

Noise Engineering – Basimilus Iteritas Alia

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[Basimilus Iteritas Alia Manual PDF](#)

Using Basimilus Iteritas Alia for melodic music

Basimilus Iteritas Alia (BIA) is presented as a **digital drum voice**, but the manual makes clear it can also function as a strong **melodic oscillator/synth voice**. In particular, it works well for **basslines, leads, stabs, supersaws, harsh FM-style tones, and sequenced pitched percussion**.

Why it works melodically

From the manual:

- **Pitch input is calibrated for 1V/oct tracking**
- Pitch CV range is **-2 V to +5 V**
- There is a **Pitch encoder** for fine or coarse semitone tuning
- It has multiple synthesis modes:
- **Skin**: additive, more tonal
- **Liquid**: additive with pitch envelope, great for punchy melodic tones
- **Metal**: phase-modulated, noisier and more inharmonic, but still useful for aggressive bass/lead sounds
- It includes an **Env Out**, which mirrors the internal envelope and can modulate other modules

This means BIA can be treated as a full synth voice when paired with: - a **pitch sequencer** - a **trigger/gate source** - optional **modulation** - optional **filter, VCA, effects, or wave shaping**

Best melodic roles for BIA

1. Bassline voice

BIA is especially strong for bass.

Recommended setup

- Send a **pitch sequence** to **Pitch**
- Send a **gate/trigger pattern** to **Trig**
- Take **Out** to your mixer, filter, or effects
- Use **Bass** range switch to place it in bass register
- Start with **Skin** or **Liquid**

Good controls for bass shaping

- **Morph**: moves through sine, triangle, saw, square. Lower settings can give more solid low-end; more aggressive settings add bite.
- **Harmonic**: keep lower for simpler bass fundamentals, or increase for more overtone weight.
- **Spread**: low or harmonic settings help preserve tonal clarity.
- **Fold**: adds aggression and harmonics; useful for acid-like or distorted bass.
- **Decay**: controls note length.
- **Attack**: center or slightly right for cleaner onset; left of center adds noise, which is less typical for clean bass but useful for edge.

Especially useful mode

- **Liquid** adds pitch envelope internally, which can make basslines feel more punchy and animated even without external modulation.
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2. Lead voice

BIA can make sharp, cutting leads with a lot of harmonic motion.

Recommended setup

- Pitch sequencer to **Pitch**
- Trigger/gate sequence to **Trig**
- Use **Alto** or **Treble**
- Patch **Out** to delay/reverb for space

Good approaches

- **Skin** for brighter, more stable melodic leads
- **Metal** for aggressive industrial or experimental lead timbres
- Moderate **Spread** gives richer overtone spacing
- Increase **Fold** for growl and articulation
- Modulate **Morph** or **Fold** slowly with CV for evolving phrases

Musical result

This works particularly well for: - techno leads - EBM/industrial hooks - arpeggios - distorted mono leads

3. Chord-like or supersaw-style melodic textures

The manual includes a **Supersaw** patch concept, which is very important melodically.

Because BIA uses multiple oscillators, **Spread** can create detuned or interval-rich textures that feel wider and more chordal than a simple single oscillator.

Patch concept

- Pitch CV sequence to **Pitch**
- Trigger pattern to **Trig**
- Use **Skin**
- Increase **Spread**
- Adjust **Morph** toward brighter waveforms
- Use moderate **Harmonic**
- Use longer **Decay**

Pair with

- stereo delay
- chorus
- reverb
- filter modulation

This can yield: - unison-style leads - pseudo-chord stabs - trancey supersaw-ish lines - big melodic riffs

4. Plucked or struck tonal sequences

Because BIA has an internal envelope and percussive architecture, it naturally excels at **plucks**, **mallets**, and **pitched strikes**.

Best mode

- **Skin** for clean struck tones
- **Liquid** for kick-like plucked bass
- **Metal** for bells, clangs, and tuned metallic hits

How to patch

- Clocked trigger source into **Trig**
- Quantized pitch CV into **Pitch**
- Short-to-medium **Decay**
- Tune with encoder
- Use **Attack** near center for a punchy transient

This is a strong method for: - marimba-like sequences - tuned tom patterns
- melodic percussion lines - electro-style tonal hits

5. FM-like melodic bass and metallic melody

The manual explicitly includes a “**Not quite FM bass**” patch. That indicates BIA is very capable of FM-adjacent melodic sounds.

Use Metal mode for:

- metallic bass
- alien leads
- tuned industrial percussion
- digital bell-like phrases

Main sound design controls

- **Spread** changes interval relationships / inharmonicity
- **Harmonic** affects overtone envelope behavior
- **Morph** changes waveform foundation before modulation complexity
- **Fold** adds further density and harshness

This is ideal for: - IDM - industrial - broken beat - dark techno - soundtrack design

How to combine BIA with other modules for melodic systems

Even though only BIA is shown here, the manual strongly suggests how it behaves in a larger patch. Here are the most useful pairings.

A. With a sequencer or quantizer

This is the most important pairing.

What the second module should do

- Output **1V/oct pitch CV**
- Output corresponding **triggers/gates**

Result

BIA becomes a playable mono synth voice.

Best uses

- basslines
- riffs
- arps
- tuned percussion

Because BIA is trigger-based, the sequencer does not need to sustain notes traditionally; it just needs to trigger the internal envelope rhythmically.

B. With an envelope or function generator

BIA already has an internal envelope, but external modulation makes it much more melodic and expressive.

Patch external modulation to:

- **Morph**
- **Fold**
- **Spread**
- **Decay**
- **Attack**
- **Harm**

Musical benefit

You can create: - accent variation - timbral phrasing - note-to-note articulation changes - evolving melodic loops

A slow envelope or random stepped CV to **Morph** or **Fold** is especially effective.

C. With a filter

BIA does not need a filter to sound good, but a filter can make it sit more naturally in melodic roles.

Why use one

- tame harsh highs from **Fold**
- shape bass emphasis
- animate leads with filter sweeps
- make metallic tones more tonal

Strong use cases

- lowpass after **Metal** mode for aggressive but focused bass
 - bandpass after **Skin** for vocal or nasal leads
 - resonant lowpass after **Liquid** for punchy acid-adjacent lines
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D. With a VCA

Since BIA already contains its own envelope, a VCA is optional for basic use, but still useful.

Why

- dynamic control from another envelope
- sidechain-style pumping
- amplitude automation independent of BIA's internal contour
- ducking and mix placement

Nice trick

Use **Env Out** to modulate another VCA or filter elsewhere in the patch while BIA plays melody.

E. With effects

BIA becomes much more “synth-like” melodically when sent through effects.

Best effect pairings

- **Delay**: for arps and lead echoes
 - **Reverb**: for spacious melodic percussion and lead atmospheres
 - **Chorus/ensemble**: for supersaw and widening
 - **Distortion/saturation**: for industrial bass and lead
 - **Phaser/flanger**: for animated metallic lines
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F. Using Env Out as a melodic patching tool

One of the biggest advantages of the Alia version over the original is **Env Out**.

The manual says it outputs an envelope mirroring BIA's internal envelope, from **0 V to +5 V**.

This lets BIA control other modules while playing melody

Examples: - Open a filter on another oscillator in sync with BIA notes - Modulate another VCA for layered synth attacks - Trigger dynamic effect depth - Animate wavefolder amount on another voice - Create layered bass + click systems where BIA shapes another sound

Very musical application

Use BIA as the main bassline, and route **Env Out** to: - a filter cutoff on a second oscillator - a VCA controlling sub bass - effect send level for note-by-note dub-style echoes

This makes BIA not just a voice, but also a **performance modulation source**.

Mode-specific melodic recommendations

Skin

Best for: - bass - plucks - supersaw-like textures - synth stabs - clearer melodic parts

Why: - additive structure is more stable and tonal - easier to tune musically - better for conventional note sequences

Liquid

Best for: - punchy basslines - acid-like stabs - percussive melodic hooks - tom-like tuned sequences

Why: - built-in pitch envelope adds attack character - great for lines that need movement and impact

Metal

Best for: - industrial melodies - aggressive FM-ish bass - bells and clangorous tuned sounds - experimental lead work

Why: - more inharmonic and complex - phase modulation creates richer, noisier spectra

Parameter strategies for melodic patching

For clean tonal bass

- Mode: **Skin**
- Range: **Bass**
- Morph: lower to mid
- Harmonic: low to mid
- Spread: low
- Fold: low to moderate
- Attack: center
- Decay: medium

For punchy techno bass

- Mode: **Liquid**
- Range: **Bass**
- Morph: mid
- Harmonic: low-mid
- Spread: low
- Fold: moderate
- Attack: center/right of center
- Decay: short-medium

For bright lead

- Mode: **Skin**

- Range: **Alto/Treble**
- Morph: saw/square area
- Harmonic: medium-high
- Spread: medium
- Fold: moderate-high
- Decay: medium
- Add delay/reverb

For metallic melody

- Mode: **Metal**
- Range: **Alto/Treble**
- Morph: experiment broadly
- Harmonic: medium
- Spread: medium-high
- Fold: low to moderate at first
- Decay: medium-long

For tuned percussion line

- Mode: **Skin** or **Metal**
- Range: depends on register
- Decay: short
- Attack: center
- Harmonic: moderate
- Spread: adjust by ear for tonal center

Important voltage and patching notes

From the manual:

- **Trig threshold**: around **+1.8 V**
- Modulation CV inputs: **0 V to +5 V**
- Pitch CV range: **-2 V to +5 V**
- **Env Out**: **0 V to +5 V**
- Audio output can reach about **14 Vpp**

This means: - standard Eurorack sequencers and triggers should work fine
- attenuating modulation sources may help when patching into parameter CV inputs - audio may be hot, so watch gain staging into external mixers, interfaces, or effects

Best musical workflows

1. Single-voice melodic synth

- Sequencer pitch out → **Pitch**
- Gate/trigger out → **Trig**
- **BIA Out** → mixer/effects

Use for: - mono bass - lead - stab line

2. Layered bass patch

- Same as above
- **Env Out** → filter cutoff or VCA on second oscillator/sub source

Use for: - bass with synchronized transient shaping - layered punch and sub

3. Melodic percussion engine

- Quantized random or sequenced CV → **Pitch**
- Rhythmic triggers → **Trig**
- Short decay
- Optional modulation to **Morph** or **Spread**

Use for: - tuned toms - bell patterns - electro hits

4. Evolving lead

- Sequencer → **Pitch**

- Trigger pattern → **Trig**
- Slow LFO or envelope → **Morph**
- Random stepped CV → **Fold** or **Spread**
- Delay/reverb after output

Use for: - animated melodies - live performance variation - generative hooks

Overall takeaway

Basimilus Iteritas Alia is not limited to drums at all. Based on the manual, it is highly effective as a:

- **bass voice**
- **lead voice**
- **pitched percussion voice**
- **supersaw/unison-style synth**
- **metallic/FM-like melodic oscillator**
- **modulation source via Env Out**

Its strongest melodic advantage is that it combines: - pitch tracking, - rich multi-oscillator tone generation, - internal transient/envelope behavior, - aggressive timbral shaping, - and patchable envelope output.

In a Eurorack system, that makes it excellent for **sequenced melodic lines with strong articulation**, especially in techno, industrial, electro, IDM, experimental, and hybrid drum/synth compositions.

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