

# Access Virus – TI Snow

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## Using the Access Virus TI Snow to Create Melodic Components

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As a Eurorack musician looking at this manual, the **Virus TI Snow** is not a Eurorack module, but it can work beautifully **alongside a modular system** as a compact polyphonic digital voice, multitimbral sound source, MIDI sound module, effects processor, and composition partner for melodic material.

## What the manual tells us this device is good at

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From the manual, the Virus TI Snow gives you:

- **4-part multitimbrality**
- **Polyphony**
- Multiple oscillator types:
  - Classic
  - HyperSaw
  - Wavetable
  - Formant Complex
- Grain-related modes are also referenced
- Dual filters
- Envelopes
- LFOs
- Arpeggiator

- Built-in effects
- Multi mode for layered/split setups
- USB/MIDI integration
- External audio inputs for processing outside sound sources

For melodic work, that means it can cover:

- basslines
- leads
- pads
- chords
- arpeggios
- animated digital textures
- layered performance patches

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## Best role in a Eurorack-centered setup

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If I were integrating this into a modular rig, I'd think of it as:

### 1. A polyphonic melodic brain outside the rack

Modular is often strongest at: - monophonic lines - modulation complexity  
- generative sequencing - timbral experimentation

The Virus TI Snow complements that by providing: - **stable pitch tracking** - **chords** - **dense unison sounds** - **recallable presets** - **multitimbral arrangements**

So while the rack handles CV sequencing and rhythmic modulation, the Virus can provide the **harmonic and melodic center**.

### 2. A layered digital voice against analog modular voices

The manual makes it clear that its oscillator section is broad and flexible. That's useful for building contrast: - modular analog VCO voice = raw, unstable, immediate - Virus TI Snow = polished, wide, precise, spectral, harmonically dense

That contrast is excellent for melodic arrangement.

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## Core ways to use it for melodic components

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### 1. Use Single Mode for a dedicated lead or bass voice

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In **Single Mode**, the Virus plays one patch across the keyboard range.

This is ideal for: - one focused bassline - a lead melody - one expressive mono or poly patch controlled from external MIDI/CV-MIDI conversion

#### Good melodic patch types from the manual

Using the oscillator/edit sections:

- **Classic Oscillator**

Great for:

- subtractive leads
- basses
- plucks
  
- PWM-style melodic lines

- **HyperSaw**

Great for:

- supersaw leads
- trance melodies
- stacked hooks
  
- wide chord stabs

- **Wavetable Oscillator**

Great for:

- moving melodic lines
- futuristic hooks

- morphing ostinatos
- **Formant Complex Oscillator**  
Great for:
  - vocal-like lead lines
  - expressive upper-register melodies
  - strange animated counter-melodies

## **Eurorack workflow idea**

Use a Eurorack sequencer with MIDI output or a MIDI converter chain to drive the Virus: - modular sequencer generates pitch/rhythm logic - Virus provides the tuned voice - modular handles additional clocking and performance structure

This works especially well for melodies that need: - accurate tuning - long release tails - polyphony or paraphonic feel - preset recall

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## **2. Use Multi Mode to build a full melodic stack**

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The manual emphasizes **Multi Mode** with up to **4 Parts**.

This is where the Virus becomes extremely powerful for composition.

You can assign: - **Part 1** = bass - **Part 2** = lead - **Part 3** = pad or chord stab - **Part 4** = arp or counter melody

For melodic music, this gives you an entire arrangement layer from one box.

### **Why this matters in a modular setup**

In Eurorack, building four independent pitched voices is expensive and space-hungry. The Virus does this compactly.

You can use your modular for: - drum clocks - trigger logic - modulation generation - CV sequencing ideas

And let the Virus carry the **pitched harmonic content**.

## **Practical Multi setup ideas**

### **A. Bass + lead layer**

Assign same MIDI channel to multiple parts: - Part 1: mono bass - Part 2: brighter lead one octave up

This creates a thick melodic line from one performance stream.

### **B. Split keyboard zones**

The manual notes low/high key zoning in Multi mode.

Use: - lower notes for bass - upper notes for lead/chords

This is useful if your modular controller or MIDI keyboard sends broad note ranges and you want one performance surface controlling multiple melodic roles.

### **C. Chord + arpeggio combo**

Set: - one part for sustained chord tone - another with arp enabled - another for top-line melody

Very effective for Berlin-school, techno, synthwave, IDM, or ambient melodic structures.

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## **3. Use the arpeggiator as a melodic generator**

The **Arp Menu** is one of the most important sections for melodic work.

The manual shows: - arp modes: - Up - Down - Up&Down - As Played - Random - Chord - pattern selection - note length control

## Why this is strong with Eurorack

A modular system often provides: - clocks - resets - trigger structures - random events

The Virus arpeggiator can sit on top of that to produce **musically coherent melodic motion**.

## Example uses

### A. Clocked melodic pulse

Use a held chord from MIDI and let the Virus arp generate note order. Result: - modular handles rhythm ecosystem - Virus outputs stable melodic subdivisions

### B. Random melodic texture

Use **Random** arp mode with wavetable or formant oscillator patches. Great for: - generative ambient melodies - shimmering top lines - evolving digital sequences

### C. Chord mode for rhythmic harmony

The manual notes a **Chord** arp mode where notes play simultaneously in pattern rhythm. That means you can turn static chords into rhythmic harmonic stabs.

This is especially useful if the modular is busy doing percussion and motion while the Virus creates the harmonic pulse.

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## 4. Exploit portamento, mono modes, and transpose for melodic phrasing

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The **Common Menu** exposes several key performance parameters:

- Key Mode
- Portamento

- Transpose

## How I'd use them

### Mono mode

Perfect for: - acid-like lines - legato synth leads - bass sequences

If your modular sequencer sends overlapping notes through MIDI, mono mode plus glide can create very expressive phrasing.

### Portamento

Useful for: - lead hooks - electro bass - singing monosynth lines - glide between sequenced intervals

In melodic music, glide adds emotional phrasing that can make a line feel more human or more vintage.

### Transpose

Very useful if your modular is repeating one pattern and you want harmonic movement by shifting the Virus patch in semitones or octaves.

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## 5. Use filter movement to turn simple note patterns into full melodies

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The manual makes clear that the front panel is built for immediate control of:

- Cutoff
- Resonance
- Filter Envelope
- Amp Envelope

This is huge for melodic composition because in synth music, melody is often partly created by **timbre contour**, not just pitch.

## A simple approach

Take a repetitive 1-bar note loop and animate it by adjusting: - cutoff - resonance - filter envelope amount - amp envelope length

That can turn a static pitch line into: - a pluck - a swell - an acid phrase - a breathing lead - a call-and-response contour

## Eurorack perspective

This is the kind of thing modular users usually patch with: - envelopes - VCAs - filters - modulation routing

The Virus gives you those expressive melodic contours internally and recallably.

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## 6. Use LFOs to add melodic animation without changing notes

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The **Mod Menu** includes 3 LFOs, and the tutorial patches show them modulating: - resonance - panorama - pitch

That means you can create melodic interest through motion instead of additional sequencing.

### Strong uses for melodic material

#### Vibrato

Subtle pitch LFO on leads.

#### Stereo drift

Pan modulation for wide upper-register melodies or pads.

#### Resonance motion

Great for repeated phrases that need a living texture.

## **Tempo-synced movement**

Since LFOs can sync to clock, a simple repeating melody can gain structured motion in time with the track.

This is particularly useful when the modular is already generating rhythm, because the Virus can lock its internal movement to the same pulse.

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## **7. Build expressive melodic patches with envelope control**

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The **Envelopes Menu** gives immediate control over: - Amp Attack - Filter Attack - Filter Envelope Amount

These three alone cover a lot of melodic character.

### **Patch types you can derive**

#### **Short attack + moderate filter env**

- plucks
- sequenced ostinatos
- rhythmic hooks

#### **Longer amp attack**

- pads
- swelling melodies
- ambient harmonic layers

#### **Strong filter env amount**

- punchy synth brass
- techno stabs
- electro sequences

In a mixed setup, I'd use the Virus for the parts that need careful envelope consistency, while keeping the modular for more chaotic or performance-driven voices.

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## 8. Use effects to place melodic parts in the mix

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The manual highlights: - Delay - Reverb - Phaser

These matter a lot for melodic components.

### Delay

Best for: - lead extension - syncopated repeats - widening simple motifs

### Reverb

Best for: - pads - ambient melody tails - cinematic harmonic beds

### Phaser

Best for: - moving midrange leads - vintage melodic lines - psychedelic sequenced phrases

For a Eurorack musician, this means the Virus can generate a **finished melodic layer** without needing to route everything back into the modular for extra processing.

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## 9. Process modular audio through the Virus for pitched/harmonic context

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The manual says the external audio inputs can route audio through the Virus filters/effects, and can pass through with **Input Thru**.

This opens hybrid melodic possibilities.

## Example uses

### A. Modular drone into Virus effects

Send a modular oscillator/drone into the Virus while the Virus plays pitched parts. Now your melodic voice and modular texture share a sonic environment.

### B. Modular sequence + Virus filter/effects

You can process a Eurorack mono sequence through the Virus to create: - more polished melodic contrast - stereo treatment - shared ambience with Virus internal voices

### C. Audio layering

Use the Virus as: - harmonic synth voice - external FX processor for modular line

This can unify the melodic and textural elements.

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## 10. Use patch complexity strategically for arrangement

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The manual spends time on polyphony management, which matters if you want multiple melodic layers at once.

### Polyphony guidance from the manual

Roughly: - simpler patches = many voices - moderate patches = around 20 voices - very complex patches = around 10–14 voices

### For melodic arrangement, this means:

Use complexity intentionally:

### **Keep simple patches for:**

- pads
- chord beds
- layered harmony

### **Reserve complex patches for:**

- one featured lead
- one animated arp
- one signature hook

That is exactly how I would treat voice allocation in an arrangement anyway.

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## **Strong melodic patch design strategies from this manual**

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### **Strategy 1: Modular bassline + Virus chord pad**

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- Eurorack handles raw mono bass sequence
- Virus handles poly pad in Single or Multi mode
- use filter envelope and reverb for width

Result: strong analog/digital contrast.

### **Strategy 2: Virus as full harmonic engine**

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In Multi mode: - Part 1 = bass - Part 2 = chord stab - Part 3 = arp - Part 4 = lead

Modular supplies: - clock - drums - random gates - external modulation ideas through MIDI utilities

Result: compact full melodic arrangement.

## Strategy 3: Wavetable arp over analog percussion

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- modular runs percussion and clock divisions
- Virus runs arp patch using wavetable oscillator
- use delay and synced LFOs

Result: modern hybrid sequencer music.

## Strategy 4: Formant lead over modular drone

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- modular creates evolving drone/noise bed
- Virus runs mono formant-complex lead with glide
- add phaser and delay

Result: cinematic melodic focus.

## Strategy 5: HyperSaw hook generator

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- build a supersaw patch
- use unison carefully because of polyphony costs
- sequence simple note patterns
- animate cutoff and reverb sends

Result: anthem-style melodic hook with minimal patching effort.

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## Best functions for specific melodic roles

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### Basslines

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Use: - Mono Key Mode - Portamento as needed - Classic oscillator - moderate filter envelope - low reverb - maybe slight saturation

## Leads

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Use: - Mono or Poly depending on style - Classic, Wavetable, or Formant Complex - pitch LFO for vibrato - delay and phaser - expressive filter cutoff control

## Chords and pads

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Use: - Poly mode - simpler oscillator/filter combinations for more voices - longer amp attack/release - reverb and delay - Multi mode layering if needed

## Arpeggios

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Use: - Arp mode + Pattern + Length - synced LFOs - wavetable or hypersaw engines - moderate effects for depth

## Counter melodies

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Use: - a separate Multi part - higher register - contrasting oscillator type - stereo movement through LFO pan or phaser

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## Limitations to keep in mind

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From a Eurorack perspective, the main limitation is that this is **not CV-native** in the manual material provided. It is centered around: - MIDI - USB - plugin integration

So to integrate with Eurorack melodically, you'll usually need: - MIDI sequencing from outside the rack, or - a Eurorack MIDI/CV interface that can send MIDI out to the Virus

Still, once connected, it becomes a very powerful melodic companion.

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# Bottom line

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The **Virus TI Snow** is best used with a Eurorack system as a:

- **polyphonic harmonic layer**
- **multitimbral melody generator**
- **lead and bass synth**
- **arpeggiated digital sequence source**
- **effects and filter processor for external modular audio**

If I were writing melodic electronic music with it beside a modular, I would lean on it for:

- chords the modular can't easily do
- tight bass and lead patches with recall
- evolving wavetable and formant melodies
- multitrack melodic layers in Multi mode
- arpeggiated figures synchronized to the rest of the setup

Meanwhile, I'd let the Eurorack do what it does best: - clocks - modulation - generative structures - drum logic - experimental texture

That combination would be extremely strong musically: **modular for motion and unpredictability, Virus for harmony, melody, and polish.**

[Generated With Eurorack Processor](#)