adding some modulation over the pulse width of the MCO. A channel from Pamela's NEW Workout would work great as the voltage source.

### Creative Sequencing

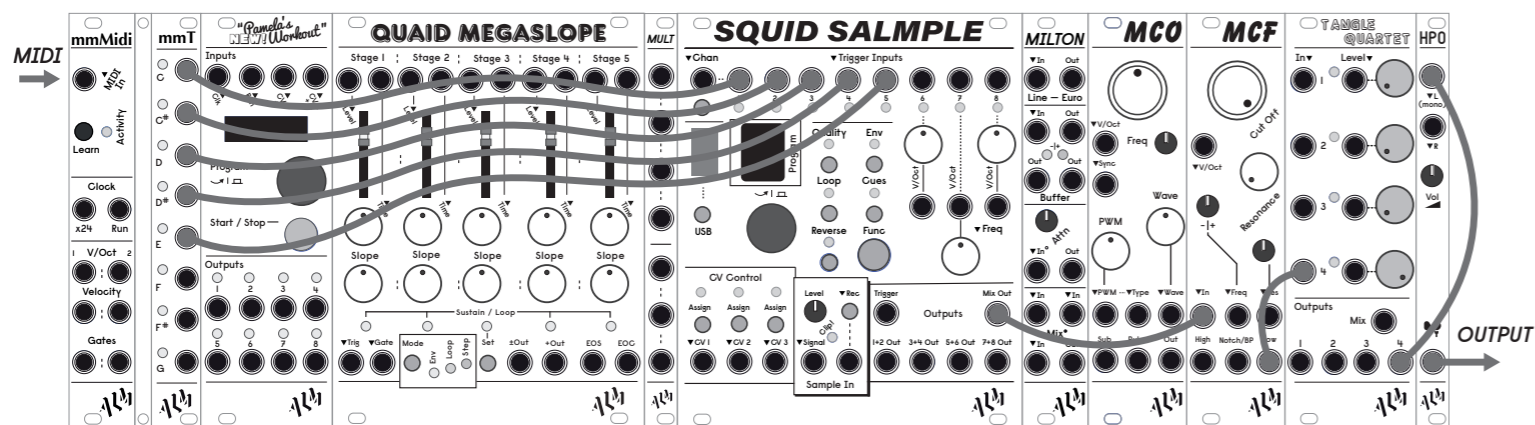
This patch explores sequencing from within the system. A single pitch sequence is split from the Quaid Megaslope to two v/oct channels on the Squid. Pamela's NEW Workout advances the sequence and triggers the Squid from three channel outputs. Setting different clock relationships will have a powerful impact on the sequence. Explore Pam's euclidian and loop settings and try advancing Quaid with different gate patterns.



Next try adding some CV over the level controls on the Quaid Megaslope. The random wave setting from another channel of Pam would work nicely.

### Midi Controlled Drum Kit

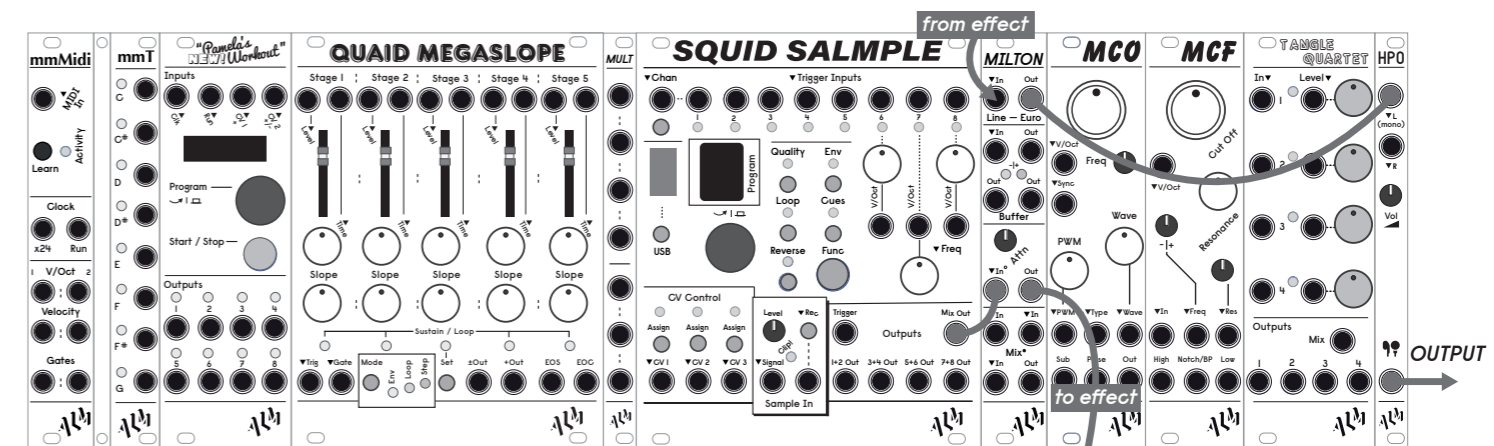
This patch sets up a basic drum machine. Consecutive notes from a MIDI keyboard or sequencer are converted by mmT to trigger drum sounds on channels 1-5 of the Squid Salmples. The mix out is patched through MCF for manual filter sweeps of the drum mix. The low pass out runs to Tangle Quartet then out to HPO for headphone monitoring. Try loading up different kits on the Squid and listen to how they interact with the filter settings.



Try patching mmMidi to channel 6, 7 or 8 for a simple pitched voice. Squid's direct pair outputs can be used to reroute channels from its mix out.

### Interfacing With External Effects

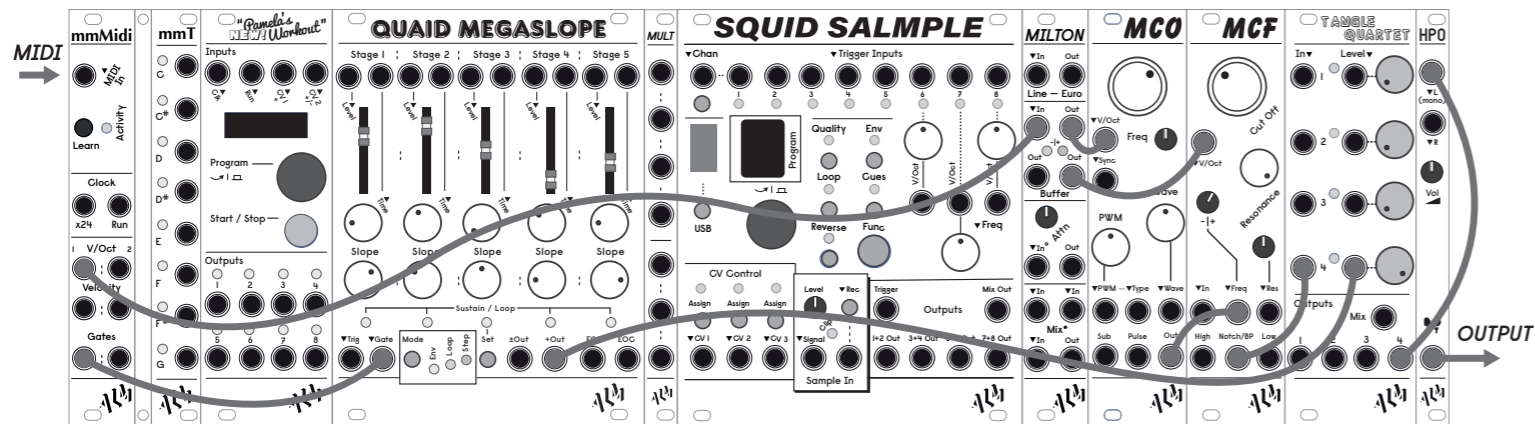
This simple patch shows how to send and return signals to and from effects pedals or rack gear. Patch any audio source from the System Coupe to the input of Milton's attenuator section, run its output to the external effect. This will drop the level down to better suit the external equipment. Return from the equipment's output to the Line input on Milton. This will amplify the signal back up to hotter Eurorack levels for further patching.



Try placing ext. effects at different stages of a patch. For example, sending MCO to a chorus then through MCF can sound like a two oscillator voice.

### Midi Additive Synth Voice

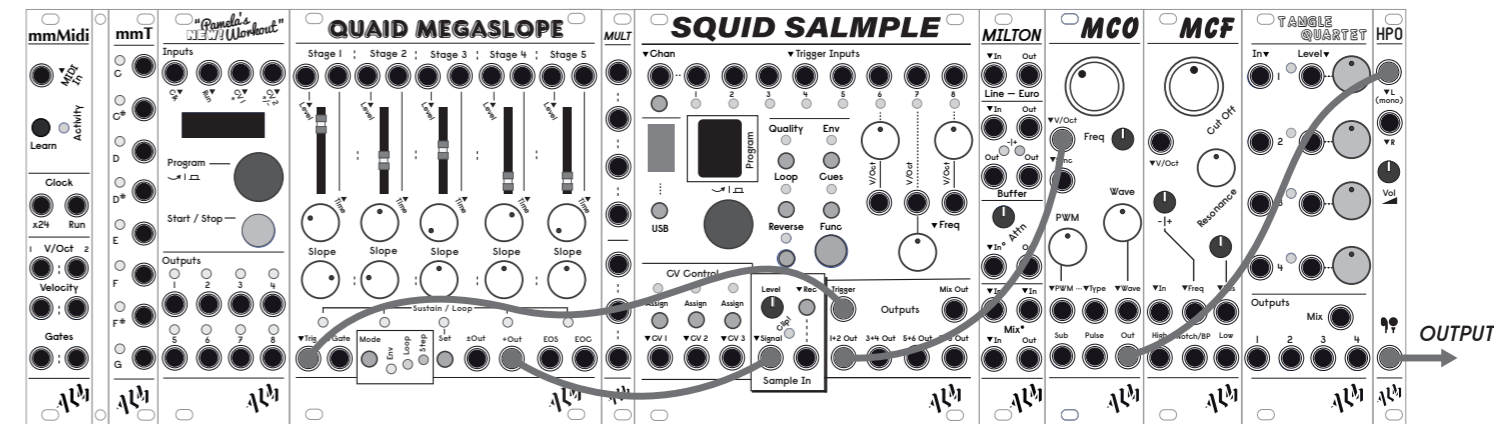
This patch takes another approach to a MIDI monophonic synth voice. With high resonance and no input MCF begins to act like a sine wave oscillator. Patching the main out from MCO to the freq input on MCF will start to FM the sine, introducing vowel or bell-like tones. The v/oct controls both MCO and MCF pitch. Keeping that ratio is key in preserving FM tonality. Tangle Quartet serves as a simple VCA controlled by Quaid's envelope.



Next, try adding CV over FM depth. Patch MCO's out through a VCA then back to the MCF freq in. CV over the VCA level will vary the depth of FM.

### CV Recording & Playback

Need an extra envelope? This patch shows the simple setup for recording an envelope created on the Quaid Megaslope into Squid Salmples. The trigger out is patched to fire Quaid and the resulting voltage to the sample input. Press rec, the trigger will fire and recording begins. When finished, preview the sampled envelope by pressing the encoder. Patch from one of the direct outputs to MCO's pitch to quickly test the envelope.



Next, explore how Squid's parameters affect recorded CV. Changing pitch will slow down the envelope and lowering bit depth will add stair stepping!