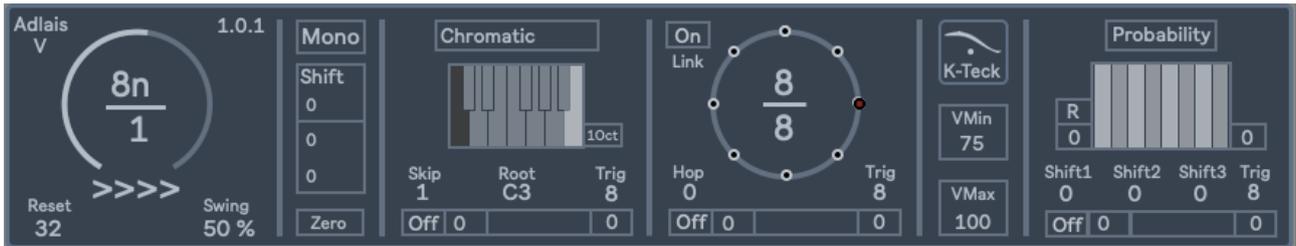


K-Teck

Adlais V

User Guide



So, Adlais V.

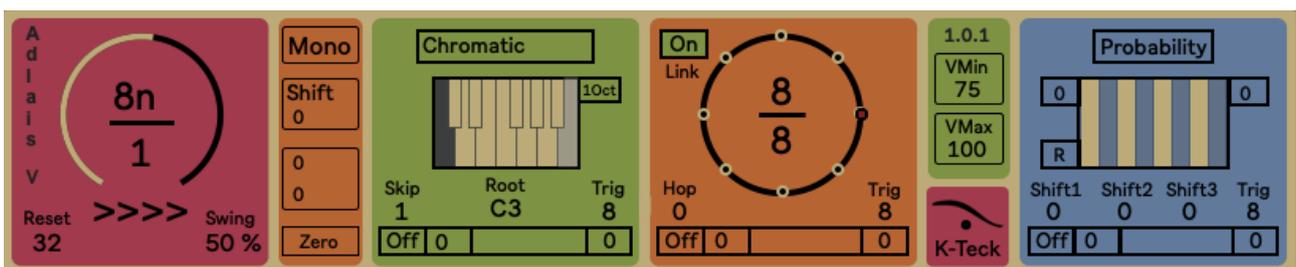
Maybe you received the update, or maybe you just bought Adlais.

Either way, you need to know how to unlock Adlais' power.

Adlais V manages to pack nearly every feature of Adlais IV, plus more, in a much simpler UI.

So new Adlais adventurer or seasoned veteran, maybe you would like to know how it goes...

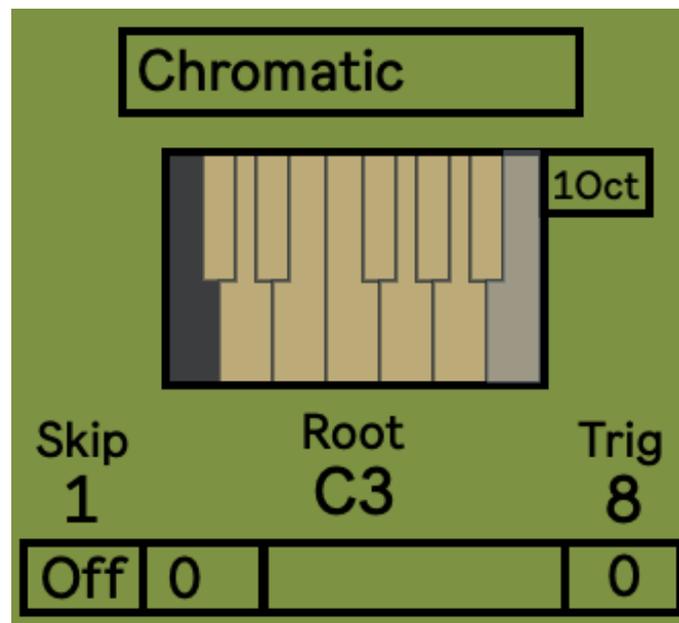
Firstly, I have included 2 versions - the _alt version is more brightly coloured and 3 controls are moved slightly, but they are the same.



What is Adlais V?

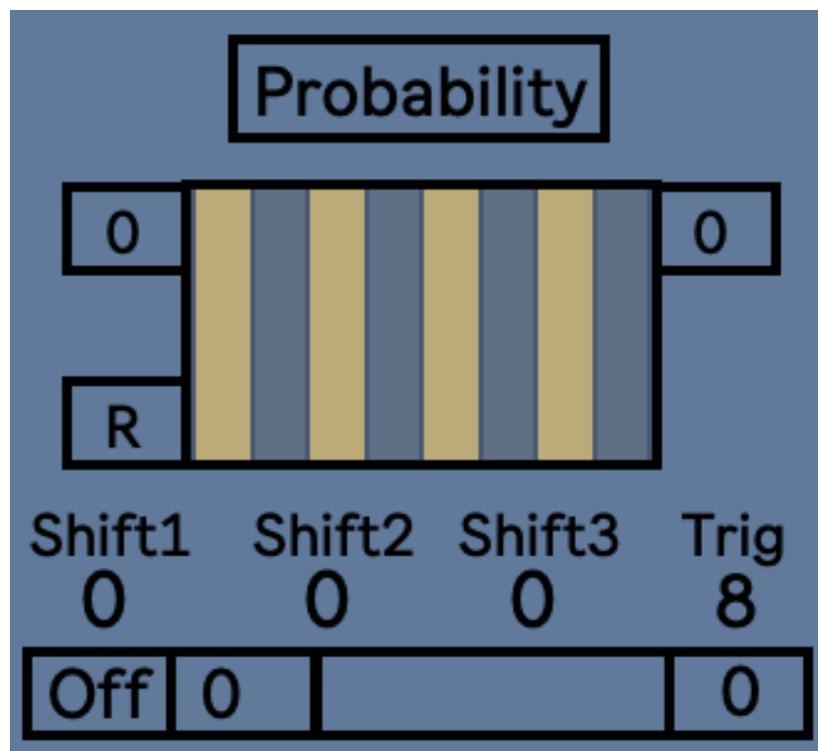
Simple version:

- Adlais V is the fifth generation of Adlais Step Sequencer - Max for Live Device.
- If you don't have Ableton Live and Max for Live you can't use Adlais V.
- There is a much earlier version in the Reaktor User Library, but it is a mess, use this one instead..
- Adlais V uses the so-called 'Euclidean Algorithm' to generate its rhythmic patterns.
- Adlais V uses a 'Scale Scanner' to select which notes to play.



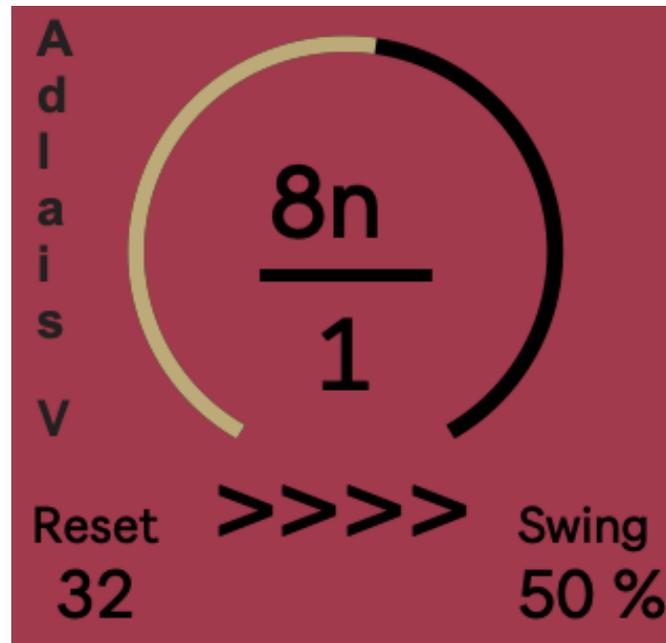
- In Mono Mode a set of 3 Shift Registers (Shift 1, 2 & 3) can be used to modify the sequence.
- In Poly Mode Shift 1, 2 & 3 cause chords and other stuff to be played.
- This data is all passed on to the Note Out Module which also governs the Probability of a MIDI note being sent out to your instrument.
- ALL Adlais' controls can be modulated/automated.

Make sense?



All of this requires a Clock...

Adlais V has a very good clock.



- It sticks to Live's transport like a sticky thing.
- This clock counts from the beginning of your project to the end, at the displayed frequency.
- If you pause Live's Transport, Adlais waits for you.
- If you move to a different point on your timeline, Adlais moves with you.
- If you reset the transport to zero, Adlais resets too.
- If you change the displayed frequency, Adlais looks back to the start of your project and recalculates where it's at.
- Adlais' clock counts to very high numbers...

Clock Control:

The number+letters at the top of the fraction refer to the counting frequency - think of it as a Pulse Rate:

8n = 8 beats to the bar
16n = 16 beats to the bar
nt = Note Triplets
nd = Dotted Notes



The number at the bottom of the fraction refers to a clock divider:

$16n/1 = 16$ beats to the bar
 $16n/2 = 8n = 8$ beats to the bar
 $16n/4 = 2n = 4$ beats to the bar ;)
 $1n/16 = 1$ beat to 16 bars

Plus plenty of unusual time signatures I don't understand in between.

The longer settings are useful for so called 'ambient' music or what I call 'long melodies' weaving through more densely packed music.

Shorter settings are great for bass lines and general serialism.

Reset:

The Reset control forces the Clock to reset to zero every # pulses.



Because, if the clock is counting into the thousands, it's not really what we want for counting circles.

Both the Euclidean and Scale Scan Modules have their own clock resets but this one resets them ALL TO ZERO.

Set it to whatever you like, explore resetting half way through bar 3 for instance.

Swing:

This dial offsets every second beat. It is rigid and predictable.

50% = No Swing.

75% = Full Swing which is half way between one beat and the next.

It's an old school way of doing it, but that's how we roll...

Direction:

>>>>	<<<<	<->	!<->!	?????	~~~~	~?'?~
Forward	Back	Pendulum	Pendulum repeat ends	Random	Drunk	Very Drunk

Clock Shifting:

Mono/Poly:

This button switches Adlais between Mono and Poly Modes.

In Poly Mode the Clock output to the Shift Registers, Shift 1, 2 and 3 can be delayed.

Think of these as 3 parallel clocks.

The top integer, just below where it says Shift, delays all 3 parallel clocks.

The next integer delays parallel clocks 2 & 3 by a ratio.

Strums and Note Delay effects can be easily achieved with this.

It can also sound horrible.

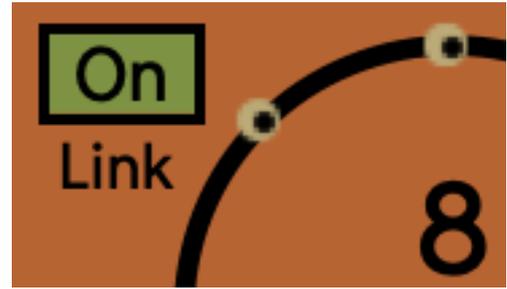
The Zero button resets the parallel clocks to zero.



Link Modes

It's really important to understand this feature.

The Link Mode button can be found at the top left of the Euclidean Module.



Linked Mode:

Adlais Clock outputs directly to the Euclidean Module where the count is wrapped at the Euclidean Beats setting.

eg: Reset = 64, Beats = 12 - this gives 5 loops of 12 + 4 - rinse and repeat.

This Euclidean count is sent through the Shift Registry and on to the Scale Scan Module and the Probability Module.

Unlinked Mode:

Adlais Clock outputs directly to both Euclidean Module and, through the Shift Registry, to the Scale Scan Module.

Euclidean Module - count is wrapped by the Euclidean Beats setting.

Scale Scan Module - count is wrapped by the number of notes in either one or two octaves of the selected scale.

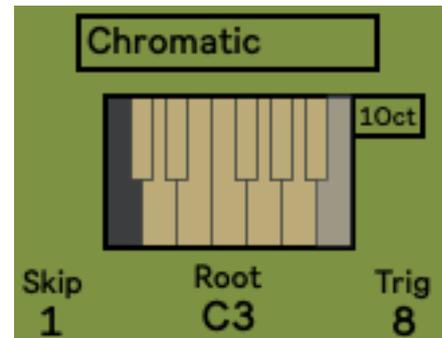
Probability Module - count comes from Scale Scan Module.

Scale Scan Module

Adlais' Scale Scan and Euclidean Modules both work in tandem.

They are placed on the UI in no logical order.

I thought they looked better this way...



Select your Scale at the top.

Select your Root note at the bottom.

Unlike other Scale modules, Adlais does not 'force' notes to scale - this leads to unwanted repeat notes and other anomalies, like 'rounding' up or down.

When NOT LINKED to the Euclidean Module, Adlais counts through the number of notes of the Scale and resets to zero when it reaches that number - this does not affect the global reset in the Clock section.

Adlais then uses that count to access the relative note in the scale:

C3 Chromatic = 12 notes

These 12 notes will play consecutively as a loop until Clock reset.

When LINKED to the Euclidean Module, Adlais uses the Euclidean Beats count to step through the notes.

Skip:

Skip means 'count every', starting at 1.

Skip 1 = count every 1 = 1, 2, 3, 4...

Skip 2 = count every 2 = 1, 3, 5...

Skip 9 = Count every 9 = 1, 10, 7, 4...

Trig:

See Modulation in Adlais V - Page 16

Previous versions of Adlais have used dials or a multislider for note input.

Dials and faders have to be accessed one at a time leading to a slow and methodical workflow.

Multisliders cannot easily be modulated, but a sweeping mouse gesture can be a pleasing way to generate sequences.

Adlais V is a tool for exploring new ways to generate patterns, hence the Scale Scanner.

Euclidean Gate Module

The 'Euclidean Algorithm' is a set of arithmetic instructions designed to find remainders.

We use it to work out where in a sequence of beats to place triggers.

It will evenly space as many triggers as it can and then drop the remainders in.

This generates pleasing patterns.

When the Clock Pulse hits a trigger, this opens a gate and allows a Note to pass from the Scale Scan.

No Trigger = no Note Output

Top integer = Fill: This integer selects the number of triggers to place around the circle of beats.

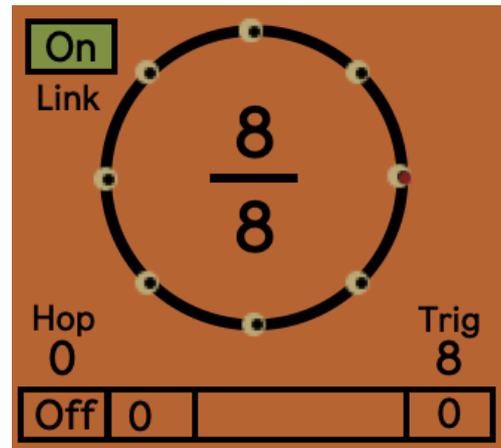
Bottom integer = Beats: This integer selects the number of beats.

Beats, in this instance, is measured in Clock Pulses and has no connection to beats, bars and all that.

Hop: This integer is used to rotate the triggers, backward or forward, around the circle.

Trig:

See Modulation in Adlais V - Page 16



How Adlais manages velocity

Adlais used to have rows of steps across which the euclidean pattern was spread.

Each row corresponded to a velocity setting.

This took up valuable space and made, let's be honest, a mess of things...

Adlais V manages velocity in exactly the same way, just more efficiently.

Adlais V has 4 velocity settings: Max, Min and 2 calculated in between.



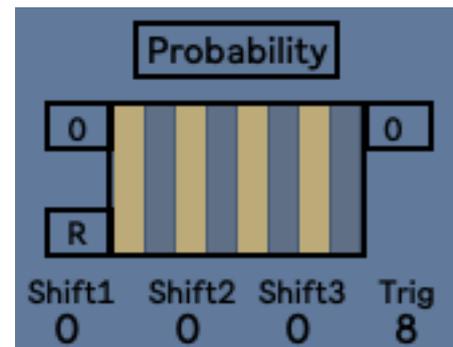
Every clock pulse triggers one of these four consecutively.

Set VMax and VMin and forget about it.

How Adlais manages probability

Adlais has a Probability Step Sequencer.

In Linked Mode the number of steps is equal to the number of Beats in the Euclidean circle.



In Unlinked Mode the number of steps is equal to the number of notes in one or two octaves of the selected Scale.

You can 'draw' values 0 - 100% directly on the bars of the multislider.

Or

You can select a Random Range - top left corner of the sequencer - and the select R for Randomize - bottom left of the sequencer.

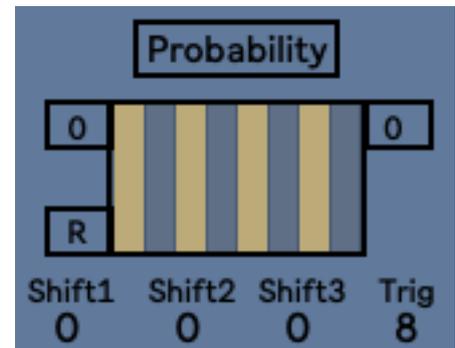
This will autofill the bars of the sequencer.

The integer box at the top right of the sequencer offsets the probabilities when in Poly mode.

What do Adlais' Shift Registers do?

Shift 1, 2 and 3 create parallel, offset version of the original Note Sequence before it is gated by the Euclidean Module.

Eg:



Original:	C3	D3	E3	F3	G3
Shift 1 = +1:	G3	C3	D3	E3	F3
Shift 2 = -2:	E3	F3	G3	C3	D3

In Poly Mode these are just played out, gated by Euclid

In Mono Mode the MIDI Note Numbers are magically mathed to output a new MIDI Note Number.

This is repeatable and so the Shift Registers can be used for creating variations of the original sequence.

Automating the Shift Registers or modulating with M4L LFO or K-Teck's Paul Sequencer will do it lovely.

See Scott Stites' Klee Sequencer: https://www.birthofasynth.com/Scott_Stites/Pages/Klee_Birth.html

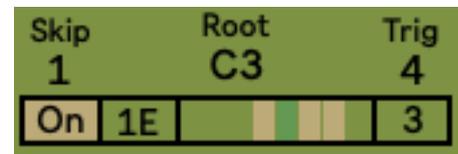
Trig:

See Modulation in Adlais V - Page 16

Modulation in Adlais V

Hexadecimal Gate Sequencers:

OK... Adlais has 3 of these.
Scale Scan, Euclidean and Shift Registry.



Left button = On/Off.

Numbers and letters = Hexadecimal code which converts to the 8 digit Binary sequence displayed.

Each contrasting bar corresponds to a gate open.

Number box at right = rate in clock pulses = the number of clock pulses the playhead will remain at each step.

Trig:

The frequency, in clock pulses, at which a random number is triggered.

This number is gated by the Hex sequencer.

Controls affected by Trigs gated by Hex Sequencers:

Scale Scan - Hop

Euclidean - Skip

Shift Registry - any one of Shift 1, 2 or 3

About K-Teck

Adlais V was created by Dave Dove - [K-Teck](#)

I sometimes do music as Reflektor-6n6p/K-Teck which you can listen to here: [My Soundcloud](#)

I am a resident artist at the amazing [Freerotation Electronic Audio/Visual Festival](#)

I am also a member of Soulstatejazz : [Youtube](#) [Facebook](#) [Bandcamp](#)

Mostly I play with Max for Live from [Ableton](#) / [Cycling 74](#) and [Native Instruments' Reaktor](#)...

I have a fantastic, but low paid, day job working with Young People

I have absolutely no understanding of music theory because...

I live with Dyslexia, Irlen's Syndrome, ADHD, Synaesthesia and ASD, which means that some stuff will never make sense to me.

I really hope you enjoy my devices as much as I enjoy making them.

Many thanks to James Levine for his support and constant challenging discourse