

Erogenous Tones – Levita8

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Erogenous Tones LEVIT8 – melodic use cases

The LEVIT8 is an **8-channel attenuator / gain / inverter / mixer utility**. It is not a sound source or quantizer by itself, but in a melodic Eurorack patch it is extremely useful as a **CV sculpting and pitch-combining tool**.

What it does musically

From the manual:

- 8 channels of **linear attenuation/gain**
- max gain about **2x**
- some channels have **invert switches**
- works with **audio, CV, gates**
- if nothing is patched to an input, that input is normalized to **+5V**
- outputs can act as:
 - **8 independent processors**
 - **one or two 4-to-1 mixers**
 - **one 8-to-1 mixer**
- channels saturate around **±10V**

That means LEVIT8 is great for building melodic control voltages from simpler sources.

Best melodic roles for LEVIT8

1. Pitch CV attenuator for sequence control

A common melodic use is scaling pitch-related CV before it reaches an oscillator.

Patch idea

- Sequencer pitch CV -> LEVIT8 input
- LEVIT8 output -> quantizer or oscillator 1V/oct input

Why

- Reduce melodic range for tighter basslines
- Boost weak CV sources
- Invert contours for contrary motion melodies

Because gain goes up to about 2x, you can make a small modulation source cover a larger pitch range.

2. Manual transpose source using normalized +5V

Since unpatched inputs are normalized to **5V**, each unused channel can become a **manual DC voltage generator**.

Patch idea

- Leave a channel input empty
- Turn its knob to create a chosen voltage
- Send output to:
 - oscillator pitch input
 - quantizer transpose input
 - sequencer transpose input

Why

This gives you a quick manual transpose control.

On invert-capable channels, you can generate **negative offsets** too.

This is one of the most useful melodic tricks in the module: - create base pitch offsets - shift a sequence up/down by intervals - bias random CV before quantization

3. Mix several CV sources into one melody

LEVIT8 can sum multiple channels at output 4 or output 8 depending on the MIX switch settings.

Patch idea

Use the 4-channel mix: - Ch 1: sequencer pitch - Ch 2: slow LFO - Ch 3: DC offset from empty normalized jack - Ch 4: random stepped voltage - MIX on channel 4 up - Output 4 -> quantizer -> oscillator

Result

You get a composite melodic CV made from: - structured notes - vibrato or contour - transposition - random variation

This is one of the strongest melodic uses for LEVIT8: **CV summing before quantization.**

4. Create quantizer-friendly melodies from modulation sources

LEVIT8 is very good before a quantizer.

Patch idea

- Patch several modulation sources into channels:

- triangle LFO
- envelope
- random stepped CV
- DC offset
- Mix them at output 4 or 8
- Send mixer output to a quantizer
- Quantizer output -> oscillator pitch

Why

A quantizer turns mixed analog voltages into notes, and LEVIT8 lets you shape: - melodic density - interval size - direction - register

This is an excellent way to make evolving melodies from non-sequencer CV.

5. Invert melodic motion

The invert switches let some channels flip voltage polarity.

Patch idea

- Sequencer CV muled to two LEVIT8 channels
- One normal, one inverted
- Send the two outputs to different oscillators, or mix selectively

Musical use

- oscillator 1 rises while oscillator 2 falls
- create contrary-motion counterpoint
- invert modulation before quantizing for a mirrored melody

If your downstream module expects pitch CV, inversion can create musically related but opposite contours.

6. Make interval layers and harmonized pitch CV

Because channels can independently scale copies of the same source, LEVIT8 can build related pitch lines.

Patch idea

- Mult one pitch sequence into several LEVIT8 channels
- Set each channel to a different amount/offset
- Send:
 - one output to oscillator A
 - another to oscillator B
 - another through a quantizer for a third line

Why

This allows: - reduced or expanded intervals - offset versions of the same melody - parallel melodic voices

For strict harmony, send the processed CVs through quantizers or use quantizer transpose inputs.

7. Use it as a precision-ish performance macro for melody

While it is not marketed as a precision adder, LEVIT8 can still be used performatively to shape melodic behavior.

Patch idea

- Ch 1: main sequence
- Ch 2: manual DC offset
- Ch 3: envelope amount to pitch
- Ch 4: random stepped CV
- Output 4 -> quantizer

Now the knobs become performance controls for: - transposition -
sequence range - ornament amount - instability/randomness

This can turn a static melody into an expressive one.

8. Build an 8-source melodic CV bus

If channel 8 mix is engaged while channel 4 mix is off, output 8 becomes a mix of **all 8 channels**.

Patch idea

Send up to 8 sources: - sequencer row A - sequencer row B - offset voltage
- LFO - random source - envelope - gate-derived accent CV - keyboard CV

Then: - Output 8 -> quantizer -> oscillator

Why

This creates a powerful "meta-melody" bus.

You can blend many influences into one final note stream.

This is especially effective in generative patches.

9. Shift melodies with DC offset for register control

Because unused inputs default to +5V, LEVIT8 is very handy for moving a melody into a different octave/register.

Patch idea

- Ch 1: melody CV
- Ch 2: empty input, knob set as offset
- Mix to output 4
- Output 4 -> quantizer or oscillator

Result

You can move the melody: - slightly upward/downward - into a higher register - into saturation for more extreme effects

This is useful for live performance transitions.

10. Process gates or accents into melodic influence

The manual says it works with **gates** too.

Patch idea

- Gate or trigger pattern -> LEVIT8 channel
- Attenuate heavily
- Mix with pitch CV
- Send to quantizer

Result

Gates become stepped voltage contributions that alter pitch only when active, creating: - accents that also transpose - conditional note jumps - rhythmic melody shifts

This is a smart way to tie rhythm and melody together.

Practical melodic patch examples

Patch 1: Simple transposable sequence

- Sequencer pitch out -> Ch 1
- Empty Ch 2 as DC offset

- Channel 4 MIX up
- Out 4 -> quantizer -> VCO 1V/oct

Use: - Ch 1 knob for sequence range - Ch 2 knob for transpose

Patch 2: Generative melody builder

- Stepped random CV -> Ch 1
- Slow LFO -> Ch 2
- Envelope -> Ch 3
- Empty Ch 4 for offset
- Channel 4 MIX up
- Out 4 -> quantizer -> oscillator

Use the knobs to balance: - randomness - contour - note density - register

Patch 3: Two related melodic voices

- Main sequence muted to Ch 1 and Ch 5
- Random stepped CV -> Ch 2
- Empty Ch 3 for transpose
- Slow LFO -> Ch 6
- MIX Ch 4 up for voice A
- MIX Ch 8 up with Ch 4 also engaged for voice B
- Out 4 -> quantizer A -> oscillator A
- Out 8 -> quantizer B -> oscillator B

This gives two separate melodic streams derived from related material.

Patch 4: Contrary-motion duet

- Sequencer pitch muted to one normal channel and one invert-capable channel
- Add separate offsets to each path using empty normalized channels

- Send each output to separate quantizers/oscillators

Result: - one melody ascends - the other mirrors or counters it

Strengths for melodic patching

LEVIT8 is especially good at:

- combining multiple CV sources
 - manual transposition
 - offsetting and biasing CV
 - inverting melodic contours
 - building pre-quantizer composite voltages
 - making one sequence produce several related voices
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Important caveats

1. Not a quantizer

For tonal melody, LEVIT8 works best with a **quantizer** after it.

Without quantization, summed voltages may not land on exact musical intervals.

2. Not guaranteed as a precision adder

The manual presents it as a gain/invert/mix utility, not a precision pitch utility.

So for exact octave transposition at 1V/oct, use care and test by ear/tuner.

3. Beware normalized DC in mixes

If a channel is unpatched, it adds DC from the normalized +5V source. That is useful for transpose, but if you forget to turn the knob down, it will affect the melody unexpectedly.

Bottom line

The LEVIT8 is a **melodic CV utility powerhouse**. It shines when used to:

- scale sequencer voltages
- mix random and deterministic CV
- add manual transpose
- invert pitch movement
- create layered or generative note streams before a quantizer

By itself it does not create notes, but together with a **sequencer, random source, quantizer, and oscillator**, it becomes a central tool for designing expressive melodic control voltages.

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