

Omnitone – 7Path

- [Manual PDF](#)
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Manual PDF / Product Page

Module identified

From the attached PDF, the module is:

- **Omnitone 7Path – Ethernet Patch Cable Bridge**

This PDF appears to be a product page rather than a full manual, but it includes enough information to understand the module's function.

What the module does

7Path is a pair of passive Eurorack bridge modules that lets you send **7 independent patch signals** between:

- two different Eurorack cases, or
- two distant points in a large system

using a single **ethernet cable**.

Key details from the PDF

- **4HP**
- **3U**
- **20mm deep**
- **Passive**
- **No power required**
- **7 signal paths**

- **Jack mapping is direct:** jack 1→1, 2→2, etc.
- Supports **any type of Eurorack signal**
- Claimed support up to **10 ft with unshielded ethernet cable**, more with shielded cable
- Box includes:
 - **2x 7Path modules**
 - **4x mounting screws**
 - **Ethernet cable not included**

Important musical reality check

Because **7Path does not generate, process, quantize, sequence, or shape pitch on its own**, it is **not a melodic voice module** by itself.

Instead, it is a **signal transport utility**. Its role in melodic patching is to let your **melody-related signals** travel neatly across cases without a mess of long patch cables.

So the best answer to “how these modules can be used together to create melodic components” is:

- the two included **7Path modules** work together as a **7-channel bridge**
- they enable **melodic systems spread across multiple cases**
- they let you separate:
 - sequencers
 - quantizers
 - controllers
 - oscillators
 - envelopes
 - VCAs
 - effects

while still patching them as one instrument

How the two 7Path modules work together melodically

Think of the pair as a **remote 7-channel patchbay**.

Whatever melodic control or audio signal enters one side appears at the matching jack on the other side.

Typical signal types you can send

For melodic work, the most useful signals are:

- **1V/oct pitch CV**
- **gate**
- **trigger**
- **clock**
- **modulation CV** (LFO, random, envelope, pressure, velocity-like CV)
- **audio** (oscillator output, submix, voice return)
- **transpose CV**

Best melodic use cases

1. Remote sequencer to voice connection

If your sequencer lives in one case and your oscillators/voices live in another, 7Path is ideal.

Example patch

Case A: - Pitch sequencer out → 7Path jack 1 - Gate sequencer out → 7Path jack 2 - Mod lane / accent CV → 7Path jack 3 - Clock out → 7Path jack 4

Case B: - 7Path jack 1 → oscillator **1V/oct** - 7Path jack 2 → envelope gate in - 7Path jack 3 → filter cutoff CV or wavefold amount - 7Path jack 4 → clock input on a local modulation source or sequencer

Result

You get a complete melodic voice controlled remotely: - stable pitch stream - note articulation via gate - expressive timbral modulation - synchronized movement

This is probably the most straightforward use.

2. Build a distributed melodic voice across two cases

A melodic voice often uses multiple modules: - pitch source - quantizer - oscillator - envelope - VCA - filter - effects

7Path lets these pieces live in different cases without chaos.

Example

Case A - keyboard or random CV source - quantizer - clocked sequencer

Case B - VCO - filter - LPG/VCA - envelope - delay/reverb

Patch

- Quantizer out → 7Path 1 → VCO 1V/oct
- Gate source → 7Path 2 → envelope gate
- Secondary CV → 7Path 3 → filter FM / cutoff
- Accent CV → 7Path 4 → VCA CV
- Audio return from VCO or final voice → 7Path 5 back to Case A mixer

Result

You can keep control modules in one case and sound-generation modules in another while treating them like one melodic instrument.

3. Send multiple pitch-related signals for harmonies

Since there are **7 channels**, you can transmit several melodic lines at once.

Example harmonic allocation

- **1:** Voice 1 pitch CV
- **2:** Voice 1 gate
- **3:** Voice 2 pitch CV
- **4:** Voice 2 gate
- **5:** Shared clock
- **6:** Transposition CV
- **7:** Audio return or modulation

Result

One 7Path pair can support: - two independent mono melodic voices, or - one voice plus lots of expressive control, or - a lead plus bassline setup across cases

This is especially useful in live systems where one skiff holds sequencing and another holds voices.

4. Transport quantized pitch to avoid moving the whole pitch engine

A common modular melody workflow is:

1. Create raw CV from:
2. sequencer
3. random source
4. sample & hold
5. pressure controller
6. Quantize it
7. Send it to a VCO

If the quantizer is in a separate case from the oscillator, 7Path makes that simple.

Example

Case A - Random stepped CV → quantizer - Quantizer out → 7Path 1 - Trigger pattern → 7Path 2

Case B - 7Path 1 → oscillator 1V/oct - 7Path 2 → envelope trigger/gate

Result

You get musically constrained melodies in one case and synth voice generation in another.

This is one of the strongest musical uses because **pitch CV integrity and clean physical routing matter**.

5. Use one case as a control skiff and the other as a sound case

Many performers keep: - sequencers - touch controllers - clocks - utilities

in a shallow portable skiff, while keeping: - oscillators - filters - VCAs - effects

in a larger main case.

7Path is almost purpose-built for this.

Good 7-channel assignment for melodic performance

- **1:** main pitch CV
- **2:** main gate
- **3:** modulation wheel / fader CV
- **4:** transpose CV
- **5:** clock/reset
- **6:** accent or velocity-style CV

- 7: audio return from the voice

Why this works musically

This gives you a playable remote mono synth architecture: - note selection - articulation - expressive control - synced timing - returned audio to the performance mixer

6. Create call-and-response or multi-zone melodic systems

If your modular is physically spread out, 7Path lets one melodic subsystem “talk” to another.

Example

- Sequencer in case 1 drives bass voice in case 2
- A second CV lane in case 1 transposes a lead in case 2
- Audio from case 2 returns via another path to a mixer in case 1

Result

You can design: - bass/lead separation - control/sound separation - voice clusters in separate cases

This is very useful for complex melodic arrangements.

7. Carry both control and audio for a complete melodic signal chain

Because the module can pass **any Eurorack signal**, you don't have to use all channels for CV/gates.

You can use some for **audio returns**.

Example full voice over 7 lines

- 1: pitch CV
- 2: gate
- 3: envelope/mod CV
- 4: accent CV
- 5: oscillator audio
- 6: post-filter audio
- 7: final voice output or effect send/return

This makes 7Path function like a compact multicore snake for your modular.

For melody building, that means you can: - send note control to a remote voice - bring the resulting sound back to where your mixer or performance interface lives

Concrete melodic patch ideas

Patch idea 1: Remote mono lead

Case A - Step sequencer pitch out → 7Path 1 - Step sequencer gate out → 7Path 2 - Accent row → 7Path 3

Case B - 7Path 1 → VCO 1V/oct - 7Path 2 → envelope gate in - Envelope out → VCA CV - VCO → filter → VCA - 7Path 3 → filter cutoff CV - Final audio → local mixer or 7Path 4 back to Case A

Musical result:

A classic sequenced lead voice with dynamic accents.

Patch idea 2: Bassline plus lead over one ethernet cable

Channel layout - 1: bass pitch - 2: bass gate - 3: lead pitch - 4: lead gate - 5: shared clock - 6: transpose CV - 7: summed audio return

Musical result:

Two coordinated melodic parts between cases with minimal cable clutter.

Patch idea 3: Generative melody control bridge

Case A - Random stepped CV → quantizer → 7Path 1 - Trigger sequencer → 7Path 2 - Slow LFO → 7Path 3 - Clock → 7Path 4

Case B - 7Path 1 → oscillator pitch - 7Path 2 → envelope trigger - 7Path 3 → timbre/fold/filter modulation - 7Path 4 → clock divider or synced delay modulation

Musical result:

A generative melodic line with synchronized movement and evolving tone.

Patch idea 4: Playable keyboard-to-voice bridge

Case A - MIDI-to-CV or keyboard controller: - pitch CV → 7Path 1 - gate → 7Path 2 - mod wheel CV → 7Path 3 - aftertouch/aux CV → 7Path 4

Case B - 7Path 1 → 1V/oct - 7Path 2 → envelope - 7Path 3 → vibrato depth / FM amount - 7Path 4 → filter or wavefolder

Musical result:

A physically separated but expressive performance voice.

Strengths for melodic use

1. Cleaner live setup

Instead of multiple long patch cables between cases, you use one ethernet cable.

2. Easier system organization

You can group modules by function: - controllers together - sound sources together - effects together

3. Better ergonomics

You can keep performance-critical melodic tools close at hand while your larger voice architecture lives elsewhere.

4. Multi-signal efficiency

Seven simultaneous lines is enough for a surprisingly complete melodic ecosystem.

Limitations

1. Not a sound source

7Path does **not** create melodies by itself.

You still need other modules such as: - sequencers - quantizers - oscillators - envelopes - filters - VCAs

2. No normalization or processing

It simply passes signals straight through. There's: - no buffering - no attenuation - no mixing - no muting - no pitch correction - no active amplification

3. Cable-length considerations

The product page states: - up to **10 ft** with **unshielded ethernet** - more with **shielded cable**

For precise melodic work, especially **1V/oct pitch CV**, practical testing is wise. Passive transmission can be sensitive depending on: - cable quality - length - destination module input behavior - the source driving the signal

If pitch precision matters, test your exact setup.

4. No ethernet data/networking

This is important: it uses an **ethernet cable as physical wiring**, not computer networking.

Do **not** treat it like a network device.

Best ways to use 7Path in a melodic system

If I were building around this as a musician, I'd use it in one of these three ways:

Option A: Sequencer case → voice case

Best for live use and large systems.

Option B: Controller skiff → performance voice

Best for expressive melodic playing.

Option C: Voice send/return bridge

Best when your melody generator and final mixer are in different cases.

Bottom line

Omnitone 7Path is not a melody generator, but it is very useful for **making multi-case melodic patches practical**.

It shines when you want to send: - **pitch CV** - **gates** - **clocks** - **modulation** -
and even **audio returns**

between cases in a clean, organized way.

So in a melodic workflow, the two 7Path modules are best thought of as a
7-lane highway connecting your melody brain in one case to your voice
architecture in another.

[Generated With Eurorack Processor](#)