

Abstract Data – ADE-33 Event Boss

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Abstract Data ADE-33 Event Boss – using it to create melodic components

The **ADE-33 Event Boss** is not a pitch sequencer by itself. It is a **gate/trigger/rhythm processor and pattern generator**. So for melody, its role is:

- creating **when notes happen**
- creating **phrase structure**
- creating **variations and repetitions**
- switching between melodic sources
- generating rhythmic conditions that drive quantizers, sample & holds, envelopes, sequential switches, logic patches, and transposition events

In a melodic Eurorack patch, think of the ADE-33 as the module that gives your pitch source **musical timing and phrasing**.

What the module does best for melody

From the manual, the ADE-33 processes:

- **clock / gate / trigger / square LFO / PWM LFO inputs**

- **0–5V CV inputs**
- and outputs **0–5V gates/events**

It has:

- **6 Global Modes**
- each with **6 Local Modes**
- input selection between **A1** and **A2**
- CV or event control over **mode selection**
- CV or event control over **A1/A2 switching**

This means it can become the rhythmic brain in front of a melodic chain such as:

- clock → **ADE-33** → envelope → VCA for note articulation
- clock → **ADE-33** → sample & hold trigger → quantizer → oscillator pitch
- two rhythm sources → **ADE-33 logic/probability** → trigger melodic changes
- **ADE-33** output → sequential switch advance → rotate through stored voltages/pitches

Best musical use cases for melody

1. Generate note triggers for a quantized melody

This is the most obvious use.

Patch idea

- Master clock into **IN: GATE A1**
- ADE-33 **OUT** into:
- envelope generator trigger, and/or

- sample & hold trigger
- Random CV / sequencer CV / modulation source into pitch path
- Pitch CV then into a **quantizer**
- Quantizer out to oscillator 1V/oct

Result

ADE-33 determines **which clock pulses become notes**.

That means it shapes the rhythmic contour of the melody.

Best modes

- **Global Mode 1: Variables**
- **Global Mode 3: Probability**
- **Global Mode 6: Gates**

These are especially useful for turning a straight clock into: - sparse melodies - syncopated motifs - repeating 8-step phrasing - evolving note density

2. Use it as a phrase mask over an existing sequencer

If you already have a CV sequencer producing pitch, the ADE-33 can decide **which steps sound**.

Patch idea

- Pitch sequencer → quantizer → oscillator pitch
- Same sequencer clock → ADE-33 input A1
- ADE-33 OUT → envelope / LPG / VCA gate

Result

The pitch sequence keeps running, but only selected steps are heard.

This creates: - implied new melodies - rests - accents - phrase reshaping

This is one of the strongest melodic uses of the ADE-33.

3. Switch between two melodic rhythms

The A1/A2 input selection is very useful.

Patch idea

- Clock pattern 1 into **A1**
- Clock pattern 2 into **A2**
- Use **A1/A2 SELECT** manually or by CV/event
- OUT triggers a melodic voice or sample & hold

Result

You can morph between: - straight notes and syncopated notes - sparse and dense note streams - verse and chorus phrasing - two independent trigger lanes driving one melodic voice

This can make one pitch source feel like multiple composed phrases.

Global modes and how they help with melody

Global Mode 1: Variables

This is an 8-event patterning system based on a CV-defined variable **n** from 1–8.

Why it matters melodically

This is great for building: - repeating note masks - periodic emphasis - phrase cycles - pseudo-sequenced rhythmic motifs

Good melodic applications

Local Mode 1: <nth> Pass

Lets every nth event through.

Use this to create: - regular accents - every-3rd or every-4th note triggers - structured ostinatos

Local Mode 2: <nth> Block

Blocks every nth event.

Use this to: - remove predictable notes - create syncopation from a straight clock - carve holes into a sequence

Local Mode 3: <n> Pass

Only passes n of 8 events.

Good for: - note density control - turning a constant clock into 1/8, 2/8, 3/8... melodic activity

Local Mode 4: <n> Block

Blocks n of 8 events.

Useful for: - phrase thinning - dynamic note omission

Local Modes 5 and 6

Hybrid/toggling behaviors. Great for animated patterns when modulated.

Best melodic pairing

- send slow LFO or envelope into **GATE B/CV**
 - use output to trigger **sample & hold + quantizer**
 - now the melody breathes in repeating but changing 8-step forms
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Global Mode 2: Multiples

Clock multiplication and division.

Why it matters melodically

This directly changes **note rate**: - slower divisions = fewer notes, more spacious melodies - multiplications = ratchets, trills, ornamentation, fast runs

Great melodic uses

Local Modes 1, 3, 5: Divides

Use for: - reducing note density - creating half-time or polyrhythmic lead lines - making one pitch source feel more deliberate

Local Modes 2, 4, 6: Multiplies

Use for: - ratcheting - repeated notes - ornamentation - fast bursts before the next pitch change

Important patch trick

If your pitch changes more slowly than the multiplied trigger stream: - one pitch can be retriggered several times - this creates **ratchets** and **embellishments**

Example

- Sequencer pitch changes every quarter note
 - ADE-33 multiplies gate into 3x or 6x
 - envelope retriggers several times on same pitch
 - result: melodic flutter or Berlin-school articulation
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Global Mode 3: Probability

Pseudo-random chance-based event processing.

Why it matters melodically

This creates controlled unpredictability in: - note occurrence - note length - phrase variation - repetition probability

Best melodic local modes

Local Mode 1: Percentage Pass

A note happens only with a chosen probability.

Perfect for: - generative melodies - sparse ambient lines - evolving arps

Local Mode 2: Percentage Block

Like above, but from the opposite perspective.

Good when you want a mostly full pattern with occasional omissions.

Local Mode 3: Gate Tie

Can tie one note into the next.

Musically this means: - longer held notes - legato phrasing - fewer re-articulations

If your pitch source is stable during the tie, you get sustained tones. If pitch changes underneath, you can get glide-like phrase behavior depending on the rest of your patch.

Local Mode 4: Gate Tie/Pass

Only tied events pass.

This can create: - long-note-only melodic moments - selective sustain gestures - fewer but more expressive notes

Local Mode 5: Flip-Flop (Coin Toss)

Each event has a chance to be “tossed” into high or low.

Great as a generative trigger stream for: - sample & hold melodies -
transposition triggers - secondary voice call/response

Local Mode 6: Flip-Flop (Inversion)

Chance-based inversion of the gate result.

Useful for making a rhythmic melody line become its own opposite.

Best melodic pairing

- ADE-33 probability output triggers **sample & hold**
- noise / stepped random / chaotic CV into S&H input
- S&H out into **quantizer**
- quantizer to oscillator pitch

This gives extremely playable melodic generation.

Global Mode 4: Logic

Classic logic between selected A input and B input.

Why it matters melodically

Logic is powerful for melody because it combines two rhythmic streams into one new note pattern.

Patch idea

- A1 = master clock division
- A2 = Euclidean rhythm or second trigger source
- B = another gate rhythm
- OUT = melodic gate trigger

Local modes

- **AND**: notes only when both patterns overlap
- **NAND**: almost inverse overlap behavior
- **OR**: broader note activity
- **NOR**: sparse inverted space
- **XOR**: notes only when one source is high but not both
- **XNOR**: notes when sources agree

Musical outcomes

This is excellent for: - interlocking melodies - call-and-response note masks - generating new trigger lines from two simple sources - composing with rhythmic relationships rather than step programming

Very strong melodic patch

- Source A = regular 16th-note pulse
- Source B = slower modulation pulse
- XOR output triggers melodic voice
- quantized random voltage supplies pitch

Result: melody appears only at changing relational positions.

Global Mode 5: Phase

Phase shifting, delay, and mark/space manipulation.

Why it matters melodically

Melody is not only pitch and note choice — it is also **placement**.

This mode changes note timing relative to the beat.

Useful local modes

Quantised Shift / Percentage Shift

Shift triggers later in time.

Good for: - syncopation - laid-back melodies - off-beat counter-melodies

Short Shift / Long Shift

Time delay in milliseconds.

Great for: - echoes in trigger space - humanized melodic timing - delayed secondary voice triggering

Quantised Mark/Space / Percentage Mark/Space

Changes pulse width / gate length.

Useful for: - altering articulation - staccato vs legato behavior - changing how long envelopes remain open - affecting portamento behavior in some systems

Strong melodic use

Duplicate a clock: - one copy directly clocks your pitch sequencer - another copy goes through ADE-33 Phase mode to trigger envelopes

Now pitch remains grid-locked, but note articulation shifts in time.

This can make a melody feel swung, dragged, or offset.

Global Mode 6: Gates

Gate extension and gate-logic-style note shaping.

Why it matters melodically

This mode is about **articulation** and **phrase length**.

Useful local modes

<n> High

Output stays high for n of 8 events.

Can turn pulses into sustained note regions.

<n> High/Low

Alternating blocks of held and silent time.

Excellent for: - phrase on/off structure - drone vs melody alternation - periodic legato passages

Logic Pass

Gate passes depending on input and CV threshold.

Use as a conditional note generator.

Logic Hold

Can create held notes based on threshold state.

Very useful if you want: - sustained melodic notes under CV control - notes that latch into longer phrases

Hybrid modes 5 and 6

Great for animated articulation when CV is moving.

Best melodic outcome

Use Gates mode after a busy trigger source to make: - some notes short - some tied - some sustained

This gives melodic lines more expressive shape.

Practical melodic patch recipes

Patch 1: Generative melody from one clock

Modules needed

- clock
- ADE-33
- sample & hold
- random CV source
- quantizer
- oscillator
- envelope + VCA

Patch

- Clock → ADE-33 A1
- Slow LFO → ADE-33 B/CV
- ADE-33 OUT → S&H trigger
- Random CV → S&H input
- S&H out → quantizer → oscillator 1V/oct
- ADE-33 OUT also → envelope trigger → VCA

Suggested mode

- **Global 1 Variables** or **Global 3 Probability**

Musical result

A melody with stable rhythmic identity but changing note selection.

Patch 2: Ratcheting melodic sequencer

Patch

- Pitch sequencer → quantizer → oscillator
- Clock → ADE-33 A1
- ADE-33 OUT → envelope trigger
- Set ADE-33 to **Multiples**
- Use CV on B/CV to vary multiplier

Result

Same melody, but selected notes become repeated bursts.

Best for

- techno leads
- acid articulation
- arpeggio embellishment

Patch 3: Two-pattern melodic phrase switching

Patch

- Straight 8th-note clock → A1
- Syncopated trigger pattern → A2
- Use A1/A2 selection manually or by gate/CV
- OUT → envelope trigger for melodic voice
- Pitch source remains the same

Result

One pitch line, two rhythmic interpretations.

Why it works

This feels like switching between composed melodic phrases without changing pitch material.

Patch 4: Logic-composed melody

Patch

- Trigger source 1 → A1
- Trigger source 2 → B/CV
- ADE-33 in **Logic mode**
- OUT → trigger S&H
- Slow CV source into S&H input
- S&H → quantizer → oscillator pitch

Result

The note timings are generated by interaction of two rhythms, producing emergent melody.

Best logic mode

- **XOR** for lively syncopation
 - **AND** for sparse, intentional notes
 - **OR** for fuller melodic lines
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Patch 5: Legato and sustain sculptor

Patch

- Existing melodic trigger pattern → A1
- Slow CV → B/CV
- ADE-33 in **Probability Gate Tie** or **Gates mode**
- OUT → envelope/gate input of voice

Result

Some notes become tied or held longer, creating more expressive phrasing.

Patch 6: Phase-shifted counter melody

Patch

- Main clock → mult
- One copy to sequencer clock
- One copy to ADE-33 A1 in **Phase mode**
- ADE-33 OUT triggers second voice envelope or S&H
- Same or related pitch source feeds second voice

Result

Counter melody lands slightly after or around the main sequence, creating groove and depth.

Best companion modules for melodic use

The ADE-33 becomes especially melodic when paired with:

Quantizer

Because ADE-33 does not generate pitch itself, a quantizer is essential if you're making melody from sampled CV.

Sample & Hold / Track & Hold

ADE-33's output is perfect as a trigger source for capturing voltages as notes.

Sequential switch

Use ADE-33 OUT to advance through: - stored voltages - multiple pitch rows - transposition sources

Envelope generator / function generator

Since ADE-33 outputs gates/events, it naturally controls note articulation.

Clock divider / multiplier / Euclidean trigger source

Feeding rhythmic material into A1, A2, and B makes Logic/Variables/Probability especially rich.

Precision adder / transposer

Use ADE-33 to trigger when transpositions occur rather than when notes occur.

Performance strategies

1. Modulate B/CV slowly

This is the main "musical evolution" input in many modes. A slow triangle LFO, random slew, or envelope can make a melody gradually transform.

2. Sequence mode changes

The **MODE SELECT/RESET** input can step through local modes or jump by CV.

That means one melody engine can move through different rhythmic algorithms over time.

This is powerful for: - verse/chorus differences - fills - changing note densities live

3. Animate A1/A2 switching

Feed two clocks or trigger patterns and let the module switch between them via gate/CV.

This is one of the easiest ways to get “composed” phrase variation.

4. Use reset/count functions

Several modes use the **MODE SELECT/RESET** input to reset counters or freeze values.

Resetting phrases against bar lines helps the melody feel intentional rather than drifting.

Limitations to understand

It does not output pitch CV

So it cannot directly create melodies without external pitch-related modules.

It reads events rather than syncing like a transport-aware sequencer

Per the manual, it does not “sync” in a DAW-like sense; it just interprets incoming signals.

Best thought of as a melodic rhythm processor

Its real strength is creating: - note timing - articulation - gate variation - structural rhythm - phrase transformations

Most useful modes for melody, ranked

1. Probability

Best for generative and evolving melodic triggers.

2. Variables

Best for repeatable rhythmic phrases and note masks.

3. Multiples

Best for ratchets and note-rate control.

4. Phase

Best for groove, swing, delay, and articulation timing.

5. Gates

Best for sustain, ties, and phrase-length changes.

6. Logic

Best for combining multiple rhythmic sources into melodic trigger structures.

Bottom line

The **ADE-33 Event Boss** is best used for melody as a **rhythmic composer for pitch systems**.

It does not choose notes, but it can strongly shape melodic identity by controlling:

- when notes occur
- how often they repeat
- whether they are tied or blocked
- how phrases evolve
- how different rhythmic sources combine
- when a melody becomes sparse, dense, swung, delayed, or probabilistic

If you pair it with: - a **quantizer** - a **sample & hold** - a **pitch CV source** - or an existing sequencer

it becomes a very powerful module for creating melodic phrases that feel alive rather than mechanically stepped.

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