

SETFORGE

User Guide

SetForge is a songbook, setlist and stage tool for working musicians. It keeps your charts on your own device so they open whether or not there's a signal, and it's built around the three things you actually do: keep a songbook, plan what you're playing, and get through the set.

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1. Getting started

Signing in

One screen handles both signing in and signing up — a link at the bottom switches between them. Signing up sends a confirmation email before your first login.

If you've forgotten your password, **Forgot password?** emails you a reset link; opening it drops you straight into a "choose a new password" screen.

The first time you sign in you'll be asked to **choose a username**. This isn't optional, and it's worth doing thoughtfully: it's the name your bandmates see against every song you add to a shared setlist.

The three tabs

- **Songbook** — every song you have, and your reusable setlists
- **Sessions** — real gigs, rehearsals and events, shared with a group
- **Rehearsal** — practice tracking and what to work on next

Free and Premium

SetForge is free for songbooks up to 200 songs, with setlists, Stage mode and sharing all included, no time limit. A **Premium** subscription — **£3.99/month or £40/year** — removes the song cap and unlocks three extra features: the **Rehearsal** tab, **backing tracks**, and **hosting events** (a buskers night or open mic — see section 4). Performing at someone else's event is free. Subscribe, switch plans or cancel any time from **Settings** → **Premium**; cancelling keeps your premium features until the plan you already paid for runs out, then the free tier applies again — nothing you've added is ever deleted. Everything else keeps working exactly the same whether you subscribe or not.

If SetForge is useful to you but you don't need those features, **Settings** → **Support** has an entirely optional "Buy me a coffee" link — it doesn't change anything about your account either way.

The padlock in the header

Next to the SetForge logo is a small padlock. It tells you whether your offline library is protected from being cleared by the browser.

- **Closed padlock (grey)** — protected. Your songs are safe.
- **Open padlock (amber)** — not yet protected.

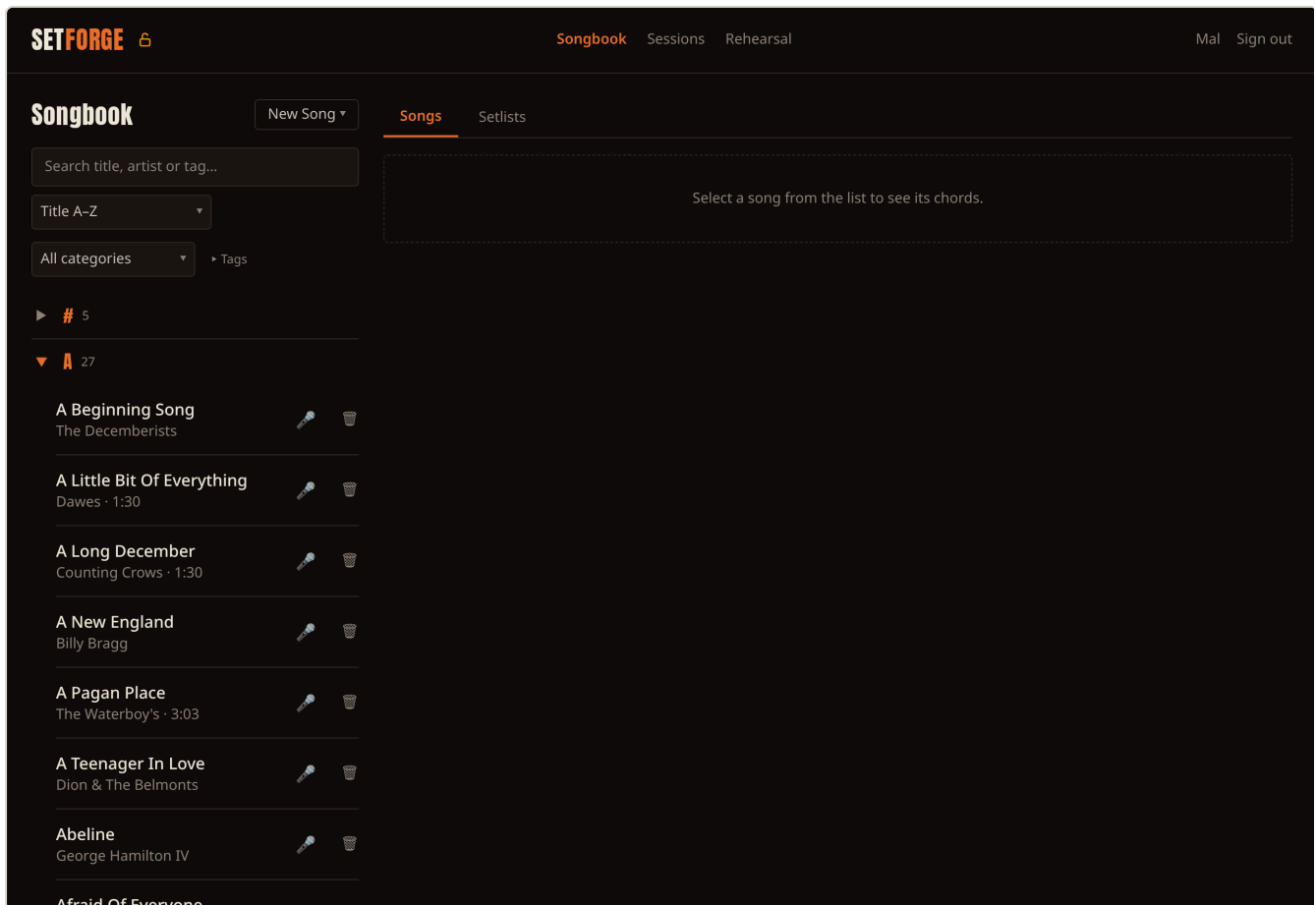
If it's open, install SetForge to your home screen. That's what makes the browser treat your library as worth keeping. On a gig phone / tablet this is worth thirty seconds of your time.

On iPhone or iPad, install to home screen before a gig, not at the venue. SetForge is built and tested for Android and desktop browsers. It runs in Safari too, but iOS clears an uninstalled site's storage more aggressively than Android does, and even installed, it can't sync in the background the way Android can — syncing only happens while the app is

open on screen. If you're on iOS, install to home screen well before you need it, and open the app to let it sync before you go on, rather than trusting it to catch up mid-set.

2. Your songbook

Songs live in the **Songbook** tab, listed A–Z and grouped by first letter, with each letter collapsible and showing a count.



The Songbook tab. Songs are grouped A–Z down the left with a count against each letter and one letter opened to show its songs, each row carrying the artist, the length and buttons for Stage mode and delete. Above the list sit the search box, sort control and category filter. The right-hand pane shows a song's chart once you pick one.

Above the list: a search box (matching title, artist or tag), a sort control, a category filter and tag filters.

Sorting offers A–Z, Recently modified, and **Needs practice** — that last one puts your rustiest songs at the top, using the same ranking as the Rehearsal page.

Tag filters. If your library has more than eight tags, the tag pills sit behind a **Tags** toggle so they don't crowd out the songs. Tags you've switched on stay visible even when the section is collapsed, and the toggle shows the count — **Tags · 3 selected** — so a short list always has a visible cause.

Each row has a  button (open in Stage mode) and a  button. Deleting asks first, and tells you plainly that it also removes the song from any setlists and deletes its backing tracks.

On a phone

The song list isn't on screen. It lives behind a **≡ Browse** button at the right-hand end of the Songs / Setlists tab row, and there's a **Browse songs** button in the empty state too. Both open the same panel.

Tap a song and the panel closes onto the chart. **X Close** backs out without choosing, and **← Back to list** returns from an open song.

Adding songs

Three ways in, all under the **New Song ▼** menu.

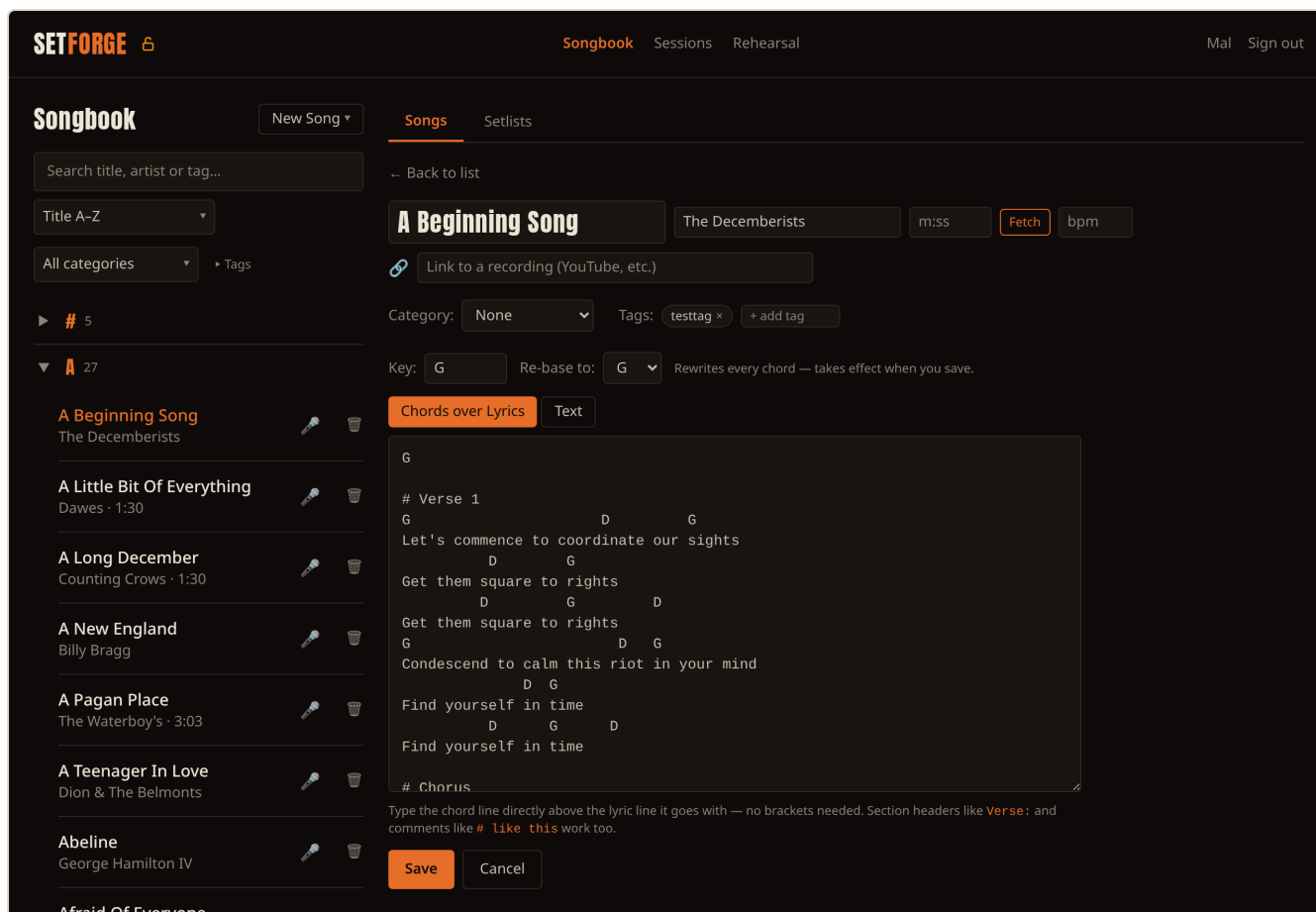
New Song drops straight into the editor, since a new song has no chart yet.

Import from File takes Songbook Pro files (`.sbp` , `.sbpbackup`), a zip of ChordPro files, or a single `.cho` / `.crd` / `.chordpro` / `.chopro` / `.pro` / `.txt` , or a Word `.docx` chord chart. Older Word `.doc` files (Word 97-2003) aren't supported — re-save them as `.docx` in Word first. This one is bulk and fire-and-forget: no review step, just a summary when it finishes. Files that carry a capo are transposed to sounding pitch on the way in.

Import from UG searches Ultimate Guitar by title, or takes a pasted tab URL. Searching lists the available versions with artist, type, version number and rating so you can pick a good one. Either route lands you on a **review step** before anything is saved, because UG's markup doesn't always convert cleanly. On that screen you can fix the title, artist, key and capo, edit the converted ChordPro directly, and choose a **Transpose to** key so the song is saved in the key you actually play it in.

Editing a chart

Two modes. **Chords over Lyrics** is the everyday one: type the chord line directly above the lyric line it belongs to, no brackets needed. Section headers like `Verse:` and comments starting `#` work as you'd expect. **Text** mode gives you raw ChordPro if you prefer it.



The song editor. Title, artist, duration and bpm run along the top, the recording link box sits under them, then category, tags and key, and the chart itself in Chords over Lyrics mode.

Alongside the chart you can edit title, artist, duration (with a **Fetch** button that looks up a reference length), bpm and key.

Category and tags are edited from the song page itself, not inside the editor.

A link to a recording

Under the title and artist fields there's a link box marked with a . Put in the version you learn the song from — a YouTube video, a Bandcamp page, anything on the web. One link per song.

Once it's saved, a appears next to the song title in two places: on the song page, and beside its name in the songbook list. Tapping it opens the recording in a new tab, so you can get to it from the list without opening the song first. Tapping the song's name still opens the song as usual — the two don't collide.

You don't have to type the whole address. `youtu.be/dQw4w9WgXcQ` is enough; SetForge fills in the `https://`. To remove a link, clear the box and save. If what you typed isn't a web address, the save is refused and the box tells you so, rather than quietly dropping the link you already had.

Categories and tags

These are two different tools and it's worth getting the distinction straight.

Category = where the song stands with you. One only. **Tags** = everything else, including genre. As many as you like.

A song has exactly one category, so it only suits something where a second value would be nonsense — *what can I play tonight?* A workable set:

CATEGORY	MEANING
Gigging	In the repertoire, ready tonight
Learning	Working on it, not performance-ready
Resting	Knew it once, would need a run-through
Retired	Played out, kept for the record
Idea	Sketches and originals in progress

These aren't enforced — the field is free text — but the value is that five categories cover every song exactly once.

Genre belongs in tags, not categories. Songs are honestly multi-genre; folk-rock and Americana don't survive being forced into one slot. Tags let a song be `folk` *and* `blues` without a fight. Tags also carry how you play it (`acoustic`, `alt-tune`, `capo3`), who you play it with, and how it goes down (`crowd-pleaser`, `opener`).

One thing to avoid: set membership as a tag (`set1`, `set2`). That's what setlists are for — a tag doesn't reorder, doesn't drive Stage mode, and drifts out of sync the moment you change one and not the other. A standing shortlist like `top20` meaning "songs I can play cold" is fine, because it isn't a running order.

Fixing a typo. A mistyped category silently splits your songbook in two, so the category dropdown offers **Rename "X" everywhere...**, which fixes every song carrying it at once. Tags have no equivalent — a mistyped tag must be removed song by song, which is a good reason to keep your tag vocabulary small.

Looking up genres automatically

Optional, and **off until you turn it on:** **Settings** → **Songbook** → **"Auto-suggest genre tags from MusicBrainz."** The setting is per device.

With it on, each song gains a **Look up genre** button beside its tags. It sends just the title and artist to MusicBrainz and offers up to three suggested genres as dashed chips, along with the recording it matched — check that line, because if it matched a different version the genres may not be the ones you want. Tap a chip to accept it, or **Add all; Dismiss** discards them. Nothing is saved unless you tap, and your existing tags are never changed or removed.

What you might see instead:

- **"No genre found"** — MusicBrainz doesn't know the song, or has no tags for it. Common for traditional material and your own songs.
- **"Nothing new"** — it matched, but you already have those tags.

- **"Too many genre lookups"** — there's a limit of ten a minute, because MusicBrainz is a free shared service.
- **"MusicBrainz is busy" / "took too long"** — the service is struggling, not your song. Try again shortly; nothing is remembered from a failed attempt.

The tags come from MusicBrainz's community as-is. They're usually sensible and occasionally odd — one Adele lookup returned `dr5` alongside `pop`. Just don't tap the odd one. Answers are remembered for 30 days, so a repeat lookup is instant. This feature needs a connection.

3. Keys, capo and transposing

Four different controls change the chords on screen, and they persist differently. This is the part most worth reading twice.

The screenshot shows the SetForge Songbook app interface. At the top, there's a navigation bar with 'Songbook', 'Sessions', and 'Rehearsal'. Below this, the 'Songbook' section has a search bar and filters. A list of songs is shown on the left, with 'A Beginning Song' by The Decemberists selected. The right side of the screen displays the details for this song, including category, tags, key (G), and capo (None). Below these are three chord diagrams for G, D, and C chords. The lyrics are shown with chords indicated above them: Verse 1, Let's commence to coordinate our sights, Get them square to rights, Get them square to rights, Condescend to calm this riot in your mind, Find yourself in time, Find yourself in time.

A song open in the songbook. Under the title sit the category and tag controls, then the Key and Capo steppers, then the chord diagrams for every shape in the song, and below those the chart itself.

1. Transpose ($\pm$ on the song page) — temporary. Shifts the sounding key a semitone at a time, with a reset link once it's non-zero. Held in memory only: navigate away and it's gone. It doesn't reach exports, PDFs or anyone you share with. Use it to *try* a key, not to record a decision.

2. Capo ($\pm$ on the song page) — saved, yours alone. Changes the shapes you finger without changing the sounding pitch, shown as "Capo 3 — playing D shapes, sounding in F". Stored per person, so your bandmates keep their own

capo for the same song. Chord diagrams follow the shapes.

3. Re-base to key (in the editor) — permanent. Rewrites every chord in the stored chart along with the key label. This is the one that means *this song now lives in A*: it applies to exports, print and everyone you share with. Because it edits the draft, **Cancel still backs out of it**. It's disabled until the song has a key, since there's nothing to measure the shift from.

4. Perform in / Capo (setlist entry) — saved, one setlist only. Opened from a song's row inside a setlist. "Perform in" offers the song default plus any key; "Capo" offers follow-my-capo, no capo, or a specific one. Both fall back to the song's own settings, and there's a button to clear the overrides.

The rule underneath all four: the chart is always stored at *sounding* pitch. Capo and transpose are applied when the chart is drawn, never to the stored text. Re-base is the deliberate exception.

Chord diagrams. The song page has a collapsible row of fretboard diagrams that follow your capo and transpose, so they show the shapes you're actually making.

4. Setlists, sessions and events

SetForge has two kinds of song list, and the difference matters.

Setlists (Songbook → Setlists tab) are yours: persistent, reusable, not tied to a date. Your standing acoustic set, your open-mic ten.

Sessions (Sessions tab) are one real gig or rehearsal on one date, tied to a group, with an optional venue and a status the host can move between planning, live and done. Each session gets its own setlist that group members can add to, with a "suggested by" note showing who added what.

Both kinds show a **running total duration** beside the name, summed from each song's duration, with a  if some songs don't have one set yet.

Building a setlist

Open the song list opens a drawer with your full songbook — search, tag filters, category filter, A–Z. Each row has **+** **Add**, which flips to **✓ Added**. The drawer deliberately stays open so you can add several songs in a row.

Reorder by dragging. Each song's row also opens its **Perform in / Capo** overrides for that setlist.

Import setlist..., above the setlist list, reads in a setlist someone has sent you as a file — see *Sharing a setlist* in section 8.

Groups

The group switcher lives under Sessions. A group is whoever you play with — a band, a duo, a looser circle of people. You can belong to several and switch between them — they're shown one at a time, never merged — and create a new

one by typing a name.

Each group has a roster showing the leader and members by display name. The leader can invite by email and remove members; everyone else can leave.

An invite doesn't add anyone straight away. The person invited sees it as a banner next time they open SetForge and chooses **Accept** or **Decline**; until then the leader sees them on the roster as (*pending*) and can revoke the invite. Inviting an email that has no SetForge account looks the same as any other invite — SetForge won't tell you whether someone has an account.

Events – a buskers night, an open mic, a showcase

An **event** is a one-off night with several performers who aren't your usual group: a buskers evening, say, where everyone plays a short slot. Hosting one is a premium feature; being invited to one isn't.

The **Groups | Events** toggle at the top of Sessions appears once you host an event or are invited to one — and if you're premium, so you can create your first. There's a switch in **Settings** → **Sessions** to hide it again.

Creating one. In Events, fill in a name, a date and an optional venue. SetForge makes the event, its night, and the running order that goes with it in one go — you don't create a session separately.

Inviting performers. Same roster and the same Accept/Decline step as a group, with two differences worth knowing before you rely on it:

- Joining the event **as a member** needs a free SetForge account. An invite to an address that hasn't signed up reaches nobody, and SetForge won't tell you which happened. **Playing doesn't** — see "Anyone can have a slot" below.
- **There are no invite emails yet.** Performers find out by opening the app. The running order shows "**N waiting to accept**" so you can see who hasn't answered and chase them yourself.

Everyone in an event can see everyone else's songs — the whole running order is shared, which is the point of it. Worth saying to performers who expect their material to stay private.

The running order

Each performer adds their own songs to the event, exactly as a group member adds to a shared session setlist. They arrive in **Not in the order yet**, with a note of who submitted them.

As host you build the night from there:

- **Starts** sets the time the night begins.
- **Add a performer** with a slot length (5 to 60 minutes) — a performer can have more than one slot.
- Each slot shows its computed clock time, e.g. **20:00–20:15**. Times are worked out from the start time and the lengths before each slot, so **moving a performer up or down re-times everyone below them**, and a late start is one edit rather than twenty.
- **Put in slot...** moves a submitted song into a performer's turn; **Unplace** sends it back.
- Removing a slot **doesn't delete anyone's songs** — they return to the not-in-the-order list.

Anyone can have a slot. The performer picker has a "**Someone else...**" option: type a name and they're in the order, no account needed. That's how the regular who never got round to signing up, and the walk-up who turns up on the night, both get written down. A named performer needs nothing but a name and a length — songs are optional, and you can put your own songs in their slot if you want to. Membership is about accounts; the running order is about whoever is playing.

Runs for says how long the whole night is. It's optional and starts unset, and it does two things once you set it: the count line shows how much of the night is spoken for, and the tablet at the door stops promising second slots once the order fills it.

The line above the order counts people rather than slots: "**3 playing · 45m of music**", or "**3 playing · 45m of 2h**" once you've set Runs for, with "**full**" added when the order has filled the night. Then "**N waiting to accept**" if anyone you invited hasn't answered, and "**N arrived**" once people start checking in at the venue.

Performers see the running order too, so they know when they're on. Only the host or the group's leader can change it.

Without a start time the running order still works as an ordered list — the slots are numbered instead of timed.

The tablet at the door

If you've got a spare Android tablet, **Door Mode** turns it into the sign-in desk for the night. People arriving either confirm the slot they already have or add themselves to the end of the order — and you don't have to stand over it.

SetForge installs as an app: open the site in Chrome on the tablet and choose **Add to Home screen**. You get an icon and a full screen, same as any other app.

Starting it. On the running order, tap **Open door mode**, set a PIN of 4 to 8 numbers, and put the tablet down. Turn on Android's own **screen pinning** (Settings → Security → App pinning) at the same time — that stops anyone swiping out of SetForge altogether, and it's the half of the lock that Android does better than we can.

What a performer sees. The venue name and two buttons, and nothing else of your app — no Songbook, no Settings, no way to sign you out.

- **I'm on the list** shows tonight's names and times. They tap theirs and get "Thanks — you're on at 20:00". Names already checked in are ticked and can't be tapped twice.
- **I'm not on it yet** asks for a name and, optionally, an email. It doesn't ask how long they want: they get the length you set under **Walk-ups get** on the running order, and the screen tells them what that is. They're added to the end of the order, told their time straight away, and told "**You may get a second slot if time allows**" — so a short first spot doesn't read as the whole of their night.

That last line goes quiet on its own once the running order has filled **Runs for**: at that point there's no second slot to be had, and the tablet shouldn't promise one you'd have to take back in person. If you haven't set Runs for there's no "full" to reach, and the line always shows. Someone checking in against a slot they already have isn't told any of this, because they agreed their slot with you already.

Email is optional and stays yours. It's asked for, never required, and used only to contact that person about that event. Performers can't see each other's addresses: only you and the group's leader ever do, under "**N addresses left at**

the tablet" on the running order. Addresses are deleted after 12 months, and at once if you delete the slot they belong to.

How long a walk-up gets is yours to decide, not theirs. **Walk-ups get** sits next to Open door mode; set it once for the night and every self-sign-up takes that length. A picker on the tablet would invite a stranger to help themselves to half an hour on a ten-minute night — and you'd only find out when the order had quietly grown. You can still stretch or shorten any individual slot afterwards, from your own phone.

Closing the door. Tick **Sign-ups closed** on your own phone and the tablet stops taking new names — check-in still works, because turning up late isn't the same as signing up late. There's also a ceiling of 40 slots, so an unattended tablet can't be fed nonsense all night; past that, add people yourself.

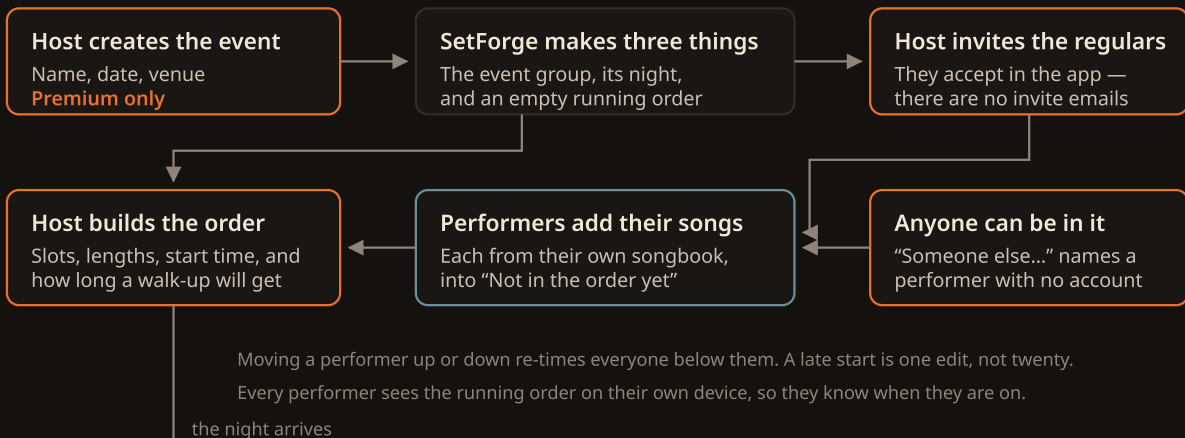
Getting out. Exit door mode at the bottom asks for the PIN. It's deliberately small — it's for you at the end of the night, not something an arriving performer should notice.

A few things worth knowing:

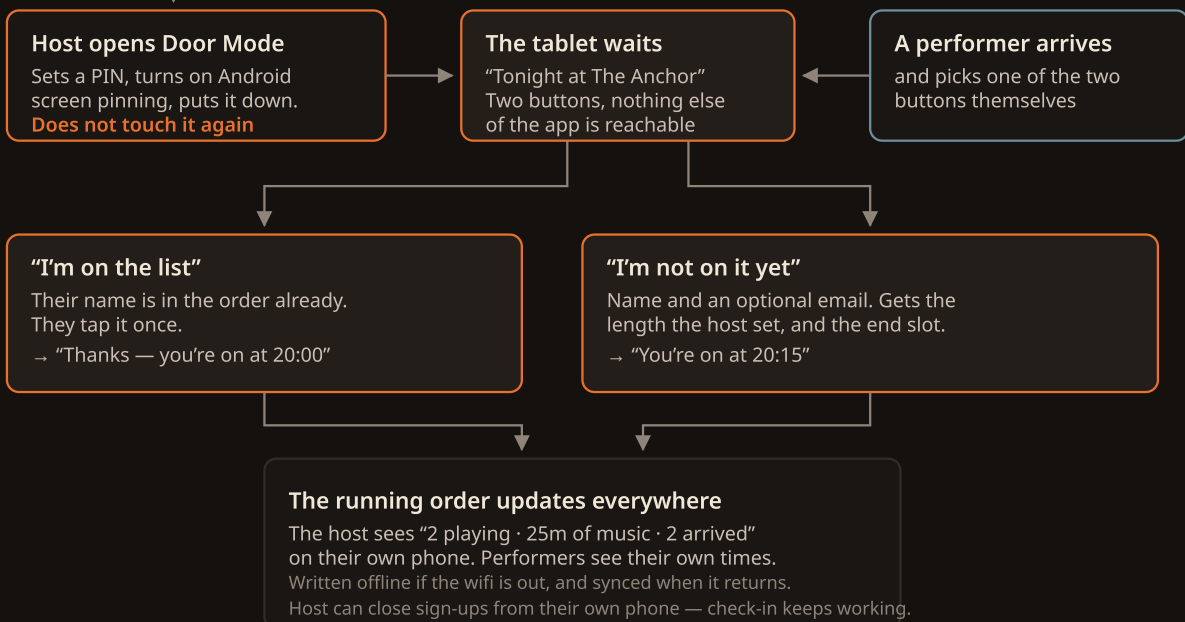
- **It works offline.** Pub wifi drops constantly. Check-ins and walk-ups are saved on the tablet and sync when the signal comes back.
- **Nobody is ever dropped.** Someone who walks straight past the tablet just isn't ticked. The tablet is a convenience, not a register — you decide.
- **You can fix it by hand.** Each slot on your own phone has a ✓ you can tap to mark someone arrived or not, if they tapped the wrong name.

An event, from creation to the night

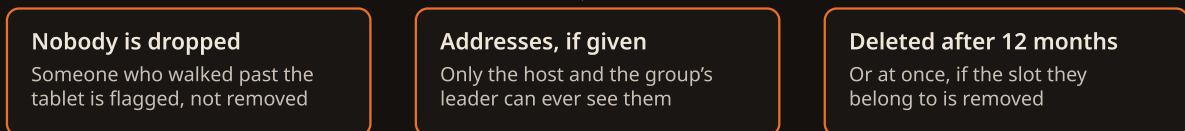
BEFORE THE NIGHT



ON THE NIGHT — THE TABLET AT THE DOOR



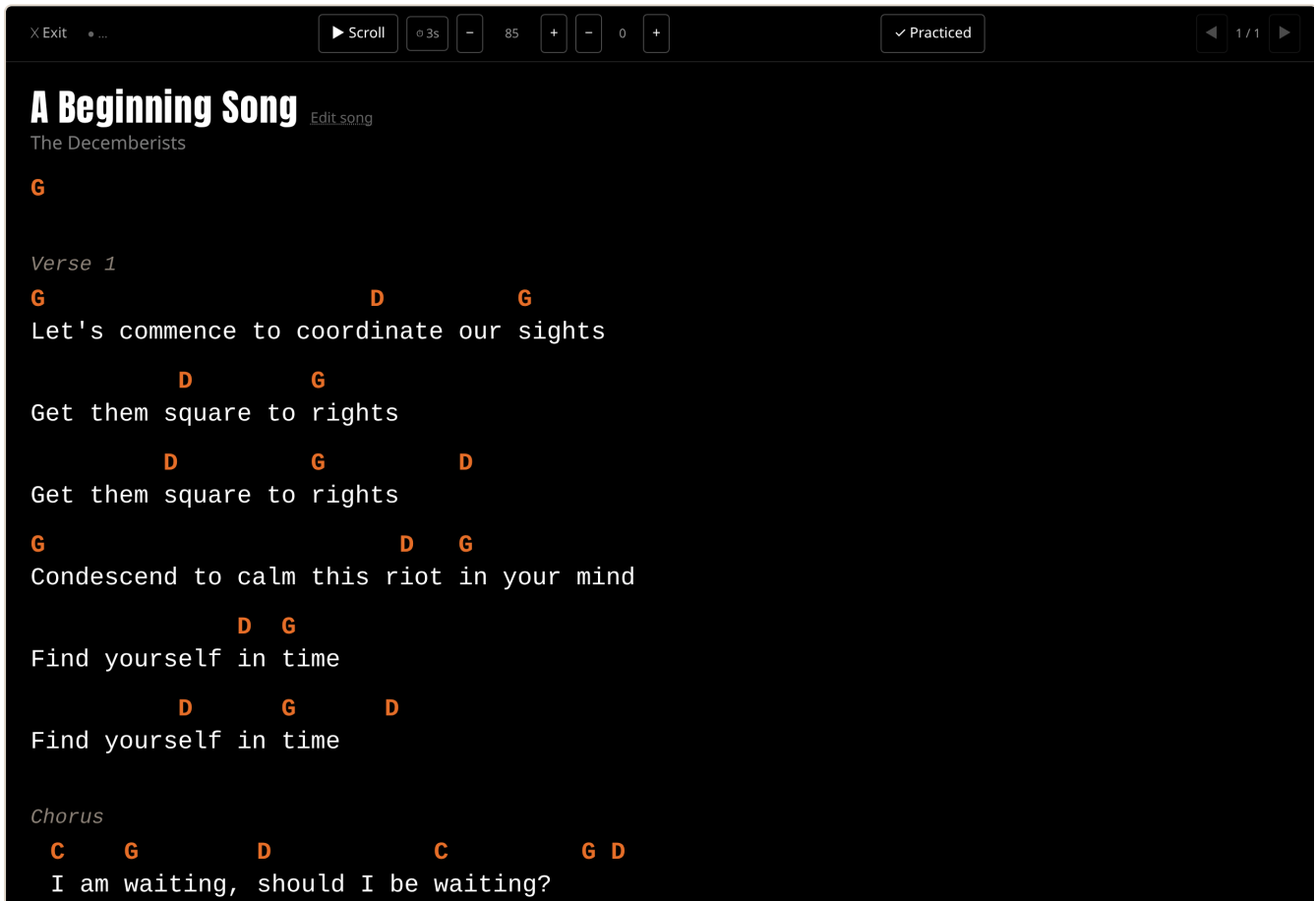
AFTERWARDS



How an event runs, from the host creating it to the tablet at the door. Before the night: the host creates the event, SetForge makes the group, the night and an empty running order, the host invites the regulars and builds the order while performers add their own songs — and anyone can be given a slot, account or not. On the night: the host opens Door Mode with a PIN and leaves it, each arriving performer either taps their name to check in or adds themselves with a name and an optional email, taking the slot length the host set, and either way the running order updates on everyone's device. Afterwards: nobody is dropped for not checking in, addresses are visible only to the host and the group's leader, and they are deleted after twelve months.

5. Stage mode

Launched from a setlist, a song row, or the Rehearsal page. Full-screen, high-contrast, meant to be read from a stand at arm's length.



Stage mode. The chart fills the screen with chords picked out above the lyrics, and a single control bar across the top holds Exit, auto-scroll and its speed, transpose, the Practiced button and the position in the set.

It **holds a screen wake lock** the whole time it's open, so the display won't sleep mid-song.

Auto-scroll has play/pause and speed +/- buttons. Speed is remembered per song — and separately per setlist entry when you opened it from inside a setlist — so a song can scroll at one speed on its own and another in a particular set.

Moving around: left/right arrows step between songs, space toggles scrolling. Because these are ordinary keypresses, **Bluetooth page-turner pedals work automatically** — AirTurn, iRig BlueTurn and similar. PageUp and PageDown work too.

The control bar shows the current key and lets you bump the capo up or down, transposing the chart live.

The ✓ Practiced button logs a practice for the song on screen and shows the running count beside it. It's deliberately one tap with no rating picker, because it gets used mid-set and mustn't interrupt you. The count moves immediately so the button never feels dead.

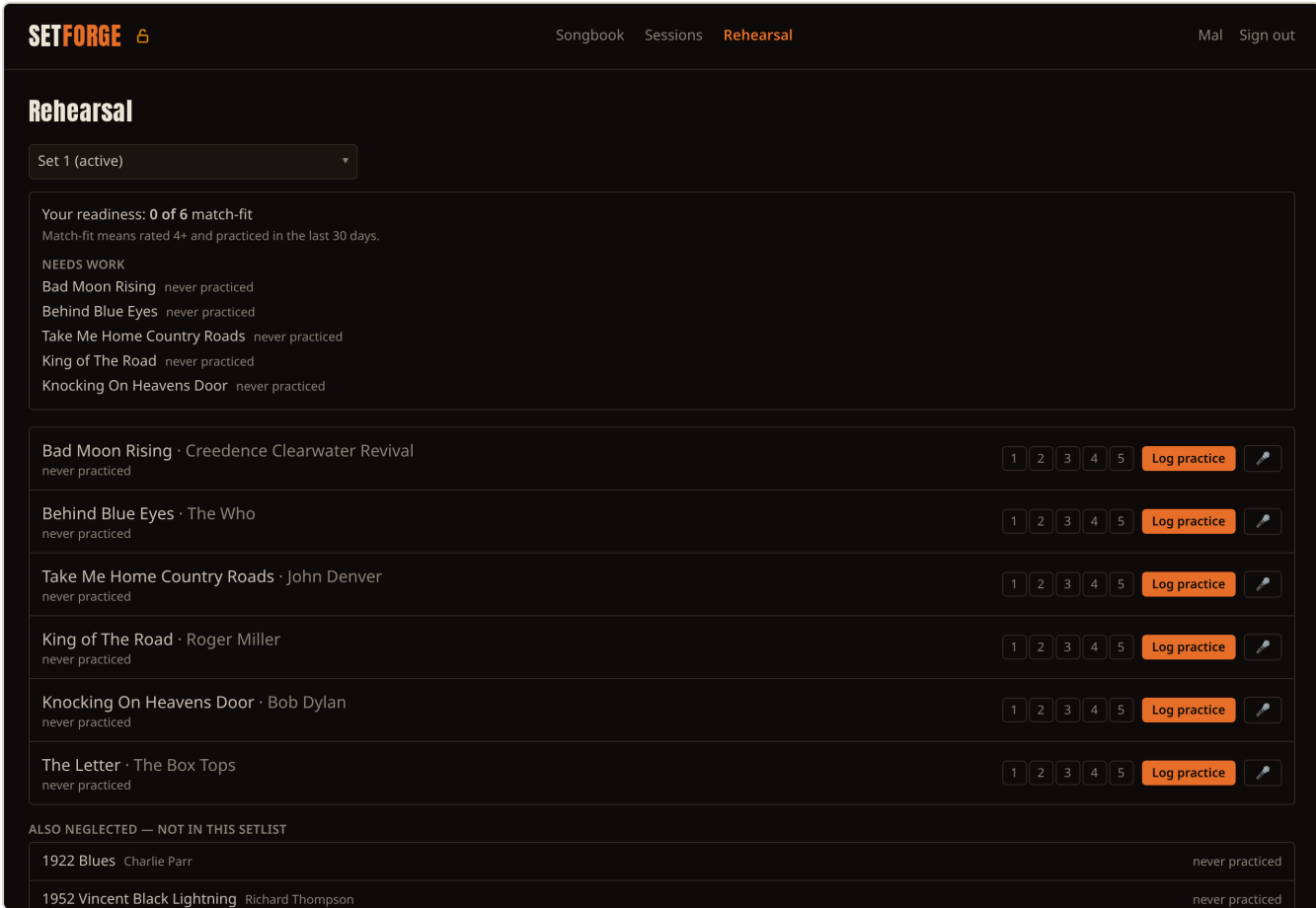
If that tap fails — usually because you're offline, which on stage is the common case — the count rolls back and the button turns red: "Couldn't log practice — check your connection." Nothing is queued. Re-tap it, or log it from the

Rehearsal page afterwards.

6. Rehearsal

Premium. See *Free and Premium* in *Getting started* — a free-tier account sees an upgrade prompt here instead of the page below.

The Rehearsal tab practises one setlist at a time and answers a single question: *what do I work on tonight?*



The Rehearsal tab. A setlist picker at the top, then your readiness score and the Needs work list, then every song in the setlist with a 1–5 rating, a Log practice button and a shortcut into Stage mode. Songs outside the setlist that are also going stale are listed underneath.

Choosing what to practise

A dropdown at the top lists every setlist. It opens on whichever setlist is marked "active", but you can pick any other one.

That choice is temporary. It doesn't change which setlist is active, and it reverts when you leave the page and come back — so practising a one-off set never quietly changes the default the rest of the app uses.

Readiness

Above the songs:

"Your readiness: 9 of 14 match-fit." Match-fit means **rated 4 or 5 and practised in the last 30 days**. Both halves are required — a song rated 5 eight months ago isn't gig-ready, and nor is one played yesterday but rated 2.

The word *your* is doing real work. Session setlists are shared with the whole group, but practice records are personal. Two members looking at the same shared setlist will see different numbers, and that's correct.

Needs work lists up to five songs that aren't match-fit, worst first, each with its reason — *never practiced*, *practiced 9 days ago* · *rated 2/5*. Songs you've never touched come top. If everything qualifies you'll see *"Every song in this setlist is match-fit."*

Also neglected

Below the practice list, up to ten songs from the rest of your songbook that have gone longest without attention — the ones quietly rusting because they aren't in the set you keep rehearsing. Anything already in the current setlist is excluded, so nothing appears twice.

This is on by default. Turn it off at **Settings** → **Rehearsal** → **"Show neglected songs from the whole songbook"** if you'd rather keep the page to the set in front of you.

Logging practice

Each song shows how long since you last practised it and a running count. Set a 1–5 confidence rating and tap **Log practice**.

Confidence can only be set here — Stage mode's ✓ Practiced button records the count and date only.

What gets stored: one row per song — the count, the date of the most recent practice, and your latest confidence rating. There is deliberately **no practice history**. You can see a song has been practised twelve times and when the last one was, but not when the other eleven happened. That's a design decision, not an omission, and it's why SetForge shows you a ranked list instead of progress charts.

Practice logging needs a connection. It's the one write in the app that doesn't work offline — everything else queues and syncs later. This is deliberate: the count is incremented on the server, so a queued retry risked counting twice. A failure is always shown rather than silently swallowed.

7. Backing tracks

Premium. See *Free and Premium* in *Getting started* — on a free-tier account, the upload button opens an upgrade prompt instead.

On a song's page you can upload an audio file as a backing track, rename it, play it inline, and delete it.

Download for offline use. Each track has a download control that stores it on the device, so it plays with no signal. Downloaded tracks show their state, and you can remove the local copy without deleting the track itself.

Playback publishes to your device's media controls, so play/pause appears on the lock screen like any other audio app.

8. Getting things out

Export ChordPro saves a song's chart as a `.chordpro` text file. For a setlist it bundles every chart into a single `.zip`, numbered in running order, and that zip is also SetForge's setlist-sharing format — see *Sharing a setlist* below.

A song's recording link travels with the ChordPro file, so a chart you export and re-import keeps it, as does one sent to a bandmate in a setlist zip. Other ChordPro apps ignore it rather than choking on it. It doesn't appear on a PDF — a printed chart has nowhere useful to put a link.

Export PDF opens your browser's print dialog with a clean black-on-white rendering, so you save to PDF using the browser's own print-to-PDF. Multi-song setlists page-break between songs, which makes this the route to a paper set for anyone in the group still working off sheets.

Download backup (Settings) takes everything in your account as a zip — your songs as ChordPro files you can open in any other app, plus the data SetForge needs to put it all back. **Restore from backup** reads it back.

Sharing a setlist

Export → ChordPro (zip) on a setlist gives you one file that works two ways. Anyone can open the charts inside it in any ChordPro app, and SetForge can read the whole setlist back — running order, per-song keys and notes included. Send it however you'd send any file.

To read one in, go to **Songbook → Setlists** and use **Import setlist...** above the list.

Three things worth knowing about what comes back:

- **Importing always gives you a new setlist**, even if you already have one with that name — the second one is called *Friday Set (imported)*. Nothing you already had is changed or overwritten.
- **Songs you already own aren't duplicated**. If the file contains *A Long December* and your songbook already has it, the imported setlist points at your copy. Only songs genuinely new to you get added, and the message after the import tells you how many of each.
- **Capo settings, annotations and practice counts don't travel**. Those are yours rather than the setlist's, so a set you send to a bandmate arrives without your fingering choices imposed on it. Keys set on the setlist *do* travel, since those are the group's decision, not one player's. So do recording links — a link to the version the group is working from is worth everyone having.

The same file won't work in the songbook importer, and a full account backup won't work here — both cases tell you which screen you want.

9. Account and settings

Profile (in the header) covers your username, email (needs your current password, and sends a confirmation link to the new address), password, and account deletion under **Danger zone** (which asks for your password and cannot be

undone). Deleting your account also cancels any subscription; annual plans are refunded for the unused time, monthly plans are not.

Other settings worth knowing:

- **Premium** — subscribe (£3.99/mo or £40/yr), or manage/cancel an existing subscription; see *Free and Premium* in *Getting started*
- **Support** — an optional "Buy me a coffee" link, unrelated to Premium
- **Stage mode** — how many seconds the countdown waits after you tap Scroll
- **Songbook** — the MusicBrainz genre suggestions toggle
- **Rehearsal** — the neglected-songs list toggle
- **Backup & restore**
- **Analytics** — off unless you turn it on
- **This device** — **Sign out and clear offline data** removes your library, downloaded backing tracks and saved settings from this device as well as signing you out. Worth doing on a shared group tablet; a plain sign-out keeps the library on the device so your next sign-in is instant.

Most of these are **per device**, not per account: turning something on on your phone doesn't turn it on on the tablet. That's deliberate — the tablet on your mic stand and the phone in your pocket aren't doing the same job.

10. When something goes wrong

"It won't let me upload"

Four different things in SetForge take a file, and the commonest problem is a file arriving at the wrong one. When that happens the message names the screen you actually want, so read it before retrying:

YOU HAVE	IT GOES TO
Songbook Pro export, or a zip of ChordPro files	Songbook → New Song ▼ → Import from File
A setlist zip from SetForge	Songbook → Setlists → Import setlist...
A full account backup	Settings → Backup & restore → Restore
An audio file	The backing tracks panel on a song's page

A backing track won't upload

Backing tracks are a **Premium** feature (see *Free and Premium* in *Getting started*) — on a free-tier account the upload button opens an upgrade prompt instead of a file picker.

Two more limits are enforced by the server rather than the file picker, so a file can be selectable and still be refused:

- **50 MB maximum.** A full-length WAV usually exceeds this. Export an MP3 or m4a of the same track and it'll be a tenth the size.
- **Audio formats only** — MP3, m4a/AAC, WAV, FLAC, Ogg and WebM. A video file with the audio you want isn't accepted; pull the audio out first.

Uploading a track needs a connection. The audio goes to storage before anything is saved, so unlike most of the app this can't be done offline. It's also why a failed upload never leaves a broken track behind.

An import finished but songs are missing

The summary after an import tells you how many files were skipped and why. Two reasons account for most of it:

- **Not a recognised ChordPro file.** Anything in the zip that isn't a chart — a README, a PDF, cover art — is skipped by design.
- **Plain text with no chords or ChordPro directives.** A `.txt` has to look like a chart to be treated as one, otherwise every zip's readme would become a song.

If *nothing* was recognised you get an error rather than a cheerful "0 songs imported", so a silent success means the files really were charts.

The imported setlist isn't the one I already had

That's intended. An imported setlist is **always a new one**, named *Friday Set (imported)* if the name is taken — see *Sharing a setlist* above. Nothing you already had is modified, and songs you already own are matched by title and artist rather than duplicated.

"Log practice" failed

Practice logging is the one write that needs a connection, and it tells you when it fails instead of pretending. Retry when you have signal — see *Logging practice*. Everything else you do offline queues and syncs later.

A banner says a change was lost

If the server permanently rejects a queued change, SetForge says so and names the part of your library affected rather than dropping it quietly. The change is gone and needs making again — the banner stays until you dismiss it, since it usually happens while you're on another screen.

Songs disappeared, or the padlock is amber

An uninstalled SetForge running in a browser tab can have its stored library cleared by the device when space runs short. Install it to your home screen — that's what the padlock is telling you, and it's covered in *Getting started*. This is more likely on iPhone or iPad than on Android — see the iOS note in *Getting started*.

Something in this guide isn't in the app

Check you're on the current version: an installed SetForge can keep running a previous one until it's closed and reopened. See *Not yet built* below.

11. Not yet built

Honest edges, so you don't go hunting:

- **Invite emails.** Nobody is emailed when you add them to a group or an event — they find out by opening SetForge. Until that's built, joining as a member needs an account first. Playing doesn't: name them in the running order, or let them add themselves at the door.
- **A public sign-up page.** There's no link you can post on social media for performers to sign up in advance. The tablet at the door covers the night itself; advertising ahead of it doesn't exist yet.
- **Anything sent to the addresses collected at the door.** They're stored for you to read and copy. SetForge won't mail them, and there's no mailing list to add them to — if that changes, it'll ask people separately first.
- **A link straight to an event.** There's no "open this event" URL to send someone, so a message about their slot can't deep-link into the app.
- **Live stage sync across devices.** Sessions share a setlist, but there's no shared "everyone follow the leader's screen" mode yet.
- **Per-member stage layout** — deliberately waiting on the above.
- **Practice trends, streaks and charts** — not possible without storing every practice individually, which is a decision not yet taken.
- **Automatic app updates** can lag. An installed SetForge may keep running a previous version until it's reloaded. If something described here is missing, close and reopen the app before assuming it's broken.

First draft, 30 August 2026; revised 22 September 2026 for events, named performers and the tablet at the door. Written from the feature notes and checked against the code as it stands. Corrections welcome — particularly anywhere the wording doesn't match what you actually see on screen.