

# Erica Synths – Bassline

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- [Manual PDF](#)

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[Manual PDF: BASSLINE\\_web.pdf](#)

## Erica Synths Bassline – using it for melodic parts

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From the manual pages provided, this is a **full analog synth voice** meant for acid/bass lines, but it can absolutely be used as a **melodic voice** in a larger Eurorack system.

### What the module gives you

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The manual describes Bassline as having:

- **VCO** with good **1V/oct tracking**
- **Three waveforms**
- **Triangle, square, and master outputs**
- **Suboscillator**
- **Detune circuit** that emulates multiple VCOs / BBD-style detune
- **VCF** with **LP/BP** modes
- **Separate VCF and VCA decay envelopes**
- **Accent input**
- **FM input** for the oscillator
- **VCF cutoff CV input**

That means this module already contains most of what you need for a complete melodic monosynth line: - pitch source - tone source - filter shaping - amplitude shaping - articulation

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## Main musical role

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This module is best understood as a **complete mono lead / bass / sequence voice**.

Because it includes: - oscillator - filter - VCA - envelopes

...you can patch just: - **1V/oct pitch CV** - **gate** and get a playable melodic synth line from **MAIN OUT**.

So in a system with sequencers, quantizers, keyboards, random CV, clocking, modulation, delay/reverb, etc., Bassline becomes the **sound-generating core** for melody.

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## Important controls and jacks for melodic use

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### Pitch and note control

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#### 1V/OCT

The manual states this is the oscillator pitch input and tracks well over several octaves.

**Use it for:** - sequencer pitch CV - keyboard CV - quantized random voltages  
- transposition from a precision adder

This is the main entry point for making the module play actual melodies.

#### GATE

The gate input triggers both the VCF and VCA envelopes simultaneously.

**Use it for:** - step sequencer gates - keyboard gate - trigger sequencer for plucky lines

This gives each note its articulation.

## ACCENT

The manual says +10V here increases volume and opens the VCF slightly.

**Use it for:** - emphasizing selected steps in a melody - making repeated notes feel dynamic - classic acid-style rhythmic phrasing

For melodic writing, accent is very useful because it creates **phrased notes**, not just equal notes.

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## Tone shaping for melody

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### TUNE

Sets the base pitch range. Use this to place the voice in: - bass register - tenor register - lead register

### WAVE

Selects the waveform sent to the master output.

This will strongly affect melodic character: - **triangle**: softer, flute-like, rounded - **square**: hollow, woody, more prominent in mixes - **master output waveform options**: likely your core timbral choice for the line

If you want a melody to sit above percussion without sounding harsh, try triangle or filtered square. For a more obvious lead, use brighter wave settings.

### SUBOSC LVL

Adds low octave weight through the suboscillator.

For melody: - use **small amounts** to thicken a lead - use **higher amounts** for bass melodies - keep it restrained if you want clearer higher-register note definition

Too much sub on upper-register melodic lines can blur intervals, but it is excellent for hooks that need body.

## **DETUNE**

The manual describes this as a detuned multi-VCO style effect with BBD-like behavior.

For melody, detune is one of the most useful expressive controls: - slight detune = wider, chorused lead - medium detune = vintage unstable mono synth tone - high detune = aggressive, animated acid/solo texture

Use it carefully if the melody must remain pitch-clear in dense arrangements. A little goes a long way.

## **FM LEVEL and FM IN**

This is oscillator FM.

For melodic use: - subtle FM gives extra harmonic motion - audio-rate FM can create more aggressive lead timbres - envelope or LFO into FM IN can animate notes over time

For tonal melodies, keep FM moderate unless you want dissonant or metallic sounds.

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## **Filter and articulation for melodic phrasing**

### **CUTOFF**

Sets the filter cutoff manually.

This is one of the most important melodic controls because filter brightness often reads as musical emphasis just as much as pitch does.

### **RESONANCE**

The manual notes the filter can do extreme resonance sweeps.

For melody: - low resonance = fuller, more stable tone - medium resonance = clearer vowel-like tone, better note articulation - high resonance = acid, nasal, focused lead sound

Resonance can help a simple sequence become more “speaking” and melodic.

## **VCF mode: LP / BP**

The panel shows LP/BP selection.

- **LP (low-pass)**: best for classic basses, rounded leads, warm melodies
- **BP (band-pass)**: more focused, narrower, reedy, and often very good for cutting melodic riffs in a mix

Band-pass can be especially effective when you want a melody that occupies a clear spectral lane without overwhelming bass and highs.

## **CUTOFF CV**

External CV for filter cutoff.

Use this with: - an LFO for motion - a sequencer row for per-step timbre changes - random CV for evolving melodies - velocity/accent-style CV for expression

## **VCF ENV**

Controls filter envelope decay amount/behavior according to the manual text.

This shapes how each note “opens” in brightness: - short decay = plucky notes - longer decay = more vocal or swelling phrases - more envelope depth = stronger attack bite

## **VCA ENV**

Controls amplitude decay time.

This is central for melody: - short = staccato/plucked sequences - medium = synth bass or articulated lead - long = legato-ish sustained notes if gates support it

Together, **VCF ENV** and **VCA ENV** define note shape. For melodic music, this matters as much as pitch selection.

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## Outputs and how to use them musically

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### MAIN OUT

This is the primary full voice output.

Use it when you want the complete Bassline sound: - VCO - filter - VCA - envelopes

This is the easiest way to use the module melodically.

### TRI OUT and SQR OUT

The manual says these are additional VCO outputs and are not affected by VCF/VCA.

These are very useful in a larger patch.

You can use them: - as raw oscillator sources into external filters/VCA/envelopes - to layer with the main output - as tuning references - as extra voices if processed elsewhere

This means Bassline can function both as: 1. a self-contained melodic voice, and 2. an oscillator source for more complex melodic patching

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## How to use Bassline with other Eurorack modules for melody

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Since only this manual was attached, I can describe how it pairs with the typical module categories in a Eurorack system.

## 1. With a sequencer

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Patch: - sequencer pitch CV → **1V/OCT** - sequencer gate → **GATE** - sequencer accent row / trigger row → **ACCENT** - audio from **MAIN OUT** → mixer / effects

This gives you: - basslines - hooks - repeating motifs - acid-style phrases

Best use: - short VCA decay - moderate resonance - some VCF envelope - selective accent steps

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## 2. With a quantizer and random source

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Patch: - random stepped CV → quantizer → **1V/OCT** - clocked trigger → **GATE** - optional random gate stream → **ACCENT** - slow CV or LFO → **CUTOFF CV**

This creates: - evolving melodic patterns - generative hooks - semi-controlled tonal lines

Best use: - keep detune low for pitch clarity - use LP mode for stable tonal center - use BP mode for more characterful patterns

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## 3. With a keyboard or touch controller

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Patch: - keyboard CV → **1V/OCT** - keyboard gate → **GATE** - pressure/aux CV → **CUTOFF CV** or **FM IN** - velocity/accent output if available → **ACCENT**

This turns Bassline into a performance monosynth.

Great for: - solos - expressive leads - bass parts with articulation - live acid improvisation

Pressure to cutoff CV is especially musical.

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## 4. With external modulation

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Patch modulation sources into: - **CUTOFF CV** for tonal movement - **FM IN** for harmonic animation

Examples: - LFO to cutoff = cyclic phrase movement - envelope to FM = brighter attack - sequencer CV row to cutoff = per-step timbral melody - sample-and-hold to cutoff = shifting note color

This is how you make a repeated pitch sequence feel more melodic and less static.

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## 5. With external filters and VCAs

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Use: - **TRI OUT** or **SQR OUT**

Then patch to: - external filter - external VCA - separate envelope

Why do this? - create a second articulation from the same oscillator - layer a raw oscillator melody with the internal processed main output - split one pitch line into multiple parallel timbral voices

Example: - **MAIN OUT** = short plucky acid line - **TRI OUT** through external LPG = softer supporting melodic layer

This is a strong strategy for richer melodic arrangements.

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## 6. With effects

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After **MAIN OUT**, add: - delay for repeating melodic motifs - reverb for ambient lead lines - chorus for widening - distortion/saturation for aggressive acid hooks

The Bassline module seems particularly effective before: - delay - spring reverb - tape-style echo - stereo chorus

Subtle detune plus delay is especially good for memorable lead phrases.

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# Practical melodic patch ideas

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## Patch 1: Classic acid melody

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- pitch sequencer → **1V/OCT**
- gate sequencer → **GATE**
- accent triggers on selected steps → **ACCENT**
- **MAIN OUT** → distortion → delay

Settings: - square-ish waveform - medium resonance - moderate VCF envelope - short-to-medium VCA decay - slight detune

Result: - tight, articulate melodic sequence - strong phrasing from accent - ideal for techno/electro/acid

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## Patch 2: Warm mono lead

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- keyboard CV → **1V/OCT**
- keyboard gate → **GATE**
- mod wheel / pressure → **CUTOFF CV**
- **MAIN OUT** → chorus → reverb

Settings: - triangle or softer waveform - low resonance - slight suboscillator - longer VCA decay - minimal detune

Result: - expressive lead line - smoother melodic contour - good for synth-pop, ambient, melodic techno

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## Patch 3: Animated generative melody

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- random stepped CV → quantizer → **1V/OCT**
- clock divider rhythm → **GATE**
- occasional trigger pattern → **ACCENT**
- slow LFO → **CUTOFF CV**
- very slow CV → **FM IN**

- **MAIN OUT** → delay

Settings: - LP or BP depending on mix - medium resonance - moderate envelope amount - moderate VCA decay

Result: - evolving, musical sequence - timbral variation across repeating motifs - useful for ambient or experimental rhythmic pieces

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## Patch 4: Layered melodic voice from one module

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- sequencer pitch → **1V/OCT**
- sequencer gate → **GATE**
- **MAIN OUT** → mixer channel 1
- **TRI OUT** → external LPG/filter/VCA → mixer channel 2

Settings: - main output brighter and resonant - triangle layer soft and lower in volume

Result: - one module supplies both: - articulated foreground melody - supporting body layer

This is a very efficient use of rack space.

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## Best melodic strengths of this module

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### 1. It is a complete voice

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You do not need to build a voice from separate VCO/VCF/VCA/EG modules.

## **2. Accent makes sequences musical**

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Accent is not just louder notes; it creates phrasing and contour.

## **3. Separate filter and amp decays**

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This gives strong control over pluck, bite, sustain feel, and note definition.

## **4. Extra oscillator outputs expand it**

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You can use the raw VCO outputs for layering or parallel signal paths.

## **5. Detune and FM add expressiveness**

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Even a simple melody can become lively and complex.

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# **Things to watch out for in melodic use**

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## **Keep detune under control**

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Too much can smear pitch clarity, especially in faster melodies.

## **Use suboscillator sparingly for upper melodies**

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It can overpower the fundamental and make lines muddy.

## Resonance affects perceived pitch character

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At high settings, the filter peak becomes a major part of the sound, which can be amazing, but more demanding in a mix.

## FM can push you away from tonal clarity

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Very useful for expressive color, but subtle settings work best when the melody must stay singable.

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## Summary

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The **Erica Synths Bassline** is best used as a **monophonic melodic synth voice** for:

- basslines
- leads
- acid sequences
- generative melodic patterns
- layered mono synth parts

Its most melodic features are:

- accurate **1V/oct**
- direct **gate** control
- expressive **accent**
- separate **VCF/VCA envelope decay**
- flexible **filter mode and resonance**
- **detune** and **FM** for animated tone
- raw **triangle/square outputs** for layering with other modules

In a Eurorack system, this module works especially well with: - sequencers - quantizers - keyboards/controllers - modulation sources - effects - external VCAs/filters for parallel layers

If you want, I can also turn this into: 1. a **“patch recipes” guide**,  
2. a **signal-flow diagram**, or  
3. a **“best module pairings” list** for melodic composition.

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