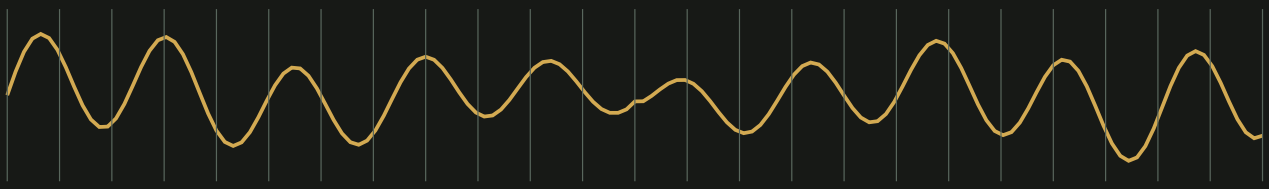
SKUNK AUDIO / ANDROID

THE COMPLETE STUDIO GUIDE

A practical manual for making, performing and finishing music on your phone.



SEQUENCE / SAMPLE / SYNTHESIZE / ARRANGE / EXPORT

USER MANUAL | VERSION 1.2.1 (50)

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Contents

Chapters follow the app's workspaces: SEQ, PADS, KEYS, LAB and STUDIO. The instrument directory follows KEYS; shared controls, automation and file/setup references follow the workspaces.

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01 / Start / First session

The app is one connected project. Follow the workspaces in order and use this opening chapter to orient yourself before building a session.

EDITION AND NAVIGATION
This guide covers app build 1.2.1 (version code 50). Chapters follow the app's workspaces; screen placement can vary slightly with device size and orientation.

PROJECT / WORKSPACE

Projects and recovery

NEW PROJECT creates a clean session, CONTINUE restores the latest autosave, and LOAD PROJECT opens any saved session. Quick Save updates the current project; Save As creates a separate version. Export a Portable Project before moving devices or making major changes.

Workspace map

SEQ, PADS, KEYS, LAB and STUDIO share one project. SEQ contains TRACKS and LIVE, with a quick pattern strip below the tabs. TRACKS selects complete patterns; LIVE browses patterns while launched parts keep playing. LAB hosts live instrument, sampler and loop tools. Transport Record from TRACKS opens the recorder; Record from LIVE arms performance capture to arrangement. STUDIO contains ARRANGE and MIXER. Selecting a track, pad, loop, clip, channel, bus or master changes the shared Quick Controls target. Check its title before changing sound or routing.

Global transport

Play and Stop control the shared musical clock. Record follows the active workspace instead of always opening the recorder. BPM, metronome, pattern and launch quantize remain global so sequencers, arpeggiators, loops, arrangement and export stay aligned.

Patterns, bars and channels

Tap a pattern to select it and long-press for its actions. Add patterns and extend bar counts as needed; the old 16-pattern and 8-bar editor limits no longer apply. The pattern bank scrolls independently. Mixer channels are paged vertically when more than eight are present. Large sessions still depend on available device memory and audio processing capacity.

Undo and redo

Undo and Redo cover musical edits and supported assignments. Continuous knob, fader, automation and trim gestures are grouped from finger-down to finger-up as one history action, preventing the history from filling with every tiny movement.

Three-dot menu

Open the transport menu for project commands, MIDI import, export, settings, Quick Start, Interactive Tour and this Manual. Interactive Tour opens the selected workspace and spotlights its live interface; the Manual is the searchable reference. The Themes entry offers many palettes; Classic Grey, Obsidian OLED and Pastel Atelier are examples, not the only choices.

FIRST SESSION

Build your first complete session

1. Create a project and set the tempo.

2. In SEQ > TRACKS, load samples and enter a beat; use VEL for accents and the bar controls for variation.

3. Open KEYS, add an instrument and record or draw a phrase in its piano roll.

4. Use SEQ > LIVE to launch and layer parts, or STUDIO > ARRANGE to place patterns on the song timeline.

5. Balance levels, add FX and route related sources to buses. Save the editable project, then export and audition a WAV.

Audio, notes and editable work

Use a sample or audio clip for recorded sound and performances; use a sequence or piano roll when you need to change notes, timing or velocity. Resampling prints sound and processing into audio. A rendered take is not editable MIDI, and mixer automation is separate control data rather than notes inside the waveform. Keep the project and source material when you want to revise the arrangement or mix.

Before a performance

Save a project version, confirm the audio output and tempo, and test the first launch. Check all active mute/solo states and the labels in Quick Controls. Watch the master peak meter, especially when several loops or tracks are layered. Finish recording before changing projects or unplugging an audio device.

02 / SEQ

This chapter follows track editing, capture from TRACKS and performance in LIVE.

TRACKS

Step sequencing

Tap an empty step to add a hit and tap an occupied step to edit or remove it. Use 1 BAR for focused editing or ALL to show the complete pattern. Bar arrows move the focused bar without changing pattern content. Repeat / Repeat-One switches between the whole pattern and the currently selected bar; it also applies in PADS STEP SEQ.

Velocity mode

Press VEL to lock note creation/removal and edit velocity directly. Start the drag on a step, then continue anywhere on screen for a longer, more precise gesture. One drag creates one undo action.

Step rhythm tools

Long-press a step in SEQ, PADS, Skunk Drummer or Skunk Octa to adjust its timing nudge, trigger chance and retrigger count. Lane Length is a separate track-level control. Apply commits the edit; closing discards it. Skunk Drummer and Skunk Octa retain Accent as an explicit action.

Tape defaults and exact sounds

New patterns start with Tape Kick, Tape Snare, Tape Open Hat, Tape Hat and 808 Sub from Skunk Dust, plus the PADS lane. The bass is named 808 Sub because that is the actual bundled sound. Genre generation can deliberately combine sounds from different kits; each lane keeps its exact sample identity during playback, copying, saving and export. It does not depend on the globally browsed PADS kit, and existing project assignments are not migrated.

Cut Self for overlapping samples

Long-press a sample or recorded-audio track and enable Cut Self when repeated hits should replace that lane's previous voice. The old hit fades into the new one to reduce clicks and bass buildup. It is OFF by default and does not cut other tracks. KEYS/synth and PADS tracks use their own voice/trigger handling instead. The setting is saved and copied with the track and applies to export too.

Euclidean rhythms

Long-press a track label and select Euclidean Rhythm. STEPS sets the phrase length, HITS spaces triggers evenly, and ROTATION moves the pattern. Preview before Apply; Replace or Add affects the selected scope. For a PADS lane, only the selected pad is generated. Apply is one undoable edit.

Pattern generation

Generate creates an editable musical starting point for the chosen style: authored drum selections, velocity accents, bass/lead patches and note phrasing. Techno uses a lower-register filtered sequence; Trance uses an SV-32 supersaw arpeggio and rolling bass. Bass and melody share the intended key; chord lanes use voiced notes. Generated patches are saved on their tracks, independent of the instrument you last edited. Every hit, note length and sound remains editable. Generate replaces the current pattern's tracks; save a copy before replacing work you want to keep. The 21 authored palettes are Boom Bap, Trap, Lo-Fi, East Coast, West Coast, Drift, House, Techno, Drum & Bass, Dubstep, Trance, UK Garage, Dance Pop, Synth Pop, Neo Soul, Funk, R&B, Swing, Smooth Jazz, Classic Rock and Punk Rock. Generated hits stay editable.

Track labels

Single-tap a sample track label to hear its processed preview, including level, pitch and FX. PADS previews the last selected pad; KEYS uses a reference note. Double-tapping a PADS or KEYS lane opens its performance page.

Long-press track menu

Long-press a track label for the actions below. Replace Track keeps the sequence, mixer, routing and FX. Insert FX remain in the right-hand shelf. Cut Self is a track-level retrigger option; pad mute groups are configured in PADS.

TRACK ACTION	WHAT IT DOES
Cut Self (SAMPLE / REC)	Toggle same-track sample retrigger. On a new hit, the previous hit on this track fades/releases. This action is shown only for SAMPLE and REC tracks.
Euclidean Rhythm	Set steps, hits and rotation, preview, then add or replace the selected scope.
Lane Cycle Length	Set an independent step count for the track lane; PADS lanes can target the selected pad.
Replace Track	Choose a new source while keeping the sequence, mixer, routing and FX assignments.
Piano Roll	Open the note editor for the selected track.
Edit Parameters	Open the selected source's sound controls.
Automation	Open the selected track's parameter lanes.
Send to LOOP	Render the sequence to a chosen LOOP cell. An occupied cell is not replaced until you confirm REPLACE.
Send to PADS	Render the sequence as reusable audio in a selected pad; this is not a second editable piano-roll lane.
Send to Arrangement	Create an audio clip from the sequence for the song timeline.
Save as Audio	Export the selected sequence as an audio file.
Fill Sequence	Choose a rhythmic fill and apply it to the selected bar or the whole pattern.
Copy Sequence	Copy the full pattern or selected bar, according to the chosen scope.
Paste Sequence	Paste the copied sequence at the selected destination. This action is enabled only when a sequence is in the clipboard.
Clear Pattern	Remove the track's musical events while keeping the track itself.
Remove Track	Delete the selected lane from the project.

Add a source and browse samples

Use + ADD to create a source, or the SAMPLES folder button to open the library. Tap a sample row to preview; scroll the list without triggering previews. Press + to load, use the heart for Favorites, search by name and open nested folders where available. A loaded sound and a written pattern are separate: PADS and KEYS material is sequenced in its own step or note editor. Finish recording a source before expecting playable audio.

Widget dock

The compact SEQ action dock is customizable. Press + to see the actions currently available for the project, then add or reorder them. LAB instruments are opened from LAB rather than from this dock.

RECORD FROM TRACKS

Choose an input

MIC records the device or selected microphone and enables the vocal chain. LINE records an Android-exposed external input, including compatible USB or Bluetooth routes. INTERNAL uses Android's capture picker for audio another app permits to be captured.

Listen/Rehearse monitors the active Mic chain before recording. Tune, Tone and character controls should be audible during rehearsal and on the resulting take. FLAT returns the voice chain to its neutral state.

Internal capture controller

After selecting an app, use the floating controller to start and stop capture; selecting the app does not begin recording by itself. Every Stop creates the next numbered take and leaves the controller ready for another capture.

Takes and destination workflow

Open Edit beside Play for a movable waveform. Adjust Start/End, audition a region, crop or chop before assignment. A finished take remains in the list after assignment. Choose Pad, Source, SEQ, Channel or Loop where offered; Pad and Loop ask for the exact destination instead of silently replacing content. Skunk REC also offers Octa. Edits and take removal are undoable.

Idea Rec

Beatbox converts clear kick/snare-like vocal transients into editable drum hits while rejecting speech and room noise. Hum Melody and Hum Bass follow stable pitch into editable notes. Preview the suggested instrument before committing. For synthesized Kick, Snare, Hat and Perc voices and their step patterns, open LAB > Skunk Drummer.

LIVE

Browse without stopping the set

SEQ -> LIVE has a pattern browser and ALL. Changing the browsed pattern changes the racks you see; it does not stop sources already launched from another pattern. Start a part in Pattern 1, browse Pattern 2 and launch another part to layer them. Stop the original source explicitly when you want it removed from the performance. TRACKS shows populated patterns without ALL; its pattern cards resize to use the available width.

ALL is the cross-pattern control view

ALL lists sources from across the pattern bank in compact racks. Each entry carries the track label and its pattern name, including a custom pattern name. The TRACKS header shows the ALL summary rather than the selected pattern's summary. Select a rack to target it; its play and options controls still refer to that exact source.

Rack controls and output

A track rack combines its label, level meter, two configurable controls, play/options, and-in the expanded pattern view-a sequence preview and FX row. The preview playhead follows that source. The lower-right MASTER/BUS selector cycles its output destination. Sending two sources to the same bus lets you process them as a group without changing their individual inserts.

Customize the two knobs

Long-press the rack or use its options to configure its two performance controls. Choose the parameters most useful for the part, such as Level, Pan or Pitch, or remove knobs if you prefer an uncluttered rack. The label sits below-left and the value below-right. Drag a knob vertically; the two slots are controls, not extra audio processors.

Edit FX while performing

Tap an FX entry to open its draggable floating processor, or swipe from the right for the selected track's shelf. Added/enabled FX and parameter changes affect that source's live signal; you do not need to relaunch it to deliberately commit a change. The FX count distinguishes enabled inserts from total inserts. Check scope if you hear no change: a bus effect and a track effect are different stages.

Launch and record a LIVE set

Track Play buttons are additive: launched sources stay phase-locked and loop until you turn them off or stop transport. LIVE condenses active tracks into colour-matched rack launchers, and its settings expose mixer, FX and automation controls. Transport Record captures the continuous post-master performance, including live mutes, FX and automation, as an audio take in STUDIO > ARRANGE. It is audio, not a newly invented pattern; keep the original patterns for note-level editing.

Macros, throws and live processing

Open MACROS for performance-wide controls. WARP blends pitch transformation, CRUSH reduces rate or bit depth, STUTTER repeats a captured musical slice, WAH follows the signal envelope, PHASE sweeps stereo notches and SPACE adds beat-related delay. Hold LO-FI, DUB, WASH or CRUSH for a temporary effect. These performance effects fade in/out; temporary settings do not replace the saved master inserts. RESAMPLE then FINISH captures the processed master and opens the destination chooser. Compare at a sensible level and check which target a macro affects.

Pedal banks and layout

Swipe down for the second bank: FURY distortion, BODY harmonic weight, PULSE tremolo, JET flanging, CHOIR chorus and TONE tonal tilt. Each pedal has a Hold footswitch. The configuration icon beside RESAMPLE opens twelve matching miniature pedals. Long-press and drag one onto another to swap slots within or between banks, or tap two pedals to swap. SAVE LAYOUT remembers the order across sessions; RESET restores the original two banks. Closing without saving keeps the previous order. Reordering changes only the layout, not the pedal's sound, held value or DSP processing order.

BLEED / pattern memory

The blood-drop button beside RESAMPLE is grey when off and red when enabled. Open its options to choose LIVE STATE or PHRASE LOOP. LIVE STATE retains outgoing synth voice/envelope and FX state without restarting its notes; it is not a recording of the whole phrase and does not schedule new outgoing notes. PHRASE LOOP repeats a captured musical fragment with Amount, Phrase and Decay options. Repeated transitions replace the retained cohort instead of stacking more layers. Off and Stop clear it. Saved note patterns remain unchanged; live audio recording/resampling prints the audible result. Additive rack launches remain separate from BLEED.

Pattern macro routing

Open the routing button left of BLEED to choose which tracks in the current pattern pass through the macro performance bus. Bypassed tracks still use their ordinary inserts and the common master chain. Tracks sharing a mixer group switch together so their shared FX are preserved; shared auxiliary returns stay on the macro bus. Routing is pattern-owned and follows project saving and pattern copying. Check this routing if a macro seems not to affect a part.

Pattern-owned macro Holds

Each pattern recalls its own held pedal positions. Hold and adjust FURY/BODY or another pedal in P1, then switch to P2 to create a different setup; returning to P1 restores its values and Hold lights. These settings are included in project saving and pattern copies. Unheld gestures and momentary throws are temporary and are not recalled. A blank pattern starts neutral. STUTTER recaptures on a playing pattern change rather than indefinitely replaying the outgoing pattern. Ordinary echo/reverb decay remains natural. These are LIVE master-performance settings, not extra inserts written into every track: resample or record the live audio when you want the performance printed into an arrangement/export.

03 / PADS

PADS combines the performance surface with STEP SEQ, sample editing and SOURCE tools.

PADS / PERFORMANCE

Pads, banks and kits

Banks expose additional pads without shrinking the performance surface. Load a kit, choose Empty, or edit pads and save a custom kit. A blank PADS engine is not meant to clutter every SEQ pattern: add musical events in its sequencer or piano roll when you want a PADS sequence. Loading a pad and writing a pattern are different actions.

Per-pad versus engine FX

FX added while a pad is selected belong only to that pad. FX added to the PADS track in SEQ process the entire pad engine. Both layers remain active and are shown separately in LIVE/MIX so one does not replace the other.

Pad performance controls

MODE changes trigger behaviour, LINK groups related pads, REPEAT displays and cycles its active rhythmic grid, and WARP follows project timing. Mute, Solo, Pitch, Gain, Route and compatible FX can be placed in Quick Controls.

STEP SEQ

Program the selected pad across the visible 16 steps of a bar. Switch 1 BAR/ALL for navigation; use the options menu for Randomize and Clear Grid. Pad piano roll provides pitch rows and subdivisions when more detail is needed.

PAD sample editor

PAD edits the selected pad's playable region. Double-tap alternates Start and End markers; drag markers for precision. Play audits the pad through its parameters and FX. Crop, reverse, normalize, fade, pitch and loop edits remain available without changing the source file.

SOURCE and auto-chop

SOURCE edits the uploaded master sample, not the last selected pad. Set or double-tap Start/End, use Preview Region, then chop to 4, 8, 16 or 32 slices. Chops fill empty pads first and warn before replacing occupied pads.

Mic record and resample

The small REC captures the microphone directly to the selected pad after permission is granted. RESAMPLE waits for the first pad hit before starting so the first transient is not preceded by silence; stop to choose the destination.

Mute groups and one-way choke

In pad edit mode, tap the pad's CHOKE / MUTE GROUP control to open PAD MUTE GROUP. Choose OFF or a group from 1 to 32. Pads sharing a group are mutually exclusive: triggering one stops the previous group member, and the latest hit continues; OFF allows overlap. For one-way behavior, open CUSTOM ONE-WAY CHOKE. ON HIT sets the group this pad sends (0 sends no cut); STOP THIS PAD WHEN sets the group it listens for (0 follows ON HIT). Example: set a closed hat to send 1, and an open hat to listen to 1 while sending 0. The closed hat cuts the open hat, but the open hat does not cut the closed one. This differs from SEQ > TRACKS > Cut Self, which affects retriggers of one SAMPLE or REC track.

04 / KEYS / Piano Roll

Explore and audition instruments first, then use the same note editor across SEQ, PADS and KEYS.

INSTRUMENTS

Instrument browser, tabs and audition

Press + in KEYS to open the SYNTHS, INSTRUMENTS, ENGINES and FAVORITES categories. Tiles show miniature instrument panels; tap one to open it as a tab. Long-press a tile to audition the real, playable instrument interface before adding it. Use the heart to browse Favorites. Long-press an open tab to favorite it or remove it from the tab row; removing a tab does not delete its saved preset.

Rack and presets

The rack panel contains the instrument's real parameters grouped into pages. Use the compact preset selector, Save for a custom preset, RND for randomization, INIT to reset, and MUTATE for a controlled variation. Parameter changes are shared with shelves, Quick Controls and automation.

Keyboard layouts

Choose piano keys, performance pads or SWITCHES. SWITCHES shows 24 notes: 15 in the bottom row and 9 above, with note labels centered on the switches. Octave -/+ shifts the playable range. HOLD sustains notes; ARP repeats the held selection. Without HOLD a note lasts only while pressed.

DUAL A/B

Enable DUAL to split the instrument area into A and B. Use the + in an empty half to choose its instrument. Each half retains its instrument panel, performance controls and KEYS/ROLL choice where supported. The piano roll uses a compact octave view. DUAL selections remain available when toggling the mode off and on; this is a two-instrument workspace, not a stereo-link switch.

SKUNKMORPH

Record or import an isolated sound on SOURCE, select its useful region and Analyze. Preview the six suggested characters, select one and open EDIT to play and shape it. Synth and Wavetable reconstruct timbre from analysis rather than mapping the whole recording across notes. Noisy, transient and tonal inputs need different interpretations; complex recordings cannot be guaranteed exact clones. Save the generated instrument to the library for later use. SOURCE intentionally hides the keyboard; EDIT contains the playable keyboard and synthesis controls.

ARP and manual record

ARP repeats held notes against the master clock and is preserved in playback, arrangement and export. Manual recording waits for the first key/pad/touchpad gesture, placing it at the first step instead of recording leading silence.

PCM CORE

Choose a Wave/Bank, then choose OSC1 and OSC2 programs independently where the bank supports zones. Root MIDI is the note at which an imported sample plays at original pitch; other notes transpose around it. Custom banks expose user presets rather than factory-program names as presets.

SKUNKVOX

Choose LIVE MIC for real-time input, VOICE LOOP to capture a phrase and play it through the vocoder, or ROUTE for another internal source. After capture, tap PLAY to audition the resynthesized phrase at C4, or hold/sequence notes to drive the carrier. The input is a modulator, never a dry sample mixed into the output. DEPTH controls how strongly each analysis band shapes the synthesized carrier; carrier, bands, formant, sensitivity and synthesized sibilance shape the result.

SKUNKULAR

Skunkular is a polyphonic semi-modular instrument for evolving tones and atmospheric patches. It is ready to play before patching; the ORBIT LFO and CONTOUR EG cable bays route modulation to visible destinations. Shape the oscillator and fold, contour, tone mode/cutoff, slow drift and stereo field, then use track reverb/delay sends for larger spaces.

GRAINSCAPE

Select a source through SAMPLES. The waveform identifies the loaded source and the grain window shows which portion is being fragmented. Grain Size, Density, position, pitch and Space turn that source into a texture rather than playing it as a normal sampler.

HYBRID and DOOM

HYBRID combines configured Engine A/B sounds through its X/Y morph pad, with ENV A, ENV B, modulation, FX routing and core pages. DOOM is a continuous drone/noise engine: X controls pitch and Y controls cutoff; manual record captures the sustained note and both automation movements. DOOM uses its touchpad for audition and DUAL. The compact Key/Scale controls constrain the performance; check HOLD and recording state before expecting a touch to end the sound.

SHARED PIANO ROLL

Shared editor

SEQ tracks, PADS and KEYS use the same high-resolution note editor. The ruler follows musical ticks, pitch rows scroll independently, octave -/+ navigates pitch range, and Zoom ranges from a detailed 16-step view to a 64-step overview.

Add, remove and resize

A first tap adds a note immediately. Double-tap the same cell to remove it. Long-press and drag an existing note edge to change duration. Subdivision 1/2 and 1/4 permits multiple events inside one main step and those events play and export at their true offsets.

Drag and Select

Enable SELECT, then drag a rectangle over the notes you want. The Copy/Cut prompt appears above the roll so the selection stays visible. Move to a destination pitch/step, long-press that cell and confirm Paste: the first chronological copied note lands exactly on that cell, while every later note keeps its timing and pitch distance. Repeat on additional cells to stamp the phrase more than once; press DONE to leave paste mode. Duration, velocity and expression are retained.

Copy/Paste versus Select

COPY and PASTE duplicate the editor's broader lane/selection workflow. SELECT is for a precisely drawn region. CUT removes only the captured notes; one cut or paste is recorded as one undo action.

Expression lanes

EXPR cycles compatible per-note data such as Velocity, Pan, Pressure, Timbre and Bend. Expression editing does not add or remove notes. Very small subdivisions hide their text when zoomed out so labels never overflow the note blocks.

Audition and navigation

Tap a note/pad label in the pitch gutter to audition that sound. Drag empty navigation space to scroll without drawing; in SELECT mode the same drag draws the marquee. Step numbers thin to milestone labels when zoomed out.

05 / Instrument and engine directory

A quick index of the instrument and engine names in this app build. Open KEYS and use the instrument browser for playable previews, source controls and presets. HYBRID is a dual-engine performance surface rather than a separate serialized synth engine.

SYNTHS / melodic synthesis

Pulse	Westwave	Acidic
SV-32	Vortex	FM-X
Chordial	OB-XD	TYRO-6
Cytosine	Mammoth	Mono-D
Divine	Atmos	NX-Pluck
Selen-1		

INSTRUMENTS / classic and acoustic-inspired

Grand Piano	Classic Piano	Classical Guitar
Violin Ensemble	Church Organ	Mellotron Strings
Wurlitzer EP	Rhodes EP	Clavinet D6
Harpsichord	Celeste	Vibraphone
Marimba	Upright Bass	Flute Ensemble
Trumpet Section	Harp Glissando	

ENGINES / specialist instruments

PATCHBAY	PCM Core	SKUNKVOX
GRAINSCAPE	DOOM	Skunkfont
Skunkular	SkunkMorph	

06 / LAB

Deck A/B performance is part of the LOOP workflow, not a detached chapter.

MODULE SELECTOR

Choose a LAB module and target

Choose Skunk Drummer, Skunk Octa, Skunk REC or LOOP from the LAB selector; in landscape it appears in the side rail. Quick Controls and the left/right shelves follow the selected module and source, not Master. In Skunk Drummer, the selected voice owns its controls and processing; in Skunk Octa, these follow the selected pad; LOOP exposes loop-focused controls.

SKUNK DRUMMER

Four voices, independent patterns

Choose Kick, Snare, Hat or Perc, shape the selected synthesized voice and program its 16-step pattern. Each voice keeps its own sound, output, FX and sequence; running patterns can play together in sync. Run shows the current step. Send routes the sound or material; Save retains it. Mutate and Random are starting points - use Preview before committing. While a pattern runs, LIVE performance macros are enabled automatically; you can toggle LIVE to edit the next sound without replacing the character already captured on a step. BPM and Swing changes apply to running patterns.

SKUNK OCTA

Skunk Octa

Skunk Octa is independent of PADS: it has its own kit, samples, eight pads, per-pad sound controls and sequencer. Load or save Octa kits from its kit controls. Send can route a sample or a sequence; choose the editable-track option when you want its step pattern transferred into SEQ. The selected Octa pad's shelf also exposes its own CHOKE on/off control.

SKUNK REC

Per-take controls and processing

Record and select a take, then press Play to audition it. Sound controls belong to the selected take; voice presets are starting points and do not change other takes. The right shelf adds processors for supported playback and capture/export paths. Send opens the available destinations, including Octa; the shared waveform editor and destination behavior are described under SEQ > Record from Tracks. Discard removes the selected take.

LOOP / DECK MODE

Six live cells

Open LAB, then select LOOP to access the six loop cells. Select the surrounding rack to target its Quick Controls; use the central control for capture/playback. Loaded audio is shown as a vinyl platter with a waveform preview. Long-press a cell for LOAD SAMPLE, CONFIGURE, EDIT LOOP, input/mode/length, mute and save/clear actions.

Recording and boundaries

An empty cell arms, then begins on the chosen grid boundary or first detected input where supported. Tap to request stop; capture closes on the correct musical boundary. A take shorter than one bar becomes one bar rather than receiving an unnecessary empty second bar.

Audio and MIDI modes

Audio Loop repeats the captured waveform. Auto MIDI detects drums or pitch; Beatbox MIDI, Bass MIDI and Melody MIDI choose a specific detector. MIDI cells display the generated note preview and play the assigned sample or instrument, not the temporary detection recording.

Edit a loop and assign its sound

Long-press a cell to set Input, Mode and Length, choose MIDI output instrument/sample, Save WAV, Clear or open the editor. CONFIGURE changes playback and sound controls; EDIT LOOP changes the audio region. Move the waveform markers, preview the chosen material and confirm. Save anything important before clearing a cell.

Overdub and mute

Double-tap an active loop for overdub where supported; the existing layer keeps playing while new material is captured. Mute/unmute follows the configured sync boundary. Overdub gain should be managed to avoid feedback and level buildup.

Session record

Session recording captures a loop performance into Studio. Check the active recording state and stop it deliberately when finished. Audio captures and MIDI-converted loops are different kinds of material: an audio take contains the sound already performed; MIDI remains note-based. Audition the resulting arrangement before clearing the original cells.

Save and send

Save WAV writes a reusable loop into the app's Samples/Loops collection and an accessible device location. Tracks and whole patterns can be sent to a chosen loop from their long-press menus; trailing empty pattern bars are excluded.

Assign and read Deck A / B

Load audio into a loop cell, assign it to Deck A or B, then switch to DECK MODE. The deck header identifies the selected deck and assigned cell; its waveform, playhead, position and length show the audio state. Select a deck before using Quick Controls or the FX shelf. Changing the selected deck changes the editing target, not the other deck's content. Empty decks must receive audio before they can be auditioned or scratched.

Scratch gestures and two-hand performance

Touch a loaded vinyl and rotate clockwise to advance or counter-clockwise to read backward; hand motion controls position and rate, rather than adding a scratch-noise effect. All six audio loops may play, and LOOP MODE can scratch loaded cells without Deck A/B assignment. Up to two scratch gestures can run at once; lift a finger before scratching another cell. MIDI-conversion cells are note performances, not raw audio platters.

Speed versus pitch

SPEED changes playback duration/rate; PITCH transposes in semitones. Their purposes differ from a hand-driven scratch, where changing read speed naturally changes the audio's pitch. Return Speed to 1x and Pitch to 0st when comparing with the source. Extreme time manipulation may sound different from normal playback.

Deck level, EQ and crossfader

Each deck has Gain, Speed, Pitch and Low/Mid/High EQ. Use Gain to balance A/B; EQ affects only frequencies present in the sample, so keep it near neutral when comparing. The horizontal crossfader blends the assigned decks: center for both, move toward a side to favor it. RESAMPLE prints a performed blend, scratch and processing to new audio; stop, choose the destination and wait for completion before another transfer.

07 / STUDIO

STUDIO holds the two finishing views: ARRANGE first, then MIXER.

ARRANGE

Audio clip stretching

Resize an audio clip to stretch its duration; playback and export use the prepared audio. Snap, smaller divisions and deeper zoom support precise edits. Large regions take longer to process, so keep the source file available.

ARRANGE overview

ARRANGE is the linear song timeline. Place a pattern on a channel grid, or add audio/recordings. Pattern chips preview notes; audio clips show waveforms. The ruler, playhead and previews share one musical timebase.

Clip and channel selection

Tap a clip for its Quick Controls and inspector. Tap an empty channel header for channel controls; swipe right-to-left from the right edge for its FX rack. Long-press a channel for actions such as Automation.

Move, trim, snap and zoom

Tap a clip to select it; double-tap removes it (Undo can restore it). Drag an edge to trim. To move a short clip without catching a resize handle, press and hold its center before dragging. Snap aligns to the musical grid; zoom in for precision.

Non-destructive clip tools

Reverse updates playback and its preview. Crop/trim, fades, gain, pitch, loop, split and duplicate adjust the region while preserving the original source. Loop repeats a selected region; Duplicate creates another editable clip.

MIXER

Channels

CHANNELS are arrangement strips, not duplicate SEQ tracks. The header shows CH # and FX count; M/S mute and solo. Use the vertical fader for level, RV/DL for sends, PRE/POST to set send position, the horizontal slider for PAN, and MASTER/BUS for output. Select the channel before AUTO or its FX shelf.

Pre/Post sends

PRE takes the reverb/delay send before the channel fader; POST follows it and is the usual mix behavior. Tap the PRE/POST label to switch.

Buses

Four horizontal bus racks process routed groups before Master. Select a bus for its Quick Controls and left parameter shelf; the rack has level, pan, drive, M/S and a meter. Switch the lower list between FX and SOURCES, then tap an entry to inspect its floating rack.

Master

MASTER combines output level/pan, EQ, dynamics, ambience, drive, filter and insert FX with a source list. Tap a source to inspect it in a floating rack; use AUTO for Master automation and the left shelf for full parameters. Preserve headroom because this processing affects the final mix.

Signal routing and meters

Route sources to Master or a bus. Per-pad FX run before the combined PADS lane, followed by channel, bus and Master processing. RMS shows average energy; Peak catches transients. Processor I/O meters show gain changes. Lower upstream gain if a peak is red or pinned.

08 / Controls / FX

Quick Controls and processing follow the selected source or mixer target. Check that target before changing a parameter.

QUICK CONTROLS

Quick Controls

Every track, pad, instrument, loop, clip, channel, bus and master owns a customizable compact bar. Press + for compatible controls; drag cards between Current Layout and Available, and reorder Current Layout. The layout wraps three compact cards per row in its editor.

Precise gestures

Knobs respond continuously after the gesture begins, even when the finger leaves the knob, so the value remains visible. Long-press supported controls for typed entry. A complete drag is committed as one undo step.

Left and right shelves

Swipe from the left for mixer or instrument parameters and from the right for the selected object's FX rack. Shelves use the selected object as their data source; changing the same parameter in a rack, shelf or Quick Controls updates one shared value.

PROCESSING

Processor racks and floating FX

Press + ADD EFFECT at the bottom of the FX shelf, then choose from the categorized processor dialog. Racks keep each effect's real controls, bypass state and input/output meters; collapse, reorder or use the three-dot menu to copy/remove. Patch cables visualize connections between the displayed jacks and follow their racks while scrolling - they are not extra sound sources. The floating FX window uses the same parameter controls as the shelf; drag its header clear of the part you are editing.

FX scope

Track FX process one SEQ lane, pad FX process one pad, PADS-track FX process the combined pad engine, and channel/bus/master FX process their corresponding mixer stage. Check the shelf title before adding an effect.

Rack and pedal views

Use the layout toggle beside the FX target to switch between hardware racks and pedals. Floating processors follow the same setting. Pedals show four inserts per swipe page: 2 by 2 in portrait, 4 in one row in landscape. Swipe up or down to reach the other four. Power beside the effect name toggles bypass, not Hold. Five controls use a dice-five layout; EQ has its live analyzer in a CRT-style screen with three band knobs below. Double-tap a knob to restore its default. The options menu keeps detailed controls, copy, removal and moving an insert earlier or later where supported. Changing the visual style never changes parameters, bypass state or effect processing order.

Parametric EQ

Open EQ from Quick Controls or the rack. Drag graph points or edit band controls while the live spectrum and waveform response show the affected sound. Use frequency, gain and Q deliberately; bypass to compare at matched loudness.

FX On/Off and automation

Add an FX On/Off control when you need a performance bypass. Automatable effect parameters appear alongside universal and instrument parameters. Changing a compatible rack parameter updates its Quick Control and automation target.

09 / Automation

Automation is organized by selected target and recording mode; project automation remains separate from rendered audio.

TARGET AND EDIT

Choose and open a target

Automation belongs to the selected object: a SEQ source, pad, instrument, channel, bus, Master or supported FX parameter. Open it from the selected object's Quick Controls, a track long-press menu, an ARRANGE channel action or the channel AUTO button in MIXER; that button opens the channel editor without leaving MIXER. MASTER and BUS 1-4 each have independent lanes. Confirm the displayed target before writing.

Lane editing

Tap to add a point, tap a point to select it, and drag continuously for precise time/value changes. The value knob edits the selected point. Zoom changes visible detail; Navigation moves through the lane without changing point timing.

Position and value feedback

The selected point reports its exact bar/beat position and parameter value. Edge points have an enlarged hit target so the first and last values remain selectable. Clear Lane removes the active parameter lane only.

Write modes

OFF plays existing automation but captures nothing. TOUCH writes while a control is touched. LATCH continues writing the last touched value until recording stops. WRITE continuously replaces the armed lane during recording; use it carefully.

Live capture requirement

Compatible knob movement is captured while an actual live recording is running, not merely because playback is active or an automation editor is open. The first movement creates or updates the relevant parameter lane. This includes separate MASTER and BUS lanes as well as supported source controls; browsing does not reassign automation to the visible track. Review the lanes after recording. Normal sound design while stopped does not write them.

Playback, mixer lanes and persistence

An enabled lane supplies its parameter during playback; disable it to compare with the saved base value. Runtime controls may display the automated value. MASTER and each BUS expose their own volume/pan and supported processor, bypass and FX lanes. Automation is saved with the project and participates in native mix export. Save a project version before replacing a detailed pass.

DOOM touch recording

DOOM manual record creates a sustained note for the complete touch duration and captures touchpad X as Pitch and Y as Cutoff lanes. Playback reads both lanes through the same engine parameter path used by the live touchpad.

10 / Files / Setup

Save the editable project separately from rendered audio, then use the setup and support references when something is not behaving as expected.

RENDER / CAPTURE

Resample and print audio

Add RESAMPLE TO PAD to Quick Controls. Press once to start and again to choose PADS, a channel waveform, LOOP, OCTA or SEQ. PROJECT BOUNCE records track and bus processing before Master, so in-project replay passes through Master once. MASTER PRINT records the final sound, including Master FX; an active Master chain can process that print again on replay, so bypass it for a like-for-like comparison. Capture is lossless float audio without normalization. Closing the chooser keeps the pending take; Discard deletes it.

Audio export checklist

Save the session, then open Export and choose Pattern or Arrangement, confirm song length, mute/solo, outputs and automation, select mix or an offered stem mode, choose 16-bit or 24-bit WAV and set a destination in Android's location picker. Wait for the completion or error message, then audition the saved file independently. Native mix rendering includes Master/bus routing, compatible FX and automation. 24-bit preserves finer numerical resolution than 16-bit; it cannot repair clipped audio or a poor source. Leave headroom. The full-song path is file-backed rather than one song-length audio buffer, but very large projects, missing media, low storage or a failed destination can still stop an export; keep the editable project and read the reported error.

Stems

Stem export renders separated musical parts for mixing elsewhere. Muted material is excluded where indicated; bus/master processing depends on the chosen stem mode. Audition the export before deleting or moving project sources.

Long exports and storage

The native export path processes audio in bounded blocks through a continuous offline graph rather than holding a complete song buffer for every track. Effect tails and automation continue across blocks. Long renders need free working storage as well as destination space; keep the app available until completion or cancellation. Device resources, source/event size and supported graph limits still apply. Choosing 16-bit instead of 24-bit is not a cure for an oversized source or insufficient working storage.

PROJECTS / MIDI / CONTENT

MIDI import

Open the transport three-dot menu and choose Import MIDI. Tracks retain note number, velocity, duration and sub-step offsets. Material beyond one pattern's bar capacity continues into following patterns instead of being discarded.

MIDI export

MIDI export writes the editable performance rather than a flattened audio approximation. Substeps, note lengths, velocity and supported expression remain at high timing resolution for another DAW.

Samples and custom content

The shared SAMPLES browser indexes bundled, user and generated content. Imported PCM sources, custom kits, recordings, resamples and saved loops remain distinguishable and reusable across supported pages.

Optional backup and restore

Enable backup manually in Settings -> Backup and select your Music/SkunkAudio folder. Backup is optional; the app does not ask on every launch. The backup ZIP contains project descriptions and required stored assets, not the app source code. Use Import Backup in that settings tab to restore the archive; extracting JSON files alone is not the project-loading workflow. Public copies survive uninstall; private app storage does not. Keep a separate copy of important archives.

Projects and device transfer

Save a Portable Project when moving a session or backing up important work, so required media is included where supported. Keep original imported files available until you have reopened and auditioned the transferred project. Do not rely on uninstall/reinstall or Android backup as your only project backup.

Offline and sharing

The manual and production tools are available offline. Saving a project is different from exporting audio: a project preserves the editable session, whereas WAV is rendered sound. Use the explicit export/share actions when you want to send material elsewhere.

DEVICE SETUP

Microphone permission

Grant microphone access when using REC, Idea Rec, SKUNKVOX input or LOOP capture. If Android reports it blocked after repeated denial, open App Info > Permissions > Microphone and allow it manually.

USB and Bluetooth MIDI

Connect the device through Android first, then open MIDI setup. Select the input/output, verify channel handling and use MIDI Learn where offered. Bluetooth MIDI latency depends on the controller and phone.

MIDI Learn

Long-press a learnable performance control, enter Learn, then move the hardware key/pad/CC once. The saved mapping triggers the same app action as touch and can provide controller feedback where the hardware supports it.

Latency and audio health

Use the device's native sample rate/burst where available and run latency calibration for LOOP or live overdub. If audio crackles, close heavy apps, disable restrictive battery optimisation, select a safer buffer and run Audio Health Check.

Background and interruptions

Calls, route changes and another app taking audio focus can interrupt playback. Return to Skunk Audio and resume transport; saved samples, PCM banks, MIDI loops, mutes and project state should restore without requiring track previews.

Orientation and session continuity

Settings contains orientation options. Rotating the device changes the workspace layout while retaining its selected page and supported open editor/dialog state. It should not create a new musical session or restart transport. Return from a system interruption using the existing session; do not start a new project to recover an open editor. Save before a performance and report any reproducible discontinuity with the page and exact actions.

Display and edge-to-edge

AUTO adapts density to the phone; LARGE increases touch/readability while preserving complete grids. The app respects status-bar, cutout, keyboard and navigation insets on Android 15+ rather than placing controls beneath system UI. Portrait and landscape adapt the workspace while preserving the selected page and active audio state; rotation does not require an app restart.

TROUBLESHOOTING / SUPPORT

Troubleshooting and finding help

No sound: check that a source and notes are loaded, then check mute/solo, routing, bus/Master level, FX and AUTO. Crackles: close heavy apps, use a stable route/buffer and run Audio Health Check; Bluetooth can add monitoring delay. Missing recording: check microphone permission, input and capture state. A quiet engine may need a sample, phrase, bank, preset or route. On export failure, keep the project, check storage and destination access, read the error and audition before trusting the file. For transfer, reopen and test a Portable Project or Backup before deleting the original. Search this guide or the in-app manual. When contacting support, include device and app versions, workspace, reproduction steps and the affected path.

Contact: support@skunkaudio.org | Help: https://skunkaudio.org/support | Manual: https://skunkaudio.org/manual | App: Google Play