

Journeaz

by HumNyX

Where you wander with ease, the tracks follow.

USER MANUAL

Journeaz 1.1 · Quality Pack 1.0

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CHAPTER 1

What Journeaz is

Journeaz is an instrument for finding songs. You do not program it and you do not arrange in it. You play it: eight keys sit in front of you, each one a possible next move for the music, and you press the one that pulls at you. The music takes that step on the next bar, and the keys light up again with what could come after it. Press by press, you walk through a song, and the song map draws the trail behind you.



Journeaz playing: the song map with the path walked so far and the moves on offer, the eight keys (key 4 is armed and lands on the next bar), the lanes of the parts that are playing, the transport, the knobs and the pads.

AN IDEA MACHINE, NOT A GENERATOR

Journeaz never writes a song for you. It listens to what is playing and offers you choices that fit, and every choice is yours. Think of it as a very attentive bandmate who knows every loop you own and always has eight suggestions ready. Some will surprise you. Some will be wrong for the moment, and that is fine: you just do not press them.

That makes it good at the part of music-making that is hardest to force, the first spark. A chord loop you forgot you owned, sitting under a bass line from a pack you bought years ago, at a tempo you would never have tried. When you hear something you love, you can record yourself over it, save it, and export every part as its own file to finish in the software you already use.

EVERY SOUND IS A LOOP A MUSICIAN MADE

Journeaz has no sounds of its own. It plays only the loops and one-shots in the folders you give it: your sample packs, your own recordings, the drives of sounds you have collected over the years. Every bar you hear was made by a musician who recorded, played and shaped it, and released it in a pack you own.

That is on purpose. Journeaz is built to make the packs you already have more alive, not to replace the people who make them. The better and wider your library, the more the keys can offer, and every pack you buy from someone whose sound you love is a new set of paths to wander. When two keys offer the same part, each one names the pack it comes from, and the Library shows the pack of every loop, so you always know whose work you are playing with.

WHAT YOU NEED

- A Mac with Apple silicon (M1 or later) and macOS 14 Sonoma or newer. Journeaz does not run on Intel-based Macs.
- A folder of loops. A few hundred well-named loops are enough to start.
- Headphones, if you want to record yourself into the song.

Journeaz runs entirely on your Mac. It never connects to the internet, needs no account, and never changes, moves or uploads your files.

CHAPTER 2

How it works

This chapter explains the whole machine. You do not need any of it to play, but knowing what happens under the keys makes it easier to steer, and easier to fix a library that is not giving you what you want.

STEP ONE: THE LIBRARY LISTENS TO YOUR LOOPS

When you add a folder, Journeaz opens every audio file in it (WAV, AIFF, FLAC, MP3, M4A and OGG) and listens. For each file it works out:

- **The tempo**, in beats per minute, by listening for the pulse.
- **How many bars long it is**: a loop has to be a whole number of bars (1, 2, 4, 8 or 16) to sit in time.
- **The notes actually in it.** Journeaz measures which of the twelve notes the loop really plays, and how strongly, so it knows the key and whether the loop is in a major or a minor mode.
- **Its part, or role**: drums, kick, snare, hat, percussion, bass, chords, pads, lead, arp, vocal or fx. A short single hit is a one-shot (for the pads). A long, sustained, tempo-free sound is a texture (for ATMOS).
- **Its energy**: how busy and loud it feels.

It does not rely on listening alone. The file name and the names of the folders around it are evidence too ("Warm Bass Am 90bpm" says bass, A minor, 90 BPM). Some packs carry a list of their own labels, which Journeaz reads. If you use Mixed In Key, Journeaz also reads its list of keys and tempos, without changing it. When the sources agree, a label is trusted; when they disagree, the more reliable one wins; and when you correct a label yourself, your correction always wins.

The results go into a library index on your Mac. Your files stay exactly where they are, untouched.

STEP TWO: POOLS OF LOOPS THAT FIT

Once your song has a tempo and a key, Journeaz gathers, for each part, a pool of loops that can play in it without sounding wrong:

- **Tempo:** a loop joins the pool if its own tempo is within about 8 percent of the song's. It is then gently stretched to the song's tempo, never further.
- **Key:** a pitched loop (bass, chords, pads, lead, arp, vocal) has to share the song's mode (minor with minor, major with major) and reach the song's key by moving at most two semitones. Journeaz never bends a loop further than that, so nothing sounds chipmunked or sludgy. Drums are never transposed.
- **The notes it plays:** when a loop's key label is uncertain, Journeaz checks the notes it actually plays against the song's scale, and lets it in only if they fit.

- **Confidence:** a loop reaches the keys only when Journeaz is sure enough of its part, or when two sources agree. Unsure loops stay in the Library, marked "role unsure", until you label them.

This is why the keys rarely offer anything that clashes: the clashing loops were never in the pool.

STEP THREE: EIGHT COMPATIBLE NEXT STEPS

A song in Journeaz is a stack of layers: some drums, a bass, chords, maybe a pad and a lead. Every move changes that stack. At each moment the brain of the instrument looks at what is playing, where you are in the song, and how long the current stack has repeated, and builds eight moves from the pools:

LABEL ON THE KEY	WHAT IT DOES
+ PART	Adds a layer, for example + HAT or + PADS.
SWAP PART	Keeps the part but plays a different loop for it, often from another pack.
- PART	Takes a layer out.
LIFT, BUILD	Raise the energy.
BREAKDOWN, DROP	Let the energy fall: strip back, give the song room.
FILL	A short change to mark the turn into what comes next.
STOP	The groove stops for a moment, so the next thing lands harder.
HOLD	Keeps the song as it is for a few more bars.
CHORUS AGAIN, BACK IN	Recalls an idea you already played, the way songs come back to their chorus.
NEEDS PART	Nothing in your library fits that part at this tempo and key yet. The line under it says what to add. Pressing it holds.

The small word above each key says what kind of move it is (add, build, swap, lift, hold and so on), and the line of text under the label gives the reason in plain words, for example "Three times the same, then a change."

The brain follows a few musical habits. A song is planned as sections (an intro, verses, a chorus that comes back, a bridge, an outro), and the offers lean towards what each section wants: building in the intro, lifting into the chorus, breaking down in the bridge, thinning out at the end. After the same stack has played three times, a change is favoured. The four knobs lean the offers further (see Playing).

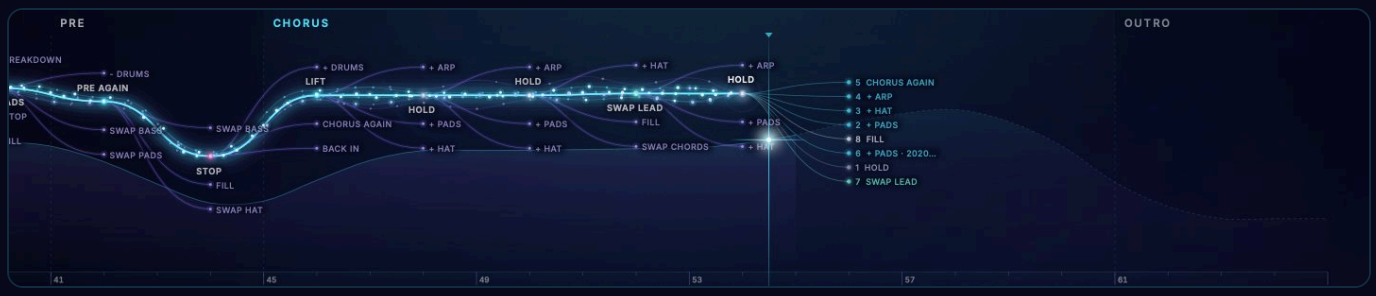
It also keeps your songs from sounding alike. Loops you have heard in your last few songs are offered a little less, so a new song tends to find new corners of your library. The WANDER knob sets how far it reaches.

STEP FOUR: EVERYTHING LANDS ON THE BAR

Pressing a key does not cut the music. It arms the move, a ring fills in the key's corner as the bar runs out, and the change lands exactly on the next bar line. Each step is a two-bar slice of song. You can press early, change your mind by pressing another key, and still land in time. If you stop pressing, the song does not stand still: after about eight bars without a change it varies itself (a fill, a swapped layer, a part added or dropped), so it always keeps moving. Your own recordings are never removed by this.

THE SONG IS THE PATH YOU TOOK

Every press is written down: which loops played, from which bar, at what level. That list of steps is the song. The song map draws it as a glowing path, with the moves you did not take branching off it as faint labels, and the energy of the song as a soft curve behind it.



The song map: the path you have walked, the moves you passed by at each step (faint), the eight moves on offer now (numbered at the right end of the path), and the energy curve behind it all.

Because the song is a list of steps, you can step back (⌫), and the keys offer you exactly what they offered at that fork. You can go back to any earlier point and take a different branch. And you can listen back.

REVIEW REPLAYS IT EXACTLY

When you click back on the map, Journeaz replays the path exactly as you played it: the same loops, the same changes on the same bars, your fader moves, your takes. It is the same calculation the export uses, so what you hear in review is what you will get in the exported file, sample for sample. Listening back never erases anything; only a deliberate branch does.

CHAPTER 3

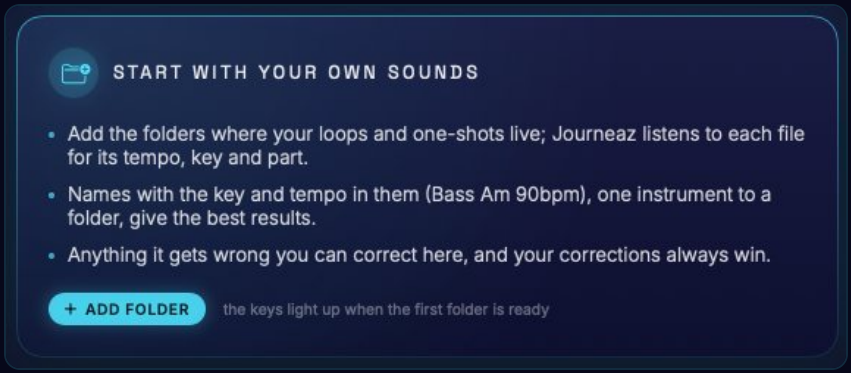
Getting started

INSTALL

1. Download **Journeaz-1.1.dmg** from the download page (78 MB) and open it.
2. Drag **Journeaz** onto **Applications**. Installed, it takes 218 MB.
3. Open Journeaz from Applications. The first time, macOS asks whether to open an app downloaded from the internet: choose **Open**. Journeaz is signed and notarized by Apple, so that is the only question you should see.

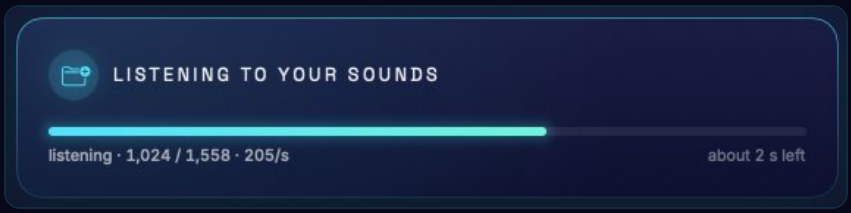
THE FIRST SCAN

The first time you open Journeaz, the Library opens by itself with a short card: START WITH YOUR OWN SOUNDS.



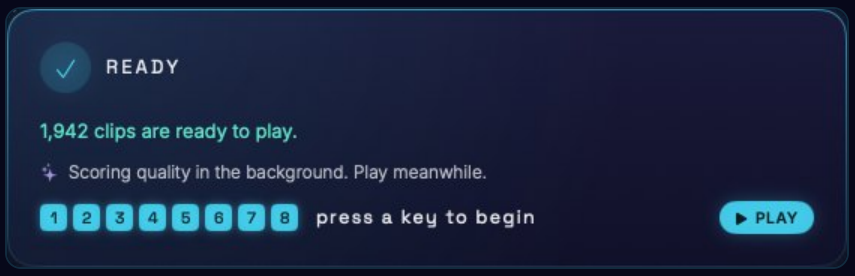
The first card: add the folders where your loops live.

1. Click **ADD FOLDER** and choose one or more folders that hold your loops and one-shots. If they are on an external drive, macOS asks once whether Journeaz may read it: choose **Allow**.
2. The card says LISTENING TO YOUR SOUNDS and shows how far it has got and the time left. You can close the Library and come back; the scan keeps going.



Listening: the progress, the speed and the time left.

3. When it is done the card says **READY** and "press a key to begin", with the eight keys lit. Press one, or press PLAY.



Ready: the number of loops the keys can use. The middle line appears only when the Quality Pack is installed.

How long it takes. On an Apple silicon Mac Journeaz listens to roughly 150 to 200 files a second. A pack of 1,560 loops took about 16 seconds, and a folder of about 2,000 files a little under 20 seconds. Tens of thousands of files take a few minutes; a drive with hundreds of thousands of files can take an hour or more, and you can play with what is ready while it works. Later scans of the same folder are quick: only new and changed files are listened to again.

READY, BUT THIN in amber means fewer than 200 loops are ready to play. Journeaz works, but the keys will repeat themselves until you add more. With a small library Journeaz may also choose another tempo so the keys have something to offer; an amber dot beside the BPM says so, and Summon can set any tempo you want.

WHAT A GOOD LIBRARY LOOKS LIKE

You do not need a huge library. You need a varied one.

- **A few hundred well-named loops are enough to start.** More parts (drums, bass, chords, pads, leads, vocals) and more tempos give the keys more to offer.
- **Put the key and the tempo in the file name:** `Warm Bass Am 90bpm.wav`, `Pad_F#m_120.wav`. Most sample packs already do this.
- **One instrument to a folder** (a folder of basses, a folder of drum loops), or say it in the name.
- **Loops play on the keys.** Short drum hits (kick, snare, hat, percussion) play on the pads. Long, sustained sounds (drones, pads, field recordings) become textures for ATMOS.
- **Whole bars.** Loops cut to exactly 1, 2, 4, 8 or 16 bars work best. A file shorter than a quarter of a second or longer than ten minutes is skipped.

Anything Journeaz hears wrong, you can correct in the Library (see The Library panel).

YOUR FIRST SONG

Once the keys are lit, press 1. The first press starts the song on that bar, with no silent bar before it. Listen for a moment, then press another key. Keep going. If you want a particular genre, tempo, key or mood before you start, press ⌘K to open Summon first (see Summon).

CHAPTER 4

Playing

The window has four regions: the **song map** at the top, the **eight keys** in the middle, the **lanes** at the bottom left (one per playing part, each with its own fader), and the **transport** with four knobs and four pads at the bottom right.

THE EIGHT KEYS

Press 1 to 8 on your keyboard, or click a key. The key you pressed brightens and a countdown ring fills in its corner; the change lands when the ring completes, on the bar line. Until then you can press a different key instead.



The keys. Key 4 is armed: its ring shows how long until the next bar.

On each key:

- the small word above it is the kind of move (add, build, swap, lift, hold, remove);
- the big label is the move itself; when two keys offer the same part, the pack each one comes from follows the label;
- the line under it is the reason, in plain words;
- the small stack of blocks shows the layers after the move, with the ones that change highlighted, and the numbers say how many layers are added or removed.

HOLDING AND BRANCHING

You do not have to keep pressing. If you let a section ride, Journeaz varies it every few bars on its own and keeps the song moving. When you want to go somewhere else, press again.

To go back and choose differently:

- ⌫ undoes one step on the next bar, and the keys offer again what they offered at that fork. Press it several times to walk further back.
- Click a faint option on the map that you did not take. A small card asks "branch here?" and says how many later steps it would discard. ↩ (Return) confirms, Esc cancels.
- Click any bar on the map to listen back from there (see The map and review), then press a key to branch from that point.

RETURN, PAUSE, LOOP AND CLEAR

- Space pauses and resumes. On a fresh song it starts playing.
- ↩ (Return) brings you back to the end of the song after you have been listening back.
- L loops the next 2 bars, then 4, then 8, then turns the loop off. Shift-drag on the map draws a loop of any length; it snaps to whole bars. Looping is a good way to hold a moment while you record over it.
- **CLEAR** ends the song and goes back to the start. Press and hold the button, or press ⌘⌫. Save first if you want to keep it.

The transport buttons do the same things with the mouse: ◀◀ and ▶▶ listen from the section before or after without erasing anything, ◀ is undo (⌫), ▶ jumps to the next section ahead (landing on the next bar), and the round button in the middle pauses and plays.



The lanes, the transport, the knobs and the pads.

THE KNOBS

- **ENERGY** leans the offers towards lifts and builds (turned up) or towards breakdowns and drops (turned down).
- **WANDER** turned up offers sounds from packs you have not heard yet in this song; turned down, it stays close to what is playing.
- **LENGTH** sets how long the song is, from 16 to 256 bars, and the sections on the map redraw. You can also ⌥-click on the map, past where you are, to set the end there.
- **TONE** moves the top melodic part up or down by whole octaves. Journeaz never shifts it by less than an octave, so it stays in key.

THE LANES AND THE MIXER

Each part that is playing has a lane with its name, a waveform, a fader, a mute (M) and a solo (S) button. On a fader: click to jump, drag to move, shift-drag for fine control, ⌥-click to reset. A soloed lane silences the others. Your fader moves are part of the song: they are saved, replayed in review and printed into the export.

THE PADS: Z X C V

The four pads play drum one-shots from your library: `Z` kick, `X` snare, `C` hat, `V` percussion. They play the moment you hit them, not snapped to the grid, so your timing is the groove. Journeaz picks the hits from the same pack as the drum loop when it can. The pads need drum one-shots somewhere in your folders.

THE END OF THE SONG

As the song reaches its length, the outro thins out and the last bars fade. The keys then say the song is complete: export it, press ▶ to listen to the whole thing from the top, or press ↻ and a key to start a new one.

CHAPTER 5

Your own sound

Journeaz is at its best when you add yourself: sing over it, play a guitar line, hum a melody, rap a verse. Your recordings become lanes in the song like any loop, in time and kept safe.

CHOOSING YOUR INPUT

Click the **YOU** lane header to open the input panel. There you choose:

- **INPUT:** the microphone or audio interface input to record from. Journeaz remembers your choice for that set of devices.
- **MONITOR:** whether you hear yourself through Journeaz while recording. It is off by default. Use headphones when monitoring: on speakers, a microphone will feed back.
- **TRIM:** when you record on one device and listen on another, Journeaz estimates the delay between them. If your takes land a little early or late, move TRIM until they sit on the beat.
- **OUTPUT:** where Journeaz plays. Unless you choose otherwise, it follows the Mac's output in System Settings ▸ Sound.

The first time you record, macOS asks whether Journeaz may use the microphone: choose **Allow**.

RECORDING A TAKE

1. Press R. Journeaz arms a recording. On the next bar a one-bar count-in clicks four beats, then recording starts on the downbeat.
2. Play or sing.
3. Press R again. Recording stops at the next bar line. Takes are always whole bars and play back in time.

Esc cancels an armed take before it starts. Recording is not available while you are listening back; return to the end first (↩).

Each take becomes its own lane, **YOU 1**, **YOU 2** and so on, with a fader, mute and solo. A small badge shows the key Journeaz heard in your take and whether it sits in the song's key.

STARTING AND STOPPING TAKES: ⇧1 TO ⇧4

⇧1 to ⇧4 stop or start take 1 to 4 on the next bar, in place, as if it had kept running underneath. Use them like extra keys: bring your hook back in for the last chorus, drop your verse out for the bridge.

LAYERING INSIDE A LOOP

With a loop running (L), each new recording is a pass on top of the last one, so you can stack harmonies or build a part a phrase at a time. The small ⌫ beside the pass count removes the last pass.

YOUR TAKES ARE PROTECTED

The song never removes your recordings by itself; only you do. If you change the song's tempo after recording, your take is stretched to fit and its lane shows STRETCHED, so you know. Recordings are kept in `~/Music/Journeaz/Takes` (or the folder you choose in Preferences).

VOCAL SPACE

When a YOU lane is armed, **VOCAL SPACE** lights by itself (it says AUTO). While it is on:

- the keys stop offering leads and vocals, and prefer pads and chords that leave the middle of the spectrum open;
- the song keeps one layer fewer in verses and choruses;
- while you sing, the pads, chords, leads and arps open slightly around the range where a voice lives (a gentle dip of up to 4 dB near 2.5 kHz), and close again when you stop.

It is about frequencies, not volume: the music makes room instead of just getting quieter. Click VOCAL SPACE to switch it off. The same switch is in Summon's palette, and the song remembers your choice.

CHAPTER 6

ATMOS

ATMOS adds an atmosphere behind the whole song: a drone, a pad, a field recording, a wash of sound that sits under everything else and is not tied to the beat.

- Press `A`, or click the **ATMOS** pill beside EXPORT. A texture from your library fades in over two bars, chosen to fit the key and the mood of the song, on its own lane with its own fader. Its name and pack show under the pill.
- Press `A` again to move to another texture. It changes at the next section, with a slow crossfade, and does not repeat any of the last few.
- Press `⌥A`, or press and hold the pill, to turn it off.

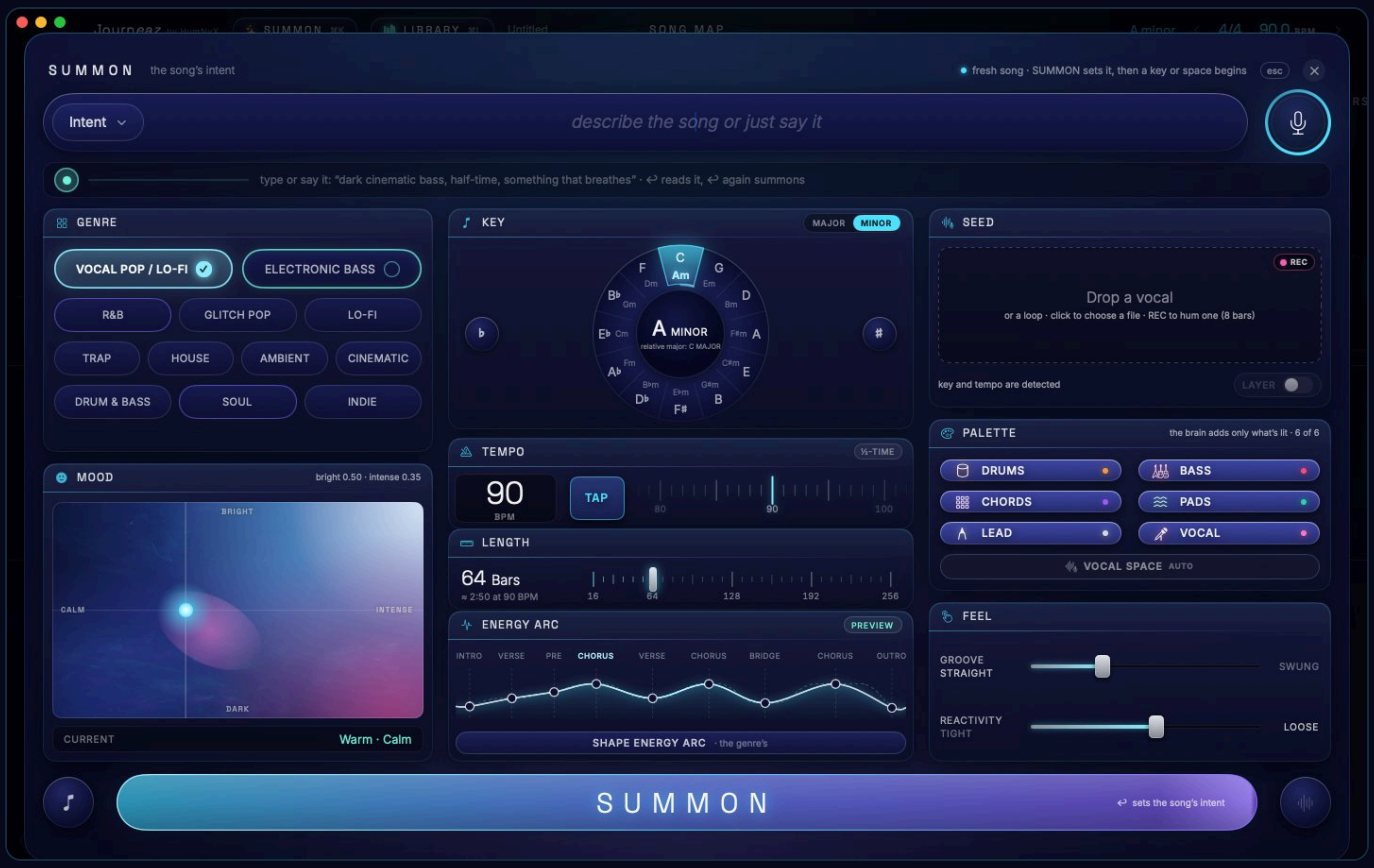
ATMOS is chosen outside the eight keys, so it never takes a key away from the song. It is exported as its own stem.

ATMOS needs long, sustained sounds in your folders: drones, pads, textures, ambiences, roughly 4 seconds to 2 minutes long and without a strong beat. If your library has none that fit the song's key, ATMOS says so.

CHAPTER 7

Summon

Summon is where you tell Journeaz what kind of song you are after. Press ⌘K or the **SUMMON** button. On a fresh song it is the first thing you see.



Summon: describe the song, or set each card by hand.

SAY IT OR TYPE IT

Type a description into the field, for example "lo-fi around 80 in A minor, no drums, keys and a vocal", or press the microphone and say it. Press ↩ once and Journeaz reads it: what it understood lights up on the cards, with the words it took it from, and anything it was unsure of pulses once. Change anything by hand, then press **SUMMON** or ↩ again.

Speech is recognised on your Mac; your voice is not sent anywhere. The first time you press the microphone, macOS asks for microphone and speech recognition permission.

THE CARDS

- **GENRE:** twelve starting points: Vocal Pop / Lo-fi, Electronic Bass, R&B, Glitch Pop, Lo-fi, Trap, House, Ambient, Cinematic, Drum & Bass, Soul and Indie. Each sets a tempo, a mood, a palette of parts and a song shape you can then change.

- **MOOD:** a pad from calm to intense and from dark to bright.
- **KEY:** the circle of keys, with major or minor.
- **TEMPO:** type it, drag it, or TAP it. ½-TIME makes it feel half as fast while keeping the tempo.
- **LENGTH:** from 16 to 256 bars, with the running time beside it.
- **ENERGY ARC:** the energy you want in each section. Drag the points to reshape it; PREVIEW shows the genre's shape.
- **SEED:** drop a loop or a vocal on it, or press REC and hum a phrase (up to 8 bars). Journeaz detects its key and tempo and shows them on the card. Turn on **LAYER** and the seed plays in the song as its own lane, protected like a recording.
- **PALETTE:** the parts the song may use: drums, bass, chords, pads, lead, vocal. The brain only adds what is lit. Vocal Space is here too.
- **FEEL:** GROOVE from straight to swung, and REACTIVITY from tight to loose.

SUMMONING IN THE MIDDLE OF A SONG

Summon does not stop the music. Open it while a song plays, change the tempo, the key or the genre, press SUMMON, and the change lands on the next bar while the song keeps going. A summon is a step like any other, so ⌫ undoes it.

CHAPTER 8

The map and review

The song map is the record of your journey and the way back into it.

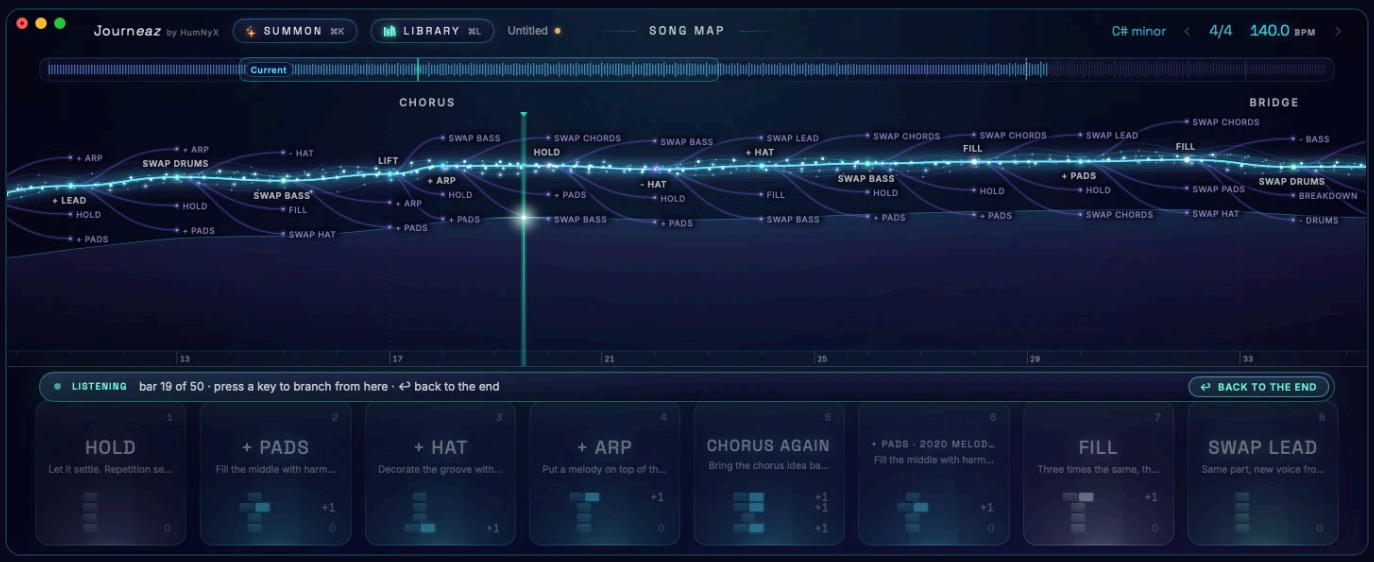
READING THE MAP

- The **sections** run across the top (intro, verse, chorus and so on), with the bars numbered along the bottom.
- The **bright path** is the song you have played, one node per step, labelled with the move you chose.
- The **faint labels** branching off each node are the moves you did not take.
- At the end of the path, the **numbered labels** are the eight moves on offer now.
- The **soft curve** behind everything is the song's energy, played so far and planned ahead.
- The thin strip above the map shows the whole song; the bright window on it is the part you are looking at.

Hover a node to see the step in more detail.

LISTENING BACK

Click any bar or node on the map to listen from there. Nothing is erased. A banner over the keys says LISTENING, the bar you are on and how to get back; the keys dim; the playhead turns teal.



Listening back from bar 19. The song keeps all 50 bars; press a key to branch from here, or ↩ to go back to the end.

While you listen back you can still pause, loop a passage (L), move faders and mute or solo lanes. Those mixer moves are live only and are not written into the song.

- ↩ (Return), or **BACK TO THE END**, takes you back to where you left off, on the next bar, and you carry on composing.
- Dragging the playhead scrubs through the song.

BRANCHING FROM AN EARLIER POINT

Press a key while you are listening back and Journeaz asks first: "branch here?", and says how many later steps it would discard. Press **Branch** (or the same key again) to cut the song there and continue down the new path. Press **Cancel** or Esc to keep everything as it was.



Branching: the card says how much of the song would be discarded.

Clicking a faint option on the map does the same: it asks, then branches there with that move.

SHAPING THE SONG FROM THE MAP

- **Shift-drag** across the map draws a loop of any length.
- **⌘-drag** reshapes the energy curve ahead of you; the offers follow it.
- **⌥-click** on the map past where you are sets the song's length to end there.

CHAPTER 9

Saving, opening and exporting

SAVING AND OPENING

- ⌘S saves the song: the map, every step, the mix and your takes. The first save asks for a name and a place. After that Journeaz saves by itself every minute and after each step. An amber dot beside the title means there are unsaved changes.
- ⇧⌘S saves a copy under a new name.
- ⌘O opens a song; **File ▸ Open Recent** lists your recent ones. A song opens paused at bar 1: press play to listen from the top, or press a key to compose on from where you stopped.
- ⌘N starts a new song. ⌘W and ⌘Q ask before closing a song with unsaved changes.

A saved song remembers which of your loops it used and where they live; it does not copy them. Your takes are saved with it. If a loop has been moved or renamed since, Journeaz plays a similar loop in its place and tells you which part was replaced. To keep a song exactly as it sounds, export it.

If Journeaz ever stops unexpectedly, the next launch asks "Recover the song you were playing?". **RECOVER** reopens it from its last automatic save, paused at bar 1.

EXPORTING

Click **EXPORT** and choose:

- **Mix:** one stereo WAV file, 24-bit.
- **Mix + stems:** the mix plus one WAV file for every part.



The export menu.

Each export gets its own folder in `~/Music/Journeaz`, named by genre, key, tempo, date and time, for example `house A minor 124bpm 2026-10-21 14.05`. Inside it:

- `mix.wav`, the whole song (24-bit);

- a `stems` folder with one file per part (drums, bass, chords, pads, lead, arp, vocal, fx, ATMOS and each of your takes), every stem the full length of the song and lined up from bar 1, so you can drop them all into any audio software at once and they line up;
- `song.journeaz`, the song itself, so you can open it again in Journeaz.

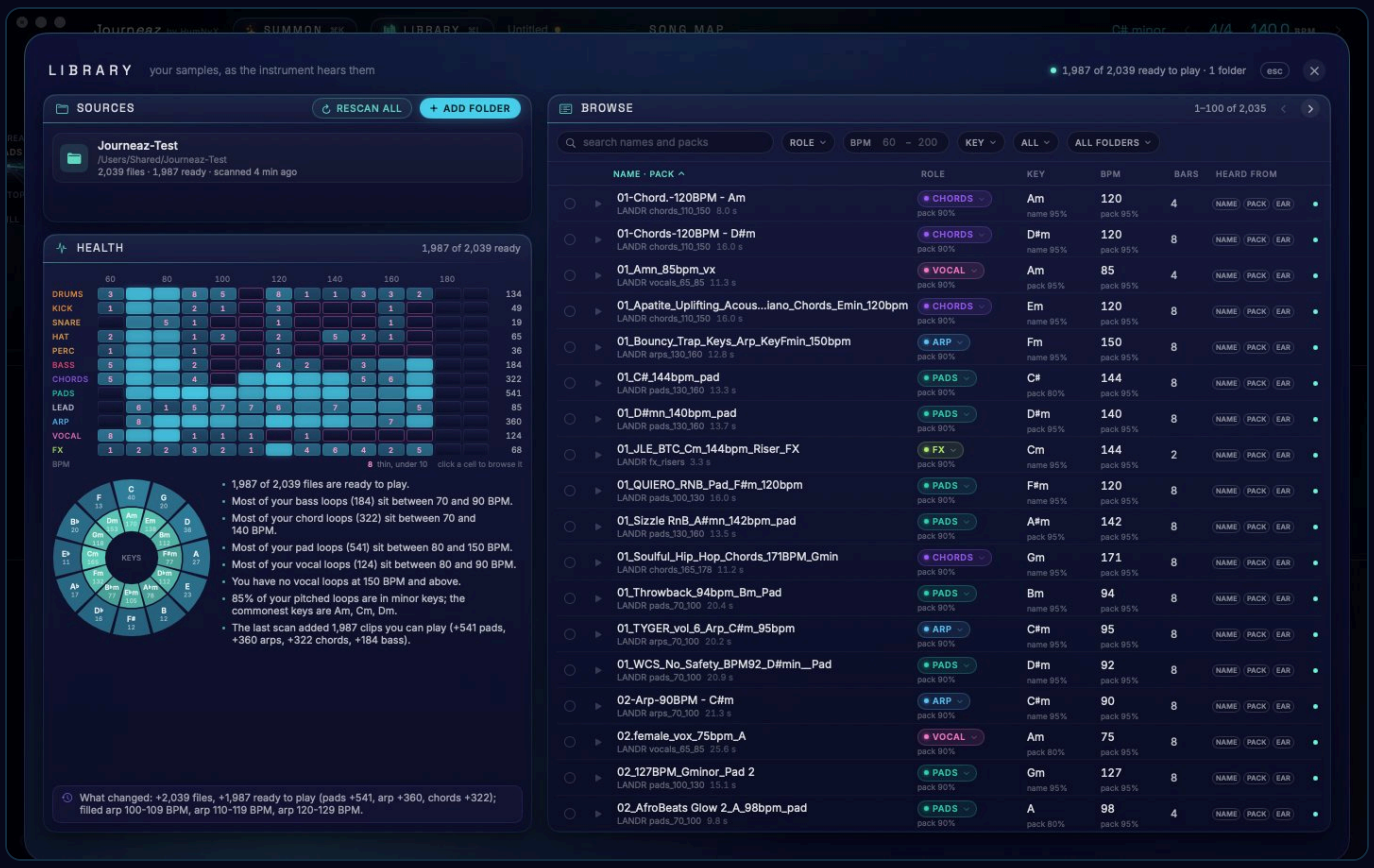
When the export finishes, **Reveal** opens the folder in Finder. Your recordings are in `~/Music/Journeaz/Takes`. You can change both folders in Preferences.

Everything you make with Journeaz is yours, to release, sell or share however you wish. The samples inside it are still the sample makers', under the licence of the pack you bought them in, the same as in any other music software.

CHAPTER 10

The Library panel

Press ⌘L or the **LIBRARY** button. The Library slides over the instrument and the song keeps playing underneath. The top line says how many files are ready to play. The panel has three parts: Sources, Health and Browse.



The Library: Sources at the top left, Health below it, Browse on the right.

SOURCES: YOUR FOLDERS

- **ADD FOLDER** opens the standard folder chooser. Add as many folders as you like, on this Mac or on external drives.
- Each folder shows how many files it has, how many are ready to play, and when it was last scanned.
- **RESCAN** on a folder, or **RESCAN ALL**, picks up new, changed and removed files. Only what changed is listened to again.
- While a scan runs you see its progress, the speed and the time left, with **STOP**. A stopped scan keeps everything it has done; RESCAN picks it up where it left off. With the Library closed, a small pill on the main window shows the scan, and the keys keep playing what is already ready.

- Removing a folder only removes it from Journeaz. Your files are never touched, moved or renamed.

HEALTH: WHAT YOUR LIBRARY CAN PLAY

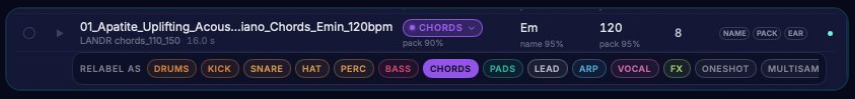
A grid of parts against tempo shows where your library is rich and where it is thin: each cell counts the loops of that part in a 10 BPM band, and a cell under 10 is marked thin. Click a cell to browse those loops. A key wheel shows your pitched loops per key (majors outside, minors inside). A few short sentences say what stands out, for example "Most of your bass loops (184) sit between 70 and 90 BPM.", and after a scan, "What changed" says what the scan added.

Health is the best guide to what to add next. If the keys keep saying NEEDS DRUMS at 140, the grid shows you why.

BROWSE: HEAR AND CORRECT YOUR LOOPS

Browse lists every file with its name and pack, part, key, tempo and bars. Search by name or pack, or filter by part, tempo range, key, readiness and folder.

- **Click a row to hear it once.** The song keeps playing under it.
- **HEARD FROM** shows where each label came from: NAME (the file or folder name), PACK (the pack's own list), MIK (Mixed In Key) and EAR (Journeaz listening).
- **To fix a part,** click its role chip and choose the right one.



Relabelling: click the role chip and choose the right part.

- **To fix a key or a tempo,** click it and type the right value.
- To fix many at once, tick the rows and use **relabel all as**.
- Your corrections show a **you** badge, survive every rescan, and can be reverted with the arrow beside them.
- Press **APPLY TO THE KEYS**: from the next bar the keys use your labels.
- A dot at the end of each row says whether the loop is ready to play. Hover it to read why one is kept off the keys, for example "role unsure", "texture" or "retired as low quality".

Your corrections also teach Journeaz. Once you have made a good number of them, the next scan uses them to label new files better, and Health says how many corrections it has learned from.

DRIVES THAT ARE NOT CONNECTED

Folders on an external drive work like any other. When the drive is not connected, its folder shows **not mounted** with the drive's name, its files count as not ready, and the footer of the main window names the drive. If none of your folders are reachable, the keys stay dark and a card says which drive is missing. Connect the drive, or put the folder back where it was, and the keys light again by themselves within a few seconds. Nothing is lost: the files' labels and your corrections are all kept.

CHAPTER 11

The Quality Pack (optional)

The Quality Pack is an optional second download. Most people do not need it.

WHAT IT DOES

It listens to every loop in your library and gives each one a score for how well it is produced. Then it retires the worst-sounding few of each part (at most the bottom tenth), the thin, muddy or clipped loops that every big collection gathers, so the keys stop offering them. The better-sounding loops also get a small lead when the keys choose. Without the pack, Journeaz plays exactly as it always does.

A retired loop is not deleted, moved or changed. It just sits out: it still shows in Browse, and hovering its dot reads "retired as low quality".

WHO NEEDS IT

If your loops come from a handful of good packs, Journeaz already plays them well, and you can skip this chapter. The pack earns its download on a big drive of packs collected over the years, on loops with vague names, or on folders where you know some of it is rough.

WHAT IT COSTS

- **Download:** 552 MB. **Installed:** about 1.1 GB. It carries its own copy of the listening model and everything that runs it.
- **Memory:** about 1.4 GB while it listens.
- **Time:** about 10 to 25 loops a second on an Apple silicon Mac. 1,558 loops took about one minute; 20,000 loops take about half an hour; a very big library a few hours. A long file is judged on its first 30 seconds.
- It works in the background after the keys light up, so keep playing while it listens.
- Like Journeaz, it runs entirely on your Mac, with no internet connection.
- It needs Journeaz 1.1 or newer.

INSTALL

1. Open **Journeaz-Quality-Pack-1.0.dmg** and drag **Journeaz Quality Pack** onto **Applications**, next to Journeaz. Its icon is the Journeaz icon in amber, so you can tell the two apart.
2. Open Journeaz. It finds the pack by itself, and Preferences (⌘,) shows it under QUALITY PACK.
3. Scoring starts by itself after the next library scan. To start it now, press **SCORE QUALITY** in the Library (⌘L).

If you double-click the pack itself, it simply tells you it is installed and offers to open Journeaz.



While it works, the Library's Sources show the progress and the time left, with STOP.

While it works, the Sources part of the Library shows **SCORING QUALITY**, how far it has got and the time left, with **STOP**. Stopping keeps every score so far, and SCORE QUALITY carries on from there. When it is done, the same line says how many loops were scored and how many were retired.



Preferences with the pack installed.

To score only when you ask, turn off **Score new loops automatically** in Preferences.

KEEPING A LOOP IT RETIRED

Correct any of its labels in Browse. A loop you have corrected is yours and is never retired. As new scores come in, a loop that no longer sits at the bottom comes back by itself. Each part keeps most of its loops, no style of music is thinned below what the keys need, and a part with fewer than 200 scored loops loses none.

REMOVE IT

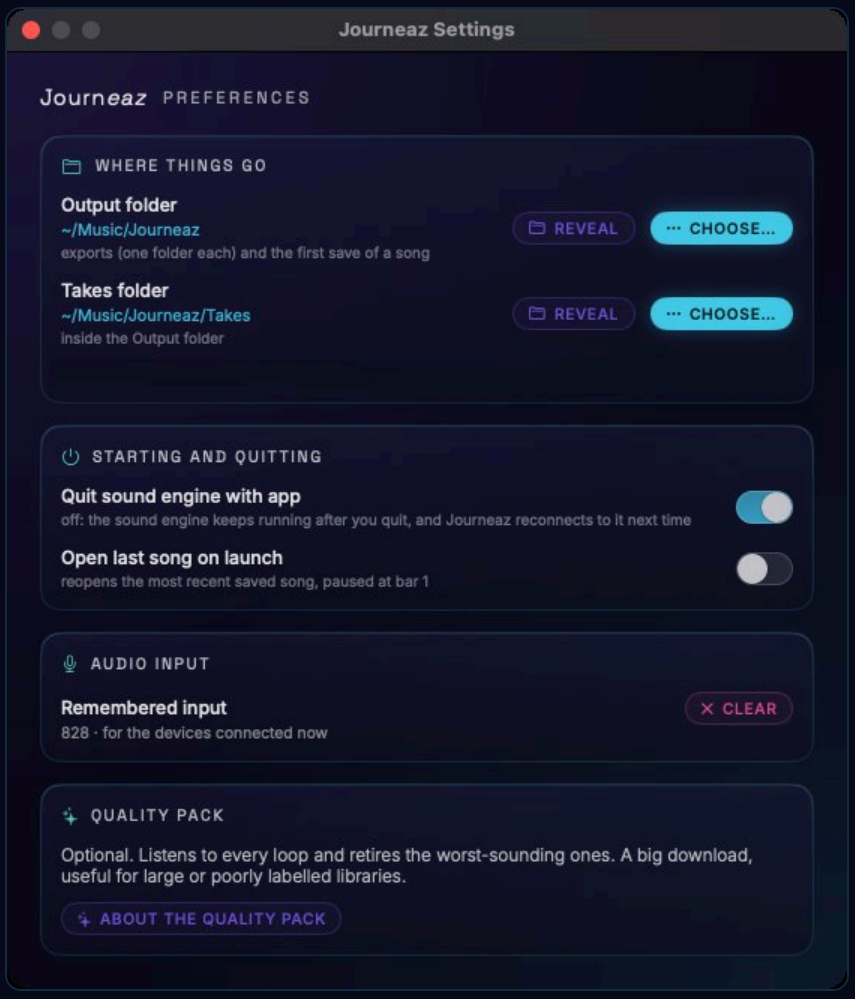
Quit Journeaz and drag **Journeaz Quality Pack** from Applications to the Trash. Nothing new is scored after that, and Preferences says the pack is not installed. The scores it already made stay in the library index, so the loops it retired stay retired; correct one in Browse to bring it back.

If the pack and Journeaz do not match, Preferences says which one to update ("This Quality Pack needs a newer Journeaz" or "Journeaz needs a newer Quality Pack"), and Journeaz plays as usual until they do.

CHAPTER 12

Preferences

Press ⌘,.



Preferences.

- **WHERE THINGS GO.** The **Output folder** holds your exports (one folder each) and is where a new song is first saved; it starts as `~/Music/Journeaz`. The **Takes folder** holds your recordings; it starts inside the Output folder. **REVEAL** shows a folder in Finder, **CHOOSE...** picks another, **DEFAULT** puts the takes back inside the Output folder.
- **STARTING AND QUITTING. Quit sound engine with app:** on (the usual), the sound engine stops when you quit; off, it keeps running after you quit and Journeaz reconnects to it next time. **Open last song on launch** reopens your most recent saved song, paused at bar 1.
- **AUDIO INPUT. Remembered input** shows the input Journeaz remembers for the devices connected now. **CLEAR** forgets every remembered input.

- **QUALITY PACK.** Whether the pack is installed, how many loops it has scored and retired, and the **Score new loops automatically** switch. Without the pack, **ABOUT THE QUALITY PACK** explains what it is.

Your output device, input, monitoring and TRIM are set in the YOU lane's panel (see Your own sound).

CHAPTER 13

Troubleshooting

NO SOUND

- Journeaz plays through the Mac's current output, the one chosen in System Settings ▸ Sound, and follows it when you change it there.
- To use a different output just for Journeaz, click the **YOU** lane header and choose it under OUTPUT.
- If an audio interface was asleep or unplugged, wake or reconnect it, then choose it again.
- Check the lane faders, the MASTER fader at the bottom right, and the M and S buttons: a soloed lane silences the others.

THE KEYS ARE DARK

- With no folders yet, open the Library (⌘L) and add one.
- If your samples are on a drive that is not connected, the footer and the Library name the drive. Connect it; the keys light again within a few seconds, without a restart.
- If a scan is still running and nothing is ready yet, wait for the first READY.

THE KEYS KEEP SAYING NEEDS, OR REPEAT THEMSELVES

Your library is thin at this tempo and key. Open Health in the Library (⌘L) to see which parts and tempos are thin, then add loops there, or use Summon to move the song to a tempo and key where your library is rich.

A SCAN WAS INTERRUPTED

Nothing is lost. A scan that was stopped, or cut short when Journeaz quit, keeps everything it finished. Press **RESCAN** on the folder (or **RESCAN ALL**) and it carries on, listening only to the files it had not reached.

A LOOP HAS THE WRONG PART, KEY OR TEMPO

Correct it in the Library's Browse (see The Library panel) and press **APPLY TO THE KEYS**. Your correction wins from then on.

RECORDINGS LAND EARLY OR LATE

Record and listen on the same audio device when you can. With two devices, open the YOU lane's panel and move TRIM until your takes sit on the beat.

THE MICROPHONE DOES NOT WORK

If you chose Don't Allow when macOS asked, turn Journeaz back on in System Settings ▸ Privacy & Security ▸ Microphone (and Speech Recognition, for Summon's microphone).

IT WILL NOT START, OR STOPS ANSWERING

- Quit Journeaz (`⌘Q`) and open it again. The sound engine stops and starts with the app (unless you turned that off in Preferences).
- If the starting screen reports a problem, it says what went wrong and has a **RELAUNCH** button.

WHERE THE LOGS ARE

If someone helping you asks for them, the logs are in `~/Library/Application Support/Journeaz/logs` and `~/Library/Logs/Journeaz`. Zip those two folders and send them; they contain no samples and no music.

REMOVING JOURNEAZ

Quit it and drag it from Applications to the Trash (with the Quality Pack, if you have it). Its library index, settings and logs stay in `~/Library/Application Support/Journeaz` until you delete that folder too. Your exports and recordings in `~/Music/Journeaz` are yours and stay where they are.

CHAPTER 14

Keyboard reference

KEYS	WHAT THEY DO
1 to 8	Press a key: the move lands on the next bar
Space	Pause and resume; start a fresh song
⌫	Undo one step
⌘⌫	Clear: end the song and go back to the start
↩	Back to the end after listening back; confirm "branch here?"
Esc	Close a card or panel; cancel an armed take
L	Loop 2, 4, 8 bars, then off
R	Record (with count-in); press again to stop
⇧1 to ⇧4	Stop or start take 1 to 4 on the next bar
A	ATMOS on, or the next texture
⌥A	ATMOS off
Z X C V	Pads: kick, snare, hat, percussion
⌘K	Summon
⌘L	Library
⌘N	New song
⌘O	Open a song
⌘S / ⇧⌘S	Save / Save As
⌘W	Close the window (asks about an unsaved song)
⌘,	Preferences
⌘?	Journeaz Help
⌘Q	Quit (asks about an unsaved song)

ON THE MAP	
Click	Listen back from that bar, or jump to a section ahead
Click a faint option	Branch there (asks first)
Drag the playhead	Scrub
Shift-drag	Draw a loop
⌘-drag	Reshape the energy curve
⌥-click ahead	Set the song's length there

ON A FADER	
Click / drag	Jump / move
Shift-drag	Fine control
⌥-click	Reset
M / S	Mute / solo

CHAPTER 15

Credits and licences

JOURNEAZ

Journeaz is made by HumNyX, a project of Hummed LLC.

The licence, in short. Journeaz is licensed to one person: you may install it on the Macs you use yourself. Everything you make with it is yours: the songs, the exports, the stems and your recordings, to release, sell or share however you wish, with no credit owed and no fee. Your samples stay yours, and so do the rights the sample makers gave you with them; make sure you have the right to use the samples you bring, as in any other music software. Please do not resell, rent or redistribute the app itself. Journeaz is provided as it is; keep backups of the music that matters to you. The full licence is in the app, under Help ▸ Licence.

Privacy. Journeaz runs entirely on your Mac. No account, no sign-in, no analytics, no tracking, no crash reports, no update checks. It reads the folders you choose (and, if installed, Mixed In Key's list of keys and tempos), and keeps what it learns about your files in `~/Library/Application Support/Journeaz`. A loop you drop on Summon's seed card is kept as a copy there. The full note is in the app, under Help ▸ Privacy.

Open-source parts. Journeaz includes Python and its libraries for the sound engine, and the Space Grotesk and Inter typefaces under the SIL Open Font License. Those licences apply to those parts.

THE QUALITY PACK

The Quality Pack runs Meta's Audiobox Aesthetics model (Meta AI, FAIR), used unmodified under the Creative Commons Attribution 4.0 International licence (CC BY 4.0): huggingface.co/facebook/audiobox-aesthetics, paper arXiv:2502.05139. Parts of the model come from WavLM under the MIT licence. It runs on PyTorch (BSD licence), Python (PSF licence) and other open-source libraries. The full licence texts are inside the pack.

THE MUSIC

Every sound you hear in Journeaz was made by a musician: the people who record, play, program and release the sample packs in your library. Journeaz exists to put their work in your hands in a new way. If a pack keeps showing up in the songs you love, look up who made it, follow them, and buy their next one.

CONTACT

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