



blazar core

Manual

The DAW for film, trailer and media composers.
Everything Blazar Core does, and how.



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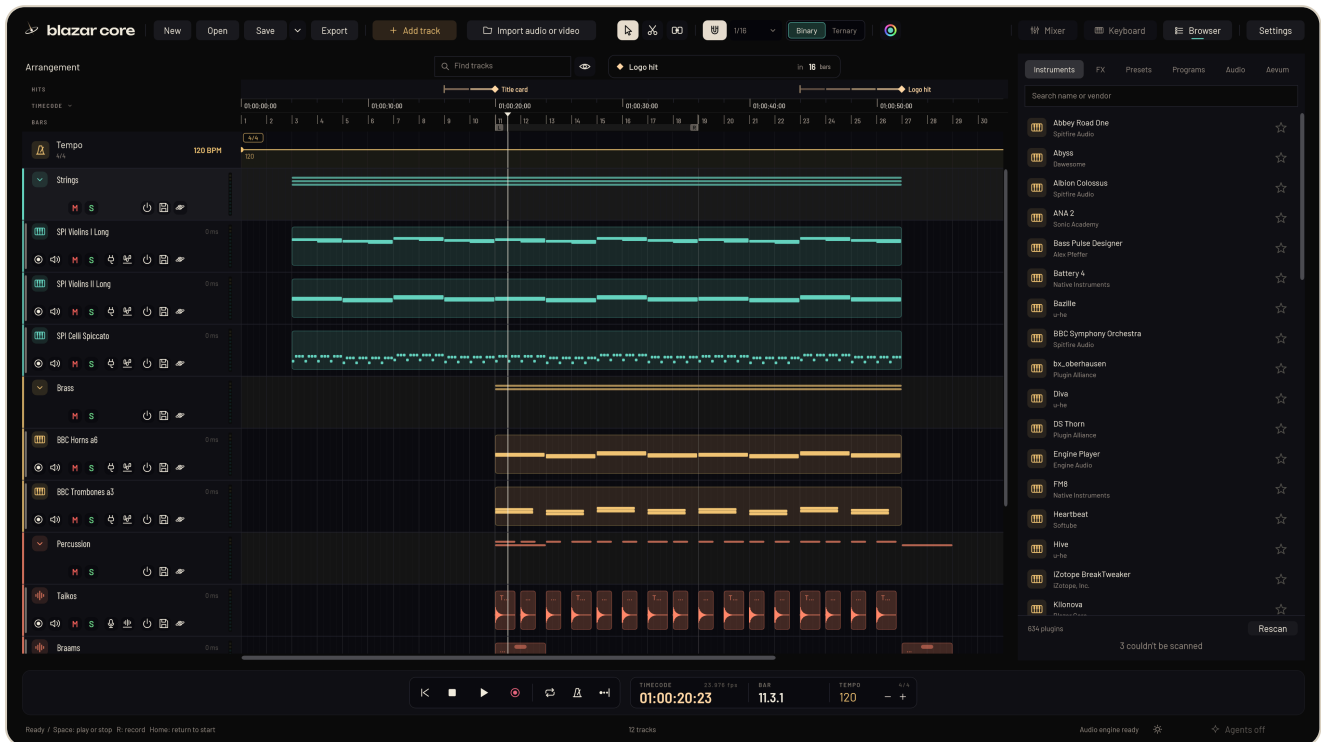
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Getting started

Install Blazar Core on Windows or the Mac, activate it, set up your audio interface and MIDI keyboard, and find your way around the window.



Blazar Core is a workstation for film, trailer and media composers. It runs on Windows and the Mac from the same code, so a session made on one opens on the other. This chapter takes you from the download to your first sound.

System requirements

- **Windows:** Windows 10 or later, 64-bit.
- **Mac:** macOS 12 or later, on Apple Silicon or Intel.
- **Plugins:** 64-bit VST3 instruments and effects, and ARA 2 plugins such as Melodyne. VST2 plugins are not hosted. On the Mac, Audio Units are not hosted yet.
- **Audio:** ASIO or Windows audio on Windows, Core Audio on the Mac.

Install on Windows

1. Run the installer you downloaded (**BlazarCore-<version>-x64-setup.exe**).
2. Windows SmartScreen may warn you, because the installer is not code-signed. Click **More info**, then **Run anyway**.

3. Choose whether you want a desktop shortcut, and whether double-clicking a `.blazar` session should open it in Blazar Core.
4. At the end, the installer offers to start Blazar Core for you.

Blazar Core installs for all users into `Program Files\Blazar Core` and adds a Start menu shortcut. The program is a single file with everything it needs built in, so there is no extra runtime to install. You can remove it from **Apps & features** like any other program.

When you update or uninstall, your settings, license key, plugin list and projects stay where they are. If Blazar Core is running when you install an update, the installer asks you to close it first.

Install on the Mac

1. Open the disk image and drag Blazar Core into Applications, then open it there.
2. Because the app is not signed with an Apple developer certificate yet, macOS says it cannot verify Blazar Core. Click **Done**.
3. Open **System Settings > Privacy & Security**, scroll down to the message that Blazar Core was blocked, and click **Open Anyway**.
4. Confirm with **Open** (and your password if asked).

From then on it opens like any other app. macOS asks again once for each new version. The disk image carries these steps as `First launch.txt`, in case you need them again.

On the Mac, your settings live in `~/Library/Application Support/Blazar Core` and your projects in `~/Documents/Blazar Core Projects`. VST3 plugins are found in `/Library/Audio/Plug-Ins/VST3` and `~/Library/Audio/Plug-Ins/VST3`.

Activate your license

The full version is activated with the license key from your receipt: one line of text. The key is checked on your computer. Activation never goes online, and nothing else is sent anywhere.

1. Start Blazar Core. Until a key is in, the window shows the activation screen.
2. Paste the key and press **Activate**. You can also drop your license file anywhere on the screen.

A key for another product, an expired key or a mistyped one is refused, and Blazar Core tells you why.

Blazar Core keeps the key in its data folder as `license.key`. To see your license, open **Settings > License**: it shows the version, your license and where your settings are kept. **Remove license...** deletes the key from this computer and returns to the activation screen. Your sessions stay where they are.

Lost your key? Visit store.alexpeffer.com/support.

The demo version

The demo is the whole of Blazar Core except for two things: it cannot **save** a session and it cannot **export** audio. Play your instruments, arrange, mix, and try every effect and Jet, the built-in agent.

When the demo starts, a card says so, with **Buy Blazar Core, I have a key** and **Start**. When you reach for something the demo leaves out, the card comes back to tell you ("Saving is in the full version", "Exporting is in the full version"). **Not now** closes it. **Settings > License** has **Buy or unlock...** for later.

Unlock the demo

You don't need to download anything by hand to go from the demo to the full version.

1. Click **Buy Blazar Core**. The store's checkout opens in your browser.
2. After buying, click the store's **Unlock** button, or come back to the demo, click **I have a key**, paste the license key from your receipt and click **Unlock**.
3. The card shows each step: Blazar Core checks your key with the store, downloads the full version, checks the download and installs it. On Windows you confirm the installation once at the permission prompt; on the Mac it goes into your Applications folder.
4. The full version opens, already activated, and the demo removes itself.

You can stop the unlock at any time. Your key is kept, so you can unlock again whenever you like.

Tell Blazar Core your name

The first time the start screen opens, it asks for your first name. Blazar Core uses it to greet you on the start screen, Jet greets you with it, and Aevum (the session time tracker) says hello for the time of day. Click **Not now** to skip; you won't be asked again. You can change it later in **Settings > General**, under **Your name**.

Set up audio and MIDI

1. Open **Settings > Audio and MIDI**. You can also click **Out 1 / 2** on the master strip in the mixer.
2. Choose your audio device. On Windows, choose **ASIO** in the **Audio device type** list to use your interface's ASIO driver (an RME Fireface or a RODECaster Pro, for example). Nothing else needs to be downloaded for ASIO support.
3. Choose the output and the input channels you want to use, the sample rate and the buffer size.
4. Tick the MIDI inputs you play from.

Blazar Core remembers the driver, channels, sample rate, buffer size and MIDI inputs, and restores them at the next launch. It does not install hardware drivers: install your interface's own driver first.

While the song plays or records, the device stays as it is. Stop first if you want to change it.

The same page shows the audio load and the processor cores the tracks are rendered on, and has the switch for **Slipstream**, which protects playback from CPU spikes (see [Performance](#)).

Find your way around the window

Blazar Core keeps everything in one window, with editors docked where you need them.

- **The top bar** runs along the top. **New**, **Open** and **Save** sit beside the logo, with the menu of other ways to save and the **Export** key. Next come **Add track** (a folder, an audio track, an instrument track, a sampler track or an FX channel) and **Import audio or video**; in a narrow window they sit under one **+** key. In the middle are the three editing tools (**Select**, **Split**, **Glue**), the grid and its magnet, the colour key and, when it has something to offer, the snowflake key for **Cryosleep**. At the right end are the **Mixer**, **Keyboard** and **Browser** keys, which show or hide those parts of the window, and the **Settings** key.
- **The arrangement** fills the middle. Track headers sit on the left, their lanes to the right. Above the lanes are the rulers: the hit lane, the time ruler (timecode or minutes and seconds), the bar ruler with the locators, and the tempo track. A video, when you import one, gets its own lane right under the tempo track. The arrangement heading holds **Find tracks** and the countdown to the next hit point.
- **The browser** sits on the right, with its tabs for **Instruments**, **FX**, **Presets**, **Programs**, **Audio** and **Aevum**. **F4** (or the **Browser** key) shows or hides it.
- **The editors** (the piano roll and the audio editor) open docked under the arrangement when you open a MIDI container or an audio clip.
- **The mixer** sits below the arrangement. **F3** (or the **Mixer** key) hides or shows it.
- **The transport** runs along the bottom: play, stop, record, return to start, loop, the metronome and the count-in, and readouts for the playhead in timecode and in bars, the tempo, and more.
- **The status line** at the very bottom shows messages and the audio load. At its right end are the sun or moon key for the **Daylight theme** and the **agents key**.

The session name is shown in the middle of the window's title bar. An asterisk beside it means there are unsaved changes.

Hover over almost any control to see a tooltip with what it does. Hover over a shortened track or plugin name to read it in full.

The Settings window

Everything you can set lives in one window, opened with the **Settings** key at the right of the top bar. Its pages run down the left:

- **General:** your first name, the look (Dark or Daylight), autosave and continuous saving, Auto align for MIDI takes, automatic delay compensation for sample libraries, agent access, and the folders for projects, templates and track presets. **Change...** moves a folder; **Show** opens it.
- **Audio and MIDI:** the audio interface, sample rate, buffer size and MIDI inputs, the audio load, and Slipstream.
- **Keyboard shortcuts:** every shortcut, with a search field. **F1** opens Settings on this page.
- **Features:** what Blazar Core does beyond the usual (Cryosleep, the mixer zoom, Event horizon, linked faders, Align, the video, Blazar Core's own effects and more), each with how to reach it, and a search.
- **Support:** report a bug or request a feature, and find the log file (see **Troubleshooting**).
- **License:** the version, your license, and where your settings are kept.

Keyboard shortcuts in this manual

Shortcuts in this manual are written as they are on Windows. On the Mac, use Cmd where this manual says Ctrl. Alt is the Option key on a Mac keyboard.

This manual mentions the most useful shortcuts where they belong. The complete list is on its own page, and in the app under **Settings > Keyboard shortcuts (F1)**.

Undo anything

Almost every change in Blazar Core is one undo step: edits, moves, mixer changes, effect moves, imports, even the changes an agent makes for you. Press **Ctrl+Z** to undo and **Ctrl+Y** (or **Ctrl+Shift+Z**) to redo.

Projects, saving and templates

Start and open projects, save numbered versions, recover autosaves, and reuse your setups as templates and track presets.

Blazar Core keeps each piece of work in a project: one folder with the session, its recordings and its exports. This chapter covers everything about starting, saving and reusing your work.

The start screen

When Blazar Core starts, the start screen offers:

- **New project:** type a name to start a new project.
- **Open project...:** open any session file.
- Your recent sessions.
- **All projects:** every project in your projects folder, by name. Each opens at its newest version.
- **Template:** the setup a new project starts from (see [Templates](#)).

Press **Esc** to continue without a project. **New** in the top bar, or **Ctrl+N**, brings the start screen back. **Ctrl+O** opens a project.

Create a project

1. On the start screen, type a name for the new project.
2. If you want, pick a template in the **Template** list.
3. Create it. Blazar Core makes a folder with that name in your projects folder.

Your projects folder is **Documents\Blazar Core Projects** unless you choose another with **Change...** (on the start screen, or in **Settings > General**). The project folder holds:

- **Name.blazar**: the session.
- **Media**: the project's own audio and MIDI files. Recorded takes land here, along with glued audio and MIDI copies. Every saved version of the session shares this folder, so audio is never duplicated.
- **Mixdown**: your exports.
- **Autosave**: the autosave copies (see below).
- **Time.json**: the time you spent on the project, kept by [Aevum](#).

To move a project, move the whole folder.

Save your work

New, **Open** and **Save** sit beside the logo in the top bar. The menu beside **Save** holds the other ways to save.

- **Save (Ctrl+S)** writes into the current session file.
- **Save new version (Ctrl+Alt+S)** writes `Name-01.blazar`, then `-02`, and so on, and continues from the newest.
- **Continuous saving** (in the menu beside Save, and in **Settings > General**) makes every save a new version.
- **Save as... (Ctrl+Shift+S)** saves the session anywhere you like.

A session saved outside a project keeps its audio in a `<session name> Media` folder beside it. Keep the session and that folder together when you move them.

Before you open another session or close Blazar Core, it asks what to do with unsaved changes.

Takes recorded before you save

If you record before saving the session, the takes are written under `Documents/Blazar Core/Recordings/<date and time>` so nothing is lost. Save the session to keep the arrangement, plugins and mixer settings that go with them.

Autosave and crash recovery

Every 3 minutes, if something has changed and the song is stopped, Blazar Core keeps a copy of the session in the project's `Autosave` folder. It keeps the ten newest copies and never overwrites your project.

- To go back to one, choose **Open an autosave** in the menu beside **Save**.
- After a crash, Blazar Core offers the newest autosave when it starts.
- Autosave can be switched off in **Settings > General**.

Open sessions

- Use **Open project...** on the start screen, **Open** in the top bar or **Ctrl+O**.
- Drag a `.blazar` file from Explorer or the Finder onto the window.
- If you chose it in the Windows installer, double-click a `.blazar` file. If Blazar Core is already open, the session opens in that window, after asking about unsaved changes.

Sessions saved by older versions (`.aurion` and `.gbdaw` files) still open, and projects saved as `.aurion` list and count their versions as before.

When plugins are missing

Blazar Core checks a session's media before it replaces the open tracks. Plugins that are not installed on this computer are reported after the rest of the session has opened. If you need to keep the missing plugins' settings (to open the session later on the computer that has them), don't save over the original session: use **Save as...** or **Save new version**.

The same plugins, and the sound libraries they use, must be installed to restore a session as it was.

Start from a template

A template is a whole setup you can start new projects from, such as your orchestral template.

Save a template

1. Set up the session the way you want new projects to start.
2. Choose **Save as template...** in the menu beside **Save** and give it a name.

A template keeps the tracks and folders, the instruments and effects with their settings, the mixer (including Morph effects and the orb's position), track delays and the tempo. Recorded audio, notes and containers are left out. Volume automation modes are kept, but not the curves.

Use a template

On the start screen, pick the template in the **Template** list when you create a new project. Each tile shows the template's tracks, instruments, effects and tempo. The project starts with that setup, and Blazar Core remembers your choice for next time.

Templates are files in **Documents\Blazar Core\Templates**. To remove one, delete its file there. **Settings > General** shows the folder (**Show**) and lets you move it (**Change...**).

Save and load track presets

A track preset is one track's whole setup, ready to add to any session: your favourite string patch with its effects and mixer settings, for example.

Save a track as a preset

1. Click the **save icon** beneath the track's power button. On compact track rows it sits at the end of the controls.
2. Type a name and confirm.

If a preset with that name exists, Blazar Core asks before it replaces it (**Replace** or **Cancel**).

A preset includes:

- the instrument and plugin states, inserts and their bypass settings,
- the Morph effects and the orb's position,
- fader, pan, mute and solo,
- input, arm and monitoring,
- the colour and the track delay.

It leaves out notes, audio clips, containers, recorded automation and membership in a folder.

Add a track from a preset

The browser's **Presets** tab (**F7**) lists your presets. Type in its search field to filter them by name. Then:

- double-click a preset, or select it and press **Return**, or

- drag it into the arrangement.

A new track appears with the saved setup. Loading a preset never changes the project's tempo, master or loop settings, and adding it is one undo step. You can also drag a preset file in from Explorer or the Finder.

To add several at once, choose them with **Ctrl+click** or **Shift+click** and press **Return** or click **Import** in the footer.

Manage presets

Right-click a preset (or several chosen with Ctrl or Shift) for its menu: add it as a new track, show it in Explorer, or **Delete....** You can also press **Delete**. After you confirm, deleted presets go to the Recycle Bin (the Trash on the Mac).

Presets are **.blazarpreset** files in **Documents\Blazar Core\Track Presets**. Presets saved as **.aurionpreset** by older versions still load. A preset needs the same plugins, and their sound libraries, on the computer that loads it.

The arrangement

Work with tracks and folders, the rulers, the playhead, locators and loop, the grid, the editing tools, clips and containers, and the hold-Q edit menu.



The arrangement is where your cue takes shape: tracks top to bottom, time left to right. This chapter covers tracks, moving around, and editing clips and MIDI containers on the timeline.

Kinds of tracks

- **Audio tracks** hold audio clips: recordings, imported files, stems.
- **Instrument tracks** hold MIDI containers and play a VST3 instrument such as Kontakt.
- **Sampler tracks** play *Kilonova*, Blazar Core's own sampler.
- **Folders** group tracks. A folder is also a bus in the mixer: the tracks in it play through it.
- **FX channels** take sends from other channels, typically for reverbs and delays. You make them with **Add track > FX channel**, or from a channel's **+ Send** row (see *The mixer*).

A video, when you import one, gets its own lane under the tempo track (see *Tempo and picture*).

A session holds up to 1024 tracks.

Add tracks

- Click **Add track** in the top bar and choose **Folder**, **Audio track**, **Instrument track**, **Sampler track** or **FX channel**. In a narrow window, the same choices sit under one **+** key.
- A new instrument track opens the plugin picker, so you can choose its instrument straight away.
- Hold **Q** over the arrangement with nothing selected: the **edit menu** offers a new **Audio track**, **Instrument track** or **Folder**.
- Drag an instrument, a Kontakt program, a track preset or an audio file from the browser onto empty arrangement space (see [Instruments, Kontakt and the browser](#)).
- Press **Ctrl+G** to put the selected track into a new folder.

The track header

Each track's header holds its controls. Not every track shows all of them, and compact rows show fewer.

- **The badge** with the track's colour. Click it for the colour picker.
- **The name**. Double-click it to rename the track.
- **Arm** (the circle) chooses whether the track records. **Listen** (the speaker with waves) turns on live monitoring. **Mute** (the crossed-out speaker) and **Solo** (the headphones).
- **The track delay** at the right of the name, for example "-120 ms", shifts the track in time (see [Track delay](#)).
- **The automation chip** beside the track's type sets its automation mode (see [Automation](#)).
- **The instrument name** on instrument tracks opens the instrument's window. A new instrument track shows **Load instrument...** instead.
- **The articulation chip** shows the articulation in use when the instrument's key switches are learned (see [Key switches](#)).
- **The input button** and the **audio editor button** on audio tracks.
- **The Takes chip** on audio tracks that were loop-recorded (see [Loop recording](#)).
- Beneath the badge: the **power key** (disable the track), the **save icon** (save a [track preset](#)) and the **Event horizon** key (show this track alone, see [Event horizon](#)).

Right-click a track's header for more, including its colour.

Select, delete and duplicate tracks

- **Click** a track header (or a mixer strip) to select the track.
- **Ctrl+click** adds a track to the selection or removes it; **Shift+click** selects a range of tracks.
- **S**, **M** and **Y** solo, mute or turn on Listen for the selected tracks.
- **Delete** removes the selected tracks, after you click a track header or mixer strip, as one undo step. **Ctrl+Z** puts them back, plugins included.
- **Shift+D** duplicates the selected tracks right under them, with their clips, notes, plugins and sends. A folder is duplicated with its tracks.

Colour tracks, containers and clips

Click a track's badge (or right-click its header) for the colour picker: 64 colours through the spectrum, 15 hues and greys, each from light to deep.

The colour key in the top bar (the ring of colours after the tools and grid) colours whatever is selected: the selected MIDI containers, else the selected audio clip, else the selected tracks. A container or clip with its own colour keeps it when you cut, move or process it. **Use the track's colour** gives it its track's colour again. Colours are saved with the project, and each change is one undo step.

Find tracks

In a big template, type in **Find tracks (Ctrl+F)** in the arrangement heading, for example "horns" or "strings". The arrangement and the mixer show only the tracks whose name, instrument or effects match. Press **Esc** in the search field to see every track again.

The eye button beside the field switches between showing all tracks and showing only tracks with content (clips or notes).

Zoom and track height

- **W** and **E** zoom out and in. In an open editor, they zoom the editor.
- **Ctrl+wheel** zooms around the pointer; **Shift+wheel** scrolls through time.
- **Shift+W** and **Shift+E** make every track shorter or taller, from a slim 24-pixel line (badge, name, arm, mute and solo) up to 600 pixels.
- **Z** enlarges the selected track to most of the arrangement in view, while the others keep their height. It follows as you select other tracks. Press **Z** again and all tracks return to one height. In the mixer, the same key opens the selected channel's **channel strip**.
- **Shift+F** (zoom full) shows all your work: the whole song across, to the end of the last clip, container or note, and every track in view at one height. If there are more tracks than fit even at the slimmest height, the view starts at the top and the status line says so. Over the piano roll, Shift+F fits the roll to its container instead.

The rulers

From the top, the rulers are:

1. **HITS**, the hit lane, for hit points in the picture (see **Hit points**).
2. The time ruler, reading **TIMECODE** (hh:mm:ss:ff) or **TIME** (minutes, seconds and milliseconds). Click its name to switch. Clicking the time readout in the transport does the same, and both always switch together.
3. **BARS**, the bar ruler, with the left and right locators.
4. The tempo track, right under the bar ruler (see **The tempo track**).

The bar ruler marks each bar's start with a tick, its number just to the right, and shows the beats when you zoom in. The playhead shows on it as a small marker.

On a small screen the hit lane folds onto the time ruler.

Place the playhead

- **Click the bar ruler.** As you hover, a line shows where the click will put the playhead, with its `bar.beat.sixteenth` position. Within a few pixels of a bar line, the click lands exactly on the bar's start, at any zoom. Elsewhere it lands on the grid while the magnet is on.
- **Click empty arrangement space.** This works the same way as a click on the bar ruler.
- **Click or drag on the time ruler** to place or scrub the playhead.
- **Home**, or the return-to-start key, goes back to the very start.
- On the numeric keypad, **1** and **2** jump to the left and right locator, **-** and **+** move one bar back or forward, and **0** stops and goes to the left locator; press it again there to go to the very start.

With the magnet on, every way of placing the playhead follows the grid: the bar ruler, the time ruler (a click or a scrub), the piano roll and the audio editor. With the magnet off, the time ruler and the editors put the playhead exactly where you click.

Space plays and stops; **Numpad Enter** also plays.

The transport shows the playhead as timecode (or minutes and seconds, following the time ruler) and in bars as `bar.beat.sixteenth`, with the tempo at the playhead.

Set the locators and loop

The **L** and **R** locators sit on bar lines in the bar ruler. They mark the range for looping, for cutting and inserting time, and for exporting part of the song.

Set the locators

- **Drag across the bar ruler** to set both locators.
- **Drag L or R** to move one of them.
- **Ctrl+click** either ruler to put the left locator on the nearest bar line, or **Alt+click** for the right one. The playhead doesn't move.
- Press **P** to put the locators around the selected MIDI containers (or the selected audio clip). This also turns the loop on.

A plain click on the bar ruler still moves the playhead.

Loop

Turn the loop on or off with the loop button in the transport, with **/**, or by double-clicking the locator range. Playback then repeats between the locators, jumping back exactly at the right locator. Recording loops too (see [Loop recording](#)).

The locators and the loop are saved with the session.

The grid and the magnet

- **J** turns the grid magnet (snapping) on or off.
- **Ctrl+1**, **Ctrl+2**, **Ctrl+3** and **Ctrl+4** choose a grid of 1/4, 1/8, 1/16 or 1/32. The grid list in the top bar has the same choices.
- **T**, or the **Binary | Ternary** switch beside the grid, switches between a straight and a triplet grid.

While the magnet is on, moving, trimming and splitting clips and containers, adding points and hit points, and placing the playhead all land on the grid.

The three tools

Next to "Arrangement" in the top bar are three tools:

- **Select** (key **1**) selects, moves, trims and fades.
- **Split** (key **2**, the scissors) cuts: click inside an audio clip or MIDI container to cut it there, on the grid when the magnet is on.
- **Glue** (key **3**) joins the clip or container you click with the next one on its track.

Work with clips and containers

Audio lives in **clips** on audio tracks. MIDI lives in **containers** on instrument tracks; an instrument track can hold as many containers as you like.

Select and open

- **Click** a clip or container to select it.
- **Ctrl+click** or **Shift+click** adds another, on any track, or takes it out again.
- **Ctrl+A** selects every MIDI container and audio clip in the arrangement.
- Press **Enter** or double-click a container to open it in the **piano roll**. Press **Enter** again to close it.
- Press **Enter** or double-click a clip to open it in the **audio editor**. On a track with an ARA plugin such as Melodyne, a double-click opens the plugin on the clip instead.

Move and copy

- **Drag** a clip or container to move it along the timeline, or onto another track of its kind. It snaps to the grid while the magnet is on.
- **Alt+drag** copies it instead; the original stays where it was. You can hold Alt before you start dragging or press it on the way. Let go of Alt before you drop and it moves after all.
- **D** duplicates the selected containers or clip right after themselves. Press it again for the next copy.

Where audio clips overlap, the one on top plays. A clip you move or record goes on top. The clip underneath is kept, so moving the top one away brings it back.

Split, trim and delete

- **Ctrl+E** splits the selected clip or container at the playhead. The left part of an audio clip keeps the fade-in and the right part the fade-out.
- With the **Split** tool, click where you want the cut.
- Right-click a clip for **Split here**, **Split at playhead** and **Delete clip**.
- **Delete** (or **Backspace**) removes what is selected.
- To trim an audio clip, drag its left or right edge, below the fade squares. Trims snap to the grid when the magnet is on.

Cutting a MIDI container never changes how it sounds: each note belongs to the part it starts in.

All clip edits are non-destructive. The recorded file never changes, you can undo a trim by dragging the edge back out, and every drag, split, move and delete is one undo step. For fades, crossfades and clip gain, see [Audio editing](#).

Glue

Click a clip or container with the **Glue** tool to join it with the next one on its track.

- Split parts simply rejoin.
- Other audio clips are rendered, as they sound, into a new recording. The original files stay on disk.
- With several clips or containers selected, clicking one of them glues the whole selection: each track's selected clips or containers become one, including whatever lies between them. This is one undo step. The edit menu's **Glue** does the same.

Select with a rectangle

With the **Select** tool, drag from empty lane space to draw a rectangle. You can start in the space below the tracks, or in the video lane.

- The tracks it crosses, and the MIDI containers, audio clips and video it touches, are selected.
- **Enter** opens the selected containers in the piano roll, together, even across several tracks.
- **Delete** removes what is selected; **Glue** joins it.
- Hold **Ctrl** or **Shift** to keep the tracks you had selected before.

A plain click on empty space still moves the playhead.

Move several things at once

1. Select clips, containers and the video with a rectangle, or **Ctrl+click** / **Shift+click** each, on any tracks.
2. Drag any one of them. They all move by the same amount of time, and a preview shows where each will land.

They also move up or down by as many tracks as the one you hold, as long as each one lands on a track of its kind; otherwise they move in time only. **Alt** copies them all. The move is one undo step, and everything stays selected.

Pressing on something already selected keeps the whole selection. A click without dragging selects just that one item.

Cut and insert time

Use these to make room in a cue, or to take a section out, across every track at once.

- **Cut time (Ctrl+Shift+X)** takes the time between the locators out of every track. Clips and MIDI containers are cut at the locators, and the notes, controllers, automation and tempo changes after the range move up to close the gap.
- **Insert time (Ctrl+Shift+E)** inserts silence as long as the locator range at the left locator. Whatever sits there is cut, and everything after it moves later.

Controller data is split at the seams just like notes: a pedal, bend or controller keeps the value it had on each side, and a sustain pedal held across an insert lets go at the gap and goes down again after it.

Both commands are also in the right-click menu of a ruler and in the edit menu when nothing is selected. Each is one undo step. Hit points stay with the picture: they keep their time when bars are cut or inserted.

The edit menu (hold Q)

Hold **Q** and a round menu opens at the pointer with what you can do to the selection. Point at a slice and let go of **Q**. Or tap **Q** to keep the menu open, and click a slice.

A MIDI container offers:

- **Quantize (Shift+Q)** does it directly).
- **Align** to the click (see [Align](#)).
- **Humanize**: the starts of its notes loosened within the piano roll's Humanize range (+/-10 ms unless you changed it). Over the piano roll, it works on the notes selected there, else all the notes it shows.
- **Bounce to audio**: rendered offline through its instrument and effects onto a new audio track right under it.

An audio clip offers:

- **Reverse**.
- **Normalize**: clip gain set so the peak sits at -0.1 dB.
- **Pitch shift**: in semitones and cents, keeping the formants if you ask it to.
- **Fit to bars**: stretched to the nearest whole number of bars with warp markers, keeping the pitch.
- **Invert polarity**.

Several selected clips or containers offer **Glue**.

With nothing selected, the menu offers **Cut time** and **Insert time** (between the locators) and a new **Audio track**, **Instrument track** or **Folder**.

Every edit from the menu is one undo step.

Bring in audio, MIDI and more

- **Import audio or video** in the top bar places an audio file on the selected audio track at the playhead, or on a new audio track when none is selected. It also imports video (see [Work to picture](#)).
- **Drag files straight in** from Explorer or the Finder:
 - **Audio files** land where you drop them on an audio track. Dropped on empty space, they go onto new tracks, one per file, lined up, so a folder of stems comes in ready. With several files, Blazar Core asks whether you want them on **one track**, one after another, or on **a track each**, all starting at the same time.
 - **A MIDI file** puts its notes on the instrument track you drop it on, or makes a named instrument track for each of its parts.
 - **A session** opens.
 - **A track preset** adds its track.
 - **A Kontakt program** (**.nki**) loads into the instrument track you drop it on, or into a new Kontakt track.
- **The browser** offers instruments, effects, presets, Kontakt programs and the audio files on your drives (see [The browser](#)).

Recording

Arm and monitor tracks, record audio and MIDI with a count-in, loop-record and comp takes, and let Blazar Core take care of latency.



Before you record, set up your audio interface and MIDI inputs in **Settings > Audio and MIDI** (see [Getting started](#)).

The track controls for recording

Each track header has four round icon keys:

- **Arm** (the circle) decides which tracks record. Arm as many tracks as you like; they all record together.
- **Listen** (the speaker with waves) turns on live monitoring: you hear what comes in through the track and its effects.
- **Mute** (the crossed-out speaker) and **Solo** (the headphones).

On a new audio track, monitoring is off; on a new instrument track, it is on. Use headphones when you monitor a microphone, so the speakers don't feed back into it.

Mute and solo never stop an armed track from recording. A **disabled track** cannot record.

Record audio

1. Add an audio track with **Audio track** in the top bar.
2. Choose its input with the track's input button: for example input 1, input 2, or the stereo pair 1/2.
3. Click **Arm** on the track. Click **Listen** if you want to hear yourself through Blazar Core.
4. Click **Record** in the transport or press **R** (or **Numpad ***).
5. Click **Stop**, or press **Space**, when you are done.

Audio is recorded as 24-bit stereo WAV. A mono input is written to both channels. In a saved project, takes land in the project's **Media** folder; before the first save, they go to **Documents/Blazar Core/Recordings** (see [Projects](#)).

When you record over existing audio, the new clip goes on top and plays. The clip underneath is kept, so you can move the new one away to bring it back.

Record MIDI

1. Add an instrument track and load an instrument (see [Load an instrument](#)).
2. Select the track. Your MIDI keyboard plays the selected instrument track.
3. Click **Arm** on the track.
4. Press **R** to record, and **Space** to stop.

Blazar Core records note on and off, velocity, controllers, pitch bend and other short channel messages, with sample-accurate timing. SysEx is not recorded. When you stop, the take closes any notes and sustain pedal still held. Each MIDI take is also written as a standard **.mid** file.

Which tracks your keyboard plays

Your keyboard or controller plays the selected instrument track, plus any tracks with **Listen** on, and the armed tracks while you record. The piano roll's preview notes play only the track it shows.

MIDI channels

Each instrument hears its track's MIDI channel (channel 1 unless you change it), whatever channel your keyboard sends on. So players that listen on channel 1, such as SINE Player and most Kontakt instruments, sound without being switched to omni.

To change it, right-click the instrument slot and choose **MIDI channel**. Choose **As played** for a multi-channel instrument that sorts notes by channel itself.

Use the metronome and a count-in

Press **C**, or click the metronome key in the transport, to turn the click on or off.

The count-in key sits beside the metronome. Click it, or press **Shift+C**, to cycle through **Off**, **1 bar** and **2 bars**. Blazar Core remembers your choice.

With a count-in set, recording from a standstill starts with that many bars of clicks, in the tempo and meter where the recording starts. Each bar's first beat is higher. The count-in clicks whether the metronome is on or not.

- The song waits at the playhead during the count-in, and the bar display in the transport counts down in red (-2.1 ... -1.4).
- Notes you play into the count-in are kept, before the take, as a pickup.
- Recording that you start while the song is already playing has no count-in.
- If you press Stop during the count-in, nothing is recorded.

The metronome follows the tempo track and the time signatures.

Loop record and comp takes

1. Set the locators around the section (drag across the bar ruler, or select a container and press **P**).
2. Turn the loop on (the loop button, or **/**).
3. Arm the audio track and record. Each pass becomes a take.
4. Stop when you have enough takes.

The track's **Takes** chip opens a lane for each take under the track. To build a comp:

1. Double-click in the take lanes to add a separator line across all of them. Drag a line to move it.
2. In each section between the lines, click the take you want to hear there.

The best parts of each take play as one comp. Right-click the take lanes for more: use one take everywhere, delete a take, or flatten the comp.

Put played MIDI on the click

Blazar Core's **Align** reads the timing of a part you played to the click the way a musician would, and puts it on the grid line you meant (see [Align](#)).

Turn on **Auto align** to align every MIDI take as recording stops. It is the **Auto** key beside **Align** in the piano roll, and in **Settings > General**. Only the notes the take added are moved, and the alignment is its own undo step after the take, so **Ctrl+Z** gives you the playing as it was.

Latency: recordings land where you played them

You don't need to set any recording offsets.

- Recorded audio is moved back by your interface's round-trip latency.
- Recorded MIDI lands where you heard it. Blazar Core places it earlier by the interface's output latency plus one audio buffer, which is how late your playing reaches it after the click you played to.
- In a loop, a note you heard at the loop's end stays at the end.

- Plugin latency is compensated throughout the mix (see [Latency compensation](#)). The one exception: live input that you monitor through a plugin with latency is still late by that plugin's latency.

While you record

Note edits such as Humanize are paused while you record. Switching a track on or off needs recording to be stopped first.

Volume automation written during a recording is part of the take (see [Automation](#)).

The piano roll

Open MIDI containers in the piano roll, write and edit notes across several tracks, and quantize, humanize or align them to the click.



The piano roll opens docked under the arrangement. It is built for orchestral writing: open the horns, the trombones and the strings together, see every line in its track's colour, and write into whichever one you choose.

Open and close the piano roll

- Select a MIDI container and press **Enter**, or double-click it.
- To open several containers, **Ctrl+click** or **Shift+click** them first (on any tracks), or catch them with a **rectangle**, then press **Enter**.
- Press **Enter** again to close the piano roll. **Esc** closes it too; if notes are selected, the first Esc clears the selection.

A single click on a container only selects it. Quick Ctrl or Shift clicks are always picks, never a double-click.

Only the containers you picked

The piano roll shows the notes of the containers you opened it on, not the rest of their tracks. With the piano roll open:

- **Ctrl+click** or **Shift+click** another container in the arrangement to add it to the roll straight away.
- **Ctrl+click** or **Shift+click** a picked container again to take its notes out of the roll. Taking out the last one closes the roll.

The track you are writing into stays the same while you add or remove containers.

The part stays in view

The piano roll keeps the containers you opened in the middle of the view, across all their tracks, zoomed out to fit if needed (as far as sixteenth notes stay readable). Time outside the part is dimmed.

Playing on past the part, or clicking near the roll's edge, doesn't scroll it away. A part longer than the roll pages along with the playhead inside it, never past its ends. You can still scroll and zoom by hand; pressing play brings the part back to the middle.

Work on several tracks at once

Catch several instrument tracks' containers with a rectangle and press **Enter**: they open together, every note in its track's colour, so a horn line reads against a trombone chord.

- The track names in the piano roll's header choose where new notes go. The filled name is the track you write into. **Tab** and **Shift+Tab** move to the next or previous track.
- The focus track's mod wheel lane and containers show.
- Selecting, moving, resizing, velocity, copying, **Delete**, quantize, humanize and **L** work across all the tracks. One edit is one undo step, whatever tracks it touches.

So you can write the horn line while the trombone chords, the percussion and the string ostinatos show around it.

Zoom and size

- **W** and **E** zoom out and in; **Ctrl+wheel** zooms around the pointer.
- **Shift+W** and **Shift+E** (or **Alt+wheel**) make the key rows shorter or taller.
- **Shift+F** fits the container to the roll: its whole length across and all its notes' pitches top to bottom. It fits the container of the selected notes, else the one most in view.
- Drag the divider between the arrangement and the piano roll to give either more room. Double-click it for half and half. Blazar Core remembers the size.

Move the playhead in the piano roll

Click empty space among the notes, or the piano roll's ruler, to move the playhead there, just as in the arrangement. Dragging from empty space draws a selection rectangle instead.

While the magnet is on, the playhead lands on the grid.

Write and edit notes

- **Draw a note:** hold **Alt** and click. Drag to set its length.
- **Select notes:** click a note, drag a rectangle from empty space, or press **Ctrl+A** for every note.
- **Move notes:** drag them, or use the arrow keys. **Up** and **Down** move the selected notes a semitone (with **Shift**, an octave); **Left** and **Right** move them one grid step earlier or later.
- **Copy notes:** **Alt+drag** a note (or the selected notes). You can also press **Alt** once the note is already moving: it returns to its place while a copy follows. Let go of **Alt** before you drop and it moves instead.
- **Velocity:** **Ctrl+Shift+drag** a note up for louder or down for softer.
- **Legato:** press **L** and the selected notes last until the next note (or the container's end).
- **Delete:** press **Delete**.
- **Split a note:** with the **Split** tool (key **2**), click a note (or one of the selected notes) to cut it there.
- **Join notes:** with the **Glue** tool (key **3**), click a note to join it with the next note of the same pitch.

Resize containers from the piano roll

Each container shows as a band along the piano roll's bar ruler, with a grip at each end. Drag a grip, or the container's edge line over empty space, to make the container longer or shorter.

Quantize

Press **Shift+Q**, or click **Quantize** in the piano roll, to put notes on the grid. It works on the selected notes, or on all notes when none are selected. In the arrangement, **Shift+Q** quantizes the selected containers.

Set the grid with **Ctrl+1** to **Ctrl+4** (1/4 to 1/32) and **T** for triplets (see [The grid](#)).

Humanize

Humanize, beside **Quantize**, loosens the timing of a part that sounds too mechanical. It shifts note starts at random, earlier or later, by up to 5, 10, 20 or 30 ms.

- It works on the selected notes, or on all notes when none are selected.
- Note lengths, velocities and controllers stay as they are, and notes never move before the start of the song.
- Press **H** to repeat the last amount (10 ms unless you chose another).
- Each use is one undo step, and redo gives back exactly the same result.

On a narrow editor the button reads **H**.

Align played MIDI to the click

Align, beside **Humanize**, reads a part you played to the click the way a musician would, and puts it on the grid.

When you play live, you sit a little ahead of or behind the click, and that lean moves as you go: slowly over a long take (early at the start, late an hour in) and quickly within a phrase (rushing into a downbeat, then settling behind). Plain quantize moves each note to the nearest grid line, so a note that drifted closer to the wrong line lands in the wrong place.

Align follows your lean from note to note and works out which grid line each note was meant for, as quarters, eighths, sixteenths or triplets, whichever explains your playing best. The editor's grid setting doesn't matter. Then:

- Notes go onto the lines they were meant for, even when they were closer to another one.
- Chords land flat on their line.
- A note played off the grid on purpose, such as a grace note or a flam, keeps its timing and moves with the note it leads into.
- The sustain pedal and controllers move with the notes around them.
- A take that is already exactly on the grid stays as it is.

Align works on the selected notes, or on all notes (with their pedal and controllers) when none are selected. Each track shown in the piano roll is read as a take of its own. It is one undo step.

The status line says what Align found, for example: "Aligned 40 notes to the click: they sat 60 ms early at bar 6 and 36 ms late by bar 7. 40 notes went onto the 1/8 grid."

On a narrow editor the button reads **A**.

Align every take automatically

Click **Auto** beside Align to turn on **Auto align**. When recording stops, the notes each take added go onto the click the same way, without a click on Align. Notes that were there before stay as they are. It is its own undo step after the take, so **Ctrl+Z** gives you the playing as it was. The setting is also in **Settings > General**, and Blazar Core remembers it.

Other ways to align

- Hold **Q** over the piano roll or over selected containers and choose **Align**. Each container is read as a take of its own.
- Right-click a container and choose Align.
- Ask an agent to align a part (see [Agents](#)).

Articulations in the piano roll

Once Blazar Core has learned an instrument's key switches (see [Learn an instrument's key switches](#)), the piano roll shows them as buttons above the notes, named after the articulations: Legato, Spiccato, Tremolo, Pizzicato.

- **Drag a button** onto the articulation lane below the notes. The notes from there on play with that articulation until the next change.
- **Select notes and click a button** to give them that articulation.
- **Right-click a button** to rename it.

Blazar Core sends the key switches during playback, so each note plays back as written.

For Kontakt instruments, the piano roll's keys also show the colours Kontakt gives them, key switches in red and the playing range in blue (see [Key colours](#)).

Audio editing

Trim, fade and crossfade audio clips, set clip gain, warp audio onto the grid, process clips from the edit menu, and edit in Melodyne through ARA.

Audio clips are edited right in the arrangement or in the docked audio editor. Every edit is non-destructive: the recorded file never changes, and every drag, split, move and delete is one undo step.

Open the audio editor

- Select an audio clip and press **Enter**, or double-click it. (On a track with an ARA plugin such as Melodyne, a double-click opens the plugin instead; see [Melodyne and ARA](#).)
- Or click the **audio editor button** next to the input button on an audio track's header. It opens the selected clip, or the clip under the playhead.

The audio editor opens docked under the arrangement, where the piano roll opens. Press **Enter** or **Esc** to close it.

The editor shows the left and right channels separately, with a dB scale.

Zoom and move around

- **W** and **E** zoom out and in, as in the arrangement. **Ctrl+wheel** zooms around the pointer.
- **Shift+W** and **Shift+E**, or **Alt+wheel**, make the waveform taller or flatter.
- Click the ruler or the waveform to move the playhead.
- Drag the divider between the arrangement and the editor to give either more room. Double-click it for half and half. The size is remembered.

Trim, move and split

In the arrangement and in the audio editor:

- **Trim:** drag a clip's left or right edge (in the arrangement, below the fade squares). Trims snap to the grid while the magnet is on. Drag the edge back out to undo a trim.
- **Move:** in the audio editor, drag the clip's body to move it in time. In the arrangement, drag the clip.
- **Split:** **Ctrl+E** splits at the playhead, or right-click for **Split here** and **Split at playhead**.
- **Delete:** press **Delete**, or right-click for **Delete clip**.

Set clip gain

In the audio editor, drag the bar at the top centre of the clip up or down to set its gain, from silence to +12 dB. Double-click it to return to 0 dB.

To bring a clip's peak to -0.1 dB, use **Normalize** in the edit menu (hold **Q**).

Fade in and fade out

1. Hover over an audio clip. Small squares appear at its top-left and top-right corners.
2. Drag the left square inward for a fade-in, or the right square inward for a fade-out.
3. To curve the fade, drag the round handle in the middle of the fade line up or down. It snaps straight near the middle. Double-click the handle to make the fade straight again.

Fades work the same in the arrangement and in the audio editor. When you split a clip, the left part keeps the fade-in and the right part the fade-out.

Crossfade two clips

Drag a clip over the end (or the start) of another clip on the same track. They crossfade across the overlap with an equal-power curve, and the overlap shows the two curves. Move or trim either clip to make the crossfade longer or shorter.

Process a clip from the edit menu

Select a clip, hold **Q** and point at a slice:

- **Reverse** plays the clip backwards.
- **Normalize** sets the clip gain so its peak sits at -0.1 dB.
- **Pitch shift** moves it in semitones and cents, keeping the formants if you ask it to.
- **Fit to bars** stretches it to the nearest whole number of bars with warp markers, keeping its pitch. Handy for a loop that is slightly off the session tempo.
- **Invert polarity** flips the waveform.

Each is one undo step.

Warp audio onto the grid

The audio editor's **Warp** tool lets you move parts of a recording in time without changing its pitch.

1. Choose the **Warp** tool in the audio editor.
2. Click in the audio to set a warp marker.
3. Drag a point in the audio: the stretch between the marker to its left and that point is squeezed or stretched so the point lands on the grid. What follows moves along with it.

The pitch stays as it was. The stretched audio is rendered in the background.

Normally, audio keeps its time when you change the tempo. To make a clip stretch with tempo changes instead, so it keeps its bars, right-click it and tick **Follows tempo** (the audio editor has the same switch).

Glue audio clips

With the **Glue** tool (key **3**), click a clip to join it with the next one on its track. Parts of a split clip rejoin. Other clips are rendered as they sound into a new recording, while the original files stay on disk. See [Glue](#).

Edit in Melodyne and other ARA plugins

Blazar Core hosts ARA 2 plugins such as Melodyne. Load one into an insert of an audio track and it plays that track's clips itself: there is no transfer pass.

- **Open it on a clip:** double-click the clip, or right-click it and choose **Edit in** followed by the plugin's name (**Edit in Melodyne**, for example). Selecting another clip moves the open plugin window to that clip.
- **Your edits follow:** moving, cutting, trimming and deleting clips reach the plugin, and so does undo. Clip gain and fades still apply.
- **Saved with the session:** the plugin's edits are saved with the session. Recordings are recognised by their audio, so your edits survive saving, moving the project and opening it again.
- **Around the plugin:** live input you listen to passes around it, and bypassing the plugin plays the original clips. The plugin's own play and loop controls drive Blazar Core's transport.

The insert's name turns teal while an ARA plugin plays the track. Only the first ARA plugin on a track plays its clips.

Instruments, Kontakt and the browser

Load VST3 instruments, drag Kontakt programs into the arrangement, learn key switches, compensate slow patches, save memory with Cryosleep, and play sounds with the Kilonova sampler.

Blazar Core is made for composers who work with large sample libraries. Your Kontakt programs are one drag away, articulations are learned by playing them, and tracks you aren't using can sleep to free memory.

Load an instrument

A new instrument track is silent until you give it an instrument.

1. Click **Load instrument...** on the track. (When you add an instrument track, this list opens as soon as the track is made.)
2. Type in the search field, for example **Kontakt**.
3. Select the result and click **Load instrument**.

The instrument's window opens. Load a sound or library inside the instrument, then play your MIDI keyboard. To open the instrument's window again later, click the instrument name in the track header.

Where plugins come from

The plugin list shows the VST3 plugins installed on your computer. Blazar Core finds them without running them.

- On Windows, VST3 plugins usually live in **C:\Program Files\Common Files\VST3**.
- On the Mac, Blazar Core looks in **/Library/Audio/Plug-Ins/VST3** and **~/Library/Audio/Plug-Ins/VST3**.
- For a plugin somewhere else, click **Browse files...** and choose the **.vst3** file or bundle folder (select the bundle itself).

Only 64-bit VST3 plugins are hosted, plus ARA 2. VST2 plugins (**.dll** files) are not, and on the Mac, Audio Units are not hosted yet. Kontakt libraries (**.nki** and **.nkm** files) are not plugins: load them inside Kontakt, or drag them in from the **Programs** tab (below).

The browser

The browser sits at the right of the window. **F4** shows or hides it. Its tabs:

TAB	KEY	WHAT IT LISTS
Instruments	F5	Your VST3 instruments

TAB	KEY	WHAT IT LISTS
FX	F6	Your VST3 effects, including Blazar Core's own
Presets	F7	Your track presets
Programs	F8	The Kontakt instruments (.nki) in your libraries
Audio	F9	The audio files on your computer's drives
Aevum		Your session time

While Blazar Core is in front, F5 to F9 stay Blazar Core's, even if another program has claimed one of them as a system-wide hotkey.

Each tab has a search field. Drag an item to where you want it.

Bring in several at once

In any tab, **Shift+click** chooses everything from the row you chose last to this one, and **Ctrl+click** adds or removes one row. With several chosen, the footer shows how many, with an **Import** key. Click it, press **Return**, or drag them where they should go. Each kind lands where it belongs, in one undo step:

- **Instruments:** a new instrument track each (inside the folder you drop them on).
- **FX:** all on the same channel, in its free inserts in order: the selected track, or the track or mixer strip you drop them on, starting from the slot you drop them on.
- **Presets:** each adds its track.
- **Programs:** a new Kontakt track each. A Kontakt track you drop them on takes the first.
- **Audio:** Blazar Core asks whether you want **one track**, with the files one after another (on the audio track you chose or dropped them on, else a new one), or **a track each**, all starting at the same time.

The Audio tab

The **Audio** tab lists the audio files on your computer's own drives: WAV, AIFF, FLAC, OGG and MP3. System folders are skipped. The first look can take a while; the list is kept for next time. **Folders** adds folders or looks again.

Drag a sound onto an audio track to place it there (on the grid), or onto empty space for a new audio track.

Load Kontakt programs by dragging

The **Programs** tab (F8) lists every Kontakt instrument in your libraries, found through Native Instruments' own list of installed libraries. **Folders** adds others.

- **Drag a program onto empty arrangement space.** Blazar Core makes a Kontakt track, opens Kontakt and loads the program into it.
- **Drag it onto a track that already has Kontakt**, or straight into Kontakt's window, to load it there.
- You can also drag **.nki** files in from Explorer or the Finder.

The track takes the program's name: the library in three capital letters, then the patch. For example, "Nucleus - 01 2 Bassoons - Staccatissimo" from Nucleus becomes **NUC 2 Bassoons Staccatissimo**. A name you typed yourself stays. Names Blazar Core gave ("Kontakt 8", "Instrument 3", or an earlier program's name) are replaced.

Programs you load from Kontakt's own browser can't rename the track, because Kontakt doesn't tell the host what it loaded.

Learn an instrument's key switches

Orchestral libraries switch articulations with key switches: keys outside the playing range. Blazar Core learns them as you play them.

1. Open the instrument's window and click **Learn key switches**. You can also click the articulation chip on the track's header and choose **Learn key switches**. While Blazar Core listens, the chip reads **Learning...**
2. Press each key switch once on your MIDI keyboard, one after another.
3. Click **Done** in the instrument's window.

Each key becomes an articulation, named after what the library's window shows for it: Legato, Spiccato, Tremolo, Pizzicato. A key that plays a note is left out. Blazar Core keeps the key switches with that program, so they are there the next time you load it. To add key switches you missed, click **Learn more** in the instrument's window (or **Learn more key switches** in the chip's menu).

The articulation chip on the track's header shows the articulation in use. Click it to switch to another: its menu lists the articulations with their keys. In the piano roll, the articulations appear as buttons you can drag onto the articulation lane (see [Articulations in the piano roll](#)). Blazar Core keeps each note's articulation and sends the key switches during playback, so the part plays back as written.

Kontakt's key colours

Kontakt colours its keys: the key switches red, the playing range blue. Blazar Core shows the same colours on the piano roll's keys and on the touch keyboard. It reads them out of sight when a program loads, or the first time its track shows in the piano roll. There is nothing to set.

Track delay and slow patches

Many sample libraries, especially legato and slow-attack patches, sound late: their samples or scripts take a while to answer a note. Blazar Core can play such a track early so it sounds on the beat.

Set a track delay by hand

The value at the right of each track's name (for example "-120 ms") shifts that track in time. A negative value plays it earlier.

- Drag it up or down. Hold **Shift** for finer steps.
- Double-click it to type a value.

- Right-click it to set it to 0.

Its tooltip also shows how much the track is played early for plugin latency (see [Latency compensation](#)).

Let Blazar Core measure it

With **Automatic delay compensation** on, each sample library patch is measured once as it loads. The measurement takes about 5 seconds and you don't hear it. Its track then plays that much earlier, so its notes sound on the beat. A patch like Pacific Strings needs about 180 ms.

Nothing is cut from the samples. A delay you type yourself always wins, and is kept for that patch too. To switch the measurement off, go to **Settings > General**.

Free up memory and CPU

A big orchestral template can hold many instruments you aren't using right now. Two features let them rest without losing anything.

Disable a track

The **power key** beneath a track's badge switches the track off or on.

- Off, the track's instrument is unloaded and all its effects and Morph processing are skipped. Its notes, clips and settings stay in place.
- On again, the instrument comes back as it was, and the effects keep the bypass settings you chose.

A disabled track can't record. Switching a track off or on stops playback, and recording must be stopped first. The state is saved with the session and can be undone.

Put unused tracks to sleep with Cryosleep

Cryosleep notices instrument tracks you have left alone and offers to put them to sleep. It never does it by itself, so nothing freezes while you render, mix or open an effect.

The offer. A track counts as unused after 10 minutes without being selected, edited, armed, listened to, shown in the piano roll or open in its plugin window. Then a **snowflake** key appears in the top bar, beside the tools and the grid, and gently pulses red. Its tooltip says how many tracks it offers.

Putting tracks to sleep.

1. Click the snowflake. A window lists the unused tracks, each ticked.
2. Untick any you want to keep awake.
3. Click **Put to sleep**. **Not now** rests the key for half an hour.

Asleep. Each sleeping track's sound (its instrument, effects, Morph and channel strip) is rendered and plays exactly as before, while its instrument is unloaded and its effects rest, so their memory and CPU come free. Its fader, pan, sends and volume automation stay live. A sleeping track shows a faint ice wash and a snowflake on its badge, and the snowflake key stays ice blue while any track sleeps.

Waking. Select a sleeping track (click it, or anything on it) and it wakes by itself, its instrument loaded again as it was. During playback, it wakes as soon as playback stops. **Wake all** in the snowflake's window wakes every one.

Saving. A session saved with sleeping tracks keeps their instruments' settings and opens with them awake.

Kilonova, the sampler

Kilonova is Blazar Core's own sampler. Drop any sound on it, and it works out what the sound is and how to play it.

Add a sampler track

Add a sampler track with **Add track > Sampler track** in the top bar (or the **+** menu in a narrow window), or from the round menu over empty space. Then drop a sound on the track, from Explorer, the Finder or the browser, or onto Kilonova's window.

What Kilonova hears

Kilonova listens to the sound and finds:

- **Its tempo:** written in its name ("Drum Loop 93 BPM", or a number alone such as "PL_Drums_93_Am" when the sound agrees), the tempo an ACID loop carries, or heard from its drums (the snare on two and four decides between a tempo and its half or double).
- **Its hits.**
- **The note it plays:** heard, or read from its name ("Choir F2", "Pad Fmin").

Then it opens the sound in one of two faces, chosen by the sound itself. **Pad / Chop** switches between them.

Pad: play a sound across the keyboard

Every key plays the sound in tune.

- Drag across the waveform to move **Position**, the part of the sound the pad is made from.
- **Stretch** blends in a Paulstretch of that part, drawn out into an endless wash.
- **Grain** blends in grains of it, some backwards, scattered across the stereo field.
- With Stretch and Grain at 0 you hear the sound itself.
- **Hold** sends the sound into a hall that rings for as long as you hold a key, and dies away over **Release** when you let go.
- **Attack**, **Tone** and **Level** shape the rest. The sustain pedal holds too.

Chop: slice a loop across the keys

The sound is cut at its hits (**Grid: Hits**) or on a grid of the song's notes (1/4 to 1/32), one slice per key from **C3** up, each slice's key shown under it.

- Click above the waveform to add a cut. Drag a cut to move it. Drag it away, or double-click it, to remove it.
- Click a slice to hear it.

- A loop with a known tempo plays in the song's tempo, stretched with its pitch kept.
- A gate (**Attack, Gate, Release, Curve**, as in Gap God) shapes each slice.
- Turn on any of the sixteen **stutter** steps, and a held slice starts again on each step that is on, in time (at a rate of 1/4 to 1/32, straight or triplet).
- **Write as notes** puts the slices on the track at the playhead, in their order: the loop as it was, ready to rearrange.

Tempo

The tempo key in Kilonova's window offers half, double, the song's tempo, or one you type. A button such as **Song to 93** sets the song's tempo to the sound's.

When you save, the sound is copied into the session's media folder.

The mixer

Balance your tracks with faders, gain trim and linked faders, add insert effects and sends, blend effects with Morph, use the built-in channel strip, and read loudness on the master.



The mixer sits under the arrangement, one compact strip per channel: instrument and audio tracks, folder buses, FX channels and the master at the right end.

Show, hide and size the mixer

- Press **F3**, or click the **Mixer** key in the top bar, to hide the mixer and give the whole workspace to the arrangement. Press it again to bring the mixer back.
- Drag the divider between the arrangement and the mixer to share the space. Double-click it to reset it. Blazar Core remembers the position. With the divider focused, **Up** and **Down** move it and **Home** resets it.
- The arrangement always keeps room for at least two tracks. On a short mixer, insert slots that don't fit are listed under **+ N more**, and faders never grow beyond 40% of the screen's height.

Put the mixer on another monitor

Click the own-window key at the foot of the mixer's sidebar, or press **Shift+F3**, to put the mixer in its own window. Close that window (or press Shift+F3 again) to put it back. Blazar Core remembers the choice.

Choose which channels show

The sidebar at the mixer's left lists **Instruments**, **Audio**, **FX** and **Folders**, each with a tick box in its colour and how many the session has. Untick one to hide those channels from the mixer; the arrangement keeps them. The choice is kept for next time.

Find tracks (**Ctrl+F**) filters the mixer too, and **Event horizon** shows a single channel, zoomed.

Name and select channels

- Double-click a strip's name to rename the channel, folder bus or FX channel, just as in its track header.
- Hover over a shortened track or plugin name to read it in full.
- Click a strip to select its track. **Ctrl+click** or **Shift+click** strips (on the name, the fader, the level readout or the meter, anywhere but the keys) to select several.

Faders and pan

- **Faders don't jump.** Grab a fader or pan control anywhere and it moves from where it is as you drag. A click never changes a level, and a **Ctrl+click** or **Shift+click** on a fader only selects its channel.
- **Double-click** a fader for 0 dB, or a pan control for the centre.
- Faders run from silence to +6 dB.

The fader scale

As on a console, the faders give you the most travel around 0 dB, where a mix is set, and less towards the bottom. 0 dB sits at 84% of the travel, -12 dB halfway, and -30 dB at a fifth. The scale beside each fader marks +6, 0, -6, -12, -20, -30, -40, -50 and -inf.

Move several faders at once

Select several channels (**Ctrl+click** or **Shift+click** mixer strips or track headers), then move any one of their faders. The others move in proportion along their travel, so the mix stays a mix:

- Pulled down, each keeps its share of the way to the bottom, and they all reach -60 at the same moment.
- Pushed up, each keeps its share of the way to the top, and they all reach +6 together.
- Back where you started, every channel is where you mixed it, even in a later drag, as long as you don't move one of them on its own in between. (If you do, the channels as they are become the new mix.)

Gain trim

The small knob beside **M** and **S** on every channel sets the channel's level at its input, before its inserts, from -24 to +24 dB. Use it to lift a library that was recorded quietly before it reaches your plugins, or to change a channel quickly while its fader is automated.

- Drag the knob up or down. Double-click it for 0 dB.

- It lights teal from 12 o'clock as far as it is turned. While you turn it, the level readout under the fader shows the trim.
- With several channels selected, they trim together.

The trim is saved with the session and can be undone. Exports, bounces and Cryosleep keep it.

Mute and solo

- **Mute** silences the track's output, even if the track is soloed.
- When any track is soloed, only soloed, unmuted tracks reach the master. FX channels keep playing while you solo, so a soloed track keeps its reverb.

You can see at a glance what you are not hearing:

- While something is soloed, the **M** key of every track the solo silences is tinted red with a red outline (quieter than a real mute's solid red). A folder with a soloed track in it, the tracks in a soloed folder, and FX channels stay unmarked, because they still play.
- A track you are not hearing also dims a little, in the arrangement and in the mixer: a muted track, the tracks in a muted folder, and every track a solo silences. It fades back when you unmute or take the solo off. Its **M** and **S** keys stay bright.

S and **M** solo or mute the selected tracks from the keyboard.

Insert effects

Each channel has eight insert slots: four before the **Morph** field and four after it.

1. Click **+ Insert** in a mixer strip.
2. Search the effect list and choose an effect. For a plugin in an unusual place, use **Browse files....**

Click a loaded slot for its menu: open the plugin's window, bypass it, replace it or remove it. Effects run from top to bottom.

You can also drag effects from the browser's **FX** tab onto a strip or a slot.

How the slots show

Every channel shows all four slots before the Morph field. After it, every channel shows the same number of rows: loading an effect after the Morph field brings the next slot into view on every channel at once (up to four), so the console lines up.

Move and copy effects

- Drag an insert effect to another slot, on the same channel or another. The chain makes room; on a full channel the two effects swap places.
- Hold **Alt** as you drop to copy the effect instead.

Moves keep the plugin and its settings, work during playback, and can be undone with **Ctrl+Z**. Automation curves follow their effect to its new slot.

Blend effects with Morph

Every channel has a **Morph** field between insert 4 and insert 5 (a single row on a short mixer). Inserts 1 to 4 play into the morpher; inserts 5 to 8 come after it. The field glows in the colours of its effects, and you can drag its orb right there on the strip.

Load effects into Morph

Click the Morph row to open the **Morph** window. You can put it on another monitor. Load up to four effects into its slots **A** to **D**: click a slot, or drag an effect from the browser onto a slot, onto the pad, or onto the strip's Morph row.

Blend them

Every effect plays the same signal, and the orb on the pad blends their outputs.

- Two effects lie on a line: drag the orb left or right.
- Three lie on a triangle, four on a square.
- With one effect, the line runs from the dry signal to the effect: a dry/wet blend.

Each corner shows its effect's share. The shares always add up to 100%, so the level holds as you move. All loaded effects keep running, so moving the orb never cuts off a reverb tail. Double-click the pad to put the orb back in the middle.

Effects with different latency are lined up with the slowest one, so blending them never smears, and the track's delay compensation includes the morpher.

Click a slot for its menu: open its window, bypass it (a bypassed effect passes the signal through unchanged), replace it or remove it.

Tip: load the same plugin into several slots with different settings, and the orb morphs between its presets.

Automate the orb

The Morph window's **Read** and **Write** keys (and the small **R** and **W** on the strip's Morph field) automate the orb.

- **Read** is on by default: the orb follows its recorded path by itself.
- **Write** records: while the song plays, hold and move the orb (in the window or on the strip) and its path is written in rose. Let go and it glides back to the path that was there before, like Touch automation.

Each recorded move is one undo step. The window draws the recorded path faintly across the pad. Right-click the pad for **Clear morph automation** or **Centre the orb**.

Morph effects, their settings and the orb are saved with the session and with templates.

Send to FX channels

Reverbs and delays usually live on FX channels that several tracks send to.

1. Click **+ Send** on a channel (or a folder bus).
2. Pick an existing FX channel, or choose **New FX channel....** A new FX channel is made and the effect list opens, so you can load its reverb straight away. (You can also make an FX channel with **Add track > FX channel** in the top bar.)

Then:

- Drag across the send to set its level. Double-click it for 0 dB.
- Click **P** to take the send **pre-fader**: it leaves before the channel's fader and pan, so it keeps its level when you pull the fader down. P lights amber while it is on.

A small **SENDS** caption with a hairline separates a strip's send rows from its inserts.

An FX channel takes the name of the first effect you load into it ("Valhalla Room" rather than "FX 1"), so the sends that feed it read that name too. A name you type yourself stays. FX channels sit after the folder buses in the mixer.

Folders as buses

A folder is a bus for the tracks in it: they play through the folder's channel, with its inserts, sends and fader. Press **Ctrl+G** to put the selected track in a new folder. Folders can hold folders. A folder bus can send to FX channels like any channel.

The built-in channel strip

Every channel has a console-style channel strip built in, after its inserts and before its fader. Its modules, in order:

1. **Filters**: a high-pass at 18 dB per octave and a low-pass at 12 dB per octave.
2. **EQ**: four bands: a low shelf, two bells (LMF and HMF) with Q, and a high shelf.
3. **Gate**.
4. **Compressor**: the same compressor as **Blazar Compressor**.
5. **Tape**: saturation, with drive, a tone tilt and output.

Each module is off until you switch it on.

On the mixer strip

Between the sends and the mute and solo keys, each channel shows a chip per module (**F**, **EQ**, **G**, **C**, **T**), lit while it is on. Click a chip to switch its module. This section also shows a small EQ curve and the gain reduction. Drag the grip above mute and solo downward for a taller section (the faders get shorter), and the dynamics' curve joins it.

Zoom into the strip

Press **Z**, or click the section, to zoom the selected channel. Its whole strip opens beside its column, the full height of the strip, in three sections side by side: **Filters and EQ**, **Gate and Compressor**, and **Tape**, each with its display and knobs (in two rows when the mixer is tall). The EQ's display shows the channel's spectrum under its curve as the music plays.

The zoom follows the selection: select another track and its strip opens. Press **Z** again, or click the fold handle along the strip's right edge (the rail with the chevron), to fold it away. In the arrangement, the same **Z** also enlarges the selected track.

Double-click a knob for its default. Every change is an undo step and is saved with the session.

The master

The **Master** strip sits at the right end of the mixer.

- It has eight inserts of its own, for a limiter or EQ on the whole mix. They come after every track and folder and before the master fader.
- **Out 1 / 2** on the master strip opens the audio settings.
- The master shows **Clipping** when the mix goes above full scale, and clamps the output as a last-resort guard. This is not a mastering limiter: put a limiter in the master's inserts if you need one.

Loudness and spectrum

Beside the master, the mixer shows the master's loudness to EBU R 128: short-term LUFS in large figures, with momentary, integrated and true peak beside it, and a spectrum of the mix.

- Integrated loudness starts again when playback starts. Click the panel to restart it by hand.
- The loudness key at the foot of the mixer's sidebar hides or shows the panel.

Latency compensation

The whole mixer stays in sync automatically, with nothing to set. Each track is played early by the latency of its longest path to the output: its instrument and inserts, its folder bus, the FX channels it sends to, and the master's inserts. Every shorter path waits to match, so dry sound, buses and sends meet in time, in playback and in exports.

The track delay's tooltip in the track header shows the amount (see [Track delay](#)).

Automation

Draw and record volume automation, record any plugin control into its own lane with Touch, Latch or Write, and automate the Morph orb.

Blazar Core automates the fader of every track, any control in an insert effect's window, and the Morph orb. You can draw curves by hand or record them while the song plays.

Show volume automation

Press **A** to show every track's volume curve over its lane. Press **A** again to hide it. A track with no points yet shows a flat line at its fader's level.

Draw and edit points

- **Add a point:** click the lane. The point lands on the grid while the magnet is on. A click on the line (or on an empty curve) keeps the line's level, so nothing changes until you drag the point.
- **Move a point:** drag it. Hold **Shift** to change only its level.
- **Delete a point:** double-click it, or select it and press **Delete**.
- **Right-click** for the mode menu, **Delete point**, **Clear volume automation** and **Hide automation**.

Automation modes

Each track has an automation mode. Choose it from the chip beside the track's type in its header, or from the right-click menu.

- **Off:** the fader alone; the curve is ignored.
- **Read** (the default): the curve plays, and the mixer fader follows it.
- **Touch:** while the song plays, holding the mixer fader writes its moves. Let go and the track reads the curve again.
- **Latch:** writes from the first touch until playback stops.
- **Write:** writes the fader for the whole pass.

The mode chip shows while automation is shown, and always when a track is not in Read.

Record fader moves

1. Set the track to **Touch**, **Latch** or **Write**.
2. Play the song and move the track's fader in the mixer.

While you write, the written part of the curve is drawn in rose, and the mixer's level readout turns rose (it is teal while the curve sets the level). After a pass the curve glides back to what was there over a quarter of a second. Each pass is one undo step. During a recording, the pass is part of the take.

R and W in the mixer

Under each channel's level readout are two small keys:

- **R** is lit teal while the channel reads its automation. Click it to switch reading off, or back to Read.
- **W** is lit red while the channel writes. Click it to start writing in Touch, or to stop (back to Read).
- Right-click either key to choose **Touch**, **Latch** or **Write**.

R and W set all of the channel's automation at once: the volume, its effects' controls and the Morph orb.

Automate plugin controls

You can record any control in an insert effect's window, such as a Pro-Q band.

1. Set the track's automation chip to **Touch**, **Latch** or **Write**.
2. Play the song.
3. Move a control in the effect's window.

A lane for that control opens under the track and records your moves.

- **Touch** writes while you hold the control, and glides back to the curve when you let go.
- **Latch** writes from the first touch until playback stops.
- **Write** writes every lane of the track for the whole pass.
- **Read** plays the curves back into the plugin.

Edit the points in a plugin lane the same way as volume points: click to add, drag to move (**Shift** keeps a point's time), double-click or **Delete** to remove. Right-click a lane for its menu: clear, hide or remove it. Each write pass is one undo step.

Show and hide lanes

The ✕ in a lane's header hides it. The track's automation chip lists its lanes so you can show them again.

Curves follow their effect when you move it to another slot, and they are saved with the session.

Blazar Core's own effects can be automated the same way; Blazar Compressor's six controls, for example.

Automate the Morph orb

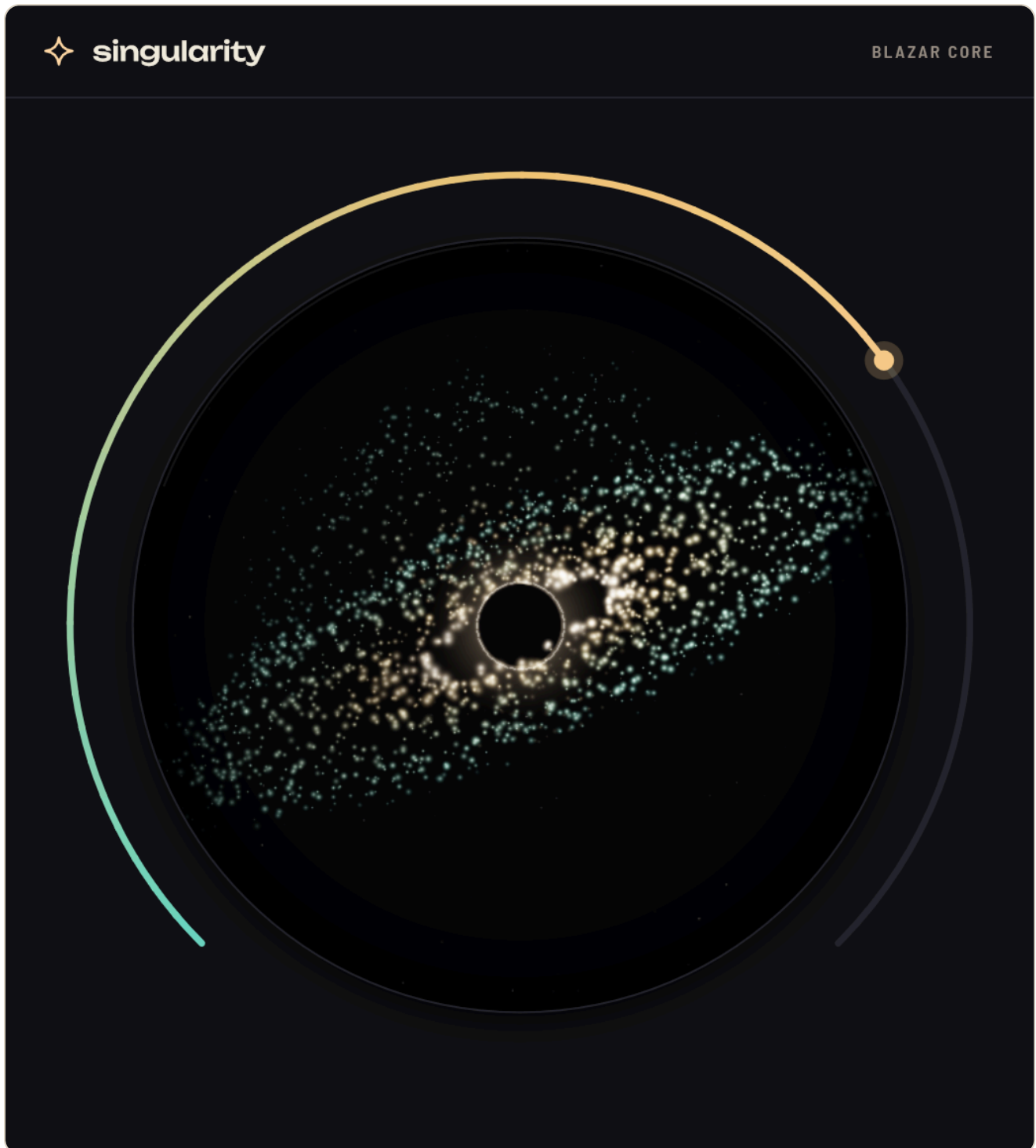
The Morph window's **Read** and **Write** keys, and the small **R** and **W** on a strip's Morph field, record and play back the orb's path through the song. See [Automate the orb](#).

What is saved

Curves and modes are saved with the session. A **template** keeps each track's mode, but not its curves.

Blazar Core's own effects

What Singularity, Eclipse, Pulsar, Magnetar, Quasar, Gap God and Blazar Compressor do, and how to use their controls.



Blazar Core comes with its own effects, made for scoring. Several of them know your session: they read the notes and hits in the arrangement, so they can act before a note sounds, with no sidechain to route.

Using the built-in effects

You find them in the browser's **FX** tab and in the effect list, with the vendor **Blazar Core**. They work like any VST3 effect:

- Load them into any insert slot, or into a Morph slot.
- They are saved with the session and every change can be undone.
- Their controls can be automated (see [Automate plugin controls](#)).
- Their windows follow the app's look, Dark or Daylight.

Singularity

The one-knob finisher. Singularity pulls everything a finishing chain does into one big knob. Turn it up and the track gets what it needs on the way to sounding finished, all together and in proportion:

- a gentle **glue** compressor holds the body together;
- the lows are lifted and steadied, given a little warm rumble of their own, and made **mono below 100 Hz**;
- the low mids are cleared a touch, and the mids' build-ups and harshness eased;
- the highs are smoothed and lifted into silk with air on top, and the upper bands spread wider;
- a touch of **tape** and a soft clipper push the body up while the peaks stay where they came in, so the track sounds louder and denser rather than simply turned up.

There is nothing to set for the material. Everything follows the sound's own level, so a quiet flute and a loud drum bus are treated alike. At 0% Singularity is neutral.

Its window is the knob and nothing else: a porthole into space where the black hole of the Blazar Core mark comes alive as you turn it. Dust gathers into a hot, spinning disk, the event horizon opens, light bends over the top, and near the top of the range the jet fires. It breathes with the track, and the amount shows only while you turn it.

Eclipse

Unmasking that knows your notes. The lead passes in front, and the bed steps into its shadow.

1. Put Eclipse on a bed: a pad, a string bed, a choir.
2. Pick the **lead** (any instrument track) from its list.

Whenever the lead plays, the exact pitches it holds, and their harmonics, are cut out of the bed with narrow bells, only while those notes sound. A horn line stays clear over thick strings, and the strings keep everything else.

The lead's notes come straight from Blazar Core, played live or from the arrangement, so there is no sidechain to route and nothing is guessed from audio.

CONTROL	WHAT IT DOES
Depth	How deep the cut is at the pitch

CONTROL	WHAT IT DOES
Width	How wide each cut is, in cents
Harmonics	How many of the note's harmonics are cut too
Tilt	Cuts the upper harmonics less
Follow	Gives a quieter lead less room
Release	How long the room stays after a note ends

Its window shows the lead's notes and the cut as it happens.

Pulsar

Ducking that knows the hits before they land.

1. Put Pulsar on a bus: the orchestra, the strings, a choir.
2. Pick its **trigger** from its list: one track, a whole folder (the percussion folder, say: every track in it, folders inside it too), or the picture's **hit points**, to open a hole in the music for the sound design's hit.
3. With a folder as the trigger, **N of M tracks** lists its tracks with ticks. Untick one (the shaker, say) and its hits no longer count.

Every hit of the trigger ducks the bus: a note's velocity, or a recording's transient (found when the audio is read). Because Blazar Core reads the hits ahead from the arrangement, the duck begins a moment *before* the hit, so the taiko lands in a clean hole instead of the ducking reacting after the transient. Played live, hits duck as they come.

CONTROL	WHAT IT DOES
Depth	How far the bus ducks
Lead-in	How long before the hit the duck begins
Hold	How long the duck stays down
Release	How long it takes to come back
Curve	The shape of the duck
Dynamics	How much deeper harder hits duck
Threshold	Hits below it pass without a duck

Nothing to route, no sidechain. Its window shows the hits from a second and a half ago to three seconds ahead, the duck they make, and now.

Magnetar

Your sound design in the key of the score.

Put Magnetar on the sound design bus (booms, hits, whooshes, risers, noise, taikos). It listens to what every instrument track plays, now and a moment ahead in the arrangement, and rings the sound in those notes through a bank of tuned strings, like a piano's strings with the pedal down.

- A boom on D minor rings on D, F and A.
- A noise riser under a progression moves through each chord.
- A boom on the downbeat of a key change is already in the new key, because the coming chord is known before it sounds.

There is no key to set. Tracks whose names say percussion or sound design (drums, taikos, hits, FX...) are not listened to, and neither is Magnetar's own track.

CONTROL	WHAT IT DOES
Pull	From a tonal glow to fully pitched
Voicing	Rings the root, the root and fifth, or the whole chord
Ring	How long the strings sound on
Tone	How bright the strings are
Width	How far apart the strings sound

Its window shows the chord it hears on a circle of fifths, with its name and notes, and the next chord with how long until it comes.

Quasar

A delay whose echoes follow a rhythm you draw, instead of one note value.

Draw the rhythm right in its window:

- Click the grid and an echo (a stem) appears on the nearest step, as loud as your click is high.
- Drag a stem up or down for its level, or sideways to move it.
- Right-click it, double-click it, or drag it off the bottom to remove it.
- The dot under each stem sets its place in the stereo field.

The pattern runs over one or two bars at the song's tempo and time signature. When it has passed, the whole rhythm plays again, quieter by **Feedback**.

CONTROL	WHAT IT DOES
Grid	The steps: 1/8, 1/16, 1/32, 1/8T or 1/16T (a dotted eighth is three sixteenths)
Feedback	How much quieter each repeat of the rhythm is

CONTROL	WHAT IT DOES
Uncertainty	Turned up, echoes drift off their places and now and then skip a pass, so no two loops are quite alike
Low cut / High cut	Shape the echoes; each loop comes back a little darker
Width	Scales the echoes' panning
Mix	Blends the echoes with the dry sound

Patterns has starting points (dotted eighths, tresillo, Bo Diddley, a triplet stumble, two-bar patterns), and **Random** rolls a new rhythm.

Gap God

A sixteen-step chopper in time with the song.

Sixteen steps cut the sound up. Pick the **rate** (1/4, 1/8, 1/16 or 1/32), **Straight** or **Triplet**, and **Swing**.

Each step that is on opens a gate, at the step's own level, shaped by:

- **Attack**,
- **Gate** (how long it stays open),
- **Release**,
- **Curve** (slow to rise and quick to fall, or the other way round).

Depth sets how far the closed gate ducks the sound, and **Mix** blends it with the dry signal.

The same shape can drive a **filter** (LP, HP or BP): as the gate closes, the filter closes by its **Range** from the **Cutoff**, with **Resonance**. So you can chop a part by volume, by the filter, or both. With Depth at 0, you hear the filter alone.

In its window, click a step to switch it on or off (drag across to paint several), or draw in the curve above the steps to set their levels.

When Gap God runs

There is nothing to switch. Every note on the track, played live or from the arrangement, starts the pattern from its first step, and it runs while notes are held and through their tail. While the song plays, it otherwise runs in time with the song's bars, so it works on audio tracks too. With the song stopped and no note playing, the sound passes untouched.

Blazar Compressor

A stereo-linked compressor with a soft knee. The same compressor is in every channel's **built-in channel strip**.

Its window shows the transfer curve with the level now, and a gain reduction meter. Double-click a knob for its default. Its six controls can all be automated:

- **Threshold**
- **Ratio**
- **Attack**
- **Release**
- **Makeup**
- **Mix**

Tempo, meter and picture

Build a tempo map with jumps and ramps, change time signatures, score to a video in sync to the frame, set timecode, and mark hit points with count-ins.

Scoring to picture means the music bends to the film. This chapter covers the tempo track and time signatures, working with a video, timecode, and the hit points you write to.

The tempo track

The tempo track is the **Tempo** lane right under the bar ruler. **Tempo** on the time ruler shows or hides it. It holds the song's tempo changes; each change either jumps to its tempo or ramps to the next change.

- **Add a tempo change:** click the lane. It lands on the grid.
- **Move it:** drag it. Hold **Shift** to change the tempo in tenths of a BPM.
- **Type a tempo:** double-click the change.
- **Ramp or delete:** right-click the change.

The tempo box in the transport shows the tempo at the playhead. Changing it changes the tempo change in effect at that point.

What follows the tempo

- Notes, MIDI containers, the locators, and the automation of instrument tracks and folders stay on their bars and beats when the tempo changes.
- Audio clips and the automation of audio tracks keep their time. (A clip set to **Follows tempo**, in its right-click menu, stretches with the tempo instead; see [Warp](#).)
- Hit points keep their time: they belong to the picture.
- The bar ruler, the grid and snapping, the metronome, the MIDI and audio editors, your plugins' transport, ARA plugins and MIDI export all follow the tempo track.

To match the song's tempo to a loop, see [Kilonova](#).

Change the time signature

1. Right-click the tempo lane or a ruler.
2. Choose **Time signature from bar N...** and pick the meter: 3/4, 6/8, 7/8 and so on.

Each time signature shows as a gold chip on the tempo lane. Double-click a chip to change it; right-click it to delete it. Bars, the grid, snapping, the metronome and all positions follow the time signatures.

Work to picture

Import a video

Drop a video file on the arrangement, or click **Import audio or video** in the top bar. Blazar Core reads MP4, MOV, M4V, AVI, WMV, MKV and MTS files.

The import does three things, as one undo step:

- **The picture** goes into the video lane, under the tempo track and above every track.
- **The sound** is taken out of the video into a WAV file and placed on a new audio track at the very top, directly under the video, from the song's start. It is an ordinary audio track: mix it, mute it or delete it.
- **The frame rate** of the session's timecode follows the video's.

The session keeps the video by its path, and also relative to the session, so a project you move still finds its video.

The video lane

The video lane always stays at the top, under the tempo track; it can't be moved or reordered. Its header shows the video's name, length and frame rate, and its lane shows the video's frames along the time they play.

- **Move the video in time:** drag it along its lane (on the grid while the magnet is on). Its sound track moves along when you let go, so picture and sound stay together, all in one undo step.
- **Select it with clips:** the video lane takes part in rectangle selection like any track. A rectangle drawn from the lane down over the tracks (or from the tracks up into the lane) selects the video together with the clips and containers it touches.
- **Ctrl+click** or **Shift+click** selects the video and an audio clip together, from either side. Dragging either one then moves both, in one undo step.
- **Remove the video:** select it and press **Delete**, or right-click the lane. Its sound track stays. **Ctrl+Z** brings the video back.
- A click on empty lane space moves the playhead.

The picture window

The picture opens in its own window with the video. It shows the frame at the playhead, fitted to the window, with the song's timecode and bar under it. While playing, it shows the frame you hear: the playhead less your interface's output latency.

- Put it on a second screen: it opens there next time.
- The eye key in the video lane's header, or the lane's right-click menu, shows and hides it.

Two small icon keys in the middle of the band under the picture control how the window behaves. They are lit warm, with a dot under them, while on. Both are also in the video lane's right-click menu. They start on, and your choice is kept.

- **On top** (two stacked windows): the picture stays above Blazar Core's window while Blazar Core is in front. It never covers other programs.
- **Out of the way** (a window with an arrow): when the pointer goes onto the picture while it sits over Blazar Core (on its way to the browser, say), the window glides off, in about two thirds of a second, to the corner of Blazar Core's window furthest from the pointer. Head for **Save** in the top left and the picture moves to the bottom right. Its title bar and edges still move and size it, and right after you move it, it stays put for a moment.

In sync to the frame

Frames are exact, and picture and sound line up to the sample. Files with B-frames and AAC sound (almost every H.264 export) carry edit lists that Windows leaves aside; Blazar Core reads them itself, so these files stay in sync too.

Video formats on Windows

On Windows, Blazar Core decodes video with Windows' own Media Foundation, so there is nothing extra to install. It covers H.264 and HEVC in MP4 and MOV, and WMV. ProRes and DNxHD need a decoder installed for Windows.

Video is decoded and scaled on the graphics card, at the size the picture window shows it, so even 4K reference video costs little. A computer whose graphics card cannot decode the file falls back to the processor.

Timecode

The time ruler and the transport read **timecode** (hh:mm:ss:ff) or **minutes and seconds**. Click the time ruler's name ("Timecode" or "Time"), or the time in the transport, to switch both.

Timecode counts from the session's start timecode: 01:00:00:00 at 23.976 fps unless you change it. To change it, right-click a ruler:

- **Start timecode...** sets the timecode at the start of the song.
- **Frame rate** sets the rate: 23.976, 24, 25, 29.97, 30, 48, 50, 59.94 or 60 fps.

When you import a video, the session's frame rate follows the video's.

Mark hit points

Hit points mark the moments in the picture you write to: a cut, an impact, a title. They sit in the **HITS** lane at the top of the rulers.

- **Add one:** double-click the hit lane. It lands on the grid while the magnet is on, else on the nearest frame. You can also right-click a ruler and choose **Add hit point**.
- **Rename it:** double-click it.
- **Move it:** drag it. It follows the grid too.
- **More:** right-click it to rename it, jump to it, delete it, or set its count-in.

Hit points belong to the picture: they keep their time when bars are cut or inserted, or the tempo changes. They are saved with the session.

Give a hit a count-in

A hit's count-in is the stretch of music leading into it, drawn as a streamer bar by bar. It is one bar at first.

- Drag the streamer's start further out for 2, 4 or more bars, up to 16.
- Or right-click the hit point and pick 1, 2, 4 or 8 bars.

The countdown

The next hit counts down beside **Find tracks** in the arrangement heading:

- Ahead of its count-in it is calm: "Big Hit in 12 bars".
- Through the count-in it turns tungsten: first the bars left in big figures, then the last bar's beats, 4, 3, 2, 1, with a dot per beat.
- Its name flashes as it hits.

Click the countdown to take the playhead to the start of the count-in.

Hit points in effects

Pulsar can use the picture's hit points as its trigger, ducking the music a moment before each hit to make room for the sound design.

Exporting audio

Render the mixdown and any stems in one pass, over the whole song or between the locators, as WAV or FLAC, with send effects and ring-out.

Export

The mix and its stems, rendered into audio files

Whole song

Between the locators

Bar 1 to the end (00:10.000)

☒ ☐ Mixdown

the whole mix, through the master

STEMS

All

None

☐ ☒ Audio 1

audio track

☐ ☒ Instrument 2

instrument track

☒ Send effects in the stems (the reverb and delay they send to, baked in)
 ☐ Stems through the master's effects and fader
 ☒ Let reverbs and delays ring out after the end (up to 10 s)

WAV

24-bit

48.0 kHz stereo

☒ Show the files when done

Into C:\Users\alexp\OneDrive\Dokumente\Blazar Core\Exports

Change...

Cancel

Export 1 file

The **Export** window renders your mix and its stems into audio files in one pass: the mixdown for the director, stems for the dub stage, or both.

The demo version doesn't export (see [The demo version](#)).

Open the Export window

Click **Export** in the top bar, press **Ctrl+Alt+E**, or choose **Export audio...** in the menu beside **Save**.

Export the mix and stems

1. **Choose the range.** **Whole song** exports from bar 1 to the end of the song; **Between the locators** exports the range between the left and right locators.
2. **Tick what to export.** The list offers:
 - **Mixdown:** the whole mix, through the master.
 - Each **folder**, with the number of tracks in it.
 - Each **FX channel:** what the channels send to it.
 - Each **instrument track** and **audio track**, with the folder it sits in.
3. **Choose the options** (below).
4. **Choose the format:** **WAV** or **FLAC** (lossless, about half the size), and the bit depth: 24-bit for sharing and mastering, 16-bit for CD, or 32-bit float, which keeps anything over 0 dB.
5. **Check the folder.** Files go into the project's **Mixdown** folder unless you choose another with **Change....**
6. Click **Export**. The button says how many files it will make.

A progress window shows each file as it renders; you can cancel it.

File names

Each file is named after the session and what it holds, for example **My Cue - Mixdown.wav** or **My Cue - Strings.wav**. When you export several files at once, they go into a new folder named after the session with the date and time, so one export never mixes with another.

Export options

Blazar Core remembers these choices for the next export.

- **Send effects in the stems** (on at first): each stem carries the reverb and delay it sends to, baked in, so it sounds as it does in the mix. Turn it off for dry stems.
- **Stems through the master's effects and fader** (off at first): runs each stem through the master's inserts and fader, as the mixdown is.
- **Let reverbs and delays ring out after the end** (on at first): the export goes on for up to 10 seconds after the range so tails aren't cut off. The song itself lets go at the end of the range: no note starts after it and none is left held, so only the tails ring on. The ring-out ends as soon as the sound has been silent for half a second.
- **Show the files when done** (on at first): opens the folder when the export has finished.

What an export includes

- **Latency compensation** applies, so dry tracks, folder buses and sends line up in the files exactly as in playback.
- **Gain trim** and the rest of the mixer are included, just as you hear them.

Other ways to render audio

- **Bounce to audio:** hold **Q** over a MIDI container and choose **Bounce to audio**. It is rendered offline through its instrument and effects onto a new audio track right under it.
- **Glue:** gluing audio clips that aren't parts of one recording renders them, as they sound, into a new recording (see [Glue](#)).
- An agent can export for you: "Export the stems" (see [Agents](#)).

Jet and AI agents

Ask Jet, the built-in agent, to do the busywork in your session, or connect Claude Code, Codex, the Gemini CLI or Claude Desktop to work in it.



Blazar Core can hand the busywork to an AI agent while you keep writing: setting up tracks, writing a line, quantizing a section, exporting stems. You can use **Jet**, the agent built into Blazar Core, or connect an agent you already use.

Agents work in the session you have open, while you watch, and every change they make can be undone with **Ctrl+Z**.

What an agent can do

An agent can read the whole session (tracks, plugins, containers, notes, tempo changes, time signatures, hit points, the video) and work on it with Blazar Core's own actions:

- add, rename and set up tracks, including sampler tracks;
- write, clear, quantize and align notes, and give them articulations;
- find and load plugins, Kontakt programs, sounds and your track presets;
- move, split, glue and delete clips and containers, and comp takes;
- cut and insert time;

- set the tempo, time signatures and metronome;
- set sends, Morph, mute, solo, levels and the channel strip;
- start, stop and move the transport;
- export audio and save the session.

Ask in plain words, for example:

- "Add an instrument track called Brass Swells and write a swell into bar 9."
- "Quantize the strings to 1/16."
- "Double the cello line an octave up on a new track."
- "Put a limiter on the master."
- "Cut bars 17 to 20."
- "Export the stems."

Positions in Blazar Core are written as bar.beat.sixteenth, starting at 1.1.1, and middle C is C3. Agents know this, and it helps to use the same terms when you ask for something precise.

Jet, the built-in agent

Press **Ctrl+Space** anywhere in the main window. A panel rises just above the transport, as wide as it, with a text field; the transport stays in view. When nothing has been asked yet, Jet says hello (by your first name, when it knows it) and gives you an example of what it can do.

1. Type what you want done in the session.
 2. Press **Enter** to send it. **Shift+Enter** starts a new line.
 3. Each action Jet takes shows as a line, followed by its answer.
- The round gold send key turns into a stop key while Jet works. Click it to stop.
 - **Esc** or **Ctrl+Space** closes the panel. A request under way carries on, and the conversation is still there when you open the panel again.
 - The **+** starts a new conversation.
 - **Ctrl+Z** undoes what Jet changed.

Choose what runs Jet

Jet runs on Anthropic's, OpenAI's or Google's AI, whichever you choose in the menu at the top of the panel. Each can run in one of two ways:

PROVIDER	ON THIS COMPUTER (CLI)	WITH YOUR OWN API KEY
Anthropic	Claude Code , on your Claude plan	Anthropic API
OpenAI	Codex , on your ChatGPT plan	OpenAI API
Google	Gemini CLI , on your Google account	Gemini API

Automatic picks an agent installed on this computer, else an API key you have set.

Using a CLI. Install and sign in to Claude Code, Codex or the Gemini CLI as usual. The menu shows "not installed" beside any that Blazar Core can't find. Blazar Core runs the CLI in the background with Blazar Core's actions only. Claude Code gets no access to files or commands, and runs without your own Claude Code settings or hooks. Codex's shell is sandboxed read-only.

The Gemini CLI needs a one-time sign-in: open a terminal, run `gemini` once and choose **Sign in with Google**, then ask Jet again.

Using an API key. In the same menu, choose **Set key...** for the provider and paste your key (for Anthropic, from console.anthropic.com). **Change key...** and **Remove key** are there too. Blazar Core keeps the key encrypted on your computer and sends it only to that provider. Pick the model for each key in the menu. Usage is billed to your key.

The CLIs reach the session through Blazar Core's agent connection, so Jet turns agent access on when it needs it.

Connect your own agent

You can also let an agent you already use work in your session from its own window: Claude Code, Codex or the Gemini CLI in a terminal, or Claude Desktop. They connect through Blazar Core's built-in MCP server, a connection on this computer only.

The agents key

The key at the bottom right of the window shows the state of agent access:

- **Agents off:** agent access is switched off.
- **Connect an agent:** ready, with nothing connected yet.
- **Agent: Codex, Agent: Claude Code** and so on: which agent is connected.
- **2 agents connected** (or more).

Click it for its menu. It shows who is connected, opens Jet, has the setup commands, and turns agent access off and on.

Connect Claude Code, Codex or the Gemini CLI

1. Click the agents key and choose **Copy Claude Code setup command**, **Copy Codex setup command** or **Copy Gemini CLI setup command**.
2. Paste it into a terminal and run it. You only do this once.
3. Ask that agent to work in your Blazar Core session.

Connect Claude Desktop

1. Click the agents key and choose **Copy Claude Desktop config**.
2. In Claude Desktop, open **Settings > Developer > Edit Config**, and add what you copied to `claude_desktop_config.json`.
3. Restart Claude Desktop, then ask it to work in your session.

Turn agent access off and on

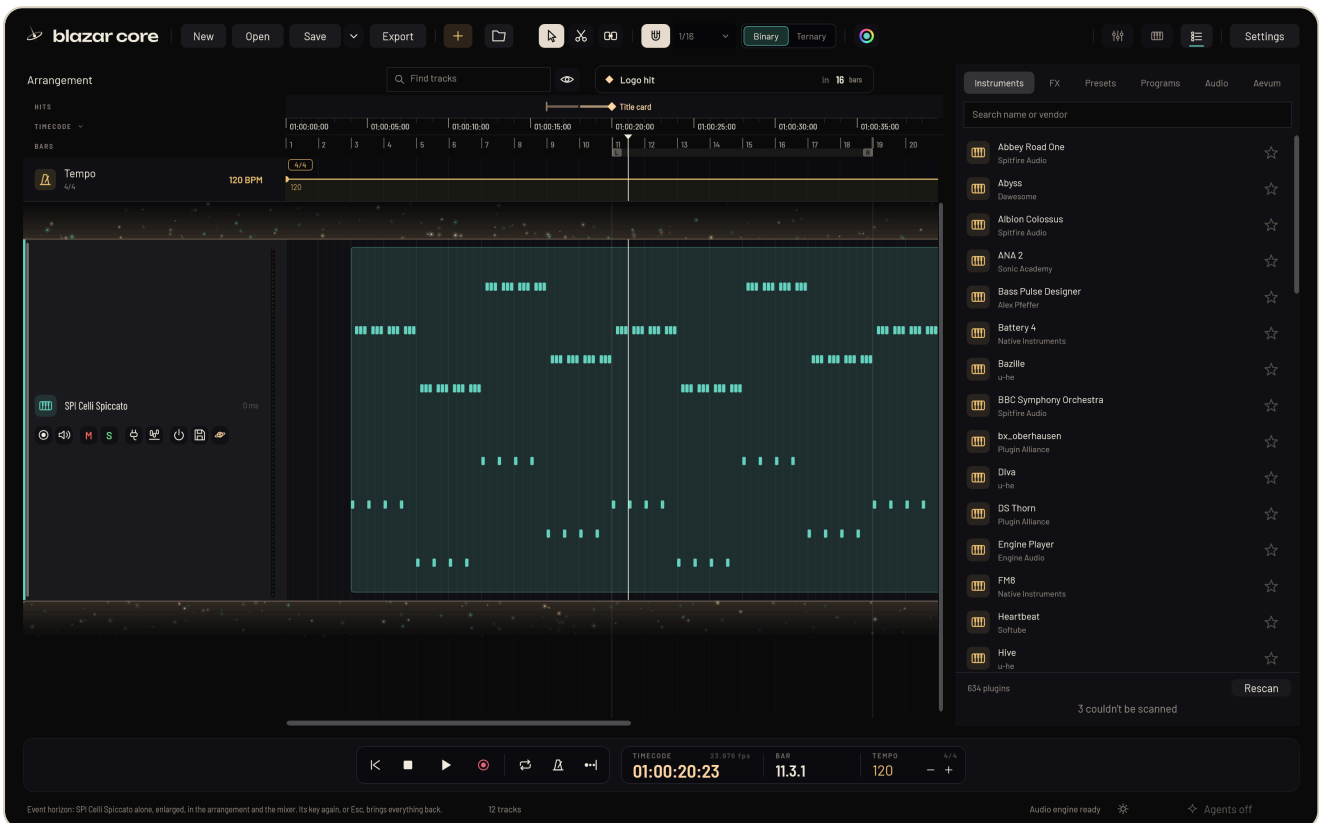
Choose **Turn off agent access** (or **Turn on agent access**) in the agents key's menu, or use the **Agents** switch in **Settings > General**.

Jet in the demo

In the demo version you can try Jet like everything else (see [The demo version](#)).

Touch, focus, themes and performance

Play and run Blazar Core from a touch screen, focus on one track with Event horizon, switch to the Daylight theme, see where your time went with Aevum, and keep big templates running smoothly.



This chapter gathers the features that shape how Blazar Core feels to work in: the touch surface, Event horizon, the Daylight theme, Aevum's session time, and what Blazar Core does to keep a big template playing.

Play with your fingers: the touch surface

Click the **Keyboard** key in the top bar to open the performance keyboard in its own window. On a computer with a touch screen it opens filling that screen, as a control surface for your fingers. Elsewhere it is an ordinary window that you can move and size, and it remembers where you put it. Opening, sizing or closing it never changes the arrangement's layout, and the **Keyboard** key stays available whether the mixer is shown or not.

The touch surface holds:

- **The transport** with the position, along the top.

- **Every keyboard command as a pad**, in groups, all in view. The piano roll's commands work while the piano roll is open.
- **The played track's articulations**, once its key switches are learned (see [Key switches](#)).
- **A pitch wheel** that springs back and **a mod wheel** that stays where you leave it.
- **A keyboard** for the selected track, with as many octaves as you choose (**OCTAVES**). Play with several fingers, slide between keys, and touch near a key's foot for a louder note. For Kontakt instruments, the keys show Kontakt's [key colours](#).

SHOW at the right end switches between the whole surface and the keyboard alone (the articulations, the wheels and the keys).

Touching the surface never takes the computer keyboard away from the window you are working in, so your shortcuts keep working.

Focus on one track with Event horizon

The **Event horizon** key on a track's header (a black hole with its disc, after the power and save-preset keys) leaves that track alone on screen:

- **In the arrangement**, only that track shows, enlarged, with specks of light drifting and twinkling above and below it. Its notes spread over the track's own range of pitches, each as tall as there is room for, so a few notes read as notes rather than dashes in a wide lane.
- **In the mixer**, only its channel shows, zoomed, with its fader and modules.

A track in a folder shows alone too; a folder shows with the tracks in it. If nothing the track holds is in view, the view moves to where it begins. A track with nothing on it yet says so in the status line.

Every control stays as it is, and nothing in the mix changes: Event horizon only changes what you see. Click the key again, or press **Esc**, and all tracks come back at the height they had.

Switch between Dark and Daylight

Blazar Core has two looks: **Dark**, cinema-black with warm ink, and **Daylight**, warm paper and ink.

Click the sun key at the bottom right of the window (left of the agents key) to switch the whole app to Daylight at once. The moon key switches back to Dark. You can also choose the look in **Settings > General**. Blazar Core keeps your choice for the next launch.

In Daylight, track colours, timecode and hit points take deeper shades so they read on the light background. Blazar Core's own effect windows follow the look too.

See where your time went with Aevum

Blazar Core keeps track of the time you spend on each session, by itself, from what you actually do. There is nothing to start or stop.

What counts

Phases. Your time is sorted into what you were doing:

- **Composing:** the piano roll, notes, playing a MIDI keyboard.
- **Arranging:** containers, clips, tracks, tempo, hit points.
- **Recording.**
- **Sound selection:** the browser, loading instruments and presets.
- **Sound design:** an instrument's window in front, the Morph.
- **Mixing:** the mixer, inserts, sends, the channel strip, automation, effect windows.
- **Mastering:** the master strip and meters, export.
- **Listening:** playing back with your hands off.

Every edit names its phase. Otherwise the part of the app under your hands decides, or playback (listening).

Presence. Time counts while Blazar Core is in front and your hands are on it: keys, mouse or a MIDI keyboard used within the last two minutes (ten while you listen back), and always while recording. Half a minute away still counts as what you were doing; longer is a break; after five minutes the sitting is over.

Where it went. Each second also goes to the channel you work on, the bar of the song (the playhead while playing, else what you edited), and the plugin whose window is in front.

The Aevum tab

The **Aevum** tab in the browser greets you for the time of day, by your first name ("Good evening, Alex"; "Still at it, Alex?" after midnight). It then shows the session's total, what is being counted now (this sitting, today's focus, deep flow and time), the phases and the channels.

The **fold rail** down the tab's left edge unfolds Aevum over the arrangement, with pages:

- **Overview**, with the days worked.
- **Days:** each day's sittings on a lane of the hours.
- **Channels.**
- **Song:** where in the song the time went, per bar and per hit point.
- **Plugins.**

Click the rail again, or press **F5** to **F9** for another browser tab, to fold it back.

Where the time is kept

The time is kept in `Time.json` in the project's folder, shared by all its versions. A session saved outside a project keeps it in `<name> Time.json` beside the session. It is written every half minute, whether or not you save. The time of an untitled session goes into its project when you first save it.

Performance

Blazar Core keeps its hands off the processor while nothing happens, so your computer keeps its power for the instruments.

Every core plays

The audio engine renders the tracks on all of the processor's cores at once (one track per core at a time: its instrument, inserts, morpher and channel strip), then mixes them in order. A session sounds exactly as it would on one core, only with room to spare. A session can hold up to 1024 tracks.

Slipstream: playback that rides out CPU spikes

While the song plays, Slipstream renders the tracks that are only playing back a few milliseconds ahead of the audio device, on CPU threads of their own. When a plugin spikes, that time ahead absorbs the spike, instead of the spike reaching your speakers as a dropout.

- Tracks you play, record or monitor, and any track whose plugin window is open, stay in real time with priority, so a knob you turn is heard at once.
- Faders, pan, mute, solo, sends and volume automation respond at once on every track.
- How far ahead it renders adapts by itself to the load. Edits to a pre-rendered track during playback take effect after that time, about 20 ms.

Slipstream is on by default. You can switch it off in **Settings > Audio and MIDI**; then every track is processed in real time. The audio load's tooltip in the status line shows the current pre-render time.

Watch the audio load

The status line shows how much of each audio block's time the engine takes, on average and at its highest in the last second. It turns amber from 70% and red near 100%, where clicks start. To find out how many instruments your machine can take, add them while the song plays and watch the peak. **Settings > Audio and MIDI** shows the load and the cores too.

The screen draws only what changed

Standing still, Blazar Core draws nothing (a meter moves only when a level moves). While playing, only the thin strip the playhead crosses, the meters and the readouts are redrawn; while you drag clips or locators, only the lanes and rulers. Video is decoded on the graphics card. This leaves the processor for your instruments, even on older machines.

Free memory from instruments you aren't using

For big templates, **Cryosleep** offers to put tracks you haven't touched in ten minutes to sleep, and the **power key** switches a track off completely. Both free the memory and CPU the instrument was using, without losing anything.

Troubleshooting and support

Solutions to common problems with audio, MIDI, plugins, Kontakt, video and agents, the known limitations, where the log is, and how to report a bug.

Installation and activation

Windows warns about the installer. The installer is not code-signed, so SmartScreen warns when you download and run it. Click **More info**, then **Run anyway**.

macOS won't open Blazar Core. The app is not signed with an Apple developer certificate yet, so macOS asks once per version. Click **Done**, then go to **System Settings > Privacy & Security** and click **Open Anyway** (see [Install on the Mac](#)).

My license key is refused. Blazar Core tells you why: the key may be for another product, expired, or mistyped. Copy the whole key from your receipt (it is one line), or drop the license file from your receipt onto the activation screen.

I lost my license key. Visit store.alexpeffer.com/support.

Audio

I hear nothing.

- Check the device in **Settings > Audio and MIDI** (or click **Out 1 / 2** on the master strip). On Windows, choose **ASIO** as the device type to use your interface's ASIO driver.
- Blazar Core doesn't install hardware drivers. Install your interface's own driver first.
- Look for a soloed track somewhere: while anything is soloed, only soloed tracks reach the master. Tracks silenced by a solo show a red-tinted **M** key and dim a little.
- A new instrument track is silent until you load an instrument into it (see [Load an instrument](#)).
- A [disabled track](#) (its power key off) makes no sound.

I can't change the audio device. While the song plays or records, the device stays as it is. Stop first.

Playback crackles or drops out.

- Watch the audio load in the status line. It turns amber from 70% and red near 100%, where clicks start.
- Make sure **Slipstream** is on in **Settings > Audio and MIDI**.
- Try a larger buffer size in **Settings > Audio and MIDI**.
- Put tracks you aren't using to sleep with [Cryosleep](#), or switch them off with their power key.

The master shows Clipping. The mix goes above full scale. Blazar Core clamps the output as a last-resort guard, but that is not a limiter: pull the faders down, or put a limiter in the master's inserts.

I hear my live input late. Recording latency and plugin latency are compensated, but live input that you monitor through a plugin with latency is still late by that plugin's latency. Bypass that plugin while you record, or monitor without it.

MIDI

My keyboard doesn't play anything.

- Tick your MIDI input in **Settings > Audio and MIDI**.
- Select the instrument track you want to play. Your keyboard plays the selected instrument track, tracks with **Listen** on, and armed tracks while recording.
- Check the track's MIDI channel: right-click the instrument slot and choose **MIDI channel**. Channel 1 suits most players; **As played** passes each note on the channel it was played on.

Recorded MIDI is a little off the beat. That's the natural lean of live playing. Use **Align** to put it on the grid line you meant, or turn on **Auto align** to do it for every take (see [Align](#)).

A legato or slow-attack patch sounds late. Turn on **Automatic delay compensation** in **Settings > General**, or set the track delay by hand (see [Track delay](#)).

SysEx doesn't record. Blazar Core doesn't capture SysEx messages.

Plugins and Kontakt

A plugin is missing from the list.

- Blazar Core hosts 64-bit VST3 plugins. VST2 plugins ([.dll](#) files) are not hosted, and on the Mac, Audio Units are not hosted yet.
- If a VST3 plugin is installed somewhere unusual, click **Browse files...** in the plugin list and choose its [.vst3](#) file or bundle folder.

A session opens with missing plugins. Plugins not installed on this computer are reported after the rest of the session opens. If you want to keep their settings for later, don't save over the original session: use **Save as...** or **Save new version**.

The interface pauses while a plugin loads, or a plugin crashed Blazar Core. Plugins load inside Blazar Core, so loading one can pause the interface briefly, and a faulty plugin can close the app. Load only plugins you trust. If Blazar Core closed unexpectedly, it offers the newest autosave the next time it starts.

A Kontakt program is missing from the Programs tab. The tab finds your libraries through Native Instruments' own list of installed libraries. Click **Folders** in the tab to add other folders.

The track didn't take the program's name. Programs loaded from Kontakt's own browser can't rename the track, because Kontakt doesn't tell the host what it loaded. Drag programs from the **Programs** tab instead. A name you typed yourself is never replaced.

Video

The video won't open on Windows. Blazar Core uses Windows' own decoders. They cover H.264 and HEVC in MP4 and MOV, and WMV. ProRes and DNxHD need a decoder installed for Windows. Export a reference video as H.264 if you can.

The picture window keeps moving away. That's **Out of the way**: it glides aside when the pointer heads onto it. Switch it off with its key under the picture or in the video lane's right-click menu (see [The picture window](#)).

Agents

Jet says nothing runs it yet. Pick what runs Jet in the menu at the top of its panel: Claude Code, Codex or the Gemini CLI on this computer, or an API key (see [Choose what runs Jet](#)).

The Gemini CLI isn't signed in. Open a terminal, run `gemini` once and choose **Sign in with Google**. Then ask again.

Codex refuses the model. An older Codex may refuse OpenAI's current model; the panel shows its message. Update Codex with `npm install -g @openai/codex@latest`.

My own agent can't reach the session. Check the agents key at the bottom right. If it says **Agents off**, turn agent access on in its menu or in **Settings > General**. If it says **Connect an agent**, run the setup command from its menu once in a terminal (see [Connect your own agent](#)).

Saving and recovery

Blazar Core closed unexpectedly. When it starts again, it offers the newest autosave. You can also choose **Open an autosave** in the menu beside **Save** at any time. Autosaves are in the project's `Autosave` folder.

I recorded before saving. Those takes are in `Documents/Blazar Core/Recordings`. Save the session to keep the arrangement and settings that go with them.

I moved a session and its audio is missing. A project folder keeps everything together, so move the whole folder. A session saved outside a project needs its `<session name> Media` folder beside it.

Known limitations

- Only 64-bit VST3 plugins and ARA 2 plugins are hosted. On the Mac, Audio Units are not hosted yet.
- Plugins run inside Blazar Core, without a separate scanning process: a faulty plugin can close the app.
- SysEx is not recorded.
- Audio clips are loaded into memory for playback, up to 100 million samples per clip.
- Live input monitored through a plugin with latency is late by that plugin's latency.
- On Windows, ProRes and DNxHD video need a decoder installed.

Where to find the log

Blazar Core writes a log file, `aurion.log`, in its data folder:

- **Windows:** `%APPDATA%\Blazar Core`
- **Mac:** `~/Library/Application Support/Blazar Core`

The quickest way to find it: open **Settings > Support** and click **Show** beside **The log**. **Settings > License** shows where your settings are kept, with **Show** to open the folder.

Report a bug

Found a bug, or missing something? Two ways to tell us:

- **From Blazar Core:** open **Settings > Support. Report a bug** opens a new email to alex@alexpeffer.com in your mail program, with the version and your operating system filled in and a short outline (what you did, what you expected, what happened instead). Nothing is sent until you send it. **Request a feature** does the same for ideas, and **Copy address** copies the address.
- **On the website:** use the [bug report form](#) (attach `aurion.log` there), or [request a feature](#).

To help us find the problem quickly, include:

- the Blazar Core version (shown in **Settings > License**),
- your platform: Windows or Mac, and its version,
- what you did, what you expected, and what happened instead,
- the log file, `aurion.log` (see above),
- if a plugin is involved, its name and version.

Keyboard shortcuts

Every shortcut in Blazar Core, as the app itself lists them.

Blazar Core lists these itself: press **F1**, or open **Settings** and its **Shortcuts** page. On the Mac, Cmd takes the place of Ctrl.

Transport

KEYS	WHAT IT DOES
Space	Play or stop
R or Numpad *	Record the armed tracks
Home	Return to the start
Numpad - or Numpad +	Playhead one bar back / forward
C	Metronome on or off
Shift+C	Count-in before recording: off, 1 bar, 2 bars (the key beside the metronome too)
/	Loop between the locators on or off
Numpad 1 or Numpad 2	Playhead to the left / right locator
Numpad 0	Stop and go to the left locator; pressed again, to the start
Numpad Enter	Play
P	Locators to the selected MIDI containers (or audio clip): the left at the start, the right at the end, and the loop on
Click the bar ruler	Playhead there, on the grid while it snaps (a line shows where it lands); on the time ruler exactly where clicked
Drag on the bar ruler	Set the left and right locators (on bar lines); drag L or R to move one
Ctrl+click the ruler	Left locator there (nearest bar line)
Alt+click the ruler	Right locator there (nearest bar line)
Double-click the hit lane	Add a hit point there (on the frame); on a hit point: rename it
Click the time ruler's name or the transport's time	Show time as timecode or as minutes and seconds
Drag a hit point	Move it to another frame; right-click it to rename, go to or delete it

KEYS	WHAT IT DOES
Double-click the loop range	Loop on or off

View

KEYS	WHAT IT DOES
Ctrl+Space	Jet, the agent: tell it what to do in the session (it runs on Claude Code, Codex or an API key); Esc or Ctrl+Space closes it
W or E	Zoom out / in (the focused editor zooms itself)
Shift+W or Shift+E	Shorter / taller tracks, from slim (24) to tall (600) (editors: key rows or waveform)
Z	Enlarge the selected track (most of the lanes in view; it follows the selection); Z again: all tracks alike
Shift+F	Zoom full: the whole song across and every track in view (over the piano roll: fit its container)
Ctrl+wheel	Zoom around the pointer
Shift+wheel	Scroll through time
F1	This list
F3	Show or hide the mixer
F4	Show or hide the plugin browser
Shift+F3	Mixer in its own window, or back in place
F5 to F9	Browser: Instruments / FX / Presets / Programs / Audio

Editing

KEYS	WHAT IT DOES
Ctrl+Shift+X	Cut time: take the time between the locators out of every track (the gap closes)
Ctrl+Shift+E	Insert time: open silence as long as the locators' range at the left locator
Right-click a ruler	Cut time, Insert time, the loop; the picture: a hit point here, the start timecode, the frame rate
Ctrl+Z	Undo
Ctrl+Y or Ctrl+Shift+Z	Redo

KEYS	WHAT IT DOES
Delete or Backspace	Delete the selected clip or MIDI container; after a click on a track header or mixer strip, the selected tracks
Ctrl+A	Select every MIDI container and audio clip in the arrangement (Delete then removes them all)
Ctrl+E	Split the selected clip or container at the playhead
D	Duplicate the selected MIDI containers or audio clip right after them (again: the next copy)
Hold Q	Edit menu at the pointer: point at a slice and let go (tap Q to keep it open and click). MIDI container: Quantize, Bounce to audio; audio clip: Reverse, Normalize, Pitch shift, Fit to bars, Invert polarity
Shift+Q	Quantize: the notes selected in the open piano roll, else the selected MIDI containers' notes
Double-click a clip	Open the track's ARA plugin (Melodyne) on it
Ctrl+G	Put the selected track in a new folder
Enter or double-click	Open the selected MIDI containers in the piano roll
Enter or double-click a clip	Open the selected audio clip in the audio editor (a click only selects it)

Project

KEYS	WHAT IT DOES
Ctrl+N	New project (the start screen)
Ctrl+O	Open a project
Ctrl+S	Save (a new version when continuous saving is on)
Ctrl+Alt+S	Save a new version: -01, -02, ...
Ctrl+Alt+E	Export: the mixdown and stems (folders, FX channels, tracks) as audio files
Ctrl+Shift+S	Save the session somewhere else

Tracks

KEYS	WHAT IT DOES
Shift+D	Duplicate the selected tracks under them, with clips, notes, plugins, sends (a folder with its tracks)
S or M or Y	Solo, mute or listen to the selected tracks

KEYS	WHAT IT DOES
Ctrl+click or Shift+click	Add or remove a track / select a range of tracks (header or mixer strip)
Ctrl+F	Find tracks: show only the tracks matching what you type (Esc shows all)
Drag on empty lane space	Rectangle: select tracks and MIDI containers (Enter opens them together in the piano roll)

Automation

KEYS	WHAT IT DOES
Move a plugin control (Touch or Latch or Write)	Record it into its own lane under the track
A	Show or hide volume automation over the tracks
Click or drag	Add a point (on the grid) / move it (Shift: level only)
Double-click or Delete	Delete the point

Tools

KEYS	WHAT IT DOES
1	Select tool: select, move, trim and fade
2	Split tool: click a clip or container to cut it there (its notes across the cut too); in the piano roll, a note (or the selected notes)
3	Glue tool: click a clip or container to join it with the next one; in the piano roll, a note with the next of its pitch

Grid

KEYS	WHAT IT DOES
J	Snap to grid on or off
Ctrl+1 or 2 or 3 or 4	Grid 1/4, 1/8, 1/16 or 1/32
T	Grid feel: binary or ternary (triplets)

Piano roll

KEYS	WHAT IT DOES
Click a track name in the header	Draw into that track (with several tracks open)

KEYS	WHAT IT DOES
Shift+Q	Quantize the selected notes (or all of them)
Up or Down	Selected notes a semitone up / down (Shift: an octave)
Left or Right	Selected notes one grid step earlier / later
Ctrl+A	Select every note
Alt+click	Draw a note (drag for its length)
Alt+drag a note	Copy the note (or the selected notes); Alt pressed mid-drag copies too, let go it moves
Ctrl+Shift+drag a note	Its velocity: up louder, down softer
L	Legato: notes last until the next note, or to the container's end
Shift+F	Fit the container: all its notes in view (the selected notes' container, else the one in view)
H	Humanize note starts using the last range (default +/-10 ms); keep velocity and length
Alt+wheel	Taller or shorter key rows
Enter or Esc	Close (Esc first clears a selection)

Audio editor

KEYS	WHAT IT DOES
Alt+wheel	Taller or flatter waveform
Double-click a curve handle	Straight fade
Double-click the gain bar	Clip gain back to 0 dB
Enter or Esc	Close

Mixer

KEYS	WHAT IT DOES
Double-click a fader or a pan knob	Back to 0 dB / centre
Drag an insert	Move the effect to another slot or channel (the chain shifts to make room)
Alt+drag an insert	Copy the effect (Alt held at the drop)