BOARBOX

USER GUIDE 1.0.0

A twelve-track groovebox for drums, bass, synth parts and sample loops. Build a pattern, shape each sound, mix the tracks and perform with scenes or fills. MIXER, SOUND, FX and BOARER share the same sequencer underneath.



Compact view / example settings.

YOUR FIRST MINUTE

01 / Hear a pattern

Load BOARBOX on an instrument track. Use PLAY or host transport. Start with the factory groove and a comfortable output level.

02 / Choose one track

Select a channel, open SOUND and listen with AUDITION. The visible step lane follows that selected track.

03 / Save the session

Use SAVE with SESSION to keep the whole performance, including sounds, samples and scenes. Save the DAW project too.

Overview

A practical guide to the device and its controls.

Start with a clear reference

Follow the quick start, then change one control at a time. The interface images show example settings; use the text to choose a useful starting point.

Work through the controls

Each chapter brings the relevant controls together with a short listening exercise. Use the final reference section when you need a quick check.

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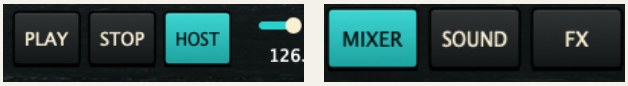
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01 / Find your way around

Four upper views, one stable rhythm and performance section.



Interface detail / example settings.

The twelve tracks

Tracks 1–8 are Kick, Snare, Clap, closed hat, open hat, Tom, Percussion and Metal. Tracks 9–12 are Bass, Synth, Loop A and Loop B. Selecting a track changes the sound controls and the step lane you are editing.

MIXER, SOUND, FX and BOARER

MIXER gives the channel balances and sends. SOUND edits the selected voice. FX controls shared delay, reverb and bus drive. Changing the upper view leaves the selected lane and performance controls available. BOARER provides the animated XY performance pad inside the same upper area.

PLAY, STOP and HOST

Use PLAY for internal playback or HOST to follow the DAW's tempo and transport. STOP ends the sequencer and effects. In host mode, the host determines tempo; do not expect the internal BPM setting to override it.

Factory starting points

The bank contains 80 genre setups across ten genres, with eight arrangements each. These combine patterns and sound settings. They are distinct from the 100 rhythm phrases used by RANDOM and EVOLVE.

A fresh instance

The starting groove is House-oriented, with a low bass and sparse synth stabs. Loop A/B are muted and Evolve is off. Saved sessions keep their own values, so an old instance may behave differently.

TRY IT
Play a factory groove and switch between MIXER, SOUND, FX and BOARER. Select a different track and watch the lane follow it. Make one small sound edit before changing the pattern.

02 / Mix and organise tracks

Balance first, then use mute and solo as performance tools.





Interface detail / example settings.

GAIN, fader, PAN and sends

The red GAIN knob trims the input from -24 to +24 dB before the fader. At 0 dB it is transparent; positive push above +6 dB progressively blends in soft saturation. The fader sets the final track balance. PAN positions it; DLY and REV feed the shared effects. Double-click: GAIN 0 dB, fader unity, PAN centre and sends zero.

Mute and solo

M silences a track; S isolates it or its assigned solo group. SOUND and FX also keep small M/S controls beside the track list. A muted or excluded track can explain an apparently silent sound editor.

ALL ON and RELEASE ALL

ALL ON clears solos and enables loaded tracks. Empty LOOP A/B slots stay muted until you load a sample. RELEASE ALL, above SCENES, clears both mutes and individual/group solos, just like ALL ON. Empty LOOP A/B slots remain muted until a sample is loaded.

Solo groups

Right-click S to assign a track to one of four solo groups. Clicking S then switches that group. DELETE SOLO GROUP removes the whole assigned group and its solos; mutes and other groups remain.

Level and comparison

New channels start slightly below unity; the master starts at 0 dB. Establish a useful balance before adding heavy drive. Compare sounds in the pattern, not only while soloed.

TRY IT
Mute several loaded tracks and solo a drum, then press RELEASE ALL. All loaded tracks return; empty LOOP A/B slots stay muted.

03 / Shape an analog sound

Choose a source, then shape its tone, movement and duration.



Interface detail / example settings.

ANALOG, SAMPLE and LAYER

ANALOG uses the internal voice, SAMPLE plays a loaded file and LAYER combines them. The SOUND view adapts to the selected engine and track. AUDITION lets you hear the current sound directly. LOOP A/B are sample-only: they have no Analog or Layer engine and remain silent and muted while empty. After import, unmute the slot when you want it to play.

Source controls

Drum roles use specialised tone and envelope controls. CHARACTER changes the tonal/noise balance of the relevant drum voices. Bass and synth offer waveform, pitch and supporting ingredients such as SUB or NOISE.

Filter

CUTOFF sets the main tonal boundary; RES emphasises it. LP, HP and BP choose lowpass, highpass and bandpass. EG INT applies the envelope to the filter. Start with low resonance when checking the basic source.

Pitch and filter movement

PITCH LFO and FILTER LFO share timing. FREE uses SPEED; SYNC follows tempo. The arrow buttons select 23 divisions from 64 bars to 1/64, including dotted (D) and triplet (T) values. Existing sessions retain their old timing. Set both amounts to zero for a stable reference, then bring in one destination at a time.

Envelope and synth mode

ATTACK, DECAY, SUSTAIN and RELEASE shape tonal voices; drums use shorter specialised envelopes. The synth can use its m7 chord-stab mode or SINGLE NOTE. Longer releases can overlap, so check them inside the groove.

TRY IT
Choose the bass track. Start with modest resonance, no LFO depth and a short envelope. Set the low-end weight with the source and cutoff before adding motion.

04 / Load and loop samples

Sample timing uses playback speed; it is not independent time stretching.



Interface detail / example settings.

Import a file

Use LOAD SAMPLE or drag and drop WAV, AIFF or FLAC, mono or stereo. The limit is 32 MB and 120 seconds per file. Importing while LAYER is selected keeps LAYER active. The sample root is C1 / MIDI note 36.

START, END and PITCH

START and END trim the playable region. PITCH changes playback speed and duration when sample sync is off. LEVEL balances the sample contribution. AUDITION helps check the region before adding steps.

LOOP IN, LOOP OUT and X-FADE

The loop points sit inside the trimmed region. X-FADE smooths the join; REVERSE changes direction. The amplitude envelope and step GATE still limit how long a voice lasts, even when sample looping is on.

SYNC and BEATS

SYNC fits the sample playback rate to the selected beat length. This changes pitch as well as duration and takes over speed control. For a pitched loop, listen to the resulting key rather than assuming the source pitch is preserved.

Read the two displays

The main preview reflects the sound/filter/envelope path, up to four seconds. The narrow source strip shows trim and loop boundaries plus playback position. A processed preview is different from the untouched source file.

TRY IT
Load a short loop, trim it, set LOOP IN/OUT and add a little X-FADE. Compare SYNC off and on at a known beat length. Check pitch and the step gate if playback stops early.

05 / Write the rhythm

Each track has its own lane, length and timing.



Interface detail / example settings.

Enter and select steps

Click a step to toggle it and select it. Right-click selects without changing its on/off state. Shift-click protects it from generators. A–D choose the four pages of a 64-step pattern.

LENGTH and RATE / SYNC

These apply to the selected track. Different lengths can create evolving relationships between tracks without randomisation. Check the current page and length if a hit appears to be missing.

SWING

Offsets the rhythmic feel. Compare with a steady kick or metronome and use a modest amount first. Different track timing can sound intentional, but it can also make an otherwise simple pattern difficult to read.

ADVANCED TIMING

Choose a shared restart after 1–16 bars when you want tracks to realign. FREE lets the selected track length cycle freely. This is separate from changing the actual notes or steps.

Clear carefully

CLEAR TRACK clears the selected lane. Save a SESSION or PATTERN before a large edit. Confirm the selected track name before clearing or generating a replacement.

TRY IT
Keep a 16-step kick and give a percussion track a different length. Listen for the changing relationship, then use a shared restart to bring the phrase back into alignment.

06 / Give steps their own behaviour

Step settings add detail without creating another track.



Interface detail / example settings.

VELOCITY, NOTE and GATE

Select a step before editing. Velocity changes its strength, NOTE sets pitch and GATE sets duration. The audible result also depends on the chosen sound and envelope.

MICRO, CHANCE and RETRIG

MICRO moves a hit around its normal timing. CHANCE makes it probabilistic; RETRIG repeats it within the step. Use one at a time when learning the rhythm, and remember that a low chance can make a saved hit seem absent.

Parameter locks

TUNE, FILTER and DECAY lock a step to a particular value. The associated LOCK button enables or disables that override. Locks let one sound change from hit to hit without permanently replacing the track's base settings.

Conditions and protection

CONDITION decides when a step is allowed to play, including FILL ONLY. PROTECT keeps selected steps from generator changes. Protection and a parameter lock do different jobs.

Hide the controls, keep the result

PARAMETER LOCKS folds the editor and reduces the window height. The generator controls move up and the scene bank becomes compact; the upper editor and step lane keep their positions. Stored locks remain active. The view state is saved with the session.

TRY IT
On one percussion lane, lower the velocity of alternate hits and add a small tune lock to one step. Compare with the lock disabled before adding chance or retriggers.

07 / Generate, evolve and fill

Choose the target first, then choose whether the change is one-off or ongoing.



Interface detail / example settings.

SCOPE and RANDOM

SCOPE selects TRACK RHYTHM, PATTERN, ANALOG KIT or SOUND. RANDOM makes one change using STRENGTH. SOUND affects only the selected voice and retains its sample file; ANALOG KIT leaves pure sample tracks untouched.

AI EVOLVE

Develops the selected scope repeatedly on the chosen grid, from 1/16 to eight bars. AMOUNT sets its strength. It continues with the editor closed and is a local rule-based process, not an external AI service.

RANDOM LOCK for any track

Each mixer channel has LOCK; SOUND, FX and BOARER show a small R beside each track. RANDOM LOCK at the bottom follows the selected track. Locked tracks keep their rhythm, sound and mix during RANDOM, EVOLVE and fills. Manual edits, preset loads and scene recalls still work. Step PROTECT guards individual steps. Older KEEP KICK sessions retain kick protection until you unlock it.

FILL and EVOLVE FILLS

FILL requests a temporary transition using the same grid and AMOUNT. It works even with Evolve off, then returns to the underlying pattern. AMOUNT 0 makes no change. EVOLVE FILLS enables recurring transitions.

UNDO

Restores the last generator state and stops Evolve. Use it promptly if a generated result is less useful. Save an important session before a long exploration; a single undo is not a complete edit history.

TRY IT
Choose TRACK RHYTHM on a percussion track. Try RANDOM once, then UNDO. Enable gentle Evolve, and finally request a FILL with Evolve off to hear the difference between permanent development and a temporary transition.

08 / Perform with scenes

Store meaningful sections, then recall them on the musical grid.



Interface detail / example settings.

Save a scene

Enable SAVE SCENE and press one of eight slots. Scenes store pattern, mix, mutes, solos, groups and track timing. The labelled INTRO, GROOVE, BREAK and DROP slots are useful starting roles for an arrangement. Input GAIN is included; current RANDOM LOCK choices are retained when recalling scenes.

+ SOUND/FX

Enable this when the scene should also store sound parameters, samples and global effects. Without it, use scenes for rhythmic and mix changes while keeping the sound setup more consistent.

Recall timing

While transport runs, a scene change takes effect at the next bar boundary. While stopped it is immediate. Give it that boundary before assuming a click did nothing.

Keep scenes with the session

Scenes belong to SESSION presets and DAW state. Save SESSION for the full performance rather than assuming a single SOUND or PATTERN file includes the whole arrangement.

TRY IT
Save a simple groove, then mute some tracks and save a break in another slot. Switch while playing and listen for the bar-aligned change. Save SESSION after both scenes work.

09 / Effects, motion and tube

Shared effects add space and colour to the main mix.



Interface detail / example settings.

Delay

Choose CLEAN, TAPE, BBD or PING. BEATS sets echo spacing, FEEDBACK the repeats, TONE the colour and WIDTH the stereo spread. WOBBLE adds time variation to TAPE/BBD; it is inactive for CLEAN/PING.

Reverb

Choose ROOM, PLATE, HALL or AIR. SIZE, DECAY and PREDELAY shape the space; DAMP, DIFFUSION, SHINE and WIDTH refine its tone and spread. AIR is a modulated space, not an octave-shimmer effect.

TRACK SEND versus FX LEVEL

TRACK SEND feeds the effect from the selected track. FX LEVEL controls the shared return. Both need a useful level, and the effect must be on. Returns stay on MAIN even when a track uses its own output.

MOTION

Delay, reverb and drive have independent LFOs with shape, free rate or synced timing and signed target depths. Delay can move time/tone/width/wow; reverb size/damp/width/shine; drive gain/colour/mix. Neutral depths mean no movement.

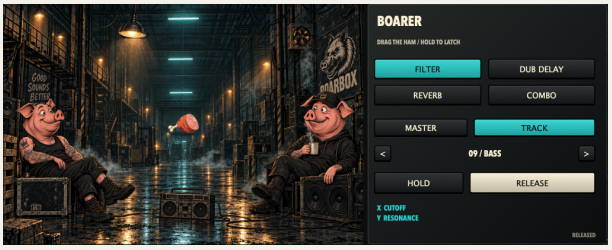
BUS DRIVE and TUBE GAIN

BUS DRIVE adds shared colour before the main tube stage. TUBE GAIN combines compression, tonal shaping and saturation; AUTO LEVEL moderates the level change. Match loudness and listen for lost transients before adding more.

TRY IT
Send one track to delay with FX LEVEL up. Change the track selection and notice that TRACK SEND follows it. Add subtle MOTION only after the basic echo fits.

10 / BOARER: play the XY pad

An integrated performance view with the original warehouse scene.



Interface detail / example settings.

Open and target

Press BOARER in the main header. MASTER processes MAIN; TRACK follows the selected channel, including its own output. The arrows select another channel and update the main editor. Select MIXER, SOUND or FX to change views. The left track list, M/S controls and sequencer remain accessible. HOLD stays active across view changes.

Touch and release

Drag the ham to play both axes. The effect engages while touching. HOLD keeps the last touched position active; switching HOLD off or pressing RELEASE fades back to the original sound. The underlying engine and FX settings are not overwritten. Target changes fade before switching.

Four modes

FILTER: X sweeps lowpass cutoff and Y adds resonance. DUB DELAY: X changes delay time and Y raises feedback and wet level. REVERB: X changes size/decay and Y the reverb level. COMBO combines all three. Live delay-time sweeps deliberately bend pitch.

Animation and saving

The lamp swings from the ceiling; the pigs react to XY position, while feet and speakers respond to activity. Controls stay still. SESSION and DAW state save BOARER mode, target, position and HOLD. BOARER has its own performance effects, separate from the shared FX panel.

TRY IT
Choose TRACK and a percussion channel. Drag in DUB DELAY, release, then repeat with HOLD. Press RELEASE and confirm the original sound returns. Try MASTER only after learning the four modes.

11 / Save and route the complete mix

Choose the right file scope and output destination.





Interface detail / example settings.

SESSION, SOUND, KIT and PATTERN

SESSION stores the full performance. SOUND stores one voice for the selected track. KIT includes sound settings, mix and global FX. PATTERN stores rhythm. SAVE and LOAD work with the user bank or a chosen file.

Samples and recall

Sound, kit and session files include their associated samples. The DAW state also stores the instrument. Use a named SESSION file for a portable copy of an important performance, and check recall before a show.

MAIN and OWN OUT

Use OUT in the editor or right-click a track to choose its destination. BOARBOX exposes MAIN plus twelve stereo track outputs. Activate the corresponding additional output in the DAW; if it is unavailable, the track falls back to MAIN.

What the separate output contains

OWN OUT includes input GAIN, track level, pan, mute and solo, plus BOARER when it targets that track. It is taken before the common bus effects and tube stage. Shared delay/reverb returns remain on MAIN. BOARER in MASTER mode affects MAIN only.

Output ceiling

The MAIN path includes a linked sample limiter after tube processing and OUTPUT, with a ceiling of 0 dBFS. It is not a true-peak limiter and does not promise protection after later processing. Separate track outputs are taken before that shared master path.

TRY IT
Save SESSION, reload it and confirm scenes and samples. If you use OWN OUT, check that the dry track appears on its separate DAW channel and its shared effects still return on MAIN.

12 / Quick checks

Work from the selected track outward to the shared mix.

No sound

Check transport, track mute/solo, fader and OUTPUT. For sample voices, confirm a file is loaded. Check whether the track uses an enabled OWN OUT and whether the selected pattern page contains active steps.

A step plays only sometimes

Inspect CHANCE, CONDITION, GATE, track length and page A–D. FILL ONLY steps wait for a fill. Protected steps and parameter locks may preserve values you expected a generator to change.

The loop is out of tune or too short

Sample SYNC changes speed and pitch; it is not time stretching. Check BEATS, START/END, loop points, step GATE and the amplitude envelope. The envelope can end a voice before the loop finishes.

No delay or reverb

Enable the effect and check both TRACK SEND for the selected track and the global FX LEVEL. Mute/solo and routing can change what reaches it. Listen on MAIN for shared returns.

Too much movement

Turn off Evolve and recurring fills, neutralise sound/FX LFO depths and inspect step locks. UNDO stops Evolve and restores the most recent generator state. A recalled scene may restore stored modulation. Press RELEASE in BOARER to clear its HOLD and smoothly return to the underlying sound.

Know the current limits

Sample sync uses resampling. There is no independent time stretching, automatic slicing, motion recording or pattern chaining. Save scenes and SESSION files for the performance tools that are available.

TRY IT
Return to a familiar factory groove, stop Evolve and check the selected track. Restore sound, timing and effects in that order, keeping a saved copy of the original session.