

Kaona Instruments – Skippy

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Creative Modulation Strategies for Kaona Skippy

As a eurorack synth musician aiming to extract the wildest, most expressive sounds from your Skippy sequencer, here are some creative ways to use its features for **distorted percussive sounds, crazy basslines, and haunting pads/atmospheres**.

1. Distorted Percussive Sounds

Strategies:

- **Random Gate Triggering (Proba & Chaos):**
 - Use SKIPPY's **PROBA** (probability) function to randomly omit steps, adding unpredictability to percussive rhythms.
 - Dial in **CHAOS** to inject random timing between triggers—pair this with drum modules or noise sources for glitchy, erratic percussion.
- **Non-Metric/Logarithmic Timings (Gauss):**
 - Use **GAUSS** to distribute steps unevenly (high positive/negative values) for broken, stuttering rhythms. Feed these gates to distortion/wavefolder modules or even trigger retrigger envelopes for hard-hitting, evolving drum hits.
- **Gate Length Modulation (GATES):**

- Experiment with very short and very long gate settings. Overlapping or micro-gated percussion can be perfect for distortion when passed through wave shapers or VCAs with nonlinear responses.
 - **Irregular Tempos (WAY & Swing):**
 - Set **WAY** to “Ping Pong” for unpredictable bouncing rhythms.
 - Add **Swing** for syncopated, shuffled percussion—a staple in broken beat, DnB, and glitch genres.
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2. Crazy Basslines (Dubstep / Drum & Bass)

Strategies:

- **Euclidean & Polyrhythmic Patterns (EUCLID & POLYR):**
- Use **EUCLID** to generate complex rhythmic gates—patch these to VCO sync, VCA, or filter cutoff for squelchy, syncopated basslines.
- **POLYR** mode combines two tempi (e.g., 4/3, 5/4)—great for ever-shifting, non-repetitive bass sequences.
- **Probability Skips (PROBA):**
- Set medium-to-high **PROBA** for skipping notes—makes basslines less predictable.
- **Step Modulation (SPIN & Tiles):**
- Use **SPIN** to rotate step patterns on the fly, shifting the groove in interesting ways.
- **TILES** can programmatically alternate silent and triggered steps, letting you create intentional gaps, tension, and rolling bass movement.
- **CV/Gate Processing Downstream:**
- Use **SKIPPY** gates as envelopes or audio triggers for aggressive wave shaping, filter FM, or even direct oscillator re-triggering (hard sync).

Patch Idea:

- Send **SKIPPY** gates to a LPG or VCA keyed to a detuned sine/saw.

Modulate EG/ADSR parameters for varied punch; add a suboctave generator or audio-rate FM for dubstep growls and DnB reese textures.

3. Haunting Pads & Atmospheres

Strategies:

- **Long Euclidean Sequences and Gaussian Timing:**
 - Use long, slowly evolving Euclidean patterns for ghostly, shifting pad gates.
 - High **GAUSS** values stretch time unevenly—some notes will hang for seconds or more, perfect for slow-motion atmospheres.
- **Begin/End Arc Modulation:**
 - Use **BEGIN/END** to activate only a specific “arc” of the sequence—great for cyclically morphing drones or evolving textures.
- **Pause, Ping Pong, and Manual Resets (WAY):**
 - Freeze time with the **WAY** stop function, change parameters, and restart for sudden atmospheric shifts.
 - Ping Pong movement with slow steps helps build shimmering, tense pads.
- **Multiple Tracks, Multiple Destinations:**
 - Use all four color-coded tracks to control different timbral layers—trigger sample players, open VCA's, modulate filters, control reverb skews, or crossfade between multiple sound sources.

Patch Idea:

- Use slow **GAUSS**-distributed gates on one track to sweep through granular or sample-based textures; another track controls filter or reverb CV; a third intermittently triggers a noise generator or ring modular pad for spectral interest.

Other Tips

- **External Clocking:** Use interesting, non-even clock sources (LFOs, other sequencers, clock dividers/multipliers) for generative,

evolving patterns—especially powerful with SKIPPY’s MATRIX/
POLY clock modes.

- **Save Happy Accidents:** SKIPPY has save/recall; grab your best results for live performance.

References: - [Kaona Skippy Official Manual \(PDF\)](#)

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