

Study. Practise. Experiment. Compose.

IntervalsMaster is a music studio for study, practice and composition. Follow the Tutor, record exercises and compare your performance with the model. Create parts in the modules and arrange them in the DAW to build your backing track.

Chords

Bass

Melody

Drums

Listen · Study · Create blocks · Arrange · Save · Share

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Practical instructions, English interface screenshots and a guided arrangement exercise.

Find your path

Read in order for a complete introduction or open an individual chapter.

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The block workflow: chapters 13–26. Markers and loop counts: 19–20. Sound and volume: 21. MIDI export: 23.

CHAPTER 01

Finding your way around IntervalsMaster

IntervalsMaster combines practice, musical material generation and composition. Explore a concept, hear it on your chosen instrument and, in modules offering a DAW button, turn the result into a block for a multitrack arrangement.

Three ways to work

- **Practise:** choose an exercise or lesson, read intervals, chords and positions, then listen and repeat.
- **Create material:** prepare a progression, voicing, bass line, lick or drum accompaniment.
- **Compose:** send parts to the multitrack DAW, arrange them in time, create variations and save the project.

You do not need a complete score to begin. An idea lasting two or four bars is enough: combine it with other ideas, repeat it and edit a copy to create contrast.

Using this manual

For a quick start, read chapters 2–4. Chapters 5–12 introduce the study environments. Chapters 13–26 explain the complete journey from musical blocks to a finished arrangement. The final chapters cover lessons, restricted tools, troubleshooting and terminology.

Updated 18 October 2026: compact shared instrument views, note order, TAB for string instruments, and study PDFs with the selected view and four-bar systems. Includes DAW, lessons, and Jam with Jamulus or JackTrip.

When you want to compose

The module is where you prepare a part; the DAW is where you decide when it plays and what plays alongside it. Returning to the source module is the main way to change a block's musical content.

The modules support both practice and creation: use them independently or prepare material for an arrangement. In modules with a DAW command, a progression, phrase or groove becomes a project block. Save blocks with the arrangement, duplicate them and reopen their source to develop variations.

Expired session and return to your screen

If your session expires, opening a screen takes you to sign in. After signing in, you return to the requested page, including administration, courses and classrooms. The DAW draft keeps tracks, clips and settings in the same browser. If restoration fails, the saved copy remains protected; reload to retry.

All available instruments and sounds

Choose your instrument: each module offers the families compatible with its musical material.

Bass

Electric bass · 5-string bass · Fretless bass · Slap bass · Double bass

Guitar

Acoustic Guitar · Jazz guitar · Electric guitar

Ukulele

Soprano ukulele · High G · Soprano ukulele · Low G · Bass ukulele · U-bass

Drums and percussion

Drums

Keyboards

Piano · Electric piano · Organ · Analog synth · Strings · Brass

Brass

Trumpet · Trombone · French horn · Tuba

Woodwinds

Flute · Oboe · Clarinet · Alto saxophone

Strings

Viola · Violin · Cello · Double bass (bowed)

CHAPTER 02

Accounts, access and navigation

The header contains Home, Jam, Laboratories, Composition and Learning. Options groups licence, account, manuals, tutorials and language; administration is shown only to administrators. Theme and Back remain directly accessible. On narrow screens, open ☰ for navigation. Presentation pages and manuals are public; using the musical tools requires registration and sign-in.

1. Open IntervalsMaster and sign in. If you are registering, complete email verification.
2. Select IT/EN and the light or dark theme using the general controls.
3. After signing in, choose Laboratories, Composition or Learning. Learning separates Guided courses from Online lessons, including Live Classroom, Lesson Player and Premium Lessons, according to your account access.
4. If navigation is grouped under a compact menu button, open it to see all destinations.

Area	Purpose
Laboratories	Free practice, chords and phrase collections for guitar, piano, bass and drums.
Composition	Repertoire, harmony laboratories, grooves and the multitrack DAW.
Learning	Guided courses and online lessons, according to your purchases, licence and account permissions. Additional courses are also available.
Jam	Jamulus or JackTrip rooms for playing together, viewing connections and managing multitrack recordings.
Live Classroom	Live teaching sessions led by a teacher using the tools their account supports.

Pro enables the musical features included in the plan; EDU adds teacher tools and Live Classroom. Guided courses and Premium content may require a separate purchase. Check the Licence panel and the access information shown by each feature.

Multitrack DAW: available to registered, verified free accounts too. This does not automatically unlock every source module. **Emotional Progressions** depends on the permissions assigned to your account.

After signing in, the instrument button in the header opens Study settings. Instrument selection is global: it is shared across functions and languages. Menus and classroom destinations show only compatible functions. An incompatible function does not erase your saved instrument. Instrument and parameter changes in the popup apply only with Confirm; restoring preferences does not start audio. In Administration → Compatible instruments, choose Section and Function to manage availability.

Personal API and Swagger documentation

The /account/api page, available after sign-in, manages personal tokens; it is no longer a header command. Generate a Bearer token associated with your account, shown once and revocable. Swagger documentation is at

/api/docs. Send the token in the Authorization: Bearer <token> header. The API retains your licence permissions and limits; keep the token as securely as a password.

CHAPTER 03

Your first ten-minute session

1. **Choose a small goal.** Hear a II–V–I, build four bars of bass or find a rock accompaniment.
2. **Open the appropriate module.** Use a harmony lab for chords, Bass Lines and Grooves for bass, and Drum Licks for rhythm.
3. **Set the musical parameters.** Check tonic, instrument, meter and BPM where available. Start with 4/4 at 100 BPM.
4. **Listen before transferring.** The material should already work in its module. The DAW organises a part; it does not fix an incompatible harmonic choice.
5. **Press Create Block in DAW.** Unless you are updating an existing block, this sends a new part to the selected destination or a new track.
6. **Check the block length.** Add another instrument and align the starts to hear the parts together.
7. **Save the project.** Choose a recognizable name and press Save in Personal library. The browser draft does not replace an account save.



Listen with a purpose

Start with a few tracks. Hear the chords first, add bass next, then drums. Every addition should clarify a musical role: harmony, foundation, rhythm, melody or response.

If a part does not work, right-click its block and choose Edit to return to the source. Change one element—register, rhythm, voicing or phrase—then press **Overwrite block** to update that block.

CHAPTER 04

Shared controls and musical displays

IntervalsMaster is a multipurpose environment for studying, practising, experimenting, trying ideas and composing. Train your ear, explore a concept on your instrument, compare musical approaches or create a complete backing track. Choose one path or connect the modules to the DAW to develop your material.

Right panel · display. Shows the selected material: title and analysis, instrument keyboard or fretboard, chords, musical circle and staff, where available. Highlights follow playback and note-by-note navigation. Use these views to compare the position, pitch, rhythm and harmonic role of the same phrase. On narrow screens the panels may stack vertically and the controls can be collapsed.

Study settings

The shared popup groups Instrument and sound, Chords and voicing, Keyboard and display, and MIDI. Confirm applies changes. Tempo and pulse remain in the page panel. Compact instrument views share persistent note-order buttons and TAB for compatible string instruments.

In the popup, set the instrument, tuning, reverb, voicing and position limits where available. Press Confirm to apply and save; closing without confirming discards changes. Adjust tempo and pulse in the page panel. Compatible preferences restore without starting audio or timers. The study panel retains the tonic.

In Listen and Training, Metronome sits above Training. Numbers beside the command follow beats on the audio clock; the first beat of the bar is distinguished. Play starts the phrase and Metronome controls the click: they are separate commands. With the metronome already running, licks and studies using the shared player start on the next bar downbeat; the written phrase rhythm and duration remain unchanged. Restoring settings does not start the click.

Study settings

Instrument and sound

Group

Guitar

Instrument

Acoustic Guitar

Tuning

Standard: EADGBE

Reverb 0%

Chords and voice placement

Voicing

CAGED

Voice leading

In position

Bass string

Automatic · unrestricted

Chord span

4 frets

Open chords

No

Fretboard and display

Box width

5 frets

Idle notes

Show

Playable only

No

MIDI connection

Computer sound

On

Confirm

The shared instrument settings popup with its Confirm button. Tempo and pulse remain in the page panel.

Control / term	Practical use
Tonic, scale and mode	Define the tonal centre and available material. Check the tonic before combining parts from different modules.
Instrument	Affects register, sound and visualisation. Available choices depend on the module.
Voicing, inversion, shape	Determine the distribution of chord tones. The same chord symbol can produce different note arrangements.
Position and starting string	Guide fingerings on string instruments where supported.
Tempo and pulse	Groups BPM, meter and relevant rhythm settings. Not every module offers every option.
Play, Stop	Start, repeat or stop playback. Module repetition settings are separate from DAW loop settings.
DAW	Create Block in DAW adds the current material; Overwrite block updates the block from which you entered the module.

The **fretboard** shows string positions and intervals; the **keyboard** shows piano note distribution; **staff notation** helps you read pitch and rhythm; the **music circle** illustrates tonal relationships where available. Consult the local legend: a note's colour may describe its musical role.

Shared preferences can carry across compatible modules. Still check instrument, tonic, register and BPM before generating: different features do not necessarily use the same parameters.

A beat is not a bar. A DAW beat is a quarter note. A 4/4 bar contains four beats. Position fields start at 1: beat 1 is the beginning; beat 5 begins bar 2.

Digital Audio Workstation: always at the bottom

In modules that generate material for composition, the Digital Audio Workstation section appears at the bottom of the panel. Create DAW block transfers the selected material; listening controls remain separate. Chords Tutor can transfer its voicing composition. Scales and Arpeggios instead keeps its dedicated practice workflow.

Return, overwrite and cancel commands appear in that same DAW section. Creation uses the current instrument and chords, including the bass part when bass is selected.

Shared Listen and Practice

Play and Stop fill the first row. Start, Back and Forward navigate the material. The Repetition selector controls looping, without a second Loop button. Drum Licks and Modal Interchange use these same controls. Control-panel selections are remembered.

Listen and Practice replaces the previous panel across all laboratories and instrumental studies. Open Practice to hear the model, record your performance and compare it. Repetitions and recording settings are saved; reopening the panel does not start playback or recording. Drum assessment measures attacks and rhythm without identifying individual drums.

PDF sheets: progression and chord summary

Press Study PDF in the listening panel to download an offline sheet. In compatible instrument panels, enabling Show TAB prints TAB instead of the fretboard, including chords. Staff notation and TAB reflow into four-bar systems while retaining notes, durations, bends and slides. Songs show the title and chord chart in four-bar rows. Sections retain the names and bar ranges available in the song, without inventing an A/B form. The Complete sequence table is omitted when a chord chart is present.

The chord summary collects small diagrams without repeating the same symbol. For guitar it shows fretboard positions and intervals relative to the root; for keyboards it uses the instrument view. Diagrams come from the shared mapper and current settings. The song summary shows one position per chord symbol; it does not list every alternative voicing encountered throughout the progression.

Instrument views, note order and TAB

Shared instrument panels use a compact structure with essential information and commands. Show note order is an on/off button: fretboard numbers replace visible intervals and small reference points locate each position; the tonic stays red. Repeated notes and bend indications remain attached to each occurrence in the sequence.

Show TAB replaces the fretboard in the same space with tablature for guitar, bass, ukulele and bowed strings, using the mapped positions and configured tuning. Chord symbols appear above the bars; harmonized parts also show simultaneous chord notes. Bends and slides retain the phrase's indications. TAB is unavailable for keyboards and winds; step order uses the appropriate instrument view. While TAB is visible, the button becomes Show fretboard to return to the instrument view. TAB fills the panel width and includes the entire staff sequence, with rests and durations. On bowed and fretless instruments, numbers indicate semitones above the open string, rather than finger numbers.

Both buttons retain your choice across reloads and compatible functions, without starting playback. The study PDF follows the selected view: active TAB replaces the fretboard, including chords. Staff notation and TAB reflow into four-bar systems where the material allows; the final system retains the remaining bars. Musical accidentals in text use an embedded font.

Compact shared panel: note order and TAB with chords. The study PDF includes the same selected view.

CHAPTER 05

Laboratories and practice

Scales and Arpeggios is the laboratory for generated and saved practice plans, guided sessions and reviews, using the shared player.

Scales and Arpeggios

Open Laboratories → Scales and Arpeggios. Choose instrument and material, then configure the study flow. Tutor sits immediately after that section: Setup opens duration, breaks and sequence. Generate new plan organizes five activities around the selected material: listening, intervals, solfege, performance and review. The default total is 20 minutes, including breaks.

Choose the instrument in Study settings in the header: guitars, basses, keyboards and soprano or bass ukulele, where compatible. The plan retains study settings, including box width and chord span. For guitar and ukulele, melody stays inside the box; a chord must have at least one note in the box and may extend up to the configured chord span. Account plans change only when Save is pressed.

The shared instrument selector's Ukulele section offers high-G or low-G soprano and bass U-bass. These are distinct instruments: soprano uses G–C–E–A; U-bass uses E–A–D–G in the bass register. Options appear in compatible contexts. Audio, positions and preferences use shared components; U-bass follows monophonic bass exercises.

Start / Resume starts the timer and player using the panel's repeat settings. Breaks stop the audio; the next block starts after the rest. Listen to Current plays only the current example, without starting the timer or advancing the session. Playback speed slows the audio without changing pitch or session duration. Setup lets you edit exercises, order and timings. How it works explains the method, active recall and spaced review. The same Tutor is available in Instrument Licks, excluding drums, after the study and playback controls.

The guide shows notes, intervals and solfege in a compact format. In sequences with harmonic groups, all three readings and the circle of fifths follow the current group: when moving C → F → B $\flat$, the notes and root change together. The Tutor uses the scale, key and exercise settings selected in the panel. Older plans with fixed exercises are adapted to tasks on the selected material, preserving their order and durations; previous confidence ratings are cleared. Press Save to update the account copy.

Enter a plan name in the full-width field and press Save. Select a plan from the list and use Recall to restore its sequence and settings; Delete removes it from your account while preserving the open draft. Saving the same name updates the plan. Draft and progress persist in the browser; Save keeps the plan in your account for other devices. Reloading, switching language and recalling a plan never start audio automatically.

After practising, rate each exercise: Needs work suggests a review after 1 day, Fair after 3 days and Confident after 7 days. Dates and due exercises appear in Sequence and reviews. Save the plan after rating to keep the reviews in your account. No external reminders are sent.

Plans require a registered, verified account with an active Pro or EDU licence. Module access alone does not replace this requirement.

A practice routine

1. Choose an exercise and its harmonic or melodic material.
2. Select an instrument and a comfortable register or keyboard area.
3. Read the phrase before playing it: identify its root, intervals and direction.
4. Listen slowly and compare the sound with the display.
5. Repeat the same phrase before generating another. With automatic playback, check the pause and repetition mode.
6. Change one variable at a time: key, position, rhythm or range.

An exercise is more useful when you know what you are testing: interval recognition, reading, coordination, voice leading or familiarity with an instrument. Increasing speed and complexity together makes mistakes harder to diagnose.

How a Tutor session works

Exercises are not picked at random. Scales and Arpeggios builds five activities around the current material — listening, intervals, solfege, performance, and review — and the selected priority changes their order. Chords Tutor uses the Triads, Sevenths, or Mixed group; in Licks it selects a series of successive phrases available in the catalogue. With the same settings the structure stays the same, while the material, key, instrument, and catalogue determine what you study.

The stated duration includes practice and rests. In a standard 20-minute plan with five exercises and 30 seconds of rest, every block contains 3 minutes 30 seconds of work and a 30-second rest. At the end of work the audio stops; during recovery you can relax your hands and rate the exercise. When the rest ends, the next block is prepared and started automatically. The final rest is also included and is reserved for your closing assessment.

Before starting, the popup summarises duration, rests, selection logic, and the actual sequence. When you confirm, four metronome beats at the plan BPM prepare the entry into the first exercise. Generation also suggests a descriptive name based on plan type, duration, and key; you can edit it freely before saving.

Recording sessions and feedback

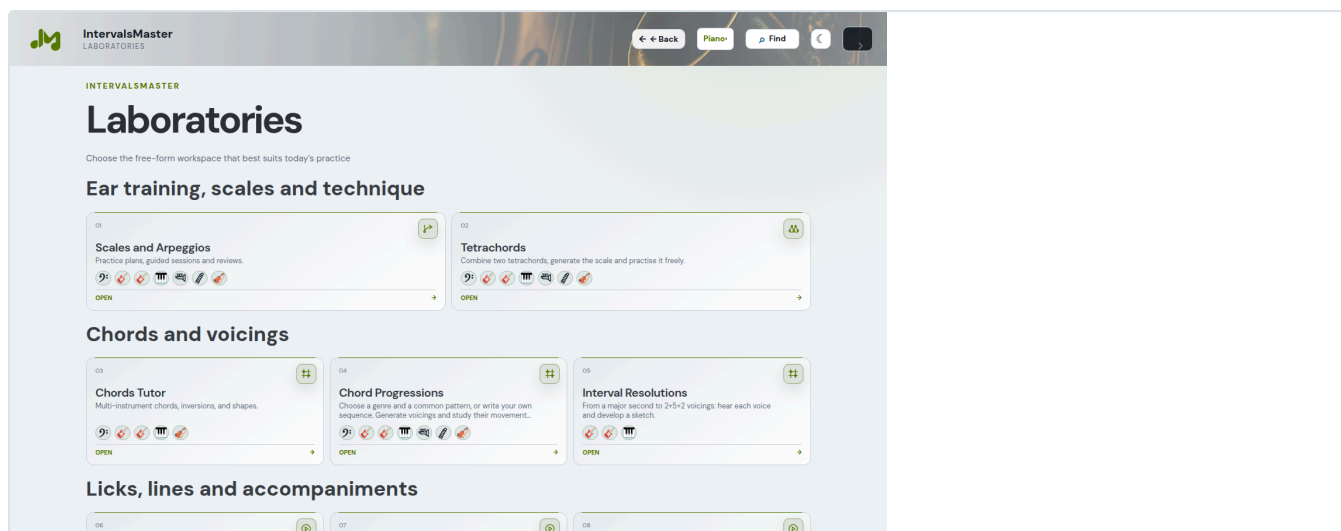
In the shared listening and recording panel, listen to the model, select your input and arm recording, allowing browser microphone access. Play the exercise after the count-in and listen back to your take. Use a clean input without accompaniment and route the click separately from the recorded signal.

Melody comparison assesses notes (60%), timing (25%) and intonation (15%). For chords it assesses pitch classes (75%) and change timing (25%): it does not judge octaves, inversions or individual voice intonation. Analysis runs locally and is approximate; noise, reverb, bends and legato can reduce accuracy.

The comparison Tutor repeats exercises below your selected threshold. Use the results to choose what to review, and distinguish this automatic feedback from study-plan self-ratings. To record a part over a backing track and retain it in your project, use Record audio in the DAW.

From practice to composition

When a feature provides a DAW button, you can reuse the material it exports. Not every exercise is a phrase editor: check the button and offered import mode. Choose a clear duration for an arrangement part and preserve rests that belong to the phrase.



The current catalogue, filtered by the guitar selected in the header: compatible functions follow the global instrument.

Interval Lab: direction, chords and solmization

Open Laboratories → Intervals. Study the twelve intervals from minor second to octave, ascending or descending. Choose the key, interval and harmonic context to compare the pair of notes with the proposed chords. Positions follow the instrument settings; playback, notation and DAW transfer use the same material. The laboratory does not use reference songs.

Under Solmization choose Movable Do, to read syllables relative to the key, or Fixed Do, to associate them with note names. Syllables follow the notation and highlight during playback. The choice is shared with compatible studies and restores without starting playback.

Tetrachords

Open Laboratories → Tetrachords. Choose the first tetrachord from the tonic and the second towards the octave, then inspect the recognised scale. Set the instrument and common parameters in the header; musical material stays separate from instrument settings. Use the shared player and study tools to listen to and practise the result.

In compatible instrument panels, press Show TAB to read guitar, bass, ukulele and bowed-string tablature; Show fretboard restores the instrument view. Your choice is saved and the study PDF includes the selected view, with notes and chords.

CHAPTER 06

Chords Tutor and chord construction

Chords Tutor compares triads, CAGED, shells, four-note voicings and quartal chords. Choose root, quality and instrument; catalogue buttons toggle extensions and alterations on and off.

Four-note voicings: choosing an arrangement

Four-note voicings offers Any, Close position, Compact, Drop 2 and Drop 3. Any combines the four arrangements and keeps four slots per family, including unavailable positions. The same fingering may appear in more than one family: it is retained so the order remains recognisable.

Close position keeps all four voices within an octave. Compact preserves the catalogue's voice order and can exceed an octave with extensions. When the form extends the 1–3–7 shell, its description reads "Compact · extended shell"; a complete chord such as C–E–G–B remains "Compact". Shell-derived extensions and alterations are also available.

The played voicing explicitly names an omitted fifth: Cm9(no5) contains C–E_b–B_b–D. It can also be a Drop 2: lowering C, the second voice from the top in E_b–B_b–C–D, by an octave produces that arrangement. "no5" describes the notes present; "Drop 2" describes their arrangement. In inversions, the note after the slash identifies the actual bass.

Cards, filters and playback

Compact cards show the chord name and position on the left, with the bass-rooted equivalent and actual notes on the right. Play auditions a single form and updates the large fretboard or piano. The circle of fifths highlights chord tones. Unavailable cards keep their place with a readable explanation.

In Chord and instrument settings, Playable only = Yes hides unavailable cards; No shows them. This preference persists across reloads and compatible modules. Bass string, open chords, box width and chord span constrain available positions: even CAGED may display fewer than five shapes. At least one chord tone must lie inside the box; other chord tones may extend beyond it within the configured chord span.

Training plays inversions in sequence. Tempo, pulse and groove remain in the page panel with shared controls; the header popup manages the instrument. Restoring settings never starts playback. Substitution details explain common tones, differences and possible uses in context.

Shared MIDI keyboard

For compatible keyboard instruments, open Study settings from the instrument button in the header. The MIDI connection subsection groups the device and MIDI controls; it appears only when available for the selected instrument.

1. Connect a USB keyboard, such as the Akai LPK25, press **Connect MIDI** and allow access in the browser.
2. Select the device and set **Computer sound**. Playing lights up visible keys; with sound enabled, you hear the selected instrument with velocity and polyphony.
3. Use **Stop MIDI notes** to stop sounding notes or **Disconnect MIDI** to end the connection.

After the first connection, device, sound and MIDI connection preferences persist across pages and reloads. Returning to piano or reconnecting USB restores the keyboard automatically. Only Disconnect MIDI disables automatic reconnection. Switching to another instrument stops sounding notes. MIDI input does not record a DAW track.

Interval resolutions

Open Laboratories → Chords and voicing → Interval Resolutions. Explore a second resolving to an octave and two combined pairs, then develop the cell over 1, 2 or 8 bars. Choose key, instrument and voices; How to study appears above the keyboard. Use the shared playback controls and create a DAW block.

Chords Tutor: chord-type practice plans

Chords Tutor also uses Guided practice plan. Choose root and instrument, then generate a Balanced, Triads or Seventh chords plan. Triads contains four different chord types; the other plans offer five. The guide selects the chord type and plays inversions using Chords Tutor's existing cards, mapper and player. Duration, rests, slowdown, saving and reviews work as in Scales and Arpeggios. Plans and drafts stay separate between the modules. Registration and an active licence are required. Practice also offers sequential inversion playback alongside each card's Play button, using shared tempo, pulse and groove controls. The practice plan remains separate from voicing composition, which provides DAW transfer.

Voicing composition and DAW transfer

In Composition · 16 chords, drag voicings from their cards into the sequence slots. Each chord lasts one transport step and empty slots are skipped. You can select, remove and compact slots. Changing instrument adapts the composition to playable shapes within the configured limits. Listen to the sequence and use Create DAW block in its dedicated panel: notes and inversions follow the chosen voicings. The composition and its settings are retained without starting audio on restoration.

The screenshot displays the IntervalsMaster Chords Tutor interface. The top header includes the logo, navigation buttons (Back, Piano, Find), and a volume slider. The main interface is divided into several panels:

- Left Panel (Composition · 16 chords):** Contains sections for Key selection (C), Quick key selection (01), Close triads (02), Common-tone alternatives (03), and Composition · 16 chords (04). The 16-slot composition area shows a sequence of chords: C, C/E, Em(add6, no5), C/G, and Gsus4(add6, no5).
- Right Panel (Close triads · Triad):** Displays the C triad (C-E-G) and its inversions (1st, 2nd, 3rd). It includes a Circle of Fifths diagram and a 3rd inversion note box.
- Bottom Panel:** A large keyboard view showing the root position of the C triad (C-E-G) and a legend for Scale, Tonic, Chord tones, Chord root, Melody, and Extra notes.

Chords Tutor: voicing cards with fretboard intervals, the instrument in the header, and the 16-slot composition in the left panel.

CHAPTER 07

Modal Interchange and harmony laboratories

Modal Interchange compares harmonisations around the same tonal centre. Choose a scale family, a starting mode and a target mode, listen to the two rows and build your own progression.

1. Set the tonic and harmonic family.
2. Choose the starting and target modes.
3. Compare A and B: identify degrees whose quality or colour changes.
4. Build a custom progression from the material you want to keep.
5. Set instrument, voicing and chord-change rate; listen to the complete result.
6. Send the supported material to the DAW, checking whether you are transferring chords or a line of notes.

The custom progression has sixteen slots. Empty slots do not automatically create bars of silence. What matters to the arrangement is the duration of the material actually exported. The transfer may include chord symbols for the Chords view.

Composing with it

Prepare a stable A version and a B version using a borrowed colour. Keep them as separate blocks, or duplicate A and edit only the copy in the source. You can alternate them without losing the original.

Emotional Progressions, where available to an administrator, generates harmony around an expressive character. Check voicing, register and continuity before transferring; the expressive label is a starting point for listening.

If you enter Modal Interchange through right-click → Edit on a DAW block, you are editing that block's content. Press Overwrite block to apply the change to the original; Create Block in DAW creates another block.

Selecting A, B and C

In Modal Interchange, select sequence A, B or C: the persistent choice controls both Play and Create Block in DAW. Bass part appears for a compatible bass instrument. Instrument, voicing and voice leading are configured in the shared header popup.

Overwrite block applies key, instrument, chord type, voicing and In position / In sequence voice leading. Changing key also transposes sequence C; the block uses the same mapped positions as playback.

Chord Progressions and Functional Harmony

Open Laboratories → Chord Progressions. Choose a genre and cadence: Current cadence shows the chords in the selected model. Add sequence appends a copy to the custom Chord sequence, which grows or shrinks with its chords rather than using a fixed 16-cell grid. In the sequence you can edit chords and inversions, including C/E, or remove the selected chord. Changing cadence does not rewrite previously added copies. Play performs the custom sequence.

Press Add sequence to append chords to the progression, then Play. Clear progression clears only the composed progression; the selected cadence remains available for preview and for adding more sequences. Changing cadence only changes the chords to add; the progression retains the copies already added. The right panel follows the selected chord with intervals, notes, music circle, instrument and notation. Explain opens the cadence description. Written bass notes remain consistent in playback and DAW transfer. Drafts and choices are remembered without starting audio on restoration.

Scale / Mode proposes a likely reference for the whole sequence. Tonal analysis opens up to five alternatives and identifies chords with notes outside the reference. Scoring considers tones, dominant–tonic resolutions and opening and closing chords, with an initial preference for major and minor readings. These are not certain probabilities; you can select an alternative and the choice persists for that sequence. Candidates include the seven diatonic modes and harmonic and melodic minor.

Two lines beside the Scale / Mode reference describe the selected chord. Passing tones lists non-chord scale tones without the friction of a semitone above a chord tone. Avoid lists those that create this friction when sustained with chord tones. Both lists exclude chord tones themselves and update when another chord is selected. Avoid does not mean forbidden: these notes can also be used as passing tones or suspensions with a resolution. The key tonic can be an avoid tone over another chord, for example G above F# in a D major chord. A tone outside the reference is not automatically an avoid note or a wrong note.

Chord progressions with an editable chart, tonal analysis and avoid notes.

CHAPTER 08

Instrument Licks

The lick collections provide original phrases organised by genre and context. Use them to study a musical language or create short material for an arrangement.

Instrument Licks brings together phrases for melodic instruments, organised by genre and group. Bass Lines and Grooves and Drum Licks remain dedicated functions. Choose your instrument in the header to see compatible functions. On the page, choose the phrase and its musical settings.

Reading on guitar

1. Select a genre, group and phrase.
2. Set key and position using the available controls.
3. Read the notes, intervals, associated chords and phrase contour.
4. Listen to the melody and compare harmonisation or chord-melody modes where offered.
5. Press Create Block in DAW to transfer the current material. The selected mode may change the notes included in the block.

Bends, slides and analysis

The Notes, Intervals and Solfège rows describe the same phrase, and the music circle shows its context. Use the shared instrument-panel buttons for step order or TAB on compatible string instruments. A bend starts on the indicated fret and reaches its destination without a second attack; full means a whole tone. A slide connects two frets on the same string. Techniques remain in playback, DAW audio and the study PDF.

Reading on keyboards

The display distinguishes the left and right hands' roles. Listen to the relationship between chords and melody before assessing density. A phrase suitable for solo piano may become too full when another harmonic instrument is added in the DAW.

Arrange a phrase without making it mechanical

Use a lick as a short statement, leave room for a response and try a variation in the next block. The melody need not repeat in every bar. The DAW preserves the exported duration and rests: inspect the block's edge before placing another beside it.

To change notes, harmonisation or context, open the block in its source module. The DAW MIDI view is a timeline preview, not a piano roll for drawing individual notes.

LICKS

Blues · Minor blues answer

Minor bluesBendBeginner

The arrow marks a bend: start at the indicated fret and reach the parenthesized pitch without a second attack (full = one whole tone).

NotesC · D♭ · F · F♯ · G · F♯ · F · D♭ · C

Intervals1 → 3 → 4 → 5 → 5 → 5 → 4 → 3 → 1

SolfègeDO · ME · FA · SE · SO · SE · FA · ME · DO

1 Listen

First without looking.

2 Follow the numbers

Circles show intervals relative to the chord root. Enable "Show note order" to see the sequence with small reference points instead of intervals; the tonic stays red. The guide below shows fingers 1–4.

3 Sing the degrees

Read the degree on the current note and sing it.

4 Transpose

Change key without changing the phrase.

Show note orderShow TAB

9 notes

LICK CHORDS

Follow the harmony during playback

1 C7 BAR 1

2 F7 BAR 2

STAFF

Minor blues answer

DO ME FA SE SO SE FA ME DO

Editorial note

Independent educational lab with original examples. The artist's name identifies the language's historical context; no transcription or work is reproduced.

Instrument Licks: guitar phrase display, analysis and bend notation.

In compatible instrument panels, press Show TAB to read guitar, bass, ukulele and bowed-string tablature; Show fretboard restores the instrument view. Your choice is saved and the study PDF includes the selected view, with notes and chords.

CHAPTER 09

Bass Lines and Grooves

The laboratory offers 87 original general-purpose lines: 12 for each of 7 genres (jazz, soul/R&B, funk, fusion, blues, rock and Latin), plus 3 jazz walking lines. These are independently authored exercises. Grooves, melodic responses and fills differ in rhythm and note movement; fills last one bar and other lines four. Your phrase selection is restored when you return to the laboratory.

The bass laboratory collects grooves, fills, walking patterns and melodic lines. Instrument and study style guide register, articulation and movement.

1. Choose a genre or study family.
2. Select a line and set key, instrument and tempo.
3. Identify roots, chord tones, passing notes and approaches.
4. Listen to the connection between the end of one bar and the next.
5. Send the phrase with DAW and compare it with the harmony track.

Walking and grooves have different roles

A walking line connects the harmony through continuous movement. A groove may instead rely on a recognisable rhythm, repeated notes or pronounced gaps. Choose for the arrangement's needs, not simply the number of notes.

Chromatic approach notes depend on their destination. If you duplicate a line under different chords, check that its final note still leads to the intended root or voice. Renaming a block does not change its harmony.

Register and overlap

If the piano part contains very low bass notes, simplify it in its source or select a higher voicing. Volume balances parts but cannot by itself resolve two lines competing in the same register.

An imported block contains real notes and durations. Chords view only shows symbols supplied by the source; it does not infer harmony from a monophonic line.

CHAPTER 10

Drum Licks: grooves, variations and fills

Sign in with an account to use musical features. Availability also depends on your licence and assigned permissions. Presentation pages and manuals can be read without signing in.

1. Choose genre and pattern. Compare simple grooves with ghost-note and more elaborate versions.
2. Set BPM and bar count. The meter follows the selected pattern.
3. Choose **Black Pearl**, **Red Zeppelin**, **Blonde Bop**, **Blonde Bop · Hot Rods**, **Buskman's Holiday**, **Salamander**, **TR-808 · FluidR3** or **Brushes · FluidR3**.
4. Select no fills or a fill every 2, 4 or 8 bars. Humanisation introduces small timing and velocity variations.
5. Choose Repetition and listen with Play. After editing, wait for the updated pattern.

Editing the grid

Rows represent kit pieces and columns represent subdivisions. Clicking a cell cycles through empty, soft hit, accented hit and empty again. The server updates the grid.

Press Create Block in DAW in the Digital Audio Workstation section at the bottom of the panel. Save versions and export MIDI from the DAW. Kit and generation settings travel with the block; a duplicate can be edited independently.

During playback, a vertical line follows playback and the grid scrolls to keep it visible. Selections and cell edits persist in the browser and return when you reopen the module. Keep multiple versions as DAW blocks or projects.

IntervalsMaster
DRUM LICKS · LABORATORIES

← Back

Piano

Find

100%

LAB

Drum Licks

Patterns across 15 genres: pocket, ghost notes, accents and rhythmic dialogues with hi-hat, ride, rim and toms. Choose the kit, edit the grid and create the drum part in the DAW.

01 Accompaniment

02 Time & pulse

03 Listen and Practice

Repeat

Off

Pause (s)

3

Play

Stop

Start

Back

Forward

Step 1 / 4

Training

Study PDF

04 Digital Audio Workstation

Create Block in DAW

GROOVE LAB

4/4 · 100 BPM · 4 Bars

Rock · Pocket

Ready

A clear ostinato maintains the pulse. Listen to the relationship between kick, snare and cymbals.

Click a cell: rest → ghost note → accent → rest. Each edit is applied by the server.

Drums	1:1	-	-	-	1:2	-	-	-	1:3	-	-	-	1:4	-	-	-	2:1	-	-	-
Crash	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Ride	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Ride bell	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Open hi-hat	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Closed hi-hat	•	-	•	-	•	-	•	-	•	-	•	-	•	-	•	-	•	-	•	-
Pedal hi-hat	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Snare	-	-	-	-	•	-	-	-	-	-	-	-	•	-	-	-	-	-	-	-
Rim / Side stick	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Tom	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Floor tom	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Kick	•	-	-	-	-	-	•	-	•	-	•	-	-	-	-	-	•	-	-	-
Cowbell	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-

Drum controls and grid. Cell intensity describes the hits; the server generates the sound.

Drum Licks also supports 24- and 32-bar patterns. Create a DAW block, then return to its source to edit it.

The catalogue offers 510 patterns, 34 for each of 15 genres: rock, pop, funk, soul, jazz, blues, bossa, samba, reggae, hip-hop, electronic, fusion, waltz, 5/4 and 7/4. Existing patterns remain available. New rhythmic dialogues combine six kick/snare cells per genre with four orchestrations: hi-hat, ride, rim and bell, toms and accents.

To compare patterns, listen with fills disabled and timing/dynamic variation at zero; add a fill every 2, 4 or 8 bars if needed. Changing pattern updates the grid meter. Settings and cell edits persist; returning to the module does not start audio. After creating a DAW block, check the drum track and MIDI export alongside the harmonic parts.

CHAPTER 11

Standard and Imported Grooves

The Groove selector separates 253 Standard patterns from Imported grooves. The three historical GR patterns and personal presets remain under Imported. Standards include swing, Charleston, jazz, ballads, blues, rock, pop, funk, soul, gospel, country, bluegrass, folk, reggae, ska, Latin rhythms, hip-hop, house, disco, garage and fusion. Find Bossa Nova, samba, choro, son, salsa, cha-cha-cha, bolero, mambo, baião, cumbia, bachata and guajira, plus waltzes and meters in 5 and 7. These are original rhythmic exercises, not song transcriptions.

Phrasing applies accents, articulation and feel to the phrase; Accompaniment applies groove attacks to supported harmonic parts. Use either option or both together. Intensity adjusts the effect; Study default keeps the exercise's own profile. A harmonic groove does not replace an independent drum track.

New rhythmic cells offer four arrangements: full chords, bass and chord response, ascending arpeggio and descending arpeggio. Variants change the sounding voices, not just the name. Accents and note lengths shape the attacks. Choose a pattern compatible with your material's meter; a groove does not automatically change the phrase's meter.

Groove selection and shared settings return in compatible modules. Reloading or reopening the panel restores controls without starting playback. Chord changes remain audible even with sparse patterns; an explicitly empty pattern stays silent. DAW blocks retain their configuration for returning to the source.

CHAPTER 12

Songs, imports and grooves

Songs lets you work with repertoire and progressions. Select a tune, inspect its form and chords, then set key, instrument, tempo and accompaniment using the available options.

A study path

1. Read the structure before playback: sections, repeats and arrival points.
2. Listen slowly and identify cadences.
3. Compare the harmony with bass accompaniment where available.
4. Practise a short section before playing the whole piece.
5. Use DAW to transfer supported material, checking the import mode.

The import tools handle formats offered by the panel, including iReal Pro and Guitar Pro. They are different: iReal Pro primarily describes harmonic structure, while Guitar Pro may contain more detailed instrumental parts and notation. Inspect the imported display before using it as a foundation.

A DAW button does not mean every detail of an original file is transferred. Check the offered mode and resulting block. Notes, harmony, song structure and source-document content are not automatically equivalent.

Groove management

The Groove area works with the app's rhythm models, including supported import and analysis tools. A groove applied to harmonic accompaniment is different from an independent drum track. Use Drum Licks to create a percussion pattern that can be edited as a block.

In Songs, bass options have a dedicated section enabled for a bass instrument. Choose the bass-line mode there, then create the DAW block. The section is hidden for piano. Instrument and groove follow the block into the arrangement.

Import an iReal Pro song by title

In Songs click Import, enter at least two characters of the title and click Search. The catalogue searches the main public iReal Pro playlists; it does not access your personal device library. If several results appear, select the version using its composer, style and key; a single result needs no dropdown. Click Import to add the song to your collection. Pasting an iReal link and the import history remain available.

Listen to the chorus

The Listening panel provides Repeat, Pause, Play, Stop, Start, Back, Next and Metronome. Play performs the progression using chords mapped to the current instrument. Choose one pass, repetition with a pause or a continuous loop. The position and compatible choices are remembered; reloading does not start audio. Training is unavailable for a complete song. The chorus shows four bars per row, with multiple chords in a box where required.

CHAPTER 13

How musical blocks work

Prepare and audition chords, melody, bass or drums in a module with a DAW command. Transfer creates a block containing notes, rhythm, instrument, groove and source settings where available.

From module to project

1. Choose a key, instrument, voicing or pattern in the module and audition it.
2. Press Create Block in DAW to bring the part onto the timeline.
3. Arrange and duplicate blocks across tracks. Reopen a copy in its source to edit it without changing the original.
4. Save the project to keep the arrangement and its blocks; recall it to continue working.

What belongs to a block

Instrument and groove belong to the block and are selected in its source. One melodic track can hold blocks with different sounds; moving a block does not change its instrument. Volume, EQ, Mute and Solo belong to the track and affect its blocks. Drums remain on dedicated tracks.

All parts follow the project tempo and meter. They also need compatible harmony and form to work together.

CHAPTER 14

Creating and importing your first block

From a module or library to the DAW

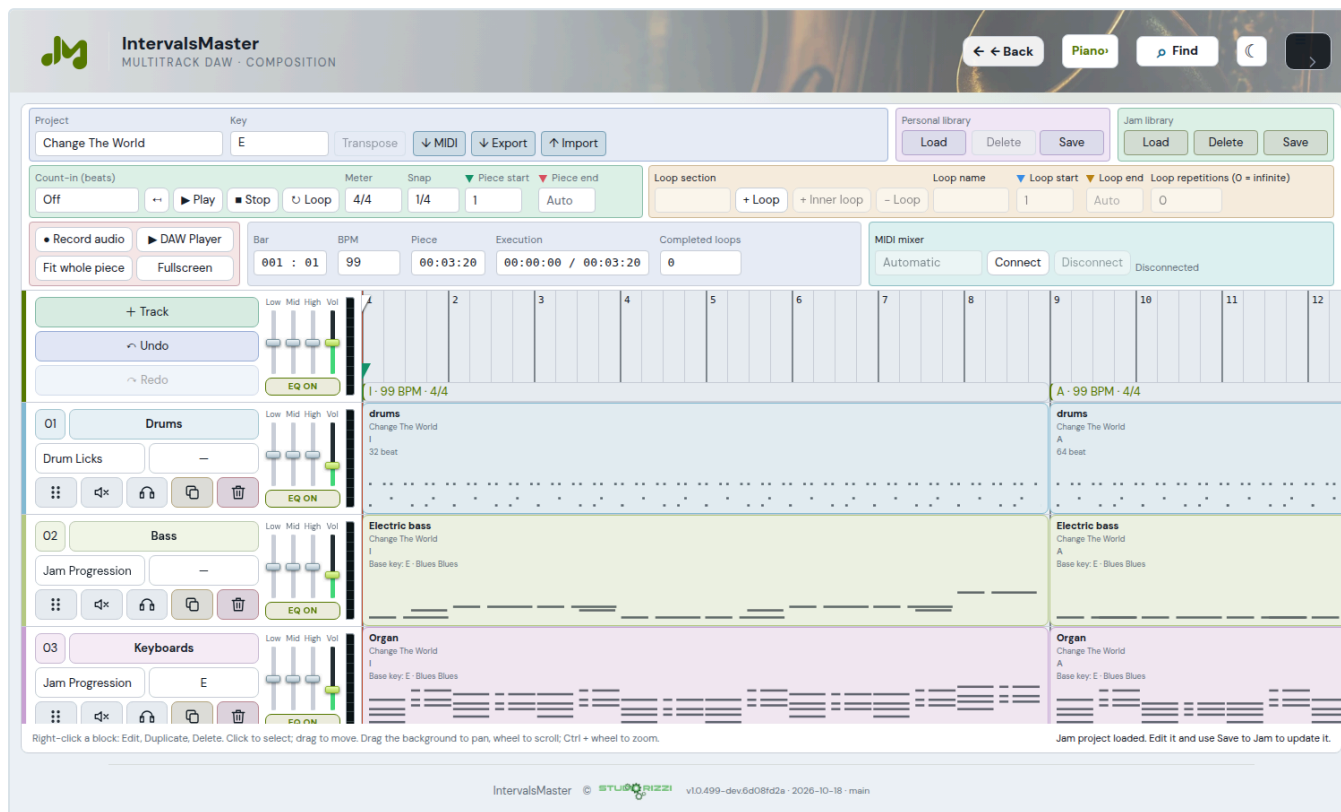
Prepare material in the appropriate function and press Create DAW clip: the part arrives with a defined source. To resume an arrangement, use Load in Personal or Jam library and select a picker row. Import reopens an .imdaw file; iReal import reconstructs chords and accompaniment. There is no need to create an empty DAW or import from the track header.

Every new clip requires a specific source function and retains that association. Anonymous clips are not created in the DAW. Edit returns directly to the function suited to the instrument; the global instrument selection is aligned with the part.

Each block keeps the instrument selected in its source. You can combine different sounds on one melodic track; use a dedicated track for drums.

CHAPTER 15

Understanding the DAW panel



Updated DAW: project and libraries side by side, transposition, tracks with source module and current chord.

The top row has three framed groups: Project, Personal library and Jam library. Project contains the name, Key, Transpose, MIDI, Export and Import. Labels sit above fields; colors distinguish common commands from the two save destinations.

Below, transport, count-in, meter, Snap and piece boundaries sit beside the loop group. The status area shows bar, BPM, duration, position, completed loops and messages at the bottom right. Audio recording, DAW Player, Whole piece and Full screen remain available.

Each track shows its name, then the abbreviated source module and current chord, followed by five compact commands: drag, Mute, Solo, Duplicate and Delete. During Play, the Chord field follows the clip harmony when available. Clicking a track or opening Edit selects the instrument matching the part. Low, Mid, High and Vol control the mix.

The timeline displays MIDI notes. Musical sections, loops and the fade region appear above the tracks. Whole piece fits even long projects into view; Full screen expands the editor.

On mobile, the upper controls scroll within a limited area and the session bar scrolls horizontally. Tracks stay visible in an area that scrolls in both directions. Track controls fit beside the faders without overlapping; scroll the page to reach the rest of the editor.

Transpose the whole project

The Key field shows the project reference key. Choose a destination and press Transpose: all melodic parts move together while drums remain unchanged. Transpose is disabled when the choice matches the current key, including equivalent enharmonic spelling. If the key cannot be recovered from project data, the control stays unavailable; the first chord is not used to guess it. Transposition is retained in the project and subsequent saves.

From iReal Pro to the Jam

Backtrack Management → Import from iReal Pro opens the DAW importer. It imports chords and form and generates editable MIDI accompaniment: the project remains the source. Jazz uses walking bass, comping and sampled drums; pop, rock, soul and funk use sounds and arrangements suited to their genre. Provenance credit remains in project data. Managing the Jam library requires an administrator.

Editing and saving

Edit directly reopens the clip source. Harmonic and bass parts from automatic iReal import use Jam Progression, dedicated to this flow and absent from menus: the sequence remains fixed while you can change key, sound, inversions or bass line, BPM and groove. Drums open Drum Licks with kit, pattern and grid restored. Overwrite clip updates the clip. At the top, Personal library and Jam library use Load, Delete and Save; the same name updates, a different unused name creates a copy. Genre, playlist and order are retained in the Jam; edits are heard from the next start.

Playlists and live instruments

Choose the track in the shared popup with search, genre, playlist and a paginated table. BPM, count-in and transport are compact; playback continues with the popup closed. Performance parameters places instruments and control transfer in a row of equal-height cards. Each instrument has a horizontal 0–200% volume above its named mute button: changes affect everyone without restarting. Refresh preserves fader gestures. To transfer control, select another musician; the list excludes the backing client and current user. Preferences are retained and restoration does not trigger actions.

Chord PDF and song form

Saving to the Jam generates or updates the chord PDF: a bar grid with chords, sections, repeats and endings present in the form, using the DAW Player renderer. Repeats are not invented. The download uses the track name instead of chart.pdf.

Audio preparation and cache

On first start, the server prepares audio from MIDI parts: progress is shown and playback starts only when everything is ready. The cache stores MP3 by track, revision, BPM and instrument and reuses existing results. Editing and saving from the DAW changes the revision and prevents reuse of the old version. The default limit is 1 GB, configurable through JAM_BACKING_CACHE_LIMIT; older generations are removed to make room. Backtrack Management offers manual cleanup. The MIDI project remains editable and the cache stays outside Git.

[Documentation](#) · [DAW: Workflow map](#) · [EDU: Workflow map](#)

In source editors with a compatible instrument panel, Show TAB switches between the instrument view and tablature with notes and chords. Your preference is saved and the study PDF follows the selected view; switching views does not change DAW clips or their musical content.

CHAPTER 16

Arranging, moving and duplicating parts

A block shows its source, instrument and musical description, including the base key when available. Hover to read the full details.

1. Click to select a block and drag it to change its start. Snap aligns it to the grid.
2. Right-click and choose Duplicate: the copy is independent and can be moved or edited in its source.
3. Move blocks between compatible tracks: each keeps its instrument. Keep drum and melodic parts separate.
4. Duplicate a track to copy its blocks and mix settings together. Change individual block sounds by reopening their source modules.

The mouse wheel scrolls through tracks; Ctrl + wheel changes zoom. Drag the background to pan. The dotted handle reorders tracks without changing block timing.

Delete removes the selected block. Undo/Redo and Ctrl+Z let you revise the arrangement. Block repeats reuse the same phrase; a duplicate lets you create an independent variation.

CHAPTER 17

Editing in the source and returning to the DAW

1. Right-click a block and choose Edit to reopen its module with the saved state, where available.
2. Edit chords, voicing, instrument, groove, phrase or pattern in the module and audition the result.
3. Press Overwrite block to apply changes to the original block. Create Block in DAW creates a new part instead.
4. Cancel and return to DAW returns without applying changes. After updating, check the arrangement and save the project.

The updated block retains its position, repeats and transposition; other copies remain independent. Changing the instrument in the source changes only that block, which stays on the same track if compatible. There is no track-header instrument or groove selector.

The new phrase may have a different length: check nearby blocks. Blocks from the DAW's iReal import retain their original length by adapting the pattern. If an older source state is missing, reconstruction may be partial.

CHAPTER 18

Block properties and MIDI preview

Right-click → Properties opens the block name, track name, starting beat, repeats and transposition. The timeline uses a single MIDI preview to show the duration, register and shape of each part.

Instrument and groove are chosen in the source module and belong to the block. Use Edit to change the musical content and the track's mix controls to balance parts.

DAW Player displays synchronised chord grids when chord data is present in the blocks. The DAW has no selector for switching between MIDI, staff and chords, and no track-minimise command.

CHAPTER 19

Musical sections, boundaries and fade-out

Form sections: Intro, A, B, ending

Right-click the ruler above the tracks to add a section at the chosen bar. Right-click its label to rename it, change its starting bar or delete it. Sections from iReal and compatible sources are displayed and can be edited; the menu can restore the source sections.

Sections describe the form and also appear in the Player and MP4. Repeats are set separately through loops: naming a section A does not automatically repeat it.

Piece and loop boundaries

Triangles mark piece start/end and the selected loop's start/end. Drag them or use the numeric fields. + Loop adds a range; + Inner loop creates a nested repeat. Loops can be separate or fully nested, but cannot cross.

Boundary fields count beats from 1: in 4/4, bar 9 starts at beat 33. The end of bar 24 is boundary 97. A loop count of 0 means infinite; a positive value sets the total number of passes.

Fade over the final N bars

Choose Fade out in the section menu and enter the number of final bars, from 0 to 128; 0 disables it. This applies to the DAW, Player and MP4. With finite loops, volume falls only at the end of the last pass; an infinite loop does not fade until a finite end is defined.

CHAPTER 20

Multiloop and playback duration



With **Loop enabled**, each section plays its own number of passes before continuing to the next. The introduction, gaps between sections and ending play once. With Loop disabled, the whole piece plays once.

Section count	Behaviour
1	One pass, then continue.
2 or more	Total passes, including the first.
0 = infinite	The section repeats until Stop. Later sections and the ending are not reached automatically.

Selecting a section chooses what to edit; it does not change playback order. During playback, the counter reports completed passes and the pass of the section currently playing.

Times in hh:mm:ss

- **Piece:** duration between green and red markers, without additional passes.
- **Execution:** elapsed / total, including repeats from every section. Elapsed time keeps increasing when the playhead jumps back.
- If an active section is infinite, the total is ∞ .

For finite counts: **execution duration = piece duration + sum of (count – 1) × each section's duration**. Only portions inside the piece boundaries count. The display shows whole seconds.

Example: 16 bars at 120 BPM, 4/4

The piece lasts **00:00:32**. A four-bar verse × 2 adds 8 seconds; a four-bar chorus × 3 adds 16 seconds. Execution lasts **00:00:56**.

Multiloop controls playback. To include the same repeats in MIDI, arrange actual copies of the blocks on the timeline.

CHAPTER 21

Audio, volume and track monitoring

Sounds are prepared on the server and shared by integrated modules and the DAW. FluidSynth handles SoundFont banks; Salamander uses its SFZ bank with sfizz.

The piano uses **YDP Grand Piano**, sampled from a Yamaha Disklavier Pro. Jazz guitar has a darker tone; other melodic instruments use FluidR3 GM. Drum Licks and the DAW share eight kits: five AVL kits, Salamander, TR-808 and Brushes. The selected kit travels with the block into the DAW.

One shared playback engine

Modules, Composition Assistant and DAW play the same samples through the same audio engine. With the same instrument, notes, velocity and mix settings, the timbre is the same. Recordings and imported audio retain their own playback.

Mix controls

- **Vol:** changes track level in real time without stopping playback.
- **M:** mutes the track.
- **S:** isolates one or more tracks.
- Mute and Solo also affect the parts exported to MIDI.

Changing an instrument or editing structure may stop playback; press Play again. Mouse panning moves the view and is not a stereo balance control.

First playback

Allow audio preparation to finish and press Play after interacting with the page. If silent, check audio output, browser tab, volume, Mute and Solo. A SoundFont unavailable message indicates a server problem, not a project setting to change.

YDP Grand Piano: FreePats / Roberto, Zenph Studios samples for OLPC, CC BY 3.0.

Volume and VU meters

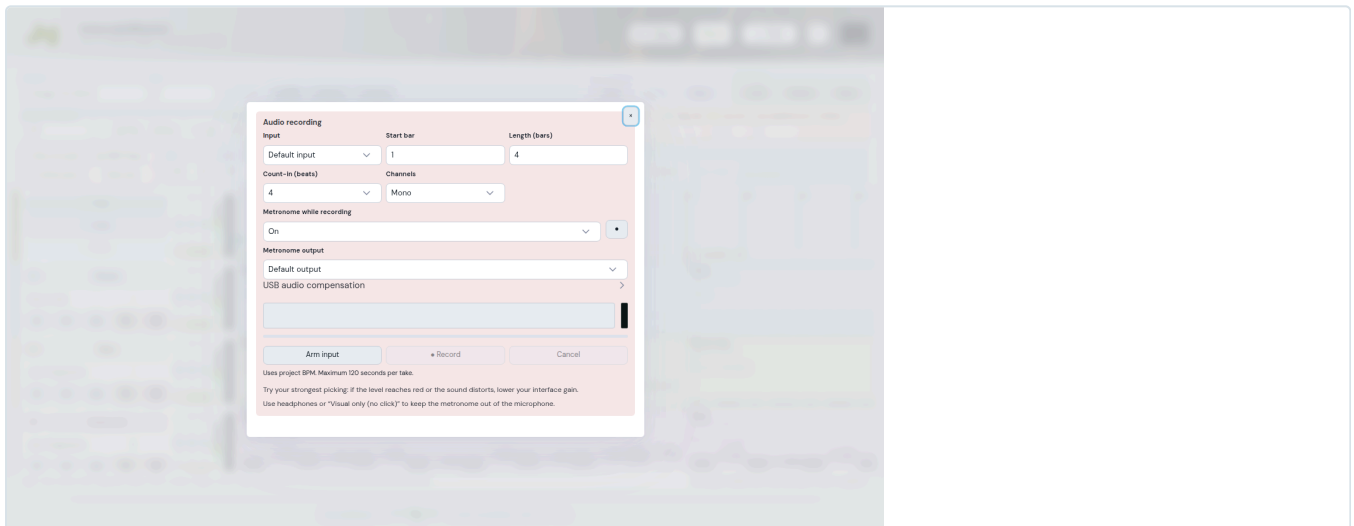
The volume wheel adjusts the level in 2% steps, up to 120%. Track VU meters follow the signal and help you balance the mix.

Recording an audio track

1. Set project BPM and meter, then press **Record audio**.
2. In the popup choose input, start bar, length in bars, a 4- or 8-beat count-in, mono/stereo and metronome.
3. Press **Arm input** and allow microphone access in the browser. Check the VU meter.
4. Press **Record**: after the count-in, play along with the audible project tracks. The popup shows progress, waveform and input level.
5. Recording stops at the selected duration, the popup closes and the take appears in a new track. Save the project.

Cancel discards the current take. Recording start and end align to the grid; played notes are not automatically corrected. The count-in is excluded. Maximum 120 seconds per take. If saving fails, download the WAV from the popup.

Projects and .imdaw files retain audio; MIDI contains MIDI parts only. Audio follows BPM changes while preserving pitch within supported limits.



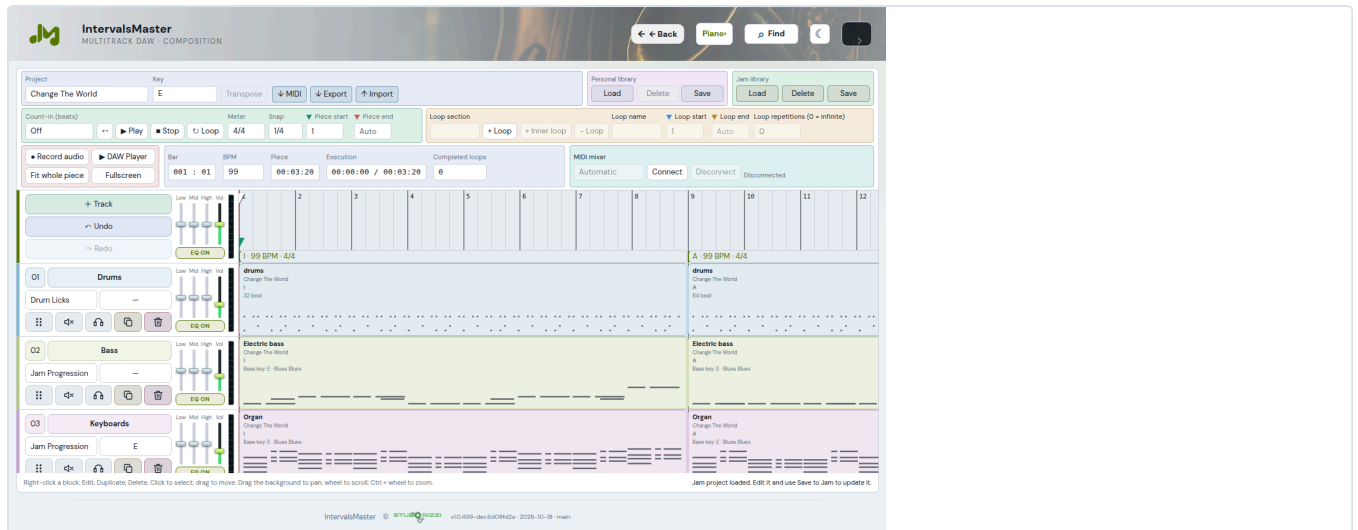
Input, duration, count-in and level in the recording window.

MIDI mixer and tone controls

Each track has Low, Mid and High controls from -12 to +12 dB and a Vol fader. Adjust EQ, volume, Mute and Solo during playback; these settings are saved with the project and affect every block on the track.

Select the mixer in the bottom-right panel and click Connect; grant browser MIDI permission when prompted. AKA! MIDI MIX follows track order, eight tracks per bank: the three knobs control Low/Mid/High, the channel fader controls Vol, Mute silences the track and Rec Arm activates Solo. Mute and Rec Arm LEDs follow the DAW state. Bank Left/Right changes banks.

Disconnect suspends DAW changes while continuing to read mixer movements as long as the page remains open. Connect applies the received positions to the active bank. SEND ALL immediately applies all assigned knobs and faders. On first connection, after a reload or a USB disconnect, press SEND ALL to read controls that have not moved yet; the panel shows a reminder. The master fader is unassigned; Mute and Solo retain their DAW state.



DAW in Light theme: per-track Low/Mid/High/Vol controls and the MIDI MIX panel below the project controls.

CHAPTER 22

Saving blocks, projects and versions

The draft automatically keeps work in the browser for the current account. Use Personal library to save across devices; Jam library saves to the shared repertoire and requires an administrator. Both provide Load, Delete and Save. Load opens the shared searchable, paginated picker; selecting a row immediately loads the project without starting audio.

The project keeps blocks with their instruments, grooves and available source state, together with arrangement, mix, sections, loops, count-in and fade-out. Recalling it restores your work without automatically starting audio.

The project name applies to both destinations, but each library keeps its own loaded-save reference. Unchanged name: update that original. Different unused name: create a copy and retain the original. If the destination already uses the name, saving is blocked with a warning: load that project to update it or choose another name. The server also checks conflicts and revisions. Delete asks for confirmation naming the project and library; it does not delete the other destination.

Export project downloads an encrypted .imdaw file with the editable project, including audio data. Import project reopens it in the same IntervalsMaster installation; save it to the account to keep it there too. MIDI and MP4 are delivery formats and do not replace the project.

CHAPTER 23

MIDI export: what you get

1. Check tempo, meter, tracks and piece boundaries.
2. Check Mute and Solo: they also affect export.
3. If sections must repeat in the exported form, arrange those blocks on the timeline.
4. Press **MIDI** in the project group.
5. Open the file in the destination application and check tracks, duration and sounds.

Export produces a multitrack MIDI file with project tempo, meter and separate parts. Blocks become notes according to their positions, internal repeats and transpositions. Piece boundaries crop the material; the selected piece start becomes the start of the file.

Included in MIDI	Not retained as an editable project
Notes, durations, velocities and timing	Source modules' complete controls and state
Named tracks, tempo, meter and instrument programs	Zoom and viewport position; complete source-module data
Repeats represented by arranged blocks	Automatic expansion of multiloop sections
Percussion on MIDI channel 10	Embedded audio samples or SoundFonts

Why it may sound different elsewhere

MIDI describes a performance; it is not an audio recording of the DAW. The destination application chooses its own sounds. Even with General MIDI programs, samples, dynamics and effects may differ.

Drum kits remain associated with blocks in the IntervalsMaster project, but the MIDI file does not embed the audio banks. Percussion uses General MIDI channel 10; the external player determines the sound.

Save the project first. MIDI is useful for continuing production elsewhere. It does not replace the project save needed to return from blocks to their source modules.

CHAPTER 24

Guided exercise: prepare three parts

Goal: a small arrangement in 4/4 at 120 BPM, based on four bars of material. Use a consistent harmonic source for piano and bass, plus a drum pattern.

1. Harmony

1. Open Modal Interchange and choose C as the tonal centre.
2. Create a four-chord custom progression, for example **Dm7 – G7 – Cmaj7 – Am7**.
3. Set one chord per bar and choose piano with an available voicing.
4. Listen to all four bars. Remove any unintended populated slots.
5. Send to the DAW and rename the track “Piano · harmony”.
6. Check the block occupies 16 beats. If not, return to the source and check the chord-change rate.

2. Bass

1. Open Modal Interchange and prepare the bass part in its source.
2. Use the same progression and select a compatible bass or double bass. Inspect the generated walking material and available style.
3. Listen to the connections between Dm7, G7, Cmaj7 and Am7, including the return to Dm7.
4. Send the notes to the DAW, name the track “Bass · walking” and align it with piano.

Alternatively use Bass Lines and Grooves, but compare its chord symbols and form with the piano first. Sharing a tonic alone does not guarantee the same progression.

3. Drums

1. Open Drum Licks directly from the menu.
2. Choose a 4/4 jazz pattern, four bars and 120 BPM.
3. Select Black Pearl and a fill every four bars. Start with little humanisation.
4. Listen, send with DAW and name the track “Drums · basic”.

These settings are a working example, not a mandatory preset. If your account cannot access a feature or voicing, choose an available alternative while keeping harmony, duration and meter consistent.

CHAPTER 25

Guided exercise: build a 16-bar arrangement

Open the project containing your three parts. Set 120 BPM and 4/4. Use Snap 1/4 to align starts to beats and check durations in the properties panel.

Section	Bars	Start beat	Arrangement idea
Introduction	1–4	1	Piano and light drums; omit bass to prepare its entrance.
A	5–8	17	All parts enter.
A'	9–12	33	An independent copy varies voicing, line or drum density.
Ending	13–16	49	Reduce or change material to prepare the close.

1. Duplicate the required blocks and place them at the listed starts. Do not overlap identical copies on one track if they should play consecutively.
2. For A', open only the copied block in bars 9–12 at its source. Change one parameter, press **Overwrite block** and confirm A remains unchanged.
3. Prepare the ending as a separate block. Reduce drum hits or change its fill.
4. Set Piece start = **1** and Piece end = **65**.
5. Create two sections: A from beat **17** to **33**, with **2** passes; A' from **33** to **49**, with **3** passes. Use + Loop and name each section.
6. Listen once with Loop off, then enable it and check both sections' counts.

Piece shows **00:00:32**; Execution total shows **00:00:56**. You hear the introduction, two passes through A, three through A' and the ending. Solo piano and bass to check their relationship, then restore the full mix and adjust volume during playback.

Exporting the repeated form. For a 28-bar MIDI file, arrange the introduction (4 bars), A twice (8), A' three times (12) and ending (4) on each track. The ending occupies bars 25–28; set Piece end = 113. Playback Loop can stay off: the form is now on the timeline.

CHAPTER 26

Checking an arrangement before delivery

Musical content

- Do chords and bass follow the same progression, not just the same key?
- Is the drum meter compatible with the project?
- Do bass approaches connect properly between blocks?
- Do parts leave room for melody and register changes?
- Are intended rests actually present?

Arrangement

- Does every block start on the intended beat?
- Are overlaps intentional?
- Did source editing change a block's length?
- Are variations independent copies rather than internal repeats?
- Do piece boundaries enclose the exact form you want?

Playback and export

- Is the loop count correct? Zero means infinite.
- Are Mute and Solo correct for MIDI too?
- Are track levels balanced at moderate listening volume?
- Have you saved under a recognisable project name?
- Are exported repeats represented by actual blocks?
- Have you checked the MIDI in its destination application?

Keep a “before revision” version and a “ready for export” version. You can experiment with voicing, density or form without losing a result that already works.

Descriptions matter. “Piano · A”, “Bass · response” and “Drums · ending” are more useful than a list of “Copy” names. They preserve musical intent when you return days later.

CHAPTER 27

Learning: guided courses and online lessons

Learning brings together guided courses and online lessons. Additional courses are also available.

Each course requires an active Pro licence and its one-time purchase. The course page shows the current price and access status; prices are managed in Administration. Complete the previous block to unlock the next one. Administrators can open every block for testing. Passed exercises remain repeatable, and buttons distinguish To do, In progress and Passed.

The lesson automatically sets its material and required parameters. Customize on the course home page lets you adapt the available settings. Within an exercise, Notes stores your annotations and Explain describes the module. Listen to the model, perform the Take the test assessment and read the result. Assessment uses that lesson's stated criterion; theory questions appear only in exercises that require them.

For students

1. Sign in with the account receiving the lesson or invitation.
2. Open the lesson in the appropriate player or catalogue.
3. Follow the example, pause on difficult passages and practise in the relevant musical module.
4. Save your own arrangement as a separate project with a personal name.

For teachers

EDU tools let you create and manage classrooms, invite students and use Master Control to lead a session. Available controls coordinate features, notes and playback. Prepare material and verify student access before the lesson.

A logical recording preserves the app-managed teaching sequence. It should not automatically be treated as a video recording or a complete audio file of the lesson. Use the dedicated controls to record, stop, select and replay available recordings.

Blocks as an assignment

Ask a student to prepare a four-bar part, import it into the DAW, duplicate it and change only the copy. Comparing A and A' reveals their understanding of voicing, rhythm or approach notes as well as the controls.

Teacher Studio manages content supported by the teacher's profile. Premium lessons follow their own publication and access process: a music licence does not necessarily include every lesson in the catalogue.

CHAPTER 28

AI Harmony and Composition Assistant

Composition groups the tools available to your account. AI Harmony proposes harmonic material; Composition Assistant guides preparation of a composition. Open the feature from the menu and use the controls available to your profile.

AI Harmony

This environment proposes harmonic combinations through the app's configured service. Describe your goal, inspect generated chords and compare alternatives with your musical intention. Availability depends on account access and service configuration.

Listen to and verify generated results: check form, key, registers and voice leading. Where DAW transfer is offered, treat the part as material to develop; you need not retain every initial choice.

Emotional Progressions

This feature is another source laboratory, available according to assigned permissions. Its settings and transferred material can be preserved in a block and recalled for an independent revision.

Administration

Administrative panels manage accounts, access, content and service configuration. They are not required for the free multitrack DAW with a verified account. This guide concerns user and teacher workflows; server maintenance and service credentials are outside musical arranging.

CHAPTER 29

Troubleshooting

Situation	What to check
No audio	Press Play after interacting with the page. Check device output, tab mute, track volume, Mute and Solo. Wait for server audio preparation.
A feature is missing	Check sign-in, licence and permissions assigned to your account. The menu shows features compatible with the instrument selected in the header.
Recent app changes are missing	Save the project and reload. A public installation may run an earlier release than a local one.
Clicking a block leaves the DAW	One click selects a block; right-click → Edit opens its source.
No scrollbars	They are hidden. Drag the background, use the middle button over blocks and Ctrl + wheel for zoom; the wheel scrolls vertically.
Chords view is empty	The source may have transferred notes only. The DAW does not invent missing chord symbols.
The loop never reaches the ending	Check repeats: 0 loops indefinitely until Stop.
MIDI is shorter than playback	Playback loops are not expanded on export. Arrange duplicates on the timeline.
Source and DAW sound different	Check the block instrument and kit, note velocity, and track volume and EQ: modules and DAW use the same engine and samples.
Gaps or overlaps after editing	The updated block may have a different length. Inspect its duration and neighbours.
Returning from the source is rejected	The block and track must still exist and must not have changed in another operation. Start from the current version.
Project missing on another device	The draft is local to the browser. Use Load in Personal library to resume an account-saved project.

Limit errors. Projects support up to 15 total tracks, 128 blocks per track, 8192 beats and 100,000 expanded notes. Saves also have a size limit. Reduce duplication or split the work into projects before retrying.

CHAPTER 30

Glossary and quick commands

Term	Meaning
Beat	The DAW time unit, equivalent to a quarter note.
BPM	Beats per minute; determines playback speed.
Block / clip	Imported musical material placed on the timeline.
Track	An arrangement row containing blocks and shared controls.
Source	The module a part came from and where you can edit it.
Voicing	Distribution of chord notes among voices and registers.
Shape	An instrumental chord form or layout.
Walking	A continuous bass line connecting harmony.
Ghost note	A quiet note or hit serving a rhythmic role.
Fill	A rhythmic variation preparing or marking a transition.
Soundfont	A synthesizer sound bank, not embedded in a normal MIDI export.
MIDI	Musical performance instructions, not an audio recording.

DAW quick reference

Action	Result
Right-click → Edit	Open its source.
Click a block	Select the block in the DAW.
Drag a block	Move it using the selected Snap.
Drag background / middle mouse	Move the track view.
Ctrl + mouse wheel	Zoom the timeline.
Arrow keys with a marker selected	Move the marker.
Track description / pencil	Rename; Enter confirms, Esc cancels.
Vol during Play	Adjust level without interrupting playback.
DAW after returning to a source	Update only the original block.

CHAPTER 31

Feature links and edition reference

The canonical site is intervalsmaster.com. Opening these features may require sign-in and the appropriate permission.

Feature	Path
Music and neuroscience	/music-neuroscience
Drop 2 chords · Guitar	/drop2-guitar
Live Classroom	/aula
Lesson player	/course-player
Premium lessons	/premium-lessons
Scales and Arpeggios	/professional
Tetrachords	/tetrachords
Chords Tutor	/chords
Chord Progressions	/chord-progressions
Intervals	/interval-practice
Interval Resolutions	/interval-resolutions
Jazz Solo Lab	/jazz-solo-lab
Instrument Licks	/guitar-licks
Bass Lines & Grooves	/bass-lines
Drum Licks	/drum-licks
Multitrack DAW	/daw
DAW Player	/daw-player
Modal Interchange	/modal-interchange
AI Harmony Composer	/ai-harmony
Emotional Progressions	/emotional-progressions
Composition assistant	/composition-assistant
Tunes	/tsongs
Groove management	/grooves
Join the Jam	/jam/server

Feature	Path
Jam server management	/jam/control
Backing track management	/jam/backing/library

Sign in with an account to use musical features. Availability also depends on your licence and assigned permissions. Presentation pages and manuals can be read without signing in.

How this guide was prepared

This English edition follows the same 34 chapters as the Italian guide. Content was checked against controls, import rules, project saves and MIDI export. DAW, drum and source-return screenshots were captured from the application using demonstration material and the English interface.

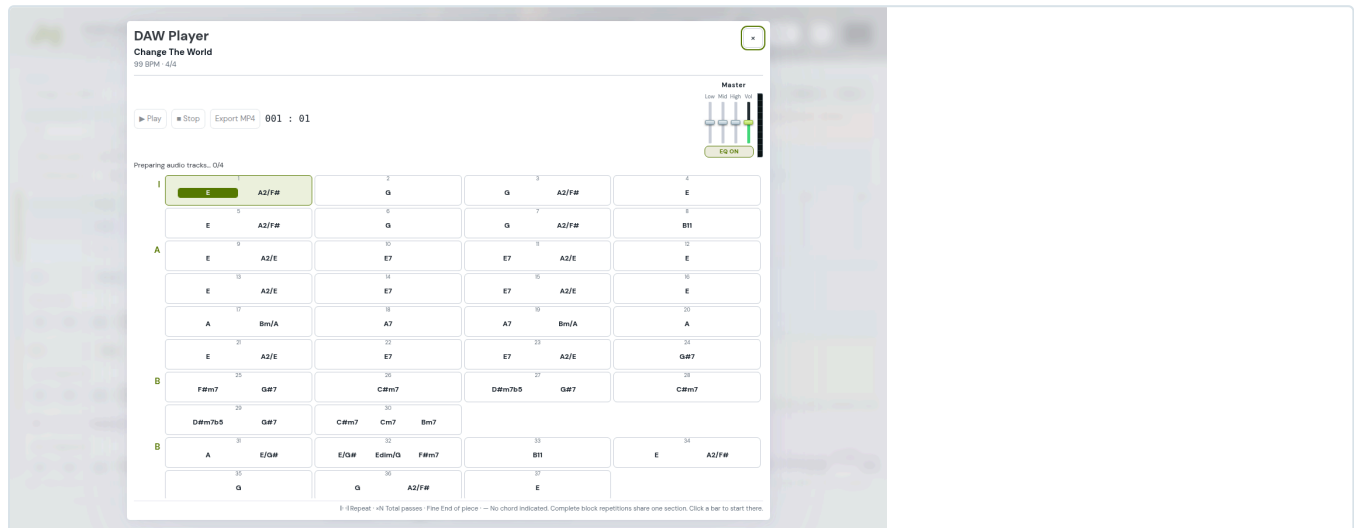
The DAW supports recording, importing and arranging audio alongside musical blocks. The MIDI view is a timing preview: return to the source module to change musical material. An exported MIDI file does not replace a saved project.

The workflow to remember: generate a part in a module, send it as a block, build the form in the DAW, return to the source for variations, save the project and export MIDI when the arrangement is ready.

CHAPTER 32

DAW Player and MP4 export

Open DAW Player from the DAW to listen to the current project. The Player automatically uses audible tracks, available chords, boundaries, loops, sections, count-in and fade-out from the DAW. No second configuration is required.



The Player displays the project's chords and form, with Play, Stop and MP4 export.

Wait until audio is ready and press Play. Click a bar to start from there; Stop ends playback. The top-right X closes the popup. After changing the project, close and reopen the Player. The standalone page can load an already saved project.

Export without playing the piece

1. Set a finite pass count in the DAW for every active loop. An infinite loop needs a finite count before export.
2. Open the Player and press Export MP4. The video is composed in the background without starting Play.
3. Wait for completion and press Save MP4. Compatible browsers let you choose a name and destination; others start a download.

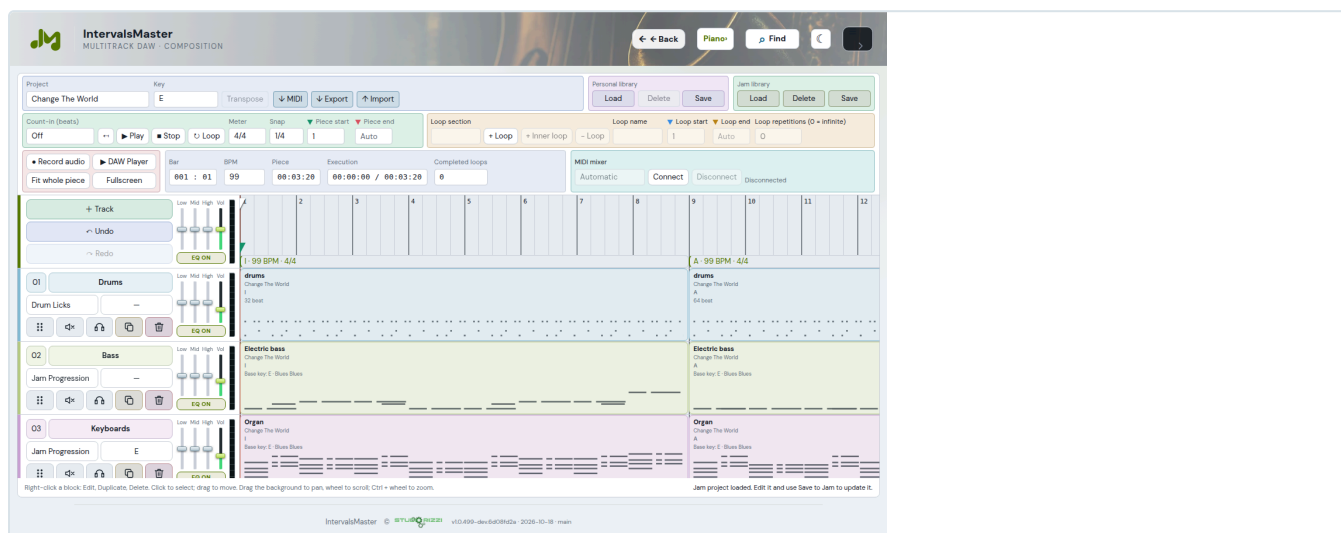
The Full HD video includes audio, title, synchronised chords, sections and repeats, with intervalsmaster.com centred at the bottom. The layout favours one page, using narrower bars and two columns when needed; very long pieces continue onto further pages. Section labels align to the right next to the chords.

If harmonic data is missing, the Player does not infer chords from notes. Use Songs or the DAW import commands to prepare imported repertoire: the Player is for playback and export.

CHAPTER 33

Example: a backing track in five minutes

The video shows the backing track created with the “Primo Test” project. The updated screenshot presents the current DAW with a Jam library project.



The current DAW with a Jam library project: tracks, clips with their source function, sections and mixer. Song names and imported material retain their original content.

Create the parts: use Modal Interchange for a C Ionian → Phrygian progression with acoustic guitar, synth and walking bass. Add patterns from Drum Licks.

Arrange the blocks: send the parts to the DAW, align their entries, duplicate blocks and edit the copies in their source modules to create introductions, a main section and an ending.

Define the performance: 140 BPM in 4/4, sections Intro1, Intro2, A and Final; eight passes through the middle loop, an eight-beat count-in and a fade over the final four bars.

Share the result: save the project, open DAW Player and export an MP4. Audio and chords are composed in the background, following the arrangement's loops and sections.

Example video: backing track created in five minutes

Starting from an imported song

You can build another project from chords imported into Songs: prepare the instrument and accompaniment there, send the block and add the other parts. Compatible sections are retained in the DAW and remain editable.

The DAW Import command also accepts iReal Pro links. Read the link, select a song if it contains a playlist and use Import and save. Generated parts are IntervalsMaster accompaniments: the link does not contain iReal Pro audio. The Player does not offer a separate iReal import.

From iReal Pro to the Jam

Backtrack Management → Import from iReal Pro opens the DAW importer. It imports chords and form and generates editable MIDI accompaniment: the project remains the source. Jazz uses walking bass, comping and sampled drums; pop, rock, soul and funk use sounds and arrangements suited to their genre. Provenance credit remains in project data. Managing the Jam library requires an administrator.

Editing and saving

Edit directly reopens the clip source. Harmonic and bass parts from automatic iReal import use Jam Progression, dedicated to this flow and absent from menus: the sequence remains fixed while you can change key, sound, inversions or bass line, BPM and groove. Drums open Drum Licks with kit, pattern and grid restored. Overwrite clip updates the clip. At the top, Personal library and Jam library use Load, Delete and Save; the same name updates, a different unused name creates a copy. Genre, playlist and order are retained in the Jam; edits are heard from the next start.

Playlists and live instruments

Choose the track in the shared popup with search, genre, playlist and a paginated table. BPM, count-in and transport are compact; playback continues with the popup closed. Performance parameters places instruments and control transfer in a row of equal-height cards. Each instrument has a horizontal 0–200% volume above its named mute button: changes affect everyone without restarting. Refresh preserves fader gestures. To transfer control, select another musician; the list excludes the backing client and current user. Preferences are retained and restoration does not trigger actions.

Chord PDF and song form

Saving to the Jam generates or updates the chord PDF: a bar grid with chords, sections, repeats and endings present in the form, using the DAW Player renderer. Repeats are not invented. The download uses the track name instead of chart.pdf.

Audio preparation and cache

On first start, the server prepares audio from MIDI parts: progress is shown and playback starts only when everything is ready. The cache stores MP3 by track, revision, BPM and instrument and reuses existing results. Editing and saving from the DAW changes the revision and prevents reuse of the old version. The default limit is 1 GB, configurable through JAM_BACKING_CACHE_LIMIT; older generations are removed to make room. Backtrack Management offers manual cleanup. The MIDI project remains editable and the cache stays outside Git.

[Documentation](#) · [DAW: Workflow map](#) · [EDU: Workflow map](#)

Guided example: practising with the Tutor

Listen, play, compare and repeat

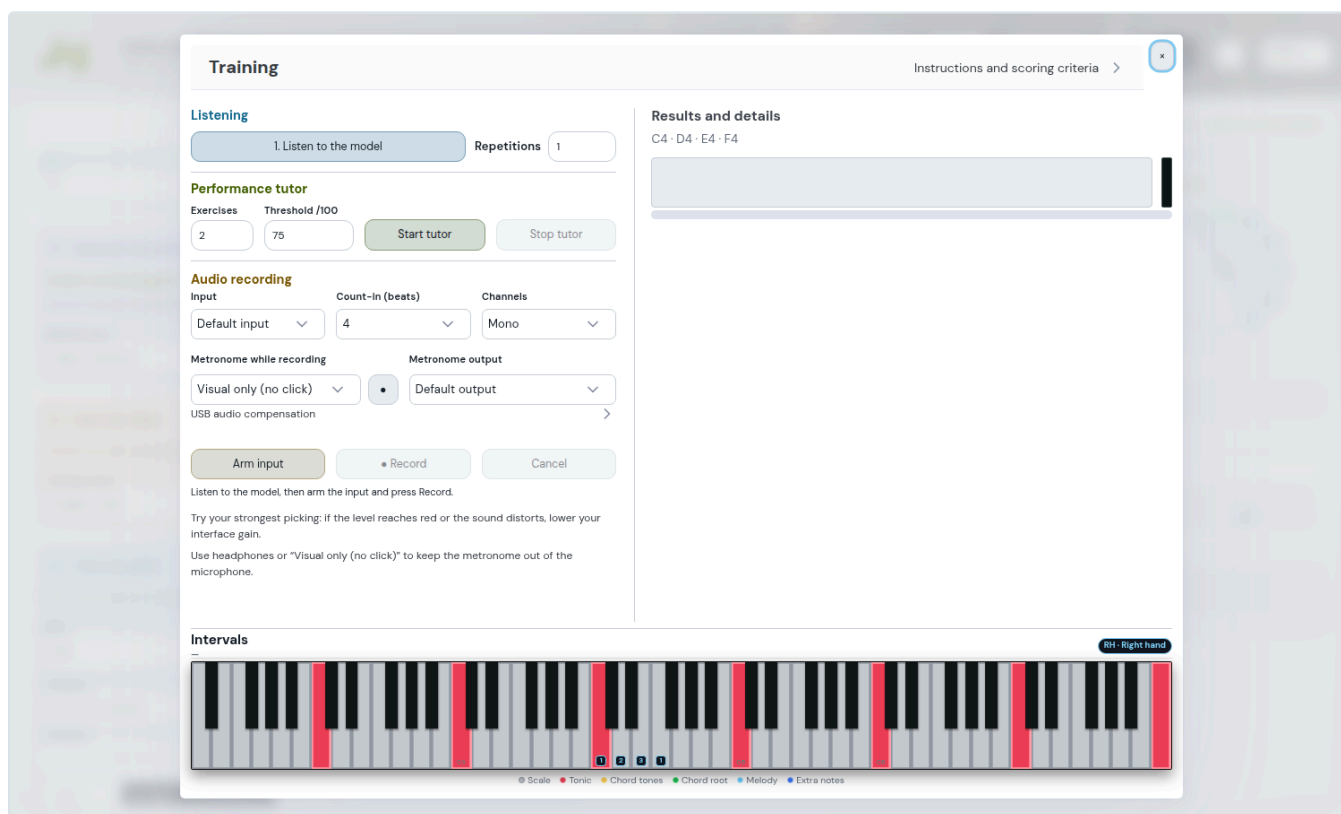
This example uses Training in Scales and Arpeggios: the performance Tutor prepares a sequence, plays each model and records your response. It is separate from the timed study plan with rests and self-ratings.

1. Prepare the material

Open Scales and Arpeggios, choose your instrument and select C major, a single scale and 80 BPM. Disable autoplay and prepare the material before opening Training. Start with a short exercise you can play comfortably.

2. Set up a short session

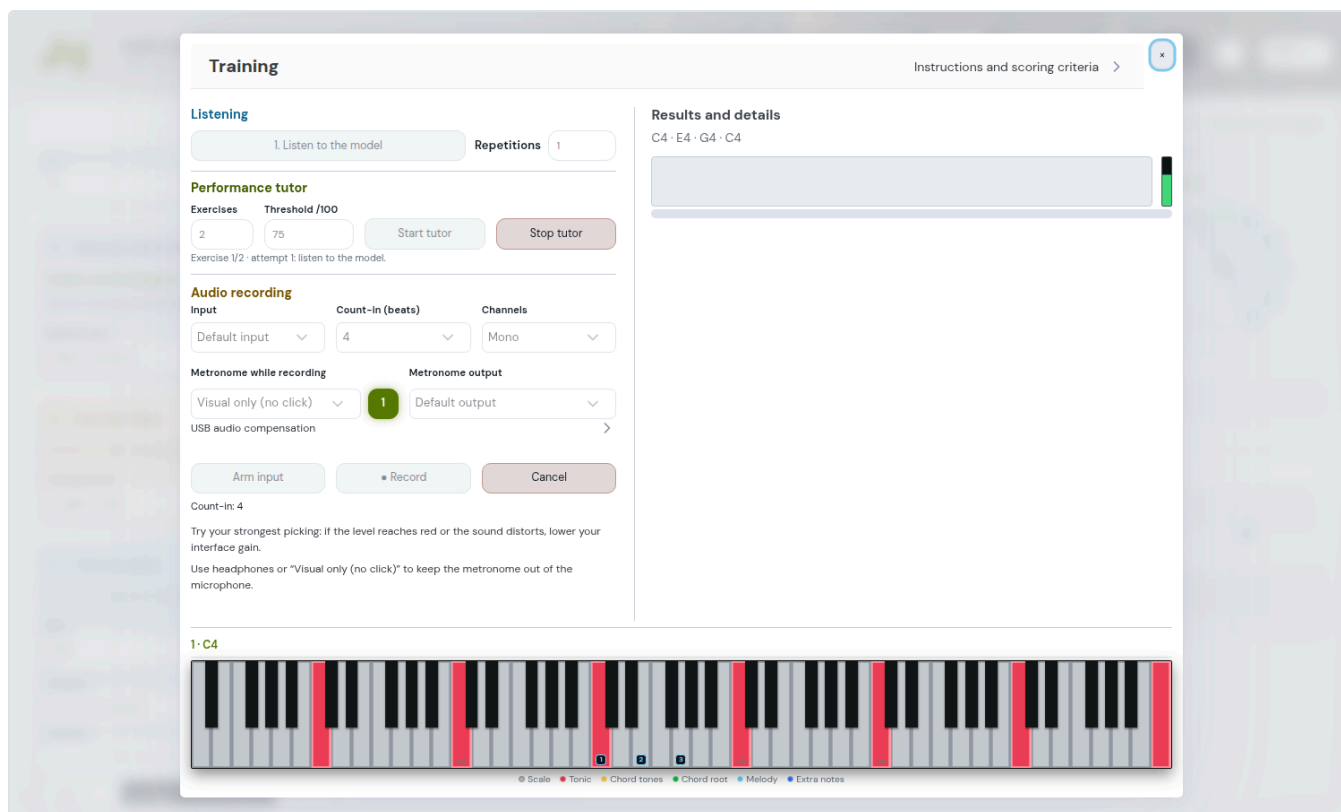
Press Training. In Performance tutor, set Exercises to 2, Threshold /100 to 75 and Repetitions to 1. Select your audio input and a four-beat count-in. Use headphones and a clean signal; if you cannot separate the click from the input, choose Visual only. Exercises sets the sequence length, while Repetitions sets how many times to perform the material in each take.



Performance tutor: 2 exercises, threshold 75/100 and one repetition. The count-in is four beats; the metronome uses Visual only.

3. Start and answer the model

Press Start tutor. Listen to the first model without playing, allow microphone access when requested and get ready during the count-in. Recording starts automatically: play the displayed material in time. At the end, the Tutor analyses the take and displays the results.



The count-in prepares your entry after the model; Tutor recording starts automatically.

4. Read the feedback

For example, a score of 68/100 with a threshold of 75 keeps the same exercise: the model restarts after three seconds, followed by another attempt. Check missing or extra notes, timing differences in milliseconds and intonation in cents. If the notes are correct but late, focus on entering after the count-in; if intonation is unstable, check tuning and signal quality. These numbers are illustrative, rather than results from an actual recording.

Training

Instructions and scoring criteria

Listening

I. Listen to the model

Repetitions 1

Performance tutor

Exercises 2

Threshold /100 75

Start tutor

Stop tutor

Tutor stopped. Press Start tutor to resume from the next attempt.

Audio recording

Input Default input

Count-in (beats) 4

Channels Mono

Metronome while recording Visual only (no click)

Metronome output Default output

USB audio compensation

Arm input

Record

Cancel

WAV

Comparison complete. You can listen again or download the WAV.

Try your strongest picking: If the level reaches red or the sound distorts, lower your interface gain.

Use headphones or "Visual only (no click)" to keep the metronome out of the microphone.

Results and details

C4 · E4 · G4 · C4

0:00 / 0:01

Score: 25/100. Correct notes: 1/4. Missing: 3. Added: 0.

Reference	Detected	Pitch (cents)	Timing (ms)	Duration Δ (ms)
C4	C4	0	0	979
E4	Missing	—	—	—
G4	Missing	—	—	—
C4	Missing	—	—	—

1 · C4

Scale

Tonic

Chord tones

Chord root

Melody

Extra notes

Actual analyser results from a synthetic test input (a sustained C), rather than a musical performance: detected and missing notes, timing differences and intonation. The Tutor was stopped to read the feedback. The score differs from the illustrative values in the text.

5. Pass the threshold or stop to practise

A score of 82/100 passes the threshold of 75 for the first exercise: the second model starts after two seconds. The Tutor continues until you complete the sequence or press Stop tutor. Stop it to listen back, download the WAV or practise a passage slowly; press Start tutor when ready to resume from the next attempt.

6. Resume a session

Settings and the resumable sequence are retained. After reloading or returning to the module, reopen Training and check the material and sequence status. Resuming requires Start tutor: restoration does not start audio or recording. The browser may request microphone permission again.

What the comparison measures

For melodies: notes 60%, timing 25%, intonation 15%. For chords: pitch classes 75% and change timing 25%, without assessing octaves, inversions or individual voice intonation. Analysis is local and approximate: consider the score alongside listening, particularly with noise, reverb, bends or legato.

35

Jam: play and record together

Connecting to a Jam

Jam → Join the Jam lists active rooms with address:port in Jamulus format, selectable with the mouse and a Copy button beside it. The list shows engine, status and participants/capacity; Directory is hidden. Use your profile name in the client so the site can recognize the connection.

Record the session

Recording controls are enabled only in the recognized Jam. Only the session creator can stop or restart it and, when connected to the Jam, download its ZIP containing the Reaper project (.rpp) and separate WAV tracks. Administrators can download all recordings. The countdown shows the remaining time; the deadline applies even after closing the browser. Recording includes all participants.

From iReal Pro to the Jam

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Choose the track in the shared popup with search, genre, playlist and a paginated table. BPM, count-in and transport are compact; playback continues with the popup closed. Performance parameters places instruments and control transfer in a row of equal-height cards. Each instrument has a horizontal 0–200% volume above its named mute button: changes affect everyone without restarting. Refresh preserves fader gestures. To transfer control, select another musician; the list excludes the backing client and current user. Preferences are retained and restoration does not trigger actions.

BPM and one or two count-in bars

MIDI project BPM comes from the project and can be changed before Play; Estimate BPM appears only for audio backings. Count-in follows the starting MIDI meter: one or two bars mean 4/8 beats in 4/4, 3/6 in 3/4 and 6/12 in 6/8. The beat unit and section tempos are also respected.

Backing track Master

Whoever starts the backing controls its transport and instruments. The corresponding Jamulus client description shows Master BT while retaining the musician's name; the popup identifies the Master. If that client disconnects, control passes to another connected, recognized and authorized participant without restarting playback. Unknown or ambiguous connections never inherit control. The original description is restored when playback ends. Jamulus chat announces in English who becomes Master BT, including automatic control handoffs. Chat also announces backing start and stop, naming the Master and song. Manual control transfer never interrupts playback. Start notifications include BPM; instrument mute and unmute are announced in chat.

Chord PDF and song form

Saving to the Jam generates or updates the chord PDF: a bar grid with chords, sections, repeats and endings present in the form, using the DAW Player renderer. Repeats are not invented. The download uses the track name instead of chart.pdf.

Audio preparation and cache

On first start, the server prepares audio from MIDI parts: progress is shown and playback starts only when everything is ready. The cache stores MP3 by track, revision, BPM and instrument and reuses existing results. Editing and saving from the DAW changes the revision and prevents reuse of the old version. The default limit is 1 GB, configurable through JAM_BACKING_CACHE_LIMIT; older generations are removed to make room. Backtrack Management offers manual cleanup. The MIDI project remains editable and the cache stays outside Git.

Audio stability and latency

The Jamulus service gives native audio processes precedence when CPU competes with website jobs. Low-latency mode remains enabled; audio quality and buffer sizes are not reduced. This helps limit processing delays but does not remove network or device delay: use Ethernet, headphones and a client buffer that runs without dropouts. Applying an audio-service update temporarily disconnects the rooms.

[Documentation](#) · [DAW: Workflow map](#) · [EDU: Workflow map](#)