

Erica Synths — Octasource

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[Erica Synths Black Octasource Manual PDF](#)

How to Use the Erica Synths Black Octasource to Create Full-Length Songs in Eurorack

The **Erica Synths Black Octasource** is a versatile and powerful modulation source with eight outputs, morphable waveforms, extensive CV control, and clock sync—making it suitable not just for creating evolving sounds, but also for building structure, movement, and “song” within a modular system.

Common Problem: From Riffs to Songs

Many modular users find it easy to patch a cool groove, bassline, or sequence. But making the patch evolve, change, or build into something with an “arrangement” (verse, chorus, breakdown, etc.) is where things get tricky.

With the Octasource, you have a sophisticated modulation brain that can:

- Evolve multiple parameters in sync or in phase
- Morph between different LFO shapes for changing motion
- Sync to (or generate) clocks, for timed section changes
- Serve as a performance tool for macro-control of your patch

Below are methods and patch ideas for using the Octasource as a tool for arrangement and full song performance, in combination with other modules.

1. Macro Modulation: Multiple Destinations

The eight phase-shifted outs can be patched to different parameters across your system:

- **Open/close VCAs for dynamics**
- **Move filter cutoffs for timbral changes**
- **Control waveshapes on oscillators for new sounds**
- **Send to effects parameters (delay feedback, reverb size, etc.)**

When you sync or slowly morph the LFO rate (or waveform shape), you'll get coordinated, timed changes across the patch. Move from one "section" to another by manually or CV-modulating the rate, or attenuate outputs to create bigger shifts.

Example Patch

- OUT1 → Bass filter cutoff
 - OUT2 → Drum module decay time
 - OUT3 → Lead oscillator PWM
 - OUT4 → VCA controlling effects send
 - OUT5-8 → CV to parameters of modulation/sequencer modules
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2. Wave Morphing for Evolving Texture

Set the Octasource to Multi mode so all outputs have all waves, but waveform selection is offset. Slowly modulate the **waveform select** with CV (perhaps from a random source, sample & hold, or manual joystick), and the entire patch will shift its modulation flavor over time.

- Evolve from smooth, sine-like swells to choppy, S&H glitches

- Automate this with a slow CV for arrangement: introduce “glitch” in a breakdown, or “smooth” out for a build
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3. Section Changes with Clock Sync & Rate Freeze

Use the external clock sync to tie Octasource LFO cycles to your master clock (from a sequencer or clock divider/multiplier). You can now:

- Program pattern changes to happen on a bar/grid
- Use the **freeze function** (rate knob at 12 o'clock) to lock all modulations during a breakdown, drop, or transition

Manually freeze to “pause the action,” then unfreeze for movement to resume—perfect for big drops or breakdowns.

4. Polyrhythmic & Phase Music

In Single mode, the eight outs are the same waveform but phase shifted by 45° each. Send these to multiple melodies, rhythm triggers, or effect parameters—this creates evolving, Steve Reich-style phase relationships, predicting new phrases and automated change.

E.g., - Four outs to four drum triggers/gates—watch patterns phase and spiral over time - Eight outs to eight steps of a sequencer’s pitch CV input—slowly shifting melodies

5. Arranging in Performance: Macro Knob as Song Structure Controller

Assign the **Rate** or **Wave** knob to a CV controlled macro source (manual fader, expression pedal, automation from a sequencer, etc). Perform your “song structure” live by sweeping one control: fade into new sections, change character, or freeze for drama.

6. Morphing Mixes: Automate Mixing and FX Sends

Patch different outputs through voltage controlled switches or sequential switches to mute/unmute voices, send parts to different FX chains, or fade elements in and out automatically.

- Output 1: Fade bass in/out with a VCA
 - Output 5: Crossfade between two drum sounds
 - Output 8: Modulate a muted “break” sample to bring it in for a fill
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Putting It All Together

Combining these techniques, you can create patches with self-evolving arrangements, macro performance controls, and dynamic change—just like composing a song with intros, verses, choruses, and outros, but produced through voltage and phase relationships rather than a linear DAW timeline.

Especially powerful combinations:

- **Octasource + Sequential Switch:** Use your LFO outs as sequential CV sources for switching melodies, drums, or modulation routings, per section.
 - **Octasource + Quantizer:** Feed an out through a quantizer to create musically-locked melodic movement, evolving over the track (~generative lines).
 - **Octasource + Clock Divider/Multipliers:** Change the relationship between modulation cycles and your master clock for rhythmic changes in “song sections.”
 - **Octasource + Matrix Mixer:** Blend multiple outs, then use as macro control over entire patch character.
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Further Reading

- [Erica Synths Black Octasource Manual PDF](#)

Summary

The Black Octasource is not just an LFO—it's a powerful tool for automated, performable modular arrangements. When you use its sync, phase, morphing, and freeze features creatively, it can turn a static loop into an expressive, full-length composition.
