Intellijel — Atlx

- Manual PDF

Atlx / Atlantix product page & manual link

Intellijel Atlx + Atlantix: making melodic parts together

Based on the attached pages, **Atlx** is a **passive 6HP expander** for **Atlantix** that breaks out a lot of otherwise internal sound sources and processing points:

- **Dedicated oscillator outputs** for **A** and **B**
- Sine
- Triangle
- Saw
- Square
- **Sub Square on A only**
- **Filter outputs**
- Lowpass
- Highpass
- Bandpass
- Phazor
- **Ring mod section**
- **X in**
- **Y in**
- **Ring out**

Atlantix itself is the main voice: - **Dual analog VCO** - **Multimode VCF** - **VCA with drive** - **ADSR envelope** - Extensive internal routing and patch points

So musically, the pairing gives you a **complete analog melodic voice** plus a way to extract multiple simultaneous tones from inside it for **layered, harmonically rich, and patch-programmable melodic material**.

What Atlx adds for melodic use

Atlantix alone is already a playable synth voice, but **Atlx makes it much better for melody writing** because it lets you treat one played pitch as **multiple coordinated melodic signals**:

1. **Multiple waveforms at once**
2. You can use one oscillator pitch to generate:
    - a bass layer from **sub square**
    - a lead layer from **saw**
    - a softer doubling voice from **sine**
3. These can go to other VCAs, filters, effects, or mixers.
4. **Parallel filtered melody voices**
5. The same note line can appear as:
    - warm **lowpass**
    - nasal **bandpass**
    - bright **highpass**
    - more characterful **phazor**
6. Great for splitting one sequence into several melodic colors.
7. **Ring modulation as an extra pitched source**
8. Using oscillator A and B as ring mod inputs can create:
    - metallic intervals
    - bell tones
    - animated countermelodies
9. If A and B are tuned musically, ring mod can become a melodic voice in its own right.
10. **Self-patching possibilities**

11. Since Atlx exposes more outputs, you can route Atlantix's own oscillators/filter responses back into external utilities and then back into Atlantix or other modules.
12. This is useful for creating **controlled melodic complexity** without losing the central pitch relationship.

Best melodic roles for this combo

1. Classic mono lead voice

Use Atlantix as the main synth voice and Atlx for parallel tone extraction.

Patch idea

- Sequence **Pitch A/B** from your sequencer/keyboard
- Gate to Atlantix envelope
- Main audio from Atlantix out for the lead
- Also patch from Atlx:
- **A saw** to an external VCA/effect for a bright doubled lead
- **A sine** for a tucked-under pure fundamental layer

Why it works

You get a focused lead from the main voice while simultaneously generating cleaner or brighter layers that follow the exact same melody.

---

2. Bassline plus upper melodic doubling

This is one of the most useful melodic applications.

Patch idea

- Tune **Osc A** as your main pitch source
- Use **A sub square** from Atlx as the bass foundation
- Use **A saw or square** as the midrange bass articulation
- Use Atlantix's main filtered output for the expressive top of the bass sound

Result

One sequence creates: - **sub weight** - **body** - **filter-shaped attack/presence**

This is ideal for techno, electro, synthpop, and cinematic pulse lines.

---

3. Two-oscillator interval melodies

Atlantix has dual oscillators, so you can tune A and B in intervals.

Patch idea

- Osc A = root
- Osc B = tuned to:
- fifth
- octave
- third
- detuned unison
- Mix in Atlantix for one main melodic voice
- Use Atlx outputs from A and B separately to process each oscillator independently

Melodic advantage

You can create: - harmonized leads - octave melodies - pseudo-duophonic textures - interval-based riffs

For example: - **A triangle** = clean root - **B square** = octave or fifth above - Main Atlantix output = filtered blended lead

That gives a melody with internal harmony.

---

4. Countermelody from the ring mod

The **ring mod** is especially interesting melodically if the two oscillators are tuned deliberately.

Patch idea

- Send **A waveform** to **X in**
- Send **B waveform** to **Y in**
- Take **Ring out**
- Tune A and B to musically related intervals

What you hear

Ring modulation emphasizes the **sum and difference frequencies** between the two inputs. With careful tuning, this creates: - bell-like melodic accents - clangorous but pitched side tones - a separate line that tracks your oscillator interval relationship

Musical use

Use it quietly behind the main melody for: - shimmer - harmonic tension - a “ghost melody” effect

Or run the ring mod out through filtering to isolate sweeter partials.

---

5. Parallel filter voices from one sequence

The filter outputs are a huge gift for melodic composition.

Patch idea

Take from Atlx: - **LP** - **BP** - **HP** - **PHZ**

Then send each to: - separate VCAs - a mixer - stereo effects - different rhythmic gates

Musical outcome

A single melodic line can become: - lowpass = warm center voice - bandpass = nasal singing layer - highpass = airy transient line - phazor = character/animation layer

This is excellent for: - evolving arpeggios - melodic techno sequences - animated ostinatos - stereo melodic textures

You can even rhythmically mute/unmute these different filter responses to make one line feel like several interacting parts.

Strong melodic patch strategies

Strategy A: “One sequence, three melodic layers”

Use one CV/gate sequence to make a complete melodic stack.

Example

- **Atlantix main out** = expressive lead
- **Atlx A sub** = bass reinforcement
- **Atlx bandpass out** = narrow, vocal-like upper line

This gives a full melodic arrangement from one voice.

Strategy B: “Root + interval + metallic overtone”

A very musical Atlantix/Atlx patch.

Example

- Osc A = root
- Osc B = perfect fifth
- Main out = blended lead
- **A sine out** = pure fundamental support
- **Ring out** = metallic overtone voice

This produces a rich melodic tone that sounds arranged rather than merely layered.

Strategy C: “Pseudo-polyphonic melodic spread”

Not true polyphony, but very effective.

Example

Use separate outputs to make different voices occupy different frequency bands: - **Sub square** = bass note - **Lowpass** = main body - **Highpass** = top sparkle - **Ring mod** = accent layer

All follow one pitch structure, but the ear interprets them as a larger melodic ensemble.

Strategy D: “Call and response from the same voice”

Use different Atlantix/Atlx outputs with switched or sequenced VCAs.

Example

- Step 1–4: open lowpass output
- Step 5–8: open bandpass output
- occasional ring mod accents

Same melody, but changing timbral routing creates the feeling of phrase variation and response.

Practical melodic patch examples

1. Acid-style melodic line

- Sequence pitch into Atlantix
- Use saw/square oscillator source
- Filter resonance up
- Envelope to filter
- Take:
- main out for the acid line
- **Atlx sub out** for low-end support
- **Atlx highpass out** into distortion/delay for top bite

This gives a stronger, more mix-ready melodic riff.

---

2. Berlin-school sequence

- Clocked pitch sequence to both oscillators
- Slight detune or interval on B
- Slow modulation to filter
- Use:
- **LP out** for body
- **BP out** for a narrow repeating melodic stripe
- **Ring out** for occasional metallic motion

Pan/filter these separately for width and movement.

---

3. Bell melody / glass arpeggio

- Tune A and B to a consonant interval
- Patch them into **X in** and **Y in**
- Take **Ring out**
- Filter it and apply a snappy envelope

The ring mod output can become a beautiful melodic percussive voice, especially for: - ambient arps - soundtrack motifs - IDM-style tuned percussion

---

4. Bass + lead from one performance

- Use the main Atlantix output as the lead
- Use **A sub square** externally as bass reinforcement
- If possible, process bass and lead separately with different VCAs/effects

Even without separate pitch sequencing, this creates a convincing dual-role melodic performance.

How to think compositionally with these two modules

Atlantix = the performer

Atlantix is the central playable instrument: - pitch - articulation - filtering - envelope dynamics - main timbral identity

Atlx = the orchestrator

Atlx lets you “orchestrate” the internals of Atlantix: - expose hidden layers - split one note into multiple spectral roles - derive secondary melodic material - create harmonically related side voices

That makes this pair especially strong for: - **lead hooks** - **bass motifs** - **arpeggiated figures** - **harmonic doubling** - **metallic melodic accents** - **evolving mono-synth arrangements**

Limitations to keep in mind

From the provided pages, Atlx appears to be an **expander only**, not a standalone voice: - **Passive** - Designed specifically for **Atlantix**

So: - It does not generate notes on its own - Its melodic usefulness depends on Atlantix being the source - To fully exploit the extra outputs, you’ll likely want additional: - VCAs - mixers - effects - possibly external envelopes/modulators

That said, even with minimal support, the expander substantially improves Atlantix’s melodic range.

Best musical use cases

This combo is especially good for:

- **Mono leads with layered articulation**
- **Basslines with integrated sub reinforcement**
- **Single-sequence arrangements with multiple timbral voices**
- **Interval and detuned melodic hooks**
- **Ring-mod chimes and metallic melodies**
- **Parallel filter-based melodic animation**

If your goal is to get **more melody, harmony, and arrangement depth out of one synth voice**, Atlx makes Atlantix much more composition-friendly.

Summary

Atlantix gives you the playable analog synth voice.
Atlx turns that voice into a **multi-output melodic ecosystem**.

Together, they can produce: - a main lead or bass voice, - parallel oscillator layers, - multiple simultaneous filter colors, - and ring-mod-derived pitched overtones,

all locked to the same melodic material. In practice, that means you can turn one sequence into a **fuller, more arranged melodic part** with bass, body, brightness, and harmonic shimmer.

Generated With Eurorack Processor