

Shakmat — Dual Dagger

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[Shakmat Dual Dagger Manual PDF](#)

Using the Shakmat Dual Dagger to Create Full-Length Eurorack Songs

The **Shakmat Dual Dagger** is far more than a simple filter—instead, its stereo, voltage-controllable, and CV-pannable architecture gives you a versatile tool for both subtle and radical timbral movement, stereo imaging, and evolving arrangements. Below, I'll walk you through ways this module can be leveraged, in combination with others, to transcend the loop and produce evolving, dynamic, full-length songs in your modular system.

1. Morphing Song Sections with Real-Time Stereo Filtering

Scene Transitioning

Typically, live modular patches get stuck at “awesome 8-bar loop” and fail to reach the finish line of a full performance or song. The Dual Dagger's

dual stereo filtering and **CV-addressable cutoff/pan** make it a powerful tool for morphing patches between sections.

- **Technique:** Use slow LFOs, envelopes, or even sequencers to sweep the **low-pass/high-pass cutoffs**, fade between sections, or accentuate breakdowns/builds by rolling off frequencies on pads, drums, or the entire mix bus.
 - **Implementation:** For verse/chorus transitions, modulate cutoff and pan for drama—opening up for chorus energy, closing down for breakdowns.
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2. Lively Movement and Automation with Modulation Sources

Patch Evolving Timbral Changes

- Use clock-synced Random CV or Sample & Hold modules patched to the **PANLP** and **PANHP** inputs for rhythmic, synced stereo movement.
- Input macro-control voltages or automation lanes (from sequencers with CV out, or a DAW-to-CV solution) to shape larger song arcs or sweeps.

Example Patch:

- Send a lively polyphonic pad or stereo percussion loop through Dual Dagger.
 - Modulate the left/right filter movement with a slow triangle LFO synced to your master clock.
 - Use an attenuverter to keep changes subtle during verses, and a switch/mute to fully open the stereo field in choruses.
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3. Percussive Detuning, Dynamic “Double Peaks,” and Animated Kicks

Breakthatfour-bar Repetition

- Use the **Summing Outputs** idea in the manual: Mix both outputs to make a dynamic, double-peak filter. Sequence the “distance” between peaks with a CV sequencer for each pattern or section.
 - For drums: Use a transient or envelope into resonance inputs for filter drums. Sequence resonance for fills or drops, letting the filter hit self-oscillation when needed for climactic moments.
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4. Turning Filtering Into Arrangement Macros

Song Structure via Performance Controls

Map Dual Dagger’s key parameters (LPF, HPF, resonance, pan) to macro controls such as sliders, touch panels, or CV joystick modules. This allows you to make broad, musical changes in real time, acting as a “DJ filter” on whole sections, but with unique stereo enhancements due to the pan CV features.

- **Pro Tip:** Use the **Link switch** to dynamically switch from dual stereo channels to bandpass stereo filtering mid-song, instantly changing the flavor of your patch and making arrangement shifts dramatic and clear.
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5. Using External Inputs for Precise Arrangement Control

CV-Driven Scene Automation

- Use a CV controller or DAW-integrated CV out to automate cutoffs/pans timed to your composition’s structure: e.g., high-

pass sweeps in outros, stereo panning filter moves at every 16 bars, etc.

- Integrate with trigger/gate sequencers to “snap” from flat filter (open) to heavy filtered (closed/resonant) sections for breakdowns, bridges, or builds.
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6. Creative Filtering as a Thematic Motif

Unify Diverse Song Sections

Choose a filter movement or resonance “gesture” and repeat/intensify it at key song points: every chorus, at every climax, or to introduce new textures (e.g., as sound “falls away” before a drop or breaks into a swirling, resonant stereo field).

7. Mid/Side Processing for Master-Level Interest

Combine the Dual Dagger with M/S (Mid/Side) modules (like **Shakmat SumDif** suggested in the manual): - High-pass or low-pass ONLY the side or mid, creating widening, focusing, or “psychoacoustic” moments in your arrangement for intros, outros, or key changes.

8. Mixdown/Post-Processing Master Filter Role

- Place Dual Dagger at the end of your signal chain for master sweeps and arrangement-wide effects. This gives you DJ-style performance control over the entire mix for spontaneous, live song sections.
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Sample Song Structure Using Dual Dagger

Section	Dual Dagger Function	Modulation/Control
Intro	High resonance, low cutoff, extreme pan	Manual fade-in, slow LFO
Verse	Subtle stereo cutoff modulation, minimal resonance	Sequencer/CV mod
Pre-Chorus	Gradually open low-pass, increase pan	Envelope/latch CV
Chorus	Fully open filters, moderate resonance, wide stereo	Macro/Performance control
Bridge	Engage Link, sweep bandpass, increase resonance on band-edge	Switch + Envelope sequence
Breakdown	Narrow bandwidth, high resonance, filter sweeps	LFO or S&H triggers
Drop/ Outro	Fade filters out, pan closes, send mix through both outputs	Joystick/manual performance

General Songwriting Workflow Recommendations

- **Automate Everything:** Patch filter, pan, and resonance CVs to sequencer lanes, manual macro controls, or automated DAW CV outs for precision.
- **Make Filtering a Compositional Tool:** Let filter movement define your song’s “shape,” structure sections and emotional arcs with filtering as a form of arrangement.

- **Stereo Field as Creative Space:** Use the Dual Dagger's pan features to control spatial width dynamically—expand in choruses, contract for verses, and create “fake fadeouts/builds” via stereo field, not just volume.
 - **Switch Filter Modes Mid-Song:** Use the Link switch to suddenly change how your instruments sit in the mix—switching to bandpass can clear out frequencies for new layers or dramatic transitions.
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You May Also Like

- See [St. Vincent's pedalboard filtering technique](#) for non-modular inspiration on how dynamic filtering shapes entire parts of arrangements.
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Final Tip

Practice performing your song's transitions and filter moves until they feel as expressive as a real instrument—not only does this lead to “complete” pieces, but it also makes modular performance feel more like music and less like a cool sound loop.

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