SKIPPY

firmware 3.0

Polyrhythmic Sequencer

Season 3 – The Master of Time

KAONA

Ingenious Instruments for Creative Minds

Introduction

Skippy is a Eurorack module designed to explore new rhythmic forms beyond the scope of classic sequencers.

Unlike matrix sequencers that operate with fixed, regular steps, Skippy introduces a logic that is not **grid-based** but **time-based**: durations are not placed on a rigid structure; time itself is treated as a fluid material. Durations stretch, contract, overlap, or scatter according to **polyrhythmic, Gaussian, random, or fractal logics**.

This makes it possible to generate **unexpected rhythmic structures:**

– the superimposition of independent cycles;

– the alternation of asymmetrical durations;

– the combination of controlled randomness and mathematical principles.

Skippy is not merely a sequencer: it is a **workshop for manipulating the passage of time**, an instrument for shaping rhythm, a tool that uses time itself as an experimental material.

Technical specifications

Width: 10 HP

Depth: 32 mm

Power consumption:

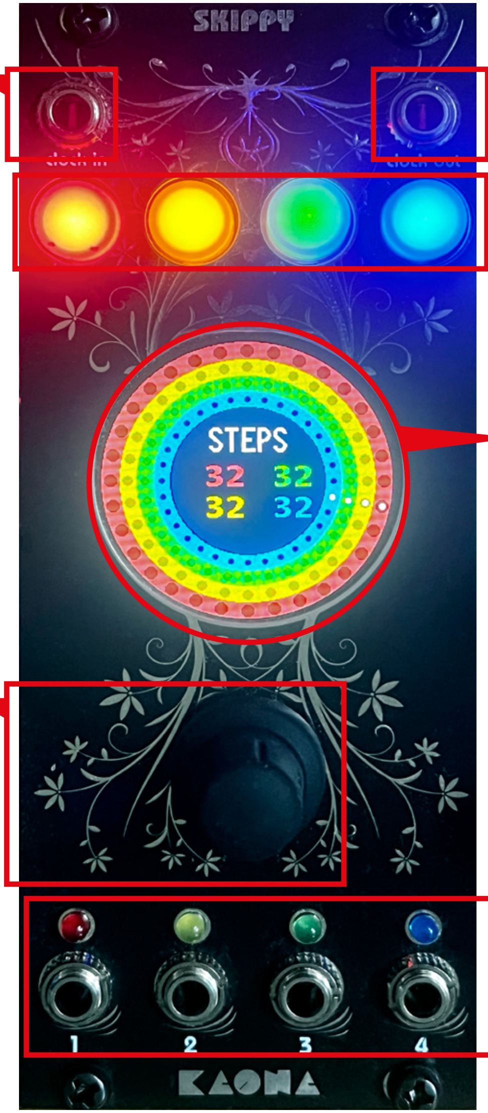
+12 V 180 mA (+20 mA with expander)

–12 V 0 mA

+5 V 0 mA

The internal SD card is used solely for saving data. No other information can be stored on it.

Quick Start



Clock input (several available) or Reset

Clock output or Cycle output

Buttons to enable/ disable parameter editing per track

Screen displaying the path of sequences and the parameters of each function

Enco-der (see following pages)

Gate outputs for the four tracks; each has an LED showing gate state

Table of Contents

Interface

Each track is identified by a color, shown consistently across the four buttons, the four circles on the screen, and the four output LEDs.

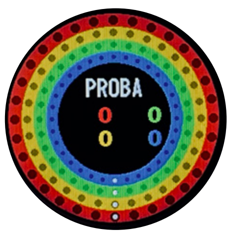
- Track 1: Red
- Track 2: Yellow
- Track 3: Green
- Track 4: Blue

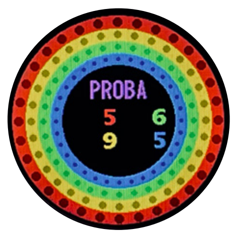
A gate is sent from each CV output (1 to 4) simultaneously, with the same duration as the corresponding LED. Output voltage is approximately 3.5 V.

The central encoder is used to navigate through all available functions and to set their parameters. Expansion modules are also available, adding direct control options to Skippy.

Navigation with the encoder

Rotation: Scrolls left or right through the data displayed on the screen (functions, styles, numerical values, etc.). Functions are displayed in a loop. Data modification also depends on the state of the track buttons (see below).





Short click: Enters or exits a function. When the encoder is pressed briefly, the function name changes color from white to violet (except for the RESET function, which is always violet). Pressing again exits the function and the name returns from violet to white, after which functions can be browsed again.

Double click: Activates or deactivates an “enriched” mode when available (Euclid, Fractal). In enriched mode, a short click returns to the normal display; a second double-click exits the function.

Long press: Holding the encoder enters System mode. A further long press returns to performance functions. Long press is not available while in Enriched Fractal or Enriched Euclid.

Operation of the buttons

When a function name is violet, turning the encoder changes the values for that function only on the tracks whose buttons are lit.

For example: if the red and blue buttons are lit, and the **STEP** function is selected, then only the step count for Tracks 1 and 4 will be modified.

It is possible to toggle buttons on or off even after a function has been selected, in order to adjust tracks individually or in groups.

If all buttons are lit, parameters are changed for all tracks simultaneously (relative to the values already displayed).

If all buttons are off, no parameter will be modified.

By default, Skippy starts with all buttons lit. It is also possible to start with all buttons off: holding the Track 1 (red) button at startup toggles between “buttons on” or “buttons off” at power-up.

Playback behavior

At startup, Skippy begins advancing step by step. This is represented by a white dot that moves around each colored circle. Playback starts at the bottom of the circle and proceeds in the direction defined by the **WAY** parameter.

If, during use, you wish to realign the tracks, the **RESET** function restarts all four tracks together.

It is also possible to use reset via the CV **CLOCK IN** input (configured in System functions), or via buttons and CV inputs on expansion modules.

All modifications take effect in real time; there is no need to confirm any changes.

Example workflow

– Rotate the encoder to scroll through functions.
– Click to select a function (its name changes color).
– Press the buttons for tracks you do not want to modify: only those that remain lit will be affected.
– Rotate the encoder to select a style, value, etc.
– Click again to return to navigation.
– Double-click to activate/deactivate enriched modes (advanced variations, described later).
– Long press for system settings, save, and load operations.

System Functions

-> Long press on encoder

Holding down the encoder enters **SYSTEM** mode. Holding it again returns to the performance functions.

In SYSTEM mode, turn the encoder to select a function, then press briefly to configure it.

SAVE

Turn the encoder to select a save location from 0 to 99 (100 slots). The save name is simply its number; custom naming is not available.

Note: saving automatically replaces any data already stored in the chosen slot.

If saving is successful, the message **OK** appears in green.

If saving fails, the message **ERR** appears in red (for example, if the SD card is missing).

Saves are stored on the internal SD card, already installed in the module. This card is not designed to be removed and stores only Skippy's save data. To duplicate its contents (e.g., for use on another Skippy), this must be done with the module **powered OFF and disconnected**, otherwise there is a risk of damage.

If you wish to use a different card, it must be at least 4 GB and Class 10. Skippy will function normally without an SD card.

LOAD

Turn the encoder to select a slot from 0 to 99.

If loading is successful, **OK** appears in green.

If loading fails, **ERR** appears in red (e.g., if the slot is empty or the SD card is missing).

The load function is backward-compatible with earlier firmware versions, but it is strongly recommended to re-save your configuration (for example, under the same number).

NEW

Two slow successive clicks (not a double-click) restore the default data and exit SYSTEM mode.

This is a convenient way to restart from a "clean" state. System preferences are not affected.

CLK IN

This setting determines whether the CV CLOCK IN input is used as an external clock or as a Reset input. The input accepts either gate or trigger signals above ~3 V. Several clock behaviors are available:

POLY

Allows multiplication or division of an external clock and calibrates Skippy accordingly. The external clock is averaged over time, so Skippy retains its ability to generate non-matrix timing. It is normal that an irregular external clock (for example, with swing) will not be followed strictly.

In this mode, Skippy primarily uses its **internal clock**. This is the default and **recommended mode** for non-matrix functions.

POLYSTEP

In this mode, Skippy follows the external clock more strictly for **matrix-based patterns**, while still averaging timing for non-matrix functions.

It behaves like a clock divider within the limits of temporal subdivision (e.g., the Gaussian function will still act progressively, based on averaged timing, as in POLY mode).

POLYSTEP sits between:

- **POLY**, which averages incoming pulses (ignoring small irregularities like swing), and

- **MATRIX**, which applies incoming pulses strictly and identically to all tracks.

In **POLYSTEP**:

- Track 1 follows external pulses strictly,
- Other tracks adapt their timing according to their parameters.
- If no external clock is present, Skippy stops and waits for the next pulses.

MATRIX

In this mode, Skippy becomes strictly matrix-based and aligns precisely to external pulses. This allows external swing or manual step advancement.

Polyrhythmic functions are then adjusted according to an average of incoming pulses. **CLOCK OUT** follows this external clock. Multipliers/dividers (**CLK DIV**) do not apply.

This mode is closer to a traditional sequencer's clock but removes Skippy's intermediate time variations, reducing its capacity for time exploration.

RST

This mode uses **CLOCK IN** as Reset only. **External clocking is disabled.**

For external reset, it is often more convenient to use one of Skippy's expanders. Reset is also available on the main screen among the General Functions.

CLK DIV

Allows multiplication or division of an external clock and calibrates Skippy accordingly.

Depending on the frequency of the external clock, Skippy may temporarily run at very high speeds during recalculation. In such cases, use the **NEW** function to return to normal operation.

CLK OUT

Defines the type of signal sent to the CLOCK OUT output.

Clock

Default mode. Skippy can drive other modules as the master clock. Multiplication/division settings apply.

In many configurations, it is advantageous to use Skippy as the master clock for the entire system, in order to take full advantage of non-matrix functions, which may otherwise be constrained by an external clock.

Cycle

Sends a gate at each full screen cycle of Track 1 (red).

This feature was introduced in firmware 3.0 and is also available on the CVIN expander.

EXP

Select which expander is connected to Skippy.

Always connect expanders with the module **powered OFF**, otherwise Skippy may be severely damaged.

As of September 2025, the following expanders are available:

EXP: CV and button for **RESET** and **PLAY/STOP** functions.

LIVE: CV and button for **RESET** and **PLAY/STOP**, plus 20 assignable control knobs.

After selecting this expander, Skippy displays two successive screens to assign functions to the knobs.

Turn the encoder to browse parameters by row (for the first four rows) or per knob (for the last row).

A short click assigns a function to the selected row or knob.

The same function cannot be assigned to two different rows.

A long press exits assignment mode.

CVIN: Allows control of 4 functions via CV, and per-track pause via button or CV.

After selecting this expander, Skippy displays a screen for assigning one function per CV input.

A long press exits assignment mode.

CV + EXP: Both expanders can be connected simultaneously.

NONE: No expander connected. Choosing NONE is recommended when no expander is installed, to avoid spurious readings from external data.

RESET (FACTORY RESET)

All parameters are automatically saved when Skippy is powered down. On restart, Skippy resumes with the same active parameters (with some exceptions, such as Enriched **FRACTAL**, which evolves unpredictably over time).

It is also possible to reset Skippy to its factory state. In this case, the internal memory is cleared, but data stored on the SD card remains intact.

To reset Skippy:

- Hold Buttons 2 (yellow) and 4 (blue) during power-up until the normal screen appears.
- Then press both buttons again.

General Functions

General functions apply at any time and across all tracks. However, some parameters may be limited or overridden by other algorithms. (For example, it is not possible by definition to apply a **GAUSS** function to **POLYR**).

BPM

Range: 10 to 600.

The tempo of each track can be set individually using the track buttons. With an external clock, BPM can be much higher depending on the clock multiplication (see System parameters). The practical limit is the computation time required for each function.

When an external clock is connected, EXT is displayed instead of a BPM value. In this case, **BPM** cannot be adjusted, and individual tracks cannot run at different BPM values. The clock available at CLOCK OUT follows the tempo of Track 1 (red).

STEP

The minimum number of steps per cycle is 1, and the maximum is 64.

This is one of the simplest and most effective ways to experiment with complex polyrhythms: by offsetting the step counts of different tracks against each other.

Certain functions will force or constrain the number of steps to a matrix-based or time-based multiple (e.g., **POLYR**, **JAZZY**).

It is always possible to change the number of steps, but this will also modify the behavior of some algorithms (such as **EUCLID**).

BEGIN et END

You may choose not to start or end the circle at 0, but instead define an arc of the circle.

The notions of beginning and end depend on the direction of rotation: the end may become the beginning, and the beginning the end — it is a matter of perspective.

Not all functions allow this setting, and certain algorithms force **BEGIN** and **END** to 0.

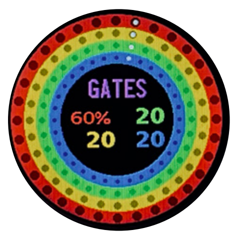
GATES

The duration of each gate can be adjusted.

With high gate values and very short step times, results may become contradictory, with steps overlapping. This can also be used creatively to introduce randomness into a cycle.

Some external modules require a minimum gate length in order to trigger reliably. Below a value of 20, some modules may fail to detect the rising edge of the gate.

Proportional Gates



The gate length function has been extended. It is now possible to set gates as a proportion of the time between two steps.

This is particularly useful for melodic sequencing (with Zazou, for example): you can create alternating quarter and half notes, or eighths and wholes, and so on. Many experiments are possible with **EUCLID**, **LINE**, or **JAZZY**, producing complex melodic lines.

Each of the four Skippy tracks may have a different proportional gate setting, even with variable-time functions (**GAUSS**, **POLYR**, **FRACT**, etc.), enabling infinite exploration.

PROPORTIONAL GATES are accessed by turning the encoder left in **GATE** mode: instead of stopping at 10 (as in earlier firmware), the percentage of active gate time is displayed. Values can be chosen in 10% increments, from 10% to 90%.

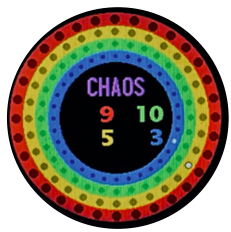
This percentage represents the gate duration relative to the available time between two steps.

PROBA

A random function controlling the probability of **not playing a step** that would normally be triggered. This function is disabled for algorithms where regularity is required (e.g., **JAZZY**).

The value can be set from 0 (steps are never skipped) to 10 (steps are skipped very often).

CHAOS



A temporal random function that accelerates time unpredictably between steps.

This function is disabled for algorithms requiring regularity (e.g., **JAZZY**).

By its very nature, **CHAOS** desynchronizes tracks from one another. If all tracks are set to maximum **CHAOS**, Skippy becomes truly... chaotic!

WAY

The direction of playback:

- Left (<)
- Right (>)
- Ping-pong (<>) for oscillating back and forth
- Stop (–) for complete pause

The stop option can be seen as a pause function: it halts time, allowing parameters to be adjusted while playback is frozen. It is often necessary to use the **RESET** function afterward to resynchronize tracks.

SWING

Swing can be applied between two steps.

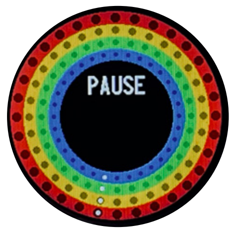
This option does not apply to all algorithms, especially when it would contradict precise timing requirements.

SPIN

Rotates the active points of a cycle to the left or right.

This is a rich field for experimentation with matrix-based functions (**EUCLID**, **LINE**, etc.), and also with Gaussian bell curves, since it shifts the curve's peak to a specific location in the cycle.

PAUSE



Each track can be paused by pressing its colored button; the button then blinks.

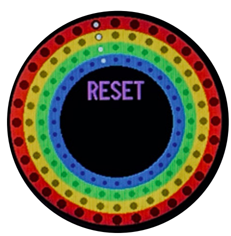
This function is primarily intended for live performance. While a track is paused, its parameters cannot be modified. For that, the **WAY** function should be used.

The **CVIN expander** allows per-track pause via CV or buttons.

The **EXP expander** provides a play/stop function to pause all tracks simultaneously (via button or CV). Both expanders can be combined.

The **LIVE expander** allows per-track pause via **WAY** and adds a play/stop function. LIVE is not compatible with other expanders.

RESET



Moves the playhead of all tracks back to 0, resynchronizing them.

RESET SYNC

When the RESET function is displayed, a double-click on the encoder enables Sync.

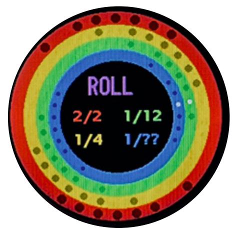
In this mode, all four tracks are forced to resynchronize if they reach 0 together at the end of their cycles.

This makes it possible to realign tracks even when their step counts produce "infinite" divisions of time.

For example: at 120 BPM, with Track 1 = 32 steps, Track 2 = 33 steps, Track 3 = 34 steps, and Track 4 = 35 steps, exact alignment is impossible under normal circumstances. With Sync enabled, the playheads are forced to realign precisely at that moment.

A second double-click restores Skippy's normal operation, in which rhythms drift naturally over time.

ROLL



Adds intermediate subdivisions between the visible steps.

These additional steps are not displayed on the screen but are visible on the output LEDs.

• Steps may be divided into two (two gates instead of one) or three (three gates instead of one).

• Additional steps may also be triggered randomly: 1/?? and 2/?? add 1 or 2 extra pulses at random.

• Alternatively, regular subdivisions may be chosen every 2, 3, 4, 6, 8, 12, or 16 steps.

The last value always corresponds to the total number of steps in the track. A double or triple hit is therefore applied at the end of every cycle (each screen revolution).

For synchronized starts of intermediate steps, it is recommended to reset all tracks using the **RESET** function (or via an expander button). Otherwise, each subdivision begins when the option is engaged (which can also be musically useful).

The timing of rolls depends on gate length. A somewhat longer gate is recommended (60–70 or more) for the effect to be noticeable.

Proportional gates are also taken into account (and are divided accordingly by 2 or 3).

Specific Functions

GAUSS (time distribution)

This function is never matrix-based: it operates in the **time domain**, reshaping the distribution of steps within a cycle (one full turn of the screen). It places the chosen number of steps according to a **logarithmic algorithm**. The higher the **GAUSS** value, the more the spacing between points is modified.

Settings 1 to 31 (or –1 to –31)

Steps follow a **logarithmic slope:** the gradient increases progressively over the cycle. The result is a gradual accumulation of steps toward one end of the cycle (one screen revolution)—either toward the end or toward the beginning—depending on rotation direction (positive or negative).

As the value approaches 31, the slope becomes steeper (a more contrasted effect). Note that, with certain combinations of step counts and tempos, the interval between the last two points may last several seconds—or tens of seconds, even minutes. This is normal behavior for a Gaussian distribution. (The ultimate value is clipped to avoid hours-long gaps.)

The **WAY** parameter set to ping-pong can yield very musical results with **GAUSS**.

Settings 32 to 64 (or –32 to –64)

The curve becomes a **centered bell curve** (symmetric). The on-screen points animate in the reverse direction to emphasize that the pattern is non-matrix and time-based (very fine offsets are not always obvious visually).

From 33–36 the bell is broad and the effect is subtle; beyond that, the peak narrows and events cluster around it, making the effect more pronounced.

GAUSS can be combined with other non-time functions. For example, with **SPIN** you can place the bell peak anywhere in the cycle.

With **GATE** set to **proportional mode**, gate lengths follow the evolving time between two steps and therefore also take on Gaussian values.

EUCLID

A Euclidean rhythm distributes a given number of steps as evenly as possible over the cycle (one screen revolution). In other words, it spaces the steps to avoid clusters and overly long gaps. This explains why many common grooves (tresillo, certain claves, bossa, etc.) sound immediately natural: they approximate this optimal distribution.

In many sequencers, Euclidean layouts are fixed to 16 steps. In Skippy, the distribution is computed in **real time** (Bjorklund algorithm) and is therefore free to use with **any** step count from 1 (which has no effect) to 64.

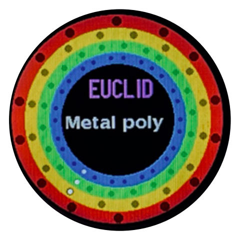
Skippy highlights well-known Euclidean combinations, but you are free to use any other pairing. The indicator displays hits/steps, e.g., 11/32. The first number is chosen with the encoder; the second is the current **STEP value**. Choosing 0 disables the function.

SPIN now works with Euclid, allowing even more combinations.

GAUSS can also be applied to Euclidean rhythms—an especially intriguing field of experimentation.

ENRICHED EUCLID

To enter **ENRICHED EUCLID**, first select **EUCLID** (short click), then perform a quick double-click on the encoder. The display changes and a single name appears on screen. **Enriched mode requires identical STEP counts on all tracks and all track buttons lit.**



Enriched Euclid generates Euclidean patterns directly across all four tracks, providing immediate access to ready-to-use combinations (Tresillo, Clave, Bossa, etc.), adapted to common lengths (16/32/64 steps) and instantly playable.

These patterns are starting points. A further short click lets you **refine per track**, apply **SPIN**, **SWING**, **ROLL**, add or remove **STEP** counts, and—even more adventurously—morph into time-warped Euclidean variations via **GAUSS**.

Khafif — Light sway, airy accents, fine syncopes.

Aka — Polyrhythmic weaving, call-and-response.

Bossa — Smooth, regular offbeats; relaxed groove.

Bembe — Afro-Cuban 6/8.

Bembe 2 — Tighter 6/8 variant.

Zouk — Rolling Caribbean pulse, gentle offsets.

RnB — Backbeat with micro-displacements.

Indus — Mechanical hammering, systematic repetition.

Tresillo — Iconic 3-3-2 cell.

Bossa 4 — Squarer bossa; crisp offbeat carving.

5/9/7/4 — Chains of odd groupings.

Pop kit — Standard pop distribution.

Son | Rumba — Clave frameworks and accent dialogue.

Altern — Alternating stresses, question–answer effect.

Techno kit — Straight 4/4, offbeats.

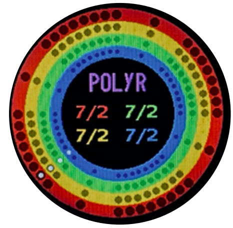
Metal poly — Dense rhythms and tight syncopations.

TILES

A matrix function in which a number of silent steps alternates with a number of active steps. The total STEP count is not forced to be a multiple of these alternating blocks; depending on the chosen STEP, each cycle may break the alternation. Conversely, by choosing the right STEP, you can obtain a perfectly regular alternation of steps and silences.

TILES can now be combined with **GAUSS**, converting its positional (matrix) progression into a time-based progression. Per-track rotations via **SPIN** are also possible, including in time mode.

POLYR



A non-matrix function alternating two tempi (e.g., 4/3). The total number of steps is recalculated so that this alternation remains stable and unchanged from one cycle to the next. Each **STEP** value is therefore adapted accordingly.

Because **POLYR** is already time-based (albeit with a regular intent), **GAUSS** and **SPIN** cannot be used in combination with **POLYR**.

JAZZY

A matrix function that forces STEP = 32 on each track and arranges steps within the cycle as predefined motifs that follow one another logically. For the "jazz" patterns, for example, they are grouped by 16, with the last step shifted at each unit—e.g., [oxxoxooo] [oxxooxoo] [oxxoooxo] [oxxoooox], akin to certain practice exercises.

JAZZY is a starting point and can be extensively enriched—either by combining it with another specific function (**EUCLID**, **FRACT**, etc.) and by adding **SWING**, **SPIN**, **ROLL**, or even by transforming it into a time-based function via **GAUSS**.

FRACT (FRACTALS)

Fractals are mathematical objects—often represented as curves or 3D images—and in Skippy as rhythmic trajectories (and musical ones when combined with other modules such as Zazou).

They are self-similar: the same shape repeats at multiple scales. Built **iteratively**, they start from a simple motif; a rule is applied multiple times ("iterations"); complexity emerges naturally.

Fractals are central to **chaos theory:** neither strictly regular (like a metronome) nor purely random, they generate organized variation, ideal for music. They often create multi-scale structures (local accents nested within longer cycles). They are nonetheless deterministic: identical settings yield identical motifs.

Matrix vs. Time

Skippy manages both types of fractals.

Matrix fractals: the fractal produces a binary mask over a **STEP** grid (e.g., 16/32/64). Each step is active or inactive. The resulting display is regular and uniform.

Time fractals: the fractal produces an irregular time trajectory (variable spacing of events). The display shows clusters and gaps (time logic, not only positional). Gauss is used by the system to realize this distribution.

When you exit **FRACTAL** mode, the motif is copied either into the standard matrix or into the time domain (via **GAUSS**), so you can continue editing and enriching it (**SPIN**, **SWING**, **ROLL**, etc.).

OPERATION

In Skippy, fractals are set along **four axes: style, iteration/depth, cycle length,** and **rotation**. Each track may have its own fractal with its own settings.

The first click selects the fractal style.

Fractal styles (type)

Skippy's fractals can be combined across tracks. There are currently eight styles plus none:

Morse (Thue–Morse) — Self-similar binary sequence built by inversion–concatenation; suppresses short immediate repetitions.

Sierpinski — Self-similar triangular pattern formed by recursively removing the central triangle.

Rule 30 — 1D cellular automaton whose simple local rule yields globally chaotic patterns.

Cantor — Constructed by recursively removing the middle third of a segment, leaving an infinite "dust" of points (uncountable), total length zero.

Dragon — Plane curve generated by an L-system of successive folds.

Ruler — Height equal to the exponent of 2 dividing n, producing step-like self-similar plateaus.

Van der Corput (Corput) — Quasi-uniform sequence on [0, 1] obtained by digit reversal in base b.

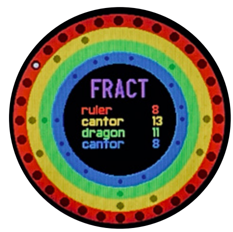
Noise (fractal noise) — Multi-octave noise yielding structures correlated across scales.

The **none** style is special: it restores a full matrix with all points defined by **STEP**. It is the simplest way to cancel any fractal influence.

The list may evolve with firmware updates and Kaona's ongoing research.

Each style carries a distinct musical signature (airiness, weaving, organic flow, bursts, pulse, etc.), useful both for rhythm generation and for melodic construction (e.g., with Zazou).

The second click selects the iteration/depth. This defines the complexity of the distribution: depending on style and cycle length, points will be placed differently.



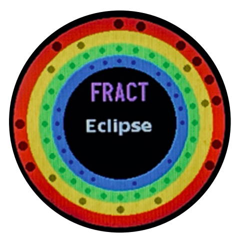
Cycle length is set via **STEP**. The more points per cycle (up to 64), the more complex the distribution can be.

Rotation of the resulting motif is set with **SPIN**.

To remove fractal influence altogether, select NONE, which fills every point in the cycle.

ENRICHED FRACTAL

When **FRACT** is already selected (its name appears in violet), a double-click opens Enriched mode.



Enriched Fractal proposes four-track fractal cycles, combining styles and blending matrix and time-based patterns. The displayed name selects among the following combinations—intended as starting points for further experimentation. The choices (and names) are subjective and not based on formal standards:

CantorCan — Non-matrix flow with regular "holes" à la Cantor, answering in canon.

SierpWave — Self-similar undulations in the spirit of Sierpinski.

DragonShf — “Dragon” trajectory that shifts clusters of accents.

NoiseWeav — Granular weaving driven by noise.

PolyWeave — Polymetric interlacing; voices cross without colliding.

Oddinett — Accents on odd counts; small asymmetric grid.

Bad travel — Bumpy, unstable path; unexpected offsets.

BreakWall — Walls of bursts that fragment.

Staccatoo — Dry and crisp; sharp cuts in duration.

TechnoLine — Regular grid; techno-like pulse.

Aether — Light, spaced repetitions.

Regular — Balanced structure; expected landmarks.

MoveIt — Flexible matrix with micro-variations in accent.

Chimera — Hybridized accents; intertwined profiles that answer each other.

Nebula — Diffuse swarm; halo of accents.

SlowMoove — Slow translation; near-continuous displacement.

Quasar — Dense, energetic pulses.

Pulsar — Regular, incisive flickers; clean beats.

Evolution — Gradual motif growth; stepwise additions.

Mirage — Soft appearances and disappearances.

Eclipse — Alternations; periodic contrasts.

Maelstrom — Evolving density.

Noether — Stable symmetries; structural invariance.

Moonveil — Gentle cadence.

Mobius — Ribbon-like sense of no end.

Attractor — Convergence toward recurring figures; natural returns.

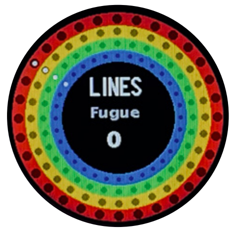
Vendetta — Sustained tension; alternating push/release.

CalypRot — Soft rotational variant; turning “calypso” offbeats.

TechnoRot — Techno grid with progressive de-phasing each turn.

This mode also introduces **parameter evolution**: at each end of cycle, parameters may shift—subtly or noticeably—**changing the resulting motifs.** As soon as you leave Enriched mode, the current pattern is kept, but end-of-cycle evolution stops, so your subsequent edits are not disrupted.

LINE



his function is dedicated to melodic construction. Depending on the chosen style, patterns are distributed across all four tracks, and the STEP count is set to suit the intended result.

LINE comes fully to life when paired with a note-generating module; nevertheless, the generated motifs also make compelling rhythmic structures.

- The first click selects a **base style**.
- The second click selects a v**ariation of that style**.

All styles are designed with the following roles:

- Red track provides the rhythmic backbone (bass or kick, depending on usage).
- Blue track carries the melodic line.
- Yellow and Green tracks reinforce particular accents in the melody or introduce variations on the base rhythm.

Note lengths (quarter, eighth, etc.) are set via **GATE**. You can refine phrasing using gate length, especially with **proportional gates**.

SWING, **ROLL**, and/or **PROBA** can further enrich the chosen musical style.

To make full melodic use of **LINE**, the downstream module must respond to gate length and not only to triggers (Zazou is the ideal companion).

Current **LINE** styles in Skippy (personal, subjective interpretations—meant as starting points and likely to evolve):

Fugue — Staggered entries; imitation between voices; simple counterpoint; chained responses.

Rock — Strong backbeat (2 & 4), steady hi-hat, square bass, simple direct melody.

Metal — Dense flow and heavy stresses; tight syncopation; “wall”-like rhythmic feel.

Jazz — Supple swing (ride on 2nd/3rd triplet), frequent offbeats, mobile bass.

Son — Bass and offbeat grammar.

Bossa — Light syncopes, regular offbeats.

Samba — Continuous, energetic flow; interlaced fast syncopes over a stable pulse.

Afrobeat — Long cycles, bass motif, choppy offbeat guitars.

Reggae — Very simple bass, occasional long notes, few off-time hits.

House — Straight 4/4, regular offbeats, small repetitive/hypnotic motif.

HipHop — Slightly late stresses, short phrases, marked silences, micro-displacements in phrasing.

Dembow — Tresillo cell within the line; recurring accents; undulating, obstinate motif.

Trap — Rare but emphatic lows; delayed attacks; rapid high-value rolls; suspended tension.

DnB — High tempo; chopped, syncopated motifs; sharp contrasts between strong and weak beats.

Waltz — 3/4: strong accent on 1; lighter stresses on 2–3; regular eighths.

Minuet — Squarer 3/4: accents on 1 & 3; frequent lifts.

Canon-2 — One-bar delayed imitation; voices chase in simple mirror.

Canon-3 — Denser variant: bass ostinato and more active melody.

Tintinnab — (Arvo Pärt tribute) triadic/melodic alternation; clear, regular flow.

BluesShuf — Unequal (shuffle) eighths; marked bounce; periodic resolutions (V–I where applicable).

BluesStgt — Straight eighths; crisp phrasing; firm attacks.

Ballad — Broad 12/8: long sustained notes; gentle stresses; wide breathing.

Boogie — Continuous eighth-note flow; regular accenting; inexorably forward line.

Disco — Four-on-the-floor; clear offbeats; square motif.

Swing — Triplet-based eighths; relaxed accents; a smoothly "walking" line.

Bebop — Fast, highly syncopated lines; incisive accents; unbroken motion.

Baroque — Low ostinato; periodic figures; steady regularity.

Expanders

Skippy was deliberately designed to be compact, so it can fit into setups where space is scarce. (Which is usually the case, isn't it? ;-)).

To extend its capabilities or improve access to various parameters, Skippy can be connected to **expanders**.

All expanders connect the same way: use the cable supplied with each expander and plug it into the EXPAND header on the rear of Skippy. The connector on Skippy is keyed to prevent reverse insertion.

WARNING: This operation must be performed with the module **powered OFF**; otherwise, you risk serious damage to the unit.

No separate power is required for the expander; it is powered directly by Skippy.

After connecting and powering Skippy back on, you must configure the expander in System Functions. (See System Functions.)

EXP

This very small expander (2 HP) adds two essential controls, each available by button or by CV:

- **RESET**
- **PLAY/STOP**

LIVE

LIVE provides extensive flexibility for live performance with Skippy.

Features:

- RESET input (CV gate or trig)
- PLAY/STOP input (CV gate or trig)
- RESET button

- **PLAY/STOP** button
- Live mode on/off button
- **16 function knobs** arranged in 4 rows: for each row you may freely assign one function (BPM, STEP, BEGIN, END, GAUSS, GATE, PROBA, CHAOS, SWING, SPIN).

4 "enriched" function knobs, one per track: for each knob you may freely assign one algorithm (Euclid, Jazzy, PolyR, Tiles). (Fractals and LINE are not controlled by **LIVE**.)

The Save function takes **LIVE** assignments into account.

Settings chosen for Skippy **LIVE** are saved automatically; they are defined under System Functions after selecting the expander.

Functions controlled by **LIVE** appear in **gray** on Skippy's display (instead of the usual white).

CVIN

This expander is not compatible with LIVE but can be combined with **EXP**. It has two headers: one to Skippy, and a passthrough to connect **EXP**.

Connecting **LIVE** instead will not permanently damage the module, but it will cause highly erratic behavior.

Features:

- **End of Cycle output:** a gate is produced at each full screen revolution (useful, for example, to trigger sequence changes on Zazou).
- **4 PAUSE CV** inputs: a gate pauses the corresponding track; another gate restarts its cycle.
- **4 PAUSE buttons:** press to pause the corresponding track; press again to restart.
- **4 assignable CV inputs** with attenuators: the function associated with each CV input is freely configurable in System settings.

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Peace and Love,

Gilles de Kaona.