Abstract Data — ADE-33 Event Boss

• [Manual PDF](#)

Manual PDF (ADE-33 EVENT BOSS)

Modulating the ADE-33 EVENT BOSS for Wild, Percussive, and Atmospheric Sounds

The **Abstract Data ADE-33 EVENT BOSS** offers an unusually deep set of rhythmic and pattern manipulation tools, organized into 6 powerful "Global Modes" each with 6 Local Modes. Here's how you can exploit these features to create mind-bending sounds for modular percussion, bass, and pads.

1. Creating Distorted Percussive Sounds

Key Modes:
- **Global Mode 3: Probability** *(for random fills, glitches, and surprise triggers)*
- **Global Mode 6: Gates** *(for gate stretching, chopping, and syncopation)*
- **Global Mode 4: Logic** *(for combining and mangling triggers/gates)*

Patching Suggestions:

• **Glitchy Hits & Broken Rhythms**

- **Patch:**
  - Place a sharp trigger/perc sound source (e.g., a drum module) after EVENT BOSS's OUT.
  - Feed a steady clock (from a sequencer or LFO) to GATE A1.
  - Plug an evolving random/LFO CV into GATE B/CV of Global Mode 3: Probability.

- **How it Works:**
  - The CV morphs the probability of hits being let through or blocked, so you get stutters, scattery bullet-percussion, and digital noise fills.
  - Try Local Mode 5 ("Flip-Flop Coin Toss") for unpredictable bursts!

- **Distorted Gate Geometry**

- **Patch:**
  - Send drum triggers to GATE A1, and a bold, fast LFO or stepped random CV to GATE B/CV in Global Mode 6: Gates (try Modes 1–2).

- **How it Works:**
  - The output extends/compresses gate lengths, so your percussive sounds are smashed, clipped, or gated in unnatural ways.
  - Dial in noise bursts, distorted machine kicks, and clock artifacts.

- **Trigger/Logic Destruction**

- **Patch:**
  - Run 2 unsynchronized clocks or trigger/gate sources into GATE A1 and GATE B/CV, then engage Global Mode 4: Logic.
  - Cycle through Local Modes (AND, OR, XOR, etc.).

- **How it Works:**
    - The logic operations create weird coincide/anti-coincide patterns, making your triggers trip over each other. Use results to trigger noisy drum modules, metallic resonators, or sample players.

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2. Generating Crazy Basslines (Dubstep/Drum & Bass)

Key Modes:
- **Global Mode 2: Multiples** *(tempo modulation, clock ratcheting, complex sub-divisions)*
- **Global Mode 1: Variables** *(pattern mutation from simple sources)*
- **Global Mode 5: Phase** *(swing, shuffle, delays)*

Patching Suggestions:

- **Clock Ratcheting/Swing Basslines**
- **Patch:**
    - Connect a master clock (tempo source) to GATE A1.
    - OUT into an envelope that opens a lowpass filter or directly gates a bass voice.
    - Use Global Mode 2: Multiples (Modes 2/4/6 for multiply) and sweep the CV input (GATE B/CV) with an EG or synced LFO.

- **How it Works:**
    - As multiplication jumps, you get fast "ratchets" or rapid-fire bursts—syncopated and edgy, great for jumpy bassline movement.

- **Groove/Shuffle with Phase Manipulation**

- **Patch:**
    - In Global Mode 5: Phase, hit Local Mode 2 (Percentage Shift) or 1 (Quantized Shift).

- CV from a slow triangle/sine LFO or carefully sequenced CV offsets the gate pattern, creating swing or off-grid groove.

- **How it Works:**

  - Basslines can now "push" or "drag" against the master beat, classic for DnB/skittery dubstep modulation.

- **Wild Pattern Variation**

- **Patch:**
  - Bounce a rhythmic CV (e.g., sample & hold, random step LFO) into GATE B/CV in Global Mode 1: Variables.
  - Use the output to gate a bass sound or modulate a wavefolder for additional distortion.
- **How it Works:**
  - Even single-clock input mutates into unpredictable repeating bass triggers, especially between Local Modes 3/5/6.

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3. Atmospheric Pads & Haunting Textures

Key Modes:
- **Global Mode 5: Phase** *(for long evolving gate/trigger events, custom attack/release shapes)*
- **Global Mode 3: Probability** *(pseudo-random grain/cloud patterns)*
- **Global Mode 1: Variables** *(pattern evolution for drone triggers or amplitude gates)*

Patching Suggestions:

- **Shimmering Ambient Pulses**
- **Patch:**
  - Feed a slow, organic gate/LFO to GATE A1.
  - Apply a drifting LFO or random CV to GATE B/CV in Global Mode 5: Phase, Modes 3–4 (Short/Long Shift).
  - OUT controls VCA/envelope to fade in/out drone layers.

- **How it Works:**

  - Each pad trigger is offset in time for beautifully unsynced, evolving atmospheres—perfect for ambient pads and "phantom" textures.

- **Random Grain Clouds**

- **Patch:**
  - Use Global Mode 3: Probability, Modes 1/4/6.
  - Take a slow master clock to GATE A1, modulate probability with a gentle, "wobbly" LFO into GATE B/CV.
  - Use OUT to trigger granular sample players or long reverb tails.

- **How it Works:**

  - Pads become random, foggy, shifting in and out of silence—ghostly, submerged, and cinematic.

- **Patterned Envelope Shaping**

- **Patch:**
  - Sequence a simple rhythm into GATE A1.
  - Patch a manually controlled CV or envelope into GATE B/CV (Global Mode 1: Variables).
  - Use Local Modes 3/4 to limit or block "events"—gating a pad or reverb send, sculpting slow amplitude shapes.
- **How it Works:**
  - Outputs become analog "clouds" of swelling and muting, perfect for morphing drones and pads.

Pro Tips for Modulation and Experimentation

- **Patch Automation:** If your modular has a sequencer or random voltage generator, automate the CV on **GATE B/CV** for evolving chaos or groove.

- **Gate/Pattern Switching:** Use the **IN: MODE SELECT** CV input to rhythmically jump between different Local Modes—wild live performance tool!
- **Dual Patterns:** Switch between **A1** and **A2** inputs with external gates for A/B rhythmic structures or call-and-response patterns.

Summary

The ADE-33 is not just a utility—it's a powerful pattern, probability, logic, and rhythm machine. For **distorted percussion**, abuse Probability and Gates modes; for **wonky basslines**, manipulate Multiples and Phase; for **atmospheres**, explore Phase and Probability with evolving CVs. Combine these in creative ways and modulate all the CV inputs with envelopes, LFOs, random voltages, or sequencers for maximal organic, living, and unexpected modular movement!

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