

BASSLINE RITUAL

Help & reference. A techno rig that runs in your browser: nine synthesized tracks plus a sampler for your own recordings, a 16-step sequencer, a mixer, effects, a song arrangement, and one-click recording to WAV. The built-in sounds are generated live; no audio files are used.

Quick start

1. Press **Run Pattern**. Browsers only allow sound after a click, so nothing plays until you do.
2. The **Drop** section is loaded. Click any square in the grid to turn that step on or off. Changes are heard on the next pass through the bar.
3. Move **Filter Macro** down and back up to build and release tension. Try **Sidechain Pump** for the classic breathing kick.
4. Switch tabs (**Intro**, **Build**, **Drop**, **Break**, **Outro**) to edit each part of the track separately, then press **Play Arrangement** to hear them chained together.
5. Press **Record** to capture a take as a WAV file, and **Save Project** to keep the whole session so you can **Load Project** it later.

Want a guided build? Press the **Tutorial** button at the top of the page. It walks you through building a track in the style of Aphex Twin's "Xtal" inside the app: it tells you what to do and where, highlights the controls, and ticks each task off as you do it. The *Tutorial* chapter of this guide is the same build on paper. Press **Load Example** at any point to load the finished result and compare.

Nothing autosaves. Your work lives only in the open page. Refreshing or closing the tab loses it unless you have used **Save Project**.

Transport

CONTROL	WHAT IT DOES
Run / Stop Pattern	Starts or stops the sequencer. The pattern loops until stopped.
Loop Section	Plays the section shown in the tabs, over and over. Edit and hear it live. This is the default.
Play Arrangement	Plays the blocks in the Arrangement panel in order, then loops back to the first. Switching to this mode while playing restarts from the first block.
Copy (Pattern Readout)	The Copy button in the Pattern Readout panel copies that text to your clipboard, handy for sharing a beat in a message. Each track reads as 16 steps in groups of four, ☐ for a hit and ☐ for a rest. It is text for reading only; use Save Project to keep a session you can reload.
Record	Captures the live mix and downloads it as a WAV file when you stop. See <i>Recording</i> below.
Save / Load Project	Writes or reads the complete session as a file. See <i>Saving & loading</i> below.
Tutorial	Opens the guided, step-by-step build of an Xtal-style track. See <i>The in-app tutorial</i> in the Tutorial chapter.

Load Example	Replaces the current session with the finished Xtal-style track from the Tutorial, ready to play. Use it to check your own build, or as a starting point.
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At the top right, a strip shows every track as coloured lanes across the 16 steps, with a white frame on the step that just played, and a **level meter** beside it that rises and falls with the output. Small readouts next to the section tabs show the current tempo, key and chord. A magenta dot on a section tab shows which section is currently sounding.

Screen layout

On a wide screen (roughly 1100 pixels across or more) everything is laid out as a dashboard on one screen: the sequencer on the left, Master & FX to its right, then the Pad / Stab voice and the Sampler in the last column, and the Arrangement and Pattern Readout along the bottom, so you can reach every control without scrolling. On a very short window the Pattern Readout is hidden to make room, since it repeats what the grid shows. On narrower windows and phones the panels stack in one column and the page scrolls.

Sections and the sequencer

A track is built from five **sections**, each with its own set of patterns: **Intro, Build, Drop, Break, Outro**. The tabs choose which section you are editing. Each section is one bar of **16 steps** (sixteenth notes; steps 1, 5, 9 and 13 are the four beats and are shaded in the grid).

Every track has a row: a name, then  (randomize), **M** (mute), **S** (solo), a volume slider, and 16 step squares. Solo isolates the soloed tracks and silences the rest; several tracks can be soloed together.

TRACK	SOUND
Kick	Sine that sweeps from 150 Hz down to 42 Hz plus a short click. Every kick also triggers the Sidechain Pump.
Sub Bass	A pure low sine on the root of the section's chord (the key's root note unless you change the section's Chord), an octave below the acid bass. It is very low; use headphones or a decent speaker to hear it.
Acid Bass	Sawtooth through a resonant low-pass filter and distortion. Its pitches come from the chosen Root Note and Scale, moved to follow the section's Chord.
Clap	Three quick bursts of filtered noise.
Hat Closed	Short, bright noise tick.
Hat Open	The same, with a longer ring.
Perc	Metallic, cowbell-style hit from two square tones.
Stab	A chord built on the section's Chord (root, third and fifth of the scale, or with the seventh too), one octave up. By default it is a short pluck; the Pad / Stab voice panel turns it into a long, dark pad.
Riser	A filtered noise sweep that climbs in pitch over four steps. Place it at the end of a bar to lead into the next section.
Sample	Plays whichever recording is marked "In use" in the Sampler panel, and its row shows a  and that sample's name. Silent until you have recorded one. See <i>Sampler</i> below.

About the acid bass notes. You choose *when* the bass plays by lighting steps. The *pitch* of each step is a fixed melodic pattern per section, mapped onto your Root Note and Scale. Steps that have no written pitch play the root note. To change the melody's character, change the Root Note or Scale.

Chords, and copying sections

Each section has a **Chord** menu above the grid (it lists the notes of your current key, for example **1 · G**, **6 · D#/Eb**). The Sub Bass, Acid Bass and Stab/Pad of that section all follow it, so changing section changes chord. That is how you build a chord progression: give each section its own chord, then chain the sections in the Arrangement. The section names are only labels, so feel free to use "Break" or "Outro" as simply "bar 3 of the progression". The **chord** readout next to the section tabs shows the chord of the section that is playing.

The **Copy to...** menu copies the patterns of the section you are editing into another section, replacing what was there (the target's chord is kept). Build one groove, copy it to the other sections, then adjust each. There is no undo, so save first if the target matters.

Randomize and clear

- **Dice (per track):** fills that track with a random pattern, weighted to suit the section (busy hats in Drop, sparse in Intro and Break, and so on). The kick keeps its four-on-the-floor beats (only the first beat in Break).
- **Randomize All:** does the same for every track in the current section.
- **Clear Section:** empties every track in the current section. There is no undo, so save first if you are unsure.

Sampler

The Sampler panel lets you record your own sound and play it from the **Sample** track, like any other instrument in the grid.

1. Choose **Record from: Microphone** (any microphone your computer or phone can see) or **Computer audio** (sound playing on your computer).
2. Press **Record Sample**. Your browser asks permission the first time. Press **Stop Sample** when done; recording also stops by itself at 15 seconds.
3. The new sample appears in the list below, already marked **In use**. Light steps in the **Sample** row of the sequencer to play it, and use **Sample Pitch** (–12 to +12 semitones) to tune it. Pitch also changes its length, like a turntable.

The recording is tidied automatically: silence at the start and end is trimmed, so a hit lands right on the step, and the level is raised so quiet takes are usable.

LIBRARY BUTTON	WHAT IT DOES
Name box	Click the name to rename the sample.
Preview	Plays the sample once so you can hear it.
Use	Makes this the sample the Sample track plays. Only one sample is in use at a time; switching is instant, even while playing.
Download WAV	Saves the sample as a WAV file you can keep or use elsewhere.
×	Deletes the sample from your library. This cannot be undone, so download it first if you want it.

Recording computer audio

Browsers do not let a page listen to your whole computer directly. Instead, choose **Computer audio**, press Record Sample, pick a browser tab (or a screen) in the window that appears, and tick **"Also share tab audio"**.

Only the sound is kept; the picture is discarded. This works in Chrome and Edge on a computer. Firefox and Safari do not share audio this way, so use the microphone (or a recorder app) there. Share a *different* tab from this one, otherwise you will record Bassline Ritual itself.

Where samples live. Samples are kept in *this browser on this device*, so they are still there after a reload, but they are not on other computers and are lost if you clear the site's data. Use **Download WAV** for any sample you want to keep safe. Project files do not contain sample audio (see below).

Only record what you may use. Sound from other people's music, videos or calls may be protected by copyright or privacy rules. Record your own sounds, or material you have permission to use.

Master & FX reference

CONTROL	RANGE	EFFECT
Tempo	80–150 bpm	Speed of the whole track. Delay times follow it automatically.
Swing	0–60 %	Pushes every second sixteenth note later, for a looser, groovier feel. 0 is perfectly straight.
Master Vol	0–100 %	Overall level, before the built-in compressor.
Sidechain Pump	0–95 %	How far everything ducks under each kick, recovering over about three steps. Higher is more pronounced “pumping”.
Filter Macro	200–18000 Hz	A low-pass filter across the <i>entire</i> mix, including reverb and delay. Fully right is open. Pull it left to muffle everything for a build or breakdown.
Filter Resonance	0.1–12	Emphasis at the Filter Macro cutoff. Higher values give a whistling sweep. Very high values with a low cutoff can be loud and harsh.
Bass Drive	0–100 %	Adds distortion and a stronger filter snap to the Acid Bass only.
Reverb Send	0–100 %	How much of the mix feeds the reverb.
Reverb Size	0.3–4.0 s	Length of the reverb tail. Adjusting it re-creates the room, so the tail can change abruptly while playing.
Delay Send	0–100 %	How much of the mix feeds the echo.
Delay Feedback	0–85 %	How many repeats the echo produces. Higher values ring on longer.
Delay Time	1/16 dotted, 1/8, 1/8 dotted, 1/4	Echo spacing, locked to the tempo.
Root Note	A to G# (12 notes)	The key for Acid Bass, Sub Bass and Stab/Pad. Black-key notes show both names, for example A#/Bb.
Scale	4 choices	Natural Minor (dark, classic), Phrygian (tense, exotic), Harmonic Minor (dramatic), Pentatonic (minor pentatonic: simple, hooky).

Pad / Stab voice

CONTROL	RANGE	EFFECT
Length	0.2–4.0 s	How long each chord rings. Up to about a second it is a pluck. Longer settings fade in gently, hold, then fade out, like a string pad.
Tone	200–6000 Hz	How bright the chord is. Low values are dark and muffled, high values are buzzy and bright.
Chord	Triad / With 7th	Three notes, or four notes with the seventh added for a richer, jazzier chord.

Arrangement

The Arrangement panel is a row of blocks, each a section and a number of bars (default: intro ×2, build ×2, drop ×4, break ×2, drop ×4, outro ×2, roughly half a minute at 132 bpm). One bar is one pass through that section's 16 steps.

- **Add:** choose a section and a bar count (1–16), then press **+ Add Block**. It is added to the end.
- **Remove:** press the **×** on a block.
- Sections play exactly as they currently stand, so you can keep editing a section while the arrangement runs. The block currently playing is outlined in magenta.

Recording

Press **Record**. If the pattern is not running it starts automatically. The button turns pink and pulses and reads **Stop & Save Recording**. Press it again and your browser downloads a file named like `bassline-ritual-2026-09-28T20-45-10.wav`. Playback continues after you stop recording.

- **Format:** WAV, 16-bit stereo, at your device's sample rate (usually 44.1 or 48 kHz). WAV is uncompressed and opens in every audio editor, DAW and media player.
- **What is captured:** the final mix as you hear it, including reverb, delay and every knob move, mute or section change you make while recording. Use this for live-performance takes, including a full pass through the arrangement.
- Files can begin with a fraction of a second of silence. Trim it in your editor.
- If your browser cannot convert the take to WAV, it saves the raw recording instead (`.webm` or `.ogg`). VLC and most editors can open these.

Saving & loading projects

Save Project downloads a small text file (`bassline-ritual-....json`) containing everything: all ten tracks in all five sections, the mixer (volumes, mutes, solos), every knob, the key and scale, each section's chord, and the arrangement. **Load Project** asks for one of these files and replaces the current session with it. Playback keeps running if it was running.

- Only files saved by this page can be loaded. Anything else shows a “Couldn't load that file” message and leaves your session unchanged.
- Mix recordings are not stored in project files; they are separate WAV downloads.
- Sample audio is not stored in project files either. The project remembers the Sample track's steps and pitch, but the sound itself stays in your sample library. If you load a project on another device, record or bring over the sample again and press **Use**.

- Project files are plain text, so keep copies as backups or share them with others. Loading someone else's file gives you their exact session.
- Projects saved before delay times were tempo-synced load fine; their delay setting is converted to the nearest matching note value.

Privacy. Sound synthesis, recording (including microphone and computer-audio samples), saving and loading all happen inside your browser. Nothing you make is uploaded to any server.

Tutorial: build an Xtal-style track

The in-app tutorial

You do not need this chapter to follow along: press **Tutorial** in the top bar and the page coaches you. A panel in the bottom right shows the step, what to do and where, and a checklist. The controls and grid steps you still need to change are outlined and pulsing, and each task ticks itself off as you complete it (a step that you have finished shows a tick next to its title). Buttons in the panel header:

- **Next** moves on once the step is complete. If it is not, the button reads **Skip step**, so you are never stuck.
- **Back** returns to the previous step.
- **Do it for me** applies that step's settings for you, handy if you would rather listen than click, or have lost the thread.
- **Exit** closes the tutorial. The track you have built stays as it is. Press **Tutorial** again to reopen it.

The first card explains what is about to happen: pressing **Begin** resets the rig to its starting state, so use Save Project first if you want to keep your current work. While the tutorial is open it takes the place of the Pattern Readout panel. It has 20 steps (a few more than the chapter below, because the in-app version splits some of them, notably the sample section into four); steps marked *optional* never block you. Everything the tutorial checks is something you could do by hand, so you can also work ahead and the checklist will simply tick.

The rest of this chapter is the same build on paper. It takes you from an empty rig to a finished track in the spirit of "Xtal" (Aphex Twin, 1992, the opening track of *Selected Ambient Works 85–92*). On the way it teaches the whole rig: the grid, the mixer, sections, chords, the pad, the arrangement, the sampler, saving and recording. Allow 20 to 30 minutes. If you lose the thread at any point, press **Load Example** to load the finished track and compare.

What we are working from

Published breakdowns of the original (listed under *Sources* at the end of this chapter) describe it like this:

- about **114 BPM**, in Bb major;
- a booming, four-to-the-floor **808-style kick** drenched in reverb;
- a hi-hat pattern of **two closed hats and one open hat**, with a syncopated snare or breakbeat;
- a **bassline made from a pitched-down 808 kick**;
- **chords on a string-pad sound with its filter closed to about 800 Hz**, arriving about halfway through and moving between Gm7, Ebmaj7 and Bb;
- a chopped **vocal sample**, a woman's "coos", floating over the top.

What you will and will not get. The rig rebuilds the same *ingredients and movement* from its own synthesized sounds, so you end up with an Xtal-inspired ambient-techno track, not a note-for-note copy. The original's melody, breakbeat and vocal sample are not included, and that recording is copyrighted, so do not sample the release itself. Step 14 shows how to add vocal "coos" of your own with a microphone (or a synthesized stand-in if you have none). The exact bar-by-bar layout of the original is not reproduced here; the arrangement below is our own.

Step 1 · Tempo and key

1. In **Master & FX**, drag **Tempo** to **114**. The number beside its label shows the value.
2. Set **Root Note** to **G** and **Scale** to **Natural Minor**.

Why G minor? G natural minor uses exactly the same seven notes as Bb major, so you get that warm key while using the rig's minor scales. The chords of the progression, Gm7, Ebmaj7 and Bb, are its 1st, 6th and 3rd chords.

Step 2 · Make space

"Xtal" is mostly about space, so set the effects first. In Master & FX:

CONTROL	SET TO	CONTROL	SET TO
Reverb Send	55	Delay Send	12
Reverb Size	3.0	Delay Feedback	40
Sidechain Pump	20	Delay Time	1/8 dotted
Bass Drive	0	Swing, Filter Macro	leave: 0 and fully right

Step 3 · Start from a clean Drop

Click the **DROP** tab, then **Clear Section**. This is a blank bar of 16 steps; steps 1, 5, 9 and 13 are the four beats.

Step 4 · Kick: four on the floor

On the **Kick** row, click steps **1, 5, 9, 13**. Press **Run Pattern**. You should hear a steady, soft thump with a long wash of reverb around it. Leave it running: every edit from here on is heard on the next pass of the bar.

Step 5 · Hats: closed, closed, open

1. **Hat Closed** row: steps **1, 2, 5, 6, 9, 10, 13, 14**.
2. **Hat Open** row: steps **3, 7, 11, 15**.
3. Each beat is now tick, tick, tsss, rest. Drag the small volume slider on each of these two rows to about a third of the way along (around 35 and 30) so the hats sit behind the kick.

Step 6 · Snare and ghost percussion

1. **Clap** row: steps **5, 13** (the backbeat). Volume about 45.
2. **Perc** row: steps **8, 15**, off-beat ghost hits that give the syncopated feel. Volume about 30.

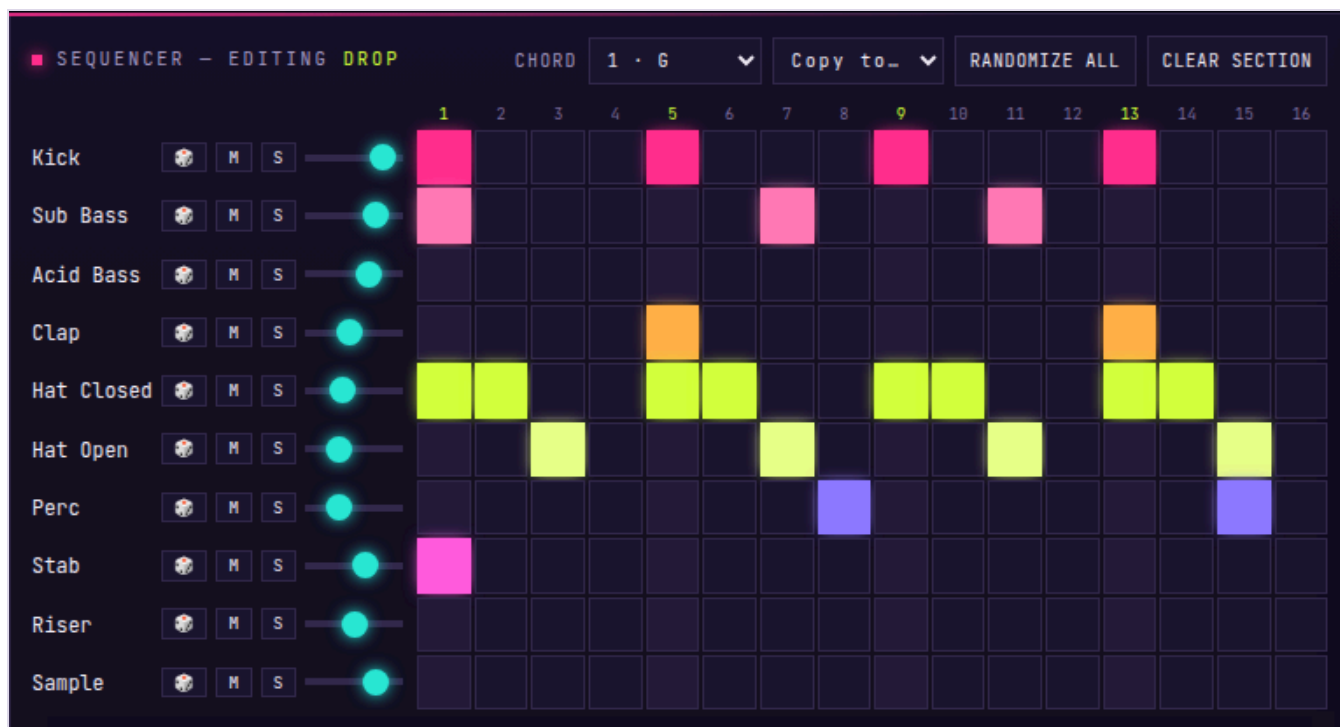
Step 7 · Bass

On the **Sub Bass** row, click steps **1, 7, 11**, with the volume at about 80. This is the long, round boom on the root note that stands in for the original's pitched-down kick. Leave Acid Bass empty: it is not part of this sound. If you hear no low end, try headphones; laptop speakers cannot play notes this low.

Step 8 · The pad

1. In the **Pad / Stab voice** panel set **Length 3.5**, **Tone 800** and **Chord: With 7th**. A Tone of 800 Hz is the closed-filter string sound the original is reported to use.
2. On the **Stab** row, click step **1** only, with the volume at about 65.

You now hear a dark chord swell at the start of every bar and slowly fade. Your Sequencer should match this picture.



The Drop section after step 8. Rows from the top: Kick, Sub Bass, Acid Bass (empty), Clap, Hat Closed, Hat Open, Perc, Stab, Riser (empty), Sample (empty).

ROW	16 STEPS	LIT STEPS
Kick	X . . . X . . . X . . . X . . .	1, 5, 9, 13
Sub Bass	X X . . . X	1, 7, 11
Clap	 X X . . .	5, 13
Hat Closed	XX . . XX . . XX . . XX . .	1, 2, 5, 6, 9, 10, 13, 14
Hat Open	. . X . . X . . X . . X . .	3, 7, 11, 15
Perc	 X X . .	8, 15
Stab	X	1

Step 9 · The chord for Drop

With Drop selected, check the **Chord** menu above the grid says **1 · G**. That is Gm7: with the 7th switched on the pad plays G, Bb, D and F, and the Sub Bass plays G. The **chord** readout next to the section tabs should say G.

Step 10 · Make the other sections and the progression

1. With **Drop** selected, open the **Copy to...** menu and choose **break**. A short message confirms the copy. Repeat for **outro**, then **build**, then **intro**. All four now hold a copy of the Drop.
2. Click the **BREAK** tab and set its **Chord** to **6 · D#/Eb**. This section now plays Ebmaj7, and the bass drops to Eb.
3. Click the **OUTRO** tab and set its Chord to **3 · A#/Bb**. This section plays a Bb chord.
4. Click the **BUILD** tab (chord stays **1 · G**). Click the lit steps to switch off the **Perc** (8, 15) and **Stab** (1). Build is now kick, hats, clap and sub bass, with no pad yet.
5. Click the **INTRO** tab (chord stays **1 · G**). Switch off **Perc** (8, 15), **Stab** (1), **Clap** (5, 13) and **Sub Bass** (1, 7, 11). Intro is just kick and hats.

The pad therefore arrives only when Drop starts, like the chords arriving partway through the original. Here the section names are just labels for bars of the progression: Gm7 (Drop), Ebmaj7 (Break) and Bb (Outro).

Step 11 · Arrange the song

1. In the **Arrangement** panel press the **x** on each of the six existing blocks until the row is empty.
2. For each line of this table, pick the section in the menu, type the bars, and press **+ Add Block**:

BLOCK	SECTION	BARS	BLOCK	SECTION	BARS
1	intro	4	5	outro	2
2	build	4	6	drop	2
3	drop	2	7	break	2
4	break	2	8	outro	2

That is 20 bars, about 42 seconds at 114 bpm. Press **Play Arrangement** at the top, then **Run Pattern**. Watch the magenta outline travel along the blocks, the dot move between the section tabs, and the **chord** readout change as the bass and pad move from G to Eb to Bb.

Step 12 · Perform a filter sweep

With the arrangement running, drag **Filter Macro** down to about 1500 at the very start, then slowly drag it back to fully right over the four-bar intro. The whole mix, including the reverb, opens up like a curtain. For extra drama raise **Filter Resonance** a little (try 3 to 4); very high values are loud and harsh. Because it is a live move, you can repeat it differently every time you play.

Step 13 · Adjust it towards the original's feel

- **More drenched:** Reverb Send up to 65, Reverb Size up to 4.0.
- **Looser:** Swing 5 to 10 %.
- **Darker or brighter pad:** move Tone between 600 and 1200; shorter Length makes the chords more rhythmic.
- **New ghost hits:** press the dice on the Perc row until a pattern suits you, then save the keepers.
- Some sources list the tempo as 115; try it.

Step 14 · Add your own vocal “coos”

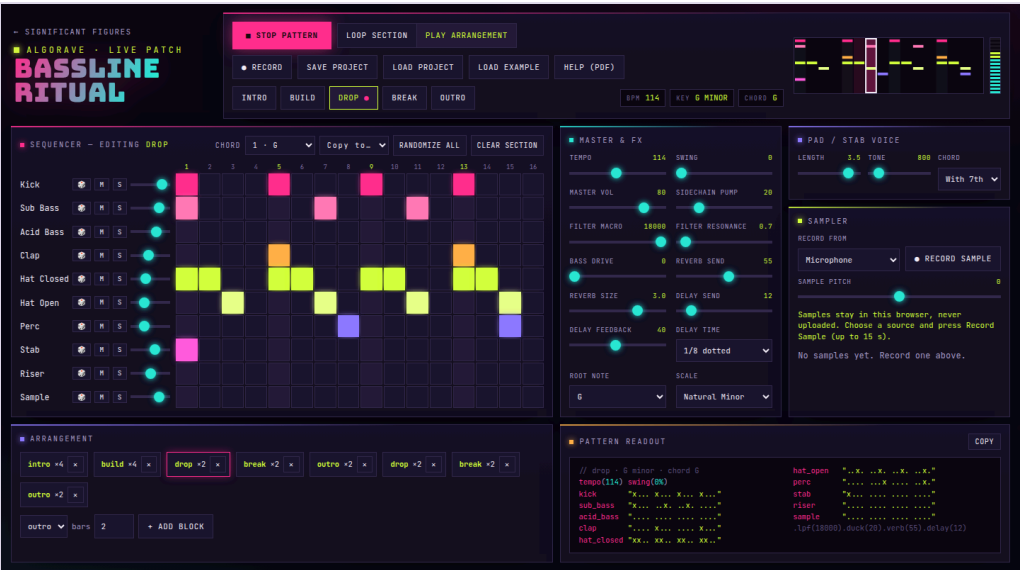
The in-app tutorial splits this into four steps: record, put it on the grid, tune it, and manage the library.

1. **Record.** Put on headphones, so the beat does not leak into the microphone. In the **Sampler**, leave **Record from** on **Microphone** and press **Record Sample**. Allow microphone access if asked. Sing or hum a soft, held “ooh” or “aah” for two to four seconds, then press **Stop Sample**. The sample appears in the list, marked **In use**. *No microphone?* In the in-app tutorial, **Do it for me** on this step adds a synthesized “Demo ooh” instead, and you can carry on exactly the same way.
2. **Put it on the grid.** Click steps **1** and **9** on the **Sample** row of Drop (and of Break and Outro if you like). The row label shows **♪** and the sample's name. It plays once from its start at every lit step.
3. **Tune it.** Use **Sample Pitch** to tune it until it sits well against the chords. Each step is a semitone (–12 is an octave down, +12 an octave up), and pitch also changes its speed. It is one setting for the whole track and does not follow the chords, so some chords will clash; that is part of the character.
4. **Manage it.** In the sample list, press **Preview** to hear it, click the name to rename it, and press **Download WAV** to keep a copy. Samples live in this browser only, so downloading is how you keep one safe.

Step 15 · Save and record

1. Press **Save Project** to keep everything as a file. The page does not autosave.

2. With **Play Arrangement** selected, press **Record**. It starts the arrangement from the top. Let it play through once (about 42 seconds), then press **Stop & Save Recording**. Your WAV file downloads.



The finished track playing in the Drop block: the Arrangement panel shows the 8 blocks, the Drop tab carries the playing dot, the chord readout shows G, and the level meter is moving.

Settings cheat sheet

WHERE	SETTINGS
Master & FX	Tempo 114, Swing 0, Sidechain Pump 20, Filter Macro open, Bass Drive 0, Reverb Send 55, Reverb Size 3.0, Delay Send 12, Delay Feedback 40, Delay Time 1/8 dotted, Root G, Scale Natural Minor
Pad / Stab voice	Length 3.5, Tone 800, Chord With 7th
Row volumes	Kick 90, Sub Bass 80, Clap 45, Hat Closed 35, Hat Open 30, Perc 30, Stab 65
Chords	Intro, Build, Drop: 1 · G. Break: 6 · D#/Eb. Outro: 3 · A#/Bb
Arrangement	intro 4, build 4, drop 2, break 2, outro 2, drop 2, break 2, outro 2

Sources

Facts about the original recording (tempo, key, drum and chord details, the filter setting, the vocal sample) come from published analyses, including MusicRadar’s “How Aphex Twin made Selected Ambient Works 85-92” (musicradar.com/news/how-aphex-twin-made-saw-85-92), Reverb Machine’s “How Aphex Twin Created Selected Ambient Works 85-92” (reverbmachine.com/blog/aphex-twin-selected-ambient-works-85-92), Ali Jamieson’s “Aphex Twin: Xtal (Ableton Recreation)” (alijamieson.co.uk/2021/08/11/aphex-twin-xtal) and tempo and key listings such as Tunebat and GetSongBPM, which give 114 to 115 bpm. Sources differ in places, and this tutorial is an interpretation built with this rig’s own sounds, not a transcription.

Tips

- **Build-up:** in **Build**, switch on the Riser in the last steps, lower **Filter Macro** to about 500–800 Hz as the section plays, raise **Filter Resonance** a little, then snap the filter fully open on the first beat of **Drop**.
- **Heavier drop:** set Sidechain Pump to 60–80 %, Bass Drive to 40–70 %, and add Perc hits between the hats.
- **Breakdown:** mute the kick with **[M]**, raise Reverb Send and Delay Send, and bring in Stab hits.
- **Shaping the groove:** a little Swing (10–25 %) makes hats and perc feel human. Combine with off-beat open hats.

- **Try a new mood:** change only **Scale** to Phrygian while the drop is running.
- **Keep a good accident:** if a randomized pattern sounds great, use Save Project before you touch anything else.

Troubleshooting

PROBLEM	WHAT TO TRY
No sound	Press Run Pattern (audio needs a click). Check your device volume and, on iPhone, the silent switch. Make sure no track is muted, that solo is not lit on a single track, and that Filter Macro and Master Vol are not turned right down.
Bass is missing or very quiet	The Sub Bass is extremely low; small speakers cannot reproduce it. Check Acid Bass has lit steps in the current section and its volume slider is up.
Crackling or dropouts	Close other busy tabs. Lower Reverb Size and Delay Feedback. Older phones can struggle with everything at once.
Record downloaded .webm or .ogg	Your browser could not convert the take to WAV. The file is still your recording; open it in VLC or convert it in any audio editor.
Microphone sample is silent or “permission declined”	Allow microphone access for this site in your browser’s address bar or site settings, and check the right input is selected in your system sound settings. “Nothing audible was recorded” means the take was silent or extremely quiet.
Computer audio says no audio was shared	In the share window pick a <i>tab</i> and tick “Also share tab audio”. Use Chrome or Edge on a computer; other browsers cannot share audio.
My samples disappeared	They are stored in this browser only. Clearing site data, using a private window, or switching browser or device gives you an empty library. Download samples you want to keep.
Nothing downloads	Your browser may have blocked the download. Allow downloads for this site and try again.
Load Project fails	Use a <code>.json</code> file saved by Bassline Ritual, and do not edit it by hand.
I lost my work	The page does not autosave. Save Project regularly.

Best experience: current Chrome or Edge on a computer. Other modern browsers, including phones, should work; recording has been tested most in Chrome-based browsers.