Noise Engineering — Basimilus Iteritas Alia

- Manual PDF

Basimilus Iteritas Alia Manual (PDF)

How to Use the Basimilus Iteritas Alia for Full-Length Songs in Eurorack

The **Noise Engineering Basimilus Iteritas Alia (BIA)** is a versatile digital drum and percussion voice, but its flexible sound engine makes it a hidden powerhouse for generating the kind of dynamic movement and development crucial for full-length modular songs. Below, I'll break down strategies to help move past the "great loop" phase and into rich, evolving compositions with your modular system—centered around the BIA.

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1. Leverage Multifunctionality: More Than Just Drums

BIA can be a drum machine, a melodic voice, or even a bursts/noise source.
- Kick, snare, hi-hat, clap, tom: The manual shows simple patch examples for each, but this is just the start.
- Try using multiple clones, or pairing it with a fast sequencing/modulation system to morph between different drum timbres from a single module,

saving rack space. - Exploit its "melodic" side for basslines or acid-style leads by sequencing the pitch CV and morph/wavefold settings.

> **Tip:** Sample BIA percussive sequences, then repatch to use it for melodic or noise duties in the next section of your song.

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2. Evolve Patterns & Timbral Movements

Avoid static patches—use control voltage (CV) creatively: - **Rhythm Section Development:**
- Send evolving rhythmic triggers/gates from your sequencer, clock divider, or trigger processor to the TRIG and DECAY/ATTACK CV inputs for controlled variation (fills, accents, breakdowns). - **Timbre Morphing:**
- Animate parameters like Morph, Fold, Harm, and Spread with sequencers, random generators, or LFOs.
- Use steps, slow ramps, or random modulation to drive the BIA through drastic sonic changes over time (e.g. from tight, clicky sounds to smeared, noisy metallic washes). - **Manual Control for Performance:**
- Use hands-on knob turns during recording or live performance to introduce sections, energy shifts, or breakdowns.

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3. Section Changes: Song Structure Ideas

Create sections by modulating BIA's algorithm modes and pitch settings: - S/L/M switch: Swap between Skin (punchy), Liquid (kicks with pitch envelopes), Metal (crazy cymbals or industrial noise) for A/B/C song sections. - B/A/T switch: Instantly transpose the drum voice by two octaves, great for bridges/drops or transitions (e.g., switching a kick into a tom/bass hit for the next phrase). - Use an external sequential switch or voltage-addressed switch to automate mode/pitch transitions, syncing to your sequencer to structure the song into A, B, C parts.

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4. Intermodulation: Reactive Patching for Interaction

Patch BIA's envelope output (ENV OUT): - **Envelope as Modulator:** Use BIA's envelope to control external VCA, filter, or effect modules on other sound sources, tying percussion articulation to synth parts—they'll "breathe" with the pulse of your drums. - **Sidechaining:** Route ENV OUT to duck the amplitude of pads or bass when the drum voice triggers (classic dance/techno trick).

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5. Song Progression Tricks

Create progression both within and across sections: - **Envelope Experimentation:**
- Automate Attack/Decay for evolution from clicks to lush, boomy drum hits or from short hats to long metallic cymbals. - **Randomness for Movement:**
- Add sample & hold, Euclidean sequencing, or logic mixing to gate/CV inputs, making every repetition of a section or every drop just a bit different. - **Automation via External Sequencer/DAW:**
- CV inputs give you deep access—capture and playback motion from a DAW or programmable CV source for precise builds/fills/drops.

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6. Layering and Sampling for Arrangement Depth

Layer or resample BIA: - Layer multiple BIA voices or BIA plus other drum modules for richer percussion arrangements. - Record loops or long gestures from BIA, chop them outside the rack (DAW, sampler), and remix them in new, structured ways.

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7. Firmware Flexibility

Bored? Swap the firmware! - BIA is part of Noise Engineering's Alia platform: Use the Noise Engineering firmware portal to transform your module into a different digital synth voice mid-production (e.g. for fresh transitions or breakdowns).

Putting It All Together: An Example 'Song Patch Flow'

1. **Intro:** Slow morph, quiet metallic skin mode sounds, ENV OUT ducking reverb tails.
2. **Build:** Gradually increase Spread, Harm, and Decay for evolving toms/snare/cymbal.
3. **Drop:** Hard switch to Liquid mode kicks, fast-decay hats, bassline from internal oscillators (sequencing pitch).
4. **Bridge:** Use BIA ENV OUT to control a delay send, swap to Metal mode, automate Fold for industrial textures.
5. **Finale:** Drums drop out, BIA shifts back to melodic duty, ENV OUT modulates a lush filter, riding out until fade.

Key Takeaways

- **BIA is not just a drum module; use its full synthesis and envelope power.**
- **CV modulate everything for real-time, hands-off song structure and movement.**
- **Exploit its section switches, envelope output, firmware swaps, and flexible architecture as the backbone for a live modular set or a long-form studio track.**
