

Shakmat – Time Wizard

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Creative Sound Design With the Shakmat Time Wizard

As a Eurorack modular synthesist, the **Shakmat Time Wizard** can become a potent generative clock modulator in your rack, especially for percussive distortion, bass movement, and haunting pads. Here's how you can creatively modulate it for those sound palettes:

1. Distorted Percussive Sounds

Random Ratcheting & Poly-Rhythms

- Use the *Multiply A* switch (A) to set A1, A2, or A3 to unusual divisions/multiplications (like x3, x4, or 3/7). This will “decompose” your main clock signal into odd patterns, perfect for unpredictable, jagged hats and glitchy percussion.
- Deploy two or more outputs to trigger drum modules (kicks, snares, hats), then patch a divider output (e.g., A2 or B3) through a distortion or wavefolder module downstream.
- Flip the *Clock B* switch (B) so B5/B6 runs at independent clocks—a great way to have a snare on a totally different groove.

Half-Period Gates for Drum Accents

- Enable the **half period gates jumper** (see manual), so B5 & B6 outputs deliver longer gates rather than triggers. Use this to fire envelope followers that control VCAs, saturators, or bitcrushers for thick, distorted drums.
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2. Crazy, Syncopated Basslines (Dubstep/ DnB)

Clock-Move Basslines

- Clock a sequencer running your bass voice from one of the divided or weirdly-multiplied outputs (like A3 set to 7, or only firing on “OR” combinations from the *Logic A2 switch (C)*). This lets basslines break free of simple 4/4 sync and introduces non-linear groove shifts.
- Mult your main clock, but apply different divide/multi scalings to A and B columns; then, on every reset, the pattern will “shift” forward, creating rolling, evolving bass line syncopation.

Rhythmic Bass Modulation

- Use the *Logic A2 switch* to combine clock signals—set to “A2 and B5” or “A2 or A3”—and patch its output into the clock/reset of an envelope generator, or modulate a filter/LFO. Each time a logical AND/OR is true, your modulation cycle triggers, resulting in unexpected, complex bass movement.
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3. Haunting Atmospheric Pads

Slow, Evolving Gates

- Use the highest division factors (e.g., set A1, B2, and B3 to high values: 16, 32, etc.) and combine multiple gate outputs to open

LPGs or long-attack EGs on drone and pad oscillators. The *Reset B6* (D) switch lets you periodically reset or re-sync everything, causing lush, phasing pad events.

Intermittent Layer Triggering

- Patch several divider outputs to various melodic/ambient events (sample players, granular engines, long reverb tails). Each divider can be set to a mathematically distinct pattern so the pad layers phase in and out of each other, creating a meditative or “haunted” feel.
- Use the *half period gate mode* for dividers B5 and B6 to open reverb/delay sends during select stretches of your generative pad textures.

Haunted, Glitchy Clocked FX

- Use the *Multiply A* and *Logic A2* switches to drive random S&H circuits or clocked modulation of effects—so your reverb shimmer, pitch delay, or granular freeze only happen on specially “magicked” clock events.
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Patch Tips & Further Modulation

- Cross-modulate clocks: Use other sequencers/LFOs/arpeggiators into the Time Wizard’s *Clock* or *Reset inputs* for evolving mayhem.
 - Self-patch logic outs into reset inputs for self-generating patterns.
 - Stack outputs (using OR combiners) for chained rhythmic events.
 - Pair with a distortion, waveshaper, or LPG downstream for maximal impact.
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Experiment with switch settings and divider factors live—every combination yields a unique rhythmic landscape!
