



TraxxTool

USER MANUAL

Build your set once. Play it everywhere.

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

TraxxTool v2.7.0

The full toolkit is free to build with.

StageTraxx 4

AI Cues & Lyrics

MIDI & Rigs

Windows Desktop

traxxtool.app

What's in this manual

PART I · GETTING STARTED

01	Installation & first run	Project Root & FFmpeg
02	Your TraxxTool account	Community, Pro, Cloud, credits
03	The interface at a glance	Five screens, menus, header

PART II · THE WORKBENCH

04	Importing stems & projects	Get audio onto the timeline
05	The timeline & transport	Play, zoom, speed, pitch, tempo
06	Markers & cues	Sections, counts, custom cues
07	Editing tools	Cut, Warp, Time Shift, Trim/Fade
08	Channel strips & EQ	Per-track volume, pan, tone
09	Click, count-in & tempo	Align, double-time, detect, normalise

PART III · CUES, LYRICS & METADATA

10	Spoken cues	Your voice, or AI voices
11	Lyrics Studio & BrookSync	Auto-aligned, timed lyrics
12	Song Details	The metadata Stage Traxx reads

PART IV · MIDI, DEVICES & RIGS

13	The Rig tab	Your device hub
14	Custom MIDI commands	Program changes, CC, notes
15	Device profiles & markers	Mixers & named controls
16	Guitar rigs	HeadRush & Kemper: rigs, MultiBlocks, footswitches

PART V · EXPORTING YOUR SET

17	Bus routing & live versions	No Drums, No Vox and more
18	Stereo mixes	Reference & in-ear copies
19	The Library & export	Share, Backup, Merge, Batch Edit, DAW
21	Community Charts	Share arrangements, no audio

PART VI · MEDLEY STUDIO

20	Medley Studio	Join songs into one seamless medley
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PART VII · BEYOND THE BASICS

22	Downloader & stem separation	Fetch or split multitracks
23	AI, credits & Cloud	How the smart features are powered
24	Settings reference	Every page, explained
25	Keyboard shortcuts	The full default keymap
26	Backups, recovery & support	Never lose a set again

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 StageTraxx 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 **Project Root** - do this before anything else.

Set your Project Root

The Project Root 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 → General**.

- 1 In **Settings → General**, click **Browse...** next to Project Root.
- 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 "Project Root Not Usable." Choose a normal local folder you own and try again.

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.

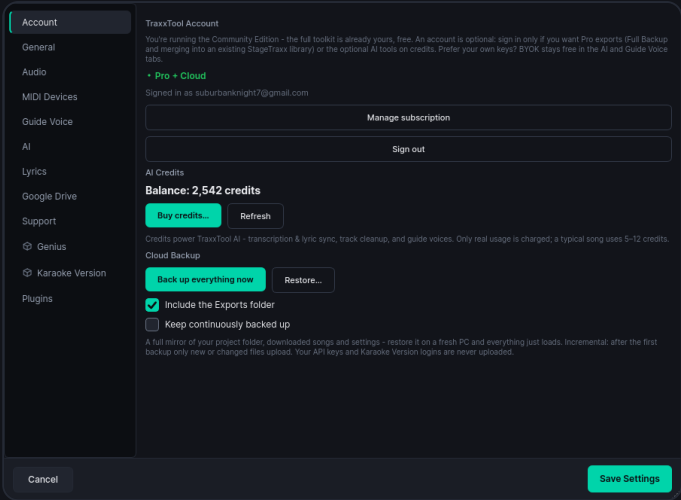
ONE FOLDER HOLDS EVERYTHING

Everything you make lives under the Project Root, 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.
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

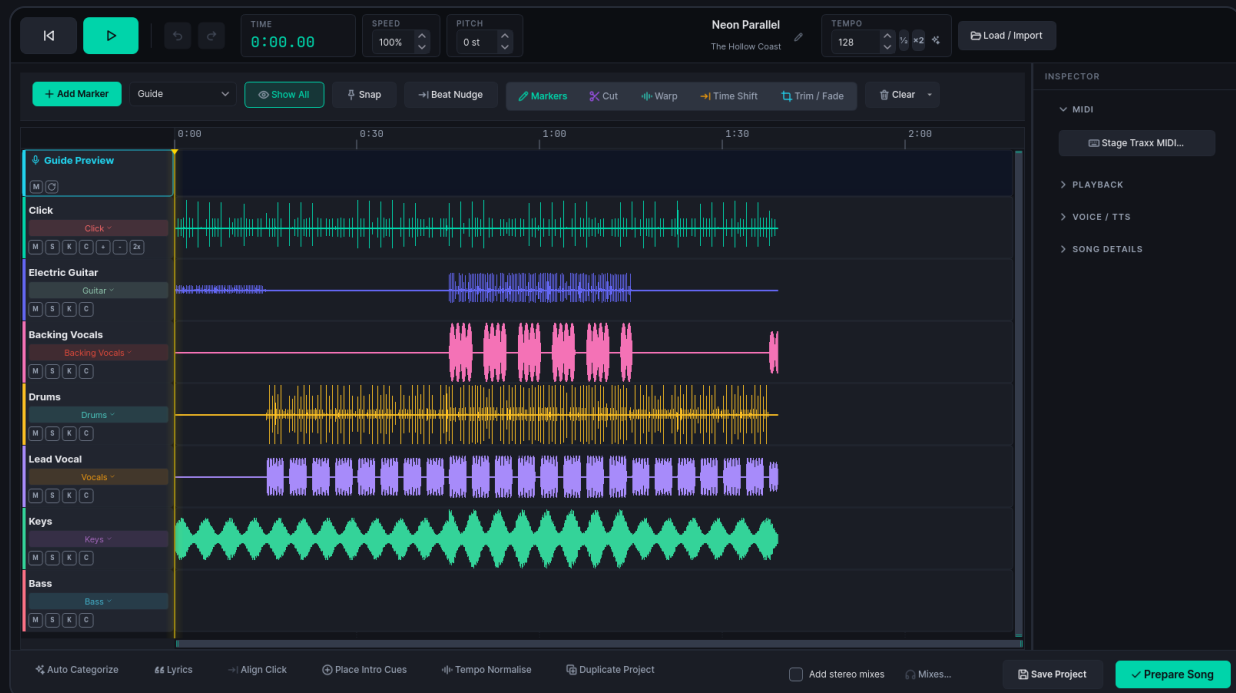
Merge adds new songs to an existing library without wiping your playlists, routing or channel config - the reason Pro exists. Community accounts get one free full Merge to try it. (See chapter 19.)

PREFER YOUR OWN KEYS?

Bring-your-own-key stays free in the AI and Cue Voice settings 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 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.	-
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 and Pitch appear once the live warp engine is active; the TEMPO chip appears once a song is loaded. The TEMPO chip also carries ½ / ×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**, **Keep** and **Comp** buttons; click tracks add count-in and double-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.

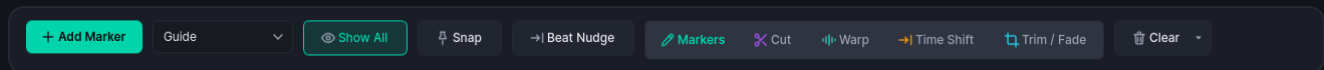
An optional zoom bar under the timeline mirrors these with sliders and a live samples-per-pixel readout (turn it on in Settings → General). Middle-drag pans in any tool.

TIP

Turn on **Dim Tracks** in the Inspector's Playback section to quietly duck everything that isn't soloed - handy for checking one part without fully muting the rest (chapter 09).

06 Markers & cues

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



The marker toolbar: Add Marker, the editor-mode dropdown, Show All, the Snap and Beat Nudge toggles, the Stage Traxx MIDI button, and 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, from any song or voice), 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** + **←** / **→**.

Shift-clicking a Count places a whole count sequence at once, not a single number.

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 is its own marker landing on a real transient, so the count stays in time at any tempo - far better than one clip with several numbers baked into it. Add **Ctrl** for eighths: "1 & 2 & 3 & 4 &", each "and" halfway between the beats and one after the last number. The labels change as you hold the keys, so you can see what you are about to place.
- **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 actually 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 a single undo. **End** is its own cue, separate from **Outro** (which announces the outro section starting, often a good while earlier), so the first time you use it you are asked to record or generate it - once, for every song after that.

Editor modes

The **Editor mode** dropdown focuses the menu, and the preview track, on one marker family - **Guide**, or one of your enabled MIDI devices (**HeadRush**, **X Air**, **Generic MIDI...**). Only the active mode's markers can be moved; turn on **Show All** to see the others greyed out for context.

Right-click a marker

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

CLEARING MARKERS

The **Clear** menu can remove just preset cues, just custom cues, all guide markers, a single device's markers, or everything. Every clear shows a count and is undoable like any other edit.

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	Warps 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

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 click into place - then press **Align Click** to lock it to the drums (chapter 09).

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.

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 guides 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

×

Ctrl-drag = fine · Alt-click = reset

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 - make count-ins, denser subdivisions and drummer-tight alignment a couple of clicks each.

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. Plenty of purchased tracks start cold, on bar 1, with no lead-in at all. 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. Press it again for two bars. The edit is stored as a setting rather than a new audio file, so it travels with a shared arrangement and **-** takes it straight back off.

Double-time click (2x)

Toggle the **2x** button on a click header to overlay off-beats exactly halfway between every existing click - doubling the density while staying perfectly in time. It is length-preserving and fully undoable, rebuilt from the original click each time.

Align Click

When a song has both a click and drums, the **Align Click** button 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. It rejects outliers so one stray beat can't throw it off.

- 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 which is the drums? **Shift-click** (or right-click) the button to choose the tracks by hand. There is also an **Add Click** / **Regenerate Click** action to synthesise a click from scratch when a song has none.

Detect & normalise tempo

The wand on the TEMPO chip **detects the BPM** from the audio and offers to round it or nudge it by a half/double. Once the tempo is right, **Tempo Normalise** forces the click onto that exact grid and warps every stem with it, then replaces the stretched click with a fresh on-grid one - so a drifting click plays perfectly in time. Toggle it off to put the original timing back.

Estimated tempo: 127.6 BPM

Detected from the song's audio. Fine-tune below if it landed on a half- or double-time value.

Use

⬆
⬇
½
×2

☒ Round to nearest whole number

OK
Cancel

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

COMP & DIM

The per-track **Comp** button selects regions to either keep (route to a backing track) or mute. **Dim Tracks** and **Return to start on pause** live in the Inspector's Playback section for comfortable monitoring. Double-time is unavailable on a comped track, since both rewrite the click region.

10 Guide vocals

Guide markers become spoken cues 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 guide marker you place (chapter 06) can be rendered to speech and baked onto the timeline. TraxxTool offers **two voice sources**, chosen in **Settings → Guide Voice** :

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 guides are generated

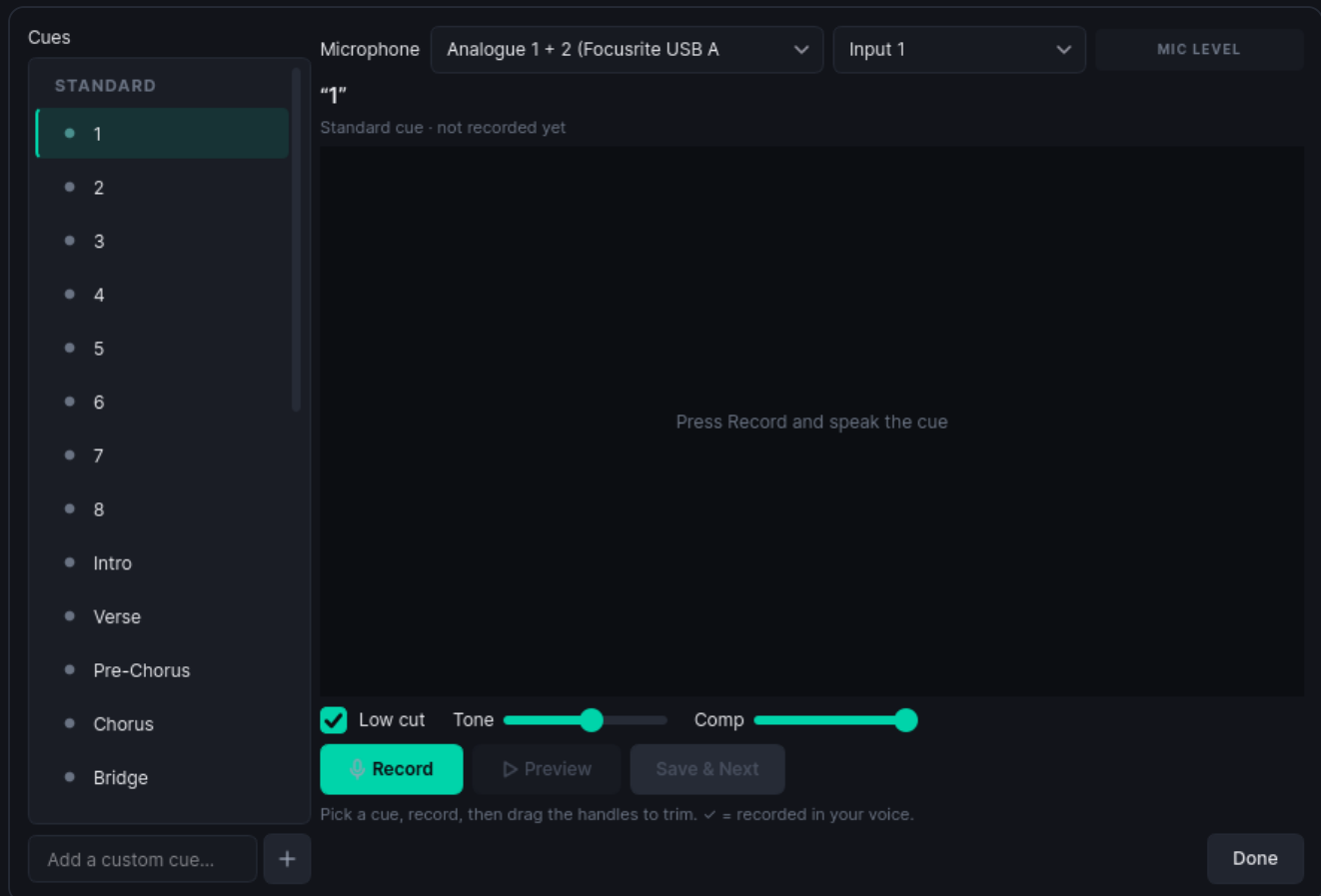
You don't have to render cues one at a time. On **Prepare Song**, any guide marker missing audio is generated automatically. Markers are held until the chosen voice source can actually produce them, so a marker never ships silent by accident; if no voice is set up when you place one, TraxxTool offers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

BRING YOUR OWN KEY

Turn on **Advanced mode** on the AI settings page to reveal an ElevenLabs API Key field on the Guide Voice page, with **Test key** to confirm it. Model and Voice IDs are configurable there too. See chapter 23.

10 Guide vocals · 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 Guide Cues window: pick a cue on the left, watch the mic level, record, then drag the trim handles. A green check means it is recorded in your voice.

Open it from **Settings → Guide Voice → Record Guide 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 Drag the waveform's trim handles to top and tail it; tune **Low cut**, **Tone** and **Comp** so every word cuts through in-ears.
- 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 guide 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 → Guide Voice → 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 → Guide Voice → 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

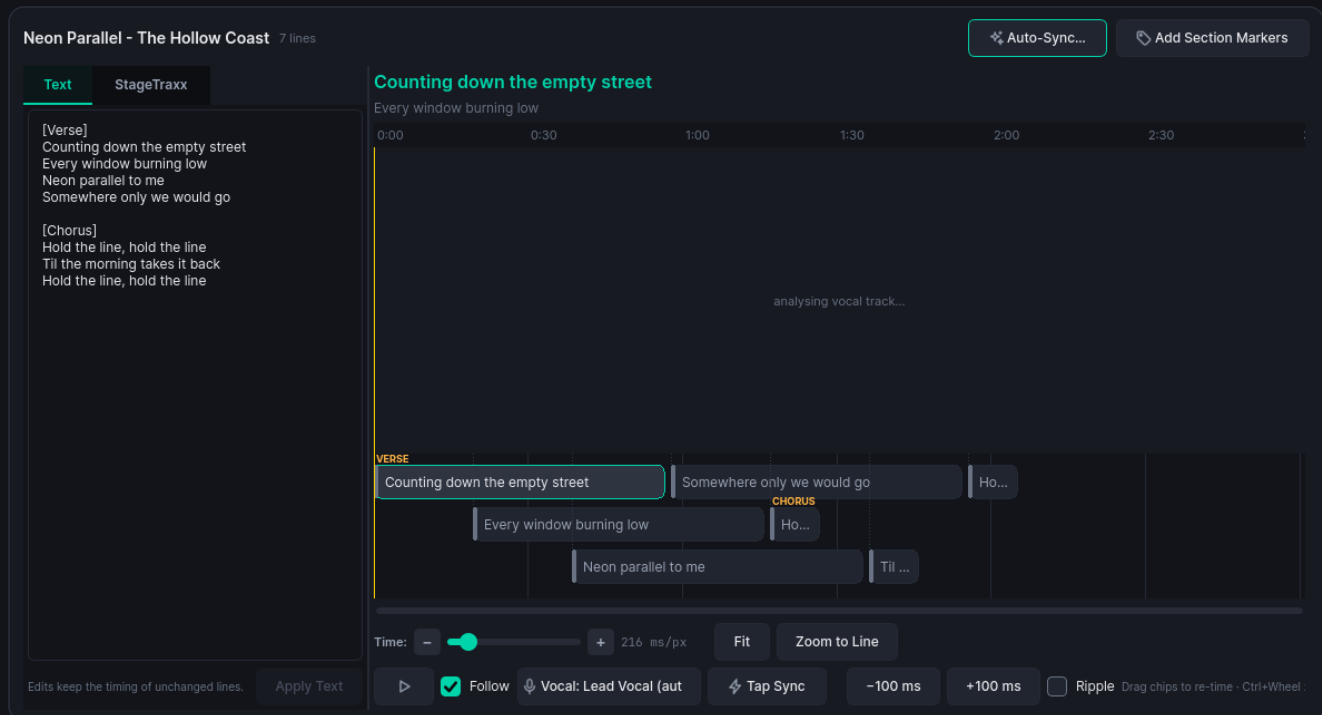
A cue belongs to the voice, not to a song, so the new audio is what every song using that voice plays. Songs already open pick it up when you close the editor; elsewhere, right-click a marker and choose **Refresh Cue Audio**. It costs the same as any other cue generation, and the price is stated before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

Cues in another language

Spoken cues have their own language setting in **Settings → Interface → Spoken cues**, 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 StageTraxx 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

- **Text** tab - type or paste lyrics, one line per sung line, with **[Verse]** / **[Chorus]** headers. **Apply Text** keeps the timing of unchanged lines, so fixing a typo never loses its place.
- **StageTraxx** tab - a read-only preview of the exact lyric block the export will carry, already 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 detected onset; hold **Alt** to place freely). **Ctrl**+Wheel zooms, double-click a chip to audition it, and **Ripple** moves every following line with the one you drag. Duets get one colour per singer.

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. Sections are marked on the timeline as it goes. Prefer to do it entirely by hand? **Tap Sync** stamps each line as you tap along, no AI required.

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.
Chords & Lyrics	Chord transpose, lyric font size and scroll speed.
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.

These are Stage Traxx's own per-song settings (the Edit Song Details screen). They're written into the exported backup/share file, so the song arrives in Stage Traxx already configured.

Info

Year

1985

Color

0

Key

Am

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)

End time

MM:SS.mmm (blank = full song)

Fade in

0.0 s

Fade out

-

Reset all

OK

Cancel

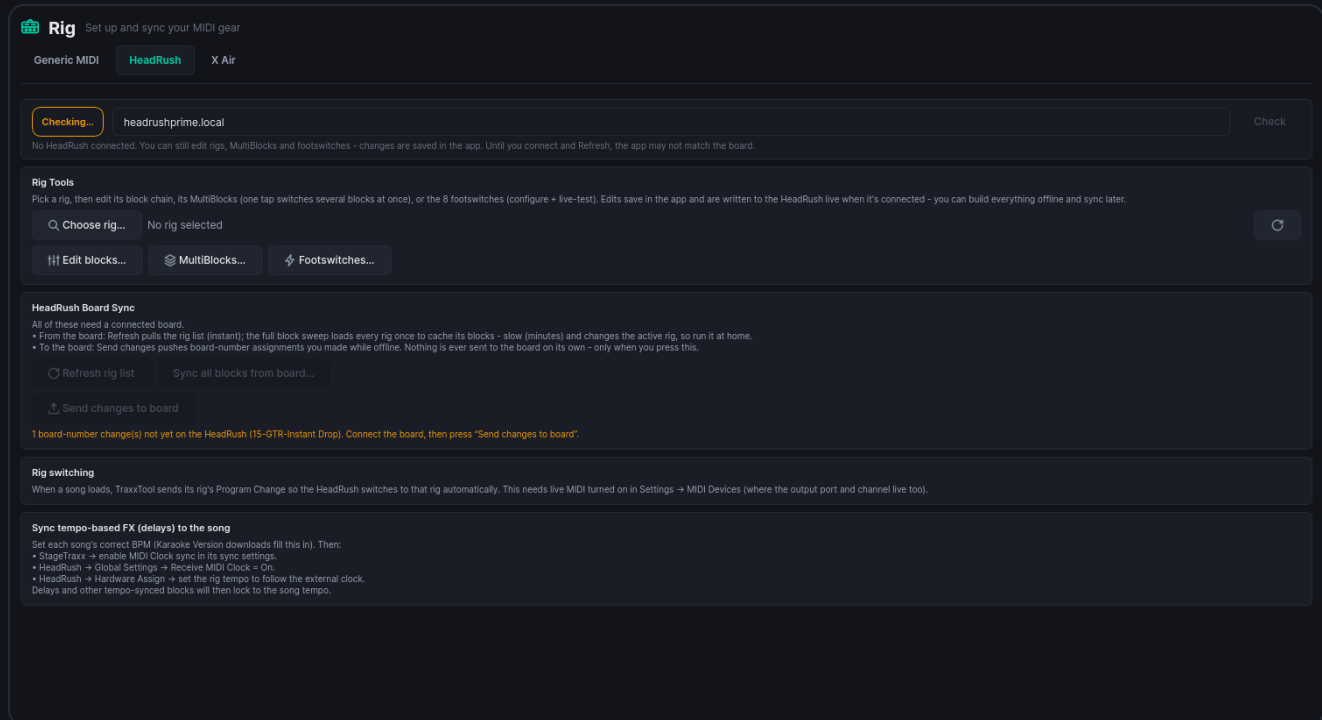
The full Stage Traxx Song Details dialog.

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).

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, TimeLine, VoiceLive 3, X32/M32, Allen & Heath Qu and SQ, Nord Stage 3 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** to enable them. Advanced users can drop a custom profile `.json` into the `midi_profiles` folder.

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 on the Rig tab works with the gear unplugged - your edits are saved in the app and written to the device the next time it is connected.

WHERE THE PIECES LIVE

Which devices are on is still set in **Settings → MIDI Devices** (along with the shared MIDI output port and channel). The device's own setup - X Air channel names, HeadRush or Kemper rig sync - lives here on the Rig tab.

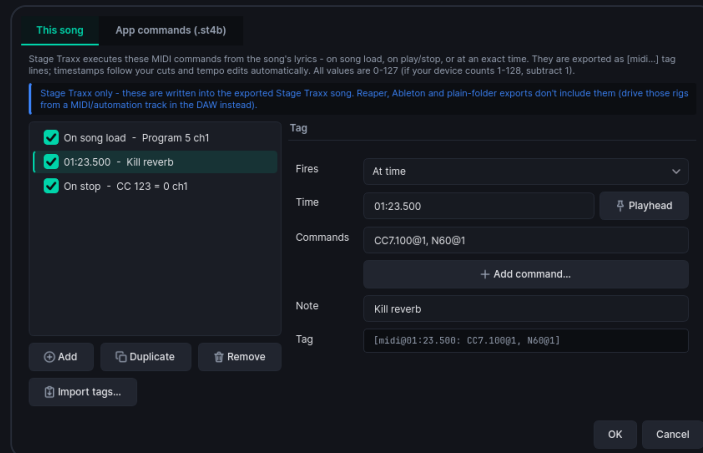
NAMES FLOW EVERYWHERE

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. 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.

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).

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 **Settings → MIDI Devices**, 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 (USB does this for you). Only the HeadRush ever gets written to, and only via Send changes to board .

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 [Settings → MIDI Devices](#)).

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.

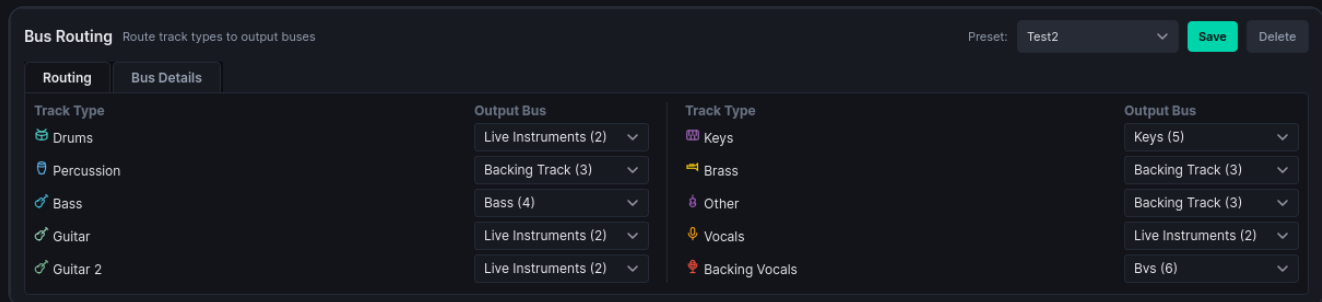
TWO NAMES TO KNOW

"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.



The Bus Routing panel maps each track role to an output bus. Save named presets and reuse them across your whole catalogue.

Setting up routing

- 1 Open the Library and expand the **Bus Routing** panel.
- 2 For each track role, choose the output bus it should feed.
- 3 On the **Bus Details** tab, rename buses and set any to mute on export.
- 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/guides, 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.

SPOKEN CUES ON THEIR OWN CHANNEL

By default the click and the spoken cues share one bus, which is what most rigs want - one "cue" channel in your in-ears. If your console needs them apart, tick **Send spoken cues to their own bus** and pick the bus. It adds a channel to manage on the desk, so it is off unless you ask for it.

YOUR OWN TRACK TYPES

Beyond the built-in roles you can add your own - **FX**, **Pads**, whatever your set needs. They appear in the track role menu, in this routing table, in AI categorisation and in exports, exactly like the built-ins.

The **Track Types...** button above - or a right-click on any row of this table - is where you rename one, delete it, or give it an icon and colour. Deleting checks your library first: if songs use the type it names them and asks what those tracks should become (Other by default), then rewrites those songs, so nothing is left carrying a type that no longer exists. Re-export a song to send its new routing on.

Presets describe the built-in types only, so switching preset leaves your own types 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.

Stereo mixes are listening copies rendered to a folder - they are never included in the Stage Traxx export. Route each stem Left, Right, both, or leave it out (e.g. click + guides left, band right).

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

☒ Include this mix Name: **Band Mix** All both All L All R None

STEM		LEFT	RIGHT
Guide / Cues	generated guide 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: C:\Traxx\Exports\Stereo Mixes Browse... Format: MP3 (export bitrate) v

Reset to Smart Defaults **Export Mixes Now** Save Cancel

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

Stereo mixes are listening copies rendered to a folder - they are never included in the Stage Traxx export. Route each stem Left, Right, both, or leave it out (e.g. click + guides left, band right).

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

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

STEM		LEFT	RIGHT
Guide / Cues	generated guide 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: C:\Traxx\Exports\Stereo Mixes Browse... Format: MP3 (export bitrate) v

Reset to Smart Defaults **Export Mixes Now** Save Cancel

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 - organised into folders and playlists, and 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 **StageTraxx** 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.

Live Backup - build the backup as you go

Live Backup **PRO** is for big migrations. Turn it on in the Library and every song you finish is added to one working backup as you prepare it, instead of waiting for a single enormous export at the end.

- The workbench's **Prepare Song** button becomes **Export Song**, and a banner in both the workbench and the Library shows how many songs are collected so far - you always know a backup is in progress.
- Finalise Backup...** writes everything collected as one **.st4b**, adds the library-wide data (playlists, folders, settings) and starts a fresh, empty collection.
- Discard collected songs** empties the working file without leaving the mode.

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. Songs missing audio are flagged with an amber triangle; right-click to re-download before exporting.

19 Batch-editing a backup

Merge adds songs to a Stage Traxx backup. Batch Edit changes the ones already in it - across the whole library at once.

Merge adds songs to a backup. **Batch Edit...**, beside it, changes the ones already in there. It opens any **.st4b** instantly, however large, because it reads the song data and never unpacks the audio.

- **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.

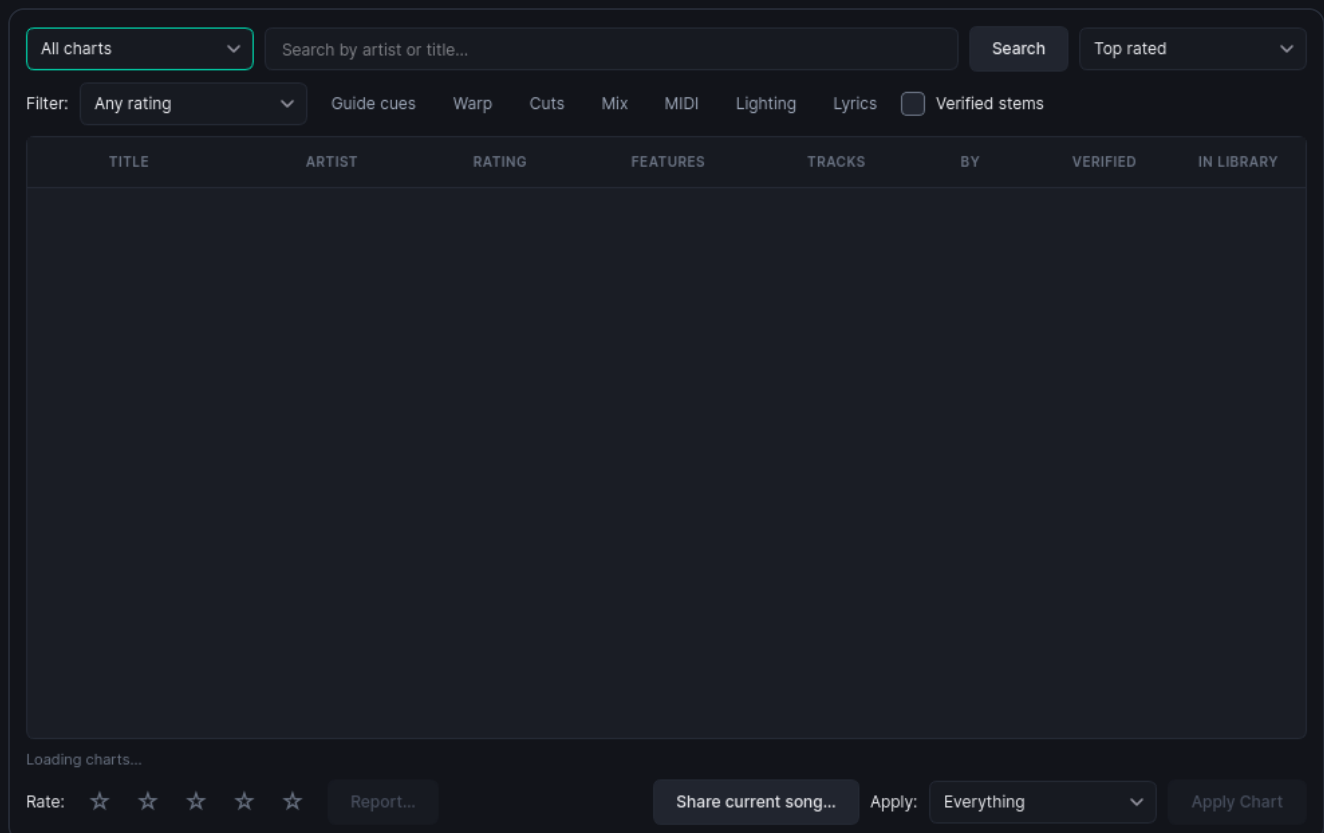
YOU CANNOT LOSE THE ORIGINAL

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 Save, which writes a fresh archive rather than editing the original in place.

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. It is the collaborative heart of TraxxTool: one person perfects the edit, everyone else applies it in seconds against their own copy of the 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 (guide 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, you can take **Everything**, **Markers only**, or choose which parts. Tracks match by filename, and a chart is fingerprinted against the stems it was built from, so a download either matches your audio exactly or tells you plainly that it does not.

GUIDES COME ALONG

When you apply a chart, its guide markers are resolved intelligently: existing audio is reused, standard cues are regenerated from the shared voice pack, and only your own custom cues need a voice you can supply.

CHARTS AND LYRIC TEXT

A chart you **publish** to the community never carries lyric words - just the timings, re-paired with LRCLIB text on the other end. A chart **file** you export and hand to a bandmate directly does keep the lyrics, since that is a private handoff.

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 lane matrix shows which segment feeds which lane, and lets you silence any one of them for any one segment.

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.

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.

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.

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

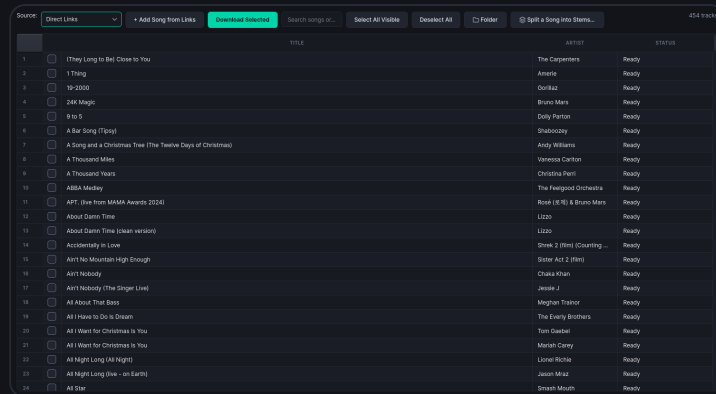
Building, playing and editing a medley is free at any length - all of the work above costs nothing, however long the medley is. Sending a finished medley of **up to three songs** to the Workbench is free too, as often as you like. Only sending a longer one needs Pro.

TOUCH

Every scrollable pane in this tab takes a finger, so a medley can be built on a touchscreen laptop or a tablet running the desktop app.

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. Purchase dates come with a catalog fetch, so an older library stays blank until one **Refresh Tracks**.

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 offers to separate 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.

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 guides, and optionally stem- splitting the music side too.

SAVE A STEP

Turn on "Precompute lyrics & categorization during download" in **Settings → Lyrics** and lyric sync and track categorisation run while stems download, so a project is fully prepped the moment it opens.

23 AI, credits & Cloud

The smart features - lyric sync, track naming, guide 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 **guide 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?

Turn on **Advanced mode** on the AI settings page - 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 Guide Voice page too. 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 (interface language, wording) 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, 22).
General	Project Root; automation (auto title marker, auto count-in); export options (combine intro/click, mono stems, MP3 bitrate 64k-320k); app updates (install automatically, notify me, or never check, plus <code>Check Now</code> ; updates always apply on a restart); the zoom-bar toggle.
Audio	Output device, sample rate and buffer size (larger reduces glitches but adds latency).
MIDI Devices	Enable device profiles, the shared MIDI output port and channel, and <code>Get more devices...</code> from the catalog (ch. 15).
Interface	Interface language; the colour tint (which also rides into StageTraxx backups so ST4 matches); the language spoken cues are generated in; and, in English, whether the app says cues or guides . Tint and language apply on the next start.
Guide Voice	Record your own cues, or pick a curated ElevenLabs voice; preview; <code>Manage Voices & Cues...</code> for per-voice cue libraries and batch pre-generation; the BYOK key (Advanced) (ch. 10).
AI	The single BYOK / Advanced switch, provider and model (Advanced), auto-categorize and title cleanup toggles, and local/cloud stem splitting with the engine download (ch. 22).
Lyrics	Enable auto lyric sync and background precompute during download (ch. 11).
Google Drive	Connect or reconnect a Google Drive download source (ch. 21).
Support	Crash-report mode, opt-in usage data, verbose logging, and the diagnostics tools (ch. 25).
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.

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
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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

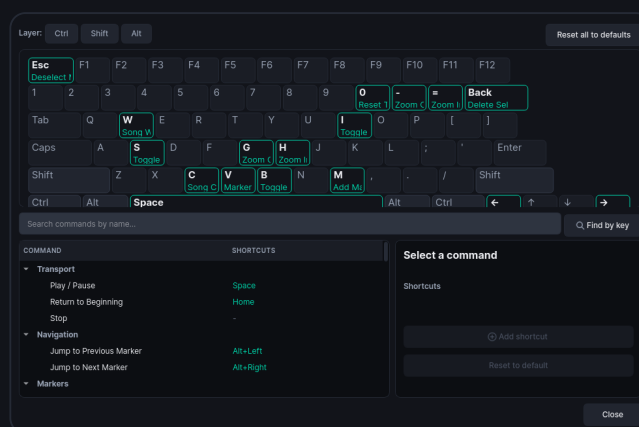
Zoom in / out	H, = / G, -
Reset time zoom	0
Taller / shorter tracks	Shift+H / Shift+G
Toggle Inspector	I
Workbench / Library / Downloader / Medley / Rig	Ctrl+1 ... 5

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 Project Root folder and you have backed up all of it.

Diagnostics & support

If something goes wrong, **Help → Report a Problem...** (also on **Settings → Support**) 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.

Build your set once. Play it everywhere.

Questions, updates and the latest downloads: traxxtool.app

