Performance guide

Music under your hands. Controls within sight.

V1 Air Scratch · 19 November 2026 edition · phone, tablet, desktop

01 Your first session

1. Choose **1 deck** or **2 decks**.
2. Press **Import** and choose an audio file from Files on iPhone, or drop it from your computer. **Library → Sound packs** offers the **Test pack**. To get started, load **Scratch · 8 s starter** on A and **Loop Driven Groove** on B or in the backing player.
3. Press **Play**. Keep the Master and channel fader up.
4. Select **Camera · hands** on the loaded deck. Place your open record hand in its zone. Hold still to hold the sample; move left or right to scratch. **Lift to play starts unchecked**: lifting does not automatically resume playback. If enabled, show the hand above the grey band before lowering it to grab.
5. By default on A, the left hand holds the record. On the right hand, touch your thumb with any of the other four fingers to cut. Release all contacts to reopen.

This guide covers OpenTablism edition only. A disabled control usually needs a loaded track or browser permission.

02 Find your way around each screen

Essential view is the initial layout. It keeps loading, camera, waveform, record gesture, Play, CUE, levels and the crossfader with its touch cut in reach. Choose **Full view** for pitch, hot cues, effects, BPM and EQ. You can switch while playing. The browser remembers your choice and active effects keep processing the sound.

Library in the header groups Sound packs, My tracks and The project. Once a track is loaded, its large import area becomes the Load A / B button; dropping onto the deck still works. Tools moves to the desktop header; Start is inside Tools on phones. Existing controls, camera and audio are retained.

Tools · Phone / Tablet / Desktop shows the active layout. Its **Display** menu offers Automatic, Phone, Tablet and Desktop. The selection is kept in this browser. Only one layout is active; changing it does not create another audio engine, change playback or increase device memory limits. On phones, Play and CUE come before the camera, and the crossfader stays at the bottom. Mixer opens curve, Hamster, pinch, EQ, levels and output. Effects & views groups secondary tools. Loop controls and navigation stay with the waveform. Settings, export, guide and language remain in Tools. The hidden deck keeps playing without redrawing its waveform.

In Full view, each deck has camera controls, a small BPM dial and its track waveform. Lift to play and Grip stay above the preview on every screen. Amber identifies A; cyan identifies B. Open Settings and choose a category: record gesture, crossfader pinch, camera, 3D view, 3D ambience, mixer crossfader or files. Each category has a dedicated floating panel with a close button. Opening or closing settings does not pause the decks.

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View	Purpose
PLAY · Instrument	Play with the decks, mixer, waveforms and camera. This is the starting view.
LAB · Movement	Opens record movement directly: direction, gain and stability. In Settings, Crossfader pinch adjusts fingers and cuts; Camera & tracking groups video input and measurements. LAB helps you understand and adjust the gesture without starting the camera or a silent test.
ART · Drawing	Opens a floating drawing view: Time / position or X/Y drawing. The decks remain accessible. Visual settings opens a dedicated panel with its own close button. Full screen is optional; the view's × leaves ART without stopping sound.
Trails · AIR GRAFFITI	Adds fine, short-lived strokes to tracked index fingers in the camera. Off by default. Uncheck to stop the effect. Trails are not retained, except in a camera export you start; they do not recognize techniques.

Screen	Layout and use
Desktop	Side-by-side decks with a central mixer. Use mouse, keyboard, a compatible MIDI controller or camera as available.
iPad / tablet	Two performance surfaces where space allows, with touch controls and a reorganized mixer. Rotate the device to choose a comfortable working view.
Phone	One working deck at a time, with Show A / B selection in two-deck mode. This changes neither the number of readers nor the camera-controlled deck: use Camera · hands on the deck you want to control. The camera stays in the page. Crossfader and pinch mode remain accessible; EQ, faders and output unfold.

Windows: on desktop, in normal mode, opening ART, the visualizer or a 3D view requests a separate window directly. If the browser blocks it, the panel remains usable in the page; allow popups for this site, then retry. In fullscreen, newly opened views float inside the playing workspace to avoid a full-size tab with a frozen display. You can move them and close them with × without interrupting playback. On iPhone, iPad and Android, panels stay in the page so a new tab cannot interrupt tracking. Settings stay with their instrument and close with ×; they do not pause playback.

1 deck stops and unloads B. Do not use it merely to switch views during a mix. Changing the deck count also ends an ongoing video take.

Devices: what is checked and what still needs testing

Layout follows the available space and input methods automatically, including rotation and split view. The same controls remain accessible on phone, tablet and desktop. A model name cannot guarantee camera scratching: browser, camera, lighting, heat and audio output all matter.

Target device	Use and validation limits
iPhone 14 and other iPhones	Phone layout, touch playback, Files import and camera tracking subject to browser capabilities. The 390 × 844 viewport is checked in simulation; latency and stability on a physical iPhone still need measurement. Start with a short sample, one camera and 3D views closed.

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Target device	Use and validation limits
12.9-inch iPad Pro and other iPads	Tablet layout in portrait/landscape, or phone layout in a narrow window. Touch remains considered when a trackpad is connected. The 1024 × 1366 and 1366 × 1024 viewports are checked in simulation; physical camera and audio performance still need validation.
Android	Phone or tablet layout according to width. The 412 × 915 viewport is checked in simulation. Performance and codecs vary by device and browser; these tests do not certify an Android model.
MacBook, Mac, Windows or Linux PC	Desktop layout in a wide window. Chromium is the browser used for interface checks; other engines and physical hardware need their own session. MIDI is usable only when Detect finds an authorized input.

Before a public performance: test your device, file and audio output for at least 15 minutes: both decks playing, camera, stillness, fast reversals, release/regrab and crossfader pinch. Then confirm that returning from settings or changing views preserves playback. A layout check does not measure real gesture-to-sound latency.

03 Files, playlist and sound packs

Control	Use
Import / Add tracks	Adds several files to the playlist and fills available empty decks. Decoding depends on the audio formats supported by your browser.
Load A / Load B	Targets a specific deck. Dropping files on a deck loads the first accepted file there; the rest remain in the playlist. The other deck is not replaced.
Playlist	Open Library in the header, then My tracks. The shared A/B playlist lives in this side panel; on phones, it leaves the crossfader accessible. Close with the cross or Escape. Switching tabs preserves tracks and selection without interrupting playback.
Search tracks · Sort tracks	Search filters track titles. Sort by Import order, Title, Length or BPM. Unknown length and BPM display —; ≈ marks an estimated BPM. The list does not decode files to fill these columns.
Selection checkboxes	Check several tracks, or click a title to select only that track. Ctrl / Cmd + click adds or removes a title; Shift + click extends the selection in the filtered, sorted order. With keyboard focus on a title, Space or Enter toggles its selection.
Select all	Selects all search results, including other pages. Selections outside the search remain selected. Uncheck it to deselect the current results.
Load A / Load B · selection	The buttons above the list require exactly one selected track. Each row’s buttons and drag-and-drop load that track directly on the chosen deck. Pause the deck before replacing its track.

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Control	Use
Load A + B	In two-deck mode, select exactly two tracks. The first in the current sort order loads on A, then the second on B, without starting playback. A / B badges identify loaded tracks.
Remove	Removes selected tracks from the playlist except those loaded on a deck. A message identifies retained tracks. The matching local copy is also removed if present. Original files are not deleted and no reader is unloaded.
Previous page / Next page	Beyond 50 results, the list displays at most 50 tracks per page. Selection is preserved across pages. Collapse hides the list without changing playback.
Keep my sounds on this device	An optional playlist checkbox. Stores the original files in this browser without uploading them. On your next visit to the same site address, titles return to the playlist; choose Load A or B to play. Decks are not loaded and playback does not start automatically.
Clear local copies	After confirmation, deletes the local copies without touching original files or sounds already available in the session. Unchecking Keep my sounds stops automatic saving and restoring, but retains existing copies.
Sound packs	The Test pack contains Scratch · 8 s starter, Loop Driven Groove, Empty Space, Walking Motifs and SCRATCH SAMPLES. Choose a track and its destination to load it.
Settings → Files & memory → Extended memory	Raises import limits and the decoding budget shared by both decks; it adds neither storage nor physical RAM. Remaining duration estimates room for the next track, accounting for files and decks already loaded. Two long tracks are not guaranteed on every device. After a B load is refused, adjust this setting or choose a shorter file, then use Retry loading B.

On iPhone: choose an actual audio file from Files. If the track is still in iCloud or on external storage, check in Files that it is fully available, then select it. If provider access fails, copy it to On My iPhone and select that copy; keep the drive connected while the file is being read. A protected track or one available only inside a streaming app is not an importable file. Start with a short, unprotected MP3, M4A or WAV that your browser can decode. If the browser blocks audio, **Enable audio** resumes loading the file you already chose. You do not need to select it again. Then tap Play to start playing.

Decoded audio and the groove use much more memory than an MP3 file. Float32 PCM uses duration × sample rate × channels × 4 bytes: at 48 kHz stereo, this is **23.04 MB per minute per copy**, before other buffers, tracking and video. Free storage is not available RAM; the app guarantees neither a universal RAM minimum nor a reliable free-RAM measurement in Safari. If B’s 3D view is folded when the track loads, its groove is prepared only when that view opens. The full track is preserved: neither duration nor audio quality is reduced. Close unused tabs and avoid loading long tracks while recording. The local library is limited to 200 sounds and 256 MB, subject to the space granted by your browser. A storage failure does not block playing for the current session. Keep your originals: clearing browser data can erase these copies.

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04 Waveform, transport and loops

Gesture / control	Result
Click / short tap	Moves the playhead to that point in the audio.
Browse + drag	Moves the visible window without scratching.
Scratch + drag	Scratches directly on the waveform through the same gesture controller as the record.
Mouse wheel or two-finger pinch	Zooms around the selected area. + / − and All provide navigation without a multitouch gesture.
Shift + wheel / horizontal scrolling	Browses the visible time span. Navigation arrows and the position slider also move the window.
Follow	Keeps the displayed area around playback. Re-enable it after browsing another passage.
Loop selection	Enable, then drag to set the loop start and end on the waveform. Exit loop returns to unlooped playback.
Colours	Deck tint: A / B colour; RGB: frequencies; Spectrum: level. This affects the drawing, not audio.
Play / Pause and CUE	Play starts or pauses the deck. CUE recalls its transport cue; the eight hot cues are separate markers.

The deck waveform represents the source file. It is not a recording of the output after cuts and effects. The playhead marks the current sample position; CUE markers can be clicked.

05 Pitch, BPM and hot cues

Control	Function
Pitch	Touch fader with a magnetic detent near 0%. ↺ 0% or a double-click restores ×1 playback. Speed and pitch change together.
Range	±8%, ±16%, ±50%, −75 / +100%, or Ultra from stop to ×2. A narrower range makes small adjustments easier. Return inside a new range before selecting it.
BPM ⚙	Opens this deck’s BPM & grid window; close it with × after adjusting. Analysis estimates tempo when it finds a pulse. Enter BPM, use TAP, ÷2 / ×2, return to detected BPM or reset analysis. This is not musical-key analysis.
Beat grid	Set the first beat here, restore the automatic grid, hide it or shift its origin by 1 / 10 / 100 ms. A constant grid cannot accurately represent free or changing tempo.
Empty pad / + CUE here	Sets a hot cue at the current position, up to eight per track.

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Control	Function
Stored pad	Jumps to the marker while preserving playing or paused state.
Edit	Select a pad, then change its name, edit its time in seconds or delete it.
Cue options → Snap to beat	Snaps new cues to an established beat grid. For the start of a scratch sample, precise listening may be more useful.

When slowing down, pitch follows the speed ratio naturally: ×0.5 is −12 semitones, ×2 is +12. There is no pitch-correction mode to enable for scratching. Displayed BPM follows the playback pitch, not recognition of a finger technique.

06 Mixer and the two Hamster settings

Control	Function
Trim, High, Mid, Low	Trim sets channel input level; the three EQ controls shape its frequency bands. Reduce levels if peaks clip. Double-click the native knobs to reset.
Channel fader	Individual A or B level. Master controls the overall level after mixing. The meter shows the available output measurement in dBFS.
Crossfader · Scratch / Mix	Scratch provides a sharp cut near each end; Mix provides a gradual blend. Both channels are open in the middle with the Scratch curve.
Hamster / Reverse crossfader	Reverses A / B assignment. Regular: left opens A, right opens B. Reverse: left opens B, right opens A.
Camera pinch · Hamster	**Default: pinch to cut; release to open.** This controls the cutting hand and is also available in the camera panel.
Camera pinch · Normal	Pinch to open; release to cut. This reverses the pinch action, independently of left / right crossfader assignment.
Settings → Crossfader → Cut-in threshold	Sets dead travel near the end, from 0 to 8%. A large value requires more fader travel before opening.

Before a session, check these two settings separately: the on-screen fader direction and the pinch direction. In two-deck mode, select Camera · hands on the deck you want to control. Both decks share one camera.

07 Three stackable effects per deck

Each deck has three FX buttons. The main button toggles its slot; ⚙ opens a floating panel for that effect and deck. One deck editor is visible at a time. Closing it with × retains settings, active effects and playback.

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Setting	Use
Type	Echo or Delay for repeats, Chorus for modulation, Reverb for reverberation. All three slots can run together.
Mix	Effect amount.
Time / Rate / Tone	Effect-specific parameter: time for Echo / Delay, rate for Chorus, tone for Reverb.
Persistence	Controls tail decay, independently of the time between repeats.
× · Close	Hides the settings window while retaining the effect state.

The crossfader cuts incoming signal while effect tails decay. Stopping/replacing a track or interrupting the audio context can clear a tail; this is not a standalone looper.

08 Camera: placement and playing

Select **Camera · hands** on the deck you want to play and allow the camera. **Mirror** opens above the decks. It shows both hands and the waveform of the record you control. Select **Decks** for the compact view. Your choice lasts for the session. On a computer, you can detach the mirror. Opening the camera preserves the Play / Pause state of both decks. Tracking starts after the model loads; the skeleton shows estimated landmarks, not physical contact sensors.

Switch from A to B: choose Camera · hands on the desired deck, or **A / B** in the camera window. The same camera stays open. Each deck change swaps both hand roles: the crossfader hand takes the record, and the other hand controls the crossfader. Your reversed-hand preference and cut mode are preserved; selecting the current deck again does not reset your grip. Only one record is controlled at a time. The previous deck returns to its Play / Pause state: an existing playback continues, and a paused deck stays paused.

For a fresh grip, show the new record hand open above the grey band, then lower it into the band; in Pinch mode, separate thumb and index before pinching. The new crossfader hand must also open its contacts before cutting. This open position prevents an unintended grip or cut during the handoff. The camera guides show the new hand roles.

Auto pass-pass uses the grey band with **2 decks, Open hand and left / right direction**. Check the box on a deck or in the mirror, even before starting the camera. **Lift to play** can stay unchecked. If your profile is locked, unlock it with Edit. While the camera controls a deck, choosing the other deck with its Camera · hands button or its A / B button activates auto pass-pass when your settings allow it. The same mirror tracks both hands.

1. Show both hands open, one near each guide, to identify their roles. The hand assignment chosen with A / B provides the starting point; crossing the image does not change hand identity.
2. To take the other deck, lift the playing hand above the grey band, then lower the other open hand into the band. Two consistent frames confirm the new grip. The released hand takes the crossfader: open its contacts before cutting.
3. If both hands remain in the band, the current deck keeps priority. A pinch, missing hand or uncertain frame does not trigger a switch. To change decks after tracking is lost, lift the hand above the band before trying again. To reclaim the same deck with the same hand, return directly to the band.

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Automatic handoff does not start a paused deck or select a deck without a ready track. Start the playback you want before playing. Uncheck Auto pass-pass to return to your Lift to play setting. Automatic handoff is suspended in one-deck mode. On a phone, the displayed deck remains a separate choice. Check accuracy and latency with your own camera and device.

- Place the camera slightly above the table, tilted towards your hands. Start with your wrists and fingers visible and one hand near each guide in the mirrored preview. Once you hold the record, its hand can cross the image; keep the two hands distinct.
- Light your hands from the front. Avoid backlighting, motion blur, hidden fingertips and crossed hands. The camera preview shows the working zones.
- **Open hand + Lift to play** (optional): show your hand above the grey band, then lower it into the band to grab. Scratch left and right across its full width. Lift to release: playback resumes if the deck was playing; a paused deck stays paused. A clear consistent lift can be recognized on one frame; a small boundary crossing requires confirmation on two frames to prevent an accidental release. After a release, return the same open hand to the band. If tracking becomes uncertain or loses the hand during a grip, the record holds still: this is not a release. Return the same open hand to the band: two fresh consistent observations confirm contact at the held audio position. No extra lift is needed. Movement made out of view is never replayed. A role change, manual command or ambiguous detection still requires a fresh lift above the band.
- Select **Pinch** on the deck to use thumb and index on the record hand. Start with them apart, pinch to grab, then open to release. The crossfader hand keeps its own setting: by default, contact with any of the four fingertips cuts the sound. Release all contacts to reopen in Hamster mode.
- In Quick settings, choose **Left hand vinyl / right hand crossfader**, or the reverse. The Lift to play checkbox and the Grip menu on each deck reflect the active camera settings. To change a locked profile, select Edit in settings.

Camera control	Action
Restart tracking	Restarts detection while retaining settings; useful after a freeze.
Reset fader	Releases gesture ownership and restores the fader.
Set CUE / Return to CUE	Sets or recalls the targeted deck’s transport cue.
Hide / Stop	Hide folds away the panel; stopping the camera ends tracking.
Camera window	On desktop, it opens in a separate window when the browser allows it. On smaller screens, or if pop-ups are blocked, use the panel in the deck.
Grey-band height	Drag the ↕ handle on the top edge to expand or shrink the scratch zone. With keyboard focus, ↑ / ↓ move the edge. The reset button restores the original lower third. This camera-relative setting applies to the mirror, detection and Auto pass-pass. Unlock a frozen profile with Edit before changing it.
Waveform reference / Window	Shows source audio around the playhead in the grey band, placed in the lower third by default. Window: 0.25 to 4 s. This is a visual reference, not post-mix audio capture.

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09 Hand settings: find the right balance

Playing with your hand raised. In Calibrate vinyl, choose “Try raised-hand settings” for horizontal strokes, Continuous response, a rest hold of 1.00 and optical rest stabilization off. “Restore my settings” recalls the four previous values. Compare the feel of your smallest scribbles. “Vinyl tracking · palm and fingers” is a separate option, off by default.

Firmer stationary hold. Once a resting oscillation is observed, the record stays held around a fixed centre. A clear movement leaves that area on its received frame, without replaying ignored noise. Start with Continuous + Fluid; Fine allows smaller gestures. Crossfader response is preserved. This protection does not certify camera latency.

LAB · Movement and the deck’s gear button open gesture settings. In Settings, use Crossfader pinch for contacts and Camera & tracking for the input and measurements. Profile and other settings opens profiles and advanced options. The close button dismisses only the settings panel; an active camera and playback continue.

Start with **Continuous · smooth slow drags** and the **Fluid** preset. Starting values are rest hold 0.75, smoothing 0.62 and response 1.3. Lift to play starts unchecked in a new session; an explicitly saved profile still takes priority. Change one setting at a time. “Classic” compares the earlier response; it is not pitch correction.

Option	Range / effect
Fluid / Fine / Direct / Stable	Fluid: starting point. Fine: small gestures. Direct: less smoothing. Stable: stronger rest hold. Presets retain pinch calibration, gain and axes.
Gesture gain · 0.25–2	Maps hand travel to record displacement. At 1, one palm width is approximately ¼ turn. Higher = more displacement for the same gesture. It is not a ±2× speed cap.
Small-gesture smoothing · 0–1	Higher reduces small fluctuations but can soften the feel. Stops and direction reversals are handled separately.
Acceleration response · 0–4	Higher follows speed changes faster, while also revealing more tracking irregularity.
Vinyl rest hold · 0–2	Higher stabilizes a still hand; too much removes tiny intentional moves. 0 disables this band.
Stabilization	Light, normal or strong sensitivity to palm microvariations.
Vinyl grip	Above the deck camera, choose Open hand or Pinch. Lift to play works with Open hand, the horizontal axis and circular cueing off. When you uncheck it, REST can release a grip if you enable that zone.
Scratch axis	Left / right is the default. Other options are vertical, auto in-image, auto back-and-forth and depth. Estimated depth is sensitive to hand tilt.
Reverse scratch direction	Reverses the forward / backward response without reversing the pinch.

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Option	Range / effect
Tracking-loss recovery · 0.2 / 0.35 / 0.5 s	With Lift to play active, missing or uncertain tracking holds the record still without restarting playback. Regripping requires two fresh consistent observations in the band. The pre-grip Play / Pause intent is preserved for a later observed release. If the tracking engine fails, the record stays stopped; restart tracking, then use Play and a fresh grip. The recovery interval applies to the classic open-hand grip outside that mode.
Circular cueing	Advanced option: a pointed index and a recognized circular trajectory allow cueing; return to an open hand for back-and-forth strokes. Leave it off if it interferes with your gestures.
Cutting finger	All four fingers, index, middle, ring or little finger. Index-only is easier to calibrate consistently.
Contact gap · 0.05–0.60	Threshold relative to palm width. Increase it to trigger contact before fingers fully meet; reduce it if the cut happens too early.
Release travel · 0.02–0.30	Gap between contact and reopening. A smaller gap reopens faster; too small may cause chatter. Short travel sets 0.06.
Direct contact	On: applies the first eligible received image. Off: confirms across two images. A camera cannot guarantee cuts shorter than its frame interval.
Crossfader mode: Slide to mix	Moves the mix with the palm instead of using only pinch open / cut.
Mix sensitivity · 0.25–4 / travel · 0.1–0.8	Gain and distance needed to traverse the fader; independent of scratching. Travel is a fraction of image width.
Mix rest hold · 0–3 / smoothing · 0–1	Stabilizes palm movement. Mix smoothing does not directly slow pinch cuts.
Palm-stabilized mix / Reverse direction	Enables stabilized mix control or reverses its horizontal direction.

Rest and scribble. Rest hold contains rapid small oscillations that could bypass its protection. An observed reversal after deliberate travel can turn without waiting for a fresh start. The vinyl marker follows the accepted control position without smoothing or delaying video. For very small scribbles, try Fine; return to Fluid if rest becomes noisy. A gesture smaller than tracking noise remains ambiguous. Guided figures add scribble, 2/3-click orbits, twiddle, chirp → flare and delayed flare: exercises, not automatic sequences.

Displayed decimals describe a calculated command. They are not a physical camera accuracy in millimetres.

10 Hand tests and profiles

In **Profile and other settings**, “Vinyl test” and “Cut test” check the two gestures separately, without audio. Return to **Play** to listen.

- In **Settings → Crossfader pinch → Calibrate for my hand**, use the existing two contact measurements. Opening this section starts neither the camera nor a test. Unlock a frozen profile with

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Edit and activate the camera before measuring. To tune the crossfader pinch, show one hand in its zone. With All fingers selected, choose a reference finger. Measure one second of thumb contact with that finger alone, then one second with the fingers spread. Your finger selection is preserved. Check contacts in Cut test, then select Play to return audio control to your hands. Closing or folding calibration cancels partial measurements; it does not leave silent testing.

- The points along the fingers represent joints; the terminal points are estimated fingertips. Record control already uses the wrist and palm. Calibration adjusts your hand’s contact distances without moving the skeleton. An offset during fast movement may come from blur or an observation older than the video; artificially moving points does not correct that delay.
- Repeat calibration when camera, distance, angle or lighting changes. Watch thumb–finger gauges: solid marker = contact, dashed marker = release.
- Freeze settings saves and locks your profile in this browser, including the grey-band height. Edit unlocks it; Restore my version restores it; Default settings returns to initial values.
- Name your profile and Export .sillon for a portable copy. Import .sillon loads that hand profile. It contains no music, video or complete session.
- The Scratch gestures guide covers Baby, Forward / Cut, Chirp, Transformer, Flare, Crab and Tear. These are practice instructions: no technique is performed automatically or certified by the camera.

11 Record, microscope and audio measurements

Control	Use
3D view · A / B	Opens a floating window for this deck, bringing its scene and controls together. Drag the header to move it. × closes the view and suspends rendering, unless a video export needs it. Track playback continues. If B was loaded with 3D folded, first opening prepares its groove on demand while audio stays available. If preparation fails, Retry 3D retries only the visual preparation.
Record / Microscope / Section	Selects the representation of the same sound within the 3D window. No additional player is created.
Scratch / 3D camera	These buttons are inside the 3D window, beside its view selector. Scratch controls the record when dragging the groove; 3D camera orbits the view. The selected mode applies to both scenes. 3D camera does not start hand tracking: use Camera · hands on the deck.
Fullscreen	Enlarges the workspace while retaining controls. Availability depends on the browser.
View & light → View & microscope	Opens dedicated settings for both 3D views: time window, visible turns, visual relief and stylus. Frame, Top and Perspective reposition the view. These are visual settings.
View & light → Appearance, light & contrast	Material style, contrast, exposure, light direction and shadows. The scene stays visible behind the settings panel.
Quality	Low, Medium, High, Ultra or Auto. Auto reduces rendering work when needed. This does not change audio samples.

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Control	Use
3D ambience	Affects both 3D views, not the hand camera or ART drawing. Open Ambience from a 3D window, or Settings → 3D ambience. Subtle, Balanced or Intense presets; enable and adjust radial background, vignette, fog, grain, audio response, lacquer, grazing light, groove energy and markers. Respects the system’s reduced-motion preference.
Signal · scope / spectrogram	Opens channel measurement after crossfader and FX, before Master. Scope window: 10 ms, 40 ms or full. Spectrogram shows recent history. Folding it releases this optional analysis.

Derived pitch in Signal is calculated from received speed, not musical-note recognition. At zero speed, pitch is undefined. Mono analysis windows are not a continuous performance recording.

12 Visualizer: read, observe, draw

Open **Show visualizer** for analysis, or **ART · Drawing** for a compact graphic presentation. ART offers Time / position and X/Y drawing; Visual settings groups its options in a panel closed with ×. Full screen remains optional. The visualizer observes available information without controlling the record. Initially A is observed; enable B to include its trace.

Control	Function
Observe A / B	Uncheck an unneeded deck to stop its visualizer tracking and calculations. Its audio is not muted.
Window · 2 / 5 / 8 / 10 / 30 / 60 s	Changes the time scale. A short window spreads fast gestures apart. In X/Y, “Trail” only sets the visible duration; the drawing size stays fixed.
Freeze / resume	Freezes the image and pauses visualizer observations by default. Reopening a frozen panel does not restart them. Audio continues.
History / Next / Live	Browses retained history, then returns to live view.
Hide / × / Pause capture	Hide pauses observations by default. × and closing the separate window stop capture and close the panel, retaining the journal. Pause capture stops observation without stopping the record.
Names / Neon / Temporal trail	Optional graphic presentation.
Cut markers	Shows or hides the thin vertical marker at the start of a commanded cut. Cut events remain in the journal.
Gesture timeline	Horizontal time, vertical reader position in seconds. Cyan = forward; magenta = backward; slow = thin, fast = thick. A cut leaves a blank space.
Artablism · time / position	Transcribes one reader in a separate drawing space with pen-up behaviour.

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Control	Function
Artablism · X/Y	A two-deck Etch A Sketch: A moves the pen horizontally, B vertically. Both axes share the same scale, in wide or tall windows alike. The line reappears at the opposite edge without joining across the screen. Scale enlarges both axes together; Line adjusts the stroke width. Clear removes the drawing and centres the pen, without erasing the journal or stopping audio. Swap, X / Y polarity, blend, colour and gain weighting remain in Visual settings. Positions are interpolated between received observations; cuts and missing data break the trace.
Capture analyser audio windows	Adds audio actually available at the labelled measurement point. Unavailable audio remains labelled; the source waveform is not passed off as output audio.
Calibrate counters	Minimum excursion, stationary band and close/open thresholds affect future observations only. They do not change sound or hand sensitivity.

A video that explicitly includes the visualizer, in its open preview or during recording, may keep live capture running while the panel is frozen or hidden. “Resume capture” also allows an explicit restart. Without that request, calculations stay paused. × or closing the separate window always stops visualizer capture: an ongoing video continues with the last trace labelled inactive.

Counting: O–C–O = one full cut cycle; C–O–C = one full opening window. Open and close transitions are retained separately. One global fader is not counted as two physical gestures because it affects A and B. Forward/backward strokes, reversals and pairs do not prove an exact return to the starting point.

Limits: approximately 20 engine states/s, with no timestamp of audio application. Fast reversals may be missed. A gain command is not instantaneous applied gain. Automatic technique recognition is not enabled.

13 Journal, drawing and video

Export	Contents
TXT	Readable journal of the retained take.
CSV	Events for spreadsheets and large row counts.
HTML report	Readable, searchable report; use browser Print → Save as PDF.
JSON	Raw data, including retained audio windows. Readable reports describe those windows without embedding their samples.
SVG drawing	Available vector trace, independent of 3D geometry.
Video export	Records the internal mix with selected visual surfaces, without microphone input. Menus are not included.

For video, select **9:16, 1:1 or 16:9**. **720p** remains the default; **1080p** is an optional, more demanding choice. The preview shows the exported framing. “Fill frame” crops the scene; “Full view” preserves the whole view. The camera retains its proportions and full hands.

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Device	Recording
Phone	24 fps · target 3 Mbps (720p), 5 Mbps (1080p) · limit 64 MiB
Tablet	30 fps · limit 96 MiB
Desktop	30 fps · limit 160 MiB

- Duration: manual stop by default, or 1, 3, 10 minutes. A take also finalizes at the limit above; the final chunk may slightly exceed it. Keep the main tab visible: hiding it ends the take. You can use a detached camera or visualizer window while the main tab stays visible.
- Export frame rate is separate from tracking frame rate. Video profiles follow the detected device even if you change the interface layout. Encoding and retained recording data consume resources; start without recording, then compare. On phones and tablets, video rendering slows automatically if tracking falls behind, then recovers gradually as the load eases. This changes exported image updates, not audio speed or gesture processing.
- Include camera requires already-active tracking. Show hand landmarks and Include visualizer are independent. Video can follow the live trace even when the panel is frozen.
- Detailed annotations adds information to the image. Video credit: “Matthieu Crimersmois - Artablism 2026”.
- Press Record my mix, perform, then stop the take. On phones and tablets, a Video ready bar appears inside the instrument: choose Save video to save or share it. Its close button only hides that bar; loaded tracks and settings remain in place, and the latest take remains available in Video export. Cancelling sharing does not delete the take. On desktop, downloading starts automatically. The browser selects a supported MP4 or WebM format; platforms differ in codec support.
- Download the latest take before closing the page or starting another take: a successful new recording replaces the previous download. Journals are standalone files; they do not turn the .sillon hand profile into a complete audio session.

14 MIDI and shortcuts

MIDI is optional. Connect the controller to your system, open MIDI and select Detect. Choose the input and command, press MIDI Learn, then move the control to assign it. Playback continues while this window is open; close it with × when finished. During MIDI Learn, the learning message is not played as a musical command.

Option	Detail
Available commands	Crossfader, Master, stop both decks; play/pause, CUE, relative jog, jog touch, trim, EQ and channel fader for each available deck.
Jog	Map relative movement and touch sensor separately. Select the actual encoder format: two’s complement, offset binary or sign-magnitude; set seconds per step. The app does not guess the protocol.
Fader pickup	Hardware controls must pass through the displayed value before taking over, preventing sudden jumps.

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Option	Detail
Mappings	Import/export JSON; stored locally in this browser. Detection does not decode timecode records or capture audio. A controller used with Serato or Traktor may work only if it exposes configurable standard MIDI messages. Serato/Traktor DVS and proprietary jog protocols are not supported.
USB / Bluetooth	Only MIDI inputs exposed by the browser are available. Bluetooth MIDI must first be recognized by the operating system. The panel reports missing API support or denied permission.

With focus on the groove: `Q` backward, `D` forward, `Shift` for the faster step. These keys produce fixed rates; mouse and hands produce gesture speed. On the waveform: ←/→ seek, +/− zoom, `Home`/`End` reach the ends, `Page Up`/`Page Down` browse, `Space` plays/pauses, `Escape` cancels selection. Focus selects the target; text fields retain normal typing.

15 Smooth response: a setup method

Touch phones and tablets start with the **Mobile · continuity** tracking profile. It avoids retriggering palm detection too readily without adding gesture smoothing. Reference remains available in Camera & tracking for comparison. Portrait drawing preserves the whole camera frame without needlessly upscaling its canvas. These changes are not a real-device latency measurement.

Connection and workload: internet is used to load the site, tracking module, model and remote sounds. Once these resources are loaded, images are analysed on the device: faster 5G does not directly speed up this computation. This does not guarantee an offline start. Recording video at the same time can add workload and heat; that alone does not prove a tracking defect.

Zero latency is not possible. The camera waits for an image, tracking estimates the hands, then the browser and audio output apply the gesture. At 30 fps, frames are about 33 ms apart; at 60 fps, about 17 ms. These are not total end-to-end latency figures.

- Prioritize stable lighting and sharp framing before increasing stabilization. More smoothing cannot recover a blurred image.
- Use the actual delivered frame rate, not just the number printed on the camera box. The model, browser and device workload matter too.
- For lower listening delay, prefer wired audio. Bluetooth audio and Bluetooth MIDI are different connections.
- Start with Auto quality, Subtle ambience, one observed trace and 720p video. Open signal analysis and observe B only when useful to the session.
- Compare the same gestures: still hand, slow drag, rapid back-and-forth, isolated pinch, then repeated cuts. Change one slider between tests and freeze the profile when satisfied.
- For comparison, use the same two short sounds, framing and wired audio output. Test micro-pauses, starts, reversals and regrips without recording, then with internal video export. Test native iOS screen recording separately afterwards. Repeat after 15 minutes to identify deterioration as the device warms up; note Low Power Mode and whether the charger is connected.
- Camera metrics describe their labelled measurement point. Processing or software-trip time does not automatically include camera exposure, audio conversion, speakers and human perception.

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Problem	First check
iPhone import stalls	Check that the file is downloaded in Files and unprotected. Try a short sample first. If Enable audio appears, tap it to resume loading, then Play to start playing. Both decks share the memory budget. If a limit appears, try Extended memory or a shorter file, then Retry loading B for a refused B load. On B, a failed replacement preserves the previous track. Extended memory does not create RAM.
Regripping B after Auto pass-pass	A delayed image at the A → B handoff suspends motion and holds the gripped record still. Two fresh consistent poses in the band confirm regripping without replaying unseen movement. The pre-grip Play / Pause intent is preserved for the next recognized release. Play / Pause remains authoritative: a deliberately paused deck does not start when released.
No sound	Loaded track, Play, trim/channel/Master, crossfader position and pinch mode. Ultra at stop means zero speed.
Skeleton moving, record still	Check the target deck and Play mode. With Lift to play, show your open hand above the grey band first, then lower it into the band. In Pinch mode, start with thumb and index apart before pinching.
Pinch missed	Visible contact, selected finger, contact gap and release travel; recalibrate.
Jitter while still	Lighting and framing first, then a small increase in rest hold.
Tiny moves feel suppressed	Reduce rest hold before reducing every smoothing control.
Tracking frozen	Restart tracking inside the camera panel. Check permission, camera availability and diagnostic message.
Video stops itself	Check the selected duration, your device’s recording limit (64 / 96 / 160 MiB), a deck-count change or browser interruption.

Palm tracking separates translation from rotation in the image. Outlier joints are excluded; inconsistent palm geometry holds the record still until tracking is confirmed again. Fast-gesture precision still depends on the actual camera capture.

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16 Storage, language and credits

Audio files, camera images and gestures are processed in the browser. The tracking model downloads from a third-party provider. Local settings and profiles belong to the domain and browser you use; they do not automatically sync between devices. Several people can play in independent sessions at the same time; this is not a shared musical session. Moving from the demonstration address to opentablism.com does not transfer local copies: keep original audio files and export your .sillon profile before changing addresses.

- The .sillon profile saves hand settings, not the tracks, cues and effects of a complete session.
- Keep my sounds on this device stores audio files only, when you enable this playlist option. It is not cloud backup, an account or synchronization to another device. Session settings are not added to these copies.
- Export journals and videos before reloading. A bounded local visualizer history is not a full performance archive.
- The FR / EN selector changes page resources. During a session it asks to reload; save exports before confirming. Switching is blocked while recording.
- The static Netlify edition keeps artistic journals and visualizer exports on your device; Performance test and Measure tracking are development-only. Updates can register requests only when a separate server service is enabled; this service is unavailable on a static-only deployment. Where the service is present, email signup is optional, requires separate consent, and newsletters are coming soon. Withdraw from this section or contact Matthieu at matthieu.crimersmois@gmail.com.
- Library → The project contains project and artist information, social links, sharing, privacy, credits and support. Counters or donations may be unavailable depending on deployment; they are not required to play.

Matthieu Crimersmois — Matt Crime: artistic and conceptual reference for Artablism / Phonoptique. The visible video credit is “Matthieu Crimersmois - Artablism 2026”.

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