



USER MANUAL

for iPhone & iPad
The groovebox companion

by RARE DATA



Launch edition · 1.0 (29) + 1.1 (30) preview
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About this edition

This is the September 2026 launch manual for COMPA on iPhone and iPad. It covers the approved App Store release, version 1.0 (Build 29), and gives a clearly marked preview of the next update, COMPA 1.1 (Build 30).

COMPA 1.1 is the next update, identified as Build 30. Its release date has not been announced; the September 9 launch remains COMPA 1.0 (Build 29).

The new physical-iPad screenshots were captured on the development build. Core workflows are shared with the launch app. Any visible control or behavior that specifically requires COMPA 1.1 (Build 30) is labeled as an upcoming preview in the chapter or caption. If a pictured control is absent in your app, check your installed build in More / About. One clearly labeled archival Build 16 MPC Sample PADS capture is the exception: its tabs remain accurate while the surrounding navigation and styling have changed.

Start with a musical job

I want to...	Read...
Connect hardware and hear it safely	Getting connected; Audio routing; Multichannel interfaces
Play a hardware instrument or an AUv3	The Session screen; Device workspaces; Keys; The Pattern tab
Build a sample kit	CHOMP: the pads; The Kits builder & export
Turn an idea into a song	FETCH; CLIPS; ARRANGE
Balance, record and export	The MIX tab; Feed, Takes & the recall buffer; Rendering audio
Connect apps or controllers	MIDI controllers hub; MIDI apps; Ableton Link; Network MIDI
Solve a problem	Troubleshooting; Engine Info; Ask ChaCha

A screenshot is an example rig. Device names, available channels, Audio Unit windows and active audio routes depend on what is connected. MIDI carries performance messages; it does not carry the sound of an external instrument. Connect an audio return when you want COMPA to hear or record hardware.

Controls and screen sizes

Names in capitals match controls in COMPA. A > B path means open A, then B. iPad landscape exposes more controls at once; iPad portrait and iPhone arrange the same work into compact panels and scrolling regions. A device-specific tab appears only when its capability is available.

What is previewed

- Linked Pattern groups, coordinated presets and variations, group Sets and direct publishing to Clips/Arrange.
- The combined Session-card name and color editor; Pattern undo/redo and expanded fill controls.
- The later sample drag/drop, AU-sequencer start, transport ownership, master-effect insertion and PLAY keyboard corrections.

Welcome



SESSION on a real iPad rig: one focused device, the other cards in the rail, and the shared transport below.

Compa turns a USB-C iPhone or iPad into the brain, screen, mixer, effects rack, recorder, and song workspace for hardware and music apps. Hardware is welcome, not required: start with Fetch, Chomp, or an AUv3 instrument, then add a groovebox whenever it helps the idea.

Session is the rig, Clips is the performance board, Arrange is the song timeline, and Mix is the shared desk. They do not keep separate copies of a track. The same track name, instrument, audio return, inserts, level, MIDI mapping, and automation stay connected while you move between views.

What Compa actually does

- Connects class-compliant USB audio and MIDI gear, with deep workspaces for verified devices and truthful generic tools for everything else.
- Generates playable ideas in Fetch, records and launches them in Clips, lays them out in Arrange, and balances them in Mix.
- Hosts Chomp and AUv3 instruments and effects, including inserts on tracks, buses, and Main.
- Records normal takes, rescues the past with RCL, and renders a full mix or selected stems from Project Tools.

- Maps controllers across transport, Clips, Arrange, Chomp, Mix, parameters, and plug-ins, with factory layouts for common grid controllers.
- Explains the current setup through Ask ChaCha and learns about unfamiliar hardware through a Sniff Test device compatibility report.

Hardware makes its own sound

A hardware workspace controls and records the connected box; it does not emulate it. Chomp and hosted AUv3 instruments are the exceptions because their sound engines run inside Compa. A MIDI-only hardware track needs a real audio return when you want to hear, record, or render that external instrument.

If new gear is unfamiliar or behaves incorrectly, open MORE and run SNIFF TEST. The report names the actual audio interface and MIDI endpoint separately, contains no recordings, and can be shared with support@getquota.app.

Compa at a glance

Eight sections stay on the bottom navigation: SESSION, FETCH, CHOMP, CLIPS, ARRANGE, KITS, MIX and MORE. Each is a different view of one connected production system, not a separate project.

The bottom navigation

Section	What it is
SESSION	The connected rig, session library, device cards, live scopes, routing, recording, and app loading.
FETCH	Generative chords, bass, melody, drums, and atmosphere routed to hardware, Chomp, AUv3, Clips, or Arrange.
CLIPS	The launch board. Tracks run across, scenes run down, and audio or MIDI clips loop, record, follow, copy, and move.
ARRANGE	The song timeline. Place regions, record takes, navigate the whole song, and draw or write song automation.
KITS	Quota Kits and Chomp interchange: build, inspect, import, convert, and export pad programs and sequences.
MIX	The shared desk for audio returns, instruments, MIDI destinations, inserts, sends, meters, plug-in windows, and automation state.
MORE	Ask ChaCha, Settings, Sniff Test, controllers, MIDI map and matrix, Takes, Feed, connections, support, and diagnostics.

One track, several views

- Session shows devices and the whole document.
- Clips and Arrange show the same track identities in performance time and song time.
- Mix derives its strips from those tracks and their real audio returns.
- A device or plug-in panel edits the instrument or effect owned by that track.
- Project Tools is shared by Clips, Arrange, and Mix for sessions, interchange, and audio rendering.

The persistent performance strip

The bottom strip keeps Play, Record, retrospective capture, MIDI Map, metronome, sync source, tempo, DSP, and connected-device status available while the main screen changes. Double-tap a BPM number when you need to type a large tempo change instead of dragging repeatedly.

Device workspaces

Tap a hardware or app card to open its own tabs. The exact tabs follow verified capability: a device with no controllable CC does not receive pretend knobs, and a model generation without USB audio is not described as if it were the USB-capable version. The supported Roland sampler profile is SP-404MKII; it does not mean the original SP-404, SP-404SX, or SP-404A.

One complete app

The App Store release includes all eight sections: SESSION, FETCH, CHOMP, CLIPS, ARRANGE, KITS, MIX and MORE. CHOMP, Quota Kits and Quota Stems are included in COMPA, with no separate feature purchase.

The launch app at a glance

- CHOMP is now a first-class bottom tab and also ships as an AUV3 instrument for other hosts.
- Session, Clips, Arrange and Mix share device roles, track identities, colors and physical input assignments.
- The Pattern Library contains 1,129 melodic and bass ideas across 30 genres.
- The Rhythm Library contains 135 drum patterns: 45 each at 16, 32 and 64 steps.
- Normal hardware monitoring keeps the full mix and effects path. LOW LAT supplies a temporary dry hardware path for responsive finger drumming.
- Standard 4 Stems publishes immediately through RE-PITCH; the unreliable BEATS and COMPLEX choices are not exposed in the launch app.

Supported hardware

Compa ships 17 built-in hardware profiles. A profile is a truthful capability map, not a compatibility badge: some devices receive deep CC control, some safely receive notes only, one is an audio-interface profile, and one legacy synth must be assigned to the MIDI cable that represents it.

Support levels

Level	What Compa can promise
DEEP PROFILE	Verified channels and controls, tailored workspace, setup guidance, audio route when the device exposes it.
CONSERVATIVE PROFILE	Correct identity and known note/audio paths, with uncertain CC or transport features deliberately left off.
GENERIC AUDIO	Any class-compliant USB audio interface can be scoped, routed, recorded, processed, and used for output without any MIDI endpoint.
GENERIC MIDI	An unprofiled hardware endpoint can be added and routed by channel; labels stay generic until its map is verified.

The 17 built-in profiles

Device	Control path	Audio / important limit
Roland SP-404 MK2	Deep CC and mono chromatic Ch16	48 kHz USB audio; this does not include older SP-404 models.
Roland P-6	Deep granular CC Ch4; regular keyboard Auto Ch15	44.1 kHz USB audio; 64 device patterns.
Roland T-8	Drums Ch10 and mono bass Ch2; no CC	44.1 kHz USB audio; device rhythm recorder does not capture incoming drum notes.
Roland S-1	Curated deep CC synth Ch3	44.1 kHz USB audio.
Roland J-6	Poly notes Ch1; no control surface	44.1 kHz USB audio.
Roland E-4	Notes Ch3; no control surface	44.1 kHz USB audio.
Teenage Engineering EP-133 K.O. II	Notes plus four received CCs	USB audio requires OS 2.5 or newer; rate remains hardware-unverified.
Teenage Engineering EP-40	Notes plus four received CCs	44.1 kHz USB audio; enable MIDI clock input on the device.
Teenage Engineering EP-136 KO Sidekick	Audio-interface profile; controller CC source	8-channel 48 kHz USB mixer; it does not receive a Compa CC surface.
Akai MPC Sample	Pads and sequence program changes; no CC	44.1 kHz USB audio plus XPJ kit/sequence interchange.
Akai MPC Live III	Notes plus 16 user-learned CC slots	44.1 kHz, up to 24x24 USB audio.
Akai MPC XL	Notes plus 16 user-learned CC slots	44.1 kHz, up to 24x24 USB audio.
Akai MPC One G2	Notes plus 16 user-learned CC slots	44.1 kHz, selectable 8x8 or 24x24 USB audio in device role.
Ableton Move	Conservative note profile; user-assigned track channels	Measured 44.1 kHz USB audio; Standalone MIDI port preferred.
Elektron Tonverk	Conservative 12-track note profile	USB rate and CC surface remain unverified.
Yamaha SEQTRAK	Conservative multichannel note profile	Measured 44.1 kHz USB audio; no received CC claimed.
Sonicware LIVEN MEGA SYNTHESIS	DIN MIDI notes and published CC receive	No USB port and no USB audio; assign the MIDI cable and use an audio interface.

Automatic identity and manual assignment

iOS exposes MIDI endpoint names rather than USB vendor and product IDs. Compa matches specific model strings, remembers the endpoint unique ID, and never uses a loose word such as MPC as a catch-all. The LIVEN MEGA SYNTHESIS has no USB endpoint of its own, so open MORE > MIDI & CONNECTIONS and use SET TYPE on the connected MIDI interface.

Clock and transport are separate

Clock and Start/Stop can be enabled per profile. Boxes that launch their own pattern on Start default to clock-only or fully off when hardware evidence requires it. The MPC Sample defaults both clock and transport off because current firmware crackles while clock-slaved. Device Setup shows the current policy and lets the owner change it.

A profile controls only what evidence supports. Generic class-compliant audio remains usable even when no MIDI port exists, and an unknown MIDI endpoint does not turn an audio mixer into a MIDI instrument.

Device guide: Roland SP-404 MK2



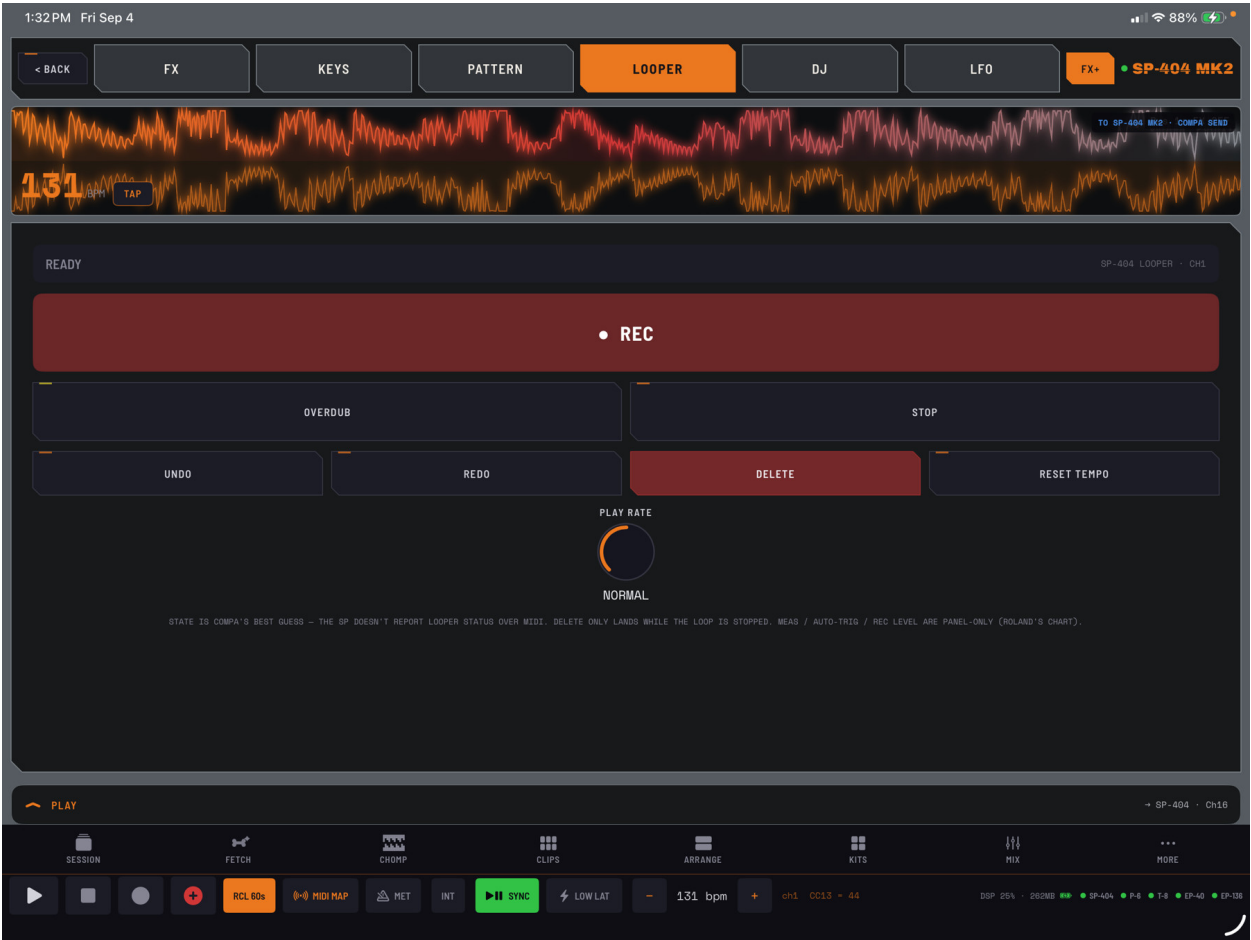
SP-404MKII effect controls in COMPA. The selected effect, live controls and bus belong to the connected hardware.

The deepest profile in Compa and the box the whole app was shaped around. The SP-404 MK2 workspace has FX, KEYS, PATTERN, LOOPER, DJ and LFO. XY is a selectable control style inside the FX surface rather than a separate tab. It is class-compliant over USB for both MIDI and audio, so it needs no driver and, for control, no setup at all.

Set this on the device

Control works the moment you plug in. These settings only matter for the specific things they unlock.

1. To hear Compa THROUGH the SP: SYSTEM, then USB IN = LINE IN, then press EXT SOURCE. Setting MIX OUT instead gives you monitor-only, which is feedback-proof but keeps Compa out of the SP's effects.
2. To follow Compa's tempo: SHIFT + pad 13 for the UTILITY MENU, then SYSTEM, then MIDI Sync = USB or AUTO. Compa broadcasts MIDI clock constantly, so the SP tracks Compa's BPM from that moment on.
3. To sample Compa's output: RESAMPLE with ROUTING = ExtIn records only the USB return, so you capture Compa clean without the SP's own pads.



SP-404MKII Looper workspace. COMPA provides the remote surface while the physical SP performs the audio work.

What you get in Compa

Tab	What it drives
FX	The 3 to 6 live knobs of whatever effect sits on the selected bus. CC83 selects the effect, CC19 toggles it, and CC16, 17, 18, 80, 81, 82 are Ctrl 1 through 6.
KEYS	The chromatic voice on Ch16. Tap a pad on the SP, then SHIFT + PAD 4, and Compa plays that sample chromatically. It is a mono voice, so one note at a time.
PATTERN	16 pattern slots over Program Change on Ch1.
LOOPER	The real looper CC map. Note that CC85 STOP ALL only registers when the SP sees four 127s in quick succession, which emulates pressing EXIT four times. Compa sends it four times for you.
DJ	Deck A on Ch1, deck B on Ch2, with the FX rack as the deck's bus. The pattern sequencer deck takes volume on CC7 only.
LFO	Modulation aimed at any CC in the map above. XY control remains available from the FX surface's style picker.

Limits worth knowing

- The chromatic voice is monophonic. Compa hides chord generation on this card because chords would silently collapse to one note.
- The SP never transmits looper state, so Compa's LOOPER badge tracks what it sent, not what the SP is actually doing. If you drive the looper from the SP's own buttons, the badge will drift.
- BPM SYNC is handled inside the SP. At extreme tempo changes, resample at the target tempo and turn BPM SYNC off. See Troubleshooting.

Device guide: Roland P-6



P-6 focused in Session, with its live waveform and the other connected instruments alongside.

The P-6 is a class-compliant 44.1 kHz sampler with a deep granular engine, regular chromatic playback, USB audio in both directions, and 64 device patterns. Compa exposes those as distinct jobs instead of treating every note as granular.

Set this on the P-6

- USB.d controls the P-6 level sent to Compa. OFF follows the VOLUME knob; 1-127 sets it independently.
- USB.b chooses where Compa's return enters the P-6: Bus A, Bus B, or Effect. USB.G sets that USB-input gain.
- For Regular Keyboard, set Auto MIDI Channel (A.CH) to 15. Hold PATTERN and tap the sample pad on the P-6 to choose what its keyboard voice plays.
- For Granular Source, choose the bank and pad in Compa's Control or Keys source picker. Compa plays the P-6 granular voice on MIDI channel 4.

Control

Control groups the published parameters into Head, Grain, Pitch, Filter, Envelope, Mixer, and Effects instead of one undifferentiated wall. The source selector chooses the granular bank and sample. Knob and slider layouts show the same parameters; XY is reserved for an intentional paired-performance surface, not a third generic layout.

Sampling calculator

The live BPM calculator shows how long one, two, and four bars take at 44.1, 22.05, 14.7, or 11.025 kHz and flags combinations that exceed the P-6 sampling limit. It is guidance: Compa cannot switch the P-6 sample-rate setting for you.

Keys

Mode	What plays	How the source is chosen
GRANULAR SOURCE	The granular engine on channel 4	Choose bank and pad in Compa.
REGULAR KEYBOARD	The P-6's normal chromatic sample voice on Auto Ch15	Hold PATTERN and tap a pad on the P-6.

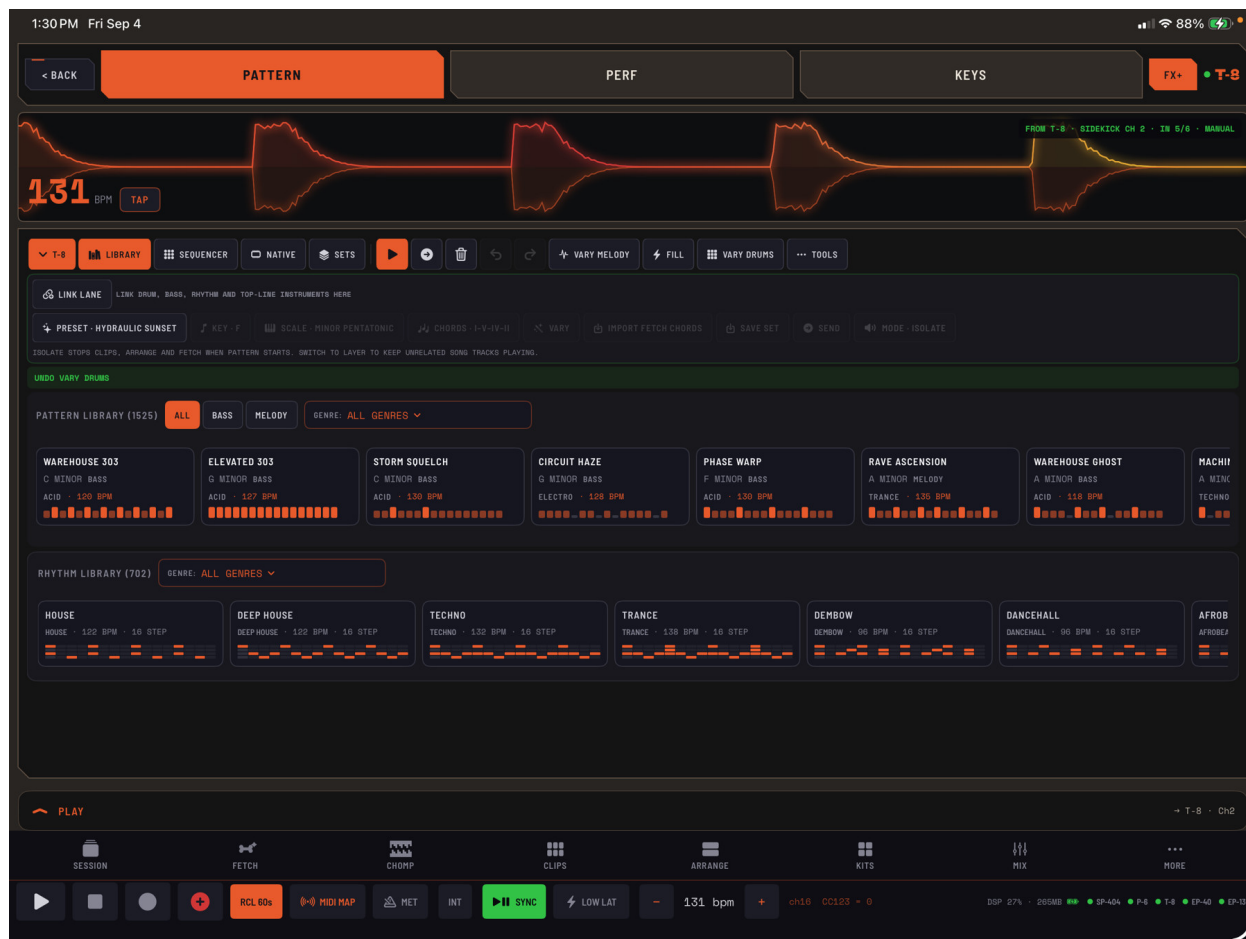
The mode and source controls are available where you play and in the pull-up controls, so you do not have to walk back to Control merely to change voices.

Patterns and chains

The Pattern tab separates Compa patterns from P-6 DEVICE PATTERNS 1-64. A device chain is an ordered list of those physical pattern numbers. PLAY DEVICE CHAIN sends changes on render-clock boundaries, and the active marker follows the pattern that should be sounding on the P-6 rather than racing through steps.

VERIFIED on the physical P-6 in the Rare Data studio, including regular and granular keys, USB send/receive guidance, and device pattern chains.

Device guide: Roland T-8



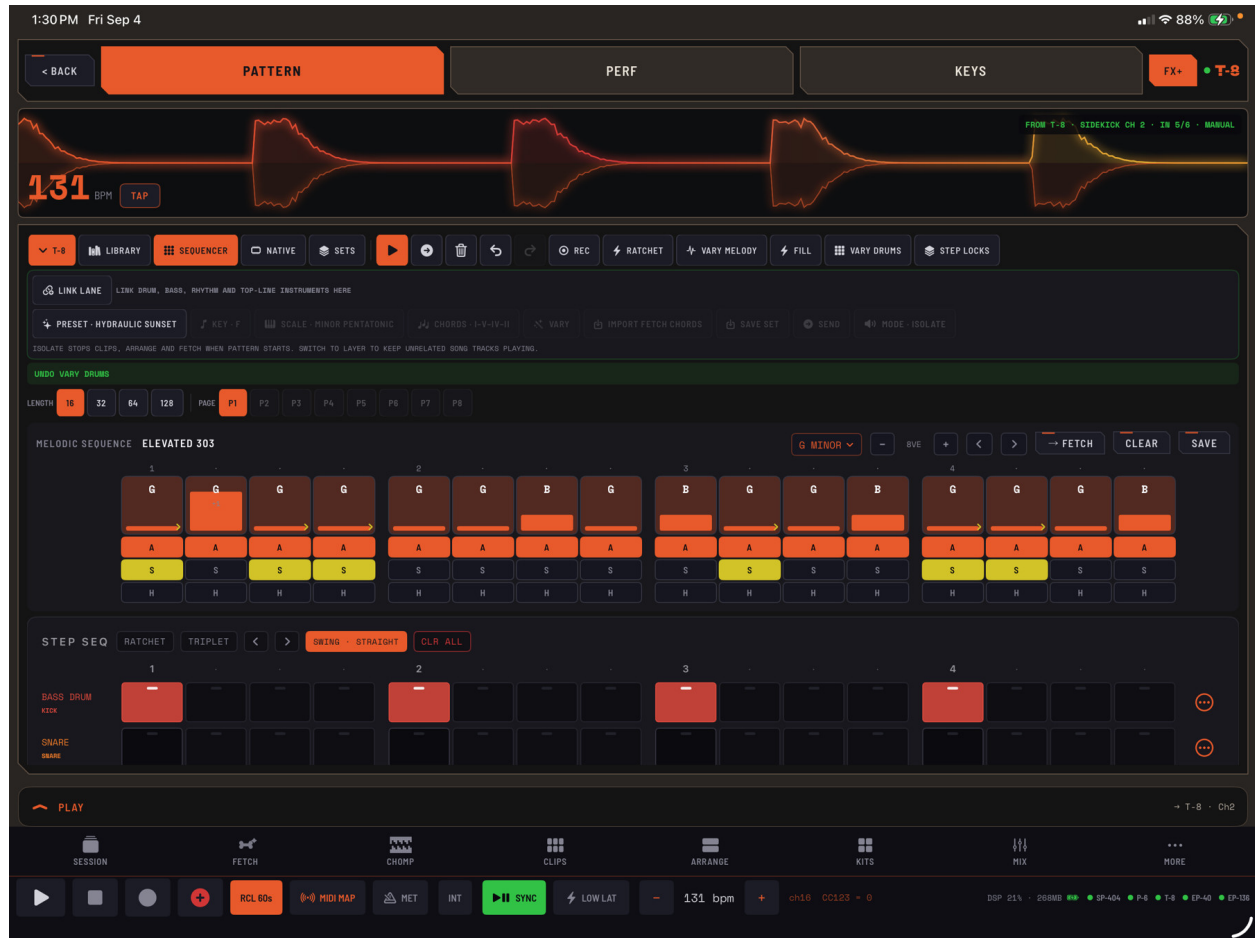
T-8 Pattern Library on iPad. The LINK LANE and history controls visible here are a COMPA 1.1 (Build 30) preview.

A note-only box with no usable CC surface, which sounds like a limitation until you use the PATTERN tab. The T-8 has no CONTROL page and never will, because there is nothing to put on it. What it does have is a step sequencer Compa can program, and that turned out to be the fun part.

Set this on the device

The T-8 will not enumerate as a plain USB MIDI device until you turn AIRA LINK off. This trips up more people than anything else on this box.

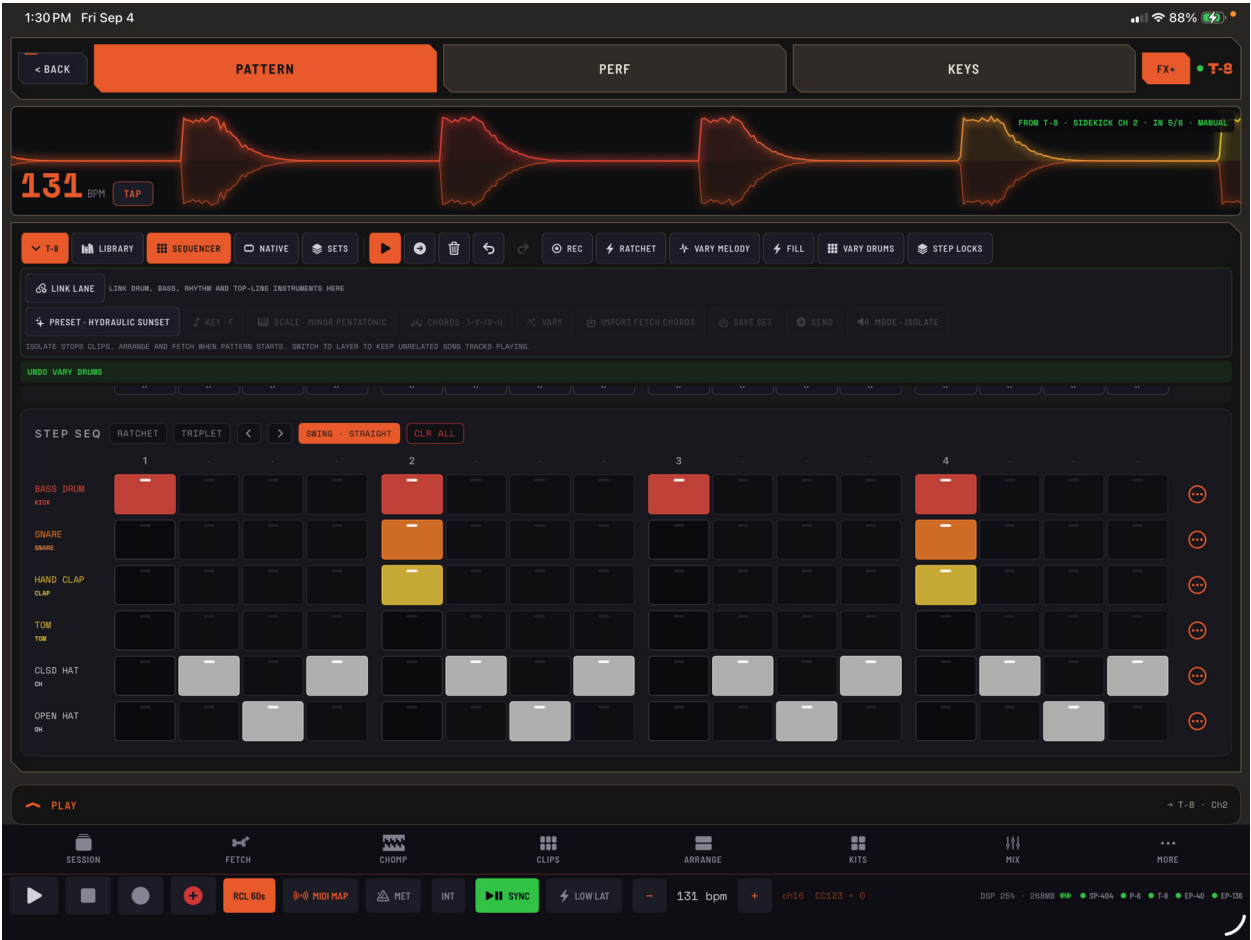
1. MENU, which is SHIFT held plus OCT +.
2. Set A.Lnk to OFF, then power cycle the unit. Without this the T-8 does not appear as plain USB MIDI at all.
3. Set SYnC to USB or AUTO so it follows Compa's clock. Leave the 1/8 inch SYNC IN jack empty, because an occupied jack overrides everything.
4. Set rXPc to On, or the T-8 ignores every pattern change Compa sends.
5. Optional: USBd set between 1 and 127 lets you turn the T-8's own volume to zero while USB keeps streaming. That is the wet-monitor trick.



T-8 melodic lane and drum rows share the same beat columns and Pattern pages.

What you get in Compa

- **PATTERN:** 64 patterns over Program Change on Ch16, plus the step grid that programs both the drums and the bass line.
- **PERF:** the performance surface.
- **KEYS:** the bass synth on Ch2.
- The central **FETCH** station can route generated bass to the T-8, but **FETCH** is not a tab inside the T-8 workspace.



The T-8 drum grid with device-specific voice rows and per-row tools.

The note map

Voice	Note	Also accepts
Bass drum	36	35
Snare	38	40
Closed hat	42	44
Open hat	46	-
Tom	47	45
Hand clap	50	48

Drums are on Ch10, the bass synth is on Ch2 with a note range of 12 to 96.

Limits worth knowing

- No CONTROL page, no LFO, no XY. The T-8 transmits and receives no useful control change, so any knob page would be knobs that do nothing.
- It recognizes Clock, Start, Continue and Stop, and honors All Notes Off and All Sound Off as a panic.

Device guide: Roland S-1

The CC-richest AIRA Compact by a wide margin. Roland's official chart lists roughly 48 control changes that the S-1 both sends and receives, which makes it the best target in the lineup for Compa's LFO and knob capture.

Set this on the device

1. MENU, then set A.Lnk to OFF, then power cycle. Same requirement as the T-8.
2. Set SYnC to USB or AUTO. Leave the 1/8 inch SYNC IN jack empty.
3. Use a direct, data-capable USB-C cable. The AIRA Compacts fail silently on power-only cables and many cheap hubs.

What you get in Compa

- CONTROL: 26 curated knobs in 5 panels covering OSC, FILTER, ENV, LFO and FX PERF, all sending on Ch3.
- KEYS: the 4-voice synth on Ch3.
- PATTERN: 64 patterns over Program Change on Ch16.
- LFO: aimed at any of the 48 CCs.
- The central FETCH station can route full generative parts to the polyphonic Ch3 voice; FETCH is not an S-1 workspace tab.

Limits worth knowing

- Pitch bend is receive-only. The S-1 accepts it but never sends it.
- Note-off velocity is not supported.
- It recognizes Clock, Start and Stop, but not Continue.
- No SysEx.

VERIFIED against the manufacturer's own MIDI implementation chart, but not yet run on hardware here. If you own this box and something below is wrong, the SNIFF TEST in MORE is how we fix it.

Device guide: Roland J-6

A chord machine that is, over MIDI, almost entirely note-only. Despite being a synth, Roland's official chart shows the J-6 transmits no CC at all and recognizes exactly one, CC64 for Hold. Every bit of sound shaping lives on the front panel.

Set this on the device

1. MENU, then A.Lnk to OFF, then power cycle. The default is already Off, but check it.
2. Set SYnC to USB or AUTO. Leave the 1/8 inch SYNC IN jack empty.
3. Use a direct, data-capable USB-C cable.

What you get in Compa

- KEYS: the 4-voice Juno-60 engine on Ch1.
- PATTERN: 64 patterns over Program Change on Ch16.
- The central FETCH station can route chords and other generated parts to the J-6; FETCH is not a J-6 workspace tab.

Limits worth knowing

- No CONTROL page and no LFO. One recognized CC is not a control surface.
- Notes carry both note-on and note-off velocity, in both directions.
- No pitch bend in either direction.
- Unconfirmed: whether received notes play raw polyphonic notes or retrigger the chord engine. Roland's chart only guarantees that notes 0 to 127 are recognized. Community reports say raw notes.

VERIFIED against the manufacturer's own MIDI implementation chart, but not yet run on hardware here. If you own this box and something below is wrong, the SNIFF TEST in MORE is how we fix it.

Device guide: Roland E-4

The most minimal AIRA Compact over MIDI. No CC, no Program Change, no SysEx. What it does accept is notes, and those drive the AUTO PITCH target and the HARMONY voices, which is a genuinely musical thing to automate.

Set this on the device

1. MENU, then A.Lnk to OFF, then power cycle. Default is already Off.
2. Set SYnC to USB or AUTO. Leave the 1/8 inch SYNC IN jack empty.
3. Use a direct, data-capable USB-C cable.

What you get in Compa

- KEYS: the voice part on Ch3. Notes set the AUTO PITCH and HARMONY pitch.
- The central FETCH station can route pitched material into the harmonizer; FETCH is not an E-4 workspace tab.

Limits worth knowing

- No CONTROL page and no PATTERN tab. With no Program Change, scene and FX selection cannot be automated at all.
- The vocoder, scatter and FX sliders are panel-only, permanently.
- It recognizes Clock, Start and Stop, but not Continue.
- Unconfirmed: the default channel of 3 is read from Roland's chart. Confirm on a fresh unit, and confirm how many held notes the harmony tracks.

VERIFIED against the manufacturer's own MIDI implementation chart, but not yet run on hardware here. If you own this box and something below is wrong, the SNIFF TEST in MORE is how we fix it.

Device guide: Teenage Engineering EP-133 K.O. II

Class-compliant USB MIDI since launch, and class-compliant USB audio since OS 2.5. That OS version is the compatibility gate: below it, Compa sees MIDI but no audio.

Set this on the device

1. Update to OS 2.5 or newer using Teenage Engineering's updater. This is required for USB audio.
2. Settings are entered as codes: hold SHIFT and press ERASE, then type the code.
3. Code 111 pins send and receive to channel 1. The default, 110, is OMNI receive with send on channel 1. Pin it to 111 so routing is deterministic.
4. Code 101 turns MIDI clock IN on so the KO II slaves to Compa. The default, 100, is off. Code 102 makes it the clock master instead.
5. Code 510 is sampler-only input, which is the default. Code 511 adds live monitoring.

What you get in Compa

- CONTROL: the small but real CC surface. CC12 and CC13 are the current punch-in effect's X and Y axes, CC1 is vibrato, CC64 is sustain.
- KEYS, LFO and XY, all riding those CCs.
- No PATTERN tab. On this box Program Change swaps SOUNDS, not patterns, so a pattern grid would be lying to you.

The note map

Unlike the T-8 there are no per-group channels. Groups A through D all live on one channel and are split by note range, one octave per group.

Group	Notes
A	36 to 47 (C2 to B2)
B	48 to 59 (C3 to B3)
C	60 to 71 (C4 to B4)
D	72 to 83 (C5 to B5)

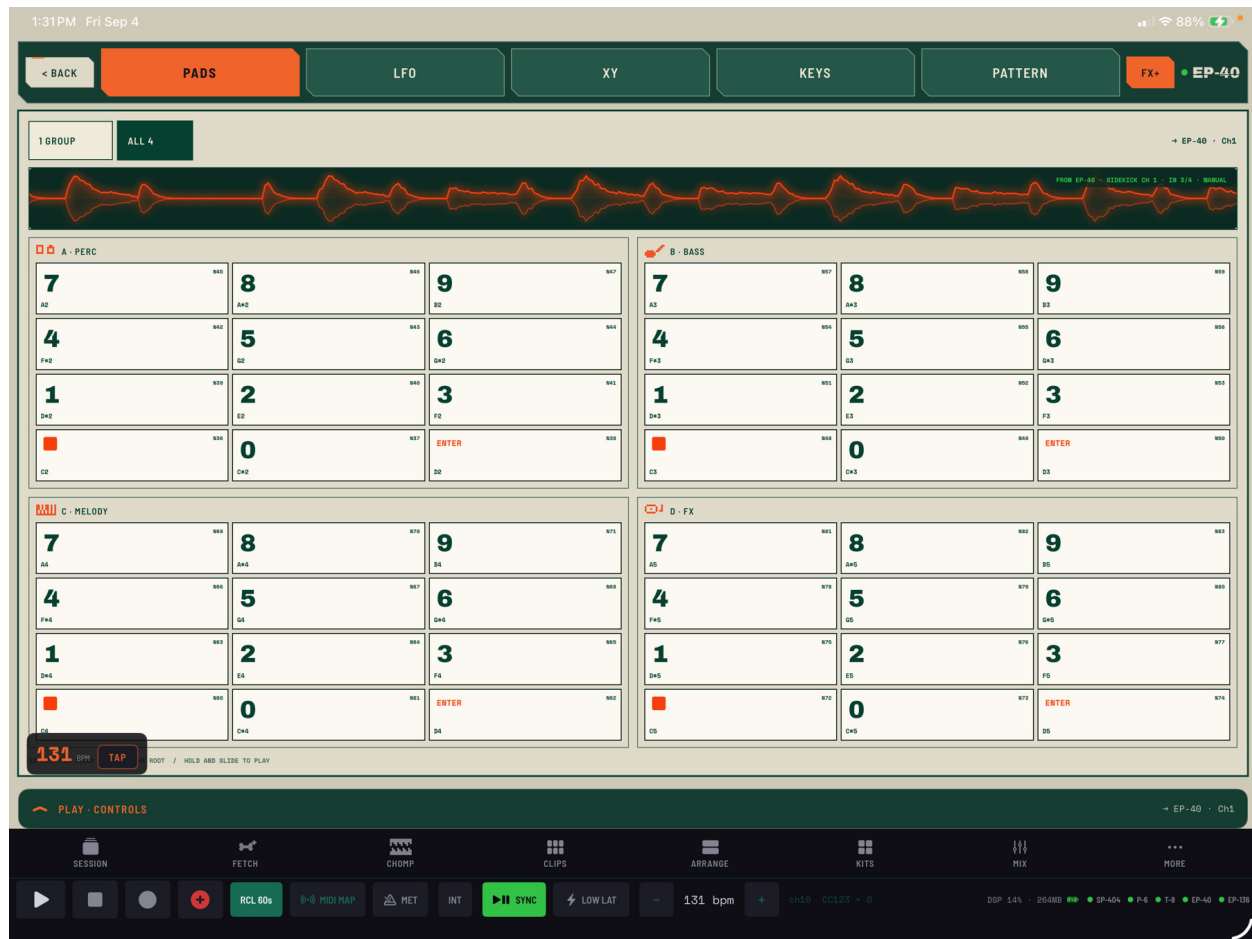
Limits worth knowing

- The faders and knobs do not transmit CC. The KO II sends only notes, clock, start, stop, continue and song position.
- There is no dedicated chromatic channel. Pitched play means using KEY or LEGATO voice pads, with the per-pad root note set by knob Y in sound edit.
- Because notes pick sound GROUPS by range rather than pitch, Compa gives this card no FETCH station. Generative parts would fire random sounds.

- Unconfirmed: Teenage Engineering's own docs contradict each other on Program Change. The OS 2.0.1 changelog says mapped PC support was removed, while the current implementation chart still lists PC 0 to 127 as recognized. Do not build on it until you have bench-tested your unit.

VERIFIED against the manufacturer's own MIDI implementation chart, but not yet run on hardware here. If you own this box and something below is wrong, the SNIFF TEST in MORE is how we fix it.

Device guide: Teenage Engineering EP-40



EP-40 PAD view: all four groups keep the hardware's 12-pad layout.

The EP-40 connects over USB-C and works as a class compliant audio interface and a MIDI device at once, so one cable carries sound both ways and MIDI both ways.

What Compa gives you

- A card with the box's own four groups, A to D, laid out as the hardware's 12-key pad in the hardware's own shape.
- A KEYS surface for playing it chromatically.
- Clock. Compa can be the tempo master for the EP-40.
- Audio in and out over the same cable, routable like any other interface.

Groups and notes

Group	Notes
A	36 to 47
B	48 to 59
C	60 to 71
D	72 to 83

The pads climb chromatically from the bottom left of each group. Every key on the Compa surface prints the note it sends, so you can see the mapping rather than deduce it.

Controllable parameters

The EP-40 publishes a small MIDI control surface. Compa exposes what the box actually responds to and nothing more, because a knob that does not move anything is worse than no knob.

The supertone engines' X and Y values are NOT reachable over MIDI CC. They live in the project file. Compa can read and write them over SysEx, but the box never announces a change, so nothing can follow those two knobs live while you turn them on the hardware.

Clock

For the EP-40 to follow Compa's tempo, clock has to be enabled on the box itself. It is a system setting on the hardware, not something Compa can switch on for you.

If it stops responding

The EP-40 will occasionally stop obeying incoming MIDI while continuing to play its own pads normally. Nothing on screen reports it and no app can fix it. Power cycle the EP-40 and it comes back. If Compa stops driving the box, try that first.

Setting the MIDI channel on the box

Compa talks to the EP-40 on MIDI channel 1, and the box will only answer on the channel its own setting names. Here is the whole path, button by button:

1. Hold SHIFT and press ERASE. That opens the box's system settings.
2. Press + once. MIDI is the first entry.
3. Press ENTER.
4. Press + until the display reads CHN - that is the channel setting.
5. Press ENTER, then use + and - to choose. ALL is the sturdy choice; channel 1 also works.

If the EP-40 blinks its USB light on every note you send but plays nothing - through any app, any cable, any number of power cycles - check CHN before anything else. A box set to channel 2 ignores every note Compa sends while looking connected in every other way. That exact hour was spent so you don't have to.

The MIDI clock-in switch lives behind the same door - SHIFT + ERASE, then into the MIDI menu and step through the entries with +. Turn it on if you want the EP-40 following Compa's tempo.

VERIFIED: channel path owner-dictated from the unit, 2026-08-08. The clock entry's exact label in that menu is not yet confirmed.

VERIFIED: owner-verified on hardware, 2026-08-04, including a direct SysEx bench session against the unit.

EP-40 STORAGE

Open KITS and choose EP-40 STORAGE to read the hardware directly. The browser lists projects 1 through 9, marks the project that is ON DEVICE, and shows groups A through D in the EP's physical 12-key layout. Browsing a project does not change what the EP-40 is playing. LOAD ON EP asks first, changes the hardware project, reads it back, and reports success only after the number is confirmed.

Tap an occupied key to audition it through the EP-40. Tap an empty or occupied key to prepare a replacement from Files, or import up to 12 files for one group. Compa converts selected audio to the format the EP accepts: mono, 16-bit PCM at 46,875 Hz, with a maximum duration of 40 seconds.

Why a sample transfer takes time

The EP storage protocol accepts one acknowledged page at a time. A page carries only 433 bytes of PCM, and the EP must answer before Compa sends the next one. A short sample can therefore require hundreds of round trips. The progress bar is real transfer progress, not audio conversion time. Importing a bank saves taps, but the EP still receives every sample page by page, so a batch is not dramatically faster.

Safe replacement never deletes or overwrites the old sound. Compa uploads into the next unused sound slot, verifies the byte count, assigns the project key, reads the assignment back, and leaves the project unchanged if any stage fails. The EP protocol exposes 512 transaction slots. Backup, restore, download, delete and in-place overwrite are intentionally not offered.

EP-133 status

The EP-133 shares the inventory protocol and can be browsed, but writing remains READ ONLY until the same transfer and read-back path has been verified on physical EP-133 hardware.

Device guide: Teenage Engineering EP-136

KO Sidekick



EP-136 Sidekick: physical input pairs with their own signals, names and ADD TRACK actions.

EP-136 is a mixer and recorder, so Compa gives it an audio-interface card rather than instrument Keys or Pattern pages. Its eight USB input channels appear as four stereo pairs.

Audio pairs

Pair	EP-136 path
IN 1/2	MAIN sum
IN 3/4	CHANNEL 1
IN 5/6	CHANNEL 2
IN 7/8	AUX

These labels were measured on the physical EP-136 by moving one source between the three input jacks. The earlier AUX and CHANNEL 2 labels were reversed. MAIN is a bus, not a fourth input jack, so anything audible on

the main sum can also appear on IN 1/2.

The workspace keeps a live main scope plus one live analyzer for each available stereo pair. Each pair can be aimed at an audio track without relabeling the physical channel. A pair reads ROUTE FIRST until the EP-136 is the live USB audio input.

MIDI controller mode

The EP-136 does not respond to a Compa CC control surface. In controller mode it can send CC1 and CC7 on channels 1, 2, and 3, which makes it a useful MIDI Learn source. Map those messages in global MIDI Map mode like any controller.

Audio behavior is owner-verified on physical EP-136 units. The controller evidence describes what the box sends, not proof that it receives the same CCs.

A USB plus analog noise test is not an EP-136 verdict

Owner testing heard the same line noise with an AIRA Compact feeding the EP-136 and with a P-6 feeding a T-8. In both cases the two boxes were joined by analog audio and by the same USB hub. Leaving the analog cable in place and unplugging the source USB cable stopped the noise immediately. Reconnecting USB restored it.

That result identifies a shared-ground loop in the connection topology. It does not identify the EP-136, Compa DSP, or one connector format as the source of the noise.

Device guide: Akai MPC Sample

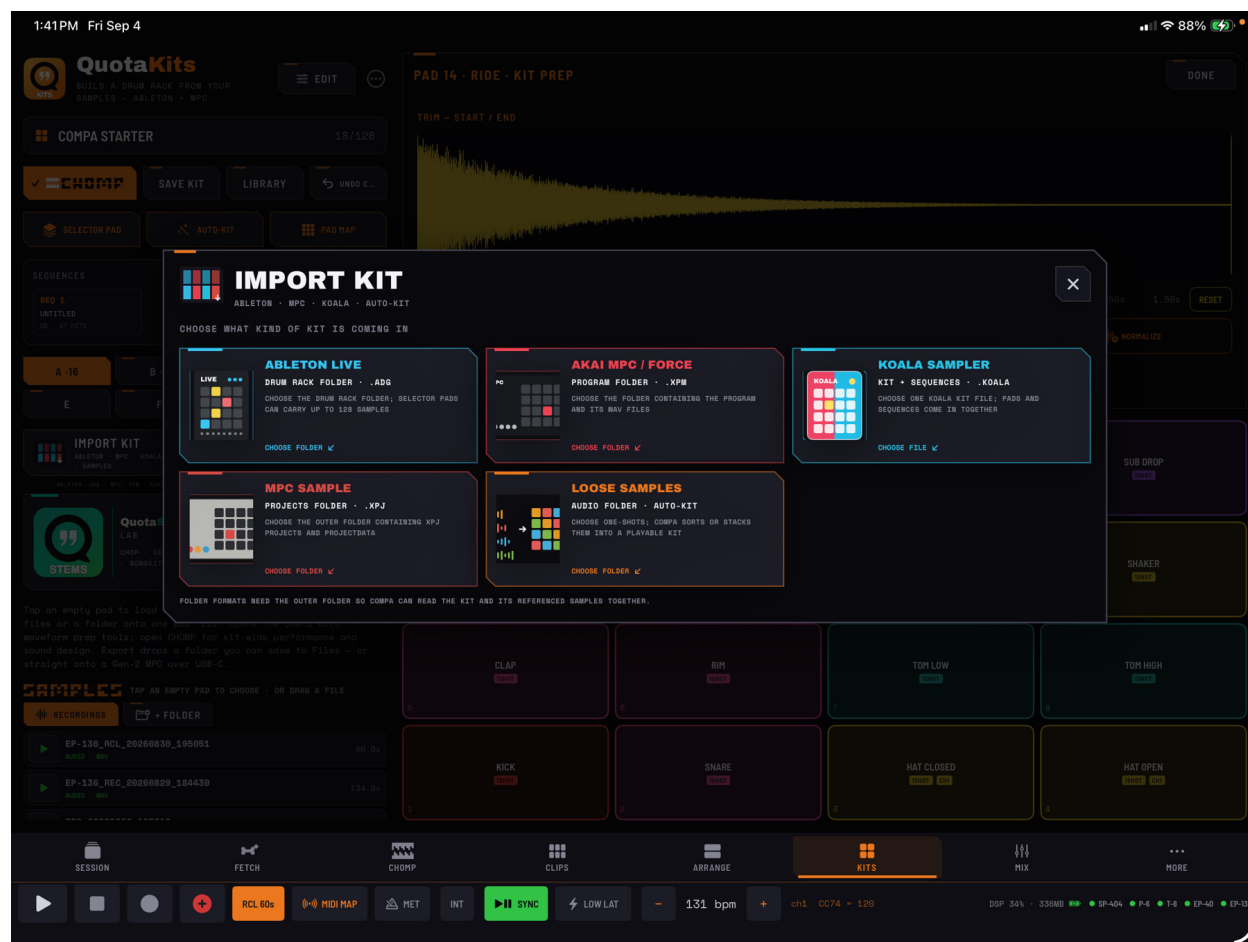


Archival Build 16 physical-iPad capture of the MPC Sample PADS workspace. PADS and SEQUENCE remain the correct COMPA 1.0 tabs; the surrounding navigation and styling have since changed.

Akai MPC Sample is the \$399 compact sampler released in 2026. Compa supports its USB audio and MIDI workflow and can translate its XPJ project data through Quota Kits. The file interchange is separate from live MIDI control.

Live connection

1. Hold SHIFT and press PAD 8 to open MIDI CONFIG.
2. Set MIDI Port to USB. External and USB are exclusive on this unit.
3. Set Pad MIDI In to On and Receive Program Change to Sequence.
4. To sample Compa, open Input Config with SHIFT + SAMPLE and choose USB, USB L, or USB R.



MPC SAMPLE in IMPORT KIT expects the outer projects folder so COMPA can read each XPJ with its matching ProjectData.

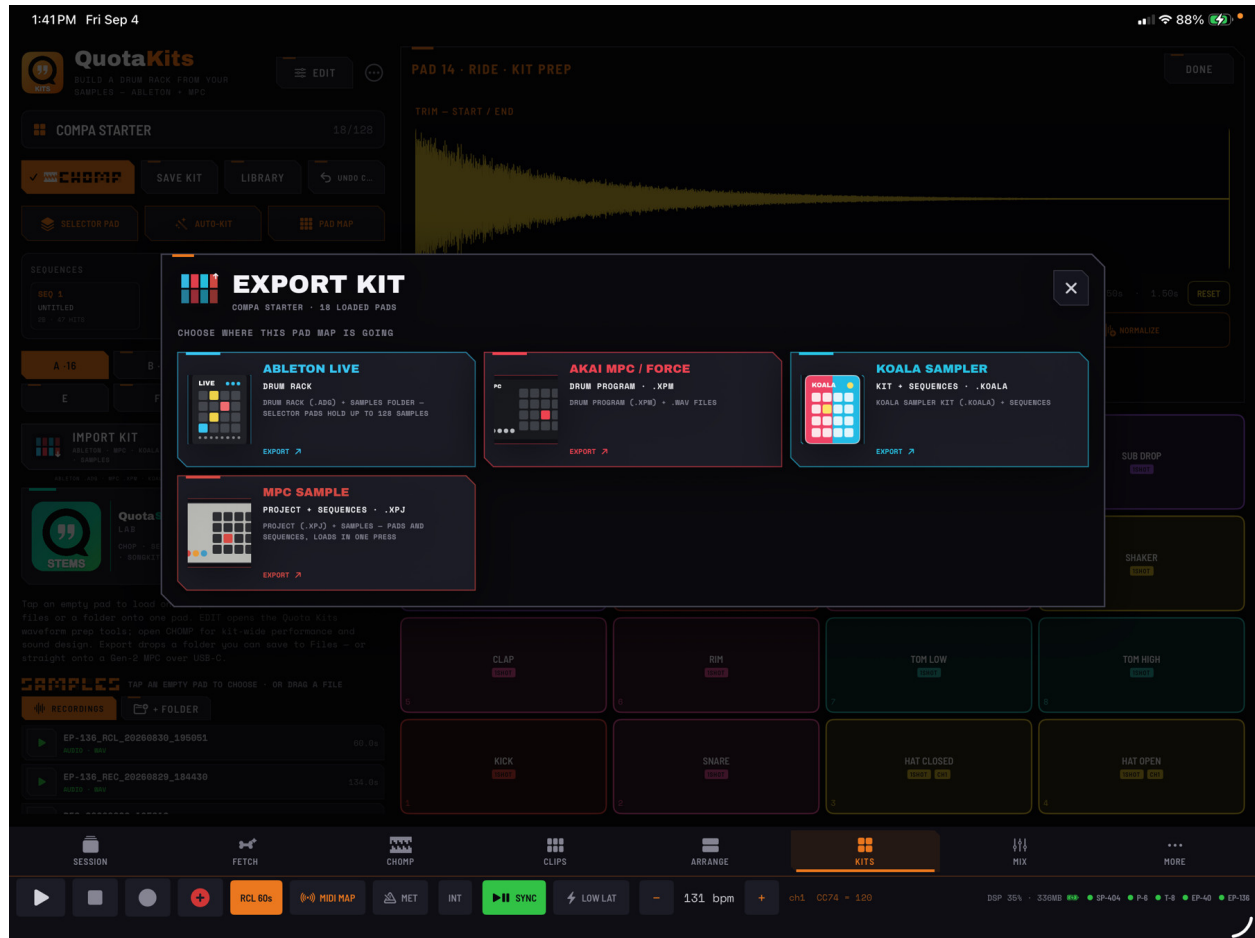
Importing an XPJ

In Kits, choose the XPJ itself when Files allows it. If iPadOS grants a folder instead, choose the single project folder that contains the XPJ and its matching ProjectData folder. A zero-byte XPJ is an incomplete save from the MPC or damaged storage; Compa reports it as empty and cannot reconstruct project metadata that was never written.

A valid import preserves the original 1-based sequence order, bank and pad placement, tuning, velocity, choke, loop and one-shot behavior, and compatible chop markers. Sequence notes outside the saved loop are reported rather than silently wrapped.

Chopped phrases

MPC Sample can record a phrase performance as slice triggers. Compa imports the WAV chop markers and translates those events so Chomp and supported exports trigger the intended slices instead of restarting the full phrase every bar. If the project does not store slice metadata, no target can infer it reliably.



MPC SAMPLE in EXPORT KIT writes the project, sequences and samples together as XPJ data.

Exporting onward

After import, Send to Chomp keeps sequences playable with their pad pitch and velocity. Koala export carries supported sequences and chromatic note offsets; MPC export restores the compatible program and sequence data. Target formats differ, so the completion report names anything that could not travel.

Known hardware limits

- The unit publishes no usable CC control surface, so Compa does not invent Control, LFO, or XY pages.
- 16 LEVELS is a local hardware overlay and does not redefine incoming MIDI notes.
- Current MPC Sample firmware can crackle while slaved to MIDI clock. That hardware behavior is distinct from Compa's audio engine.

VERIFIED against multiple factory demo projects saved from the physical MPC Sample and compared in Chomp and Koala. The complete factory project set remains the regression fixture after the loan unit is returned.

Device guide: Akai MPC Live III, MPC XL and MPC One G2

The MPC3 generation is the first Akai standalone line that is a proper USB device while staying standalone. USB-C carries multichannel audio and 32 channels of bidirectional MIDI without entering Controller Mode, which is what makes these usable with Compa at all.

Set this on the device

The trap on this family is per-port routing flags. If the flags for Compa's port are off, the MPC hears nothing and everything looks broken.

1. Open Preferences, then MIDI/Sync. Find Compa's port in the list.
2. Enable that port's Track flag, and optionally Global. Global sends everything to the current track, Control routes to MIDI Learn, and Track is assignable per track.
3. Set Program Change to Sequence or Track, depending on what you want the PATTERN tab to switch.
4. On the One G2: Preferences, then Hardware, then set USB Type-C Data Role to Act as device. The Live III and XL have no such setting because their USB-C is always device-facing.
5. On the One G2, USB audio channel count is selectable at 8 by 8 or 24 by 24 under Preferences, Audio Device. Use 8 by 8 on constrained hosts.

What you get in Compa

- CONTROL: a bank of 16 fixed generic CCs, numbers 20 through 35. MPC3 standalones have no fixed CC chart because parameters are MIDI Learn, assigned by you per project. Learn them on the MPC once and Compa's knobs and LFO drive whatever you mapped.
- KEYS, PATTERN and LFO.
- USB audio at a fixed 44.1 kHz. Live III and XL are 24 in and 24 out.

The pad note map

Drum-track pad maps are per-track and editable under Edit Pad Note Map, with presets for Chromatic C1 where pad A01 is note 36, Chromatic C-2 where A01 is note 0, and Classic MPC. Do not assume the factory default. Set the preset explicitly and the map becomes deterministic.

Limits worth knowing

- Audio recording is disabled on the MPC while it receives MIDI Clock. Use MTC or Ableton Link when the MPC needs to record audio under external sync. This one is verified in Akai's own guide.
- USB-C is device-facing only on Live III and XL. Hosting interfaces and controllers stays on the USB-A ports.
- Compa gives this family no FETCH station, because it focuses as a pad sampler.
- Unconfirmed: the host-side port names for each model.

VERIFIED against the manufacturer's own MIDI implementation chart, but not yet run on hardware here. If you own this box and something below is wrong, the SNIFF TEST in MORE is how we fix it.

Device guide: Legacy Akai MPCs

This section exists because it is the most common disappointment, and it is better to know before you buy a cable. The MPC One, One+, Live, Live II, X, X SE, Key 61 and Key 37 G1 have no device profile in Compa, and cannot have one.

Why they do not work

On these models the USB-B port is dead in standalone mode. The USB gadget disconnects the moment the unit leaves Controller Mode, so an iPad will not see the MPC at all while its own brain is running. This is not a Compa limitation and no iOS app can work around it.

Controller Mode does make them class-compliant, but in Controller Mode the standalone sequencer and sounds are switched off, which defeats the purpose. In that mode they enumerate as port pairs like MPC One Public and MPC One Private. Use Public for MIDI. Private is control-surface traffic reserved for Akai's own software, and you should never write to it.

What to do instead

1. Use 5-pin MIDI DIN through a USB MIDI interface on the iPad. This is the most complete path.
2. Use Ableton Link over Wi-Fi for tempo and beat sync. MPC standalone has Link built in and Compa speaks Link, so this costs you nothing but gets you locked tempo.
3. Use Bluetooth MIDI on the X, Live, Live II and Key models. The One has no Bluetooth.

There is deliberately no catch-all MPC profile in Compa. A name match that loose would grab any port containing the letters MPC, including other apps' virtual ports, and mint a card for hardware you do not have. Compa claiming gear it did not actually recognize is worse than not recognizing it.

Device guide: Ableton Move

Notes and clock only. The Move carries no CC in Standalone Mode, so its device workspace contains KEYS and nothing else. The central FETCH station can still route generated notes to it.

Set this on the device

1. Connect over USB and let it enumerate.
2. The Move publishes several ports and only one carries playable MIDI. If it does not respond, go to MORE, find the Move, and bind each of the other ports in turn, running TEST after each one. Compa prefers the port whose name contains Standalone.

What you get in Compa

- KEYS on Ch1. The Move is polyphonic, so chords work.
- The central FETCH station can route generated parts to the Move; FETCH is not a Move workspace tab.

Limits worth knowing

- No CONTROL tab, no LFO, no XY. There is no CC surface in Standalone Mode.
- It does not send transport by default.
- The multi-port layout is the single biggest trap on this device. Probing the wrong port looks exactly like dead hardware, and it cost one tester a whole session before we understood it.

VERIFIED by a tester's Sniff Test device compatibility report, not by a full bench session. Treat the parts marked unconfirmed as open questions.

Device guide: Elektron Tonverk

Added from a tester's Sniff Test device compatibility report. Unlike the Move, the Tonverk publishes exactly one endpoint, named Elektron Tonverk, as both a destination and a source, so there is no port-picking to get wrong.

What you get in Compa

- KEYS on Ch1. It is polyphonic.
- USB audio at 48 kHz.
- FETCH: the generative station.

Limits worth knowing

- No CONTROL page. Compa treats it as note-only.
- It does not send transport by default.
- In the report that added it, the Tonverk answered Compa's probe with all-sound-off messages across 12 channels. That is normal Elektron housekeeping, not a knob surface, and Compa's loop detector is tuned not to flag it.

VERIFIED by a tester's Sniff Test device compatibility report, not by a full bench session. Treat the parts marked unconfirmed as open questions.

Device guide: Yamaha SEQTRAK

SEQTRAK has a conservative profile built from a physical device report: multichannel note traffic and real 44.1 kHz USB audio are verified; a received CC surface is not.

What works

- Class-compliant USB audio in and out at 44.1 kHz.
- Notes observed on channels 1, 2, 7, 8, 9, 10, and 11, suitable for per-part routing after matching the channels on the hardware.
- Keys, MIDI clips, Arrange MIDI, clock/transport options, generic controller mapping, recording, effects, and routing through the normal track system.

What Compa does not guess

The report contained no received-CC evidence, and sent channels do not automatically prove receive channels. Compa therefore supplies no fake knob page and leaves clock and transport off by default until a SEQTRAK owner verifies the exact receive behavior.

If your firmware behaves differently, run Sniff Test and include the SEQTRAK MIDI settings you used.

Device guide: Sonicware LIVEN MEGA SYNTHESIS

LIVEN MEGA SYNTHESIS has no USB port. Compa can still sequence and control it, but the connection is a pair of honest adapters: DIN MIDI for control and an audio interface for sound.

Connect it

1. Connect the LIVEN's 5-pin MIDI IN and OUT to a class-compliant USB MIDI interface attached to the iPad.
2. Open MORE > MIDI & CONNECTIONS, find the interface endpoint, choose SET TYPE, and select LIVEN MEGA SYNTHESIS.
3. Connect the LIVEN's analog audio output to a class-compliant audio interface when you want Compa to hear, effect, record, or render it.
4. On the LIVEN, set each track channel to match Compa and set CLOCK > SRC to MIDI when it should follow Compa clock. Use firmware 1.1.37 or newer for the MIDI-clock fix.

Control

The official MIDI chart says Control Change reception is always enabled. Six track channels plus pattern and automation channels are user-assigned; Compa begins on Ch1 because there is no universal factory map. Transport defaults off so the hardware sequencer does not launch over a Compa arrangement.

The audio sample rate shown in Compa belongs to the USB audio interface, not to the LIVEN, because the synth's audio connection is analog.

Other devices, and what you can still do

Unknown audio and unknown MIDI are separate facts. Compa never requires an audio-only mixer to invent a MIDI port, and it never assumes that an unfamiliar MIDI endpoint is the same physical box as an unfamiliar USB audio interface merely because both appeared on one hub.

Unknown USB audio interface

- A class-compliant audio port gets a generic interface card named from the actual iOS audio port.
- The card exposes scope, input/output state, routing, recording readiness, and every available stereo input pair.
- It does not receive Keys, Pattern, fake CC knobs, or a new-MIDI warning when no hardware MIDI endpoint exists.
- An audio-only TC-Helicon Blender is therefore treated as an audio interface, not as a mixer whose 'MIDI port is new.'

Unknown hardware MIDI endpoint

- A real external CoreMIDI endpoint that matches no built-in or user profile is named as unknown MIDI gear.
- ADD creates a generic instrument route; SET TYPE can point an interface cable at one of the 17 built-in models.
- Virtual app, network, and bare Apple Bluetooth service ports do not trigger a hardware warning.
- Until a map is verified, controls stay on raw channel, note, CC, clock, and transport terms.

When one physical device exposes both

The card and Sniff Test name the audio interface and MIDI endpoint independently, then connect them only when identity evidence supports the match. This is why a hub containing a Blender and a Roland T-1 can report the Blender as unknown audio while naming the T-1 as the unfamiliar MIDI endpoint instead of blaming the mixer.

Run a Sniff Test

1. Connect the hardware and open MORE.
2. Run SNIFF TEST. Compa records endpoint names, routing facts, negotiated audio format, and a short MIDI response probe; it never includes recordings.
3. Review the report, then tap SHARE SNIFF TEST only if you choose to send it to the Compa Discord or support@getquota.app.
4. Describe what you attempted. A response trace can prove bytes, but the intended musical job explains which profile is useful.

Legacy connections

DIN MIDI needs a class-compliant MIDI interface. Analog audio needs a class-compliant audio interface. CV and DIN Sync need the appropriate converter. Ask ChaCha can plan those paths without pretending the legacy instrument gained USB.

Getting connected

Compa is a wired USB-C rig. Plug a groovebox into your iPhone or iPad over USB, and a live device card shows up on the Session screen by itself. No pairing screen, no account, no wizard you have to finish before you can play. Plug in and the card appears.

Understand one thing up front: a device connects to Compa on two separate paths, and they are not the same. The first is USB MIDI, read over CoreMIDI, which identifies the box and mints its card. The second is USB audio, which is how Compa actually hears the device for the scope, the effects and the recorder. Most class-compliant grooveboxes carry both down the one cable, so both light up at once. It is normal for a device to be recognized (card present, MIDI working) a moment before or after its audio input comes online. The routing strip under the cards always shows which is live.

There is deliberately no Bluetooth audio anywhere in Compa. BT would add latency and steal the route out from under the wired gear, so it is left out on purpose. This is a wired USB-C rig by design.

The powered hub is the setup

- A single groovebox goes straight into the iPad or iPhone USB-C port. That covers one device in, one device out (or out to the built-in speaker).
- The real rig is a powered USB-C hub: hub into the iPad, groovebox into the hub, and a second USB audio device (a headphone dongle, an interface, or another groovebox) into the hub next to it. That second device is what unlocks clean wet monitoring, covered under Audio routing.
- Bus-powered gear draws from the hub, not the iPad. A hungry box like the MPC Sample (wants 5V/2A) belongs on a powered hub so the iPad is not trying to feed it.
- AIRA Compacts (T-8, S-1, J-6, E-4) need a direct data-capable USB-C cable. Many hubs and power-only cables fail silently with these, so if an AIRA does not show up, try it straight into the iPad with a known data cable first.

What Compa recognizes

Compa ships the 17 profiles listed in Supported hardware. Endpoint matching uses specific model names, never a loose family word. A matching box receives its verified identity and workspace; an unmatched audio interface still receives a truthful generic audio card; an unmatched hardware MIDI endpoint can be added without inventing a map.

Akai MPC One G2 is profiled. MPC Key 37 G2 is not currently a built-in identity and must not be assumed from the letters G2.

Record permission (the mic prompt)

iOS calls every audio input a microphone, even a USB sampler. So the first time Compa starts its audio engine it asks for record permission. Grant it. That permission is what lets Compa hear the USB device for the scope, the meters and recording.

If you deny record permission, Compa does not crash and does not go dead. The engine still runs: loaded apps, the FEED player, the metronome and recording of the internal mix all keep working. You just get no hardware input and a flatline scope until you grant the permission (Settings, then Compa, then Microphone) and reopen the app.

The first-plug setup sheet

The very first time Compa sees a given device it pops a setup sheet for it. The sheet is plain-language, aimed at someone plugging that box in for the first time. You can reopen it any time from Session, the audio strip, then SETUP.

- ON THE <device>, one-time setup: the exact menu steps for that specific box (the SP EXT SOURCE trick, the T-8 A.Lnk OFF, and so on).
- HOW AUDIO WORKS IN COMPA: the plain truth that an iPad listens to one USB device at a time, that the green AUDIO IN badge reports the physical source, and that tapping a card changes control focus without silently rerouting audio.
- MIDI SYNC to <device>: two toggles, SEND CLOCK and SEND START/STOP, per device (see below).
- CHOOSE INPUT DEVICE: opens Apple's physical input picker on iPadOS 26 or later. Earlier systems make one verified software request for the named device.
- An AUDIO DEBUG panel you can screenshot whenever something is unexpectedly silent.

MIDI sync, per device

Compa is the clock. Its MIDI clock (0xF8) fans out to every connected device no matter what, so everything locks to Compa's tempo. What you can control per device is transport: whether that box also receives Start and Stop.

- SEND CLOCK keeps that device locked to Compa's tempo. Leave it on for anything you want in time.
- SEND START/STOP also launches that device's own transport when you hit play. Defaults on for gear that syncs its sequencer to transport (the SP-404 MK2, whose pads only BPM-lock once they see Start). Defaults off for grooveboxes that fire their own native pattern on Start (T-8, P-6), so they do not pile their own loop on top of Compa's grid.
- Turn SEND START/STOP off for any one box you want to keep quiet while the rest of the rig stays locked to Compa.

Nothing plugged in yet? The Session screen shows an honest empty card that reads NOTHING IN THE SESSION YET, with two real next moves: plug a groovebox into the hub, or load an app (CHOMP, the built-in sampler, or any AUv3 instrument) and play right now. Compa never invents a fake device to fill the space.

Which devices: USB-C, and the truth about Lightning

Compa is built for USB-C iPhones and iPads. That is the supported setup with no exceptions: a USB-C device plus a powered USB-C hub. The hub powers your gear and carries the audio and MIDI over one connection.

Device	Connector	Compa support
iPhone 15 and newer	USB-C	Supported
iPhone 14 and older	Lightning	Not officially supported
iPad Pro (2018+), Air (2020+), mini (2021+), iPad (2022+)	USB-C	Supported
Older base iPads (9th gen and earlier)	Lightning	Not officially supported

Lightning devices are not officially supported. A class-compliant groovebox can be made to work on a Lightning device only through Apple's Lightning to USB 3 Camera Adapter, the version with the second Lightning port for power passthrough, not the cheaper Camera Adapter. Even then it is unreliable: grooveboxes draw more power than that adapter provides on its own, so you can hit the this accessory requires too much power error unless you

also run a powered USB hub.

On a Lightning device the hardware connection is on you. Compa runs fine, but the adapter chain is unsupported. If you want this to just work, use a USB-C iPhone or iPad with a powered USB-C hub.

Hub and cable checklist

- Use a data-capable USB-C cable; power-only cables can light a device while exposing nothing.
- Use a powered data hub when more than one bus-powered device is connected.
- A hub must carry data and enough power at the same time. A charging label alone is not proof.
- When a legacy device has DIN MIDI or analog audio only, connect the correct class-compliant interface between it and the iPad.

USB control plus an analog audio chain

A multi-box rig can keep several devices on the hub for MIDI clock, notes, program changes, and control while one selected device owns USB audio input. Run the other boxes through their analog outputs into that input device. This is a normal Compa topology for a chain of AIRA Compacts or a mixer such as the EP-136.

Joining the same two devices through both the shared USB hub and an analog cable can create an electrical ground loop. If you hear hum, whine, or digital buzz, use the diagnostic in Troubleshooting before blaming Compa, the sampler, or the audio file.

The Session screen



Portrait Session keeps the hero card above the remaining device cards.

Session is home. It is the dashboard for the whole rig: the COMPA wordmark and ChaCha up top, the MAIN BPM and transport top-right, one live card per source, the audio routing strip, and a status readout along the bottom. The important thing to understand is that a card is not a picture of a device. It is that device's mixer channel. The fader on the card is the real fader, the mute is the real mute, and the routes on it are the real routes.

The header: wordmark, BPM, transport

- Top-left: the block-letter COMPA wordmark in accent orange with ChaCha's head next to it, and v1.0 / raredata.net in dim text.
- Top-right: the BPM hero numeral. Drag it vertically to change tempo (1 BPM per 8 points of drag), clamped 40 to 220. There is a TAP button next to it for tapping tempo in. This is the same BpmControl used on FETCH, in the workspaces, and on PERFORM, so it behaves identically everywhere.
- The PLAY / STOP control shows the transport state (green PLAY with a play icon while running, dim STOP when stopped). A red REC badge rides next to it when the session recorder is armed.

- A LINK chip appears only once Ableton Link is authorized on your device. It is a status light, green and filled while Link audio sharing (SEND) is active. The actual Link ON/OFF toggle lives in Ableton's own settings panel, not here, because there is one Link session for the whole app, not one per card.

Device cards

The card is a mixer channel

The hero card carries a full channel strip built around the scope: a gain fader down the side at the scope's full height, mute and solo in the transport band, the insert chain, and the card's routes. Tapping the FX button on a card opens the same chain that strip has on the MIX tab. There is one set of controls per source, and you can reach it from wherever you happen to be.

MAIN is what the summed output is called, on the card, in MIX, and in the routing strip. It is the sum of everything Compa is playing, on its way out.

What every card tells you

- Name, icon and source type, plus the connection dot.
- What iOS and Compa actually detected this box can do, rather than a template of what a device like it usually does.
- MIDI in and out summary, channel, clock and start/stop state where that is relevant.
- Latency when it applies, and network state for network sources.
- A marker when the source has motion lanes running on it.
- Monitoring state, labeled THROUGH COMPA or DIRECT.
- Record arm, or an explicit NOT RECORDABLE where a source genuinely cannot be recorded.

THROUGH COMPA and DIRECT

A card says where its sound is reaching your ears. THROUGH COMPA means the audio is coming through Compa's engine, so the fader, the inserts and the recorder all apply. DIRECT means you are hearing the hardware itself, which Compa cannot fade, process or record. When a source is DIRECT and also routed through Compa, you get a warning, because that is the doubling flam and it is the single most common cause of a rig sounding wrong.

Mute, solo and arm mean what they say

- Mute is honest. If Compa cannot actually mute a hardware source, it says so instead of showing you a mute button that does nothing. A hardware mute applies for the session and is not written into the file, because a muted box on relaunch is a support ticket waiting to happen.
- Solo ducks the internal voices too, so soloing a device does not leave FETCH playing underneath it.
- ARM is per source, so you choose what a take captures rather than always recording the whole mix.

MIDI-only instruments

A device that sends MIDI but has no separate audio return does not get a fake fader. It gets MIDI activity, its channel, its clock state, a MIDI lane mute and a MIDI record arm, each labeled so you cannot mistake them for audio controls. If an isolated audio return does exist for it later, that return becomes a real strip under the same device.

LIST VIEW and the inspector

The hero card is one way to look at the rig, not the only one. LIST VIEW on the hero switches to a dense list with a compact scope on every row and a full inspector for whatever you have selected. On iPad that is the layout that scales, because eight sources as eight hero cards is a lot of scrolling. The toggle goes both ways, so you are never stranded in one presentation.

Unknown gear gets a card

An unknown class-compliant USB audio interface receives a generic interface card named from its real audio port. It gets scope, input and output state, routes, recording, effects, and channel-pair strips without needing MIDI. An unknown hardware MIDI endpoint is a separate event: add it as a generic instrument or assign its cable to a built-in type. Virtual and network ports are never presented as mystery hardware.

The card transport chips

Chip	What it does
PLAY	Toggles THIS device's lane. Muting a lane drops that device out while the master clock keeps everyone else grooving. The chip reads MUTED when its lane is off and the transport is running.
REC	Arms the session recorder. Compa records the full post-FX mix (everything you hear) to a WAV in its Documents folder.
+REC	Dumps the always-on recall buffer to a file AND starts recording from now. This is the I-forgot-to-hit-record rescue: the last minute is already saved, and you keep going.
STOP	Stops the transport. Only acts while playing.
RCL {n}s	Dumps the last {n} seconds from the recall buffer to a WAV. The chip lights solid in the device color once at least 1 second is buffered, and the number is how much audio is captured right now.

The recall buffer is always running whenever there is live input. Its length is set in Settings (30 seconds to 5 minutes, default 60). That is why RCL and +REC can hand you audio you never explicitly recorded: Compa was already listening.

The scope and level meter

The live input card draws COMPA IN: the signal Compa actually receives. A card that owns the selected output can instead draw COMPA SEND: the combined signal Compa is sending toward that device. The direction label is always visible, so an outbound trace is never presented as sound generated by the output box. Hosted apps and Chomp can show their own internal render taps; unrelated cards remain flat. The vertical meter beside the scope shows peak level.

Card badges and how to switch input

Badge / button	Meaning
AUDIO IN (green)	This device is the live input right now. It feeds Compa's scope, effects and recorder.
CHOOSE INPUT (green button)	This device is connected but is not the live input. Tap CHOOSE INPUT, then confirm the physical interface in Apple's picker. Compa changes audio only after iPadOS confirms it; card and MIDI focus remain separate. Earlier systems make one verified preference request.
OUTPUT (blue, headphones)	The system output is routed to this device, meaning you are listening on it right now.
FOCUS (device color)	This is the device Compa's keys, arp, pattern grid and generative pages are pointed at.
APP (device color)	This card is a loaded AUv3 instrument riding the rig, not a hardware device.

Capability badges and tool chips

The badge row on the left advertises what the device can do (SP-404 shows FX, LOOP, DJ; P-6 shows GRAN; T-8 shows SEQ). On the right are tool chips that deep-link straight into the workspace at that tab, so the card advertises its tools instead of hiding them. Every compatible device shows KEYS and PATTERN where those surfaces apply; SP-404 cards add an FX chip that jumps directly to the SP's FX surface. App cards show PADS and KEYS for CHOMP, or UI and KEYS for other AUv3 apps.

Focus versus open, and the layouts

- Tap a non-hero card to promote it to the hero seat and make it the focus. Focus points the keys, arp, pattern and generative engines at that device.
- Tap the hero card (anywhere that is not a button) to open its workspace at the last tab you used.
- Tool chips skip straight to a specific tab. CHOOSE INPUT opens the physical input chooser without changing the device workspace.
- Portrait phone: one hero card on top, the rest as slim one-line rows with a micro-scope. Landscape phone: hero card on the left with the scope dominating, a compact 224-point rail on the right with a pager of the other cards. iPad: full header, hero card, and a side rail of slim rows. Same state and wiring in every layout, just re-laid-out to fit.

On an app card, a long-press (context menu) gives you Remove from session. Hardware cards cannot be removed this way; unplug the device or forget it in Settings.

The bottom info strip

Along the bottom: a status word (RECORDING in red when armed, otherwise READY) and the recall Buffer readout in seconds. Directly above it sits the audio routing strip, which is important enough to have its own section next.

What the input strip is telling you

The strip under the cards names whatever is actually feeding Compa: a USB interface, the built-in mic, an Ableton Link stream, or hosted apps. It reads NO IN only when nothing is.

Compa forces an output only at the moment you choose one. After that, if you attach an interface and iOS moves audio to it, Compa follows you rather than pulling the sound back to the iPad speaker.

Tracks stay connected across the app

A card represents gear or an app; a production track represents a signal path. Track names, colors, MIDI destinations, audio returns, insert ownership, record state, and automation stay consistent in Clips, Arrange, and Mix.

One transport, even after restoring a Session

SESSION, FETCH, CLIPS and ARRANGE use one authoritative play state. Starting from one surface and moving to another does not create a second transport. When a saved AUv3 rig is still restoring, Compa reports PREPARING instead of claiming that a silent song is playing. A slow or failed AU is isolated so the rest of the Session can finish, and its restore state can be retried or removed.

Card identity, tempo and Add to Song

Hold a hardware or hosted-app card name to give it a user alias. The alias does not change the stable device identity used for routing, and it returns after saving and reopening the Session. Tap a card tempo state to let that device follow COMPA or stay on its own tempo. ADD THIS DEVICE TO SONG clearly owns the AUDIO, MIDI and BOTH choices below it; those choices create the same named role in Clips, Arrange and Mix.

Persistent transport controls

The bottom transport has separate Play, Stop, Record and retrospective-record controls. SYNC is the quick global start/stop gate for the device settings already saved in Rig Setup. Hold SYNC to open the per-device clock and start/stop controls. LOW LAT is separate and should be used only when playing live hardware needs the fastest dry response.



1.1 (Build 30) preview: EDIT CARD combines the saved name and color. The launch app sets device colors in Settings.

Next update preview: edit a card name and color together

1.1 (Build 30) preview. Hold the card name, choose EDIT NAME & COLOR, enter the name, choose a color and save. RESET NAME restores the device name. These are presentation settings; they do not change the hardware routing identity. In the launch app, rename by holding the name and set device colors through MORE > SETTINGS > DEVICES.

Scopes and the theater



A live waveform on the Sidekick card. Scope display and control focus are separate from audio-route ownership.

Scopes are signal evidence, not decoration. Input sources, hosted apps, Chomp, track returns, and the outbound Compa mix expose the analyzer tap that actually belongs to that path. Opening a scope changes only the view; it never changes focus, monitoring, or routing.

The seven modes

Every scope can draw its source seven ways. Tap a scope to open the theater and the mode buttons are along the bottom.

Mode	What it draws	What it is good for
PEAKS	A connected rolling two-second energy envelope moving left to right	Reading peaks, valleys, level, and groove at a glance
WAVE	A raw trigger-locked time-domain waveform	Watching the actual shape and zero crossings of a hit
BARS	The live peak envelope drawn as individual vertical bars	Reading short-term energy as a compact bar display

Mode	What it draws	What it is good for
DEPTH	A perspective history of the waveform running back in space	Seeing how a part evolves over bars
SPECTRUM	Frequency-domain view	Finding where a mix is crowded
TRACE	Spectral history, a waterfall	Watching a filter sweep or a texture move
VECTOR	Stereo XY vectorscope	Checking width and whether something is mono

The theater

Tap the expand arrow on any scope and it goes fullscreen on a black field. This is the projector-wall view. Tap once more to drop the chrome and you are left with nothing but the signal. The mode buttons, the source name and the palette all live in the chrome, so hide it when you are done setting up and the screen becomes a display.

QUAD and THE RIG

- QUAD splits the theater into four panes so you can watch one source four different ways at once, for example PEAKS next to SPECTRUM next to VECTOR.
- RIG is the composite. It appears once two or more sources are live and gives every source in the rig its own pane, so the whole setup is on one screen at the same time. Each pane can carry its own style, so the SP can run as a waveform while a synth runs as a spectrum.



The same source in the BARS-style energy display; the card and route remain unchanged.

Palettes and scope settings

Settings > Look carries the scope controls. The palette can follow each device identity, blend selected colors, or run rainbow. SCOPE FILL switches between the filled Compa look and a thin trace, and SCOPE GAIN scales a quiet source from 0.5x to 4x.

Scopes stay on dark glass in Dark, ChaCha Gray, and Studio Gray so waveform contrast remains stable while the rest of the interface changes.

Where scopes show up

- SESSION hero card: a large scope for the focused source, with the fader beside it.
- SESSION list rows and the side rail: a compact scope per source.
- MIX: a mini scope on every strip, so a whole rig reads down one screen.
- CHOMP SEQUENCE: a live scope drawn over the step grid while the sequence runs.
- Device workspaces: the device's own signal on its own surface.

Input and outbound scopes

An input card draws only its own source analyzer; it never borrows the program mix to avoid a flat line. An output card can show COMPA SEND, the post-master signal leaving for that device. A disconnected or unselected input stays flat. The direction label distinguishes received audio from outbound audio.

One style per Session card

The focused Session card has its own PEAKS, WAVE, BARS, DEPTH, SPECTRUM, TRACE, and VECTOR selector. PEAKS keeps the original connected rolling envelope, BARS keeps the newer vertical-bar view, and WAVE remains the raw trigger-locked waveform. Different sources can keep different views, and the choice survives relaunch. Chomp's inner Pads and Sequence scopes use the Chomp card choice on iPhone and iPad.

Settings > Look still sets the global default. RESET CARD SCOPES removes the per-card choices so every card follows that default again. QUAD and RIG remain theater-only views and cannot be stored as a single-card style.

Sessions, templates and the library

A session is everything about your rig: which devices are in it, what they are named, how they are routed, what is loaded, what is muted, the Matrix, the motion lanes, the levels. Compa now keeps all of it in one document that survives a relaunch and can be saved, named and reloaded.

What the session holds

- Every rig device and its card, including gear with no built-in profile.
- MIDI Matrix routes. Routes you make now survive a relaunch instead of evaporating.
- Loaded apps, their plugin state, and where they sit in the graph.
- Mute, solo, arm and level per source.
- Motion lanes and step locks.
- The monitoring setup and the audio route hint.

Templates versus sessions

SAVE keeps a session under a name you pick. NEW is always the blank slate, so you can start clean without hunting for a fresh file. Saving a session as a template makes it the starting point for new work: a template is just a session you have decided to begin from, so a rig you play every week can be one tap instead of ten minutes of setup.

Deleting is permanent

When you remove a device or an app from a session, it stays removed. The removal is recorded in the document itself, so re-enumerating the hardware or relaunching the app does not bring it back.

Your old sessions come forward automatically. The first time you open Compa after updating, it migrates the session document to the new format and keeps a backup of the old one. If a file is genuinely damaged it is set aside rather than loaded, so a bad file can never take the app down with it.

What a session actually holds

A session is not just your rig. It carries your work as well, and it saves itself as you go.

Comes back	Does not
Every loaded app with its plugin state	SOLO, which is live-only - every strip returns unsoloed
Routing, buses, sends, inserts, master FX	The hardware input strip's mute, deliberately, so you never come back to silence
Faders and mutes	Your CHOMP kit and CHOMP patterns, which keep their own separate saves
The tempo	
The CLIPS board, with its scenes and clips	
The ARRANGE timeline, including a recorded take that has no region on it yet	

Comes back	Does not
Clip tracks, their order, and each one's mixer strip	
Launch quantum, follow-actions on or off, record quantize	
Lane heights, collapsed lanes and timeline zoom	

Older documentation said clips and arrangements do not survive a relaunch. That was wrong and it has been corrected. If a session of yours does come back empty, that is a bug worth reporting, not the intended behaviour - send it in with what was on the board.

How the saving happens

Autosave waits about a second after you stop changing things, and a full save fires the moment Compa stops being the app in front, so switching away or backgrounding captures your session. The working session is a single file; each named session you save from the SESSIONS sheet is its own file, and it holds exactly the same thing as the autosave.

Recorded audio lives beside the session rather than inside it - the session stores only the names. Nothing removes a take except the media cleaner, and only when you ask it to.

Faders saved at or very near zero are healed rather than restored literally. A monitor left at zero comes back at a usable level, on the grounds that a session which reopens silent reads as a broken app.

Clearing, and being protected from it

Read the confirmation before clearing. Blank Slate clears the current Session, Clips, Arrange and Mix. Save a named Session first if you want to keep the work. CLEAR SESSION WITHOUT SAVING is an explicit discard; it does not promise an automatic archive or an undo recovery.

Sessions from other builds

Keep a backup before opening a Session in an older app build. Newer fields may be unknown to that build even when the document opens. A document that cannot be decoded is kept aside for recovery rather than overwritten.

Atomic recovery

Session saves are atomic and coalesced so an older delayed write cannot replace newer work. If a save is interrupted, COMPA can recover the last valid document. Keep named Session saves and exported audio for important projects.

The current Session is explicit

The active saved Session has a CURRENT marker and stronger highlight regardless of sort order. Blank Slate clears Session, Clips, Arrange and Mix together. Save, autosave, last-good recovery, user aliases, pair assignments and per-card scope choices all belong to the Session document.

Audio routing

Routing is the part most companion apps bury in a menu. Compa puts it in the open on the Session screen, because on iOS the audio route is the whole game: iPads listen to one USB device at a time, and the difference between hearing your effects and hearing nothing is usually one route setting. This section is how the signal actually flows and how to point it where you want.

The signal path

Everything converges on one mix bus. The hardware input, every loaded app, the FEED player and the 24 internal buses all feed it. The effect chain sits on the bus, so gear, apps and FEED all run through your inserts together. The scope, the recorder and the recall buffer all tap the mix AFTER the effects, which is why Compa records exactly what you hear. The metronome is the one thing that bypasses the mix: it rides the monitor only, so a click never prints into a take.

```
USB input --> hardware gain -->
  MIX BUS --> LIVE FX --> AUv3 inserts --> [Link send] --> MONITOR
apps / FEED / buses ----->

scope . REC . recall all tap the MIX, post-FX
metronome bypasses the mix (monitor only, never in takes)
```

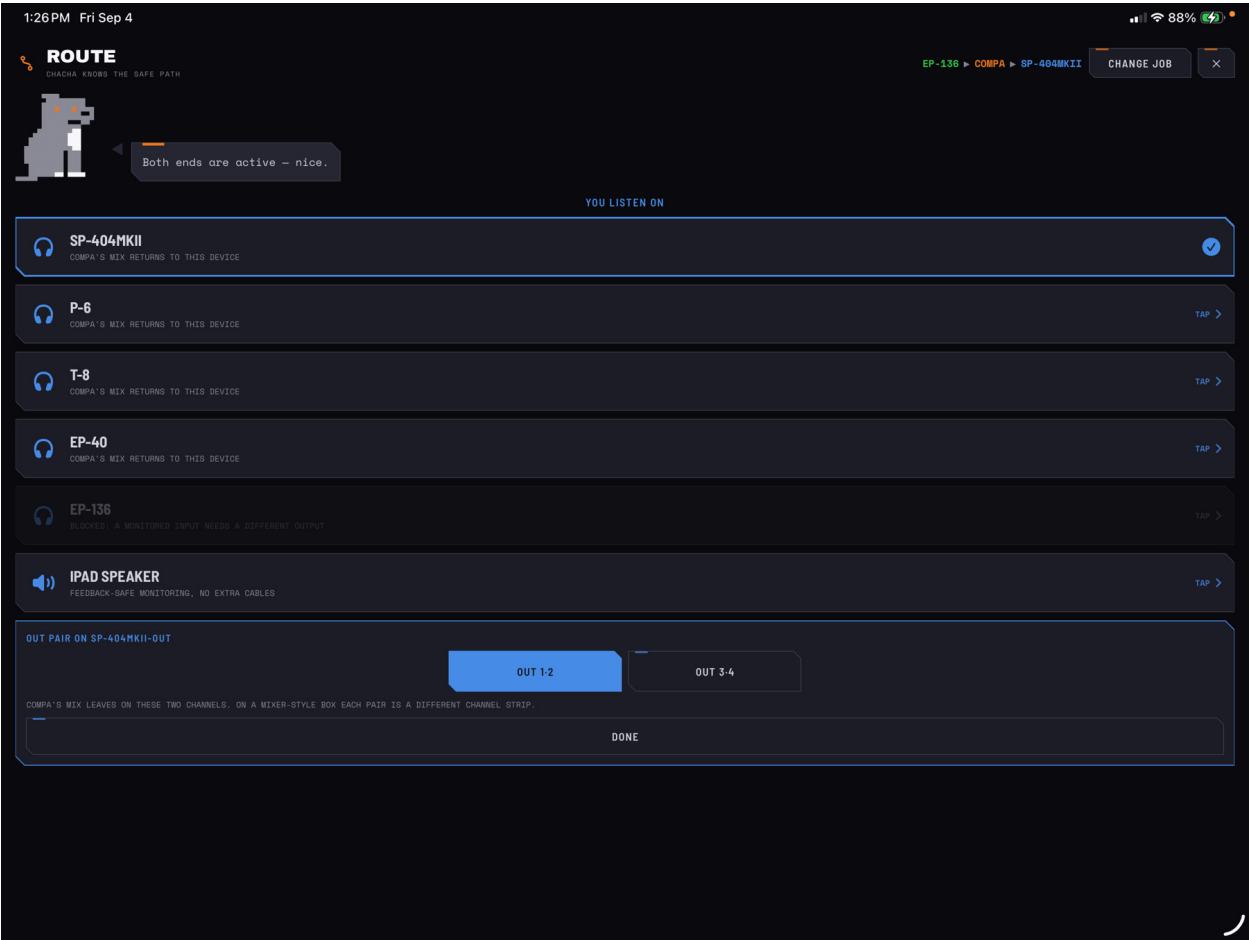
The routing strip

The strip shows the truth as a signal map: IN, the mic icon and the name of whatever device feeds Compa (green when present, red NO IN when not), then ChaCha (Compa doing its FX and REC), then OUT, the headphone or speaker icon and where the monitor mix goes. The round system output button sits right there in the strip so you never have to hunt for it when iOS moves the route. Below the map are three buttons: ROUTE (the guided wizard), +APP (load an instrument), and SETUP (the device setup sheet).

Input: one device, explicitly chosen

- Every connected device can keep its USB MIDI role at the same time. iPadOS still exposes only one physical USB audio input to Compa at once.
- Choose the source in ROUTE. On iPadOS 26 or later, tap CHOOSE INPUT DEVICE and select that exact endpoint in Apple's system input picker. The system picker is authoritative.
- Compa suspends the live graph, makes one handoff request, and waits for the physical AVAudioSession route. The wizard advances only after the live input matches the device you selected.
- A hub sibling is never silently adopted as your chosen input. If iPadOS stays on a different interface, the requested device remains visible as the target, but Compa publishes no hardware fader, scope, or recorder source for it until the physical route matches.
- Reconnects do not create a new preference behind your back. USB MIDI stays available on every connected box while the selected audio role is resolved.

On systems earlier than iPadOS 26, the Apple input picker is unavailable. Compa can make one preferred-input request and show the result truthfully, but it cannot present the newer system chooser.



COMPA's output chooser, including the physical output-pair selection. This is not Apple's system input picker.

Output and monitoring

iOS reserves the choice of output device for the user, so Compa cannot silently move it. Instead it puts the real system output picker (the same control Control Center uses) right in the strip and in the wizard, and live-checks the result. Where the monitor mix goes is set by the monitor output mode:

Mode	What happens	When to use it
SYSTEM / USB	The mix returns over USB to a USB device.	The real rig. Hub plus your groovebox (pinned as input) plus a second USB audio device (a headphone dongle, an interface, or another groovebox). iOS sends the output to that other device: wet insert monitoring in your headphones, all over USB-C, no analog cable.
iPad / iPhone SPEAKER	Forces the built-in speaker via an output override while the USB device stays the input.	Quick check with no extra cables. Good for confirming signal; use SYSTEM/USB plus a headphone dongle for real monitoring.

Monitor level defaults to 0 on purpose. When output returns to the same USB device you are listening to directly, you would hear the raw signal plus Compa's delayed return, which is the doubling flam. Zero monitor means Compa still scopes and records everything but sends nothing back. The moment you deliberately pick an output or open the ROUTE wizard, Compa raises the level to 70 percent for you, because choosing where to listen means you want to hear it.

The doubling trap

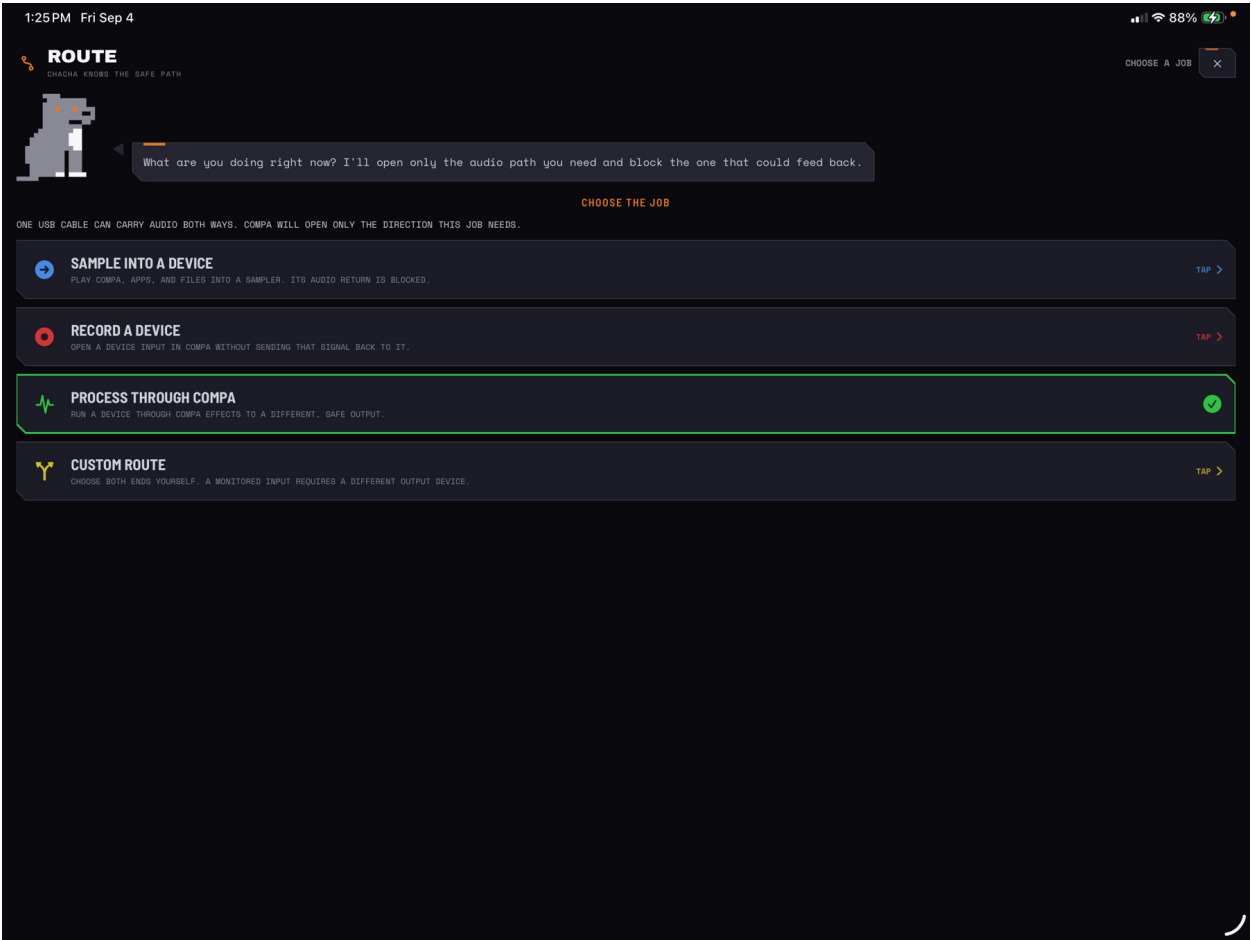
The single most common confusion: same device in and out. If your one groovebox is both the input and where you are listening, and its own USB monitor is on, you hear it twice, the direct sound plus Compa's return. The strip warns you the instant it detects it (SAME DEVICE IN + OUT, YOU'LL HEAR IT TWICE, TAP ROUTE). Three ways out: use SPEAKER mode, add a second USB output device to the hub, or turn the device's own direct monitor down so you only hear Compa's return. Each supported box has its own way to do that last one:

Device	To hear Compa through it / kill the double
SP-404 MK2	SYSTEM (SHIFT + pad 13), USB IN = LINE IN, then press EXT SOURCE. Compa's return now plays through the SP and its FX buses can process it. To sample the return only: RESAMPLE with ROUTING = ExtIn.
T-8	The return plays on MIX OUT / PHONES automatically. Doubling? MENU, set USBd = 1 to 127, then turn VOLUME to 0. The direct sound mutes while USB keeps streaming, so you hear only Compa's return.
P-6	The return rides the P-6 USB bus. MENU, USB.b picks the bus, USB.G sets the gain.

Feedback warning: capturing a device as the input while that same device is monitoring Compa's return (SP with EXT SOURCE on, for example) feeds Compa's own output back into its input. That is a loop. Turn the device's USB monitor off before you capture it, or pick a different source. The ROUTE wizard flags this in red when it sees it.

One shared sample rate

On iOS the audio session runs one sample rate for input and output together. This matters on a mixed rig. A 48 kHz SP-404 paired with a 44.1 kHz output device leaves the two fighting over the one session rate, and the input can end up starved. Compa exposes this so it is never a mystery: the AUDIO panel in Settings shows the device's native rate next to the actual session rate, and flags a mismatch. If a device is present but the scope is flat, check that readout first.



ROUTE begins with the musical job. PROCESS THROUGH COMPA is selected here.

The ROUTE wizard

ROUTE begins with the job, because the same full-duplex USB device can be safe or dangerous depending on which direction is allowed into the monitor graph.

Job	Input policy	Purpose
SAMPLE INTO A DEVICE / SEND	Ignore that device's return	Play Compa, apps, and files into a sampler without closing a loop.
RECORD A DEVICE / RECEIVE	Scope and record only	Capture a device without sending its input back to itself. Selecting RECEIVE does not start recording.
PROCESS THROUGH COMPA	Monitor through effects	Use a different output so the processed signal cannot re-enter the source.
CUSTOM ROUTE	User controlled	Choose both ends and monitoring deliberately.

After the job, choose only the endpoints that job needs. Compa watches the live iOS route, shows device-specific steps for P-6, SP-404MKII, T-8, or generic gear, and never treats a selected direction as an active recording.

One-device quick switch

When one full-duplex sampler is the only connected device, Session offers SEND and RECEIVE buttons. SEND opens Compa toward the sampler and blocks its return. RECEIVE opens the sampler toward Compa, keeps the return monitorless, and leaves REC under your control. This is the quick way to alternate sampling into a P-6 and recording it back without rebuilding a custom route.

When it goes quiet: the safety net

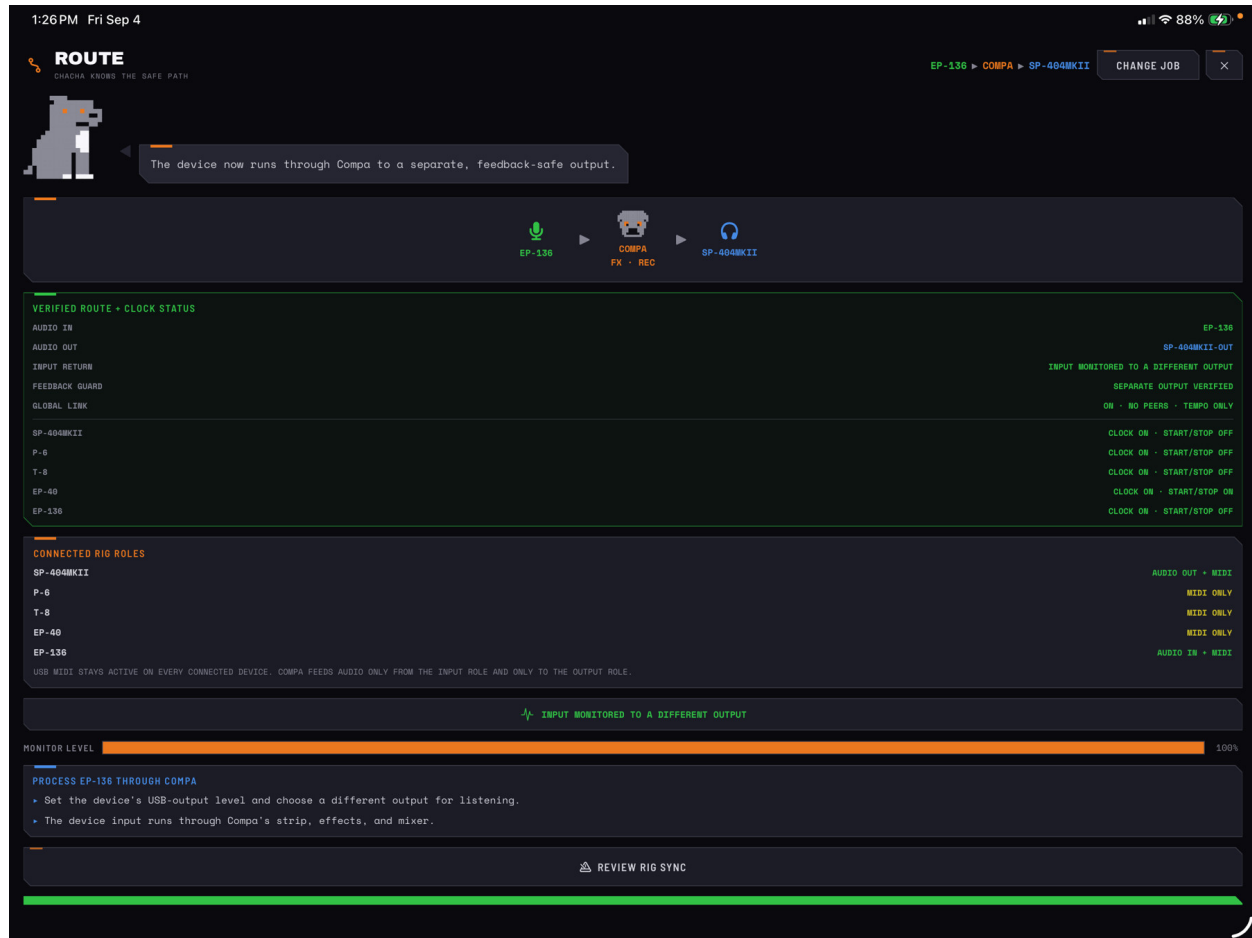
Silence is never left a mystery. The routing strip watches for the usual killers and offers a one-tap fix for each:

Warning	One-tap fix
Monitor level at zero	RESET LEVEL sets it to 70 percent.
USB input strip muted or at zero	UNMUTE sets the hardware strip to 80 percent.
Monitor aimed at the iPad speaker while the rig listens on USB	OUT to USB returns the mix to the device.
Output moved off the device you remembered	The round system picker appears right there so you can re-pick it (only you can move the output).

For the deep hunts there is the AUDIO DEBUG panel (Session, audio strip, SETUP). It shows every link in the chain live in one screenshot: engine state, the iOS system volume (the hardware volume buttons control the USB output level and it is shown nowhere else), the negotiated input format, the output route, the monitor mode and level, and the input strip gain. RESET MONITOR is the big hammer: level 70 percent, out to USB, input strip 80 percent, and a full graph rebuild.

FEED: pushing samples the other way

Routing is not only inbound. FEED plays an audio file from Files out through Compa to the USB device, so you can drop a sample (a Quota kit, a loop) straight into the gear to resample it on the hardware. It can loop gaplessly and can play a 4-beat count-in at the current tempo so the sampler's record arm has a predictable lead-in. FEED is a first-class strip on the mix like any other source, with its own level and its own insert chain.



A completed routing summary shows the selected input, the COMPA processing stage and the output. Read the live route status before playing.

The route graph

Every MIDI connection in the app is one shared graph. The MIDI Matrix is a view of it, MIX is a view of it, and FETCH's per-part destination selectors edit it. Make a route in one place and it is immediately there in the other two, because there is only one set of routes. Routes now live in the session document, so what you wired up is still wired up after a relaunch.

What a route can do

- Channel filter and channel remap.
- Note-range filter and transpose.
- CC allow and block filters.
- Message-type filters covering notes, pitch bend, program change, aftertouch, clock and realtime, system common and SysEx.
- A per-route clock policy, so one destination can follow the clock while another does not.

Filtering releases held notes properly when it cuts something off. A filter that creates a stuck note on your hardware is worse than no filter.

More than two inputs

If your interface has more than two inputs, every pair shows up as its own strip, live at the same time. A four-input interface gives you two stereo strips, each with its own fader, inserts and routing, instead of forcing you to choose which pair Compa listens to.

The ROUTE wizard tells the truth

- FROM lists every available interface, not only devices with a built-in Compa profile.
- SELECTED names what you asked for. LIVE INPUT names what iPadOS actually granted. Those labels are never treated as interchangeable.
- CHOOSE INPUT DEVICE opens Apple's system chooser on iPadOS 26 or later. Compa advances only after the operating system confirms the selected physical input.
- An unsuccessful handoff stops after one complete attempt. There is no bouncing warning, automatic hop through hub siblings, or false green input state.
- Output still uses Apple's output picker because only the user can move the system output.

If SELECTED and LIVE INPUT disagree, do not judge the route by which card happens to have appeared most recently. Use CHOOSE INPUT DEVICE, then wait for Compa to confirm the exact endpoint.

Gear that arrives as headset-class

Not every USB-C music box announces itself as an audio interface. Plenty of them enumerate as headset-class instead, which iOS reports under the name MicrophoneWired. Compa used to accept only gear that called itself a USB audio device, so those boxes were invisible on the input side even though iOS had happily routed them.

The symptom was strange enough to be worth recognising: a Sniff Test device compatibility report that said input: None on one line, while the route line three below it named the very same device. Two testers hit it from opposite directions, on a Yamaha SEQTRAK and an M-Vave SMK-37, and both boxes worked in other hosts, which is what made it findable.

Three kinds of port now count as external input: a USB audio device, a headset-class device, and a line input. The built-in mic is deliberately not one of them and keeps its own switch in SETTINGS. A real USB interface still wins if both are connected, so a headset-class box can never displace your proper interface.

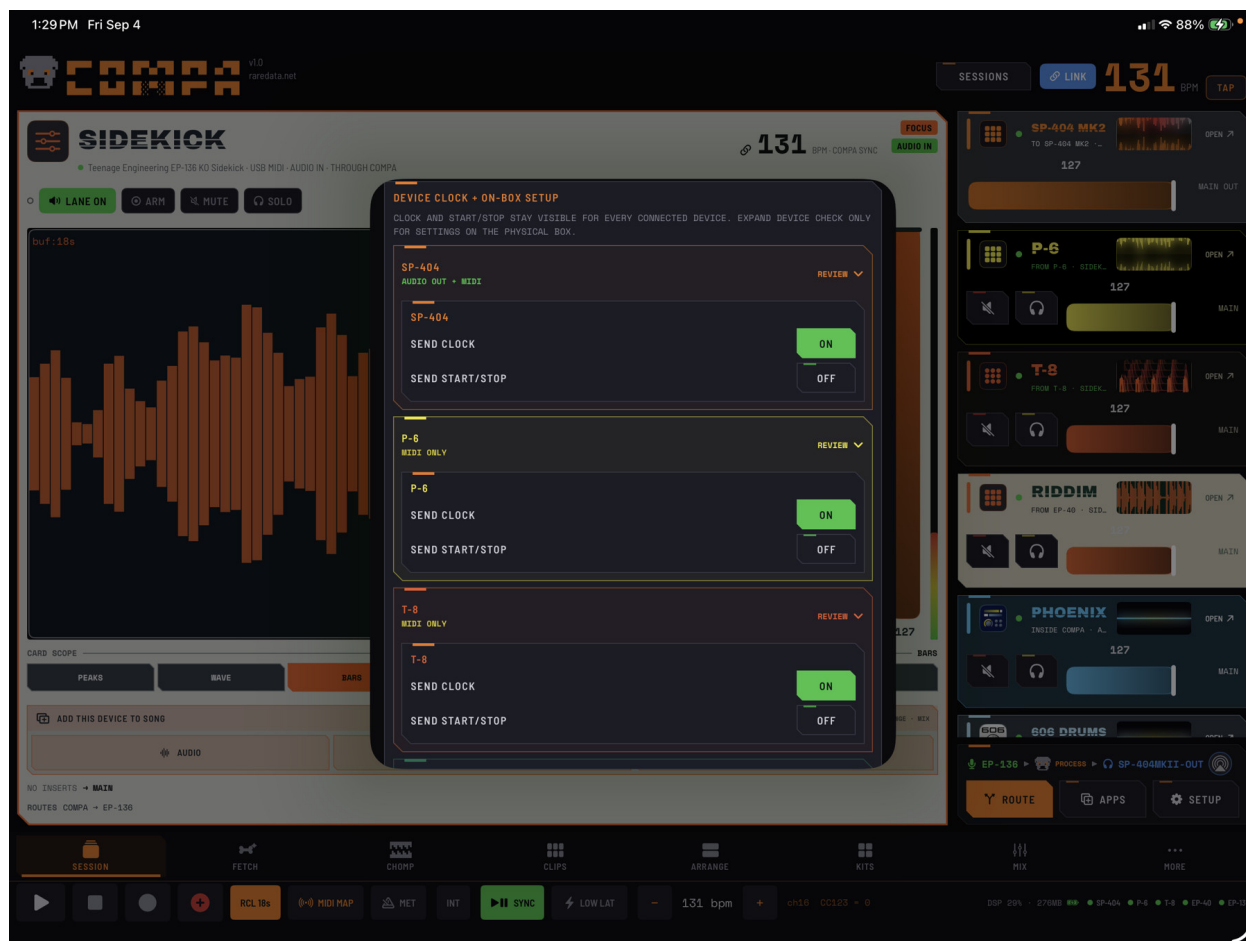
Because these boxes now register as a real input, they also bring the whole input path with them: a hardware strip in MIX, the scope, the effects and the recorder.

The selected job persists with the Session. Changing the job during a recording is blocked.

Roles in a four-device rig

Role	What it means
USB AUDIO IN	The one physical interface Compa hears, scopes, effects, and records.
USB AUDIO OUT	The system destination that receives Compa's monitor mix.
USB MIDI	Any number of connected devices can keep clock, transport, notes, and supported controls.
ANALOG INTO INPUT	Additional devices can feed the chosen input device through its physical audio jacks.

Selecting a MIDI-only role does not disconnect the cable or hide the device. It means that device remains in the MIDI graph while another box owns the one USB audio input. If two USB-connected boxes are also linked by analog audio, see the ground-loop troubleshooting topic.



RIG SETUP: independent SEND CLOCK and SEND START/STOP controls let the rig share tempo without forcing every sequencer to start.

Route owns audio safety; Rig Setup owns device behavior

Use ROUTE to choose the audio input and output. Use RIG SETUP to inspect connected devices and set their independent MIDI clock and start/stop behavior. If one physical device is selected as both input and listening output, COMPA fails closed or changes that path to record-only rather than silently creating a monitored feedback loop.

LOW LAT is an intentional performance switch

LOW LAT affects live external hardware only. With LOW LAT off, hardware follows the normal mixer, insert and Main-effects path. With LOW LAT on, the live hardware monitor takes a short dry route after Main so finger drumming feels immediate; hosted apps, clips and arrangement playback continue through their normal paths. MIX displays a bypass warning, and opening or adding hardware/Main effects turns LOW LAT off automatically so the insert is audible. LOW LAT also resets off when COMPA relaunches.

Route changes recover instead of distorting

Changing from the iPad speaker to a USB-C device, unplugging an interface, or choosing a new source reactivates the audio session and rebuilds the graph against the route iPadOS actually granted. COMPA reports a route mismatch instead of pretending a requested device is already live.

Multichannel interfaces: every pair its own strip



Each physical stereo pair has its own trace. Assign a useful name and add the pair to the song when you need a separate track.

If your interface has more than two inputs, Compa takes all of them. Every stereo pair becomes its own mixer strip with its own meter, and you can record several pairs at once, each to its own file, in a single pass.

This is the current multichannel behavior, and it is worth stating what it replaced. Before this build, an interface with more than two inputs delivered NOTHING into Compa at all - silently, and on every pair including 1/2. If you tried a multi-in box on an earlier build and got nowhere, that was why, and it is fixed.

There is nothing to switch on

Compa asks the interface for every channel it has the first time it sets up audio, and asks again whenever the route changes, so a box plugged in mid-session is picked up without a relaunch. There is no multichannel preference to find.

The one requirement is that the interface has to be Compa's live input. Pairs are built from the input Compa is actually listening to, so set that in ROUTE first.

What you see in MIX

- The main pair keeps the hardware strip, named after the box itself - EP-136, say - with HW IN on the line beneath.
- Every other pair gets its own strip named for its channels: IN 3/4, IN 5/6, IN 7/8.
- The circle at the top of a pair strip shows its two channel numbers with a middle dot - 3·4 - over the interface's name.
- A twelve-channel interface therefore shows six input strips.

A pair strip is a full mixer channel, not a readout. It has its own fader, mute, solo, insert chain, sends, output destination and REC button, exactly like every other strip, and its own live mini waveform and peak meter on the same scale as the rest.

Which pair the HARDWARE strip listens to is a dropdown on that strip reading IN 1·2 with a chevron. It only appears when there is more than one pair to choose from, and your choice is remembered between launches.

The pair strips are there while the box is. Unplug the interface and they go.

The device card

An interface with more than two channels gets a card that is a list of its pairs - one row each, plus a MAIN row, each with its own meter. The header shows the real negotiated count, so it reads 8 CH IN on an eight-in box. This is decided by the channel count, not by a device name, so any multichannel interface gets it.

Every pair row carries a -> TRACK button. Tap it and Compa makes (or reuses) an ARRANGE audio track aimed at that pair and names it after the pair, then tells you in green exactly what it did: IN 3/4 -> TRACK IN 3/4 - ARM IT IN ARRANGE.

The EP-136 is the one box whose pairs are labelled by what the jacks actually are - IN 1/2 · MAIN, IN 3/4 · CH 1, IN 5/6 · AUX, IN 7/8 · CH 2 - because its map is known. Every other interface is labelled by bare channel numbers. If you are not sure which jack is which pair on your box, plug a source into one and watch which pair meter moves.

Recording several pairs at once

1. Aim each track at its pair. Either tap -> TRACK on the card, or open the track inspector and pick under AUDIO FROM, where the pairs are listed as IN 3/4 · USB IN.
2. Arm every lane you want. In ARRANGE the arm is the small square at the bottom of each lane header - it goes solid red with a white dot.
3. Hit the round red record on the ARRANGE transport, then play. The take starts on the next bar top, never mid-bar.

Every armed lane slices its own pair out of the same wide input buffer, so four lanes aimed at four pairs give you four separate files that start together, each landing as its own region on its own lane at the bar you punched in.

While the pass runs, each lane header shows a live meter for the pair THAT lane is recording, so they move independently and you can see at a glance which ones are getting signal. Each lane also prints what it is recording on a tappable line: IN 3/4 · USB IN -> MAIN.

When a lane gets nothing

A lane that captured silence is named out loud after the pass rather than leaving you to find the empty region: NO SIGNAL ON <track names> - THOSE LANES RECORDED NOTHING. CHECK WHICH INPUT PAIR EACH IS AIMED AT.

A take is rejected, and no region appears, if the file never opened, came out shorter than about a fiftieth of a second, or never rose above silence. The file itself is not deleted either way.

Recording one pair on its own

You do not have to go through ARRANGE. Any pair strip in MIX has its own REC button, which writes a stem named after the pair - IN34_STEM_20260806_143012.wav - into Compa's Documents folder as 32-bit float.

The limits, plainly

- Eight pairs, which is sixteen channels. Channels 17 and up on a wider box are not reachable.
- An odd channel count rounds up, and that last pair carries its single channel on both sides.
- Each pair strip's fader, mute, destination and inserts are saved with the session and come back on reload.
- With per-source Link Audio stems switched on, each pair publishes to Ableton under its own name.

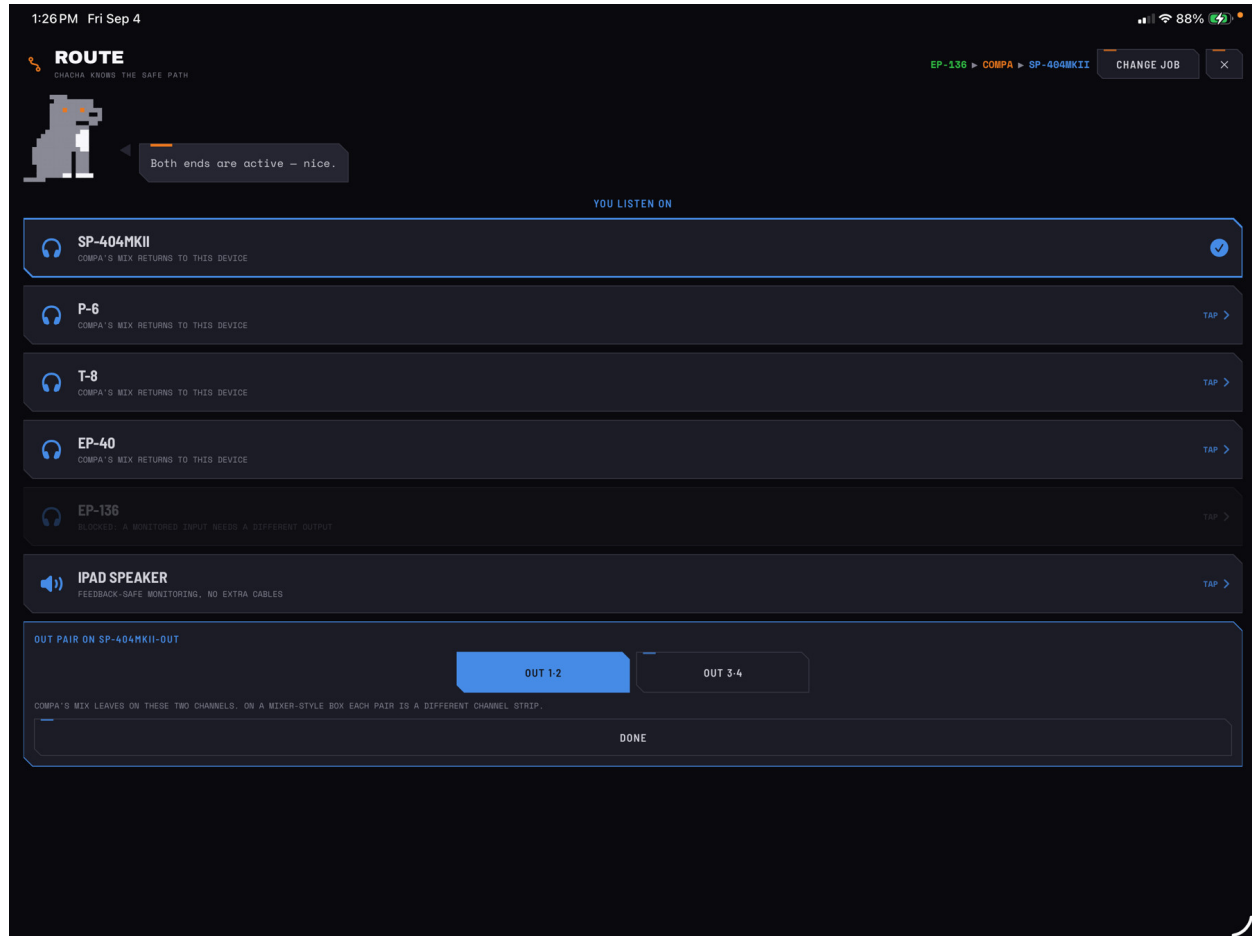
If the fan-out cannot be built, Compa drops to a single pair and says so rather than going quiet: MULTICHANNEL FAN FAILED - RUNNING ONE PAIR ONLY. REPLUG THE INTERFACE; SEND A SNIFF TEST IF IT STICKS. If iOS handed over fewer channels than the box advertises, the Sniff Test device compatibility report says to replug it or relaunch Compa. The negotiated count is always readable in SETTINGS, AUDIO, as IN CHANNELS.

Verified in source and regression tests. Owner-verified on an EP-136 KO Sidekick; confirmed independently by two testers on an EP-136 and a twelve-channel TC-Helicon Blender.

Name the analog device on each physical pair

A multichannel input exposes every stereo pair plus a combined main scope. Assign a connected USB-MIDI device to the physical pair carrying its analog audio. For example, if EP-40 audio enters EP-136 IN 5/6, assign EP-40 to that pair; the EP-40 card, Clips source picker and Mix strip then use the same name, color and live meter. Assignments survive save, relaunch and replug.

Choosing which output pair the mix leaves on



Choose an available output pair for the selected interface. Input ownership is a separate choice.

On an interface with more than one output pair you can choose which two channels Compa's mix goes out on. On a mixer-style box that means Compa lands on its own channel strip instead of stacked on top of whatever is already using 1/2.

Three places to set it, all the same setting

Where	What it looks like
The device card's OUT tile	A tile headed OUT with a chevron. Line two is the output device, line three reads MIX ON 1/2 · 4 ch. Tap it for the menu.
ROUTE	After you have chosen where you listen, a panel headed OUT PAIR ON <DEVICE> appears, as a row of buttons with the current one lit.
MIX, on MAIN	Under the YOU LISTEN HERE line, a full-width blue button reading OUT 1·2 with a chevron.

The options read with a middle dot - OUT 1·2, OUT 3·4, OUT 5·6 - and the current one carries a checkmark. The slash form only appears in the prose around the picker, never as an option.

It is on MAIN in MIX, not on the hardware input strip. The input strip has its own IN pair dropdown and that is a different setting - one chooses what Compa hears, the other chooses where Compa's mix goes.

It only offers pairs your box really has

The number of options is read from what iOS actually granted, never from what Compa asked for, so a four-out interface offers two and an eight-out offers four. If your interface has only two outputs the picker does not exist at all: the OUT tile becomes a plain readout, ROUTE skips the question, and MAIN draws no button. Nothing is touched in the audio path either, so there is no cost to it being there.

Your choice is remembered between launches. Carry a session to a smaller interface and the mix is clamped to a pair that exists rather than going silent - and the original choice comes back when the bigger box does. When that clamp happens Compa tells you, on the AUDIO DEBUG panel as a LAST ISSUE row.

If you pick a pair that is not there, the message is explicit: OUTPUT PAIR 3/4 NOT AVAILABLE ON THIS DEVICE - MIX IS ON 1/2. PICK A PAIR THIS INTERFACE ACTUALLY HAS.

On the device card

The OUT tile appears on the two interface-style cards - the plain audio interface card and the multichannel card. A groovebox workspace card does not have one, because a groovebox is not where you make that choice.

VERIFIED: owner-verified on an EP-136 KO Sidekick, 2026-08-05 - OUT 3·4 puts the mix on the box's Channel 2 instead of Channel 1.

Device workspaces & the play drawer

A device workspace is the full-screen cockpit for one piece of gear. Open a card from the Session screen and this is where you live: Compa becomes the brain, the screen, the FX rack and the recorder for that single instrument. Everything on the surface is wired to what that device actually answers to over USB, nothing generic bolted on.

Opening a workspace

From the Session screen, tap any device card (or its OPEN chevron) to push the workspace. The tool chips on the card deep-link straight to a tab: KEYS, PATTERN and FX on an SP-404, PADS and KEYS on CHOMP, UI and KEYS on a loaded instrument app. The SP's FX chip lands on its FX surface, and OPEN UI lands on the app's own interface. Opening a workspace also focuses that device, so keys, the arp and parts deliberately routed from the central FETCH station reach it from that point on.

While a card is open, the whole workspace wears that device's identity color: the top tabs, knobs, scope trace and BPM numerals all take it. That is the reminder of which card you are inside. Close the workspace and your Settings accent comes back. The color override is transient and never persisted, so it can't leak into the rest of the app.

The header row

Top of every workspace: a BACK button, the tab bar, the transport cluster, and the device name badge with a green connected dot (CHOMP shows its lockup instead of plain text). On phones the header splits into two rows so nothing crowds: transport controls sit on top and the tabs get a full-width scrolling row of their own. On iPad it is a single row. The tab bar scrolls horizontally when a device carries six tabs.

Control	Label	What it does
Play / Stop	> / STOP	Starts and stops the master clock. Green while running. One clock drives every lane.
Record	REC / REC (record) ((record) on phone)	Arms and stops recording the USB output to a take. Turns rec-red while capturing.
FX inserts	FX+	Opens the AUv3 insert sheet so Compa hosts effects (QuotaFX and friends) on the USB signal chain. Lights when a plugin is loaded.
Recall	RCL / RCL Ns	Dumps the always-on rolling capture buffer (the last N seconds already recorded) straight to a take. Lit whenever there is buffered audio to grab.
Back	< / < BACK	Closes the workspace and returns to the Session screen.

Tabs are per device, never a template

The tab set is driven by each device's verified MIDI implementation, not a one-size layout. A T-8 has no CC knobs, so it gets no CONTROL page. A KO II gets PADS and COMPA's editable PATTERN grid without pretending Program Change can recall an unverified hardware scene. Hardware workspaces do not duplicate the central FETCH station; route a FETCH part to a melodic-capable device from FETCH itself. If a tab would lie about what the hardware can do, it does not ship on that device.

Device	Tabs exposed
SP-404 MK2	FX · KEYS · PATTERN · LOOPER · DJ · LFO (XY is a style inside FX)
P-6	CONTROL · LFO · XY · KEYS · PATTERN
T-8	PATTERN · PERF · KEYS (no CC knob page; PERF is the performance surface)
S-1	CONTROL · LFO · XY · KEYS · PATTERN
KO II	PADS · LFO · XY · KEYS · PATTERN (the grid belongs to COMPA; PC selects sounds on the box)
E-4	KEYS (notes plus clock, melodic voice)
Move	KEYS (notes plus clock only; Move carries no CC in Standalone Mode)
J-6	KEYS · PATTERN (hold-only CC, chords are the point)
MPC (Learn bank)	CONTROL · LFO · XY · KEYS · PATTERN (no fixed CC map, you MIDI-Learn the knobs once)
MPC Sample	PADS · SEQUENCE (pad sampler; Program Change selects sequences)
Any other class-compliant gear	KEYS · PATTERN
Loaded AUv3 instrument app	UI · MOD · XY · PATTERN · KEYS · CONTROL (the app's own UI is the workspace)
CHOMP (internal sampler)	PADS · SEQUENCE · PATTERN · KEYS · LIVE FX · MIX

The scope strip

Below the header sits the oscilloscope, Compa's signature readout, drawn in the card's identity color. It shows the live USB input for that device (or the plugin's own output snapshot on app cards). Idle, it holds a faint noise shimmer so it always reads as alive. It is more than decoration: it is also the shared tempo control and, on the SP, a live status panel.

- Tap the scope to expand it to about 65% of the pane (tab content compresses below); tap again to restore. The expanded state is remembered as long as the workspace stays open.
- The big numeral bottom-left is the shared tempo control. Drag it to set BPM (1 BPM per 8 points of drag, clamped 40 to 220) or tap it in time to tap-tempo. It drives the same center-screen tempo HUD as the Session, FETCH and Perform screens.

- SP-404 workspaces print the live bus state top-right, for example "Bus 1: VINYL SIM" or "Bus 1: FX OFF", so you can read the SP's FX state off the scope.
- Full-bleed tabs hide the scope to hand the whole pane to the surface: LFO, PERF, the app's own UI, and CHOMP's PADS / SEQUENCE / MIX. LOOPER and DJ keep the scope on purpose so you can watch the SP input while you loop or blend. On the tabs that hide it, a small floating BPM chip keeps drag- and tap-tempo reachable.
- Glow and mirror are scope styling toggles in Settings; they change the look, not the reading.
- P-6 workspaces add a one-line resample calc under the scope: it reads the live BPM and shows how many seconds one, two and four bars run, so you know how long to let a loop play before you resample it.

Responsive layout

Same tabs and same wiring at every size, only the arrangement changes. Portrait phone: scope on top, tab content below. Landscape phone: the scope takes the left half at full height with the tab content on the right, side by side (full-bleed tabs still take the whole width, and KEYS goes full width there so the keybed gets the room). iPad: wider knob grids, and the KEYS keybed grows with the pane instead of being capped, up to about 62% of its height, with a large held-notes readout filling the space above it. Phones keep the keybed capped at 320 points so it never turns into a harpsichord.

The play drawer

A pull-up drawer rides the bottom of every tab, on every device. It is the two-way card merge: from a CONTROL tab you pull it up to KEYS or PADS and play; from the KEYS tab you pull it up to CONTROLS and tweak. No surface is ever a dead end and there is no tab-hopping to reach the keys. Tap the handle bar to expand it.

- The handle bar reads "PLAY · CONTROLS" (or just "PLAY" on note-only gear that has no control surface), with the current routing target on the right, for example "-> P-6 Ch1", so you always see where the notes are going.
- Three surfaces via the segment row: KEYS (the chromatic keybed), PADS (a Push-style 8x4 in-key grid), and CONTROLS (the exact same knob page the CONTROL tab renders). CONTROLS only appears on gear that has a control surface.
- KEYS and PADS reuse the same centralized keys engine the KEYS tab drives: octave shift, latch and held notes are shared, and it auto-routes to the focused device with zero per-device wiring.
- The drawer is opaque and one fixed height per surface (360 points on iPad, 292 on phone), so the card behind it never bleeds through and nothing overlaps.

The KEYS surface

KEYS is the play home. A PIANO / PADS toggle switches the keybed style (PADS, the Push-style in-key grid, is the default). Above the keybed sits a large held-notes readout with the routing target label, so the dead space reads as alive: it shows the note names you are holding, big, in the card color. On a sampler card, KEYS plays the last-hit pad chromatically, repitched around C3 the way the SP does it, instead of addressing pads by note.

On melodic cards (and on CHOMP), a compact FETCH row rides KEYS without stealing keybed space: FETCH CHORDS rolls a progression through this device's voice, FETCH BASS rolls a bass line, FETCH MELODY rolls a melody line. The active one lights up. On known-mono hardware, CHORDS is hidden (a mono synth can't voice a chord); apps show all three and you pick. Just above the keybed is the co-composer strip: LISTEN latches it on, SPEAK bakes an answer to the next bar, YES commits it as a looping overdub, NO discards it, and the latching MOOD chips (DARKER, BRIGHTER, SADDER, HAPPIER, HYPE, HARDER, DREAMY, CHILL) bias the next answer. On iPad app cards, the plugin's hottest published knobs also strip across above the keybed so you play and tweak on one screen.

Arp control	Options	Notes
Pattern	UP · DOWN · U/D · RND · PLAYED	The order the arp walks the held notes.
Rate	1/8 · 1/16 · 1/32	Step length (12, 6 and 3 pulses at 24 PPQN).
HOLD	on / off	Latches the held notes so you can let go and it keeps running.
Octaves	1 · 2 · 3	How many octaves the pattern spans (behind MORE).
Inversion	INV 0 · INV 1 · INV 2	Rotates the chord voicing (behind MORE).
Swing	50-75%	Swing amount, 50 straight to 75 hard shuffle (behind MORE).
Density	0.3 to 1.0	Thins the pattern, dropping steps (behind MORE).
Humanize	0 to 20	Adds timing jitter so it breathes (behind MORE).

The CONTROL surface

CONTROL is where you drive the device's parameters, and it reshapes per device. A style picker at the bottom switches the control feel between KNOBS, SLIDERS and XY (the choice is remembered). On an SP-404, CONTROL is headlined by the current effect name at large size with CHANGE EFFECT below it, an FX ON / FX OFF toggle, the B1 / B2 / B3 / B4 / IN bus row, and only the live knobs for that effect (three to six, and any ON/OFF parameter draws as a switch instead of a meaningless knob). XY mode turns two of those controls into a two-hand macro pad with assignable axes. On a P-6, CONTROL is the granular knob surface plus the hardware's own sample picker (six pads over eight banks A through H, mapped to CC 88) and a RESET ALL. On MPCs and other learn-bank gear, you MIDI-Learn the knobs on the hardware once and then Compa's knobs and the LFO drive whatever you mapped.

Two things to expect. First, entering a tab pops a one-time mode tip (how to get the SP into DJ or Looper mode, how the P-6 granular works, and so on); it shows once then retires itself so it never nags. SETTINGS > RESET SCREEN TIPS brings them all back. Second, the bottom status strip stays put on every tab: PLAY/STOP state, a metronome toggle, the sync chip (INT, or EXT when Compa is following an external MIDI clock), a BPM readout with minus/plus nudges, and CPU/RAM. That strip is why you can arm something here, walk over to the hardware, and still see transport and tempo from wherever you are.

The track rack follows the workspace

A focused track can own a MIDI destination or AUv3 instrument, an audio return, and ordered inserts. OPEN presents a plug-in in a movable window; changing the device here changes the same route shown in Mix.

Device identities are functional, not skins

EP-40 Riddim, EP-133 KO II, EP-136 KO Sidekick, P-6, T-8, SP-404MKII, MPC Sample, Move, and Chomp use device-specific materials and contrast. The workspace still follows the verified capability map: a mixer gets channel pairs, a sampler gets pads and sequences, a CC-rich synth gets MOD and XY, and a note-only device stays simple.

Control surfaces & SP-404 FX

The CONTROL surface is where Compa turns your phone into the knob wall for supported gear and apps. The SP-404 MK2 labels its version FX because it is a full effect surface with a giant effect name, an FX kill switch, and six knobs that read the same values the SP's own screen shows. On a P-6, CONTROL is a granular knob panel. On a loaded app, CONTROL uses that app's published parameters. The SP does the DSP the whole time. Compa is the controller sending CC, so nothing here re-processes your audio.

You reach it as FX on the SP-404, as CONTROL on supported hardware such as the P-6, S-1, MegaSynth and learned-control MPC models, and as CONTROL on a loaded AUv3 instrument. It is also one pull away from another playing surface: the play drawer offers a CONTROLS pull-up from KEYS or PATTERN, so you can play with one hand and reach for a filter with the other without leaving the tab you are on. Devices with no honest CC map (T-8, E-4, J-6, Move and MPC Sample) do not get a CONTROL tab at all, because a knob that lies ships nowhere.



SP-404MKII effect controls. The selected effect and bus belong to the physical SP.

The SP-404 surface, top to bottom

- **EFFECT header:** the effect name is the headline, centered at 30pt in the accent color. Tap it to open the picker. If the effect is a reassignable Direct FX slot, a small DIRECT FX badge sits above it.

- **FX ON / FX OFF:** a wide toggle top-right. Green when the effect is engaged, dim when bypassed. This is your one-tap kill switch mid-performance.
- **CHANGE EFFECT:** the chevron-down label under the big name. Opens a full-screen grid of every effect available on the current bus.
- **BUS line:** reads BUS 1 (or BUS IN for the input bus) followed by VALUES MATCH THE SP'S OWN SCREEN, a reminder that the readouts are the SP's, not raw 0-127.
- **The knob grid:** three to six live controls, drawn to the current effect. On iPad six sit six-across; on a phone they lay out 3x2. Never a ragged 4+2 wrap.
- **BusRow:** five buttons at the bottom left, B1 B2 B3 B4 IN, to jump buses.
- **Style picker:** KNOBS / SLIDERS / XY at the bottom right.

The MIDI map underneath

Everything on the SP surface is standard control change on the bus's own channel. Compa never routes these anywhere but the SP-404's port, even when another device is focused, so the FX rack keeps working while you play something else.

Control	MIDI CC	What it does
Ctrl 1	CC 16	Main 1 knob for the current effect
Ctrl 2	CC 17	Main 2
Ctrl 3	CC 18	Main 3
Ctrl 4	CC 80	Sub 1
Ctrl 5	CC 81	Sub 2
Ctrl 6	CC 82	Sub 3
Change effect	CC 83	Selects the effect on the bus (0 = OFF)
FX on/off	CC 19	Toggles the current effect (127 = on, 0 = off)

The five buses

The SP-404 MK2 has four MFX buses plus the input FX bus, and each is a separate MIDI channel. The effect list differs by bus, which is real SP behavior, not a Compa quirk: buses 1 and 2 carry the big 42-effect list including the performance FX and the Direct FX slots, buses 3 and 4 carry a different 40-effect ordering with no Direct FX, and the input bus carries an 18-effect vocal and amp focused set. When you tap a bus, the effect name, on/off state, and picker all switch to that bus. Each bus remembers its own selected effect and its own on/off state independently.

Bus	MIDI channel	Effect list	Effects
B1	Ch 1	Bus 1/2 list	42
B2	Ch 2	Bus 1/2 list	42
B3	Ch 3	Bus 3/4 list	40
B4	Ch 4	Bus 3/4 list	40

Bus	MIDI channel	Effect list	Effects
IN	Ch 5	Input FX list	18

Knobs that read like the hardware

The six knobs are not generic 0-127 dials. Compa knows the parameter table for every stock effect, so each knob carries the SP's real parameter name and its real display value. Turn Reverb's first knob and you see AMBI, ROOM, HALL1, HALL2, not a number. Tape Echo's time reads in milliseconds, a delay feedback reads as a percent, a filter cutoff reads in hertz, a balance reads as a left-to-right ratio like 65:35, and a pan reads L25, C, R30 with C dead center. The value on screen is the value on the SP's screen.

- Dynamic count: Compa draws only the knobs the effect actually uses, three to six. No dead Ctrl 4/5/6 sitting there doing nothing.
- Switch params render as switches: any parameter whose range is OFF, ON (a Sync toggle, a Loop switch, a Robot switch) shows a tall ON/OFF button instead of a knob that snaps between two ends. Tapping it sends 0 or 127.
- Real labels: the knob is titled Rate, Depth, Cutoff, Time, whatever the SP calls it. Only a slot Compa cannot identify falls back to CTRL 1 through CTRL 6.
- Knob feel: vertical drag, drag up to raise. Slider feel is a left-to-right box fader you drag inside. XY is a two-axis pad.

Direct FX: the slots the SP will not name

The SP-404's five DIRECT FX buttons are reassignable on the unit, and here is the catch: the SP does not report over MIDI what you mapped them to. Compa can select a Direct FX slot (they live at CC 83 values 1 through 5, and that is the only MIDI path to those effects), but it cannot know whether DFX3 is a Sync Delay or an Isolator on your box. So you tell it once. Go to Settings, SP-404 DIRECT FX, and pick the effect for each of the five slots from the menu. After that the effect header shows the right name and the knob grid shows the right controls instead of six generic dials. In the effect picker the slots read by their assigned name, like DJFX Looper followed by DFX5, so you pick them by what they are.

When Compa is sitting on a Direct FX slot, the header shows the resolved effect name big, a DIRECT FX n badge above it, and a one-line reminder below to set your assignments in Settings. If you have never touched Settings, Compa assumes the factory layout below. Reset to factory in Settings any time.

Slot	Factory effect
DFX1	Filter+Drive
DFX2	Resonator
DFX3	Sync Delay
DFX4	Isolator
DFX5	DJFX Looper

KNOBS, SLIDERS, XY

The style picker at the bottom right chooses how the controls feel, and the choice is global and remembered across sessions. It applies to every control surface, so pick the feel your hands want. XY is the SP's party trick: two of the effect's knobs land under a single puck so you sweep two parameters at once.

Style	Feel	Notes
KNOBS	Vertical drag, 0-127	Default. Circular knob with a value arc and the formatted readout below.
SLIDERS	Left-to-right box fader	Drag anywhere inside the box. Fat touch target, no screen-wide runway.
XY	Two-hand macro pad	SP only. Any two Ctrl's on the X and Y axes, every other Ctrl still shows as a knob below so you never lose a control.

The XY pad

In XY mode you get one puck driving two parameters at once. Two small menus above the pad, X and Y, let you assign each axis to any of the effect's controls. Sweep right to raise the X value, sweep up to raise Y. The corner labels and readouts use the SP's own formatted display, so an XY over a filter reads its cutoff in hertz and its resonance while you move. Any control not on an axis still appears as a knob below the pad, so nothing is out of reach. This is the fastest way to ride, for example, a Super Filter's cutoff against its resonance with one thumb.

Two-way MIDI: what mirrors back, what cannot

Turn a physical Ctrl knob on the SP and the matching on-screen control moves live. Compa listens on the shown bus's channel for the six Ctrl CCs (16, 17, 18, 80, 81, 82) and mirrors them, so hardware and screen stay in sync while you perform on the unit itself.

But the SP does not transmit effect-select or FX on/off. That is a Roland limitation, not a Compa gap. Compa is wired to receive CC 83 and CC 19 if they ever arrive, but the hardware only sends the Ctrl knob turns. So the big effect name and the FX ON/OFF button reflect what you drive from Compa, and they only track the currently shown bus. If you change the effect or bypass on the SP's front panel, the screen will not follow. Drive those two from Compa and everything stays honest.



P-6 granular controls in knob view.

P-6 control surface

The P-6 card is a different animal: a curated granular knob wall, not an FX rack. It is one flat panel, T-8 style, with the hardware's own sample picker up top and every parameter group below it split by thin rules. This is deliberate. On the hardware, twenty-odd knobs sit unlabeled and one of them can silently kill the granular voice with no obvious way back, so Compa labels exactly what you are touching and gives you a rescue hatch.

- Sample picker: six pads (1 to 6) over eight bank chips (A to H). Tap either and Compa jumps straight to that slot over CC 88. The current sample name shows top right.
- Sections: HEAD, GRAIN, PITCH, FILTER, ENV, MIXER, FX, thirty-nine verified parameters in all, grouped so a knob inside GRAIN is just SIZE, not GRAIN SIZE truncated to garbage on a phone.
- Real defaults: unset knobs show the P-6's documented default value, not a made-up 64.
- RESET ALL: top-left, the rescue hatch. If it went silent because you sampled an empty slot, ran the head past the end, or pulled cutoff to zero, this brings it back.
- The performance heart, per the on-card hint: GRAINS, SIZE, and SPREAD do the most work.

External gear and app instruments

Any device with a verified CC map gets the same flat-panel language as the P-6, grouped into sections. Compa never templates this. Each map is researched against that device's real MIDI implementation, and gear with no usable CC surface simply has no CONTROL tab. Loaded AUv3 apps are handled separately: their CONTROL tab is generated from the app's own published parameter tree, with the app's own value strings, so it works for any instrument you host. If an app publishes no parameters, Compa says so and points you at the app's own UI, and the keys still play it.

Device	Sections	CC reality
S-1	OSC, FILTER, ENV, LFO, FX · PERF	Full verified knob map
KO II	PUNCH-IN FX, VOICE	CCs 1, 12, 13 only
MPC / Live III	LEARN BANK A, LEARN BANK B	No fixed CC map. MIDI-learn each on the MPC once (LEARN, touch a param, move a knob here), then Compa's knobs and LFO drive whatever you mapped
Loaded app (AUv3)	Published parameters grid	Generated from the app's parameter tree, app's own value strings
T-8, E-4, J-6, MPC Sample	None	Note-only or CC-less, no CONTROL tab by design

Pro tips. 1) The knob values are the SP's values, so you can dial a patch on screen and read it back to your unit's screen without translating. 2) Set your Direct FX slots in Settings before a session, otherwise those five effects show generic CTRL labels. 3) Buses are channels: if the on-screen knobs are not moving your sound, confirm the bus button matches the FX bus you are actually hearing. 4) Two-way sync tracks knobs but not effect changes, so switch effects from Compa if you want the screen to stay right.



The same control family in slider view.

P-6 controls stay purpose-specific

The P-6 source picker controls granular playback. Regular Keyboard source is chosen on the physical P-6. Keys and the pull-up controls expose both modes so that distinction remains visible while playing.

Configurable SP-404 XY pads

The SP-404 effects surface can hold one, two or three XY pads. Choose the X and Y CTRL assignment under each pad. Unused CTRL parameters remain as centered sliders, and the rack reflows to use the available width. This makes two related parameters playable with one finger without forcing all six controls into the same layout.

Keys & the arpeggiator



The PLAY keyboard drawer below a CHOMP kit, with octave, latch and ALL OFF controls.

The KEYS tab turns your phone or iPad into a playing surface for whatever device is bound. It plays the device's chromatic voice over MIDI, and it does it two ways: a two-octave touch piano, or a Push-style in-key pad grid. An arpeggiator sits on top of both. Every note it sends goes out on the bound device's chromatic channel, so the same surface drives an SP-404 pad, a T-8 bass, a P-6, or a hosted app without you touching a channel number.

Two surfaces: PIANO and PADS

Two chips at the top of the tab switch the playing surface. PADS is the default because it is the one people ask for after using an Ableton Push. Both surfaces share the same octave, latch, and held-note state, so switching between them mid-take never loses your place.

Surface	Layout	Root / range at OCT 0	Octave range
PIANO	Two-octave touch keyboard, black keys hit-tested on top so a finger sliding across them reads correctly	Low key is C3	OCT -3 to +3

Surface	Layout	Root / range at OCT 0	Octave range
PADS	8 columns wide, 3 to 8 rows depending on pane size and pad-size setting; up one row = up a fourth	Bottom-left pad plays the root, C2	OCT -2 to +3

On PADS the whole grid is snapped to a key. Root pads wear the device's identity color, in-scale pads are panel gray, and any pad that would fall outside the MIDI range renders dark and does not play. A pad flashes white while it sounds. Pick the key with the SCALE and ROOT chips: SCALE opens a FAVORITES row (major, minor, min pent, maj pent, blues, dorian, mixolydian) above the full list of 17 scales, and ROOT opens a mini-piano of the twelve pitch classes. Default is C minor. Because each row up is three scale degrees, a root, its third and its fifth stack vertically, so Push chord shapes work unchanged.

Playing controls

- OCT - / + steps the whole surface up or down an octave. The readout shows the octave number and the range it now covers (for example "C3-B4" on the piano, "from C2" on the pads). Changing octave while you are holding momentary notes releases the old notes first, so nothing sticks.
- LATCH turns taps into toggles: tap a key to hold it, tap again to drop it. Turning LATCH off releases everything so nothing drones on.
- ALL OFF is the panic button. It flushes every held note on the target channel. Leaving the KEYS tab does the same thing automatically.
- True multi-touch. Hold a full chord and slide each finger independently across keys or pads. A touch that drags from one key to the next plays legato, like a glissando.
- Velocity is fixed per press and set in Settings (KEYS velocity). There is no velocity-by-position or aftertouch on the surface itself.
- On iPad, if the bound device is a hosted app, its hottest knobs appear right on the KEYS tab so you can play and tweak on one screen.

The SP-404 MK2 chromatic channel (Ch16) plays ONE sample as a single mono voice. Block chords cannot sound there. Use single-note lines or the arpeggiator, which is exactly the right idiom for a mono voice. This is why FETCH CHORDS is hidden on mono-only hardware.

The arpeggiator

The ARP panel sits above the keybed on both surfaces and configures Compa's arpeggiator engine. The arp is free-running: hold a chord and it plays, no transport required. It does not receive a chord from the PIANO surface, though. To feed it, switch to PADS and tap its ARP mode chip so held pads become the chord, or send it a progression with FETCH CHORDS. In ARP mode the pads never fire notes directly; the held pads are the chord and the arp emits on its own clock.

Control	Options	What it does
Pattern	UP, DOWN, UP/DN, DN/UP, RND, PLAY	Direction the held chord is stepped through
Rate	1/4 · 1/4T · 1/8 · 1/8 · 1/8T · 1/16 · 1/16 · 1/16T · 1/32 · 1/32T	Note value between steps; default 1/16 (6 pulses at 24 PPQN). Dotted (.) and triplet (T) divisions too

Control	Options	What it does
HOLD	on / off	Keeps the last chord arpeggiating after you lift your fingers; turning it off releases
Octaves	1, 2, 3, 4	Repeats the chord up N octaves (MORE panel)
Inversion	INV 0, 1, 2	Rotates the bottom notes up before the octave stack (MORE panel)
Swing	50-75%	Swing amount slider: 50 is straight, 75 a hard shuffle (MORE panel)
Density	0.3 to 1.0	Odds a step actually fires; lower leaves gaps, the pattern still keeps time (MORE panel)
Humanize	0 to 20	Random velocity jitter per note (MORE panel)
STAB	STAC / NORM / SUS / LEGA	Gate length for each stepped note (MORE panel)
CHORD	TRIAD / +7 / +9 / +11	Chord extensions the arp steps through (MORE panel)
ACCENT	OFF / ÷2 / ÷3 / ÷4	Accents every Nth step (MORE panel)

The MORE chip reveals the deep row (octaves, inversion, swing, density, humanize); LESS hides it again. Under the hood the arp gates each note at roughly 65 percent of the step so a mono 303-style voice retriggers instead of sliding into one endless note, and it accents the downbeat (+18 velocity over a base of 106) so 303-style accent circuits actually trigger.

The arp plays on the focused device's chromatic channel. On the SP that is Ch16, which triggers pitched pads. If you hear low chromatic notes out of nowhere, the arp is holding a chord. Focus a pad sampler or leave the surface and Compa flushes it automatically so it cannot random-trigger pads.

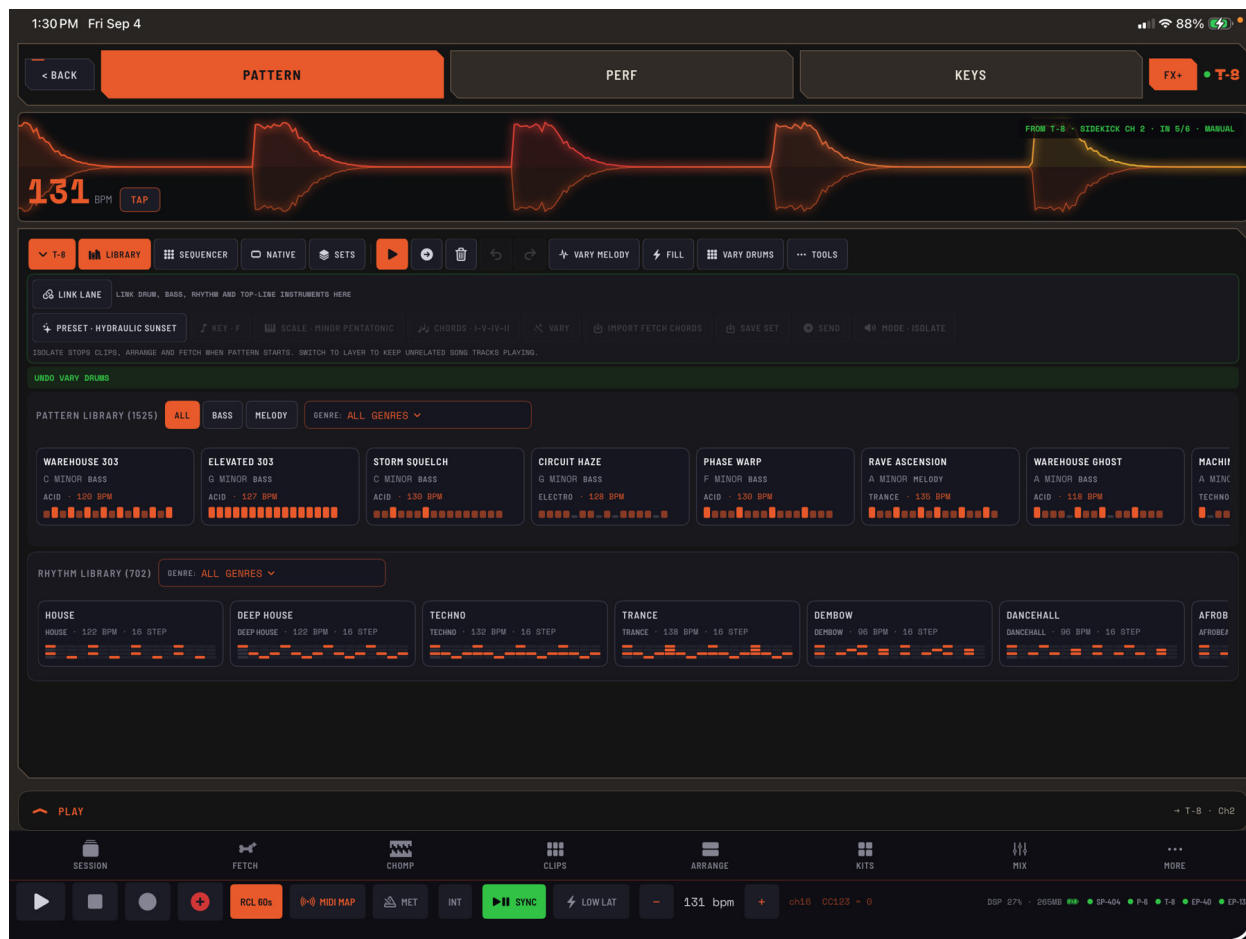
FETCH on the KEYS surface

A compact row of generative shortcuts rides the top of the tab without stealing keybed space: FETCH CHORDS rolls a progression through this device's keys voice, FETCH BASS and FETCH MELODY roll a line on the focused chromatic channel. They are capability-gated, so mono hardware hides CHORDS and full apps show all three. The generators themselves are covered in the FETCH section.

32 to 64 pads

The in-key grid uses eight columns like Push. Settings chooses 32, 40, 48, or 64 pads, and Compa fits them to the available screen. The same scale and root logic is available in the Compa MIDI AU for a host such as AUM.

The Pattern tab



T-8 Pattern Library. 1.1 (Build 30) preview controls, including LINK LANE and history, are visible above the shared launch-era workspaces.

PATTERN combines device-aware sequencing, the melodic and bass Pattern Library, the Rhythm Library and generative FETCH/VARY tools. The surface follows the actual device. P-6 and T-8 can expose their verified native pattern controls alongside COMPA patterns. EP-40 and EP-133 use their real 12-pad group layout without pretending COMPA can remotely recall an unverified hardware scene. SP-404MKII and MPC keep their hardware-owned pattern selectors.

Five focused workspaces

Workspace	Use it for
LIBRARY	Find and load melodic, bass and drum patterns.
SEQUENCER	Edit notes, rests, accents, slides, drum steps, ratchets and per-row triplet timing.
NATIVE	Select verified patterns stored on the connected hardware. Hidden where unsupported.
SETS	Save and recall COMPA patterns and build a pattern chain. Group Sets are previewed in the next chapter.
SETUP	Choose device/app-specific lane, channel and pad-role settings when available.

LIBRARY and SEQUENCER are separate workspaces, so browsing does not bury note editing under a long shelf. The lane selector stays available across them. The shared 16/32/64/128 length control and P1-P8 pages keep melodic and drum beat columns aligned. VARY makes a related version of the current material; its back action restores the previous variation.

Triplet is per drum row: use the row timing control to run that row in triplets while the rest stays straight. This is timing generated by COMPA, not a claim that the hardware internal sequencer gains a new timing mode.

1.1 (Build 30) preview: the supplied Pattern screenshots also show linked-group controls and whole-pattern Undo/Redo. The five workspaces, lane switching, shared length/pages and per-row triplets are present in the launch app. Linked groups and the later history/fill additions require the next update.

Transport row

PLAY starts the pattern with the shared transport. The persistent Play and Stop controls remain available at the bottom. A queued musical change shows its waiting state. RELOAD restores the selected preset and CLEAR removes the current grid content; save a useful pattern before replacing it.

Pattern library shelf

Open LIBRARY for genre filters and preset cards. Each card shows its name and a note or drum-grid preview. Tap a card to load it into the current COMPA lane, then open SEQUENCER to edit. The device/lane selector changes which source you are working on without returning to Session. A recommended-tempo action asks before changing the shared tempo.

- FETCH DRUMS writes a seeded, genre-idiomatic beat straight into the drum grid in the selected genre. Re-tap to reroll (new seed, same genre). With no genre chip selected it generates in a random genre picked from the seed.
- FETCH BASS appears on bass-lane devices and generates a bassline in the same genre.
- The generator is deterministic per genre and seed, so any beat can be rerolled, locked, or reproduced from its seed.

Drum loops, the standards

The Rhythm Library is a visible horizontal shelf with genre filtering and miniature drum-grid previews. It contains 135 patterns: 45 at 16 steps, 45 at 32 steps and 45 at 64 steps. Loading a card changes the sequencer length automatically. Longer patterns contain later-bar movement, fills and ratchets rather than repeating the first 16 steps.

The step grid

Each drum row is one voice; the sequencer displays one 16-step page at a time. A lit cell plays, the playhead marks the current step, and beat groups keep columns aligned with the melodic lane. On smaller screens the labels and tools stay accessible while the grid scrolls. Tap the lane selector to work on another source.

Tool	Scope	What it does
4/4	per row	Hit on every downbeat (steps 0, 4, 8, 12), the kick pattern
2·4	per row	Backbeats (steps 4 and 12), snares and claps
/8	per row	Every eighth, hats
/16	per row	Every step, rolls
E3 / E5 / E7	per row (menu)	Euclidean spread of 3, 5, or 7 pulses across the bar (Bjorklund)
3 (triplet)	per row, iPad	Runs that row as 12 steps per bar, timing the T-8 itself cannot do
RATCHET	grid	While lit, tapping a step cycles its retrigger count x1 to x4 (trap hats)
Nudge < >	grid or row	Shift the whole pattern, or one row, one step and wrap
16 / 32 / 64 / 128	grid	Pattern length in steps; longer patterns page as P1, P2, and so on

Hold a step to open an in-app picker bar for its ratchet count (x1 to x4). Compa never uses the system context menu on a play path, because a missed tap kills a performance. The whole tab uses armed-mode chips and one-tap actions for the same reason.



T-8 Sequencer showing the melodic lane above the drum rows. Shared beat columns and page controls keep the grid aligned; linked controls are a 1.1 (Build 30) preview.

The 303 bass lane

On every melodic device (T-8, S-1, P-6, J-6, E-4, and hosted AUv3 synths) the melodic 303 lane renders inside the sequencer block, right under the drum rows, and pages with them so both lanes always show the same bar. Each of the 16 cells is a pitch column: bar height shows relative pitch, the note name sits on top, an octave badge appears when the step is shifted. Tap a cell to select it and open the editor strip; tap the selected cell again to rest it, the fast mute.

Control	Meaning
A	Accent, hits the velocity and the 303 accent circuit
S	Slide, glides into this note (legato), draws a chevron into the next cell
H	Hold / tie, carries the previous note through this step with no retrigger
- / +	Nudge the selected step down or up one semitone
OCT- / OCT+	Drop or raise the step an octave
REST / NOTE	Mute or unmute the step

Control	Meaning
KEY	Re-root or swap minor and major for the whole line in place; rhythm, accents, and slides stay put
SAVE	Store the line in the pattern library under USER

A note-producing source has one playback owner at a time. If FETCH owns the synth, the Pattern surface explains how loading a pattern or editing a step takes it back. This prevents two sequencers from competing for the same instrument.

The shared length and page selector keeps the melodic lane and drum grid on the same visible beat columns. Choose 16, 32, 64 or 128 steps and use P1-P8 to move through the pattern. The selected page edits that part of the pattern; it is not a native hardware pattern number.

- One-tap note entry, with real scales rather than a major or minor switch.
- Swipe across the lane to fill it.
- STEP RECORD: play the keys and the notes land on the grid. Overdub really replaces, a held note takes over the steps it spans and comes back held, and holding erases.
- RATCHET retriggers a step one to four times.
- Monitoring plays at the lane's velocity, so what you hear while entering matches what you hear on playback.

iPad pattern slots and chaining

The SETS workspace provides 64 COMPA pattern slots holding drums, ratchets and the melodic line without writing into the hardware banks. Tapping a full slot loads it at the musical boundary; tapping an empty slot begins a fresh pattern, and edits save into the selected slot. Arm SAVE, CHAIN or CLEAR to change the slot-tap action. A chain performs the chosen slots in order. These saved pattern slots are separate from the P1-P8 pages inside one long pattern.

Pad samplers and hardware pattern select

NATIVE appears only when the device has verified hardware pattern controls. These address patterns stored on the physical instrument, while COMPA sequences its own note grid. EP-40 and EP-133 use their real pad groups without an invented remote scene-recall control. On SP-404MKII, the native selector addresses the supported hardware pattern bank.

CHOMP drum-fill bar and the pad map

The internal CHOMP sampler drops the acid preset cards (they waste screen on a hip-hop sampler) for a compact bar: FETCH DRUMS, a genre picker (boom bap by default), and a PAD MAP entry. The DRUM PAD MAP sheet lets you tap a role then tap the pad it should live on, and FETCH DRUMS places each drum voice where you keep it. Roles are KICK, SNARE, CLAP, CLOSED HAT, OPEN HAT, PERC, TOM, RIM, RIDE, CYMBAL; the default map runs KICK on PAD 1 through CYMBAL on PAD 10. Only bank A (the first 16 pads) maps. A role whose pad is not loaded falls back to matching the sample name, then drops, so nothing is ever forced onto a pad. RESET restores the default layout.

The PERF tab

Capable step-sequencer gear gets a PERF tab, the performance surface for the grid. Paint steps by swiping along a row without slipping onto the row above, work the 303 octave and the pattern library from the drum bar, and drop rhythmic step-fills on whichever voice is selected. Page tiling and page operations let you build longer patterns out of the pages you already have, and a structural undo covers the slot you are working on.

PANIC

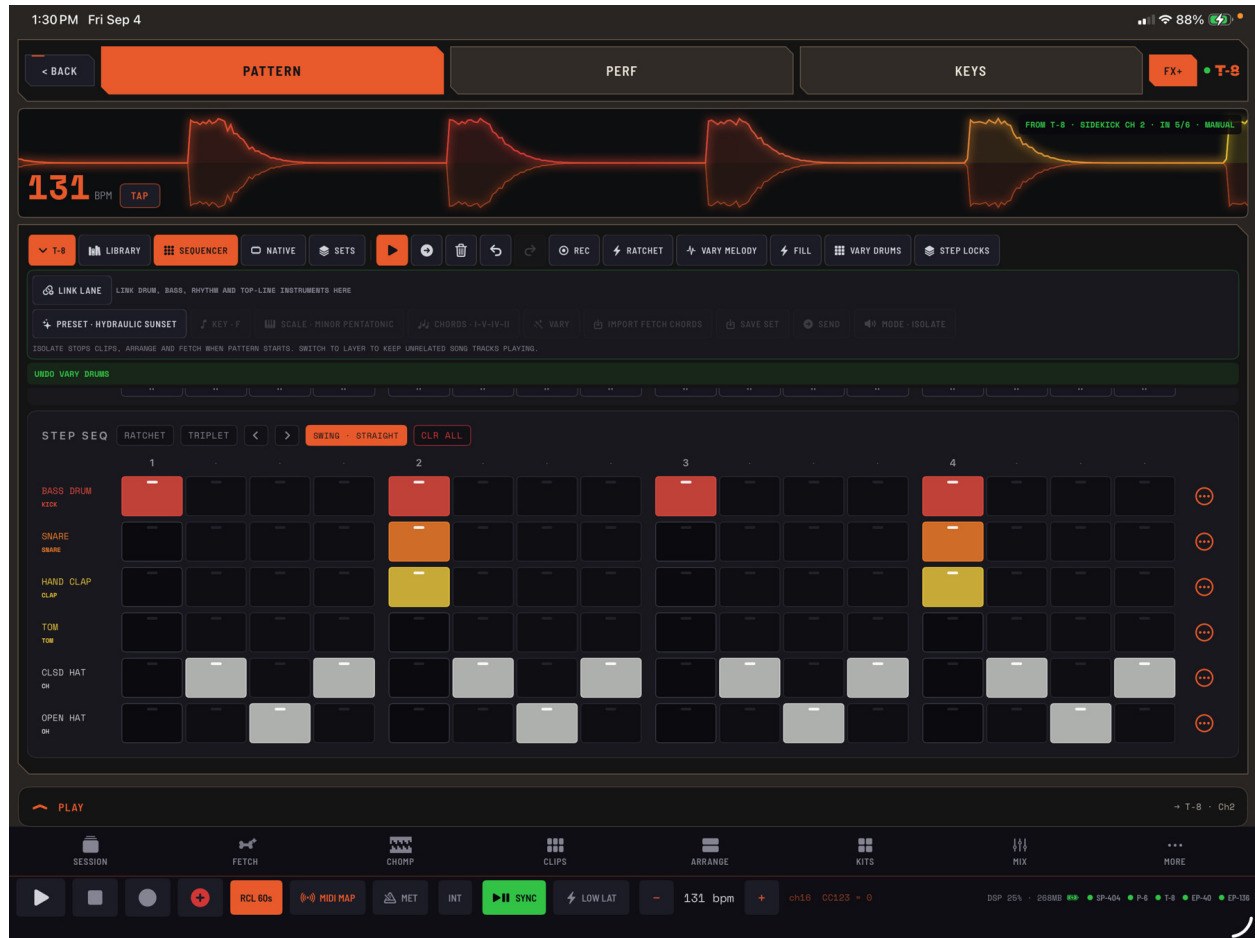
PANIC is a long press on the transport. It clears stuck notes, including the ones a plain all-notes-off cannot reach. If your hardware is ever left ringing, that is the button.

Device patterns are not Compa patterns

On P-6, DEVICE PATTERNS 1-64 address the hardware slots. A device chain sends those changes at musical boundaries and its marker follows the actual active slot. On T-8, Compa can write the bass recorder when BASS and KYBD are selected; its internal rhythm recorder does not capture the incoming drum notes even though they sound. That is accepted T-8 behavior.

1,129 melodic and bass patterns

The launch melodic Pattern Library spans 30 genres and 1,129 presets. Expanded families include an original voice, a LOW bassline and a TOP melody. Genre filtering covers acid, techno, house, hip-hop families, phonk, jungle, drum and bass, dubstep, garage, dub, reggae, amapiano, afrobeats, reggaeton, synthwave, ambient and more. The next update expands the catalog; preset totals can change with updates.



The same Pattern workspace with the drum grid in view. Row tools remain beside each voice; linked controls are a 1.1 (Build 30) preview.

Map musical jobs to drum rows

A sequencer row can be assigned Kick, Snare, Clap, Closed Hat, Open Hat, Tom, Percussion, Bass, Melody, FX or Custom. FETCH, VARY and the Rhythm Library use those roles so generated parts land on the intended hardware pads instead of assuming every device shares one row order.

COMPA 1.1 preview: linked Patterns

1.1 (Build 30) preview. These controls are not in the approved 1.0 (Build 29) release. COMPA 1.1 has not been released; its release date has not been announced.

Link a drum instrument, a bass, a rhythm part and a top-line instrument so they share a musical preset, key, scale and chord context. A group preset changes the linked arrangement together instead of asking you to audition four unrelated presets.

Build a group

1. Stop transport before adding/removing linked lanes or reassigning roles.
2. Open PATTERN on the first instrument and tap LINK LANE. Use the lane selector to reach the next instrument and link it too.
3. Open SETS and assign the four musical jobs: DRUMS, BASS, RHYTHM and TOP. A group contains up to four lanes.
4. Open the group preset picker, choose a family/genre and preset, then set KEY, SCALE and CHORDS as needed.
5. Press Play. The member chips let you jump directly to any linked instrument for detailed note editing.

Vary the group without losing the part you like

VARY GROUP makes a coordinated variation using the shared musical context. The amount controls how far it moves. In SETS, each member has a VARY / LOCKED choice: lock a good bassline while allowing the drums and top line to change. Whole-pattern Undo and Redo recover changes such as loading a preset or applying a generator.

Save a Set and make a chain

SAVE SET stores the complete group result. Group Sets recall all linked members together. Build an ordered chain from saved Sets and use PLAY CHAIN to perform it; STOP CHAIN stops that sequence. Saved group membership, roles and musical context travel with the Session.

Send the result to a song

1. Tap SEND from the linked group.
2. Choose CLIPS, ARRANGE or BOTH.
3. Choose CURRENT GROUP or SET CHAIN. A chain sends the saved Sets in their chain order.
4. Check the named tracks and their MIDI channels, then tap SEND.

Each linked lane becomes its own named and routed MIDI track. CLIPS uses the next scene where every target track is free. ARRANGE places aligned regions at the current playhead. BOTH writes the clip scene and arrangement together as one undoable action. The notes are copied directly; recording the patterns again is unnecessary.

Patterns alongside a song

The group playback mode can replace the relevant song playback or layer with unrelated Clips/Arrange tracks. Even in Layer mode, each linked instrument keeps one exclusive note owner. If a part unexpectedly drops out, check which view currently owns that instrument before starting a second source of notes.

Looper & DJ (SP-404 MK2)



SP-404MKII Looper: recording, overdub and playback controls for the hardware's looper mode.

Two SP-404 MK2 performance surfaces that mirror the hardware's own Looper and DJ Mixer modes. Compa does not do the audio here. The SP does. These tabs are dense remote controls built on the exact CCs the SP recognizes over MIDI, nothing invented. Both keep the input scope up top so you watch the SP's live waveform while you loop or blend.

LOOPER and DJ only appear on the SP-404 MK2 card. Its tab row is CONTROL, KEYS, PATTERN, LOOPER, DJ, LFO. These are the only two tabs where the SP has to be in a specific hardware mode before Compa can drive it. Compa cannot flip those modes for you, they are panel-only on the SP, so each tab pops a one-time mode-entry tip when you open it.

Neither mode is a MIDI feature Compa can toggle. LOOPER needs firmware 4.04 or later with MARK Function set to Looper. DJ Mixer needs firmware 3.0 or later. Everything below assumes the SP is already in the right mode. If it is not, the CCs still go out and nothing happens on the hardware.

LOOPER: getting the SP ready

The looper lives behind the SP's MARK button. It is a one-time setup, then a shortcut every session after. Compa's mode-entry tip walks you through it:

- One-time setup: hold [SHIFT] and press pad [13] to open the UTILITY MENU, go to SYSTEM, set MARK FUNCTION = LOOPER (firmware 4.04+).
- Session shortcut after that: hold [SHIFT] and press the [VALUE] knob to flip between skip-back sampling and the looper.
- Press the [MARK] button. The SP is now in looper mode and Compa's REC, OVERDUB, and STOP drive it.
- Press [MARK] again to leave looper mode.

The LOOPER surface

Top to bottom: a full-width status badge, a hero REC button, an OVERDUB and STOP row, a four-button utility row, and one PLAY RATE knob. Every control sends on MIDI Ch1, the only channel the SP listens on for looper commands. The status badge reads READY, RECORDING, PLAYING, or OVERDUBBING and changes color with the state (idle grey, recording red, playing green, overdub yellow).

- REC (hero button): first tap starts sampling (CC88 value 127) and the badge turns red RECORDING. Tap again and it sends CC88 value 0, which stops sampling and drops the SP straight into loop playback, badge turns green PLAYING.
- OVERDUB: sends CC89 value 127 to layer another pass onto the loop, badge turns yellow. It is a soft toggle in Compa's UI (tap again returns the badge to PLAYING), but the SP only acts on the 127, value 0 is ignored on the hardware.
- STOP: sends CC85, which emulates the SP's [EXIT]. Compa fires it four times in quick succession because the SP only registers a full stop-all after four 127s. Badge returns to READY.
- UNDO: CC91 value 127. REDO: CC91 value 0. Same CC, the value picks the direction. Both are only recognized while the loop is playing or stopped.
- DELETE: CC87 value 127. Wipes the loop and returns the badge to READY. The SP only accepts this while the loop is STOPPED, not while it is playing or recording.
- RESET TEMPO: CC86 value 127. Emulates a [PITCH/SPEED] press and resets the loop tempo to default.

LOOPER CC map

Control	CC	Channel	Value / behavior
REC / STOP REC	88	Ch1	127 = start sampling, 0 = stop sampling (drops into playback)
OVERDUB	89	Ch1	127 = activate overdub (0 ignored by SP)
STOP ALL	85	Ch1	127 sent x4 (emulates four [EXIT] presses)
DELETE	87	Ch1	127, recognized only while loop is stopped
UNDO	91	Ch1	127 = undo
REDO	91	Ch1	0 = redo
RESET TEMPO	86	Ch1	127 = [PITCH/SPEED] press, resets tempo
BPM / PLAY RATE	90	Ch1	0-127 continuous, default 64 (NORMAL)

PLAY RATE knob

One CC90 knob, default 64, which displays as NORMAL. Off center it shows the raw MIDI value. This control does double duty on the SP: while the loop is recording it trims the loop BPM, while the loop is playing it sets the playback rate. That is a hardware behavior, not two separate controls, so the knob reads the same either way.

Why the state is a best guess

The SP never transmits looper status over MIDI. There is no feedback channel telling Compa whether the loop is armed, playing, or empty. So the READY/RECORDING/PLAYING/OVERDUBBING badge is Compa's inference from the buttons you pressed, not a report from the hardware. If you touch the loop on the SP's own panel, or the loop ends on its own, the badge can drift out of sync. Trust the SP's screen, treat the badge as a reminder of what you last told it.

Panel-only, not on this tab: MEAS (loop length), AUTO TRIG, BUS routing, Mix/ExtIn source, Rec Level, Feedback Rate, the metronome, COPY-to-pad, and entering or leaving looper mode itself. Roland does not expose these over MIDI, so Compa deliberately does not fake buttons for them. Set them on the SP before you start.



SP-404MKII DJ workspace, with two decks and the crossfader.

DJ: getting the SP ready

DJ Mixer mode is a chord on the SP's bank buttons. The DJ tab's mode-entry tip covers it:

- Press the bank [D/I] and [E/J] buttons AT THE SAME TIME. The SP enters DJ MIXER mode.
- Load the decks on the SP: press the [VALUE] knob, pick CH1 SELECT or CH2 SELECT, then tap a pad [1]-[16] to assign its sample.
- CH1 is DECK A in Compa, CH2 is DECK B. Compa's faders, FX racks, and crossfader drive them live.
- Leave DJ mode by pressing [D/I] + [E/J] together again.

The two decks

DECK A (CH1, orange) and DECK B (CH2, blue) sit side by side on iPad and landscape, and stack in a scroll on phone. Each deck is a colored header, a tall VOL fader, and that deck's full FX rack. The rack is not a generic effect, it IS the SP bus that shares the deck's channel: Deck A drives Bus 1, Deck B drives Bus 2. Whatever effect you select here is the same effect the CONTROL tab shows for that bus.

- VOL fader (per deck): sends CC7 on the deck's channel (Deck A = Ch1, Deck B = Ch2). Range 0-127, default 100.
- FX select: the < and > arrows step through the bus effect list (CC83 on the deck channel). Deck A and Deck B share the Bus 1/2 effect set, 42 entries starting with (OFF), then Direct FX 1-5, Scatter, Downer, Tape Echo, Super Filter, and the rest of the SP's MFX.

- FX name button (center): tap it to toggle the effect on or off (CC19, 127 on / 0 off). When on it fills with the deck color and reads FX ON, TAP TO KILL. When off it reads FX OFF, TAP TO ENGAGE. It is a one-tap kill switch, no menu.
- Six Ctrl knobs (or box faders if you set Controls to Sliders in Settings): the effect's real parameters on CC16, 17, 18, 80, 81, 82. Labels and value readouts come from the SP's own parameter tables, so a knob reads TIME or FEEDBACK with the same value the SP shows on its screen, not a bare 0-127.

DJ CC map

Control	CC	Channel	Value / behavior
Deck A volume	7	Ch1	0-127, default 100
Deck B volume	7	Ch2	0-127, default 100
Crossfader	8	Ch1 only	0 = full A, 64 = center, 127 = full B, default 64
Deck FX select	83	deck channel	effect index on that bus
Deck FX on/off	19	deck channel	127 = on, 0 = off
Deck FX Ctrl 1-3	16 / 17 / 18	deck channel	effect main params, 0-127
Deck FX Ctrl 4-6	80 / 81 / 82	deck channel	effect sub params, 0-127

Crossfader

A single slider across the bottom, A on the left and B on the right, marked CROSSFADER. It sends CC8 on Ch1 only (the SP takes crossfade on channel 1 for the whole mixer, not per deck). 0 is full Deck A, 64 is center, 127 is full Deck B. Default 64.

Deck play, cue, sync, and pitch bend are NOT on this tab, on purpose. Those live on the SP's own pads. The SP broadcasts CC20-27 (play/pause, back-to-start, sync, cue, bend +/-, bpm +/-) when you hit its DJ pads, but it ignores those same CCs coming in. Rendering buttons for them would be lying, so Compa omits them. Everything on the DJ tab is a control the SP actually listens to.

One scope, one combined stream

Both tabs keep the workspace input scope up top so the SP waveform stays visible while you loop and blend. Tap it to expand it to about 65 percent of the pane. On landscape phone it moves to the left half full height. Note there is only one combined SP audio stream into Compa, so the scope shows the mixed output, not a separate waveform per deck. You will not get an A waveform and a B waveform, you get the sum of what the SP is sending.

Pro tips

- Set MEAS, Rec Level, and AUTO TRIG on the SP before you open LOOPER. Compa cannot reach them, and getting them right up front means you never leave the tab mid-take.
- If the looper badge and the SP disagree, re-arm from a known state: hit STOP (which fires the four-press stop-all) to force both back to READY.
- DELETE does nothing while the loop plays. Stop first, then delete. That is the SP's rule, not a Compa bug.
- The DJ FX rack and the CONTROL tab's Bus 1/Bus 2 are the same effect slot. Change the effect in one place and the other follows, because they share the deck's channel.

- Assign each deck's sample on the SP (VALUE knob, CH1/CH2 SELECT, tap a pad) before you reach for the faders. Compa mixes and effects the decks, it does not load them.
- Use the crossfader for the blend and the two VOL faders for gain staging. Crossfade sets the A/B balance, VOL sets how loud each deck feeds the mix.

MIDI LFO



EP-40 LFO lane: shape, timing, depth and destination controls.

The LFO turns a knob on your hardware for you, over MIDI, in time. Add a target, tap its name to pick which knob it moves, choose a wave shape and a speed, then hit RUN. It keeps sweeping while you play. It runs off the render clock at 24 PPQN, which is sample-accurate and real-time safe, and it only sends a CC when the value actually changes, so it never floods the MIDI bus.

Running the engine

The header shows how many targets are live out of a maximum of 8, with a + ADD button that greys out at capacity. The big RUN LFO bar underneath is the one switch that starts and stops every enabled target at once; it turns green and reads STOP LFO while running. With no targets yet, an explainer card walks you through it and offers a device-specific starting point (on the SP, a slow BUS 1 filter sweep; on the P-6, breathing the granular engine).

A target card

Each target is a card. The name is the knob it moves, spoken in the device's language: "BUS 1 · Cutoff" on the SP, "Head Speed" on the P-6, or a plain "CC 74" for anything unnamed. Under the name is the wiring (Ctrl number, channel, CC). Tap the name to open the picker. On the right, ON/OFF (green when on) and a cross to remove it.

- A live waveform preview shows the shape at a glance, scaled into the target's depth window so a shallow sweep draws as a shallow wave. While the engine runs it scrolls; stopped, it is static.
- Shape chips pick the waveform (see the table below).
- The RATE slider has a logarithmic feel so slow sweeps get as much finger travel as fast wobbles. The readout shows the speed in Hz and, when it lands close, the nearest musical division at the current BPM, for example "0.50 Hz about 1/8." One cycle per beat is a quarter-note sweep.
- The DEPTH bar is a dual-handle range over the CC's full 0 to 127 throw. Drag either handle (the nearer one grabs) and the LFO sweeps only the filled span between them. That lets you wobble just the top of a filter instead of the whole range.

Chip	Shape	Character
SINE	Sine	Smooth, symmetrical sweep
TRI	Triangle	Linear up then linear down
SAW UP	Ramp up	Rises then snaps back
SAW DOWN	Ramp down	Falls then snaps up
SQR	Square	Hard jump between the min and the max
RND	Random	A fresh random value every tick, smooth noise
S&H	Sample and hold	One fresh random value per cycle, stepped and held

Rate spans 0.05 to 20 Hz. The depth range is 0 to 127; the value the LFO sends is the shape scaled into your min-to-max window and clamped, so setting min 20 and max 110 keeps a filter off the extremes.

Picking a target

Tapping a card's name opens the target picker. It knows two devices deeply and offers a raw stepper for everything else.

- SP-404 MK2: five sections, BUS 1 through BUS 4 plus INPUT FX, each listing its six Ctrl knobs. The knobs are labeled with the parameter names of whatever effect currently sits on that bus, so the picker follows your live effect. Buses map to channels: BUS 1 to 4 are Ch1 to Ch4, INPUT FX is Ch5.
- P-6: the full named CC map grouped like the manual, 40 parameters across Granular, Filter, Envelope, Mixer, and FX (for example Cutoff on CC 74, Head Speed on CC 20, Grain Size on CC 23). Each rides the Auto channel (Ch15) unless the parameter pins its own.
- CUSTOM CC: any device, any parameter. Step the channel (1 to 16) and CC (0 to 127), or drag the CC slider, then confirm with the USE CH x · CC y button.

SP-404 Ctrl knob	CC number
Ctrl 1	16
Ctrl 2	17
Ctrl 3	18

SP-404 Ctrl knob	CC number
Ctrl 4	80
Ctrl 5	81
Ctrl 6	82

A new target defaults to something useful for the bound device: on the SP it grabs the current bus's Ctrl 1 (CC 16), on the KO II it grabs FX knob X (CC 12), otherwise it points at CC 74 on the focused device's chromatic channel. Every new target starts as a SINE at 0.5 Hz over the full 0 to 127 range.

Point the LFO only at CCs the device actually receives. The T-8 responds to no MIDI CC at all, so an LFO on a T-8 does nothing (its sound-shaping is front-panel only). The KO II receives exactly four CCs. On the SP, the CC is fixed to the Ctrl knob but its meaning follows the bus's current effect, so changing the effect changes what the sweep does, and the card's label updates to match.

The LFO is a motion lane now

An LFO target is a motion lane underneath, which means it saves with the session, it can be edited as a curve, and it can aim at a hosted plugin's published parameters as well as a hardware CC. The device LFO tabs are the familiar way in, and they read and write the same lanes.

REC MOVE lives on this tab. Arm it and a knob sweep you perform by hand is captured as an editable lane. The full picture is in the Pattern Motion section, which follows this one.

LFO on AUv3 plugins

Loaded instruments get their own LFO and XY tabs. Any parameter the plugin publishes is a modulation target, addressed directly rather than through an invented CC map. A slow sine on a synth's cutoff is two taps.

Native MOD for AUv3 instruments

A loaded AUv3 instrument receives a dedicated MOD tab built from its published writable parameter tree. Choose the real parameter name, then add a visual LFO. The moving waveform is the modulation shape, not an audio scope.

- Choose SINE, TRI, SAW UP, SAW DOWN, SQUARE, RANDOM, or SAMPLE AND HOLD.
- SYNC locks the cycle to 1/32 through 4 bars. FREE uses a continuous rate in hertz.
- PHASE chooses where the wave begins. DEPTH sets how far the published parameter moves.
- SESSION keeps the lane with the instrument for the whole project. PATTERN keeps it with the current pattern context.
- RUN MOD starts or stops the modulation engine. ADD LFO creates another lane. REC MOVE captures a hand-played parameter move as editable motion.

Hardware MOD and XY are capability-driven

Hardware receives MOD and XY only when its verified profile publishes writable CC targets. The SP-404MKII, P-6, S-1, and EP family controls appear where their maps support them. Note-only devices such as the T-8, J-6, E-4, and Move do not receive decorative controls that the hardware cannot use.

Optional MIDI AU CC bridge

A MIDI AU can be an optional modulation source. A bridge requires the exact outgoing CC and the exact target AU parameter. It maps that CC to the published parameter without forwarding notes. Compa's native LFO remains the first path because it is editable, tempo-aware, and saved in the same Session.

Run free or follow transport

RUN FREE and FOLLOW PLAY are explicit, mutually exclusive behaviors. RUN FREE lets enabled modulation continue while the main transport is stopped. FOLLOW PLAY starts and stops the lane with Compa's authoritative transport. Choose the behavior for the performance instead of relying on an implied transport rule.

Tempo-synced lanes now include 8-bar and 16-bar cycle lengths in addition to the shorter musical divisions. The selected mode, cycle, target, shape, phase, depth, and scope save with the Session.

Pattern Motion: lanes, moves and locks

Pattern Motion is one system for everything that moves a parameter over time. An LFO is a motion lane. So is a knob sweep you performed with your hand, so is a curve you drew, so is a value pinned to a single step. They all run off the same clock, they all persist with the session, and they can all aim at the same targets.

The four kinds of lane

Lane type	How you make it	What it is for
LFO	Add a target on the LFO tab, pick a shape and rate	Continuous, repeating movement. Filter sweeps, tremolo, breathing
Recorded move	Arm REC MOVE, then sweep a knob or an XY pad	Keeping a performance gesture exactly as you played it
Drawn curve	Open the curve editor and draw breakpoints	Precise shapes. A ramp across four bars, a dip on the turnaround
Step lock	Pin a value to one step in the pattern grid	The Elektron move. One step gets a different filter setting

Recording a move

Arm REC MOVE on the LFO tab. From that point, any supported parameter you move by hand is captured into a lane as you play it. Sweep an XY pad, ride a control, do it once and it is kept. A recorded lane is not a locked take: it lands in the same curve editor as a drawn lane, so you can go in and fix the one spot where your finger slipped without redoing the whole pass.

The curve editor

Recorded and drawn moves are one surface. Breakpoints sit on the curve and you drag them; segments between them can be shaped. The lane has an explicit minimum and maximum, so a lane aimed at a filter can be told to live between 20 and 110 and never slam the extremes.

Step locks

A step lock is one parameter value snapped to one step of the loop. It fires exactly when the loop crosses that step. Open STEP LOCKS from the pattern surface, pick the step, pick the target, set the value. CLEAR CC removes a lock. This is how you get one snare in the bar to open the filter without automating the whole thing.

XY pads

The XY tab gives you a square you drag to play two parameters at once. On iPad you can have up to three pads side by side; on iPhone you get one. Tap an axis label to aim it, using the same target picker as the LFO, so your maps stay one system. On the SP-404 the three pads default across the six effect controls of the current bus, which means you can grab any pair of them with one finger.

XY sends and motion lanes aimed at hardware reach that hardware even while FETCH is driving an internal loop. If you aimed something at a box on purpose, Compa does not quietly suppress it.

Targets and honesty

- Hosted AUv3: Compa addresses the plugin's published parameters directly, so a lane on a filter cutoff moves the real parameter, not an invented CC map.
- Profiled hardware: you get that device's verified targets, named in its own language.
- Unprofiled hardware: you get a raw channel and CC stepper. Compa will not pretend to know a CC map it has not verified.
- The T-8 receives no CC at all, so it has no LFO or motion targets. That is the box, not a gap in Compa.

Motion travels with the take

When you export a capture, motion comes with it as its own MOTION track, so the movement lands in your DAW alongside the notes instead of being baked into audio or lost. A SESSION card shows a marker when its source has motion on it, so you can see which parts of the rig are moving without opening anything.

Pattern Motion versus song automation

Pattern Motion repeats inside a device or pattern loop. Arrange automation follows absolute song bars, and clip automation follows clip-relative time. They share parameter identities but keep their time scopes separate so a loop edit cannot unexpectedly rewrite the whole song.

CHOMP: the pads



CHOMP in iPad landscape: the sample browser on the left, selected waveform above and populated pads below.

CHOMP is Compa's built-in sampler. Load it from the + APP menu and it gets a card on SESSION and a strip on MIX exactly like a hardware device (its own mark is the pixel jaws, ChaCha's bite, in Compa orange). CHOMP plays the same working kit that the KITS tab builds and the library stores, so build, play, and export are one format everywhere. The pads live on the PADS tab: a true multi-touch 4x4 grid, 8 banks, MPC layout.

The grid is a fixed layout and never sits inside a scroll view. That is on purpose. A scroll view spends roughly 150 ms on every touch deciding tap versus scroll and swallows rapid hits, which is death for finger drumming. The grid never moves, so every tap fires the instant your finger lands.

Layout and note numbering

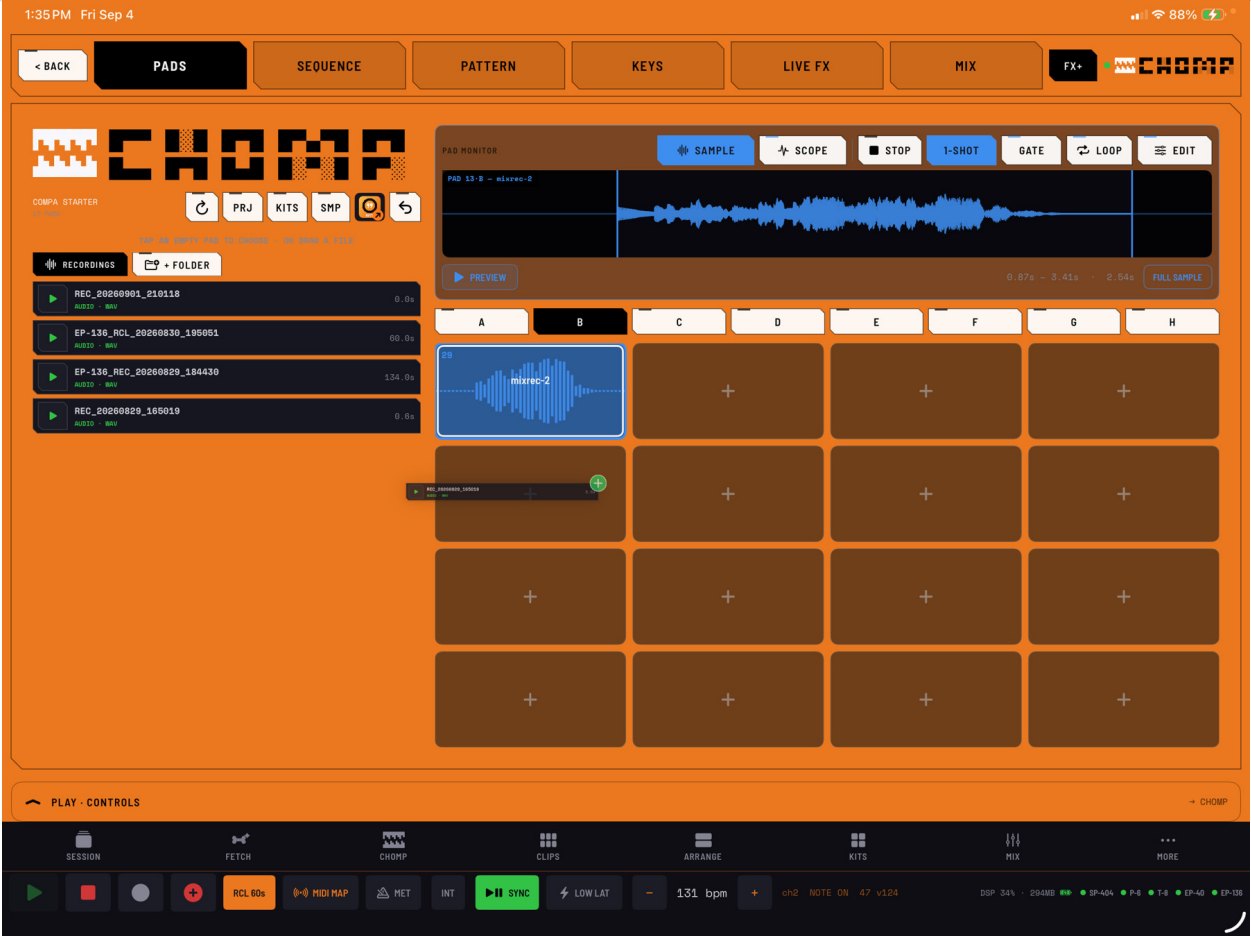
- 8 banks, A through H, 16 pads each, 128 pads total. The bank row sits above the grid.
- MPC convention: bottom-left is pad 1. Bank A pad 1 is MIDI note 36. Pad note = 36 + bank times 16 + slot.
- Velocity comes from where the finger lands in the pad: near the top is about 127, sliding down to about 50 at the bottom edge. Settings, Velocity by position, turns this off for a flat 110.

- True multi-touch: hold pad chords and slide multiple fingers at once.
- Mini waveforms draw across each loaded pad when Settings, Pad waveforms is on.

The live edit strip and front-panel chips

A fixed-size edit window sits above the grid and is always on screen. It follows the last pad you played and shows that pad's waveform with draggable START and END handles. Trim applies to the NEXT hit with no reload, and every sample keeps its own independent trim. On a Selector pad the Selector chooses which sample you are trimming. The chips across the top are the SP-style front panel, no menu diving.

Chip	What it does
Stop (square)	Kills this pad's ringing voices and the library preview
1-SHOT	Tap plays the sample all the way out (drum mode). With LOOP on it latches: tap starts, tap again stops
GATE	Hold to play, release to stop
LOOP	Sustain loop on and off
EDIT	Opens the full pad editor: name, trim, choke, mixer bus, EQ, pitch, loop point, tone, chop, clear



A recording is lifted from the browser and held over an empty pad. The green plus marks a valid drop target.

Loading a pad

Tap an EMPTY pad to open the source picker: pull from Files, from your Compa recordings (takes), record a source live, or grab audio off a screen recording (pick a video in Photos and Compa extracts the audio to the pad). You can also drag a sample out of the library pane straight onto a pad. Files from outside the app get copied into the kit so the reference cannot die with its security scope.

Recording onto a pad (two Koala modes)

- Default: a quick tap on an empty pad opens the source picker. HOLD an empty pad (about 0.35 s) to record while held, release to keep the take.
- Latch mode (Settings, Pad tap records): tap starts recording, tap again stops. A longer hold (about 0.45 s) opens the source picker instead.
- One capture at a time. The pad flashes REC while it records.
- Recording is non-blocking. Arm it, go play the source, and the status-strip chip stops it.

Move, copy, and clear (no modes)

There is no MOVE button. Hold a loaded pad and slide. The pad lifts and follows your finger, and a trash bar appears above the grid.

- Drop on an EMPTY pad copies. The sample lands on the target and stays on the source, so you get two pads.
- Drop on an OCCUPIED pad raises a REPLACE or SWAP bar before anything is overwritten, so a slipped drop never eats a drum.
- Drag ABOVE the pads, where the bank row becomes a trash bar, and let go to clear that pad.
- Slide-drumming does not exist on pads. Drummers tap, so a slide is always the drag gesture.

Selector pads (the 128s trick)

One pad can hold up to 128 samples with an index knob choosing the active one. Selector pads show a SEL badge on the cell and get a row in the SELECTOR strip below the grid, with a slider and a mode button.

Mode	Label	Behavior
Knob	KNB	Manual. The slider (or a Twister CC) picks the active sample
Cycle	CYC	Round robin. Each hit advances to the next sample
Random	RND	Each hit fires a random sample

On the Quota Kits Twister convention, CC 16 plus i sweeps the i -th Selector pad, so a knob box scrubs your chops live.

Latch pads (1-SHOT and LOOP together) are ridden live and never write into a sequence, because a recorded tap would flip the loop off and on on alternate passes. Choke groups (set in EDIT, 1 to 8) cut each other off for open and closed hat behavior. Every cut is a fast fade rather than a hard stop, so nothing clicks.

- Fastest trim workflow: tap the pad, drag the END handle, tap again. It re-slices on the next hit.
- Reverse, normalize, and fades bake into a cached slice, so the first hit after an edit does the work and every hit after is free.

- **EXPORT TO** sends the kit to Quota Kits. **PROJECTS** saves the whole CHOMP session (kit, sequences, mixer, patterns, perform FX) as a shareable .chomp, and can set it as the launch template.

The starter kit

A fresh install comes up with a 16-pad kit that is fully synthesized inside Compa: real drum sounds generated on the spot, not a demo folder of placeholder samples. You can play something the moment the app opens, and you can overwrite any pad with your own material as soon as you want to. If you upgraded from an older build and CHOMP came up empty, the starter kit is seeded for you.

Pad colors, waveforms, and fast playing

AUTO pad colors group kicks, snares, hats, percussion, bass, melodic sounds, phrases, and effects; MONO keeps one accent. The editor waveform follows the selected pad's color. Rapid chromatic glissandi use a hardened transition path designed to remain clean under very fast retriggering.

Performance smoke test: select a long one-shot, open Keys, and gliss across the full grid repeatedly. Pops, crackles, stuck voices, or rising DSP are release blockers.

Chomp on iPhone

The phone layout treats the pad grid and keybed as the instrument. Keys starts at 32 pads, compacts the Piano/Pads, Fetch, Arp, Listen, Record, Undo, and Metronome controls, and keeps density controls reachable without letting them become taller than the playable area. An iPad keeps its independent 32, 40, 48, or 64-pad choice.

In landscape, Pattern receives the full width instead of losing half the screen to a decorative scope column. The bottom Play drawer collapses to a short handle where vertical room is tight.

The Chomp level control now uses visible track, fill, handle, and numeric value contrast on both the focused and compact Session cards.

The dedicated CHOMP tab

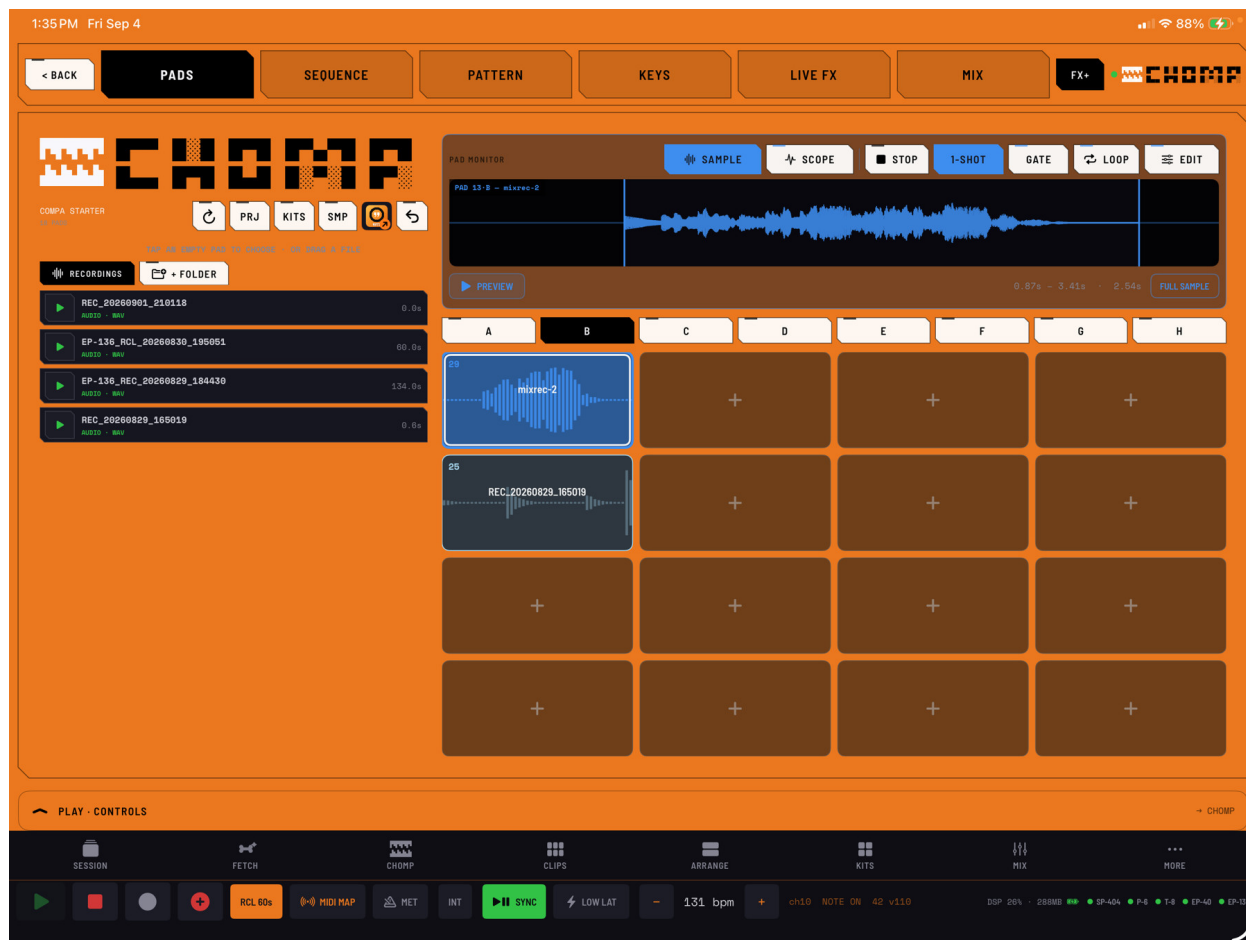
CHOMP has a permanent bottom tab because COMPA owns one singleton CHOMP instrument. Opening the tab, focusing the Session card and viewing its Mix strip all address that same kit rather than creating duplicate samplers. CHOMP also ships as an AUv3 instrument for AUM and other compatible hosts.

Record an AU directly to a pad

Tap an empty pad, choose immediate or threshold recording, then choose MIX, the physical input, resampling, a loaded AUv3, or a compatible screen recording. Choosing a loaded AU opens its playable editor over CHOMP. Threshold mode waits for the first real signal; the finished take is trimmed to its detected start and keeps the source pitch and sample rate.

Playable editing

The pad remains playable while Volume, Pitch, Pan, Attack, Reverse, choke group, bus and advanced controls are edited. Rapid retriggering uses click-safe voice envelopes without quantizing away finger hits. Selector pads use a styled slider for up to 128 slices, with the active waveform and whole-file overview following the currently selected pad.

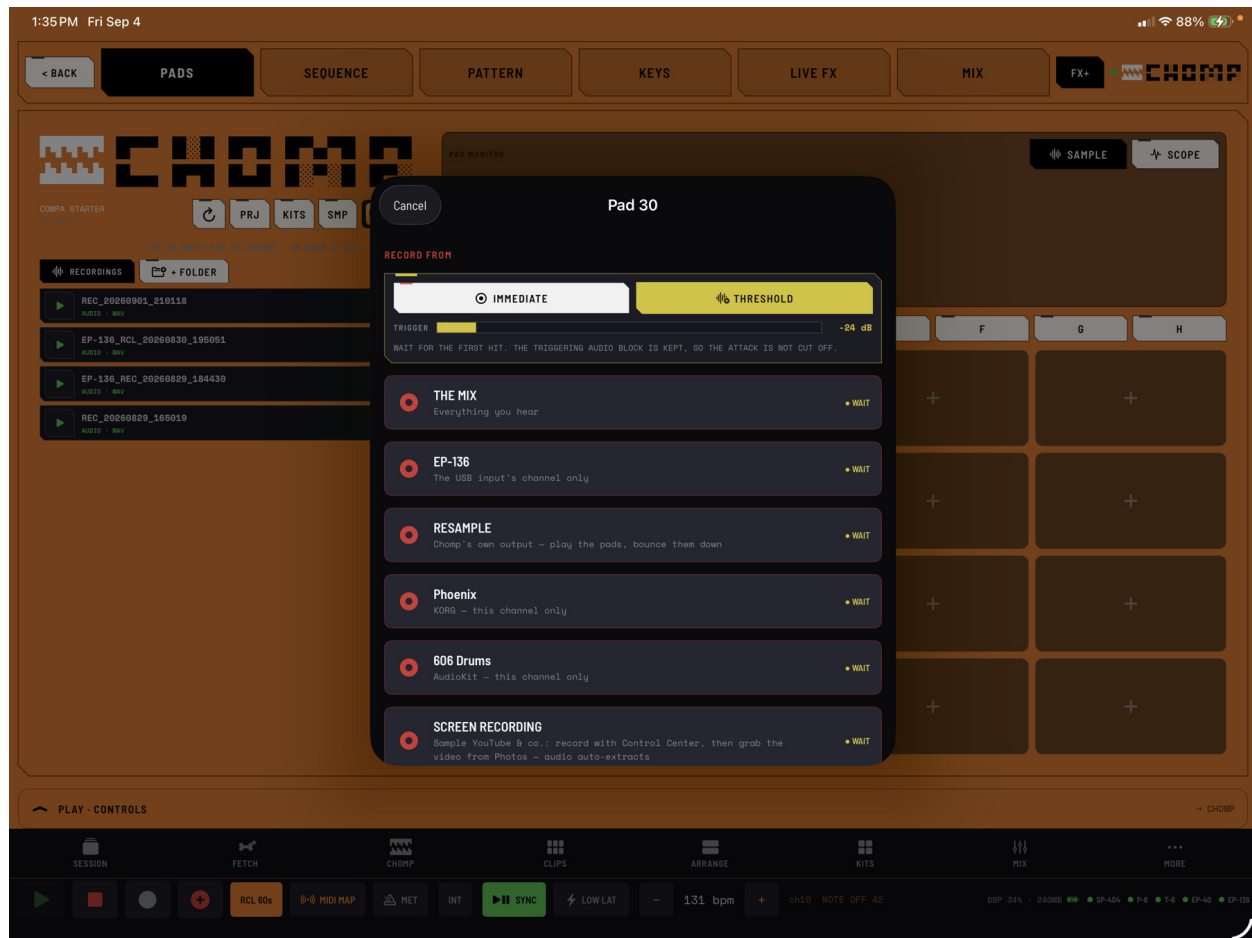


After the drop, REC_20260829_165019 appears with its waveform on pad 25. The selected blue pad above is a different sample.

Importing from the landscape file browser

1. In iPad landscape, open the file/sample browser at the left. Choose a local folder or a folder in Files.
2. Hold an audio file until it lifts, then drag it onto the destination pad.
3. Wait for the waveform and play the pad to confirm the import. Save the kit when you want to keep it.
4. If the pad reports that it cannot copy the sample, tap the pad + control and choose IMPORT FROM FILES, then select the same audio file. Download an offloaded cloud file before retrying.

1.1 (Build 30) preview: the browser drag handoff gains a durable file representation and an audio-data fallback, so provider URLs that expire during the drop have another import path. The same fallback applies to Kits. Import from Files remains the useful alternative on the launch build.



Pad capture source chooser with IMMEDIATE and THRESHOLD modes.

Recording a hosted instrument to a pad

Choose an empty pad, open its record controls and select the source. For an AUV3 instrument, use THRESHOLD when capture should wait for the first sound; set the threshold below the intended first hit. Start the source, stop capture when the phrase is complete, then audition the pad. The source list includes the actual hardware/app options currently available.

CHOMP: live sequencing



Build 29 simulator: CHOMP Sequence with its record, length, quantize and sequence-selection controls beside the pads.

SEQUENCE is CHOMP's live tap recorder, the Koala model. Tap REC, drum on the pads, and every pass overdubs onto the loop. Nothing is step-entered, you play it in. There are 32 slots in a bank, 8 per page, 4 pages, and you arrange and drum on the same screen.

Hit REC. If the transport is already rolling, recording starts now (Koala punch-in). If it is stopped, you get a count-in first: the click walks the exact length of the slot you are about to fill, then recording begins on the downbeat with bar 1 at pulse 0. Count-in length is the COUNT-IN setting, NONE, 1, or 2 loops. Hit REC again to stop and keep the take.

The take-tool row

Control	Action
REC	Arm or stop the live recorder. Shows a beat countdown while counting in
UNDO	Peel one overdub pass off the active slot (up to 12 deep)
CLEAR	Empty the active slot
Minus / Plus	Shorten or lengthen the slot, 1 to 64 bars
x2	Double up. Doubles the length and duplicates the contents (1 to 2 to 4 to 8 bars)
MET	Kill or bring back the click mid-take. The count-in always clicks
BPM Minus / Plus	The one project-wide tempo, 40 to 220. Compa has no per-sequence tempos

The slot bank

Each slot is a card with a live note-map, so you watch your hits land while you drum. Every hit is plotted, one lane per pad, length by gate, brightness by velocity, so a sequence is recognizable at a glance. A thin line sweeps the active card as the playhead moves.

Card state	Look
Active	Orange border and fill
Recording target	Red border, the note-map turns red
Queued	Green border, waiting to switch at the loop end
Empty	Dim, no border, does not drag

- Tap a filled slot while playing to QUEUE a switch. It commits at the loop boundary (SEQ END), so the groove never jumps mid-bar. Held fingers and any withheld taps land on the outgoing slot first.
- Tap a slot while stopped to switch to it immediately.
- Recording carries across a switch: the take keeps rolling on the new slot.
- Drag a card UP to the trash strip to clear it.
- The pager steps the 4 pages of 8. The pads below share the screen so you arrange and play at once.

Timing and quantize

Taps carry the kernel event time, not the frame they were processed on. The clock publishes a per-quantum anchor, so a tap maps to a fractional 24-PPQN position, finer than the classic MPC's 96 PPQN. A constant touch-scan latency of about 12 ms is compensated out.

- RECORD QUANTIZE (Settings): OFF keeps the raw feel, or snap to 1/8, 1/16 (default), or 1/32 at record time.
- When a hit snaps ahead of the playhead it is withheld until the playhead reaches it, so it never double-fires on the pass you played it.
- A hair-early lean on the count-in downbeat still lands at bar 1, quantize gives it a half-division grace window.

Latch pads ride live and are excluded from recording. During a Koala pad-drag the drag finger takes its own note back, so a second finger drumming at the same time still records cleanly. Fingers still held when a take ends or a slot switches gate off at now, so a gate or loop pad cannot drone forever.

- UNDO peels one pass at a time, so you can overdub aggressively and walk it back layer by layer.
- Sequences persist to disk automatically and ride into a .chomp project with the active slot remembered.
- Stopping the transport commits the recording, so you never lose the last pass.

The sequencer in detail

- A live scope draws over the step grid while the sequence runs, so you can see the audio and the steps at once.
- ERASE mode wipes steps as the sequence plays. Hold to clear a lane, let go to stop.
- Drag a sequence to copy it to another slot.
- Notes you play on the KEYS tab record into the sequence with their pitch, so a melodic part can be played in rather than programmed.
- The transport is on the KEYS tab too, so playing something in does not mean leaving the surface you are playing on.

Play, stop, and panic

PLAY starts the selected sequence without forcing record. STOP ends the sequence. Press STOP again to silence one-shots, loops, and release tails that are still sounding. Imported sequence numbers remain 1-based so Sequence 1 on the source is Sequence 1 in Chomp.

Sequence scope on phone and iPad

SCOPE can replace the slot grid with a larger analyzer while the sequence transport and performance pads remain available. The scope uses the Chomp card's saved mode, including SPECTRUM, TRACE, and VECTOR when stereo analyzer data is available. Switching back to SEQUENCES does not stop playback or change the active slot.

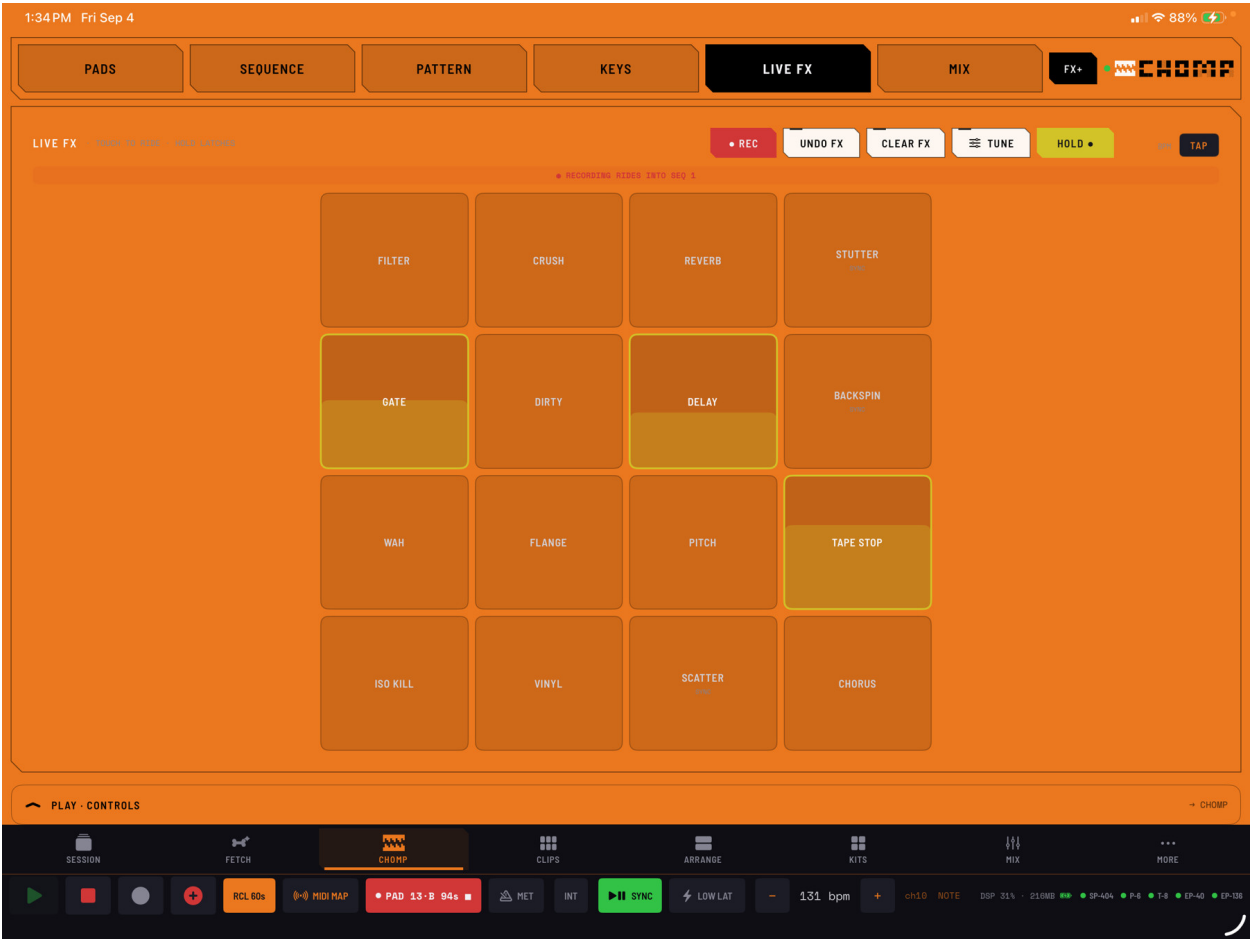
Send a sequence into the song

A CHOMP sequence can be published directly to CLIPS or ARRANGE, and the sequence menu can publish every occupied slot together. The destination keeps CHOMP as its MIDI instrument, so opening the region shows the pad-aware drum editor instead of an anonymous piano roll. The active playhead now advances smoothly while the sequence runs.

LOCAL or FOLLOW SONG

LOCAL lets the CHOMP sequencer run without causing Clips or Arrange to sound underneath it. FOLLOW SONG is the explicit opt-in when the active CHOMP sequence should join the authoritative song transport. The sequence editor shows a moving playhead and per-note velocity lanes; incoming velocity-sensitive MIDI is retained through recording, saving and playback.

CHOMP: LIVE FX



CHOMP LIVE FX: performance effects and latch controls.

The performance effects surface is called LIVE FX and it is a tab in the CHOMP workspace. It runs the QuotaFX effect kernels, matched to the desktop QuotaFX specification, over the session. What makes it a performance surface rather than an effects rack is that your hand movements are the automation.

The 4x4 grid is 16 fixed effects in reading order, left to right and top to bottom. Each pad's vertical position rides one macro parameter across a musical rest-to-top range, and the DSP underneath is the actual QuotaFX kernel bank processing the full mix. Because it is the whole mix, RESAMPLE prints the result to a pad.

Pad	Effect	What the slider rides
FILTER	Low-pass	Cutoff closes from open down as you push up, with a fixed low resonance
CRUSH	Decimator	Downsamples from 44.1k toward 1.5k, 8-bit fixed
REVERB	Reverb	Wet mix 0 to 70, large room

Pad	Effect	What the slider rides
STUTTER	Beat repeat	Repeat grid gets finer as you push up, tempo-synced
GATE	Tremolo gate	Depth 0 to 100, chops the mix rhythmically
DIRTY	Overdrive	Dry up to fully overdriven
DELAY	Delay	Wet 0 to 72, rings out on release
BACKSPIN	Backspin	Speed dive, tempo-synced, momentary trigger
WAH	Wah	Sweep range 20 to 92
FLANGE	Flanger	Mix 0 to 62
PITCH	Pitch dive	Down-only pitch, 0 to full
TAPE STOP	Tape stop	Wet mix 0 to 100, momentary trigger
ISO KILL	Isolator	Kills the lows from 0 down to -30 dB
VINYL	Vinyl sim	Wear 0 to 100
SCATTER	Scatter	Depth scales glitch density, tempo-synced
CHORUS	Chorus	Mix 0 to 62

Playing it

- Ride several pads at once. Each finger binds to the pad it lands on and reports that pad's level as it moves, so you can hold a filter and ride a delay together.
- HOLD (top-right, yellow) latches. Release a pad while HOLD is on and it stays engaged, frozen at your last level.
- Tap a latched pad to drop it. Turn HOLD off to drop everything latched at once.
- Leaving the tab or stopping kills everything, tails included.

Tempo sync and tails

STUTTER, BACKSPIN, and SCATTER lock to the project tempo and show a SYNC glyph. The BPM control in the header is the shared transport tempo, so dragging or tapping it retimes those effects live. DELAY keeps its wet up on release so the tail rings out cleanly instead of getting chopped to silence.

The pad-to-effect map is fixed, there are no user assignments. What a .chomp project remembers from PERFORM is the HOLD toggle plus any latched pads and the exact level each froze at. Finger-down momentary engagement is transient and never saved.

The footer links to QuotaFX, the standalone app and AUv3 plus desktop plugin with the full 26 effects. PERFORM is a curated 16 of those kernels mapped to fingers.

- To capture a move, set up a loop, ride the FX, and RESAMPLE onto a pad. What you print is the wet mix.

- Stack a tempo-synced STUTTER with a latched FILTER, then ride DELAY on top for a live breakdown, all fingers at once.

Rides and takes

- While recording, an FX ride you perform comes back on the next loop. Sweep it once and it keeps happening.
- Erase live: wipe a ride while the loop runs, without stopping.
- CLEAR FX on the header wipes the active slot's rides in one move, and it is undoable.
- The playhead runs smooth rather than stepping, so you can actually see where you are in the bar.

LIVE FX is scoped to CHOMP. It processes CHOMP's output, not everything Compa is doing, so a performance effect cannot swallow your whole rig by accident.

CHOMP: the mixer



CHOMP's own mixer, with its buses and master level.

MIX is CHOMP's internal mixer. Pads route to one of four buses, A through D, plus a MAIN master. Each bus gets a fader, a live meter, and mute and solo. You set a pad's bus in EDIT, and the fader, mute, and solo live here.

Every pad plays through a bus. Open a pad's EDIT sheet (from PADS or the KITS pad editor) and pick MIXER BUS A to D. Pads start on BUS A by default. Each strip's small label shows how many loaded pads feed that bus, so an empty bus reads a dash.

Control	What it does
Fader	Bus level, 0 to 1.25, with a unity mark at 1.0 and a dB readout below
Meter	Live output, polled about 20 Hz. Green under 0.7, yellow past it, red past about 0.92
M	Mute the bus (red)

Control	What it does
S	Solo the bus (yellow). While any bus is soloed, the rest are silenced
MAIN	The master fader, same 0 to 1.25 range, no mute or solo

Faders and meters

- Drag anywhere on a fader to set it. The handle sits at the level and the unity line marks 1.0, so above unity gives a little makeup gain up to about +2 dB.
- The dB readout reads minus infinity at the bottom and around +0 at unity.
- Meters bump on every pad hit with a lock-free peak and decay over about 150 ms, so you can see which bus is doing the work.

Mute and solo

Mute and solo are gain over the pooled voices, not graph surgery, so they are instant and click-free. Solo one or more buses and everything else drops to silence. Master level and any sidechain ducking scale on top. The render thread never rides these moves, it only reads a scalar gain snapshot.

Bus routing and inserts

Each bus is a real summing node, so a group can carry AUv3 inserts ahead of MAIN: the pad voices and their EQ feed the bus node, then any bus inserts, then MAIN. Gain, mute, and solo stay per-voice, so the render thread never touches the insert chains. CHOMP buses carry effects only, not sends, which belong to the app mixer's own buses.

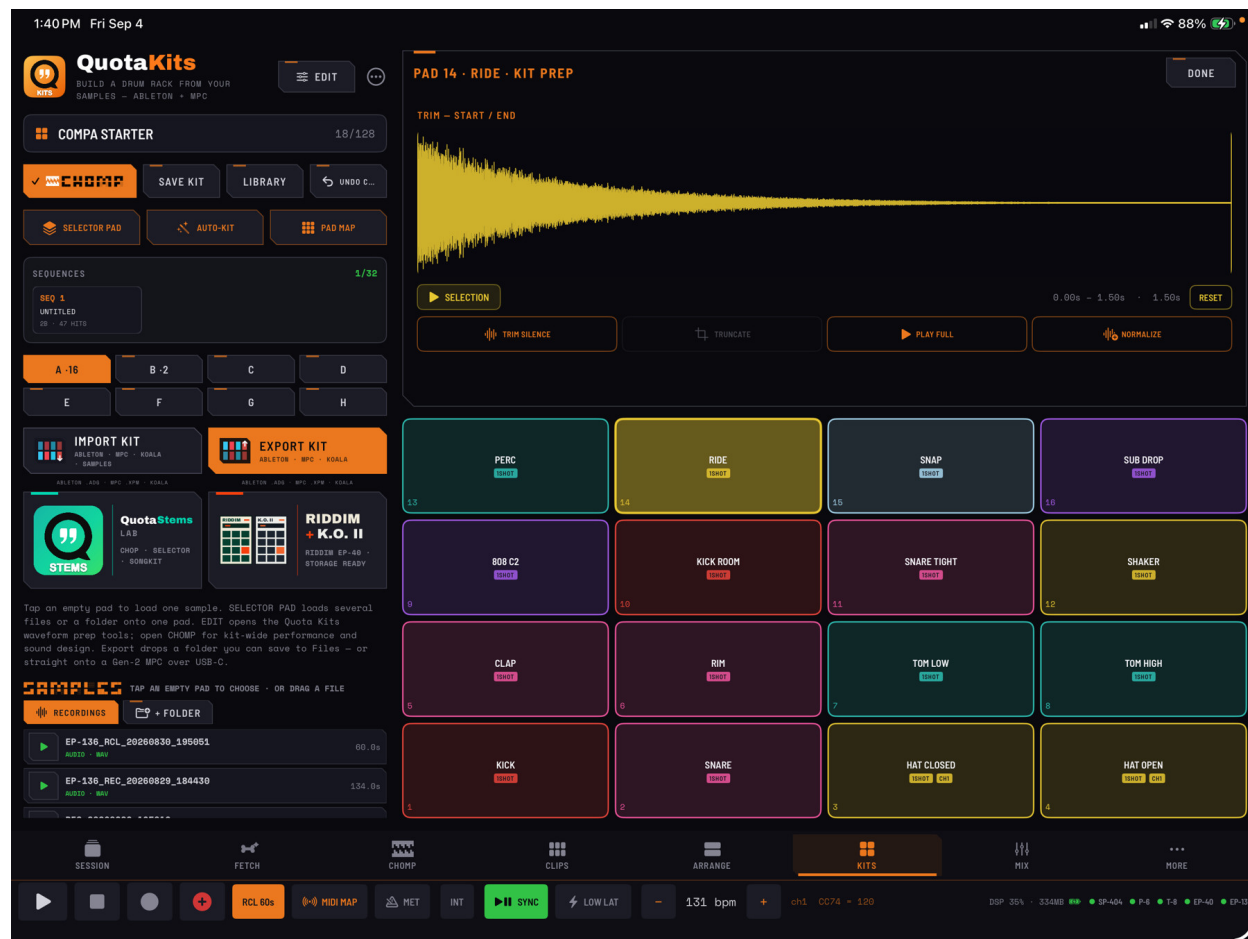
It survives relaunch

The faders, mutes, solos, and MAIN ride their own small working-state file, debounced on every move and restored at launch, so the mixer comes back exactly as you left it. The whole mixer is also captured inside a .chomp project and applied back on load.

The MAIN strip has no mute or solo, a spacer keeps its fader aligned with the buses. Routing a sounding pad to a new bus re-gains it immediately, but its insert path follows on the next trigger, because rewiring a ringing voice mid-note would glitch it.

- Group kick and snare on BUS A, hats on B, melodic chops on C, and you can solo or pull a whole group without touching individual pads.
- Watch the meters as you build. If a bus is slamming red, pull that bus fader before you touch MAIN.

The Kits builder & export



Quota Kits is included in COMPA. Select a pad to inspect its waveform and use the import/export cards.

KITS is the drum-rack builder. Load your own samples onto a 128-pad grid, shape each one, play the same kit through CHOMP, or exchange it with Ableton Live, Akai MPC/Force and Koala. Kit building, import, conversion and every export format are included with the paid app.

Sequences are part of a kit

The sequence strip shows whether imported or saved material contains sequences, their 1-based numbers, bar lengths, and hit counts before the kit is sent to Chomp or exported.

MPC Sample projects

Open the XPJ directly when possible. A folder containing several projects is refused with a request to choose one project, because guessing would combine unrelated pads and sequences. Empty XPJs and missing ProjectData folders receive different errors.

The grid: 128 pads, 8 banks

The kit is 128 pads laid out as 8 banks of 16 (A through H). You see one bank of 16 at a time in the MPC layout: the bottom row is pads 1 to 4, the top row is pads 13 to 16, so the grid reads like the pads on a real box. The bank row up top shows all eight banks with a filled-count next to any bank that has samples (for example "A -6"). Pad 1 in bank A is MIDI note 36, the standard drum-rack root, and every export keeps that mapping.

The name field carries a running n/128 count of filled pads. Building never touches the disk destructively: the whole spec (names, sample paths, trims, every per-pad parameter) autosaves to `working_kit.json` on every edit, debounced by a second, so a crash or a force-quit never eats a session. Samples already live in the app's storage, so there is nothing left to lose.

Loading a pad

Tap an empty pad to open the source picker. Tap a loaded pad to preview it. Hold a loaded pad to open the pad editor. On iPad wide layout a sample browser fills the left column and you can drag a sample straight onto a pad (one file lands as a normal pad, several land as a Selector Pad). The source picker gives you five ways in:

- Import from Files: one WAV is a single pad, several files or a whole folder become a Selector Pad. WAV, AIFF, FLAC, MP3, and M4A all come in; the compressed ones are decoded to real 24-bit WAV on the way into the store.
- From Compa recordings: anything you captured with REC lands here ready to drop on a pad.
- Record from: arm a capture off THE MIX, the USB hardware input (or the built-in mic), RESAMPLE (CHOMP's own output, so you can drum the pads and bounce them back down), or one loaded app's channel for a clean take. Arming hands off to the global status chip, so you go play the source and stop from anywhere.
- Screen recording: record something with Control Center, then grab the video from Photos and Compa extracts the audio track to a pad. That is the sample-from-YouTube move today.
- Drag and drop (iPad): pull a file out of the sample browser onto any pad.

Selector Pads (the 128s trick)

Drop more than one sample on a pad and it becomes a Selector Pad: the whole set rides one pad and a macro selects which sample is live. A tapped chop rings out so it stays finger-drummable. In the pad editor you get three Selector behaviors and a sustain-loop toggle:

- KNOB: manual, you pick the active slice.
- ROUND ROBIN (cycle): every hit advances to the next slice.
- RANDOM: every hit rolls the dice.

Selector Pads carry up to 128 samples. Each slice keeps its own trim, its own per-slice pitch offset, and its own stretch, so you can tune one chop without touching the rest. Ableton export maps them to a Selector macro knob; MPC export uses the first four as velocity layers; Koala export takes the first slice, since Koala is one sample per pad.

The pad editor

Hold a loaded pad to open it. PREVIEW plays the pad as it will actually sound, through the sampler with trim, pitch, EQ, volume and pan applied, not the raw file. Everything you change here pushes live into CHOMP so the next hit uses it, and feeds the export zones. The full control set:

Control	Range / options	What it does
Name / Color	text / DEVICE COLORS palette	Renames and tints the pad on the grids; color exports as the nearest Ableton/MPC pad color.
Trim (start/end)	source frames	Turns a full song into a playable hit. Per-sample on a Selector Pad.
Trim silence	one tap	Snaps start/end to the sound using the auto-trim detector; leaves ~50ms of air after the last hit.
Truncate to trim	one tap	Commits the trim into a new shorter file and resets start/end.
Time stretch	1 beat / 2 beats / 1, 2, 4, 8, 16 bars / custom	Renders the sample to that musical length at the session BPM with the pitch untouched. Target seconds = bars x 4 x 60 / bpm. Set a trim first and only that region stretches. UNSTRETCH swaps the true original back.
One-shot / Sustain loop	toggle	One-shot plays the whole sample on tap (drums); sustain loop holds while the pad is held (pads, drones).
Loop shape	LOOP PT, PING-PONG, LOOP PT to START, XFADE 0-500ms	Where the sustain loop returns, whether it plays forward-then-back, and how the seam blends.
Tone	dark -100 to bright +100	One-knob tilt: negative closes a low-pass (darker), positive raises a high-pass (brighter).
Choke group	OFF, 1-8	Pads in the same group cut each other off, the classic open/closed hat move.
Mixer bus	A-D	Routes the pad to one of CHOMP's four buses; fade, mute and solo live on the MIX tab.
Volume / Pitch / Pan	0-125% / -12 to +12 st / L-C-R	Level, tape-style semitone repitch, and stereo placement.
Attack / Release	0-250ms / 0-500ms	Fades baked into the play buffer; release fades the tail, not the note-off.
Reverse / Normalize / Make mono	toggles / file rewrite	Play backward, level up, or average the channels down to one (a real file rewrite, hidden once everything is mono).
Sidechain	source pad, AMOUNT 0-100%, RELEASE 50-1000ms	This pad drops the instant the source hits, then swells back over the release. The pump: kick ducks the bass.

Control	Range / options	What it does
EQ	3 bands, +/-12 dB	Draggable low shelf, mid bell, high shelf on a log canvas. FLAT resets it.
Copy to	any bank / pad	Duplicates the whole pad (samples, trims, params, EQ, sidechain, chop lineage) to another slot.

CHOP: slicing a long sample

On a plain single-sample pad the editor offers CHOP, which slices a long sample the three ways the classics do it. Slices become real WAVs in the kit store, so they behave like any other sample everywhere downstream. Tap the waveform to add a marker anywhere; UNDO and CLEAR walk it back.

- EQUAL: 2, 4, 8, 16, or 32 identical slices, for loops and bars.
- TRANSIENT: auto-detects the hits with a SENSITIVITY slider, 60ms minimum between slices, for breaks and drum layers.
- LAZY: hit PLAY, then tap TAP to drop a marker at every hit while it rolls, the MPC way.

Apply the slices to EMPTY PADS (dealt to the next open pads, one per slice) or to a SELECTOR PAD (all slices on this one pad, macro selects). Chopped pads keep their lineage: RE-CHOP reopens the original source with your old markers preloaded so you can nudge, add, or remove and re-apply. Turn Keep original off and dealing slices to empty pads clears the source pad, leaving only the chops.

Auto-Kit: a folder of one-shots to a playable kit

IMPORT a folder of loose one-shots and Compa sorts them by type from the filename and lays them on a standard drum layout starting at C1 (kick, snare, clap, hats and up). It reads 34 categories in classification-priority order, so "open hat" beats the generic "hat", "808" beats "bass", and so on. You pick one of two modes:

- STACK: one pad per type. A type with several samples becomes a Selector Pad, so "8 kicks + 8 snares + 8 hats" is a playable kit with a knob per slot. Unrecognized samples collapse into Misc Selector pads above the highest used pad.
- SPREAD: one pad per sample, grouped by category, unrecognized samples each get their own pad.

Everything caps at note 127; anything past the 128-pad limit is reported, not silently dropped. A Quota Stems export folder is recognized on the way in and imports as a Stems project instead: one pad per stem, with the section chops as Selector trims.

Quota Stems Lab on this device

Open KITS, then QUOTA STEMS LAB. Choose an iPadOS-readable song and separate it locally on the iPhone or iPad. Source audio and stems stay on the device; Compa does not upload the song for processing.

1. Download only the model packs you want. Every row states its download size, purpose, and license, and each pack has its own REMOVE action.
2. Use STANDARD 4 and choose which result files to keep: Drums, Bass, Vocals, or Other. The shared graph still calculates all four sources, but Compa writes only the selected WAV files.
3. Use TEST FIRST 8 SEC before committing a long song, then choose SEPARATE FULL TRACK. Keep Compa open on this screen until the job finishes; switching apps can let iPadOS suspend it.
4. If AUTO TEMPO + CUES is installed, inspect the detected BPM, bar-one anchor, and downbeat cues. Otherwise set the clearly labeled manual fallback BPM.

- 5. Reorder, include, or exclude stems; edit, duplicate, delete, and reorder cues; then build a REMIX KIT or send one cue to Chomp.
- 6. For Guitar, Piano, Kick, Snare, Cymbals, Toms, or a true Song Kit, render the project in the free Quota Stems desktop app and open its quota_handoff.json project folder here. Compa preserves and publishes those files without recomputing them on iOS.

Optional pack	Download	Result
STANDARD 4	about 79 MB	Drums, Bass, Vocals, Other; fastest and lowest-memory separator.
AUTO TEMPO + CUES	about 75 MB	Detected BPM, bar one, beats, downbeats, and editable cue suggestions.

Standard 4 and Auto Tempo + Cues are the two mobile model packs. Advanced 6 failed with an incompatible reshape on the physical M4 iPad. Drum Detail could run in a lean test process but could not reliably reserve its model workspace inside the complete Compa audio host, even on M4 iPad and iPhone 17 Pro Max hardware. Neither feature is offered as a higher-memory-device promise. Compa removes their mobile actions and runtime and deletes both retired preview caches at launch. Use the free Quota Stems desktop app for six stems, detailed drums, and Song Kit, then open the rendered project in Compa.

The model-pack screen includes the full notices for the two downloadable mobile packs. HTDemucs and Beat This! declare open-source licenses; preserving those notices is part of Compa's distribution obligation. Development provenance for the retired experiments remains in the engineering record, not as an advertised mobile capability.

The overview strip

Above the pads is an overview of the whole source, so you can see the shape of the track while you work a slice. It is how you find the drop without scrubbing blindly through a waveform.

Desktop Song Kit and detailed-drum handoff

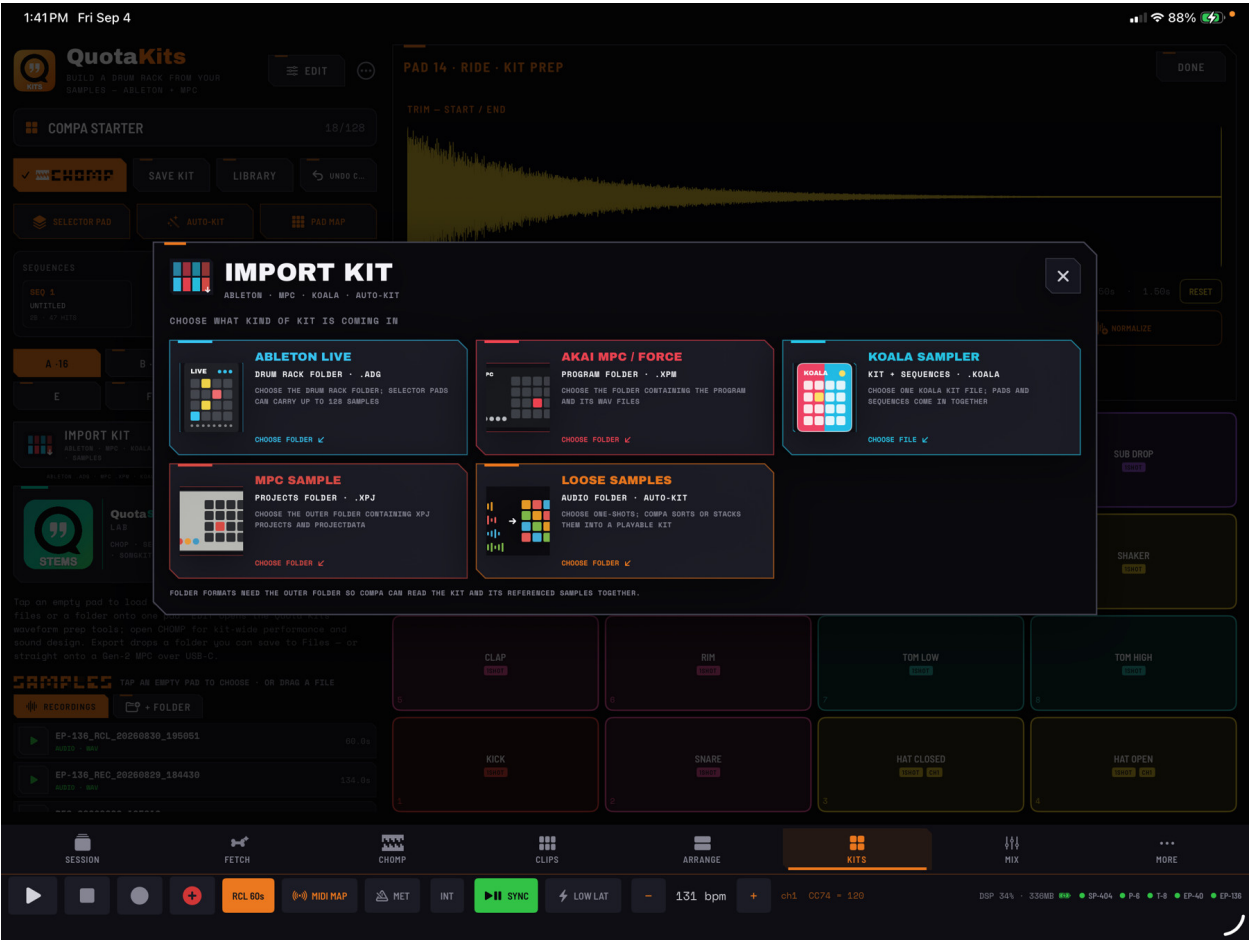
True Song Kit extraction remains in the free Quota Stems and Quota Kits desktop workflow, where the larger separation models have dependable memory. Compa's on-device Stems Lab does not show a BUILD SONG KIT button that implies it can extract the best kicks, snares, cymbals, and toms on this device. When you open a desktop-rendered project with those files, its import sheet can build the playable kit without running the large separation model on iPhone or iPad.

Open the desktop project folder that contains quota_handoff.json. Compa recognizes the rendered Guitar, Piano, Kick, Snare, Cymbals, and Toms files, keeps their stable media identity, and makes them available to Clips, Arrange, and one-cue-to-Chomp publishing.

This boundary is about reliable execution, not a paywall. Quota Stems desktop is free, Standard 4 remains on-device in Compa, and richer desktop renders stay usable when the project moves back to iPhone or iPad.

The editor sits above the pads

The pad editor is above the grid rather than in a fixed side column, so on iPad you can see what you are editing and the pads it belongs to at the same time. Slice steppers walk you through the chops one at a time. Pads can be dragged from one position to another to rearrange a kit, and on iPad the manager column is a responsive inspector instead of a fixed-width panel that wastes space at intermediate sizes.



IMPORT KIT lists supported source families; choose the format that matches the project.

Import and export: full two-way parity

IMPORT (always available) reads Koala .koala, Ableton .adg, MPC .xpm, or a folder of samples. You can also use Open in Compa from Files or a share sheet. The import report tells you how many pads landed and what got lost in translation (missing samples, speaker-off pads, note collisions, or ogg files, which iOS can't decode). If you pick a bare .adg or .xpm whose samples all miss, the tip tells you to pick the folder that holds the file and its samples together.

EXPORT drops a self-contained result you can save to Files or send straight onto a Gen-2 MPC over USB-C. The three formats:

Format	What ships	Notes
Ableton (.adg)	Drum Rack .adg + a Samples folder	Lowercase sample names. Selector Pads spread across the Selector macro (128 zones). Carries choke, one-shot, loop, pad color, and pitch as transpose (semitones + cents).

Format	What ships	Notes
Akai MPC / Force (.xpm)	Drum Program .xpm + UPPERCASE .WAV files	Force is case-sensitive, so names are uppercased. Up to 4 samples per pad become velocity layers. Float WAVs (pad captures) are rewritten as 24-bit int, since some MPC firmware refuses float.
Koala (.koala)	One self-contained .koala file	WAVs live inside the zip, no folder to carry. Carries gain, pan, pitch, envelopes, EQ, loop shape and tone. Selector Pads export their first slice (Koala is one sample per pad).

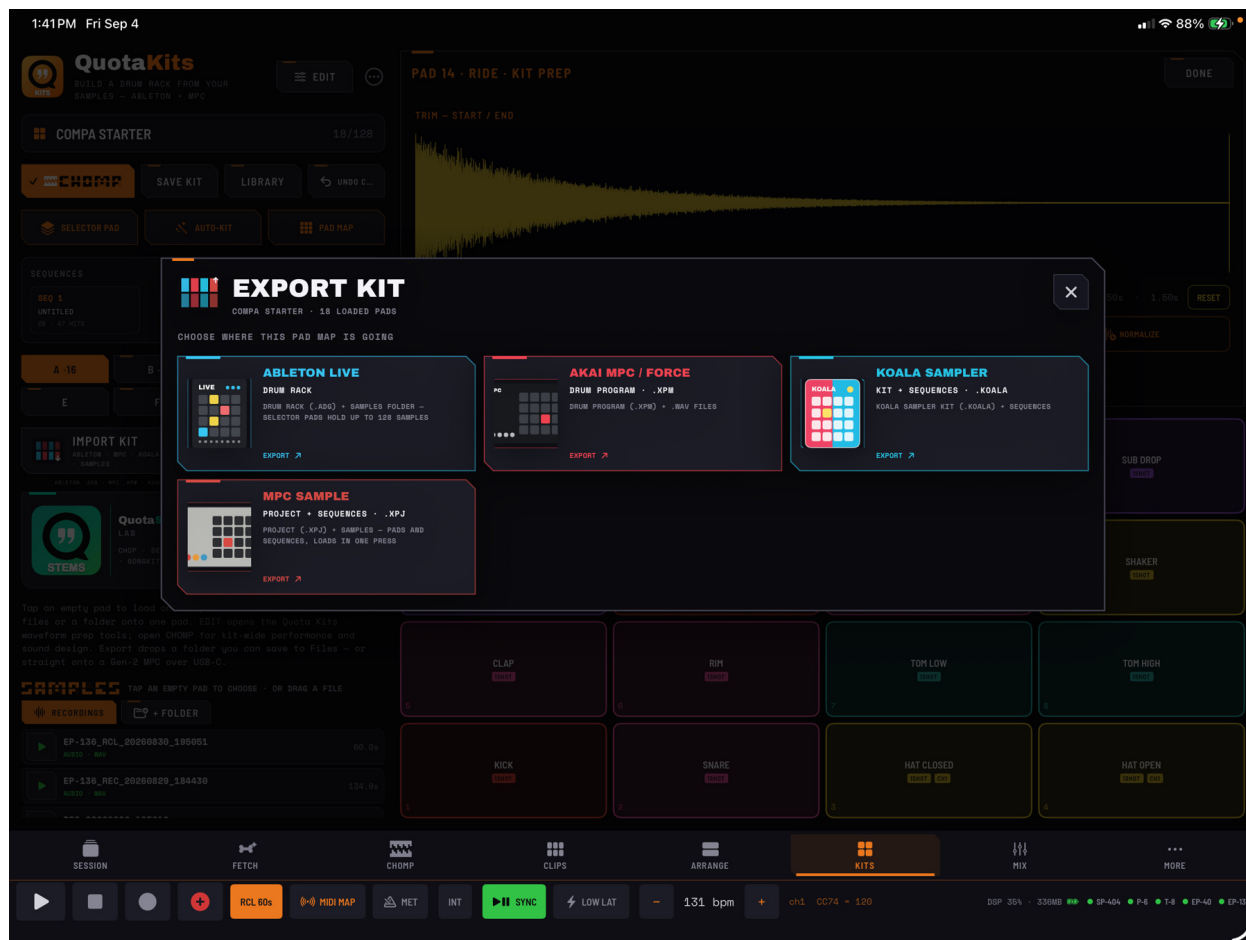
Saving: library kits and CHOMP projects

SAVE KIT writes the working kit to a self-contained library folder (kit.json plus a samples folder) that shows up in LIBRARY. It uses the exact same spec desktop Quota Kits reads, so a kit folder you built on your computer and dropped into Files, On My iPhone, Compa, Kits (over iCloud or AirDrop) appears in that list with no document-picker hunting. The library sheet loads or deletes any saved kit.

CHOMP PROJECTS (.chomp) go further: they capture the whole state, pads plus live sequences plus the bus mixer plus the step lane plus perform FX, as one file. From the menu you can Save to Files, Load from Files, open the in-app Projects library, or Save as template (a template auto-loads onto a fresh empty kit at launch). The archive copies every referenced WAV inside it, so a project opens correctly on another install or another phone.

Everything in Kits is included

There is no Kits paywall or separate export purchase. Save and import kits, send them to CHOMP, and export .adg, .xpm, .koala and sample folders as part of Compa. An export still requires at least one occupied pad.



EXPORT KIT shows the target formats available for the current kit.

Gotchas and pro tips

- A long sample on a pad triggers and plays in full by design. There is no auto-gate. If you want hold-to-play behavior, that is a per-pad choice, not a hidden rule.
- Time stretch renders from the true original on a re-stretch, so you never stack artifacts by stretching a stretch. UNSTRETCH is always there while a stretch source exists.
- MAKE MONO and TRUNCATE rewrite the file itself; because Copy To shares files by reference, every pad pointing at that file gets fresh buffers, not just the one you edited.
- Removing a bad slice from a Selector Pad re-indexes the trims and pitches automatically, and a single survivor collapses back to a plain pad.
- Kit-file references that go missing across a reinstall are re-rooted to the new container automatically; a truly gone file leaves an empty pad rather than a dangling entry.

EDIT

EDIT arms the grid so a tap opens a pad's editor: trim, pitch, choke groups, EQ, sidechain, bus, and CLEAR PAD. Tap EDIT again to go back to playing. On a large screen you can still hold a pad to open the editor directly.

Clearing a pad now takes effect immediately on the sampler. If you cleared a pad in an earlier build and it kept making noise, that was the bug, not your kit.

Ableton racks open with their samples

An exported drum rack now opens in Live with its samples loaded instead of every pad showing offline. If you exported a kit on an earlier build and found a rack full of offline pads, that was this bug and it is fixed - export it again.

What the export writes is a folder named after the kit, holding the .adg and a Samples folder beside it. The rack finds its audio relative to wherever the .adg is sitting, which is why the two have to stay together.

READ ME FIRST.txt

The Ableton export drops a short plain-text file into the folder next to the rack, because the one thing that breaks a working export is moving the .adg on its own. It says what the two items are, gives you the two ways to load it - drag the whole folder into your User Library and load the rack from the browser, or drag the .adg onto a MIDI track from where it sits - and tells you how to recover in Live if pads do go offline.

The Akai and Koala exports do not get that file, because neither format has the same trap.

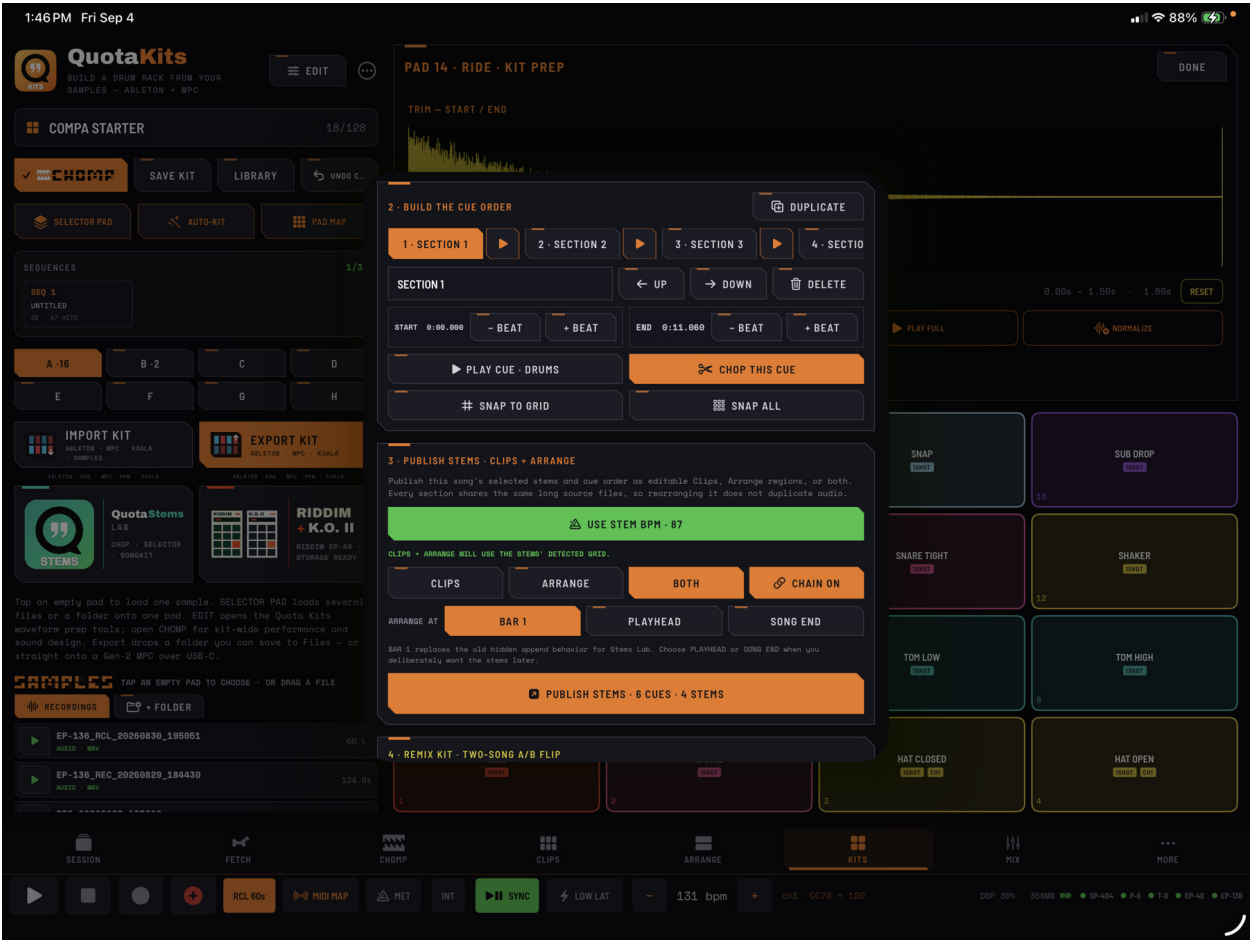
Translation report

Every import and export reports loaded pads and sequences plus skipped notes, missing samples, unsupported slices, or format limits. It does not silently call a partial conversion complete.

Sending a kit to a 12-key EP group

EP-40 groups have 12 physical keys while a QuotaKit bank has 16 pads. MAP KIT BANK shows the proposed 1-to-12 mapping before anything is sent. Pads 13 through 16 are not silently squeezed, replaced or discarded. Choose what belongs on the EP group, then transfer the selected samples through empty sound slots.

An EP bank import is a convenience queue, not a high-speed bulk transfer. The hardware still acknowledges every small sample page in order.



Stems cue controls: choose a section, preview it, chop it and publish it to the song.

Publishing stems and building a two-song Remix Kit

PUBLISH STEMS sends the selected stems from one song to Clips, Arrange, or both. Each cue becomes a Clip scene or Arrange section, and every region references the same long source file instead of duplicating audio. REMIX KIT is different: it combines two songs.

Track order follows the order shown in Stems Lab. Cues become named scene rows and Arrange flags. Arrange placement is explicit: BAR 1, PLAYHEAD, or SONG END. CHAIN ON lets Clip scenes advance through the edited cue order.

Remix Kit and Chomp cue destinations

Workflow	Destination	Use it for
REMIX KIT	Clips, Arrange, or both	Timeline editing, scene launching, mixing, automation, and recording.
SEND ONE CUE	One chosen Chomp pad	Pulling a single section into an existing kit without rebuilding it.

Completed Stems work survives navigation and relaunch

After a separation completes, dismissing Stems Lab, visiting other Compa screens, or relaunching does not discard the project. Compa restores the completed job, selected stems, cue edits, cue order, destination, insertion point, and chain choice. If the saved project folder is missing or cannot be opened, Compa reports that state instead of pretending the job was restored.

Two-song Remix Kit

Open a completed Stems project, choose REMIX KIT, and select a second completed project. Build THIS SONG VOCALS + PARTNER BEAT or reverse the direction. The backing song supplies the project tempo, bar-one anchor, cue names, cue timing, and section order. The vocal comes from the other song and uses a pitch-preserving internal fit so it follows the backing grid without exposing an unfinished warp mode.

- Publish to Clips, Arrange, or both. Arrange flags use the backing song's cue names and downbeats.
- The partner chooser lists completed Stems projects already known to Compa. It never silently substitutes the current song.
- Missing vocals, missing backing stems, or unusable tempo information produces a specific error before anything is added to the Session.
- Advanced six-stem separation, detailed drum extraction, and Song Kit remain in the free Quota Stems desktop workflow; Compa can open those completed desktop renders without recomputing them on iOS.

Sample folders and iCloud status

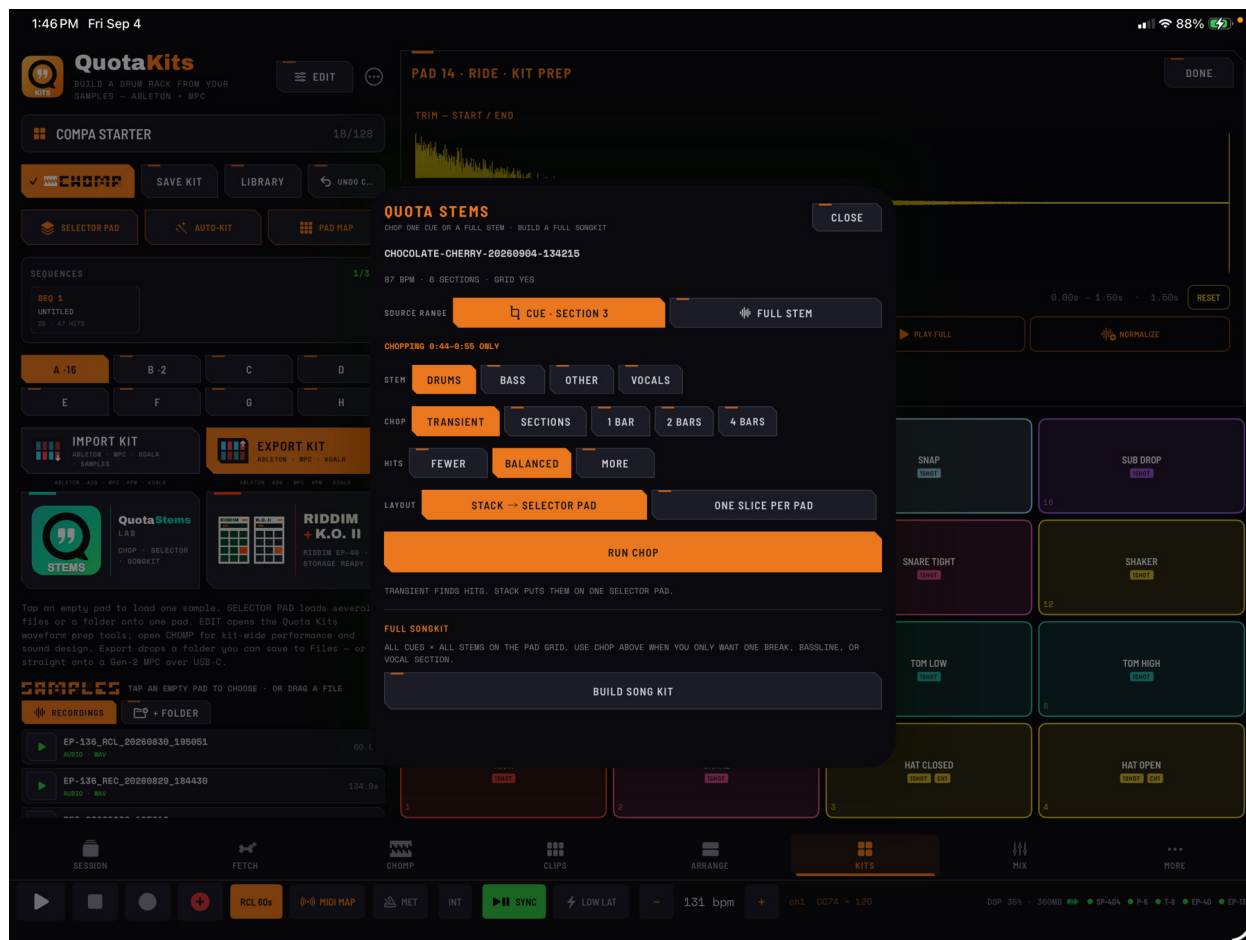
A favorite sample folder now distinguishes loading, downloading from iCloud, ready, empty, unsupported, failed, and expired-access states. Compa materializes the current folder level before listing it. If iPadOS can no longer resolve the saved security bookmark, remove and add the folder again; an expired grant no longer appears as a mysterious empty browser.

Pad audition and format sheets

Tapping a populated pad auditions it immediately and selects it in the editor above. Import Kit and Export Kit open branded, scrollable format sheets instead of a system speech bubble. The Quota Stems Lab and Riddim + K.O. II storage cards resize without cropping their artwork in either iPad orientation.

Kits is the interchange station

Kits concentrates on importing, mapping, previewing, trimming and converting a kit. Detailed sound design belongs in CHOMP. The compact editor keeps Trim Silence, Truncate to Trim, Play and Normalize reachable without covering the pads, and the complete kit can move to CHOMP in one action.



The cue editor controls the chosen cue and stem before chopping.

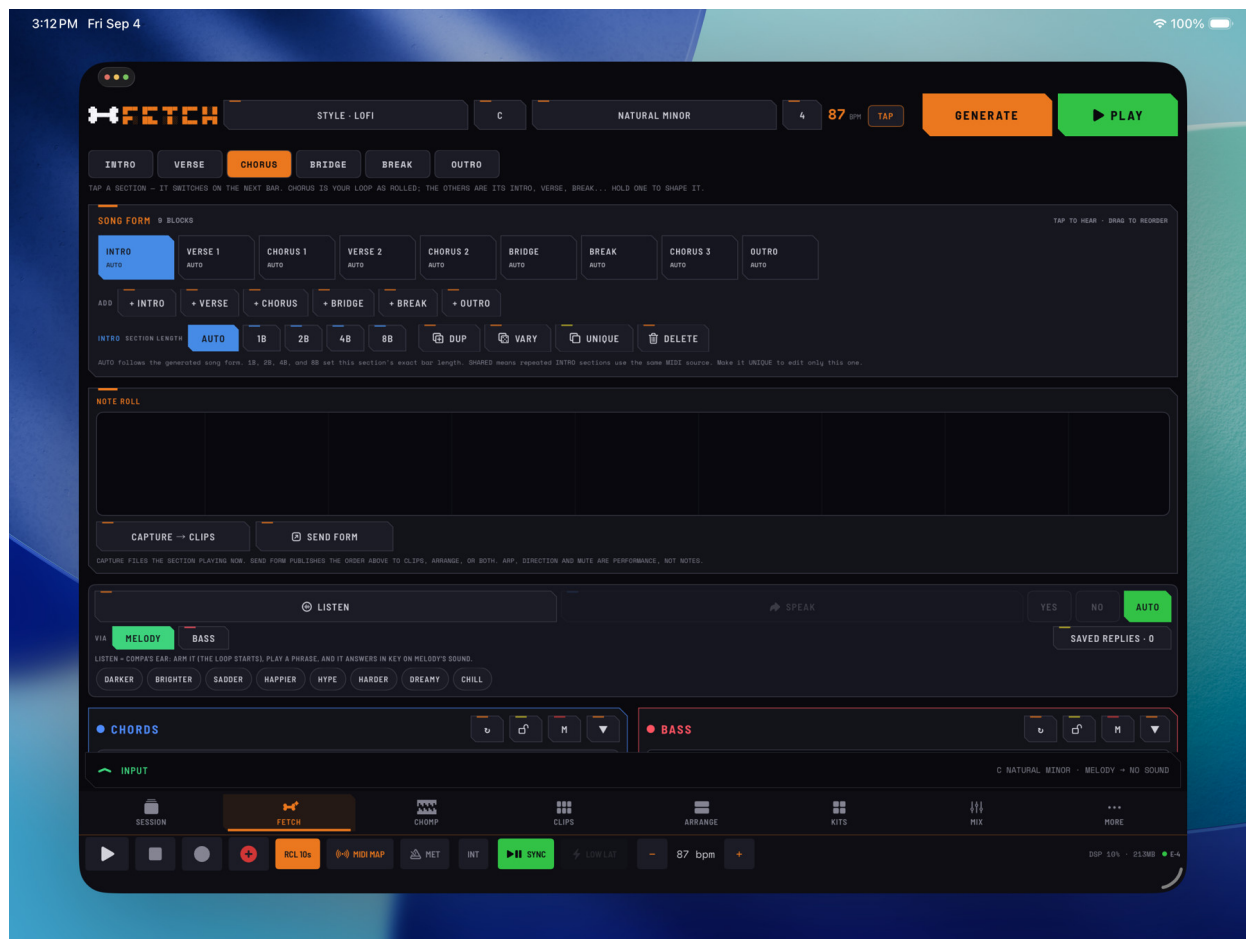
Selected-cue Stems chopping

A completed Quota Stems project can preview each detected cue before publishing. CHOP THIS CUE sends one useful section, not the entire song, into Advanced Chop. Choose the stem, cue, transient or bar-based slicing, and either stack up to 128 slices on one selector pad or place one slice per pad.

Stems playback

Standard 4 publishes DRUMS, BASS, OTHER and VOCALS to Clips, Arrange or both through immediate RE-PITCH playback. BEATS, TEXTURE, TONES and COMPLEX are not exposed in the launch app because their preparation time and reliability did not meet the release standard. Existing Standard 4 projects are migrated without requiring another separation.

FETCH



Build 29 simulator: FETCH before generating a loop. Choose style, key, scale and Song Form, then GENERATE.

FETCH is the generative station. Five parts, chords, bass, melody, drums, and texture, all ride ONE harmony spine and ONE clock, so they are always locked together and in the same key. You set a vibe and a key, hit GENERATE for a progression, and the whole thing plays as a full loop. It lives on the bottom nav. Device workspaces keep their verified tab sets, while their KEYS surfaces offer compact generative shortcuts and FETCH parts can be routed to compatible hardware or apps.

The note roll is the surface

FETCH leads with the live NOTE ROLL. It is the biggest thing on the page, it shows you what is actually sounding right now, and everything else is arranged around it. The parts sit underneath as strips rather than as full-size cards, so you can see the whole arrangement and the notes at the same time. The chord editor opens as an inspector when you want it instead of permanently occupying the screen.

Naming that means one thing

- PLAY is the global transport and nothing else.

- CHORD MODE is the explicit control for BLOCK versus ARP. It is a mode you choose, not something inferred from a generic play button.
- INPUT is the pull-up surface you play into, so it is not competing with the transport for the word play.
- MOTION on a part opens its motion lanes.

The spine: one key, one clock

Everything follows a shared harmony spine: KEY (root note plus scale), the progression itself, the harmonic rhythm, and the tempo. Change the spine and every part re-voices to follow. The header shows the live KEY readout (for example "C NATURAL MINOR"), a normal-height PLAY/STOP transport, and the shared BPM control you can drag or tap like everywhere else in the app.

Entering FETCH seeds a full loop so PLAY is never silent: a LOFI, C Natural Minor, 4-chord progression with a NEO-SOUL bass and a boom-bap beat, all off the one spine. The loop keeps playing when you move to other tabs. There is deliberately no leave-silencing. STOP is the exit: it releases any held notes and hands MIDI back to your external gear.

The harmony master

The CHORDS card contains the whole harmony editor. VIBE picks a genre template (real functional progressions with 7th/9th voicings, secondary dominants, and borrowed chords, not a random walk). GENERATE reshuffles within the vibe. The progression shows as chord cards: tap one to LOCK it (it turns yellow and shows the bone marker) so it survives the next GENERATE, and the playing card gets a NOW tag. A live NOTE ROLL under GENERATE shows exactly what is sounding. The spine controls:

Control	Options	What it sets
VIBE	LOFI, SOUL, JAZZ, HIP-HOP, HOUSE, POP, RANDOM	The genre progression template pool.
Voicing	ROOTED / ROOTLESS	Rootless drops the root and lets the bass imply it, the lighter neo-soul sound.
Root	12 chromatic notes	The tonic.
Scale	Major, Natural/Harmonic/Melodic Minor, Dorian, Phrygian, Lydian, Mixolydian, Locrian, Major/Minor Pentatonic, Blues, Phrygian Dominant, Chromatic	The mode the whole loop is built from.
Length	2, 4, 6, 8	Number of chords in the progression.
Harmonic rhythm	1 bar / 2 bars	Bars per chord.
Complexity	TRIAD / 7TH / 9TH	How rich each chord is voiced (7th is the default color).
Brightness	dark to bright	Adds 13th shimmer on bright major/dominant chords at the top.
Spice	diatonic to borrowed	How often interior chords become secondary dominants or borrowed chords.

Control	Options	What it sets
Motion	smooth to leaps	Voice-leading tightness.

The part cards

BASS, MELODY, DRUMS, and TEXTURE each get their own card in the same idiom. The title row has re-roll (the circular arrow), ROAM (mutate), and M (mute). Below that: a genre chip row, a real preview (note roll for pitched parts, step grid for drums), a play-direction row (FWD, REV, PNG, RND), the FEEL sliders, and a LEVEL fader. Chords, bass, and melody all carry SOUND routing now; drums and texture default to Compa's internal voices but route to a device, AUv3 app or Compa Out just like the others.

Part	Genres	Feel controls
CHORDS	VIBE templates (LOFI, SOUL, JAZZ, HIP-HOP, HOUSE, POP)	Brightness, Spice, Motion (on the harmony master)
BASS	NEO-SOUL, POST-PUNK, HOUSE, WALKING, ACID, G-FUNK, FUNK, TRAP, DUB, DNB, TECHNO	Brightness, Spice, Motion, Density, Swing
MELODY	LOFI, SOUL, JAZZ, POP	Brightness, Spice, Motion, Density, Swing
DRUMS	boom bap, g-funk, phonk, funk, deep house, techno, trance, electro, acid	(none; genre and re-roll are the controls)
TEXTURE	(no genre menu)	Density, Brightness, Spice

Re-roll gives a part a fresh line in the same genre. Genre and feel edits re-voice the part off the same seed, so moving a slider is deterministic variation, not a total reroll. Every pitched part stays inside the current key and follows the current chords.

SOUND routing and MIDI channels

The SOUND row on a melodic part picks where it plays: COMPA (the built-in voice, zero setup, the default), any loaded instrument app (AUv3, rendered in the graph), a bound hardware device (on its own MIDI channel), or the virtual Compa Out source so another app or your DAW can record it. When a part is aimed at anything other than COMPA's own voice, a MIDI CH stepper (1-16) appears so you can place it on the right channel for your gear. Every part, including drums and texture, has a SOUND row; drums and texture default to Compa's internal voices but can route to a device, AUv3 app, or Compa Out.

Mono gear and holding MIDI off the hardware

FETCH is capability-aware. A monophonic voice cannot comp a chord, so on the light-touch FETCH row inside a workspace, known-mono hardware (the SP-404's chromatic mode) hides CHORDS and shows BASS only. A polyphonic device shows both, and apps are treated as poly-unknown so all the options show and you choose. On the central FETCH station the chords card always shows, because Compa's own voice is polyphonic.

While the internal loop is playing, FETCH suppresses stray channel-voice MIDI to your hardware, so the internal loop never doubles up on the SP-404 by playing the same part on the box. A part you intentionally routed to hardware still reaches it; only unrelated leakage is blocked. Sitting on FETCH with the transport stopped leaves your live keys going to the hardware untouched, and STOP hands MIDI fully back to external gear.

ROAM: live, in-key evolution

The ROAM chip on any card nudges that one part: it keeps the pocket, shifts the rest, and stays in key. On chords it re-rolls a graded subset of the unlocked slots, then re-voices bass and melody under the new changes. The ROAM panel sets how it behaves: INTENSITY 1 to 4 (how far a nudge goes), AUTO EVERY (OFF, 4, 8, or 16 bars, which keeps every unmuted part drifting on its own while the loop runs), and UNDO, which steps back through your manual taps (24 deep).

LFO to CC

FETCH has its own tempo-locked LFO, separate from the workspace LFO. Turn it ON, add a CC target (it defaults to CC 74, filter cutoff on most gear, on the focused device's channel), and it wobbles that parameter on your gear while the loop plays. Each target has a shape (cycle through them), a channel readout, a CC stepper, and a RATE from 0.05 to 8 Hz.

Call and Respond: the co-composer

The strip at the top is the live co-composer. LISTEN latches it on and captures your call (played on external gear or the on-screen keys). SPEAK bakes an answer to the next bar downbeat; re-tap for a different answer. YES commits the answer as a looping overdub, NO discards it instantly. AUTO makes Compa answer on its own on the next bar, no SPEAK tap needed. The latching MOOD chips (DARKER, BRIGHTER, SADDER, HAPPIER, HYPE, HARDER, DREAMY, CHILL) bias the next answer in real time.

Saved loops and MIDI export

SAVE under SAVED LOOPS keeps the whole loop, chords, every part's feel and seed, the sounds, the levels, and the tempo, under an auto-name like "C MIN LOFI 2". It comes back exactly as saved, even after a re-roll or a relaunch. Tap a chip to load it; arm EDIT to rename or delete. EXPORT .MID writes a standard MIDI file (the FULL loop or one part on its own) into the share sheet, so it drops into Files, Logic, or Ableton with the tempo and the exact line intact.

Progression library and REROOT

The PROGRESSION LIBRARY row holds named changes (i-iv-VII-III, ii-V-I, I-vi-IV-V, I-V-vi-IV, and more, grouped by feel). Load one and it drops in at your current key with every part re-voicing to follow. REROOT (reharmonize) does the opposite: it keeps your melody and finds fresh chords underneath it, moving the changes without touching the lead.

One rule ties it all together: every part follows the same chords in one key. Change a genre or hit re-roll to refresh a part, tap M to mute, drag LEVEL to balance, and pick a SOUND to send a part to Compa's own voice or any instrument app or piece of gear you have loaded. The loop keeps playing while you work other tabs. STOP ends it.

PLAY joins whatever is already running

FETCH's PLAY arms FETCH. If the transport is already rolling, because you have a pattern going on a groovebox, PLAY brings FETCH in alongside it rather than taking the transport over. Nothing you already had playing stops.

STOP stops the transport.

FETCH only sounds once you have pressed its own PLAY. Starting the transport from somewhere else leaves FETCH silent on purpose, so it can never surprise you in the middle of a take.

When a part's destination disappears

If the device or plugin a part was aimed at goes away, that part falls back to CHOMP so it keeps sounding, and Compa says which part moved and why.

The saved routing is kept. Plug the device back in and the part re-aims itself at it.

Octave

A part's OCT control has a register floor, so dropping a bass three octaves takes it down without pushing it below the range hardware reproduces. Playback, captured clips and exported MIDI all agree on the same shift.

FETCH: the surface

FETCH is one screen that writes a whole loop for you and keeps it running. Five parts, chords, bass, melody, drums and atmos, come off one progression and one clock, so they stay in one key and locked to each other. You reach it from the bottom nav, second tab in, right after SESSION. It is a screen of its own. No device card carries a FETCH tab, so the bottom nav is the way in. Once you start it, the loop keeps playing while you walk around the rest of the app. Only STOP ends it.

What is on the screen, top to bottom

- The top bar. Pinned, it never scrolls away. Style, key, scale, length and tempo, then GENERATE and PLAY.
- The section chips. INTRO, VERSE, CHORUS, BRIDGE, BREAK, OUTRO.
- NOTE ROLL. The live roll of everything Compa is playing, with CAPTURE and SEND SONG under it.
- The co-composer strip: LISTEN, SPEAK, YES, NO, AUTO, then VIA and your kept LAYERS, then the mood chips.
- The part cards. CHORDS first, then BASS, MELODY, DRUMS, ATMOS.
- ROAM, LFO to CC, and SONGS.
- INPUT. A pull-up keyboard pinned under the scroll, so it is always in reach.

The top bar

CONTROL	WHAT IT DOES
STYLE	Opens the style picker. 21 styles in five groups, DARK, HIP-HOP, CLUB, SOUL-JAZZ and SYNTH, with SURPRISE at the top. SURPRISE never lands on the style you are already on.
KEY	Opens a grid of the twelve roots, C through B. Picking one moves the whole loop to that root, and bass, melody and atmos re-voice to follow.
SCALE	Opens the fourteen shipped scales: Major, Natural Minor, Harmonic Minor, Melodic Minor, Dorian, Phrygian, Lydian, Mixolydian, Locrian, Major Pentatonic, Minor Pentatonic, Blues, Phrygian Dominant, Chromatic. Picking one pins it, so later style changes leave it alone.
LENGTH	2, 4, 6 or 8 chords in the progression.
BPM	Not a picker. Drag the number up or down to set tempo, one BPM per eight points of travel, floor 40 and ceiling 220. TAP beside it takes a tempo from your tapping, averaged over the last four taps.

On an iPad all of that sits in one row, the FETCH wordmark on the left, GENERATE and PLAY on the right. On a phone the wordmark drops, the chips scroll sideways in the first row, and GENERATE and PLAY split the second row full width. Both rows stay pinned while everything under them scrolls.

Picking a style keeps every seed. You get the same roll in a new idiom, with your chord locks intact, and the tempo moves to that style's home tempo every time. The key never changes on its own. The scale follows the style until the first time you pick one yourself, then it is yours. Any part you have given its own genre keeps that genre and ignores the style. ATMOS is the exception: it has no genre of its own, so it always takes the style's density, colour and spice.

There is no literal death metal style, and the picker says so at the bottom of the list. Blast beats on these voices would be fake. DARKSYNTH, EBM and DOOM carry that energy honestly instead.

GENERATE

One button rolls the whole thing, and it is the only GENERATE on the screen. It gives every unlocked part a new seed and rebuilds the loop off one progression, so the parts still agree. Two things survive it: a chord you locked by tapping its card in the chord editor, and a part you locked with the padlock in its card header. A bassline you sent over from a device card's PATTERN tab survives too, until you re-roll the BASS card itself. That is the working method. Roll, keep what you like by locking it, roll again, and the good material accumulates.

The note roll

The roll is the feature of this screen, which is why it sits above the cards instead of inside one. It stands 128 points tall and draws every note Compa plays from the last six seconds, entering at the right edge and travelling left against a beat grid drawn at your tempo. A note is full strength while it is still sounding and dims once it has finished. Each note wears its part's colour, so you can read the arrangement without opening a card.

- Blue is CHORDS.
- Red is BASS.
- Green is MELODY.
- Orange is DRUMS.
- Purple is ATMOS.
- Yellow is the co-composer's answer.
- Anything else Compa is playing, such as the keys or the 303 lane, draws in the theme accent.

The roll only animates while the transport runs, at thirty frames a second. Stopped, it holds one still frame and does no work at all, so scrolling the screen stays smooth.

Under the roll sit CAPTURE and SEND SONG. CAPTURE files the section you are on into the next free scene on the clip board, one clip per part, and names the scene for the style and the section, like DARK TECHNO · CHORUS. SEND SONG files all six sections, INTRO through OUTRO, one scene each, and chains them so launching the first scene plays the song top to bottom. Both dim until there is something to capture, and both tell you where the material landed with a GO TO CLIPS button beside the message. What they take is the notes. Arp, direction and mute are performance, and they do not come along.

PLAY joins what is already running

PLAY does not take the transport over. If nothing is running, it starts the clock and FETCH plays. If the clock is already running, from a groove you have going on a T-8 or anything else, PLAY does not restart it. FETCH arms itself and its parts come in on the running clock. Your hardware keeps playing through it.

Arriving on the screen sounds nothing at all. If the transport is already rolling and FETCH is not engaged, opening the tab only prepares the loop's content so there is something to look at. Nothing is added to what you can hear until you press PLAY.

What you hear depends on the SOUND row in each card. COMPACT is the starting choice and it makes no sound. To hear a part, point it at a loaded instrument app, at a connected device, or at Compact Out. If a part's target goes away while you work, it lands on the CHOMP sampler when CHOMP is loaded, and goes silent when it is not.

The button reads STOP only when FETCH itself is the thing running. If a groove is rolling but you have not started FETCH, the button still says PLAY, because that is what pressing it will do.

STOP

STOP stops the transport, not just FETCH. Everything Compact is driving stops with it, and the STOP on the transport strip under the tab bar does exactly the same thing from any screen. On the way out, any chord, bass note, melody note or answer that is still being held gets released on whatever is holding it, whether that is a Compact voice, a loaded app, or the piece of gear the part was aimed at. Queued triggers are dropped so nothing fires after the release, live notes from the pull-up keyboard are cleared, and the automatic drift counter resets.

While the FETCH loop is running, Compact holds back stray note traffic to your connected gear, so an internal loop cannot leak into an SP-404 sitting on the same port. A part you deliberately aimed at a device is exempt and still reaches it, and so is a panic. On STOP the hold is lifted and your gear takes MIDI again.

Leaving the screen is not stopping. The loop persists across tabs by design. Go and edit a kit, come back, it is still going.

Sections

The six chips are one song's worth of shapes over the same roll. CHORUS is your loop exactly as it was generated. Every other section is derived from it: parts dropping out, drums thinning, lines drifting, and for the bridge, some of the chords bending. Nothing is written twice, so a section is reproducible and coming home to CHORUS gives you back what you had.

Tap a chip while the FETCH loop runs and it arms, shown by a yellow ring, then it lands on the next bar downbeat. Tap while stopped, or before you have pressed PLAY, and it switches at once. Tap the section already playing and the arm clears. The playing chip is the filled one. Hold a chip for about a third of a second to open its inspector.

SECTION	STOCK SHAPE
INTRO	Bass and melody sit out. Drums at +HATS. Atmos a little denser.
VERSE	Melody thins out. Drums at BEAT. Drift 1.
CHORUS	The loop exactly as rolled. The drums are the beat as generated, with no thinning and no fill. Turning a part off is the only shape that bites here.
BRIDGE	Drums at BEAT. Chord bend 2. Drift 1.
BREAK	Melody sits out. Kick and snare masked. Drums FULL, atmos denser and brighter.
OUTRO	Bass and melody sit out. Drums at +HATS.

Shaping one section

The inspector is per section and applies live if that section is the one playing. PARTS IN THIS SECTION turns each of the six rows, including the co-composer, on or off. DRUM ENERGY steps through KICK, +HATS, BEAT and FULL, and NO K+S masks the kick and snare for a breakdown floor. DRIFT, from OFF to 4, sets how far bass and melody wander from the chorus take, same chords and same key, looser lines. FILL OUT puts a drum fill in the loop's last bar, which is what makes a switch audible. BRIDGE alone adds CHORD BEND, from OFF to 4, which re-rolls unlocked chord slots by the amount you choose while locked ones hold.

On CHORUS only the parts row bites. Drums, drift, fill and chord bend have nothing to shape there, because CHORUS is the base every other section is measured against, and the inspector says so when you open it. REROLL SECTION changes only that section's variation. The base loop and the other five sections stay exactly as they were. RESET puts the stock shape back.

ROAM

ROAM is live evolution that stays in key. NUDGE, inside an open card, drifts that one part: it keeps the pocket and shifts the rest. INTENSITY, 1 to 4, sets how far a nudge travels, and the automatic drift uses the same setting. AUTO EVERY, off, 4, 8 or 16 bars, keeps every unmuted part drifting on its own while the loop plays, chords included. UNDO steps back through your manual nudges, up to twenty four of them. Automatic drift is not recorded, so UNDO always walks back your own taps.

ROAM needs FETCH engaged. If you arrived on the screen over somebody else's groove and have not pressed PLAY yet, NUDGE has nothing to move.

LFO to CC

FETCH carries its own CC modulation, separate from the workspace LFO. Press + CC to add a target, which starts on CC 74, filter cutoff on most gear, on the focused device's channel. Each row has a shape button that cycles SINE, TRI, SAW up, SAW down, SQR, RND and S&H, a channel readout, minus and plus to walk the CC number from 0 to 127, a rate slider from 0.05 to 8 Hz with the figure shown beside it, and an X to remove the row. ON and OFF run the whole panel. The rate is in hertz, so it free-runs rather than tracking your tempo. This CC reaches bound hardware even while the loop is holding back other note traffic to your gear.

INPUT, the pull-up keyboard

The handle at the bottom opens a playing surface so you can play into FETCH with no controller attached. Pick which part you are playing through, BASS, MELODY or CHORDS, then KEYS or PADS. Your notes go out through that part's own SOUND target and channel, and they feed the co-composer, so you can arm LISTEN and answer yourself with nothing but the screen. The keys cover two octaves from C3, with OCT minus and plus for three octaves either way and a LATCH button. Dots on the in-scale keys mark the session key and scale, and the root gets the bigger dot. The handle always shows the key, like C NATURAL MINOR, then the part and the instrument it is aimed at. Closing the drawer, or switching part, releases every note so nothing is left hanging.

If the part you are playing through is still set to COMPA, the drawer tells you straight: Compa's own voice is silent here, pick an app or device above to hear what you play.

Phone and iPad

On an iPad the surface runs in two columns below the roll: the CHORDS card, which holds the whole chord editor, on the left, and BASS, MELODY, DRUMS and ATMOS stacked on the right. On a phone it is one column, CHORDS first, then the other four. Everything is the same, only the layout folds.

Every card starts collapsed and remembers how you left it. Collapsed, a part card shows two things: what it plays, as its own note roll, or a six row step grid on DRUMS labelled KICK, SNR, HAT, OH, TOM and CLAP, and what plays it, as the SOUND row. The arrow opens the rest: genre chips with AUTO first, a MIDI channel stepper once the part drives anything other than COMPA, step direction, the feel sliders BUSY, MOVE, COLOUR, SPICE and SWING, an octave stepper, ROAM NUDGE and LEVEL. ATMOS has no genre chips and carries only BUSY, COLOUR and SPICE. DRUMS have no feel sliders and no octave. BASS adds LEGATO, which stretches each note out to the next one. On the CHORDS card the same arrow opens the chord editor underneath.

FETCH: parts, routing and capture

FETCH writes five parts, and they are not five separate ideas that happen to be playing at once. The chord progression is the spine. Bass, melody and atmos read it for pitch, and drums ride the same clock, so a key change, a new progression or a re-roll of the chords re-voices bass, melody and atmos under it. Each part still owns how it plays: its own genre, its own feel, its own seed, its own sound. That split is the whole design. One harmony, five opinions about it.

The five cards

PART	WHAT IT PLAYS	ITS OWN CONTROLS
CHORDS	The progression, comped in blocks or arpeggiated.	The whole chord editor, BLOCK or ARP, MIDI CH, OCT, ROAM, LEVEL.
BASS	A bass line following the chord roots across the whole loop.	Genre, five FEEL sliders, DIR, OCT, LEGATO, ROAM, LEVEL, MIDI CH.
MELODY	A lead sitting above the chords, roughly C4 to C6.	Genre, five FEEL sliders, DIR, OCT, ROAM, LEVEL, MIDI CH.
DRUMS	A six row beat: kick, snare, closed hat, open hat, tom, clap.	Genre, DIR, ROAM, LEVEL, MIDI CH. No FEEL sliders, no OCT.
ATMOS	A sparse pitched scatter sitting high above the chords.	Three FEEL sliders, DIR, OCT, ROAM, LEVEL, MIDI CH. No genre menu.

Collapsed and open

A card starts collapsed as a strip: what it plays and what plays it, nothing else. The arrow at the right of the title row opens the deep controls, and each card remembers whether it was open across launches, so the wall of controls only appears where you asked for it. The title row is always there: the part name, a re-roll arrow, a padlock, an M for mute, and the arrow. On a phone the whole surface is one scroll with the CHORDS card first, then BASS, MELODY, DRUMS and ATMOS. On an iPad the CHORDS card takes the left column and the other four stack in the right.

Every card shows a real preview of its own material. Bass, melody and atmos draw a note roll with a lane per pitch, notes stretched out over any ties, and a gridline every four steps. Those three rolls cover the whole loop, however many chords long it is. Drums draw a step grid, six labelled rows across sixteen steps, one bar, with the playing column outlined as it goes. Chords draw the voicings as pitch blocks, one column per chord slot, with the chord names under their columns and the sounding slot lit.

Genre: AUTO or your own pick

By default every part follows the global style, and shows nothing extra. That is AUTO. The moment you pick a genre on a card, that part stops following the style and the chip appears next to its name so the deviation is visible. Tapping the chip opens the card. Tapping AUTO inside the card hands that one part back to the style and changes nothing else, not the tempo, not your sliders, not the other parts. Picking a genre also re-rolls that part's seed, so you get a fresh line in the new idiom rather than the old line relabelled.

- BASS: ROOT, NEO-SOUL, POST-PUNK, HOUSE, WALKING, ACID, G-FUNK, FUNK, TRAP, DUB, DNB, TECHNO, DARKSYNTH, EBM.

- **MELODY:** LOFI, SOUL, JAZZ, POP, TECHNO, ACID, DARK, DARKSYNTH, SYNTHWAVE, ARP, G-FUNK, HOOK.
- **DRUMS:** BOOM BAP, G-FUNK, PHONK, FUNK, DEEP HOUSE, TECHNO, TRANCE, ELECTRO, ACID, DNB, DARKSYNTH, INDUSTRIAL, MOTORIK, DOOM.
- **CHORDS** picks a pack instead, in the VIBE row inside the card: LOFI, SOUL, JAZZ, HIP-HOP, HOUSE, POP, DARK-DRONE, ACID-VAMP, DARK-MINOR, DARKSYNTH, SYNTHWAVE, POSTPUNK, plus WALK.
- **ATMOS** has no genre menu. Its character is the sliders.

ROOT is the simplest thing the bass can do. One onset per bar on the chord root, held wall to wall, because every rest after the hit becomes a tie. Raise MOVE and it will still walk into the next root. At zero it is a pure pedal. At the other end, ACID runs all sixteen steps with heavy slides and accents, and EBM stomps the same sixteen steps without bending a single one. POST-PUNK and G-FUNK are lifted a whole octave out of the low register and play as a countermelody rather than a root pedal, so they sit higher than everything else in the list.

FEEL

Bass and melody carry all five sliders. ATMOS carries BUSY, COLOR and SPICE. The same five names mean slightly different things on each part, because a lead and a bass line do not move the same way.

SLIDER	BASS	MELODY	ATMOS
BUSY	Skeleton hits only, up to every slot in the groove firing.	Long rests between short motifs, up to a filled phrase.	A rare drop, up to a busy shimmer.
MOVE	Roots on the chord change, up to three walking approach notes into the next root.	Stepwise and singable, up to leaps and wide chord tone jumps.	Not on this part.
COLOR	Stays low on the root, up to octave pops and a brighter register.	Sits low in the lead range, up to the whole lead lifted an octave.	Just above the chords, up to a high sparkle register.
SPICE	Clean roots and fifths, up to chord tone color, chromatic approaches and more accents.	Strict scale and chord tones, up to mild chromatic passing tones and more accents.	Locked to chord tones, up to ranging across the whole key scale.
SWING	Straight, up to swung sixteenths.	Straight, up to swung sixteenths.	Not on this part.

Moving a slider re-voices that part immediately, so you hear the change without losing the take you were working on. SWING is coarser than it looks: it resolves to three settings, straight, one pulse late, or two pulses late. The rest of the sliders are continuous.

DIR

Each of bass, melody, drums and atmos has a step direction: FWD, REV, PNG for ping pong and RND for random. It applies to the running player straight away, with no re-generate. Direction is performance, not notes. It is not written into a captured clip or an exported file, so a clip you take while REV is lit plays forwards. CHORDS has no DIR.

OCT and the register floor

OCT moves the whole part up or down in octaves, from minus three to plus three, with the current amount shown between the minus and plus buttons. Drums have no OCT, because a drum grid does not transpose. Every part will only go so far down before Compa stops it, because a line dropped into the basement is a line nobody can hear, on speakers or on gear, and it would still be sitting there in a captured clip.

PART	THE NOTE COMPA MEASURES FROM	OCTAVES DOWN BEFORE THE FLOOR
BASS	36, C2	1
CHORDS	48, C3	2
MELODY	60, C4	3
ATMOS	60, C4	3
DRUMS	no OCT control	none

The floor is 24, C1. Bass is the one you will hit, because the bass line already starts at the bottom of the bass register. It drops one octave and no further. The readout still counts down to minus two and minus three when you press minus again, but the notes stay where they are, in what you hear and in what CAPTURE and EXPORT write. Melody and atmos are generated high enough to use all three steps. One thing to know about chords: CAPTURE and EXPORT hold the floor for them, but the compers you are listening to does not, so chords at minus three sound an octave lower than the clip or the file you take from them. Minus two is the honest bottom for that part.

LEGATO

BASS alone has LEGATO. Turn it on and every note stretches out to the next one that hits, so the rests between notes become sustain. It is written into the line itself, which means the preview roll shows it, and a captured clip and an exported file carry it too. It does not apply to a bass line you sent over from the 303 lane, because your notes stay your notes.

MUTE and LOCK

M mutes the part. The card dims and its border goes grey, and whatever the part was holding is released on the spot, wherever it was playing. A muted part is skipped by the automatic drift, so it will not wander off while you are not listening to it. Mute is performance, not notes, so a capture still takes the part.

The padlock is a different job. It protects the part from GENERATE. Lock the bass you like, hit GENERATE, and every other part rolls a new seed while the bass stays exactly as it was. Locked chords mean the progression itself is not re-rolled. Inside the chord editor you can also lock individual chord slots, which survive a GENERATE the same way. A locked padlock is yellow.

When the active section benches BASS, MELODY, DRUMS or ATMOS, that card dims the same way a mute dims it, and the title row says SITS OUT with the section's name, so a card that is not playing always tells you which of the two reasons it is. CHORDS is the exception. You can switch chords off for a section in the section inspector, and the chords card gives you no sign of it, so check the inspector if the harmony goes missing on one section only.

SOUND: where a part plays

Every card, drums and atmos included, has a SOUND row. It is a row of chips, one tap, no menus, listing everything the part can play through right now: COMPA first, then CHOMP and any instrument app you have loaded, then every piece of hardware you have bound in alphabetical order, then Compa Out, the virtual source that lets AUM or Logic record the part. Compa Out only appears once that source is up. The list rebuilds itself as apps load and gear comes and goes. Switching releases whatever the old target was holding before it swings the route across, so a switch mid-loop never strands a note.

COMPA is the chip every part starts on, and the Compa voice makes no sound. The bundled sounds are a scratch bed, not something to put in front of anybody, and they are not even loaded. If a part is silent, look at its SOUND row first. Pick CHOMP, an app, a device, or Compa Out. The pull-up INPUT drawer says the same thing on screen when the part you are playing through is still on COMPA.

A saved song remembers its sounds by app name, so loading it re-aims each part at the same app if that app is loaded, and at COMPA if it is not. Hardware and Compa Out are not remembered this way: a part aimed at a device or at Compa Out comes back on COMPA, so re-pick it from the SOUND row after loading. MIDI channels, play direction and the chord ARP settings are not saved either.

MIDI CH

A channel stepper, 1 to 16, appears on a card as soon as the part is playing something other than the Compa voice, and is hidden when it is not, because an internal voice has no channel. Aiming a melodic part at a piece of hardware sets the channel to that device's chromatic channel for you, so a T-8 lands on 2 and a P-6 on 4. Drums are left alone and stay on 10, since a chromatic channel would fire drum notes at the wrong voice. Aiming a part at an app does not change the channel. The stepper overrides either way, and changing the channel releases the held note on the old one first.

Drums go out on the general MIDI notes 36 kick, 38 snare, 42 closed hat, 46 open hat, 45 tom and 39 clap, except where a device needs its own chart. The T-8 has no general MIDI clap, so its clap answers on 50. The MPC Sample is a pad bank, so the six roles aim at pads A01 to A06 rather than spraying across mostly empty pads. Those two remaps apply to the live loop and to a clip you captured and sent to the same box.

When a target disappears

Unplug the device a part was aimed at, or unload the app, and the part does not go quiet. It falls back to CHOMP, which is a real kit that is already loaded, and the SOUND row moves to show it: the CHOMP chip lights and the target that went away is gone from the row. There is no banner, so the SOUND row is your only sign. That is the answer to the part that stopped in the middle of a song for no visible reason.

The fallback is only what is sounding right now. Your aim is remembered in the routing. Plug the device back in, or reload the app, and the part goes back to it. If CHOMP is not there to fall back to, the part lands on COMPA, which means silence, and the SOUND row will be sitting on COMPA to tell you so.

LEVEL

Each card has a LEVEL slider, from silence up to a quarter louder than normal. It rides that part's built-in COMPA voice, and the COMPA voice is silent, so it will not change what you hear from a part playing through CHOMP, an app, a device or Compa Out. Balance those on the app or the box itself. The setting is kept with a saved song, so it is not lost, and it becomes the real balance control the day the built-in voices ship.

The chord editor

CHORDS is one card that contains the whole harmony editor, because the chords are not a peer of the other parts, they are what the other parts are reading. Collapsed it behaves like any other strip: the voicings drawn as a roll, the chord names underneath, and a SOUND row. Open it and the rest appears, in this order.

- **CHORD MODE.** BLOCK holds the voicing, ARP plays it out. RATE, from 1/4 down to 1/32, ORDER as UP, DOWN, UP/DN, DN/UP, RND or PLAYED, 8VE from 1 to 4, and STAB as SHORT, MID or LONG appear only while ARP is lit.
- **MIDI CH** when the part is not on COMPA, then OCT, a ROAM nudge and LEVEL, the same controls the other cards carry.
- **PROGRESSION LIBRARY.** Named changes as chips, written in roman numerals, from i-iv-VII-III to ii-V-I. Loading one drops it in at your key and every part re-voices to follow. RERoot sits at the top of that row and keeps your melody while it finds fresh chords under it.
- **VIBE.** The chord packs, plus WALK, which is the honest name for a diatonic random walk. AUTO hands the pack back to the global style. VOICING switches between ROOTED and ROOTLESS.
- **PROGRESSION.** One card per chord, showing the chord symbol and its bar number. Tap a card to lock it, and the locked ones survive GENERATE. A locked card turns yellow and swaps its FREE tag for the bone. The playing card is outlined and tagged NOW.
- **SHAPE.** HARMONIC RHYTHM of one or two bars per chord, and COMPLEXITY as TRIAD, 7TH or 9TH.
- **FEEL.** BRIGHTNESS from dark to bright, SPICE from diatonic to borrowed, MOTION from smooth to leaps.

Every edit in here regenerates the progression with your locked slots intact and re-voices bass, melody and atmos against the new chords. RERoot is the exception, and deliberately so: the lead stays where it is and the changes move under it. Key, scale and how many chords long the loop is do not live in this card, they live in the chips on the pinned top bar.

CAPTURE into CLIPS

CAPTURE and SEND SONG sit with the note roll, because they take exactly what the roll is showing you. CAPTURE takes the loop as it stands, in the section you are on, into the next free scene on the clip board: one clip per part, up to six of them counting the kept RESPOND answers, with the scene named for what it is, such as LOFI · CHORUS. A part the section benches leaves an empty cell, and that emptiness is the arrangement. Launching that scene stops the row.

1. Get the loop where you want it, and pick the section you want to file.
2. Press CAPTURE -> CLIPS.
3. Read the line under the buttons. It names the scene it landed in, for example CAPTURED -> SCENE 2 · LOFI · CHORUS.
4. Press GO TO CLIPS when you want to see it. Nothing yanks the screen away from you mid jam.

Re-roll and capture again and you have two versions of the same idea on the board to launch against each other. If both buttons are dimmed, there is nothing to take yet, and the line under them says so. If the board has no free scene, CAPTURE says BOARD FULL and asks you to clear a scene in CLIPS first.

Capture takes the loop, not the performance. Chord arp mode, play direction and mute are not in the notes. The swing is, baked into where the bass and melody notes sit, so a captured clip sounds like what you auditioned. A section's boundary drum fill comes with it too. Clip length is the loop's length rounded up to whole bars, not the last note, so a part whose final bar is empty still loops in the right place.

SONG FORM and SEND FORM

SONG FORM is the editable strip of colored blocks above the FETCH parts. It starts with a useful song order that repeats verses and choruses instead of forcing every song into one intro, one verse, one chorus, one bridge, one break and one outro. Add another INTRO, VERSE, CHORUS, BRIDGE, BREAK or OUTRO, then drag the blocks into the order you want.

- Tap a block to preview it and expose its controls.
- LENGTH chooses AUTO, 1, 2, 4 or 8 bars for that occurrence.
- DUP copies the occurrence. VARY generates a related variation for that occurrence.
- Repeated blocks share one editable MIDI source by default. UNIQUE, called MAKE UNIQUE from ARRANGE, breaks one occurrence away so its note edits and variations affect only that one.
- DELETE removes the occurrence. Dragging moves it without changing its notes.

SEND FORM publishes that order to CLIPS, ARRANGE, or both. CLIPS receives named scenes. ARRANGE can replace the previous FETCH song, begin at the playhead, or append at the end. Sending directly to ARRANGE creates editable MIDI regions and does not create hidden CLIPS scenes.

Route mode	What the published tracks do
LOCK CURRENT SOUNDS	Keep the instrument or hardware destinations selected when the form was published.
FOLLOW FETCH	Keep following each FETCH part, so changing that part's SOUND target updates its shared CLIPS and ARRANGE track too.

CAPTURE TO CLIPS is still the fast move for only the section playing now. SEND FORM is the arranged-song move.

EXPORT .MID

The SONGS panel exports the loop as a standard MIDI file, either FULL or one part at a time: CHORDS, BASS, MELODY, DRUMS, ATMOS or RESPOND. The file goes to the share sheet, so it drops into Files or straight into Logic, AUM or Ableton. The tempo travels with it, the parts land on separate named tracks, and the drums land on channel 10. The filename is built from the key, scale and pack, for example C_NATURAL_MINOR_LOFI_FULL.mid. The per-part files end in the part name, and the ATMOS one is written as C_NATURAL_MINOR_LOFI_TEXTURE.mid, which is the engine's old name for the same part.

One difference worth knowing. A captured clip carries the bass and melody swing in the note positions. An exported MIDI file writes those two parts straight on the grid. If the swing matters to the take, capture it.

SONGS

SAVE keeps the whole thing under an automatic name built from the key, a short scale tag and the pack, such as C MIN LOFI 1, counting up each time you save the same combination. It is not just the notes: the style and which parts override it, the progression with its locked slots, every part's genre, feel and seed, the mutes, the levels, the octaves, the bass legato, the section table and which section was playing, any RESPOND answers you kept, and the tempo. Tap a chip to load it back after any number of re-rolls or a relaunch. EDIT arms the row so a tap on a name renames it and the X beside it deletes, and DONE puts the row back to normal.

CLIPS: the grid



A populated Clips board from a Stems project. Tracks run across, scenes run down.

CLIPS is the board. Tracks run across it as columns, scenes run down it as rows, and every square where the two meet is a clip slot. Each slot holds either notes or a recorded take, and each one has a launch button you can hit with a thumb. Nothing you play on this screen is under 44 points. The board never scrolls under your finger. When there are more tracks or more scenes than the screen can hold, the window moves in whole columns and whole rows, so a square never slides out from under a tap. Everything below the cells belongs to the track above it: a status readout, and on an iPad a fader, a mute, a solo and an arm.

A row is a track you make

Connecting or unplugging hardware does not create or remove a song track. On iPad, use + AUDIO or + MIDI in the top bar; on iPhone, find AUDIO and MIDI in TOOLS. New audio tracks are light blue and MIDI tracks purple. The number before a track name is its current column position, so numbering closes up when a track is deleted.

A board you have never touched opens with one audio track, one MIDI track and eight empty scenes named SCENE 1 through SCENE 8. Both tracks can be deleted. Once you have made, deleted or captured anything, the board is yours and Compa never seeds it again. DELETE TRACK sits at the bottom of every track sheet. It takes

the track, its clips and its lane on ARRANGE with it. The gear it was pointed at is untouched.

Pointing a row at real gear

Open a track's sheet from its header. What you get depends on what kind of track it is. The MIDI TO block prints the result of your choices in plain words at the bottom, for example CLIPS ON THIS ROW PLAY T-8 ON CHANNEL 1. When no channel is resolved it drops that half and reads CLIPS ON THIS ROW PLAY T-8. When the row has nowhere to send, it reads THIS ROW SENDS NO NOTES.

- A MIDI track has MIDI FROM, which is what an armed take records. ALL INS is the default and takes everything Compa hears. Under it is every card and every hosted app in your rig.
- A MIDI track has MIDI TO, which is where its clips play. DEFAULT follows the track's own card. Under it is every card and every hosted app in your rig. CHANNEL is AUTO or one of 1, 2, 3, 10, 15, 16. Once you have overridden the destination, FOLLOW CARD appears at the top of the block and hands the routing back.
- An audio track has AUDIO FROM, which is the input a take records. DEFAULT is the external input. Every other choice says what class it is, USB IN, APP, FEED or LINK, so a USB box and an app with the same name cannot be mistaken for each other. Under that is a STEREO, L or R pick, and that pick is baked into the take file itself.
- An audio track has MONITOR. IN means you always hear the input through this track. AUTO means you hear it while the track is armed. OFF means never.
- An audio track has AUDIO TO: MAIN, SENDS ONLY, any of the 24 buses under the same names the MIX tab gives them, or another audio track. A bus already carrying something wears its own colour. SENDS ONLY mutes the dry path and leaves the strip's sends carrying. OPEN THIS TRACK IN MIX closes the sheet and takes you to the MIX tab.
- Rows that came from a card rather than from + AUDIO or + MIDI show three chips instead: PLAYS, HEARS, SENDS. They keep MIDI TO and AUDIO FROM, they carry ARM and a TAKE MIDI or TAKE AUDIO switch in the sheet itself, and they end with OPEN followed by the box's name, which takes you to that box's card.
- Clips captured from FETCH land on rows named for the part: CHORDS, BASS, MELODY, DRUMS, ATMOS, RESPOND. A clip on the DRUMS row aimed at a T-8 or an MPC Sample plays that box's own drum chart rather than raw General MIDI numbers, so a captured kit reaches the pads it was written for.

AUTO does not read the box you pointed the track at. On a row that came from a card, AUTO uses that card's own chromatic channel, which is why a take recorded from a T-8 plays back on the T-8 rather than into silence. On a row FETCH created, AUTO uses the channel that part is already routed on. On a track you made yourself with + MIDI, AUTO sends on channel 1. If your gear listens somewhere else, set the channel by hand.

Naming a source under MIDI FROM does not narrow what an armed take captures. While a MIDI take is running it records every note Compa hears. If two controllers are live at once, play only the one you want in the take.

Every audio track you make owns its own strip from the moment it exists, so its fader, mute and solo are its own. Rows that came from a card are different. A box is heard on whatever input it arrives on, and Compa has one audio input, so two USB boxes plugged into it land on the same strip. Two card rows can legitimately share one fader, one mute and one meter. The name at the top of each mixer block says which strip that track is heard on, and it turns yellow when another visible track is on that same strip. A MIDI track pointed at outboard gear reads NO STRIP, because the box's sound comes back on the input, which belongs to MIX. A MIDI track pointed at an app inside Compa is heard on that app's strip.

The track header

- The header carries the track's number and name, on a bar filled with the track's full colour.

- On an iPad, the circled chevron at the right of the header opens the track sheet. On a phone the whole bar opens it, and the small chevron drawn at the right edge is a marker, not a separate target.
- A track whose gear is not here drops the whole column to about half brightness, and its sheet reads NOT HERE next to the name in red. A track whose gear is here reads CONNECTED.
- A thin bright line along the bottom of the header means a clip on this track is holding its box. While that clip plays, Compa's other output to the same box, its card pattern, its drum loop, a FETCH part aimed at it, is held back so the take does not play on top of it. Nothing is erased. Stop the clip and the box is handed straight back. The track sheet says the same thing in words when it is happening.
- A red ring around the entire column, header through mixer, means the track is armed.

Arm

- On an iPad the ARM button is the record circle at the foot of the track's mixer block, under the number and the S. It is there only while the mixer block is tall enough to hold three buttons beside a fader. When the block collapses to a single row of two buttons, arm from ARRANGE instead.
- Every track you make can be armed. A row for gear that is not here has nothing to record from and shows no arm button at all.
- Arming an audio track refreshes monitoring at once, so a track set to AUTO starts passing its input the moment you arm it.
- Every empty cell on an armed track changes: the body goes faintly red and the launch square draws a red circle instead of a grey block. That circle is the record button.
- A phone has no mixer block on CLIPS, so arm from the track headers on ARRANGE, which carry the same red box with a white dot. Rows that came from a card also have ARM in their track sheet.

1. Arm the track.
2. Tap the red circle in an empty cell. The transport starts if it was stopped.
3. A MIDI take waits for the next bar line and runs one bar. Anything you play between the tap and that bar line lands at the top of the clip rather than at the end of it. Note starts snap to 1/16. Note lengths are what you actually played, so quantising the start never stretches or shortens a note.
4. Tap the cell again to close the take. It lands in the cell and launches straight away, so what you just played is what you hear.
5. An audio take runs until you tap the cell again, and the clip is as long as the take, not one bar.

Silence is not a clip. A MIDI take that caught no notes leaves the cell exactly as it was. An audio take that wrote no file, or wrote a file with no signal in it, is deleted and the reason is printed instead: TAKE WAS SILENT, TAKE WAS EMPTY, or INPUT NOT WIRED. You never get handed a silent one-bar clip and left to work out why.

What a cell holds

A clip is either notes or a recorded take, and both kinds carry the same set of properties: a name, a colour, a length, a loop switch, automation lanes and its own launch settings. A clip's colour overrides the track's colour, so one track can hold clips in several colours. Where the column is wide enough to show a name, the cell also draws what the clip is: a MIDI clip shows its notes as small blocks, time across and pitch up, and an audio take shows its waveform. You never have to open a clip to find out which kind it is.

Cell state	What you see	What it means
Empty	Dim body, small grey square in the launch cell	No clip. Tapping the launch square stops this track.

Cell state	What you see	What it means
Empty, track armed	Faint red body, red circle	Tapping starts a take here.
Holds a clip	Body at about a quarter of the clip colour, launch square at about half, play triangle	Ready. Tap to launch.
Holds a clip, another clip in this track is playing	The same, dropped back further	Not the one you are hearing.
Queued	Brighter body, brighter launch square, triangle turns green and blinks about once a second	Launched, waiting for its boundary.
Playing	Body at the full clip colour, launch square goes dark, green triangle	Sounding now.
Stopping	Full colour body, dark launch square, green square instead of a triangle, blinking	Stop is queued and lands at the boundary.
Recording	Red body, dark launch square, blinking red circle, name reads REC and a count	A take is being captured. The count is the notes landed so far, so an audio take sits on REC 0 the whole way through.

Four things change at once when a clip starts, which is what makes the board readable from across a room. The shape goes green, the square behind it goes dark, the cell body jumps to full colour, and every other clip in that same track drops back. Colour alone never carries the state, so a launch reads at a glance and in a photograph. Everything that blinks on the board blinks on one shared clock, so the whole thing flashes as one object and the flash itself counts you in.

A clip that hands off on its own has slits cut through its play triangle. That is how a chained board reads without opening anything: the clips that move you on are marked, the ones that only loop are not. Turn the master FOLLOW switch off and every one of those slits goes faint, so a killed switch shows on each chained clip rather than hiding in one chip at the top.

The launch square and the name area

A slot splits into a launch square on the left and a name area on the right, the way a Live slot does. The square is about 42 percent of the column width, never under 44 points, and never taller than the cell. If that leaves less than 56 points for a name, there is no name area at all and the launch square becomes the whole slot. On a phone in portrait that happens as soon as three columns are on screen, so those cells carry colour and shape and no text. One or two columns on a phone, and any iPad column, keep the name and the preview.

- iPad, tap the launch square: launches, stops, or starts a take, depending on the cell.
- iPad, tap the name area of a filled cell: selects the clip and opens it in the lower third of the screen, under the board. Tapping the name area of an empty cell only selects it.
- Phone, tap anywhere in the cell: launches. Turn EDIT on from TOOLS and a tap opens the clip instead, as a full sheet. In portrait a line under the bar reminds you EDIT IS ON, and every filled cell wears a faint wash while the mode is on. In landscape the wash is the only reminder.
- Hold any filled cell for about a third of a second: opens the clip, on both. No mode needed.

- A tapped cell takes a 2 point bright ring. That is the selection, and it also lights the scene row it sits in.
- A clip set to TOGL stops when you tap it while it is playing. A clip set to TRIG, which is the default, starts again from the top.

The track status row

Directly under the last cell of each column sits a row that tells you what that track is doing. Its stop square lines up with the launch squares above it, so the button column runs unbroken from the top of the board to the bottom.

- The stop square is bright while the track is sounding and dim when it is not, so it tells you whether there is anything to stop before you reach for it. Tapping it stops the track.
- Next to it, the number of times the playing clip has come round since it was launched.
- When there is more than 50 points of column beside the launch square, a pie in the clip's colour fills clockwise from twelve o'clock across one pass of the loop. An audio take reads its own player's position, a MIDI clip reads the pulse it was last rendered against.
- With more than 86 points, the clip's length in beats follows the pie.
- On a phone held in landscape the status row folds away entirely, because at that column width it carried a stop square and a bare number and cost a whole scene of height.

The mixer block, iPad only

Under the status row, each track carries its own strip. The height is worked out so the mixer never costs you a scene: the board picks the largest strip that still leaves every scene at a hittable height, then hands whatever is left over to fader travel. There are three sizes, and below the smallest the block is dropped and the height goes back to the cells.

- The fader is vertical and the whole rectangle is the drag surface, not a thin handle. Drag is relative, so a sloppy landing moves the fader from where it was rather than jumping to your finger.
- The readout above the fader is the level in dB, or -INF at the bottom. The scale beside it is marked 0, 6, 12, 18, 24, 36, 48, 60. The top of the throw is 0 dB and there is nothing above it. The taper puts -6 dB near the middle of the travel rather than squashed against the top.
- The meter is the bar on the left of the assembly, and it runs -60 dB to 0 so it lines up tick for tick with the scale. Green below -12, yellow up to 0, red above.
- The number button is the track activator: lit yellow means the track is heard, unlit means it is muted. S solos. The record circle arms.
- At the top of the block, in small type, is the name of the strip this track is heard on, in yellow when another visible track shares it. An audio track you made reads its own name and number there.
- When the block is short, it collapses to one row holding the number and S. There is no fader and no arm at that size. The fader for that track is still on the MIX tab.
- A track with no strip of its own reads NO STRIP and nothing else.

The scene column

The green column on the right is MAIN, and each of its rows is a scene. Tap a scene and every clip in it launches together. Every row whose cell in that scene is empty stops. That is the rule that makes a scene an arrangement rather than a group: an empty cell is an instruction, so a section without bass is written by leaving the bass cell empty. Launching a scene starts the transport if it was stopped, and it takes every track away from a driving timeline until you hand them back.

- Each scene row draws a launch triangle and its number. The triangle goes green when a track is playing that scene, and blinks while a track is queued to it.
- On an iPad a scene that has been named shows the name under the number, in smaller type. A phone shows the number alone, because the column is about 72 points wide and a name there would render at a size nobody can read. The names are still reachable by tapping the scene.
- A FETCH capture names the scene it lands in after the style and the section, for example DARK TECHNO . CHORUS. Delete the last clip out of a scene and the name goes back to SCENE and its number.
- The + in the MAIN header adds a scene at the bottom and moves the window to it. On an iPad the header also carries up and down chevrons once there are more scenes than fit: tap steps one scene, hold jumps a whole page. On a phone you page by dragging the scene column up or down.
- Hold a scene row for about half a second to delete it. It asks first, names the scene, says how many clips it holds and warns that playback stops. The last remaining scene cannot be deleted.
- At the foot of the column is the stop square marked ALL. It stops everything, and its background turns red while anything is sounding. On an iPad, CLEAR SOLO sits under it and lights in accent colour while any solo is up.

The bar at the top

Control	Where	What it does
Q . 1 BAR	Both	Opens the launch quantize panel: NONE, 1/16, 1/8, 1/4, 1/2, 1 BAR, 2 BAR, 4 BAR, 8 BAR. The label is the current setting. It drives every clip left on GLOBAL and leaves clips with their own setting alone.
FOLLOW	iPad bar, phone TOOLS	Master switch for follow actions across the whole board.
CHAIN	iPad bar, phone TOOLS	Turns every filled scene into a song, each scene handing to the next after its own length. Asks first, and says that it replaces the follow actions already on those clips.
EDIT	Phone TOOLS only	A tap opens a clip instead of launching it.
. ARR	Both	Arms arrange record. Red while armed. Performing the board writes the timeline.
BACK TO ARR	Appears only while you are holding tracks away from a driving timeline	Hands every taken track back to the arrangement.
+ AUDIO, + MIDI	iPad bar; AUDIO and MIDI in phone TOOLS	Makes a track.
TRK arrows and readout	Phone bar only	Pages the visible tracks one at a time. The readout says which of how many you are looking at, for example 1-4 / 9. It only appears when there are more tracks than fit.
TOOLS	Phone bar only	Everything the phone bar has no room for, plus a count of the tracks and scenes on the board.

There is no play button, no tempo and no stop-everything on this bar. Transport lives once, under the tab bar, on every screen. Stop-everything lives once, at the foot of the scene column.

Phone and iPad

	iPhone	iPad
Clip name and preview art in a cell	Only while one or two columns are on screen	Yes, when the column leaves 56 points for it
Mixer under each column	No	Yes
Status row	Yes in portrait, folded in landscape	Yes
Clip editor	Full sheet	Docked in the lower third, board keeps its place
Track sheet	Tap the header bar	Tap the circled chevron
EDIT mode	In TOOLS	Not present, the name area opens clips
Scene paging	Swipe the scene column up or down	Chevrons in the MAIN header, tap for one, hold for a page
Track paging	TRK arrows on the bar	No pager. The board shows as many columns as fit.

A phone is treated as compact whether it is held upright or sideways. A large phone in landscape reports itself as a wide screen, and if the board believed that, it would compute one scene row and give the rest of the height to a mixer. What is scarce on a phone in landscape is height, so that layout folds its own chrome instead: a shorter track header, no status row, and no EDIT reminder line.

Shared track identity

Rename an Audio or MIDI track once and the same name and type appear in Clips, Arrange, and Mix. Copy, paste, move, and swap use overwrite protection; Project Tools is available here and in Arrange and Mix.

FILES: audio and MIDI without a detour

Open FILES from the CLIPS tools to browse recordings and favorite folders. The shelf accepts audio plus Standard MIDI files. Drag a file onto a compatible row or select a destination and tap its plus button. Audio lands on audio tracks and MIDI lands on MIDI tracks. A multitrack MIDI file can create the additional shared tracks it needs.

Imported media is copied into stable Session storage. Saving and reopening the Session does not depend on the original file remaining in Downloads, iCloud Drive or an attached disk.

Quota Stems Remix Kits

A Remix Kit creates one audio row per selected stem and one scene per edited cue. The row order is the order chosen in Stems Lab. Scene names and lengths match the cue list, and CHAIN ON can play that list as a song form.

Clear Clips is scoped to the board

Clear Clips removes the board content. It does not unload hosted apps, erase the underlying device Pattern state or intentionally stop unrelated playback. It is different from Blank Slate, which clears the current Session across the song views. Read the confirmation and save material you want to retain.

CLIPS: launching and scenes

Launching is the whole point of the board. A tap on a launch square does not always fire immediately: it lines the clip up and lets it land on a musical boundary, so a clip you launch halfway through a bar still comes in on the bar. The same rule governs stopping. Scenes launch a whole row of clips at once, follow actions let a clip hand off to the next one by itself, and CHAIN turns a full board into a song you can start with one tap.

Launch quantize

The Q button in the bar above the board sets the boundary every clip waits for, unless that clip overrides it. On a phone it is the first control in the bar. On an iPad it sits just after the CLIPS wordmark. Tap it and a panel drops down over the top of the board with nine choices in two columns. Picking one closes the panel. Tapping Q again also closes it. The setting is 1 BAR out of the box, and the button label always shows what it currently is.

Setting	When a launch lands
NONE	The instant you lift your finger
1/16	At the next sixteenth
1/8	At the next eighth
1/4	At the next beat
1/2	At the next half bar
1 BAR	At the next bar line, the default
2 BAR	Every two bars
4 BAR	Every four bars
8 BAR	Every eight bars

The boundary is counted from the point that track last started something, not from the session as a whole. Start the transport and launch everything on 1 BAR and that point is the top of the bar, so the whole board stays locked together. Fire one clip on that track with NOW and the track's boundaries move to wherever your finger landed, and they stay there until the transport stops. That is worth knowing before you go hunting for a bug: a track that keeps coming in off the grid usually had a NOW launch on it earlier.

Quantize governs MIDI clips launched from the board. An audio take starts the moment you tap it, and its cell goes straight to playing with no queued blink. That is honest rather than convenient: an audio player has no staged switch to commit, so a cell that blinked queued while the audio was already sounding would be lying to you.

Launching a clip

1. Tap the launch square. If the transport is stopped, it starts.
2. The cell goes queued: the body brightens and the green triangle blinks about once a second. Every blinking thing on the board shares one phase, so the board flashes as one object and the flash itself counts you in.
3. At the boundary the clip starts. The body jumps to full colour, the square behind the triangle goes dark, and every other clip in that track drops back.

4. Anything the track was already playing stops. One clip per track, always. Launching a MIDI clip on a track that was playing a take silences the take, and the other way round.

A clip set to TOGL stops the track when you tap it while it is playing, so the same square is both start and stop. A clip set to TRIG restarts from the top instead. Both respect the boundary.

Where you tap inside the cell matters on an iPad. The launch square is the block on the left of the slot, and it launches. The rest of the slot, where the clip's name and waveform or notes sit, selects the clip and opens it in the lower third of the screen. On a phone the whole cell launches, because there is no room for two targets, and EDIT mode is the way in instead. When a track column is too narrow to hold a name, the launch square grows to fill the whole slot on any device, and the clip's identity comes back through its colour. Holding any cell for about a third of a second opens the clip, on every device and in every mode.

Per-clip launch settings

Open a clip and look at the header. On an iPad the clip opens docked in the lower third with its launch box already showing. On a phone it opens as a full-height sheet with the box closed, and you tap LAUNCH to show it. The box is the same for a note clip and a take, because the two behave the same way from the outside.

- MODE offers TRIG and TOGL, and only those two. TRIG plays from the top and keeps going. TOGL starts on one tap and stops on the next.
- QUANT offers GLOBAL, NOW, 1/4, 1 BAR and 2 BAR. GLOBAL follows the Q button on the bar. NOW ignores it and fires immediately.
- DELETE in the same header removes the clip from its cell, and stops it first, without waiting for a boundary, if it is the one sounding.
- The button on the far right closes the editor. It reads DONE on a phone and CLOSE on an iPad.

Stopping

- Tap an empty cell in a track that is not armed and that track stops. An empty cell is an instruction, not a gap, and it draws a small dim square to say so.
- Tap the stop square in the track's status row, under the last scene, and that track stops. The status row is hidden on a phone held in landscape, where there is no height to spare for it.
- Tap ALL at the foot of the scene column and everything stops at once, with no waiting for a boundary. The button goes red-tinted while anything on the board is sounding.
- A queued stop draws as a green square in a dark well, blinking, so a track that is about to fall away looks different from one that is running.
- Notes wait for the boundary before they stop. Audio stops immediately, because a player has no staged stop and deferring it would mean it never happened.
- Deleting a track stops that track. Deleting a scene stops the whole board first, because the engine holds scene positions and they would shift underneath it.

Scenes

The green column pinned to the right of the board is MAIN. Each row in it is a scene: one horizontal line across every track. A board opens with eight scenes, and the number at the right of each scene row is how you know where the window is sitting. Scenes you have renamed show their name under the number on an iPad. Scenes still carrying their default name show the number alone, and a phone shows the number alone whatever the scene is called, because the column is only wide enough for the launch triangle and a couple of digits.

Tapping anywhere on a scene row, triangle or number, launches every clip in that line and stops every track whose cell in that line is empty. That absence is the arrangement: a scene with no bass clip is a section without bass, and it will silence the bass rather than leave the previous section's loop running underneath. If the transport is stopped it starts.

- The scene triangle is white at rest, green while any track is playing a clip from that scene, and blinks while any track is queued to it.
- Tapping a scene also selects it, which lights that row in the MAIN column. Selecting a clip cell lights its scene row in MAIN too, and draws a white outline around the cell itself.
- The + in the MAIN header adds a scene at the end and moves the window down to show it.
- Hold a scene row for about half a second to delete it. A confirmation says which scene it is, how many clips it holds, and that playback stops. The last remaining scene cannot be deleted.
- On an iPad, when there are more scenes than fit, chevrons appear in the MAIN header and page the board. A tap moves one scene, holding one for about a third of a second jumps a whole page.
- On a phone, drag the scene column up or down. Past about 24 points of travel it pages a whole screen of scenes. A tap still launches, so the two gestures do not fight.
- Under the scene rows sit ALL, which stops everything, and on an iPad CLEAR SOLO, which lights when any track is soloed and clears every solo when tapped.

Recording into a cell

1. Arm the track. ARM is in the track sheet, which you open by tapping the track's title bar, and on an iPad it is also the red box with the white dot in the mixer under the track. Every empty cell on an armed track now shows a red circle.
2. Tap the empty cell where you want the take. The transport starts if it was stopped.
3. A MIDI take is one bar long and starts on the next bar line, so the first thing you play lands on beat one rather than wherever your finger hit the cell. Notes snap to the nearest sixteenth as they land, while the length of each note stays exactly as you played it. The cell reads REC and counts the notes as they land, held notes included.
4. An audio take starts capturing the moment you tap, with no wait for the bar. It records from the track's AUDIO FROM, set in the same track sheet, with the STEREO, L or R pick baked into the file. It has no fixed length.
5. Tap the recording cell again to close the take. Both kinds land in the cell named TAKE. A MIDI take launches itself at once, so what you just played is what you are hearing. An audio take waits in its cell for you to launch it.

A take that captured nothing is not promoted to a clip. A MIDI take with no notes leaves the cell exactly as it was, without a word. An audio take that wrote no file, wrote almost nothing, or came back as a flat line leaves the cell alone and tells you which of the three it was, rather than handing you a real, silent, one-bar clip that reads as broken gear. An audio clip's length is measured from the take, not assumed, so holding a sixteen-bar pass gives you a sixteen-bar clip.

Follow actions

A follow action is a clip handing off by itself when it has run its course. Turn one on with the yellow FOLLOW ACTION switch in a clip's launch box. The run a clip can move within is the unbroken column of filled cells around it in the same track. An empty cell ends the run. You build a chain by putting clips next to each other, and you break one by leaving a gap.

Action	What happens at the follow point
STOP	The track stops, on the follow point itself rather than at the next boundary
NEXT	The clip below launches. From the last clip in the run it wraps to the first
PREV	The clip above launches. From the top of the run it stays put
FIRST	The top clip of the run launches
ANY	One clip from the run at random, itself included

- A and B are two actions with a chance slider between them. Leave B on OFF and A always wins. Turn B on and it starts at an even split, shown as percentages at each end of the slider, and you drag from there.
- LINKED counts this clip's own passes: 1×, 2×, 4× or 8×. OWN TIME fires after a set number of bars whatever the clip's length is, set with the minus and plus buttons from one bar up to sixty-four. That is where a chain that does not line up with the clip comes from.
- A clip carrying a follow action draws slits cut through its play triangle, so you can see which clips on the board hand off without opening any of them.
- FOLLOW is the master switch, on the bar on an iPad and in TOOLS on a phone. It is on out of the box. Turn it off and the slits go faint everywhere, so a killed switch reads on every chained clip rather than hiding in one chip. Turning it back on picks up where it left off rather than leaving elapsed clips dead until you relaunch them.

A clip alone in its run has nowhere to move. NEXT, PREV, FIRST and ANY all resolve to itself, which would relaunch the same clip inaudibly and reset its loop count for nothing, so the engine keeps it looping honestly instead. The launch box says so in yellow when you pick a group action on a lone clip: fill the cell above or below it, or use STOP.

CHAIN

CHAIN takes the board as it stands and makes a song out of it. It is on the bar on an iPad and in TOOLS on a phone. Every scene that holds at least one clip is set to hand off to the next scene that holds at least one clip, each clip jumping to the clip on the same track there. Empty scenes in between are skipped rather than played as silence. Launch the first scene and the board plays itself, top to bottom. The handoff is timed to the scene, using the longest clip in it rounded up to whole bars, so a one-bar drum loop does not race four-bar chords ahead into the next section. A track with no clip in the next scene stops when the handoff comes, which is how a section drops an instrument. The last scene stops.

CHAIN replaces the follow actions on every clip it touches, so it asks before it runs. It is also the fix for a board built before chaining existed: an older song sent over from FETCH that loops its first section forever is one CHAIN away from playing all the way through. A song sent over now arrives already chained.

Launching by hand while the timeline is driving takes tracks out of the arrangement and gives them to you. Tapping one clip takes only that track. Tapping a scene takes every track at once. They stay yours until you tap BACK TO ARR, which appears on the bar only while something is taken and hands every taken track back at the next bar. With (record) ARR armed, what you perform on the board writes itself into the timeline.

One quantization rule for clips and scenes

Individual clip launches, complete scene launches, follow actions and recording stops share the selected launch quantization. A new scene waits for the musical boundary instead of interrupting the current bar, and a follow action launches every audio, MIDI and drum clip in its destination scene.

CLIPS: recording



Clips with multiple recording/armed rows, plus the Main strip. Verify the intended record sources before starting.

A cell on the CLIPS board is a place to put a loop, and the fastest way to fill one is to play it in. Arm the track, tap an empty cell, play, tap the cell again. A MIDI track captures the notes arriving at Compa's MIDI inputs, and the notes you play on Compa's own on screen keys and device pads. An audio track captures whatever its input is hearing. The two behave the same way from the outside, but they start and finish differently, and this section says exactly how.

The track decides what a take is

Every track on the board is either an AUDIO track or a MIDI track, and you choose which when you make it. That choice is the whole answer to what a take on it will be. A MIDI track holds MIDI clips and records notes. An audio track holds audio clips and records sound. There is no track that does both, because no signal path does both. Once a track has a type, tapping an armed empty cell can only produce one kind of take, and you never have to guess which.

A fresh board opens with one audio track and one MIDI track, both deletable. A column title shows the track's position on the board followed by its name, so those two read 1 AUDIO and 2 MIDI. On an iPad the CLIPS bar carries + AUDIO and + MIDI. A phone bar has no room for them, so they live in TOOLS, under TRACKS, as AUDIO

and MIDI. To open a track's sheet, tap anywhere on its title bar on a phone, or tap the round chevron at the right end of the title bar on an iPad. An audio track's sheet shows AUDIO FROM, MONITOR, AUDIO TO and DELETE TRACK. A MIDI track's sheet shows MIDI FROM, MIDI TO and DELETE TRACK. MIDI FROM starts on ALL INS, which takes everything Compa hears. AUDIO FROM starts on DEFAULT, which is the external input, and the CHANNEL row beside it offers STEREO, L and R, so a take can be one side of an interface rather than both.

Arming

A track has to be armed before an empty cell will record. Arming is a per track switch, it stays on until you turn it off, and it is saved with the session, so a track can sit armed through a whole run of takes and still be armed when you come back to it.

1. Go to ARRANGE. Every track head there carries the arm button, and it is the same switch the board uses. It is the round dot at the right of the numbered mute box and the S. Armed, the dot goes white and the box behind it goes red.
2. If a head shows no row of controls, its lane is too short. Drag any track head up or down to stretch every lane, or tap the chevron on a folded head to open it back up.
3. On an iPad, an audio track's column on CLIPS ends in a strip of its own: a numbered mute box, an S for solo, and the round arm button under them, with the track's fader beside them. Tap the round one.
4. When the board is shorter, that strip drops to a two button rail of mute and solo with no arm button on it. A phone gets no strip at the foot of a column at all, so arm from ARRANGE.
5. Tap the arm button again to disarm.

A MIDI track pointed at gear has no mixer strip of its own, because the box's sound arrives on the audio input rather than on the track. The foot of that column on CLIPS reads NO STRIP and carries no arm button. Nothing is broken. Arm that track from its head on ARRANGE, and it records exactly the same way.

- An armed track's whole column is outlined in red, top to bottom. That outline is how you read arm state from across the board without hunting for the button.
- Every empty cell in an armed track draws a red circle in its launch square, on a faintly red cell. A circle means this cell will record.
- An empty cell in a track that is not armed draws a dim grey square instead, and tapping it stops that track. A note clip stops at the next launch boundary. Audio stops at once, because a player has no staged stop.
- MONITOR is set per audio track and starts on AUTO, which passes the input through while the track is armed. IN passes it always, OFF never. What you hear rides that track's own fader and its AUDIO TO destination.
- An armed audio track's head on ARRANGE grows a live input level bar under its controls, green until it runs hot and red near the top. Watch it before you commit to a take. It needs a reasonably tall lane to appear, so stretch the lanes if it is missing.

The MIX tab has its own input strip and it is a separate path. If it is up while a track is monitoring the same input, you will hear the input twice. Leave the MIX input strip down.

Recording a MIDI take

1. Arm the MIDI track.
2. Tap an empty cell in it. On a phone, anywhere in the cell works. On an iPad, tap the launch square at the left of the cell, because tapping the name area of an empty cell does nothing. When the columns get narrow enough that a cell has no room for a name, the launch square is the whole cell.
3. If the transport was stopped, it starts here.
4. Play. The cell goes red and counts what it captures.

5. Tap the same cell again to close the take. On an iPad that second tap goes on the launch square too.

Recording arms on the next bar line rather than the instant your finger lands, so the first thing you play sits on beat 1 instead of wherever the tap fell. Anything you play in the gap between the tap and that bar line is not thrown away, and it is not wrapped around to the end of the clip either. It lands at the very top of the take, at position zero.

Take length, the grid, and passes

A MIDI take from the board is one bar long. That length is fixed the moment you arm the cell, because an open ended take has no loop point and cannot become a clip. The take does not stop itself at the end of that bar. It keeps running, and everything you play folds back into the same bar, so a second and third pass stack on top of the first. This is loop recording, not a one shot: play the kick on one pass and the hats on the next, and both are in the clip.

What you play	Where it lands
A note anywhere in the bar	Rounded to the nearest 1/16. The record grid is fixed at 1/16 and has no switch.
A note whose snap would push it past the loop end	The downbeat, position zero, rather than past the end where nothing would play it.
A note played before the bar line the take started on	Position zero.
How long you held the key	Kept from the raw press, so quantising the start never stretches or shortens what you played. A note held longer than the bar is trimmed to the bar.
The same key pressed again before you released it	The first press is closed off at that moment and a new note begins.
A key still held when you end the take	Closed at the take's end, so it runs to the loop point instead of vanishing.

Tapping the cell again writes the clip into it, names it TAKE, and launches it, so what you just played becomes what you hear. When it actually starts is the clip's own launch quantize, which is GLOBAL on a new clip, so it waits for the Q setting in the CLIPS bar. Q opens a panel offering NONE, 1/16, 1/8, 1/4, 1/2, 1 BAR, 2 BAR, 4 BAR and 8 BAR, and it starts on 1 BAR. If the take captured no notes at all, nothing is written and the cell is left exactly as it was. Silence is not a clip.

A take captures MIDI arriving at Compa's MIDI inputs, which means the keys and pads on your gear and any controller you have plugged in. It also captures Compa's own on screen keyboard drawer and the pad grids on a device card, which play into the same take. Anything under your fingers while the cell is red is going into the clip, wherever you played it.

Recording an audio take

1. Arm the audio track. Check AUDIO FROM in the track sheet if you are not sure what it is listening to, and check the level bar on its ARRANGE head.
2. Tap an empty cell. The transport starts if it was stopped and the checks passed.
3. Recording begins at once. An audio take does not wait for a bar line.
4. Play, or let the box play.
5. Tap the same cell again to close the take.

The take is however long you held it, and Compa measures the finished file rather than assuming. If that measured length lands within an eighth note of a whole bar, it is snapped to that bar, because a take stopped by hand is meant

to loop and nobody taps on the sample. Past that tolerance the exact length is kept, so a deliberate three and a half bar take stays three and a half bars instead of being rounded into a lie. The clip's length and the audio's length are then the same number, which is what stops a sixteen bar take from looping after one bar.

The take is written into Compa's clip media folder as its own file, and the clip stores the file's name rather than a full path, so it survives a reinstall. The finished clip is named TAKE. Unlike a MIDI take, an audio take is not launched for you. The cell fills, and you launch it when you want it. Audio launches from the board start the moment you tap them rather than waiting for the Q boundary, so a take drops in where your finger is.

The take's tempo is stamped as the Session tempo it was recorded at, and WARP is left off. That is deliberate: it was played at this tempo, so nothing needs stretching yet. Turn WARP on only when a later tempo change should make the clip follow. The launch app uses immediate RE-PITCH, which moves speed and pitch together like tape.

When an audio take produces nothing

A recorder that fails without a word reads as broken plumbing, so every failure says why. The reason appears in red at the top of the ARRANGE tab, just under the transport row, so that is where to look when a cell stays empty. In every one of these cases the cell is left exactly as it was rather than being filled with a real, silent, one bar clip, and a take file that got as far as being written is thrown away.

What it says	What it means
NO RECORD SOURCE	The track has nothing to record from, and the line names the track. Set AUDIO FROM in the track sheet.
INPUT NOT WIRED	The source is picked but no audio is wired to it. The line tells you to check AUDIO IN on the SESSION tab.
CAPTURE TAP FAILED	The recorder could not attach to the input. Check that an audio input is connected.
TAKE WROTE NO FILE	No buffers ever reached the recorder.
TAKE WAS EMPTY	A file was written but there was effectively nothing in it, which means no signal at the input.
TAKE WAS SILENT	The file is the right length and the capture's own peak was zero. The tap got no signal even if a meter was moving.

What the cell shows while it records

- The cell body goes red and its launch square goes dark with a red circle in it.
- That circle blinks once a second, on the same phase as everything else blinking on the board, so the whole thing flashes as one object and the flash counts you in.
- The cell name reads REC followed by a number. On a MIDI take that number is the notes captured so far, held notes included, and it climbs as you play. An audio take has no note count, so it stays at zero.
- Tapping the recording cell is the only thing that ends the take. Stopping the transport does not close it, and neither does leaving the tab.

You cannot record over a cell that already holds a clip. Tapping a full cell launches it, and with the launch mode a new clip carries, tapping one that is already playing starts it again from the top rather than stopping it. To re record that slot, open the clip and use DELETE, then record into the empty cell. Press and hold a clip to open it, or on an iPad tap the name area beside its launch square.

You can see what you are recording

A cell that is recording does not sit there as a red block. It draws the take as it happens.

- A live waveform fills the cell, newest sound at the right edge, drawn in record red.
- The trace takes the LOUDEST value in each column rather than an average, and every column gets at least a hairline, so a quiet passage still reads as activity rather than as a dead input.
- A bar counter sits in the bottom-right corner, white on red. It reads 3/8 when you armed the take with a length, and just 3 when the pass is open-ended.
- It counts from bar 1, and bar 1 shows the instant the take starts.

For an audio take the bar figure is worked out from frames actually written to disk, not from the transport clock, so the number is describing the take that exists rather than where the song has got to.

A MIDI take has no audio to draw, so the trace is the notes themselves: one mark per note, its height set by how hard you played it.

The trace is wiped at the start of every capture, so a new take never shows the tail of the last one. A very long pass keeps roughly its last couple of minutes on screen; the earlier part is still recorded, it is just no longer drawn.

Audio integrity during capture

Dedicated and simultaneous takes use preallocated PCM rings and background writers. The real-time tap does not allocate or write files. If the writer cannot keep up, Compa reports dropped frames explicitly instead of hiding a damaged take.

Record every armed row together

Launching the MAIN record cell creates one synchronized capture for every armed empty audio row. All writers share the same start and quantized stop boundary, receive their true end points, and become loopable clips together. Recording continues until the user requests a stop; it is not limited to a fixed one- or two-bar take.

CLIPS: the clip editors



A selected audio clip opens its waveform editor beneath the launch board.

A clip you cannot look inside is a black box, so every clip on the board opens. A MIDI clip opens a piano roll where you add, move, lengthen and delete notes. An audio clip opens its waveform with trim handles, gain, reverse and warp. Both carry the same LAUNCH box and the same DELETE button, because launch behaviour is one set of settings whichever kind of clip you happen to be holding.

Opening a clip

- Press and hold any cell that holds a clip for about a third of a second. This works everywhere, on both the iPad and the phone, and it is the one gesture worth learning. Holding an empty cell does nothing.
- On an iPad, tap the clip's name area, meaning anywhere to the right of the launch square. The launch square launches, the name area opens. When a track column is too narrow to leave 56 points for a name, the launch square takes the whole cell instead, there is no name area, and the hold is the way in.
- On a phone, open TOOLS in the transport and turn EDIT on. While EDIT is lit, tapping a clip opens it instead of launching it, and every cell that holds a clip wears a faint tint so you can see the mode is on. In portrait a line under the transport reads EDIT IS ON, TAP A CLIP TO OPEN IT. In landscape that line is folded away and the lit

EDIT chip is the only sign.

- EDIT only changes what a tap does on cells that already hold a clip. An empty cell on an armed track still starts a recording, and an empty cell on an unarmed track still stops the track.
- EDIT is a phone control only. It does not appear on the iPad transport, because the iPad cell already has two targets.

On an iPad the editor is docked into the bottom of the screen. The board keeps the top and gives up its bottom, and the dock takes 42 percent of the screen height, never less than 260 points and never more than 380. The docked editor closes with CLOSE. On a phone the same editor comes up as a sheet that covers the screen, with DONE at the far right of its header. The dock is the tighter space, so it works differently inside: the piano roll gets a fixed 170 points and the controls scroll under it, and the waveform gets 110 points against the 200 it gets in the sheet. In the dock the LAUNCH box is open on arrival. In the sheet it starts folded away behind the LAUNCH button so the roll or the waveform is the screen.

The piano roll

The header carries the clip's name, or CLIP if it has none, and the note count beside it. Down the left is a keyboard gutter, 34 points wide, with the black keys shaded darker and every C labelled with its octave. Middle C, note 60, reads as C4. Behind the notes are beat lines every quarter note and heavier lines on every bar, because whether a clip is a whole number of bars is the question you are usually asking. Notes are drawn as rounded bars, and their brightness is their velocity: louder notes read brighter, which is a velocity lane you do not have to open. The note you have selected carries a bright outline.

- Tap empty space to add a note at that pitch and time.
- Tap a note to select it. Tap the selected note again to delete it. It takes two taps because one tap deleting outright is how you lose a part you meant to nudge.
- Drag a note to move it. It follows your finger in both time and pitch.
- Start your drag within 10 points of a note's right edge to lengthen or shorten it instead of moving it.
- OCT minus and OCT plus walk the visible pitch window a full octave at a time, up to the top of the note range and down to the bottom.

Everything on the roll snaps to 1/16. A tapped note is created a 1/16 long at velocity 100, placed on the 1/16 line at or before your finger. A dragged note lands on the nearest 1/16. A resized note rounds to the nearest 1/16 and can never be shorter than one. A note's start can never be dragged past the clip's end, though its tail can be pulled out past the end, where it will not sound.

The roll opens centred on the music rather than anchored to the lowest note, so a part sits in the middle of the window instead of along the bottom edge with empty air above it. How many pitch rows you get depends on the space: up to 24 in the sheet, as few as 8 in the tightest dock, and a row is never drawn shorter than 18 points, so a note stays hittable. Widthwise, a clip that fits is drawn to fill the window. A longer clip is squeezed until a 1/16 is 10 points wide, and past that point it stops shrinking and the roll scrolls sideways instead.

Clip length

The BARS row sets the clip's length to 1, 2, 4 or 8 bars, and the lit button is the current length. This is how a one bar take becomes the four bar part you actually wanted: record the bar, set BARS to 4, then draw or play in the rest. Shortening trims rather than hides. Any note that now starts at or past the new end is removed, because a note you cannot see and cannot hear is worse than a note that is gone.

QUANTIZE

The quantize box moves notes that are already in the clip. Pick a grid, optionally turn on 3PLET, set the amount, and press APPLY. It is destructive on purpose, and it acts on every note in the clip, not just the selected one.

Control	What it does
1/4, 1/8, 1/16, 1/32	The grid notes are pulled towards. 1/16 is lit when you open a clip.
3PLET	Makes the grid two thirds of the chosen division, so three fall where two would.
The slider	How far each note travels, 0 to 100 percent, with the figure beside it. It starts at 100, which puts notes exactly on the grid. Under 100 walks each note part of the way, which tightens a part without flattening its feel.
APPLY	Performs the move. Nothing happens until you press it.

When a note is selected, a VEL slider appears under the controls with the value beside it, from 1 to 127. Moving it changes that note's velocity, and the note redraws brighter or darker as you go. Deselect by tapping empty space, which also adds a note, so the slider stays on screen for as long as you are working on one note.

Roll edits go straight into the clip, including while it is playing. A clip you are editing mid performance does not jump back to bar one under your finger, it keeps its position and takes the change, and a length change moves its follow point with it. Launch settings are the exception on a MIDI clip: they change what the engine does, so a MIDI clip that is playing or waiting on its launch quantum is relaunched when you change them. An audio clip never relaunches on a launch edit, because restarting a take mid play is audible. Its follow counter is re-armed in place instead.

The waveform editor

An audio clip opens on its own waveform. The header shows the take's name, or TAKE if it has none, and the length of the trimmed region written in bars with the tempo it was recorded at, for example 4 BARS and 120 BPM. A region that is not a whole number of bars says so to two decimal places rather than rounding and lying to you.

- The wave is drawn from a cached scan that is kept on the device, so a take that has been opened once redraws at once. The first open of a long file reads READING WAVEFORM while it scans.
- A bar and beat grid sits behind it, bar lines heavier than beats, drawn against the take's own recorded tempo. That is what lets you see whether the hits land on the lines.
- Everything outside the trimmed region is dimmed, and the two region edges are drawn as bright vertical lines.
- While this clip is the one playing on its track, a red playhead runs across the trimmed region. It reads the player itself, so a clip launched off the bar is drawn where it actually is.
- With REV on, the wave is drawn right to left, so a reversed take looks reversed as well as sounding it.
- The readout under the wave gives the region as LOOP followed by its length in bars and then in seconds.
- If the take's audio file is missing from the session's media folder, the editor says so in place of the wave rather than drawing an empty box.

Trimming

Drag the handles at the region edges to trim. The grab targets are 44 points wide, far wider than the drawn lines, so they can be caught with a thumb. Pinch to zoom in on the wave, drag to pan once you are zoomed, and double tap to go back to the whole file. A zoom readout appears beside the buttons while you are zoomed in. The handles work at any zoom level, and the start can never be pushed past the end. PREVIEW plays exactly the trimmed region and stops itself at the end. While it plays the button reads STOP. Press it again, or start dragging a handle, and the preview stops.

Trim starts remain sample-precise. Choose OFF, BEAT or BAR for length snapping relative to the left trim: set the first transient, choose BAR, then move the right edge for an exact musical loop. FULL in the TAKE row resets the trim to the whole file. FULL beside PREVIEW only zooms out to show the file; it does not reset the saved trim.

The trim is what loops, and the clip's length follows it, so trimming a take shortens the clip on the board too. Trim changes take effect the next time the clip launches. That is deliberate. A trim drag fires continuously, and restarting the audio on every one of them would stutter the take under the finger doing the trimming.

The TAKE row

Control	What it does
LOOP	Whether the take repeats or plays once. On by default.
REV	Plays the take backwards, and redraws the wave backwards.
FULL	Resets the trim to the whole file, and with it the clip's length.
GAIN	The take's own level, 0 to 2 times, with the figure shown beside the slider.

LOOP, REV, GAIN and everything in the WARP rows are single decisions rather than continuous drags, so a sounding take picks them up at once, from where it already is, without going back to the top. Flip REV while a loop is running and you hear it reversed without stopping and relaunching. FULL is the exception in this row: it moves the trim, so like any trim it lands on the next launch.

WARP

WARP OFF plays the take at its own speed. Turn warp on when a clip must follow Session tempo. Compa prepares pitch-preserving modes off the audio and interface threads, caches the result for that clip, tempo, and output format, and shows PREPARING until a real buffer is ready. It never lights a fake PLAYING state for an unfinished render.

Mode	What it is for
RE-PITCH	Live tape-style resampling. Tempo and pitch move together.
BEATS	Slices transient or fixed rhythmic divisions and moves the slices without pitching each hit.
TEXTURE	Granular stretch for pads and ambience. GRAIN sets the time slice and FLUX scatters its read position.
TONES	Pitch-preserving stretch tuned for a clean bassline, lead, or other mostly tonal part.
COMPLEX	Pitch-preserving stretch for chords, mixes, and dense polyphonic material.

A restored project prewarms its rendered clips after the track voices exist. The first global Play therefore does not have to decode and stretch the whole stem on the interface thread. A new launch or Stop cancels stale preparation; an old render can never start after a newer musical decision.

The launch app exposes RE-PITCH only. It starts immediately and does not leave a clip in a long PREPARING state. Turn WARP off to preserve the recording's original speed and pitch.

LAUNCH

The LAUNCH button in either editor's header opens the same box, because a clip's launch settings are one set of settings for both kinds. MODE is TRIG or TOGL, where TOGL means tapping a playing clip stops it and TRIG means tapping it always relaunches it. QUANT is when the clip is allowed to start: GLOBAL follows the board's Q setting in the transport, NOW ignores it, or pick 1/4, 1 BAR or 2 BAR for this clip alone.

Under those is the yellow FOLLOW ACTION switch. Turning it on starts the clip on NEXT at 100 percent, which is the setting that chains a run of clips down a track. Action A offers STOP, NEXT, PREV, FIRST and ANY. Action B offers the same five plus OFF, and OFF collapses the dice back to always A. Set B to anything else and a chance slider appears between them, showing the odds as A and B percentages, starting at 50 and 50. The TIME row is either LINKED, which counts this clip's own passes and takes a 1, 2, 4 or 8 times multiplier, or OWN TIME, which fires after a bar count you step yourself, from 1 to 64 bars.

NEXT, PREV, FIRST and ANY move within the run of filled cells around the clip in its own track, above it and below it, and an empty cell ends that run. NEXT wraps back to the top of the run when it reaches the bottom. PREV stops at the top rather than wrapping. FIRST jumps to the top of the run and ANY picks one at random. A clip alone in its run says so in yellow rather than letting you find out in silence, and its group actions do nothing, so the clip keeps looping instead.

Follow actions only run while the board's FOLLOW switch is on. It sits on the transport on an iPad and in TOOLS on a phone, and it is on until you turn it off. It is also held off for you while the arrangement is driving the board, and put back the way you had it afterwards. A clip with follow settings and no board switch is a clip that loops forever with everything filled in correctly.

DELETE CLIP

DELETE sits in the header of both editors. It removes this one clip from its cell and closes the editor. If that clip is the one currently sounding on its track, it is stopped first, at once rather than at the next bar. The track it was in stays, the scene stays, and every other clip stays. This is the only way to empty a cell from the board, which is also what you use before recording a fresh take into a slot that already holds one, because a tap on a filled cell launches it rather than recording over it.

DELETE removes the clip immediately, stops it if it is playing and adds a DELETE CLIP step to song Undo. The underlying audio file remains in the media folder. DELETE TRACK also removes that track's clips but leaves the external gear untouched. Deleting a scene asks for confirmation and reports what will be removed. Save important work before a larger cleanup.

Undo and redo

CLIPS and ARRANGE share one undo history for the work you do on them. It is deep, it knows what each step was, and it will tell you what it is about to undo before you commit.

Where the buttons are

On the bars themselves the two controls are symbols with no word on them: a back-curving arrow and a forward-curving arrow.

Screen	What you get
CLIPS, iPad	Undo and redo side by side, in their own fenced group after CHAIN.
CLIPS, iPhone	Undo only. Redo lives in TOOLS.
ARRANGE, wide	Both, just after the record-arm button.
ARRANGE, iPhone portrait	Neither. Both live in TOOLS.

“iPhone” here means a narrow canvas, not the device. An iPad in Slide Over or a narrow Split View gets the phone layout too, and an iPhone turned landscape gets the wide one.

It tells you what it will undo

Open TOOLS on either screen and the first thing under the EDIT heading is the written-out pair. The button does not say UNDO - it says UNDO DELETE CLIP, or UNDO MOVE REGION, or UNDO BUILD FROM BOARD. You can read what you are about to lose before you press it. With nothing to undo it reads NOTHING TO UNDO and sits there dimmed rather than disappearing.

The arrows on the bar say the same thing to VoiceOver but show nothing on screen, so TOOLS is where you go when you want to be sure. On CLIPS a small accent-coloured receipt also flashes at the top for about a second and a half after you press, reading UNDO DELETE CLIP or REDO MOVE REGION.

That receipt is on CLIPS only. Undo on the ARRANGE bar works exactly the same but shows nothing, so on ARRANGE it is worth using TOOLS if you want to know what happened.

What is undoable

On ARRANGE	On CLIPS
DELETE REGION	MOVE TRACK
MOVE REGION	ADD TRACK
TRIM REGION (left edge)	DELETE TRACK
RESIZE REGION (right edge, LENGTH ±)	ADD SCENE
SPLIT REGION	DELETE SCENE
DUPLICATE REGION	DELETE CLIP
DELETE TAKE	CHAIN SCENES
BUILD FROM BOARD	CHAIN BOARD
CLEAR SONG	IMPORT SET
LOOP (the brace toggle)	

Dragging a region's left edge and dragging its right edge are two different operations with two different names, which is why you will see both TRIM REGION and RESIZE REGION in the history.

What is not

Plugins, routing, the mixer and the audio graph. Undo restores five things and nothing else: the tempo, the clip board, the arrangement, the per-track settings and the track order. It is for what you edit, not for what you patch.

Tempo is not undoable as an action of its own - changing BPM takes no checkpoint. But the tempo in force at the time IS carried inside every snapshot, so undoing some other edit can quietly restore the tempo that went with it.

One gesture is one step

Dragging a region is one undo, not ninety. On the timeline the region moves once, when your finger lifts, so there is only ever one thing to undo. On top of that, edits of the same kind on the same region within about a second collapse into the first one - which is what you feel when you tap the LENGTH - or + chip five times and a single undo puts it back where it started.

Two different regions never merge, however fast you work on them.

Things that behave differently than you might expect

- Deleting a TRACK that has regions on the timeline is not one undo. It costs one press for the track plus one for each region that was on its lane.
- BUILD FROM BOARD onto a timeline that already has a song, answered with Replace, costs two presses: the first returns you to an empty timeline, the second brings the old song back.
- Chaining the whole board is one press, but the label you read is CHAIN SCENES.
- An action that ran but changed nothing does not cost you a press. Undo walks past it.

The limits

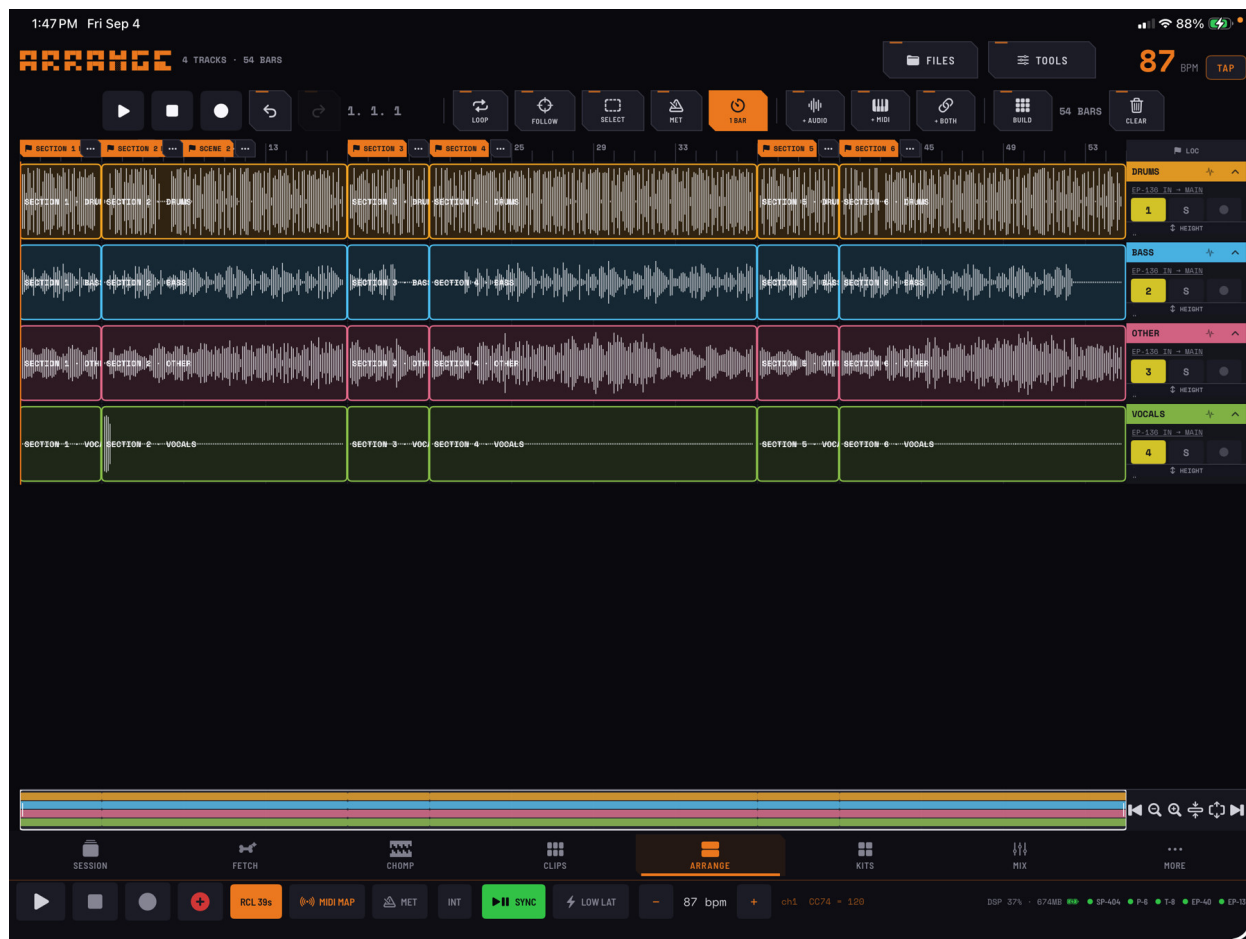
The history holds 40 steps and drops the oldest when it overflows. Any fresh edit wipes the redo branch. The history belongs to one session, so loading a different session from the library empties both stacks, as does the restore at launch.

Undo will never leave you looking at a clip with no sound in it. Audio takes that only the undo history still refers to are held back from the file cleaner until they are genuinely unreachable.

There is no keyboard shortcut and no shake-to-undo. The buttons are the way in. The other UNDO buttons around the app - CHOMP's sequence undo, PERFORM's UNDO FX, CHOP's undo, the looper's - are separate machinery with their own histories, and pressing one has no effect on the other.

Verified in source and regression tests. Physical compatibility can still depend on the connected device and project.

ARRANGE: the timeline



Arrange with separated stems and section boundaries. The navigator beneath shows the whole song.

ARRANGE is where a performance becomes a song. It is one screen with lanes: a bar ruler across the top, one horizontal lane per track, colored blocks (regions) sitting on those lanes at bar positions, and a playhead crossing all of them. A region does not hold audio or notes of its own. It points at a clip, so a clip you change in CLIPS changes everywhere it is placed on the timeline. The one exception is an audio take recorded straight to the timeline. The arrangement owns that outright and it never appears on the board.

What is on the screen

From the top down: the transport row, a red or yellow message line when there is something to say about recording, a row of section chips, the bar ruler, then the lanes. Track headers sit on the RIGHT of the lanes, not the left. The playhead is a thin vertical line crossing every lane, drawn over the region blocks. It is green while the arrangement is driving the song and your accent color otherwise. When you select a region an extra row of region controls appears below the lanes. When you open a region's clip, the editor takes the lower part of the screen and the lanes shrink to make room.

The transport row

Control	What it does
Play (triangle)	Plays the arrangement from the playhead. With an empty timeline it just rolls the transport so you have something to record against. If the record button is armed and the count-in is set, the clicks come first and play starts after them.
Stop (square)	First press stops everything. It also ends any recording pass, closes the regions that pass left open, and disarms the record button. Press stop again while stopped and the playhead returns to the top. During a count-in it cancels the count-in instead of stopping.
Record (circle)	Arms the arrangement record. The button fills red while armed. Arming while the song is already rolling punches in from where you are.
Position readout	Bar, beat, sixteenth, reading like 5. 3. 2. Green while playing, red while playing with record armed, dim while stopped. During a count-in it shows a minus sign and the number of beats left.
LOOP	Sets or clears the loop brace. Yellow while a brace is set. Greyed out until the timeline holds at least one region.
MET	Turns the click on and off. This is the same metronome setting the rest of the app uses.
CNT	Cycles the count-in: NO CNT, CNT 1, CNT 2. One bar is four clicks. The count-in only runs when the record button is armed. It is the same count-in setting CHOMP uses, so setting it here sets it there.
BPM and TAP	Drag the numeral up or down to change tempo, one BPM for every eight points you move, from 40 to 220. TAP taps a tempo out, averaged over the last four taps. The big readout in the middle of the screen shows the value while you drag or tap.
BACK TO ARR	Appears only while the arrangement is driving and you have taken at least one lane over by hand. Hands every taken lane back to the timeline at the next bar.
+ AUDIO / + MIDI	Makes a new track. These are the same tracks CLIPS uses, so a track made here exists there.
BUILD FROM BOARD	Shown only while the timeline is empty. Lays the board out as a song in one tap.
Bars readout and CLEAR	Once the timeline has something in it, the bar count replaces BUILD FROM BOARD, with CLEAR beside it.

On a wide screen the whole cluster is in one row and scrolls sideways if the screen is not wide enough for it. Below about 560 points of canvas width, which covers a phone in either orientation and a narrow split view on iPad, the row becomes four things that always fit: play, stop, record and the position readout, plus a TOOLS button. TOOLS

opens a sheet called ARRANGE TOOLS holding tempo, LOOP, MET, the count-in, BACK TO ARR when it applies, two track buttons labelled AUDIO and MIDI, and a SONG group with either BUILD FROM BOARD or a bars and regions readout with CLEAR. Nothing is left half visible off the edge.

The count-in clicks sound whether MET is on or off. And stop really does mean stop: it ends the recording pass and disarms the record button, so if you want to keep recording, do not reach for it.

Tracks and lanes

+ AUDIO makes a blue audio track named AUDIO. + MIDI makes a purple track named MIDI. An audio track records whatever its AUDIO FROM points at and holds audio clips. A MIDI track holds MIDI clips and plays them out to whatever its MIDI TO points at. A board you have never touched opens with one of each. Tracks are shared with CLIPS, in the same order and the same colors, so the lanes here and the rows there are the same tracks. Every new track of a kind arrives with the same name, so the number on its header is what tells one AUDIO track from the next.

A track deleted from CLIPS takes its timeline lane with it. Its regions go, and any take only that track used goes too, so nothing can play back from a lane you cannot see. CLEAR works the same way on the takes: audio recorded straight to the timeline is owned by the arrangement and exists nowhere else, so clearing the song removes it along with the regions.

The track header

- The colored name bar, with a chevron on the right that folds the lane. A folded lane becomes a thin colored bar 26 points tall, still visible, and the same chevron unfolds it.
- The routing line under the name. An audio track with an input picked reads the source name, then what class of source it is (USB IN, APP, FEED, LINK or BUS), then MAIN. With nothing picked it reads the live USB input's name followed by IN and MAIN, or MIC IN when the mic is what is live, or NO INPUT when there is nothing. A MIDI track reads an arrow and where it plays: a device name, APP, COMPA, COMPA OUT, or a dash when it sends nowhere.
- Tap that line to open the track's routing sheet without leaving ARRANGE. It is the same sheet CLIPS uses, with MIDI TO, AUDIO FROM and their channel picks.
- The numbered button. The number is the track's position in the list. Yellow means the track is heard, gray means it is muted. It is the track's mixer mute.
- S solos the track.
- The dot arms the track for recording. Armed fills the whole box red with a white dot.
- An armed audio track gets a live input meter under its buttons, green until the level is close to the top, then red.
- The track's fader, at the bottom of the header, once the lane is tall enough.
- A MIDI track pointed at a piece of hardware has no mixer strip of its own. Its number is a plain gray label, and it has no S and no fader.

The header is 132 points wide, and 76 points on a narrow screen so the lane keeps most of the width. Not everything fits at every lane height. The routing line needs a lane at least 72 points tall, the button row needs 48, the input meter needs 64, and the fader needs 150. At the default stretch a lane is never taller than 88 points, so the fader only turns up after you have stretched the lanes. If you cannot see a control, stretch the lanes taller.

Lane height

Drag any track header up or down. Every lane scales together, from half height up to four times, and a lane never draws shorter than 44 points or taller than 240. Folded lanes are the exception and stay at 26. Drag down to fit more tracks on screen, drag up to read waveforms and note blocks properly. Lanes scroll vertically when there are more of them than the screen holds.

The ruler and moving around

The ruler numbers every fourth bar and starts at bar 1, so you see 1, 5, 9, 13. Tap it to put the playhead on the nearest bar. If the arrangement is already driving, that tap is a jump: playback re-engages from that bar. Pinch anywhere on the lanes to zoom, between 6 and 132 points per bar. Drag one finger on empty lane space to pan the canvas sideways. The canvas travels a fraction of the distance your finger does, so panning is deliberate rather than flighty. When you first open ARRANGE the zoom fits the song into the lane area, never showing fewer than sixteen bars and never tighter than 12 points per bar.

Whole-song navigator

The overview below the lanes draws every region, playhead, loop, selection, and current viewport. Tap to center, drag the viewport, use previous/next section, or use zoom buttons. Scroll and zoom persist with the Session and never alter clip timing.

Sections

The row of chips above the ruler is your sections. Their names come from board scenes. A scene you launch during a recording pass stamps a chip when the next region commits, and relaunching the same scene twice does not add a second chip. BUILD FROM BOARD writes them all in one go instead. Scenes are called SCENE 1, SCENE 2 and so on until you rename them, and the chip carries whatever the scene is called. Tap a chip to jump there. While the arrangement is driving, the jump re-engages the song from that bar and the chip you are inside lights yellow. While stopped, the chip just parks the playhead. With no sections yet, the row tells you where they come from.

Loop

LOOP sets a brace over the selected region's span. With nothing selected it braces the section under the playhead. With no sections it braces the whole song. Press it again to clear. The brace draws as a yellow bar along the top of the ruler with an arrow at each end. Drag an arrow to move that edge in whole bars while the other edge stays put. The start can never cross the end, and the brace never gets shorter than one bar. The loop wraps by arithmetic rather than by jumping the clock, so anything synced to Compa never feels the wrap.

Regions, and how to edit them

A filled block means the clip it points at is still there. A dashed outline means that clip is gone, and a hollow region plays as a stop on its lane. Past about 24 points wide, the block draws what is inside it: note blocks for MIDI, a waveform for audio. A region longer than its clip tiles the contents and repeats them. Past about 40 points wide, the clip's name is printed on the left. A block brightens while the playhead is inside it. While an audio track is recording straight to the timeline, a red wash grows behind the record head on that lane.

1. Tap a region to select it. Its outline thickens and two small white handles appear at its edges.
2. Tap the selected region again to open its clip in the lower part of the screen. Audio opens the audio editor, MIDI opens the note editor. This needs height. On an iPad, or a phone held upright, there is room. On a phone held sideways there is not, and nothing opens.

3. Drag from inside the selected region to move it along its lane. Drag from within about 14 points of its left or right edge to trim that edge instead. Drag anywhere else and you pan the canvas.
4. Audio regions snap to a quarter of a bar, which is one beat. MIDI regions snap to whole bars. The block previews where it will land while you drag, already snapped.
5. Trimming the left edge keeps the audio planted. Take a bar off the front and the region plays from a bar into the clip, rather than sliding the same downbeat later.
6. Regions cannot overlap. Anything a region is moved or grown onto is trimmed back or removed.
7. Tap empty lane space to deselect and close the editor.

Region control	What it does
The readout on the left	The track name, the bar the region starts on, and its length. Whole bars read as 4 BARS. A trimmed audio region reads its fraction, like 2.25 BARS.
LENGTH -	One bar shorter, never below one snap step.
The length between the buttons	What the region's length is right now.
LENGTH +	One bar longer. A region longer than its clip repeats the clip. Later regions on that lane are trimmed or removed to make room.
SPLIT	Cuts the region in two at the playhead. Available only when the playhead is strictly inside the region, greyed out otherwise. The audio under the playhead does not move, which is what makes a split a cut and not a restart.
DUPLICATE	Puts a copy directly after the region, same clip, same length, same content offset.
DELETE	Removes the region. If it was the last region using an audio take the timeline owns, that take and its audio file go with it.

Playing the song

Press play and the arrangement engages from the playhead. Engaging is a jump, the same as pressing play in an arranger: the transport restarts so that the bar you asked for is the bar you get. A region that spans your start point plays from the middle, not from its top. Clip follow actions are suspended for the ride, since the timeline is the follow action now, and your follow setting comes back when the arrangement stops. Press play again while it is running and the song restarts from the bar you started at, not from where the playhead has got to.

With no loop brace set, the song stops itself just past the last region and the playhead goes back to the top. While the arrangement record is armed it keeps rolling past the end instead, so a pass is never cut off by how short the song happens to be. Stopping by hand parks the playhead where you stopped, and a second press of stop sends it back to the top.

Taking a lane back by hand

Touch a clip on the board while the timeline is driving and that lane is yours. The timeline stops issuing events for it and your clip keeps playing. Launch a scene and every lane goes to you at once. Nothing gives itself back automatically. BACK TO ARR appears in the transport row while any lane is taken, and it returns all of them to the timeline at the next bar.

Building from the board and clearing

BUILD FROM BOARD walks every scene that has clips in it, in board order, and lays them onto the timeline end to end. Each scene becomes a section chip carrying the scene's name, and every clip in that scene becomes a region starting at the same bar. The scene's length is its longest clip rounded up to whole bars, and the next scene starts where that one ends. CLEAR asks first: the confirmation is headed Clear the song?, tells you how many regions and how many sections you are about to lose, and offers Cancel and Clear. Your board clips are not touched.

FILES and takes on the timeline

ARRANGE has the same FILES shelf as CLIPS. Drop an audio or MIDI file at a lane position, or use plus to place it at the selected destination or playhead. An audio take sent from TAKES goes straight to an existing audio track or a new one at an explicit bar, defaulting to the ARRANGE playhead. It remains an ARRANGE-owned take and does not create a hidden CLIPS cell.

Locators

Park the playhead and tap LOC in the ruler corner to add a locator. Name it, tap its flag to jump and play from that bar, drag it to another bar, or hold it to rename or delete it. Locators are independent of section chips, so they can mark edits, cues and hardware changes that are not part of the FETCH form.

Editing a FETCH region

A direct FETCH region remembers the song block and part that created it. Select it and choose FETCH to EDIT NOTES, VARY THIS, MAKE UNIQUE, or OPEN IN FETCH. Shared repeats edit together until MAKE UNIQUE gives one occurrence its own MIDI source.

Quota Stems cues on the timeline

Publishing a Remix Kit to Arrange creates one region per selected stem per cue. Every cue begins at the same bar across the stem stack and receives a named locator flag. The source media is shared with Clips rather than rendered again.

Next update preview: stopping at the song end

1.1 (Build 30) preview: when Arrange reaches the end of its content, it disengages its own playback without stopping unrelated hardware or the shared clock. Explicit Stop still stops transport. The update also clears a dormant Arrange playback owner when you start ordinary Session/device playback, preventing an old short arrangement from stopping a new audition.

ARRANGE: recording and takes

The arrangement record captures two different things at once. On every track it logs the performance: which clip you launched, on which lane, at which bar, and when you stopped it. On one armed audio track it records real audio straight to the timeline as a take. Both go into the same pass, and both follow the same punch rule, so a second pass over the same bars replaces what the first one put there on that track.

Arming and starting a pass

1. Open ARRANGE. Press the round record button in the transport row. It fills red.
2. To record audio as well, arm the audio track you want to record on. Track headers sit to the RIGHT of their lane. The arm button is the round dot at the end of the number and S row, and armed it turns the whole box red.
3. If you cannot see that row of buttons, the lane is too short. Drag any track header up or down to stretch every lane taller.
4. Set the count-in with the CNT chip if you want one. It cycles NO CNT, CNT 1, CNT 2. A new install starts on CNT 1.
5. Press play. If a count-in is set you get clicks first, then the transport rolls. The position readout turns red while you are rolling with the record armed, green while you are rolling without it.
6. Perform the board: launch clips, launch scenes, stop rows. Everything you do is written to the lanes as it commits.
7. Press the record button again, or press stop, to end the pass.

Arming while the transport is already rolling punches in from where you are, and anything already sounding opens its region at that bar rather than waiting for the next launch. Arming while stopped waits for play. Bars in a pass are counted from where the transport started rolling, not from the song position, so a pass started from stop writes from bar 1 wherever the playhead was parked. To put a take further into the song, record it from the top and move the region afterwards.

Play does one of two things. With regions already on the timeline it plays the arrangement from the playhead, and the transport jumps there. With an empty timeline there is nothing to play, so it just rolls, which is how you record the very first pass into an empty song.

If the arrangement record is armed and no audio track is armed, a yellow line appears under the transport that reads MIDI PASS, ARM AN AUDIO TRACK to record audio. That is not an error. A performance-only pass is a real pass. The line is there so you find out before the take, not after. If the recorder has something to complain about, the red failure line takes that spot instead. Only one of the two ever shows.

The count-in

The count-in only runs when the arrangement record is armed, and only from the play button on this screen. CNT 1 gives you four clicks, CNT 2 gives you eight, with an accent on the first beat of each bar. The clicks sound whether MET is on or off, and their level follows the metronome volume in SETTINGS. While it counts, the position readout shows a minus sign and the beats remaining, counting down, and the transport has not started yet. Press stop during the count-in to cancel it, and nothing rolls at all. This is the same count-in setting CHOMP uses, so changing it here changes it there.

What the performance pass writes

Compa does not sample the screen or guess. It listens to the point where a row's sounding state actually changes, and those changes land on bar boundaries, so a late finger still records a clean song. A launch opens a region on that lane at that bar. Stopping the row closes it. A region is never written shorter than one bar, so a row you launch and kill inside the same bar still leaves a bar behind. Relaunching the same clip on the same lane keeps one region running, because a retrigger is a performance, not a new take. Launching a different clip closes the region and opens the next one.

Launching a scene during a pass also queues a section marker with that scene's name. Scenes with no name write no marker, so name a scene before you use it as a section. The marker stamps at the bar where the first region of that launch actually lands, so the section header always sits on its own regions, and it replaces any marker already sitting on that bar. Two launches of the same scene name in a row count as one section, so relaunching the chorus twice does not give you two chorus markers. Markers show up as chips in the row under the transport, and tapping one jumps there.

The punch rule

A new take on a track overwrites that track from the punch point forward. Regions on that lane that start at or after the punch point are removed. A region that spans the punch point is shortened to end there. Other tracks and everything before the punch point are left alone. An audio take landing on the timeline clears its own span the same way. That is what makes it safe to fix one lane by playing it again without touching the rest of the song.

Recording audio to the timeline

With the arrangement record armed, an armed audio track and a rolling transport, Compa opens a take on that track. The capture waits for the top of the next bar so the audio file and the region agree about where bar one is. While it records, a red wash grows along that lane from the punch bar to the record head, so you can see how much you have. Only one audio track records at a time. If several are armed, the topmost one in lane order is the one that records.

While it is recording, the take is held in a cell on the CLIPS board, and if that track has no free cell a new scene is added to hold it. When the pass ends the take is measured rather than assumed. Its region lands at the bar the punch started on, with a length rounded up to whole bars, and the take's own length is whatever you actually played. The cell is then emptied and the timeline owns the take, which is why it does not stay on the CLIPS board. Recording into a board cell is a deliberate act you do on the board, and an arrangement pass is not that. The empty scene it borrowed stays on the board, so you may find one more scene there than you started with.

A take lands with WARP off and therefore keeps its recorded speed. Turn WARP on when it should follow a changed Session tempo. The launch app uses RE-PITCH, so speed and pitch move together without a preparation render.

Ending a pass

- Pressing the record button again closes the audio take, closes every open region at the current bar, disarms the record and saves.
- Pressing stop does the same, and the transport stops with it.
- Stopping also stops every audio voice, including any left over from a lane that no longer exists.
- Pressing stop a second time, once everything is already stopped, sends the position back to 1.1.1.
- While the record is armed the song does not stop itself at the last region, so you can record past the end of what you have.

When a take comes back with nothing

A recorder that fails quietly reads as broken plumbing, so every failure says why, in red, directly under the transport row. The line stays there until the next take starts cleanly, so you can read it after the pass rather than catching it in the moment.

What it says	What it means
NO RECORD SOURCE FOR (track)	The track has nothing to record from. Tap its routing line and set AUDIO FROM.
INPUT NOT WIRED, CHECK AUDIO IN ON SESSION	The source it points at is not carrying audio into the engine.
CAPTURE TAP FAILED, IS AN AUDIO INPUT CONNECTED?	The recorder could not start on that source. Check the interface is attached and awake.
TAKE WROTE NO FILE, NO BUFFERS REACHED THE TAP	The pass ran but no audio ever arrived, and no clip was made.
TAKE WAS EMPTY, NO SIGNAL AT THE INPUT	A file was written but there is effectively nothing in it. It is deleted rather than promoted to a silent clip.
TAKE SILENT, with SRC, TAP, PROBE, MIX and FADER figures	The recorded file was a flat line. The figures name which hop was dead, and the file is deleted. This is the line to screenshot if you report it.

Watching the input before you commit

An armed audio track shows a live meter in its header once the lane is tall enough for it. Stretch the lanes by dragging a header up or down until it appears. It turns red near the top. Read it for what it is: it follows the session's monitor mix, the same signal the meters elsewhere in Compa read, so a clip or a loop that is already sounding moves it too. It is not an isolated read of the one source your track is set to record.

The routing line above the meter, on a taller lane again, names the source the track will actually record, with its class: USB IN, APP, FEED, LINK or BUS, then where it speaks. So an app strip and a USB input that share a name cannot be confused for each other. With no explicit pick, it shows the live USB input by name, or MIC IN, or NO INPUT. Tap the line to open that track's inspector, where AUDIO FROM sets the source and MONITOR is IN, AUTO or OFF. On AUTO, arming a track aimed at the interface turns its monitoring on, so you hear what you are about to record.

Removing takes

Tap a region once to select it. A row of chips appears under the lanes with the track name, the start bar, the length, and buttons for LENGTH, SPLIT, DUPLICATE and DELETE. DELETE removes that region. Delete the last region that uses a take and the take goes with it, including its audio file. Nothing is left on disk that you cannot see on a lane.

Tap the selected region a second time to open its take in the panel below the lanes, where you can trim it, set WARP, and DELETE the take outright, which removes every region using it in one move. That panel needs vertical room. On a phone held sideways there is not enough height and it will not open, so turn the phone upright to edit a take.

On a narrow screen the record button, the play and stop buttons, the position readout and TOOLS are the only things on the top bar, so nothing sits half off the edge. The count-in chip, MET, LOOP, the tempo, adding tracks and clearing the song all live in TOOLS. Arming the audio track itself is always done on the track header, to the right of its lane.

The region draws itself while you record

On the timeline, the region being recorded is drawn red rather than in the track colour, because it is not yet something you can drag or trim. It GROWS to the playhead as the pass runs instead of sitting as a fixed stub, and the live waveform is drawn inside it as it fills.

There is no bar counter on the timeline - that lives in CLIPS. Both screens read the same live take, so they cannot disagree about how far along you are.

Recording several inputs at once

Arm more than one audio lane and they all record in the same pass, each to its own file. Every armed lane takes its own stereo pair out of the interface, so four lanes aimed at four pairs give four separate takes that start together. This is covered in full under “Multichannel interfaces”.

Record audio and control movement separately

An audio take can remain raw while an AUV3 or mixer performance is written as editable automation. Arm the audio track for sound and arm one automation lane for Touch or Latch; the two records keep separate identities.

ARRANGE: editing regions



Selecting a region opens its audio editor under the arrangement while keeping the song context visible.

Everything you do to a region happens on the lane itself. One tap selects, a second tap opens what is inside, and a drag either moves it, trims it or pans the canvas depending on where you grabbed. A row of controls appears under the lanes while something is selected, for the things a finger is bad at: exact bar lengths, splitting, duplicating and deleting.

Selecting a region

Tap a region and it selects. A selected region gets a thicker outline and a small pale handle at each end, which are the trim zones. Tap it again and its clip opens in the editor at the bottom of the screen. Tap empty lane space to deselect and close the editor. A hollow region, drawn as a dashed outline because the clip it pointed at was deleted, still selects but has nothing to open, and it draws no handles, so there is nothing to trim on it either.

The region controls

Control	What it does
Readout	The track name, the bar the region starts on, and its length, as TRACK · BAR 5 · 4 BARS. Lengths read as 4 BARS, 1 BAR, or 2.25 BARS when a trim landed on a fraction.
LENGTH minus	One bar shorter. It will not go below one snap step, which is one bar on a MIDI region and a quarter of a bar on an audio one.
LENGTH readout	What the length is right now, between the two buttons.
LENGTH plus	One bar longer. Past the clip's own length the extra space repeats the clip if that clip's LOOP is on, and plays silence if it is off.
SPLIT	Cuts the region in two at the playhead. Dimmed unless the playhead is strictly inside the region, so it is unavailable when the playhead sits on either edge.
DUPLICATE	Drops a copy immediately after it, same length and same content offset.
DELETE	Removes the region and clears the selection.

The snap grid

An audio region snaps to a quarter of a bar, which is one beat in four four. The engine schedules a start at any position exactly, so a beat-length chop holds as solidly as a whole bar. A MIDI region snaps to whole bars, because its notes always enter from the top of the clip and a fractional start would lie about where beat one is. The same grid governs moving, both trim edges, SPLIT, and the LENGTH buttons. The preview you see under your finger while dragging is already snapped, so the block lands exactly where it looked like it would.

Moving a region

Select the region first, then drag from inside it. Dragging a region you have not selected pans the view instead, and so does dragging from empty lane space, at a slower rate than your finger travels so a long song stays steerable. Pinch anywhere on the lanes to zoom the bar width. Dragging a track header up or down stretches every lane taller or shorter instead, so keep header drags away from the blocks.

Regions never overlap. When a region lands on top of another one on the same lane, any region starting inside the landing span is removed outright, and a region that runs into the new start is shortened to end there. Growing a region with the right edge or the LENGTH plus button follows the same rule: later regions inside the new span go, and the one straddling the new end is shortened to it. DUPLICATE removes what is inside the copy's span, and it has nothing to shorten because the copy starts exactly where the original ends.

Trimming

Grab within about 14 points of an edge of the selected region and you trim that edge instead of moving the block. The grab decides once, when you start, so a trim never turns into a move halfway through. The two pale handles drawn on the selected region mark where those 14 points are.

- Dragging the left edge moves the start and leaves the end where it is.

- On an audio region the content stays planted: trimming a bar off the front plays from a bar into the take, it does not slide the same downbeat later.
- The left edge stops at the end of the region before it on that lane, and always leaves at least one snap step of region.
- A take with LOOP off cannot be dragged left past the start of its own audio. A take with LOOP on wraps its offset instead, so you can keep going.
- Dragging the right edge changes the length only. Shorter truncates. Longer repeats the clip to fill when that clip's LOOP is on, and leaves silence when it is off.
- The LENGTH buttons do the same job as the right edge in exact one-bar steps.

A MIDI region ignores content offset. Trimming a bar off the front of a MIDI region shortens it, but the pattern still enters from its own bar one at the new start. If you want a MIDI part to begin part-way through, edit the clip in the piano roll or move the notes, do not trim the region and expect the notes to stay planted.

Splitting

Put the playhead where you want the cut, select the region, press SPLIT. You get two regions holding the same clip. Tapping the ruler moves the playhead and lands it on a whole bar, so a parked split falls on a bar line. While the arrangement is playing, SPLIT cuts at the live position instead, snapped to the region's own grid. On an audio region the right half carries the offset for its own position, so the audio under the playhead does not move, and that is what makes a split a cut instead of a restart. On a MIDI region the right half starts the pattern again from its top.

Duplicating

DUPLICATE places a copy directly after the region, with the same length and the same content offset. It is the fastest way to say again. The copy clears its span like any other landing, so anything that started inside it on that lane is gone. Press it repeatedly to build a run, and note that each press copies the region that is still selected, not the copy you just made, so the run grows from the same source block.

Deleting

DELETE removes the selected region and clears the selection. If the region was the last one using a timeline take, the take and its audio file go too, because a take nothing points at is an invisible file still costing disk. Board clips are never deleted by removing a region, because a region only ever pointed at them. If a track is removed while regions still sit on its lane, those regions go with it rather than playing on from a lane you can no longer see.

What a region shows you

- A filled block in the track's color when its clip resolves, brighter while the arrangement is playing and the playhead is inside it.
- A dashed outline when the clip it pointed at is gone. It plays as a stop on that lane rather than disappearing quietly.
- MIDI regions draw their notes, audio regions draw their waveform, both tiled once per loop pass so you can see the repeats. This starts once the block is wider than about 24 points.
- The clip's name appears once the block is wider than about 40 points.
- Waveforms are scanned in the background. A new audio region draws a centre line for a moment, then fills in.
- While an armed audio track is recording, a red wash grows behind the record head on that lane, so you can see the pass being written.

Opening a region in the editor

The second tap on a selected region opens its clip in the lower part of the screen, with the lanes still playable above it. An audio clip or timeline take opens the wave editor with trim handles, pinch zoom, panning, LOOP, REV, FULL, fades, gain and an optional RE-PITCH WARP switch. A MIDI clip opens the piano roll for note drawing, movement, length, velocity, lasso, copy, paste, delete and undo.

DELETE inside the editor removes the clip itself, not just this placement. For a board clip that clears its cell. For a timeline take it removes the take, every region using it, and its audio file. CLOSE puts the lanes back to full height.

A region is a reference. Edits you make to a board clip, here or in CLIPS, show up at every place that clip appears on the timeline, and that includes the wave editor's trim, gain, warp and LOOP. What belongs to the single region is its position, its length and its content offset, so trimming one placement's edges does not touch the others.

Narrow screens and phones

The lanes, the ruler, the regions and the playhead are the same everywhere, and the track headers always sit on the right of the lanes. What changes is the chrome, and it changes on the width of the canvas rather than the device. Under about 560 points wide, which is a phone in portrait, the track header narrows to 76 points and the top bar keeps only play, stop, record, the position readout and TOOLS, with loop, metronome, count-in, tempo and the track buttons moved into the TOOLS sheet. Above that width, which includes a phone turned sideways, you get the full header and the whole transport cluster in a bar that scrolls sideways. The lane band never shrinks below 96 points, which is two playable lanes, whatever else is on screen.

The editor needs real height to open. It only appears when at least 200 points are left after the transport, the ruler, the region controls and those two lanes have taken their share. In portrait there is room. In landscape on a phone, where you have plenty of width and very little height, there is not, and the second tap will select the region without opening anything. Turn the phone upright to edit a clip, and use landscape for arranging, where the extra width buys you more bars on screen.

Automation does not live inside the waveform

Trimming or moving a region changes its placement and content offset. Song automation remains on the track timeline. This keeps a raw take reusable while the effect performance stays editable.

Direct Clips to Arrange transfer

SEND TO ARRANGE lays selected clips or scenes onto the timeline without recording the performance in real time. FOLLOW keeps the active playhead area visible while the timeline moves. Recorded and published media retain stable identities through save, force quit, reopen and offline export.

Automation: Clips, Arrange and Mix

Automation belongs to the track and parameter, not to the screen where it was edited. Arrange, Clips, Mix, MIDI Map, Chomp buses, hardware controls, and AUv3 parameters resolve the same stable target identity.

Three time scopes

Scope	Time base	Use
PATTERN MOTION	A device or pattern loop	LFOs, recorded moves, curves, and step locks inside a repeating performance.
CLIP AUTOMATION	Relative to one clip	Movement that repeats every time the clip loops.
ARRANGE AUTOMATION	Absolute song bars	A mix or device move that follows the song timeline.

Drawing a song lane

1. In Arrange, reveal Automation on the track that owns the control.
2. Tap Add Automation and choose a parameter from that track's mixer, instrument, hardware profile, Chomp bus, or AUv3 insert.
3. Tap empty lane space to add a point. Drag a point to move it in time and value.
4. Select a point to cycle its outgoing curve: linear, hold, exponential, logarithmic, or S-curve.
5. Disable a lane to audition the base value without deleting the points.

Writing Touch and Latch

Arm WRITE on one lane, choose TOUCH or LATCH, then start the transport and move the matching control in Mix, a plug-in window, MIDI Map, or a profiled device surface. TOUCH writes while the control is being moved and rejoins existing automation after release. LATCH keeps writing the last touched value until transport stops or write is disarmed.

Automation playback does not record itself back into the lane. This feedback guard is what makes repeat playback deterministic.

Persistence, loops, undo, and export

Lane and point identities persist in the Session. Arrange-loop playback remaps song time consistently, every edit participates in undo and redo, and the same render clock drives live playback and Project Tools export so the master and stems hear the same automation.

What remains distinct

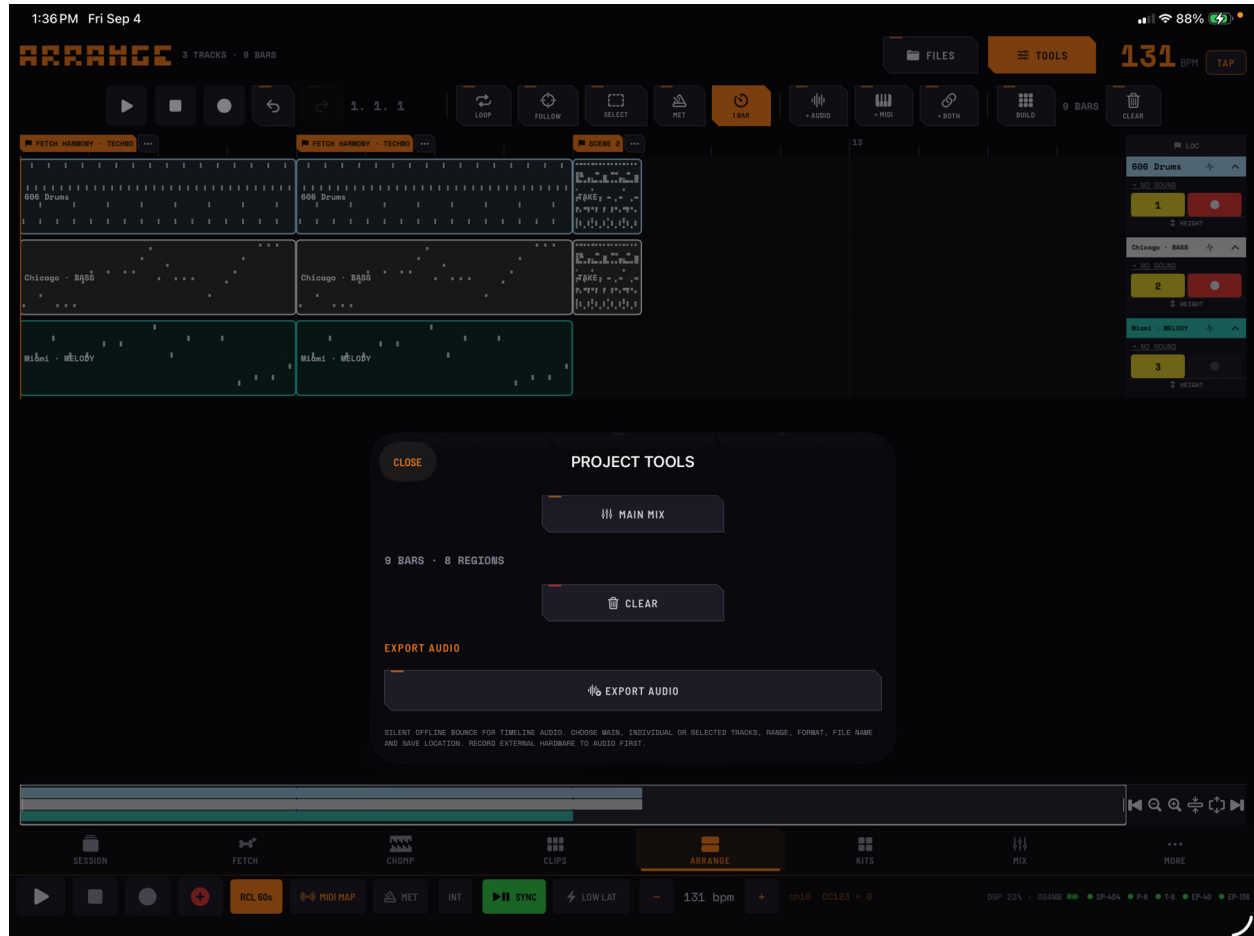
Clip-relative and song-time automation are intentionally separate. Moving an arrangement region does not silently rewrite the song lane, and drawing a song lane does not bake movement into the audio file. A control can show an automated-state badge in Mix while its editable lane remains in Arrange.

From MOD to Clips and Arrange

A native LFO or recorded move uses the same motion-lane model as Clips, Arrange, and Mix. Session-scoped modulation follows the instrument. Pattern-scoped modulation follows the pattern context. Sending or opening the lane in Clips or Arrange exposes the same editable target rather than rendering the movement into the source audio.

Recording a parameter move records control data, not a destructively processed audio file. The raw source remains available until you deliberately render or record the effected result.

Sending a set out: Ableton Live, Force and MPC 3.x



PROJECT TOOLS is reached from the song workspace and keeps export actions together.

Compa can hand your whole set to a DAW. Your board becomes a Session view, your timeline becomes an Arrangement, and the audio you recorded travels with it. This is not a stem bounce and it is not a MIDI file: it is the set, laid out the way you left it.

Where it lives

Open TOOLS from Clips, Arrange, or Mix. Each opens the shared PROJECT TOOLS sheet with edit history, Session actions, set interchange, and audio rendering. A narrow screen moves overflow controls into the same sheet rather than removing them.

The two formats

- **FORCE / MPC 3.X** - an Akai project the Force, the MPC Live III, the MPC XL and the MPC One G2 can open.
- **ABLETON LIVE** - a Live project folder with a real .als in it.

Tapping either one asks you to name it first. The Force alert is titled “Name the project”, the Live one “Name the set”, and both suggest COMPA followed by your tempo. That name becomes the folder and the file inside it, which

is what the hardware or Live will list. Anything you type is cleaned up: letters, digits, spaces, hyphens and underscores survive, and it is capped at 48 characters.

What travels to Ableton Live

- Audio clips, carrying their actual take files.
- MIDI clips, carrying their notes.
- The scene grid, with scene names and colours.
- The arrangement, with each of your regions staying its own movable clip at its own bar.
- Track names, track colours and track mute.
- Per-clip loop and per-clip follow actions.
- The tempo.

Mute is read off the mixer strip a track actually plays through, not off the track record, and it arrives in Live as that track's activator switched off. Follow actions survive except JUMP, which is deliberately sent as NO ACTION rather than pointed at the wrong clip.

What travels to the Force and MPC 3.x

The same board and timeline, in Akai's format, with two differences worth knowing before you rely on it. Mute states do not travel, and per-clip follow actions do not travel. The Akai track record carries name, colour and kind, and nothing else.

Every scene goes out with its tempo field set to zero, which is what makes the row follow the Link clock instead of pinning a tempo of its own. That one field is the whole of Akai's LinkWarp.

The timeline is flattened differently for each target. Live keeps your regions as separate regions. The Force gets one clip per track carrying absolute song time, so several MIDI regions on one track merge into a single note stream over there.

What does not travel, either way

Instruments and effects. A MIDI track arrives empty, holding its notes, and plays nothing until you load something onto it at the other end. Compa says this up front rather than letting you find out: the standing line under SEND TO reads THE BOARD AND THE TIMELINE BOTH TRAVEL. SCENES FOLLOW THE LINK CLOCK. MIDI GOES AS NOTES ON AN EMPTY TRACK - LOAD SOMETHING ON IT OVER THERE TO HEAR IT.

Audio quality is chosen for the destination

Going to	What happens to your takes
Ableton Live	Rewritten as WAV at their original sample rate. Nothing is resampled.
Force / MPC 3.x	Converted to 44.1 kHz stereo, because the hardware will not resample on load.

Getting it off the device

A finished export raises an alert with a "Choose where to save..." button. That opens the Files save picker directly, and it MOVES the folder rather than copying it, so nothing is left behind on the iPad afterwards. With the Force in computer mode its drive shows up in the Files sidebar, so you can save straight onto it.

A Live export writes a folder holding the .als, a Samples/Imported folder of WAVs, and an empty “Ableton Project Info” folder, which is the marker that makes Live treat it as a project. A Force export writes the .xproj beside a matching _[ProjectData] folder of audio, which is the layout the hardware expects.

When something is left behind

If a clip could not be carried, the alert tells you which one and why instead of quietly shipping a hole. Under a “Did not travel:” heading you may see lines like “DRUMS: take file missing”, “DRUMS: could not write take as WAV”, or, on the Force path, “DRUMS: could not convert to 44.1 kHz”.

An export failure line replaces the grey explainer INSIDE TOOLS - but TOOLS has already closed by the time the export runs, so you have to reopen TOOLS to read it. If an export seems to have done nothing, look there.

An empty set is refused rather than exported: NOTHING TO SEND - THE SET IS EMPTY for Live, or NOTHING TO SEND - THE BOARD IS EMPTY for the Force. Those two differ on purpose, because Live will accept a set that is only an arrangement, and the Force needs at least one scene with something in it.

Verified in source and regression tests. Not yet confirmed against Live or a Force by the owner.

Opening a set: Ableton and Force projects

It goes the other way too. Point Compa at an Ableton project folder or a Force / MPC 3.x project folder and the whole thing opens: tracks, scenes, the arrangement, the samples, the tempo, mutes and follow actions.

Where it lives

PROJECT TOOLS from Clips, Arrange, or Mix, then the block headed OPEN FROM, directly under SEND TO. The two entries are ABLETON PROJECT and FORCE / MPC 3.X.

OPEN FROM, SEND TO CLIPS and SEND TO ARRANGE are all included with Compa. Imported tracks retain stable project media identities so saving, reopening and exporting the Session does not duplicate or lose their files.

Pick the FOLDER, not the file

This is the one thing that will trip you up, so Compa restricts the picker to folders and says why. iOS grants an app access to exactly what you picked and nothing else. Pick the .als and you have granted access to the .als alone - the Samples folder sitting right beside it becomes unreadable, and every sample in the set reports missing. Pick the enclosing folder and it all comes in.

The standing line under OPEN FROM says the same thing: PICK THE PROJECT FOLDER, NOT THE FILE - iOS ONLY GRANTS WHAT YOU PICK, AND THE SAMPLES LIVE BESIDE IT. REPLACES THE BOARD AND THE TIMELINE, NOT YOUR RIG. ONE UNDO. ICLOUD FILES COME DOWN FIRST.

iCloud first

Compa pulls the whole picked folder down from iCloud before it reads anything, waiting up to ninety seconds, then gets on with whatever arrived. You will see DOWNLOADING FROM ICLOUD... and then READING THE SET... on an overlay while that happens. If files were still coming down when the clock ran out, an Ableton import tells you so and suggests opening the folder in Files, letting it finish, and importing again.

What import replaces, and what it leaves alone

Replaced	Untouched
Every clip track, with its voice and its mixer strip	Your rig: loaded plugins and their state
The whole board	Routing and the mixer
The whole timeline	Your device cards
The tempo	Your kit and CHOMP patterns

A Live set says nothing about your rig, so importing one does not disturb it. Playback stops first, then the swap happens.

It is one undo

The entire import is a single step. Change your mind and one press of undo puts your board and timeline back. In PROJECT TOOLS that button spells it out: UNDO IMPORT SET.

One thing undo cannot put back: mute states applied by the import are set on mixer channels, and the undo snapshot does not hold the mixer. Everything else - tempo, board, timeline, track records, track order - comes back.

What it tells you afterwards

A finished import raises an alert titled “Imported” that opens with a count - so many tracks, so many clips, so many regions - then any notes, then the names of samples it could not find. Every Ableton import ends with INSTRUMENTS AND EFFECTS DO NOT TRAVEL - MIDI ARRIVES AS NOTES, and every Force import with the same in Akai's words.

Notes you may see include RETURNTRACK NOT IMPORTED and GROUPTRACK NOT IMPORTED on the Live side, SUBMIX/RETURN/OUTPUT TRACKS NOT IMPORTED on the Akai side, and a count of empty scenes at the end that were skipped.

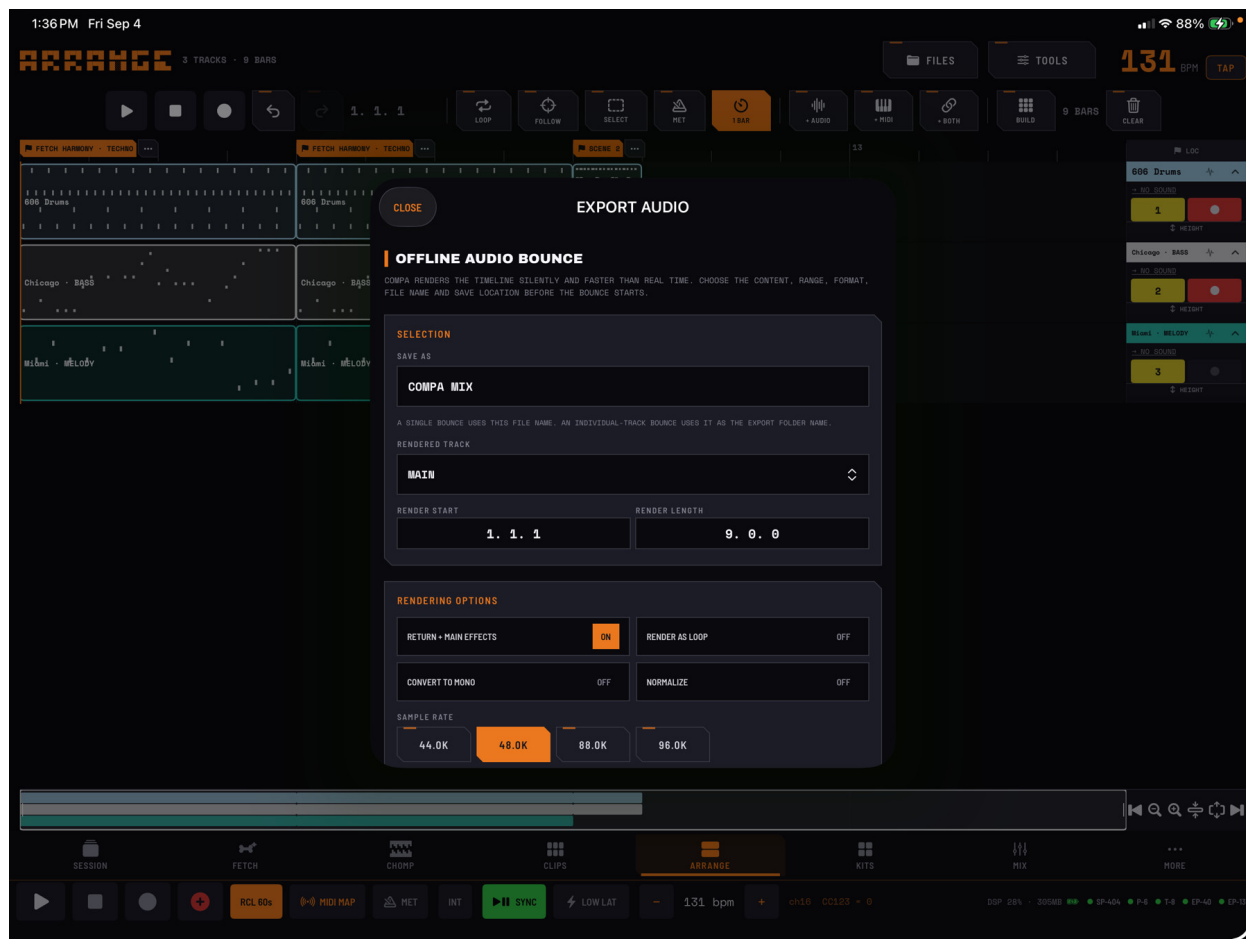
If nothing came through at all, the message names the likely cause rather than shrugging: NONE OF THE 24 SAMPLES COULD BE READ - USUALLY THE FOLDER WAS NOT THE ONE PICKED, OR ICLOUD HAS NOT FINISHED. On the Akai side it points at the missing `_[ProjectData]` folder instead.

Colours arrive close, not exact

Live stores a track colour as an index into its palette, and the palette is not in the file. Compa spreads that index around the hue circle so distinct tracks stay distinct, which is the honest best available rather than a match.

Verified in source and regression tests. Not yet confirmed against a real Live or Force project by the owner.

Rendering audio: full mix and stems



The EXPORT AUDIO sheet begins with range, source and file options.

ARRANGE exports the timeline with an Ableton-style offline render. Choose what to render, set the range and file format, choose a name and destination in Files, then let Compa render without waiting for the song to play in real time.

Where it lives

Open ARRANGE, tap TOOLS, then EXPORT AUDIO. If a time range is selected, the export sheet uses it. Otherwise the range begins at 1.1.1 and ends at the last region in the song.

Selection

Rendered tracks	Result
MAIN	One file containing the complete mix
ALL INDIVIDUAL TRACKS	One file per audio track
SELECTED TRACKS	Only the tracks selected in Arrange
A NAMED TRACK	One specific track
RETURN BUS	A return such as reverb or delay when available

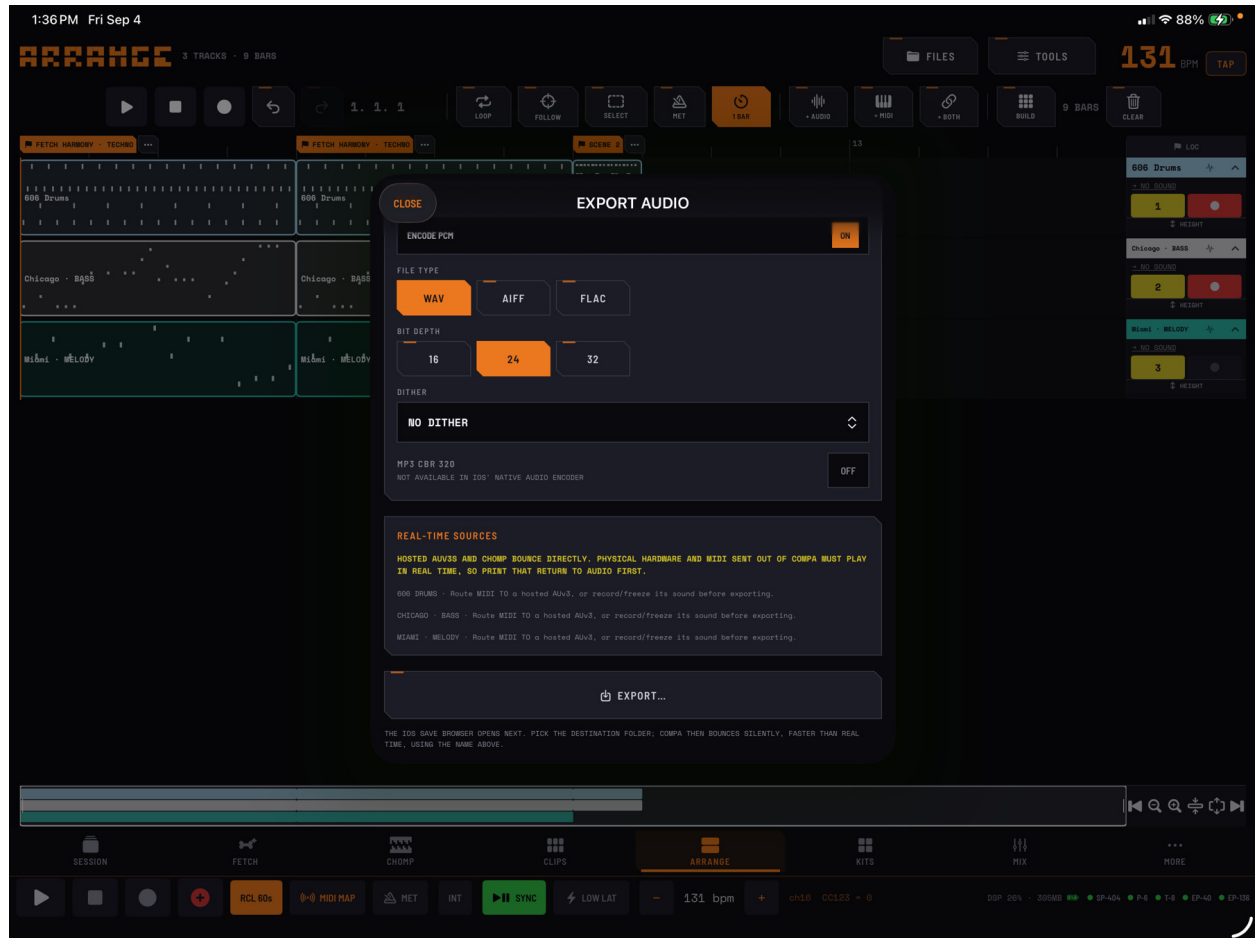
Render Start and Render Length use bars, beats and subdivisions. Change them in the sheet when you want a precise range instead of the complete song.

Rendering options

- INCLUDE RETURN AND MAIN EFFECTS prints the audible effect chain. Turn it off for dry individual files.
- RENDER AS LOOP preserves a loop-length destination when that is the intended handoff.
- CONVERT TO MONO writes a mono result instead of stereo.
- NORMALIZE raises the completed file without clipping.
- Choose the project-supported sample rate before export.

PCM format

- File type: WAV, AIFF or FLAC.
- Bit depth: 16, 24 or 32 bit.
- Dither: none, rectangular or triangular. Dither matters when reducing bit depth; leave it off for a 32-bit working file.



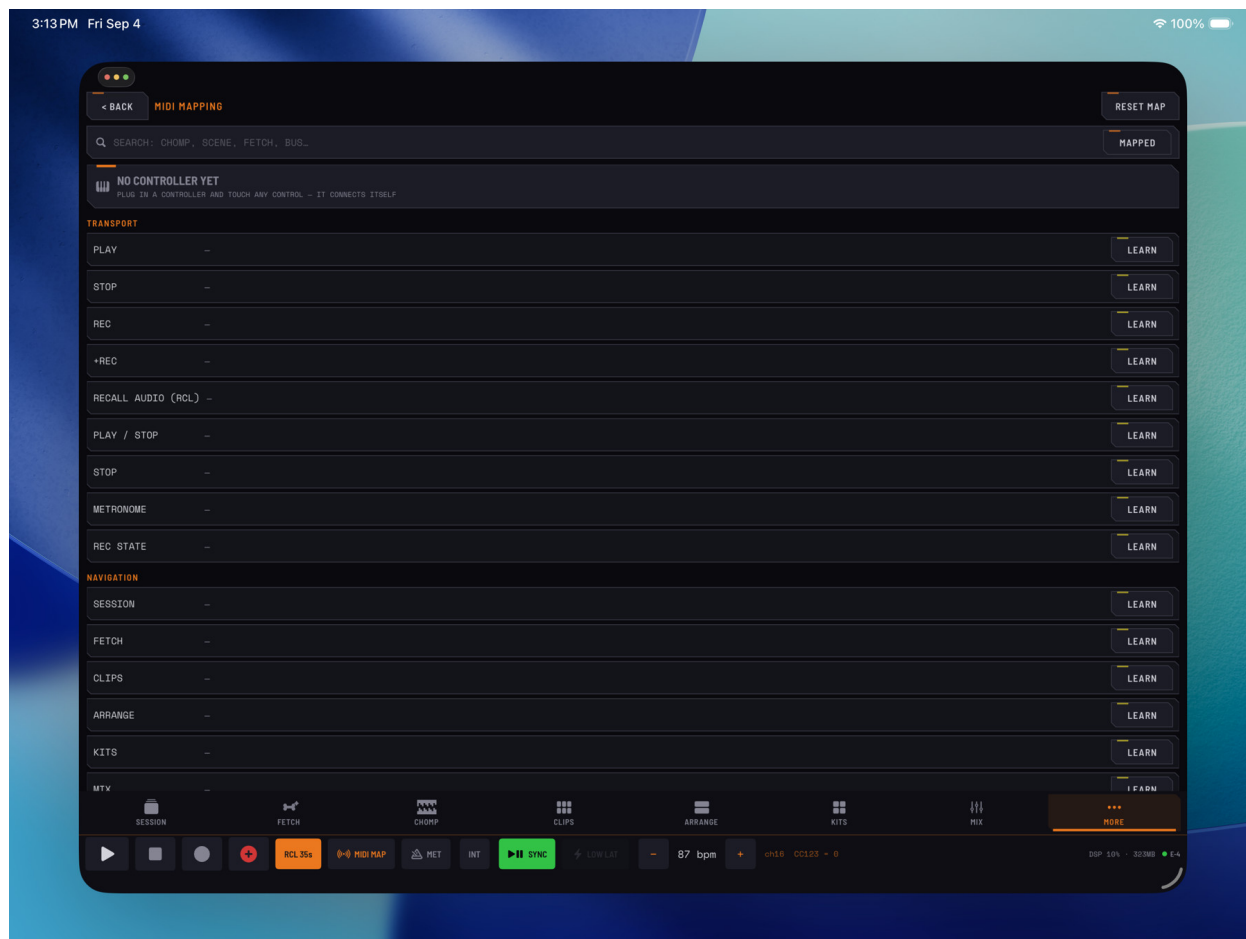
The lower export controls include format choices and the final EXPORT action. External instruments require a recorded audio return for offline export.

Export and save

Tap EXPORT. The Files sheet asks for the filename and destination before rendering begins. A progress panel reports the render and offers Cancel. When it completes, the result is already at the location you chose.

Internal audio clips and render-ready AUv3 paths can export faster than real time. External grooveboxes cannot perform faster than real time, and a MIDI track by itself contains no audio. Record or freeze the external return to an audio track first, then include that track in the offline export.

MIDI controllers hub



Build 29 simulator: MIDI Map before connecting a controller. Choose a target and LEARN, then move the intended control.

The Controllers hub is where every knob box, pad grid and keyboard you plug in becomes a control surface for Compa. Open it from MORE, then CONTROLLERS. Unlike most host apps it does not show one controller at a time, it stacks every connected surface on one screen at once, each drawn as its real hardware, so a Twister and an MPK mini side by side are both live and both mappable without paging between them.

What shows up here is anything on the MIDI bus that is not a recognized groovebox. Your SP-404 MK2, P-6 and T-8 are handled as instruments and live on SESSION, so they are filtered out of this list on purpose. Also hidden: Compa's own virtual port, the iOS network-MIDI session, the Bluetooth-MIDI advertiser, and rtpMIDI endpoints, because none of those are real surfaces you would map. Everything else lands here the moment it talks. Input is one Core MIDI port connected to every source on the bus, and each message is tagged with the source's display name, which is how bindings stay scoped to the controller that sent them.

What each controller section exposes

- Header: a green connected dot, the controller's name in its accent color, and an N MAPPED count so you can see at a glance how much of it is wired.

- **Hardware art:** a real diagram of that controller. Compa ships accurate layouts for the Midi Fighter Twister, Midi Fighter Spectra, Launchpad, APC mini, Launch Control XL, Push 2, nanoKONTROL2, MPK mini, MiniLab, BeatStep and KeyStep. Unknown controllers get a generic surface. Touch a control on the diagram to map it.
- **COLOR:** a nine-swatch palette to recolor that controller everywhere it appears (default is purple). The choice is saved per port.
- **LOAD FACTORY PRESET:** appears only when Compa recognizes the controller and ships a map for it.
- **CLEAR ALL:** wipes every binding on that specific controller. Because all controllers are on screen at once, this deliberately targets the section you tapped, not whatever was last active.
- **MANUAL MAP LIST:** a collapsible list of every action with a LEARN button per action, for wiring by hand instead of tapping the graphic.

Two ways to map a control

Tap-to-map is the fast path. Touch a control on the hardware diagram, a sheet opens titled MAP CC n or MAP NOTE n, you pick what it should do, and it binds instantly. One control does one thing, so picking an action steals that action from whatever held it before, and re-tapping the same physical control reassigns it. The same sheet has an UNMAP THIS CONTROL button to clear it.

LEARN is the reverse: open the manual map list, hit LEARN next to an action, then wiggle the physical control you want. The next note or CC that arrives (a CC at any value above zero, a note-on) captures the binding. Learning the KEYBED is special: press any single key and Compa maps the whole keyboard on that key's channel, so you do not map notes one at a time. Every binding stays re-learnable, and your bindings save as that controller's default the moment you make them.

Gotcha: if a controller is plugged in but not showing here, check that iOS is not naming it as a network or Bluetooth endpoint, and remember grooveboxes never appear in this hub by design. If a mapped control does nothing, confirm its ACTIONS dot is still patched in the matrix, since that is the switch that lets a controller drive Compa at all.

Global MIDI Map mode

Tap MIDI MAP in the persistent transport. Mappable controls become selectable across Session, Clips, Arrange, Chomp, Mix, and transport. Tap an on-screen control, move the hardware control, and the assignment becomes active immediately. Leaving the screen does not silently leave learn mode.

The mappable actions

These are the full set of targets a control can drive, grouped the way they appear in the map list. KNOB 1 through 6 always drive whatever groovebox you are focused on: on an SP that is its six FX-bus knobs, on a P-6 the curated granular controls, and so on. The keybed and pads route to the focused device too.

Group	Control	What it does
TRANSPORT	PLAY	Start the transport
TRANSPORT	STOP	Stop the transport
TRANSPORT	REC	Toggle recording the mix to a WAV
TRANSPORT	+REC	Dump the recall buffer and keep recording forward
TRANSPORT	RCL DUMP	Dump the recall buffer to a file

Group	Control	What it does
TEMPO & LEVEL	BPM (KNOB/FADER)	Set tempo, CC value scaled across 40 to 220 BPM
TEMPO & LEVEL	MONITOR LEVEL	Set the monitor volume, 0 to 100%
DEVICE CONTROLS	KNOB 1 to KNOB 6	Drive the focused device's six controls (SP FX, P-6 granular, etc.)
DEVICE CONTROLS	FX SELECT	Pick the effect on the focused FX bus
DEVICE CONTROLS	FX ON/OFF	Toggle the focused FX on or off
KEYS	KEYBED (PLAY ANY KEY)	Note-range passthrough into Compa's keybed
KEYS	OCTAVE + / OCTAVE -	Shift the keybed octave, clamped to plus or minus 3
PADS	PAD 1 to PAD 8	Trigger pad N on the focused device

Factory presets

Presets are opt-in on purpose. Touching a controller does not mass-map it, so plugging in a Twister never binds a dozen controls behind your back. First sight of a new controller gives you an empty custom map, and LEARN or tap-to-map builds it from there. When you do hit LOAD FACTORY PRESET, Compa matches the controller by a hint in its port name, replaces the active map with the shipped template, and saves it as that controller's default. Every binding in a preset is still re-learnable afterward.

- Shipped presets: Midi Fighter Twister, AKAI MPK mini 3, Arturia KeyStep, Novation Launchkey MK4, Novation Launchpad X, Launchpad Mini MK3, AKAI APC mini mk2, Korg nanoKONTROL2, AKAI MIDImix, Arturia MiniLab 3, and Arturia BeatStep.
- RESET MAP (on the mapping screen) removes the saved override and returns the controller to an empty custom map, not to the factory preset. To get the factory layout back, hit LOAD FACTORY PRESET again.

For reference, this is the shipped Midi Fighter Twister map. Encoders live on MIDI channel 1, the encoder pushes on channel 2.

Control	MIDI	Action
Encoder 1 to 6	CC 0 to 5, ch 1	KNOB 1 to 6
Encoder 7	CC 6, ch 1	BPM
Encoder 8	CC 7, ch 1	MONITOR LEVEL
Encoder push 1	CC 0, ch 2	FX ON/OFF
Encoder push 2	CC 1, ch 2	FX SELECT
Encoder push 3	CC 2, ch 2	PLAY
Encoder push 4	CC 3, ch 2	STOP
Encoder push 5	CC 4, ch 2	REC

Control	MIDI	Action
Encoder push 6	CC 5, ch 2	+REC

The Twister gets two-way LED feedback. When it attaches, every mapped encoder is painted its action color (orange for device knobs, yellow for BPM, blue for level, green for PLAY, red for REC, purple for FX), and as you turn a mapped knob its LED ring echoes the value Compa actually accepted. That is why a knob's ring tracks Compa instead of drifting.

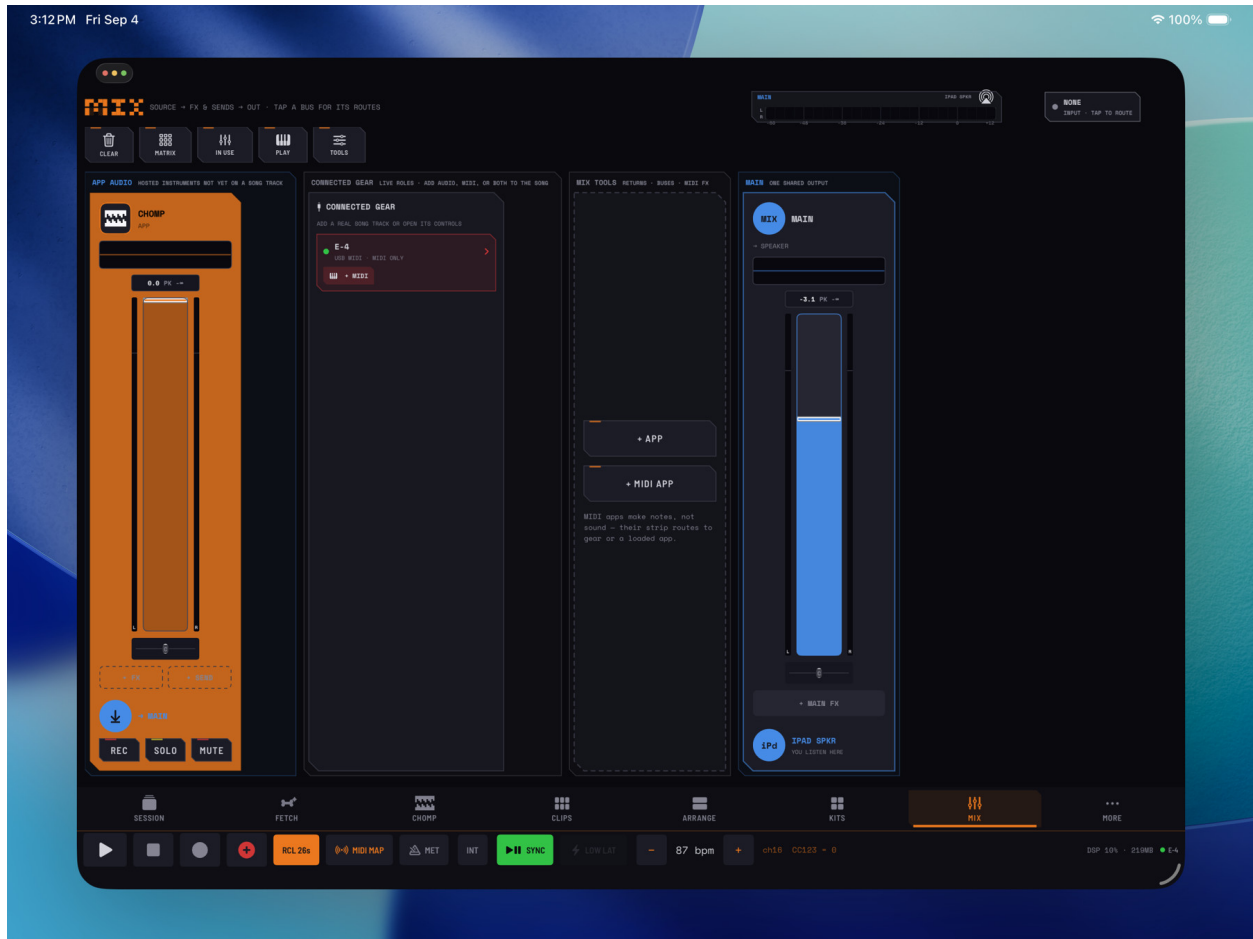
Launchpad, Push 2 and Push 3, APC mini, Launch Control XL, Midi Fighter, nanoKONTROL2, MPK mini, MiniLab, BeatStep, and KeyStep families receive recognizable surfaces or presets when their endpoint identity matches. Presets remain opt-in and every binding can be relearned.

The MIDI matrix and COMPA ACTIONS

A controller's mappings drive a target called COMPA ACTIONS, which is the mapping engine you just wired. The first time Compa sees a controller it wires that controller to ACTIONS automatically, which is why mapping works with no extra setup. The MIDI matrix (reachable from MIX, then MIDI MATRIX) is the full picture of who plays whom: columns are sources (COMPA's keys, FETCH, arp and step sequencer, your gear's keys, and every controller), rows are destinations (hardware devices, loaded apps, and COMPA ACTIONS). Tap a dot to patch a crossing.

- Only controllers can drive COMPA ACTIONS. A device cannot play itself, and those impossible crossings are barred in the grid.
- Focus is the quick path: tapping a device card sets COMPA's note output to that one destination exclusively. The matrix can then add more, for instance sending Compa's keys into two apps at once.
- Long-press a live dot for its options: transpose (from minus 24 up to plus 24 semitones) and a channel filter (ALL, or lock to one of channels 1 to 16). Disconnect is there too.
- Matrix thru forwards a source's channel-voice stream to every destination it is patched to, so a T-8's keys can drive the SP or a keyboard can drive an app. Clock and transport are never re-forwarded, because Compa is the master.
- Device and ACTIONS routes persist across launches; routes into loaded apps are session-only. Pulling a patch sends an all-notes-off to whatever it was feeding, so nothing rings.

The MIX tab



Build 29 simulator: a CHOMP app strip and Main, with connected MIDI gear and the app-loading area. No hardware audio return is selected in this example.

MIX is Compa's full console. Every strip runs the full height of the screen, fader first, so a whole rig reads down one page the way a desk does. Every independently addressable audio source you see on SESSION has the same identity and the same state here, followed by the buses and MAIN. This is not a decoration over the audio, it is the audio graph. The scope, the recall ring and REC all tap the mix after the effects, so Compa records exactly what this page plays.

The strip roster

Strips appear left to right in signal order, and only when they exist. A hardware strip shows up when a class-compliant USB input is connected, and every pair of a multi-input interface gets its own strip. A FEED strip shows up when a feed file is loaded, each loaded app gets its own strip, each loaded MIDI app gets a MIDI strip, and incoming Link Audio appears as LINK IN. The 24 buses only show when they are in use, unless you flip the header toggle to ALL 24 BUSES. The header also carries CLEAR (with a save-first prompt) and a MIDI MATRIX shortcut.

Strip	Source	Output options	Shown when
HW IN	A USB input pair (SP-404, P-6, T-8, or any class-compliant interface)	MAIN, a bus, or into an app	A USB input is present. One strip per input pair
APP	A loaded AUv3 instrument or the built-in CHOMP sampler	MAIN, a bus, or into an app	You load it from + APP
MIDI APP	A hosted MIDI AUv3. No audio, so no fader	Any MIDI destination in the graph	You load one on MIX
LINK IN	Audio arriving over Ableton Link Audio	MAIN, a bus, or into an app	A Link peer is sending to you
FEED	The loaded feed file	MAIN, a bus, or into an app	A feed file is loaded
BUS	The sub-mix of whatever strips route into it	MAIN (fixed, buses always land on MAIN)	In use, or ALL 24 BUSES is on
MAIN	The summed mix of everything. Reads YOU LISTEN HERE	Speaker or USB (the monitor output)	Always

Loading apps as gear

Open + APP to load AUv3 instruments (Koala, synths, whatever you have installed) plus the built-in CHOMP sampler. You can load up to 8 AUv3 instruments; CHOMP is internal and does not count against that cap. Installed instruments that do not appear usually need to be opened in their own app once, then refreshed here. Each loaded app becomes a first-class rig member.

- Every app gets a SESSION card with its own live scope, a MIX strip, and a slot in the MIDI matrix.
- Compa's keys, pads and FETCH drive the app over internal MIDI, and its audio rides the monitor path out to your gear.
- Its real AUv3 icon shows on the strip, and tapping the source node opens the app's own interface in a sheet.
- Each app is auto-colored from a palette of 8 distinct hues, deterministic per app name and collision-avoided so a full rack never wears the same color twice. You can override it in Settings, Device Colors.
- CHOMP loads as its own strip and card too, so you can chop and resample inside the same mixer.

Inserts and sends

The middle of every strip is a scrollable insert region with a + INSERT button. The picker has two modes. EFFECT lists every installed AUv3 effect (Compa's own QuotaFX and anything from Rare Data sorts to the top, then everything else). A strip can hold as many effects as you want. SEND, TO, BUS splits a variable amount of the strip off to one of the 24 buses; the knob that appears on the send node is the amount itself, changed live with no rewiring. Effects can be bypassed or removed from a long-press, and tapping an effect opens its own plugin UI.

Output routing and buses

The output node is the patch point. Tap it and pick where the strip goes: MAIN MIX (the default), any of the 24 buses to group it with other strips and process the whole group, or an app that accepts audio input to sample the strip straight into it. Buses are full sub-mixes: each has its own name, color and insert chain, and always lands on the master. A bus counts as in use when a strip points at it (as an output or a send) or when it carries FX. Tap any bus, or any reference to a bus, and the mixer glows every strip touching that bus in the bus's color, so a routing at a glance is always one tap away.

Master, monitor and the doubling trap

The MAIN strip carries the monitor fader with a percent readout, a MAIN FX button (up to 4 AUv3 effects across the whole mix), and an output node that names where you are listening. The monitor starts at 0 percent on purpose. iOS routes Compa's output back to the USB device, which mixes it onto its own outputs, so if you monitored on the SP or T-8 directly you would hear the raw signal plus a delayed copy, the classic doubling. Setting the monitor output to speaker forces the iPad's own speaker for the wet chain while the USB stays the input, which is the clean way to monitor. Loading an app, starting a feed, or deliberately choosing an output all bump the monitor to 70 percent so you are never left with silent processing you cannot explain.

Meter, mute, solo, and per-strip record

- MUTE drops the strip's gain to zero and stashes the old level so unmuting restores it exactly.
- SOLO is Ableton-style and additive: multiple solos are allowed, and it ducks every non-soloed strip to zero over a separate stash layer so faders and mute states survive un-soloing.
- REC on a strip records just that strip, post-insert, to its own WAV. It tees into a private silent sink so the recording never adds to the monitor and never collides with the app or scope taps already on that strip.
- The footer meter reads each strip's own level, and the master output node reminds you, YOU LISTEN HERE.

Signal path, end to end: hardware, apps and FEED each run through their own gain and insert chain, then converge on the record mix (or a bus). The record mix runs through the built-in QuotaFX perform bank first, then the master inserts, then the monitor fader. The record and scope tap sits after all of that, so takes capture the finished, processed mix. The metronome bypasses this path entirely, so it is monitor-only and never printed into a recording. CLEAR empties every strip's inserts, resets all routing and bus identities, and unloads every app, with an option to save the rig to SESSIONS first.

Floating plugin windows

OPEN UI on a strip floats that plugin's interface over the mixer instead of pushing the mixer off screen. You can have several open at once and drag them where you want, so you can arrange two or three plugins side by side and play them against each other. Drag is smoothed so a window does not jitter under your finger.

The keys drawer

A keybed pulls up from the bottom of MIX. You can audition and play whatever strip you have selected without leaving the console, which means setting up a sound and playing it are the same trip rather than two.

Honest meters

The strip meters read from the analyzer that is already running on each source, not from a forest of separate taps bolted onto the graph. MAIN carries a proper stereo meter in dB. A meter that shows you a number the engine is not actually seeing is worse than no meter, so these show the real thing.

Mini scopes

Every strip carries a mini scope. Tapping it enlarges it or changes its visualization. It does not select that strip as the new hardware input. Looking at a source and choosing a source are separate actions, and one never triggers the other.

Multichannel input strips

On an interface with more than two inputs, MIX grows a strip per stereo pair, each a full channel with its own fader, inserts, sends, meter and REC. The MAIN strip also carries the output pair picker under YOU LISTEN HERE. Both are covered in full under “Multichannel interfaces” and “Choosing which output pair the mix leaves on”.

One desk for audio and MIDI tracks

Audio and hosted-instrument tracks show stereo meters with peak and hold. MIDI-only tracks show destination, channel, activity, and their device rack instead of a fake audio meter. External MIDI can link to a real audio return without pretending the MIDI stream itself has level.

Plug-ins and automation

Track, bus, and Main inserts share stable instance identities. OPEN UI presents a movable window with factory presets, published parameters, and MIDI Learn. Automated controls show their state in Mix and resolve to the same lane in Arrange.

Physical pairs and song tracks stay distinct

A physical multichannel input strip shows what is arriving from the interface. A song track is the recordable role shared by Clips and Arrange. Arming a song track does not create a second dry monitor path. Pair strips, assigned device cards, song tracks and Main all meter live and return to zero when the source stops.

AUv3 inserts follow the intended strip

An insert on one track affects only that track. An insert on Main affects the complete mix. Every track and physical-pair insert has a visible remove button; hold actions remain available for bypass and automation. Plug-in windows share the same movable, resizable, fit, maximize, bypass, reopen and remove lifecycle instead of using a separate fixed Main editor.

MIDI apps: hosting MIDI AUv3



A hosted instrument window above CHOMP. The sample waveform behind it is recorded audio, not MIDI.

Compa hosts MIDI AUv3 plugins, not just instruments. A sequencer, an arpeggiator, a chord generator or a note filter loads as a MIDI app, gets a strip on MIX, and can be routed to anything Compa can reach: a hosted instrument, CHOMP, your hardware, Compa Out, or a network peer.

Loading one

MIDI apps live on the MIX tab. Load one the same way you load an instrument. Compa finds installed MIDI processor plugins, instantiates them asynchronously so a slow plugin cannot freeze the app, and tells you plainly if one fails to load rather than showing an empty strip.

A MIDI app is not an audio strip

A MIDI app produces no audio, so it gets no fader, no pan and no audio solo. Inventing audio controls for something that makes no sound is how a mixer starts lying to you. What it gets instead is activity, its input and output routes, channel and filter settings, enable state, presets, its own UI, its parameters and its diagnostics.

Routing MIDI apps

Every MIDI input and output port a plugin publishes shows up in the MIDI Matrix as a real source or destination. A MIDI app can drive more than one destination at once. Its route persists with the session, and so does its plugin state and its identity, so a rig you built yesterday comes back wired the way you left it.

A MIDI app can send to	Notes
Another MIDI app or a MIDI bus	Chain a sequencer into an arpeggiator into a filter
A hosted AUv3 instrument	Scheduled in the same render pass, so the note lands on time
CHOMP or an internal Compa voice	No cables, no setup
Class-compliant hardware	On the channel you pick at the route
Compa Out	So another app or your DAW can record it
A network peer	See the Network MIDI section

Timing

MIDI plugins are rendered before the instruments that depend on them, in the same buffer. A sequencer feeding a synth is not a buffer late. Incoming events carry sample-accurate timestamps and the plugin gets real tempo, beat and transport context from Compa's clock.

Muting or disabling a MIDI node releases its held notes and sustain properly. It does not leave a note ringing on your hardware.

The picker is Compa's own now

+ MIDI APP used to open an iPadOS popup menu. That control took several taps to open and, worse, did not scroll - so on a device with more than a handful of MIDI AUv3s installed, everything past the fold was simply unreachable. It now opens a proper Compa sheet, and the whole sheet scrolls.

- Anything already loaded is listed first under LOADED, each row carrying a X UNLOAD button that removes it on the spot.
- Below that is every installed MIDI AUv3, each row showing the plug-in name over its manufacturer.
- A search field filters on either the name or the manufacturer.
- RESCAN beside it re-asks the system, which is how a plug-in you just installed appears without leaving Compa.
- Tapping a row loads it and closes the sheet.

If the list is empty, the usual cause is that the plug-in's own app has never been opened. iOS does not publish an AUv3 until its host app has run once. Open it, come back, and press RESCAN.

Compa MIDI AU

The Compa MIDI AU can run inside a host such as AUM. FETCH can send chords, bass, melody, drums, and atmosphere on separate MIDI channels; KEYS offers scale, root, piano, and up to 64 Push-style pads. Route the AU's MIDI output to one or more instrument channels in the host.

External MIDI output depends on the host supplying an AU MIDI output event block. A host that omits it cannot receive the generated MIDI even though the AU interface opens correctly.

Compa FETCH + KEYS in another host

The bundled MIDI AUv3 opens on KEYS. It provides 32, 40, 48 or 64 scale-locked pads, root and scale selection, octave, output channel and Panic. Pads track touch directly, so a finger can glide across notes without the host view stealing the gesture. The compact scope remains visible without displacing the pads.

FETCH is chord-first in a single-instrument host workflow. It shows the generated progression before playback, lets you lock or regenerate it, and exposes the other parts only when you want them. Chords, bass, melody, drums and atmosphere can use separate host MIDI channels and follow the host tempo and transport.

Hosted tempo and transport

Hosted Audio Units receive tempo, beat position, time signature, play state, transport-change information and loop context from COMPA. Realtime clock and transport messages use a protected scheduling path so dense note and CC traffic cannot queue in front of them. A specific third-party AU can still require its owner's exact version for acceptance testing.

CHOMP AUv3

CHOMP appears as an AUv3 instrument in compatible hosts. It carries the same banks, pads, pad editor, choke groups, buses, sequence, pattern, keys, Live FX, Mix, scope and color settings as the built-in instrument. The host supplies tempo and transport; CHOMP produces audio directly on its AU channel.

Restoring a Session with hosted apps

Open the Session and allow PREPARING to finish before auditioning. COMPA restores hosted instruments while stopped, attaches them to the audio graph and then makes the rig ready. A problem with one app should be reported with the exact plug-in name/version and whether it was freshly added or restored.

Fixed and responsive editor windows

A responsive AUv3 editor follows the live window bounds. A fixed-layout editor is aspect-fitted so the whole panel remains visible; use the available fit, zoom and pan controls when needed. Resizing the COMPA window does not change the plug-in's own control layout. Reopen the editor if a plug-in presents a blank view and include a recording of that transition in a report.

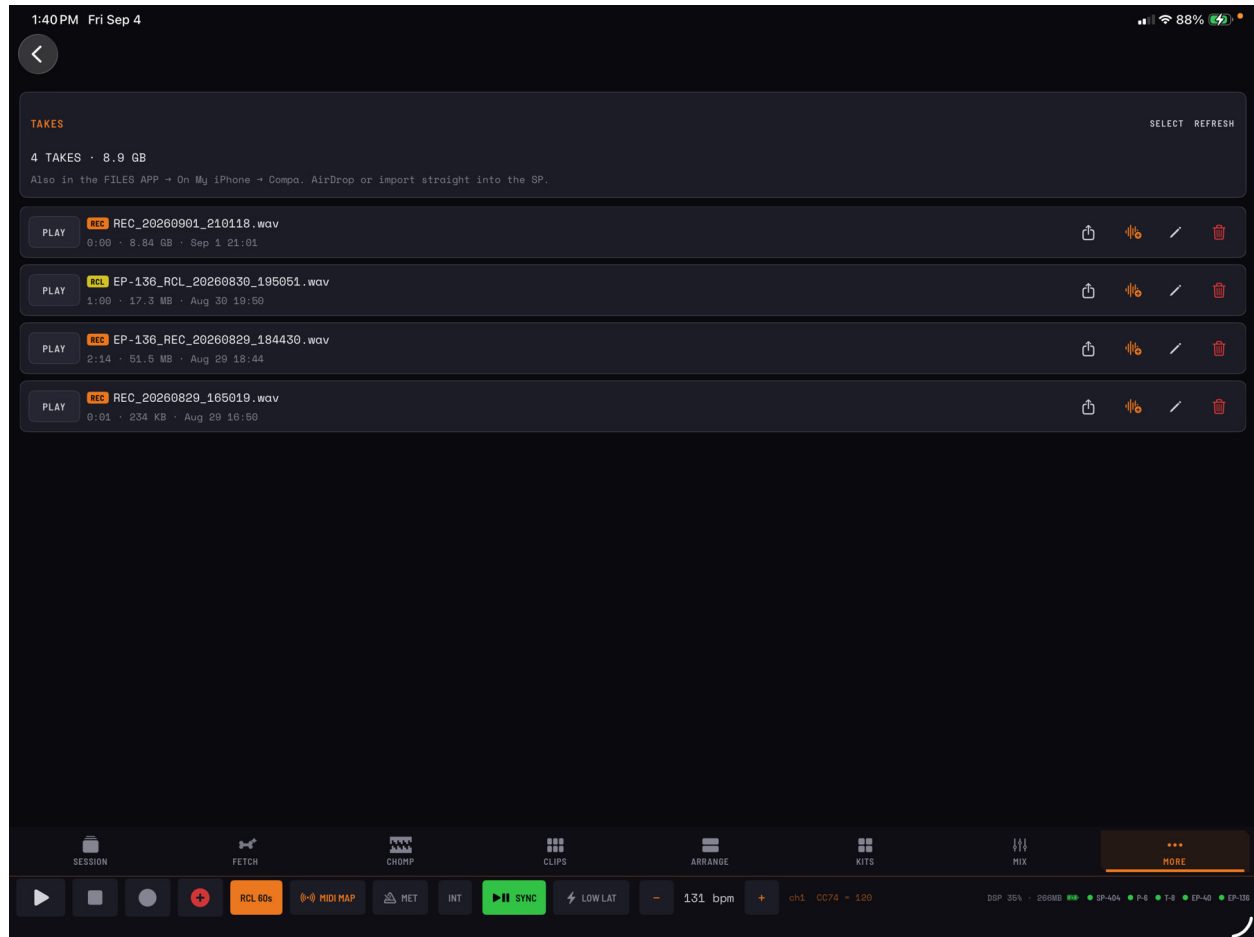
Sequencer sync and the first event

Use COMPA transport when the hosted sequencer is meant to follow the Session, and check the plug-in's own host-sync setting. Stop preserves the current beat; a tempo change changes the rate without inventing a new song position. A second Stop can return the song position to the beginning.

1.1 (Build 30) preview: a later start-edge correction waits for the first moving render buffer before notifying AU sequencers. This addresses the reported SUPER 606/Hammerhead silent-start behavior. Retest the exact plug-in combination after updating; this is not a claim of certification for every Audio Unit.

1.1 (Build 30) preview: PLAY keyboard notes use the displayed channel, release on the channel where they began, and release on a latch re-tap. A later master-effect insertion correction removes the duplicate delayed graph rebuild. One brief transition may still occur while attaching an effect to a live signal path.

Feed, Takes & the recall buffer



TAKES lists recorded and recalled audio with playback and sharing controls.

Three tools that all revolve around WAV files: FEED pushes audio out the USB cable so your gear can sample it, the recall buffer is an always-on safety net that grabs the audio you forgot to record, and TAKES is where every recording lands. Together they close the loop between Compa and a groovebox's sampler.

FEED: sample into your gear

FEED plays an audio file out the USB cable so the connected device samples it. This is the Quota bridge in practice: Voice or another Quota tool drops stems and grabs as WAVs into iCloud Drive, and FEED imports them and feeds them to the SP, KO II or P-6. Hit + IMPORT AUDIO (FILES / iCloud) to pull files in from any Files location, including the iCloud folder your Quota drops land in. Imports are copied into the app's Feed folder and are visible in the Files app. The first file you import with nothing loaded auto-loads, so PLAY just works.

- PLAY starts the file (it reads RESTART while a feed is already sounding), STOP halts it.
- LOOP reschedules the file gaplessly for continuous sampling.
- COUNT-IN toggles a four-blip lead-in before the file.
- FEED LEVEL sets the feed's own gain from 0 to 100 percent, independent of the monitor.

- Supported formats: wav, aif, aiff, mp3, m4a, flac and caf.
- On-screen capture recipes walk you through the SP-404 MK2, KO II and P-6 setups so the file lands cleanly.

The count-in is four blips at the current session BPM, with an accented downbeat (a higher pitch on beat one), so your sampler's record arm has a predictable lead-in. One tip baked into the recipes: on the KO II's threshold sampling, turn COUNT-IN off, because the blips would trip the threshold early. FEED is also a first-class mixer strip in its own blue, so it has its own inserts, sends and output destination like any other strip.

The recall buffer (RCL)

Compa is always quietly recording the last stretch of the stereo, post-FX main mix into a rolling ring buffer, so the take you did not think to capture is still there. RCL is one main-mix safety recording, not a separate buffer for every track. Its length defaults to 60 seconds and can be set to 30 seconds, 1 minute, 2 minutes or 5 minutes in Settings, under RECORDINGS, RECALL BUFFER. A length change takes effect the next time the audio engine restarts, such as after a replug or relaunch.

Setting	Length	Meaning
30S	30 seconds	Shortest rescue window, smallest memory footprint
1M	60 seconds	Default
2M	120 seconds	Two minutes of history
5M	300 seconds	Longest window, five minutes back

On a session card the RCL chip reads RCL {n}s, where n is how many seconds are currently buffered, and it goes solid (armed) once at least one second is banked. Tapping it dumps the buffered audio to a stereo WAV. +REC is the rescue move: it dumps the recall buffer AND begins recording forward, so you keep the minute that already happened and everything after it. All three of these are also mappable to a controller: RCL DUMP, +REC and REC live in the TRANSPORT group of the mapping list.

Chip	Captures	Direction	File written
REC	The live mix from the moment you hit it	Forward only	REC_ prefixed, 24-bit stereo WAV
RCL {n}s	The last n seconds already in the ring	Backward	RCL_ prefixed, 24-bit stereo WAV
+REC	The ring buffer, then keeps recording	Backward then forward	An RCL_ dump plus a fresh REC_ file

TAKES: where recordings land

TAKES is the browser for every REC and RCL file Compa has written, newest first, with a running count and total size at the top. Recordings are named so the list reads like a session log: the source device leads, so you get names like T-8_REC_20260711_ and SP-404MKII_RCL_. An unknown input keeps the plain REC_ or RCL_ prefix. Every take is a 24-bit little-endian WAV that any DAW opens, written at the session sample rate.

- Each row has a PLAY/STOP preview, a REC or RCL kind tag (RCL tags are yellow), and a meta line of duration, size and date.
- Share sends the file straight out via the iOS share sheet; Rename enforces the .wav extension and rejects name collisions; Delete confirms first and is permanent, there is no undo.

- **SELECT** mode enables batch delete, including a paint-drag down the checkbox column to select a run of takes in one pass.
- Everything is also in the Files app under On My iPhone, then Compa, so you can AirDrop a take or import it straight into the SP.

Two edge cases worth knowing. First, files are grouped by folder: REC and RCL takes sit in the Documents root, while imported FEED files live in a Feed subfolder, both visible in the Files app. Second, per-strip records and CHOMP's sample-to-pad captures are written as 32-bit float instead of 24-bit, on purpose, because the strip taps carry float headroom and a hot transient would hard-clip into a 24-bit file. The REC and RCL takes you see in TAKES are always the 24-bit WAVs.

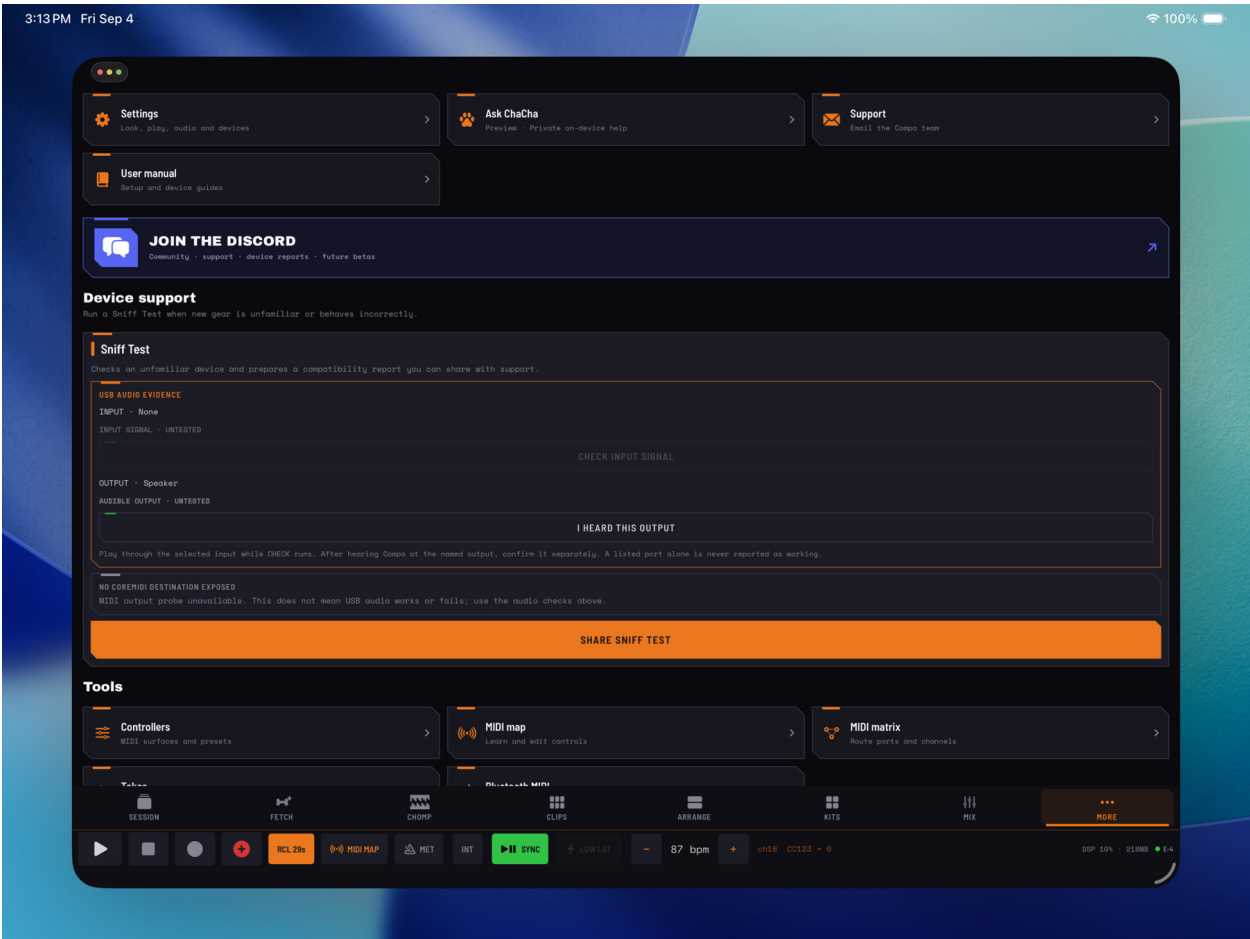
ADD TO ARRANGE

A REC or RCL take can go to **ARRANGE** without passing through **FETCH** or **CLIPS**. Open the take's actions, choose **ADD TO ARRANGE**, pick an existing compatible audio track or **NEW AUDIO TRACK**, and choose the bar. The bar defaults to the current **ARRANGE** playhead.

The original take remains in **TAKES**. The arrangement uses stable Session media, the insertion participates in undo and redo, and it survives save and relaunch. If the media has gone missing, Compa reports that instead of creating a silent region.

The MORE page

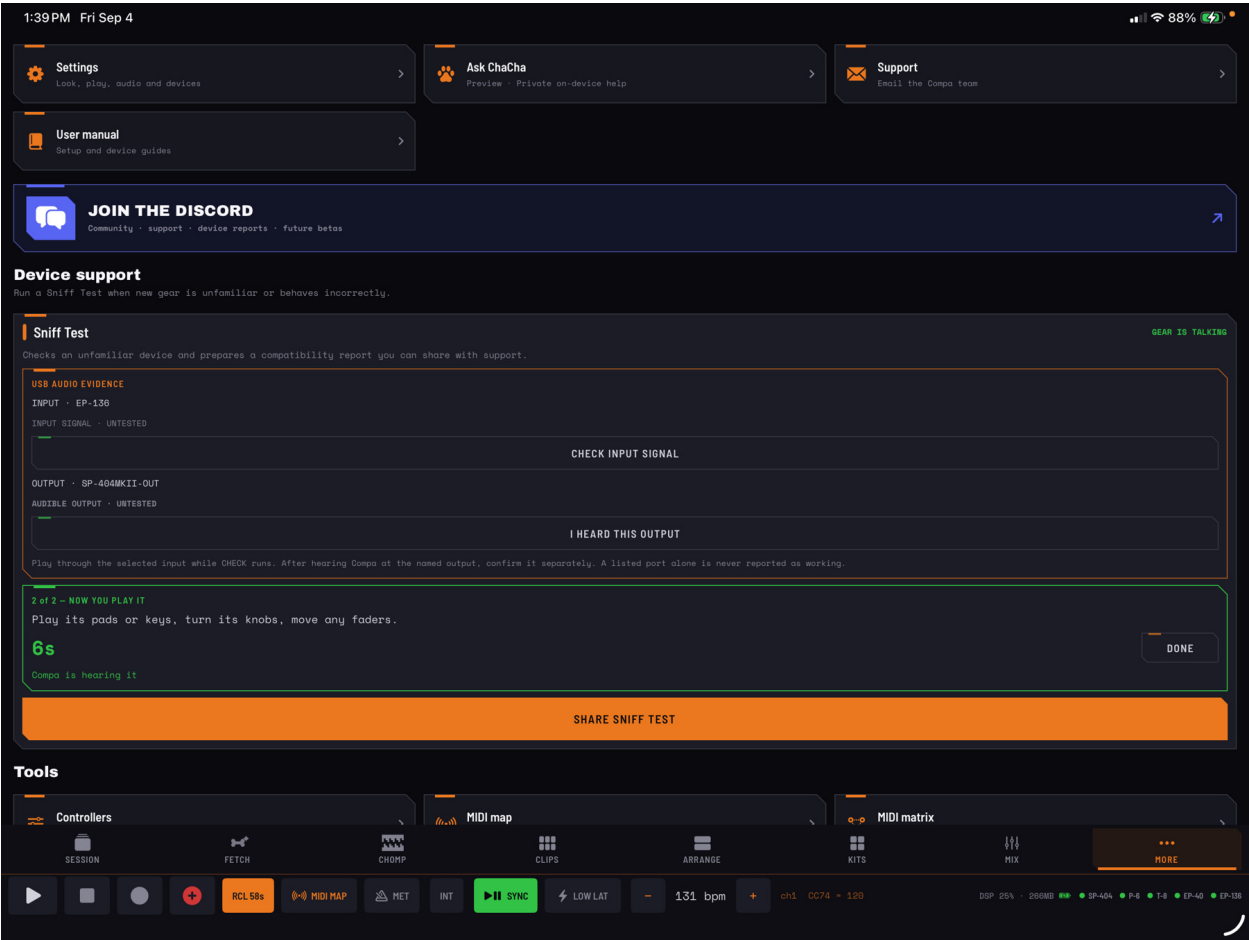
MORE is a front desk, not a junk drawer. Ask ChaCha and the three primary help destinations come first; device support and focused tools follow; dense connection and diagnostic detail stays folded until requested.



Build 29 simulator: MORE front desk, with Settings, Ask ChaCha, Support and the manual. The Sniff Test below has no physical input connected.

Front desk

Card	Purpose
ASK CHACHA	Contextual, on-device help for the current screen, connected gear, routing, recording, and workflow.
SETTINGS	Look, performance, recordings, audio diagnostics, device colors, and device-specific preferences.
SUPPORT	Starts an email to support@getquota.app .
USER MANUAL	Opens this PDF.



MORE with a completed Sniff Test report. Device/audio facts stay separate from the deliberate Share action.

Device support

SNIFF TEST is the public device-compatibility workflow. Run it when hardware is new, incorrectly named, or behaving differently from its profile. Audio interfaces need no MIDI profile to pass audio. If an interface also publishes an unknown MIDI endpoint, the copy names both facts separately so an audio-only role is never mistaken for a MIDI requirement.

Tools

Tool	What it opens
CONTROLLERS	Detected control surfaces, diagrams, factory presets, and mapping status.
MIDI MAP	Learn mode and the editable assignment list.
MIDI MATRIX	Source-to-destination channel routing.
TAKES	Recorded REC, RCL, stem, and related audio files.
FEED	Updates, tips, and audio-feed workflows.
BLUETOOTH MIDI	Apple's BLE MIDI pairing panel. After it closes, Compa reports endpoint arrival and received MIDI traffic separately.

Bluetooth MIDI is MIDI only and never appears in Route's audio input or output list. Open BLUETOOTH MIDI, connect the controller in Apple's panel, return to Compa, then play a note or move a control. MIDI INPUT CONNECTED means CoreMIDI exposed an endpoint; MIDI RECEIVED names the exact source only after Compa receives channel MIDI. Recognized grooveboxes belong under a track's MIDI FROM or MIDI TO and in MIDI MATRIX; generic control surfaces belong under CONTROLLERS or MIDI MAP.

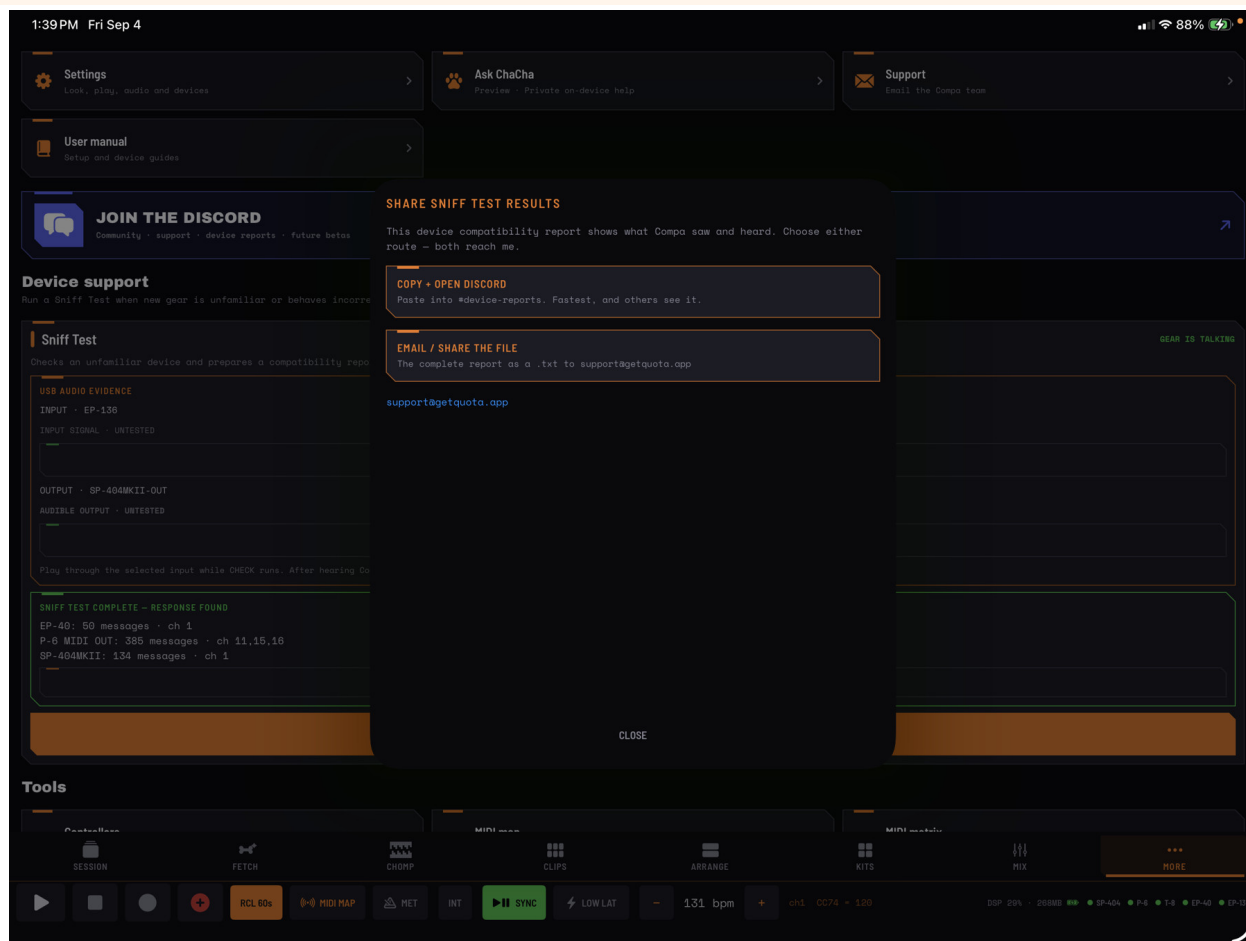
MIDI and connections

The folded MIDI & CONNECTIONS card holds Network MIDI, known endpoint binding, unmatched ports, and active or forgotten device cards. Only a real hardware endpoint offers SNIFF. Virtual and network ports can be hidden without pretending they are instruments.

Diagnostics and About

Diagnostics shows recent MIDI output only when expanded. About keeps the version, Rare Data link, and dedication visible without mixing engineering fixtures into normal settings.

The Sniff Test remains available in the released app. Sharing is always a separate user action; Compa does not upload a report automatically.



Sharing a Sniff Test is a separate choice; COMPA does not send this report automatically.

What a Sniff Test proves

A Sniff Test separates enumerated facts from observed behavior. A named CoreMIDI endpoint proves that iPadOS exposed a port; it does not prove that a note or control was received. An audio endpoint proves that iPadOS offered a route; it does not prove that input signal arrived or that an output was audible. The report records received MIDI and confirmed audio evidence separately so device support is never inferred from a name alone.

Community and maker

JOIN THE DISCORD opens Compa's public community for setup help, device reports and future update discussion. The About row keeps the ChaCha dedication on the left and the Rare Data mark on the right. Email support@getquota.app when private support is more appropriate.

Ask ChaCha

Ask ChaCha is curious, careful, and protective help for the current setup. It can explain what Compa is, plan a first workflow, identify the safe routing direction, describe compatible cables and hubs, and distinguish verified support from a possible connection path for historical gear.

Open and ask

Open MORE and tap Ask ChaCha. Type a question, or tap the microphone for opt-in push-to-talk. The answer includes a source label; Compa-manual sources open the cited PDF page, while device facts may open an official manufacturer page.

Voice while gear is connected

Voice borrows Compa's existing input engine instead of creating a competing audio owner. Playback and every capture path must be stopped. After confirmation, Compa temporarily uses the iPad microphone for on-device transcription, keeps words across natural pauses, lets you review the transcript, and restores the prior USB input and output when listening ends.

What ChaCha can see

- The current Compa section, connected device names and capability labels, route direction, input and output names, sample rate, buffer, transport state, recording state, and current error.
- Not project names, notes, automation points, audio, recordings, raw speech, or the contents of a Sniff Test report outside the explicit listening or sharing action.

Verified, generic, and historical gear

ChaCha preserves exact generations: SP-404MKII is not shortened into the whole SP-404 family. For an unknown model, she asks for the literal input and output labels and whether the manual calls USB audio, USB MIDI, or storage class-compliant. On supported iPads, Apple's on-device language model may provide clearly labeled general historical knowledge; live endpoints, manufacturer documentation, and Compa's signed device catalog always win.

Safe actions

An answer may offer OPEN ROUTE, open a direction-specific SEND or RECEIVE setup, open MIDI Map or Matrix, jump to a Compa section, or open SNIFF TEST. The action closes help and opens the destination for inspection. Ask ChaCha does not silently reroute audio, arm a track, erase work, start recording, or upload a report.

Ask ChaCha is useful without hardware. Ask "Where should I begin?" for a small Fetch-to-Clips-to-Arrange workflow using Chomp or an AUv3 instrument.

Modulation questions do not open Audio Route

Modulation, LFO, mLFO, route CC, resonance, cutoff, and step lock are handled before ordinary audio routing. ChaCha identifies one loaded AUv3 parameter or one connected hardware control from Compa's verified map. If either is ambiguous, she asks instead of guessing.

Voice phrasing such as residence or reso for resonance, ML FO, or em LFO is normalized first. With several possible targets, ChaCha shows choices such as USE MODEL D or USE P-6. Saying or tapping only that target completes the pending request; you do not repeat the parameter or LFO instruction.

Speak the complete LFO

State the target, shape, rate, depth, start phase, and ownership in one request. Shapes are sine, triangle, saw up, saw down, square, and random hold. Sync choices run from 1/32 through four bars; free rates use hertz. Depth is a percentage, phase uses degrees, and scope is Session or Pattern.

Example: Add a two-bar triangle LFO at 30 percent depth with 90 degree phase to Animoog Z filter cutoff for this pattern. Before creating it, confirmation prints TRIANGLE, 2 BARS, 30% DEPTH, PHASE 90 degrees, and PATTERN.

When mLFO is not loaded, COMPA'S BUILT-IN MOD IS READY proposes a native 1/4-note sine at 50 percent depth. CREATE NATIVE LFO confirms before changing the Session. OPEN MOD only opens the editor.

If a MIDI AU such as mLFO is loaded, ChaCha still recommends native MOD first. She can offer an optional CC bridge only after you state the exact outgoing CC. An AU parameter address is never presented as though it were a MIDI CC number.

Verified hardware LFOs

ChaCha can create the same editable motion lane for connected hardware when Compa has a verified writable MIDI map. Current examples include named P-6 controls such as Filter Resonance, the selected SP-404MKII effect's exact bus and CTRL number, and mapped EP-family controls such as FX Knob X. The review names the device, section, parameter, MIDI channel, CC, shape, rate, depth, phase, and Session or Pattern scope.

CREATE HARDWARE LFO shows that exact review and adds or updates one source-owned lane only after confirmation. OPEN P-6 LFO, OPEN SP-404 LFO, or the corresponding device action only opens the editor for inspection. Repeating a request for the same destination updates its existing LFO instead of silently stacking a second lane.

The T-8 receives notes, patterns, clock, and transport but has no verified writable sound-shaping CC map. Ask ChaCha therefore says NO VERIFIED T-8 LFO TARGET instead of inventing a filter or resonance destination. The same rule applies to any connected box whose map is not verified.

Conversation continuity and NEW

The current Ask ChaCha conversation remains available when you close the sheet or follow an action into Session, Mix, MOD, or another Compa surface. Reopen Ask ChaCha to continue the same clarification. This history stays only in memory for the current app run; it is not written into the project or uploaded.

Tap NEW to intentionally clear the current conversation and begin again. Quitting and relaunching Compa also starts a new conversation.

Ask ChaCha can propose and, after confirmation, create a typed native AUv3 LFO, a verified hardware LFO, or an exact CC bridge. She cannot configure controls inside another developer's plug-in UI, discover an undocumented CC, or claim an unloaded app or disconnected device is available.

Live setup versus past setup

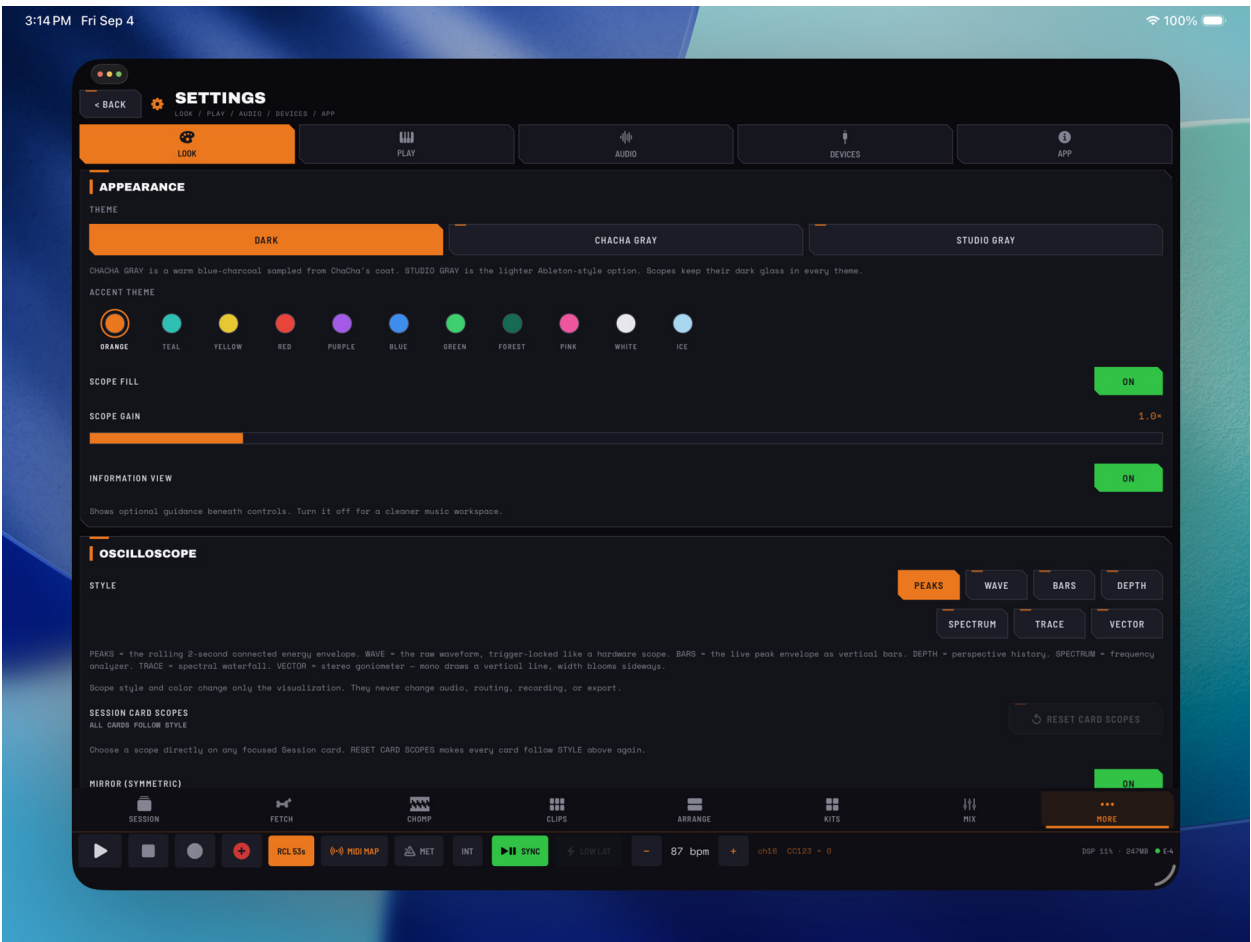
Each answer records the exact live graph it was based on. If devices, routes, tracks, or hosted apps change before you reopen the conversation, the earlier answer is labeled PAST SETUP. It remains readable as history, but it is not reused as though it described the current rig. A new clarification is evaluated against the graph that is actually live now.

A studio dog, not a generic help box

ChaCha greets the user with dog-like warmth and small visual reactions, then grounds every answer in the live rig, focused card, selected device, routes, tracks, clips and current task. She can guide a user toward the relevant COMPA screen without claiming an action was performed when it was not. Earlier answers are labeled as past setup when the rig changes.

Settings

Open MORE > SETTINGS. The five categories are LOOK, PLAY, AUDIO, DEVICES and APP. LOOK holds appearance and scopes; PLAY holds performance preferences; AUDIO holds audio requests, recording and route diagnostics; DEVICES holds colors and relevant device preferences; APP holds tips and About.



Build 29 simulator: SETTINGS > LOOK with themes, accent choices, INFORMATION VIEW and scope defaults.

Look

Theme	Character
DARK	The original near-black performance environment.
CHACHA GRAY	A warm blue-charcoal middle theme sampled from ChaCha's coat.
STUDIO GRAY	The lighter Ableton-style studio surface.

Semantic colors keep text, pads, clips, waveforms, meters, selection, and destructive controls legible in every theme. Scopes keep dark glass. Accent color remains app-wide and does not permanently follow the focused device.

Oscilloscope settings cover style, mirror, glow, fill, gain and palette. INFORMATION VIEW shows optional guidance beneath controls. Turn it off after the workflow is familiar; safety warnings remain visible.

Play

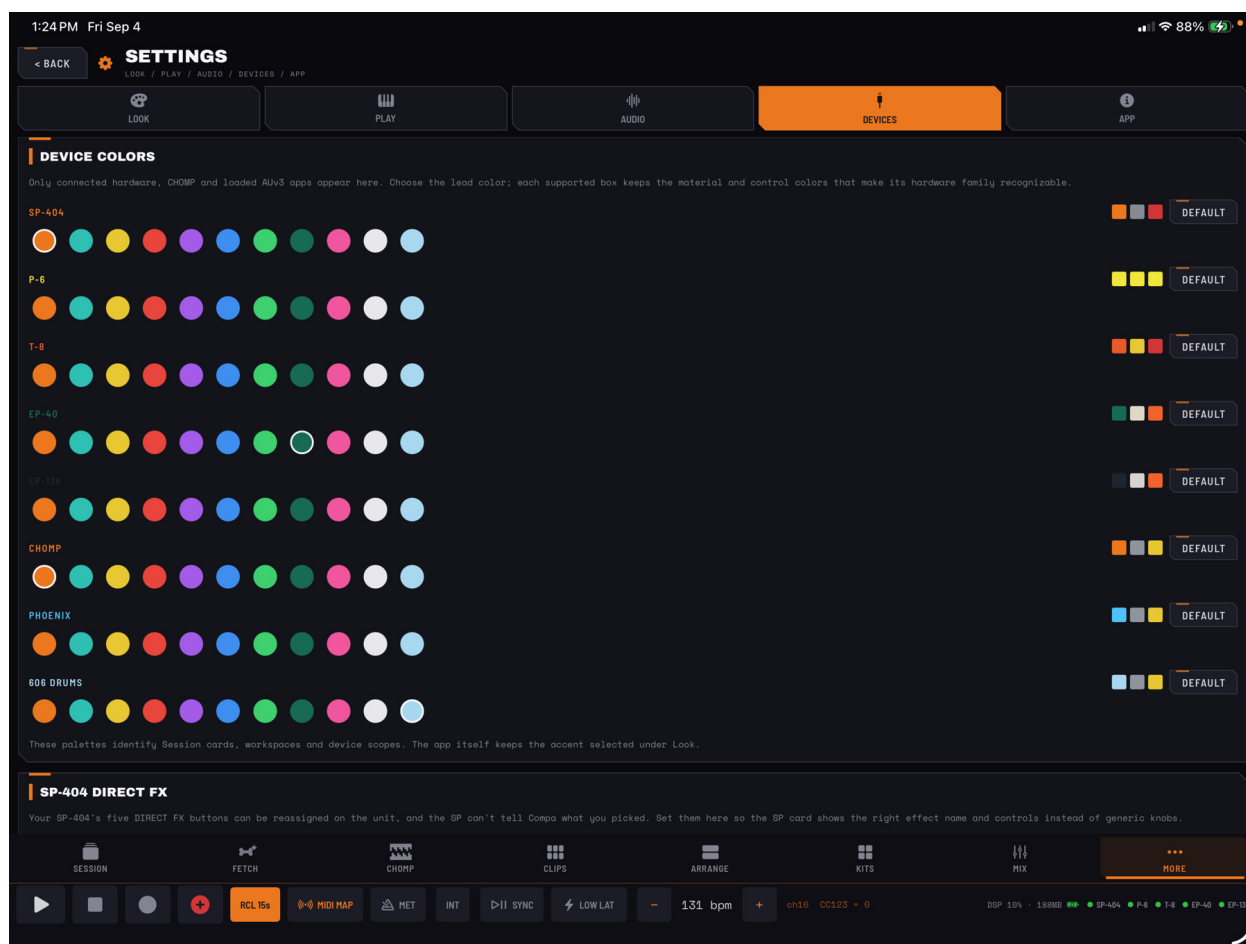
- Default BPM, keys velocity, arp gate, metronome, record quantize, and count-in.
- Chomp recording, trim, normalization, velocity-position, waveform, pad-color, and pitch-snap behavior.
- KEYS GRID PADS chooses 32, 40, 48, or the full 64-pad Push-style surface.

Audio: recordings

Recall length can be 30 seconds, 1 minute, 2 minutes, or 5 minutes, with 1 minute as the default. RCL captures one stereo, post-FX main mix rather than separate tracks. A changed length takes effect after the audio engine restarts, such as after a replug or relaunch. Built-in mic joins the graph only when selected. Threshold Auto-Rec arms until the input crosses its trigger level. The speaker-feedback warning cannot be hidden.

Audio

The read-only diagnostics show actual input, channel count, sample rate, output, session rate, recording format, and buffer. A mismatch is highlighted because iOS runs one input/output sample rate for the whole audio session.



SETTINGS > DEVICES holds device-color choices in the launch app.

Device colors

Only connected hardware, Chomp, and currently loaded AUv3 apps appear. Overrides remain remembered while a device is disconnected or an app is unloaded, then return with it. This keeps the list relevant instead of permanently listing every report Compa has ever seen.

Devices and App

Device-specific panels appear only when relevant, such as the SP-404MKII Direct FX assignments. Screen Tips can be restored. About contains the installed version, Rare Data, website, and privacy policy.

Global and per-card scope choices

STYLE sets the default scope mode. Choosing a mode directly on a focused Session card creates an override only for that source. RESET CARD SCOPES clears every override and returns all cards to STYLE; it does not change routing, gain, or the theater layout.

Restore the guided walkthrough

The first-run walkthrough introduces Session, Route, Apps, Rig Setup and each principal tab without blocking normal work. After it has been dismissed, restore it from Settings when another person uses the device or when a later build adds a new walkthrough step.

Engine Info and performance

Compa tells you the truth about what the audio engine is doing. The old CPU and MB readout was replaced by a DSP percentage that means something specific, and behind it sits a full Engine Info panel. If the app ever crackles, this is where you find out why instead of guessing.

The DSP badge

The status strip carries a compact DSP reading and a battery glyph. DSP percent is render time divided by the buffer deadline: the share of the time the audio thread actually had, that it actually used. It is not process CPU. It is a dropout-risk meter, so a number climbing toward 100 means you are approaching a click. Tap the badge to open Engine Info.

The battery indicator is a glyph, not a number, on purpose. A battery percentage and a DSP percentage sitting next to each other is how you end up reading a 95 percent charge as a 95 percent audio load.

What Engine Info shows

Section	What is in it
ENGINE	Running or stopped state, requested and actual sample rate, requested and actual buffer size, buffer duration in milliseconds, the current input and output route, and current, average, 95th percentile and peak DSP load with a peak reset
NODE STATISTICS	Per-node render attribution. Every plugin, bus, internal voice, the hardware I/O and Compa's own audio engine row, each with its share of the work
LATENCY	Input latency, output latency, accumulated plugin latency, applied compensation, and calculated round trip
PROCESS	Whole-app CPU, memory footprint and peak, memory pressure, battery, Low Power Mode and thermal state
HEALTH	Underruns, renders over deadline, engine starts and rebuilds, route changes and interruptions, Link overruns, MIDI late and dropped events, and the last engine issue with a timestamp

Every latency number says where it came from

A latency row is labeled REPORTED, CALCULATED, MEASURED or ESTIMATED. Where a total is calculated, the panel shows you the equation rather than handing you an authoritative looking number with no provenance. Compa applies real delay compensation along the route graph so parallel paths line up, and that compensation was proved with an impulse test on hardware, not assumed because a plugin reported a number.

There is an AUDIO ENGINE row on purpose

Node Statistics includes a row for Compa's own work: mixing, routing, metering, the clock, recording and the scope analysis. Without it, the app would quietly blame your plugins for its own overhead. Anything that genuinely cannot be measured reads NOT REPORTED rather than showing a fabricated number.

Asking for a different rate or buffer

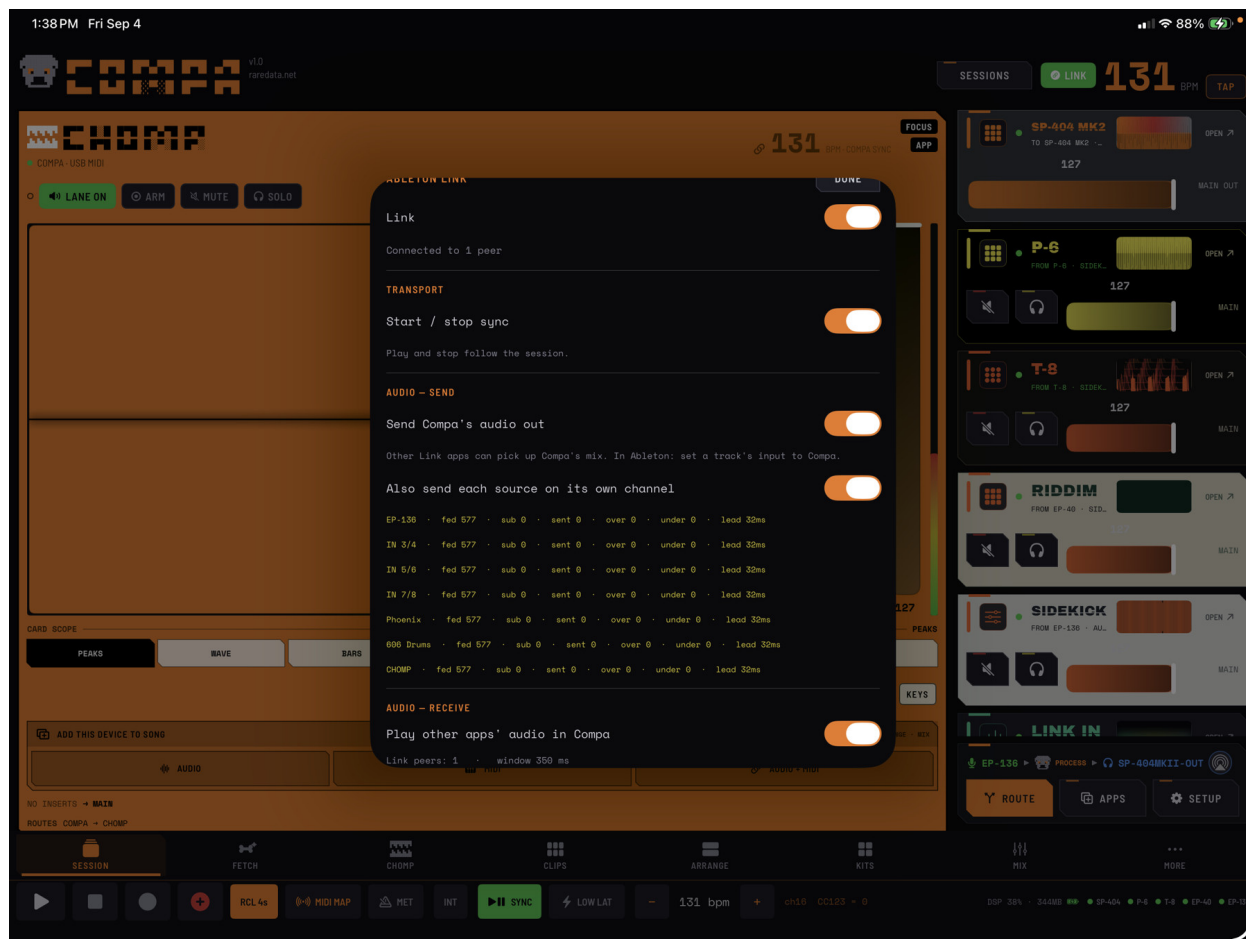
MORE, AUDIO has RATE and BUFFER controls. These are requests. iOS grants what the route allows, and Engine Info shows you asked against got. A bigger buffer buys headroom at the cost of latency; a smaller one does the reverse. Changing either renegotiates the engine, so do it between takes.

COPY SNAPSHOT

The button at the top of Engine Info copies the whole panel as text, ready to paste into a message. If something is going wrong on your rig, this is the single most useful thing you can send. It contains no audio, no project content, no plugin preset content and no hardware serial numbers.

Do not compare DSP percentages between sessions as an efficiency score. iOS scales frequency and moves work between performance and efficiency cores, so the same rig can read differently on two days for reasons that have nothing to do with your setup. Use it to spot trouble now, and use Node Statistics to find what is causing it.

Ableton Link



Ableton Link settings with transport and audio-send options. Audio sharing is distinct from tempo synchronization.

Ableton Link puts Compa on the same timeline as every other Link app and device on your network. One Link session carries all of it: tempo, optional start and stop, the audio Compa sends out, and the audio Compa takes in from other apps. Per the Link license it is built into Compa. It is never a paid add-on, never an in-app purchase, never gated behind anything. There are three things people actually do with it, and each one has its own recipe below.

Check Link, transport sync, audio Send and audio Receive when opening a Session. A saved receive route still depends on the peer being available on the local network. A tempo peer alone does not prove that an audio stream is being sent or received.

Start here: what do you want to do

What you want	What you turn on	Where to look
Share tempo only, keep your own transport	Enable Link and confirm the peer count; leave Start / stop sync off.	Tempo, in the reference below
Everybody starts and stops together	Start / stop sync, in the TRANSPORT section	Start and stop sync, below
Compa's mix (or its individual sources) recording into Ableton Live	Send Compa's audio out, in the SEND section. Add Also send each source on its own channel for stems.	Recipe 1
Ableton Live's tracks playing through Compa	Play other apps' audio in Compa, in the RECEIVE section, plus Link Audio set to On in Live	Recipe 2
One Compa playing through another Compa, no computer in the room	Send on the first device, Receive on the second	Recipe 3

What has to be true first

- Everything is on the same Wi-Fi. There is no pairing, no login, no account. Link finds peers on the local network by itself.
- iOS asks for local network permission the first time. If you declined it, Compa will never see a peer. Fix it in the iOS Settings app, under Compa, Local Network.
- No VPN on the phone, the iPad, or the computer. A VPN swallows the discovery traffic.
- No guest network and no public Wi-Fi. Those use client isolation, which stops devices from seeing each other at all. Use your own router, or a phone hotspot with everything joined to it.

Tap LINK on SESSION, in the transport cluster next to the BPM numeral, and the sheet opens. Under the Link toggle is a status line. A count like Connected to 2 peers means you are on a session with company. Link is enabled with no peers yet means the network is the problem, so work the checklist above before you touch anything else.

Recipe 1: Compa into Ableton Live

Compa publishes its audio and Live records it. Start with the stereo program mix, then open it up to one channel per source when you want stems.

1. Put the computer and the iPad on the same Wi-Fi network.
2. In Live, open Settings, go to Link, and turn Link on. Set Link Audio to On while you are in there. Do this before you go looking for Compa in Live's input list.
3. On SESSION, tap LINK. Confirm the status line shows at least one peer.
4. Scroll to the SEND section and turn on Send Compa's audio out. The LINK chip on SESSION turns green and filled.
5. In Live, make an audio track. Set its Audio From to Compa, and the channel underneath it to Compa Out.
6. Set the track's monitoring to In and play something on Compa. You are now hearing Compa's program mix inside Live.
7. Arm the track and record. That is the whole rig captured as one stereo file.
8. For stems, go back to the SEND section and also turn on Also send each source on its own channel. That toggle does nothing on its own, it only works while Send Compa's audio out is on above it. Every source that is

actually running publishes its own channel, named exactly like the mixer strip.

9. In Live, make one audio track per source and set each one's input channel to the source you want (your USB interface by its name, FEED, BUS A through BUS X, CHOMP, COMPA DRUMS, and so on).

10. Check the diagnostic line under each channel in Compa. Once Live is subscribed, sub and sent start climbing on that channel.

What success looks like: the LINK chip on SESSION is green and filled, and on the channel Live subscribed to, sub and sent are both climbing.

Most of your channels sitting at sub 0 · sent 0 is the normal picture, not a fault. Here is a real reading from the shipping build with ten channels published (T-8, CHOMP, Phoenix, Otorii, Model D, COMPA CHORDS, COMPA BASS, COMPA DRUMS, COMPA MELODY, COMPA TEXTURE). Every line read sub 0 · sent 0 except Model D, which read sub 3,136 · sent 3,136, because Ableton Live had subscribed to that one channel only. Link holds a channel's buffers back until a peer asks for them, so fed climbing with sent at 0 means nobody is listening to that channel yet.

- Compa Out is stereo. The per source channels are mono on purpose, because a stereo host receiving a duplicated pair heard comb filtering on the way in.
- There is room for the mix plus 31 source channels. Past that, sources stop being published.

Recipe 2: Ableton Live into Compa

The other direction. Live publishes its tracks, Compa picks them up and folds them into its own output so you can play over them.

1. Same Wi-Fi network on both machines.
2. In Live, open Settings, go to Link, and set Link Audio to On. Nothing shows up in Compa until you do this.
3. On SESSION, tap LINK and scroll to the RECEIVE section.
4. Turn on Play other apps' audio in Compa. A line reads Link peers: N, and Live's channels list underneath it.
5. Read the rows. The channel name is on top and the peer providing it is under it, so two channels with the same name on two different machines stay apart.
6. Tap PLAY on the channel you want. The button becomes STOP, a buffered readout appears, and the channel joins Compa's mix.
7. Tap PLAY on more channels to stack them. They are all summed into Compa's output.
8. Tap STOP on a row to drop that channel.

What success looks like: the row's button now reads STOP, a buffered readout is showing next to it, and mism is holding at 0.

Received audio enters COMPA as a LINK IN source with its own mixer path, inserts, meter and recording controls. Choose and arm that source deliberately when capturing it. Network audio has buffering and latency; use a wired audio path when the timing of a live performance is critical.

Recipe 3: Compa into Compa, no computer

Two copies of Compa on the same Wi-Fi, one sending and one receiving. No Mac, no Live, no interface, no cable between them.

1. Open Compa on both devices and put both on the same Wi-Fi.
2. On the sending device, tap LINK and turn on Send Compa's audio out. That alone publishes one stereo channel, Compa Out, which is the whole program mix.

3.

Still on the sending device, turn on Also send each source on its own channel if you want the receiving Compa to be able to pull individual sources instead of only the stereo mix. It only works while Send Compa's audio out is on above it, and those per source channels are mono.
4.

On the receiving device, tap LINK and turn on Play other apps' audio in Compa.
5.

The sender's channels list on the receiver, with the sending device's name under each row.
6.

Tap PLAY on Compa Out to pull in the whole sending rig, or tap PLAY on the individual source channels you want.
7.

Tempo is already shared at this point. If you want the transports to move together as well, turn on Start / stop sync on both devices.

What success looks like: the receiving device lists the sender's channels with the other device's name underneath each row, and PLAY has become STOP on the ones you pulled in.

Two of the same model is the one case to watch. Compa names itself after the device it is running on and hides its own channels from itself, so two iPhones can end up hiding each other. iPhone to iPad is the reliable pairing.

Reference: the LINK sheet, top to bottom

There is one Link control for the whole app and it lives on SESSION, in the transport cluster next to the BPM numeral. It is not per card and there is no Link entry in SETTINGS. Link is one session-wide timeline, so a chip on every card would read as several switches all driving the same thing.

Chip look	What it means
Blue, plain link glyph	Link is running. Audio send is off.
Green, filled link glyph	Link Audio send is on. Peers can pick up Compa's mix.
In the sheet	What it does
Link (toggle)	Joins the session. On at launch, so most rigs never touch it.
Status line	Off, or Link is enabled with no peers yet, or a count like Connected to 2 peers.
Start / stop sync (TRANSPORT)	Play and stop follow the session. Off every launch.
Send Compa's audio out (SEND)	Publishes one stereo channel called Compa Out, the program mix.
Also send each source on its own channel (SEND)	Additionally publishes every source in use, one mono channel each. Does nothing unless the toggle above it is on.
Diagnostic lines (SEND)	One line per published channel. Covered under Reading the send line.
Play other apps' audio in Compa (RECEIVE)	Lists every channel published by every peer, each with a PLAY button.
Link peers: N (RECEIVE)	How many Link peers Compa can currently see.
A channel row (RECEIVE)	Channel name on top, peer name under it, PLAY on the right. PLAY becomes STOP once it is running.
DONE (top right)	Closes the sheet. It does not turn anything off.

Tempo

- With Link on and a peer present, tempo is shared both ways with no further setup.
- A tempo change anywhere on the session moves Compa's BPM. Change Compa's BPM yourself and the other apps follow.
- Incoming tempo is clamped to Compa's usable range of 40 to 220.
- Compa's clock is what your connected gear rides on, so the MIDI clock going out to your SP or your P-6 follows the Link tempo too.

Start and stop sync

- Off until you turn it on, every launch. Leave it off and you share tempo while keeping your own transport, which is usually what you want when somebody else is driving the arrangement.
- Turn it on and a start on any peer starts Compa, and Compa's own PLAY and STOP go out to the session.
- Compa places its start on the shared grid four beats wide, so a start lands on the bar instead of the next beat.
- When a start arrives from a peer, Compa anchors beat 0 to that start and phase aligns to the session beat rather than snapping back to zero.
- A stop never re-anchors the grid.
- Repeated transport values and a stale stop arriving behind a start are both ignored.

What the SEND section publishes

Channel	When it is published
Compa Out	Always, whenever audio send is on. Stereo.
Your USB interface, by its own device name (HARDWARE if it reports none)	Only while a USB audio input is actually connected.
FEED	Only while a file is loaded into FEED.
BUS A through BUS X	Only buses that are in use. Idle buses are skipped.
A loaded AUV3 or internal voice, by name (CHOMP, Model D, COMPA CHORDS)	Whenever that slot is loaded.

- Compa Out is taken after your inserts and before the monitor fader, which is why the monitor fader stage is not part of what goes out.
- Also not sent: the metronome, and any Link audio you are receiving.
- A source that is not there is not published either, so no hardware channel with nothing plugged in and no FEED with nothing loaded.
- Room for the mix plus 31 source channels.

Reading the send line

With the per source toggle on you get one line per published channel, in the form NAME · fed N · sub N · sent N · over N · under N · lead Nms.

Field	What it means
fed	Buffers Compa has handed to Link for that channel.

Field	What it means
sub	How many peers are subscribed to that channel right now.
sent	Buffers actually shipped out. Stays at 0 until something subscribes.
over / under	Buffer overruns and underruns. The odd count is normal. Climbing fast is a network problem.
lead	How far ahead the channel is timestamped, in milliseconds.

So a channel reading sub 0 · sent 0 while its fed count climbs is doing exactly what it should. Nobody has asked for it yet. Subscribe to that channel from the other end and watch sub and sent move, and that is your proof the audio is really going across.



The receive side lists available peer audio channels and their PLAY actions.

Reading the receive line

Once a channel is playing you get a buffered readout such as 1.2s, plus a line reading in N · mism N · starve N · sess N.

Field	What it means
in	Buffers arriving from the peer.

Field	What it means
mism	Buffers arriving from a different Link session, which cannot be placed on Compa's grid. Above zero and the line turns yellow.
starve	The number of times playback ran dry waiting for the next buffer.
sess	The Link session the incoming buffers are tagged to. It is the value mism is measured against.

The footer under the channel list says the same thing the list is for: tap PLAY on a channel to hear it in Compa's mix.

When peers will not show up

- Work the checklist at the top of this section first. Local network permission and client isolation account for most of it.
- Two bands of the same router are normally fine, but if peers will not appear, put everything on the same band before you go looking for anything more exotic.
- On the receive side, remember the other machine has to be publishing. Until something is, Compa says so directly: No channels yet. In Ableton: Settings, Link, set Link Audio to On. Its tracks then list here.
- Nothing in the LINK sheet is remembered between launches, so a rig that worked yesterday still needs its send and receive toggles turned back on today.

Link Audio is real audio moving over Wi-Fi, so it carries the buffering and latency of a network stream. It is not the path for tracking a vocal against a click. Use USB for anything that has to be tight, and use Link Audio to hand a mix or a set of sources to another machine, or to fold another machine into what you are playing.

If you do not run any Link software, none of this is in your way. Compa is a fine master clock on its own and drives your connected gear over MIDI clock from the BPM on SESSION. Link only matters when you want a second app, a second device, or a computer on the same timeline.

Link Receive is a real source

Audio arriving from a Link peer comes in as a LINK IN source with everything a source gets: a card on SESSION, a strip on MIX, its own scope and meter, level, mute, solo, record arm, inserts and routing. It persists with the session and reconnects when the peer comes back.

The receive path reads from a grid-anchored read head, which is what keeps incoming audio locked to the beat rather than drifting. The buffered amount is shown in milliseconds, because a number in milliseconds tells you whether you can play against it and a number in beats does not.

Link, Link Audio and Network MIDI are three separate transports doing three separate jobs: tempo, audio, and live MIDI events. You can run all three at once between the same two machines.

Network MIDI

Network MIDI sends live MIDI events over your local network, with no cable and no hub. It is the third transport alongside Ableton Link for tempo and Link Audio for audio. They are separate systems doing separate jobs, and Compa keeps them separate instead of pretending one covers everything.

Connecting

1. Put both machines on the same network.
2. Open MORE, NETWORK MIDI.
3. Compa discovers compatible peers automatically over Bonjour. Anything on the network offering an RTP-MIDI session shows up in the list.
4. Tap a peer to connect. That is the whole setup.

One peer, sixteen channels

A single peer connection carries all 16 MIDI channels. You do not make one network session per channel. Pick the channel at the route, the same way you would for a USB device, and the connection handles the rest. Each connected peer appears as one NETWORK MIDI source and one destination.

Clock and Link together

When Link is running it owns tempo and phase, so Compa does not also spray MIDI clock at network peers by default. Two clocks fighting is worse than one. If you have something on the far end that genuinely needs MIDI clock, MIDI CLOCK TO NETWORK PEERS in MORE turns it on deliberately.

This is a LAN feature. It uses standard RTP-MIDI, so it talks to a Mac's Network MIDI session and other standards-compliant peers. Playing over the open internet is a different problem and is not what this is.

Buying Compa

COMPA is a paid-upfront App Store app. There is no free trial, subscription, account, login or in-app unlock. Buy it once from the App Store to use the included app features.

Included with COMPA

- Session, Fetch, Chomp, Clips, Arrange, Kits, Mix and More.
- CHOMP, Quota Stems Lab, kit import/export, audio export, routing, automation, AUv3 hosting and device workspaces.
- Quota Kits and Quota Stems on iPhone/iPad are accessed inside COMPA; no additional feature purchase is required.
- Third-party Audio Unit apps and external hardware remain separate products. Desktop Quota products have their own purchases and licenses.

The App Store shows the current localized price before purchase. Apple handles billing, purchase history and redemption of any promotional codes.

Privacy and support

The app does not require a Rare Data account. Refer to the current privacy policy at raredata.net/privacy for the complete policy. Support reports and shared files are sent only when you choose to share them. Contact support@getquota.app or open the community link in MORE for help.

Tips & best practices

Compa is a wired USB brain for your groovebox. Most of the friction people hit is hardware setup that lives on the box, not in the app. Get these habits down and the rig just works.

Cable and power first

- Run grooveboxes through a POWERED USB-C hub. The gear needs its own power, and a bus-powered chain browns out under load.
- AIRA Compacts (S-1, J-6, E-4) need a DIRECT data-capable USB-C cable. Many hubs and charge-only cables carry power but no data and fail silently, nothing shows up.
- One USB audio device is heard at a time. The card wearing the green AUDIO IN badge is the physical source you hear, scope, and record. Tapping a card changes control focus only; use ROUTE or CHOOSE INPUT to select audio.

Monitoring without a feedback loop

The AUDIO strip under the cards always shows the truth: IN points at who is live, OUT points at where you monitor. With a second USB device on the hub (a headphone dongle, an interface, another box), OUT to USB sends Compa's mix there. With nothing else plugged in, OUT to SPKR uses the iPad's speaker.

Feedback trap: if you capture the same device you are currently monitoring through while its USB-in monitor is on (SP-404 EXT SOURCE), Compa's own return feeds back into itself. To hear Compa through an SP cleanly, set SYSTEM to USB IN = LINE IN then press EXT SOURCE, or use USB IN = MIX OUT for monitor-only, which is feedback-proof.

Lock the tempo, then everything lands on the beat

COMPA sends MIDI clock to the destinations whose SEND CLOCK gate is enabled in Rig Setup. The hardware must also be set to follow external sync. On SP-404MKII, open SYSTEM and select the appropriate MIDI Sync source. BPM SYNC pads still need their own tempo information in SAMPLE EDIT; MIDI clock does not analyze an audio file for you.

SP-404 patterns with BPM-synced loops fluctuate at extreme tempos

The SP performs BPM SYNC stretching inside the hardware. Factory patterns commonly stack several recorded loops with BPM SYNC enabled. Pushing a much slower source pattern toward the SP's 200 BPM ceiling makes the SP stretch all of those loops live, and its displayed external tempo can move sharply even when the master clock is steady. The same behavior was reproduced from Compa and AUM. Tests with dense one-shot patterns, BPM SYNC off, and a rapid Compa arpeggio stayed essentially locked, which rules out MIDI note density as the cause.

1. For dependable high-tempo playback, resample the loop or completed pattern at the intended tempo.
2. Play that resampled pad with BPM SYNC off instead of asking the SP to live-stretch several slower loops at once.
3. To compare the SP's stretch algorithms, open PITCH/SPEED, hold SHIFT and turn VALUE. BACKING is intended for rhythmic loops; ENSEMBLE is intended for sustained material. This can change sound quality, but it does not remove the limitation.

Per-device one-time setup

Device	Set once on the box	Channels Compa uses
SP-404 MK2	MIDI Sync = USB (SHIFT+pad 13). Chromatic: tap pad, then SHIFT+PAD 4	FX buses ch1-5, chromatic keys ch16 (mono)
P-6	No setup for audio/control. Sample select via the CONTROL knob	Granular ch4, pattern PC ch16
T-8	MENU (SHIFT+OCT+): A.Lnk OFF, SYnC = USB, SYNC IN empty, rXPc = On	Drums ch10, acid bass ch2, pattern PC ch16
KO II	Needs OS 2.5 or newer for USB audio	Compa talks on ch1, LFO on CC12

Stop the transport pile-up

Some boxes launch their OWN pattern when they see MIDI Start, so you get the box's sequence playing over Compa's grid, both lit green. The SP-404 wants Start (its pads BPM-lock once they see it), but the T-8 and P-6 default to clock-only for exactly this reason. If a box is firing its own pattern over the top, open SESSION, the AUDIO strip, SETUP, and turn SEND START/STOP off for that device. Clock keeps flowing so it stays locked to tempo, it just stops launching itself.

Set your SP-404 Direct FX by hand

The SP cannot tell Compa which effect sits on each of its five DIRECT FX buttons, and those are user-reassignable on the unit. Go to MORE, SETTINGS, SP-404 DIRECT FX and set DIRECT FX 1 through 5 to match your box. Then the SP card shows real effect names and real parameter knobs instead of generic ones. RESET TO FACTORY restores the stock layout (Filter+Drive, Resonator, Sync Delay, Isolator, DJFX Looper).

Work fast, lean on the safety nets

- Mode-entry tips pop every time you open a tab that needs a hardware mode (SP DJ, looper, chromatic). Tap DON'T SHOW AGAIN to silence one, or bring them all back in SETTINGS, SCREEN TIPS, RESET.
- CHOMP autosaves the working kit on every change, so a crash never eats a sampling session. You can build with no gear connected at all.
- FETCH keeps its loop playing while you jump to other tabs. Pick a VIBE, GENERATE, tap a chord to LOCK it, and reroll the rest. STOP ends it.
- No hardware handy? + APP loads CHOMP or any AUv3 instrument and it gets its own card.

Pro tip: the iPad's volume rocker controls the USB output level and is shown nowhere else in iOS. If a USB monitor is quiet, check the hardware volume buttons before you go hunting in the app. The AUDIO DEBUG panel prints the current system volume so you can see it.

Ask ChaCha before guessing

When a route, cable, or historical device is unfamiliar, Ask ChaCha can explain the safe connection path and open the relevant control. A generated historical answer is labeled unverified; a Sniff Test and the manufacturer's manual remain the evidence.

Troubleshooting

Two rules cover most of it. Silence is never a mystery, screenshot the AUDIO DEBUG panel. And a lot of what looks like a Compa bug is really a limit of what Roland's MIDI implementation exposes. Here is how to tell which is which.

Device does not appear

- Connect it by USB and give it power, use a powered hub. The card shows up on SESSION by itself when the box is seen.
- Check the cable. AIRA Compacts and some hubs pass power but no data, so the box lights up but nothing appears. Swap to a direct data-capable USB-C cable.
- Open MORE > MIDI & CONNECTIONS. If the device shows connected but its controls do nothing, it exposed more than one port. Tap the other port, then press TEST, which fires an audible burst.
- Hot-plug is handled, including a Bluetooth endpoint that reconnects with a new CoreMIDI reference. Pair from MORE > BLUETOOTH MIDI, return to Compa, and play a note or move a control. The result panel separates endpoint arrival from actual MIDI received and names the source.
- Still nothing on an unverified device? MORE > SNIFF TEST, then SHARE SNIFF TEST captures your gear's actual MIDI ports and audio route as text to send with your support report. That is how unconfirmed devices get their MIDI maps confirmed.

Artiphon Orba 1: MIDI input, USB audio output

Orba 1 is an expressive MIDI source, but its USB audio endpoint is output-only from the iPad's point of view. Artiphon Orba MIDI belongs under a track's MIDI FROM; Lead, Chord, Bass, and Drums remain separate MIDI TO destinations. Artiphon Orba Speaker can receive Compa's 48 kHz stereo output. Orba 1 does not publish a USB recording input, so Compa does not list it under Route > SOUND COMES FROM and does not show CHOOSE INPUT on its Session card or setup sheet. MIDI presence never invents an audio input.

No audio

First, confirm which device is physically live: only the card wearing the green AUDIO IN badge is heard, scoped, and recorded. If it is wrong, tap CHOOSE INPUT and select the exact interface in Apple's picker. Then open AUDIO DEBUG (SESSION, AUDIO strip, SETUP, scroll down). It shows every link in the chain live; screenshot it when something is silent.

AUDIO DEBUG row	What it means	Red flag
ENGINE	Audio graph running or stopped	STOPPED, tap RESTART AUDIO
LAST ISSUE	Last engine-level problem in plain words	Any text here explains the silence
iPAD SYSTEM VOLUME	The volume-button level on the USB output	Under 15%, use the volume rocker
INPUT	USB input name plus rate and channels	NONE means no USB input on the route
MONITOR MODE / LEVEL	USB vs iPad speaker, and its level	Speaker override on, or level near zero

AUDIO DEBUG row	What it means	Red flag
USB INPUT STRIP	Hardware input gain into Compa	Near zero, use RESET MONITOR

RESTART AUDIO rebuilds the whole graph. RESET MONITOR is the one-tap fix for most silence, it sets level 70%, output to USB, input strip 80%, and does a full rebuild. If you want Compa's mix coming back through an SP, set the SP to USB IN = LINE IN then press EXT SOURCE.

Sample-rate mismatch

iOS runs ONE sample rate for input and output together. The SP-404 MK2 is a 48 kHz device, while the P-6, T-8 and MPCs run at 44.1 kHz. Put a 48 kHz SP and a 44.1 kHz output device on the same hub and iOS can negotiate the wrong shared rate, which starves the input and leaves you with a flatline that looks like dead audio. The SETTINGS, AUDIO panel prints the device's native rate next to the session rate and flags the mismatch, so it is visible instead of a guess. The fix is to rebuild audio (RESTART AUDIO), or take the mismatched second device off the hub so the session locks to one rate.

The SP-404 MK2 MIDI reality

Be clear-eyed about this. The SP-404 is a receive-heavy controller target. It takes the commands Compa sends, but for most of its performance surface it does not report its own state back. That is Roland's MIDI implementation, not a Compa defect. Compa drives everything the hardware allows and is honest about the rest instead of showing you a fake readout.

Function	How Compa drives it	The catch
Effect select	CC#83 on the bus channel	SP never reports which effect is loaded, the name shown is what Compa last sent
Effect on/off	CC#19	No state feedback, change it on the box and Compa will not know
Direct FX (5 buttons)	Reached only via CC#83 values 1-5	Reassignable on the unit and not reported, you must set them in SETTINGS by hand
Looper	CC on ch1, only in Looper mode, firmware 4.04+	SP transmits nothing back, REC/PLAY/OVERDUB state shown is assumed, not confirmed
DJ mode	Only CC#7 volume and CC#8 crossfade are recognized incoming	Play/sync/cue/bend are transmit-only, used for display, not control
Chromatic keys	Notes on ch16	One mono voice, no chords, set the pad plus SHIFT+PAD 4 first

- Pads are one-shots. They play their full length and ignore note-off, so app-side gate or note length will not shorten a pad hit. The chromatic voice is a single mono line by design.
- Panel-only, no MIDI at all: MEAS length, AUTO TRIG, BUS routing, Mix/ExtIn source, Rec Level, Feedback Rate, the metronome, COPY-to-pad, and entering or leaving Looper mode itself. Do those on the box.
- The five direct-default effects are not separately addressable on Bus 1/2 (the SP ignores CC#83 values 42-46). The Direct FX slots are the only path to them, which is why the manual assignment matters.

The T-8 responds to no CC

The Roland T-8 has an empty CC map. Every sound-shaping knob is front-panel only. Over MIDI it will trigger its six drum voices (ch10), play the acid bass chromatically (ch2), select patterns by Program Change (ch16), and slave to clock and transport, and that is the whole list. If a T-8 knob does nothing from the app, that is expected. Also confirm rXPc = On or the T-8 ignores pattern changes, and A.Lnk OFF with SYnC = USB and the SYNC IN jack empty.

None of the above is Compa refusing to do something. It is the ceiling of what the hardware exposes over USB MIDI. Where a box can be driven, Compa drives it. Where it cannot report back, Compa shows you what it sent rather than pretending to read the box.

Sniff Test reports name your actual iPad

A report now carries the hardware it came from, appended to the iOS line: the model identifier as the system gives it (iPad16,6 rather than a marketing name), the installed memory in whole gigabytes, and the number of CPU cores.

If Low Power Mode is switched on, the report says LOW POWER MODE ON. Nothing is printed when it is off. That one line explains a surprising share of audio dropouts and glitching, so it is worth checking before anything else.

These fields are in both the full report and the short one.

Chomp crackles during fast chromatic playing

Stop the transport, load one long pad, open Keys, and repeat the same gliss while watching DSP. If the crackle remains, copy Engine Info and include the iPad model, sample rate, buffer, pad mode, and exact gesture. Do not normalize or edit the recording before sending it; the transient is the evidence.

Hum, whine, or digital buzz with USB plus analog audio

Two devices connected to the same USB hub already share a ground path. If an analog audio cable also joins them, its shield can create a second path. Current then circulates around the loop and can enter the audio as hum, whine, or activity-shaped digital buzz. This can happen while Compa, MIDI clock, and the audio files themselves are all correct.

- The connector size does not decide the risk. A loop can exist on 3.5 mm or 1/4-inch analog links.
- A balanced or impedance-balanced path may reject more common-mode noise, but it is not the same as galvanic isolation.
- Several devices may stay connected over USB for MIDI and control. Only the affected analog stereo link needs to be isolated.

Confirm the loop before changing the rig

Monitor from the receiving device, leave the analog cable connected, and disconnect only the source device's USB cable. If the noise stops immediately and returns when that USB cable is restored, the shared-ground topology is confirmed. Repeat with another analog source or receiving device if you need to rule out one box.

This exact test reproduced the behavior through an EP-136 chain and through a P-6 into T-8 chain. Because the same result occurred without the EP-136 in the path, it is not an EP-136-specific defect.

Safe mitigation

When you need both USB control and the analog connection, place a passive stereo audio transformer isolator, also called an audio ground-loop isolator, inline in the affected line-level stereo link. Choose the connector format that matches the cable path. This manual intentionally does not endorse a brand or model.

SAFETY: Never defeat the protective earth on AC power, remove a safety-ground pin, or use an unsafe AC ground-lift adapter to cure audio noise. Isolate the low-voltage audio link instead.

Compa cannot remove interference that entered the signal before the receiving device's analog-to-digital converter. A noise gate or software filter after conversion can hide parts of it, but it does not fix the electrical loop.

Quota Stems model or warp preparation

Optional models are large. Keep enough free storage for both the download and its installed form, and keep Compa open on the Stems Lab screen while inference runs. Standard 4 is the supported parent separator on iPhone and iPad. Its shared graph always calculates Drums, Bass, Vocals, and Other together, although only the selected WAV files are written and kept. Advanced 6 and Drum Detail are not mobile options: one has an incompatible graph and the other cannot reliably reserve its workspace inside Compa's live audio host. Do not close unrelated apps or buy a higher-memory iPad expecting those modes to appear. Use free Quota Stems desktop for six stems, detailed drums, and Song Kit, then open its rendered project in Compa. Compa automatically deletes the retired preview model caches.

A click on a monophonic 808-style Chomp pad can come from one pitched voice overlapping its same-pad retrigger. Assign that pad to a choke group or mono behavior; Chomp uses a tight same-pad chromatic handoff while preserving normal releases for polyphonic Keys, loops, and different-pad choke groups.

A clip that says PREPARING is building a real offline warp buffer. Stop or launch another clip to cancel that pending launch. If preparation fails, the clip remains stopped or keeps its previous take sounding; Compa does not claim playback without audio.

What to include in a useful report

- COMPA version/build, iPad/iPhone model and iOS/iPadOS version.
- Exact hardware, hub, audio route, plug-in names and plug-in versions.
- The shortest sequence that reproduces the problem, plus whether it happens in a fresh Session or only after restore.
- A short screen recording and, for an import problem, the smallest sample/project that shows it. Send files only when you intend to share them.
- Use MORE > SNIFF TEST for device/route facts; sharing the report is a separate action.

Core audio, hardware MIDI, recording, project safety, crashes and broadly reproducible host failures take priority. An issue involving one vendor-specific AU combination is a compatibility report and benefits from the exact app and route details. Avoid assuming that a visible MIDI endpoint proves an audio input exists.

Credits & license

Compa, the groovebox companion, is built by Rare Data. It runs offline, keeps no account, and is purchased up front through Apple's App Store. Questions, bugs, or a device that will not behave: support@getquota.app. Compa is for ChaCha.

About and contact

- Version and maker are in MORE, SETTINGS, ABOUT: 'Compa (version), Rare Data.'
- Home: raredata.net/compa. Privacy policy: raredata.net/privacy, also linked inside the app.
- Support: support@getquota.app. The full manual is the PDF linked from the app's MORE tab.

Third-party components

Component	Provider	License / terms
Ableton Link	Ableton AG, Berlin	Ableton Link License Agreement
Built-in sounds (10 samples)	Rare Data	Bundled with the app, ships with Compa
Device names (SP-404, P-6, T-8, MPC, KO II, AIRA)	Respective owners	Referential use for compatibility only

Ableton Link

Tempo and optional start/stop sync with other Link apps and devices on the network is provided by Ableton Link (Ableton AG, Schonhauser Allee 6-7, Berlin), used under the Link License Agreement executed with Ableton. Link is built into Compa and is never an in-app purchase, because the license forbids offering Link support as a paid add-on. Ableton provides Link as-is with no warranty.

Built-in sounds

Compa ships ten sounds so it makes noise with nothing loaded: kick, snare, closed hat, open hat, clap, rim, tom, bass, keys and lead, all 48 kHz 24-bit mono, in the app bundle. These are the COMPA internal voices and the default CHOMP kit. The closed and open hats share a choke group so one cuts the other, the classic hi-hat behavior.

Trademarks and affiliation

SP-404, SP-404 MK2, P-6, T-8, and the AIRA Compact series are trademarks of Roland Corporation. MPC and Force are trademarks of Akai Professional, a division of inMusic Brands. EP-133 K.O. II is a trademark of Teenage Engineering. Ableton, Ableton Live, and Ableton Link are trademarks of Ableton AG. All other product and company names are the property of their respective owners. These names appear only to describe the gear and software Compa works with. Compa is an independent Rare Data LLC product and is not affiliated with, authorized by, sponsored by, or endorsed by Roland, Akai, inMusic, Teenage Engineering, or Ableton.

Export formats

Kit export uses Compa's own encoders to write an Ableton Live Drum Rack (.adg) and an Akai MPC / Force program (.xpm) alongside your samples. Those files are yours to use in your own projects. The formats are implemented by Rare Data for interoperability, the target apps and their formats belong to Ableton and Akai.

Your license to use Compa

Your purchase of Compa is governed by Apple's standard App Store terms and Compa's privacy policy at raredata.net/privacy, also linked in the app. Compa is paid up front, with no subscription, account, trial or secondary feature purchase.

Compa (c) Rare Data. The groovebox companion.

ChaCha

ChaCha is the Compa mascot and the voice of Ask ChaCha: smart, kind, curious, protective of the pack, and careful around any route that could hurt someone's ears or work. ChaCha Gray is sampled from her coat. Compa is for ChaCha.