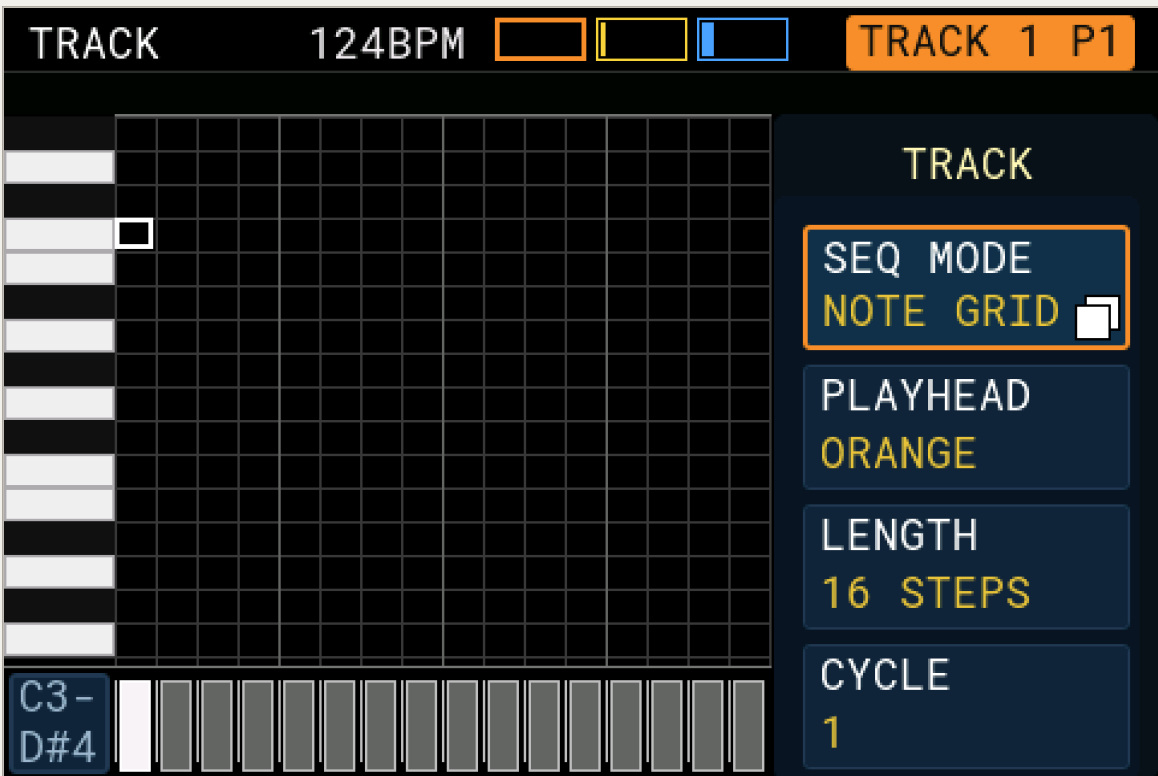


Start Here

THE FOUR ENCODERS

On NOTE GRID, they normally work like this:



The transport bar across the top - track name, the three playhead colours, BPM and page name.

CONTROL

USUAL JOB

EncA	Choose the track.
EncB	Choose and edit the right-side menu item.
EncC	Move up and down through notes or drum rows.
EncD	Move left and right through steps.

BUTTONS AND TOUCH

CONTROL

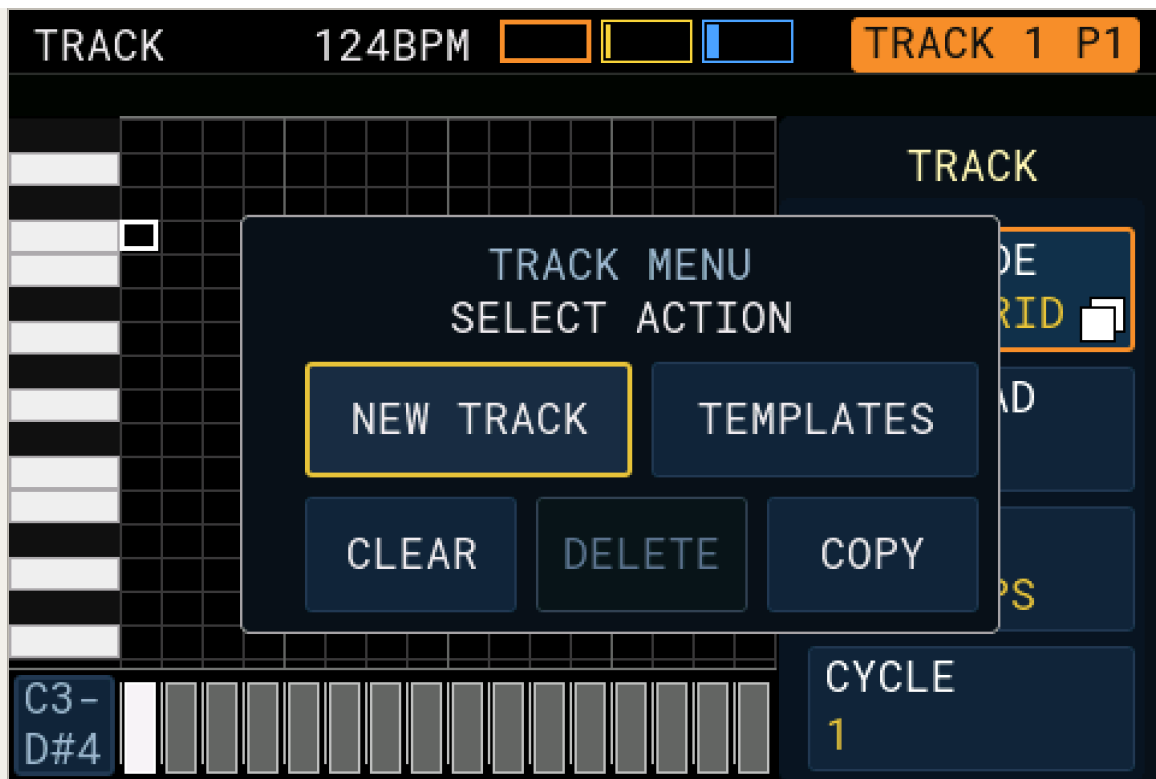
WHAT IT NORMALLY DOES

Orange, Yellow, Blue	Start or stop the matching playhead.
Hold Orange, Yellow, or Blue	Open that playhead's settings.
Hold White and press a coloured button	Start recording into that playhead.
Hold EncB, then press White	Quick save over the save this project came from. See chapter 27.
Hold EncA, then press White	Quick undo: reload that save and drop the changes since.
White	Open, confirm, close, or go back, depending on the screen.
Joystick	Move through work areas, rows, cards, or grids.
Touch	Select and edit visible notes, cards, cells, names, and controls.

MAKE YOUR FIRST PATTERN

1. A track is ready when you begin. Touch empty steps to add notes or hits.
2. To add another track, short-press White on either the **TRACK**, **GENERATOR** or **MODIFIER** pages.
3. **NEW TRACK** will highlight yellow, press White again to add the new track, you can tap outside the popup menu or press **NEW TRACK** again to deselect if you don't wish to add a track.
4. Open **TRACK** > **SEQ MODE** and choose what kind of track it is. This is where a track becomes a note grid, a drum grid, a MODU curve, or one of the spatial sequencers.
5. Press Orange, Yellow, or Blue to start a playhead.
6. Navigate to the **PROJECTS** page and save when you want to keep the result.

The same popup also contains **TEMPLATES**, **CLEAR**, **DELETE**, and **COPY** :



TRACK MENU with NEW TRACK, TEMPLATES, CLEAR, DELETE and COPY.

- **TEMPLATES** builds a whole set of tracks at once, or saves the set you have.
- **CLEAR** empties the current track but keeps the track.
- **DELETE** removes the current track.
- **COPY** creates another track and lets you choose which coloured playheads are copied into it.

ADEPT asks before it destroys anything. **CLEAR** prompts **CLEAR ALL NOTES**, **DELETE** prompts **DELETE THIS TRACK**, and both ask **ARE YOU SURE?** before going ahead.

TEMPLATES

Starting a project usually means making the same few tracks again before you can play anything. **TEMPLATES** does that step for you: it lays out a set of tracks in one go, and it can remember a layout you like.

Open **TRACK MENU** and choose **TEMPLATES**.

A template is a layout, and nothing else. The popup says so on its bottom line:

TRACKS + SEQ ONLY. It stores how many tracks there are, what each one is, and the sequencer each of its playheads uses. It does **not** carry notes, routing, track names,

tempo, or any sequencer's own settings, so loading one never brings someone else's music with it.

LOADING A TEMPLATE

The list holds four ready-made layouts and eight of your own. Each row shows how many tracks it will make:

TEMPLATE	WHAT YOU GET
KEYS	A single note track.
DRUM + KEYS	A drum track and a note track.
FOUR KEYS	Four note tracks.
KEYS + MODU	A note track with a MODU curve track.
USER 1 to USER 8	Your own saved layouts. An unused slot reads - EMPTY .

Choose one and ADEPT asks **LOAD TEMPLATE?**, warning that it **replaces the current project and unsaved work is lost**. Choose **YES** to go ahead or **CANCEL** to back out. Save your project first if you want to keep it.

SAVING YOUR OWN LAYOUT

1. Build the set of tracks you want as your starting point, with each one on the sequencer you want it to have.
2. Open **TRACK MENU** > **TEMPLATES**.
3. Choose **SAVE CURRENT SETUP...** at the top of the list.
4. Pick one of the eight **USER** slots.
5. If that slot is already in use, ADEPT asks **OVERWRITE TEMPLATE?**. This one only replaces the template, not your project.

Because only the layout is kept, saving a template from a finished song is safe -- you get the shape of it back, not the music.

WHEN A TEMPLATE WILL NOT LOAD

MESSAGE

WHAT IT MEANS

Empty template slot.

That **USER** slot has nothing saved in it yet.

SEQ unavailable.

The layout asks for a sequencer this firmware cannot provide.

Cannot capture setup.

The current project could not be read as a layout.

Storage busy.

A save or load is already running. Wait for it to finish and try again.

COPY A TRACK OR SELECTED PLAYHEADS

1. Select the track you want to copy with EncA.
2. Short-press White to open **TRACK MENU**, then choose **COPY**.
3. On **COPY PLAYHEAD**, touch the colour boxes in the top **FROM PLAYHEADS** row to choose the Orange, Yellow, or Blue material from the current track.
4. Touch the colour boxes in the bottom **TARGET PLAYHEADS** row to choose where that material will be placed in the new track.
5. Touch the centre **COPY** button. ADEPT creates and selects a new track of the same type. The original track is unchanged.

If one source playhead is selected, ADEPT can copy it to several target playheads.

For example, choose Orange in **FROM PLAYHEADS** and Yellow plus Blue in **TARGET PLAYHEADS** to put the Orange material on both Yellow and Blue in the new track.

If several source playheads are selected, ADEPT pairs them with the selected targets in colour order: Orange, then Yellow, then Blue. Select the same number of sources and targets for a one-to-one copy. For example, Orange plus Yellow copied to Yellow plus Blue gives Orange → Yellow and Yellow → Blue.

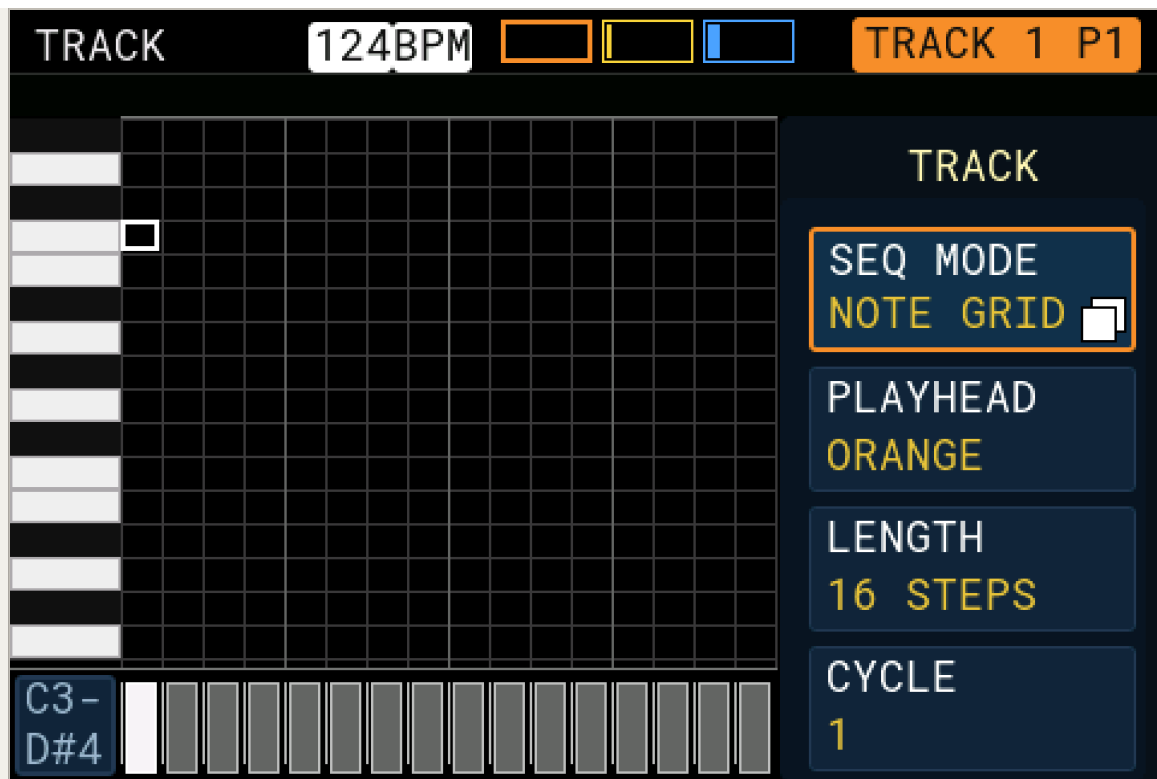
BACK returns to **TRACK MENU**. **CLOSE** leaves the popup without copying.



COPY screen: choose WITHIN TRACK or TO NEW TRACK, then select the source and destination playheads.

SET THE TEMPO

Touch the BPM value in the top bar, it will Flash in a white box turn EncB, then touch the page name to leave tempo editing. If you can't edit any functions check that the BPM box is not flashing!

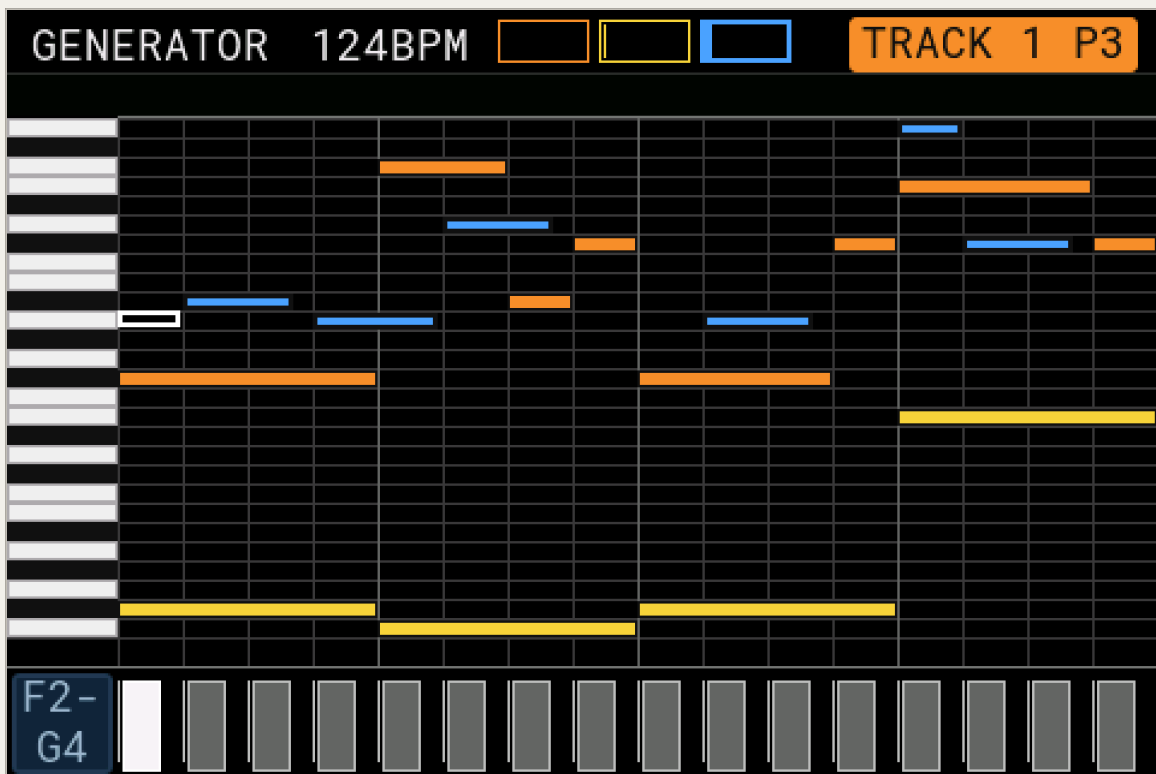


The flashing white BPM box shows that tempo editing is active. Touch the page name to leave tempo editing.

Moving Around, Pages, and Zoom

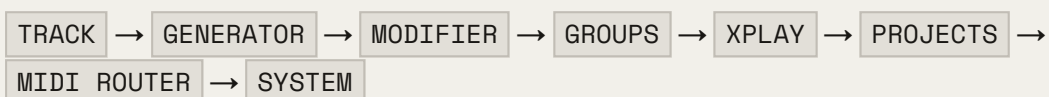
NOTE GRID AND ITS WORK AREAS

NOTE GRID is the main editing surface: a piano-roll-style editor for the pitched notes on a **NOTE GRID** track.



The Note Grid in full screen mode.

Push the joystick left or right to move through these work areas. The current name is shown at the top of the screen:



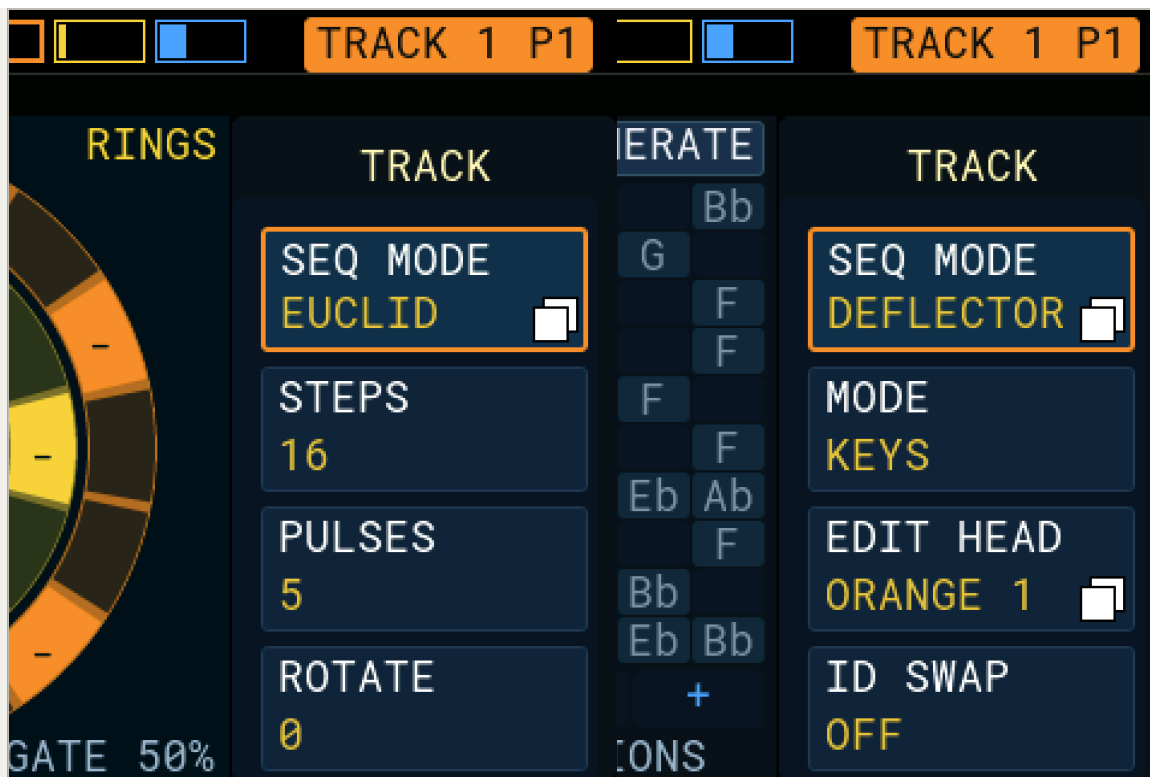
TRACK	Edit the selected track. KEYS, DRUM, and MODU each show their own controls.
GENERATOR	Create KEYS patterns, DRUM patterns, or MODU curves.
MODIFIER	Change notes, rhythm, timing, loudness, or control movement while the track plays.
GROUPS	Put several tracks under one performance control.
XPLAY	Open Conductor, Transition, Crossfade, Live Play, Arrange, and Mix.
PROJECTS	Name, save, load, clear, or start projects.
MIDI ROUTER	Connect MIDI and CV inputs to outputs, filter them, and arrange route changes.
SYSTEM	Set CV standards, DIN sync, display brightness, storage, and calibration.

In **MIDI ROUTER**, short-press White to cycle between **TRACKS**, **WIRING**, and the step-routing grid. If the MIDI Filter is open, White closes it.

Use EncA to select a track. The right-side **TRACK** work area edits detailed sequencer settings.

SEQ MODE DECIDES WHAT YOU SEE

This is the single most useful thing to understand about ADEPT's layout.



A TRACK sidebar at top level: white headings with YELLOW values, and the selected row's border in the playhead's own colour.

A track's SEQ MODE is not a setting inside the track. It decides what kind of instrument that track is, and the **TRACK** and **GENERATOR** work areas then show the rows belonging to that sequencer. Put a track on **EUCLID** and TRACK shows Steps, Pulses, and Rotate. Put it on **DEFLECTOR** and the same work area shows Mode, Edit Head, and ID Swap

So there is no one list of TRACK rows to memorise. Each sequencer's chapter lists its own rows, and those are the rows you will see:

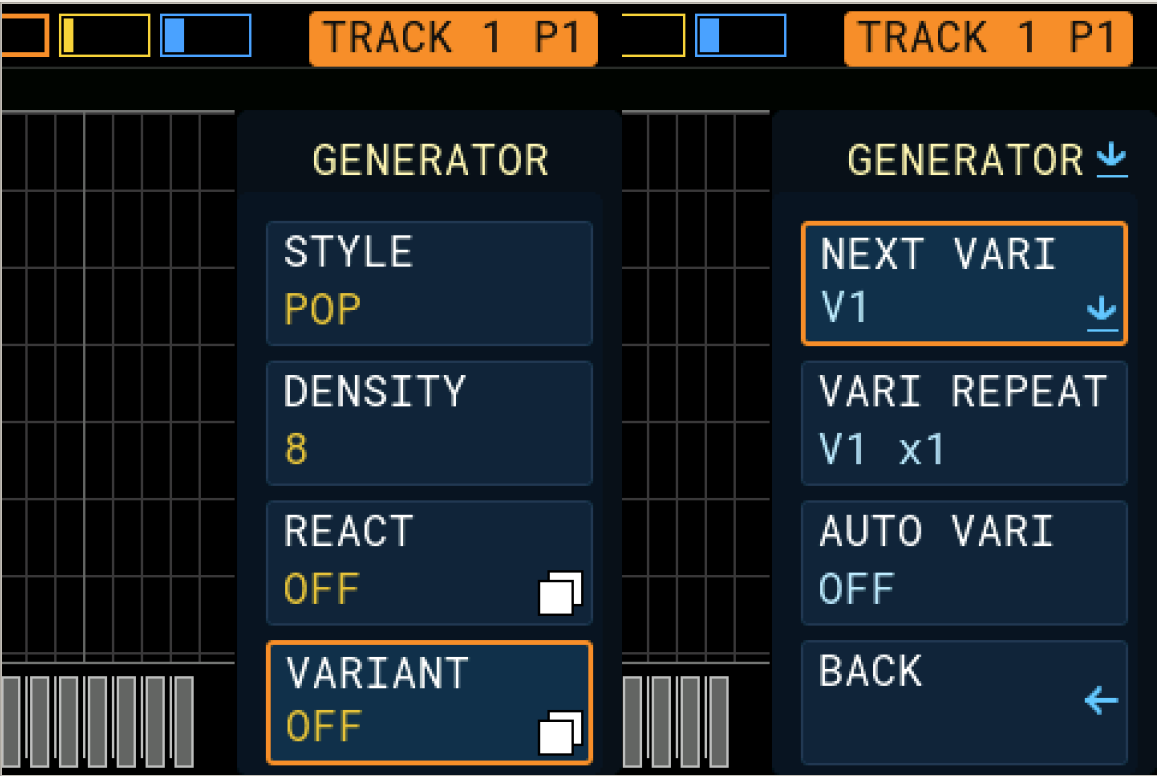
IF SEQ MODE IS...	TRACK AND GENERATOR SHOW	CHAPTER
NOTE GRID	The pitched note-grid rows	Chapter 3
DRUM GRID	The drum rows	Chapter 4
MODU	The curve rows	Chapter 5
DEFLECTOR , EUCLID , TRAPDOOR , PATHWAYS , CUBE , ORBIT , LOGIC , PACHINKO	That sequencer's own rows	Chapters 7-14

Changing SEQ MODE does not delete anything. The track keeps its notes, its routing, and its playhead timing; only the way it is read and the controls you are offered change. The one exception is leaving `TRAPD00R` , which writes its surfaces back over steps 1-16 (see chapter 6).

Solo a track. A long press on a track solos it, muting the others and remembering the mute setup you had. Long-press it again to put that setup back. This works from the transport bar and from Live Play, so you can check one part on its own without losing your mix.

READING THE MENUS

Every sidebar row tells you what it is and what pressing EncB will do, through its colour and the small icon in its corner. Learning these four signals saves more time than anything else in this manual.



The same sidebar one level down inside a submenu, where the values are BLUE instead of yellow.

Colour tells you how deep you are.

WHAT YOU SEE	WHAT IT MEANS
White heading	The normal state for a row's name.
Grey heading	That row is disabled and cannot be used right now.

Yellow value	You are at the top level of a menu.
Blue value	You are inside a submenu.
Thick border in a playhead colour	The selected row. The border is drawn in the colour of the playhead that owns the edit, so you can always see which of Orange, Yellow, or Blue you are about to change.
Thin border	A row that is not selected.

If the values in front of you are blue, you are one level down and there is something to come back out of. If they are yellow, you are at the top and the joystick is free to leave the work area.

Icons tell you what a press will do.

ICON	MEANING	WHAT ENCB DOES
Two stacked pages, in the bottom-right corner	This row opens a page or a submenu.	Opens it.
A blue arrow, in the bottom-right corner	This row is an action, such as GENERATE .	Carries the action out.
No icon at all	This row is a plain value.	Nothing to press for -- turn EncB to change it.

That last one matters more than it looks. Because a plain value is edited by *turning*, the press is free to mean something else: inside a submenu, pressing EncB on a row with no icon takes you back out. On a row that carries a page or arrow icon the press is needed for the row itself, so use the **BACK** row to leave instead. **BACK** always leaves, whichever kind of row you are on.

A blinking arrow means you are stuck in a submenu.

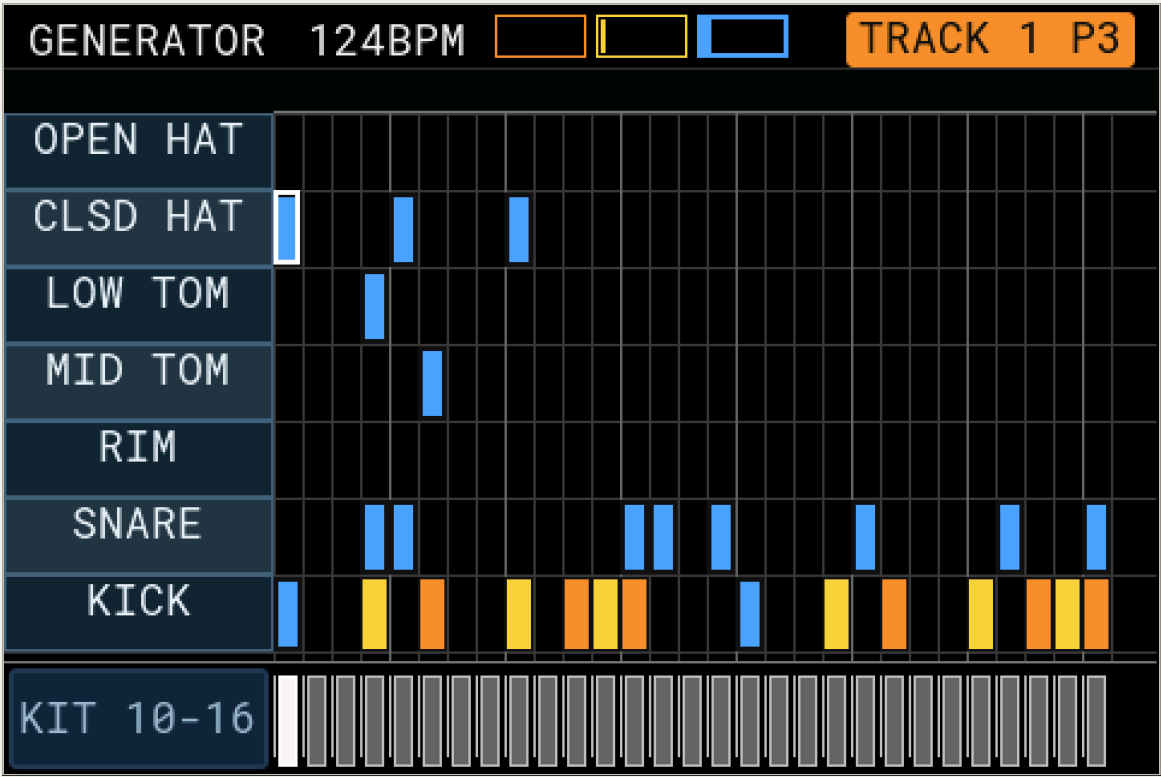
If you try to move to another work area -- with the joystick left or right, or by touching a different tab -- while a submenu is still open, ADEPT refuses the move and blinks the blue arrow by the work-area tabs for about three quarters of a second.

It is not an error. It is telling you that the submenu has the controls and you have to come out of it first. Press EncB on a row with no icon, or choose **BACK**, then move again.

ZOOM NOTE GRID

GESTURE	RESULT
Hold EncD and turn it	Change how many steps are visible.
Hold EncC and turn it	Change how many note rows or drum rows are visible.
Press EncC and EncD together	Fit NOTE GRID around the notes or hits. Press them together again to return to the normal view, which shows up to 16 steps.

Zooming alone does not move notes or hits, or change track or playhead length. With REC Q set to NO Q, horizontal zoom also controls the timing increment used by Note Shift: zoom in for finer shifts. While a zoomed pattern is playing, the visible step area follows the active playhead.

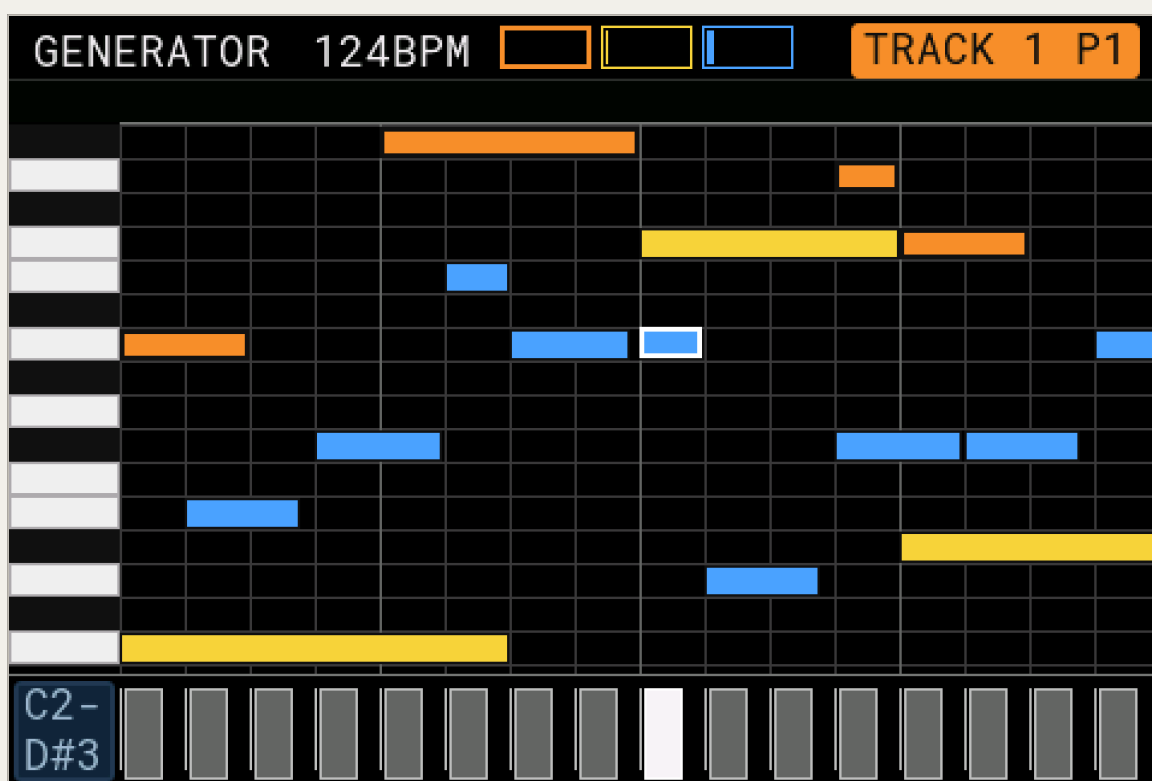


A row showing the blue arrow icon - an action row such as GENERATE or CLEAR - ideally in the same frame as a plain row with no icon at all.

NOTE GRID

WHAT IT IS

NOTE GRID is ADEPT's linear step sequencer and the home of pitched notes. Use it for melodies, chords, bass lines, and any other part that needs musical pitch.



A NOTE GRID pattern with notes of different lengths, no menus open.

Stored notes are arranged across a timeline, and Orange, Yellow, and Blue can read that same material with independent lengths, directions, speeds, inputs, and outputs.

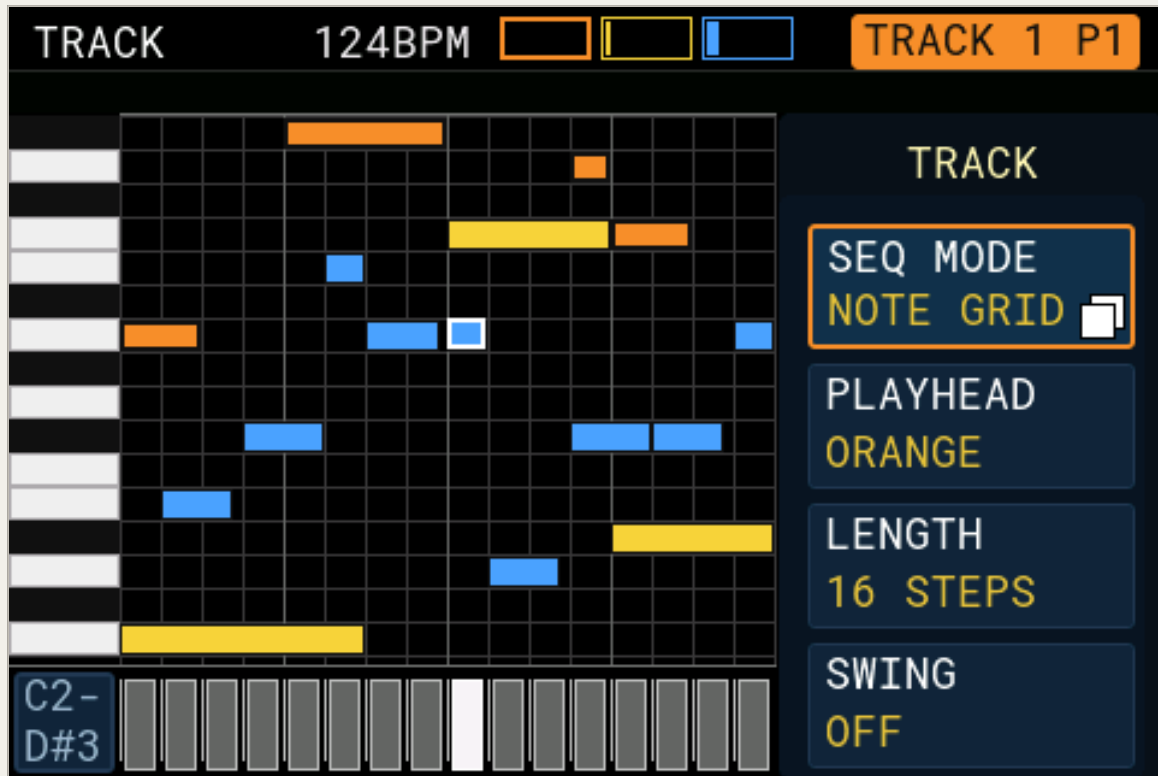
CREATE AND EDIT NOTES

1. To add another track, short-press White, choose **NEW TRACK**, then set its **SEQ MODE** to **NOTE GRID**.
2. Touch an empty position to add a note.

3. Touch an existing note to remove it.

4. Use EncC for pitch and EncD for step movement when using the cursor.

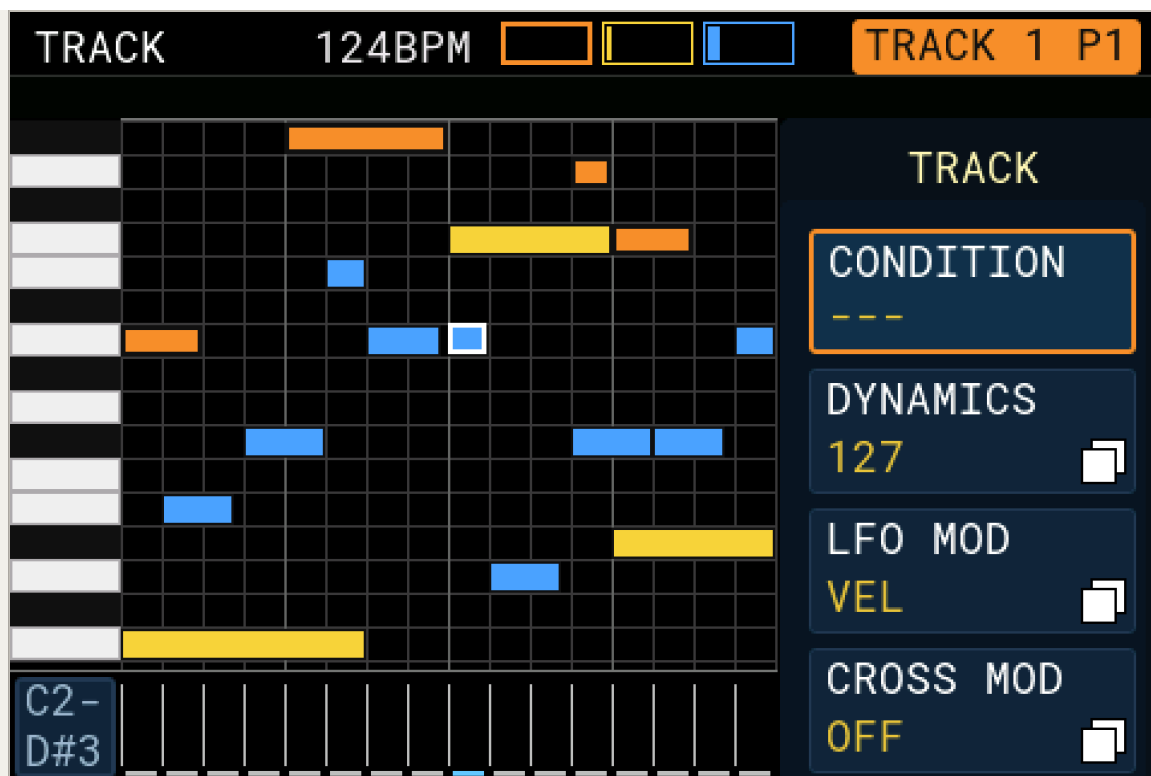
Orange, Yellow, and Blue can read the same notes with different lengths, directions, speeds, and outputs. For example, Orange can play a 16-step bass phrase while Yellow reads the same notes backwards over 12 steps.



The TRACK sidebar for a NOTE GRID track, scrolled to the top so SEQ MODE, PLAYHEAD and LENGTH are visible.

THE FOUR NOTE GRID MODES

NOTE GRID is one card in the SEQ MODE list holding four ways of reading the same stored notes. Highlight the NOTE GRID card, turn EncB to choose the mode shown on the card, then press EncB to confirm.



The same sidebar scrolled down to CONDITION, DYNAMICS, LFO MOD, CROSS MOD and NOTE SHIFT.

MODE	WHAT IT DOES	GOOD FOR
NOTE GRID	Reads the stored steps directly, in their normal linear order and pattern length.	Precise programmed phrases, recording, and conventional sequencing.
POLYMETRIC	Keeps the linear order but reads it through its own cycle, grid, and starting offset.	Polymetric movement, and phrases that meet the main pattern at a different point each time round.
STOCHASTIC	Reshuffles the source steps in a repeatable way. With the same pattern and settings, the same scrambled structure comes back.	Controlled variation that stays recognisable from loop to loop.
RANDOM	Picks source steps from a mapping that also changes with the loop count.	Looser variation whose step order can change on every loop.

The mode changes how the playhead addresses the stored steps. It never erases or rewrites the notes, so you can move between all four and back again without losing anything.

Two of the modes add their own rows to the **TRACK** work area, and those rows appear only while that mode is selected:

MODE	EXTRA ROWS	WHAT THEY DO
POLYMETRIC	CYCLE , GRID , OFFSET	Set the length of the metrical cycle, the grid it counts in, and where in that cycle the playhead starts.
STOCHASTIC	EVOLVE , EVERY	EVOLVE sets how far the reshuffle is allowed to drift, as a percentage. EVERY sets how often a fresh shuffle is taken.

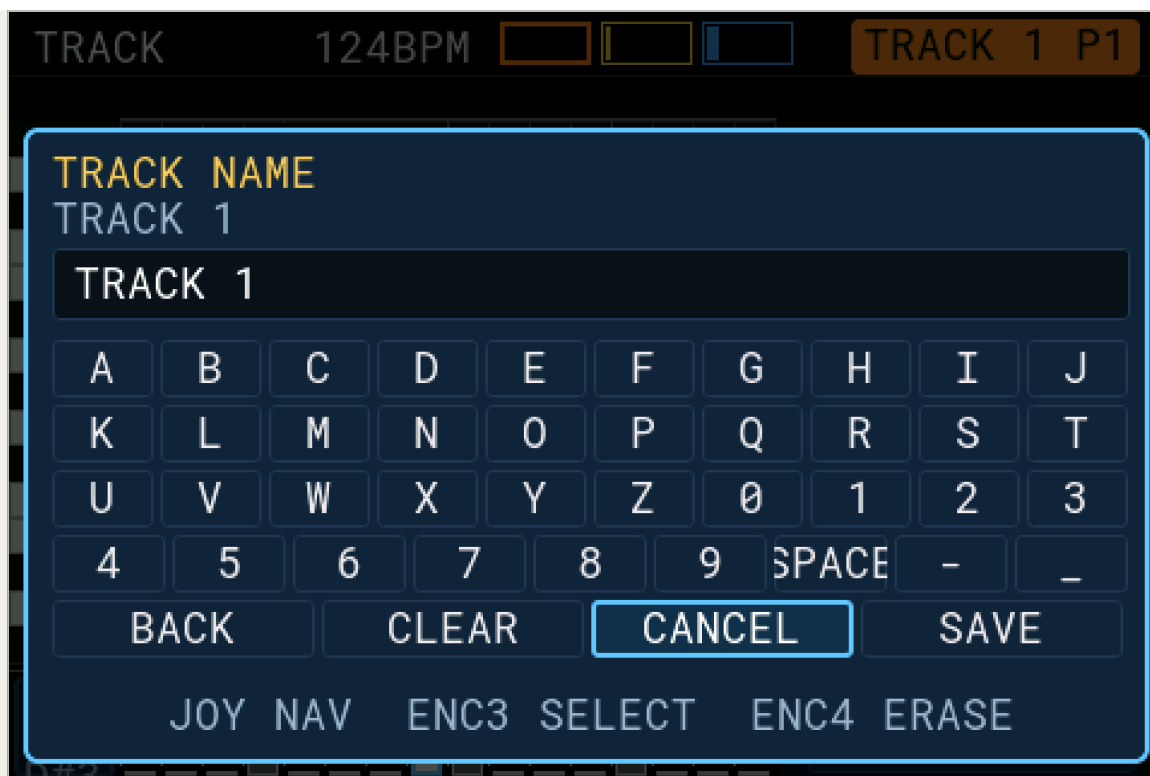
NOTE GRID and RANDOM add no rows of their own.

NAME A TRACK

1. Select the track with EncA.
2. Hold White for about half a second.
3. Enter a name in TRACK NAME and choose SAVE .

NOTE GRID TRACK CONTROLS

These are the TRACK rows for a track whose SEQ MODE is NOTE GRID . Choose a different SEQ MODE and this work area shows that sequencer's rows instead -- see its chapter.



Long press White to bring up the Track name pop up menu.

Select the track with EncA and move to **TRACK**. Use the joystick up/down to highlight a row. Turn EncB to change a row that has one value. Press EncB on **SEQ MODE**, **DYNAMICS**, **LFO MOD**, **CROSS MOD**, or **CONDITION** to open its settings. Inside that screen, use the joystick up/down to choose a setting and turn EncB to change it. Choose **BACK** when finished.

ROW	WHAT IT DOES	EXAMPLE USE
SEQ MODE	Opens the style list: NOTE GRID, DRUM GRID, DEFLECTOR, EUCLID, TRAPDOOR, PATHWAYS, CUBE, ORBIT, LOGIC, PACHINKO, or MODU. The NOTE GRID card contains the linear NOTE GRID, POLYMETRIC, STOCHASTIC, and RANDOM algorithms.	Replace the linear grid with a spatial or controller surface without erasing the authored events.
PLAYHEAD	Chooses Orange, Yellow, or Blue for playhead-specific edits.	Give each playhead a different loop length.
LENGTH	Sets the selected playhead to 1–32 steps.	Run a 12-step line against a 16-step line.

ROW	WHAT IT DOES	EXAMPLE USE
SWING	Pushes the offbeats later.	Turn a straight rhythm into a shuffle.
CONDITION	Decides which loops or performance situations allow a step to play.	Play a fill only every fourth loop.
DYNAMICS	Opens gate, velocity, probability, and program-change settings.	Make a note shorter, softer, or less frequent.
LFO MOD	Repeatedly moves a chosen track setting.	Slowly vary velocity or gate.
CROSS MOD	Lets movement on this track affect another track.	Use one rhythm to change another track's probability.
NOTE SHIFT	Turn EncB to shift selected notes, or all notes on the selected playhead when none are selected. See Note Shift below.	Start a bass phrase one step earlier or later.

DYNAMICS contains:

FIELD	PURPOSE
GATE	Changes how long the current step is held.
VELOCITY	Changes the note's loudness or force.
PROB	Sets the chance that the step plays after its condition has passed.
PROG CHG	Chooses a MIDI Program Change value.

These are step settings. Move to the note with EncD, open **DYNAMICS**, choose the setting with the joystick, and turn EncB. Move to another step with EncD when you want to edit a different note.

NOTE SHIFT: SELECTED NOTES AND OFF-GRID TIMING

Highlight **NOTE SHIFT** in **TRACK** (KEYS or DRUM), or in the KEYS **GENERATOR**, then turn **EncB** to move notes earlier or later. **EncC** and **EncD** still move the cursor; use **EncB** for the shift.

While **NOTE SHIFT** is highlighted, tap an existing note or drum hit to select it. Tap again to deselect it, or tap several notes to shift them together. Selected notes have a white border and the row shows how many are selected, for example **2 SELECTED**. Touch selects notes instead of plotting or deleting them. Tap empty grid space to clear the selection. With no selection, **ALL / TAP** means **EncB** shifts every note on the selected playhead. Notes wrap around the playhead length and stay selected after shifting. Leaving **NOTE SHIFT** or changing track/playhead clears the selection.

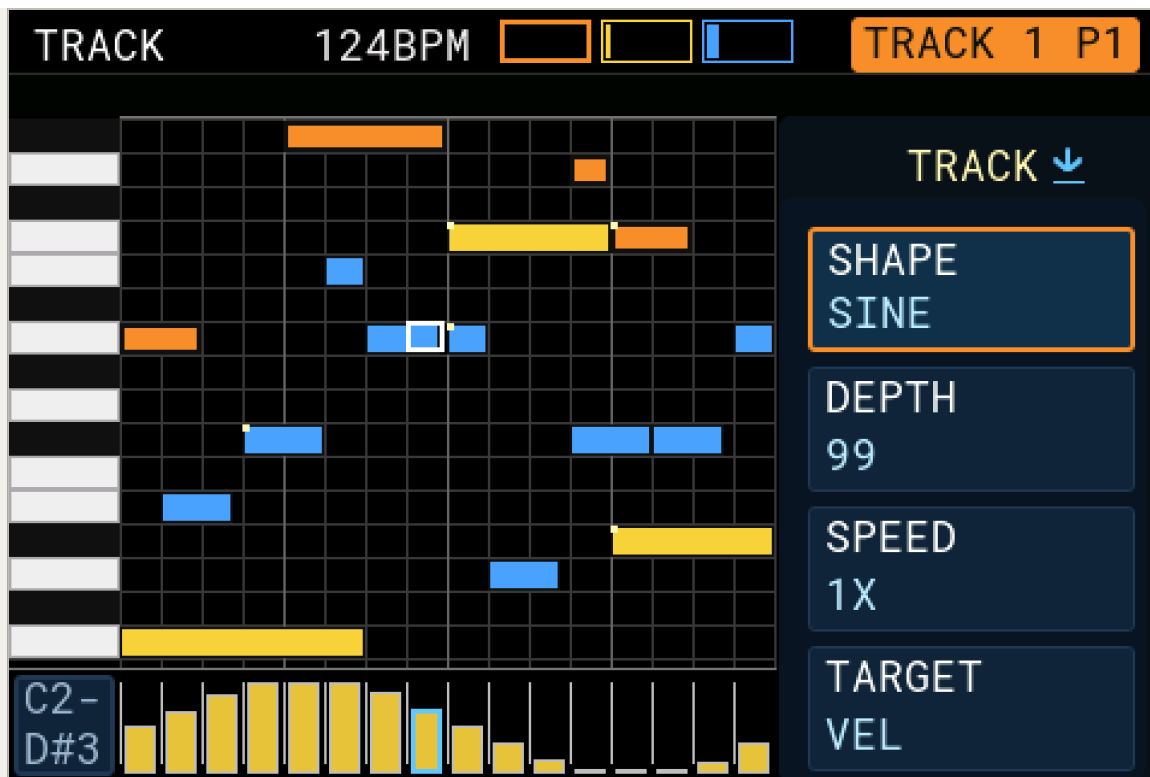
For off-grid timing, hold the selected coloured playhead button, open **RECORD**, and set **REC Q** to **NO Q**. Return to **NOTE SHIFT**, select the notes, and turn **EncB**. Each shift is approximately one screen pixel horizontally, so hold **EncD** and turn it to show fewer steps for finer timing adjustments. Zoom out to make larger adjustments. Vertical zoom does not change the timing increment. With a quantised **REC Q** setting, Note Shift moves by a whole step.

NO Q frees touch placement too. With the selected colour's **REC Q** on **NO Q**, a note you add by touch starts exactly where your finger lands rather than at the start of the step, and notes between steps are drawn where they really play. To remove one, tap the note itself. Zoom in horizontally for finer placement. This works on KEYS and DRUM tracks. If a shift would put more than six notes on one step, nothing moves.

Example: to place a snare slightly late, set its playhead to **NO Q**, zoom in horizontally, highlight **NOTE SHIFT**, tap the snare hit, and turn **EncB** right a little. The other hits stay put. Setting **NO Q** or changing zoom alone does not move existing notes; turning **EncB** applies the timing change.

TRACK LFO

Track LFO repeatedly changes one setting on the selected coloured playhead. It does not add or remove notes.



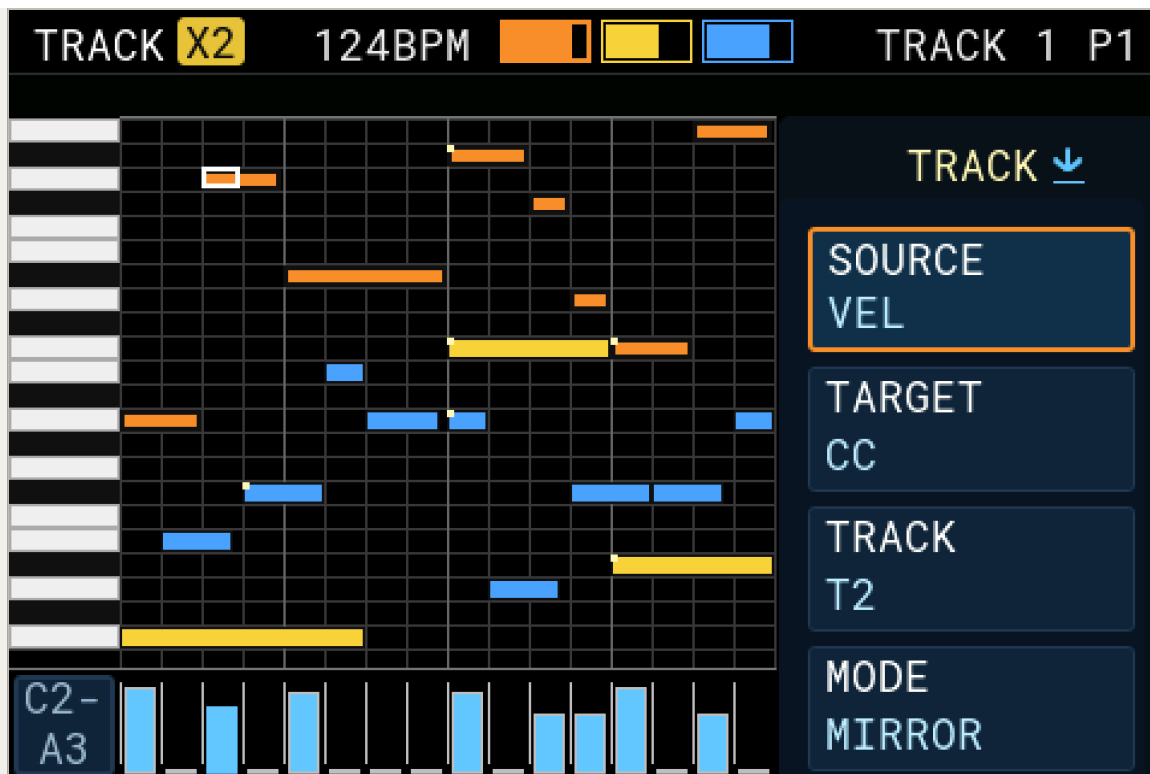
Bottom bars indicate the LFO modulations movement.

FIELD	CHOICES / PURPOSE
ON/OFF	Explicitly enables or disables the Track LFO. Turning it off leaves the stored notes unchanged.
SHAPE	SQUARE , SINE , TRI , or S/H .
DEPTH	Sets how strongly the LFO moves the target.
SPEED	4X , 2X , 1X , 1/2 , 1/4 , 1/8 , or 1/16 .
TARGET	VEL , PROB , CC , GATE , or PC .
CC	Chooses the controller number when TARGET is CC.

Use Track LFO for a regular rise and fall in loudness, gate, chance, MIDI CC, or program value. DRUM has the same Track LFO choices.

CROSS MOD

Cross Mod uses the changing values on the current NOTE GRID track to change another track while both play.



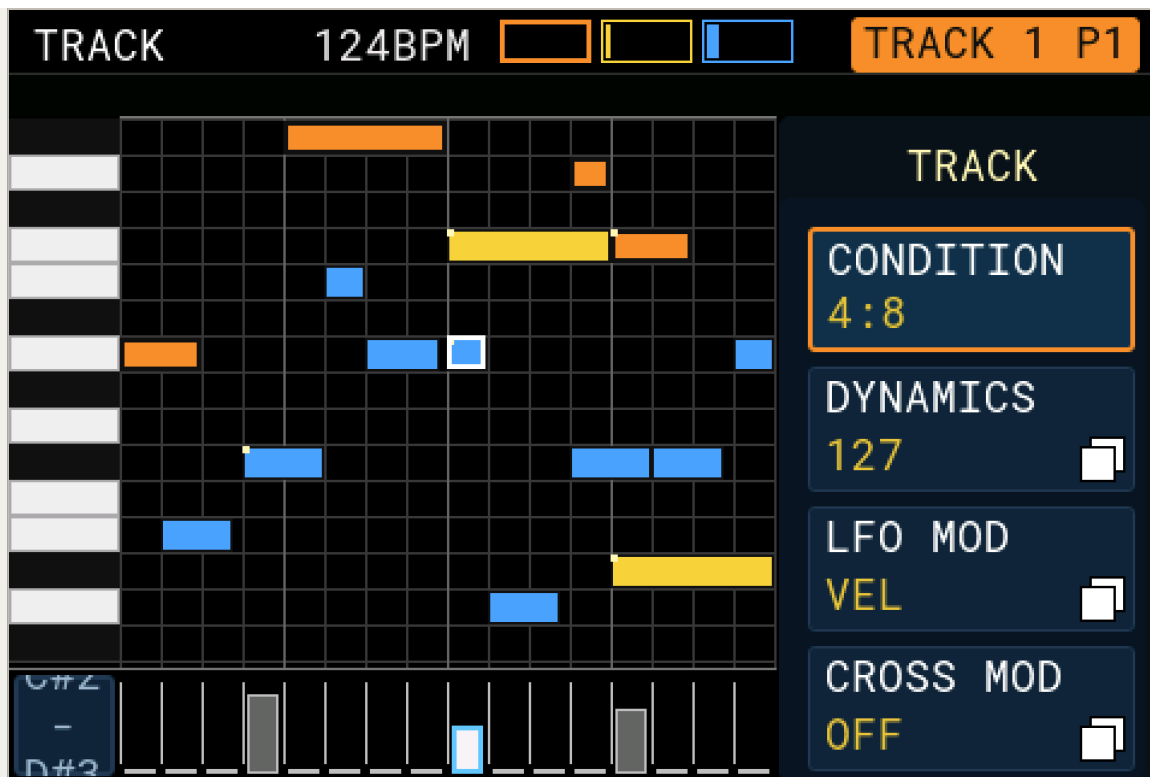
X2 in the transport bar next to Track indicates that this track is being crossmodded by track 2

FIELD	CHOICES / PURPOSE
SOURCE	CC , VEL , PROB , GATE , or CV : the movement read from this track.
TARGET	OFF , CC , VEL , PROB , GATE , or CV : the setting changed on the other track.
TRACK	Chooses target T1–T12.
MODE	MIRROR follows the source movement; INVERT moves against it.
AMOUNT	Sets the strength; zero shows OFF .

For example, use the source track's velocity to raise another track's probability, or invert a gate movement to make two parts trade space.

CONDITIONS

A condition tells a step when it is allowed to play. The condition is checked first; **PROB** is checked afterwards.



Conditions on steps are marked with a white dot, the bottom bars can be adjusted to set the condition type for each step as well as ENCB turn.

To set one, move to the required step with EncD, open **CONDITION**, and turn EncB until the required name is shown. Repeat this for any other steps that need their own condition.

CONDITION

PLAIN MEANING

---	Always. This is the normal setting.
1:2 to 2:2	Play on the chosen pass in a two-loop cycle.
1:3 to 3:3	Play on the chosen pass in a three-loop cycle.
1:4 to 4:4	Play on the chosen pass in a four-loop cycle.
1:8 to 8:8	Play on the chosen pass in an eight-loop cycle.
1ST	Only on the first loop after the playhead starts.
!1ST	On every loop except the first.
FILL	Only while Fill is active.
!FIL	Only while Fill is not active.
PRE	Only if the previous conditioned step played.

! PRE	Only if the previous conditioned step did not play.
NEI	Play if the previous-colour playhead fired the same step: Yellow follows Orange, Blue follows Yellow, and Orange follows Blue.
! NEI	Play if that previous-colour playhead did not fire the same step.
MOD	Play when the selected Modifier fires.
! MOD	Play when the selected Modifier does not fire.

The exact on-screen order is:

--- , 1:2 , 2:2 , 1:3 , 2:3 , 3:3 , 1:4 , 2:4 , 3:4 , 4:4 , 1:8 , 2:8 , 3:8 ,
 4:8 , 5:8 , 6:8 , 7:8 , 8:8 , 1ST , !1ST , FILL , !FIL , PRE , !PRE , NEI ,
 !NEI , MOD , !MOD .

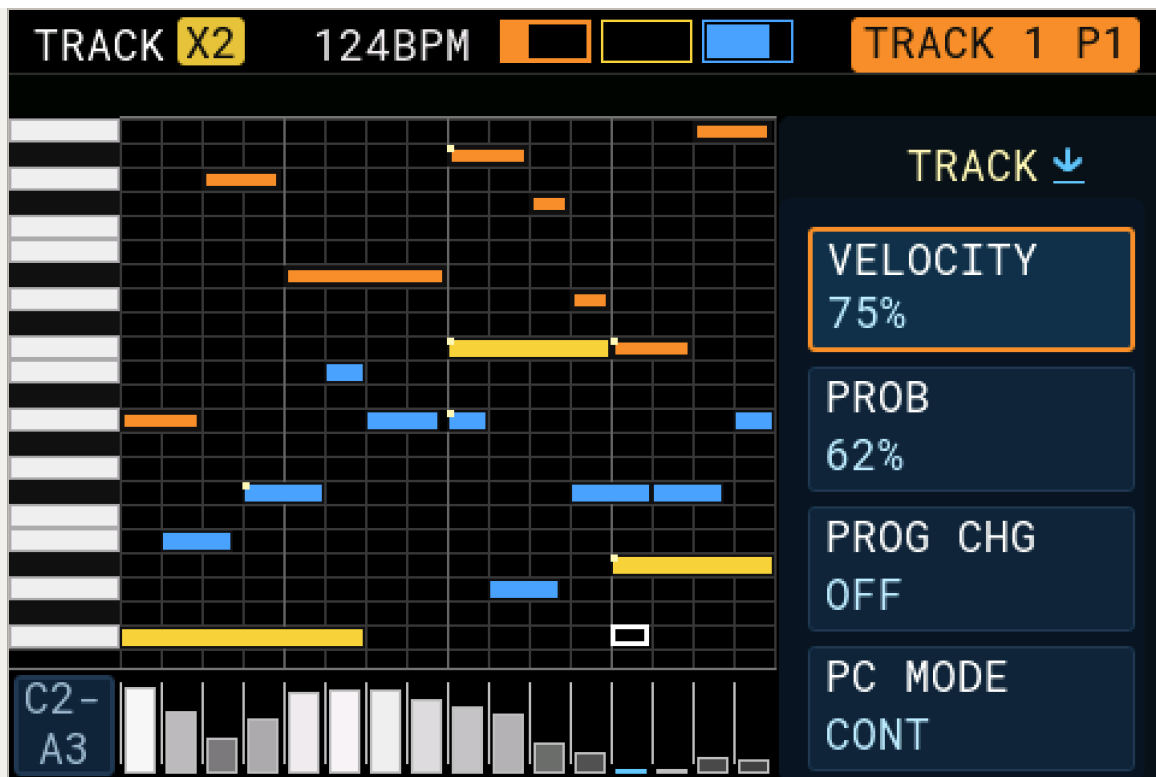
When **MOD** or **!MOD** is selected, open its detail page to choose:

- **MOD SOURCE** : **THIS** or another track.
- **SOURCE MOD** : Modifier slot A, B, or C on that source.
- **MOD TARGET** : optionally fire slot A, B, or C on this track when the condition passes; use **OFF** if the condition should only decide whether the step plays.

Conditions belong to KEYS and DRUM. MODU uses STATES instead.

THE STEP BARS

Under the note grid is a lane of bars, one for every step. It is the fastest way to shape a pattern's feel, and it is easy to miss because it quietly changes what it shows.



White Step bars showing Velocity values. Different functions show different colors.

The bars follow the row you have selected. Highlight **VELOCITY** in **DYNAMICS** and the lane shows velocity for each step. Highlight **PROB** and the same lane shows probability. The lane can show any of these:

SELECTED ROW	WHAT THE BARS SHOW
VELOCITY	How hard each step plays.
GATE	How long each step is held.
PROB	The chance each step plays, 0-100.
CONDITION	The condition set on each step.
CC	The value sent on the selected CC slot.
PROG CHG	The program-change value.
REPEAT	The repeat count.

Draw the values in. Touch the lane at any step and the height sets that step's value: near the top of the lane is the maximum, near the bottom is the minimum. Drag across to shape several steps in one gesture, the way you would draw an envelope. Touching a bar also moves the edit cursor to that step, so the sidebar follows what you just drew.

Or set one exactly. Move to the step with EncD, then turn EncB on the selected row. Use touch when you want a shape, and the encoder when you want a specific number.

Drawing into the bars never adds or removes notes. A bar only affects the step it belongs to.

INTERNAL AND EXTERNAL NOTE SOURCES

Long press a Play button to access the Playhead menu - Select Midi and use

SOURCE - INTERNAL for normal stored-note playback which is the default setting. Use

SOURCE - EXTERNAL when you want a running playhead to process notes from an external instrument arriving from the selected **INPUT** and **CHANNEL**



Select Source external to use the ADEPT as a midi effects device for external instruments - route your external midi out to ADEPT in and ADEPT OUT to your target device

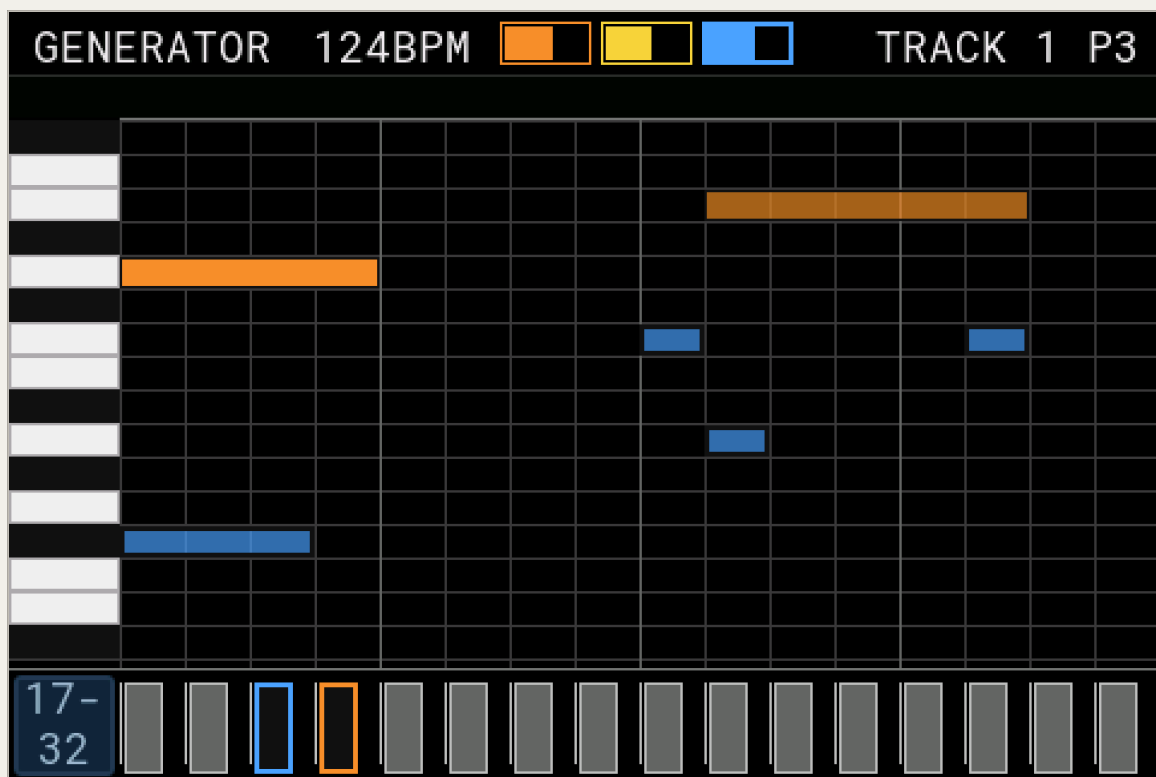
In **EXTERNAL**, the stored steps still advance Modifier, program-change, and CC state, but their stored notes do not sound. Incoming notes take their place and use ADEPT's routed, transformed note-on/note-off path. Start the playhead yourself, or let the instrument do it: while **SOURCE** is **EXTERNAL**, MIDI Start, Continue, and Stop arriving on the playhead's **INPUT** port start, resume, and stop that playhead whatever its **CLOCK SRC** is set to. ADEPT automatically sets **S/S FILTER** to **NONE** so those messages cannot be blocked by an old filter setting. With **INPUT** on **AUTO**, Orange follows DIN1, Yellow DIN2, and Blue DIN3; choose **USB1** to **USB3** to follow a

computer. Start and Stop act on the whole colour, so every track on that playhead starts and stops together. The playhead keeps ADEPT's tempo unless **CLOCK SRC** is **P1** to **P3**.

EXTERNAL is different from **PASS THRU**: Pass Thru is raw monitoring for **INTERNAL** mode, while External sends the live notes through the sequencer processing path and prevents a second raw copy.

EXPAND THE NOTE VIEW

On the main NOTE GRID surface, press EncA to expand the note view full screen, and press EncA again to restore the side panel. The shortcut waits when a nested menu, HUD, modal, or other overlay owns EncA.



A pattern longer than 16 steps in SPLIT view, with the page range box showing 17-32.

VIEWING PATTERNS LONGER THAN 16 STEPS

Open a coloured playhead menu and set **SCROLL / SPLIT**:



Long press start button to open Playhead menu - select Note Grid View and Scroll or Split

CHOICE

WHAT THE SCREEN DOES

SCROLL

The visible NOTE GRID follows the active playhead as it moves through the longer pattern.

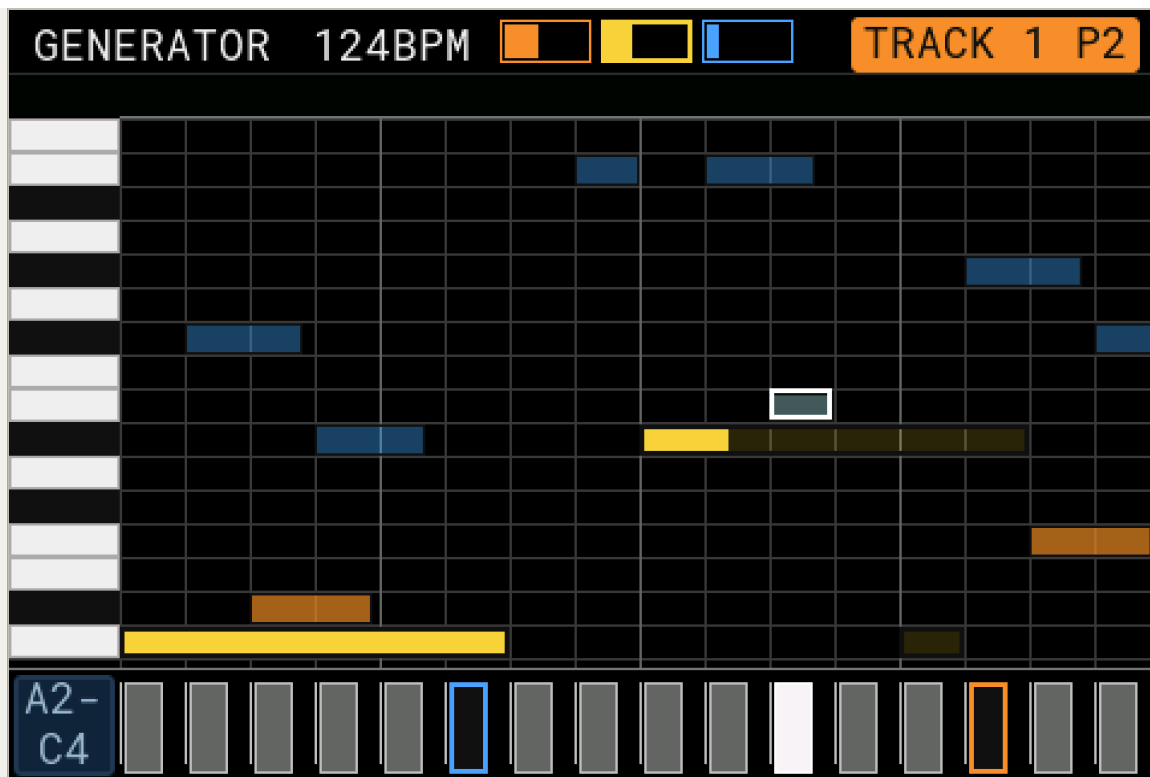
SPLIT

The roll stays on fixed 16-step pages. It shows 1-16, then switches to 17-32 when the playhead enters the second page. Tap the page range box to hold the view on the page you are looking at instead of letting it follow the playhead.

For a pattern of 16 steps or fewer, both choices show the same part of the pattern. This setting changes only how the pattern is shown; it does not change its length or timing.

NOTE DIM AND FADE

These playhead settings affect only the display. NOTE DIM darkens resting notes by 0-80%. FADE sets how long a played note takes to return to its dim level from 1-7 steps; 0 turns the fade off. Set them separately for each colour to create different visual trails.



NOTE DIM or FADE turned up, next to a normal grid, the visual difference is obvious.

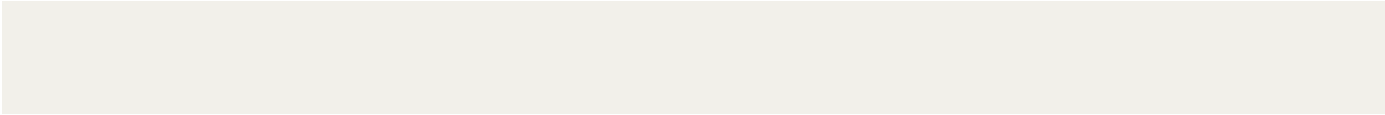
RECORD A PART

Set **INPUT**, **CHANNEL**, **REC MODE**, and **REC Q** in the coloured playhead menu when you first prepare it for recording. ADEPT remembers this setup after power off. Change it only when you want to record from a different source or in a different way.

1. Hold White and press the coloured playhead button.
2. Play the external keyboard or sequencer.
3. Press the coloured button again to stop recording.

GOOD USES

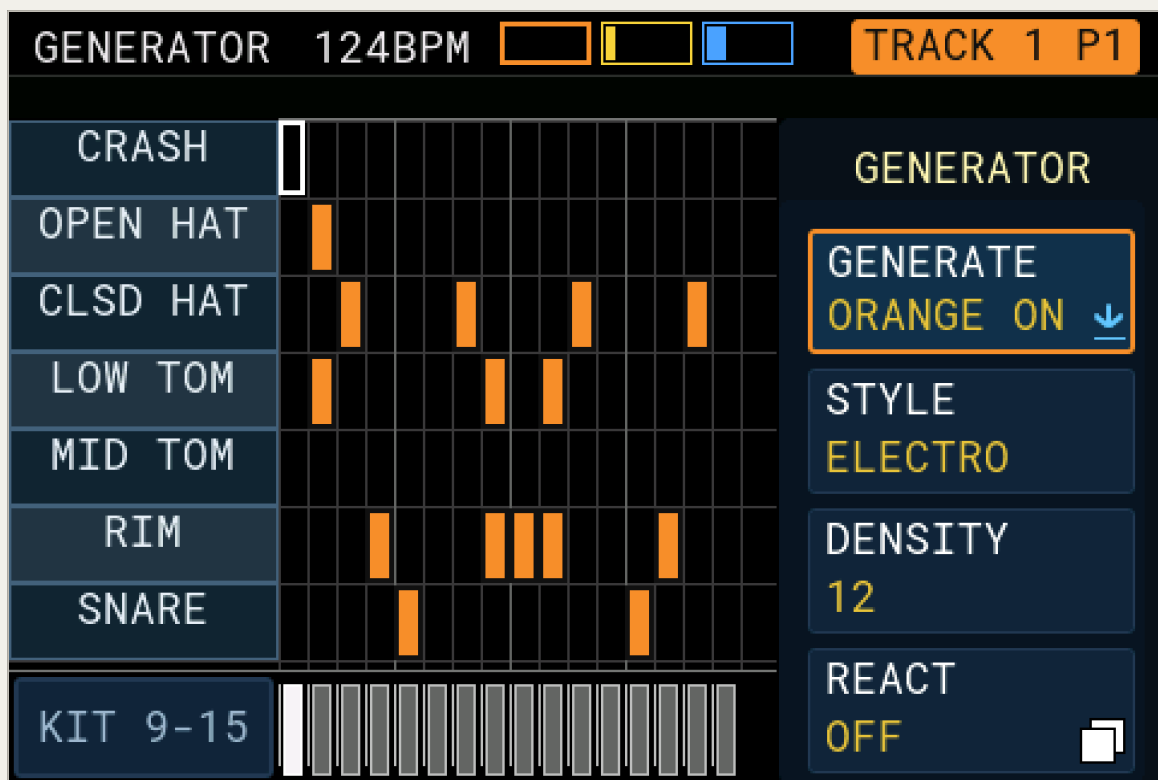
- Run a 16-step bass line on Orange and a 7-step counter melody on Yellow.
- Put a chord on the first loop only with **1ST**.
- Use **FILL** on a turnaround note that Conductor or a live fill can reveal.
- Use **POLY** in Generator for ready-made harmony, then edit individual notes by touch.



DRUM

WHAT IT IS

DRUM stores up to 16 drum parts in one track. Eight rows are visible at a time. A row can be a kick, snare, hat, percussion sound, or any other sound triggered by a MIDI note.



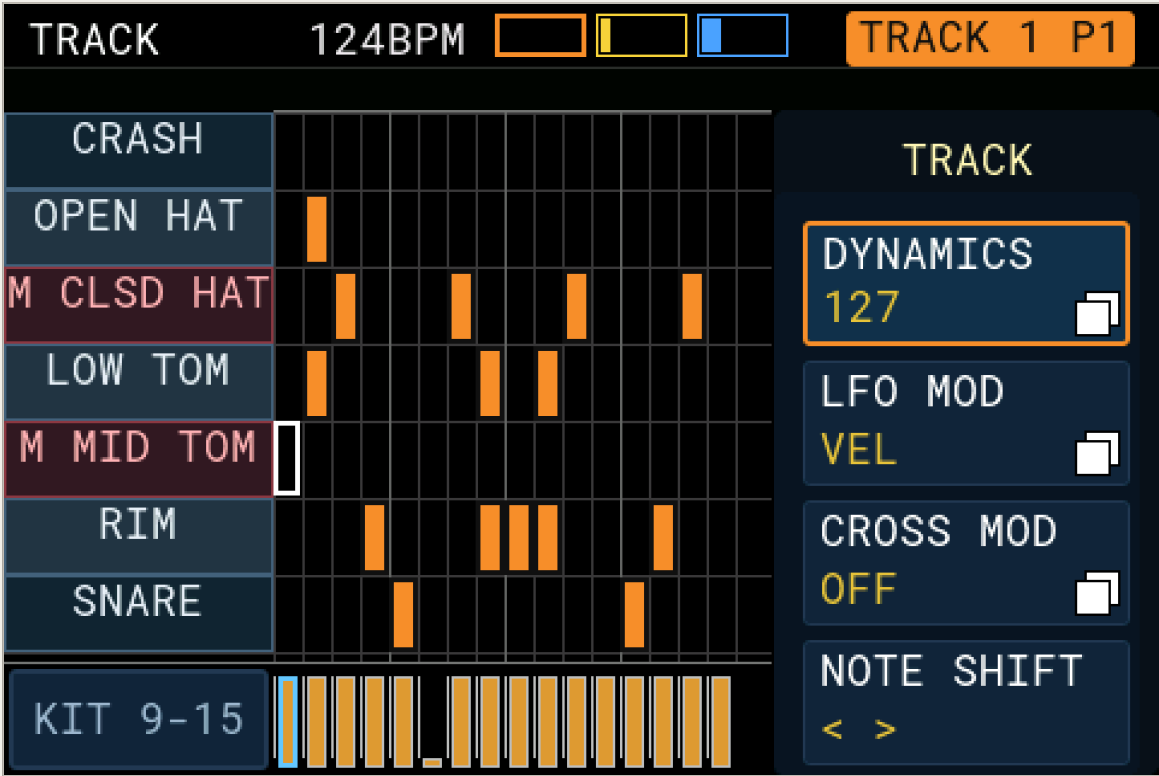
A DRUM track showing eight visible lanes with their labels, and hits across several lanes.

CREATE AND EDIT HITS

1. To add another DRUM track, short-press White and choose **DRUM**.
2. Touch steps to add or remove hits.
3. Turn EncC to scroll through the drum parts when using the cursor.

DRUM TRACK CONTROLS

These are the TRACK rows for a track whose SEQ MODE is DRUM GRID .



A muted drum lane beside unmuted ones - the red label shows the mutes - tap a drum slot to mute and long press to solo.

Select the DRUM track with EncA and move to TRACK . Use the joystick up/down to highlight a row. Turn EncB to change a row that has one value. Press EncB on DYNAMICS , DRUM MAP , LFO MOD , or CONDITION to open its settings. Inside that screen, use the joystick up/down to choose a setting and turn EncB to change it. You can Mute drums by tapping the drum name or long press to solo that slot.

ROW	WHAT IT DOES
PLAYHEAD	Chooses Orange, Yellow, or Blue.
LENGTH	Sets that playhead to 1–32 steps.
SWING	Pushes the offbeats later.
CONDITION	Gives hits loop, fill, neighbour, or Modifier conditions.
DRUM MAP	Chooses a drum part and its MIDI note.
DYNAMICS	Opens gate, velocity, probability, and program-change settings.

ROW	WHAT IT DOES
LFO MOD	Moves a track setting repeatedly.
NOTE SHIFT	Turn EncB to shift selected hits, or all hits on the selected playhead when none are selected. With REC Q set to NO Q, horizontal zoom controls fine timing. See Note Shift in chapter 3.

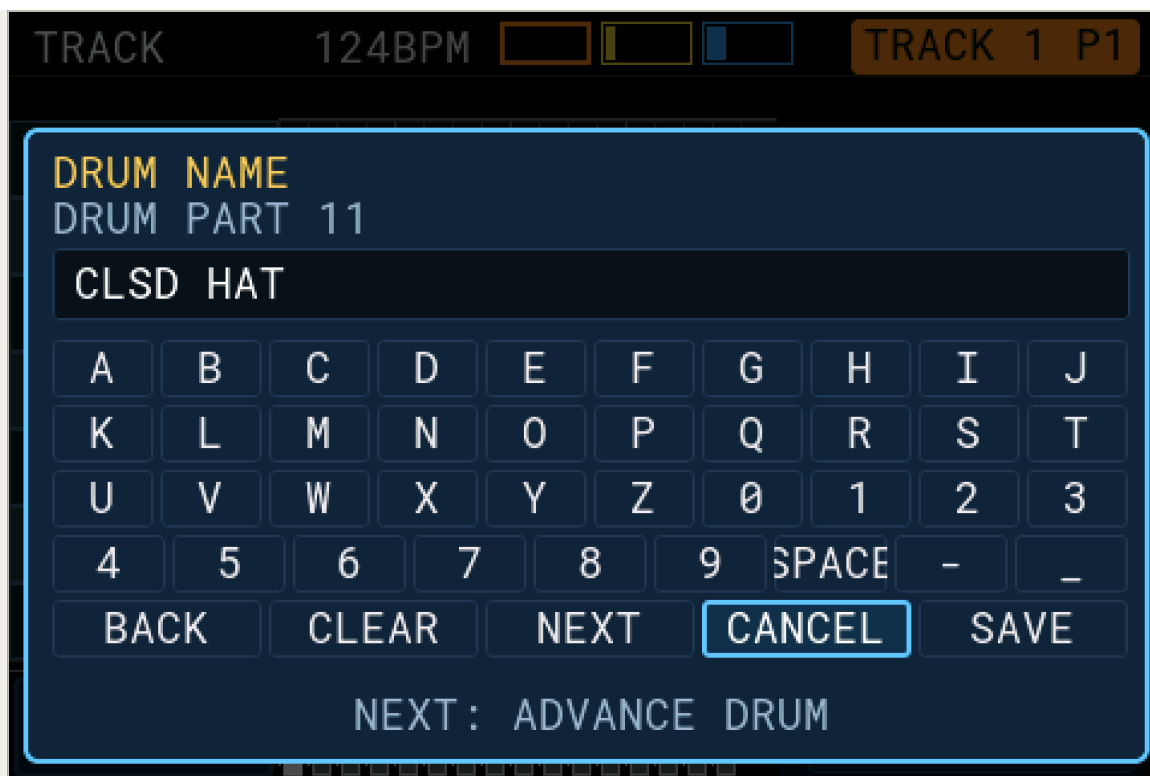
DYNAMICS and **CONDITION** apply to the step under the cursor. Move through the pattern with EncD, then edit the selected step in the same way as on a NOTE GRID track.

NAME A DRUM TRACK

1. Select the DRUM track with EncA.
2. Hold White for about half a second.
3. Enter a name in **TRACK NAME** and choose **SAVE**.

DRUM MAP

Open **DRUM MAP** to edit:



Navigate through the Drum Map sub menu to Rename drum slots.

FIELD	PURPOSE
LANE	Select one of the 16 drum parts.
NOTE	Set the MIDI note that plays and records that part.

LEARN DRUM NOTES FROM MIDI

MIDI LEARN appears in a held-playhead **MIDI** group whenever the project contains a DRUM track. It maps the next incoming MIDI note to a drum part without recording that learning gesture.



Select Midi Learn to change drum maps from external instrument.

1. Hold Orange, Yellow, or Blue and open **MIDI** > **MIDI LEARN**.
2. Turn or press the row to switch it on. The menu closes and shows **MIDI LEARN: TOUCH DRUM**.
3. Open the DRUM track and touch the visible drum label you want to map.
4. Play the required note from a MIDI input. The next note-on becomes that part's MIDI note and is consumed by Learn instead of being recorded or played through.
5. Repeat the touch-then-play operation for other parts. Return to **MIDI LEARN** and turn it off when finished.

CV input is not used for MIDI Learn. If the required drum part is not visible, scroll the DRUM rows first.

MUTE, SOLO, MOVE, AND RENAME DRUM PARTS

ACTION	RESULT
Tap a drum label	Mute or unmute that part. A muted label is red and begins with M .
Long-press a drum label	Solo that part and remember the earlier mute setup.

Long-press the focused part again

Restore the earlier mute setup.

To move a row:

1. Put the cursor on the required drum row.
2. Turn EncD left past the first step to focus the drum label.
3. Press EncD to pick up the row and open its sidebar.
4. Turn EncC to move the row.
5. Press EncD again when it is in the required position.

The picked row's sidebar contains **MIDI NOTE** and **RENAME**. Move between them with the joystick. Press EncB on **MIDI NOTE**, then turn EncB to choose the outgoing note. Press EncB on **RENAME** to open the naming keyboard.

RECORD DRUMS

The playhead recording settings are remembered after power off. To make a take, hold White and press the coloured playhead button, play the drum part, then press that coloured button again to stop.

If the drum input has not been prepared yet, hold that coloured button and set its **INPUT**, **CHANNEL**, **REC MODE**, and **REC Q** once. Chapter 17 explains those choices.

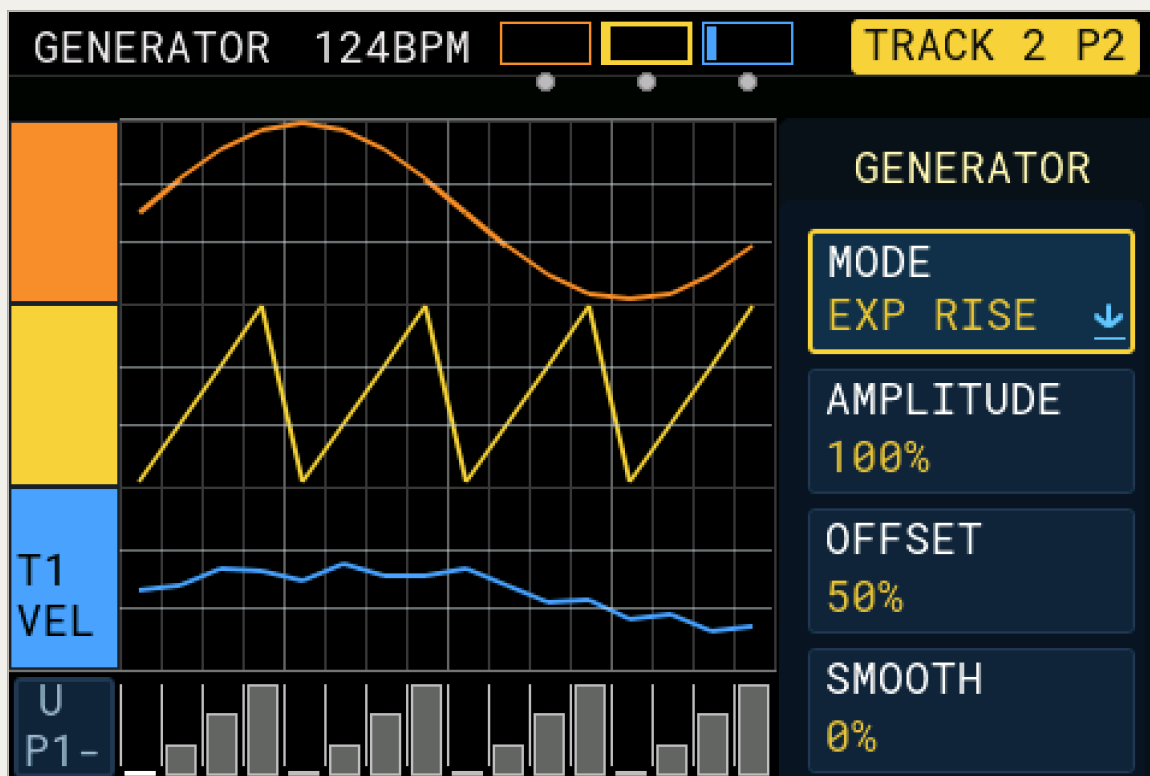
GOOD USES

- Give the kick a 16-step Orange loop and percussion a 15-step Yellow loop.
- Put a snare fill on **4:4** so it appears only on the fourth pass.
- Use Drum Generator variations to move between a main beat, breakdown, and fill.

MODU

WHAT IT IS

MODU stores changing control values instead of notes or drum hits. You can draw a curve by touch, record one from CV IN, or create one with Generator. Orange, Yellow, and Blue each have their own row, and each row can be 1–32 steps long.



A MODU track with all three coloured curves drawn and clearly different from each other.

A MODU curve is not limited to the inside of ADEPT. Each row can be sent **out of the CV outputs as a modulation voltage**, so a curve you drew on screen becomes real control voltage for a filter, a VCA, an oscillator, or anything else that takes CV. Set the row's **TRACK** route to **CV OUT** and choose the CV output it should drive. The voltage follows the curve continuously, **LFO MOD** included, not only at step changes. You do not need to touch the playhead menu: on a MODU track the **TRACK** route is the output, and the playhead menu's **OUTPUT** row only shows what it chose, marked **(TRACK)**.

A CV output can only belong to one thing at a time. Set **DEST** to **CV OUT** and the route shows one row per output, **CV1** and **CV2**. A free output reads **OFF**, the one this row drives reads **ON**, and an output that another track or MODU row already uses is greyed out and shows who has it, for example **T3 ORANGE** when a track's playhead has it or **T3 MODU A** when a MODU row has it, so you can see at a glance where it went. A greyed output cannot be taken from here; free it on that track first. If a track takes the output after this row was routed to it, the **TRACK** row turns grey and names that track, and this row stays silent on that output until it is free again. A new MODU row starts as **OFF** and only takes a CV output when you choose one. A row on **TRACK**, **CC**, or **OFF** holds no CV output, and moving a row off **CV OUT** parks that output at 0 V and frees it for another track.

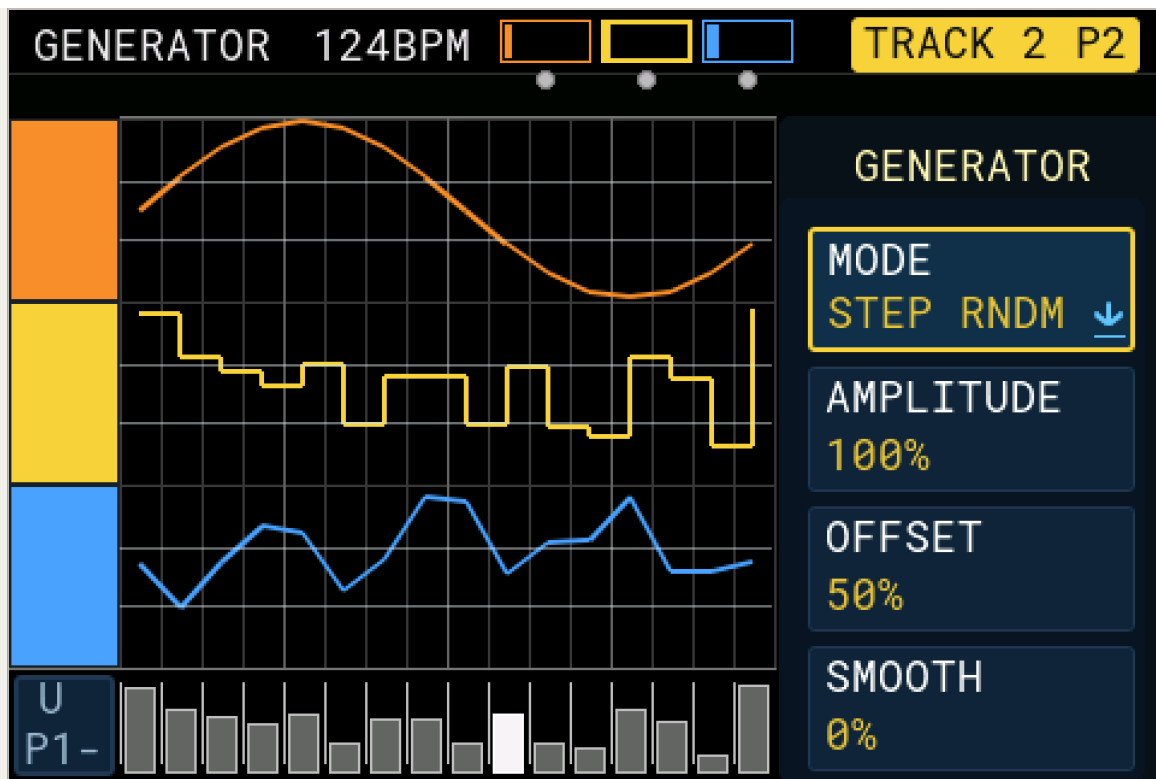
That gives a MODU row four possible destinations:

DESTINATION	WHAT THE CURVE DOES
CV OUT	Leaves the unit as a control voltage on the chosen CV output, for modulating external gear.
CC	Sends MIDI CC to the chosen controller number once the route's ON/OFF is ON .
TRACK	Moves a parameter on another ADEPT track.
OFF	Sends nothing. The row still drives CONDUCT and STATES .

Use MODU to create reusable modulation shapes, to send those shapes out as CV, and to trigger actions with STATES.

MODU TRACK CONTROLS

These are the **TRACK** rows for a track whose **SEQ MODE** is **MODU**.



Generate and edit many familiar waveform types or draw your own.

Select the MODU track with EncA and move to **TRACK**. Use the joystick up/down to highlight a row. Turn EncB to change **PLAYHEAD**, **LENGTH**, **SCALE**, or **MODE**. Press EncB on **TRACK**, **LFO MOD**, or **STATES** to open its settings. Inside that screen, use the joystick up/down to choose a setting and turn EncB to change it.

ROW	WHAT IT DOES
PLAYHEAD	Chooses the Orange, Yellow, or Blue MODU row.
LENGTH	Sets that row to 1–32 steps.
SCALE	Permanently makes the selected curve shallower, from 100% down to 1% , around its middle value. 100% leaves the current curve unchanged.

TRACK	Routes the selected MODU row to CV OUT , a MIDI CC , another TRACK parameter, or OFF . Choose CV OUT to send the curve to a CV output as modulation; the CV1 and CV2 rows then show ON , OFF , or, greyed out, the track that already has that output. With TRACK , the row's coloured label on the left shows the target track, the parameter, and the amount; the amount itself is set in the route's AMOUNT field. A CC route stays silent until you set its ON/OFF row to ON .
LFO MOD	Adds a repeating shape to the stored curve.
CONDUCTOR	Lets this MODU row switch Conductor on and off as the curve rises and falls. OFF , CALL / RSP , or COMPOSE .
MODE	Chooses RUN or FREEZE for the picture on screen.
STATES	Runs an action when the curve enters its low, middle, or high area.

INSIDE THE TRACK ROUTE

Press EncB on **TRACK** to open the route. It shows different rows depending on the destination you pick, so the list changes under you as you choose:



The TRACK route on a MODU row set to CV OUT, with the chosen CV output visible - the shot that shows a curve leaving the unit as modulation.

ROW	WHEN IT APPEARS	WHAT IT SETS
DEST	Always	CV OUT, CC, TRACK, or OFF.
OUT	CC	The MIDI port the controller leaves by.
CV1 / CV2	CV OUT	One row per CV output: ON, OFF, or, greyed out, the track and row that already has it. Turn or press EncB on a free one to take it.
CC	CC, and TRACK when the chosen parameter is a CC	The controller number.
ON/OFF	CC, and TRACK when the chosen parameter is a CC	Lets the controller out. Every route starts at OFF.
PARAMETER	TRACK	Which setting on the target track the curve moves.
TARGET	TRACK	Which track is moved.
AMOUNT	TRACK	How strongly the curve moves that parameter.

For a CV modulation you only need two of them: set **DEST** to **CV OUT**, then take the **CV1** or **CV2** row you have patched. There is no **AMOUNT** on a CV route -- the curve's own height is the voltage, so shape it with **SCALE**, **LFO MOD**, or the **MODU** Modifiers instead.

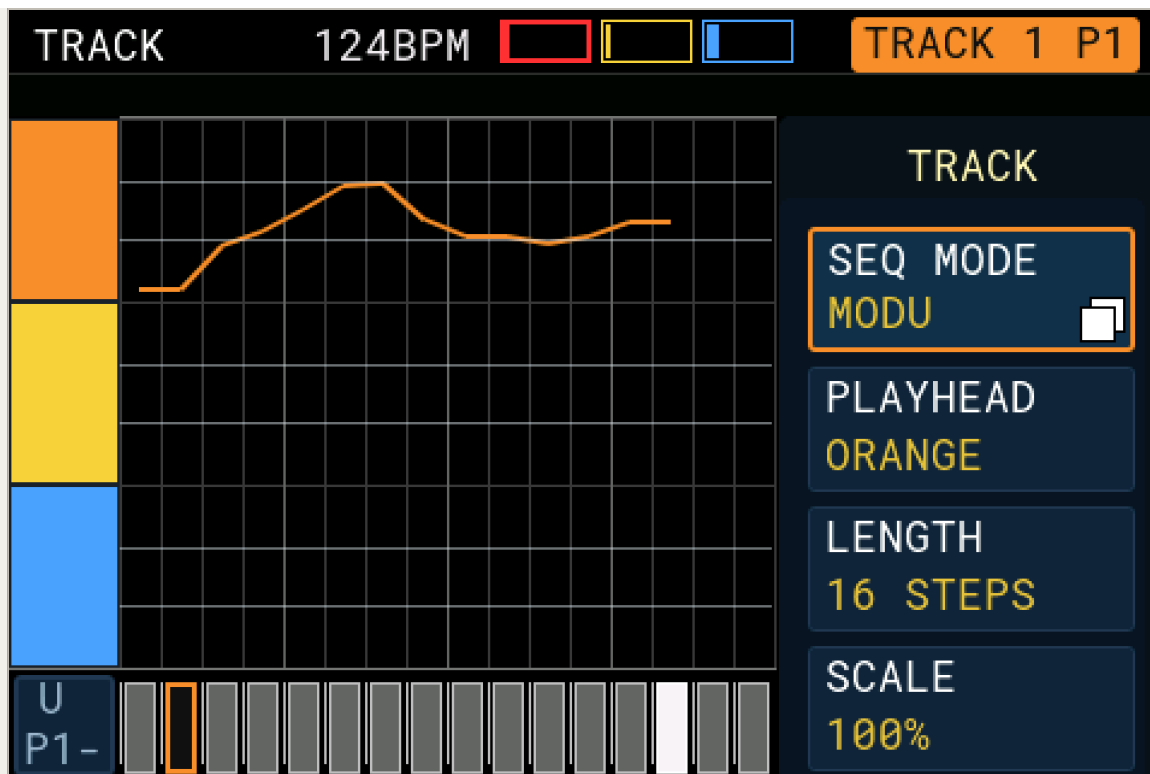
A CC route starts switched off. Choosing **CC**, or a **CC** **PARAMETER** on **TRACK**, picks controller **1** and leaves **ON/OFF** at **OFF**, so nothing is sent yet. Turn EncB on **CC** to choose the number, then move to **ON/OFF** and turn EncB right for **ON** or left for **OFF**. **ON** only takes once a number is chosen. Changing the number turns **ON/OFF** back to **OFF**, so you can scroll through controllers without sending to the ones in between. **OFF** stops sending; it does not send a zero first.

Each colour on each track has its own **ON/OFF**, and it is not saved: after power-up, after loading a project, and on a copied track, every CC route starts at **OFF**. The **TRACK** row summary, such as **CC74 P1**, shows the number whether or not the route is on.

SCALE edits the stored values for the selected coloured row; it is not a temporary playback effect. Lower percentages pull high and low points toward the centre while keeping the curve's timing and step positions.

THE PLAYHEAD MENU ON A MODU TRACK

Hold Orange, Yellow, or Blue to open that row's playhead menu. Most of it works as it does on any track, but four rows matter for CV work:



A curve being drawn by touch, part way across. Press White and the colour start button to record - the transport indicator will turn red.

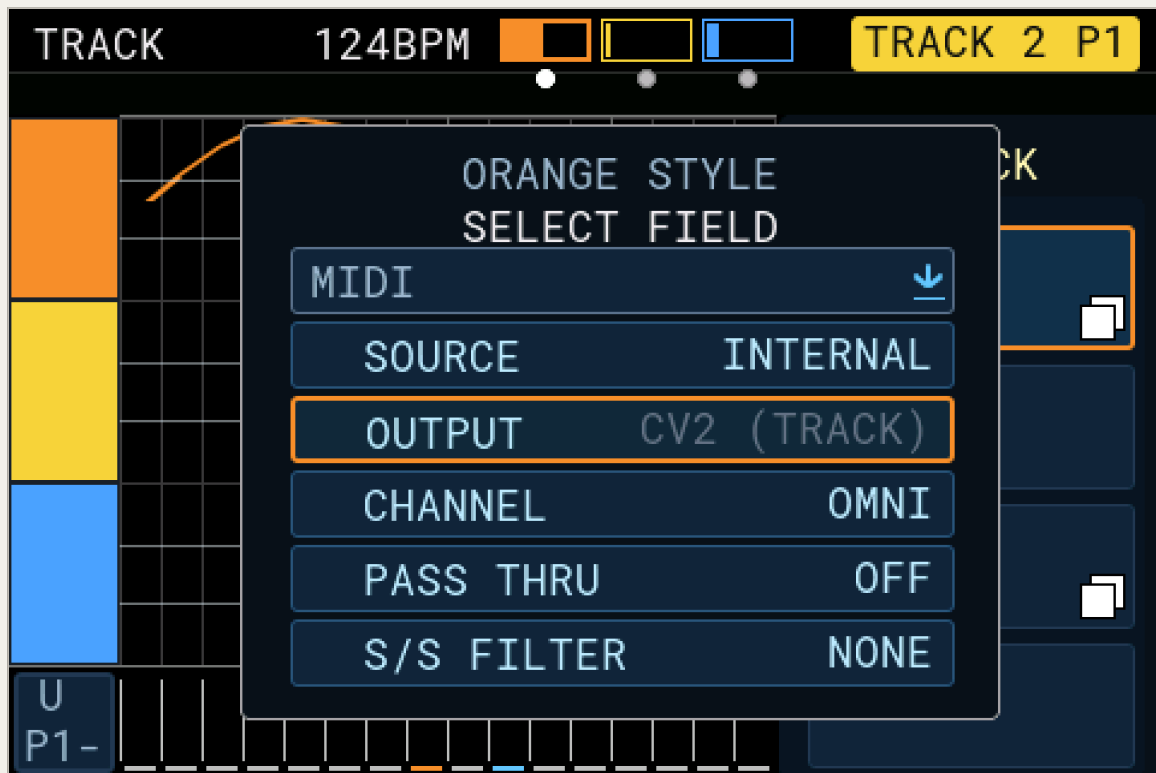
ROW

WHAT IT DOES ON A MODU ROW

OUTPUT	Shows where the row is going: P1 , P2 , P3 , CV1 , or CV2 . On a MODU row this is read-only and marked (TRACK) , because the TRACK route owns the choice. Change it in the route, not here.
INPUT	Where a recording comes from. Set it to CV to record the curve from the CV IN socket. The MIDI inputs, DIN1 to DIN3 and USB1 to USB3 , record a controller instead.
REC MODE	How an incoming recording is written into the row.
REC Q	Whether incoming movement is quantised to the grid as it is recorded.

The rest of the menu -- **DIR** , **DIV** , **CLOCK** , **SOURCE** -- behaves as it does elsewhere, and is how you give a MODU row its own speed and direction against the other two.

Touch drawing writes values into the coloured MODU row. Recording must be active on that colour before the row accepts drawing.



A CV output greyed out in the route because another track already owns it.

1. Select the MODU track and coloured row.
2. Hold White and press that coloured playhead button to start recording.
3. Touch anywhere inside that coloured row. The height of your finger sets the value at that step.
4. Drag left or right to draw across more steps. ADEPT joins the touched points so the movement is continuous.
5. Release, then stop recording when the pass is complete.

Only the steps touched or crossed by the drag are changed. The rest of the curve remains in place.

RECORD AN EXTERNAL CV CURVE

1. Patch the modulation source to CV IN.
2. Set the row length from **LENGTH** in the **TRACK** work area.
3. Open the coloured playhead menu, set **INPUT** to **CV**, then choose **REC MODE**.
4. Hold White and press the coloured playhead button.
5. Let the playhead complete the pass while the external voltage moves.
6. Stop recording.

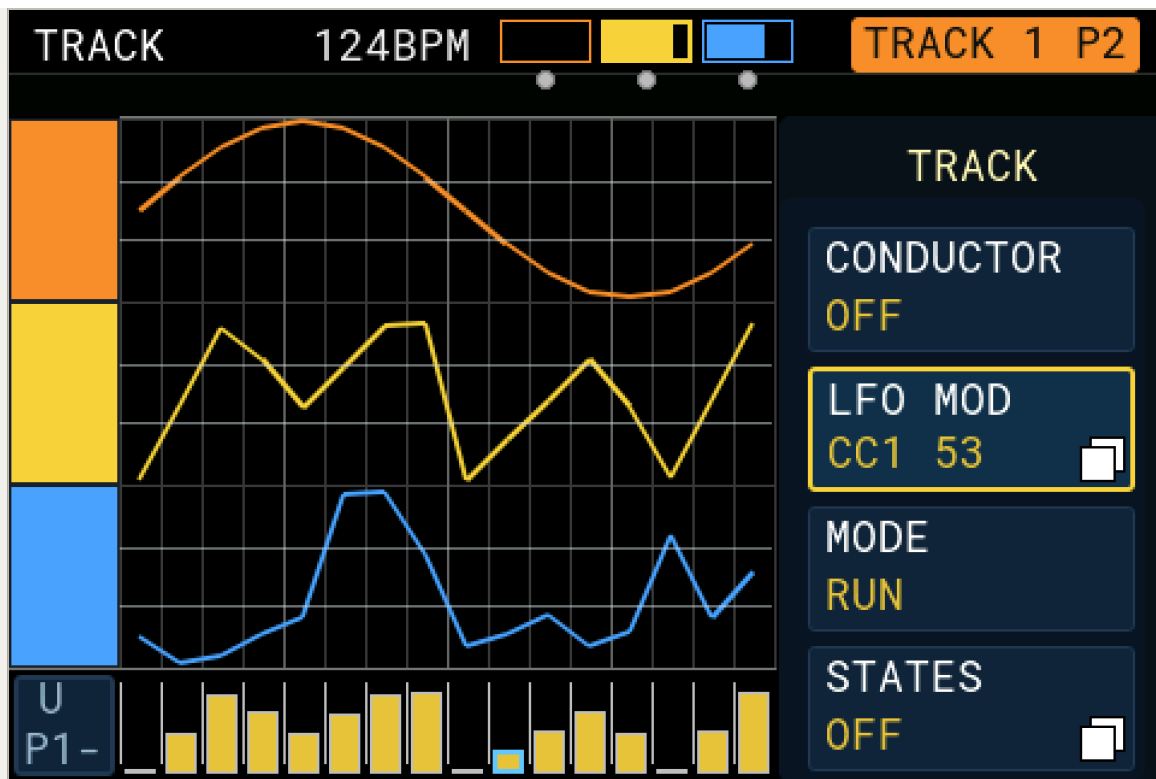
The playhead recording setup is remembered after power off, so you only need to change it when the next recording needs a different setup.



Long press a start button to open the playhead menu and access the Record Mode.

ADD MODU LFO MOVEMENT

Use **LFO MOD** when the stored curve needs an extra repeating movement. The curve remains stored; the LFO changes the result while it plays.



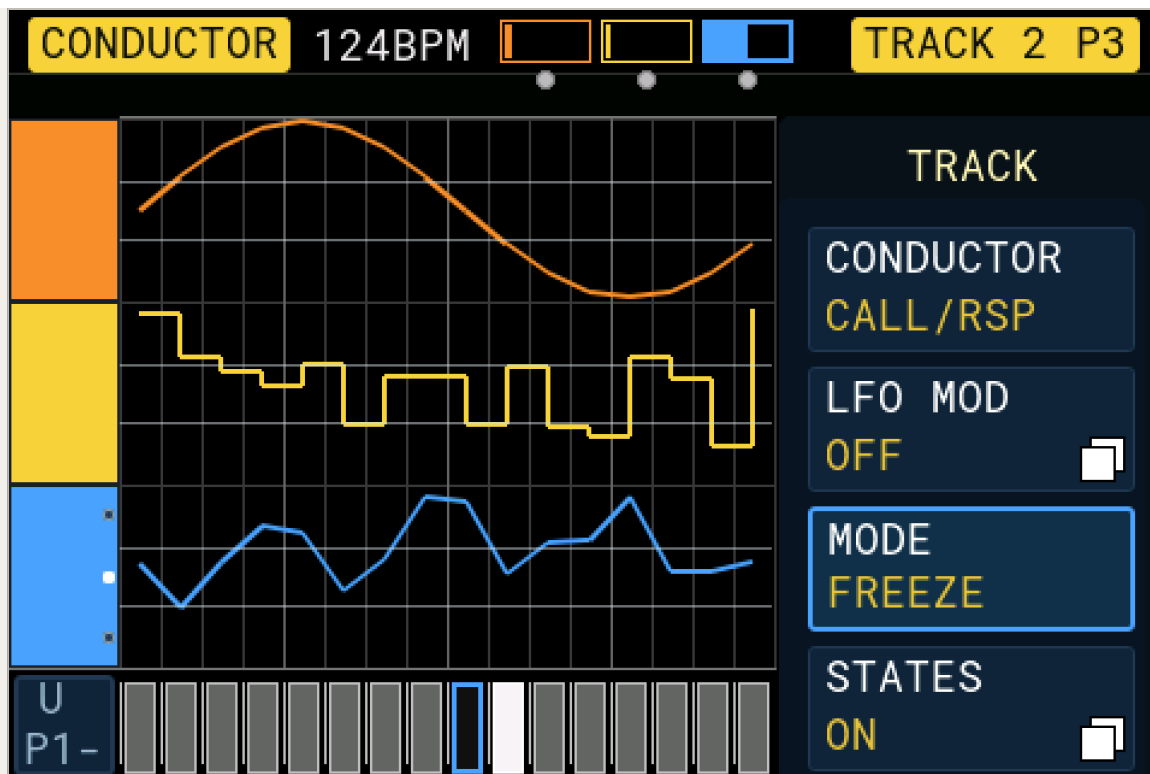
The CONDUCTOR row on a MODU track set to CALL & RESPONSE, when the Curve is above the half way mark the Conductor is switched on, below it is switched off. Use slow LFO waveforms for best effect.

FIELD	VALUES
SHAPE	SQUARE , SINE , TRI , S/H
DEPTH	0–127; zero is OFF
SPEED	4X , 2X , 1X , 1/2 , 1/4 , 1/8 , 1/16
POL	NORM , INV

POL set to INV inverts the polarity.

RUN AND FREEZE

RUN moves the curve picture with the playhead. FREEZE holds the picture still so it is easier to inspect.



FREEZE keeps the modulation static. We can see that STATES are also activated by the three dots on the blue waveform.

FREEZE does not stop the MODU row. Its output, LFO, Modifiers, and STATES continue working.

DRIVING CONDUCTOR FROM A CURVE

A MODU row can turn Conductor on and off by itself, so the arrangement's harmony follows a shape you drew instead of a button you remember to press.

Set the **CONDUCTOR** row to the engine you want the curve to run:

VALUE	WHAT THE CURVE DOES
OFF	The curve does not touch Conductor. This is the default.
CALL/RSP	Rising through the halfway mark starts Conductor in CALL/RESPONSE .
COMPOSE	Rising through the halfway mark starts Conductor in COMPOSER .

It is a latch, not a level. The curve engages Conductor as it rises through the halfway mark, and Conductor then stays exactly as that crossing left it until the curve falls back through halfway again, which releases it and re-arms the row for the next rise.

That matters in practice: a curve that sits high does not keep restarting Conductor or cancel a change you have queued, and one that drifts around the middle does not chatter the engine on and off. The switching points are set slightly apart for the same reason -- it engages a little above halfway and releases a little below, so a curve parked on the line, or a jittery voltage coming in through CV IN, stays put.

The one thing that does take effect immediately is you: re-dialling the **CONDUCTOR** row while the curve is still high swaps the running engine in place, without waiting for the curve to come down.

Because the row belongs to a coloured MODU row, each of Orange, Yellow, and Blue can hold its own setting -- so one colour can arm **COMPOSE** while another stays out of it.

STATES

STATES divides the curve into three easy areas:

- **BOTTOM** : the low part of the curve.
- **MIDDLE** : the middle part.
- **TOP** : the high part.

An action runs when the moving curve enters an area. It does not run continuously while the curve stays there.

Open **STATES** , turn it on, select a **STATE** , then choose its **ACTION** :

ACTION	EXTRA CHOICES	RESULT WHEN THE CURVE ENTERS THE AREA
NONE	None	Do nothing.
MIDI ROUTE	MIDI OUT DIN1–3 or USB1–3; CHANNEL 1–16	Change the route to the selected MIDI output and channel.
CV PORT	CV OUT CV1 or CV2	Change the route to the selected CV output.
MOD FIRE	MOD SLOT A–D	Fire the selected Modifier slot.

Set **BOTTOM**, **MIDDLE**, and **TOP** separately.

MUTE AND FOCUS MODU ROWS

ACTION	RESULT
Tap a coloured MODU label	Mute or unmute that row.
Long-press a MODU label	Focus it and mute the other MODU rows.
Long-press the focused label again	Restore the earlier mute setup.

A muted row sends nothing: no CC, and a **TRACK** route stops moving the other track, which goes back to its own setting. The same happens when the track or its group is muted, and while the transport is stopped. Muting does not send a zero; unmute and the row carries on from where the curve is. The other colours keep playing.

MODU GENERATOR

Generator can write these shapes:

RAMP UP, **RAMP DOWN**, **TRIANGLE**, **SINE**, **RANDOM WALK**, **EXP RISE**, **EXP FALL**, **STAIRCASE**, **CV BURST**, **STEP RNDM**, **ENVELOPE**, and **S&H**.

ROW	WHAT IT CHANGES
GENERATE	Writes the curve using the current choices.
MODE	Chooses the kind of curve.
AMPLITUDE	Sets how far the curve moves from low to high.
OFFSET	Moves the whole curve higher or lower.
SMOOTH	Softens sharp changes between steps.
CURVE	Changes the bend of rising and falling shapes.
CYCLE	Sets how often the shape repeats across the row.
PHASE	Moves the starting point of the shape.
VARIANT	Creates a related version of the same setup.

ENV appears in **ENVELOPE** mode. Open it to set **ATTACK**, **DECAY**, **SUSTAIN**, and **RELEASE**.

MODU MODIFIERS

MODU has five curve-focused Modifier types:

TYPE	WHAT IT DOES
OFFSET	Moves the whole curve higher or lower.
SCALE	Makes the curve's movement smaller or larger.
INVERT	Turns high values into low values and low values into high values.
QUANTIZE	Snaps the curve to a chosen number of levels.
WAVEFOLD	Folds values back into the range for more complex shapes.

When you switch a track to **MODU**, any Modifier card holding a KEYS or DRUM type changes to a MODU type: the first card becomes **OFFSET**, the second **SCALE**, and the third **INVERT**. A card that already holds a MODU type keeps it.

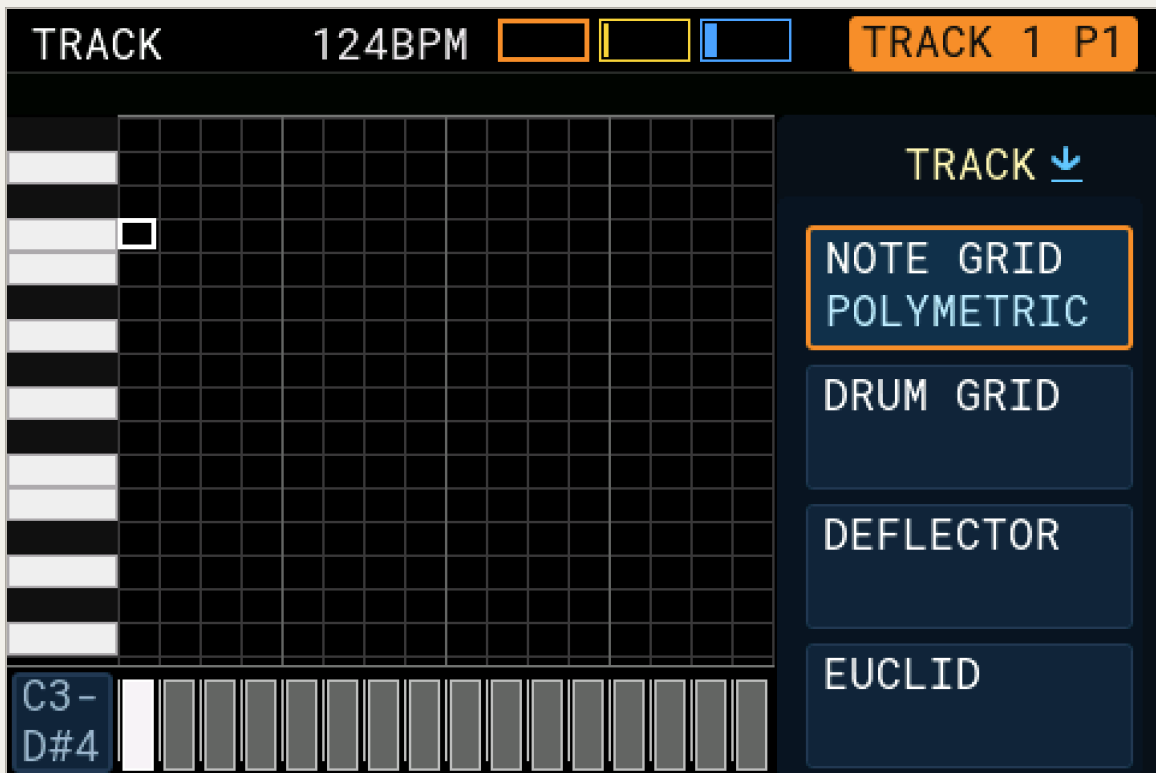
GOOD USES

- Send a slow drawn curve out of **CV OUT** to sweep a filter on an external synth, with no LFO module in the patch.
- Record an external LFO once, then reuse it without the external module.
- Draw a curve, then add **LFO MOD** to animate it.
- Use BOTTOM for one MIDI route, MIDDLE for another, and TOP to fire a Modifier.

Sequencer Types

WHAT A SEQUENCER TYPE CHANGES

SEQ MODE chooses the structure that reads and performs a track. It can be a linear note grid, a deflecting field, euclidean rings, a stack of trapdoor surfaces, a graph, a three-dimensional voxel field, circles, Boolean lanes, falling balls, continuous modulation curves, or a drum map.



The **SEQ MODE** list scrolled to the bottom (**PATHWAYS** through **MODU**), so the two shots together cover the whole list.

Changing sequencer type does not delete the track's underlying **NOTE** or **CV** events. The selected type continues to use the same project track, routes, playhead timing, and Modifier system.

When the track already has notes, the new type starts from them. **CUBE** keeps steps 1-16 of each colour as voxels the first time it opens. **ORBIT** turns steps 1-12 of the selected colour into nodes. **PATHWAYS** makes one Notes node per step, with blank

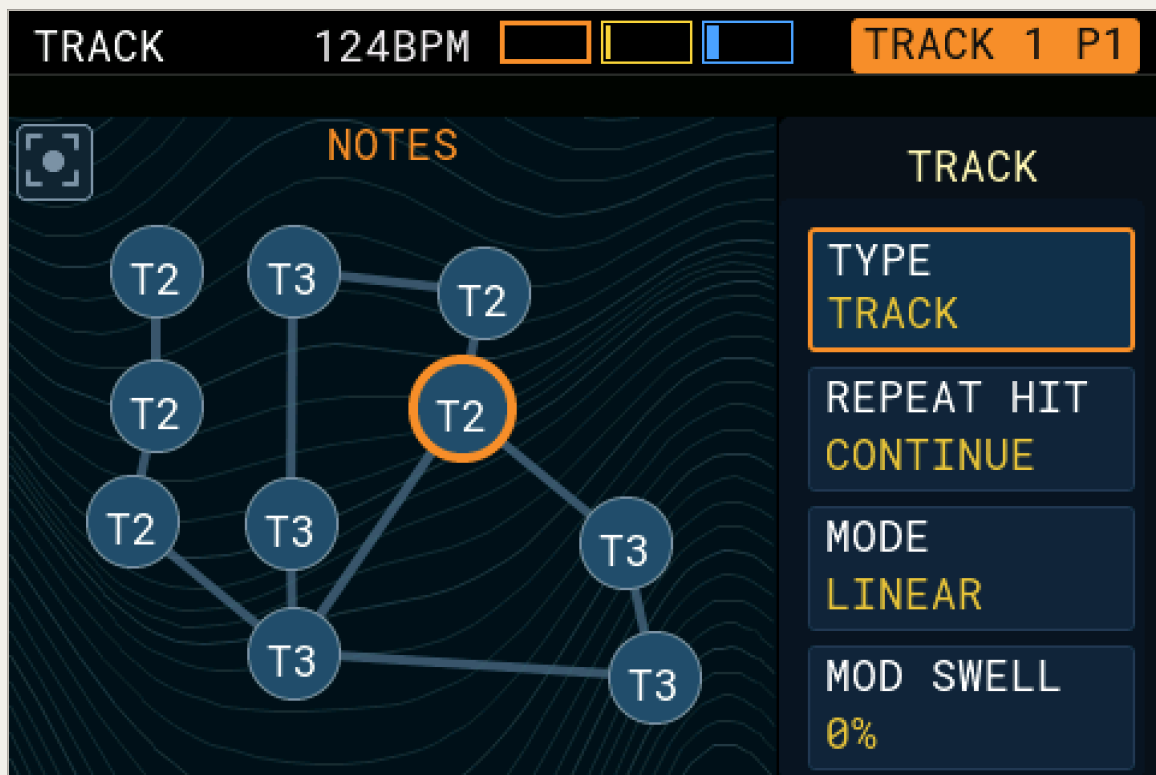
nodes for empty steps; draw the paths yourself or use **RANDOM** . **EUCLID** sets **STEPS** to the loop length and **PULSES** to the number of notes. **TRAPDOOR** puts steps 1-16 of each colour on that colour's surface and locks those cells, so **GENERATE** leaves them alone.

Leaving **TRAPDOOR** writes the surfaces back over steps 1-16. Those notes become one step long at full probability, and an empty track comes back holding **TRAPDOOR**'s generated notes.

OPEN SEQ MODE

1. Select the track with EncA and open **TRACK** .
2. Press EncB on **SEQ MODE** .
3. Highlight a type and press EncB to apply it. **BACK** leaves the list without changing the type.
4. When **NOTE GRID** is highlighted, turn EncB to choose its linear algorithm, then press EncB to confirm.

NOTE GRID is one flat choice in the **SEQ MODE** list. **POLYMETRIC** , **STOCHASTIC** , and **RANDOM** are algorithms selected on that card; they are not a second submenu.



A spatial surface with **TYPE** set to **TRACK**, showing the **REPEAT HIT** row and its **CONTINUE** or **RETRIG** value - the row only exists in **TRACK** mode.

THE SEQUENCER TYPES

The list is shown in this order:



The TYPE encoder on a single-track project reporting TRACK NEEDS 2 TRACKS, so the reader knows why TRACK is missing.

TYPE	WHAT IT IS	FULL CHAPTER
NOTE GRID	A linear step sequencer with NOTE GRID, Polymetric, Stochastic, and Random traversal.	Chapter 3
DRUM GRID	A lane-based percussion sequencer driven by the track's drum map.	Chapter 16
DEFLECTOR	One shared 10 x 10 field crossed by six travelling heads that collide.	Chapter 7
EUCLID	One euclidean ring per coloured playhead.	Chapter 8
TRAPDOOR	Three stacked 4 x 4 surfaces with voids that triggers fall through.	Chapter 9

TYPE	WHAT IT IS	FULL CHAPTER
PATHWAYS	Three connected graphs for Notes, Dynamics, and Compose events.	Chapter 10
CUBE	One shared 4 x 4 x 3 voxel instrument crossed by three moving planes.	Chapter 11
ORBIT	A circular node field crossed by three independently moving rings.	Chapter 12
LOGIC	Two binary lanes combined into an output mask that controls another track.	Chapter 13
PACHINKO	One shared 8 x 4 event field with independent coloured emitters and balls.	Chapter 14
MODU	Three continuous automation curves for MIDI CC, CV, and Modifier control.	Chapter 15

SPATIAL TYPE AND REPEAT HIT

TYPE is **not** how you choose between KEYS, DRUM, and MODU -- that is **SEQ MODE**. **TYPE** belongs to the spatial sequencers alone. **PATHWAYS**, **CUBE**, **ORBIT**, and **PACHINKO** show it in their **TRACK** sidebar, where it chooses what their nodes send:

TYPE	PAYLOAD
KEYS	Nodes, voxels, or blocks play pitched notes.
DRUM	They use the track's drum map and trigger drum parts.
TRACK	They control complete target tracks instead of emitting a second KEYS or DRUM payload.

TRACK needs somewhere to hand the node to, so it needs at least two MIDI tracks besides the surface's own track: **KEYS** or **DRUM** tracks, since a **MODU** track streams CV and does not count. Until the project has them, the **TYPE** encoder still stops on

TRACK , but the value is greyed out and the surface stays on **KEYS** or **DRUM** . Add the tracks and **TRACK** becomes selectable again, along with any assignment the project already stored.

Spatial surfaces play their targets **one at a time**. A triggered track keeps running until a node aimed at a different track arrives, and that handover stops the outgoing track, so the targets follow one another rather than piling up. Each playhead colour keeps its own handover.

When **TYPE** is **TRACK** , a **REPEAT HIT** row appears, and it decides what a node aimed at the track that is *already* playing does:

REPEAT HIT	BEHAVIOUR
CONTINUE	The running track is left alone and plays through its own pattern. This is the default.
RETRIG	Every hit restarts the track from its first step, for stutter and re-fire effects.

PATHWAYS , **CUBE** , **ORBIT** , and **PACHINKO** all show **REPEAT HIT** ; it is the only extra row **TYPE - TRACK** adds. In **CUBE** and **ORBIT** , turn the Generator **TRACK** row to **T1 - T12** and press it to assign the selected voxel or node. In **PATHWAYS** , select a node and turn **NODE** in the **TRACK** sidebar; each turn assigns the next available track. In **PACHINKO** , the Generator **SCALE** row becomes **TRACK** ; select a filled block and turn it.

A track that is assigned as a target stops playing on its own: it is silent until a node hands the colour to it, and it loops from then until the handover. Clear its assignments to give it back to the normal transport. A surface cannot aim at its own track -- it would gate itself off and never fire again -- so ADEPT will not make that assignment.

In **TYPE - TRACK** , nodes show their target: **T1** to **T12** , or **Tx** when a node has none. When you switch **TYPE** to **TRACK** , ADEPT gives each node without a target the next available track; targets you set yourself are kept. In **TYPE - DRUM** , nodes show a two-letter drum label: **OPEN HAT** shows **OH** , **KICK** shows **Ki** , and a note with no drum name shows **DRM** . Rename drum parts that would read the same, such as two **LOW TOM** lanes.

DEFLECTOR and **TRAPDOOR** use their own **MODE** and surface rows instead of this shared **TYPE** row, and **EUCLID** follows the track's own note map. **NOTE GRID** , **MODU** , and **DRUM GRID** do not show a spatial **TYPE** row; their identity is chosen directly

through `SEQ MODE` . Conductor modes belong to the Conductor performance surface described in Chapter 22.

DEFLECTOR Sequencer

WHAT IT IS

DEFLECTOR is one shared 10 x 10 field of notes crossed by six travelling heads. Each coloured playhead owns two heads, named ORANGE 1, ORANGE 2, YELLOW 1, YELLOW 2, BLUE 1, and BLUE 2. A head moves one cell at a time in its own direction and plays whatever note is in the cell it lands on.



The DEFLECTOR field with heads part way across and their travel directions readable.

The interesting part is what happens when two heads meet. They collide, change direction, and can play something larger than a single note at that moment. Because the heads keep deflecting off each other, the pattern never settles into the same loop.

A head only runs while its own coloured playhead is running.

EDIT AND PLAY DEFLECTOR

1. Select **TRACK** > **SEQ MODE** > **DEFLECTOR**.
2. Choose **MODE**: **KEYS** plays pitched notes, **DRUM** uses the track's drum map.
3. Open the **GENERATOR** work area, choose **GRID**, and press **GENERATE** to fill the field.
4. Press Orange, Yellow, or Blue to start that colour's heads.
5. Open **EDIT HEAD** to give each head a direction and a collision action.
6. Touch a head on the grid and drag it to move its starting cell.

TRACK ROWS

ROW	WHAT IT DOES
SEQ MODE	Returns to the sequencer type list.
MODE	KEYS or DRUM .
EDIT HEAD	Opens the head page for the named head.
ID SWAP	ON makes colliding heads trade direction and clock instead of reversing. Each head keeps its colour and output.
RESPONSE	Opens the response page.

THE HEAD PAGE

ROW	WHAT IT DOES
EDIT HEAD	Chooses which of the six heads you are editing.
DIRECT 1 / DIRECT 2	Travel direction: RIGHT , LEFT , UP , or DOWN .

COLLIDE 1 / COLLIDE 2

What this head plays when it collides. In KEYS : NOTE , TRIAD , 7TH CHORD , 9TH CHORD , or 5TH . In DRUM : HIT , REPEAT 2 , REPEAT 3 , REPEAT 4 , or REPEAT 5 . Modifiers fire from the response page or from grid cells, not from here.

PLAYER

How many of this colour's two heads are running, 0 to 2 .

BACK

Returns to the DEFLECTOR rows.

Two heads that meet normally reverse. Every third contact a head takes a fresh direction, so repeated bouncing between the same two cells breaks up on its own. If a head goes two laps without meeting anything, it also picks a new direction.

The screenshot shows the ADEPT software interface. At the top, it displays 'TRACK 124BPM' with three colored squares (orange, yellow, blue) and 'TRACK 1 P1'. Below this is a 'DRUM' grid with various drum sounds like LO, SN, CL, AC, RI, MI, HI, KI, SN, RI, LO, AC, KI, MI, LO, HI, LO, HI, SN, MI, MI, LO, SN, LO, LO, OP, RI, OP, CL, LO, SN, KI, MI, LO, LO, SN, KI, CR, MI, HI, OP, HI, LO, RI, HI, LO, SN, MI, MI, KI. A 'GENERATE' button is at the top right of the grid. To the right of the grid is a 'TRACK' panel with 'SEQ MODE DEFLECTOR', 'MODE DRUM', 'EDIT HEAD ORANGE 1', and 'ID SWAP OFF'. At the bottom of the grid, there are navigation buttons (down, up, left, right, plus) and a 'RESPONSE 3 / 4 COLLISIONS' display.

Two heads at the moment of collision.

With ID SWAP on, two running heads that meet stay where they are and swap directions and clocks. Each head keeps its colour, MIDI output, and COLLIDE action, so Orange still plays on Orange's output but now moves the Yellow head's way at Yellow's speed. When a fast head catches a slow one, the head in front takes the fast clock and pulls away. A stopped colour never swaps: a running head that meets a parked head just reverses. Changing ID SWAP , reselecting DEFLECTOR, or loading the project puts every head back on its own clock.

Each collision flashes the eight blocks around every head involved white for a moment. The flash stops at the edge of the grid rather than wrapping round. It is only a visual cue.

THE GRID PAGE

Open the GENERATOR work area and choose GRID .



The head page showing EDIT HEAD, DIRECT, COLLIDE and PLAYER for one head.

ROW	WHAT IT DOES
DENSITY	How much of the 10 x 10 field carries a note, as a percentage.
DENSITY MOD	Lets a MODU playhead move the density live. OFF , or a MODU track and colour such as T3 ORANGE .
KEY	The root note the field is built from. KEYS mode only.
NOTE GATE	How long the played notes are held, as a percentage.
GENERATE	Press to rewrite the field.
SHUFFLE NOTES	ON reorders the existing notes instead of writing new ones.

ROW	WHAT IT DOES
BACK	Returns to the Generator rows.

While the chosen MODU playhead runs, its value sets the density from 0 to 100%, and the field fills and empties as it moves. Cells keep their own pitches; density only decides which of them sound. When the source stops or is muted, your DENSITY value takes over again. Only MODU tracks appear in the list.

THE RESPONSE PAGE

A response is a short eight-note phrase built from what the heads have recently played. It fires after a set number of collisions.



The GENERATOR work area on its GRID page, with DENSITY, KEY, NOTE GATE, GENERATE and SHUFFLE NOTES.

ROW	WHAT IT DOES
RESPONSE	In KEYS : OFF , FOLLOW , REVERSE , or RISE . In DRUM : OFF , FOLLOW , RHYTHM , or FILL .
RESPONSE AT	Fire the response every <i>n</i> collisions.

MOD A , MOD B , MOD C

Fire that Modifier slot every n collisions (EVERY n , 1-64), or OFF . When the slot has grid cells it reads GRID EVERY n and counts note-cell visits instead; remove its cells before turning it OFF .

BACK

Returns to the DEFLECTOR rows.

MODS ON GRID CELLS

You can pin a Modifier to up to three cells, so it fires when a head lands on that note instead of on a collision.

1. Open MODIFIER while DEFLECTOR is visible.
2. Touch a Modifier card and release it over a note cell, or select a card and tap a note cell.
3. A short bar in the Modifier's colour appears along the bottom of the cell: A on the left, B in the middle, C on the right.
4. Tap the cell again to remove that bar.

Each time a running head lands on a marked note, the slot counts one visit, and it fires every n visits; its row on the response page reads GRID EVERY n . A marker belongs to its cell, not to the note: if DENSITY , GENERATE , or SHUFFLE NOTES turns the cell into a rest, the bar dims and does nothing until a note returns. While a slot has grid cells, collisions no longer fire it. Remove its last cell and it goes back to its collision setting. Markers are saved with the project.

MESSAGE

MEANING

DROP MOD ON A NOTE

That cell is a rest. Choose a note.

MOD GRID: 3 CELLS PER SLOT

The slot already uses three cells. Remove one first.

A GLOBAL slot cannot be placed. While MODIFIER is open, touching the grid only places and removes markers.

GOOD USES

- Give one colour two heads travelling towards each other for a busy, self-colliding part.
- Set **COLLIDE** to **TRIAD** on one head and **NOTE** on the other so chords appear only on impact.
- In **DRUM** mode use **REPEAT 4** on a collision for automatic rolls.
- Turn **ID SWAP** on and give the colours different **CLOCK DIV** settings, so the heads trade speed as well as direction.
- Pin **MOD A** to one note cell for an effect that follows the grid rather than the collisions.
- Point **DENSITY MOD** at a slow MODU curve so the field fills and empties over several bars.

EUCLID Sequencer

WHAT IT IS

EUCLID gives each coloured playhead its own ring. You set how many steps are in the ring and how many of those steps are pulses, and ADEPT spreads the pulses as evenly as it can around the circle. This is the quickest way to get interlocking rhythms that are related but never line up the same way twice.



All three EUCLID rings running with clearly different step counts, pulses visible around each circle.

Orange, Yellow, and Blue each have an independent ring, so three different lengths can run against each other. A new EUCLID track starts with 16 steps and 5 pulses on Orange, 12 steps and 4 pulses on Yellow, and 8 steps and 3 pulses on Blue. If the track already has notes, a colour's ring starts from them instead: **STEPS** follows the loop length and **PULSES** the number of notes.

EDIT AND PLAY EUCLID

1. Select **TRACK** > **SEQ MODE** > **EUCLID** .
2. Choose the coloured playhead you want to edit.
3. Set **STEPS** and **PULSES** on the **RINGS** page.
4. Press Orange, Yellow, or Blue to start that ring.
5. Touch the page name in the top right of the ring display to move to the next page.

The three pages are a carousel, not a submenu: **RINGS** , then **PLAYBACK** , then **NOTE** , then back to **RINGS** .

RINGS PAGE

ROW	RANGE	WHAT IT DOES
STEPS	1-32	How many positions the ring has.
PULSES	0 to STEPS	How many of those positions play.
ROTATE	0 to STEPS minus 1	Turns the whole pattern around the ring.
CLOCK DIV	1/4 to 1/32	How fast the ring advances.

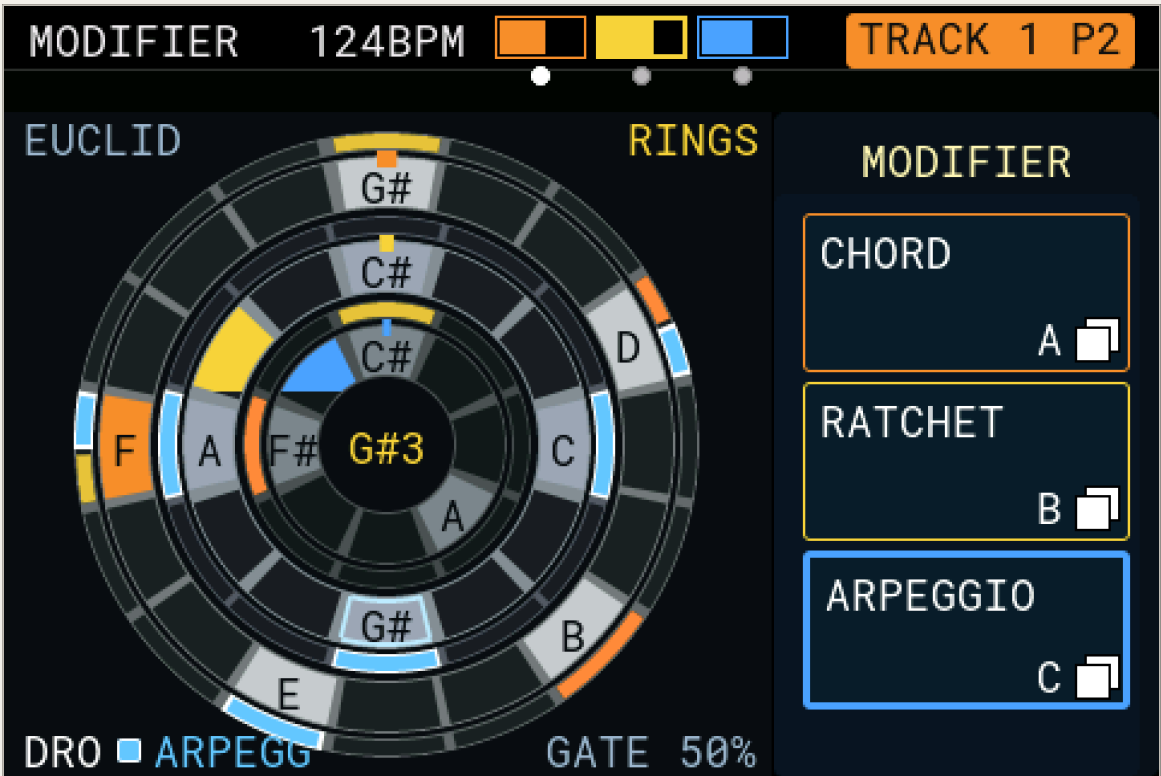
PLAYBACK PAGE

ROW	RANGE	WHAT IT DOES
DIRECTION	FORWARD , REVERSE , PING PONG	Which way the ring is read.
SWING %	0-60	Delays every second step. Paired steps always add up to two straight steps, so the ring never drifts.
CHANCE %	0-100	The chance that a pulse actually plays.
GATE %	1-100	How long each pulse is held.

NOTE PAGE

ROW	RANGE	WHAT IT DOES
NOTE	Any note	The note played by the selected step.
VELOCITY	1-127	How hard the selected step plays.
ACCENTS	0 to PULSES	How many pulses are accented. The accents are spread evenly across the pulses in the same way the pulses are spread across the steps.
ACCENT VEL	1-127	The velocity used by accented pulses.

NOTE and VELOCITY act on the step you have selected on the ring, not on the whole pattern. Touch a step on the ring to select it. A pulse with no stored note shows EMPTY until you turn the encoder, which creates one. Turning on a rest does nothing.



The NOTE page with one step selected on the ring, so the link between the selected step and the NOTE value is clear.

READ THE RINGS

Orange is the outer ring, Yellow the middle, and Blue the inner. Each ring is a band of step cells with a thin MOD lane outside it. A short coloured tick marks step 1 at twelve o'clock, and steps run clockwise. Pulses are grey, rests are dark, accents carry a white inner mark, and the playing step lights in its playhead colour.

Touch a cell to select that ring and step; the selected step has a cyan outline. Its note shows in the centre, **STEP** and the number at the bottom left, and **GATE** and its percentage at the bottom right. Touch **EUCLID** at the top left to open **SEQ MODE**.

PLACE MODIFIERS ON A RING

Open **MODIFIER** and choose a slot. The bottom left shows **DROP** and the slot's type. Tap a step on any ring to place it there, and tap again to remove it. A step holds up to three Modifiers, shown in its MOD lane. **GLOBAL** slots cannot be placed. Choosing a Modifier card never changes the selected ring, and tapping a ring never changes the card.

The EUCLID Generator rows are **GENERATE**, **SCALE**, and **RANGE**. With **GENERATOR** open, tapping a pulse re-rolls just that pulse.

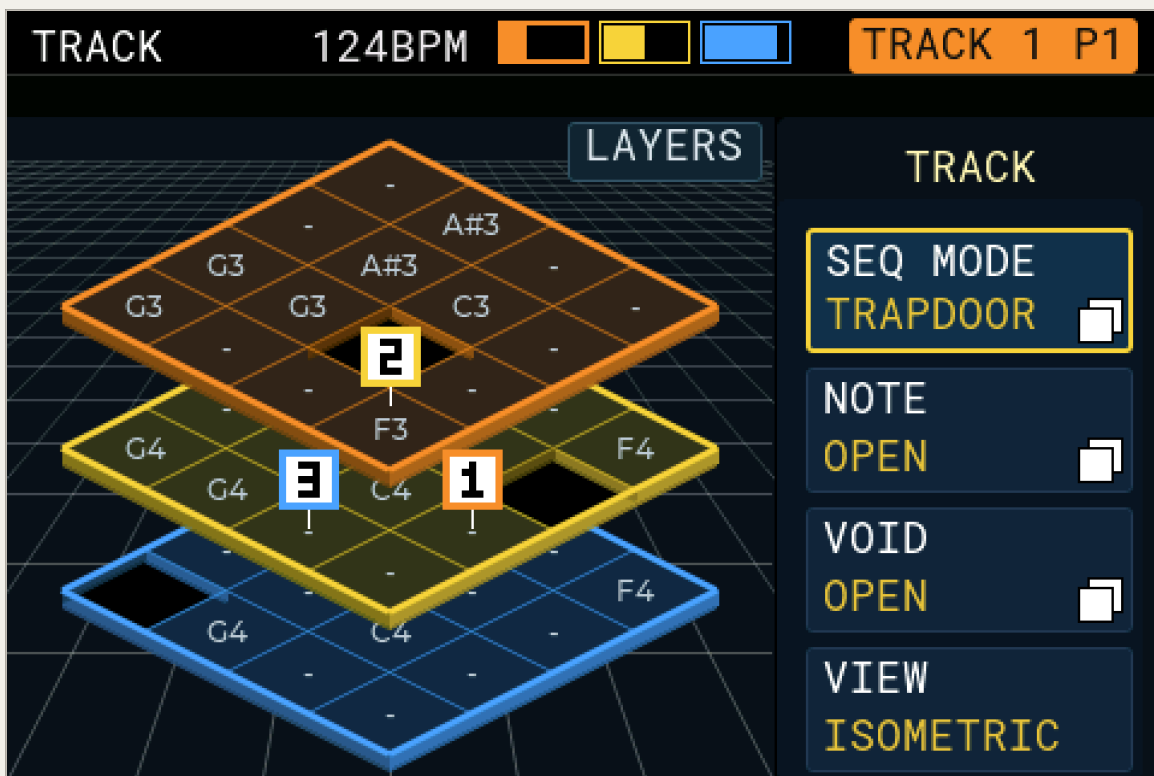
GOOD USES

- Run 16 against 12 against 8 for a rhythm that takes many bars to repeat.
- Use **ROTATE** to move a pattern off the downbeat without changing its shape.
- Set **CHANCE %** below 100 on the busiest ring so it thins out unpredictably.
- Use **ACCENTS** to place a backbeat inside a pattern that has no obvious one.

TRAPDOOR Sequencer

WHAT IT IS

TRAPDOOR stacks three 4 x 4 surfaces, one for each coloured playhead. Triggers travel across a surface, and where a surface has a **void** the trigger falls through to the surface below and plays that surface's note instead. Each colour has two triggers, so up to six are moving at once. The three surfaces are drawn as thick tiles in one shared projection; the **VIEW** row picks an isometric stack or a front-on perspective.



The TRAPDOOR stack with all three surfaces visible in perspective.

Use it when you want a part that keeps reshuffling between three related layers without you rewriting anything.

EDIT AND PLAY TRAPDOOR

1. Select **TRACK** > **SEQ MODE** > **TRAPDOOR**.

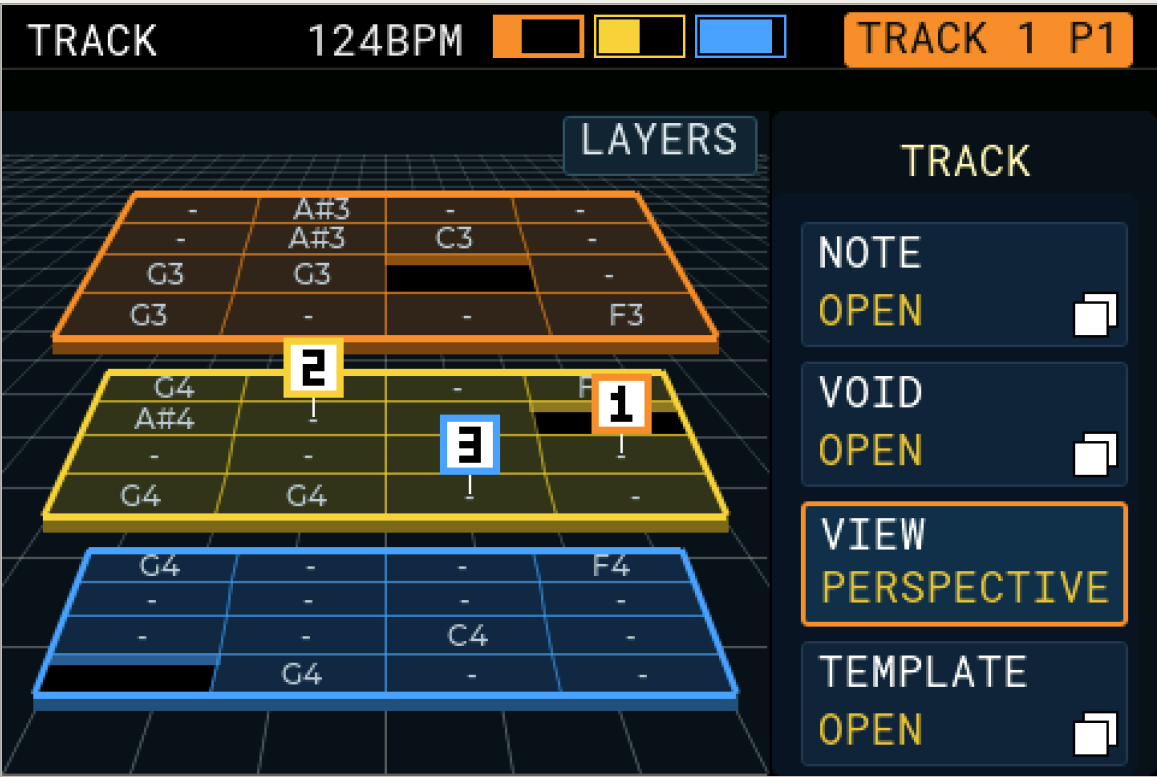
- 2. Choose the coloured playhead whose surface you want to edit.
- 3. Open the GENERATOR work area and press GENERATE to fill the surface with notes.
- 4. Press Orange, Yellow, or Blue to start that colour's triggers.
- 5. Touch a cell to select it, then open NOTE to edit what it plays.

TRACK ROWS

ROW	WHAT IT DOES
SEQ MODE	Returns to the sequencer type list.
NOTE	Opens the note page for the selected cell.
VOID	Opens the void page.
VIEW	Draws the stack in PERSPECTIVE or ISOMETRIC .

SEEING ONE SURFACE AT A TIME

Three stacked surfaces can be hard to read when they are all drawn at once. The badge in the top right of the surface switches between them:



A void in the top surface with a trigger about to drop through it.

BADGE

WHAT YOU SEE

LAYERS	All three surfaces stacked, so you can see how the voids line up between them.
STACK	One surface at a time, flat, showing only the selected colour. Easier for editing individual cells.

Touch the badge to swap. **VIEW** then chooses whether the stacked drawing is **PERSPECTIVE** or **ISOMETRIC** -- perspective looks more like a physical stack, isometric keeps every cell the same size, which makes cells easier to hit accurately.

THE NOTE PAGE

ROW

WHAT IT DOES

NOTE	The pitch of the selected cell, or REST .
VELOCITY	How hard the cell plays.
GATE	How long the cell is held, as a percentage.
LOCK NOTE	ON protects this cell from being overwritten by GENERATE .
CLEAR NOTE	Empties the selected cell.
BACK	Returns to the TRAPDOOR rows.

THE VOID PAGE

ROW

WHAT IT DOES

VOID MOVE	FIXED keeps the void in place, EACH STEP moves it every step, EACH LOOP moves it once per loop.
BACK	Returns to the TRAPDOOR rows.

THE GENERATOR ROWS

ROW	WHAT IT DOES
DENSITY	How much of the surface carries a note, as a percentage.
SCALE	Opens KEY , SCALE , LOW NOTE , and HIGH NOTE .
COMPOSE	Opens the compose role for this surface.
GENERATE	Writes a new set of notes, leaving locked cells alone.

COMPOSE decides how a surface relates to the others:

TRACK124BPMTRACK 1 P1

STACK

-

A#3

-

-

-

A#3

C3

-

G3

G3

-

G3

-

-

F3

01 / 16NOTE

TRACK

NOTEOPEN

VOIDOPEN

VIEWPERSPECTIVE

TEMPLATEOPEN

The note page for one selected cell, showing NOTE, VELOCITY, GATE and LOCK NOTE.

ROLE	WHAT IT DOES
FREE	The surface is generated on its own.
RESPONSE	It answers the source surface.
HARMONY	It harmonises with the source surface.

ADEPT User Manual 1.706 | 72 / 172

ROLE**WHAT IT DOES****CHORD**

It supplies chord tones.

BASS

It supplies a bass part.

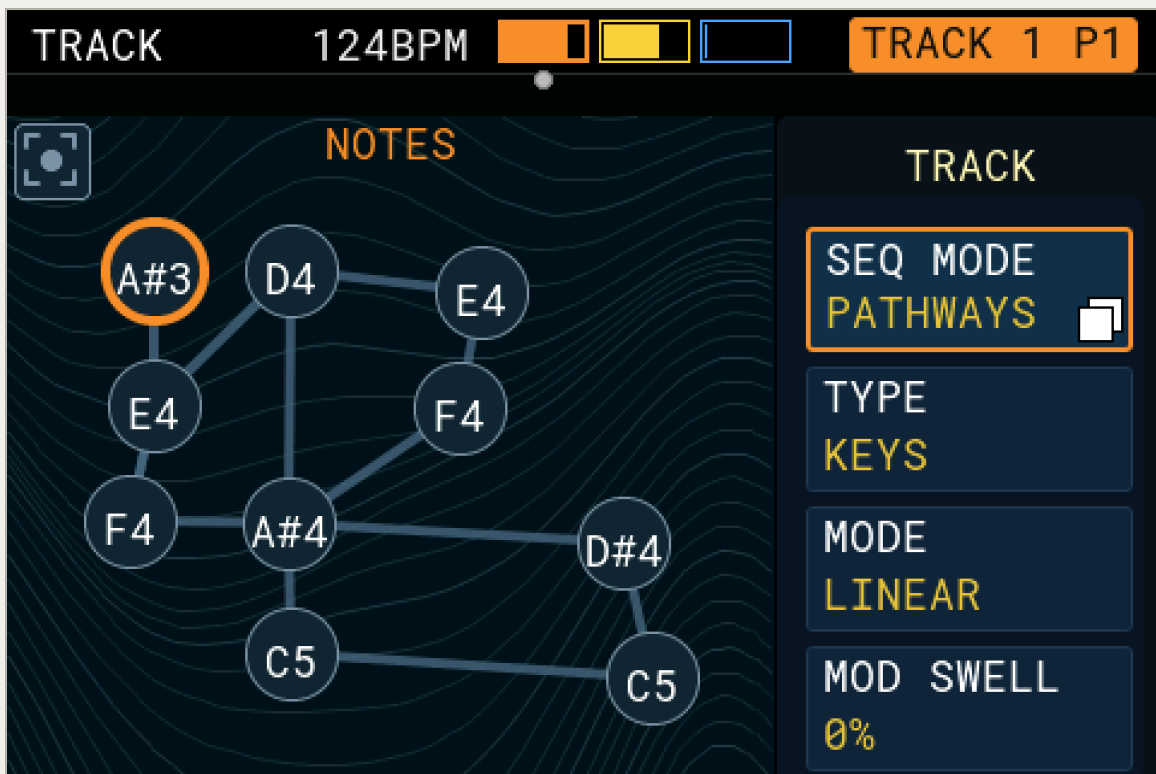
SOURCE chooses which surface a non-**FREE** role listens to.**GOOD USES**

- Put a sparse bass surface underneath a busy top surface and let the voids expose it.
- Set **VOID MOVE** to **EACH LOOP** for a part that changes character once per bar rather than constantly.
- Lock the two or three cells you care about, then keep pressing **GENERATE** to rework everything else.
- Give the middle surface the **HARMONY** role so anything that falls through still fits.

PATHWAYS Sequencer

WHAT IT IS

PATHWAYS turns the track into a directed musical graph. Nodes hold musical actions and the lines between them decide where the traveller can go. A fork chooses a branch for the forward pass; Pingpong retraces that same route on the return pass.



A Pathway with several connected nodes and a traveller part way along.

BUILD AND PLAY A PATHWAY

1. Select **TRACK** > **SEQ MODE** > **PATHWAYS**.
2. In the **TRACK** sidebar, turn **PATH MODE** to choose the **NOTES**, **DYNAMICS**, or **COMPOSE** graph.
3. Open **GENERATOR** and press **GENERATE** to generate that graph.

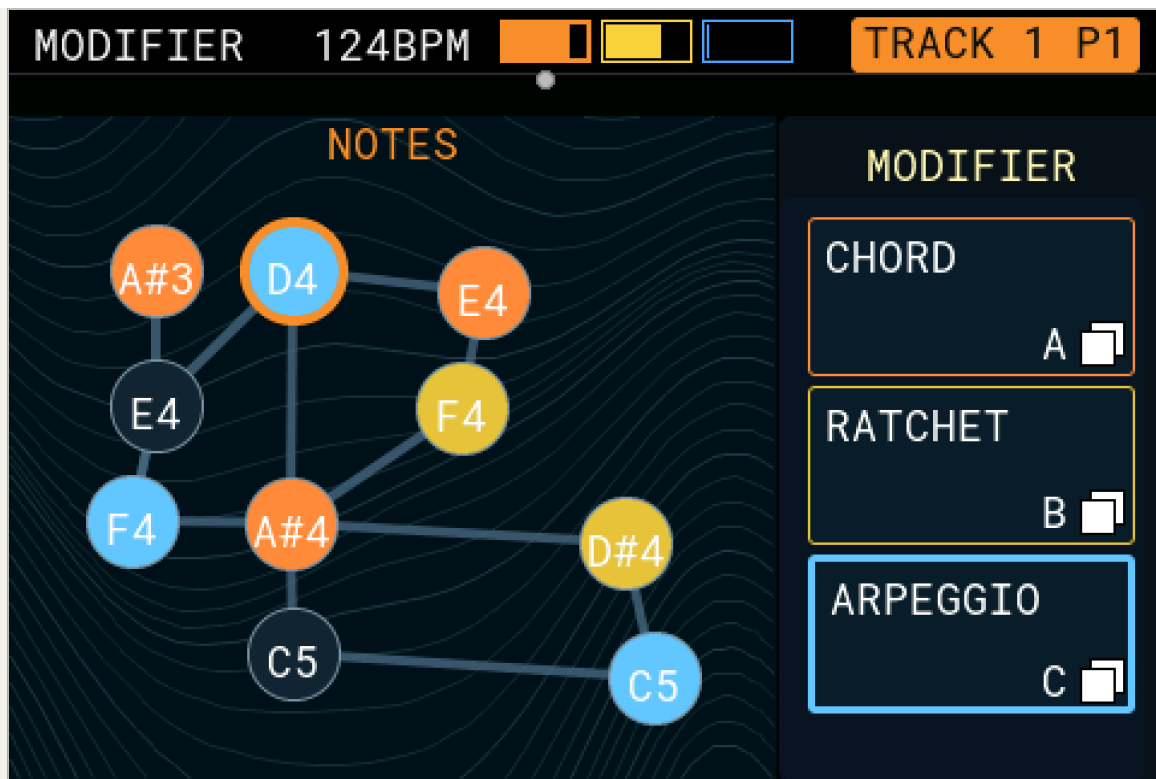
4. Tap a node to select it. Drag from one node to another to create a directed connection. A normal tap never joins nodes.
5. Tap a connection line away from its nodes to remove that connection.
6. Start the playhead. The white traveller follows the same timing, direction, and division as the playhead.

TRACK ROW	WHAT IT DOES
SEQ MODE	Returns to the type chooser.
TYPE / REPEAT HIT	Chooses KEYS, DRUM, or whole-Track payload, and what a repeat hit on the track already playing does.
MODE	LINEAR or NON LINEAR . NON LINEAR adds TOTAL STEPS , which sets how many steps one pass through the graph takes.
MOD SWELL	Adds a visual breathing motion from -99% to +100%; it does not change note timing or sound.
SWELL SPEED	How long one swell takes, from 1/4 BAR to 16 BARS .
PATH MODE	Selects the NOTES , DYNAMICS , or COMPOSE graph.
NODE	Edits the selected node's value or action for the current graph.
DELETE NODE	Deletes the selected node. Shows its number, SELECT NODE when nothing is selected, or MIN 2 NODES at the minimum.
GENERATOR ROW	WHAT IT DOES
GENERATE	Generates the graph currently selected by Track PATH MODE .
NODE COUNT	Sets the graph size from 2 to 16 nodes.
ADD BLANK	Adds a rest node.
RANDOM	Builds a random route that uses every node.

CLEAR PATHS	Removes the graph connections so you can redraw them.
SCALE	Sets note quantization for KEYS Notes Pathways. It is hidden where scale has no meaning.
RANGE	Opens HIGH NOTE , LOW NOTE , and BACK for KEYS Notes generation.
CC NUMBER / CC VALUE	Sets the controller message for a DYNAMIC node.
VALUE	Edits the selected COMPOSE value. In TYPE - TRACK it sets the selected node's velocity, 1-127.

To delete a node, tap it, check the number **DELETE NODE** shows, then press EncB on that row. The node and its connections go, and the nodes after it close up and renumber, taking their notes, settings, and Modifiers with them. There is no confirmation, and a graph cannot go below two nodes.

NOTES supplies the note or drum events. **DYNAMICS** changes velocity and can send a MIDI CC without changing Notes timing. **COMPOSE** shapes the melody per node with **MORPH UP** , **MORPH DOWN** , thirds, fifths, or **DRIFT** ; it does not create a second note clock or change the project's global scale.



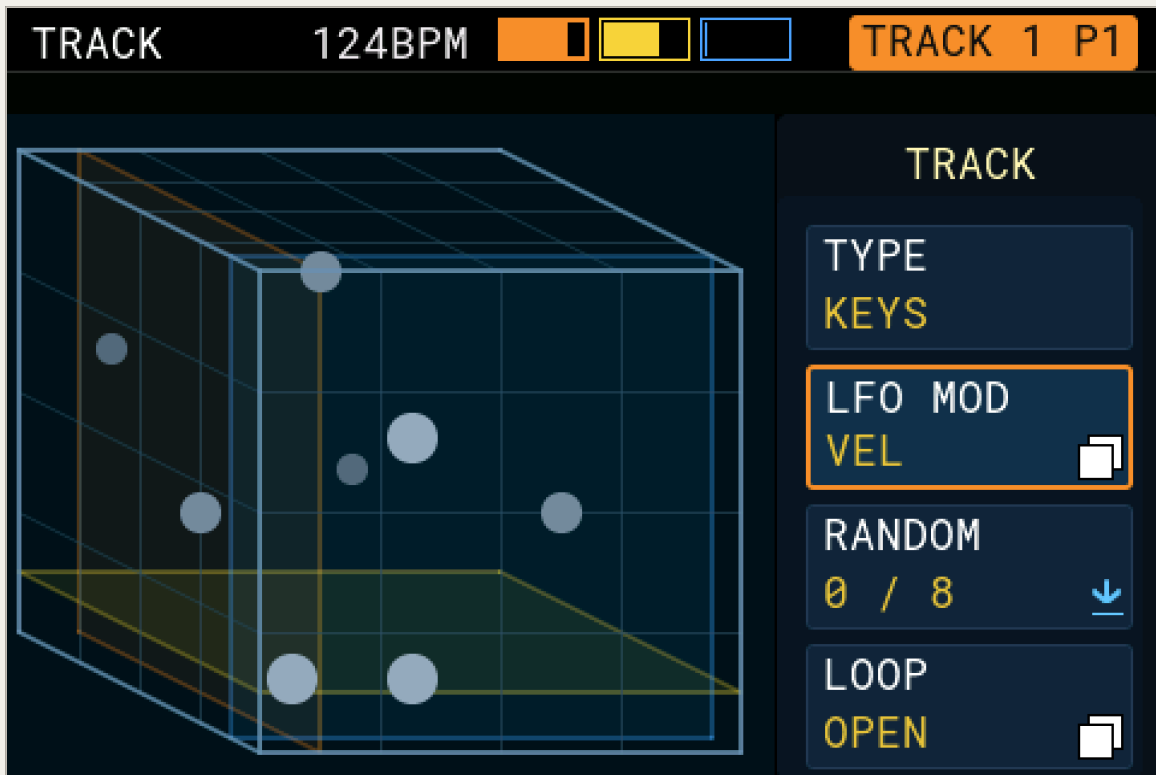
The node-selection state, with one node picked and its edit controls showing.

Open **MODIFIER** while PATHWAYS is visible, choose a Modifier slot, and tap a Notes node to place or remove that Modifier on the node. Blank nodes remain rests. At a fork, the traveller first takes a branch it has not used on an earlier pass. Once every branch from that fork has been used, it chooses among them as before. Within one pass it still prefers nodes it has not visited yet. Generating the graph or changing its nodes or connections clears this memory, and it is not saved with the project. A closed route continues through its selected successor when transport wraps; only a dead end returns to the root.

CUBE Sequencer

WHAT IT IS

CUBE turns a track into one shared 4 x 4 x 3 voxel sequencer. It is one instrument, not three repeated step rows: Orange moves the X plane, Yellow moves the Y plane, and Blue moves the Z plane. An occupied voxel fires when a moving axis plane reaches it.



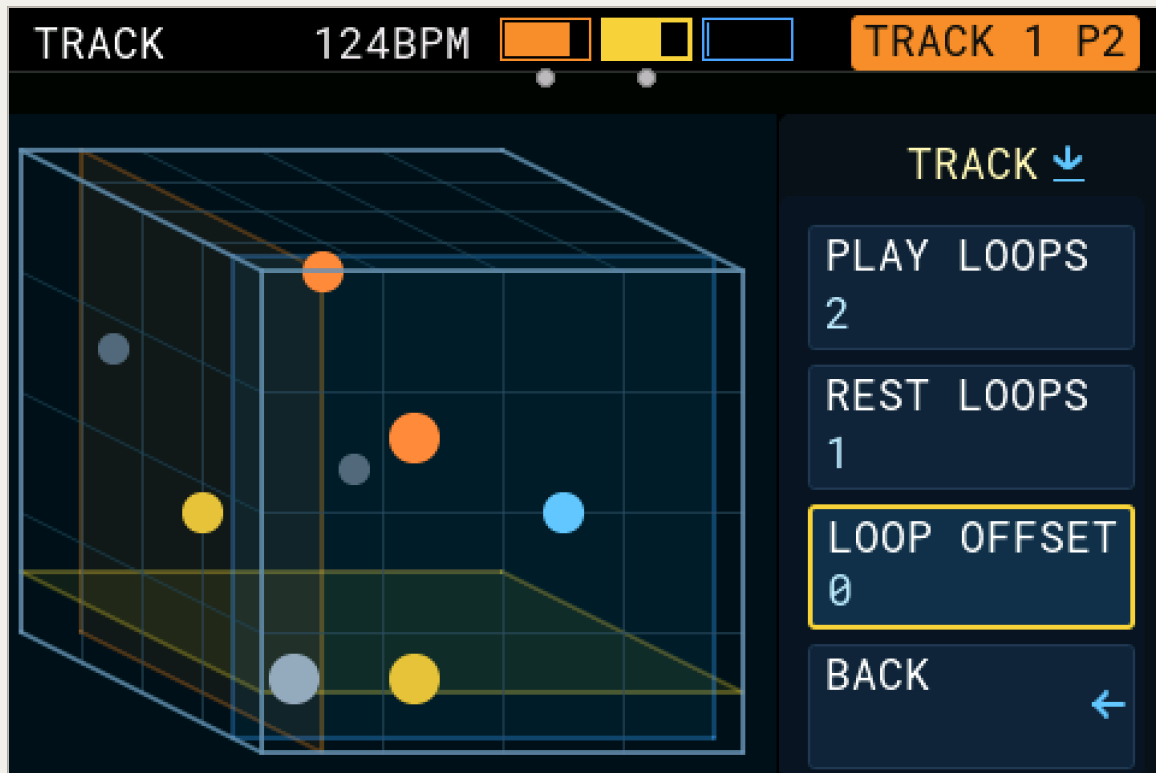
The CUBE with its three planes crossing the voxel field.

EDIT AND PLAY THE CUBE

1. Select **TRACK** > **SEQ MODE** > **CUBE**. Selecting it puts all three axes into CUBE together.
2. Turn EncD to move the edit cursor on X and turn EncC to move it on Y.
3. Press EncD to cycle the depth through **Z -1**, **Z 0**, and **Z +1**.

4. Press EncC to add or remove the highlighted voxel. Touch editing is disabled so a screen tap cannot accidentally retarget the 3D cursor.
5. Start the coloured playheads whose axes you want to move. Their direction, division, and clock settings control the moving planes.

The three Z layers are one octave apart. In **GENERATOR**, the rows are **GENERATE**, optional **TRACK**, **ROLE**, **VOICES**, **SCALE**, **DENSITY**, and **RANGE**. **RANGE** opens **HIGH NOTE**, **LOW NOTE**, and **BACK**.

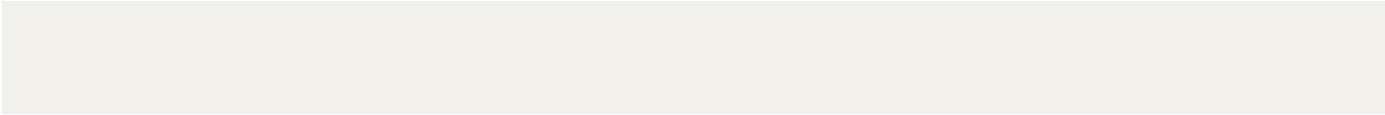


The LOOPS submenu open.

The CUBE **TRACK** sidebar contains **SEQ MODE**, **TYPE**, optional **REPEAT HIT**, **LFO MOD**, **RANDOM**, and **LOOPS**. **RANDOM** sets how many occupied voxels may move to unused positions at each loop; set it to **0** to keep the layout fixed. **LOOPS** opens **PLAY LOOPS**, **REST LOOPS**, **LOOP OFFSET**, and **BACK**. In **TYPE - TRACK**, use Generator **TRACK** to choose the target assigned to a voxel.

A Modifier assigned to a voxel keeps its coloured identity throughout the CUBE views, and delayed, ratcheted, burst, glitch, arpeggio, and strummed events remain queued when another plane crosses. Press EncA on the main surface for the expanded cube view.

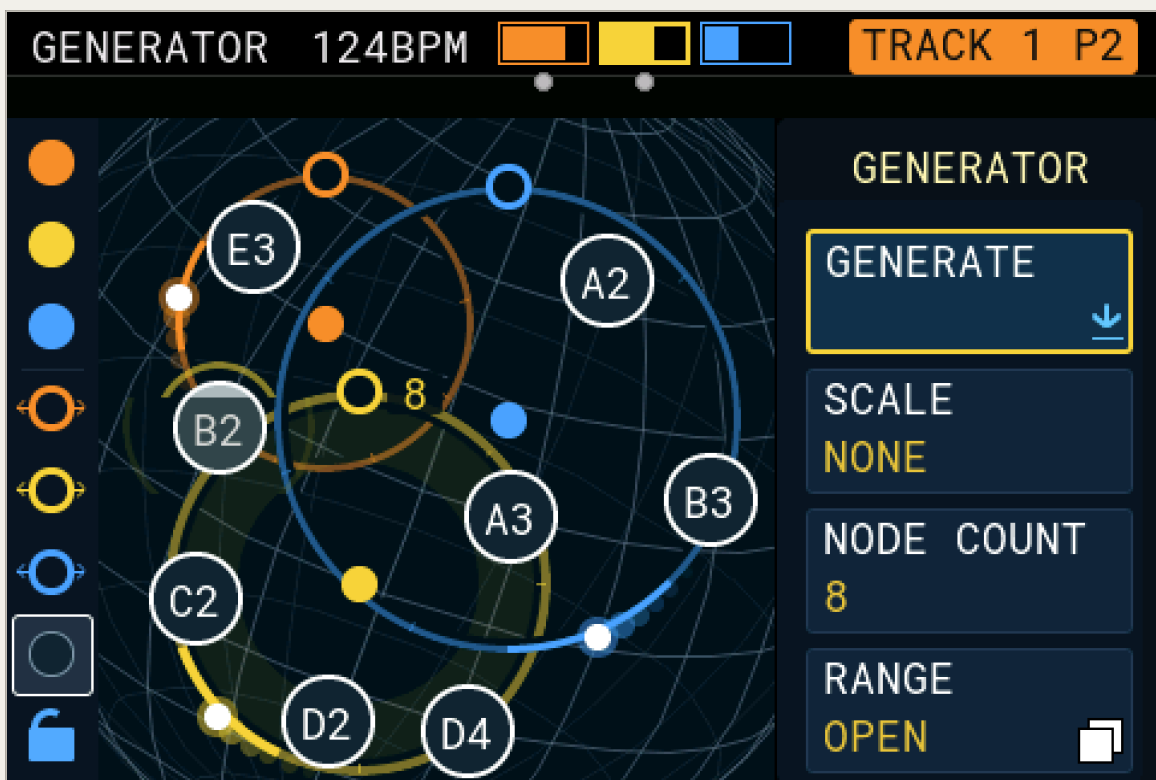
Leaving **CUBE** restores the playhead modes that were active before CUBE was engaged.



ORBIT Sequencer

WHAT IT IS

ORBIT is one shared circular field. Orange, Yellow, and Blue each own a ring, while 6-12 nodes sit in the field. A ring fires a node when its moving circumference crosses it.



The ORBIT selector rail down the left edge - all eight cells, with the three move dots, the three resize arrows, the node ring and the padlock.

EDIT AND PLAY ORBIT

1. Select **TRACK** > **SEQ MODE** > **ORBIT**.
2. In **TRACK**, set **TYPE**, optional **REPEAT HIT**, **TIMING**, **MOD SWELL**, **SWELL SPEED**, **STEP LENGTH**, and **PLAYHEAD**.
3. Touch a ring centre and drag to move it. Touch its circumference or top handle and drag to resize it. The ring remains isolated until a separate touch outside releases it.

4. Touch or drag a node to select or move it. Nodes receive touch priority over a ring underneath them.

5. In **MODIFIER**, choose a slot and tap a node to assign or remove it.

THE SELECTOR RAIL

Down the left edge of the ORBIT field is a rail of eight cells. It is how you say *what* a touch on the field should affect, and without it a drag would be a guess between three overlapping rings.

Faint dividing lines split the rail into three groups: three move cells, three resize cells, then the node cell and the lock.

CELL	ICON	WHAT IT SELECTS
1-3	A filled dot in Orange, Yellow, then Blue	Move that colour's ring.
4-6	A ring with a double-headed arrow through it, in the same three colours	Resize that colour's ring.
7	A hollow grey ring	Nodes , rather than any ring.
8	A padlock	Locks or unlocks the whole field.

Tapping a cell isolates what it names. Choose the Orange move cell and dragging on the field moves the Orange ring and nothing else, however much the rings overlap. The chosen cell is drawn in a highlighted box so you can see what is armed. Tap the same cell again to release it and go back to touching whatever is under your finger.

Picking one of the six ring cells also switches the sidebar to that coloured playhead, so the rows you see belong to the ring you just armed.

A move or resize cell does nothing if that colour has no ring yet. Create the orbit first.

The padlock is the one to learn. Locked -- a white closed padlock -- is the resting state, and it protects the geometry: you can look at the field and touch nodes without knocking a ring out of place. Unlocked turns the padlock blue and swings its shackle open, and only then can you drag rings and handles around.

Toggling the lock also clears any cell you had armed and deselects the current node, so it is a clean way to start again if the field stops responding as you expect.

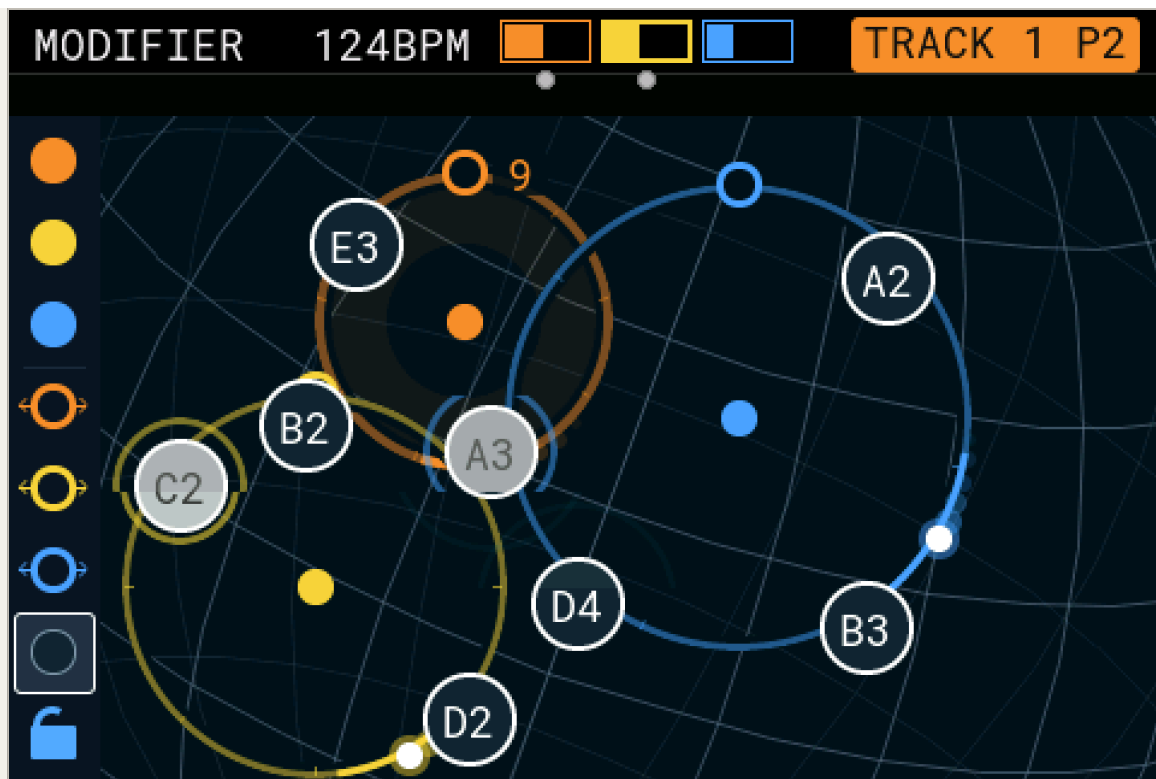
Touching the rail never starts a drag on the field, so you can change your mind freely.

STEP LENGTH sets the ring cycle from 8 to 32 steps. A ring's radius determines its share of that cycle, while direction and clock division still come from its coloured playhead. **MOD SWELL** pulls the ring inward by up to 100% and back out, and **SWELL SPEED** sets how long one swell takes, from **1/4 BAR** to **16 BARS**. As the ring pulls in, its loop shortens, so the traveller speeds up.

TIMING sets how the selected ring turns crossings into notes. Each ring keeps its own setting.

TIMING	BEHAVIOUR
QUANTISED	Each node plays on the ring step its angle falls in, so nodes close together land on the same step. This is the default.
UNQUANTISED	Each node plays when the traveller actually passes it, so close nodes play just apart, off the step grid. Works in every direction.

The ORBIT Generator rows are **GENERATE**, optional **TRACK**, **SCALE**, **NODE COUNT**, and **RANGE**. **RANGE** opens **HIGH NOTE**, **LOW NOTE**, and **BACK**. Generated notes are quantized to that scale and range.



ORBIT with three rings at different positions and a node about to be crossed.

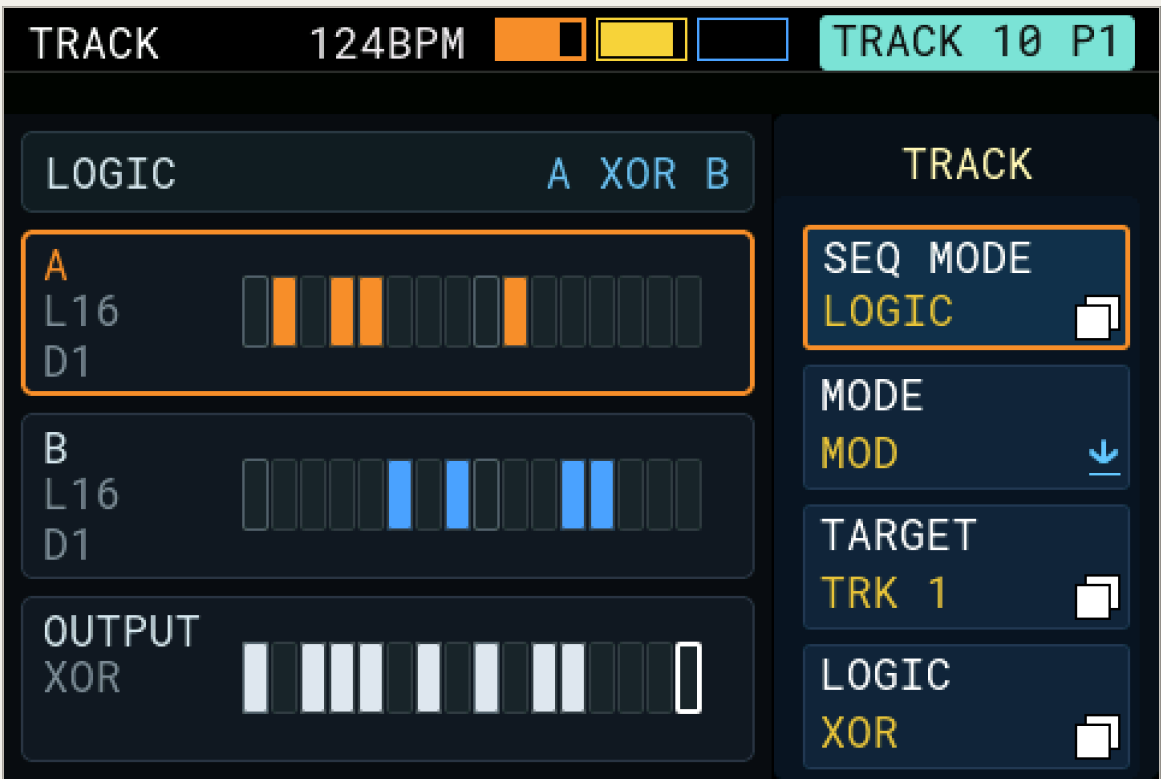
READING THE FIELD

Each ring is drawn at half brightness, with a bright arc that travels with its traveller. Small ticks mark the ring's steps, and a longer tick at twelve o'clock marks where each lap starts. The ring you are editing also shows its step count beside the top handle and a faint band either side of it: a node must sit inside that band to be caught, and nodes outside every band never play. While **MOD SWELL** pulls a ring in, dashes mark its full size. Each traveller is a white dot with a halo in its ring's colour, and a node that plays flashes white while a ring spreads out from it.

LOGIC Sequencer

WHAT IT IS

LOGIC is a note-silent controller sequencer. It combines two independently timed 32-cell binary lanes, A and B, into a visible **OUTPUT** lane, then uses the on-cells in that lane either to control a different track or to play notes of its own.



LOGIC lanes A and B with the resulting OUTPUT lane below them, cells clearly on and off.

BUILD AND RUN LOGIC

1. Select the track that will own the controller, open **TRACK** > **SEQ MODE**, and confirm **LOGIC**.
2. Touch cells in lane A or B to turn them on or off. Drag across a lane to paint several cells with the same on/off value.
3. In the **TRACK** sidebar, press EncB on **LOGIC** to open its settings.
4. Choose a different **TARGET** track, select the target **PLAYHEAD**, Boolean operation, and action, turn **RUN** on, then start the Logic owner playhead.

LOGIC FIELD

WHAT IT DOES

RUN	Enables the Logic controller. Turning it off stops Logic control and releases any Modifier action it was holding.
A LEN / B LEN	Sets each lane independently from 1 to 32 cells.
A DIV / B DIV	Sets each lane from x16 through 1/16 . The lanes can run at different speeds.
LOGIC MODE	Press to change it, then choose AND , OR , XOR , NAND , NOR , NOT , or XNOR . An arrow on the row shows that it is a press action. NOT means NOT A and ignores lane B for its result.
TARGET	Chooses another track. Logic cannot target its own owner track.
Track PLAYHEAD	Chooses which Orange, Yellow, or Blue lane of the target receives the action.
ACTION	Chooses MOD A , MOD B , MOD C , CLOCK DIV , PROB , ACCENT , or MUTE .
VALUE	Sets the active division for CLOCK DIV or 0-100% for PROB ; other actions show -- .
MODE	MOD uses the OUTPUT lane to control the target track. KEYS makes LOGIC play its own notes instead.

ORANGE / YELLOW / BLUE

In **KEYS** mode, chooses which coloured playheads the notes go to. The choice is exclusive.

GENERATE

In **KEYS** mode, writes notes from the combined **A + B** result.

SCALE , NOTE LOW , NOTE HIGH

In **KEYS** mode, set the scale and note range those notes are built from.

The two lane lengths wrap independently. **AND** is on only when both lane cells are on; **OR** is on when either is on; **XOR** is on when exactly one is on; **NAND** and **NOR** are inverted AND and OR; **NOT** inverts A; and **XNOR** is on when A and B match.



The LOGIC sidebar showing TARGET and ACTION, with MODE set to MOD.

An on-cell in the resulting mask enables the selected action on the chosen target playhead. **MOD A/B/C** gates the matching target Modifier slot, **CLOCK DIV** applies its selected division, **PROB** scales the target probability, **ACCENT** raises its accent, and **MUTE** silences it. In **MOD** mode the Logic owner does not emit normal notes. In **KEYS** mode it plays the notes it generated from the OUTPUT lane on the coloured playheads you selected, and repeated notes are not retriggered while their owner still holds them. Logic patterns and settings are stored with the project.

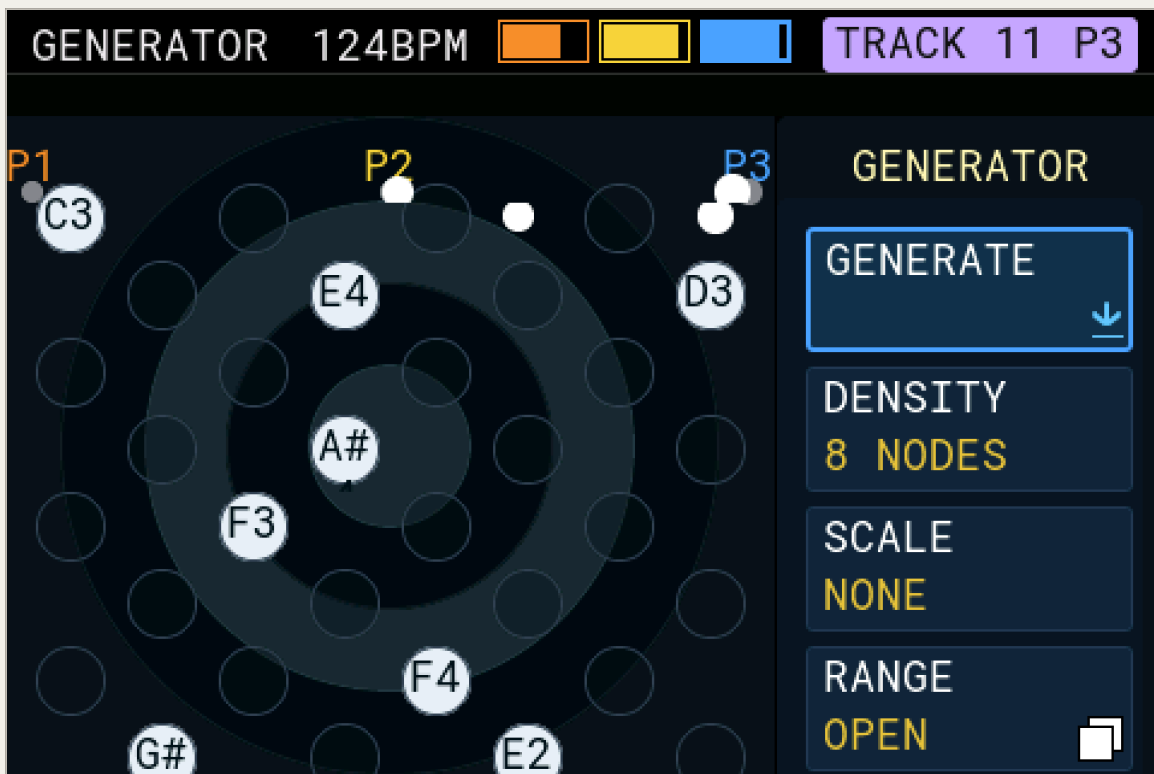


MODE set to KEYS, showing the ORANGE/YELLOW/BLUE output choice and the note rows.

PACHINKO Sequencer

WHAT IT IS

PACHINKO is one shared 8-row by 4-column field, using all 32 canonical event positions. Orange, Yellow, and Blue have independent emitter positions and clocks. Each colour can release one to four balls through the same filled and empty blocks.



PACHINKO with balls in flight from more than one emitter.

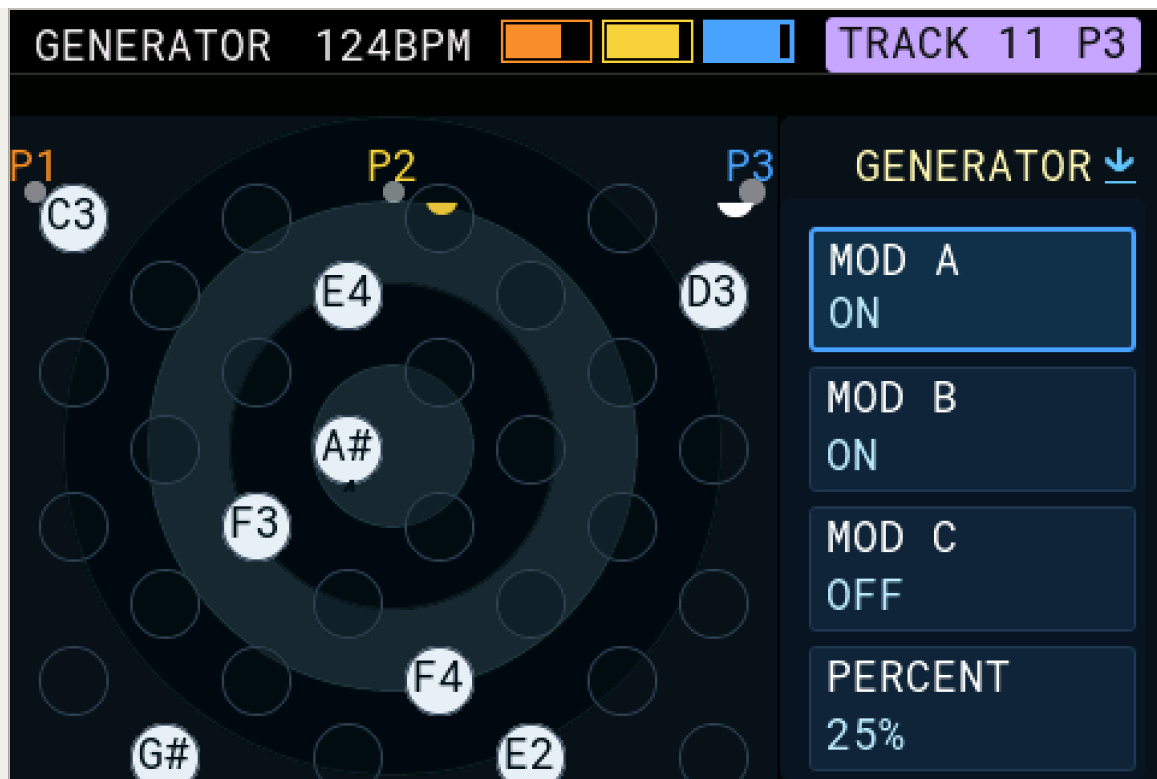
EDIT AND PLAY PACHINKO

1. Select **TRACK** > **SEQ MODE** > **PACHINKO**.
2. In **TRACK**, choose **TYPE**, optional **REPEAT HIT**, **PLAYHEAD**, **LENGTH**, **POSITION**, and **AMOUNT**.
3. **LENGTH** sets the active shared field from 4 to 32 blocks. **AMOUNT** sets 1-4 balls for the selected playhead.

4. Highlight **POSITION** and press EncB. Move the joystick in X/Y to place that playhead's emitter. You can also touch or drag in the top header to choose a colour and move its starting column.
5. Tap an empty block to add the current quantized note. Tap a filled block once to select it, then tap it again to remove it.

GENERATOR ROW	WHAT IT DOES
GENERATE	Creates a scale- and range-quantized block field.
DENSITY	Sets how many blocks are filled.
SCALE	Sets KEYS quantization. In DRUM or TRACK type, its displayed value follows the selected block's payload assignment.
RANGE	Opens HIGH NOTE , LOW NOTE , and BACK .
NODE MOD	Reshuffles the filled/rest layout while it runs, where both kinds are available.
BALL MOD	Opens MOD A , MOD B , MOD C , PERCENT , and BACK . Enabled slots are assigned to balls by the chosen chance.

Open **MODIFIER** , choose a Modifier slot, and tap a block to assign or remove it. **BALL MOD** is unavailable in **TYPE - TRACK** , because balls are then dedicated to whole-track triggers. Changing **TYPE** while PACHINKO is running is blocked; stop transport first.

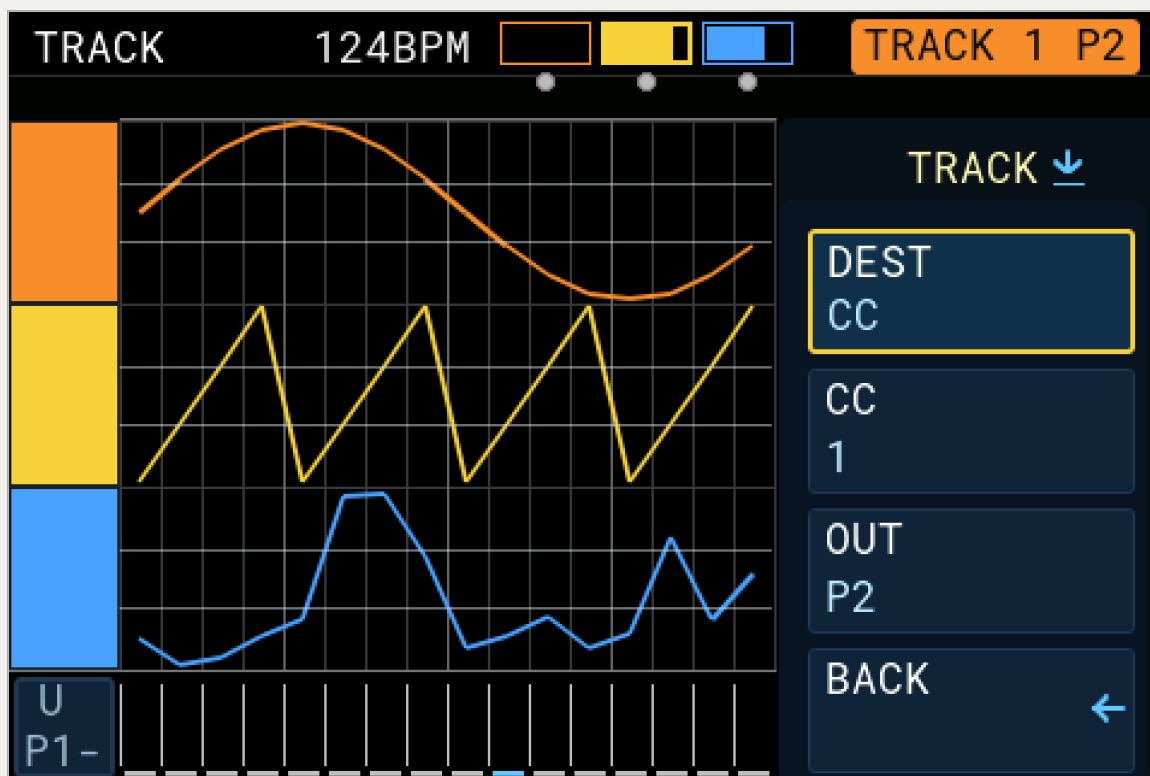


The BALL MOD submenu open.

MODU Sequencer

WHAT IT IS

MODU is ADEPT's continuous control sequencer. Instead of note blocks, it uses three coloured curves: Orange on the bottom lane, Yellow in the middle, and Blue on the top. Each curve can send MIDI CC, control CV, or drive a Modifier over time.



The MODU sequencer surface with a curve routed to a CC.

Select the track, open **TRACK** > **SEQ MODE**, and confirm **MODU**. The **TYPE** row used by spatial sequencers is not shown because MODU is already the track's sequencer identity.

DRAW, RECORD, AND ROUTE CURVES

1. Choose the coloured row you want to edit and arm that row.

2. Draw directly on the curve surface, or record an incoming control source while the row is armed.
3. Open **TRACK** and set **DEST** to **CV OUT**, **CC**, or **TRACK**. For **CC**, choose the number and set **ON/OFF** to **ON**.
4. Start its coloured playhead. Its length, direction, clock source, and division determine how the curve is read.

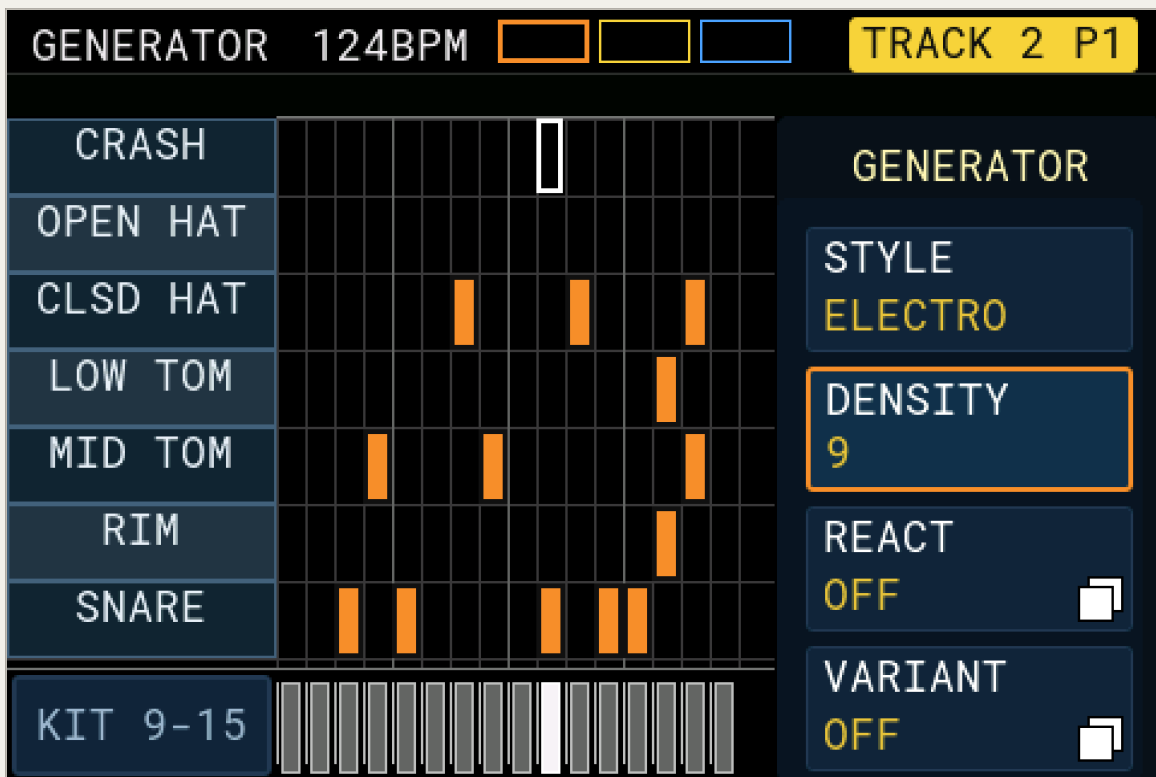
Use **RUN/FREEZE** to let the curve move or hold its current value. **STATES** captures reusable MODU states for performance changes. Generator can create curve material, and the MODU-specific Modifiers **OFFSET**, **SCALE**, **INVERT**, **QUANTIZE**, and **WAVEFOLD** reshape it without turning it into note data.

Chapter 5 describes MODU editing, routing, recording, STATES, Generator, and MODU Modifiers in detail.

DRUM Sequencer

WHAT IT IS

DRUM is ADEPT's lane-based percussion sequencer. It presents drum parts down the left side and time across the grid. Hits use the track's Drum Map, so a lane keeps its drum identity even when its output MIDI note is reassigned.



The DRUM sequencer surface with a pattern running.

Select the track, open **TRACK** > **SEQ MODE**, and confirm **DRUM**. The **TYPE** row used by spatial sequencers is not shown because DRUM is already the track's sequencer identity.

PROGRAM AND PERFORM A DRUM PATTERN

1. Select a lane and add or remove hits on the grid.
2. Open the Drum Map to name, reorder, mute, solo, or remap drum parts.

3. Use **MIDI LEARN** in a held-playhead menu when you want touch-then-play assignment from an external drum controller.
4. Start Orange, Yellow, or Blue. The three playheads can read the shared hit field with their own lengths, directions, divisions, inputs, and outputs.

The full Drum map contains 16 parts, with eight visible lanes at a time. Generator can create drum patterns and Modifier slots can transform individual hits. Chapter 4 covers Drum Map editing, naming, reordering, recording, and routing in detail.

Playheads and Recording

THREE PLAYHEADS, ONE TIMELINE

Orange, Yellow, and Blue are independent playheads. Each can have its own length, direction, speed, input, output, and recording choices. The same events can therefore be read in three different ways at the same time.



A held playhead menu with all five groups closed, so the MIDI / CV-GATE / PLAYBACK / RECORD / NOTE GRID VIEW structure is visible at once.

EACH TRACK KEEPS ITS OWN TIMING

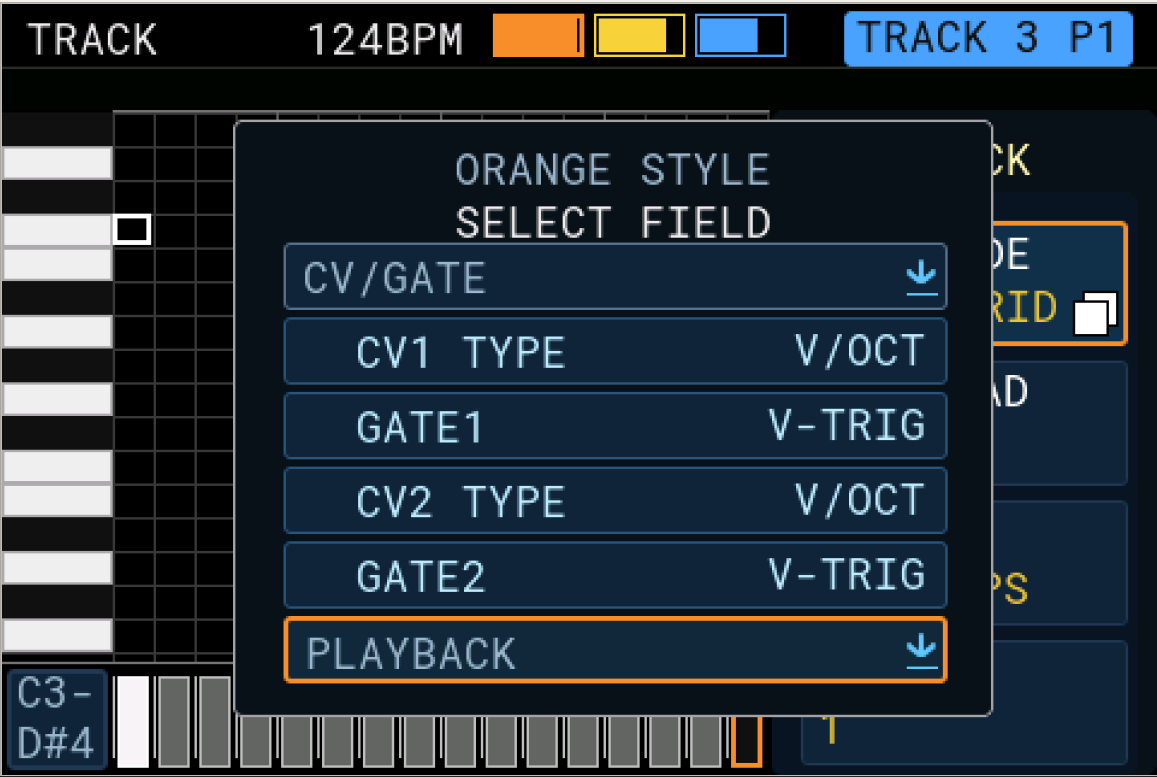
DIRECTION, **CLOCK DIV**, **CLOCK SRC**, **OUTPUT**, and **CHANNEL** belong to the track you set them on. Select a track with EncA, hold a coloured button, and set them. Select another track and the menu shows that track's values.

A track playing in the background keeps its own division, direction, and clock. Moving to another track does not re-time it, and the track you move to carries on from where it was.

This works for NOTE GRID and DRUM GRID tracks and the RANDOM, CALL&RESP, and COMPOSE algorithms. POLYMETRIC, STOCHASTIC, PATHWAYS, ORBIT, CUBE, LOGIC, PACHINKO, tracks that a spatial surface triggers, one-step tracks, and any playhead under a MODU CLOCK DIV state follow the timing of the track on screen.

OPEN A PLAYHEAD MENU

Hold Orange, Yellow, or Blue. The menu opens with five collapsed groups: MIDI, CV/GATE, PLAYBACK, RECORD, and NOTE GRID VIEW. Push the joystick up/down to choose a group, then press EncB to open or close it. Only one group stays open at a time. Choose a field, press EncB to edit, turn EncB to change its value, then press EncB again to finish. Press EncB on BACK to close the menu, or on CLEAR to open its confirmation.



The CV/GATE group opened, showing CV1 TYPE, GATE1, GATE1 PPQ, CV2 TYPE, GATE2 and GATE2 PPQ.

GROUP	ROWS INSIDE IT
MIDI	SOURCE, OUTPUT, CHANNEL, PASS THRU, S/S FILTER, and MIDI LEARN when a DRUM track exists
CV/GATE	CV1 TYPE, GATE1, GATE1 PPQ, CV2 TYPE, GATE2, GATE2 PPQ

GROUP	ROWS INSIDE IT
PLAYBACK	DIRECTION , CLOCK DIV , CLOCK SRC , HUMAN , MASTER , LOOP Q , CASCADE , SEQUENTIAL
RECORD	REC MODE , REC Q , INPUT , REC LOOPS
NOTE GRID VIEW	NOTE DIM , FADE , SCROLL/SPLIT , STEP NUMS

MENU ITEM	WHAT IT DOES
BACK	Closes the menu.
PLAYHEAD	Chooses Orange, Yellow, or Blue.
SOURCE	INTERNAL plays stored NOTE GRID notes. EXTERNAL uses matching incoming notes as the pitch source while keeping ADEPT's sequencer processing.
DIRECTION	FORWARD , REVERSE , or PINGPONG .
CLOCK DIV	x16 , x8 , x4 , x2 , 1 , 1/2 , 1/4 , 1/8 , or 1/16 .
CLOCK SRC	INT runs on ADEPT's own tempo. P1 , P2 , and P3 follow MIDI clock arriving on port 1, 2, or 3 (DIN or USB). TRIG follows the trigger input.
OUTPUT	P1 , P2 , P3 , CV2 , or CV1 . On a MODU track this row is locked and shows the output chosen in the row's TRACK route, marked (TRACK) . A CV output that another track or MODU row already drives shows greyed with its owner, for example CV1 (T3 ORANGE) when a track's playhead has it or CV1 (T3 MODU A) when a MODU row has it, and is not applied; free it there first.
CHANNEL	OMNI or MIDI channel 1–16 where MIDI is used.
CV1 TYPE / CV2 TYPE	Pitch scaling on that CV socket: V/OCT , HZ/V , or 1.2V/OCT . These are the socket settings, shared with the SYSTEM page.

GATE1 / GATE2

What that gate socket does: V-TRIG or S-TRIG note gates, or CLOCK, which turns the socket into a tempo clock output. The clock runs whenever the transport runs, alongside whatever the track sends to its MIDI output, so a track can drive a synth over MIDI and clock a modular or a Volca from the gate at the same time.

GATE1 PPQ / GATE2 PPQ

Clock rate when the gate is CLOCK : 1, 2, 4, 8, 12, 24, or 48 pulses per quarter note. 2 PPQ suits Korg Volca and SQ-1 sync; 24 PPQ matches DIN sync and most modular clocks.

REC MODE

OVERDUB, LOOP ERASE, or LOOP.

REC Q

1/1 to 1/32, or NO Q.

INPUT

AUTO, DIN1-3, USB1-3, or CV.

REC LOOPS

Sets the recording loop count from 1-8.

PASS THRU

Hears matching incoming notes without recording them.

HUMAN

Adds controlled timing looseness; OFF disables it.

NOTE DIM

Sets how dim idle notes look. Sound is unchanged.

FADE

Sets how slowly a played note fades back to its idle brightness. Sound is unchanged.

MASTER

Makes this playhead follow another coloured playhead's start and stop. MANUAL removes the link.

LOOP Q

Chooses when a linked action happens: next beat, bar, pattern, or a longer pattern count.

CASCADE

Runs Orange, then Yellow, then Blue as one longer chain.

SEQUENTIAL

Starting one coloured playhead stops the one that was running.

MENU ITEM

WHAT IT DOES

S/S FILTER

Allows or blocks incoming and outgoing MIDI Start/Stop: **NONE** , **IN** , **OUT** , **IN+OUT** .

MIDI LEARN

Arms touch-then-play learning for DRUM lane MIDI notes. It is shown only when at least one DRUM track exists.

SCROLL/SPLIT

Follows the moving roll or uses fixed 16-step pages for long patterns.

STEP NUMS

Shows or hides the cursor's note and step bubble.

CLEAR

Clears notes for the selected playhead context after confirmation.

RECORDING MODES

MODE

USE IT WHEN...

OVERDUB

You want to add notes to what is already there.

LOOP ERASE

You want the moving record head to erase and replace material.

LOOP

You want to capture one loop, then hear it repeat.

REC Q moves recorded notes onto the chosen timing grid. Choose **NO Q** when you want to keep the timing you played. For KEYS and DRUM, **NO Q** also enables fine, off-grid edits with **NOTE SHIFT** : select notes by touch and turn EncB, using horizontal zoom for finer control. Changing **REC Q** alone does not move existing notes.



The MODE row in a playhead menu showing a sequencer name, and the PATH MODE row below it on a PATHWAYS playhead showing NOTES, DYNAMICS or COMPOSE.

RECORD SEVERAL CHANNELS FROM ONE INPUT

Set all three playheads to the same **INPUT** , then give them different **CHANNEL** values. For example, Orange can record DIN1 channel 1, Yellow DIN1 channel 2, and Blue DIN1 channel 3.

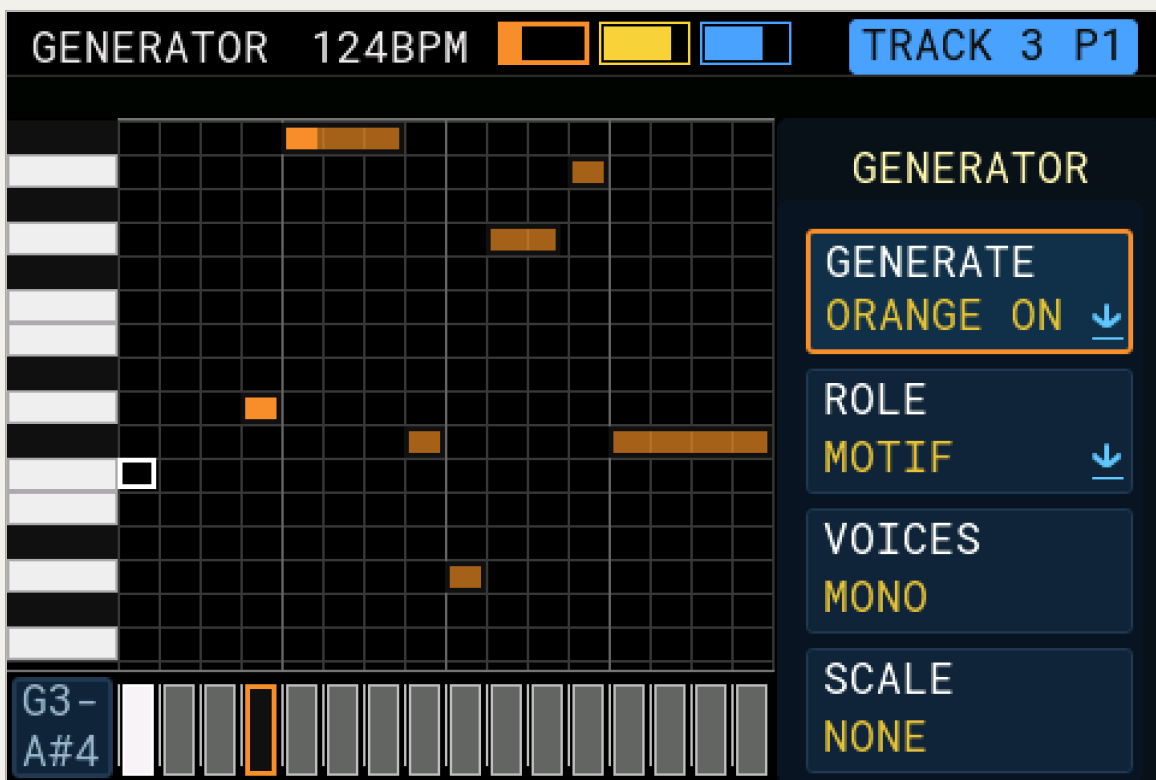
PASS THRU

When **PASS THRU** is on, notes matching the selected **INPUT** and **CHANNEL** go straight to the selected **OUTPUT** . This is for monitoring and live playing. It does not write notes until recording is armed.

Generator

WHAT IT IS

Generator creates a pattern from a small set of musical choices. It is useful for starting quickly, making variations, or creating material that you then edit by hand.



The GENERATOR work area for a NOTE GRID track, scrolled to show ROLE, SCALE and DENSITY.

Open **GENERATOR** and select the track with EncA. Use the joystick up/down to choose a row and turn EncB to change it. Highlight **GENERATE** and press EncB when the setup is ready.

GENERATE works on one coloured playhead at a time, and its value shows which: **ORANGE**, **YELLOW**, or **BLUE** (**ALL** on a sequencer that generates every colour at once). Turn EncB on **GENERATE** to choose another colour. Selecting a colour

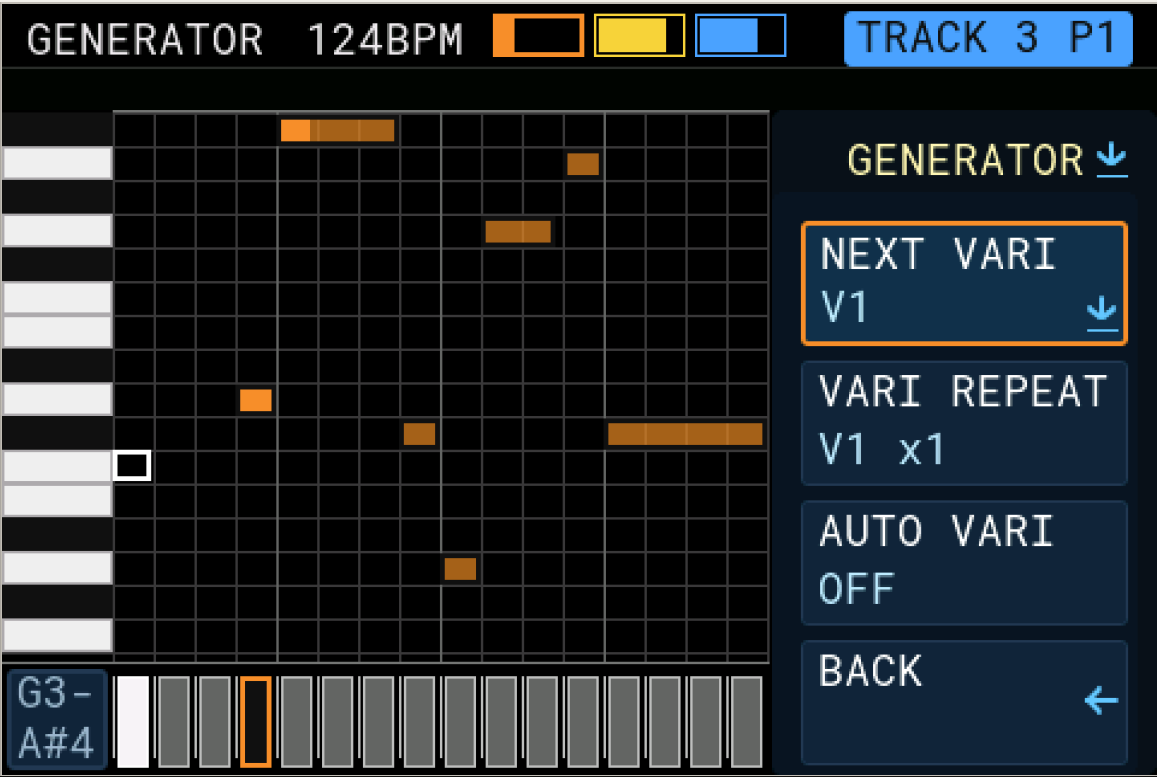
elsewhere, for example with **TRACK** > **PLAYHEAD** , moves the Generator there too. Only the shown colour is rewritten; the other two keep their notes, including anything you generated for them earlier.

NOTE GRID GENERATOR

ROW	WHAT IT DOES
GENERATE	Shows the colour it writes. Turn EncB to change colour; press EncB to create or update that colour's notes.
ROLE	MOTIF , FOUNDATION , COUNTER , or BASSLINE . This changes the musical job of the part.
VOICES	MONO creates one note at each onset. POLY can add up to two scale-aware harmony notes.
SCALE	Sets the musical scale used by the main notes and POLY harmony.
DENSITY	Sets how busy the pattern is.
REACT	Turn to choose OFF , FOLLOW , ANSWER , CONTRAST , or PUNCTUATE ; press the row to open SOURCE , TYPE , MORPH , and BACK .
VARIANT	Turn to select the V1–V8 pattern you are working on. Press the blue arrow to make a small change to only the selected variation. Press the row to open NEXT VARI , VARI LOOP , AUTO VARI , and BACK .
NOTE RANGE	Opens HIGH NOTE , LOW NOTE , and BACK .
LOOPS	Opens PLAY LOOPS , REST LOOPS , LOOP OFFSET , and BACK .
NOTE SHIFT	Turn EncB to shift selected notes, or all notes when none are selected. Touch selects notes; REC Q set to NO Q enables zoom-sensitive fine shifts. See Note Shift in chapter 3.

MONO is the normal single-note result. **POLY** keeps the generated main note and adds harmony where it suits the selected **ROLE** : **MOTIF** tends to support the tune from below, **FOUNDATION** builds upward, **COUNTER** moves around it, and **BASSLINE** adds

harmony more sparingly.



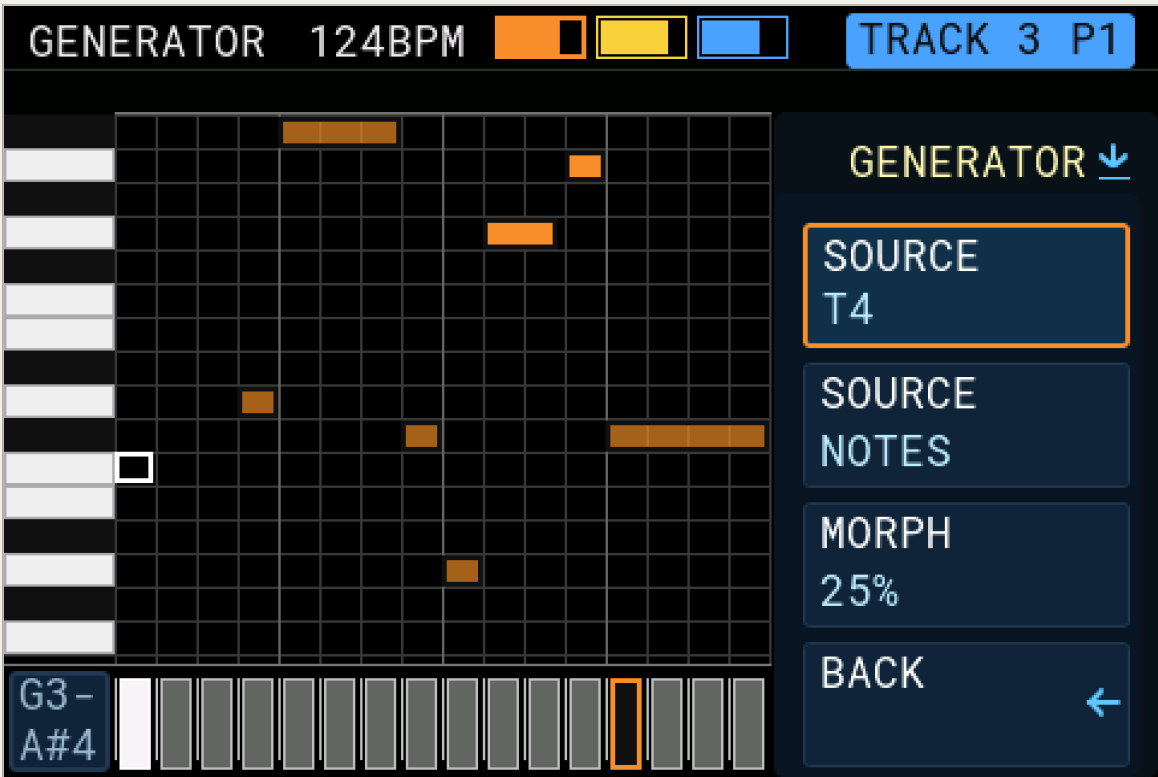
The Vari row with several variations created, so V1-V3 existing and V4-V8 not is visible.

DRUM GENERATOR

ROW	WHAT IT DOES
GENERATE	Creates or updates the beat.
STYLE	POP , ELECTRO , HIPHOP , BREAKBEAT , DNB , IDM , HOUSE , TECHNO , EUCLID , or MOTORIK .
DENSITY	Sets how busy the beat is.
REACT	Turn to choose OFF , ANCHOR , POCKET , ENERGY , or FILL ; press the row to open SOURCE , TYPE , MORPH , and BACK .
VARIANT	Turn to select the V1–V8 beat you are working on. Press the blue arrow to make a small change to only the selected variation. Press the row to open NEXT VARI , VARI LOOP , AUTO VARI , and BACK .

REACT

REACT lets one KEYS or DRUM track answer another track at each loop boundary. The source is read-only: REACT changes the target pattern while leaving the source pattern untouched.



AUTO VARI turned on.

1. Open GENERATOR on the target KEYS or DRUM track.
2. Highlight REACT and turn EncB to choose the response mode. Press EncB to open its setup.
3. Set SOURCE to another track. The target track is never offered as its own source.
4. Choose the source activity TYPE and set the MORPH amount from 5 to 100.
5. Select BACK. REACT changes the target at its next loop boundary while transport is running.

REACT ROW

WHAT IT DOES

SOURCE	Selects the track that the target listens to. The source pattern remains unchanged.
TYPE	Chooses which source activity is interpreted: VELOCITY , CC CHANGES , or KEYS .

MORPH	Sets how strongly the target responds, from 5 to 100.
BACK	Returns to the Generator root.

On a NOTE GRID target, choose OFF, FOLLOW, ANSWER, CONTRAST, or PUNCTUATE. The result stays inside the target's scale and note range. On a DRUM target, choose OFF, ANCHOR, POCKET, ENERGY, or FILL. Start with a low MORPH amount when you want a restrained relationship between the parts.

THE VARI SYSTEM

KEYS and DRUM each have variation slots V1–V8. Every available variation is a complete pattern that you can draw, record, generate, and edit by hand.

Start with V1 and make the pattern in any way you like. You can draw it on NOTE GRID, record it, or use GENERATE.

When you move from V1 to an unused V2, ADEPT copies the V1 pattern into V2. The copy is ready to edit immediately. You can change a few notes or hits to make a fill, remove material to make a quieter section, or record extra parts. V1 is not changed.

The VARIANT row has a blue arrow. Turn EncB to select a variation, then press EncB on the arrow to make a related version of only that selected pattern. ADEPT makes a restrained change: it may alter one or two notes or hits, change a note length or velocity, move a few events, or change their order. Press it again to make another small revision of the selected variation. Every other V-slot remains exactly as it was.

Pressing GENERATE while V2 is selected replaces V2 with a newly generated pattern. It does not regenerate the other variations. Moving between variations by itself never generates new material.

For example, select V2 and press the VARIANT arrow to make a subtle revision of V2. Move to unused V3, which starts as a copy of V2, and press the arrow to make a different subtle revision of V3. Move to unused V4 and press GENERATE if you want V4 to become a completely new pattern. V1, V2, and V3 are not changed when V4 is generated.

Repeat the same process for any other variations you want to use. Each unused variation begins as a copy of the pattern you were just using. A variation becomes available after it has been created from a copy or generated as a new pattern.

Only available variations are offered to **NEXT VARI** and the Vari Loop chain. For example, after creating V1, V2, and V3, those are the three patterns the chain can use. V4–V8 are not included until you create them.

PLAY THE VARIATIONS AS A CHAIN

VARI LOOP sets how many times the selected variation repeats. **NEXT VARI** chooses the available variation that follows it. This lets you build a sequence such as V1 for four loops, V2 for one loop, then back to V1.

Choose **RANDOM** when you want ADEPT to choose the next variation for you. Random selection uses every created variation, including created slots marked **Vn SKIP**. Empty or unused variation slots are never selected. If only one variation is available, Random keeps using that variation.

Vn SKIP bypasses that variation in the normal fixed chain without deleting its pattern. It remains part of the **RANDOM** pool. If Random selects it, its skip setting makes it move on again at the next loop boundary. You can give it a loop value again whenever you want it to remain in the fixed chain.

AUTO VARI

AUTO VARI continuously creates fresh versions of a NOTE GRID or DRUM pattern. Open the **VARIANT** submenu and set **AUTO VARI** to **1** through **8** loops. **0** is off.

At the chosen loop boundary, ADEPT generates a fresh pattern, stores it in the next numbered variation slot, and activates that slot. It cycles through V1–V8 and overwrites the next slot even when that slot already contains a pattern, so copy or save any variation you must keep before enabling AUTO VARI.

While AUTO VARI is enabled, it owns the variation boundary; the manual **VARI LOOP** chain does not also advance at that boundary. The AUTO VARI setting is saved with the project.

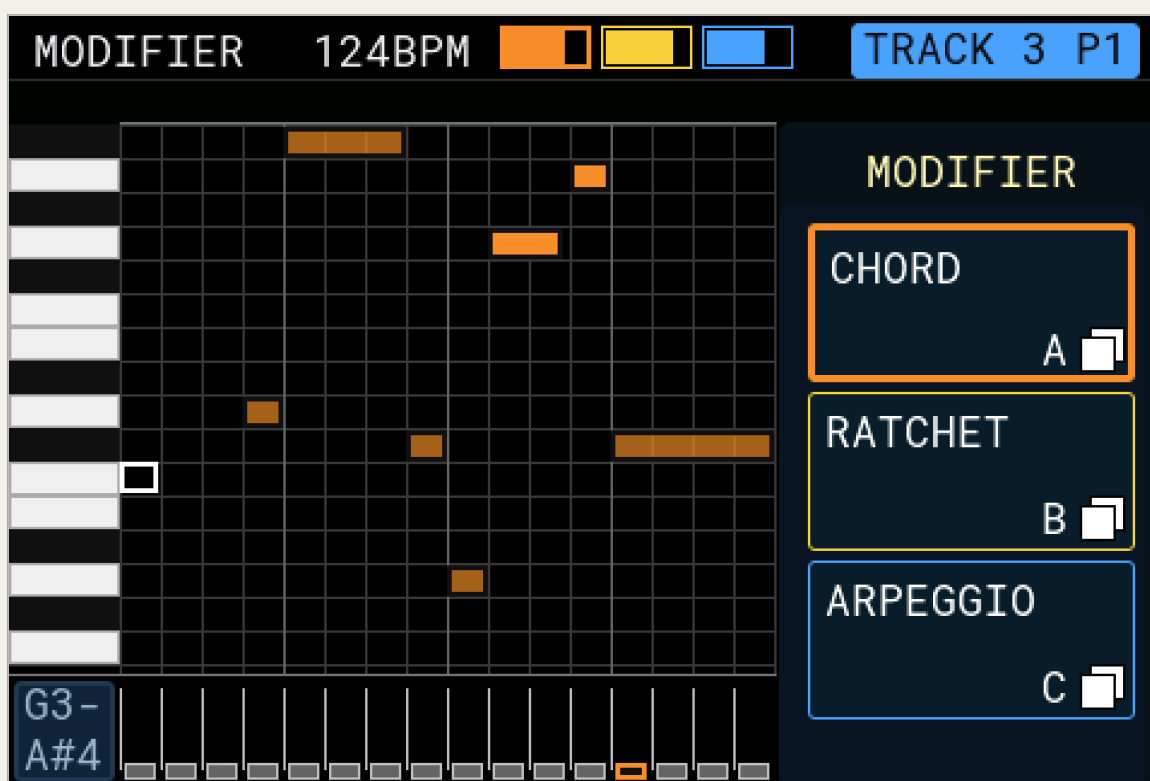
MODU GENERATOR

See the MODU chapter for its shape modes and controls.

Modifier

WHAT IT IS

A Modifier changes the pattern while it plays. The stored notes can stay simple while the result gains chords, repeats, movement, scale changes, accents, delays, or CV shaping.



The MODIFIER work area with a slot selected and its A/B/C/D parameters showing.

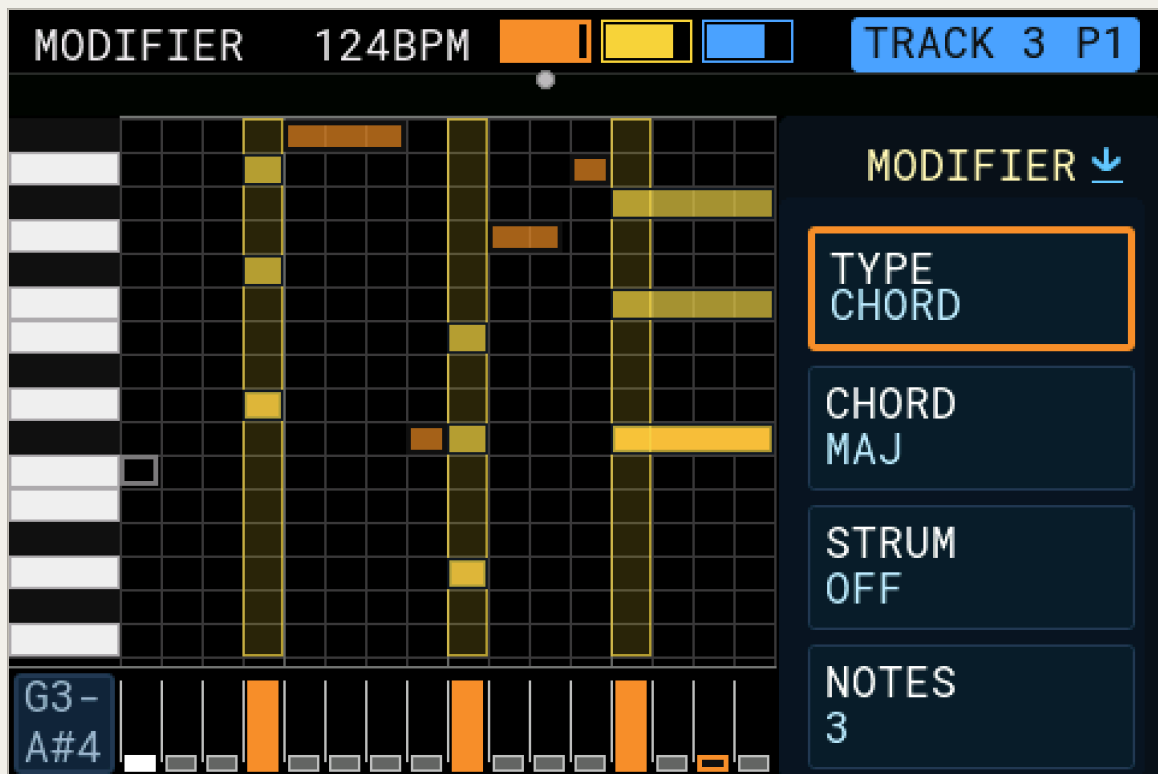
There are three visible Modifier slots. Use one slot for a simple effect, or combine slots for a larger change.

OPEN AND USE IT

1. Open **MODIFIER**.
2. Select the track with EncA.

3. Turn EncB, or move the joystick up and down, to choose one of the three Modifier cards.
4. Press EncB to open that card.
5. Move the joystick up and down to choose a setting. Turn EncB to change it.
6. Press EncB again to return to the three cards.

Touch a Modifier card to turn that whole slot on or off. A coloured card is on; a grey card is off.



A step on the grid carrying a placed Modifier, close enough to read the marking.

For KEYS and DRUM, touch a step in the lower Modifier row to add the selected Modifier there. Touch the same step again to remove it. Up to three Modifiers can be placed on one step.

MODU Modifiers change the whole curve instead of being placed on individual steps. Touch their card to turn them on or off.

If Modifiers are new to you, start with one of these:

TYPE

SIMPLE FIRST USE

RATCHET

Put repeated hits on one drum step.

TRANPOSE	Move one KEYS step up or down without moving the stored note.
ACCENT	Make selected beats stand out.
HARMONIZE	Add a harmony note to a note part.
DELAY	Add step-timed echoes.

Choose one card, set its **TYPE**, choose its coloured **PLAYHEAD**, then place it on one step. Once that works, add loop timing or turn **GLOBAL** on for a wider effect.

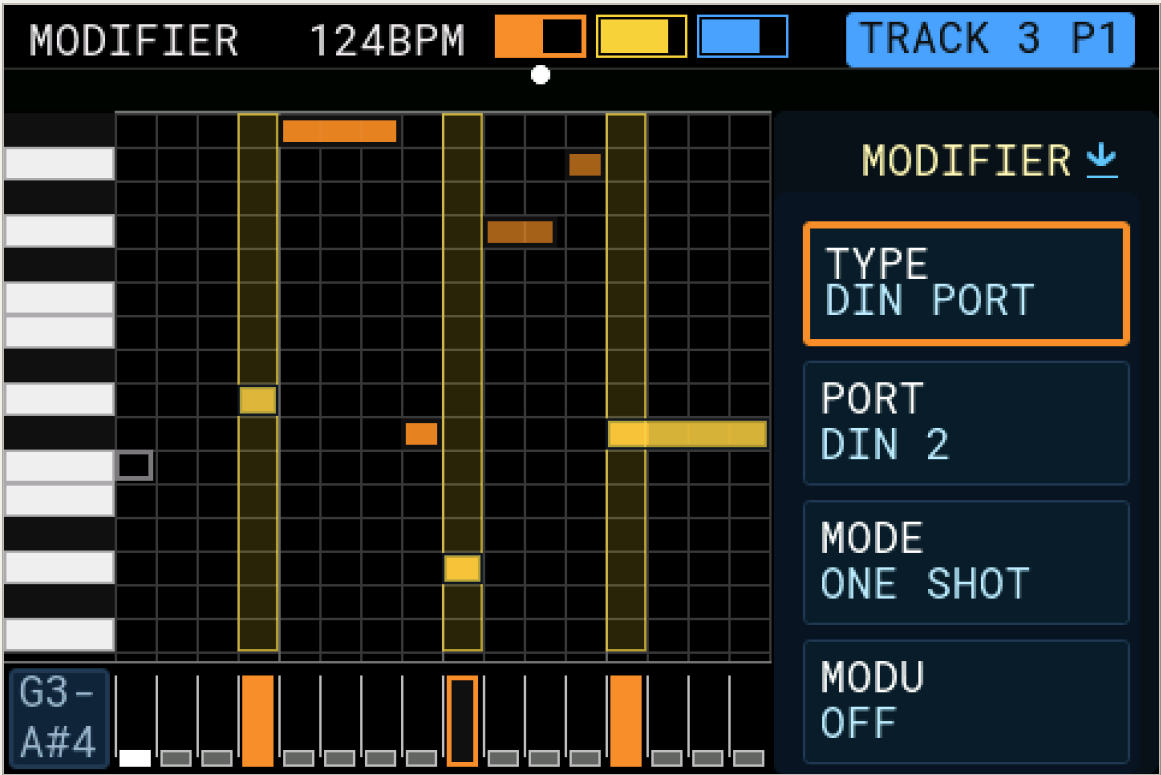
SHARED ROWS

ROW

PURPOSE

TYPE	Chooses the Modifier. The list changes for KEYS, DRUM, and MODU.
Named setting rows	Set the chosen Modifier. The names change with TYPE ; for example, RATCHET shows REPEATS while TRANPOSE shows SEMITONES .
PLAY LOOPS	Sets how many loops the Modifier is active.
REST LOOPS	Sets how many loops it waits before becoming active again.
PLAYHEAD	Chooses the Orange, Yellow, or Blue playhead.
MODU	Lets a compatible MODU source move the slot's VALUE , a visible named parameter, or PROG VAR where available. OFF disables it; NO MODU means no compatible source is assigned.
EXT TRIG	When ON , each pulse at the physical TRIG input fires this slot for its selected playhead in addition to any normal placed or global trigger.
GLOBAL	Applies the Modifier without a placed marker when the type allows it.
BACK	Leaves the detail menu.

In **CUBE SEQ**, the Modifier **PLAYHEAD** row becomes **Z LAYER** and uses **Z -1**, **Z 0**, or **Z +1**.



The DIN PORT Modifier with its PORT value set.

CURRENT NOTE GRID MODIFIER TYPES

TYPE	WHAT IT CAN DO
CHORD	Turn one note into a chord; choose chord, strum, voices, and spread.
RATCHET	Add repeated hits with spacing and velocity shape.
ARPEGGIO	Play chord notes as an arpeggio with direction, octave, rate, and length choices.
TRANPOSE / OCTAVE	Move notes by semitones or octaves.
SHIFT	Move playback by steps.
MUTE	Silence the selected placed event or playhead while active.
LFO	Repeatedly move another Modifier target.
SCALE MORPH	Gradually pull notes toward another scale.

TYPE

WHAT IT CAN DO

KEY REGION	Use different scales in low, middle, and high note ranges.
TIME WARP	Stretch or compress the timing feel.
PHASE	Offset playback position.
LOOP PASS	Restrict playback to a smaller section.
JUMP QUANT	Make jumps land on a chosen step grid.
SCRUB	Use CV1 or CV2 to move through the pattern.
STUTTER	Make a short burst of repeats.
RHYTHM MASK	Apply a ready-made rhythm shape.
HARMONIZE	Add one or more harmony intervals.
KEY FOLLOW	Follow another source's scale setting.
VEL SPREAD	Spread note velocities apart.
MUTATE	Introduce note changes.
DEGRADE	Remove or weaken material by an amount.
STABILITY	Pull changing material back toward a steadier result.
KEY MIRROR	Mirror notes around a chosen centre note.
FRAGMENT	Repeat, bounce, or drift through a short section.
REORDER	Shuffle, reverse, rotate, or groove a section.
SKIP	Skip notes using a selected pattern.
ACCENT	Add accents using a selected pattern.
SIDECHAIN	Let another source duck this result and then recover.
INFLUENCE	Let another source influence density or pitch.
ID SWAP	Exchange note identities by an amount.

PHASE DRFT	Let the phase move gradually, with optional snap points.
ENV TPOSE / ENV OCTAVE / ENV SHIFT / ENV RTCHET	Use an envelope to move the named target over time.
ENV CV1 / ENV CV2	Send an envelope to a CV output.
GLITCH	Repeat small slices forward, backward, alternately, or randomly.
PLAY CTRL	Start or stop a selected playhead now or at a musical boundary.
DELAY	Add step-timed repeats.
EVOLVE	Gradually develop the pattern.
SLIDE	Choose a linear, logarithmic, or exponential note slide.
RESET	Jump back to the last note or loop start and replay the section a chosen number of times.
VEL SHAPE	Turn note velocity into a MIDI CC curve for attack, cutoff, or another synth control.
WAVE DELAY	Make 2-16 accelerating or decelerating repeats whose overall spread breathes with a selected wave.
DIN PORT	Send this step out of a different DIN output from the rest of the track.

WAVE DELAY contains REPEATS, SHAPE, FREQ, and TRIGGER. SHAPE uses the LFO wave choices, FREQ sets a 1-96 tick wave period, and TRIGGER chooses SLOW>FAST or FAST>SLOW. The effect fits its shaped repeat cluster around the source note duration: the top of the wave compresses the cluster and the bottom spreads it out.

DIN PORT has a PORT value of DIN 1 to DIN 3. It moves one step to that output instead of the track's normal one. It can act as a one shot, affecting only the step it is placed on, or continue, holding the new port until the loop comes round again. Use it to throw a single hit at a different synth without building a Router rule for it.

CURRENT DRUM MODIFIER TYPES

DRUM offers the types that make sense for trigger parts:

RATCHET , SHIFT , MUTE , LFO , TIME WARP , PHASE , LOOP PASS , JUMP QUANT ,
SCRUB , STUTTER , RHYTHM MASK , VEL SPREAD , DEGRADE , FRAGMENT , REORDER ,
SKIP , ACCENT , SIDECHAIN , INFLUENCE , PHASE DRFT , ENV SHIFT ,
ENV RTCHET , ENV CV1 , ENV CV2 , GLITCH , PLAY CTRL , DELAY , RESET ,
WAVE DELAY , and DIN PORT .

CURRENT MODU MODIFIER TYPES

MODU offers OFFSET , SCALE , INVERT , QUANTIZE , and WAVEFOLD . See the MODU chapter for their plain-language uses.

PRACTICAL EXAMPLES

- Add RATCHET only to the last snare of a four-bar phrase.
- Set HARMONIZE to GLOBAL on Yellow while Orange keeps the original melody.
- Use PLAY LOOPS 3 and REST LOOPS 1 to create a change that disappears every fourth loop.
- Use VEL SHAPE to make harder-played notes open a filter through MIDI CC.
- Use RESET at the end of a phrase for a controlled repeat before playback continues.

GROUPS

WHAT IT IS

GROUPS puts several tracks under one performance switch. There are eight groups, G1 to G8, and a track can belong to more than one group.

Each group has:

- its members -- the tracks that belong to it;
- a switch, ON or OFF ;
- a mode: MUTE silences the members while the group is on, and SOLO keeps the members playing and silences the other tracks;
- two TOGETHER IN switches that decide whether Crossfade and Transition move the whole group at once.

Groups are saved with the project, including which ones are switched on.

THE GROUP GRID

Open GROUPS and the whole screen below the transport bar becomes one grid. Each row is a group, G1 to G8. The first two columns hold the group's switch and its mode; after them comes one column per track, numbered along the top.

COLUMN	WHAT IT SHOWS
G1 - G8	The group's switch. The cell lights red while a MUTE group is on and green while a SOLO group is on.
M / S	The group's mode: M for MUTE, S for SOLO.
1 - 12	One column per track. A square in the cell means the track is in that row's group.

The squares change colour with the group: blue while it is off, red while a MUTE group is on, green while a SOLO group is on. The track numbers along the top wear the track colours and turn red while a track is silent. A column with no track behind it stays blank, and the cursor skips over it.

The panel on the right always shows the group you are on: **GROUP 1**, how many tracks it holds, its **ON / OFF** and **MUTE / SOLO** buttons, and the **TOGETHER IN** switches **CROSSFADE** and **TRANSITION**, which light up when they are set.

The line along the bottom tells you what the highlighted cell is and what pressing EncB will do -- for example **T4 BASS IN G2 B: OUT**, or **G2 IS OFF B: SWITCH ON**.

CONTROLS

CONTROL	WHAT IT DOES
EncA, or joystick up/down	Chooses the group.
EncB	Moves along the row: the switch, the mode, each track, then CROSSFADE and TRANSITION on the right.
Press EncB	Acts on the highlighted cell: switches the group, flips its mode, puts the track in or out, or sets the TOGETHER IN switch.
Press EncA, or White	Switches the highlighted group on or off, wherever you are in the row.
Joystick left/right	Moves to the next tab, as it does everywhere else.
Tap a track cell	Puts that track in or out of the group.
Drag along a row	Paints membership. The first cell you touch decides whether the drag adds or removes, and every track you pass gets the same.
Tap G1 - G8 or M / S	Switches that group, or flips its mode.

BUILD A GROUP

1. Open **GROUPS** .
2. Turn EncA to the group you want, for example **G1** .
3. Tap the tracks that belong in it, or drag along the row. Their squares turn blue.
4. Tap **M / S** to choose **MUTE** or **SOLO** .
5. Tap **G1** , or press White, to switch the group on. The squares turn red for **MUTE** or green for **SOLO** .

An empty group cannot be switched on. The bottom line says

ADD TRACKS TO G1 FIRST until it has a member.

WHERE GROUPS ARE USED

- **Live Play** -- tap a group on the strip at the top to select it; its tracks then come in and out together. See Live Play in chapter 23.
- **Crossfade** -- with **CROSSFADE** lit under **TOGETHER IN** , a track you put on a corner brings the rest of its group with it.
- **Transition** -- with **TRANSITION** lit, a handoff includes every member of the group.

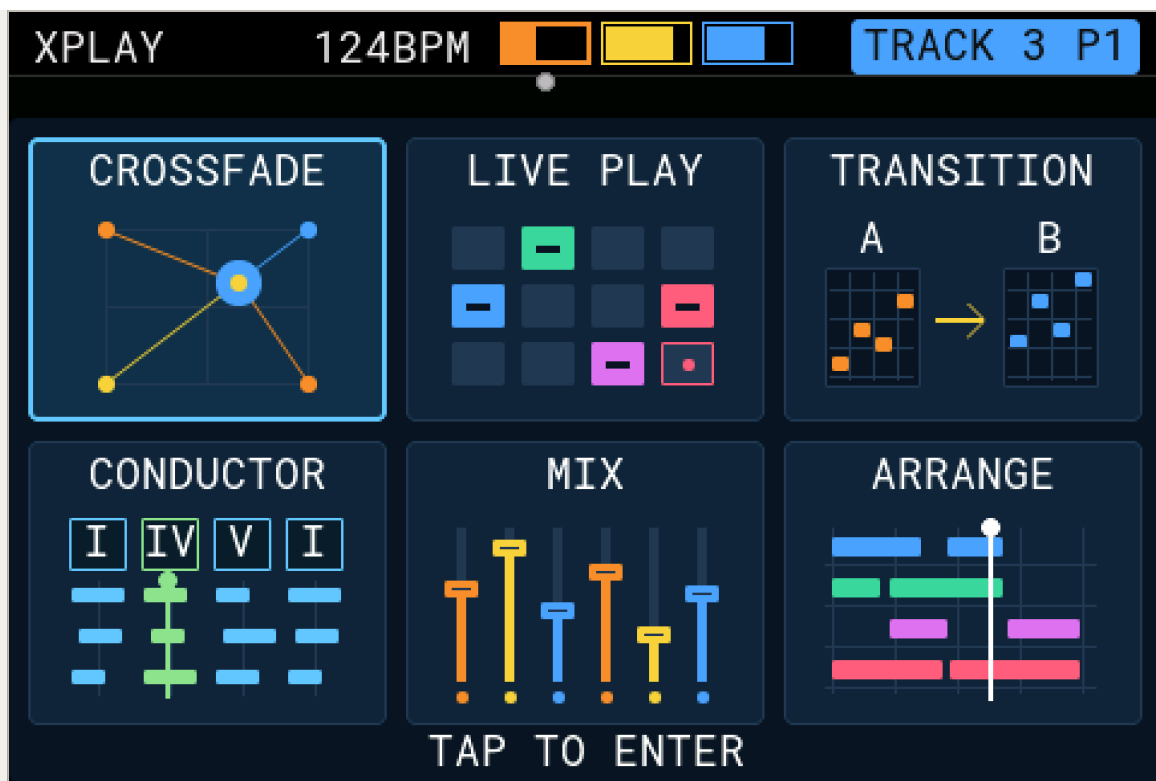
Both **TOGETHER IN** switches start out on for every group. Turn one off when you want Crossfade or Transition to treat the group's tracks one at a time.

XPLAY Overview

XPLAY is a full-screen launcher. Each of the six live-performance tools has its own tile, drawn in that unit's palette colour with its own symbol.

TILE	USE IT FOR...
CONDUCTOR	Changing harmony, phrase shape, fills, and musical energy.
TRANSITION	Moving between projects or track sets over time.
CROSSFADE	Blending tracks, Modifiers, or MIDI routes with the joystick.
LIVE PLAY	Bringing tracks in and out immediately or at a loop boundary.
ARRANGE	Playing a sequence of track scenes.
MIX	Controlling velocity or MIDI CC with performance sliders.

Open **XPLAY**, turn EncB to select a tile, then press White to open it. On Conductor, Crossfade, Transition, and Live Mix, hold White to open setup. Short-press White to close setup first, then press it again to leave the performance surface.



The XPLAY launcher with all six tiles in their unit colours.

Conductor

WHAT IT IS

Conductor changes the way a performance develops without rewriting the stored pattern. On NOTE GRID tracks it can move notes to fit changing chords. On DRUM tracks it can change density and create fills or breaks without changing the drum notes. MODU tracks pass through unchanged.



The Conductor performance screen with a progression running and the active chord highlighted.

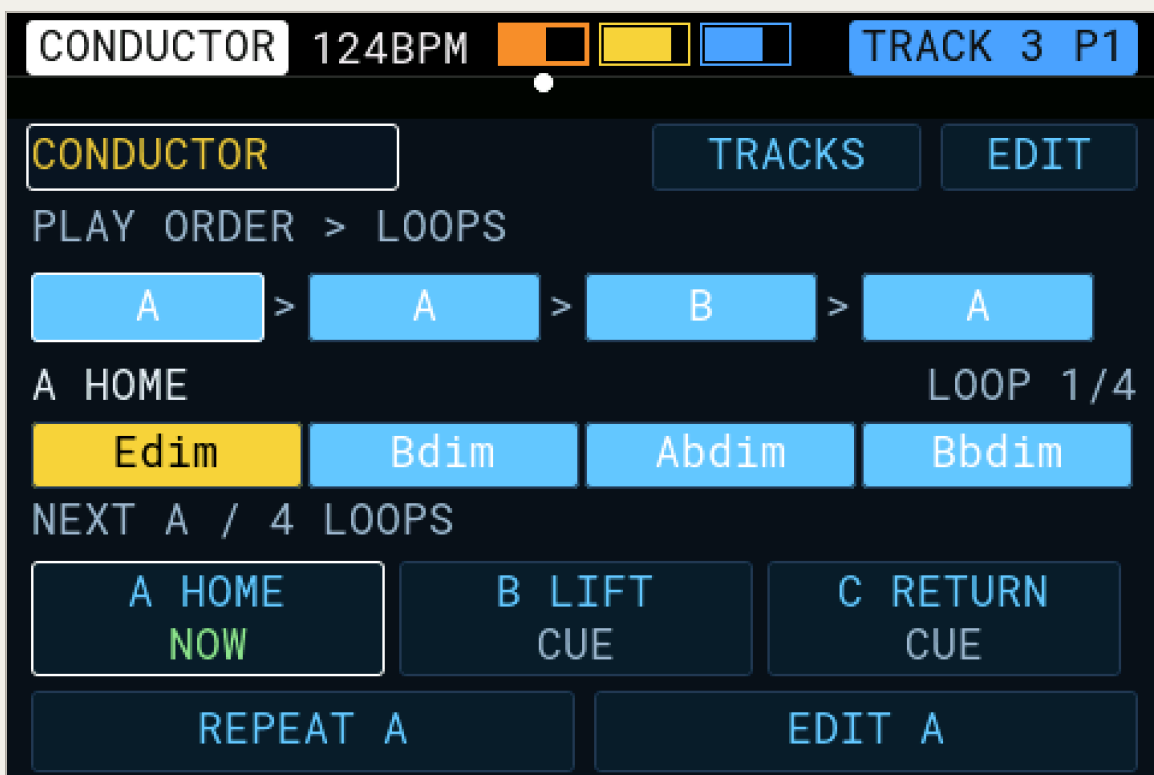
Conductor has two engines, `CALL/RESPONSE` and `COMPOSER`, plus `OFF`.

Opening Conductor does **not** switch the engine on. It remains `OFF` until you choose a mode. If an engine was already running, opening the screen shows that current mode.

TURN IT ON

1. Open **XPLAY** and choose **CONDUCTOR**.
2. Turn EncA to choose **CALL/RESPONSE**, **COMPOSER**, or **OFF**.
3. Hold White to open setup.
4. Choose which tracks and coloured playheads Conductor may change, then hold White again to return to the performance screen.

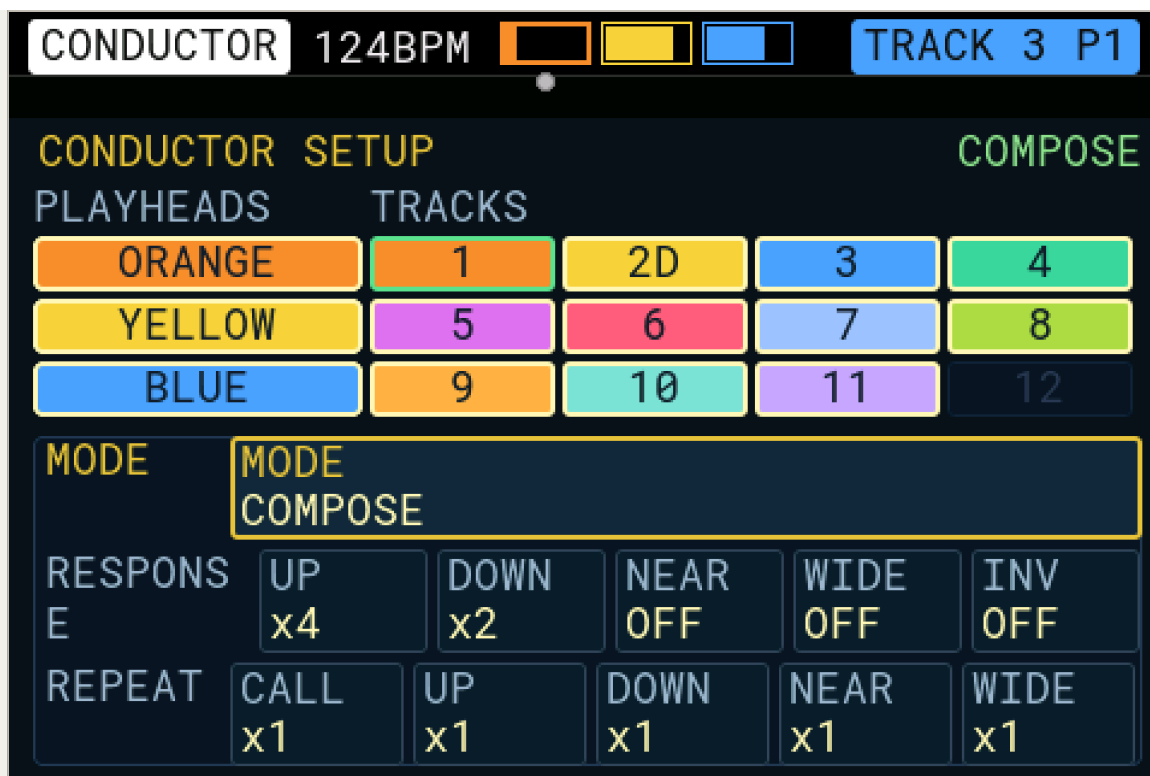
Closing the Conductor screen does not turn an active engine off. Choose **OFF** when you want Conductor to stop changing playback.



Conductor setup, scrolled to the ENGINE rows.

CALL/RESPONSE

CALL/RESPONSE plays the original phrase as the call, then changes selected NOTE GRID tracks for the response. Its main screen has four answer blocks, **A1** to **A4**.



Conductor setup, scrolled to the FEEL rows, so the two shots cover the whole setup list.

Each answer block stores three things:

SETTING	WHAT IT CONTROLS
LOOP	Sets how many response loops use the block. OFF removes that block from the response sequence.
Answer shape	Chooses UP, DOWN, NEAR, WIDE, or INVERT.
Drum action	Chooses OFF, FILL, BREAK, or BOTH for the DRUM tracks assigned to that block.

Push the joystick left/right to select A1–A4. Push it up/down to choose the loop count, answer shape, or drum action inside that block, then turn EncB to change the highlighted value. Touching a block selects it; touching the selected block again moves to its next setting.

Touch a numbered track box to add or remove that track from the selected answer block. Press EncB to trigger that block's drum fill or break manually.

SHAPE	RESULT
UP	Moves the response to notes above the call.
DOWN	Moves the response below the call.
NEAR	Keeps the answer close to the original notes.
WIDE	Makes a larger upward move.
INVERT	Mirrors the movement around the musical home. The setup grid shortens this label to INV .

Use the CALL and RESP cells in setup to choose how many times each half repeats.

COMPOSER

COMPOSER develops the selected tracks through a set of performance stages. Its main screen has four cards:

CARD	WHAT IT CONTROLS
STAGE	Moves between GROUND , MOTION , FLOW , LIFT , PEAK , and RELEASE .
TENSION / ANCHOR / VARY	This is one shared card. TENSION controls how adventurous and active the chord movement can become. ANCHOR controls how strongly moved notes are pulled toward the current chord. VARY changes the end of the phrase with OFF , ECHO , WIDE , or FLIP .
CHANGES	Chooses DRIFT , CYCLE , FALLING , RISING , or ORBIT as the direction of the chord movement.
KEY / SCALE	Sets the musical key and scale. Press EncB to swap the card between KEY and SCALE.

Push the joystick left/right to select a card and turn EncB to change it. When the shared live card is selected, push the joystick up/down to choose TENSION , ANCHOR , or VARY .

Turn EncC, or touch one of the I to vii boxes, to choose the chord that Composer treats as home. Touch the large status line to move up one stage. Touch the selected STAGE card to enter RELEASE ; touch it again to return.

Press EncB while a Composer card other than KEY/SCALE is selected to hold the current chord passage as a repeating loop. Press it again to release the loop. Long-press EncB to pause Conductor at its current point; long-press it again to continue.

Touch a numbered track box to add or remove that track from Composer.

The six stages are:

STAGE	MUSICAL EFFECT
GROUND	Keeps the music at its chosen home.
MOTION	Starts moving through other chords.
FLOW	Changes chords more often.
LIFT	Raises the KEYS parts by an octave and adds energy.
PEAK	Uses the strongest movement and the selected PEAK treatment.
RELEASE	Returns to the home chord and reduces the activity.

When QNT is on, a stage shown with > is waiting for the current loop to finish.

CONDUCTOR SETUP

Hold White to open the setup grid. Push the joystick up/down to change rows, left/right to change cells, and turn EncB to edit the selected cell.

To set the tracks and playheads, touch a track once to select it. Touch the selected track again to add or remove it. The three coloured boxes at the left control which playheads are used for that selected track.

ROW	CELLS AND VALUES	WHAT THEY DO
MODE	CALL&RESP , COMPOSE , OFF	Selects the Conductor mode.

ROW	CELLS AND VALUES	WHAT THEY DO
RESPONSE	UP , DOWN , NEAR , WIDE , INV ; each is OFF or 1-8 loops	Chooses which answer shapes are available and how long each one remains active.
REPEAT	CALL , RESP ; 1-8 repeats	Sets how many times the call and response play before changing halves.
ENGINE	PEAK : OFF , LIFT , SIMPLE , RESPONSE , WIDE QNT : ON or OFF DRUM : ON or OFF FILL% : 0-100%	Chooses the note treatment used at the PEAK stage. ON waits for a loop boundary before applying live Conductor changes. Allows Conductor to create automatic drum fills. Sets how much automatic filling is used.
FEEL	DENS : 0-100% CAD : V , ii-V , IV-I , V-vi CHANGE : DRIFT , CYCLE , FALLING , RISING , ORBIT VARY : OFF , ECHO , WIDE , FLIP	Sets the overall note density used by Conductor. Chooses how Composer returns or moves into the next section. Chooses the shape of the chord movement. Chooses how the end of a phrase is changed.

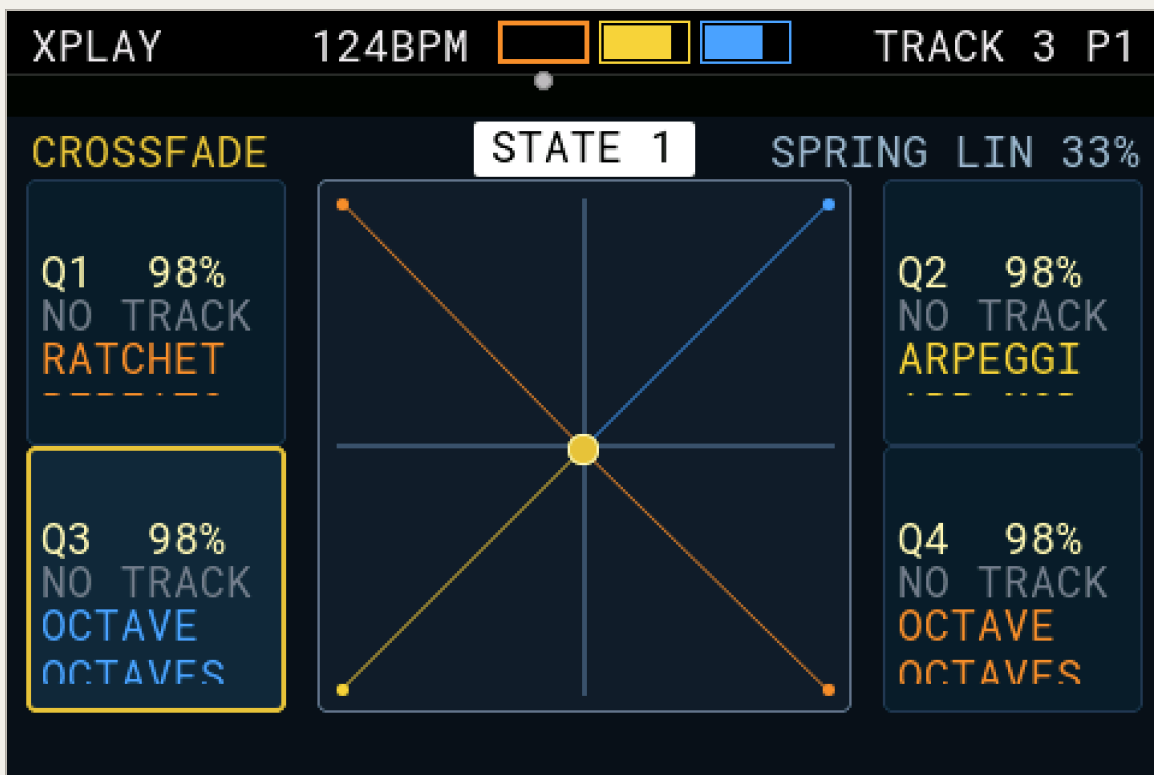
Touch can also select a row or cell. Touch the selected cell again to move to its next value.

Conductor setup is saved with the project. The live Composer stage returns to **GROUND** after loading so a project does not reopen halfway through a rise or release.

Crossfade and Live Play

CROSSFADE

Crossfade turns the joystick into a four-corner blend. Each corner -- Q1 to Q4 -- can hold several tracks plus one Modifier, and where you put the dot decides how much of each corner you hear. In **MIDI MIX** the corners hold MIDI destinations instead of tracks.



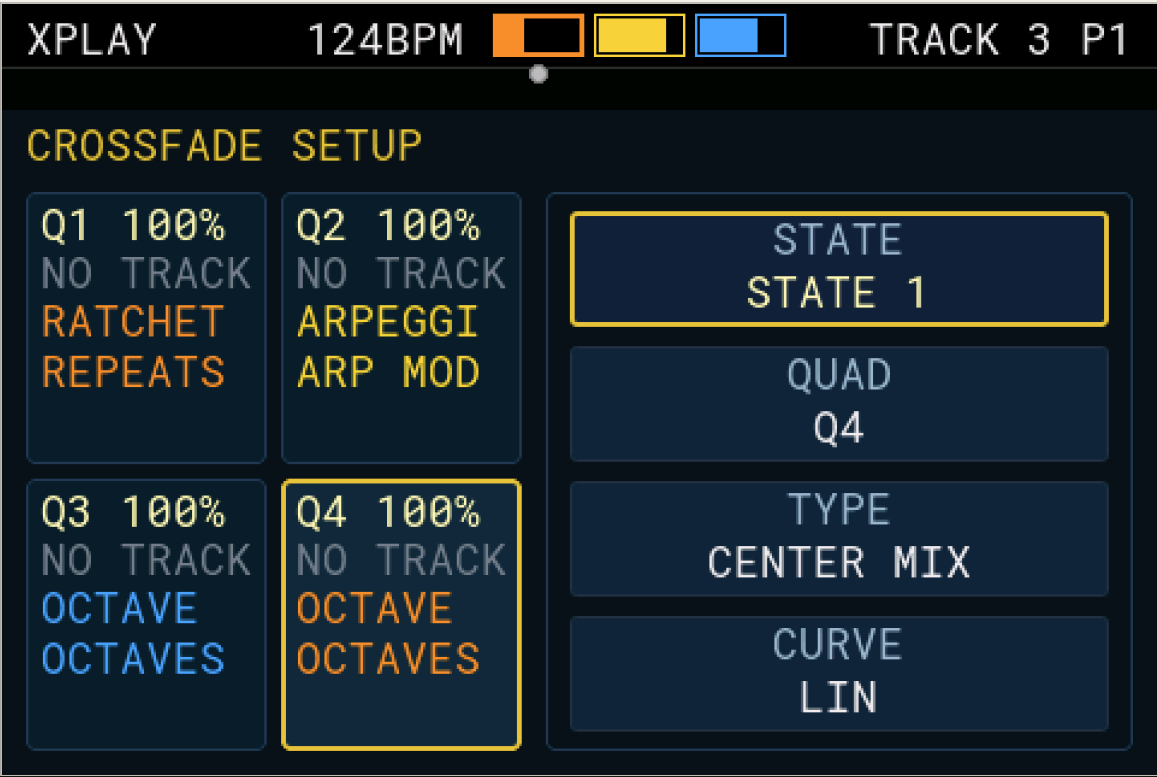
The Crossfade quadrants with the joystick position visibly between two of them.

Open **XPLAY** > **CROSSFADE** to reach the performance surface, and move the dot with the joystick.

Hold White to open setup. This is where everything is assigned. Use the joystick up and down to choose a row and turn EncB to change it. Hold White again, or choose **BACK**, to return to playing. The setup list is longer than the screen, so it scrolls -- rows below **MOD** need scrolling to reach.

CROSSFADE STATES

Crossfade holds **eight complete states**, `STATE 1` to `STATE 8` . A state stores the whole setup: every corner's tracks, its Modifier and that Modifier's settings, the type, curve, speed, and the routing. Changing state swaps all of it at once.



Crossfade setup scrolled to the top, showing the STATE row with STATE 1 of 8.

The `STATE` row at the top of setup chooses which one you are editing and using. Build a breakdown blend in `STATE 1` and a filter sweep in `STATE 2` , and you can move between two completely different four-corner setups without rebuilding anything. States are saved with the project.

THE SETUP ROWS

ROW	WHAT IT DOES
<code>STATE</code>	Chooses which of the eight stored setups is live, <code>STATE 1</code> to <code>STATE 8</code> .
<code>QUAD</code>	Chooses the corner you are editing, <code>Q1</code> to <code>Q4</code> . Every row below it applies to that corner.
<code>TYPE</code>	How the centre and corners behave. See the table below.
<code>CURVE</code>	Joystick response: <code>LIN</code> , <code>LOG</code> , or <code>EXP0</code> .

SPEED	Movement response, 1-100%. In FREEFORM this is how fast the dot travels.
DOT MODE	SPRING or FREEFORM . See below.
TRACKS	Selects a track; press the encoder to add or remove it from this corner. Repeat for several tracks.
MOD	Chooses one Modifier for this corner.
MOD ON	Turns that Modifier's contribution on or off.
MOD PH	Which playhead -- Orange, Yellow, or Blue -- the Modifier affects.
MOD PARAM	Which of the Modifier's settings the corner sweeps.
BASE	That parameter's starting value. The corner sweeps it from BASE toward its maximum as the corner gains weight.

MOD PARAM and **BASE** are hidden while **MOD ON** is off, so turn the Modifier on first if you cannot find them.



Crossfade setup scrolled down to MOD, MOD ON, MOD PH, MOD PARAM and BASE, with MOD ON turned on so the last two are visible.

TYPE

TYPE	BEHAVIOUR
ALL	All four assigned sets stay fully present. The joystick still moves the assigned Modifiers.
CENTER 0	The centre is silent. Move toward a corner to bring it in.
CENTER MIX	The centre plays the full mix. Move toward a corner to favour it and pull the others back. This is the default.
MIDI MIX	Sends one chosen source toward the destinations on the four corners.

DOT MODE

This decides what the dot does when you let the joystick go, and it changes the feel of the whole surface.

SPRING

The dot follows the stick and glides back to the centre when you release. Good for a held swell you want to fall back on its own. This is the default, and opening Crossfade recentres the dot.

FREEFORM

The stick becomes a speed control instead of a position: push to send the dot travelling, and it **stays where you leave it** when the stick centres. **SPEED** sets how fast it moves. Good for setting a blend and leaving it there.

In **SPRING** the centre has a small dead zone: the stick must move about a tenth of its travel before the dot leaves the centre, so a resting stick never nudges the blend. When you let go, the dot glides home instead of jumping. **SPEED** sets how quickly, but the return is capped so it always glides, even at **100%**.

MIDI MIX ROUTING

With **TYPE** set to **MIDI MIX**, the corners carry MIDI rather than tracks. **CURVE** and **SPEED** still shape the movement.

Choose one **SOURCE**, then take each corner in turn with **QUAD** and give it a **DEST**. **DEST CH** sets the MIDI channel, or **THRU** to pass the incoming channel through. **DEST CC** chooses the controller number for a CC destination.

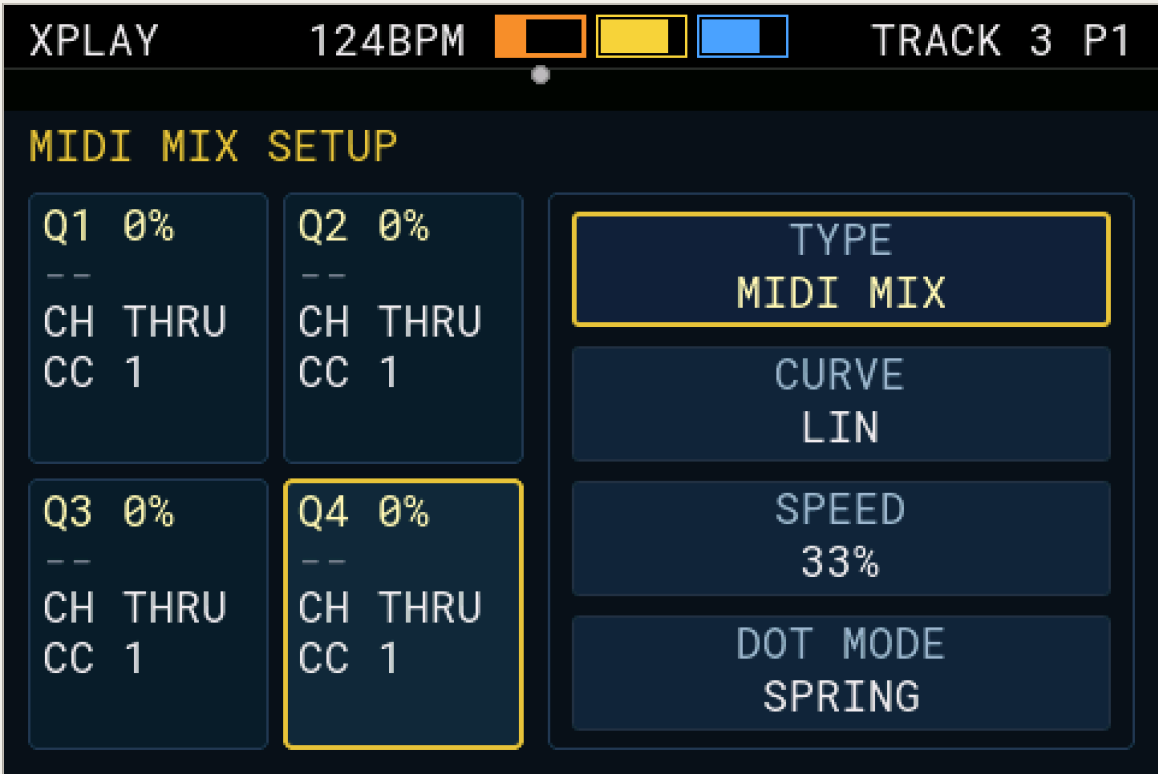
Sources are **DIN1 IN** to **DIN3 IN**, **USB1 IN** to **USB3 IN**, **CV IN**, and **DIN1 OUT** to **DIN3 OUT**. Destinations are **DIN1 OUT** to **DIN3 OUT**, **CC DIN1** to **CC DIN3**, or **--** for none.

In **MIDI MIX** the performance surface changes with it. The title reads **MIDI MIX** instead of **CROSSFADE**. Each corner box shows its weight, such as **Q1 40%**, then the **SOURCE**, the corner's **DEST**, and its channel: **CH1** to **CH16** or **THRU**, with the controller added for a CC destination, for example **CH3 CC74**. The destination and channel use the colour of that corner's line to the dot, so the corners stay readable with no tracks assigned. A corner with no destination shows **--** in grey.

Use Crossfade for a breakdown, a four-way arrangement blend, a live Modifier sweep, CV-to-CC control, or steering one MIDI source between several instruments.

LIVE PLAY

Live Play shows the 12 tracks in a performance grid, with the group strip G1 to G8 along the top.



Live Play with some tracks in and some out, and the G1 to G8 group strip along the top.

MODE

BEHAVIOUR

LIVE	A touched track changes immediately.
LOOP	The change waits for the next loop boundary while transport is running.

Touch the LIVE / LOOP badge to change mode. Touch a track cell to bring that track in or out. Long-press a track to solo it, and long-press it again to put everything back the way it was.

A muted track shows M after its name. A track silenced by a group names the group instead, for example G2.

PLAYING A GROUP

Tap a group on the strip to select it. It gets a yellow edge, and each of its tracks gets a yellow bar along the bottom of its cell. While a group is selected:

- tapping any of its tracks brings the whole group in or out together;
- long-pressing any of its tracks solos the whole group; long-press one again to put everything back.

Tracks outside the selected group still act on their own. Tap the selected group again to deselect it. Selecting a group never mutes anything by itself, an empty group cannot be selected, and the selection is cleared each time you open Live Play.

When Arrange is running, Live Play edits the active Arrange scene, so the tracks you bring in or out become part of that scene.

Use **LIVE** for immediate improvisation and **LOOP** for changes that land cleanly at the next loop.

Transition

Transition moves from one live setup to another over a chosen number of bars.

Hold White to open the Transition type chooser. Turn EncB to choose one of the two types, then press EncB to open it:

- **PROJECTS** : turn what you are playing into a saved project.
- **TRACKS** : fade one set of tracks out while another set fades in.

PROJECT TRANSITION

You are playing a project. You cue a saved project. Over the number of bars you set, the music you are hearing turns into that saved project, and then that project is what is playing. The sequencer never stops, and there is no bar where the old project ends and the new one begins.



The Transition panel with a project cued - LIVE and cued names, both tempos and keys, status showing CUED.

Four things happen at once:

WHAT MOVES

HOW IT BEHAVES

Tempo

Glides smoothly from the playing project's BPM to the cued project's BPM across the length you set. It is a continuous glide, not a series of steps.

Key

Moves across in stages. The cued project's own notes always sound in their own key, so it arrives sounding like itself.

Notes

Swap over gradually. Early on you mostly hear the old project; halfway through you hear both interleaved; by the end it is entirely the new one.

Drums

Are never transposed. A kick stays a kick the whole way through.

All tracks move together, and each instrument gets one coherent stream rather than two projects played at it simultaneously. Instruments are matched between the two projects by MIDI port and channel, not by track number, so the same synth is found even when it sits on a different track in each project.

RUN A PROJECT TRANSITION

1. Make sure the transport is running. The screen says **PRESS PLAY, THEN START** if it is not.
2. Highlight the **GROUP** row and press EncB to filter the save list to one Group, or leave it on **ALL SAVES**.
3. Turn EncA to move through the saves on the left.
4. Highlight **LENGTH**, press EncB, and turn it to set 1-64 bars. Press again to finish.
5. Highlight **CUE** and press EncB. ADEPT checks the save and shows **CUED**.
6. Highlight **START** and press EncB.

While it runs, that same button becomes **HOLD**, and then **RESUME** once held. **CANCEL** stops the transition and returns to what you were playing. **CLEAR** removes a cue you have not started yet.

EncB moves through the control rows and pressing EncB uses the highlighted one. EncA always moves through the save list. The joystick does the same job: up and down move through the saves, left and right move through the controls.

ROW	WHAT IT DOES
GROUP	Filters the save list to one Group, or ALL SAVES .
LENGTH	1-64 bars. It can only be changed before a cue; otherwise the screen says CLEAR CUE TO EDIT .
POSITION	Moves the transition's progress by hand instead of letting it run.
TEMPO	Shows whether the tempo will MORPH or is held by an external clock (EXT LOCK).
KEY	Shows that the key uses a staged morph.
CUE	Cues the selected save.
CLEAR	Clears a cue that has not started.
START / HOLD / RESUME	Starts the transition, pauses it, or lets it continue.

CANCELAbandons the transition.

The panel shows the **LIVE** and cued project names with their tempo and key, and a progress slider that runs from blue to orange as the transition completes. The status line reads **READY**, **CHECKING CUE**, **CUED**, **QUEUED**, **NEXT BAR**, **RUNNING**, **HELD**, **RETURNING**, or **APPLYING**.

If a command cannot be carried out, the screen says why: **SELECT ANOTHER SAVE** when the cue is the project already playing, **CUE A PROJECT FIRST** when nothing is cued, or **COMMAND REFUSED** when the engine cannot take the command at that moment.

TRACK TRANSITION

The left grid is **FROM**; the right grid is **TO**.

- A track only in FROM fades out.
- A track only in TO fades in.
- A track in both keeps playing.
- A track in neither is left alone.

Use the joystick to move around the FROM and TO grids. EncB selects a track and pressing EncB adds or removes it from the active grid. EncA sets 1-64 bars; press EncA or touch **START** to start or cancel. EncC and EncD move the progress by hand. Track mode does not load a project or change tempo and key.

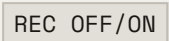
Use it to hand over from an intro to a full arrangement, swap a live band of tracks, or move between songs without an abrupt cut.

Live Mix

Live Mix provides 12 performance sliders. A slider can scale note velocity or send MIDI CC, and its movement can be recorded. Each slider can also be moved from a knob or fader on an external MIDI controller.

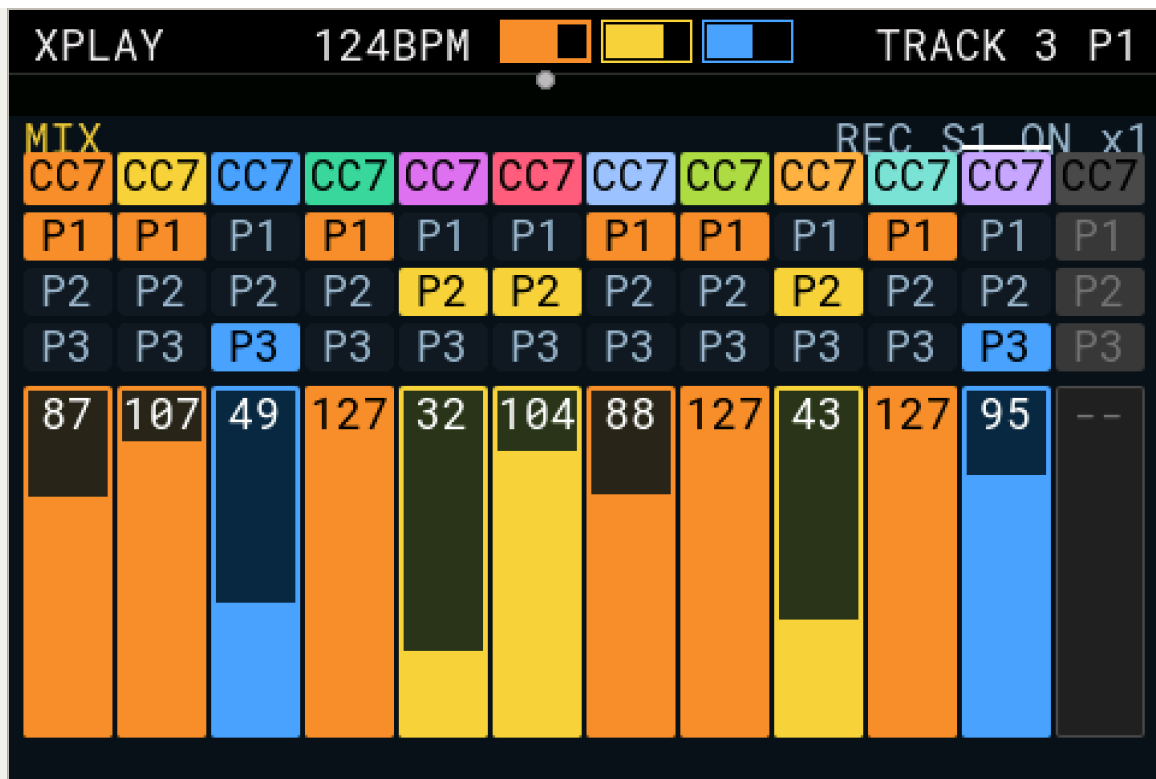
Hold White to open setup. Use the joystick up/down to choose a row and turn EncB to change it. Hold White again to return to the sliders.

MAIN CONTROLS

CONTROL	JOB
EncB	Select a slider.
EncA	Select Orange, Yellow, or Blue for that slider.
EncC / EncD	Change the slider value.
Touch a coloured block	Select that playhead for the slider.
Touch a slider name	Reset that slider to full and clear its recorded movement.
Touch 	Start or stop a slider recording take.
Hold White	Open setup.

RECORDING SLIDER MOVEMENTS

A slider movement can be recorded and then played back with the pattern, so a fade or sweep you performed once happens the same way every loop.



The Live Mix sliders with several at different positions and one recording.

Recording is armed per slider, not globally. That catches people out: pressing **REC** with nothing armed reports **REC SLIDER OFF** and records nothing.

1. Hold White to open setup.
2. Set **SLIDER** to the one you want to record.
3. Turn **REC SLIDER** on to arm it.
4. Set **REC LOOPS** to how many loops the take should last.
5. Hold White to return to the sliders.
6. Touch **REC OFF** so it reads **REC ON**, then move the slider while the pattern plays.

While a take is running the transport shows **REC S3 2/4** -- the slider being recorded, the loop it is on, and how many loops the take will last. **Recording stops itself** when it reaches that many loops. Touch **REC ON** before then to stop early and keep what you have.

Some details worth knowing:

- Only the steps you actually moved through are recorded. Steps you never reached keep whatever they had, so you can record a sweep across part of a loop and leave the rest alone.

- A recorded movement belongs to the **slider**, not to a particular coloured playhead. One take per slider.
- Touching a slider's name resets it to full **and clears its recorded movement**. Use this when you want to start a take again.
- **CLEAR** in setup removes recorded movement for one target or for every slider at once.
- **LOCK** protects a slider from accidental movement, which is worth setting once a take is right.

Recorded movements are saved with the project.

DRIVING A SLIDER FROM A MIDI CONTROLLER

A slider can be moved from a knob or fader on a MIDI controller plugged into any DIN or USB input. The binding is learned per slider, so twelve controls on one controller can drive all twelve sliders.



The transport during a take, reading REC S3 2/4 - the slider, the loop it is on, and the total.

1. Hold White to open setup.
2. Set **SLIDER** to the slider you want to control.

3. Go to **MIDI LEARN** and press EncB, or touch the row a second time. The row reads **MOVE CC**.
4. Move the knob or fader. The row shows where it came from, for example **D1 3:74** for DIN 1, channel 3, CC 74. **U1** to **U3** are the USB inputs.
5. Hold White to return to the sliders. The control now moves that slider.

Some details worth knowing:

- Learning waits only while the **MIDI LEARN** row is selected. Moving to another row, pressing EncB again, or closing setup cancels it, and the row goes back to **PRESS**.
- Use an absolute control. The CC value sets the slider position directly, 0 at the bottom and 127 at the top, so an endless encoder that sends relative values will not track.
- A control drives one slider. Learn it on another slider and it moves there.
- The control moves the slider for whichever coloured playhead that slider has selected, and a slider protected by **LOCK** ignores it. While a take is armed and recording, moves from the controller are recorded like moves made by hand.
- Bound controls work from any page, not only while Live Mix is on screen. They are ignored while setup is open.
- **UNLEARN** removes the binding for the selected slider.
- The incoming control has nothing to do with what the slider sends: **ASSIGN**, **VEL**, and **CC** still choose the target track and the output CC.
- Bindings are not saved with the project. They last until the unit is switched off, so learn them again after a restart.
- Channel-mode messages, CC 120 to 127, are not learned, and CV IN cannot be used.
- This is separate from the drum **MIDI LEARN** in the held-playhead **MIDI** group, which maps notes to drum parts.

SETUP ROWS

ROW	PURPOSE	ROW	PURPOSE
SLIDER	Choose S1–S12.		

ROW	PURPOSE	ROW	PURPOSE
ASSIGN	Choose the target track.		
VEL	ON controls note velocity; OFF makes the slider a MIDI CC control.		
CC	Choose the CC number when VEL is off.		
ENC RATIO	Choose the encoder's adjustment size.		
REC SLIDER	Arm or disarm slider recording.		
REC LOOPS	Set the length of the recorded movement.		
LOCK	Protect a slider from accidental movement.		
CLEAR	Clear recorded slider movement for one target or all sliders.		
MIDI LEARN	Press EncB, then move a controller knob or fader to bind it to the selected slider. Shows the binding, for example D1 3:74, or PRESS when there is none.		

ROW	PURPOSE	ROW	PURPOSE
UNLEARN	Press EncB to remove the selected slider's controller binding.		

Use Live Mix for a velocity fade, filter sweep, send level, or repeatable live automation move.

Arrange

Arrange plays up to 12 scenes in order. Each scene stores which of the 12 tracks are active and how many times the scene repeats.

BUILD AN ARRANGEMENT

1. Open **XPLAY** and choose **ARRANGE**.
2. Select a scene column.
3. Select track rows and turn their scene dots on or off.
4. Set the repeat count at the top of the scene.
5. Turn Arrange on.

CONTROLS

CONTROL	JOB
EncA turn	Turn Arrange ON or OFF.
EncB turn	Change the selected scene's repeat count.
EncC turn	Move through track rows.
EncD turn	Move through scene columns.
EncC or EncD press	Toggle the selected track dot, or edit the repeat when the repeat row is selected.
Joystick	Move through the grid; holding it repeats while this view owns the controls.

Use scenes for intro, verse, chorus, break, and outro, or for any ordered set of track combinations.

XPLAY
124BPM

TRACK 3 P1

ARRANGE ON

ON

SCN	S1	S2	S3	S4	S5	S6	S7	S8	S9	S10	S11	S12
REP	x1	x1	x1	x1	x4	x1	x1	x2	x1	x4	x1	x1
T01												
T02												
T03												
T04												
T05												
T06												
T07												
T08												
T09												
T10												
T11												
T12												

The Arrange grid with several scenes built and their repeat counts visible.

Projects and Naming

THE PROJECT LIBRARY

ADEPT holds **200 saves**, numbered 001 to 200 in the browser. Saves can also be collected into up to **16 named Groups** and **8 named Pools** so that a set belonging to one gig or one song can be reached without hunting through the banks.



The PROJECTS browser with a save selected and the six action buttons.

Open PROJECTS to reach the browser. The prompt along the bottom of the screen tells you what the encoders currently do.

CONTROL

JOB IN THE BROWSER

EncA

Move through the saves.

EncB

Move through the action buttons; press to use the highlighted one.

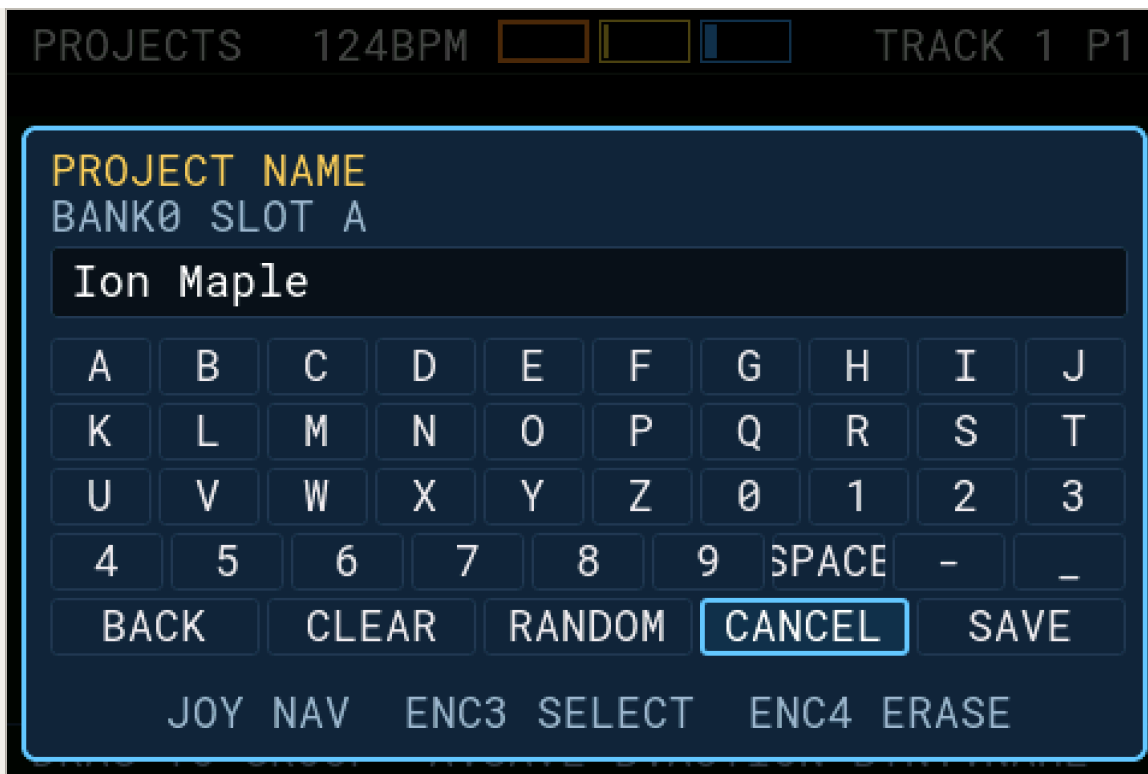
Joystick up/down	Move through the saves.
Touch a save	Select it. Touch an action button to use it.
Drag a save onto the Group box	Add that save to the current Group.
White	Open the naming keyboard for the selected save.

EncC and EncD do nothing in this view on purpose, so a knock cannot move your selection while you are choosing what to load.

THE ACTIONS

ACTION	WHAT IT DOES
SAVE	Writes the current work into the selected slot. An unused slot saves straight away; a used one asks first.
LOAD	Loads the selected save after confirmation.
RENAME	Opens the naming keyboard for that save.
+ GROUP / - GROUP	Adds the selected save to the current Group, or removes it if it is already in; the label shows which. With no Group chosen yet, it opens the Group list so you can pick or name one.
CLEAR	Deletes the selected save after confirmation.
POOL	Opens the Group and Pool manager.

Confirmation prompts default to **Cancel**, and the selection is locked while a prompt is on screen, so you cannot confirm an action against a save you did not mean.



A save mid-drag onto the Group box, showing the RELEASE TO ADD prompt.

GROUPS AND POOLS

A **Group** is a named set of saves. A **Pool** is a named set above that. Both are managed from the **POOL** button.

1. Touch **POOL** to open the manager.
2. Turn EncA to move through the Groups. Turn EncB to move the focus between the manager's boxes and press to use one.
3. Choose **NEW GROUP** and press EncB to name a new one.
4. Back in the browser, drag a save onto the Group box, or press **GROUP**, to add it.

The browser tells you where you are: **NO GROUP - TOUCH HERE** when nothing is chosen, **DROP ON THE GROUP BOX** and **RELEASE TO ADD** while you drag, then **ADDED TO GROUP** or **REMOVED FROM GROUP**. If you reach a limit, it says **16 GROUPS MAX**, **8 POOLS MAX**, or **GROUP FULL**.

The Group box shows the current Group and how many saves it holds. Saves in that Group have a green bar at their right edge, and the save you are working on has a green number. Touch the Group box to change Group; inside the list, touch the chosen Group again to go back with it. If a drop is refused, the bottom line says why:

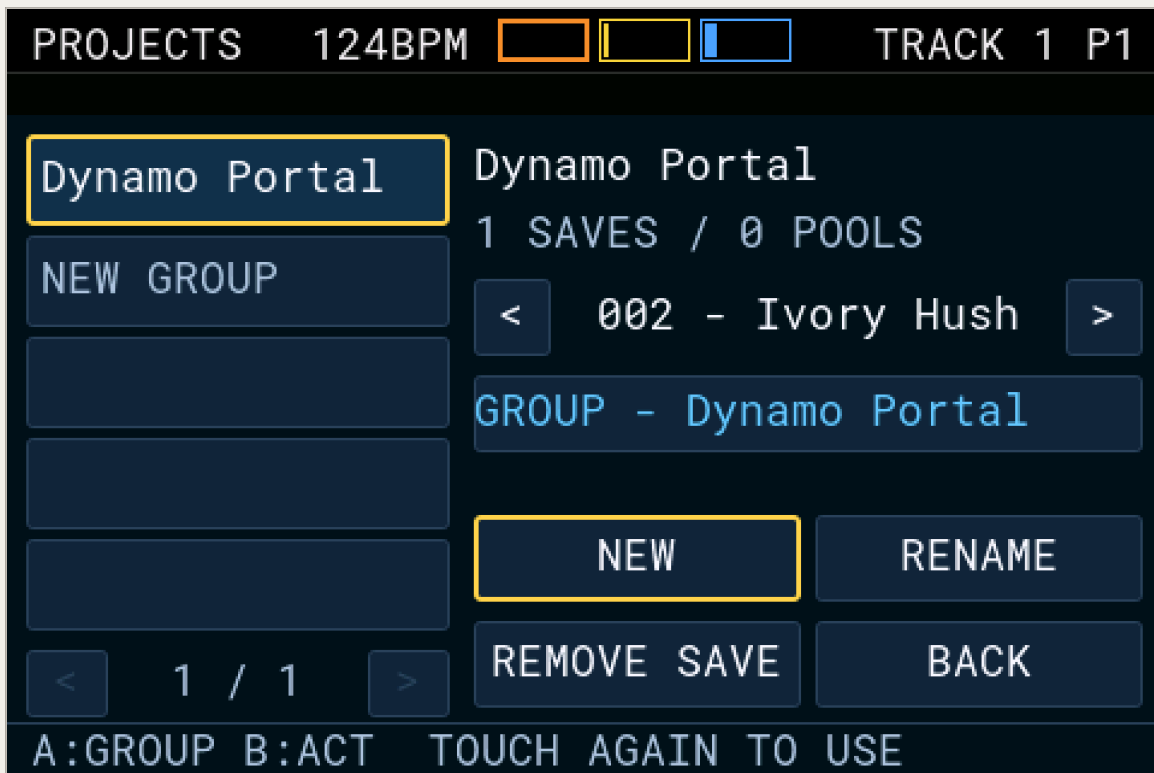
SAVE SLOT FIRST for an empty slot, **ALREADY IN GROUP**, or **GROUP FULL**.

Groups matter beyond tidiness: the Transition screen filters its save list by Group, so putting a set's projects in one Group makes cueing the next one much quicker on stage.

SAVE SAFELY

1. Open **PROJECTS**.
2. Select the slot with EncA.
3. Highlight **SAVE** with EncB and press it.
4. If the slot is already used, read the prompt and choose **CONFIRM** only when you mean to replace it.

While a save is being written the browser shows **SAVING . . .**. Wait for it to finish before switching the unit off.



The naming keyboard with a name part typed.

QUICK SAVE AND UNDO

Hold EncB, press White, then let go. ADEPT writes the project over the save it was last loaded from or saved to -- the save whose number is green in **PROJECTS**. If the project has never been saved, **PROJECTS** opens so you can choose a slot.

Hold EncA, press White, then let go to undo. ADEPT reloads that save and drops every change since. Playback stops, and there is no prompt. A project that has never been saved is left alone.

Press the encoder first, then White. Holding both encoders does nothing, and neither chord works during a Transition or while a save is being written. Quick save shows no message outside `PROJECTS` ; there, the bottom line shows `SAVED` and the slot.

WHEN A PROJECT WILL NOT LOAD

If a load fails, the bottom line of `PROJECTS` shows `LOAD FAILED` and a code, such as `LOAD FAILED E10` . Your current project is kept, unless the code is `E23` to `E28` .

CODE	WHAT IT MEANS
<code>E1</code>	A Transition is running; wait for it to end.
<code>E2</code>	Another save or load is running; try again.
<code>E5</code>	A save has not finished; wait and try again, or restart.
<code>E10</code>	Storage could not be read; restart ADEPT.
<code>E11</code>	The save is damaged.
<code>E16</code>	The save has MODU settings on a track that is no longer MODU.
Other codes up to <code>E22</code>	Part of the save failed its checks.
<code>E23</code> to <code>E28</code>	Loading stopped part-way; your current project may already be cleared.

Note the code when you report a problem.

NAME A PROJECT

1. Select the save in `PROJECTS` .
2. Press White, or use `RENAME` , to open `PROJECT NAME` .
3. Enter up to 11 characters and choose `SAVE` .

The project keyboard contains letters, numbers, `SPACE`, `-`, `_`, `BACK`, `CLEAR`, `RANDOM`, `CANCEL`, and `SAVE`. `RANDOM` creates a built-in name. A blank name cannot be saved. The same keyboard names Groups, Pools, tracks, and drum parts, with the title changing to suit.

WHAT A PROJECT KEEPS

A save holds the complete working state:

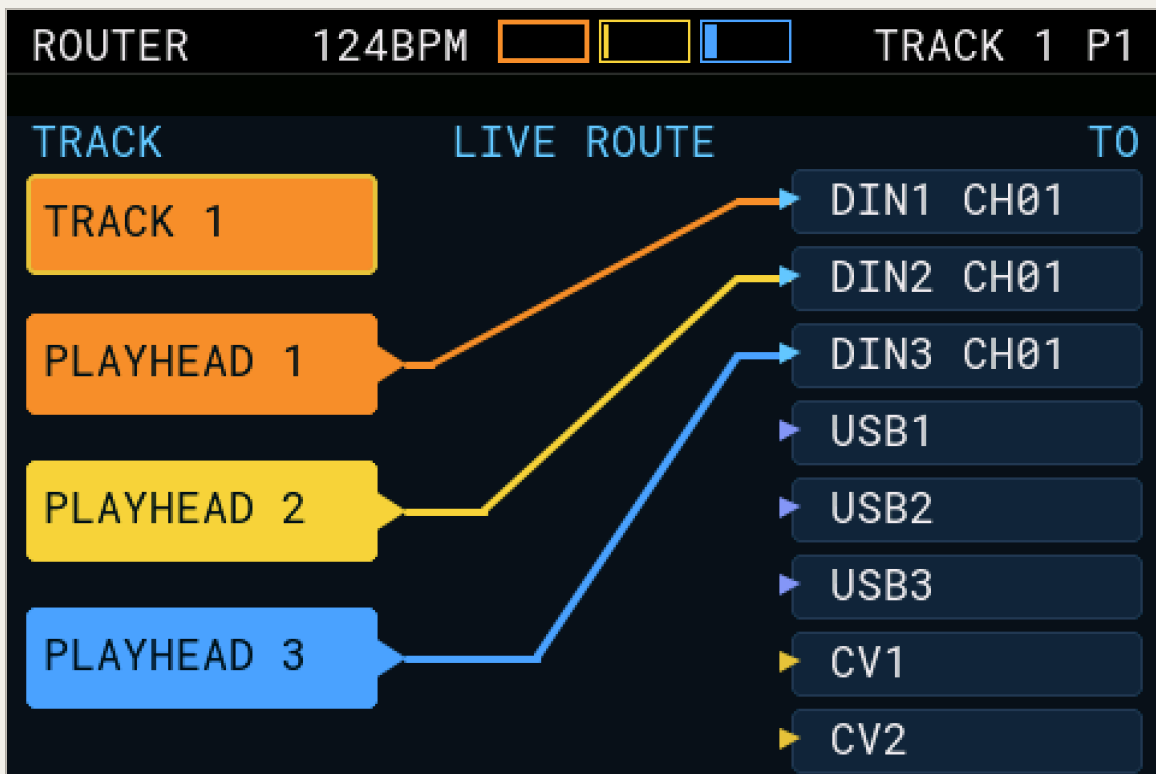
- Track and playhead settings, Swing, Track LFO, Cross Mod, Modifiers, and MODU STATES.
- The full editor note range and per-track musical settings.
- Complete Vari banks.
- Router setup, Crossfade, Arrange, Conductor choices, and Logic settings.
- Live Mix state and the active spatial sequencing content.
- Note lengths that run past the end of a shortened loop.
- Performance Group assignments.

PACHINKO keeps its canonical block events plus playhead emitter starts and ball amounts. Its live ball-to-Modifier routing is a performance state and starts safe after a project load.

MIDI Router

WHAT IT IS

MIDI Router connects physical and USB MIDI sources to MIDI or CV destinations. It can filter a link, split note ranges, merge sources, and change a track's route on selected steps.



MIDI Router WIRING view with several links made.

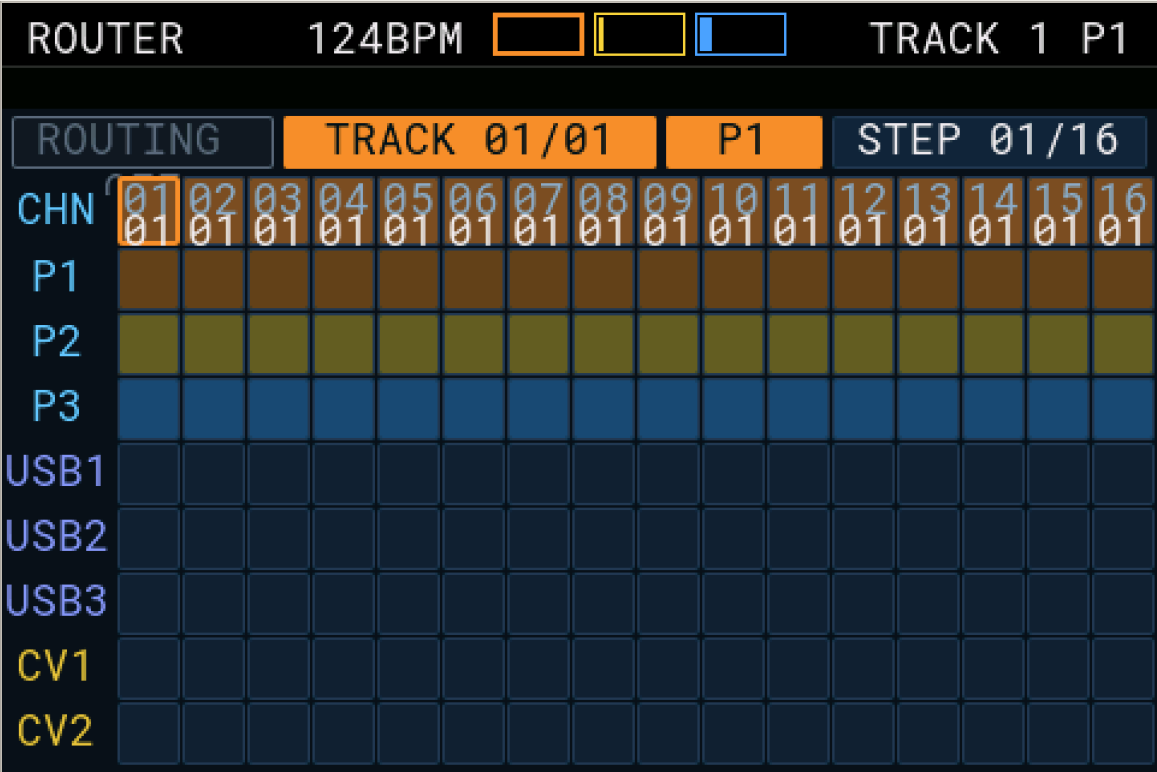
Short-press White to move through its three views:

1. TRACKS
2. WIRING
3. Router Arrange, the step-routing grid

Hold White in WIRING to open MIDI FILTER for the selected link.

TRACKS VIEW

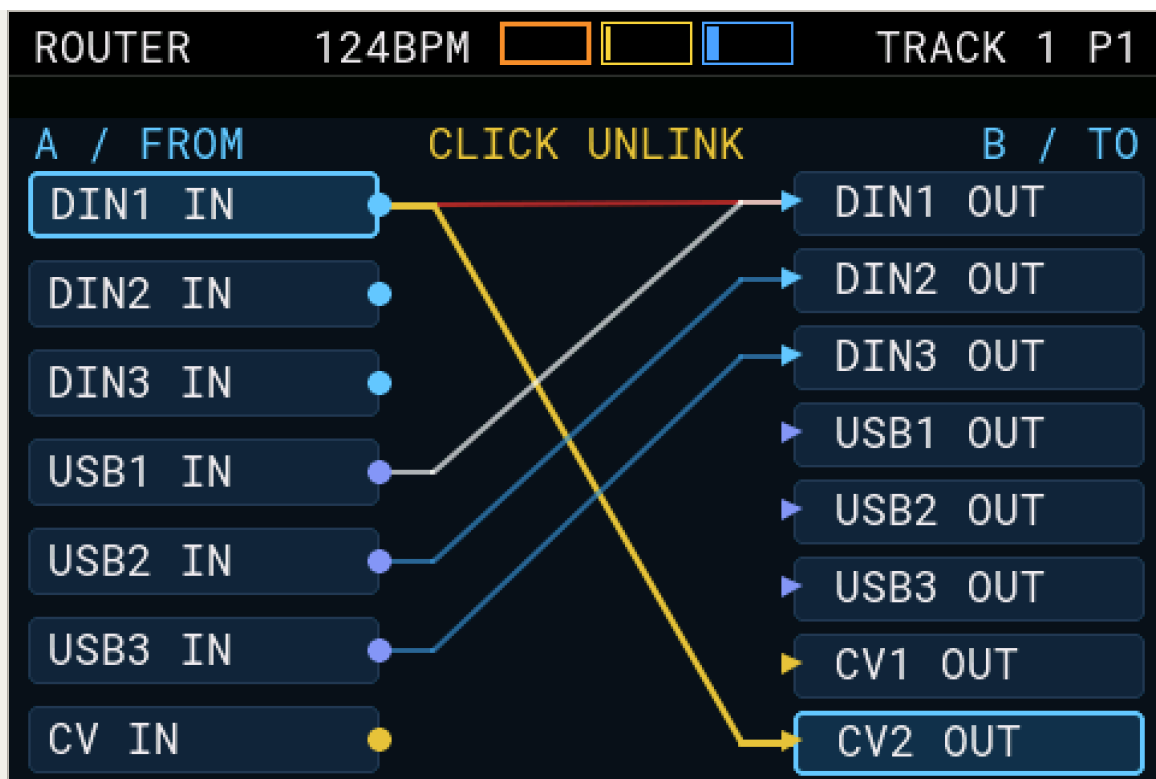
TRACKS shows where each created track is currently being sent. Select a track with EncA, then read the P1/P2/P3 wires and channel numbers shown for it.



The step-routing grid with an assigned cell dim and an emitting cell bright.

WIRING VIEW

Sources on the left are DIN1–3 IN, USB1–3 IN, and CV IN. Destinations on the right are DIN1–3 OUT, USB1–3 OUT, and CV1/CV2 OUT.



MIDI FILTER scrolled to the SPLIT rows.

CONTROL	JOB
EncA turn	Choose the source.
EncB turn	Choose the destination.
EncA or EncB press	Link or unlink the selected pair.
EncC or EncD press	Show or hide a track's default-route browser.
EncC or EncD turn	Change the track shown in that browser.
Hold White	Open the filter for the selected linked pair.

A DIN socket set to DIN SYNC on SYSTEM is marked **DINSYNC** and cannot be used as a MIDI link until it is returned to MIDI mode.

MIDI FILTER

ROW	WHAT IT CONTROLS
CHANNEL	All channels or one channel 1–16.
MESSAGE	ALL , NOTES , NOTES+CC , VOICE , or NONE .

ROW	WHAT IT CONTROLS
NOTES	All notes or a useful note-range preset.
VELOCITY	All velocities or a velocity-range preset.
CC	All CC, none, or one CC number.
SYSTEM	Allow or block MIDI Start/Stop.
MIDI SPLIT	Turn note splitting on or off for two or three MIDI outputs already linked in WIRING.
SPLIT 1–3	Move the boundaries between the note ranges. The destination shown on each row comes from the WIRING links.
MERGE FILTER	Choose which source's filter to edit when several sources feed one destination.

Use joystick up/down or EncA for rows and EncB for values. White closes the filter.

ROUTER ARRANGE

This view adds step-based output or channel changes to a track and playhead. Rows are CHN, DIN1–3, USB1–3, CV1, and CV2.

CONTROL	JOB
EncA turn / press	Select a track / turn its step routing on or off.
EncB turn	Edit CHN while the channel row is selected; otherwise select Orange, Yellow, or Blue.
EncB press	Move to the next coloured playhead.
EncC turn / press	Select a row / toggle the selected output or channel choice.
EncD turn / press	Select a step / toggle the choice at that step.
Joystick	Move through the grid.

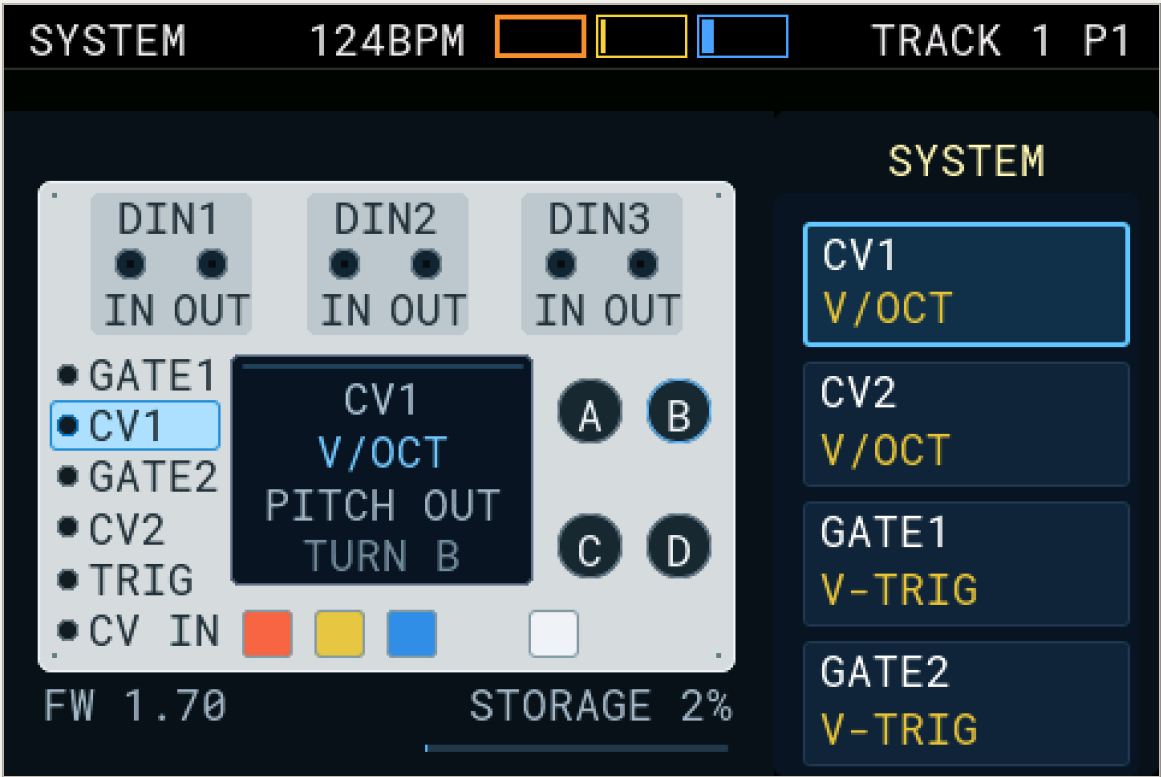
Use this for a phrase that moves to a different MIDI output, a single step that changes channel, or a pattern that alternates between MIDI and CV destinations.

Router wiring, filters, splits, merges, and step routing are saved with the project.

System

MAIN SETTINGS

Open **SYSTEM**, move through the rows with the joystick up/down, and turn EncB to change the selected row. Press EncB on **STORAGE** or **CV CAL** to open it.



The SYSTEM page device graphic with a connection highlighted.

SETTING

CHOICES / PURPOSE

CV1 / **CV2**

V/OCT, **HZ/V**, or **1.2V/OCT**. Match the pitch standard used by the receiving instrument.

GATE1 / **GATE2**

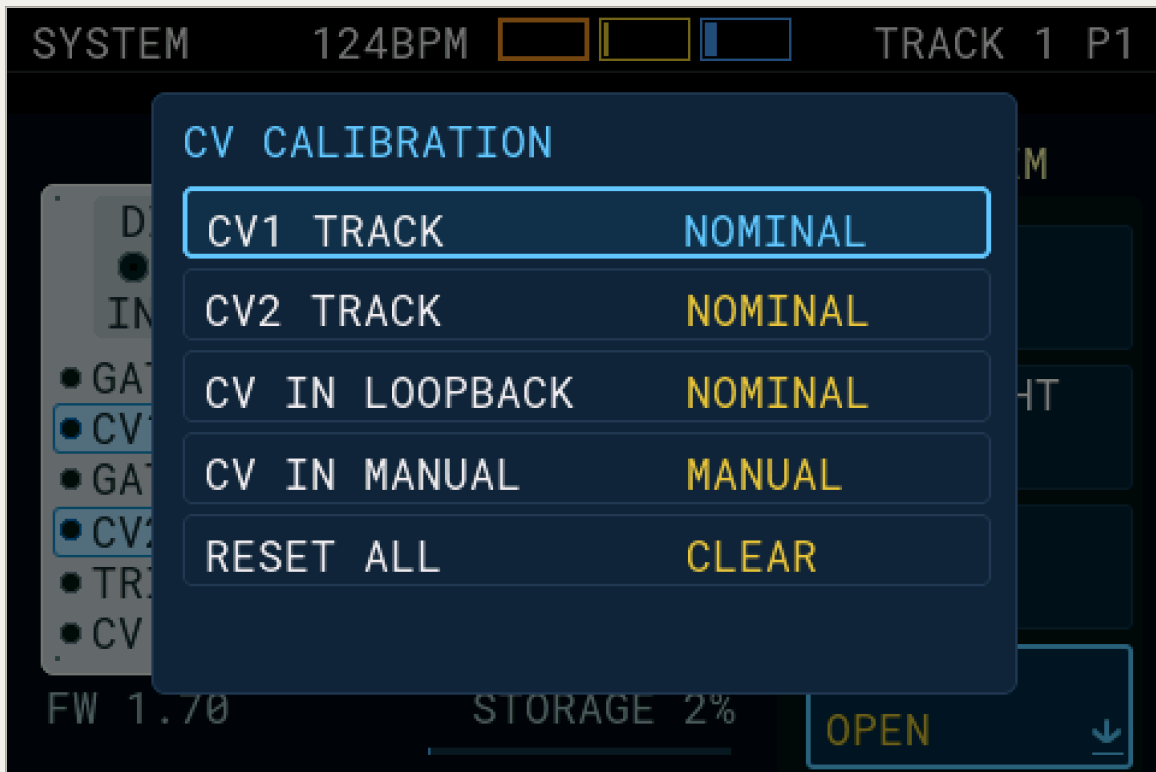
V-TRIG, **S-TRIG**, or **CLOCK** at 1, 2, 4, 8, 12, 24, or 48 PPQ (the old **VOLCA 2PPQ** is **CLOCK 2PPQ**). Match the trigger or clock input on the receiving device. The same settings are in the playhead menu's **CV/GATE** group.

DIN1 / DIN2 / DIN3	MIDI , ROLAND 12 , ROLAND 24 , KORG 24 , or KORG 48 . Choose MIDI for notes and controllers; choose a clock format when that socket is being used for DIN sync.
BACKLIGHT	Sets screen brightness.
STORAGE	Shows ERASE . Press EncB and confirm YES to erase saved user data.
CV CAL	Opens the guided CV1, CV2, and CV input calibration.

Erasing storage is destructive. Use it only when you intend to erase saved data. It also clears CV calibration.

CV CALIBRATION MENU

Use the joystick up/down to choose an entry and press EncB to open it. White goes back without accepting the current step.



The CV calibration menu with OUT_TRIM selected.

CV1 TRACK	Tunes CV1 OUT across eight A-note reference points.
CV2 TRACK	Tunes CV2 OUT across eight A-note reference points.
CV IN LOOPBACK	Calibrates CV IN automatically with a cable from CV1 OUT.
CV IN MANUAL	Calibrates CV IN from a trusted external voltage source.
RESET ALL	Returns all CV calibration to standard values.

TRACK A CV OUTPUT

1. Patch CV1 or CV2 OUT to the receiving synth and monitor it with a tuner.
2. Choose **CV1 TRACK** or **CV2 TRACK**.
3. For A0 through A7, use EncA for a large adjustment and EncB for a fine adjustment.
4. Press EncB to capture each tuned point.
5. After A7, check that the summary shows **TRACKED**.

CALIBRATE CV INPUT BY LOOPBACK

1. Patch CV1 OUT to CV IN.
2. Choose **CV IN LOOPBACK**.
3. Press EncB to start and wait for completion.
4. Check that CV IN shows **CAL'D**.

For manual input calibration, choose **CV IN MANUAL** and follow the displayed low and high voltage prompts. If **INPUT UNSTABLE** appears, check the source and cable, then try again.

Web Editor and Firmware Update

Connect ADEPT to the browser by USB MIDI and choose `Connect ADEPT`. Allow MIDI and SysEx access when the browser asks.

The web editor can read and change:

- the project name and all 12 track names;
- the selected playhead, `CASCADE`, and `SEQUENTIAL`;
- `PLAY MODE`, `DIRECTION`, `CLOCK DIV`, `CLOCK SRC`, `OUTPUT`, `CHANNEL`, `REC MODE`, `REC Q`, `INPUT`, `PASS THRU`, `HUMAN`, `MASTER`, `LOOP Q`, and `S/S FILTER` for each playhead of the track selected on ADEPT;
- the CV pitch, gate, and DIN settings shown in its System panel.

The browser editor currently offers `NORMAL`, `POLYMETRIC`, `STOCHASTIC`, and `RANDOM` in `PLAY MODE`. Choose `CALL&RESP` or `COMPOSE` on ADEPT itself.

Choose `Save Metadata To ADEPT` after sending changes; sending a field alone does not make it permanent. Exported project JSON contains the names, playhead settings, and System-panel settings. Importing a JSON file fills the editor first so you can review it before sending it to ADEPT.

FIRMWARE UPDATE

For a firmware update:

1. Put ADEPT into **boot mode** first. The updater will not send firmware to a unit that is running normally, and it tells you so when it sees one.
2. Open the editor in Chrome or Edge and allow MIDI access when asked.
3. Keep ADEPT connected directly by USB.

4. Choose the ADEPT firmware `.bin` file in the updater.
5. Let the updater check the file and begin.
6. Leave the browser open and do not disconnect USB until ADEPT has restarted and the updater reports completion.

When the upload finishes, ADEPT restarts. The editor lets go of MIDI for about 15 seconds while ADEPT starts up, then finds it again, reports the update complete, and reconnects. Do not close or reload the page during that pause. Other ADEPT editor tabs let go of MIDI by themselves when an update starts; close any other program that uses MIDI before you begin.

If the updater sees a connected bootloader when you are not expecting one, it points you at the Firmware page rather than trying to talk to it as a normal unit. Do not put the browser tab in the background during an update.

SCREEN CAPTURE

The editor's `Screenshot` page grabs exactly what ADEPT's display is showing, menus and pop-ups included. Use it for notes, bug reports, or pictures of your own setups.

1. Connect the editor to ADEPT.
2. On ADEPT, go to the page you want to capture.
3. Open `Screenshot` in the editor and choose `Capture screen`.
4. ADEPT redraws its screen once and sends it over USB. The display holds still for a few seconds while it does; playback keeps running.
5. Save the picture with `Save PNG 1×`, `Save PNG 2×`, or `Save PNG 3×`. The larger sizes enlarge by whole pixels, so the text stays sharp in print.

If the editor reports that the firmware does not support screenshots, update ADEPT first.

Practical Recipes

A PATTERN THAT CHANGES EVERY FOUR LOOPS

1. Make a normal KEYS or DRUM pattern.
2. Set one extra step to 4:4 .
3. Lower its PROB if it should happen only sometimes on that fourth pass.
4. Add RATCHET or ACCENT to the same step for a stronger turnaround.

THREE PARTS FROM ONE TRACK

1. Put the main notes on one NOTE GRID track.
2. Give Orange 16 steps, Yellow 12, and Blue 7.
3. Change their DIRECTION or CLOCK DIV values.
4. Route them to different outputs or channels where required.

INTRO TO FULL ARRANGEMENT

1. Open Transition in TRACKS mode.
2. Put the intro tracks in FROM.
3. Put the full arrangement tracks in TO; include any parts that should continue in both.
4. Choose the number of bars and start.

CALL AND ANSWER PERFORMANCE

1. Open Conductor and choose **CALL/RESPONSE** with EncA.
2. Hold White. Choose which answer shapes are available, set **CALL** and **RESP** repeats, and allow the required tracks and coloured playheads.
3. Leave setup and select answer block A1, A2, A3, or A4 with the joystick.
4. Set that block's loop count, answer shape, and drum action. Touch track boxes to add or remove them from that block.
5. Press EncB when you want the selected block's fill or break immediately.

ARRANGE A SHORT SONG

1. Scene 1: drums and bass, repeat 4.
2. Scene 2: add the main NOTE GRID track, repeat 8.
3. Scene 3: remove the bass and add a fill track, repeat 2.
4. Scene 4: turn on the full set of tracks, repeat 8.
5. Turn Arrange ON.

Quick Reference

This section is for quick checking after you already know the feature.

TRACK ROWS BY TYPE

NOTE GRID	DRUM GRID	MODU
SEQ MODE	SEQ MODE	SEQ MODE
PLAYHEAD	PLAYHEAD	PLAYHEAD
LENGTH	LENGTH	LENGTH
SWING	SWING	SCALE
CONDITION	CONDITION	TRACK
DYNAMICS	DRUM MAP	LFO MOD
LFO MOD	DYNAMICS	CONDUCTOR
CROSS MOD	LFO MOD	MODE
NOTE SHIFT	NOTE SHIFT	STATES

Spatial Track rows:

- PACHINKO: SEQ MODE , TYPE , optional REPEAT HIT , PLAYHEAD , LENGTH , POSITION , AMOUNT .
- PATHWAYS: SEQ MODE , TYPE , optional REPEAT HIT , MODE , MOD SWELL , SWELL SPEED , optional TOTAL STEPS , PATH MODE , NODE , DELETE NODE .
- CUBE: SEQ MODE , TYPE , optional REPEAT HIT , LFO MOD , RANDOM , LOOPS .
- ORBIT: SEQ MODE , TYPE , optional REPEAT HIT , TIMING , MOD SWELL , SWELL SPEED , STEP LENGTH , PLAYHEAD .

- LOGIC: SEQ MODE , PLAYHEAD , LOGIC , LFO MOD , RUN .
- DEFLECTOR: SEQ MODE , MODE , EDIT HEAD , ID SWAP , RESPONSE .
- EUCLID: SEQ MODE plus the carousel pages RINGS (STEPS , PULSES , ROTATE , CLOCK DIV), PLAYBACK (DIRECTION , SWING % , CHANCE % , GATE %), and NOTE (NOTE , VELOCITY , ACCENTS , ACCENT VEL).
- TRAPDOOR: SEQ MODE , NOTE , VOID .

PLAYHEAD MENU ORDER

Top level: BACK , PLAYHEAD , MIDI , CV/GATE , PLAYBACK , RECORD , NOTE GRID VIEW , CLEAR .

- MIDI : SOURCE , OUTPUT , CHANNEL , PASS THRU , S/S FILTER , optional MIDI LEARN .
- CV/GATE : CV1 TYPE , GATE1 , GATE1 PPQ , CV2 TYPE , GATE2 , GATE2 PPQ .
- PLAYBACK : DIRECTION , CLOCK DIV , CLOCK SRC , HUMAN , MASTER , LOOP Q , CASCADE , SEQUENTIAL .
- RECORD : REC MODE , REC Q , INPUT , REC LOOPS .
- NOTE GRID VIEW : NOTE DIM , FADE , SCROLL/SPLIT , STEP NUMS .

GENERATOR ROWS

- KEYS root: GENERATE , ROLE , VOICES , SCALE , DENSITY , REACT , VARIANT , NOTE RANGE , LOOPS , NOTE SHIFT .
- REACT submenu: SOURCE , TYPE , MORPH , BACK .
- VARIANT submenu: NEXT VARI , VARI LOOP , AUTO VARI , BACK .
- CUBE Generator: GENERATE , optional TRACK , ROLE , VOICES , SCALE , DENSITY , RANGE .
- DRUM root: GENERATE , STYLE , DENSITY , REACT , VARIANT .
- PATHWAYS Notes: GENERATE , NODE COUNT , ADD BLANK , RANDOM , CLEAR PATHS , SCALE , RANGE .
- PATHWAYS DYNAMICS: GENERATE , NODE COUNT , ADD BLANK , RANDOM , CLEAR PATHS , CC NUMBER , CC VALUE .
- PATHWAYS Compose: GENERATE , NODE COUNT , ADD BLANK , RANDOM , CLEAR PATHS , VALUE .
- PATHWAYS Track type: GENERATE , NODE COUNT , ADD BLANK , RANDOM , CLEAR PATHS , VALUE .
- EUCLID: GENERATE , SCALE , RANGE .
- DEFLECTOR GRID : DENSITY , DENSITY MOD , KEY (KEYS only), NOTE GATE , GENERATE , SHUFFLE NOTES , BACK .
- ORBIT: GENERATE , optional TRACK , SCALE , NODE COUNT , RANGE .
- PACHINKO: GENERATE , DENSITY , SCALE , RANGE , NODE MOD , BALL MOD .
- PACHINKO BALL MOD: MOD A , MOD B , MOD C , PERCENT , BACK .
- MODU: GENERATE , MODE , optional ENV , AMPLITUDE , OFFSET , SMOOTH , CURVE , CYCLE , PHASE , VARIANT .

Every spatial RANGE submenu is HIGH NOTE , LOW NOTE , BACK .

VARI WORKFLOW

1. Draw, record, or generate V1.

2. Select an unused variation. It starts as a copy of the pattern you were just using.
3. Press the blue **VARIANT** arrow for a subtle change to only the selected variation, or edit and record into it by hand.
4. Press **GENERATE** when you want to replace only the selected variation with a completely new pattern.
5. Created variations become the choices used by **NEXT VARI** and the Vari Loop chain.
6. **RANDOM** chooses every created variation, including **Vn SKIP** slots, but never selects an unused slot.
7. **AUTO VARI** set to 1–8 generates into and activates the next slot at that loop boundary. It cycles through and overwrites V1–V8; **0** turns it off.

LOGIC ROWS AND ACTIONS

- Detail rows: **RUN**, **A LEN**, **A DIV**, **B LEN**, **B DIV**, **LOGIC MODE**, **TARGET**, **ACTION**, **VALUE**.
- Modes: **AND**, **OR**, **XOR**, **NAND**, **NOR**, **NOT**, **XNOR**.
- Actions: **MOD A**, **MOD B**, **MOD C**, **CLOCK DIV**, **PROB**, **ACCENT**, **MUTE**.
- Track **PLAYHEAD** selects the target's P1, P2, or P3 lane. The LOGIC owner track emits no notes.

GROUPS GRID

Rows **G1** - **G8**. Columns: switch, **M / S**, then one per track. Panel: **ON / OFF**, **MUTE / SOLO**, **TOGETHER IN**, **CROSSFADE** and **TRANSITION**.

MODU TRACK ROUTE ROWS

- **CC**: **DEST**, **CC**, **ON/OFF**, **OUT**, **BACK**.
- **TRACK**: **DEST**, **TARGET**, **PARAMETER**, **CC** and **ON/OFF** for a CC parameter, **AMOUNT**, **BACK**.
- **CV OUT**: **DEST**, **CV1**, **CV2**, **BACK**.

XPLAY CARD ORDER

CONDUCTOR , TRANSITION , CROSSFADE , LIVE PLAY , ARRANGE , MIX .

CONDUCTOR SETUP ROWS

MODE , RESPONSE , REPEAT , ENGINE , FEEL .

LIVE MIX SETUP ROWS

SLIDER , ASSIGN , VEL , CC , ENC RATIO , REC SLIDER , REC LOOPS , LOCK ,
CLEAR , MIDI LEARN , UNLEARN .

MIDI FILTER ROWS

CHANNEL , MESSAGE , NOTES , VELOCITY , CC , SYSTEM , MIDI SPLIT , SPLIT 1 ,
SPLIT 2 , SPLIT 3 , MERGE FILTER .

CROSSFADE SETUP ROWS

- Normal: BACK , STATE , QUAD , TYPE , CURVE , SPEED , DOT MODE , TRACKS ,
MOD , MOD ON , MOD PH , MOD PARAM , BASE .
- MIDI MIX: BACK , STATE , QUAD , TYPE , CURVE , SPEED , DOT MODE , SOURCE ,
DEST , DEST CH , DEST CC .
- Eight stored states, STATE 1 to STATE 8 , each holding a complete setup.

SYSTEM ROWS

CV1 , CV2 , GATE1 , GATE2 , DIN1 , DIN2 , DIN3 , BACKLIGHT ,
STORAGE , CV CAL .

NOTE GRID ZOOM

- Hold EncD and turn: change the number of visible steps.
- Hold EncC and turn: change the number of visible note or drum rows.
- Press EncC and EncD together: fit the roll around the material or return to the normal view.

- For patterns longer than 16 steps, `SCROLL` follows the playhead and `SPLIT` switches between fixed pages `1-16` and `17-32`.

Troubleshooting

PROBLEM

WHAT TO CHECK

A track is silent

Check its mute, the coloured playhead, output, channel, GROUPS mode, Live Play, Arrange scene, Crossfade weight, and Transition state.

Recording captures nothing

Check that recording is active and that **INPUT** and **CHANNEL** match the source. For a MODU curve coming from CV IN, set **INPUT** to **CV**.

PASS THRU is on but nothing is heard

Check **INPUT**, **CHANNEL**, **OUTPUT**, the physical cable, and whether that DIN socket is set to MIDI rather than DIN SYNC.

A learned controller does not move a Live Mix slider

Close setup first, check the slider is not protected by **LOCK**, and check the controller sends absolute CC values. Bindings are lost at power off; learn them again.

A condition never plays

Try **---** first, then check the condition's loop, Fill, neighbour, or Modifier source. Remember that **PROB** is checked afterwards.

A MODU CC route sends nothing

Set **ON/OFF** to **ON**. It starts **OFF**, drops back to **OFF** when you change the CC number, and is **OFF** again after power-up or a project load. Also check that the row and track are not muted and the transport is running.

MODU cannot be drawn

Start recording on that coloured MODU row before touching the curve.

MODU changes the sound but the picture is still

MODE may be **FREEZE**; the output continues even when the picture is held.

REACT does not change the target

Check that **REACT** is not **OFF**, **SOURCE** is another track, and transport has reached the target's next loop boundary. Raise **MORPH** if the response is too subtle.

AUTO VARI is replacing patterns I wanted to keep

Set **AUTO VARI** to **0**. It deliberately cycles through and overwrites the next V1–V8 slot. Save or copy important variations before enabling it.

PATHWAYS does not follow my new route

A tap only selects a node. Drag from one node to another to create a directed connection, and confirm the playhead is running.

PACHINKO POSITION does not move

Highlight **POSITION**, press EncB to enter position editing, then move the joystick. Stop transport before changing **PACHINKO TYPE**.

A spatial surface plays notes instead of a track

Set **TYPE** to **TRACK**, choose the target in Generator **TRACK**, and assign it to the selected node, voxel, or block.

A track went silent after being assigned as a target

That is expected: a target waits for its spatial sequencer to hand the colour over. Clear the assignment to return it to the normal transport.

A spatial node will not take a target track

The target is the surface's own track. Choose a different one.

TYPE shows **TRACK** greyed out

The project has fewer than two MIDI tracks besides this one; **MODU** tracks do not count. Add another **KEYS** or **DRUM** track and **TRACK** becomes selectable.

A target track restarts on every spatial hit

REPEAT HIT is set to **RETRIG**. Set it to **CONTINUE** to let the track play through until a different track is triggered.

LOGIC produces no notes on its own track

This is intentional. LOGIC is a silent controller; set **TARGET** to a different track, choose its target **PLAYHEAD**, select an action, and turn **RUN** on.

Conductor does nothing after opening

Opening the surface does not enable it. Turn EncA to **CALL/RESPONSE** or **COMPOSER**, then enrol tracks/playheads in setup.

MIDI Router will not create a link

Check that the selected source and destination are valid and that a DIN socket is not reserved for DIN SYNC.

A project name will not save

The name cannot be blank.

PROBLEM

WHAT TO CHECK

`LOAD FAILED` and a code in PROJECTS

See "When a project will not load" in chapter 27.

CV pitch is inaccurate

Match the pitch standard in SYSTEM, then run CV output tracking for the connected synth.

Chrome or Edge freezes after a firmware update

This comes from the MIDI service in Windows 11, not from ADEPT. Open Task Manager, go to `Details`, and end `midisrv.exe`: the browser recovers, and Windows restarts the service by itself.

When troubleshooting, start with the simplest path: one unmuted track, one running playhead, condition `---`, probability full, one known output, and no active group or XPLAY performance layer. Add the other features back one at a time.