



TraxxTool

USER MANUAL

Build your set once. Play it everywhere.

The complete guide to turning raw multitrack stems into finished, gig-ready Stage Traxx 4 backing tracks - stems, click and count-ins, spoken cues, synced lyrics, MIDI and pedal rigs, and full-library export.

TraxxTool v2.51.9

The full toolkit is free to build with.

Stage Traxx 4

AI Cues & Lyrics

MIDI & Rigs

Windows Desktop

traxxtool.app

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HOW TO READ THIS MANUAL

Chapters follow the workflow on the next page. To get one song out the door, read chapters 04, 05 and 19; everything else adds polish and power on top. Buttons and menu items are written like **This**, and keyboard keys like **Ctrl + S**. Every shortcut shown is the default - all of them are remappable (chapter 25).

What TraxxTool does

TraxxTool turns raw multitrack stems into finished, gig-ready Stage Traxx 4 packages - complete with count-ins, spoken cues, synced lyrics and pedal cues - then hands them straight to your Stage Traxx library.

What would take an hour of fiddling in a full DAW - muting tracks for a "no drums" version, adding a count-in, recording spoken cues, matching the click to the drummer, exporting to the right format - TraxxTool does in minutes, with tools built for exactly this job and nothing else.

The workflow this manual follows

1

Import

stems in

2

Edit

cut · warp · align

3

Cue

cues · lyrics · MIDI

4

Route

buses & versions

5

Export

to Stage Traxx

Build for free

The full toolkit is free to use. A **PRO** licence is only needed for whole-library Backup and Merge - everyday **Song Share** export stays free and unlimited.

AI that just works

Lyric sync, track naming and cue voices run on credits, with no third-party accounts to set up. Prefer your own keys? That stays free too.

Merge, don't replace

Add new songs to an existing Stage Traxx library without wiping your playlists, routing or config.

Safe everywhere

Optional **CLOUD** keeps a full, versioned mirror of your library so you can move machines in one restore.

A NOTE ON STAGE TRAXX

TraxxTool prepares songs *for* Stage Traxx 4, the backing-track player that runs on your phone or tablet on stage. Everywhere this manual says "the device", that is what it means.

01 Installation & first run

TraxxTool is a Windows desktop app. Download it, point it at a folder to work in, and you are ready.

Install

- 1 Download the installer from traxxtool.app/download and run it.
- 2 Launch TraxxTool. The installed build ships with everything it needs, including FFmpeg for audio.
- 3 On first launch you are asked to set a **Library Folder** - do this before anything else.

Set your Library Folder

The Library Folder is the single folder where TraxxTool keeps your songs, your library database and your exports. A

Setup Required dialog appears on first run and takes you straight to **Settings → Library**.

- 1 In **Settings → Library**, click **Browse...** next to Library Folder.
- 2 Pick a folder on a drive with plenty of space - audio adds up. An external or synced drive is fine.
- 3 Click into another field or press **Enter**. TraxxTool verifies the folder is writable and saves it there and then - Settings has no Save button, every change applies as you make it.

IF THE FOLDER IS REJECTED

A read-only or missing location raises "Library Folder Not Usable." Choose a normal local folder you own and try again.

Take the tour

An empty Workbench offers a **Take a Tour** button - a guided, hands-on walkthrough of the whole app with a bundled demo song, no account needed. Find it again any time from **Help → Interactive Tour**.

About FFmpeg

MP3 import and export rely on FFmpeg. Installed builds include it automatically. If you run from source without it, you will see a one-time **FFmpeg Not Found** notice - WAV files still work, but MP3 will not until FFmpeg is on your system.

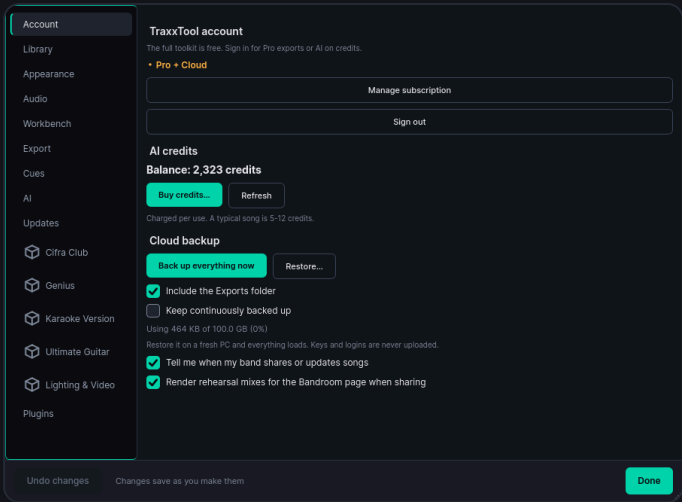
ONE FOLDER HOLDS EVERYTHING

Everything you make lives under the library folder, so backing up that one folder backs up your work. TraxxTool also keeps its own rotating **Backups** and, optionally, a full **Cloud** mirror - see chapters 26 and 22.

02 Your TraxxTool account

You do not need an account to build. Sign in only for the optional AI tools on credits, or for whole-library Backup, Merge and Cloud.

Open **Settings → Account** and click **Sign in with Google**. Your browser handles the sign-in; TraxxTool then shows your tier and credit balance. Sign-in is Google only, and the same account works on the website and in the app.



The Account page: sign-in, plan tier, AI credit balance, and - with a Cloud subscription - one-click backup and restore.

The three tiers

TIER	PRICE	WHAT IT UNLOCKS
Community Edition	Free forever	The whole workbench, no feature locks while building; unlimited Song Share export; local stem separation; optional AI on credits or your own keys. Includes one free full Merge to try.
Pro PRO	\$23.99 one-time	Adds Full Backup (.st4b), unlimited Merge , and DAW project export (Reaper, Ableton) - preserving buses, routing, EQ, MIDI and UI. Also puts a finished light show on the stage; building one is free (chapter 29).
Cloud CLOUD	\$3.99/mo · \$29.99/yr	A complete versioned mirror of your library, one-click restore on a new machine. Requires Pro.

Your tier is always visible as a badge in the header bar: **Community Edition**, **Pro**, or **Pro + Cloud**. The Account page carries the **Buy credits...**, **Upgrade to Pro**, **Add Cloud Backup**, **Manage subscription** and **Sign out** buttons.

THE ONE THING STAGE TRAXX CAN'T DO ITSELF

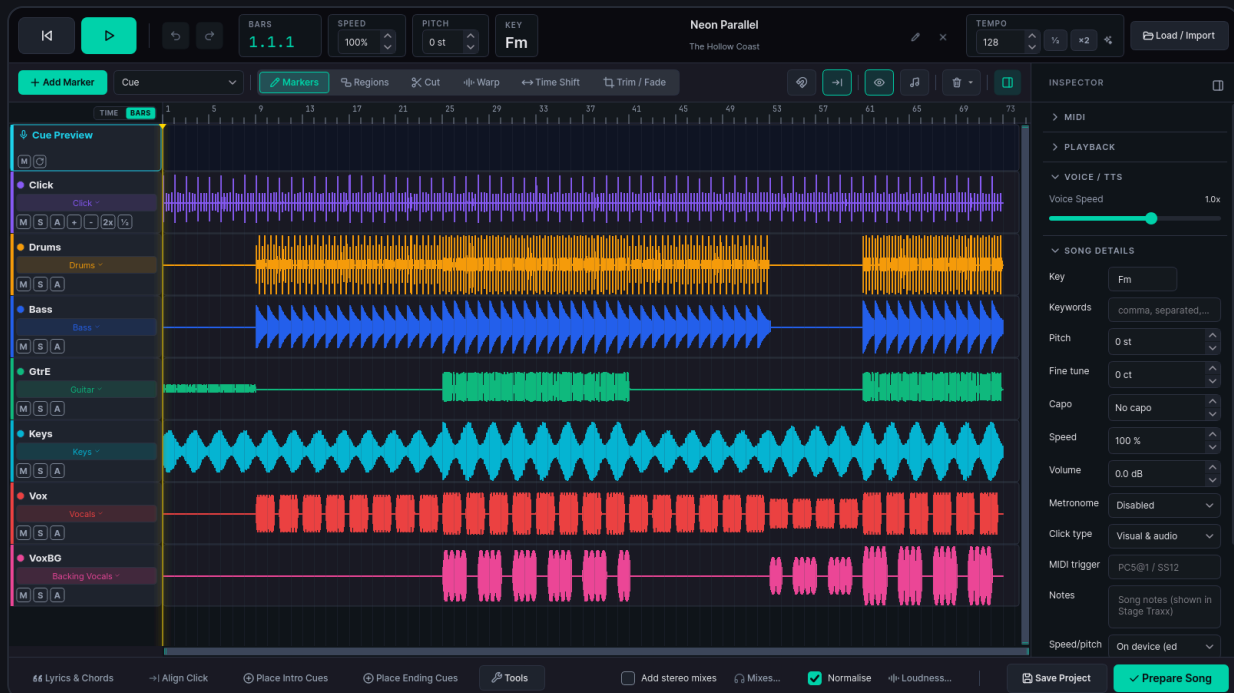
Merge adds new songs to an existing library without wiping your playlists, routing or channel config - the reason Pro exists. Community accounts get one free full Merge to try it. (See chapter 19.)

PREFER YOUR OWN KEYS?

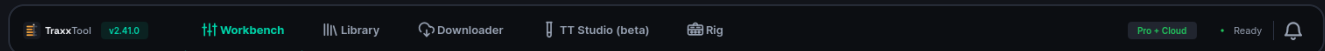
Bring-your-own-key stays free in **Settings → AI** if you would rather use your own ElevenLabs / LLM accounts than credits - see chapter 23.

03 The interface at a glance

TraxxTool has five screens. You will spend most of your time in the first.



The Workbench - screen one, where a whole song comes together: colour-coded waveforms and markers on the timeline, the transport up top, and the Inspector down the right.



The header bar switches between the five screens and shows your version, account tier and background-task progress.

The five screens

Workbench Ctrl + 1	Where you edit one song: waveforms, markers, cuts, cues and channel strips.
Library Ctrl + 2	Your whole catalogue: folders, playlists, bus routing and export.
Downloader Ctrl + 3	Pull multitrack stems from configured sources, or split a song into stems.
Medley Ctrl + 4	Join songs from your library into one seamless medley (chapter 20).
Rig Ctrl + 5	Set up and sync your MIDI gear: HeadRush, Kemper, mixers, generic MIDI.

The menu bar

File holds Save, Load/Import, Prepare Song, Settings, Keyboard Shortcuts, and the Chart file import/export and Community Charts browser. **Help** → **About TraxxTool** shows the version, licence and third-party credits.

The header bar, right side

Alongside the wordmark you will find the version chip, your account tier badge, and a live task-status widget that reports background jobs - downloads, exports, lyric sync - as they run, so you can keep working while they finish.

TIP

Press **I** at any time to toggle the Inspector panel on the right of the Workbench, giving the timeline more room.

04 Importing stems & projects

Get audio onto the timeline - whether it is a fresh folder of stems, a single mixed track to split, or a project you saved earlier.

Ways to start

When the Workbench is empty it offers big buttons for the common paths; you can also use the transport's **Load / Import** button or **Ctrl + 0**.

- **Import Stems** - point at a folder of WAV/MP3 stems for one song.
- **Open Project** - reopen a song you already set up.
- **Browse Library** - jump to the Library to pick from your catalogue.
- **Open Downloader** - fetch stems you don't have yet (chapter 22).

You can also drag and drop a folder or a set of files straight onto the Workbench. Large imports show a progress overlay as each stem is decoded and its waveform is prepared.

ONLY HAVE A STEREO MIXDOWN?

Drop in a single file and TraxxTool offers to **split it into six stems**, or to pull a hard-panned click out of an old backing track. See chapter 22.

Desk recordings - the Channel Mapper

Recorded a show or rehearsal straight on your digital desk? Drop the one big multichannel WAV (a 32-channel Behringer WING-LIVE file, an X32/M32 card recording - any 3+ channel file) onto the Workbench and the **Channel Mapper** opens instead. Every channel gets a row: tick it in or out, pair it with its neighbour as one stereo stem, and name it - names drive the same role detection as any other import, so "Kick" lands on the drum bus and "Click" on the click bus.

- **Suggestions, not decisions.** TraxxTool analyses the file first: silent desk channels arrive unticked, channels that move together arrive paired as stereo, and a sparse, spiky channel is flagged as the click - each with its confidence shown on the row. Override anything.
- **Names from the desk.** With a desk plugin enabled (Behringer WING from **Settings → Plugins**; X Air is built in), **Fetch names from desk** labels every channel with the console's real scribble-strip names and colours - read-only, over the network.
- **Layout templates.** Your desk is patched the same every show. Save the mapping once (**Save as template...** - "My WING rig") and the next import is two clicks. Built-in starting points: mono channels, stereo pairs, and a Jamzone-style band set.

Show-length files are streamed, never loaded whole, and the split keeps your recording's bit depth.

Automatic end-alignment & count-ins

Stems that were bounced separately don't always start and end together. TraxxTool automatically pads them so every stem ends on the same timestamp, which is what keeps a live rig locked. Count-ins that begin before bar 1 are handled as **pre-roll** - shown as a small "pre-roll N ms" tag in the top-left of the timeline - so a click that starts early doesn't push everything else out of place.

Roles are assigned for you

TraxxTool reads each stem's filename and assigns it a role - drums, bass, vocals, click and so on - which drives its colour, its bus and how it exports. Anything ambiguous can be tidied by AI Auto-Categorize (chapter 23), or set by hand from the role dropdown in the track header.

RE-IMPORTING A KNOWN SONG

If the stems match something already in your library, a **Song Already in Library** dialog lets you **Open Selected** or **Create New Project** so you never overwrite work by accident.

05 The timeline & transport

One playhead, every stem, colour-coded by role. Play, scrub, zoom, and audition speed, pitch and tempo changes live.



The transport bar: return-to-start, play/pause, undo/redo, the time clock, live Speed and Pitch, the key the song sounds in, the song title with a rename pencil, the TEMPO chip, and Load / Import.

Transport controls

CONTROL	DOES	KEY
Return to beginning	Jump the playhead to 0:00.	Home
Play / Pause	Start or stop playback.	Space
Undo / Redo	Step through your full edit history; the tooltip names the next action.	Ctrl+Z / Ctrl+Shift+Z
Speed	Stretch the whole song 50-150% with live preview - pitch stays put.	-
Pitch	Transpose ± 6 semitones; per-track "follows pitch" is respected.	-
Key	What the song sounds in: its own key, moved by the Pitch beside it. Read-only, and only there when the key is known - a ? means TraxxTool worked it out from the chords. With a capo set, its tooltip names the shapes to play.	-
Tempo	The song's BPM (20-320). Feeds Add Click, count-ins and the DAW export tempo.	-
Rename	The pencil by the title edits the song name.	-

Speed, Pitch and Key appear once the live warp engine is active; the TEMPO chip appears once a song is loaded. The TEMPO chip also carries $\frac{1}{2}$ / $\times 2$ buttons and a wand that detects tempo from the audio (chapter 09).

Waveforms & track headers

Each stem draws as a smooth, multi-resolution waveform tinted by its role - drums teal, bass blue, vocals amber, and so on. The header beside every track carries **Mute**, **Solo** and the **A** areas button (chapter 07); click tracks add count-in, double-time and half-time controls (chapter 09). Clicking a header's name area opens that track's channel strip (chapter 08); clicking the role tag opens the role dropdown.

Zooming

Ctrl+Wheel time zoom **Alt+Wheel** track height **H** / **G** zoom in/out **0** reset **Shift** + **H** / **Shift** + **G** taller/shorter.

An optional zoom bar under the timeline mirrors these with sliders and a live samples-per-pixel readout (turn it on in **Settings** → **Appearance**). Middle-drag pans in any tool.

Bars & beats

The ruler counts time or bars. Switch with the **TIME|BARS** badge on the ruler, the right-click menu on the ruler or the transport readout, or a click on the readout itself. The grid is read from your click track and mapped through the click's own timeline, so a Time Shift or a tempo normalise moves the bar lines with the ticks.

When the click's accents are wrong for the song (a 2/4 before the chorus, a bridge in three), drag a bar line to set where a bar starts or how long it runs. That metre is stored against the song, so it survives a re-read, a normalise and a Time Shift, and the click is rebuilt from your original recording so its accents agree with the bars you drew.

06 Click, guide click or cue?

Three things can count a band in or call a section, and they look alike until the tempo moves. One rule tells them apart, and the next chapters lean on it.

THE RULE

If it must stay on the beat when the tempo moves, it is a **guide click**. If it happens at a moment, it is a **cue**. Who hears it is a separate question, answered by cue tracks and output buses.

The four things

	WHAT IT IS	ON THE BEAT?	EXPORTS AS	WHERE YOU WORK IT
Click	One of the song's stems: downloaded with it, or made by Add Click . It is also the grid. Bars, snapping, the Count menu and Align Click all read its ticks.	It is the beat.	Its own track, on the Click row of Output buses.	Its track header and channel strip (chapter 09).
Guide click	A real track made from the click: the same file and timing, with its own sound, fader and density. Usually set to play only where you have drawn areas. A song can have as many as it needs.	Yes. Its ticks are the click's own ticks.	"Guide Click", then "Guide Click 2" and so on, each its own track.	Right-click the click's header (chapter 09, Guide clicks).
Cue	A marker that plays audio. Spoken : your own recorded voice, an AI voice, or calls read back from a track you already have. Or an audio cue : a clip of your own, or a generated one.	No. It plays at the moment you put it, and nothing inside it is tied to the click.	Inside the cue track it was placed on.	Add Marker (this chapter and chapter 10).
Cue track	A group of cues. Every song has the main one; tick Extra cue tracks and a song can have up to four more, each with its own name and, if you like, its own voice.	It only holds cues.	"Cues" for the main one. Each extra is its own track, with a track type of the same name.	Inspector, Cue Tracks (this chapter).

Choosing

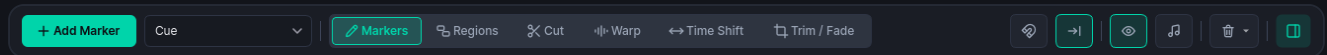
- A count that has to be in time, into a section or back in after a stop: a guide click. It stays on the beat through Tempo Normalise, a warp, a cut or **Change Click** , because it is the click.
- A word ("Chorus", "Solo", "End") or a spoken "1, 2, 3, 4": a spoken cue. Each number of a count is its own marker on a click beat, so a spoken count is placed in time even though each word is only a moment.
- A sound that is not a tick and not a word, such as a pitch note or a sting: an audio cue.
- Different calls for different people: extra cue tracks, each sent to its own bus in **Output buses** .

TWO LIBRARIES THAT ARE EASY TO CONFUSE

Click Sounds are single hits, 400 ms at most, that TraxxTool plays on every tick of a click or a guide click, so they are always on the beat. Audio cues are whole clips of up to 30 seconds that you place by hand as markers, so they are only ever where you put them.

06 Markers & cues

Markers are the signposts of your song - "Verse", "Chorus", a count-in, a pedal change. Cue markers are spoken aloud in the mix (chapter 10).



The marker toolbar, from Add Marker to Clear.

Adding a marker

- 1 Click **+ Add Marker** (or press **M**) to open the menu.
- 2 Pick from your **Favourites** at the top, then **Count** (1-8), **Song Sections** (Verse, Chorus, Bridge, Intro, Outro, Last Time, End...), **Instruments** (Vocals, Guitar, Keys, Solo...), **My cues** (every custom cue already in your library), or type your own in the **Custom** box and press Enter.
- 3 Drag it to the exact spot. Nudge with the arrow keys (**Shift** for coarse), or jump between markers with **Alt** + **←** / **→**.

Placement helpers

- **Favourites** - star a cue from the ★ column in **Voices & Cues**, or by right-clicking one you have placed, and it sits at the top of the Add Marker menu on **Alt** + **1** to **9**.
- **Snap** - new markers snap to the nearest click-track transient. Press **S**.
- **Beat Nudge** - arrow-key nudges step by whole beats instead of milliseconds. Press **B**.
- **The whole count in one go** - hold **Shift** while picking a number in the **Count** menu and TraxxTool lays the full count (1 up to that number) across consecutive click beats, each number its own marker on a real transient so the count stays in time at any tempo. Add **Ctrl** for eighths: "1 & 2 & 3 & 4 &".
- **The two-bar count-in** - at the bottom of the **Count** menu: "1" and "2" on beats one and three, then a full 1-2-3-4 on the next bar. It reuses the count cues you already have, so it costs nothing extra.
- **Whole intros and endings in one press** - **Place Intro Cues** lays the spoken title and the 2-3-4 count at the start (songs imported with a click get this automatically). **Place Ending Cues** is the mirror: park the playhead on the downbeat where the song finishes and it calls **End** a bar early, then 1-2-3-4 on the bar before, landing the band on the last hit. Both are one undo, and **End** is its own cue, separate from **Outro**, so you are asked to record or generate it once.

Editor modes

The **Editor mode** dropdown focuses the menu, and the preview track, on one marker family - **Cue**, or one of your enabled MIDI devices (**HeadRush**, **X Air**, **Generic MIDI...**). Only the active mode's markers move; **Show All** greys the others in for context.

Right-click a marker

Set its alignment to Start / Peak / End, preview or regenerate its audio, edit the text, copy/paste (**Ctrl** + **C**, then **Ctrl** + **V** at the playhead), or delete. A MIDI marker also offers **Commands...** to fire several things at once (chapter 14).

Cues you already have on a track

When the calls are on a track as audio - a song back from a Stage Traxx backup, or one with the MD calling the sections - right-click the track header and choose **Cues from this track...**. Each call returns as a cue marker keeping its own slice of that audio, and the track it read is muted so no call is heard twice. One Undo takes back both. With extra cue tracks it asks which cue track they go on (next page).

CLEARING MARKERS

The **Clear** menu can remove just preset cues, just custom cues, all cue markers, a single device's markers, or everything, and every clear shows a count and is undoable.

06 Markers & cues · more than one cue track

A band member who needs different calls from everyone else can have a cue track of their own, exported as its own track and sent to its own bus. Off until you switch it on; songs without it are untouched.

Adding a cue track

In the Inspector, open **Cue Tracks**, tick **Extra cue tracks** and click **Add**. Give the track a name: it is also the name of its exported track and of the track type that track carries, so **Output buses** can send it wherever it needs to go. A song can have up to four extra cue tracks.

Working on it

The track joins the mode dropdown next to **Cue**, and picking it there or under Cue Tracks switches the lane, the marker bar and what you hear to that track. Cues you place while it is picked go on it; the other tracks' cues stay silent until you switch back.

Right-click a cue for **Copy to Cue Track** and **Move to Cue Track**, or use **Copy cues from...** under Cue Tracks to bring every cue of another track across.

Cues read off a track

Cues from this track... asks where the calls go. It picks the cue track named like the audio track, so a backup's "VoxCues" track reads back onto your VoxCues cue track, and can make a new cue track named after it.

What stays on the main cue track

Section markers, and the lyric links and song regions that hang off them, belong to the main cue track. A section copied or moved to an extra track becomes a plain cue there.

Its own voice

Pick a voice for the track under Cue Tracks and its cues are generated in that voice, whatever voice the main cues use. Cues the voice does not have yet are offered for generating straight away.

Where else they turn up

- **Areas.** An area's **Also play in** (chapter 07) lists your extra cue tracks under **Cue track**, so a stretch of any stem can be sent to one person's cues.
- **Bandroom and missing audio.** A Bandroom share carries every cue track, and re-downloading a song's missing audio from the Library brings every cue track's cues back, not only the main one's.

REMOVING A TRACK

Remove takes the track and its cues off the song, with a count first, and is undoable. The track type it used stays in Manage track types for any other song that shares the name.

06 Markers & cues · audio cues

Your own audio as a cue: a pitch note, a stick count-off, a sting, a rim tap for a singer on a wedge. It plays whatever cue voice is set. Off until you switch it on; songs without it are untouched.

Switching it on

In the Inspector, open **Cue Tracks** and tick **Audio cues**. **Manage...** opens the Audio Cues window, and the **Add Marker** menu gains an **Audio** list after My cues, with **Manage audio cues...** at its foot.

Making one

Import Audio... takes any audio file; a long one is cut to its first 30 seconds. **Generate...** makes one from words instead: fill in **Describe the sound**, set **Length**, and use **Follow the description** to say how closely it should keep to your words. It arrives in the list a few seconds later. Generating shows its price in credits before anything is spent, or runs on your own ElevenLabs key. Placing an audio cue never costs anything.

Drag the two trim handles to keep the part you want, and set the **Level** fader to how loud it should play. **Low cut**, **EQ** and **Comp** are there too, switched out until you need them. The amber line is the instant that lands on the marker: on a single hit it sits on the hit, and on a four-beat count you drag it to where the 1 of the next bar falls. **Save** writes it; your original clip is kept as it was, so you can come back and change any of this later.

Placing one

Pick it from **Audio** and it goes in at the playhead on the cue track you are editing, and exports inside that track like any other cue. Star it and it gets a number key at the top of the menu. Right-click a placed one for **Edit Audio Cue...**. **Rename** in the Audio Cues window retitles the cues already placed in the open song; other songs keep playing under the old name.

A CLIP DOES NOT FOLLOW TEMPO

The beats inside a clip are baked in: a count made at 120 is only right in a song at 120. For a count that must sit on the beat, use a guide click that plays only its areas (chapter 09, Guide clicks): its ticks are the click's own, and each area can have its own sound and level.

07 Editing tools

Five tools share one segmented switch - Markers, Cut, Warp, Time Shift, Trim/Fade. Only one is active at a time, so the timeline always behaves predictably.

Switch tools from the toolbar or with the keys **V** (Markers), **C** (Cut) and **W** (Warp). Every edit here is fully undoable and previews exactly what the exported song will do.

Cut - shorten the arrangement

Drag across the timeline to remove a section from the whole song at once (snapped to click transients); click an existing cut to delete it. A Cut Controls bar sets Crossfade, Fade Out and Fade In in milliseconds, with per-cut overrides on right-click. Cuts stay active even when you switch tools.

Warp - bend the tempo

Double-click to drop a warp anchor, then drag it to stretch the song between anchors. A **warp scope** combo, shown while the Warp tool is active, decides what moves:

Whole song	One warp over every stem - they stay locked together.
Warp to click	Warpes all other stems onto the click's grid; the click stays fixed.
Warp to track...	Pick one stem to keep fixed; every other stem warps onto it.
Custom group...	Pick the stems to warp together; the rest stay put.

Only one warp group is active at a time; non-member stems dim while you edit it. A single clip can also be stretched from its right-click **Time Stretch...** menu.

Time Shift - slide one track, or all of them

Drag a track left or right in time; hold **Shift** to snap to whole bars, right-click to reset. This is how you nudge a downloaded or steady click into place - then press **Align Click** to lock it to the drums (chapter 09).

Hold **Ctrl** while you drag and **every stem moves together** as one undoable move, the click staying where it is. That is how you bring a whole song in on beat 5 of a 1-2-3-4 count-in: Ctrl+Shift+drag one bar and the set follows, with no stem left behind. The bar it snaps to is measured from your click, so a song in 3/4 or 6/8 snaps to its own bar.

Trim / Fade - set where the song plays

Drag the start and end handles to set the playable range, and the fade dots for fade-in/out (0-10 s). These are the same Start/End and fade values Stage Traxx uses, written straight into your export - the preview auditions exactly what the device will do.

WHICH TOOL CHANGES THE AUDIO?

Cut and Warp change the rendered timeline. Trim/Fade and the Speed/Pitch chips are device settings that can travel with the song and stay editable on Stage Traxx - see chapter 12.

Areas - silence or isolate part of one track

Areas mark stretches of a single track to treat differently from the rest of it - drop a guitar solo, or make a click that only sounds through a count-in. Click the **A** button on a track's header, or right-click it and open **Areas**, then drag across the track to draw one; right-click an area to remove it. Each track's areas are all one mode, set from the header's right-click menu or the inspector:

Silence these areas	The drawn stretches are muted; the rest of the track plays.
Play only these areas	Only the drawn stretches play; everything else is muted.

With an area selected, **X** and **0** switch its track between the two modes. **Also play in** sends an area somewhere else as well; pick where and **Level there** appears. On a guide click each area has a **Sound** and a **Level here** (chapter 09).

08 Channel strips & EQ

Click any track header to open its channel strip - a mini mixer for that stem, with volume, pan, a four-band EQ, and mute/solo. Everything here updates playback live, and matches the exported result exactly.

CONTROL	RANGE & BEHAVIOUR
Volume	-60 to +12 dB, with 0 dB as unity gain.
Pan	-100 (hard left) to +100 (hard right); centre shows "C".
EQ	Four bands - LO, LM, HM, HI - each ±12 dB, applied when you release the slider.
Follows song pitch	Whether this track transposes with the song's Pitch. Melodic stems on; click, drums and cues off by default.
Mute / Solo / Reset	Standard mixer controls, plus a one-click reset of the strip.

DAW MUSCLE MEMORY WORKS HERE

Ctrl-drag for fine adjustment and **Alt-click** to reset any control to its default - the same conventions you already use in your DAW. The strip prints the reminder right under the title.

WHERE THESE VALUES GO

You choose per song whether EQ is baked into the stems or left editable on the device (chapter 12). Track names and colours live in Song Details; volume and pan live here in the strip - the single source of truth for both playback and export.

Lead Vocal

Volume

-3.5 dB

^

v

Pan

22

^

v

R22

EQ

LO

LM

HM

HI

+2

-2

+3

+2

☒ Follows song pitch

Mute

Solo

Reset

The channel strip for one stem: volume, pan, four EQ bands, and the Ctrl-drag / Alt-click reminder.

09 Click, count-in & tempo

Special controls on the Click track, plus tempo detection and normalising: count-ins, denser subdivisions and drummer-tight alignment.

Extra Bar & Remove Bar (+ / -)

Add or remove a count-in bar at the front of the song. Adding a bar is what drives the pre-roll you see in the timeline, so the band gets a full count before bar 1.

This is how you give a download a count-in it never had. Press **+** on the click track header and TraxxTool copies the click's own first bar and puts it in front, so the count is in the song's real tempo and perfectly in time. Again for two bars. It is stored as a setting rather than a new audio file, so it travels with a shared arrangement and **-** takes it straight back off.

Silence the count-in

And this is how you take one off. Right-click the click track's header and choose **Silence the count-in**: those bars go quiet and nothing else moves. It is an ordinary silenced area, so bar 1, your markers and every other stem stay put, the file is never edited, and **Restore the count-in** puts it back. Your own spoken count-in cues keep playing, so this is also how you swap a store's ticks for your own voice.

Double-time click (2x / 3x)

Toggle the **2x** button on a click header to overlay extra clicks evenly inside every gap, staying perfectly in time. It is length-preserving and fully undoable. TraxxTool listens to the song first: a 3/4 or 6/8 song whose click ticks once per bar gets each gap split in **three** (the button then reads **3x**). Choose the subdivision yourself with the density buttons in the click's channel strip.

Align Click

When a song has both a click and drums, **Align Click** snaps the loud bar-clicks onto the strong drum hits, reading the tempo from the click itself so it never needs the song's BPM.

- 1 Switch to the **Time Shift** tool (Align Click is enabled there).
- 2 Drag the click roughly into place against the drums.
- 3 Press **Align Click** to lock it precisely.

Guessed wrong which stem is the click or the drums? **Shift-click** the button to choose them by hand. No click at all? **Add Click** listens and adds one that follows the beat, count-in included; Shift-click it (or **Change Click**) for a steady metronome or a count-in only.

Detect & normalise tempo

The wand on the TEMPO chip **detects the BPM**, from the click if there is one, and offers to round it or nudge it by a half/double. Once the tempo is right, **Tempo Normalise** forces the click onto that grid, warps every stem with it and replaces the stretched click with a fresh on-grid one. Toggle it off to put the original timing back. On a medley it asks first.



Detect Tempo: fine-tune, or halve/double if it landed an octave out.

GUIDE CLICKS, COUNTING IN & DIM

A second, sparser click for the rest of the band is a **guide click**, on the next page; every way to count the band in is on the page after. **Dim Tracks** and **Return to start on pause** live in the Inspector's Playback section.

09 Click, count-in & tempo · guide clicks

The click runs all song for whoever plays to it. A guide click is a second click for everyone else: sparser, in another sound, and often only where the recorded drums drop out.

Making one

Right-click the click track's header and choose **Duplicate this click track**. The copy appears under the click as a real track called Guide Click. It shares the click's file and timing: Time Shift or Align Click the click and its guide clicks go with it, and a guide click cannot be moved on its own. It has its own mute, solo, fader and EQ. On a guide click the same entry reads **Add another click from this one**: a song can have as many as it needs, exported as "Guide Click", "Guide Click 2" and so on. A guide click with no bus of its own goes out on the **Guide click** row of **Output buses**, as that row stands at each export.

Its own sound and density

Open the guide click's channel strip. **Click sound** re-voices every tick and never changes the file; **Density** sets **1/2**, **1x**, **2x** or **3x**. A new guide click starts on the sound you chose with **Use for Guide Clicks** in Click Sounds, which opens from **Settings → Workbench → Click sounds...**

Playing only where it is needed

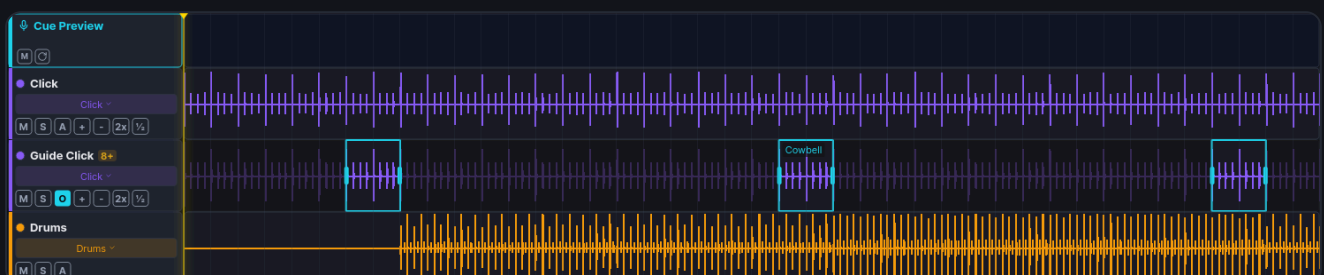
Draw areas on the guide click (chapter 07) and it is set to **Play only these areas**: silent everywhere else. Three entries on the click header's right-click menu draw the areas for you:

Add a guide click where the drums drop out	An area over every stretch where the drums are silent for a few seconds. Needs a track typed Drums or Percussion.
Add count-in clicks before sections	2 or 4 clicks before each section marker. Needs section markers; a section in the song's first two seconds is left to the intro count.
Add count-in clicks where the music re-enters	2 or 4 clicks before the music comes back from a silence of 3 seconds or more. Needs no markers.

All three land on a guide click and never on the click you right-clicked: the song's first guide click if it has one, a new one if not. Used from a guide click's own header they fill that one. Making the guide click and drawing its areas is one undo step. The count-in fills add to the areas already there; the drums fill replaces them.

A sound and a level for each area

Click an area on a guide click and the Inspector's **Selection Area** section gains **Sound** and **Level here**. Sound's first entry is the track's own, such as **Track: Rim knock**, then your click sounds; the level runs from -24 to +2 dB and applies to that area alone. Or right-click the area and pick from **Sound**. So one guide click can tap a rim quietly into a soft intro and ring a cowbell after a loud solo: set the track to Rim knock, leave the intro's area alone, and give the area after the solo Cowbell and a few dB more.



One guide click, set to Rim knock, playing only its three areas. The middle area is set to Cowbell, so it says so; areas in the track's own sound carry no label.

CHANGE CLICK TAKES THEM WITH IT

When **Change Click** replaces a click that Add Click made, its guide clicks move to the new click. Their areas are put back on the new ticks, and their sound, level, density and bus stay as you set them. It is one undo step.

09 Click, count-in & tempo · making a click sound

A click sound from your own clip: a cowbell, a stick, the count you already use. Open

Settings → **Workbench** → **Click sounds...** and press **New from Audio...**, or pick one of yours and **Edit...**.



The Beat taken from hit 2 of a four-hit clip.

The tick

Choose **Accent (Bar 1)** or **Beat** and **Import Clip...**. What sits between the two handles is the tick, exactly: up to 400 ms, and the right handle stops there. Drag the tick itself to move it to another hit of the clip. The amber **click point** is the instant that lands on the beat; **Detect Click Point** puts it on the attack.

Shaping it

Low cut, **EQ** and **Comp** start flat or switched out, so the clip plays as it was made. Each starts simple, with one knob: **Tone** tilts it darker or brighter, **Amount** evens it out without making it louder at its peak. The pill in a section's corner shows every control, set to what the one knob chose. Drag a knob, hold Ctrl (Cmd on a Mac) or Shift for fine steps, double-click to put it back, or click its value and type one.

How loud

Clip gain puts the accent's peak at -2 dBFS. A Beat cut from the same clip gets the same gain, so it sits under the accent as it does in the recording; a Beat from a clip of its own starts 6 dB under. **Beat level** and the green strip by the meter show where the beat still counts as a beat; if it turns amber, move the fader. A sound made in an earlier version plays as it did until you change it.

09 Click, count-in & tempo · counting the band in

A count-in is whatever the band hears before they play. There are four kinds, in four places. Pick by who has to hear it, and whether it has to follow the tempo.

1 · In the click

- **The download's own count-in.** Most downloaded clicks start a bar or two before bar 1, and TraxxTool keeps those bars as pre-roll (chapter 04). Some sources deliver them as a separate stem named "Intro Count"; **Settings → Export** can merge it into the click on export.
- **Taking it off and putting it back.** Right-click the click's header: **Silence the count-in**, then **Restore the count-in**.
- **More bars.** **+** on the click's header adds a count-in bar copied from the click's own first bar, and **-** removes it. They work on a click with no areas drawn on it.
- **A click you made.** Shift-click **Add Click**, or press **Change Click**: **Count-in** takes 0 to 4 bars, and **Count-in only** makes a click that counts the band in and then stays silent.

2 · Spoken

- **On import.** A song with a click gets its spoken title and a "2, 3, 4" by itself. The two ticks are in **Settings → Workbench**: **Add a title marker from the click track** and **Add count-in markers (2, 3, 4)**. **Place Intro Cues** does the same later.
- **Count (1-8)** in **Add Marker**. A click places one number. **Shift** places the full count on consecutive click beats, **Ctrl + Shift** adds the ands, and **Alt + Shift** counts down. The **Two-bar count-in** is at the bottom of that menu.
- **A cue with its count.** Park the playhead on the downbeat the band comes in on and Shift-click any cue in **Add Marker**: the cue is called two bars before it, and a 1-2-3-4 fills the last bar. **Alt + Shift** counts 4-3-2-1.
- **The ending.** **Place Ending Cues** calls End and counts the last bar in (chapter 06).
- **Cue Groups.** Select a run of cues such as "Verse, 2, 3, 4", right-click and **Save as Cue Group...**. **Add Marker → Cue Groups** then places it at the playhead in any song, spaced on that song's beats.

3 · Guide click ticks

Add count-in clicks before sections and **Add count-in clicks where the music re-enters** (previous page) put 2 or 4 ticks of a guide click before each spot. They are the click's own ticks, so they stay on the beat whatever happens to the tempo, and each area can have its own sound and level.

4 · A clip

An audio cue (chapter 06) can be a count: a stick count-off, or four taps you recorded. Drag its amber line to where the 1 of the next bar falls and place it like any cue. A clip does not follow tempo: its beats are baked in, so a count made at 120 is only right in a song at 120.

WHICH TO REACH FOR

Spoken when the band wears in-ears: words say where you are as well as when. Guide click ticks when someone is on a wedge and words would reach the room.

10 Spoken cues

Cue markers become spoken calls in the mix - "Verse one, coming up", "Chorus", "Stop" - so the band never loses their place. Use your own voice, free, or a curated AI voice.

Any cue marker you place (chapter 06) can be rendered to speech and baked onto the timeline. TraxxTool offers **two voice sources**, chosen in **Settings → Cues**:

Record my own voice **FREE**

Record the standard cue set in your own voice - a couple of minutes, no account, credits or keys. This is the default for new installs.

ElevenLabs AI voice

A curated list of six voices with free previews - powered by your AI credits (nothing to set up) or your own ElevenLabs key.

Picking an AI voice

The **Voice** dropdown lists six hand-picked voices - Jamie (the default), Andy, Alex, Blondie, Allison and Kristen - each with a **Preview** button. Previews are free and work signed out, because every curated voice ships a pre-generated sample. Only a typed custom voice id, or a non-default model, actually calls the API and costs credits.

STANDARD CUES ARE ALWAYS FREE

Counts, section names and common instruments resolve from a shared voice pack that installs with the app, so they work even with no key and no recording. A custom phrase you type yourself is the one that needs a voice - your own recording, or credits/BYOK.

Voice speed

The Inspector's Voice / TTS section has a **Voice Speed** slider (0.7× to 1.2×; double-click to reset). It affects ElevenLabs generation; your own recordings keep their own pace.

When cues are generated

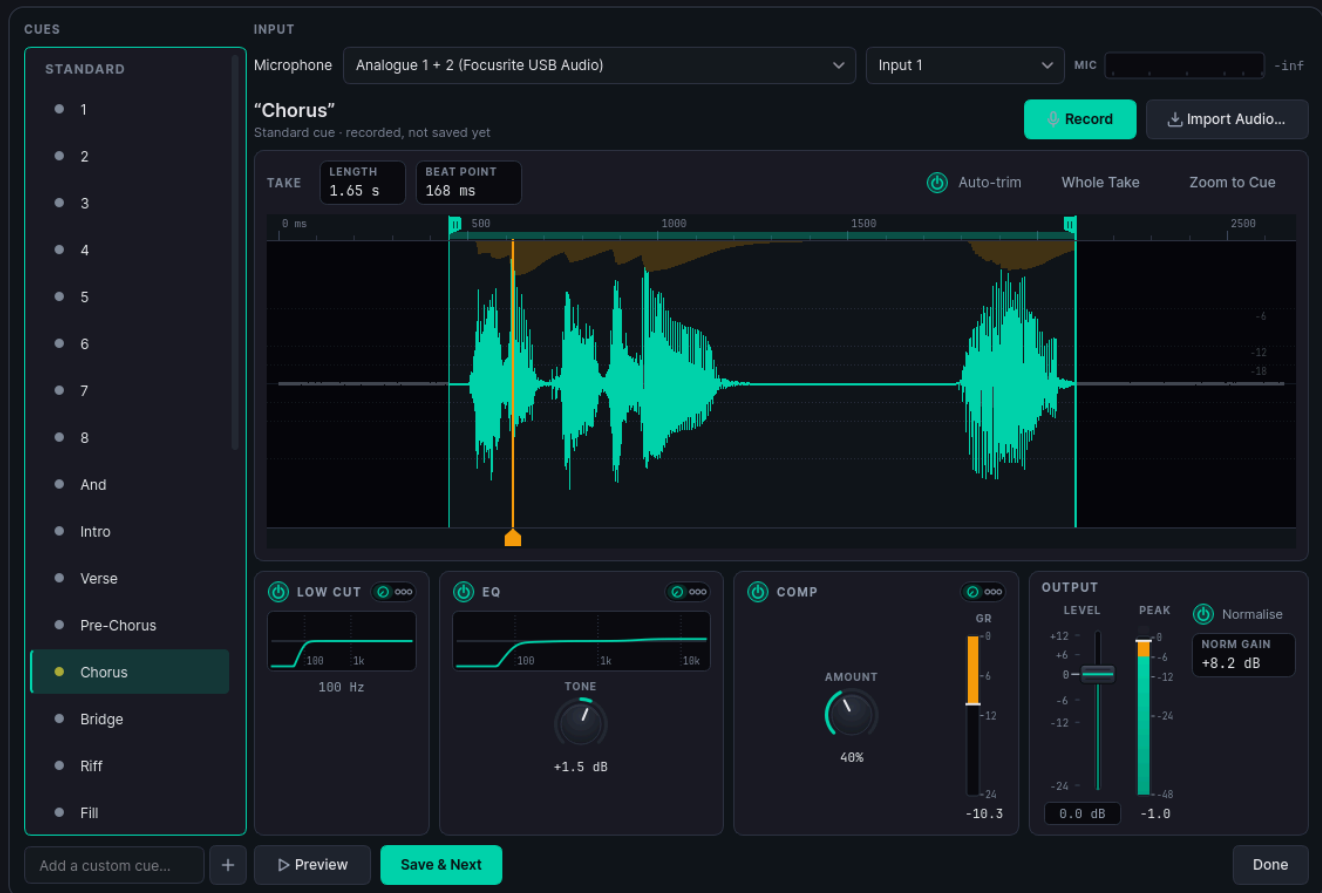
You don't have to render cues one at a time. On **Prepare Song**, any cue marker missing audio is generated automatically. Markers are held until the chosen voice source can actually produce them, so a marker never ships silent by accident; if no voice is set up when you place one, a **Set Up Your Cue Voice** dialog offers to record it or switch to ElevenLabs on the spot.

BRING YOUR OWN KEY

Tick **Use my own API keys instead of credits** in **Settings → AI** to reveal the ElevenLabs API key field there, with **Test key** to confirm it. The voice model and a custom voice id are on the Cues page. See chapter 23.

10 Spoken cues · recording your own

The recorder captures the standard cue set – and any custom phrase – in your own voice. Record once; your voice is used in every song.



The Record Cues window: pick a cue on the left, record, trim, and shape it on the strip underneath. A green check means it is recorded in your voice.

Open it from **Settings → Cues → Record Cues...** (no song needs to be open), or automatically when you place a marker whose cue you haven't recorded.

The flow

- 1 Pick a cue in the **Cues** list, or type a phrase into "Add a custom cue..." and press Enter to add your own.
- 2 Choose your **Microphone** and input channel, then press **Record** and speak.
- 3 Trim with the handles, then switch in **Low cut**, **EQ** or **Comp** if it needs them.
- 4 **Save & Next** jumps to the next unrecorded cue.

EVERY CUE IS GLOBAL - AND YOU CAN IMPORT ONE

A phrase you record joins your voice library and is available in **every** song; type the same text into a marker's Custom field and TraxxTool finds it. AI-generated cues work the same way, stored per voice, so a cue is only ever paid for once. No microphone? **Import Audio...** takes an existing WAV, MP3, M4A, FLAC or OGG through the same trim and polish flow – which is how a professionally recorded cue pack gets in.

ON EXPORT, A MISSING CUE IS SKIPPED, NOT FAKED

If a cue marker still has no audio at export time, it keeps its position and label but contributes no sound, and Export Diagnostics names it. Nothing is ever shipped as a silent surprise.

10 Where a cue lands, and changing one

Peak alignment fires a cue on its loudest moment. When that is the wrong moment, move it - once, for every song that uses the cue.

Hearing what you already have

Click any cue in either editor and the audio it already holds is drawn, with **Preview** to hear it. That is the cue exactly as your songs play it, so you can judge whether it needs replacing before you record or generate over it.

The alignment point

A peak-aligned cue - the count-ins, and anything you set to **Peak Aligned** from a marker's right-click menu - is placed so its loudest moment sits exactly on the beat. The amber line drawn on the waveform in either cue editor is that moment.

It is measured for you and is right nearly every time. The exceptions are real though: a "three" whose consonant is louder than the vowel, or a generated cue with a breath louder than the word. Drag the amber handle to the instant you actually want on the beat. The measured position stays behind as a faint dashed line so you can see how far you have moved, and double-clicking the handle puts it back.

The alignment point belongs to the cue's **audio**, not to one marker. Move it once and every song using that cue follows - and the export places the clip on exactly the point you set, rather than re-measuring a peak of its own. Recording or regenerating the cue clears it, because it described audio that no longer exists.

Changing a cue you have already placed

Markers remember the cue's length and alignment, so a cue you re-record or regenerate does not change them by itself. Right-click any cue marker and choose **Refresh Cue Audio**: it re-reads the cue from disk and moves the marker's audio to match. It applies to a whole selection at once, and runs by itself when you close a cue editor.

CUE EDITS ARE INSTANT

Dragging a cue marker moves its audio and waveform immediately, at any number of cues per song. Cue audio is read from disk once per file per session and shared by every marker using it, so nothing is re-decoded when you nudge a marker, change its alignment or refresh it.

10 Voices & cue libraries

Every voice you use keeps its own library of cues, shared across your whole set. Generate or record a cue once and every song reuses it.

Open **Settings → Cues → Manage Voices & Cues...**. The top table lists every voice TraxxTool has seen, with how many of your cues it holds and when you last used it. Below it, the coverage grid shows one row per cue and a tick wherever that voice has the audio.

Filling the gaps

- 1 Select a voice - or several, with **Ctrl / Shift**.
- 2 The button and the line beneath it state how many cues are missing and what generating them costs, before anything is spent.
- 3 **Generate missing cue(s)** fills every gap across every selected voice in one run.

Only want some of them? Every row in the coverage grid has a tick box, and they all start ticked. Untick the cues you do not need and the run - and the cost quoted above it - covers only the rest, so wanting one cue never means paying for the whole set. **All** and **None** above the grid do the obvious thing.

WHY THIS SAVES MONEY

Cues are keyed by their text and stored per voice, so "Chorus" is generated once and reused by every song for ever. Switching voice starts that voice's own library rather than replaying the previous voice's audio. Your own recorded voice appears in the table too - its gaps are filled by the recorder, so it is skipped (with a note) rather than blocking a mixed selection.

Shaping one AI cue

The manager fills gaps in bulk. To work on a single cue, open **Settings → Cues → Edit AI Cues...**, or right-click a cue marker and choose **Edit Cue Audio...** while an AI voice is selected.

Pick a voice at the top and a cue on the left; its current audio is drawn, with **Preview** to hear it. The box above the waveform is the **prompt** - what the voice is actually asked to say, which starts as the cue's name but does not have to stay there. Punctuation and capitals change the delivery: "Chorus!" is shouted where "Chorus." is called, and one or two tries is normal. **Regenerate** replaces that cue's audio, and the wording is remembered per voice so you can come back and refine it. The amber alignment handle described in chapter 10 is here too.

REGENERATING REPLACES THE CUE EVERYWHERE

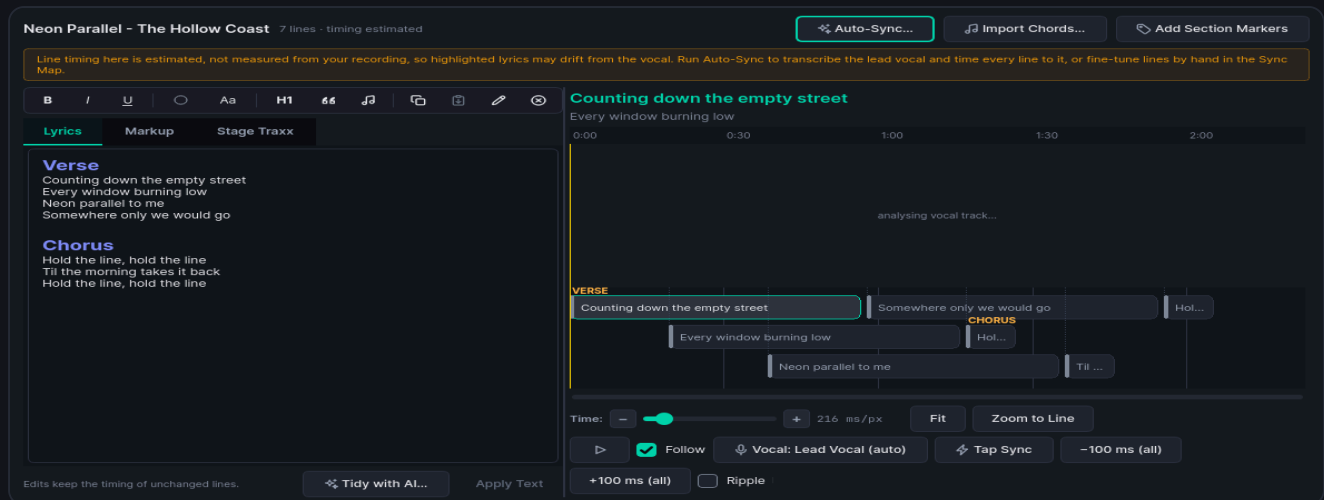
A cue belongs to the voice, not to a song, so the new audio is what every song using that voice plays. Songs already open pick it up when you close the editor; elsewhere, right-click a marker and choose **Refresh Cue Audio**. It costs the same as any other cue generation, and the price is stated before anything is spent.

Cues in another language

Spoken cues have their own language setting in **Settings → Appearance → Spoken cue language**, independent of the interface language - so an English interface can drive Spanish cues, or the other way round. Each language keeps its own audio per voice, so switching never replays the wrong language. The marker itself keeps its English name, which is what keeps slugs, billing and Community Charts matching up.

11 Lyrics Studio & BrookSync

A room of its own for lyrics: type or paste the words, auto-sync them to the lead vocal with one click, and drag each line until it lands.



Lyrics Studio: the text editor and Stage Traxx preview on the left, and a draggable vocal sync map on the right where each line is a chip pinned to its timestamp.

Open it with the **Lyrics** button in the Workbench action bar. The window has two sides.

The text side

- **Lyrics** tab - the words as the stage will draw them: bold is bold, red is red, headings are large, and a formatting bar writes Stage Traxx's markup for you. The **Markup** tab beside it shows the same lyrics with the tags visible. Edit either; they stay in step, and **Apply Text** keeps the timing of every line you did not touch.
- **Stage Traxx** tab - the exact lyric block the export writes, shifted for pre-roll and vocal offset.

The vocal sync map

The lead vocal's loudness is painted as a ribbon, with every line as a draggable chip. Drag a chip to re-time it (drops snap to the nearest onset; **Alt** places freely). **Ctrl** + Wheel zooms, double-click a chip to audition it, and **Ripple** moves every following line with it. Duets get one colour per singer.

Chords, key and capo

Import Chords... pastes or fetches a sheet, and its **Key & capo** panel moves the chords into your song's key: Em shapes with a capo on 2 are stored as the F#m chords you hear, and the song's capo is set to 2 so the stage shows Em shapes. Every chord on the sync map and the chord strip is drawn as the stage will show it; a wrong-key sheet gets a warning with the fix beside it.

Auto-Sync

Press **Auto-Sync...** in the Studio header and TraxxTool's BrookSync engine does the rest. A **Select Vocal Tracks** dialog lets you confirm the reference vocal (tick more than one for a duet). When it finishes, a **Lyrics Synced** summary lets you copy the raw Transcription, LRCLIB or Genius text.

HOW BROOKSYNC WORKS

It transcribes the vocal stem, pulls the official words from LRCLIB, and aligns the two word by word. An AI pass reconciles only the uncertain spots - where the singer ad-libbed or the transcription wobbled - leaving confident regions untouched. Prefer no AI? **Tap Sync** stamps each line as you tap along.

11 PDF charts

The chart you read from on stage, scrolling itself in Stage Traxx: attach a PDF or make one from the song's lyrics, and TraxxTool works out when each page turns.

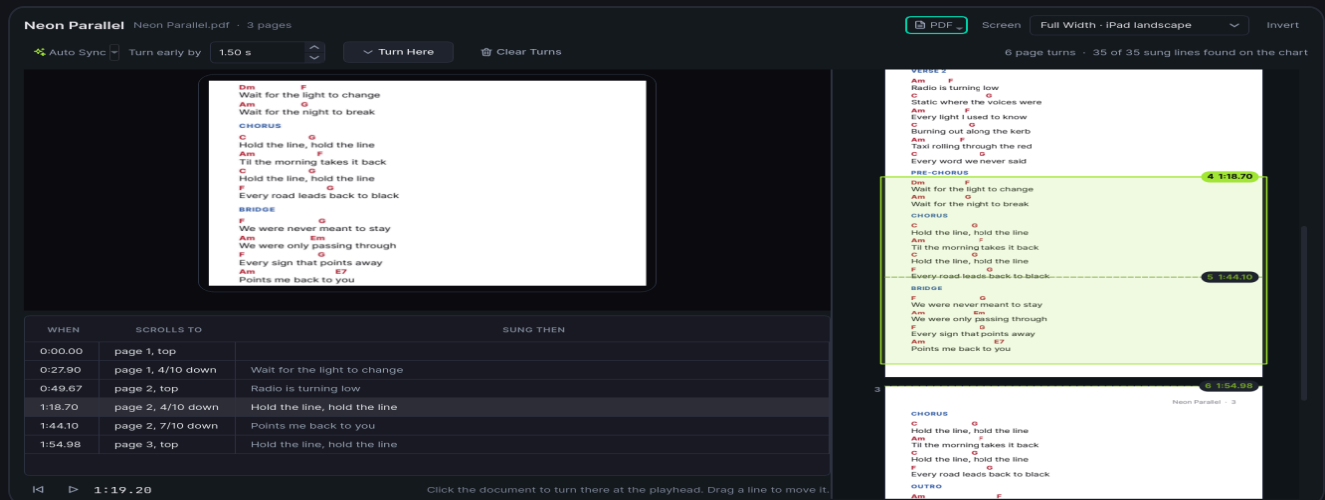


Chart view: the Stage Traxx screen at the playhead on the left, with every page turn listed under it, and the whole chart on the right with each turn drawn across the page it scrolls to.

Open it with the **Chart** button in the Workbench action bar, or drop a PDF onto the Workbench. **PDF** attaches a chart, or makes one from the song's lyrics and chords, drawn the way the stage shows them (capo, transpose and Nashville numbers included).

Page turns

- **Auto Sync** finds each sung line on the chart and turns the page just before the next line would fall off the screen. A chart with no words in it (a scan) is turned by the song's sections, or evenly.
- **Tap**: play the song and press Page Down, or a page-turner pedal, where you would turn. Page Up goes back.
- **Click** the chart on the right and the screen shows that spot from the playhead on. Drag a turn's line to move it, or retime it in the list.

Screen matches Stage Traxx's Scale Mode and how you hold the iPad. Full Height and Two Pages turn whole pages.

Show Chart on the marker bar puts the turns on the timeline, where they can be dragged too.

ON THE IPAD

The PDF goes into the song's folder in the export, and each turn is written into the lyrics as Stage Traxx's own `[pdf@01:30: p2.5]` tag. Moving a turn never needs the song prepared again. Notes drawn in Stage Traxx's PDF editor are saved in the PDF, so a backup brings them back into TraxxTool with the chart. In the Library, **PDF Charts** attaches a folder of charts to songs by title, or makes charts for every selected song.

12 Song Details

Every setting Stage Traxx reads about a song - key, tempo feel, volume, fades, chords, MIDI trigger - lives here and travels inside your export.

Edit the common fields live in the Inspector's **Song Details** section, or open the full **All details...** dialog, which mirrors Stage Traxx's own Edit Song Details screen.

What you can set

Info	Year, colour (0-15), key, keywords and free-text notes.
Audio	Volume, pitch, fine-tune (cents), speed, start/end times and fade in/out.
Metronome	Mode and click type, based on the song BPM, plus a per-song count-in and a beat anchor (Stage Traxx 4.1).
Chords & Lyrics	Chord transpose, capo (frets 0-7, also in the Inspector beside Pitch), Nashville numbers, chord lines above the words, lyric font size and scroll speed. A line under the capo says what the chords read as on stage. On the device, Settings > Lyrics & PDF needs Transpose Chords and Apply Capo on; a new backup turns the first on when a song needs it.
PDF chart	Attach a PDF to the song. It travels in the song's folder, where Stage Traxx 4.1 shows it.
MIDI	The MIDI trigger that selects this song, and a timecode offset.
Track overrides	An 8-character mixer Name, a Colour, and a Transpose (Auto/On/Off) mode per stem.

TEMPO LIVES ON THE TRANSPORT

Song Details only *shows* the BPM - you set it on the transport's TEMPO chip (chapter 05). Note the difference: TEMPO is the stored song tempo, while Song Details **Speed** is a live device playback rate.

ON DEVICE OR BAKED IN?

Speed, pitch and EQ each have a choice: leave them editable on the device, or bake them into the audio. Editable keeps flexibility; baked guarantees the sound regardless of device settings. Volume and pan are not here - they live in the channel strip (chapter 08).

Stage Traxx's own song settings, written into the export.

Info

Year

1985

Colour

None

Key

Am

Detect

Keywords

Rock, 80s

Notes

capo 2

Audio

Song volume

0.0 dB

Pitch

0 st

Fine tune

0 cents

Speed

100 %

Start time

MM:SS.mmm (blank = 0)

Auto

End time

MM:SS.mmm (blank = full song)

Auto

Reset all

Cancel

Save

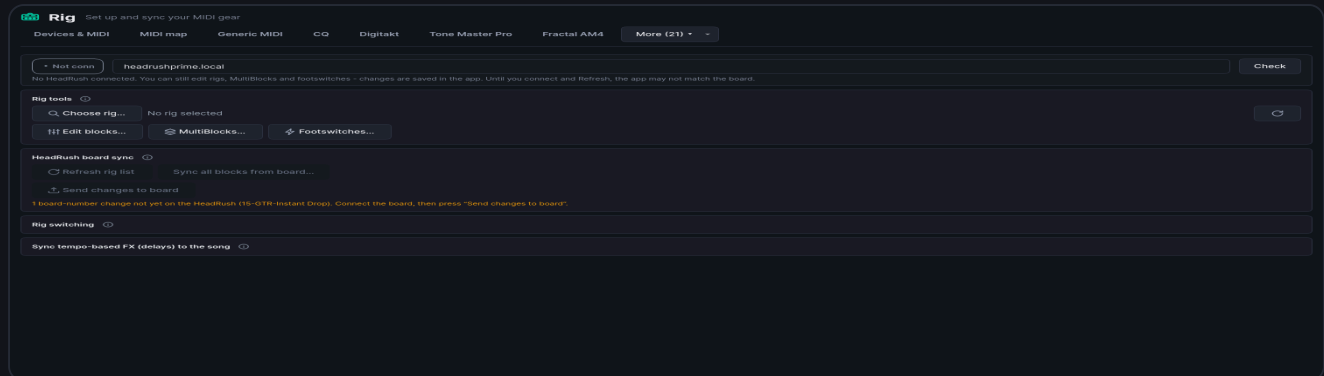
The full Stage Traxx Song Details dialog.

TRAXXTOOL · USER MANUAL V2.51.9

25

13 The Rig tab

Devices get their own room instead of being scattered through Settings. The Rig tab is where you set your gear up and sync it; songs just pick what to fire.



The Rig tab, showing the HeadRush panel: a connection banner up top, then rig tools and board sync below. Each device gets its own sub-tab.

What's here

- **Generic MIDI** - always present. Name your MIDI messages so a marker reads "Solo Boost" instead of "CC 20".
- **HeadRush / Kemper** - appear when the matching guitar rig plugin is enabled (chapter 16).
- **X Air** - appears when the X Air Mixer plugin is enabled (chapter 15).
- **Desks, lighting, keyboards and more** - Helix, Quad Cortex, Fractal AM4, TimeLine, Fender Tone Master Pro, VoiceLive 3 and 3 Extreme, X32/M32, Allen & Heath Qu, SQ and CQ, Nord Stage 3 and 4, Roland and Valeton units and Elektron Digitakt ship as published control lists; tick the ones you own.

If no device plugins are on, a hint points you to [Settings → Plugins](#). Advanced users can drop a custom profile [.json](#) into [midi_profiles](#).

Controls... beside any device lists everything it understands and sends any one of them on the spot - the fastest way to prove your cable, port and channel at soundcheck instead of mid-song.

The connection banner

Every device panel carries a shared banner reading **Connected**, **Not connected** or **Checking**, with a [Check](#) button. It polls while the panel is open, so you always know whether you are editing live or offline. Everything here works with the gear unplugged: edits are saved in the app and written to the device next time it is connected.

WHERE THE PIECES LIVE

Which devices are on, and the shared MIDI output port and channel, are set on the Rig tab's [Devices & MIDI](#) page. Each device's own setup - X Air channel names, HeadRush or Kemper rig sync - is on its own page beside it.

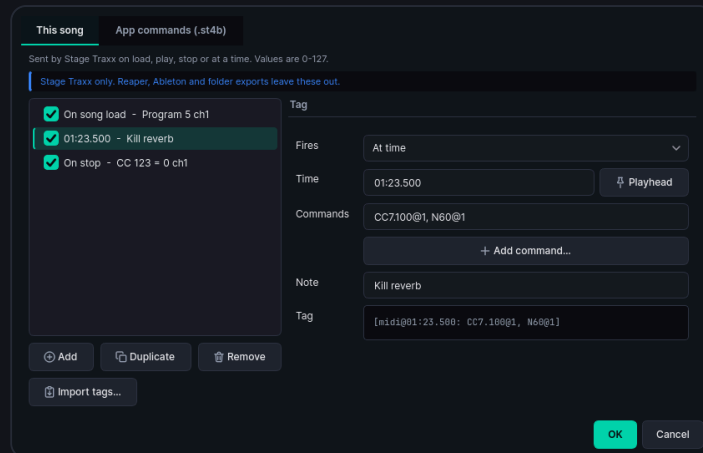
NAMES FLOW EVERYWHERE

Whatever you name here shows up in the Workbench's Add Marker menu, on the marker labels along the timeline, and in the marker editor - live, with no restart.

14 Custom MIDI commands

Fire program changes, control-change messages and notes at exact moments in a song - to switch patches, recall a scene, or kill a reverb on cue.

Open **Stage Traxx MIDI...** from the marker toolbar. Commands are stored as Stage Traxx **[midi...]** tag lines and can fire **on load, on play, on stop, or at a precise time**.



The This song tab: each entry sets when it Fires, an exact Time (with a Playhead grab), the raw Commands, and a private Note.

Building a command

- 1 Click **Add**, then choose when it fires. For a timed event, set the time or grab it from the playhead.
- 2 Type commands directly (**PC5@1**, **CC7.100@1**) or use **Add command...** for a guided builder covering Program Change, Control Change, Note, SysEx, Song Select and transport.
- 3 Give it a note to remind yourself what it is for.

One tag can hold several commands, separated by commas. Timed commands ride your cuts and tempo edits automatically - trim a section and the timestamps move with it.

APP COMMANDS (.ST4B)

The second tab holds Stage Traxx's app-wide MIDI slots and 16 Action slots, exported inside full backups. The **Import tags...** button can paste existing **[midi]** lines from Stage Traxx lyrics.

Multi-command markers

A marker on the timeline normally fires one thing, but you can make it fire several at once. Right-click a MIDI marker and choose **Commands...** to add more - kill the delay, drop the rhythm fader and recall a snapshot, all on the same beat. The commands are sent in list order - drag to rearrange. That order matters to some gear: a keyboard's bank select MSB and LSB must arrive **before** the program change they steer. Two or more commands makes it a multi marker (its label shows the first plus "+N"); remove back down to one and it becomes a standard marker again. Each marker fires **one device** - use **Add for Another Device...** to stack a second device's commands at the same instant.

commands are on each edge.

VALUES ARE 0-127

If your device counts channels or values from 1, subtract one. These commands are written into the Stage Traxx song only - Reaper, Ableton and plain-folder exports carry MIDI a different way (chapter 19).

14 When the commands fire, and hanging them on a region

Setup has to have happened before the first note, and most automation is really about a section rather than a moment.

When the commands fire

The same dialog has a **Fires** setting. Normally the commands go out at the marker's position, which is what you want for anything musical. Device **setup** is different: the patch and bank a keyboard needs before the band plays has to have happened already, and putting it near the start of the song is not the same thing - if you have trimmed the song's lead-in, playback begins after that point and never reaches it.

So set **Fires** to **When the song loads** and Stage Traxx runs those commands the moment you open the song. **When playback starts** and **When playback stops** are there too. The marker stays visible where you put it; only the moment it fires changes. Commands you leave near the very beginning of a song are treated as setup automatically, so an existing show keeps working without you changing anything.

Drag a MIDI marker onto the very start of the song and TraxxTool offers to make it a load or play command there and then. Take it, keep the position, or tick **Don't ask again** - it only asks until you tell it not to.

MIDI on a song region

Most automation is really about a **section**: harmony on for the chorus and off afterwards, a preset for the solo and back again. Hang it on the region instead of on two markers. Turn on the **Regions** tool, right-click a region and choose **MIDI → At the start** or **At the end**.

The commands belong to the region, so if you move or resize it they move with it - neither one was ever a position of its own. Unlike a marker, a region is not limited to one device: **Add Command...** lists every device you have enabled, and each row says which one it is for. The **Fires** dropdown switches between the two edges and counts what is on the one you are not looking at.

Nothing is added to the marker lane - that is the point of doing it this way. Instead the region wears a small teal tab on whichever edge fires something, visible on the region strip in every mode, and hovering it says how many

15 Device profiles & markers

Teach TraxxTool about your gear - a digital mixer, a lighting desk - and place friendly, named control markers that fire in time on export.

In **Rig → Devices & MIDI**, enable an **Automatable Device** profile (such as a Behringer X Air / XR-18 or a HeadRush). Enabled devices then appear in the Add-Marker menu, where you drop named control markers - a fader move, a mute, a snapshot recall - instead of remembering raw CC numbers.

Named mixer channels (X Air)

On the Rig tab's **X Air** panel, enter your mixer's IP and click **Fetch from mixer**. TraxxTool reads the channel labels and colours over the network so a marker reads "Kick fader" rather than "Ch 1 fader". X Air is read-only - the app reads the desk but never changes it. You can also type the names and colours in by hand, no desk required.

Faders that glide

Fader markers can glide between values over time - perfect for a smooth level ride into a chorus - and the movement is warp-aware, so it stays correct even after you stretch the song. Faders are authored in dB and pan from -100 to +100.

Editor modes are the marker family

Each enabled device adds an **Editor mode** to the marker toolbar (chapter 06). Pick a device's mode and the Add Marker menu offers exactly that device's named controls; a device set up purely from a JSON profile still gets a full menu from its own data.

Favourites, for the consoles with hundreds of controls

An X32 profile carries well over a hundred controls and a song uses a handful. Star the ones you use on the device's **Rig** page and they move to the top of that device's Add Marker menu, the first nine on **Alt+1** to **Alt+9**. Stars are per device and persist between songs. Below them, **In this song** lists the controls the open song already uses.

MORE DEVICES

No device ships with TraxxTool. **Settings → Plugins → Browse** is the catalog; search it or filter by **Devices** or **App extensions**. Installing a device puts it in **Rig → Devices & MIDI** to enable.

PER-SONG TRIGGER

The **MIDI trigger** field in Song Details is the incoming message (e.g. **PC5@1**) that makes Stage Traxx jump to this song - ideal for footswitch-driven set navigation.

16 Guitar rigs

TraxxTool talks directly to a **HeadRush** or a **Kemper PROFILER** - picking rigs, toggling blocks, and placing MultiBlock and footswitch cues on the timeline.

Each device has its own plugin, and enabling one adds a **Rig** section to the Workbench Inspector and its own panel to the Rig tab. Assign each song a rig either by board number or from a searchable dropdown that mirrors the device's own list. On a Kemper a "rig" is a **Performance**, and its number *is* its Program Change; its "blocks" are the eight effect modules A B C D X MOD DLY REV, and its "footswitches" are the five Performance Slots plus the Stage's Effect Buttons.

Managing the device (Rig tab)

Choose rig / Edit blocks...	Pick a rig, then add, replace or remove blocks in its chain. Edits save in the app and write to a connected HeadRush live. A Kemper's modules are part of the Rig itself, so there you name them instead (Modules...) and read the effects off the board.
MultiBlocks...	Build one-tap combos that switch several blocks at once (e.g. "Solo" = boost on, delay on). They appear at the top of the Add-Marker menu.
Footswitches...	Label and live-test the switches - 8 on a HeadRush, the five Slots and four Effect Buttons on a Kemper Stage. Labelling one enables it for marker placement, and it is how you recall a HeadRush Scene.
Board sync	Refresh the rig list (fast) and the full block sweep (slow - run it at home). The HeadRush reads over your network; the Kemper over MIDI SysEx, which needs its MIDI OUT back into the computer (over USB, one cable does both on Kemper OS 10.2 or newer). Only the HeadRush ever gets written to, and only via Send changes to board .

KEMPER SAYS "NOT CONNECTED"?

Rig Manager seeing your PROFILER proves nothing here: it uses its own USB protocol, and TraxxTool talks plain MIDI. The **Connection check** under the Kemper banner walks the path one leg at a time - MIDI works on this computer, an output reaches the Kemper, its MIDI OUT comes back in, both ports open, the PROFILER answers - and stops at the first leg that fails with what to do about it. Over USB the Kemper appears as **Profiler** in both port pickers; over 5-pin, pick your USB-MIDI interface in both and run a second cable from the Kemper's MIDI OUT to the interface's MIDI IN. **Copy report** puts the whole check on the clipboard for a support message.

Rig cues on the timeline

In your device's marker mode you can place MultiBlock recalls, labelled footswitch presses, and individual block toggles - all exported as MIDI so the rig follows the song hands-free. When a song loads, its rig's Program Change is sent so the device switches automatically (turn on live MIDI in [Rig → Devices & MIDI](#)).

OFFLINE-FRIENDLY

Build rigs, MultiBlocks and switch labels with nothing plugged in - it all saves in the app. On a HeadRush you can even assign a board number offline; TraxxTool records it and pushes it the next time you press [Send changes to board](#) . Nothing is ever sent to a board on its own.

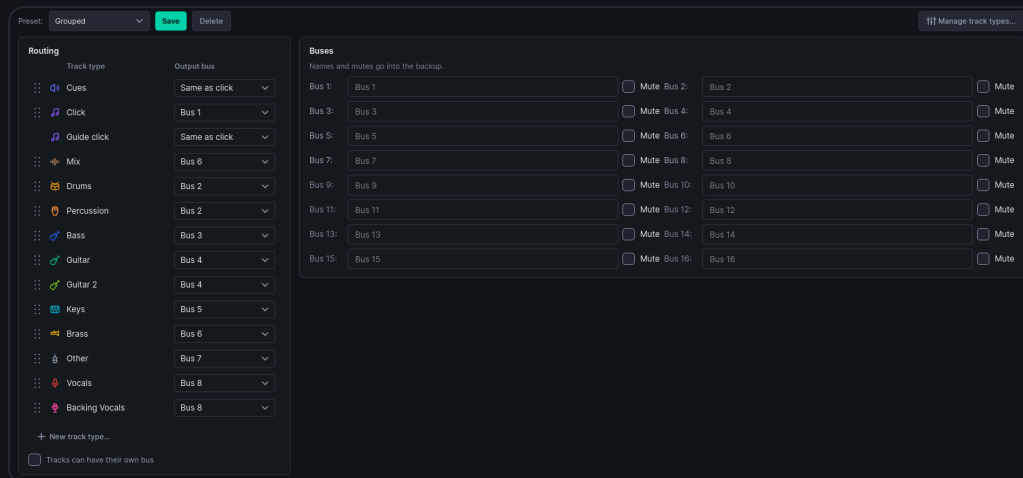
TWO NAMES TO KNOW

"Scenes" (HeadRush) and "Slots" (Kemper) are the device's own recalls, reached by labelling the switch that fires them. TraxxTool's own one-tap block combos are called **MultiBlocks**, to keep the two apart.

17 Bus routing & live versions

This is how you get "no drums", "no vox" and "just the band" versions - without rendering a single extra file.

On export, each stem is routed to one of Stage Traxx's 16 output buses based on its role (drums, bass, vocals...). On stage, you mute or unmute a whole bus on the hardware - instantly turning the vocals or drums off for a song where you have them live. One export, every version.



Output buses maps each track type to a bus, and names and mutes the buses. Save named presets and reuse them across your whole catalogue.

Setting up routing

- 1 Open the Library and press **Output buses...**
- 2 For each track role, choose the output bus it should feed.
- 3 Under **Buses**, name or mute any of the 16 buses, routed or not.
- 4 Save the layout as a preset so every song exports consistently.

Three factory presets ship: **Grouped** (the default), **Separated** (one bus per role) and **Minimal** (click/cues, live instruments, backing track).

ONE SONG, MANY BAND CONFIGURATIONS

Every song exports once, with all tracks unmuted; you adapt to the band on the night by muting buses on the device. That is why there is no separate "no drums" file to manage - it is a bus mute, not an export.

KEEP A SIGNATURE RIFF

The green **Keep** button on a track header marks a part you always want heard - an iconic guitar hook - so it is carried through even where you would otherwise mute that stem. Roles are assigned from filenames, and AI Auto-Categorize (chapter 23) cleans up anything ambiguous.

CUES AND GUIDE CLICKS ON THEIR OWN BUSES

The **Cues** and **Guide click** rows start on **Same as click**: one "cue" channel in your in-ears, which is what most rigs want. Give a row its own bus to split it off; guide clicks follow theirs at every export. Extra cue tracks have rows too.

YOUR OWN TRACK TYPES

Beyond the built-in types you can add your own - **FX**, **Pads**, a third guitar. **New track type...** at the foot of the list asks for a name, a bus and a colour; **Manage track types...** renames one, deletes it or changes its icon. Deleting rewrites any songs using the type (Other by default). Presets describe the built-in types only, so switching preset leaves your own on the bus you gave them.

18 Stereo mixes

Render plain stereo listening copies - for the van, for in-ears, for the singer to learn the song - routed exactly how you want. They are never part of the Stage Traxx export.

Tick **Add stereo mixes** in the Workbench action bar and open **Mixes...**. Each mix is a named recipe with a Left/Right grid for every stem.

Listening copies, rendered to a folder. Never part of the Stage Traxx export.

Band Mix **All In** + Add mix Remove

☒ Include this mix Name: All both All L All R None

STEM		LEFT	RIGHT
Cues	generated cue track	☒	☐
Click	Click · Click / Guides	☒	☐
Intro Count	Click · Click / Guides	☒	☐
Drums	Drums · Live Instruments (live)	☐	☐
Bass	Bass · Live Instruments (live)	☐	☐
Guitar	Guitar · Live Instruments (live) · muted	☐	☐
Keys	Keys · Backing Track	☐	☒
Lead Vocal	Vocals · Live Instruments (live)	☐	☐
Backing Vocals	Backing Vocals · Backing Track	☐	☒

Export to: Browse... Format:

A Band Mix: cues and click panned left, the band right - a classic in-ear split.

Listening copies, rendered to a folder. Never part of the Stage Traxx export.

Band Mix **All In** + Add mix Remove

☒ Include this mix Name: All both All L All R None

STEM		LEFT	RIGHT
Cues	generated cue track	☒	☒
Click	Click · Click / Guides	☒	☒
Intro Count	Click · Click / Guides	☒	☒
Drums	Drums · Live Instruments (live)	☒	☒
Bass	Bass · Live Instruments (live)	☒	☒
Guitar	Guitar · Live Instruments (live) · muted	☒	☒
Keys	Keys · Backing Track	☒	☒
Lead Vocal	Vocals · Live Instruments (live)	☒	☒
Backing Vocals	Backing Vocals · Backing Track	☒	☒

Export to: Browse... Format:

An All In mix folds every stem into natural stereo - a straight reference copy.

How the grid works

- Both boxes ticked → natural stereo. Left only or Right only → mono fold to that side. Neither → excluded.
- Bulk buttons - **All both** / **All L** / **All R** / **None** - set a column fast.
- **Reset to Smart Defaults** rebuilds sensible Band and All-In mixes from your tracks, mutes and bus routing.
- Choose an output folder and format (MP3 at your export bitrate, or 16-bit WAV), then **Export Mixes Now**.

BATCH MIXING

In the Library, select several songs and choose **Stereo Mixes...** to render them all at once - using each song's saved recipe or one smart default for the whole batch. Every song lands in its own subfolder.

19 The Library & export

Your whole catalogue in one place, in folders and playlists, exported to Stage Traxx or a DAW.

The Library lists every song with its project name, title, artist, modified date and export status. Search, sort, and tick multiple songs to act on them together. **Folders** keep things tidy inside TraxxTool; **Playlists** become real Stage Traxx set lists on Backup and Merge.

Three ways to export to Stage Traxx

MODE	WHAT IT PRODUCES	WHO
Song Share (.st4s)	Import alongside your existing library - the safe, everyday choice.	FREE unlimited
Full Backup (.st4b)	A complete backup - every song, playlist, bus, EQ and setting - that replaces the library on import.	PRO
Merge into Backup	Add selected songs to an existing .st4b , preserving everything already there.	PRO

Pick **Stage Traxx 4** in the format combo by the export button, then the sub-format; the button relabels to match. For a merge, choose Full Backup, tick **Merge into existing ST4 backup** and **Browse...** to a base file. The same combo also offers **Stage show (.ttshow)** - the ticked songs' lights and video as one file for ShowVizz. Chapter 29 is the whole story.

Live Edit - work directly on your real backup

Live Edit a Backup **PRO** points TraxxTool at one of your own **.st4b** files. Every song you prepare while the mode is on is written into that backup when you leave the mode - everything already in it (songs, playlists, settings) stays exactly as it was, and a song you re-prepare replaces its own earlier version by title and artist.

- A banner in the workbench and the Library names the target backup and counts the songs collected so far - you always know an edit is in progress.
- **Edit a Song from the Backup...** opens one of the backup's own songs in the workbench (see Import from Backup below). Prepare it and it goes back over its original.
- **Transfer ST Settings** writes your bus names and mutes, global MIDI slots and theme tint into the backup without touching its songs.
- **Exit Live Edit...** writes the collected songs into the backup in one safe pass; **Discard collected songs** empties the collection without leaving the mode.

Import from Backup - bring songs back

Import from Backup... **PRO**, next to the Library search box, is the other direction: pick any **.st4b** or **.st4s**, or a Stage Traxx 3 **.st3** backup or **.stsa** share, and pull songs out as full TraxxTool projects - stems, mixer settings and EQ, regions and colours, synced lyrics, keywords and every song detail intact. A checkbox also copies the backup's bus names and mutes into routing. Timed **[midi]** tags stay device-side (the import reports how many), so re-exporting never doubles them.

Hand a set to your DAW

The format combo also offers **Stems Folder** (free), **Reaper project** and **Ableton Live Set** **PRO**. Selecting several songs builds **one combined project** - Reaper lays them end to end with a named region each; Ableton builds a Session scene per song, launched to fire that song, from a real Live 12 template. Your MIDI, tempo, mix and fades stay editable; lyric sidecars ride along. Re-exporting an unchanged song is near-instant, because the render is cached.

Reaper carries full MIDI (notes, CC, program change); Ableton carries notes plus the per-scene rig switch. For timed CC automation like HeadRush block toggles, use Reaper.

BEFORE YOU EXPORT

Respect track mutes (Stage Traxx only) exports muted tracks as muted channels, or turn it off to export everything and rely on bus muting. The settings chip (e.g. **MP3 192 · Stereo**) shows the current format - click it to change. **Name** is the file name: **Artist - Title**, or the artist for a set that shares one, dated if taken. Songs missing audio are flagged with an amber triangle; right-click to re-download first.

Ableton Live sets in Arrangement view

The **Ableton Live Set, Arrangement view** target writes one set per song, laid out the way you set it in

Settings > Export > Ableton Live sets (also on the button beside the target in the export window):

- **File name** from a pattern, for example Song - Key - Tempo.
- **Buses as sends**. Each output bus you have set up becomes a return track, named on the Buses tab, with its own colour and Live output. Every track plays through Sends Only.
- **Your own groups** per track type, inside one group named after the song.
- **Track colours** from TraxxTool, matched to Live's palette.
- **A Sections track** with one coloured clip per song section, and a **Lyrics track** with one clip per line, chords in square brackets.
- **MIDI tracks** for your rig: program changes, banks, CC and notes, one track per device.

The set is plain Ableton Live. If you run AbleSet, one switch gives the tracks and clips AbleSet's names and flags.

19 The Stage Traxx Editor

Open a playlist you exported from Stage Traxx, or a whole backup, and change it on your computer.

File > Stage Traxx Editor... (also beside the Stage Traxx export options in the Library) opens a **.st4s** or a **.st4b** instantly, however large, because it reads the song data and never unpacks the audio. A database-only backup opens the same way.

- **Playlists** - drag songs into order, add the songs selected on the left, remove them, rename the playlist, or split it into sets. A **.st4s** holds one playlist, because that is all Stage Traxx takes from one.
- **Song** - title, artist, tempo, key, notes and lyrics for the highlighted song. **New song...** makes a song with no audio, for a lyric sheet, a chord chart or a speech.
- **MIDI** - if your songs carry Stage Traxx **[midi:]** commands inside their lyrics, the editor lists every command in the whole backup and how many songs use each. Pick one, say what it becomes, and it changes across every selected song: move a channel, renumber a program, nudge controller values, delete a command, or add a load-time tag to a whole set at once.
- **Song fields** - volume, pitch, colour, scroll speed and the rest, set, nudged or scaled. **Ripple** walks a value down the selection in the order shown, which is how you give each song in a set its own program number without typing them all.
- **Lyrics** - find and replace that knows a chord from a section header from a MIDI tag. The default scope is the words alone, so a short search can't rewrite your commands by accident; scope it at chord symbols, section headers or tag lines deliberately when you mean to. Chords in the lyrics can be transposed, and tags, chords, ChordPro directives or repeated blank lines stripped.

YOU CANNOT LOSE THE ORIGINAL

Every operation is previewed first - which songs it touches, and for lyrics the changed lines before and after - and nothing runs until you accept it. A **restore point** is saved automatically before each batch, and **Restore point...** rolls back to any of them. The file on disk is untouched until you press **Save**, or **Save as...** for a copy.

BRINGING IN A WHOLE FOLDER AT ONCE

Import a Folder... **PRO**, in the Library and under **File**, asks one question for a folder of one-file-per-song tracks - stems, click-only, or open as-is - then runs the batch with a reopenable progress window.

It also takes a folder of song folders, one subfolder of stems per song. A song that brings its own cue stem (*Cues*, *Prompts*) keeps it and gets no spoken title or count-in, unless you choose otherwise there.

19 Cleaning up a library

Years of imports leave tracks called *Audio 3* on the wrong bus. The Batch Editor's **Clean up** tab works out what each one is and proposes the fix, song by song, for you to approve.

Select the songs on the left, open **Clean up** and press **Analyze selected songs**. TraxxTool reads every track in those songs and proposes three things where it can: the **name** the track should carry, the **output bus** it belongs on, and whether it should **follow the song's pitch** (a click, a spoken cue and percussion should not).

How it decides

- **The name**, then the filename inside the backup. Most tracks are answered here, instantly, without opening any audio.
- **Listening**. Anything the name cannot answer gets a few seconds of audio through a small model that runs on this computer. Nothing is uploaded and no credits are spent.

The first analysis that actually needs to listen offers you the stem-splitting engine: the same one-time download local splitting uses, and it takes listening from roughly eight seconds a track to about one. Decline and everything still works, just slower; **Settings > AI** holds the download if you change your mind. Verdicts are remembered per track, so analysing the same library again is instant.

The review table

Every proposed change is one row, most confident first, showing what the track becomes, how sure TraxxTool is as a percentage, and how it was decided (*its name, listening*). Rows at 90% and above arrive already ticked; below that they are proposed and left for you. **Tick the sure ones** and **Untick all** move the whole list. **Apply ticked changes** changes only what is ticked, and tracks already correct never appear at all.

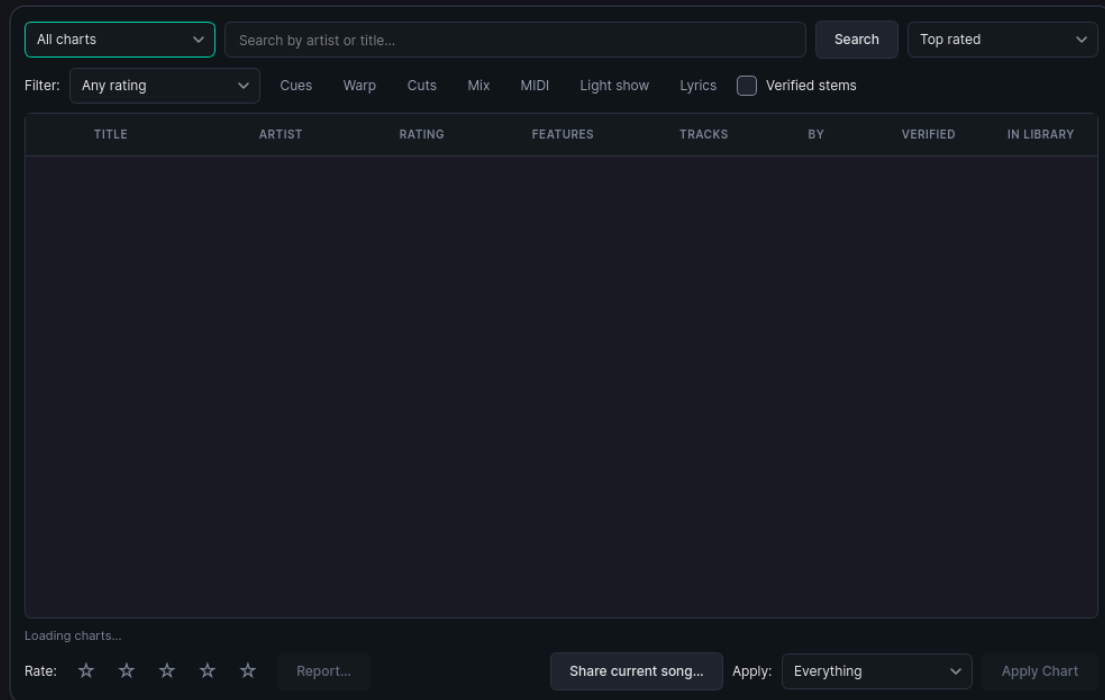
IT NEVER TOUCHES THE FILE ON ITS OWN

Applying writes into the editor's working copy and saves a **restore point** first, exactly like every other batch. Your **.st4b** on disk changes only when you Save, and **Restore point...** rolls back anything you regret.

21 Community Charts

Share the work - your mutes, offsets, markers, warp and cuts - without sharing any copyrighted audio. Bandmates apply it to their own stems.

A **chart** is a small, audio-free file describing everything you did to a song: one person perfects the edit, everyone else applies it to their own stems.



The Community Charts browser: search, filter by feature or rating, and see which charts match stems you already have.

Browse, share, apply

- **File → Community Charts...** - a rated, searchable browser. Filter by rating or by what a chart carries (cues, warp, cuts, mix, MIDI, lyrics), and tick **Verified stems** for charts built against pristine, unmodified source downloads.
- **Share as Community Chart...** - publish the current song's arrangement. No audio is uploaded, and lyric text stays on your machine - only your sync timings are shared.
- **Export / Import Chart File...** (**Ctrl** + **E** / **Ctrl** + **I**) - save or apply a portable chart file directly, without the server.

Applying a chart, take **Everything**, **Markers only**, or choose which parts. A chart is fingerprinted against the stems it was built from, so it either matches your audio exactly or says so plainly.

CUES COME ALONG

Applied cue markers resolve themselves: existing audio is reused, standard cues regenerate from the shared voice pack, and only your own custom cues need a voice you supply.

LIGHT SHOWS TRAVEL TOO

A chart carries its light cues **and the looks they play**. Looks are painted onto stage positions, not particular fixtures, so a shared show lights *your* kit as built. Video files never travel; the applied-chart report lists what to drop in yourself.

CHARTS AND LYRIC TEXT

A **published** chart never carries lyric words, only your timings, re-paired with LRCLIB text on the other end. A chart **file** handed to a bandmate directly keeps them: that is a private handoff.

21 Bandroom

Full songs, audio included: your band's private room, and the one-click way to keep every member's library current.

- **Start:** create your band and invite members at **band.traxxtool.app** (one TraxxTool account each, free). Unlike a chart, a Bandroom share carries the whole song: arrangement, source stems, cue videos.
- **Share:** select one song or a whole set in the Library, right-click → **Share to Bandroom...**. Songs already current with the band are skipped, and only changed files cross the wire. The band page also gets rehearsal mixes rendered per member: no-part and part-up-front for each claimed instrument.
- **Receive:** **File → Bandroom...** shows what is new, in your library, up to date, or updated. **Download updates** catches you up in one click; **Download & Open** pulls one song, verified file by file, straight into the Workbench.
- **Stay current without looking:** after launch, TraxxTool quietly mentions when bandmates shared or updated songs. The switch to turn that off is in **Settings → Account**.

YOUR LIBRARY IS SAFE

A downloaded share always lands as its own project - it never overwrites a song you already have. Bandroom is private to the band: lyric text, audio and videos stay inside it, unlike public Community Charts.

20 Medley Studio

Join songs from your library into one seamless medley - matched tempos, a planned key for each, and a crossfade on every track - and land it in the Workbench as one ordinary project.

NEW IN THIS VERSION

Medley Studio is the largest feature in TraxxTool and this is its first release. It meets a far wider variety of real songs than any amount of testing covers, so you may hit rough edges. There is a banner across the top of the tab with a

[Report a problem](#) button - please use it. Your medley plan is saved separately from the songs it is built from, so nothing in this tab can change or damage your library.

What a medley is here

A medley is an ordered list of **segments** - excerpts of songs already in your library - joined by **transitions**, all laid on one master tempo grid. Every segment is warped and re-keyed onto that grid, and every output track (a **lane**) is crossfaded independently at each join. The result is a normal TraxxTool project with real stems, a real click, real lyrics and real markers, so it exports and reaches Stage Traxx exactly like any other song.

Everything you set is expressed in **bars and beats**, never milliseconds. That is what separates this from an audio editor with fades on it.

Starting one

Open the [Medley](#) tab. With nothing open you get three ways in, and the first is the one to use:

- **Make a medley for me** - choose the songs and TraxxTool delivers a finished, playable medley: an order, a tempo for every join, a key plan and every crossfade already set. Reacting to something is far easier than starting from nothing, so this is the recommended path even for experts.
- **New medley** - start empty and add songs yourself.
- **Open medley** - reopen a plan you saved earlier.

You can also select songs in the Library and choose [Make Medley](#), or drag songs from the shelf on the left straight onto the timeline.

Play it, then edit it while it plays

The medley streams live. Tempo, key, levels, every crossfade handle, every lane mute and solo, and the loop region all change **under your hands without stopping the music**. There is no render-then-listen cycle: the only edit that needs new audio is moving a segment's in or out point, and that is re-sliced in the background while everything else keeps playing.

The transport comes alive as soon as the first song's audio has arrived, so a long medley is playable long before all of it is ready. Segments still waiting are marked on the timeline rather than playing silence at you.

Tempo

Each join has a tempo, and TraxxTool tries to move both songs a little rather than one song a lot. Two songs at 68 and 132 BPM are not 94% apart - they are a clean half-time pair, and they lock at roughly 67 and 134, which is under two percent of stretch each and puts their bar lines exactly on top of one another. A ballad dropped into a run of up-tempo songs is placed at half time rather than mauled.

- **Meet in the middle** - both songs move, in the closest clean relationship rather than the naive average.
- **Hold** - one song's tempo wins across the join.
- **Ramp** - the tempo travels over a set number of bars instead of stepping. Useful into and out of a ballad.

Key

Keys are planned around the circle of fifths so consecutive songs are musically related, and nothing is pitched further than the limit you set. Chords and lyrics transpose with the audio, and a key is never taken seven semitones up when five down would do the same job. The key ladder shows every segment's original key, its planned key and the distance between them.

20 Medley Studio · lanes, seams and the Doctor

Lanes

A lane is a track in the finished medley. Every source song's stems are mapped onto lanes - all the drum stems onto the drum lane, all the vocals onto the vocal lane - so a four-song medley still comes out with one sensible set of tracks rather than twenty-four.

The Tracks board

The **Tracks** tab is where you say which stem of each song plays through which track. One column per song, one row per track. Drag a chip up or down its own column into the track you want it in; drop it on one that is taken and the two swap, or in the tray at the bottom to leave it out.

This is what decides how the medley sounds. A crossfade happens between the two stems in the same track, so the vocal only fades into the next vocal when both songs put their vocal in the same place. A song put into a medley three times is still one column, so a decision you make once is the same decision in all three places.

Seams

Each join is anchored to a downbeat, measured off the real audio rather than a nominal tempo. The seam editor gives you every lane's fade at that join on one screen, with waveforms: drag the handles, change the curve, or apply one of the presets (a hard cut on the drums with a long tail on the pads is one gesture). **Audition** plays just the join, and **A/B** flips between two versions of it.

Loop Join (or **L**) plays that join over and over while you shape it. Hold **Ctrl** while you drag to move every track's fade at once; a plain drag moves the one you are pointing at.

The Doctor

The Doctor panel reads the whole medley and reports what will actually sound wrong: a segment stretched harder than it can take, a key nobody in the band can sing, a seam with no room to fade, a lane that vanishes mid-phrase. Each finding jumps to the place it is talking about, and most offer the fix as a button. **Fix all** applies every safe remedy at once.

Trimming a segment

The trim editor is where you decide which part of a song is in the medley. It shows the source waveform with its section markers, so "the last chorus and out" is a click rather than a hunt. Section names come from the song's own lyrics and markers, and the in and out points snap to bars by default.

20 Medley Studio • counting each song

How a song is counted

Each song carries its own reading of the music, in its panel on the right. The defaults are usually right and there is nothing to do here.

Counts per bar is the song's time signature: a waltz can sit next to a six-eight shuffle, each with its own bar lines and click accent. Changing it re-cuts that song's part to whole bars of the new count. **Read from** chooses whether the tempo comes from the part you are using or the whole song; the part is the default, because a song filed at 128 whose breakdown runs at 92 should be counted at 92 while that breakdown is playing.

Timing is whether the song is pulled onto the click. **Normalise to a regular grid** puts every beat on the grid, which is what a backing track wants. **Keep its own timing** leaves the recording alone and moves the CLICK instead: the medley counts that song on its own beats, so the click lands exactly where the players put them however uneven they are. For a performance that was never on a grid - an opening that follows the vocal. The panel says how far the pulse moves against a steady one. Both settings work from the song's own beats, so a song whose click never arrived has neither: the setting greys out and the Doctor names it.

Note guides and count-ins

A note guide is a piano note on the downbeat, so whoever comes in next knows what to pitch. Turn the track on in the medley's panel, then set the notes song by song: the ones offered are in that song's key, named by degree, and they follow any key change the medley applies. One note, or a small chord.

A song that ships a spoken count-in as its own stem keeps it, on a Count In track. One whose only click-family stem is the count-in is treated as that song's click instead.

Connectors

A segment does not have to be a song. A connector is silence, a looped bar or a drum fill placed between two songs - room to talk, or a lift into the next number.

Sending it to the Workbench

Send to Workbench renders the medley and opens it as a normal project. From there it behaves like any other song: edit it, export it, put it in a backup, send it to the iPad. If the song changes are announced out loud and a title has no audio yet, it asks first, once, with the price in credits. Say no and the medley is built without those.

It is not a one-way door. The plan that built the medley is saved beside the project, and **Edit Medley** in the Workbench reopens it here with everything as you left it.

FREE AND PRO

Building, playing and editing a medley is free at any length - all of the work above costs nothing, however long the medley is. Sending a finished medley of **up to three songs** to the Workbench is free too, as often as you like. Only sending a longer one needs Pro.

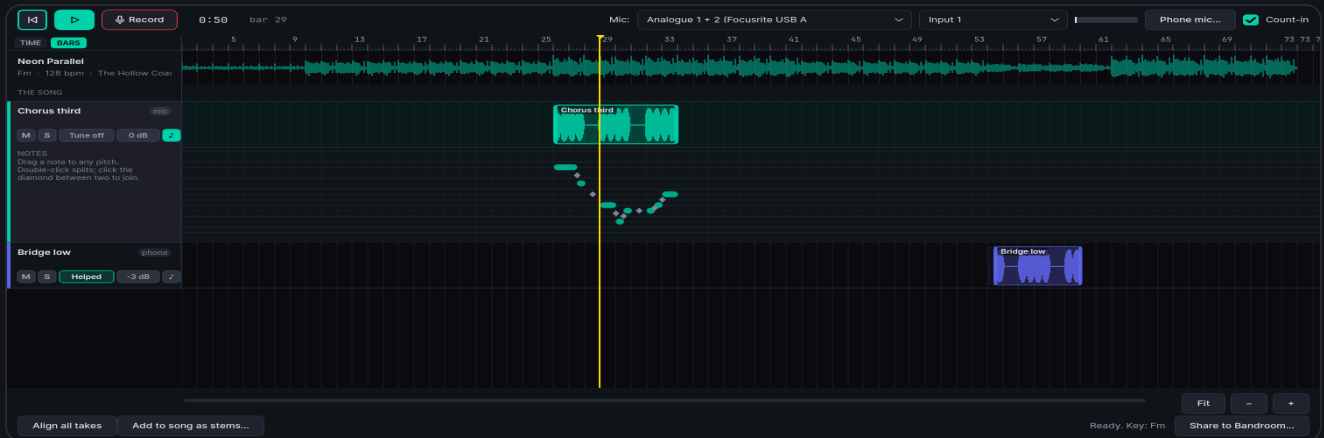
TOUCH

Every scrollable pane in this tab takes a finger, so a medley can be built on a touchscreen laptop.

20 Harmony Studio

Sing harmony lines over any library song, on one timeline: the song on top, each take as a clip under the part you sang it to.

Open it from the **TT Studio** tab (click the tab again for the switcher), or right-click a song in the Library → **Harmony Studio...**. Pick a song, put the playhead where you want to come in, press **Record** and sing. The take lands in its own lane, under that part of the song.



One timeline: the song and its lyrics on top, a lane per take. A clip sits where it plays; drag it to move it against the song, drag its ends to trim. The first lane is unfolded to its notes.

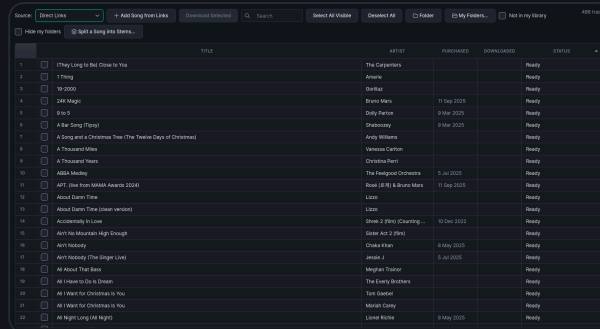
- **Everything lines up by eye.** Ruler in time or bars, the song's sections named along it, the lyric lines (and their chords) under the waveform. Ctrl+wheel zooms, **Fit** shows the lot.
- **Move and trim on the song.** Drag a clip and it slides against the song, snapping to the beat (hold Alt to slide freely); the label says how far, in ms and beats. Drag either end to trim; the part you cut stays as a ghost so you can pull it back. Arrow keys nudge the selected take.
- **Takes align themselves.** A late start or the phone's delay vanishes: each take is placed against the song by ear when recorded. Right-click **Align to the song** does it again.
- **Lane controls.** **M** ute, **S** olo, the tuning chip (off, helped, tight), the level, and **J** to unfold the notes. Double-click a name to rename.
- **Notes on the same axis.** Unfold a lane and its notes appear beneath the clip, under the bars they sound in. Drag a note to any pitch, double-click to split, click the diamond between two to join.
- **Harmonize.** Right-click a take → **Harmonize** → a third above, a sixth below, an octave up... A new take is written from the same recording with every note moved along the song's scale, chord tones preferred where the lyrics carry chords. Sing the line once; the parts come from the menu.
- **Tuning that keeps the singer.** The note's centre and drift move to the meant pitch while vibrato and phrasing pass through untouched. What you hear on Play is what Share and Add to song render.
- **Phone as microphone.** **Phone mic...** shows a code; open band.traxxtool.app/mic on your phone. The page shows the count-in and turns red while the take rolls.
- **Share.** Every unmuted take renders over a quiet band mix onto the song's harmony shelf in Bandroom, where the Rehearse panel can queue the lines after each song.
- **Add to song as stems.** Turns the lines into Backing Vocals tracks in the song, placed where they were sung, with tuning and level baked in. They play in the Workbench and export with the rest.

BETA

Harmony Studio is newly built. Takes are saved with the song and your originals are never touched, but keep your own copy of anything precious, and report anything odd from Help → Report a Problem.

22 Downloader & stem separation

Don't have stems yet? Pull multitrack files from a source straight into a ready-to-edit project – or split a single mixed track into stems.



The Downloader (**Ctrl** + **3**) browses sources and tracks per-row progress.

Getting tracks

- 1 Pick a **Source** - **Direct Links** and **Google Drive** are built in, and plugins can add more - then **Load Tracks** , or **+ Add Song from Links** to paste a title, artist and URLs.
- 2 Search and tick the stems you want; set the **Folder** where downloads land.
- 3 Click **Download Selected** and watch per-row progress ("Track 3/8 · 41%").

If a source needs a human check, a banner appears; complete it in the browser window and click **I've completed it** to resume all downloads at once. Finished songs stay listed here even after a library refresh or a move to a new machine, because each download folder carries its own marker. **Purchased** and **Downloaded** are separate columns - sort by **Purchased** to find what you paid for but never used.

SOURCES COME FROM PLUGINS

Some download sources come from optional plugins, including third-party ones that are not part of TraxxTool and carry their own terms. See them all at traxxtool.app/plugins, and manage them in **Settings → Plugins** .

Split a song into stems

Import a single mixed track, or press **Split a Song into Stems...** , and TraxxTool separates it into **six stems** (vocals, drums, bass, guitar, piano, other). The full track opens right away and the stems swap in when they are ready. Run it two ways:

- **On this computer** (default) - free, private, works offline. Needs a one-time engine download, offered automatically the first time.
- **TraxxTool Cloud** - a fast GPU, billed in credits. The dialog shows the cost before you commit.

Both say how long they will take. The time beside each option is measured, not guessed: from real splits on this machine once you have done a few, and before that from machines we have benchmarked. If there is nothing to go on it shows no number rather than a made-up one.

PULL A CLICK OUT OF AN OLD BACKING TRACK

Got a stereo track with the click on one side and music on the other? The import dialog detects it and offers **Separate click from music** - splitting the two channels, routing the click ready for cues, and optionally stem- splitting the music side too.

SAVE A STEP

Turn on **Do all of this while stems are still downloading** in **Settings → AI** and lyric sync and track categorisation run while stems download, so a project is fully prepped the moment it opens.

22 Working with stereo backing tracks

Arriving with finished stereo tracks, click-left/band-right files or an existing Stage Traxx library? Each has its own front door, and none of them makes you split anything before you start.

The Mix track type

A stereo backing track opened on its own is a **Mix**: the whole band in one file. It is a built-in track type with its own colour and its own bus row, and its title is never read as a part name, so "Piano Man" stays a Mix instead of landing on the keys bus.

One file: split first

Import a single track and the dialog recommends **Split into stems**, with a time estimate beside it. When a click is found on one side, **Separate click from music** appears too, with "then split the music into stems too" already ticked. **Open as one track** is always there: split later from the track header with **Split into stems...**, and the song keeps playing until the stems are ready.

A folder of finished tracks

Add the folder under **My Folders...** in the Downloader. A folder that holds titled files rather than stems lists **one song per file**, and **Add to Library** asks once for the whole batch:

- **Split into stems** (recommended) - with a time estimate for the batch.
- **Separate the click side only** - offered when a click is found on one side.
- **Open as one track now** - and split later, song by song.

Files TraxxTool is unsure about are listed for you to decide; nothing is decided silently. Desk recordings with more than two channels still go through the Channel Mapper.

Click and tempo on a stereo song

With no click in the song, **Add Click** reads the beat from the mix and places a click that follows it, count-in included, already in time. **Shift-click** it for a steady metronome or a count-in on its own. **Detect Tempo** reads a real click when the song has one, and a click-left/band-right song gets its tempo from its click on import.

AUTO-SYNC WITHOUT A VOCAL STEM

Lyric sync offers three ways on: **split into stems and sync** (recommended), **sync against the full mix** as a quick first pass, or **pick a track**. A song synced against the mix says so and offers the upgrade.

22 Stereo backing tracks · export, backups and Stage Traxx 3

Two export targets for rigs that take one file per song, a bus preset to match, and the older Stage Traxx 3 formats.

Two more export targets

The Library's format combo lists them beside Song Share, Backup, Reaper and Ableton:

TARGET	WHAT IT PRODUCES
Stereo backing track	One full-stereo file per song, with <code>.lrc</code> and <code>.txt</code> lyric sidecars.
Left/right backing track	Click and cues on one side, the band on the other. You choose which side the click takes.

The **Left/right rig** preset in bus routing sets the buses up the same way for a Stage Traxx export. A full backup can also write mono left/right bus outputs; the option is off by default. Per song, you can export the original mix instead of the stems.

Import from Backup, updated

Import from Backup... now carries the song's attached MIDI file, marks a one-track song as a Mix, detects click-on-one-side songs and offers to separate them, and offers the stem split for the whole batch.

Stage Traxx 3

Not on Stage Traxx 4 yet? Pick **Stage Traxx 3** in the format combo. The sub-format offers **Song Share (.stsa)** or **Multitrack Backup (.st3)**: each output bus becomes one Stage Traxx 3 track, with the stems sharing a bus bounced together. Stage Traxx 3 stops at eight tracks, so a song using more than eight buses is refused until you reduce them in the routing panel.

L/R mixes

For a rig with one stereo output, pick **Stage Traxx 4 (L/R mixes)** or **Stage Traxx 3 (L/R mixes)**. Each song goes as one stereo file in place of its stems: click and cues on one side, the band folded to mono on the other. Lyrics, MIDI, sections and song settings come across exactly as in the multitrack export, and the files are far smaller.

- Tracks muted in the Workbench, and tracks on a live bus, are left out.
- Every click and cue track, extra cue tracks included, goes on the click side.
- A song with no click and no cues gets the band in both ears.

It is not the recommended way, and the export says so each time: the song arrives as one track, so its parts can't be levelled, muted or sent to different buses on the device. Changing the balance means exporting again.

Stage Traxx 3 has no MIDI file of its own, so timed MIDI is written into the lyrics as `[midi@...]` tags and fired from there. Song details, lyrics and playlists come across in full.

BANDROOM AND A SINGLE STEREO MIX

When a shared song is one stereo mix, Bandroom says so on the song, and members get the full mix only.

23 AI, credits & Cloud

The smart features - lyric sync, track naming, cue voices - run on a simple credit balance. Cloud keeps your library safe across machines.

What the AI does for you

- **Auto-Categorize Tracks** - assigns each stem a role from its filename, so bus routing just works.
- **Title / Artist cleanup** - turns "APT. (live from MAMA Awards 2024)" into a tidy "APT. (Live)".
- **Lyric transcription & sync** (chapter 11) and **cue voices** (chapter 10).
- **Stem separation** on a cloud GPU (chapter 22).

Credits

Everything AI draws on one balance. 1 credit is about 1 cent; new accounts start with **25 free**, and a typical song uses 5-12. Only real usage is charged, and bulk jobs tell you the cost before they start. Packs never expire:

PACK	CREDITS	PRICE
Starter	500	\$4.99
Standard	1,200 (bonus included)	\$9.99
Studio	2,600 (bonus included)	\$19.99

PREFER YOUR OWN PROVIDER?

Tick **Use my own API keys instead of credits** in **Settings → AI** - a single switch - to bypass credits and use your own keys instead. It supports OpenRouter, NanoGPT or any custom OpenAI-compatible endpoint, and reveals the ElevenLabs key field on the same page. Add a key for each feature you want; anything left without one simply won't run. (Local stem splitting stays free for everyone regardless.)

Cloud

With a Cloud subscription, **Back up everything now** and **Restore...** appear on the Account page. Cloud keeps a **full, content-addressed mirror** of your library - projects, audio, downloads, caches and settings - and only changed files upload after the first backup. Restore it onto a fresh machine and everything just loads, with project paths adjusted automatically. Your API keys and download logins are never uploaded.

A MIRROR, NOT AN ARCHIVE

Continuous backup keeps the cloud in step with your machine: files you delete locally are eventually removed from the backup too (older versions are kept for a while). It is there to move you between machines safely, not to be a permanent vault.

24 Settings reference

Everything configurable, page by page. Open with **Ctrl** + **,**. There is nothing to save: every change applies the moment you make it, and **Undo changes** puts the whole dialog back to how it was when you opened it. The few settings that cannot take effect until the next launch (the interface language) say so inline, next to the control.

PAGE	WHAT LIVES THERE
Account	Sign-in, plan tier, Pro/Cloud, AI credit balance and Cloud backup/restore (ch. 02, 23).
Library	The library folder, and the Google Drive download source (ch. 01, 22).
Appearance	Theme and accent colour (the accent also rides into Stage Traxx backups so ST4 matches); the interface language and, separately, the spoken cue language ; the zoom slider under the timeline; whether the TT Studio tab shows. A new language applies on the next start.
Audio	Output device, sample rate and buffer size (larger reduces glitches but adds latency).
Workbench	Shortened stem names for the Stage Traxx mixer; what an import places by itself (Add a title marker from the click track , Add count-in markers (2, 3, 4) , a quiet gap after the spoken title); keeping lyric sections and markers in step; Click sounds... and Manage track types... (ch. 06, 09).
Export	Your Stage Traxx version; merging the intro count into the click; mono stems; stem format and quality; MIDI as lyric tags; how exported lyrics start; the metronome new songs get (ch. 12, 19).
Cues	Record your own cues, or pick a curated ElevenLabs voice; preview; Record Cues... , Manage Voices & Cues... for per-voice cue libraries and Edit AI Cues... ; the voice model and a custom voice id (ch. 10).
AI	The single own-keys switch, provider and model, the ElevenLabs key, what AI does by itself (sort stems into track types, tidy titles, sync lyrics, all of it during download), and the stem-splitting engine download (ch. 22, 23).
Updates	App updates (install automatically, notify me, or never check, plus Check now ; updates always apply on a restart), and problem reports: crash-report mode, opt-in usage data, verbose logging and the diagnostics tools (ch. 26).
Lighting & Video	There while Lighting Studio is on: your light kits and the Open Light Kit Builder... / Open Look Editor... doors, plus the fixture library folder and the DMX helper used by the fixture editor (ch. 27).
Plugin pages	Each enabled plugin's own settings (accounts, keys) appears here when installed.
Plugins	Install, enable or disable plugins, including optional third-party add-ons. See traxxtool.app/plugins for what's available.
Not here	MIDI devices, the shared output port and channel are on the Rig tab, under Devices & MIDI (ch. 13).

SOME CHANGES NEED A RESTART

Switching the audio engine, or restoring from Cloud, prompts you to restart so the change fully applies. Audio device, sample-rate and buffer changes - and plugin toggles - apply without one.

25 Keyboard shortcuts

The full default keymap. Every one is remappable in File → Keyboard Shortcuts... (Ctrl + Alt + K).

TRANSPORT & NAVIGATION

Play / Pause	Space
Return to beginning	Home
Previous / Next marker	Alt+← / Alt+→

TOOLS

Markers / Cut / Warp	V / C / W
----------------------	-----------

EDIT

Undo	Ctrl+Z
Redo	Ctrl+Shift+Z

MARKERS

Add marker	M
Delete selected	Del / Backspace
Select all	Ctrl+A
Copy / Paste	Ctrl+C / Ctrl+V
Duplicate	Ctrl+D
Deselect	Esc
Nudge (fine)	← / →
Nudge (coarse)	Shift+← / →
Snap to transient	S
Beat-nudge mode	B

ZOOM & VIEW

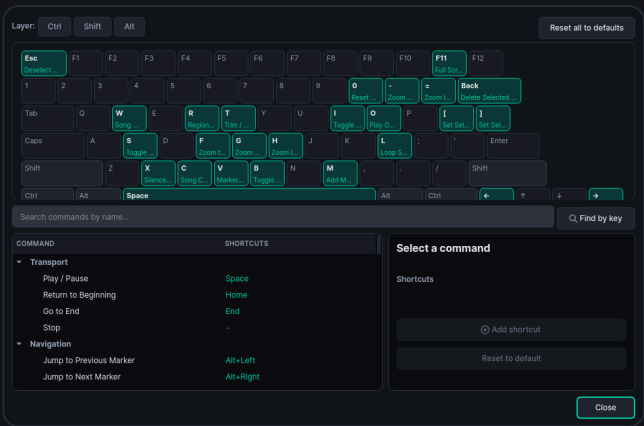
Zoom in / out	H, = / G, -
Reset time zoom	0
Taller / shorter tracks	Shift+H / Shift+G
Toggle Inspector	I
Workbench / Library / Downloader / Medley / Rig	Ctrl+1 ... 5

FILE

Save project	Ctrl+S
Load / Import	Ctrl+O
Export / Import chart file	Ctrl+E / Ctrl+I

APPLICATION

Open Settings	Ctrl+,
Keyboard Shortcuts...	Ctrl+Alt+K
Quit	Ctrl+Q



The shortcut editor: pick a modifier layer to light up its keys, then rebind anything. Assigning a key steals it from its old owner.

A handful of commands ship unbound (Stop, Prepare Song, Auto-Categorize, Sync Lyrics, clear-marker actions) - assign them your own keys in the editor. Time Shift and Trim/Fade are switched from the toolbar.

26 Backups, recovery & support

TraxxTool works like a DAW: your project is committed when you save, and a separate safety net catches everything in between.

Save, autosave, recover

Your project is written only when you press `Ctrl + S` - an unsaved edit shows a `*` in the title and an "Unsaved" dot. Behind that, TraxxTool constantly writes a separate **recovery file** on every edit. If the power goes out mid-session, opening the project offers `Recover` or `Open Saved Version`.

Rotating backups

Every explicit save also files a dated snapshot in the project's **Backups** folder, keeping the last 10. Even choosing to **discard** your unsaved changes quietly files them there as a last resort rather than deleting them - so it is very hard to actually lose work.

THE THREE LINES OF DEFENCE

1 - the recovery file (this session's unsaved edits). 2 - the last 10 save snapshots. 3 - optional Cloud, a full versioned mirror across machines (chapter 23). Back up your library folder and you have backed up all of it.

Diagnostics & support

If something goes wrong, `Help → Report a Problem...` (also on `Settings → Updates`) bundles the logs, recent actions and system info - never your audio or credentials - and gives you a short report id to quote. `Export Diagnostics...` and `Open Log Folder` are there too.

- **Crash reports** - choose Ask each time (default), Always send, or Never. They carry the error, your recent actions and system info only.
- **Usage data** - off by default. When on, it shares the same anonymous action trail, tagged with a random install id - no account, no audio, no lyrics.

DEEP LINKS

`traxxtool://focus` links (for example the "Back to TraxxTool" button on a sign-in page) simply bring the running app to the front. That is all a deep link can do - it never carries data or opens files, by design.

27 Lighting Studio

Build a light show on the timeline you already know, then let Stage Traxx fire it on the night. No lighting desk, no lighting software, no lighting engineer.

You key your lights in once, paint a few reusable **looks**, then brush those looks onto the song the same way you place any other marker. The show travels out with the song, or as one file for the whole night. On stage **ShowVizz**, the free player, runs it, and Stage Traxx 4 on your iPad tells it when to go.

WHAT IT COSTS

Building the show is free. The rig, the fixture library, the fixture editor, looks, effects, drafted shows, your band's logo and overlay, the films and the camera cues are yours on any account, and so is the **Stage Preview**, which plays the whole night back the way ShowVizz will run it. **Pro is the last step** (chapter 02): putting the show inside your song export, writing the one-file Stage show, and writing the ShowVizz setup folder. Everything you set up while you make your mind up is kept, and **ShowVizz** itself is free.

What you need

PIECE	WHAT IT IS
Your lights	Ordinary DMX lights: pars, bars and dimmers. Moving heads work too - they get an aim and the Movement effects.
A way out to DMX	Either a USB DMX adapter plugged into the show machine, or an Art-Net node on the same network as it.
The show machine	Whatever machine you run ShowVizz on. It drives the lights, and if it can do graphics it runs the wall too (chapter 30).
Stage Traxx 4	The triggers. Stage Traxx sends them over MIDI, on the same connection you already use for pedal and mixer cues.

Switching it on

Lighting Studio ships built in and is on unless you turn it off in **Settings → Plugins**. With it on, the Workbench grows a **Light** entry in the editor-mode dropdown next to Add Marker, and a **Settings → Lighting & Video** page. Switch to **Light** and the lighting doors arrive: two buttons on the action row, **Create my light show** and **Stage Preview**, and the look palette strip above the timeline, which pins a **Light Rig** chip and a **Scenes & Looks** chip at its trailing end. Leave Light & Video mode and the doors go with it, so Cue mode keeps the toolbar it always had. If the row is too narrow the buttons fold into the **Tools** menu like every other button; the two chips stay put.

The three things you build

A light kit

What lights you own and where they stand. Built once; each song plays on one.

Looks

Named stage colours - "Warm chorus", "Blue verse". Also library-wide.

Light cues

Looks painted onto this song's timeline, with fades, effects and video.

TRAXXTOL NEVER RUNS YOUR LIGHTS

It builds the show; the player runs it. The one exception is the fixture editor, which can move a real light while you describe it - see the **DMX helper** setting later in this chapter.

27 Setting up your lights

A light kit is the picture of your stage: which lights you own, where they stand, and what numbers to key into each one.

Open it with the **Light Rig** chip at the end of the palette row while you are in Light & Video mode, or with **Open Light Kit Builder...** on the **Settings → Lighting & Video** page.

- 1 Find your light in **Your lights** on the left. Type in **Search lights...** to narrow the list.
- 2 Click the stage where it stands. Drag its dot later to move it. Placing a light numbers it for you; you never have to think about that.
- 3 In **This light**, give it a **Name** you would use out loud ("Drum riser left") and check its **Position**.
- 4 Repeat for every light.
- 5 Open **Advanced**, click **Patch sheet** and key the numbers into the lights themselves. The sheet says it plainly: set each light's display to the start number shown.

Positions and groups

A light sits in one of five positions: **Front**, **Back**, **Floor**, **Side left** or **Side right**. From those, TraxxTool keeps four groups up to date by itself - **Front wash**, **Back wash**, **Floor** and **Sides**. Looks are painted onto groups, not onto individual lights, so swapping one par for another changes nothing about your shows.

One light brighter than the rest

Brightness in **This light** turns a single fixture down for good. It is for the one par that is twice as bright as its neighbours, so a look painted on the group comes out even without you dodging that light in every cue.

Fixture sets

Fixture sets... makes a named group of your own out of any lights you pick, so "the four pars either side of the drum riser" is one thing you aim at and paint onto.

Moving heads

A light that can point somewhere gets an **Aim** box: **Pan home** (left to right, half way is straight ahead) and **Tilt home** (lower points at the band, higher at the ceiling). That resting spot is what the Movement effects swing around, so it is the difference between a show over the crowd and one over the ceiling.

THE STATUS LINE

The bottom of the Light Kit Builder tells you where you stand. Up to a handful of lights it names the number to key into each one - **Your lights are ready. Key these into their own displays** - and past that it sends you to the patch sheet. If two lights are set to the same numbers it says so: they would answer each other's cues, and a **Fix the numbers** button appears underneath to put it right in one click.

YOU SHOULD NOT NEED ADVANCED

The **Advanced** box holds the raw **Universe** and **Address** numbers for one light, plus **Number every light again** and the **Patch sheet**. Change a number by hand only when a light has to keep one somebody else set. Everything else is TraxxTool's job.

27 Movers that land where you point them

Pan and tilt are angles, and the same pair of angles points two heads at two different places unless both heads hang in the same spot. Tell TraxxTool where things really are and it works the angles out per head.

- 1 Fill in the kit's **Stage width** and **Stage depth** in metres, at the top of the stage picture.
- 2 Give each moving head a **Height**, and tick **Hangs upside down** if it hangs that way.
- 3 Pick the heads you want, use **Aim movers at a point**, and click the spot on the stage. All of them land on it.

The status line says **True aiming is on** once a kit has what it needs, and counts the movers still missing a height. Nothing breaks while they are missing: those aims stay the plain angles they always were.

What it buys you later

An aim remembers the spot on the stage as well as the angles. That is what lets ShowVizz re-point a whole show at the venue once a head has been calibrated there, without touching a single cue. A head with zoom or focus carries those in its **Beam** settings, so a tight beam stays tight wherever it ends up pointing.

HEIGHTS ARE WORTH MEASURING ONCE

A head with no height given is guessed at from a typical truss, which is close enough to look right in the preview and wrong enough to miss on a real stage. A tape measure and five minutes covers a whole rig for good.

27 Light kits: one band, one set of lights

A kit is your whole lighting under a name: every light, every group, the stage it stands on. If you play in two bands with different lighting, you have two kits, and each song plays on one of them.

The **Kit: <name>** chip at the end of the palette row says which kit the song in front of you is on. Click it for every kit you have, with this song's ticked, plus **Edit this kit's lights...** and **Manage light kits...**. In the Library, right-click a selection and use the **Light kit** submenu to put a whole batch on one kit at once.

Making one

Manage light kits... is the whole list. **New kit...** starts an empty one, and **Duplicate** copies the one you are on when the second band's rig is nearly the first. **Make default** picks the kit new songs land on, and **Move its songs to...** takes a whole kit's worth of songs across in one step. Each row says how many songs play on it.

Moving a song to another kit

Pick a different kit from the chip and the show is not thrown away. TraxxTool works out which of the new kit's lights answer for the old ones - same job, same side of the stage, same kind of light - and shows you that before anything changes: your cues down one side, what they will look like on the new kit down the other, cue by cue.

Why says how each choice was reached, and **Answered by, on <kit>** is where you overrule it - including **Nothing (stays dark)** for a light the new kit does not have. Nothing applies until you say so, and the kit keeps your answers for the next song.

EVERY KIT TRAVELS WITH THE SHOW

A show file carries all of your kits, not just the one a song is on, so ShowVizz always has the right rig for whatever song is playing. You never export twice for two bands.

27 Lights TraxxTool does not know yet

Generic pars and dimmers are built in. For anything else there is a fixture file to import – and for the cheap light with no name on the box, there is the fixture editor.

Import a fixture file

Import fixture file... in the Light Kit Builder takes a **.qxf** or **.gdtf** file – the definition files makers and the lighting community publish. The light joins your library and is selected ready to place.

Have a whole folder of them? Put the folder in **Fixture library folder** on the **Settings → Lighting & Video** page and every light in it turns up when you search in the Light Kit Builder.

Create a light

No file anywhere? **Create a light...** opens the fixture editor, where you describe the light one channel at a time.

- 1 Give it a **Light name** and, if the box says one, a **Brand**.
- 2 Set **Channels** to how many the light uses, and **Start number for testing** to match the light's own display.
- 3 Name each channel and say what it does: Brightness, Red, Green, Blue, White, Warm white, Cool white, Amber, UV, Strobe, Pan, Tilt, Move speed, Built-in show, or Nothing we drive.
- 4 Move a channel's slider, or type its number, to check the real light agrees. **Flash** holds a channel at full so you can spot which light just moved.
- 5 If the light has a strobe or shutter channel, put the value where it gives steady light in **Comes on at**. On many lights 0 keeps the shutter shut, and the editor tells you when a channel may keep the light dark.
- 6 **Save this light**. It is in your library from then on, like any other.

Edit a light you already have

Pick any light in the library list and press **Edit this light...**. Lights you made open in the same editor and save back over themselves. A light from the shipped fixture library cannot be changed, so the button reads **Copy and edit...** and saves your own copy instead. **Delete** removes one of your own.

Making the sliders move a real light

This goes faster when the light actually reacts. Point **DMX helper** on the **Settings → Lighting & Video** page at the ShowVizz DMX helper program and plug your adapter in. Leave it blank and the editor still works – you just describe the channels from a light somebody else is moving, and the dialog says so: "No DMX adapter helper found – sliders will not move real lights yet".

THE CHANNEL LIST IS THE LIGHT

What you list is what gets saved – add, remove and reorder channels with the buttons on each row. A channel you cannot drive stays in the list as **Nothing we drive**, so the numbering stays honest. Naming a light you already have asks before it replaces anything.

28 Making looks

A look is one picture of your stage - which groups are lit and what colour they are. Name it once and paint it into any song, for ever.

Open your library with the **Looks** chip at the end of the palette row, in Light & Video mode. **Your looks** lists every look you own and how many of this song's cues use it, with **New look**, **Edit**, **Duplicate**, **Rename** and **Delete**.

The Look Editor

- 1 Type a **Look name**. It is what you will read on the timeline, so make it a name you would shout ("Big chorus").
- 2 Tick a group in **Groups** to light it. It comes up white at full, so you see something happen straight away.
- 3 With that group selected, set it in **This group**: the **Colour** swatch opens the colour picker, and **Brightness** sets how hard it runs.
- 4 Repeat for the other groups. The stage picture in the middle updates as you go.

Some sliders only appear when a light in that group actually has them: **White**, **Amber** and **Warmth**. Warmth slides from warm candlelight on the left to cool daylight on the right, with both at full in the middle. A plain red-green-blue rig never sees knobs that do nothing.

Built-in shows, and why the stage rings a light

Many lights carry programs of their own - auto fades, sound-active modes. If a light in the group has any, a **Built-in show** picker appears and you can hand that group over to one of them by name.

Do that and the preview draws a ring round those lights instead of colouring them. The ring is TraxxTool being honest: it knows exactly what it sends, and nothing at all about what the light's own show looks like. A built-in show also runs on the light's own clock, so it is not locked to the beat. For that you want an effect.

LOOKS BELONG TO YOU, NOT TO A SONG

Every look is library-wide. Recolour "Big chorus" tonight and every song that paints it gets the new colour next time you export.

28 Painting the show

Switch the editor-mode dropdown to **Light**. A strip of look chips appears above the timeline: the checked chip is your brush.

Click empty space on the light lane and a cue is painted there in the brush look. It runs flush to the next cue, or to the end of the song when nothing follows, because a look should **hold** until the next one takes over - the way a lighting desk behaves. The left and right arrow keys move the brush along the strip, and **+ New look** at the end of the strip makes one on the spot.

Changing what you painted

- Click inside a running cue and it ends there, with the new cue taking over from that moment. Both edits undo as one.
- Drag the body to move a cue, an edge to change its length, and the fade handles to fade it in or out.
- Right-click for **Edit Light Cue** and **Set Look** - the whole palette, so you can recolour a cue without opening anything.
- Double-click for the full **Light Clip** editor.

Click exactly on a cue's start and TraxxTool says "No room to split here" rather than leaving you a sliver too thin to grab. Click a little further along.

The Light Clip editor

Cue label	What the clip says on the timeline. Leave it alone and it follows the look's name by itself.
Look	Which look this cue plays, or No look . Edit Looks... jumps straight into the Look Editor.
Fade in / Fade out	In milliseconds - the same thing the fade handles on the clip do.
Effect	The animation riding on top of the look. Choose... opens the picker.
On the screen	A video file or A camera . The rows underneath change to suit. Chapter 30 is the whole story.
Video	A clip to play with this cue on the wall. Pick an MP4, MOV, M4V, AVI or MKV; TraxxTool converts it when you export.
Picture comes up over / goes off over	How the picture changes. Left alone it takes whatever time ShowVizz is set to.

Let TraxxTool paint the first draft

You do not have to paint a song a cue at a time. **Create my light show** reads the section markers you already put on the song and paints the whole thing in one press, in your own looks, for you to edit afterwards. **Create my light show**, two pages on, is the whole of it.

28 Effects: making a look move

A cue always keeps its look. An effect animates it – a pulse on the beat, a colour chase, a sweep across the room.

Open the picker from Choose... beside **Effect** in the Light Clip editor. It is titled after the look the effect rides on. Pick a card, then set the knobs that preset uses, under **How it moves**: **Speed** (how long one cycle takes, in music, not milliseconds: 1/2 beat, 1 beat, 2 beats, 1 bar, 2 bars or 4 bars), **Colours**, **Amount** (how far it swings from the plain look), **Spread** (how far apart the lights run; none means all together) and **Direction** (Forward, Reverse or Bounce). The line underneath starts "Right now:" and says what this exact combination will do – the sentence to read back when you want the same feel on another cue.

BRIGHTNESS

Pulse	A bump of light on every beat
Breathe	Slow swell up and down
Strobe burst	Hard on and off, half the cycle each
Build up	Rises from dark to full across the whole cue
Chase	One light at a time, around the group
Alternate	Every other light, swapping on the beat
Sparkle	Random lights catch the light each step

COLOUR

Rainbow	Colour rolls through the spectrum
Colour chase	Your colours step around the group
Two colour flip	Two colours trading places
Colour cycle	The whole group changes colour together
Police	Red and blue, hard and fast
Fire flicker	Warm colours guttering like flames

MOVEMENT · MOVING HEADS ONLY

Ballyhoo	Loose loops across the room
Circle	Steady circles
Figure eight	A lying-down eight
Sweep	Side to side at head height
Wave	Up and down, rippling along the group
Fan out	Held still, spread evenly across the room
Searchlights	Every light wandering on its own
Spotlight	All lights held on their home position

SPEED IS MUSICAL

Effects are locked to the song's beat, so they still fit after you warp or retime anything. That needs a **measured** tempo (chapter 09). Without one they run at 120 BPM, and the rig check tells you so.

The Movement tab warns you when nothing in your rig can point anywhere, rather than offering presets that would do nothing. The little picture on each card is drawn by that preset's own maths, so it is genuinely the shape you are about to get.

28 Create my light show

One press turns the sections you already marked up into a finished draft, painted with your own looks. Nothing about it is magic and nothing about it is locked: what lands is ordinary light cues.

The button sits on the Workbench action row in Light & Video mode, and again as a chip in the palette row once you have a rig, so it is on screen whether or not you have ever opened the Lighting Studio. It wants two things first:

- **A light rig.** Press it before you have one and it says so and offers the Light Kit Builder, which is the step you were going to do anyway; save a rig and it carries on into the show.
- **Section markers.** The show is built from the Intro, Verse and Chorus markers you put on for the lyric editor (chapter 06). If your lyrics already name the sections, TraxxTool offers to put them on the timeline for you. With none anywhere it says **Mark your song sections first** and leaves the song alone rather than guessing. Press **Add a section** there: Add Marker opens, and its **Song Sections** are right there in Light & Video, no mode change needed.

Pick the kind of show your band plays

STYLE	WHAT IT IS FOR
Classic band	Warm choruses, cool verses, nothing showy
Rock show	Hard edges, chases and a strobe on the big chorus
Ballad	Long fades, slow swells, nothing sudden
Party	Colour everywhere, and it never sits still for long
Worship	Soft washes that grow, and stay out of the way

Click a card and the line underneath is rewritten there and then: how many cues, across how many sections, and which of your looks they use. That sentence is about the show the button would really build, so nothing lands that you were not shown first. Underneath it, in plainer type, is anything the style could not have on your rig - "your rig has no moving lights", say - rather than a sweep that quietly turns into nothing.

Your last choice is remembered, because a band plays one kind of show and drafts song after song in it.

No looks yet? It brings its own

With an empty look library, **Start me off with a set of looks** appears already ticked, and names every look it is about to make before it makes any of them. They are painted onto your own rig, saved into your library like any other look, and yours to rename or recolour afterwards. Take the tick off and there is nothing to paint with, and the panel says so.

It never quietly paints over your work

On a song that already carries light cues the OK button reads **Replace my light cues** in as many words, with a warning panel above it counting exactly how many are about to go. Cancel is always the other answer. And whatever you do build arrives as one step, so a show you do not like is one **Ctrl + Z** from the timeline you had before it.

EVERY SONG GETS ITS OWN SHOW

A thirty song set drafted in one style is not thirty copies of the same show. Each draft carries a number taken from that song's own identity, and it settles the coin flips the music does not: which look wins when two score alike, which way a chase travels, which chorus gets the lift. The same song drafted twice is the same show, every time.

28 Letting TraxxTool pick the style

If you do not know which of the five a song wants, ask. The answer is an opinion on the page, never a choice made for you.

The free answer

Ask TraxxTool to pick a style answers on the spot. It goes on the song's **measured** tempo, which is already on this machine, so there is no account, no network and no wait. What comes back is a style and one sentence saying why, in the words you would use out loud. **Use this style** takes it and moves the cards; **No thanks** puts it away and leaves your choice exactly as it was.

Measure the tempo first (chapter 09) and the answer is worth having. Without one it says so, and offers the safe all-rounder.

The answer that asks a model

Loudness cannot tell a funeral from a party played at the same speed. For that there is a second button, and its label says what it costs before you press it: **Read the words too (uses the internet and your credits)**. On your own provider key it reads **Read the words too (uses the internet)**, because then it is your bill and not ours.

- It runs **only** when you click it. Nothing on this page reaches the internet when it opens, when you change style, or in the background.
- What leaves this machine is the section names you typed and the song's measured tempo, and the answer is a mood and a few colours. Never audio, never your library, never a file path.
- One song costs one ask. The answer is kept beside that song, so redrafting it all night does not spend again.
- If it cannot be reached, or answers nonsense, you get the free answer with a plain sentence saying why. A draft never waits on it.

No AI provider set up? The button is there but greyed, and says **Set up an AI provider in Settings to have TraxxTool read the song's words as well**. Chapter 23 covers providers and credits.

An answer from a model may also come back with a handful of colours, shown as swatches under the sentence. Taking the style takes those colours with it.

IT IS A SUGGESTION, NOT A DECISION

Nothing is built until you press the OK button, and the five cards stay live the whole time. Ask, disagree, click a different card, build that one.

29 Previewing, exporting and playing

Watch the show at your desk, send it out with the song, and let Stage Traxx start it on the night.

The stage preview

Stage Preview docks a live picture of your stage under the timeline. It follows the playhead, so playing the song plays the lights - cues, fades and effects together. It is look-only: nothing you do there can move a light in your rig. Turn it off and it costs nothing.

Play in ShowVizz

Tick **Play in ShowVizz** and the real stage player opens beside the workbench and follows your transport. Play, stop, and drag the playhead and it goes there, so you see the actual show, video included, on the actual player, without exporting anything.

It runs on this machine only, and it names its own window so it can never be mistaken for the real show on the night.

What lands in the export

There is no separate lighting export. Export the song as you always do (chapter 19) and the show travels inside it, in a **Lighting** folder holding:

- **The show itself** - your rig, the lights it uses, every look a cue plays, and this song's cue list with its fades and effects.
- **assets** - every cue clip and the song's own film, converted to the one format the player plays, with the per-lineup swaps, the picture fades, the camera names and your logo beside them.
- **A trigger file** - the MIDI that tells the player which cue to run when.
- **rig_check.txt** - the rig check, in plain words.

Compiling that folder into the export is the one part of the light show that needs Pro. Without it the song still goes out in full - audio, stems, the MIDI your gear takes its orders from, lyrics - and TraxxTool says **Your light show stayed behind** rather than letting you find out on the night. Shows you exported already keep playing.

Nothing is written when there is no rig yet, no looks saved, or no cue that plays a look or a video. A light show problem never costs you the song export.

Read the rig check

It is the one place that tells you what will not work before you find out on stage. It catches two lights set to overlapping numbers, a light whose type is not installed, a look lighting a group that is not in this rig or has no lights in it, a cue with no look, fades adding up to more than the cue lasts, a missing video, and a song with no measured tempo.

On the night

Export a **Stage show** - the whole set as one file, next page - and open it in ShowVizz on the show machine. After that it is hands-free: Stage Traxx loads the song, ShowVizz arms that song's show, and the timeline you painted runs against the same audio your band plays to.

ONE TIMELINE, ONE TRUTH

Light cues ride your cuts, trims and tempo changes exactly like markers do. Shorten an intro and the cues, their fades and their effects move with it. What the Stage Preview showed you is what the wire carries.

29 The Stage show: one file for the whole night

The song export carries each song's own show. The Stage show carries the whole set: every song's lights and video in one `.ttshow` file that ShowVizz opens in one go.

Making one

In the Library, tick the songs - or open a playlist, which sets the running order and names the file for you - then pick **Stage show (.ttshow)** in the format combo and press **Export Show (.ttshow)**. Tick nothing in the library view and TraxxTool offers the whole library instead: every song's lights and video in one file, so the right show comes up whatever the night plays.

One question comes first - how the videos travel - and then one save dialog, where you name the show and say where it goes in the same breath. When ShowVizz is on this machine the dialog opens on its own Shows folder, so the show is simply there next time ShowVizz opens. When the file is written, **Open in ShowVizz** puts it on screen in one click if the player is on this machine.

Show quality

Original	Your files as they are, byte for byte - only what the player cannot read is converted.
Low (480p)	Smallest files, right for background walls.
Medium (720p)	The balance.
High (1080p)	Full detail, biggest files.

The three sized modes shrink your films for the wall; a see-through overlay or clip stays see-through in every mode. Your answer is remembered, so from the second show on it is one Enter on the way to the save dialog.

Why one file

ShowVizz loads the whole set once, before the first count-in. From then on Stage Traxx arms each song inside the loaded show, so nothing restarts between songs. Songs with nothing to put on stage are left out and counted, and `rig_check.txt` inside the show lists any problems - the same check as the song export. Writing the file is the Pro step, the same line the rest of this chapter sits on.

A SHOW HOLDS 128 SONGS

Stage Traxx names each song with a MIDI Song Select message, and that message only counts 0 to 127. A bigger selection is refused up front, in plain words - export a playlist instead, or split the library into two shows.

29 ShowVizz on the show machine

ShowVizz is the free program that runs your lights and your wall at the gig. TraxxTool hands it to you itself, in the version that matches the shows it writes.

Get the stage player

Get the stage player... lives in **Bands and overlays...** on the **Settings → Lighting & Video** page. It checks what is published and offers the build that opens the shows this TraxxTool writes - there is no version picker, because a version picker is a way to get it wrong at a gig. On Windows there are two ways to take it:

- **Install it** - the default. It installs like any program - Start menu, uninstaller, no administrator rights to ask a venue for - and from then on a show file (**.ttshow**) opens with a double-click.
- **Just give me the folder** - a folder you copy onto a USB stick or straight onto the show machine. Nothing is installed and nothing is left behind.

The stage player runs on 64-bit Windows and on both kinds of Mac. On a machine there is no build for, the dialog says so plainly rather than linking to something that is not there.

Opening a show

With the installed player, a double-click on the **.ttshow** is the whole job. Otherwise ShowVizz's **Shows** screen takes it:

Open a show, or drop the file anywhere on the page. ShowVizz copies the show into its own Shows folder, so the stick it arrived on can go back in the pocket. Each show on the shelf says whether it will open on this player, and **Load** starts the player on it.

The screens

Shows	The shows this machine holds, and the door new ones come in by.
Tonight	The setup for this gig: which lineup is playing, the MIDI connection from Stage Traxx, which screen is the wall. Nothing changes until the Apply bar at the bottom is pressed.
Lights	What is actually hanging in the room tonight, laid over the show. See the next page.
On stage	The running show, once the night starts.
Settings	Everything decided once.

29 The room you are playing tonight

Your show says what your band owns. The house says what is hanging over the stage this evening. ShowVizz's **Lights** screen is where the two meet, and it never writes anything back into your show.

Every change on this screen plays from the next cue. Nothing restarts the player, and nothing you do here follows you home.

A different light	Swap one of your lights for the model the venue really has, out of a library of over 1,700 lights that ships inside ShowVizz and needs no network. Your cues are colours and levels, so they play on whatever is there.
Address	The universe and address the house light is really set to.
Not here	A light of yours that did not come tonight. Cues that used it simply pass it by. It is here puts it back.
Add one	An extra can the house threw in. It copies one of your lights, so every cue that lights that one lights this too, and it gets its own address.
Flash	Holds one light full white so you can find it on the truss. Stop flashing gives it back to the show.

It is all kept as a named venue, so the next time you play there it is one pick rather than the whole job again.

Pointing a moving head at the real stage

A mover aimed at your rehearsal room is aimed at nothing in a room with a different truss height. **Calibrate** settles it from three taps, and it needs the kit's stage size to be filled in:

- 1 ShowVizz lights the head white and puts a ring on the stage picture, near the front left corner of the deck.
- 2 Nudge the head with the arrows until the beam sits on that spot on the real floor, then press **Mark**. **Fine** makes the steps smaller.
- 3 The same again at the front right corner, then at the back centre. Three marks is the ask; a fourth at centre stage sharpens it.
- 4 **Done**. ShowVizz works out where the head is really hanging and re-points every cue in the show that uses it, on the spot.

If the fit does not land it says so and gives you the error in degrees, usually because a mark went on the wrong spot or the head hangs upside down and nobody said.

CHECK THE BEAMS BEFORE THE FIRST SONG

Aimed looks lists every look in the show that points a head, and how many songs use it. **Show** puts one on the real lights and holds it there so you can look at the stage; **Back to the show** releases it.

30 The screen behind the band

ShowVizz does not play one video at a time. It holds a stack, all of it alive at once, so your logo can sit on the wall all night while films and clips come and go underneath it.

LAYER	WHAT IT IS	HOW MANY
Overlay	Your mark, over everything, all night. It belongs to the band, not to the song.	0 or 1
Cue clips	Clips fired from light cues, each playing over what is beneath it.	any number
The song's film	One film that runs with this song, starting and stopping where you choose.	0 or 1
Splash	The band's logo. It holds the wall before the show, between songs and after the last clip. It never stops.	always

Read that bottom to top: the splash is underneath everything and the overlay is on top of it all. The screen is never simply black while the player is up.

The Screen strip: see the show on the timeline

When a song carries any video - or whenever you are in Light & Video mode - a thin **Screen** lane appears above the timeline and draws the whole story left to right: the splash holding the screen, the film inside its window, and every cue riding over them, lined up with the ruler. Click it to jump the playhead; double-click any block to open the editor that owns it. A block whose file length is still being read draws with an open, dashed right edge and closes up by itself.

No video, no strip, except in Light & Video mode, where it is always on. Elsewhere, right-click → **Hide strip** puts it away and **Show Screen strip** in the Video window brings it back.

The Screen preview

The little screen icon beside the strip's **Screen** label (or right-click → **Screen preview**) opens a small window that plays what the wall would show, following the playhead. It plays your real files in your ShowVizz screen shape, with your fades and the band's overlay. It is mute on purpose, a camera cue shows a card, and a keyed overlay shows unkeyed.

The Video window

Everything video in one place: the cog on the Screen strip's header, or the **Video** button on the action row in Light & Video mode. It shows this song's film (**Film...** changes it) and every video cue with its start and length, opens **Manage bands...** for the splash and overlay, and has the **Show Screen strip** checkbox.

Giving a song its own film

Click **Film...** in the Video window, or **Song film...** in a video cue's editor.

Film	Choose... an MP4, MOV, M4V, AVI or MKV. Clear takes it off again.
Starts at	Where in the song the film comes up, like 1:30 . It always plays from its own beginning, not from a point inside the file.
Stops at	Tick Stop early and name a time. Left alone the film runs to its own end.
Loop	The film repeats inside its window. Handy for short footage over a long song.
Scaling	Fit shows the whole picture, Fill crops to cover the screen, Stretch pulls it to the screen's shape.
Fade in Fade out	How the picture changes. See below.

A film set to stop before it starts is caught here, not at the desk: the dialog says so and the OK button waits.

UNSET IS NOT ZERO

Every fade has two answers. **ShowVizz default** means "whatever the show machine is set to", which keeps a whole library changing over at the same speed. **Custom** gives you a number in milliseconds for this one picture, and **0 is a hard cut**. They are different things, which is why it is a choice and not just a box you can type 0 into.

30 Clips, crossfades and cameras

A film is the bed. Clips fired from your light cues play over it, and everything changes over as a real crossfade.

A clip on a cue

Double-click a light cue, set **On the screen** to **A video file** and pick one. It starts when the cue does and plays for its own length, then hands the wall straight back to whatever was underneath it. Where two clips overlap the later one wins, and the earlier one is revealed again underneath if it is still running.

A cue can carry a clip and no look at all. That is a screen-only cue: it puts a picture up without touching a single lamp.

Nothing passes through black

Because every layer is alive at once, a change is a real crossfade rather than a trip through black. A clip fading in over the song's film leaves that film running at full underneath it; when the clip fades out the film is simply revealed again, still running, at the place it would have reached if nothing had ever covered it. Not restarted, and not stalled where it was interrupted.

Each cue's **Fade in** and **Fade out** work exactly like the song film's: **ShowVizz default** for ShowVizz's own fade, or **Custom**, where 0 is a hard cut. These are not the light fades higher up the same dialog - those still belong to the lamps.

Asking for a camera

Set **On the screen** to **A camera** instead and the cue asks for a camera **by name** - "wide", "guitar", "drums" - never by make and model. The show machine decides which real camera answers to that name, so the same show plays on another band's gear without being re-exported. Name your cameras in **Bands and overlays...** (chapter 31): each row is what you call it and, if you want, a hint at which camera here that is - leave the hint empty and ShowVizz looks for a camera called the same thing.

A CAMERA THAT IS NOT THERE

A named camera nobody plugged in never blacks the wall: the layer beneath shows through, and ShowVizz tries again quietly every few seconds, so a cable pushed back in during the drum solo just starts working again. No lamp is affected either way.

What travels where

- **With the song** - each cue's clip, the song's own film, the per-lineup swaps, the picture fades and the camera names, all converted and packed into the show's **assets** folder. The one-file Stage show carries the same for every song in the set (chapter 29).
- **With the ShowVizz setup folder** - the lineups, their logos and overlays, and which cameras answer to which names, through **Set up ShowVizz...** - chapter 31.

The Stage Preview under the timeline is lights only. To see the films, clips and crossfades at your desk, open the Screen preview from the Screen strip (previous page).

31 Bands, logos and overlays

Plenty of players work under more than one name. A band here is one lineup you play as, with its own logo and its own mark on the wall - and the same songs travel between all of them.

Open **Bands and overlays...** on the **Settings → Lighting & Video** page. **Add a band** makes one and asks for a **Band name**. There is no OK button: it saves as you go.

The two pictures a band owns

Splash	The picture that holds the screen when nothing else is playing. A still costs ShowVizz nothing to hold; a video keeps it working all night.
Overlay	Your mark, sitting over everything all night, with clips and films coming and going underneath it.

Making an overlay you can see through

How it is cut out has three answers:

- **Transparent background** - a PNG saved with a see-through background. Nothing to set up, and it is the default.
- **Solid colour** - your logo on a flat colour, and ShowVizz cuts that colour out. Set **Colour to cut out** (green out of the box), raise **How much of it** if a rim of the background survives, and use **Softness** so the edge does not look cut out with scissors.
- **None** - the picture covers whatever is underneath it.

A **moving** logo works the same two ways, and this is where bands come unstuck: an ordinary MP4 has no transparency at all. Either shoot or export your loop on flat, evenly lit green and choose **Solid colour**, or ask your editor for a ProRes 4444 (or QuickTime Animation) MOV, which really does carry it. Tick **Play a moving overlay on a loop** to keep it running.

How strong takes the mark from a stamp down to a whisper. **Where it sits** is the whole screen or one of the four corners; pick a corner and **How wide** and **How far in** appear, both measured as a share of the screen's width so it looks the same on any wall.

A different film for a different lineup

Inside **This song's video...** the box **If a different lineup plays it** lists every band you have set up. Give one its own film and that lineup plays it; leave a row alone and it plays whatever the song plays, which the row names for you so the default is never in somebody's head.

Naming your cameras

The **Cameras** box names the cameras you point at the stage, so a video cue can call for one by name (chapter 30). Each row is what you call it and, if you like, a hint at which camera here that is; leave the hint empty and ShowVizz looks for a camera called the same thing.

Who is playing tonight

Select a lineup and click **We play as this one**. It is marked (**playing tonight**) in the list, and that is the band ShowVizz starts the night as. The first lineup you make is set for you.

Sending it all to the show machine

Set up ShowVizz... asks where to put it and writes a folder called **ShowVizz setup**, holding every lineup, its pictures copied in beside them, and the house fade from **Pictures change over**. Copy that whole folder onto the show machine and ShowVizz finds the bands on its own. If anything is missing - a logo that has moved, a lineup marked to play that no longer exists - it is written anyway and TraxxTool tells you what the gaps are.

Setting up every lineup, logo, overlay and film on this page is free. Writing the folder is the Pro step, the same line the show bundle sits on in chapter 29.

32 Stage Apps

A Stage App is a page on the wall the room can join in with: a showdown card the audience votes on from their phones, a running score, a request line, a countdown through the break. You build it here and ShowVizz runs it at the gig.

New, and in beta. This is the feature's first outing, so the builder and the Video window carry a **NEW** banner with a report button in it. Expect rough edges and please tell us about them. Nothing a Stage App does touches the show-critical path: your lights, video cues and MIDI triggers run exactly as they did before, even if the page, the network and the server all fail at once.

Where the page draws. On every ShowVizz player: Windows, Mac, Linux, iPad and Android. On a computer the page needs a **separate download of about 150 MB**, which ShowVizz fetches by itself the first time a show with a Stage App opens; on Windows TraxxTool offers it too. A show with a Stage App needs **ShowVizz 1.5.0 or newer** on a Mac or Linux and 1.4.0 or newer on Windows; TraxxTool will not hand you an older player for one.

It sits in the stack from chapter 30: over the splash, under your video cues and under the overlay. The page itself never plays video and never makes a sound.

Getting an app

Stage App... on the **Video** tab, or from the right-click menu on the Screen strip. The picker lists the apps on this machine, and **Open a file...** takes a **.ttapp** somebody sent you. One show carries one app, and it belongs to the band you are playing as, exactly like the splash and the overlay.

APP	WHAT IT PUTS ON THE WALL
Splash	The band's own holding screen: a countdown through the break, the socials QR, the next gig.
Now playing	The song, the artist, the year, and a fact about it.
Showdown	Two songs, one question, the room votes and the result lands.
Request line	The room types what it wants to hear, and nothing appears until you say so.
Bracket	A knockout across the night, one vote per round.
Scoreboard	The running score, whoever is keeping it.

WHAT IT COSTS
Building the app costs nothing, like the rest of the show: the pages, the pads, the interludes and the preview are all free at any size, and getting the finished show out is the same Pro step as every other way a show leaves the building (chapter 29). Letting the audience vote, and running the show from outside the room, need TraxxTool Cloud: that part runs on our server. Without it the show exports with the audience off and plays the same.

32 Setting the app up

An app declares what it needs and TraxxTool draws the form for it, so the questions you are asked come from the app rather than from us.

NEW

Stage Apps are new - please report anything odd.

Report a problem...

Got it

App

80s vs 90s

Open a file...

An A or B audience vote with a running score.

Settings

Venue

The Anchor

Look

Neon

Accent

#FF2D95

Rounds

7

Hold for

4,50

Show the QR code

☒

Band logo

No picture

Choose...

Clear

Anthems

Add this song

Remove

Opens on

Splash

Audience

The audience can vote

App controls...

Interludes...

Preview

OK

Cancel

Every row under **Settings** is one this app asked for. A different app asks different questions.

App	Which app this show carries. No app puts the show back exactly as it was.
Settings	What the app asks the band for: a venue name, a colour, how many rounds, your logo. A picture is copied into the show.
Opens on	The page the wall shows as the night starts.
Audience	Nothing leaves the building , The audience can vote , or votes and remote control. The last page of this chapter is about that.
App controls...	The pads and knobs your technician drives it from.
Interludes...	The page changes that happen between songs.
Preview	Puts the opening page on the player that is already running. Tick Play in ShowVizz on the song first.

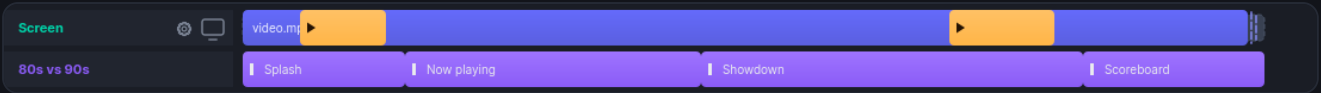
Anything that looks wrong is said here, under the form, rather than at the end of a long export: an app that is not on this machine any more, one whose file will not open, or a setting that needs something you do not have yet.

APPS OTHER PEOPLE WROTE

The apps TraxxTool publishes work for everybody. An app from anywhere else is treated exactly like a plugin from anywhere else: you can install it and look at it, and putting it in a show needs Pro. It is the same rule, in the same words, in both places.

32 Pages on the timeline

A page change is a cue like any other: it sits on the song at the moment you put it, and it fires from the same MIDI Stage Traxx is already sending.



The Screen strip grows a second lane, named after the app. Each block holds until the next one, and the last one holds to the end of the song.

Adding one

- Double-click the app lane where you want the change.
- Or right-click it and pick **Add page cue here**.
- Or **Page Cue** in the Add Marker menu, which puts one at the playhead.

Drag a block to move it, and it stays on the song through a Cut, a Warp or a tempo change like every other marker. A page cue carries no look and no clip, and a song whose only screen content is a page cue is still a show and still exports.

Cue label

Showdown

Page

Showdown

Round

3

Headline

Which decade wins?

Seconds

60

This page wants a vote open before it means anything.

Fade in

Custom

500 ms

0 = hard cut

Show it now

Stage App...

OK

Cancel

The page's own settings are the ones the app declared for that page. Leave one alone and the page keeps what it had.

Cue label	What the block says on the strip.
Page	Which page of the app the wall goes to.
Settings	The arguments that page takes: which round, the headline, how many seconds the vote is open.
Fade in	Use ShowVizz's fade or Custom , where 0 is a hard cut. The same choice, and the same reason, as every picture fade in chapter 30.
Show it now	Puts that page on the player that is already running, so you can see it on the wall while you are writing the cue.

When the song plays out

A song can hand the app a page as it finishes: right-click the song's app lane and open **When This Song Ends**. It fires when the song plays out to its end. Pressing Stop does not, because stopping is not the song ending.

Page

Scoreboard

Fade in

Custom

400 ms

0 = hard cut

It fires when the song plays out. Pressing Stop does not.

OK

Cancel

Back to the scoreboard after every song, in one setting per song.

32 Interludes: the gaps between songs

The wall has to change between songs too, and nobody is playing. An interlude is a page change the band fires themselves, on their own cue, from Stage Traxx.

Break: Splash

Second half: Showdown

Add... Edit... Remove

Each one exports as its own entry in the show, with its own Song Select.

OK Cancel

Two interludes: one for the break, one for the second half. Each is a name and the page it puts up.

How it reaches the wall

Each interlude exports as its own entry in the show, with its own Song Select, so on the iPad it is a track like any other: a silent one, a second or two long, sitting in the set list where you want the change. Start it and the wall changes. There is no audio, no click and nothing in anybody's ears.

- 1 Open **Interludes...** in the builder and add one. Give it a name you will recognise on stage: **Break**, **Second half**, **Raffle**.
- 2 Pick the page it puts up, and its settings if that page takes any.
- 3 Export the show as usual. The interludes travel inside it.
- 4 On the iPad, drop them into the set list where they belong.

WHY NOT JUST A BUTTON

Because the band already knows how to start a track, and a gap between songs is exactly when nobody wants to be looking for a laptop. The same thumb that starts the next song puts the break screen up.

Your technician can change the page by hand at any time as well, from the player, from a controller or from a phone. The next two pages are about that. An interlude is for the changes you already know about.

32 Driving it on the night: pads and knobs

Everything a vote can decide, a person can decide instead. The most dependable way to do that is a controller on a cable, and it is the one thing on this page that needs no network at all.

App controls... in the builder is where you write the map the show travels with: which pad does what, on a MIDI channel of your choosing.

MIDI channel16

SENDS	DOES	DETAILS
Note 36	Go to a page	Go to Splash
Note 37	Go to a page	Go to Showdown
Note 38	Go to a page	Go to Scoreboard
Note 39	Open a vote	Open a poll
Note 40	Close the vote	Close the vote
Note 41	Add to a score	80s +1
Note 42	One of the app's own controls	Reveal the result
Knob or fader 21	Fade the app	Fade the app, 0 to 1

Add...

Edit...

Remove

Fill from the app

OK

Cancel

Eight pads and a knob. **Fill from the app** lays out a sensible map from what the app says it can do.

DOES	WHAT LANDS ON THE WALL
Go to a page	That page, by name. Not "the next one": a pad pressed twice leaves you where you meant to be.
Open a vote / Close the vote	Opens the round the page is asking for, or closes it and freezes the result.
Add to a score	A point to one side. The only control on the list that counts rather than sets.
One of the app's own controls	Whatever that app declared: reveal the answer, dim, shuffle.
Fade the app	A knob that takes the page off the wall and brings it back. The splash is underneath, so the wall never goes dark.

NOT THE CHANNEL YOUR LIGHTS ARE ON

The control channel has to be a different one from the channel your cue triggers ride on, or a pad press would look like a light cue. The dialog will not let you save a map that clashes, and with no channel chosen there is no MIDI control at all.

On the night the map is live the moment the show loads: plug the controller in, press a pad, the page changes. If the desk you are handed has different pads from the one you wrote the map on, ShowVizz's **Tonight → App controls** learns new ones by pressing them, and keeps that override on the show machine without touching your show.

32 The remote, and the room's network

A phone or a tablet can drive the show too. It is set up by pointing a camera at the player's screen, it needs no internet, and it is the part of the night most likely to be let down by a venue's Wi-Fi.

Pairing a phone

- 1 On the show machine, open **Tonight → Remotes**. It shows a QR code, the address and the port.
- 2 Scan it. The page opens in the phone's own browser and pairs itself. Nothing is typed and nothing is installed.
- 3 Give the device a name you will recognise, because every press it makes is in the show's activity log under that name.

Two kinds of pass: an **operator**, who can change anything, and a **band view**, which can only watch. Hand the band view to the singer and the operator pass to whoever is running the wall. As many as you like at once, all seeing the same thing, and any of them can be revoked in Settings when the night is over.

The remote always shows what the player has actually done, never what it has just been asked to do. If the link drops, the meter says so and it catches up by itself when it comes back.

The network to use

A cable	Best. A laptop and a tablet on one ethernet cable, or a cheap switch, works with no internet, no router and no password.
A little router of your own	Next best, and the usual answer for a phone. Bring one, plug it in behind the desk, and it is the same rig every night whatever the venue has.
The venue's staff Wi-Fi	Usable if you must, and worth testing before the doors open.
The audience Wi-Fi	No. See below.

NEVER THE AUDIENCE WI-FI

The network the room is on is the one that falls over when the room fills up, and it is the one with three hundred strangers on it. Put the show on a wire or on your own router, and let the audience's phones reach our server over their own signal instead. Nothing on stage depends on them getting through.

Votes and the cloud remote

With **Audience** set to voting, the wall carries a QR the room scans, and the votes come back through our server. One vote per phone per round, no account, no sign-up, nothing kept afterwards. Anything anybody types appears on the wall only after you have approved it.

The show carries its own **voting key**, added when you export it signed in, so the computer or tablet that plays it needs no sign-in. The key only opens votes for that show, and every export renews it. Turn a show's key off under **Audience voting** on your account page at traxxtool.app if a copy of the show has gone somewhere it should not.

The cloud remote is the same panel as the LAN remote, reached with a session code and an operator PIN from anywhere. It is the least dependable transport on the list, which is why it is the last one: the pads and the LAN remote work with the internet unplugged. Both need TraxxTool Cloud.

There is one more way in for a technician who wants it: OSC over UDP, off until you turn it on in ShowVizz's Settings, and only from the addresses you name.

33 When it misbehaves

A handful of things go wrong more than anything else. All of them are quick to check, and none of them need a lighting engineer.

The fixture editor cannot find a DMX adapter

You get "No DMX adapter helper found" when it has no way to move a real light. Set **DMX helper** on the

Settings → Lighting & Video page to the ShowVizz DMX helper program, and check the adapter is plugged in. The editor still works without it - the sliders simply move nothing. It has no bearing on the gig: sending DMX on the night is the player's job, never TraxxTool's.

A light does not respond

- Does its own display match the **Patch sheet** ? That is the usual answer.
- Does the Light Kit Builder say lights are set to the same numbers? Click **Fix the numbers** and reprint the sheet.
- Is it keyed in as the right kind of light? The wrong type lights the wrong things. Import its fixture file, or create it in the fixture editor.
- Is it in a group your look actually lights? The rig check names a look that lights a group with no lights in it.

A moving head moves but stays dark

Its shutter is shut. Open the light with **Edit this light...**, set its strobe channel to Strobe and type the value from its manual that says Open into **Comes on at**. Check the dimmer channel is set to Brightness too.

Effects are not locked to the beat

An effect's speed is counted in beats and bars, so it needs a tempo somebody measured. Set the song's tempo (chapter 09) and export again. Until then effects run at 120 BPM, and the rig check says "set the song tempo so effects lock to the beat".

The lighting buttons are missing

Two answers. The doors only show in **Light** mode, so check the editor-mode dropdown first: switch to **Light** and

Create my light show, **Stage Preview** and the **Light Rig** and **Scenes & Looks** chips are all back. If **Light** is not in the dropdown at all, Lighting Studio is a plugin and it is switched off: turn it back on in **Settings → Plugins**. Nothing you built is lost while it is off.

Create my light show asks for your lights instead

That is the button telling you it has nothing to paint against. It says so, offers the **Light Kit Builder**, and carries straight on into the show once you save a rig. If it asks to **put your sections on the timeline**, your lyrics already name the sections but they are not on the timeline yet - say yes and it adds them. If it says **Mark your song sections first**, there are no sections anywhere yet - the show is built from those, and nothing else. Put the playhead where each part starts and pick it from

Add Marker > Song Sections (or right-click the timeline), in **Light & Video** or **Cue**.

33 When the screen misbehaves

The lights and the screen are separate jobs on the same machine, and the screen is the one with a hardware opinion. Work down this list in order.

The lights run but there is no picture at all

Almost always the machine, not your show. Putting pictures on a wall needs a graphics chip from roughly the last decade and a driver that admits it - any ordinary laptop or desktop qualifies, and so does a small appliance board of the Raspberry Pi 5 kind. A very old machine, a stripped-back one, or one reached through remote desktop may not.

The player is honest about it: when it starts it prints one plain line saying it cannot show a picture on this machine and carries on **running the lights exactly as normal**. Nothing aborts and no lamp is lost. Read the player's own output before you go looking through TraxxTool: it also names the case where the screen itself is missing.

Nothing on the screen at the gig

- Did you copy the **ShowVizz setup** folder onto that machine? Without it there is no lineup, so no logo.
- Is a lineup marked (**playing tonight**) in **Bands and overlays...** ? Mark one and write the folder again.
- Did the export actually carry a show? Nothing is written when there is no rig, no saved looks, or no cue that plays a look or a picture.

The logo shows but the video does not

The logo comes from the ShowVizz setup folder; a clip or a film comes from the show you exported. A wall holding your logo and nothing else means the setup got there and the picture did not.

- Read that song's **rig_check.txt**. A clip or film that never made it into the show is named there by name.
- Re-pick the file in the Light Clip editor and export again. A file that moved or was renamed after you picked it is the usual answer.
- Is the show an older export? A film travels inside the show, so one made before you set the film does not carry it. Export again.

The Stage App page did not change

- Run **Show check** on ShowVizz's Tonight screen: it names the page that will not come up.
- A page cue only fires while that song plays. Between songs it is an interlude, which is its own entry in the set list.

A different lineup's film did not play

Per-lineup films are swapped by ShowVizz at play time, matched on which lineup is playing tonight. Check that the right one is marked (**playing tonight**) here, or picked on ShowVizz's Tonight screen; that the lineup you set the film against still exists - deleting a lineup puts its songs back on the show's own film - and that the show was exported after you set the swap: the swaps travel inside the show, so an older export does not know about them.

Build your set once. Play it everywhere.

Questions, updates and the latest downloads: traxxtool.app

