Vermona — Melodicer

- Manual PDF

Manual PDF

Vermona meloDICER — creating melodic components in a Eurorack system

meloDICER is a **stochastic melodic sequencer / advanced control-voltage quantizer**. In practice, it excels at generating **musical pitch streams and phrase-like melodic motion** that sit between fixed sequencing and controlled randomness.

If your goal is to build **melodic parts** in a modular patch, meloDICER can serve as:

- a **main melody generator**
- a **pitch randomizer with repeatable patterns**
- a **quantizer for incoming CV**
- a **melody processor for externally supplied rhythms**
- a **transposition target for modulation and performance control**

What the module does best for melody

The manual makes clear that meloDICER separates musical output into two domains:

- **RHYTHM**
- **MELODY**

For melodic creation, the most important idea is that **you do not program exact notes step by step**. Instead, you define:

- which notes are allowed
- which octaves are allowed
- how likely each note is
- whether phrases repeat or continuously evolve

That makes it ideal for: - generative leads - ambient motifs - Berlin-school style repeating phrases with variation - probabilistic basslines - evolving tonal accompaniment - melodic layers that stay musical without being rigid

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Core melodic controls

1. Semitone probability faders

The melody section uses faders for semitones. These define the **probability** of each note appearing.

Musical use

This is the heart of melodic shaping.

For example:

- raise only **C** → melody outputs only C across the chosen octave range
- raise **C, E, G** → creates a C major triadic pitch pool
- raise **C, D, E, G, A** → pentatonic melody source
- raise more dissonant tones at lower levels → occasional tension notes

Why this is powerful

Instead of programming a sequence, you define a **harmonic field**. meloDICER then draws from it stochastically.

This is especially useful for: - tonal improvisation - quickly finding hooks - staying in-key during live performance - generating accompaniment that follows a harmonic identity

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2. Octave range faders

Two faders define the low and high pitch boundaries.

Musical use

This lets you shape register very quickly:

- narrow range → bassline or motif
- wide range → more expressive melody
- high-only range → lead voice
- low-mid range → ostinato or counterline

Because pitch probability interacts with range, the same note selection can feel very different depending on octave span.

Patch ideas

- **1-octave range** for bass
- **2–3 octaves** for melodic arpeggiation
- **high narrow range** for glassy plucks
- **wide range** for wandering ambient lines

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3. Dice mode vs realtime mode

This is one of meloDICER's most important compositional features.

Dice mode

Pressing DICE generates a new random pattern for melody and/or rhythm, then repeats it.

This is ideal when you want: - a phrase that loops - a motif you can keep - a melody you can save as a pattern - controlled experimentation

Realtime mode

Holding DICE switches that section into realtime generation, where notes are continuously re-randomized.

This is ideal when you want: - endless evolving melodies - generative ambient motion - non-repeating tonal drift - controlled instability

Best musical strategy

A very strong use case is:

- keep **rhythm in dice mode**
- put **melody in realtime mode**

This gives you a stable rhythmic phrase with continuously shifting pitches.

Or reverse it:

- fixed melody pool
- changing rhythm

That's excellent for melodic variation without losing identity.

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4. Pattern length

Pattern length can be set from a sub-range within 16 steps of 1/16-note resolution.

Musical use

This matters a lot for melody because phrase length shapes memorability.

Examples: - **16/16** = standard 1-bar phrase - **7 steps** = asymmetrical looping motif - **5 or 11 steps** = polymetric melodic cycling against other

modules - shifted start/end range = altered phrase contour without changing probabilities

This makes meloDICER useful not only as a melody generator but also as a **phrase architecture tool**.

Rhythm controls as melodic articulation

Although the question is about melody, the rhythm section strongly affects how the melody is perceived.

NOTE VALUE

Sets the base rhythmic subdivision.

For melody this means: - 1/8 → singable motif - 1/16 → sequencer-like line - slower values → sparse melodic statements

VARIATION

Adds longer or shorter note values around the base.

For melody this creates: - phrase irregularity - rhythmic life - occasional syncopation or expansion

LEGATO

Determines the probability that pitches change without a new gate.

For melody this is huge: - low LEGATO → articulated, sequenced notes - medium LEGATO → phrased and lyrical - high LEGATO → slurred motion, especially good with portamento or sustained envelopes

REST

Introduces silence.

For melody, REST is not just rhythmic absence; it creates: - breathing room - motif clarity - syncopated phrasing - call-and-response feeling

A melody with carefully chosen note probabilities and moderate REST often sounds much more intentional than a fully dense stream of notes.

Best ways to use meloDICER with other modules

Below are the most practical ways to combine it with the rest of a Eurorack system to make melodic components.

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1. As a full melodic voice source

Patch

- **1V/OCT OUT** → oscillator 1V/OCT
- **GATE OUT** → envelope gate input
- envelope → VCA CV
- oscillator → filter → VCA

Result

meloDICER becomes the complete melody brain for a voice.

Best for

- lead lines
- basslines
- generative motifs
- melodic arpeggios

Tips

- use a waveform with clear pitch identity, like saw, pulse, or triangle
- add slight filter movement for phrase dynamics
- keep note selection sparse for more memorable melodies

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2. As a duet generator with two oscillators

Because meloDICER outputs one pitch CV, you can mult it to multiple oscillators.

Patch

- **1V/OCT OUT** → mult → oscillator A + oscillator B
- tune osc B to a fixed interval, e.g. +5th or +octave
- **GATE OUT** → envelope(s)

Result

A harmonized melodic line.

Best for

- unison leads
- octave bass
- fifth-based techno melodies
- rich ambient lines

Variation

Use separate envelopes/VCAs so one oscillator is longer or quieter than the other. That gives a layered melodic contour from one CV source.

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3. As a melody source for sampled or plucked voices

meloDICER pairs especially well with: - LPG-based voices - plucks - FM voices - wavetable oscillators - physical modeling modules

Because the note stream is probabilistic, timbres with strong transient identity make the melody feel intentional and expressive.

Great patch style

- medium note variation
- moderate rest
- some legato
- restricted note set like minor pentatonic

This produces very musical plucked patterns quickly.

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4. As a constrained improviser over a harmonic center

Set only notes that belong to a scale or chord.

Example scales

- minor pentatonic for safe melodic wandering
- dorian for moody but flexible lines
- major triad + 2nd + 6th for bright pop-like movement
- chromatic plus weighted chord tones for jazzy tension/release

Result

The module improvises **inside your harmonic rules**.

This is one of the strongest ways to use it: let the machine “compose,” but only from your curated note world.

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5. With an external clocked rhythm source in Mode B (Seq + Gate)

Mode B is very useful musically.

In this mode, meloDICER stops generating its own rhythm and instead takes gate signals at **GATE IN 1**, while still generating pitch from the melody section.

Why that matters

You can use another module for rhythm while meloDICER handles pitch choice.

Patch

- trigger/gate sequencer or rhythm generator → **GATE IN 1**
- **1V/OCT OUT** → oscillator pitch
- external gates also drive the envelope, or derive articulation from your patch

Result

External rhythm + meloDICER pitch intelligence.

Best companions

- trigger sequencers
- Euclidean rhythm modules
- random gate sources
- clock dividers
- logic-generated rhythms

Strong musical use

Pair a complex but repeating drum/trigger pattern with meloDICER's melody engine for **tight but non-programmed melodic phrasing**.

The manual even suggests pairing it with another rhythm module for altered rhythms or duophonic ideas.

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6. Use CV IN 1 for melodic transposition

CV IN 1 can affect pitch in two major ways:

- **ADD SEQ** = adds incoming CV unquantized
- **TRANS SEQ** = adds incoming CV quantized to semitones

Best melodic use

Use **TRANS SEQ** for clean musical transposition.

Patch ideas

- sequencer row → CV IN 1 for chord-root changes
- precision adder-like transposition source
- keyboard CV → transpose generated melody live
- slow stepped random voltage → phrase-level modulation

Result

Your melody keeps its interval/probability character but shifts harmonically.

This is extremely effective for: - verse/chorus movement - bassline root progression - live harmonic changes - generative composition that still follows song structure

ADD SEQ use

Use **ADD SEQ** when you want looser, more analog movement: - LFO vibrato-ish pitch motion - slewed CV drift - experimental microtonal wobble

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7. Modulate pitch range with CV IN 1 LO and HI

CV IN 1 can also modulate the low and high range boundaries.

Musical use

This changes melodic register over time.

Patch ideas

- slow LFO to HI → melody gradually expands upward
- envelope to LO → notes jump out of the bass range temporarily
- sequencer CV to range bounds → different sections occupy different registers

Result

A melody that feels like it “opens up,” “climbs,” or “contracts.”

This is great for arrangement within a live patch.

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8. Quantize external CV in Modes C and D

meloDICER has two quantizer modes, which makes it useful even when it’s not your main sequencer.

Mode C — Quantizer 1

- external CV enters **CV IN 2**
- quantization occurs on quarter notes / clock basis
- melody faders define the scale and note weighting

Mode D — Quantizer 2

- external CV at **CV IN 2**
- quantization happens while **GATE IN 2** is active

Why this matters musically

The faders do not just define scale membership; they define **quantization range weighting**. That means you can bias external voltages toward certain notes.

Great patch sources

- sample & hold
- random CV
- chaotic generators
- sequencer rows
- LFOs
- pressure / controller voltages

Result

You can turn raw modulation into: - in-key melodies - weighted tonal contours - playable harmonic textures

This is a very elegant way to generate melodies from “non-musical” CV sources.

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9. Use meloDICER for bass + lead relationships

One practical way to use the module in a system is to derive a **bass-focused melodic line**, then mirror or support it elsewhere.

Patch

- meloDICER pitch to bass oscillator
- mult same CV to second voice through offset/transposition
- second voice processed differently (higher octave, longer envelope, more reverb)

Result

You get coherent melodic layering because both voices share a pitch source.

Best musical outcomes

- bass + octave lead
- bass + shimmering counter shimmer
- mono line + sub
- motif + drone accent

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10. Save patterns as melodic scenes

meloDICER stores patterns that include: - rhythm and melody settings - available note values for variation - pattern length - DICE button states - current random values

That means saved patterns can function like **melodic snapshots**.

Musical use

Store: - bass pattern - verse motif - chorus motif - sparse ambient line - highly active climax phrase

Then recall them as composition states.

Important performance note

Loading activates **lock-mode**, preventing current physical control positions from immediately overwriting the loaded pattern. That’s useful on stage.

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11. Lock mode for preparing melodic changes

LOCK is very performance-friendly.

Why it matters

Normally, moving faders instantly affects output. In LOCK mode, you can set up: - new scale - new octave range - new pattern length

without hearing the change yet.

Performance use

While one melody plays, prepare the next one, then exit LOCK to apply it at once.

This is excellent for: - transitions - breakdowns - harmonic pivots - building tension before a melodic reveal

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12. Gate-input control for melodic performance

Gate inputs can be configured for: - toggling dice/realtime - re-dicing rhythm or melody - restart - mute

Melodic uses

- trigger new melody generation from a manual gate button
- re-dice at bar boundaries from a clocked trigger source
- restart phrases for arrangement alignment

- switch between looping and evolving modes with logic or performance gates

This makes meloDICER highly patchable inside a larger generative ecosystem.

Musical patch recipes

Patch 1: Generative lead line

Use when: you want an evolving top melody

- set note faders to a pentatonic or modal scale
- set octave range to 2–3 octaves
- NOTE VALUE around 1/8 or 1/16
- moderate VARIATION
- medium LEGATO
- some REST
- rhythm in dice mode
- melody in realtime mode

Result: a coherent but always-changing lead.

Patch 2: Repeatable hook finder

Use when: you want to discover catchy melodic loops

- choose 3–5 notes
- use a narrow octave range
- keep rhythm simple
- press DICE repeatedly until a memorable phrase appears
- save the pattern

Result: fast hook generation without step programming.

Patch 3: Probabilistic bassline

Use when: you want moving low-end that stays musical

- choose root, fifth, octave, maybe minor/major third
- narrow the range low
- reduce VARIATION
- low to medium REST
- low LEGATO
- dice both rhythm and melody until it grooves

Result: bass movement with human-like irregularity.

Patch 4: Externally driven melody

Use when: you already have a rhythm sequencer you like

- switch to **Mode B**
- rhythm sequencer / Euclidean trigger source → GATE IN 1
- melody faders define harmonic pool
- 1V/OCT to oscillator

Result: your external rhythm gains an intelligent pitch layer.

Patch 5: Random CV to tonal melody

Use when: you want chaos disciplined into music

- random stepped CV → CV IN 2
- switch to quantizer mode C or D
- raise scale-note faders
- use clock or gate source as required by the chosen mode

Result: unstable source material becomes structured melody.

Patch 6: Section transposition

Use when: you want song-like harmonic movement

- set CV IN 1 to **TRANS SEQ**
- send stepped CV from sequencer or keyboard
- keep one melodic pattern running
- transpose roots over time

Result: a consistent melodic identity across chord/root changes.

Important operational notes from the manual

External clock behavior

meloDICER syncs its internal clock to external clock, but does **not** behave like a classic “advance one step per pulse” sequencer. Starting and stopping external clock won’t hard start/stop the sequence in the traditional way.

For arrangement control: - use **mute** - use **restart** - use configured gate inputs

This matters if you are trying to align melodies tightly with other sequencers.

Firmware limitation noted in the manual

In firmware **R19**, the edit-parameter assignments for **CV IN 2 controlling NOTE VALUE and VARIATION** are noted as **not working**.

So for melodic rhythm modulation via CV IN 2: - LEGATO and REST are more reliable based on the manual note - be cautious expecting NOTE VALUE / VARIATION modulation in that firmware

Voltage and interfacing notes

Useful integration details:

- **1V/OCT output:** 0–5 V
- **GATE OUT:** +10 V
- **CV inputs:** 0–5 V active, up to +12 V tolerated
- **clock/gate inputs:** threshold +2 V

So it should integrate well with most Eurorack voices, modulation sources, and trigger sequencers.

Best companion module types

meloDICER works especially well with:

- analog or digital VCOs
- envelope + VCA voice chains
- LPGs for plucky melodic articulation
- quantized transposition sources
- Euclidean / probabilistic trigger generators
- clock dividers and logic
- random voltage sources
- sample & hold
- precision adders
- filters with strong character
- delay/reverb for generative ambient output

If you are building a melodic system around it, the most synergistic pairings are:

1. **A voice module or oscillator/filter/VCA chain**
2. **A clock or master timing source**
3. **A trigger sequencer or gate generator**
4. **A CV source for transposition**
5. **Effects for spatializing the result**

Bottom line

Vermona meloDICER is best understood not as a traditional note-entry sequencer, but as a **musical probability engine** for pitch and phrasing.

Used with other Eurorack modules, it can create melodic components by:

- generating complete melodies and basslines
- constraining randomness to chosen scales/chords
- repeating or continuously evolving pitch patterns
- accepting external rhythms for pitch generation
- quantizing random or sequenced CV into weighted scales
- transposing live for harmonic development
- storing melodic states as recallable patterns

Its real strength is that it lets you **compose by defining musical boundaries rather than exact events**. In a Eurorack system, that makes it incredibly effective for patches that feel alive, tonal, and performable.