

# Access Virus – TI Snow

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- [Manual PDF](#)
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Sure! Here's an analysis focused on modulation techniques for the [Access Virus TI Snow](#) (manual PDF), adapted for a **eurorack modular mindset** with an ear toward **distorted percussive hits, monstrous basslines, and atmospheric pads**.

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## Modulating the Virus TI Snow for Unique Sonic Results

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[Access Virus TI Snow Quickstart Manual \(PDF\)](#)

The Virus TI Snow isn't a Eurorack module per se, but as a powerful digital synth with deep modulations, the same principles apply to modular patching. Below is a translation of the manual's modulation and sound design tips into eurorack-style language and patches.

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### 1. Creating Distorted Percussive Sounds

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**a. Oscillator Selection & Filtering** - Use the **Classic oscillator** for snappy, digital percussive elements, or the **HyperSaw** for a buzzier attack. For the most aggressive tones, try the **Grain** or **Formant Complex** oscillators (these double DSP usage, so keep it simple if you want polyphony). - **Filter Section:** Crank the **Resonance** with a fast LFO modulating the Cutoff. This creates sharp, zappy "ping" sounds reminiscent of modular percussive modules.

**b. Modulation Tricks** - Patch an envelope with a fast attack/decay to Filter Cutoff and Oscillator Pitch. - Set the **Filter Saturation** to a digital or

overdrive type and increase **Osc Volume** into saturation (>0) for distortion.

- Use the **Mod Matrix** to route velocity, aftertouch, or a random LFO to filter cutoff or oscillator pitch for variable intensity.

**c. Layering & Routings** - In **Multi Mode**, trigger different sounds (kick, snare, clap) on different parts, each with unique envelope and saturation settings.

#### Example Patch:

Oscillator: Classic/Grain/HyperSaw

Envelope 1: Short Decay > Amp

Envelope 2: Short Decay > Filter Cutoff/Resonance

LFO 1 (Pitch) or Random Mod > Subtle Pitch Mod

Filter: Analog 1-4pole, High resonance, Saturation ON, Osc Mix High

Output: Use delay at extreme settings for metallic snare/hat sounds

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## 2. Crazy Dubstep/Drum & Bass Basslines

**a. Oscillator Manipulation** - Use **Wavetable** or **Formant Complex** oscillator for vowel/formant sweeping bass. - Modulate **Wavetable Index** or **Formant Shift** with a synced LFO for classic dubstep vowel movement.

**b. Macro Modulations - Mod Matrix:** Assign LFOs or Envelopes to: - Filter Cutoff (wobble) - Oscillator Pitch - Wavetable/Index/Formant Shift

**c. Distortion/Drive - Saturate** post-filter using Filter Saturation or external analog drive pedal/folder. - Stack two oscillators slightly detuned (Osc Balance knob to center), and use large amounts of FM from Osc 2.

**d. Automation & Live Control** - Snap parameter changes between different filter types or oscillator models in Multi Mode for glitched sequences. - Assign the Mod Wheel to a deep parameter (like filter cutoff or formant) for live bass morphing.

#### Example Patch:

Oscillator: Wavetable or Formant  
Osc2: FM Amount High, Detune Slightly  
Envelope: Fast attack, varying decay for rhythm  
Filter: LP24 or Analog 1-4pole for growl, full resonance, cutoff sw  
Saturation: Digital Overdrive or LoFi  
Mod Matrix: LFO 1 (1/4 sync) > Wavetable Index, LFO 2 (1/8 sync) >  
External: Optional modular bitcrusher/folder inline

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### 3. Haunting/Atmospheric Pads

**a. Oscillator Tricks** - HyperSaw with high Density and moderate Detune for lush, haunting pads. - **Wavetable or Formant Complex** with slow LFO on Index or Formant Shift for evolving texture.

**b. Filter Movement** - Use two filters in parallel; blend them to taste for nuanced tone. - Slow, multi-stage envelope or LFOs modulating both Filter 1 and 2 cutoff and resonance.

**c. Modulation Routing** - Crossfade LFO assignments so one controls index, another modulates pan, a third modulates vibrato depth. - Use MIDI or velocity for real-time expressive control, or automate via DAW/sequencer.

**d. FX Layering** - Layer **Delay** and **Reverb**. Set Delay Send and Reverb Send high, but be aware of polyphony hit. - Phaser lightly for ghostly motion.

#### Example Patch:

Oscillator: HyperSaw - Density 7-9, Detune 20-40  
Osc2: Detuned Sine, balance set for width  
LFO 1: Slow ramp > Filter Cutoff for sweep  
LFO 2: Very slow triangle > Wavetable Index or Formant Shift  
Filter: Parallel dual LPF, gentle saturation  
Envelope: Long attack/release (>60), moderate decay  
FX: Max Reverb, Light Delay, Subtle Phaser  
Mod Matrix: Random LFO > Slight Pitch/Index for analog drift

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## Extra Eurorack-style Modulation Ideas

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- **External Clock Sync:** Use tap tempo or clock sync parameters for modular/DAW integration of LFOs/arp.
- **"Patch Matrix":** Treat the Mod Matrix like a macro patchbay—assign multiple sources to the same destination for richer complexity.
- **Parameter Morphing:** Use automation (DAW, MIDI, CV out from euro sequencer->MIDI) to sweep macros over time, as you would with morphing-waveshapers or fading between effect busses in modular.

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