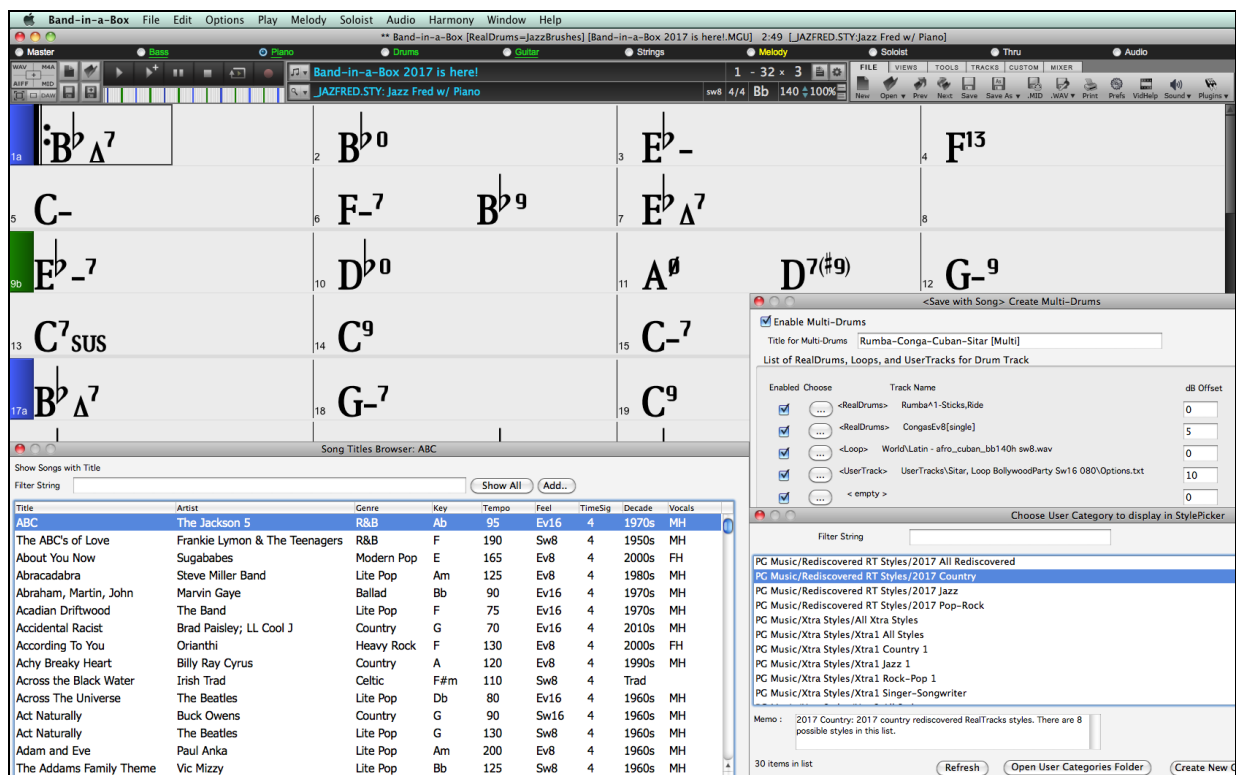


BAND IN A BOX®

Version 2017 for Mac®



User's Guide

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Chapter 1: Welcome to Band-in-a-Box!

Congratulations on your purchase of Band-in-a-Box for Mac®, the favorite of musicians, students, and songwriters everywhere. Get ready to have fun!



What is Band-in-a-Box?

Band-in-a-Box is an intelligent automatic accompaniment program for your multimedia computer.

You can hear and play along to many song ideas and go from “nothing” to “something” in a very short period of time with Band-in-a-Box as your “on demand” backup band.

Band-in-a-Box is so easy to use!

Just type in the chords for any song using standard chord symbols (like C, Fm7, or C13b9), choose the style you’d like, and Band-in-a-Box does the rest, automatically generating a complete professional-quality arrangement of piano, bass, drums, guitar, and strings or horns in a wide variety of popular styles plus optional live audio tracks with RealDrums and RealTracks.

RealTracks are audio instruments that replace the MIDI track with actual recordings of top studio Jazz/Rock/Country musicians! These are not “samples” of single instrument hits; they are full recordings, lasting from 1 to 8 bars at a time, playing along in perfect sync with the other Band-in-a-Box tracks. We have a huge library of RealTracks available, including lots of Jazz, Rock, Blues, Country, Folk, and Bluegrass styles.

Best of all, you use these instruments like regular styles. Many of them offer a “simpler” option that plays a less busy or embellished arrangement. We include “Direct Input” (clean signal) guitar RealTracks so you can generate files with a clean guitar, and then, using your DAW (e.g. GarageBand), you can add custom amp and F/X settings using the AmpliTube CS guitar amp and effects simulator that is included.

By simply choosing a RealStyle, you will hear your new or existing songs played by real instruments, with a dramatic improvement in sound and musicality. You can even have your old MIDI styles automatically replaced with the equivalent RealStyle (if installed). Moreover, the number of RealTracks and RealStyles keeps growing.

Many of the RealTracks have RealCharts; this allows you to see notation and correct guitar fretboard display, a great help for learning to play from the masters performing on the RealTracks.

You can view and edit the Band-in-a-Box tracks in notation with optional Jazz chords and symbols. In the Lead Sheet window, you can see multiple instrumental tracks or view all four parts of a harmony. Print out your finished creation with lyrics and chords, or save it as a PDF file to publish on the web or to e-mail to a friend.

MIDI SuperTracks combine the editing options of MIDI with the human element of RealTracks. Instead of MIDI styles based on chord patterns, the MIDI SuperTracks are based on actual playing by studio musicians.

RealDrums replace the MIDI Drum track with actual recordings of top studio Jazz/Rock/Country drummers! Again, these are not “samples” of single drum hits; they are full recordings, lasting from 1 to 8 bars at a time, playing along in perfect sync with the other Band-in-a-Box tracks. Hundreds of RealDrums styles are available, and EZ selection of “DrumGrooves” lets you choose different grooves within drum styles.

For added versatility, you can add your own or 3rd party loops to any Band-in-a-Box track, or add your favorite MIDITrack from any MIDI style to any track of your current song. The Mixer window allows you to quickly set volumes, panning, reverb, tone, and patches. The Mixer floats on top of the current window, so you can place it wherever it is convenient to make quick and easy adjustments to your Band-in-a-Box track settings. It features a unique “Combo” slider for making changes to all tracks at once.

The amazing Audio Chord Wizard automatically figures out the chords from any audio file and imports the chords and audio to Band-in-a-Box. Just load in any audio file and you will instantly see the chords in Band-in-a-Box. The Audio Wizard also figures out tempo, bar lines, key and fine-tuning from the audio file.

With the Direct Render to Disk feature, you can save your files directly as audio files (AIFF, M4A, WAV), for use in other programs (GarageBand, Cubase, etc.), or in Internet formats.

And much more...

System Requirements

- Mac® OS X 10.5 or later, Intel processor.
- Minimum 512 MB RAM
- Screen Resolution: 1024x768 or higher
- Hard Disk space: Minimum 400 MB for the main Band-in-a-Box program. More space is required for RealTracks, depending on which package you buy...
 - RealTracks & RealDrums: ~100-400 MB per set
 - Pro RealCombos: ~8 GB
 - MegaPAK RealCombos: ~18 GB
 - Full UltraPlusPAK/EverythingPAK when installed to internal hard drive: ~120 GB
 - Hard drive versions of the EverythingPAK or UltraPlusPAK do not require any hard disk space when run directly from the external hard drive they are shipped on. A USB port is required.
- Optical drive for the MegaPAK or Pro version shipped on disc.

Installation

Band-in-a-Box is available on discs (DVD-ROM) and for Internet download. Premium versions are optionally available pre-installed on an external hard drive. The hard drive version includes installation files that can also be installed to the Mac® HD.

The Band-in-a-Box program installs by default to its own Band-in-a-Box folder inside the /Applications folder. Unless there is an important reason to install it to a different location, we suggest that you accept the default location.

The /Band-in-a-Box folder has a clean look with only one application file in the folder - Band-in-a-Box. The rest of the files are in subfolders.

Name	Date Modified	Size	Kind
▶ Artist Performance Sets	Mar 4, 2016 1:33 PM	182.5 MB	Folder
▶ AudioChordWizard	Mar 4, 2016 2:35 PM	7.1 MB	Folder
▶ Band-in-a-Box	Apr 19, 2016 6:06 PM	47.3 MB	Application
▶ Data	Apr 21, 2016 1:00 PM	75.2 MB	Folder
▶ DragDrop	Apr 13, 2016 11:09 AM	Zero KB	Folder
▶ Drums	Apr 19, 2016 5:33 PM	579.4 MB	Folder
▶ Drums – Demos	Apr 12, 2016 3:20 PM	557 KB	Folder
▶ Manuals	Apr 19, 2016 6:06 PM	50.2 MB	Folder
▶ Melodist Demos	Apr 19, 2016 5:33 PM	1 MB	Folder
▶ MIDI SuperTracks – Demos	Apr 19, 2016 5:33 PM	25.1 MB	Folder
▶ Preferences	Apr 21, 2016 1:00 PM	188 KB	Folder
▶ RealTracks	Apr 19, 2016 6:06 PM	9.61 GB	Folder
▶ RealTracks – Demos	Apr 19, 2016 5:33 PM	282.6 MB	Folder
▶ Soloist Demos	Apr 19, 2016 5:33 PM	5.8 MB	Folder
▶ Soloists	Apr 14, 2016 8:08 AM	1.74 GB	Folder
▶ Songs	Sep 21, 2015 2:25 PM	1.8 MB	Folder
▶ Songs and Lessons	Apr 19, 2016 5:33 PM	2.5 MB	Folder
▶ SoundCloud	Feb 22, 2013 9:58 AM	Zero KB	Folder
▶ Style Demos	Apr 19, 2016 5:33 PM	24.6 MB	Folder
▶ Styles	Apr 14, 2016 8:08 AM	53.7 MB	Folder
▶ Synth Kit Documentation	Sep 6, 2012 2:30 PM	385 KB	Folder
▶ Synth Kits	Sep 22, 2015 10:15 AM	1.8 MB	Folder
▶ Tutorials	Apr 19, 2016 5:34 PM	3.6 MB	Folder
▶ Undos	Apr 21, 2016 12:56 PM	Zero KB	Folder

Macintosh HD ▶ Applications ▶ Band-in-a-Box

The folders include the **Drums** folder for RealDrums files and the **RealTracks** folder for RealTracks files. If any of these folders is moved or the files are installed in a custom location, the new location must be entered in the **RealDrums Settings** dialog or the **RealTracks Settings** dialog so that Band-in-a-Box knows where to find them.

The Preferences you set in the program are saved in the **Preferences** folder, and this folder also has a file named **Intrface.BBM** with all the program settings including MIDI and audio driver setup. If this file is removed to the trash the program will open like a new installation the next time it runs. It will prompt for all of the initial setup selections. This is useful as a “global reset” if there are system settings that have been changed by accident.

Band-in-a-Box External USB Hard Drive

Band-in-a-Box, RealTracks, and RealDrums are pre-installed on the portable hard drive. You have three basic choices for how to run Band-in-a-Box.

1. Run Band-in-a-Box directly from hard drive.

You can run Band-in-a-Box directly from this hard drive, and not copy anything to your computer's internal hard drive. (0 GB disk space required.)

To do this, first run the "Band-in-a-Box Setup" installer located on the root level of the hard drive. This will install the PG Music fonts on your computer, necessary for viewing the Notation Window. You don't need to select the option to install BIAB to your internal hard drive.

You can use Band-in-a-Box simply by double-clicking on the Band-in-a-Box application in the /Applications/Band-in-a-Box folder on this hard drive. You can make an alias for it (⌘+L) or add it to the dock if you wish.

2. Install only the Band-in-a-Box program to your computer.

You can install Band-in-a-Box on your computer's hard drive, but leave the RealTracks and RealDrums on the USB hard drive. (10 GB free disk space required.)

To do this, run the "Band-in-a-Box Setup" installer located on the root level of the hard drive, and select the option to install BIAB to your internal hard drive. Band-in-a-Box will be installed to the /Applications/Band-in-a-Box folder. Note that you will need to specify a custom location in the RealTracks and RealDrums Settings dialogs within Band-in-a-Box - that is, point to the "Drums" and "RealTracks" folders in the Band-in-a-Box folder on the USB drive.

This choice is useful because it allows you to keep a backup of the factory Band-in-a-Box program files on the USB drive, but save space on your Mac® hard drive by not copying the "real files."

3. Install the full program with RealTracks and RealDrums to your computer.

You can install Band-in-a-Box, RealTracks, and RealDrums on your computer's hard drive, and leave the USB hard drive entirely for backup. (About 100 GB free disk space required.)

To do this, run the "Band-in-a-Box Setup" installer located on the root level of the hard drive, and select the option to install BIAB to your internal hard drive. Band-in-a-Box will be installed to the /Applications/Band-in-a-Box folder, like option #2.

You'll then need to copy the "RealTracks" and "Drums" folders manually from the USB drive. They aren't installed automatically. Note that you only need to copy those two folders - "Drums," and "RealTracks" - nothing else. The Band-in-a-Box Setup installer will have taken care of all the other files.

Note that copying the RealDrums and RealTracks to your Mac® hard drive may take 60 minutes or longer to complete, depending on how fast your computer is, and requires over 80 GB of free hard disk space.

Using the USB Hard Drive

When you plug the hard drive into a USB port, it should be mounted on your desktop automatically. Before disconnecting the drive, make sure to "eject" it first. To do this, either drag the icon to the trash, or click on it and press ⌘+E.

The hard drive may have a "Y" cable with two USB connectors on one end. The large connector is the main data connector and needs to be plugged in. The smaller connector is for extra power, in case a single USB port on your computer doesn't supply enough power for the drive. If you are having trouble with the drive, and you have another empty USB port, plug that second cable in.

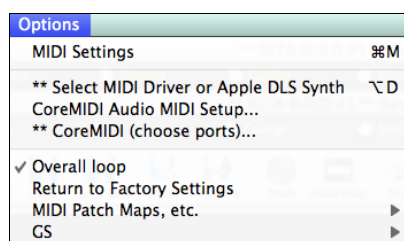
Setup

Band-in-a-Box automatically sets up to default settings that use the built-in Mac® audio input and output, and the Apple DLS Music Device as the General MIDI synthesizer. For many users, these settings do not need to change.

For users with more elaborate setups and additional outboard audio or MIDI equipment, Band-in-a-Box offers the ability to customize both audio and MIDI settings through the Apple **Audio MIDI Setup** dialog and through its own dialogs.

MIDI and Audio Setup

The MIDI and audio settings for playing your music in Band-in-a-Box are made in the *Options* menu.



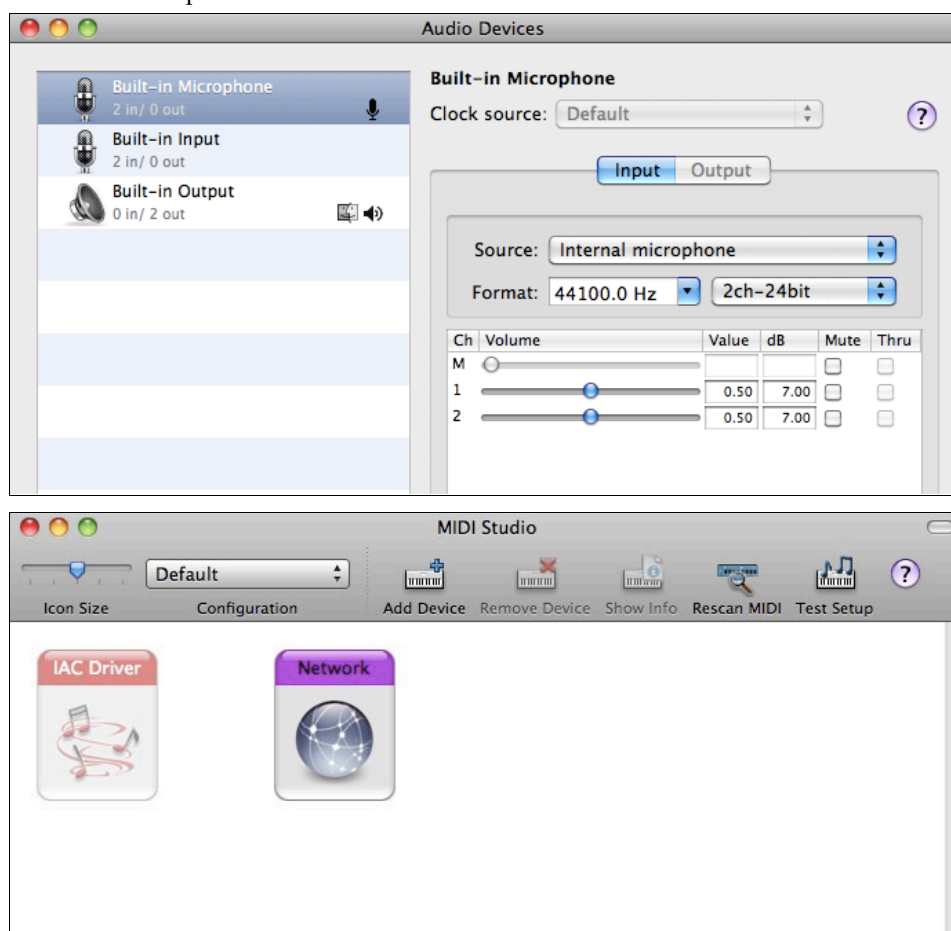
MIDI Settings

The first item in this menu is *MIDI Settings*, but they may not require any changes. We suggest that you start with the default settings, and see the MIDI Setup section if you find that changes to MIDI channels, patches, volume levels or effects levels are needed.

Apple Audio Devices and MIDI Studio Setup

The *Options* | *CoreMIDI Audio MIDI Setup* menu item opens the Apple **Audio Devices** and **MIDI Studio** dialogs, which control the system settings for audio and MIDI.

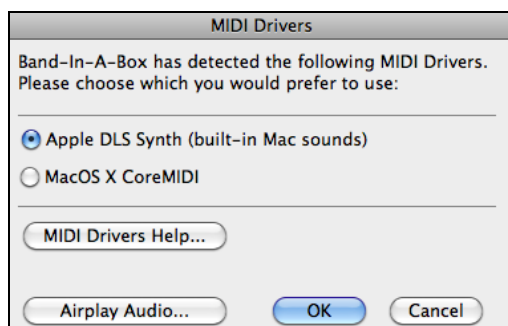
There are two separate windows for Audio Devices and MIDI Studio.



Each window has its own Apple Help topic, which opens by clicking on the [?] button.

MIDI Drivers

Band-in-a-Box automatically detects the MIDI drivers installed in your system. The *Options* | ****Select MIDI Driver or Apple DLS Synth* menu command opens the **MIDI Drivers** dialog, which lists the drivers that have been detected.



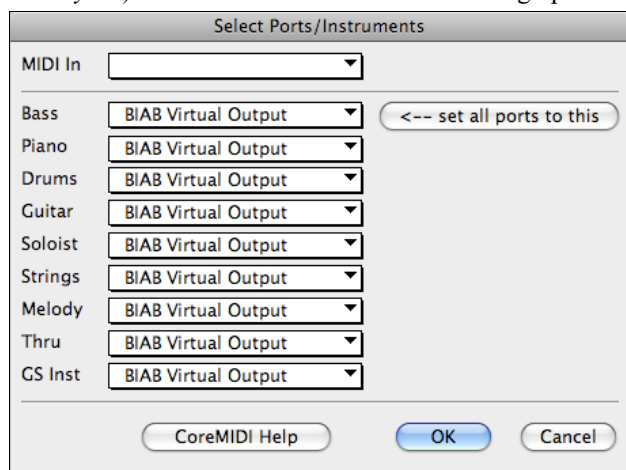
Selecting “Apple DLS Synth” plays your MIDI tracks through the high quality built-in Apple DLS Music Device, or software synthesizer. No special configuration should be necessary.

“MacOS X CoreMIDI” lets you configure a custom setup with other software synths or external MIDI devices.

[The MIDI Setup chapter](#) gives detailed instructions for your MIDI setup.

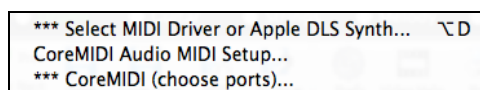
Select Ports / Instruments

When MacOS X CoreMIDI has been selected in the **MIDI Drivers** dialog (*Options | **Select MIDI Driver or Apple DLS Synth*) the **Select Ports/Instruments** dialog opens for your assignments.



Click on the **[CoreMIDI Help]** button for detailed instructions and see the tutorial in the **CoreMIDI and Apple DLS Synth** chapter.

When CoreMIDI has been selected as the MIDI driver, the selections in the *Options* menu change to provide access to CoreMIDI features.



CoreMIDI Audio MIDI Setup launches the Apple **Audio MIDI Setup** dialog.

****CoreMIDI (choose ports)* opens the **Select Ports/Instruments** dialog.

****Select MIDI Driver or Apple DLS Synth* returns to the **MIDI Drivers** dialog.

Chapter 2: QuickStart Tutorial

Creating music with Band-in-a-Box is as easy as 1-2-3! In this tutorial, you will see just how easy it is to get Band-in-a-Box making music for you.

Step 1 – Enter the Chords

There are numerous ways of entering chords into Band-in-a-Box. We will discuss five fast ways of entering chords:

1. Using the Computer Keyboard
2. Playing directly on a MIDI Controller Keyboard
3. Using the Chord Builder
4. Importing Chords from a MIDI file
5. Loading an Existing Band-in-a-Box Format Song

On the main screen of the program, you will see an area called the Chord Sheet.

1a	F ⁶	2	D ⁷	3	G ⁷	4	C ⁷
5	F ⁶	6	C ⁷	7	B ^b 7 ^{Maj7}	8	
9b	B ^b 7 ^{Maj7}	10	E ^b 7	11	E ⁷ ^{Maj7}	12	D ⁷
13	G ⁷ ^{sus}	14	G ⁷	15	G ⁷	16	C ⁷
17a	F ⁶	18	D ⁷	19	G ⁷	20	C ⁷
21	F ⁶	22	C ⁷	23	B ^b 7 ^{Maj7}	24	
25b	B ^b 7 ^{Maj7}	26	E ^b 7	27	A ⁷	28	D ⁷
29	G ⁷	30	G ⁷	31	F ⁷	32	
33a	F ⁶	34		35		36	
37		38		39		40	

Each of the numbered cells on the Chord Sheet represents a bar. In this example, you can see that there is an F6 chord in the first bar of this song. Similarly, one row down, you can see an F6 chord in bar 5, and later in the song, a G7 in bar 7. Notice the box in the first half of bar 1. This is the highlight cell, and it represents the bar you are currently working on. You can move the highlight cell around using the cursor keys, or select a specific bar using the mouse.

Enter Chords Using the Computer Keyboard

To enter a specific chord, move the highlight cell to where you want to place the chord. For example, if you wanted to add (or change) a chord in bar 20, you would highlight bar 20 on the Chord Sheet. Next, type in your chords. If you want F7 at bar 2, type F and 7 on your keyboard and press **Return**. Notice that when you use the **Return** key, the highlight cell moves to the second half of the bar. You could then enter another chord at beat 3. Chords are commonly typed using standard chord symbols (like C or Fm7 or Bb7 or Bb13#9/E), but you can enter them in any of the supported chord symbol display formats like Roman Numerals, Nashville Notation, and Solfeggio.

Enter Chords Using a MIDI Controller Keyboard

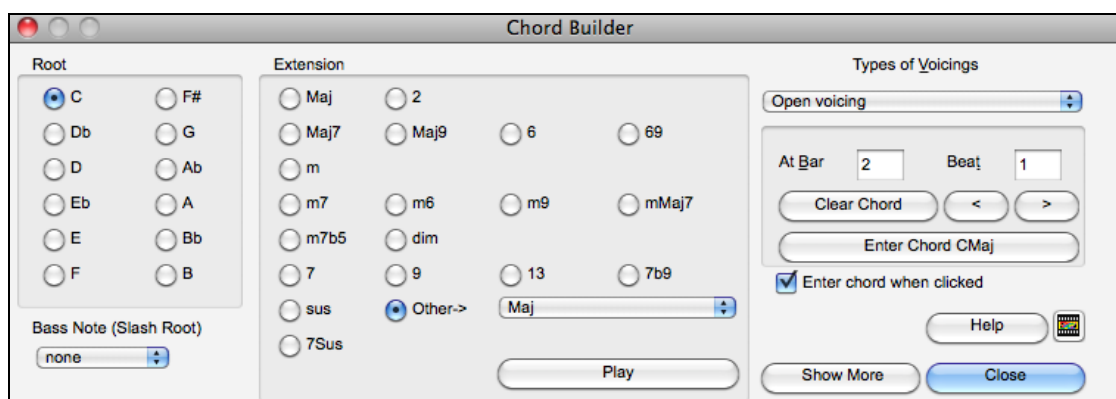
If you have a MIDI controller keyboard, you can use it to enter chords into Band-in-a-Box. First, you must make sure that your cables are properly connected and you have the correct input drivers selected.

If you play a chord on your MIDI keyboard, and then press **control+return**, the chord will be entered into the Chord Sheet at the current highlight cell position.

Enter Chords Using the Chord Builder



Press the [**Chord Builder**] button to open the **Chord Builder** dialog with a list of chord roots and extensions.

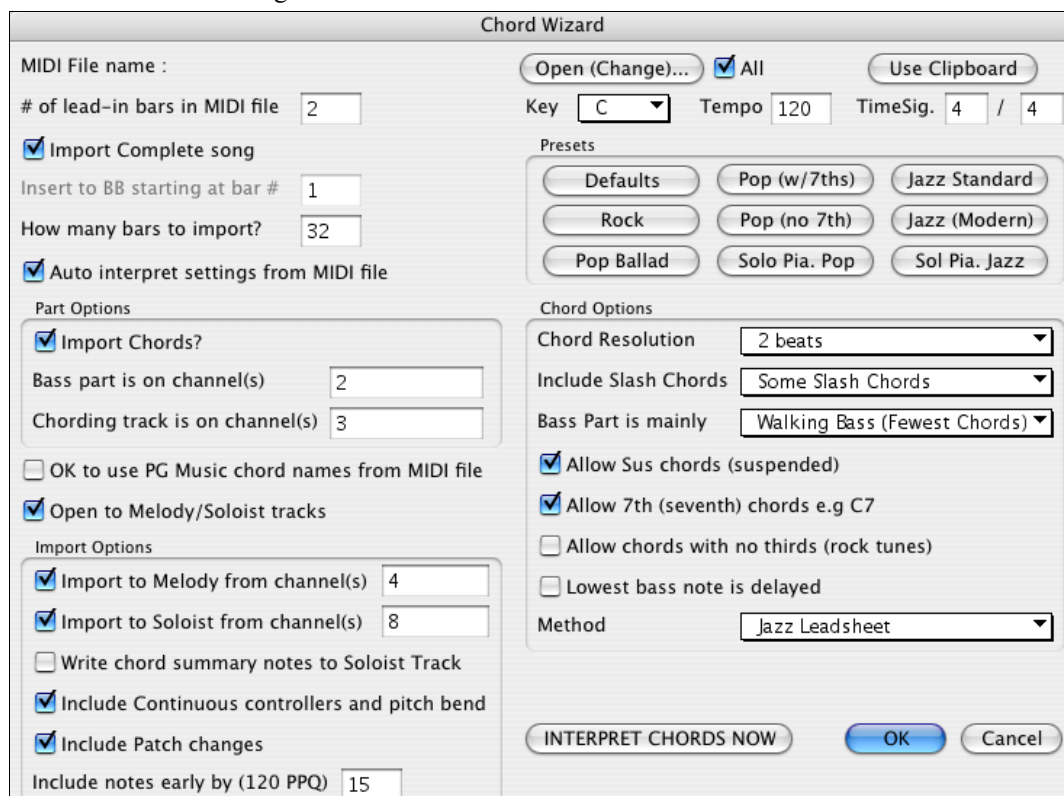


To enter a chord at the current bar, select the chord root from the left pane, and then the extension on the right pane. Pressing **[Enter Chord ____]** enters the chord and advances the highlight cell to the next half bar.

Import Chords from a MIDI File

Band-in-a-Box can import chords from an existing MIDI file with the Chord Wizard.

Choose the *File | Import | Import Chords from MIDI File* menu item or use the keystrokes **control+option+I** to open the **Chord Wizard** dialog.



When the Chord Wizard dialog opens, press the **[Open (Change)...]** button to choose the MIDI file that you want Band-in-a-Box to interpret the chords from.

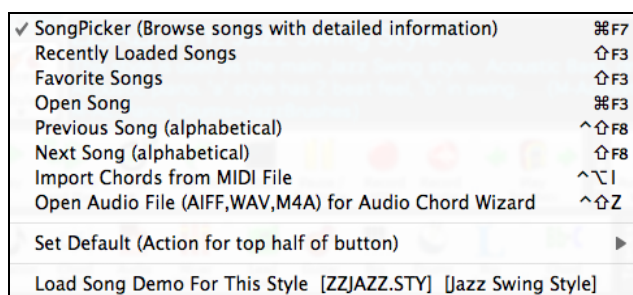
To help Band-in-a-Box interpret the chords better, you can choose a preset for the song. Choose from among such genres as Pop, Rock, or Jazz Standard.

Load an existing Band-in-a-Box format song



You can load a song using the **[Open]** or **[Song]** button on the toolbar. The **[Song]** is a split button. The top half of the button uses the default method to load a song. The bottom half shows a menu of different methods to load a song, and allows you to set the default for the top.

Here are the choices available for different methods to load a song.



You could also load a pre-existing song by using the *File | Open Song* menu item, or by pressing the **F3** function key, which will launch the familiar Mac® file dialog. Note that most songs will automatically load a “Style,” which we’ll learn about in the next section.

Going to the next step ...

Now that you have chords on your Chord Sheet, you are ready to move on to Step 2 – Choosing a Style.

Step 2 – Choose a Style

Band-in-a-Box creates backing arrangements based on the chords you type in, applied to a particular Style.

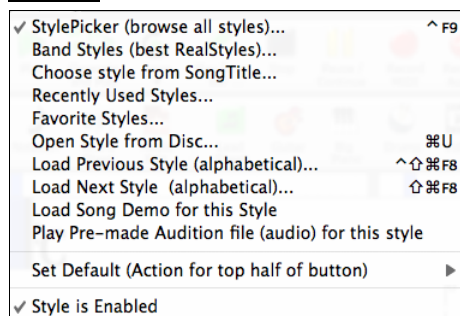
What’s a Style?

A style is a set of rules that determine how Band-in-a-Box creates music using your chords. By adjusting the rules, we have created hundreds of styles that are appropriate for everything from Country to Bebop. Some style examples would be Jazz Swing, Blues Shuffle, Hip Hop, Country 4/4, Pop Ballad, Waltz, and Medium Rock to name just a few. If you don’t find a pre-made style that suits your tastes, create one from scratch using the StyleMaker. Making custom styles with the StyleMaker is explained in detail in the full documentation.

Opening a Style



You can open a style using the **[Style]** button. This is also a split button, with the top half being the default function, and the bottom half-listing different methods to load a style, and allows you to set the default.

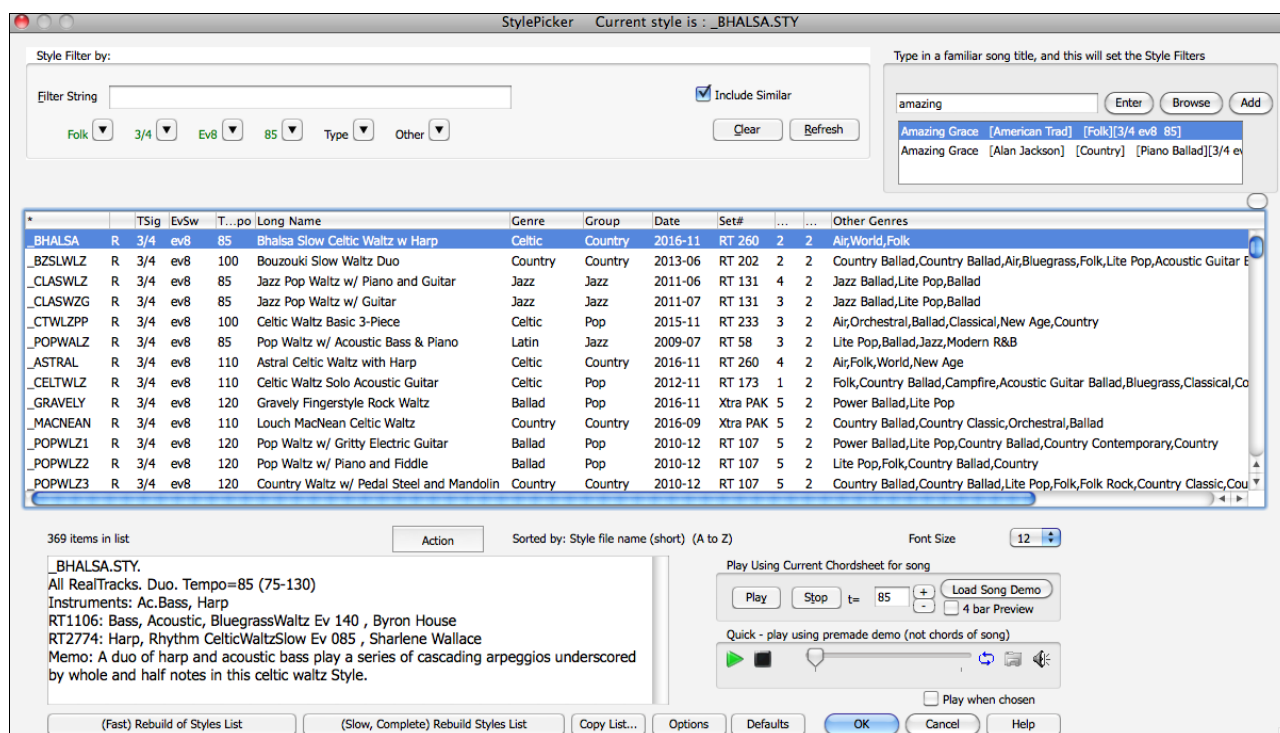


Selecting a Style using the StylePicker

The **StylePicker** window lists all styles with full information. It has a great filter feature for finding a perfect style for your song by selecting elements such as time signature, feel, or tempo or by simply typing in a familiar song title.

You can browse styles by sorting columns or hear an “instant” preview by double clicking on the list. If style has both MIDI and RealDrums available, you can hear both, and choose which one you want. This makes it much faster to find the style that fits your song.

Note: The first time you use the StylePicker there will be a short delay while it builds the list of styles.

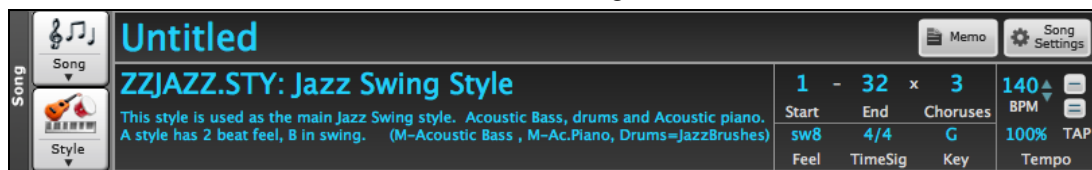


Step 3 – Play your song!

Now that we've entered chords on the Chord Sheet and chosen a style, it's time to play the song! First we need to tell Band-in-a-Box how long our song is, in what key and how fast, and how many times we want the program to play through the chords, in what key, and how fast.

Framing the Song

To tell Band-in-a-Box where the start and end of the song is, look at the middle of the Band-in-a-Box main screen.



Locate the framing settings; there are three of them. The numbers (1-32) in brackets are the bar numbers for the beginning and the end of the Chorus. The number 3 to the right of the brackets is the number of times the Chorus repeats. In the example above, the Chorus starts at bar 1, ends on bar 32, and is going to play 3 times. You can change these settings to play more choruses, or make the Chorus start later, for example in the case where you want an intro to play.

Setting the Key

In the example shown, the key is set to C but you can choose any key by clicking on the key signature and choosing from a list. If you do change the key, Band-in-a-Box will offer to transpose the Chord Sheet for you. If you've entered a progression that you intend for a particular key, and then choose the key afterward, you should say no when asked to transpose the Chord Sheet.

Setting the Tempo

If you know the tempo value of your song, you can enter it in the tempo box. The song example above has a tempo of 140. There is an even faster way to enter a tempo. Locate the minus key [-] and the equals key [=] in the number row of your computer keyboard, they are usually next to each other. If you tap the [-] key 4 times at your tempo, Band-in-a-Box will set the tempo automatically for you. If you tap the [=] key four times, Band-in-a-Box will set the tempo and begin song playback!

Press Play

When you are ready, just press the **[Play]** button or the **F4** function key and Band-in-a-Box will immediately generate and play a professional arrangement of your song using the settings and the style you selected. You can double-click on any bar in the Chord Sheet, including the tag or ending, to start playback from that bar.

More fun with Band-in-a-Box

You've seen how easy it is to start making music with Band-in-a-Box, but there is still much more for you to discover. For a start, you could add a human element to your arrangement with RealTracks and RealDrums.

Have Fun!

Chapter 3: Band-in-a-Box 2017

Overview of New Features

Band-in-a-Box 2017 for Mac® is here with over **80 cool new features**.

We've been busy and added over **80 new features** and an amazing collection of new content, including **202 RealTracks, 34 MIDI SuperTracks, Instrumental Studies, 12-Key RealTracks, Hi-Q Guitar Notation, Re-Discovered RealTracks/MIDI SuperTracks styles, a new synthesizer (sforzando), and over 120 new RealStyles!** We've added **202 new RealTracks**, double the 101 that we've usually released in the past! There's a new Instrumental Studies Set with 12-Key Hi-Q Guitar tab. Some previous RealTracks have been **re-mastered to improve fidelity**. We also have over 120 new **RealStyles**, which are new styles using new RealTracks and Loops. These include great Crooner Bossa, Crooner Ballad, Brent/Mike Blues, Hawaiian, Mexican, Peruvian, Power Trios, House, Hip-Hop, Rap, Celtic Harp, Retro 60s, and more.

We've also released a new **Celtic Guitar Video Master Class Series** with Quinn Bachand (3 Volumes, each one hour), and a new **Xtra Styles PAK Volume 2** with 161 new Xtra styles. (Xtra styles are styles based on combinations of previously released RealTracks.)

We have **Bonus 49-PAK** available with **24 Bonus additional new RealTracks** on top of the 202 above, so in total an amazing **226 new RealTracks** are available! The Bonus PAKs also include up to **34 new MIDI SuperTracks**, and **59 Re-Discovered RealTracks/MIDI SuperTracks styles** (styles using previous RealTracks or MIDI SuperTracks that were never included in any previous release).

Band-in-a-Box 2017 Features and Additions

There are over **80 exciting new features** in Band-in-a-Box 2017! The **main screen GUI has been redesigned** with a new smaller footprint, configurable toolbars, a tabbed interface, a progress bar, and more. RealTracks sound better than ever with **improved stretching/transposition quality (Elastique 3), better phrase transitions, and Natural Arrangements**. There are many **RealDrums enhancements** including **Half/Double/Triple time, Multiple Drums/Percussions/Loops** on one Drums track, and more. We've added new "Woodshedding" RealTracks called **12-Key Guitar RealTracks** from **Brent Mason** played in 12 keys with **Hi-Q (precise) Tab/Notation** that are ideal for studying and learning. There is a dedicated **Song Titles Browser** with metadata info on over 8,000 popular songs. There are many **UserTracks enhancements** including Half/Double/Triple-time, rests, 3/4 waltz support, and more. **Guitar Tab/Notation** has been improved with graphical display of **bends, hammer-ons, pull-offs, and slides**. GuitarPro, Finale, and Sibelius **XML files that are imported to Band-in-a-Box are enhanced** with these guitar features. Improved XML chord transfer, optimized for these popular programs. The Chord Sheet has been enhanced, including a layer menu with options to change height of the layer, copy/cut/paste, etc., new layers displaying chords from **two-keys-at-once**, and more. **StylePicker improvements** including User Categories, custom lists, prototype style sort, custom memos, and faster operations. Chord Builder's **Chord Theory section** allows chord entry using/explaining common pop/jazz chords in song key. **Audio editing enhanced** with custom time stretching, Edit button menu, and Settings dialog. A new **sforzando SFZ Synth** is included. Notation is improved with a **rapid notation entry for guitar and piano music and large yellow timeline**. And many more!

Band-in-a-Box 2017 New Contents

With Band-in-a-Box 2017, we've released **226 RealTracks, 34 MIDI SuperTracks, Instrumental Studies, 12-Key RealTracks, Hi-Q Guitar Notation, Celtic Guitar Video Master Class, Xtra Styles PAK 2, Re-Discovered RealTracks/MIDI SuperTracks styles, a new synthesizer (sforzando) and over 100 new RealStyles!**

This includes...

202 RealTracks with great new Pop, Rock, Jazz, Blues, Funk, Country, and World styles. These include:

- 63 Country, Folk and World RealTracks

These are an amazing collection, with many "firsts," including **Latin American** styles (14 RealTracks) (from **Mexico and Peru**), **Celtic Harp** (4), and **Hawaiian Pedal Steel** (3) and **Ukulele** (2). Songwriter's **Guitar and Cello** toolkit (13), **Modern Pedal Steel** (4). Fifteen new Nylon and Acoustic Guitar Country RealTracks from the great **Brent Mason** (15). New **Old Time** and **Celtic** RealTracks (4) from **Quinn Bachand**. And introducing Shannon Forrest - we have Great Country Drums sets from **Shannon Forrest** (5) (Nashville's "hit-maker" - Shannon has played on more Top 10 hits than any drummer in Nashville for seven years running and won CMA Drummer of the Year).

- 61 Jazz, Funk and Blues RealTracks

Building on the “big hit” Crooner Swing Big Band released in 2016, we have new **Crooner Bossa Big Band** (9 piece horns) and **Crooner Ballad Big Band** (9 piece) from **Jim Clark**. All 9 horns (trumpets/saxes) play together, or you can mix/match the individual horns on their own. **Sixteen Great Blues RealTracks** styles added by **Brent Mason** (multi winner of CMA guitarist of the year) and **Mike Rojas** (CMA pianist of the year). Gypsy Accordion styles (2) by multiple World Champion **Cory Pesaturo**. **Smooth Soul RealTracks** (12) from Brent Mason and Mike Rojas.

- 78 Rock and Pop RealTracks

Hard Rock – Power Trios - Guitar/Bass and Drums **Shuffle and Even Rock** with multiple feels (25 RealTracks). Modern **House, HipHop and Rap** RealTracks (24). **Zane Carney** is back with Modern Pop RealTracks (6 - Waltzes and 8th notes). Zane is perhaps best known as John Mayer’s guitarist, but also well-established in his own right. **Shannon Forrest** (CMA Drummer of the Year) with the most common Drum Pop/Rock grooves of RealTracks (11). **Retro 60’s grooves** for **Surf, Motown** and Classic Rock (6). Percussion single instruments (**Tambourine, Congas**, etc.) to add to other drum parts (6). And more!

Our “Bonus 49-PAK” contains great additional content for Band-in-a-Box! These include:

- 24 additional RealTracks:

This great collection of 24 additional RealTracks includes very exciting styles. We have Mexican Norteno and Mariachi (4). There are Brent Mason Soloists and Simple Soloists (4). 12-Key Jazz Guitar Comping with Oliver Gannon (2). 12-Key Country Pedal Steel from Eddy Dunlap (2). Punk Drums (2). Mike Rojas Organ and Piano Country Rock (5). And more!

- 34 new MIDI SuperTracks:

We have 34 new MIDI SuperTracks covering many different genres: Pop, Soul, Country, Folk, Jazz, Funk, and Blues. This brings the total number of MIDI SuperTracks to over 200! Because these are MIDI, you can pick whatever patches or synths you want to generate the sound, giving you complete control over the final product!

- 59 Re-Discovered Styles (36 RealTracks Styles and 23 MIDI SuperTracks Styles):

We have over 2,500 RealTracks and 200 MIDI SuperTracks. We reviewed them to ensure that every RealTracks or MIDI SuperTracks was used in at least one style, and we discovered 36 RealTracks and 23 MIDI SuperTracks that were not used in any styles! These are RealTracks or MIDI SuperTracks that you likely have already, but have never heard because there wasn’t a style made using them (unless you added the RealTrack/MST to a song yourself). So we have re-discovered these styles for you by creating styles that use them. Organ comping and soloing, piano comping, and guitar have been “re-discovered.”

- 22 New Instrumental Studies:

We introduced the idea of “Instrumental Studies” last year with guitar studies, and this year we’ve expanded the concept to include piano, bass, guitar, and sax. There are 22 studies that you can explore and learn on these instruments in a variety of genres.

Additional contents sold separately

We also have new products available as add-ons, and for use with Band-in-a-Box 2017. Note: These items are sold separately and not included with a Band-in-a-Box package or Bonus PAK.

- Xtra Styles PAK 2 (Released Dec. 2016). Rock-Pop 2, Jazz 2, Country 2, and Bluegrass and World 2, each with 35 styles.

- Xtra Styles PAK 1 (Previously released Aug. 2016). Rock-Pop 1, Jazz 1, Country 1, and Singer/Songwriter 1, each with over 30 styles.

Celtic Guitar Video Master Class series with Quinn Bachand. This is a video Master Class with world-class Celtic guitarist Quinn Bachand. Band-in-a-Box users are familiar with Quinn’s playing on many of the RealTracks, including the Celtic guitar, Bodhran, Irish Bouzouki, and banjo. Quinn has not only mastered Celtic guitar, he did so at a very young age, and is also an expert on jazz and gypsy guitar. He is a great teacher, and knows all the theory and terminology to describe what he is teaching. These videos are highly recommended. There are 3 volumes, each one hour long. Quinn cover techniques, chord theory, voicings and walks you through 17 “must-know” tunes. This is for the beginner-advanced guitarist, and covers Celtic guitar styles (some folk and old-time covered as well).

Summary of New Features

We’ve added over 80 new features to Band-in-a-Box 2017, including...

GUI for main screen has been redesigned. The previous version of Band-in-a-Box (2016) had a large toolbar that was not configurable. We have redesigned the main screen with many requested improvements, including a new smaller footprint, configurable toolbars, a tabbed interface, the progress bar, and more. The toolbar area is now 1/3 of

the previous vertical height. All of the same buttons are available through the tabbed interface. Select a toolbar on the tabs and then the button you want to use. Re-order the buttons by drag and drop. Customize your own toolbar by adding any buttons in any order. Use the floating, movable, resizable mixer.

- There are three modes for the toolbar.
 1. New, smaller, configurable toolbar with tabbed interface.
 2. Old, taller toolbar, with fixed on-screen mixer. This is useful for people with hi-res screens.
 3. DAW mode. This makes a small screen, always on top. This is useful for drag and drop of files to your favorite DAW.
- The Progress Bar has been added. This bar displays a timeline for the current song. The current time is marked with a gray vertical line. You can click on the bar to move the current time to that point. Part markers are marked with colored (blue, green, etc.) vertical lines and the beginning of each chorus is marked with outlines. You can double click on the bar to start playback from that point.
- The Drop Station now has an additional drop target, labeled + button, to allow a configurable rendering. When you drop to the + button, you are presented with a dialog, where you can choose a file format (WAV/AIF/M4A/MID), and other render options (acidize, normalize, and separate tracks).
- The title area of the main screen has a new display for feel (e.g. Ev16) and time signature (4/4).
- In the small toolbar mode, the Custom tab lets you select and add buttons in the order that you want.
- The menu for the individual tracks, accessed from the track radio buttons or the Mixer, has been reorganized into groups allowing easier selection of track types: audio (RealTracks, UserTracks, Loops) or MIDI (MIDI SuperTracks, classic MIDI tracks) and track settings/actions.

sforzando SFZ Synth. In mid 2016, we added a new VST Synthesizer, and since then we've added support for popular .SFZ sound format as well as PG Music's Hi-Q sounds. Many sounds that have been developed with the .SFZ format are available on the internet, and are ready to play with Band-in-a-Box using this synth. Your existing Band-in-a-Box Hi-Q sounds will play using this synthesizer, so previous songs or styles you made will play with this new synth. This synth is installed with Band-in-a-Box, and is ready to play and does not require configuration.

Chord Builder has been enhanced with "Chord Theory" section. The Chord Theory section displays and suggests chords that are most popular in the current key. The top row is diatonic chords. Other rows add additional chords that are part of the key, such as Dominant 7th approach, Slash Chords, Parallel Minor, Diminished, and more. This allows you to quickly enter chords by clicking on the most common chords in the key. For example, if you stick to the top row (diatonic), the chord progression will be a typical song progression. Choosing from additional row will add variation and color to the progression. This is a fun, interactive way to enter and explore chord progressions, and learn music chord theory at the same time.

There are many RealDrums enhancements including selectable timebase (Half/Double/Triple-time), Single Drums, Multiple Drums/Percussions/Loops, and more.

- The Multi-Drums feature has been added. This feature allows you to put multiple drum/percussion parts, drum loops, UserTracks drums, and even RealTracks on the same Drums track, with volume mixer adjusting levels.
- Single Drums have been added. These are RealDrums that just have a single percussion instrument like tambourine, shaker, or bongos.
- Drums can have selectable timebase: Double-time (Cut-time), Half-time, or Triple-time. Timebase can be stored with song, style, or RealDrums.
- RealDrums can now be added to any track, not just the Drums track, so you can have more than one drums track. When there are multiple drums tracks in a song, they will be automatically called Drums 1, Drums 2 etc.
- RealDrums Shots/Pushes/Rests now work with style changes and frozen Drums track.
- The RealDrums Picker window now open up much faster despite having more entries. Previously, it took up to 5 seconds for the window to open on slower machines, but now, it open up in less than a second.

Tempo pitch shifting and tempo stretching has been greatly enhanced with the integration of the newest version of the world-leading Elastique (version 3, previously version 2). This allows higher quality and sound retains timbre with extreme tempo changes or transpositions. This works automatically.

12-Key "Woodshedding" RealTracks. Many people use the RealTracks feature in Band-in-a-Box to learn how to "play like the pros." This is because you can see notation, tab, on-screen guitar, and more as you hear the music. Now we've taken this to a higher level by providing some "12-Key" RealTracks that have been recorded in all 12 keys. In

previous versions, you might decide to learn to play by studying the parts played by the RealTracks artists, and watch the notation to do so. Many people have found this a great way to learn, but it had the following issues.

- Since RealTracks were based on only 5 keys, they were transposed much of the time, which would make the guitar part unplayable for a student in some cases.
- The tab/notation was good for guitar, but lacked some precision and graphical representation of bends, pull-offs, hammer-ons, and pull-offs.

So we have solved that by creating some Guitar RealTracks with:

- recording in all 12 keys. So you can see what a pro would play over an Ab chord, and you won't see them play on a G transposed up to an Ab,
- and carefully transcribed notation, with correct bend/hammer-ons, pull-offs, and slides.

So now you (we!) students have no more excuses! You can watch and learn from the pros!

We have made some of these for country guitar (Brent Mason), piano (Mike Rojas), and pedal steel (Eddy Dunlap).

For guitar, this means that they are typically generated with no transpositions on any chord so that you can learn by copying exactly what you see on the fretboard. In combination with another new feature we have (Hi-Q RealCharts and guitar display), this gives you great notation and guitar display.

Hi-Q Guitar RealCharts are available with highly accurate and readable notation, including new graphical markings for bends, slides, hammer-ons, and pull-offs. We have some amazing new RealTracks from Brent Mason, in 12-keys with Hi-Q notation showing exactly what is being played! To see these in action, load in one of the 12-key Hi-Q notation RealTracks by Brent Mason. You can also enter your own guitar notation using these features. Just right click on a note to set its properties to include bends, slides, hammer-ons, and pull-offs.

Song Titles Browser Window has been added. The popular Song Title feature, which allows you to type in the name of a familiar song and find a style with similar feel and tempo, has been enhanced with a dedicated Song Titles Browser window. This window allows you to browse and filter the huge list of over 8,000 popular song titles. You can, for example, filter the list by a certain artist, and then sort by tempo, key, feel, time signature, and more. Once you have found a song, pressing a button will take you to the StylePicker with the styles that best match the tempo, feel, and genre of the selected song title. For example, you can find all popular songs that are waltz in the Key of Eb, with a tempo slower than 100. This might be useful for making a medley or seeing a list of song titles that share the same key, tempo, and feel. We've also added over 500 new songs to the database, filling in some missing genres and new songs from 2016 as well as some classics.

VST sync has been enhanced. In mid 2016, we added much requested support for VSTs that require tempo information to sync to. This has been enhanced with support for time signature and tempo changes. Many VSTs like Addictive Drums or Rapid Composer need this tempo information to sync to Band-in-a-Box.

RealTracks have been enhanced.

- The Tempo Swap feature for RealTracks has been enhanced, and it happens more intelligently now. Since the tempo stretching has been improved, we have also widened the tempo range before a tempo swap to a new RealTracks would occur.
- In addition, new features discussed elsewhere have improved the sound of RealTracks.
 - Improved sound when stretching tempos or transposing using Elastique 3.
 - Natural Arrangement option. See description elsewhere.
 - 202 new RealTracks with version 2017!

UserTracks have been enhanced.

- UserTracks now support 3/4 waltz time signature. Just make a UserTracks as normal, and save the Band-in-a-Box song with your UserTracks in 3/4 (i.e. save using a waltz style).
- Rests now work with UserTracks. Shots and Holds now also rest instead of continuing to play. There are no changes to the UserTracks needed. Just add period(s) to chords, and the existing UserTracks will follow them. (Note: There is no specific support for shots or holds by UserTracks. They will just rest when these are encountered.)
- Timebase (Normal, Half-time, Double-time, or Triple-time) can be selected for any UserTracks from the UserTracks dialog or the track button right click menu.
- UserTracks can be made and preset to a timebase by the user.
- Option for no-transpose is now supported for UserTracks on any track.

- Option for ignoring slash notes like the “B” on a G/B chord (just play a “G” chord) is now supported for any UserTrack.
- Styles with UserTracks are now displayed in the StylePicker with the name of the UserTracks.

Notation has been enhanced.

- The Guitar Tab/Notation display has been enhanced. You can now enter and display bends, slides, hammer-ons, and pull-offs with notation graphics indicating these elements.
- The notation timeline is much more visible while editing, as it is a yellow wide transparent vertical line on the notation.
- A rapid notation entry mode has been added for piano and guitar music. To do this, open the Piano or Guitar window, use the new feature to have the right/left cursor keys set to the current notation position, and then click on the piano or guitar to enter notes. This is much faster than previous methods in many cases.
- Entry of Forced Accidentals is quicker now, without a pull-down list required.
- RealScore Chords font is now selectable on the Notation window fonts menu.
- BeStPlain chord font, which uses a triangle for major, a minus sign for minor, and a half or full circle for half or full diminished chords can now be used for chords in the Notation window.
- Music XML (notation export/import) has been enhanced. We’ve worked with Finale, GuitarPro, and Sibelius to enhance features and compatibility with Music XML. For example, Band-in-a-Box can now read/write more chord types to/from XML files, and import guitar tab, bends, hammer-ons, pull-offs, and slides from XML files.

The Chord Sheet and Layers have been enhanced.

- Right clicking in a layer now has a menu with options to change height of the layer, close layer(s), copy/cut/paste, etc.
- Normal chord display can be shown on the additional chord display layer.
- The “Concert Key” option has been added to display an additional chord display of the same chords transposed to a different key. So, for example, you can see two layers, one with concert chords and the other for Bb instruments.
- “Insert Bars” and “Delete Bars” have been added to the right click menu.
- Chords preview works faster with shift+return keys.

Natural Arrangements option has been added. If you give a pro musician a complicated chord progression with fancy extensions like C7b9b13 or Gm11, the musician may reinterpret these rather than playing them exactly as written. This can achieve a much better sounding arrangement because the musician has freedom to choose from similar chord extensions. Now you can get Band-in-a-Box to do the same thing; you can set this on a global basis (all songs, all tracks), song basis (current song, all tracks), or individual tracks (current song, specific track(s)).

Audio editing has been improved.

- There is a new dedicated [Edit] menu that gives you access to new audio editing features - silence, amplify, normalize, fade in, fade out, transpose, and scan for frequency. You can also access the new Settings dialog, which allows you to customize the appearance of the Audio Edit Window by choosing colors. You can change the quality setting of interpolation, or turn it off completely (quality vs. drawing speed). There is also an automatic feature to “auto cross-fade regions.” When a region of audio is being modified or replaced, the beginning and ending of the region will be cross-faded with the existing audio to make a smooth transition. This applies to Cut, Paste, Silence, Amplify, and Normalize.
- We have also added some handy features for stretching regions of audio. To use this feature, select a region of audio, then click & drag while holding the Command key. Clicking within the region and dragging to somewhere else within the region will stretch both halves of the region (one will become longer, and the other will become shorter). Clicking outside the region and dragging to somewhere in the region will shorten the region. Clicking within the region and dragging to somewhere outside the region will lengthen the region. These features can be useful for quantizing beats, or correcting mistakes in a recording.

A hot key has been added to loop the highlighted region.

Select a region on the Chord Sheet and press the [F10] key to play and loop the selected region.

StylePicker has been enhanced.

- You can quickly launch the StylePicker window by S+return shortcut keys.
- A scroll button has been added.

- There is now a volume control for audio demo, so if the demo is too loud/soft relative to your other music, you can independently control this.
- The Action button to perform new functions has been added.
- User Categories have been added.
 - Unlimited User Categories can be created by users or third parties, to list their styles in the StylePicker by choosing their category.
 - You can make your own User Category. Simply right click on the StylePicker, choose a name for your category, and then right click to add/remove styles to/from it.
- User Categories are analogous to playlists in a song player. You can create/edit them and choose to display only the styles from the category or all styles including the category styles that show with * asterisks.
- Prototype style support has been added. Select a style as a prototype, and the StylePicker will sort and filter by best to worst match of the prototype's tempo, feel, genre, time signature, and more.
- You can add a custom memo to a style by right clicking on the style name.
- Sorted display now says low to high or high to low.
- The Fav button has been replaced by the Action button.
- An instrument summary shows in the memo area.
- Styles with Loops or UserTracks are now displayed in the StylePicker with the name of the Loops or UserTracks.

Loops have been enhanced.

- Rests now work with Loops.
- Loops can be set to a timebase (normal, half-time, double-time, or triple-time).
- Loops can be combined with drums on the Drums track (Multi-Drums).

Tap tempo has been enhanced. Now, when you tap more than 4 times, the accuracy will improve (through averaging) and you can continue to tap until the target tempo has been reached.

Mixer has been enhanced with double click option to set the mixer values to defaults.

New track names are now listed instead of the old track names in some places.

An alert confirmation shows before transposing the Audio track when the user has transposed the song.

Introduction to Band-in-a-Box 2017

Let's take a closer look at the great new features in Band-in-a-Box 2017!

Improved GUI for Main Screen

The previous version of Band-in-a-Box (2016) had a large toolbar that was not configurable. We have redesigned the main screen with many requested improvements, including a new smaller footprint, configurable toolbars, a tabbed interface, the progress bar and more. The toolbar area is now 1/3 of the previous vertical height. All of the same buttons are available through the tabbed interface. Select a toolbar on the tabs and then the button you want to use. Re-order the buttons by drag and drop. Customize your own toolbar by adding any buttons in any order. Use the floating, movable, resizable mixer.

There are three modes for the toolbar.



You can switch modes using the Mode Selector buttons at the top left of the screen.

The modes are:

1. New, smaller, configurable toolbar with tabbed interface.



2. Old, taller toolbar, with fixed on-screen Mixer. This is useful for people with hi-res screens.



3. **DAW mode.** This makes a small screen, always on top. This is useful for drag and drop of files to your favorite DAW.

The Progress Bar has been added.



This bar displays a timeline for the current song.

The current time is marked with a gray vertical line. You can click on the bar to move the current time to that point.

Part markers are marked with colored (blue, green, etc.) vertical lines.

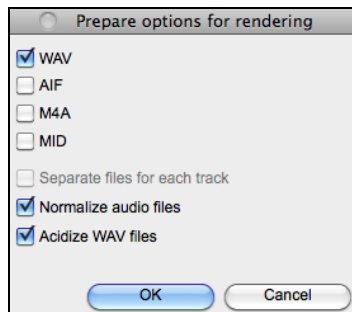
The beginning of each chorus is marked with outlines.

You can double click on the bar to start playback from that point.

The Drop Station now has an additional drop target, labeled + button, to allow a configurable rendering.



When you drop to the [+] button, you are presented with a dialog, where you can choose a file format and other render options (acidize, normalize, and separate tracks).



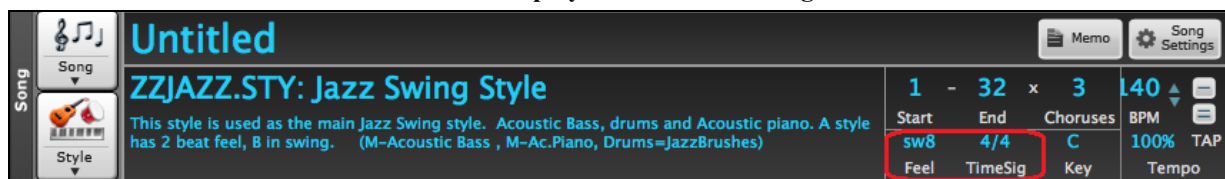
You can choose a format (WAV, M4A, AIFF, or MID) of the file.

When you have dragged the Master radio button, you can select the “Separate files for each track” option.

If “Normalize audio files” is selected, the file will be normalized. Normalizing boosts the volume to a maximum level without distortion. Most professional music tracks are normalized.

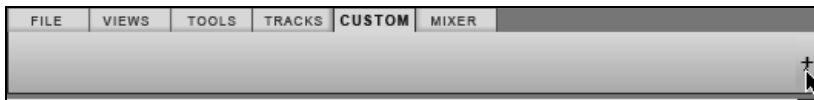
If you want to add ACID information (tempo, key, and time signature) to the WAV file, check the “Acidize WAV files” option.

The title area of the main screen has a new display for feel and time signature.



In the small toolbar mode, the CUSTOM tab lets you select and add buttons in the order that you want.

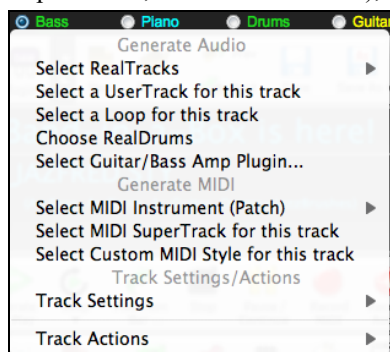
First, click on the [+] button on the right to open a palette of buttons.



Then, while holding down the **Command** key, drag buttons around to add, remove, or set the order.



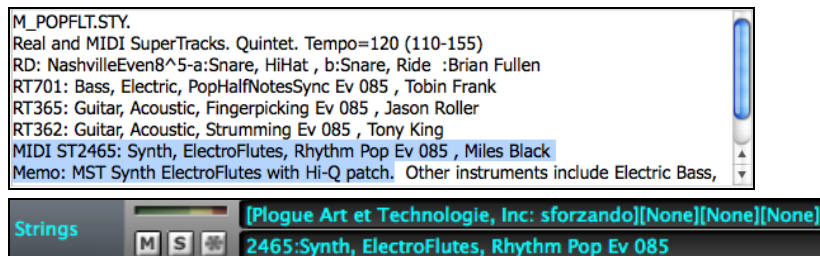
The menu for the individual tracks, accessed from the track radio buttons or the Mixer, has been reorganized into groups allowing easier selection of track types: audio (RealTracks, UserTracks, Loops) or MIDI (MIDI SuperTracks, classic MIDI tracks), and track settings/actions.



sforzando SFZ Synth

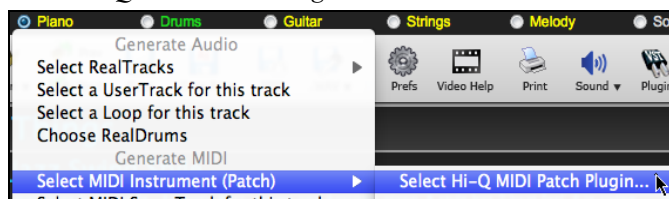
In mid 2016, we added a new VST Synthesizer, and since then we added support for popular .SFZ sound format as well as PG Music's Hi-Q (High Quality) sounds. Many sounds that have been developed with the .SFZ format are available on the internet, and are ready to play with Band-in-a-Box using this synth. Your existing Band-in-a-Box Hi-Q sounds will play using this synthesizer, so previous songs or styles you made will play with this new synth. This synth is installed with Band-in-a-Box, and is ready to play and does not require configuration.

Most of the interaction between Band-in-a-Box and the sforzando synth will be behind-the-scenes, so you don't need to do anything. Just "pick a style and press play" as usual. This is because the styles that need to use the synth are coded to do so in the style, using the Hi-Q sound.

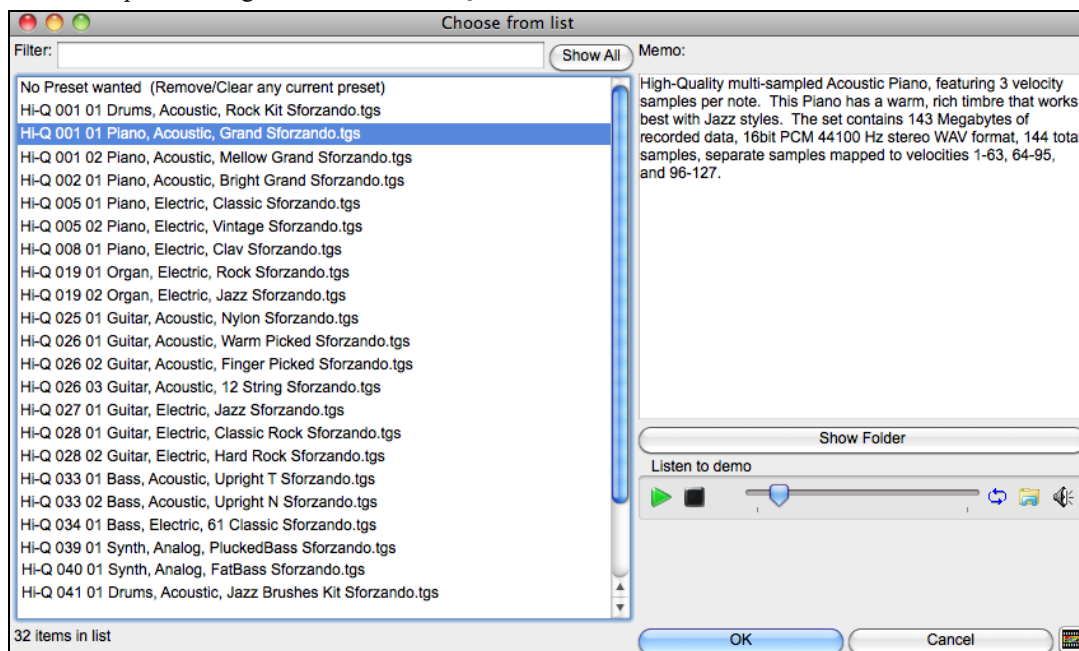




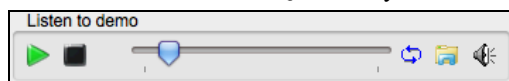
If you want to add a specific Hi-Q sound, right click on the track button and go to *Select MIDI Instrument (Patch)* | *Select Hi-Q MIDI Patch Plugin*.



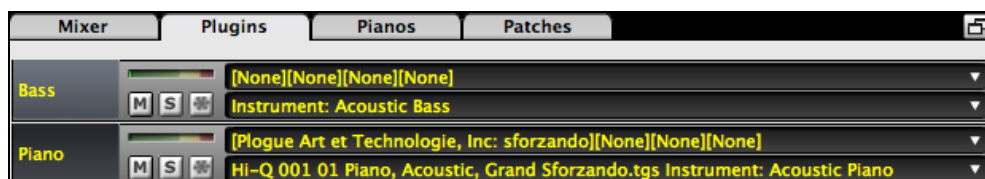
This will open a dialog with available Hi-Q sounds.



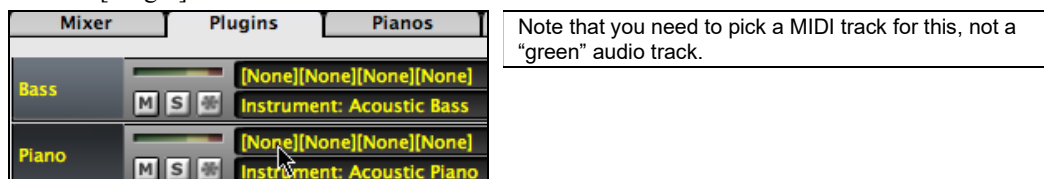
You can audition the Hi-Q sound by double clicking on the list or using the media player control.



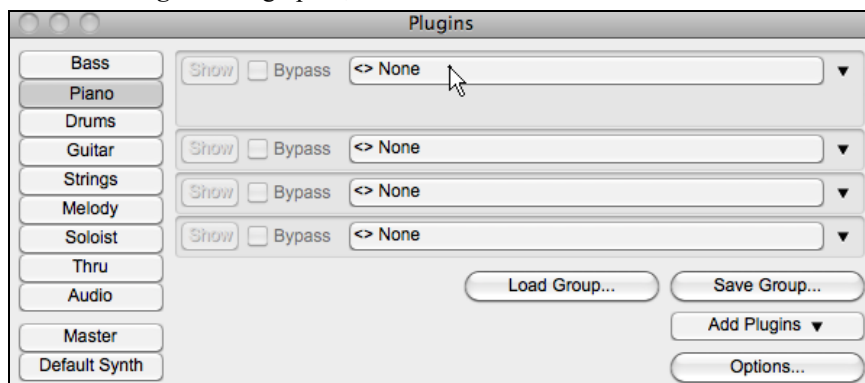
When you make a selection and press [OK], sforzando will be loaded with the selected Hi-Q sound.



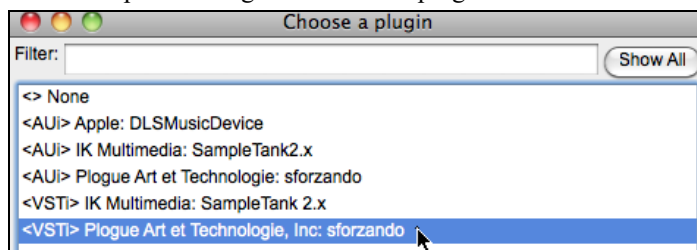
You can also use a custom sound such as an .SFZ sound that you have acquired. To do this, click on [None] in the Mixer's [Plugin] tab.



When the **Plugins** dialog opens, click on the first slot.



This will open a dialog with available plugins. Select "<VSTi> Progue Art Technologie, Inc: sforzando" from the list.



Then, select a Hi-Q sound that you want to use for the selected MIDI track.

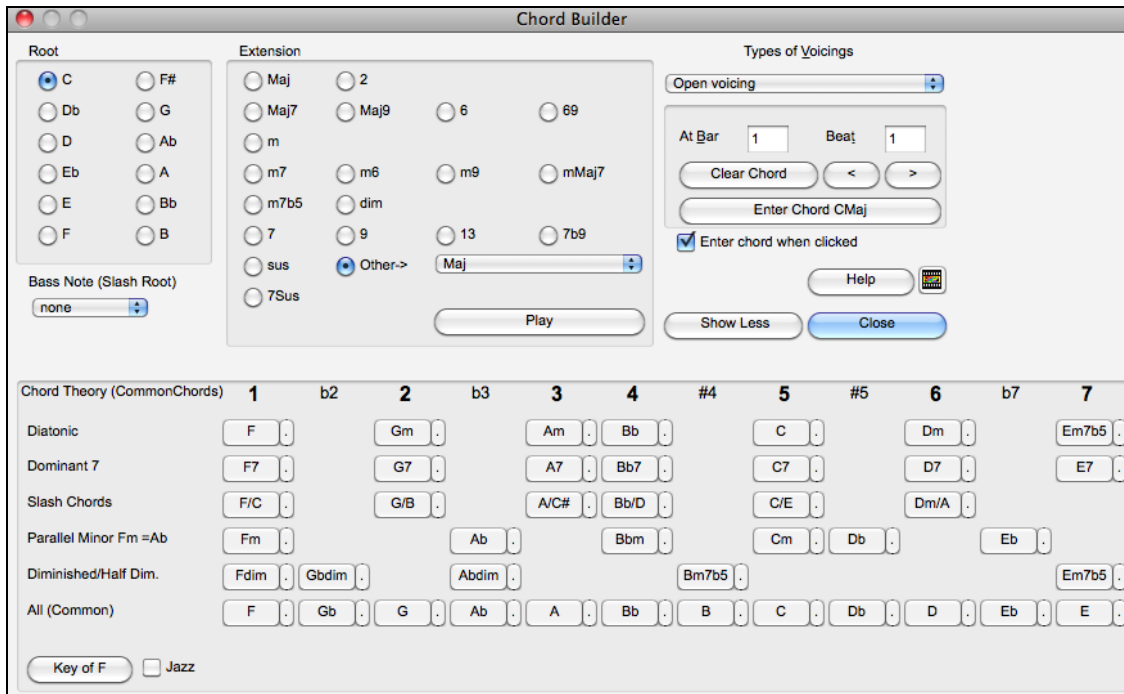


Chord Builder Enhanced with “Chord Theory” Section



Show More

Pressing the [Show More] button in the **Chord Builder** will open the Chord Theory section.



The Chord Theory section displays and suggests chords that are most popular in the current key. The top row is diatonic chords. Other rows add additional chords that are part of the key, such as Dominant 7th approach, Slash Chords, Parallel Minor, Diminished, and more. This allows you to quickly enter chords by clicking on the most common chords in the key. For example, if you stick to the top row (diatonic), the chord progression will be a typical song progression. Choosing from additional row will add variation and color to the progression. This is a fun, interactive way to enter and explore chord progressions, and learn music chord theory at the same time.

For example, if you are in the key of F, the top row shows the most common chords in the key of F, which are the diatonic chords. You can just click on chords on this row to enter your chord progression using the most popular chords. Lower rows have additional chords in the key of F, like G7, A7, etc.

You can enable the “Jazz” checkbox to show jazz chords (e.g. sevenths like Maj7) instead of pop chords (e.g. triads like C).

F	Gm	Am	Bb	C	Dm	Em7b5	(in pop mode)
FMaj7	Gm7	Am7	BbMaj7	C7	Dm7	Em7b5	(in jazz mode)

Drums Track Enhancements

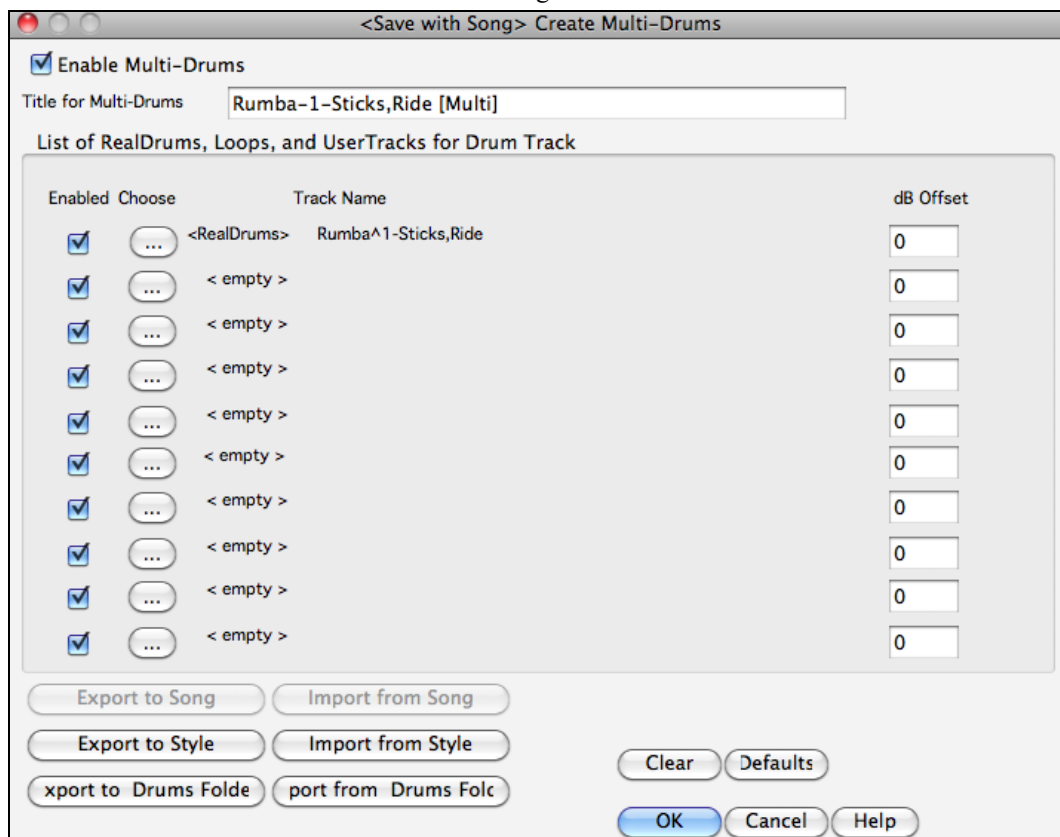
There are many RealDrums enhancements including selectable timebase (half/double/triple-time), Single Drums, Multiple Drums/Percussions/Loops, and more.

The Multi-Drums feature has been added.

This feature allows you to put multiple drum/percussion parts, drum loops, UserTracks drums, and even RealTracks on the same Drums track, with volume mixer adjusting levels. For example, you can add single drums instruments (e.g. Tambourine and Shaker), a bass drum loop, and/or UserTracks drums to BossaBrushes Drums track. To do this, click on the Drums track button and go to *Multi-Drums | Edit-Multi Drums for this song*.

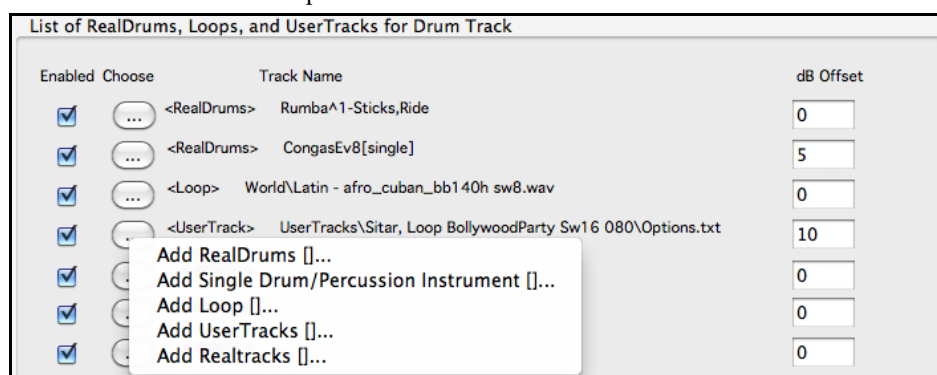


You will then see the **Create Multi-Drums** dialog.



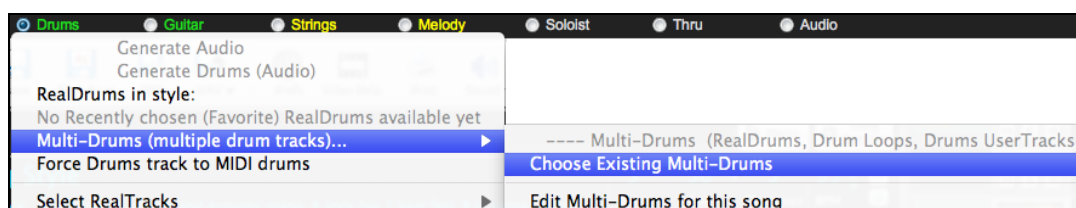
☒ **Enable Multi-Drums** Make sure that you enable the “Enable Multiple Drums” checkbox.

To add drums, click on the [...] button on an unused slot. This will show you a menu where you can choose a second RealDrums, single drum/percussion (e.g. tambourine), loop, UserTracks, or RealTracks. You can adjust volume for each with the “dB Offset” option.

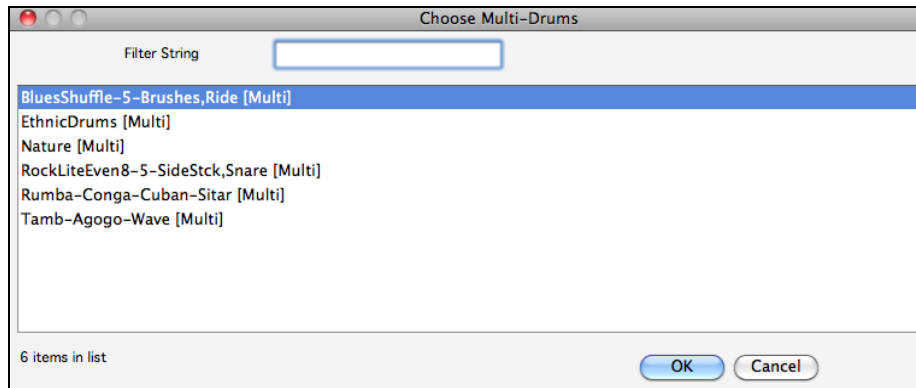


Title for Multi-Drums: **Rumba-Conga-Cuban-Sitar [Multi]** Type a title for the Multi-Drums and press the [OK] button.

If you want to use a Multi-Drums that you have already made, select the *Choose Existing Multi-Drums* menu option from the Drums track button menu.

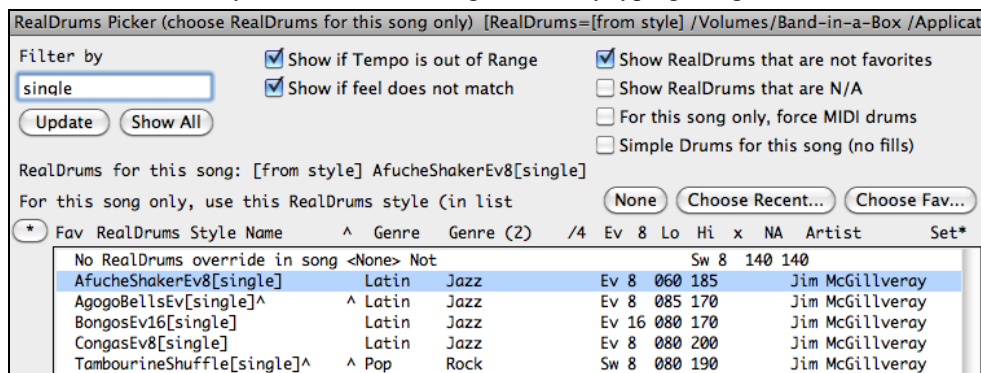


This will open a list of pre-made Multi-Drums.

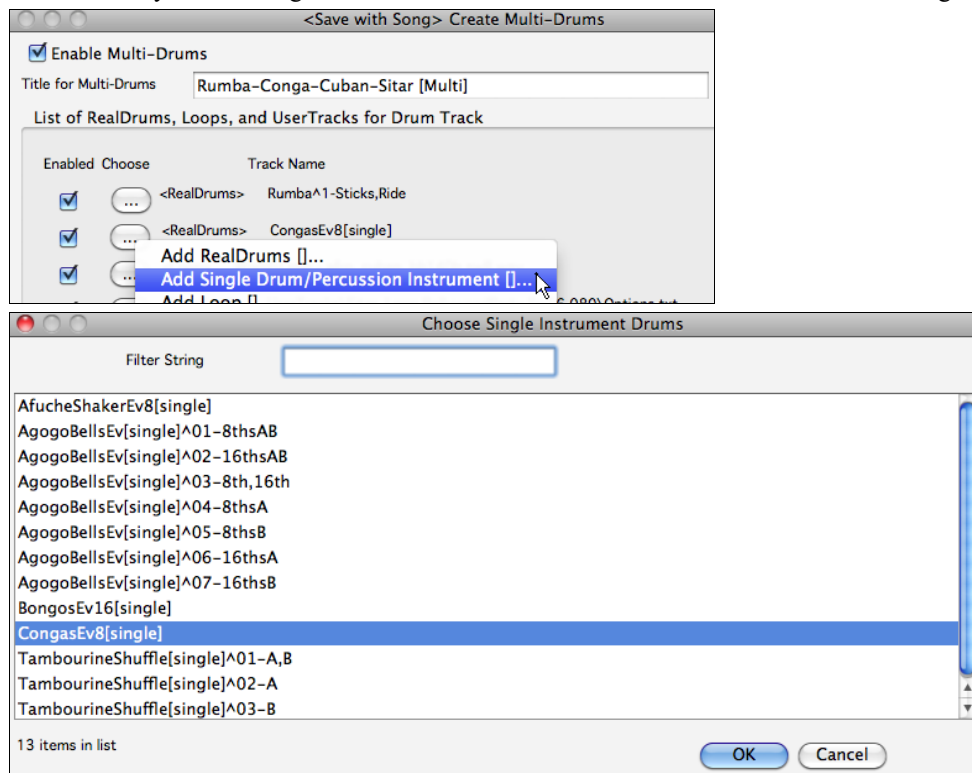


Single Drums have been added.

These are RealDrums that just have a single percussion instrument like tambourine, shaker, or bongos. In the **RealDrums Picker**, you can search for single drums by typing “single” in the text filter.



You can easily add the single drums to Multi-Drums in the **Create Multi-Drums** dialog.



Drums can have selectable timebase: double-time (cut-time), half-time, or triple-time.

For example, if you have:

- an even 16ths Folk drums track at tempo 90, then you can choose Half-Time, and it will play even 8 feel with a style at tempo 180.
- an even 8 feel style at tempo 180, then you can choose Double-Time, and it will play at tempo 90 (Cut-Time) even 16ths feel.
- a fast waltz style at tempo 150, then you can choose Triple-Time, and it will play with a slow 4/4 style at tempo 50, which gives a triplet 12/8 feel.

Timebase can be stored with song, style, or RealDrums.

There are some demo songs in the Applications/Band-in-a-Box/RealTracks – Demos/RealDrums Timebase Demos folder.



_IMPROV Demo - Improvised Half-Time Folk.SGU: This folk song, which is in C and focuses on simple triads, features RealDrums (Spoons) playing in half-time over a fast tempo. A strummed acoustic guitar and baby bass round out the ensemble and create the sound of a few musicians who picked up what they had lying around.

_MARCHON Demo - March On - Determined Country.SGU: This song combines slow guitars with energetic RealDrums playing in double-time. The RealDrums propel two rhythm electric guitars, a spaghetti western baritone guitar, an electric bass, and a gentle synth pad. It is in Gm at 65bpm and plays a combination of triads and 7ths.

_REGGAEB Demo - Modern Reggae in Half Time.SGU: This modern reggae/R&B song, which is in E minor and uses simple triads, features half-time RealTracks (two electric guitars playing different patterns and an electric bass) and RealDrums playing over a quick tempo.

_SAMBADT Demo - Samba Double Time.SGU: This upbeat Samba song, which plays 7th chords in C at 95 bpm, features several Latin instruments in double-time, playing over a much lower tempo than you'd expect. The instruments include an acoustic bass, RealDrums, an acoustic guitar playing an energetic lead, and a piano.

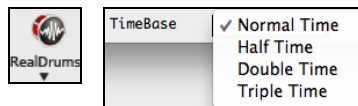
_WESTWLZ Demo - Country Waltz in Triple Time.SGU: This fast country waltz isn't actually fast; it's a slow 12/8 song! It sounds fast because it uses RealTracks and RealDrums that are playing waltzes and set to triple time. Instruments include two acoustic guitars, an acoustic bass, a fiddle in the background, and RealDrums. The song uses simple triads in E at 50 bpm.

To select a timebase for the current song,

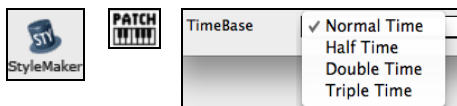
- right click on the Drums track button, go to *Track Settings* | *Track Timebase*, and click a timebase.



- or use the “Timebase” option in the **RealDrums Picker**.



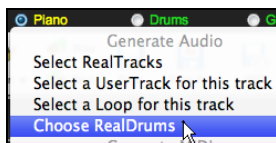
To select a timebase for styles, go to the **StyleMaker**, open the **Misc. Style Setting** dialog, and use the “Timebase” option.



If the RealDrums is named with the timebase appended, it will function in that timebase. For example, “BossaBrushes” is a normal Ev8 timebase, but “BossaBrushes [Double-Time]” would play this in a Cut-Time Ev16 feel.

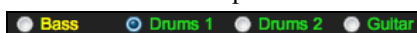
RealDrums can be added to any track, not just the Drums track, so you can have more than one drums track.

To do this, right click on the track radio button and select *Choose RealDrums* from the menu.



For example, to add drums to the Piano track, click on the Piano track button and select the *Choose RealDrums* menu item. When the **RealDrums Picker** opens, select a RealDrums style and press the OK button. You will then have two Drums tracks.

When there are multiple drums tracks in a song, they will be automatically called Drums 1, Drums 2 etc.



RealDrums Shots/Pushes/Rests now work with style changes and frozen Drums track.

No action is needed for this to work. Just add period(s) to chords, and the Drums track will follow them.



The RealDrums Picker window now open up much faster despite having more entries.



Previously, it took up to 5 seconds for the window to open on slower machines. Now, it open up in less than a second.

Pitch Shifting and Tempo Stretching Enhancement

Tempo pitch shifting and tempo stretching has been greatly enhanced with the integration of the newest version of the world-leading Elastique (version 3, previously version 2). This allows higher quality, and sound retains timbre with extreme tempo changes or transpositions. You do not need to configure this, as this works automatically.

12-Key “Woodshedding” RealTracks

Many people use the RealTracks feature in Band-in-a-Box to learn how to “play like the pros.” This is because you can see notation, tab, on-screen guitar, and more, as you hear the music. Now we’ve taken this to a higher level by providing some “12-Key” RealTracks that have been recorded in all 12 keys. In previous versions, you might decide to learn to play by studying the parts played by the RealTracks artists, and watch the notation to do so. Many people have found this a great way to learn, but it had the following issues.

- Since RealTracks were based on only 5 keys, they were transposed much of the time, which would make the guitar part unplayable for a student in some cases.
- The tab/notation was good for guitar, but lacked some precision and graphical representation of bends, pull-offs, hammer-ons, and pull-offs.

So we have solved that by creating some Guitar RealTracks with:

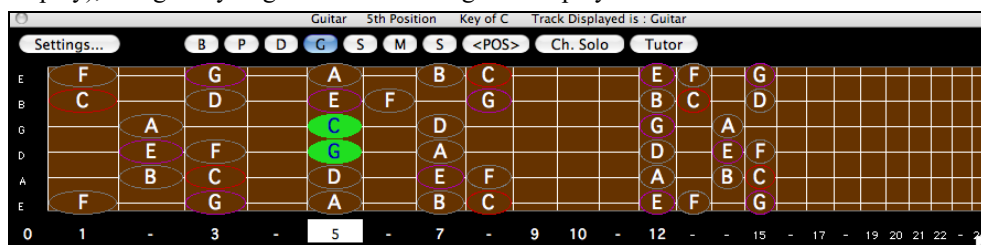
- recording in all 12 keys. So you can see what a pro would play over an Ab chord, and you won’t see them play on a G transposed up to an Ab,
- and carefully transcribed notation, with correct bend/hammer-ons, pull-offs, and slides.

So now, you (we!) students have no more excuses! You can watch and learn from the pros!

We’ve made some of these for country guitar (Brent Mason), piano (Mike Rojas), and pedal steel (Eddy Dunlap).

Name	GM	Type	Feel	Tempo	Genre	#	NA	Set*	St	Nt	Artist
Piano, Acoustic, Rhythm TrainBeatMike12-key Ev16 090	1	Rhythm	Ev	90	Country	2778	254	St	N		Mike Rojas
Pedal Steel, Background TrainBeatEddy12-key Ev16 090	28	Background	Ev	90	Country	2777	254	Mn	N		Eddy Dunlap
Guitar, Electric, Soloist CountryPopBrent12-key Ev 085	28	Soloist	Ev	85	Country,Pop	2829	254	Mn	Gt		Brent Mason
Guitar, Electric, Soloist TrainBeatBrent12-key Ev16 090	28	Soloist	Ev	90	Country	2828	254	Mn	Gt		Brent Mason

For guitar, this means that they are typically generated with no transpositions on any chord so that you can learn by copying exactly what you see on the fretboard. In combination with another new feature (Hi-Q RealCharts and guitar display), this gives you great notation and guitar display.

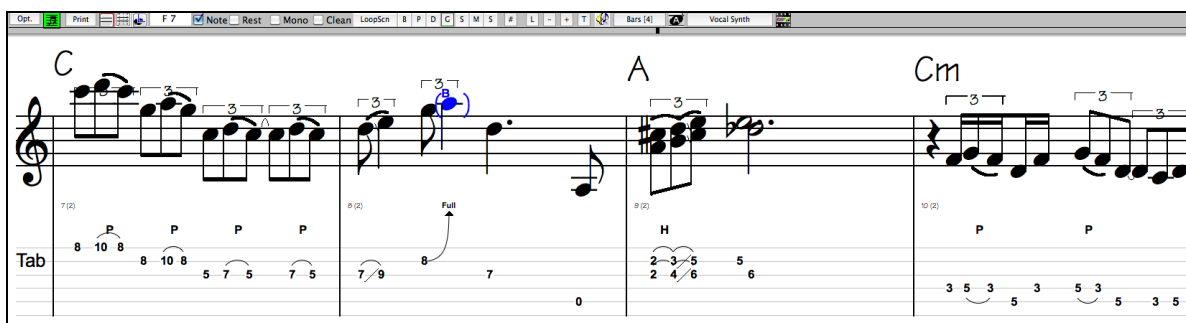


Hi-Q Guitar RealCharts

Hi-Q Guitar RealCharts are available with highly accurate and readable notation, including markings for bends, slides, hammer-ons, and pull-offs. We have some amazing new RealTracks from Brent Mason, in 12-Keys with Hi-Q notation showing exactly what is being played!

To see these in action, load in one of the 12-Key Hi-Q notation RealTracks by Brent Mason.

Name	GM	Type	Feel	Tempo	Genre	#	NA	Set*	St	Nt	Artist
Guitar, Electric, Soloist CountryPopBrent12-key Ev 085	28	Soloist	Ev	85	Country,Pop	2829	254	Mn	Gt		Brent Mason
Guitar, Electric, Soloist TrainBeatBrent12-key Ev16 090	28	Soloist	Ev	90	Country	2828	254	Mn	Gt		Brent Mason

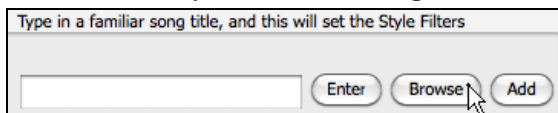


You can also enter your own guitar notation using these features. Just right click on a note to set its properties to include bends, slides, hammer-ons, and pull-offs.

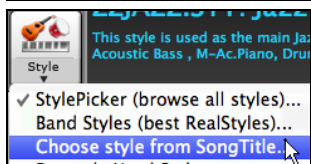
Song Titles Browser

The popular Title feature, which allows you to type in the name of a familiar song and find a style with similar feel and tempo, has been enhanced with a dedicated **Song Titles Browser** window. This window allows you to browse and filter the huge list of over 8,000 popular song titles. You can, for example, filter the list by a certain artist, and then sort by tempo, key, feel, time signature, and more. Once you have found a song, pressing a button will take you to the StylePicker with the styles that best match the tempo, feel, and genre of the selected song title. For example, you can find all popular songs that are waltz in the Key of Eb, with a tempo slower than 100. This might be useful for making a medley or seeing a list of song titles that share the same key, tempo, and feel. We've also added over 500 new songs to the database, filling in some missing genres and new songs from 2016 as well as some classics.

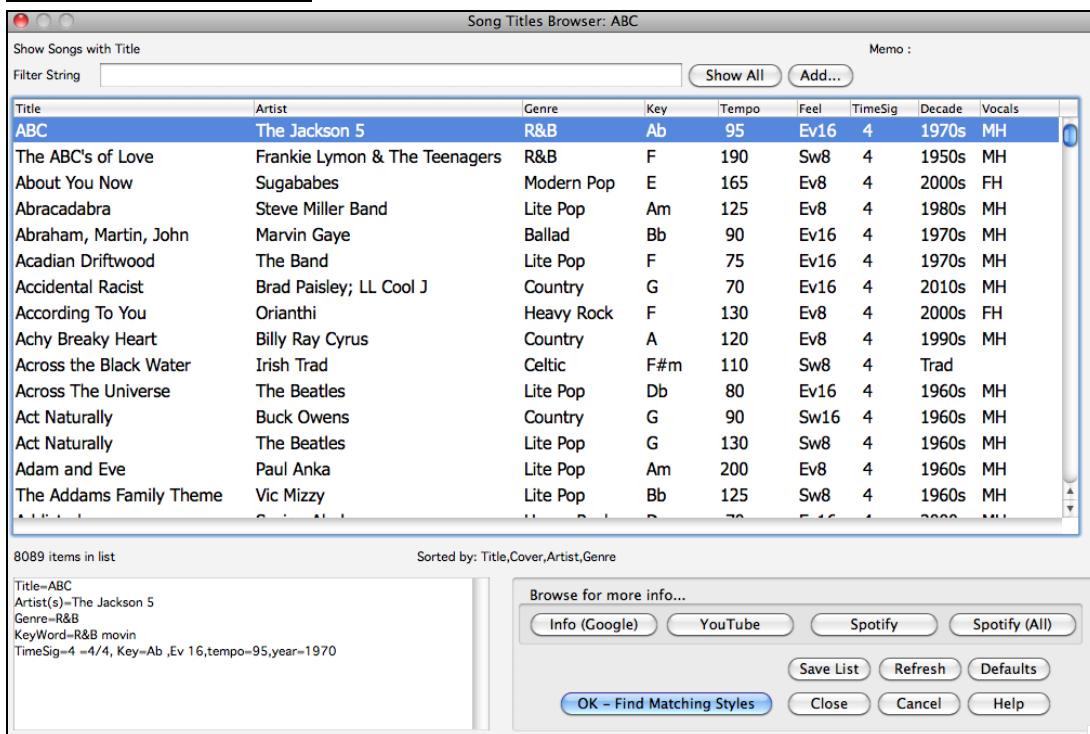
There are two ways to launch the **Song Titles Browser** window.



If the **StylePicker** window is already open, you can press the **[Browse]** button at the top right of the window.



From the main screen, click on the **[Style]** button on the toolbar and select the *Choose style from Song Title* menu item.



There are Title/Artist/Genre/Key/Tempo/Feel/TimeSig/Decade/Vocals columns. You can sort the list by any column.

Title	Artist	Genre	Key	Tempo	Feel	TimeSig	Decade	Vocals
-------	--------	-------	-----	-------	------	---------	--------	--------

Title: This shows you the song title.

Artist: These are the artist or artists most commonly associated with the song.

Genre: This is the musical genre that the song it typical played in.

Key: This is the song key that is usually associated with the song.

Tempo: This is a typical tempo for the song.

Feel: This shows you if the song is Even or Swing, and 8th or 16th cut-time.

Decade: This tells you the decade that the song is from.

Vocals: Typical vocals are shown: (M)ale/(F)emale, (H)igh/(L)ow voice.

You can type a text filter, and the list will be restricted to the songs that contain that keyword.

Show Songs with Title

Filter String:

Memo :

Title	Artist	Genre	Key	Tempo	Feel
The ABC's of Love	Frankie Lymon & The Teenagers	R&B	F	190	Sw8
Addicted To Love	Robert Palmer	Medium Rock	A	110	Ev8
After the Love Has Gone	Earth, Wind & Fire	Ballad	F	60	Ev1
Ain't Gone 'N' Give up on Love	Stevie Ray Vaughan and Double Trouble	Blues	Ab	50	Sw8
Ain't No Love In The Heart Of The City	Bobby "Blue" Bland	R&B	Am	80	Ev1
Ain't No Love (Ain't No Use)	Sub Sub; Melanie Williams	Funk	Bbm	130	Ev8
Ain't Talkin' 'bout Love	Van Halen	Heavy Rock	Abm	140	Ev8
Ain't That Love	Ray Charles	R&B	Bb	120	Sw8
All for Love	Bryan Adams, Rod Steward & Sting	Ballad	D	75	Ev1
All In Love Is Fair	Stevie Wonder	Ballad	C#m	65	Ev1
All I Wanna Do Is Make Love to You	Heart	Medium Rock	G	105	Ev8
All My Love	Led Zeppelin	Medium Rock	Am	90	Ev1
All Out of Love	Air Supply	Ballad	C	55	Ev1
All the Love	The Outfield	Medium Rock	E	125	Ev8

Title=Goin' Home
Artist(s)=Fats Domino
Genre=Blues
KeyWord=Saxophone solo
TimeSig=4 =4/4, Key=Eb ,Sw 8 ,tempo=95,year=1950

This area shows a summary of the selected song title.

Browse for more info...

These buttons will launch the internet browser and let you browse for more info for the selected song or listen to the song.

If the list does not contain a song that you are looking for, press the **[Add]** button. This will launch the internet browser and open the PG Music Forum page where users discuss about the song titles database. You can post a request to add the song to the database.

Once you have found a song, press the **[OK - Find Matching Styles]** button. This will take you to the **StylePicker** window with styles that best match the tempo, feel, and genre of the selected song title.

Style Filter by:

Filter String:

☐ Include Similar

Blues 4/4 Sw8 95 Type Other

	TSig	EvSw	Tempo	Long Name	Genre	Group	Date	Set#	...
_RCKBLSS	R	4/4	sw8	85	Rockabilly Blues	Country	Country	2014-12	RT 222 4
_FEDORA	R	4/4	sw8	85	Fedora Slow Organ n Piano Blues	Blues	Pop	2016-11	RT 267 4
_LAWLESS	R	4/4	sw8	110	Lawless Country Boogie Swing	Country	Country	2016-07	Xtra PAK 6
_TBLZSEV	R	12/8	sw8	85	Slow 12/8 Blues w/ Vintage Piano	Blues	Pop	2014-10	RT 211 5
_UVRAYS	R	4/4	sw8	110	UV Rays Cali Pop with Tambourine	Blues	Pop	2016-11	RT 276 5
_HBSS110	R	4/4	sw8	110	Slow Country Boogie w/ Simple Held Bass	Country	Country	2015-11	RT 234 5
_RCKBLSL	R	4/4	sw8	85	Rockabilly Wasteland	Country	Country	2014-12	RT 222 4
_CBOOGIM	R	4/4	sw8	110	Medium Country Boogie w/ Piano	Country	Country	2012-07	RT 167 5
_B3THREE	R	4/4	sw8	85	Jazz Swing B3 w Bass and Drums	Blues	Pop	2016-11	Bonus 3
_128P50S	R	12/8	sw8	85	50's 12/8 Pop	Lite Pop	Pop	2015-11	RT 228 5
_MONDAY	R	12/8	sw8	65	Slow Swing 8ths Blues	Blues	Pop	2009-02	RT 30 4
_AcBlz2	R	12/8	sw8	65	Slow Blues	Blues	Pop	2008-12	RT 30 4

VST Sync Enhancement

In mid 2016, we added much requested support for VSTs that require tempo information to sync to. This has been enhanced with support for time signature and tempo changes. Many VSTs like Addictive Drums or Rapid Composer need this tempo information to sync to Band-in-a-Box. There is nothing for you to do to enable this feature. Just choose the VST that you want to use.

RealTracks Enhancements

The Tempo Swap feature for RealTracks has been enhanced, and it happens more intelligently now.

Since the tempo stretching has been improved, we have also widened the tempo range before a tempo swap to a new RealTracks would occur.

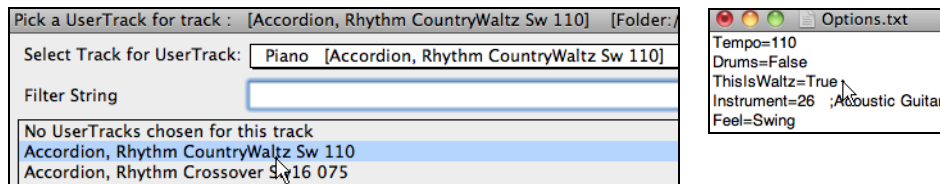
In addition, new features discussed elsewhere have improved the sound of RealTracks.

- Improved sound when stretching tempos or transposing using Elastique 3.
- Natural Arrangement option. See [description elsewhere](#).
- 202 new RealTracks with version 2017!

UserTracks Enhancements

UserTracks now support 3/4 waltz time signature.

Just make a UserTracks as normal and save the Band-in-a-Box song with your UserTracks in 3/4 waltz time signature (i.e. save using a waltz style). Make sure that the options.txt file in the folder says “ThisIsWaltz=true.”



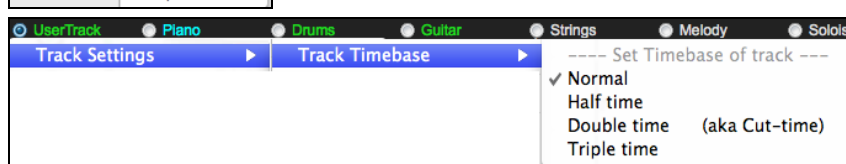
Rests now work with UserTracks. Shots and Holds also rest instead of continuing to play.

There are no changes to the UserTracks needed. Just add period(s) to chords, and the existing UserTracks will follow them. (Note: There is no specific support for shots or holds by UserTracks. They will just rest when these are encountered.)



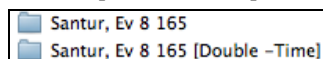
Timebase (normal, half-time, double-time, or triple-time) can be selected for any UserTracks.

To do this, use the “Timebase” option in the **Pick a UserTrack** dialog, or click on the track button on the main screen and select *Track Settings* | *Track Timebase* from the menu.



UserTracks can be made and preset to a timebase by the user.

For example, if you have a UserTracks in Ev 8 called “Santur,” you can clone the folder and rename the cloned one as “Santur [Double-Time].” Then it will play in Double-Time Ev 16 half of the tempo.



Option for no-transpose is now supported for UserTracks on any track.

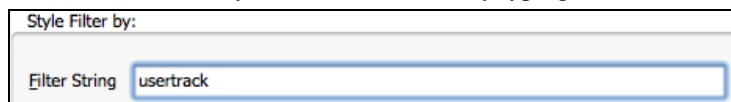
☒ **Avoid transpositions in RealTracks** This is set in the **Song Settings** dialog.

Option for ignoring slash notes like the “B” on a G/B chord (just play a “G” chord) is now supported for any UserTrack.

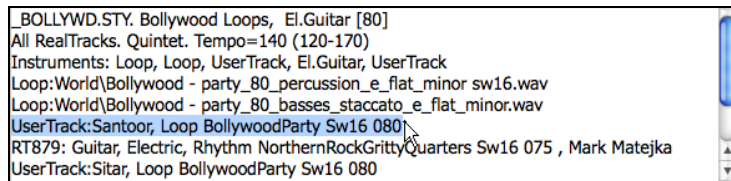
☒ **Ignore Slash Root of Slash Chords (eg C/E), except Bass Track** This is also set in the **Song Settings** dialog.

Styles with UserTracks are now displayed in the StylePicker with the name of the UserTracks.

You can search for styles with UserTracks by typing “usertrack” in the text filter.



You will then see the name of the UserTracks in the memo area.



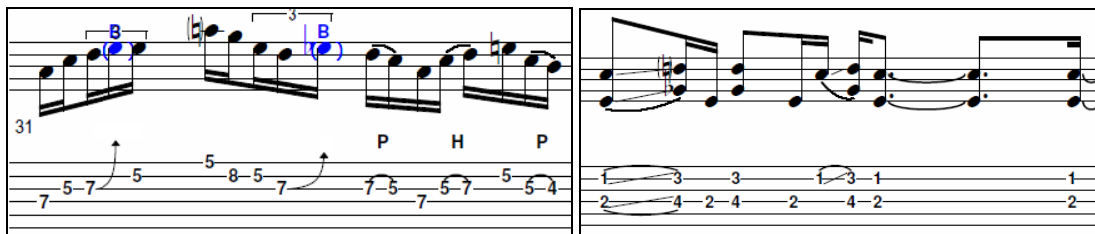
Note: You would need to do a one-time slow rebuild to update the StylePicker to show this. If you are still missing some styles IDs as UserTracks, try quitting the program and erasing Applications/Band-in-a-Box/data/User_stylz1.bin and then booting Band-in-a-Box to do a slow rebuild.

Notation Enhancements

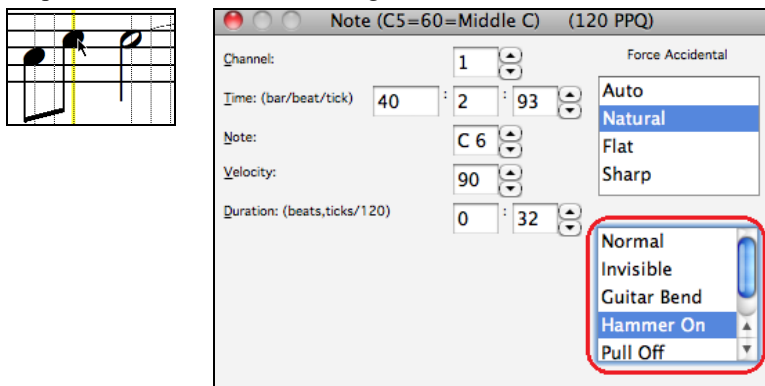
The Guitar Tab and Notation display has been enhanced.

You can now enter and display bends, slides, hammer-ons, and pull-offs with notation graphics indicating these elements.

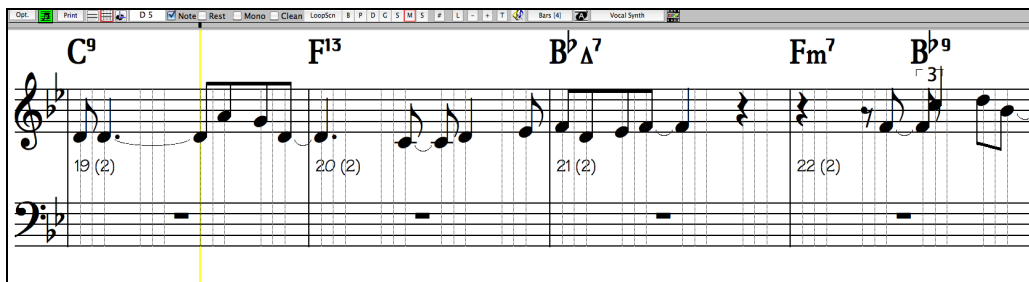
You can import these from Music XML files.



To enter any of these elements, right click on a note in the Editable Notation window. Then, select an element from the dropdown menu in the **Note** dialog.



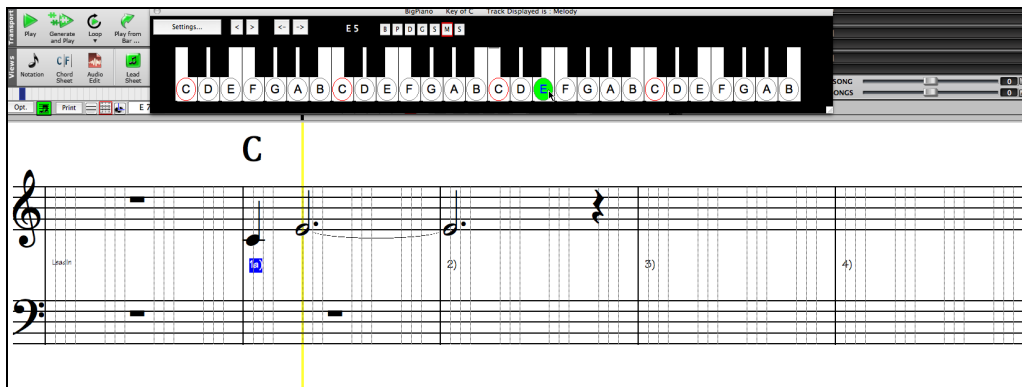
The notation timeline is much more visible while editing, as it is a yellow wide transparent vertical line on the notation.



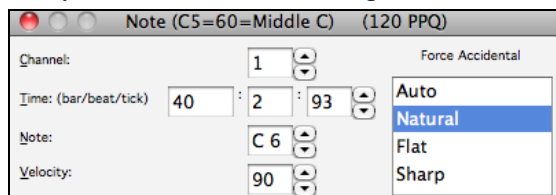
The right/left cursor keys move the timeline by an 8th if the current song's beat resolution is straight. They move by a peg if the beat resolution is swing since a peg is an 8th note triplet. If a beat has micro-pegs, then cursor keys move by 1 peg.

A rapid notation entry mode has been added for piano and guitar music.

To do this, open the Piano or Guitar window, use the new feature to have the right/left cursor keys set to the current notation position, and then click on the piano or guitar to enter notes. This is much faster than previous methods in many cases.

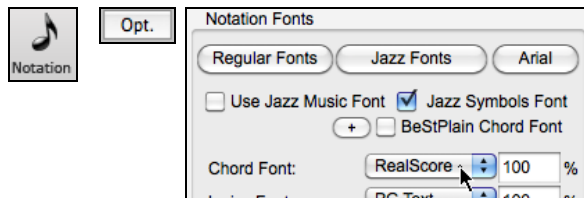


Entry of Forced Accidentals is quicker now, without a pull-down list required.



You can select an option from the list box that is always visible in the **Note** dialog.

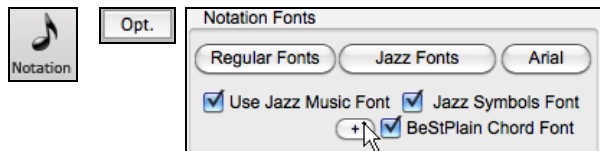
RealScore Chords font is now selectable on the Notation window fonts menu.



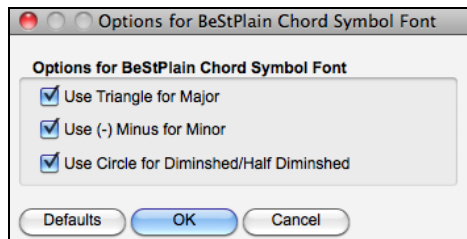
BeStPlain chord font can now be used for the Notation window.

In 2016, we added the BeStPlain chord font, which uses a triangle for major, a minus sign for minor, and a half or full circle for half or full diminished chords. Now you use this font for the Notation window.

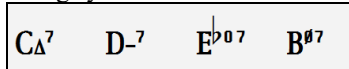
Go to the **Notation Windows Options** dialog and enable the “BeStPlain Chord Font” checkbox.



The [+] button beside this checkbox will open the dialog with options, which control display of symbols for the major, minor, half-diminished, or diminished chords.



Using symbols:



Without symbols:



Music XML (notation export/import) has been enhanced.

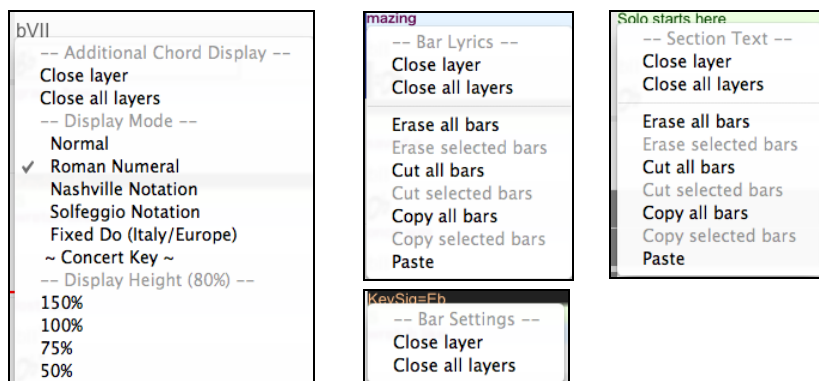
We've worked with Finale, GuitarPro, and Sibelius to enhance features and compatibility with Music XML. For example, Band-in-a-Box can now read/write more chord types to/from XML files, and import guitar tab, bends, hammer-ons, pull-offs, and slides from XML files.

Summary of XML Enhancements:

- Guitar tab, bends, hammer-ons, and pull-offs can be imported.
- When exporting chords to XML, the chord format written to the XML is now more compatible with other major notation software.
- Exporting of more complicated chord types has been improved.
- When importing XML, beats containing triplets will automatically be individually set to triplet resolution when appropriate. If the song contains more than 20 % triplets, the overall resolution in notation window will also be set to triplet resolution.
- Exporting of 8th note triplets to XML has been improved. The 8th note triplets that involve a rest are now being exported to XML.
- When importing XML, double sharps/flats in XML will now be converted to a compatible single flat or sharp accidental so that the correct pitch is imported into Band-in-a-Box.

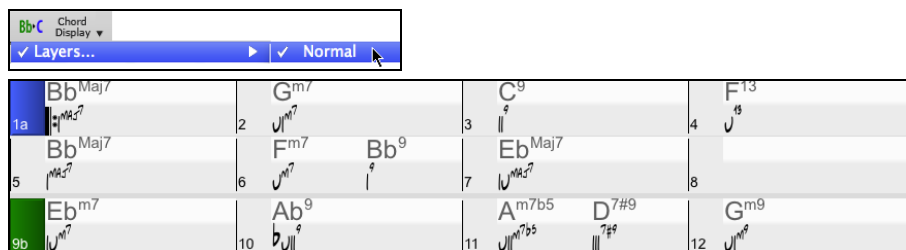
Chord Sheet and Layers Enhancements

Right clicking in a layer now has a menu with options to change height of the layer, close layer(s), copy/cut/paste, etc.

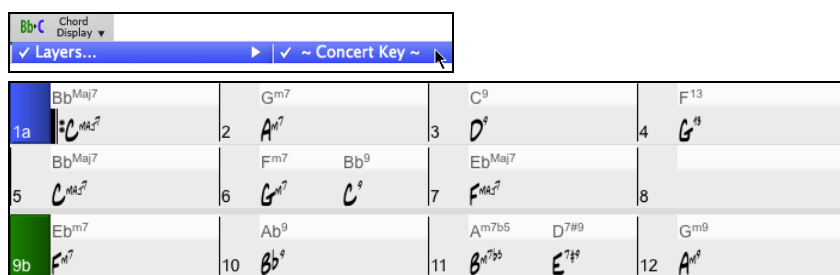


Normal chord display can be shown on the additional chord display layer.

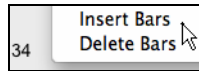
Previously you could not select Normal for the additional chord display layer. Now you can, for example, see the Roman Numeral on the main, and the Normal chord above it.



The “Concert Key” option has been added to display an additional chord display of the same chords transposed to a different key. So, for example, you can see two layers, one with concert chords and the other for Bb instruments.



“Insert Bars” and “Delete Bars” have been added to the right click menu.



These commands will let you insert or delete a specific number of bars at the current bar.

Chords preview works faster with shift+return keys.

Enter a chord in the Chord Sheet and hit the **shift+return** keys quickly to preview the chords.

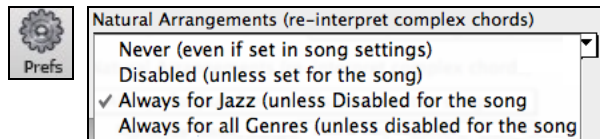


Natural Arrangements Option

If you give a pro musician a complicated chord progression with fancy extensions like C7b9b13 or Gm11, the musician may reinterpret these rather than playing them exactly as written. This can achieve a much better sounding arrangement because the musician has freedom to choose from similar chord extensions. Now you can get Band-in-a-Box to do the same thing.

You can set this on a global basis (all songs, all tracks), song basis (current song, all tracks), or individual tracks (current song, specific track(s)).

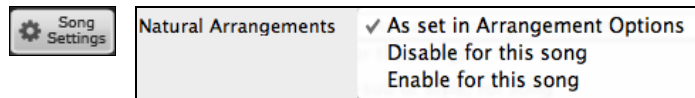
To set this for all tracks in all songs, use the option in the **Preferences** dialog.



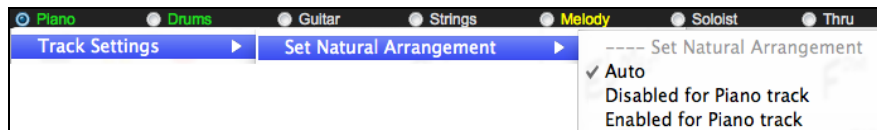
You can set the Natural Arrangements to:

- Never (even if set in song settings)
- Disabled (unless set in song settings)
- Always for Jazz (unless disabled in song settings)
- Always for All Genres (unless disabled in song settings)

To set this for the all tracks in the current song, use the option in the **Song Settings** dialog.

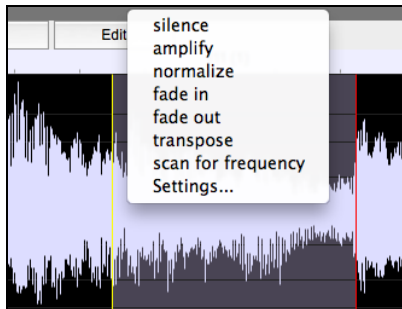


To set this for specific track(s) in the current song, right click on the track radio button, go to *Track Settings | Set Natural Arrangement*, and select an option.

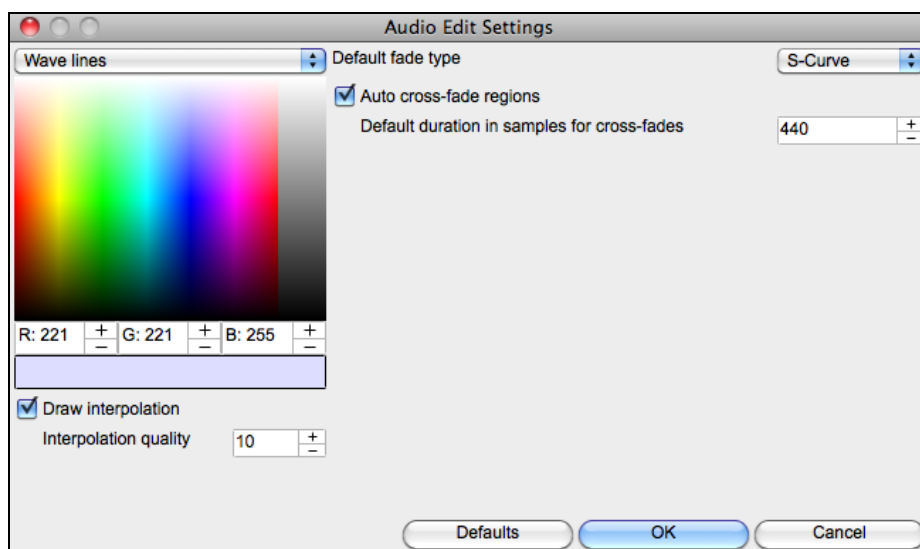


Audio Edit Window Enhancement

There is a new dedicated **[Edit]** menu that gives you access to new audio editing features - silence, amplify, normalize, fade in, fade out, transpose, and scan for frequency.

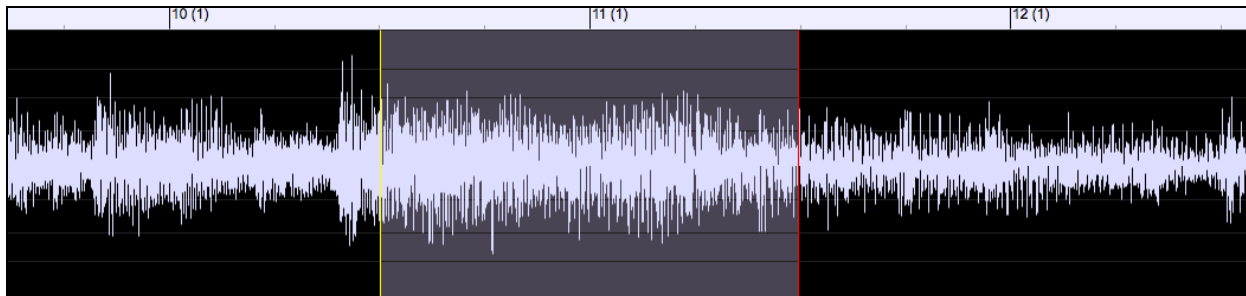


From the **[Edit]** menu, you can also open the settings dialog, which allows you to customize the appearance of the **Audio Edit Window** by choosing colors.



You can change the quality setting of interpolation, or turn it off completely (quality vs. drawing speed). There is also an automatic feature to “auto cross-fade regions.” When a region of audio is being modified or replaced, the beginning and ending of the region will be cross-faded with the existing audio to make a smooth transition. This applies to Cut, Paste, Silence, Amplify, and Normalize.

We have also added some handy features for stretching regions of audio. To use this feature, select a region of audio, then click & drag while holding the Command key.

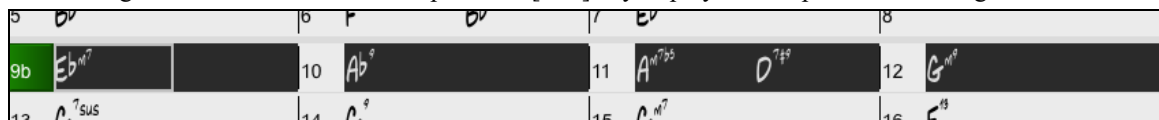


- Clicking within the region and dragging to somewhere else within the region will stretch both halves of the region (one will become longer, and the other will become shorter).
- Clicking outside the region and dragging to somewhere in the region will shorten the region.
- Clicking within the region and dragging to somewhere outside the region will lengthen the region.

These features can be useful for quantizing beats, or correcting mistakes in a recording.

Hot Key to Loop the Highlighted Region

Select a region on the Chord Sheet and press the [F10] key to play and loop the selected region.



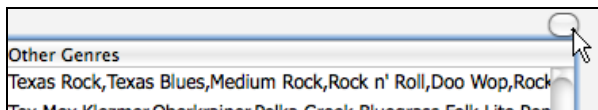
StylePicker Enhancements

Shortcut keys have been added to quickly launch the StylePicker window.

Just hit the **S+return** keys to open the window.

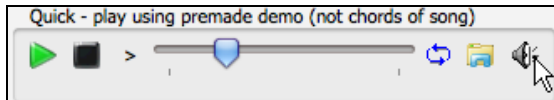
A scroll button has been added.

You can click this button to scroll the list to the top. This is a quicker way to go to the top than using the scroll bar.



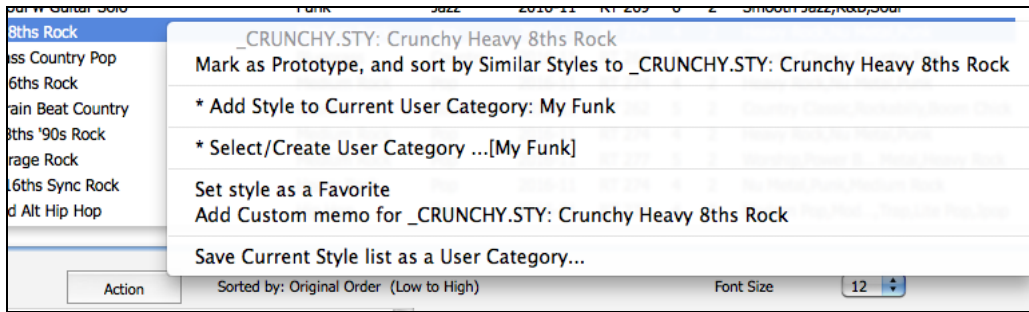
There is now a volume control for audio demo.

If the demo is too loud or soft relative to your other music, you can independently control this.



The Action button to perform new functions has been added.

You can also right click on a style in the list to access the new functions.

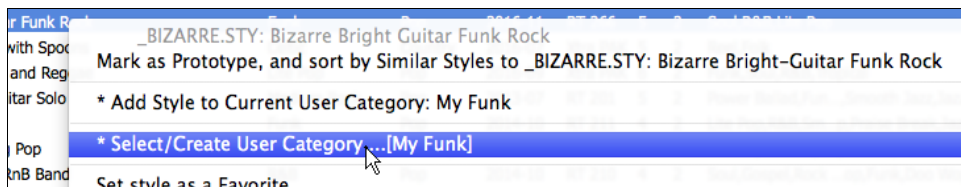


User Categories have been added.

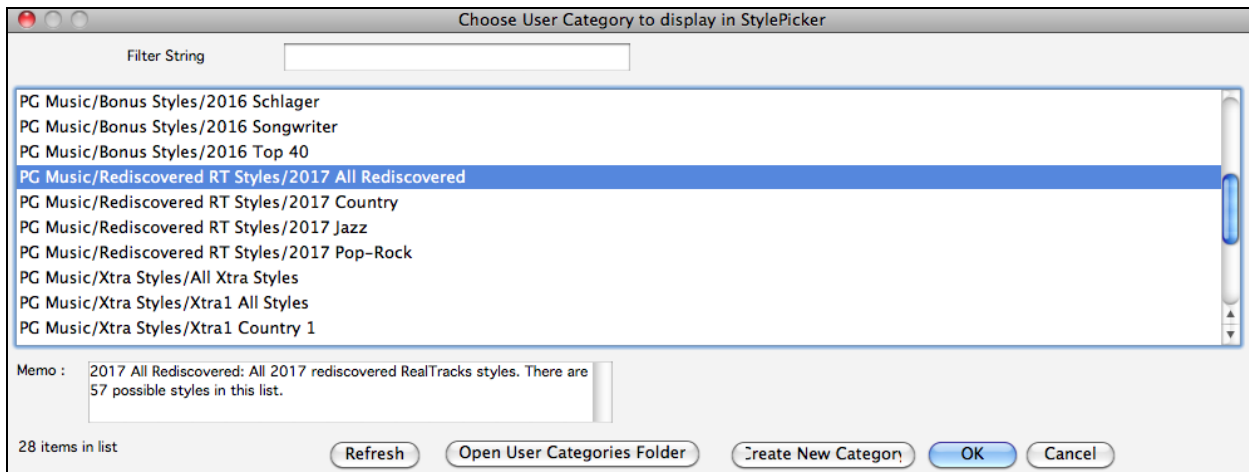
Unlimited User Categories can be created by users or third parties, to list their styles in the StylePicker by choosing their category.

[Selecting User Category]

You can select an existing User Category by choosing *Select/Create User Category*.

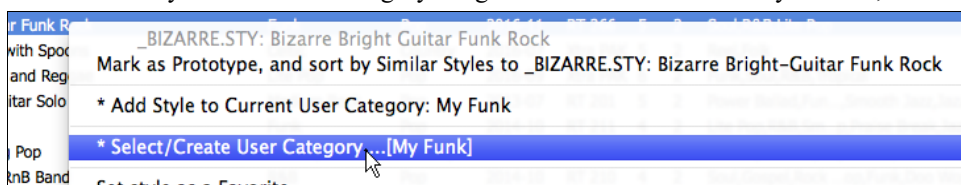


When the **Choose User Category to display in StylePicker** dialog opens, select a category and press the **[OK]** button.

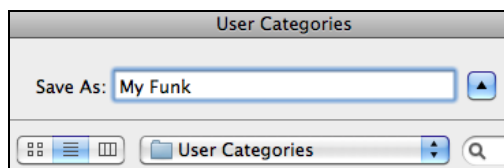


[Creating User Category]

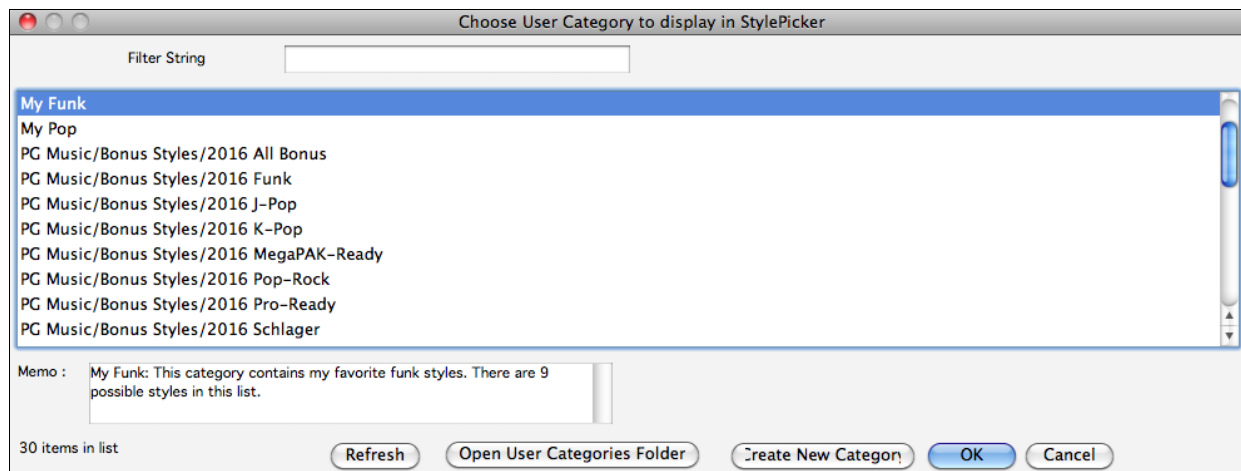
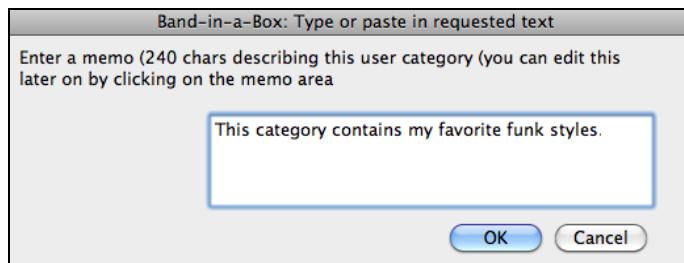
You can make your own User Category. Right click on the list in the StylePicker, choose *Select/Create User Category*.



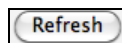
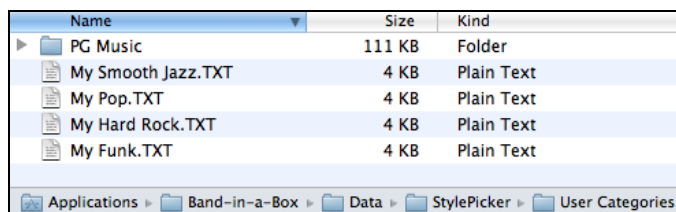
When the **Choose User Category to display in StylePicker** dialog opens, press the **[Create New Category]** button. Type a name for your category and click on the **[Save]** button.



You can then add a memo to your category.



Technical note: User Categories are stored as .txt files, which just contain the list of style names. The User Categories must reside in Applications/Band-in-a-Box/Data/StylePicker/User Categories folder. You can re-arrange this folder by creating subfolders and moving the categories around to organize them. You can also directly edit the .txt file in this folder.

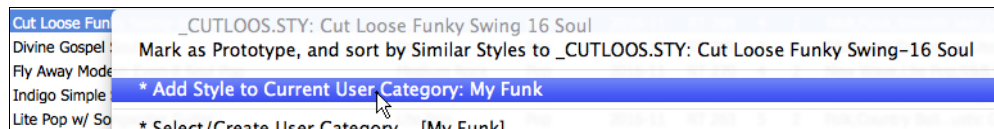


If you have made any changes to this folder, remember to press the **[Refresh]** button.

User Categories are analogous to playlists in a song player. You can create/edit them and choose to display only the styles from the category or all styles including the category styles that show with * asterisks.

[Adding the current style to the current User Category]

To add the current style to the current User Category, right click on it and select *Add Style to Current User Category*.



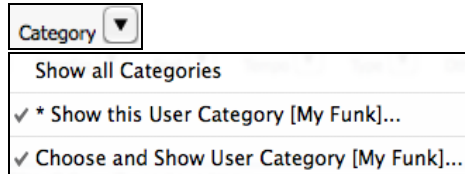
[Adding styles to a User Category]

The *Save Current Style list as a User Category* menu item allows you to create a new User Category and add all the styles currently displaying to the category.



[Showing styles from User Category]

To display only the styles from the current User Category, click on the **[Category]** button above the list and select *Show this User Category*. If you want to see only the styles from other User Category, select *Choose and Show User Category* and choose a User Category from the list.

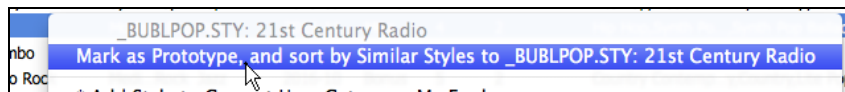


You will then see styles from the selected User Category.

A screenshot of a software interface showing a list of styles. At the top, there are several dropdown menus for filtering: 'My Funk', 'TimeSig', 'Feel', 'Tempo', 'Type', and 'Other'. There are also 'Clear' and 'Refresh' buttons. Below the filters is a table with columns: 'TSig', 'EvSw', 'Tempo', 'Long Name', 'Genre', 'Group', 'Date', 'Set#', '#Instr', and '#substyles'. The table contains several rows of style data, including '_ELTANGO', '_FUNKPOP', '_FUNKS16', '_FUNKWAH', '_NEOSOUL', and '_SLOFUNK'.

Prototype style support has been added.

Right click on a style and select *Mark as Prototype* from the menu.



The StylePicker will then sort and filter the list by best to worst match of the prototype's tempo, feel, genre, time signature, and more. Once you do this, the sort status indicator will tell you that the sort is by prototype.



For example, if you choose _BUBLPOP as the prototype style, the list will be sorted with styles most similar to _BUBLPOP. These are the styles with a similar genre, feel, tempo, and time signature. Here is an example of the results of setting _BUBLPOP as the prototype.

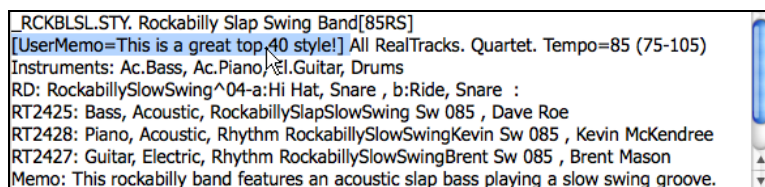
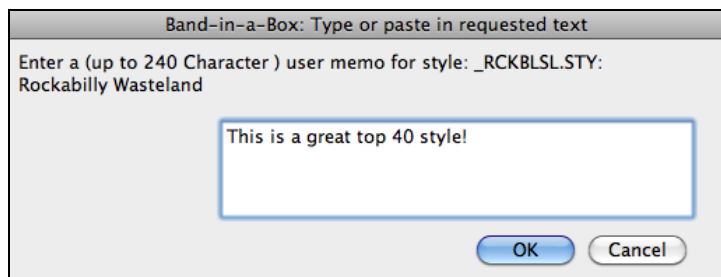
A screenshot of a software interface showing a list of styles. At the top, there are several dropdown menus for filtering: 'Modern Pop', '4/4', 'Ev16', '90', 'Type', and 'Other'. There are also 'Clear' and 'Refresh' buttons. Below the filters is a table with columns: 'TSig', 'EvSw', 'Tempo', 'Long Name', 'Genre', 'Group', 'Date', 'Set#', '#Instr', and '#substyles'. The table contains several rows of style data, including '_BUBLPOP', '_HVVYDANC', '_POPBLAD', '_NEONROK', '_NEONPOP', '_BLISTER', '_BEATBOX', '_PROMISE', '_PROMISP', '_CHIMERA', '_CHILPOP', and '_GLOWING'.

You can add a custom memo to a style.

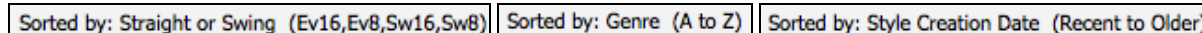
To do this, right click on a style and select the menu item *Add Custom memo for*.



You can then type in a custom memo (e.g. This is a great top 40 style!!) and it will show up in the memo area in the StylePicker.

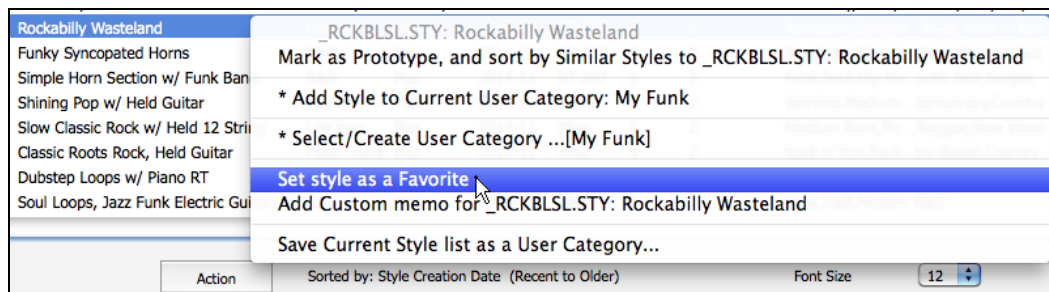


Sorted display now says low to high or high to low, A to Z or Z to A, etc.

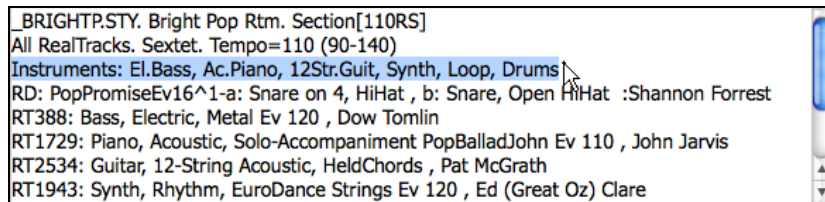


The Fav button has been replaced by the Action button.

To set the selected style as a favorite, click on the **[Action]** button or right click on the style in the list, and select *Set style as a Favorite* from the menu. If the style is already a favorite, you can select the *Remove style as a Favorite* menu item.



An instrument summary shows in the memo area. (e.g. Instruments: El.Bass, Ac.Piano, 12Str.Guit, Synth, Drums)

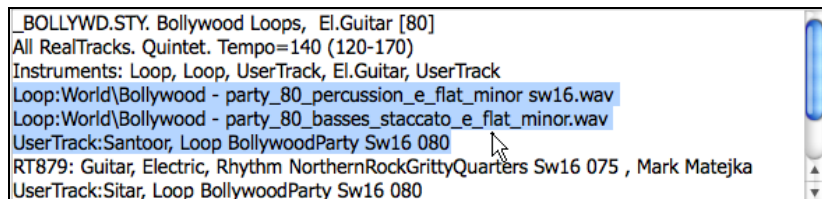


Styles with Loops or UserTracks are now displayed in StylePicker with the name of the Loops or UserTracks.

You can search for styles with Loop or UserTrack by typing “loop” or “usertrack” in the text filter.



You will then see the name of the Loop or UserTrack in the memo area.



Loops Enhancements

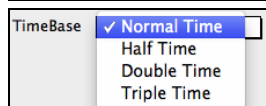
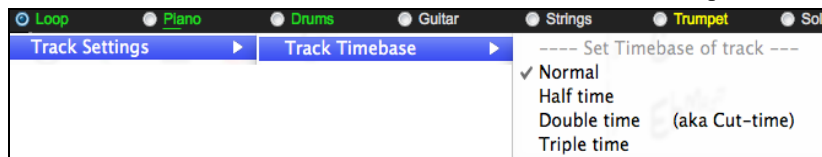
Rests work with Loops. Shots and Holds now also rest instead of continuing to play.

Just add period(s) to chords, and the existing UserTracks will follow them. (Note: There is no specific support for shots or holds by UserTracks. They will just rest when these are encountered.)



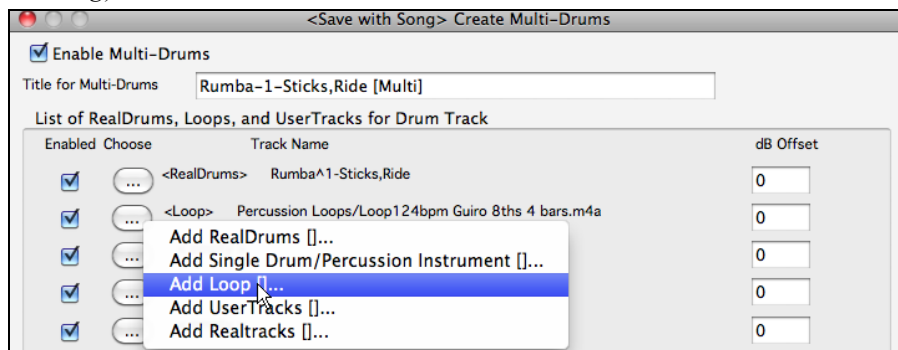
Loops can be set to a timebase (Normal, Half-time, Double-time, or Triple-time).

To set this, use either the tracks button menu or the “Timebase” option in the **Pick a Loop** dialog.

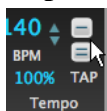


Loops can be combined with drums on the Drums track.

To do this, open the **Create Multi-Drums** dialog (via Drums track button menu - *Multi-Drums* | *Edit Multi-Drums for this song*).



Tap Tempo Enhancement



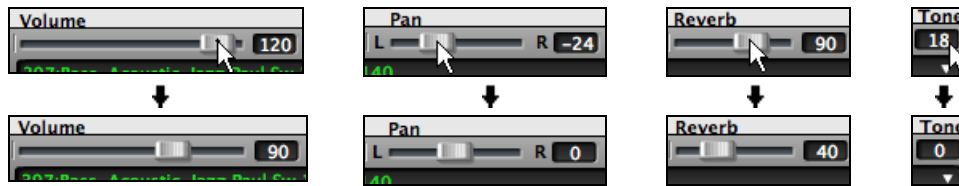
Tap tempo has been enhanced. Now, when you tap more than 4 times, the accuracy will improve (through averaging) and you can continue to tap until the target tempo has been reached.

For example, in a 4/4 style, once you tap 4 times a tempo will be set. But you can keep tapping and the tempo will change every beat, based on the average tempo that you have typed.

Other Features

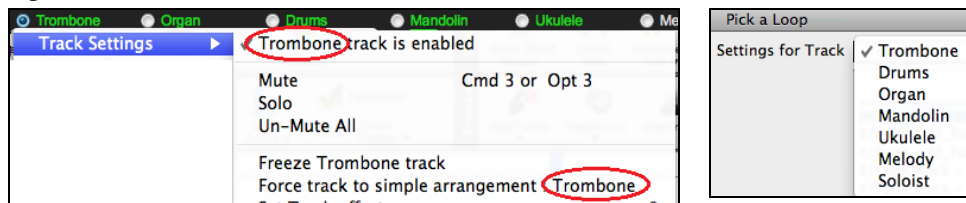
Mixer has been enhanced with double click option to set the mixer values to defaults.

Double click on the slider, and it will set the value to a default value.



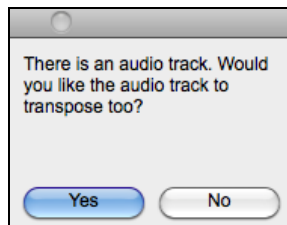
New track names are now listed instead of the old track names in some places.

This includes track button menus and dialogs like **Pick a UserTrack**, **Pick a Loop**, **MIDI Track Picker**, and **Chord Options**.



An alert confirmation shows before transposing the Audio Track when the user has transposed the song.

So you can choose to transpose the Audio Track or not, and it is also clear when transpose is happening.



And more!

Thank you for taking the time to read this introduction to Band-in-a-Box 2017!

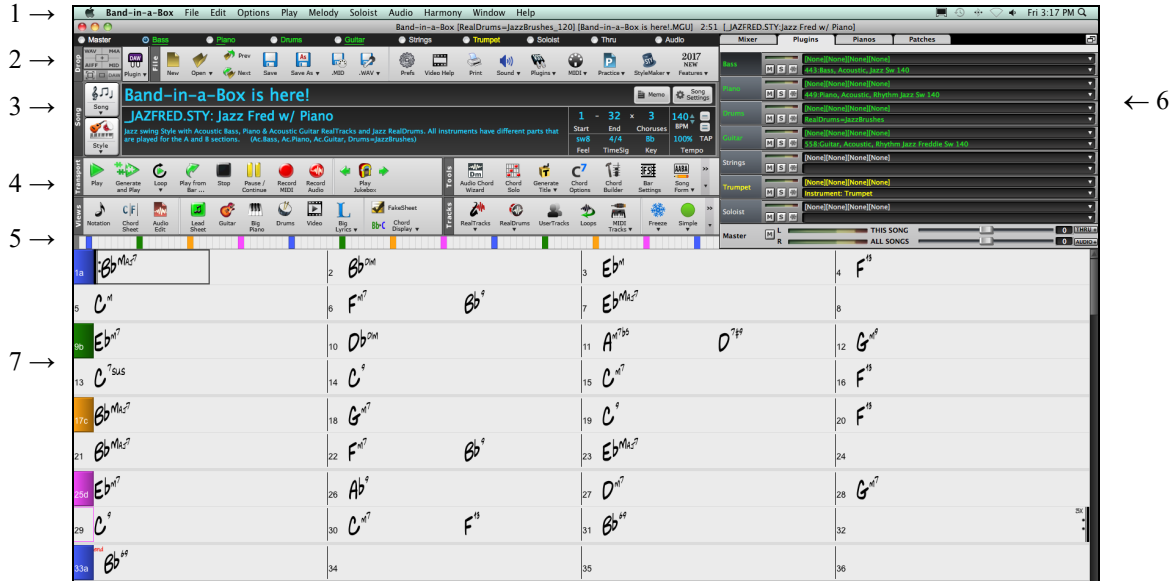
Have Fun!

Chapter 4: The Main Screen

Main Screen Overview

The main screen gives direct access to the major features and program settings of Band-in-a-Box for ease and convenience during a session.

There are seven different areas on the main screen.



1. The **Status Bar** shows program running status messages and path names of the currently loaded song. This area also includes the **Menu Bar**. Immediately below it are the **Track Radio Buttons**, where instruments are assigned and sounds are chosen. Right-click on the instrument names to open a menu of settings for that instrument.
2. The **Main Tool Bar** area has buttons for direct access to important program features and menus. Hold the mouse cursor on any button to see a pop-up hint that describes its function.
3. The **Song Panel** includes the song title and all the other settings for the song such as its Key Signature, Tempo, and Chorus settings. The [Song] and [Style] buttons offer various ways of selecting songs and styles, including the SongPicker and StylePicker dialogs.
4. The **Function Tool Bars** are organized into groups of buttons for related features such as Transport, Tools, Views, and Tracks.
5. The **Progress Bar** displays a timeline for the current song.
6. The **Mixer** is always open in the top right corner. It provides live control of parts with Volume, Pan, Reverb, and Tone settings. It also supports the assignment of plug-ins and patches to individual parts, and has a piano keyboard display.
7. The **Chord Sheet Area** occupies the lower part of the screen. Chord changes for the song are typed into the numbered bars (cells) in the sheet. Part markers (a, b, c, etc.) are entered here to switch between up to 24 Band-in-a-Box substyles. Repeats and endings are also shown.

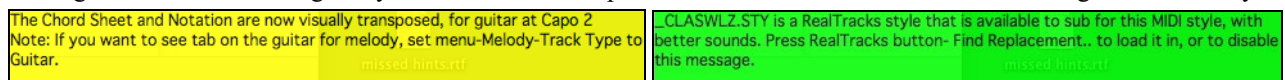
To resize the window, just use the sizing control at the bottom-right corner of the window. Hold down the mouse button while you drag the sizing control.



This allows you to have Band-in-a-Box open as a small window on screen with other programs, and you still see a full Chord Sheet. The screen size is remembered between sessions.

Yellow Alert messages and green Action dialogs

You will see that many Band-in-a-Box messages appear as “yellow alerts” at the top right of screen. That way you don’t have to respond to the message, interrupting workflow. But, if the message box is green instead of yellow, the message is an “action” dialog and you can click on it to perform the action described, such as loading a substitute style.



Personalizing the Main Screen

Band-in-a-Box gives you many options to personalize the main screen.

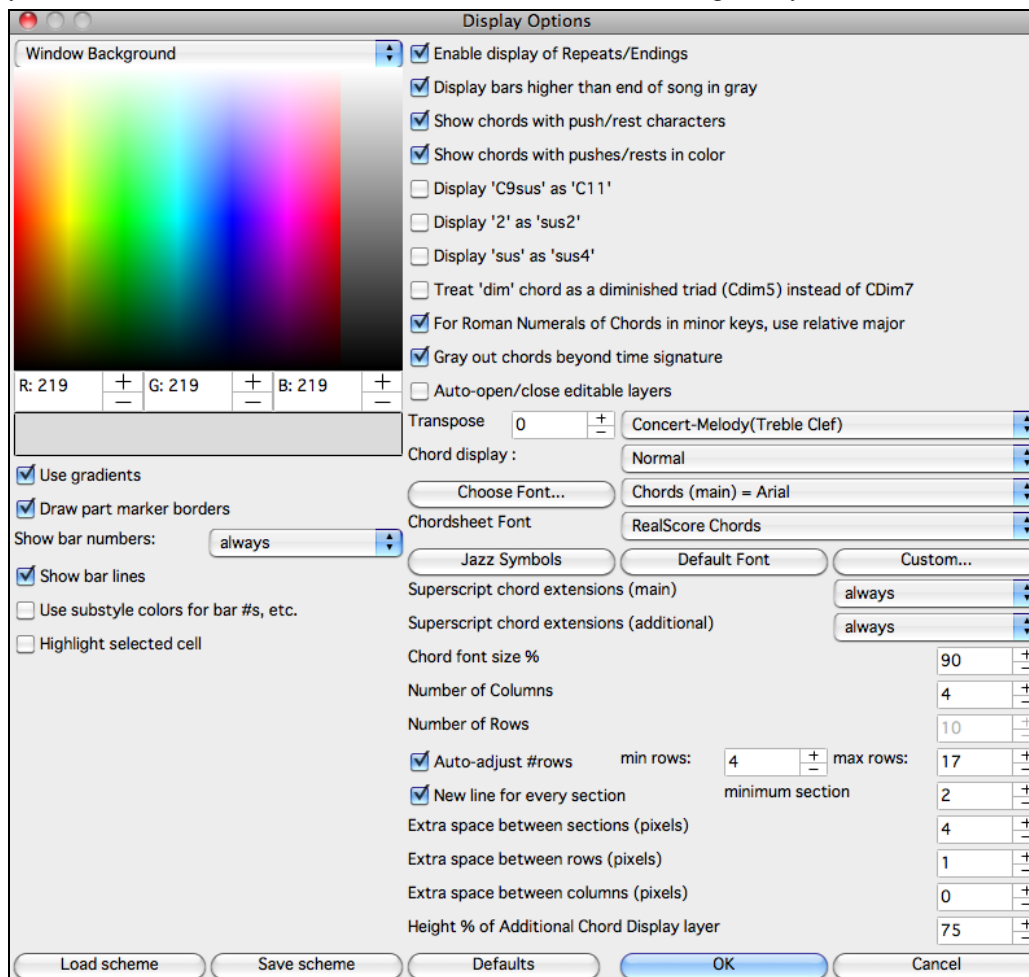
Screen Layout

The Chord Sheet area (or Notation window) can be displayed in full screen if desired by selecting the “*Full Screen Chord Sheet View*” from the *Window* menu or by pressing **control+T**. (This is reversed by selecting the same option.)

Display Options

Right click on the Chord Sheet and select *Display Options* from the menu. This opens the **Display Options** dialog which allows a full customization of the Chord Sheet display including the color for each element, the number of rows or columns, the font and its size, space between sections, and so on. This dialog is also accessible with the **[Display]** button in the **Preferences** dialog (*Options | Preferences* or **[Prefs]** toolbar button).

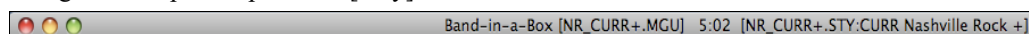
Whenever a new section occurs (a part marker), you have the option to start the new section on a new line and draw a grey line above to clearly mark the new section. A section can be just 2 bars long. With this Section Paragraphs feature, you will see each section on a new line so that the form of the song is easy to see.



(For details about options in this dialog, see [the Display Options section in the Reference chapter.](#))

Status Bar

The first thing to note is that the name of the song that is open is identified in the window title at the top of the screen along with the name of the style. This feature is handy when you want to know the status (and the title) of your song and the style in use at a glance. You'll also see the length of the song in minutes and seconds, this updates if you change the tempo and press the [Play] button.



The file name in the status bar will have an asterisk * added if the file has been changed.

Track Radio Buttons



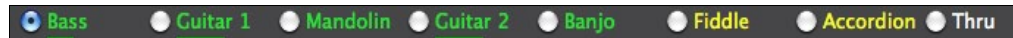
This bar shows all of the available instrument parts in Band-in-a-Box, including:

- The Melody track, where you can record your own MIDI melody. Or just use it as a sequencer track to record any MIDI track.
- The Soloist track, for solos generated by the Band-in-a-Box Soloist. This track can also be used as a MIDI sequencer track if not needed for a solo.
- The Thru track for play-along on an outboard MIDI device or with the Band-in-a-Box Wizard feature.
- The Audio track for your recorded vocal or instrumental part, or an imported audio file.

The color of the instrument name indicates its type or state.

- White indicates that the part is empty and not in use.
- Yellow indicates a MIDI track.
- Blue indicates a MIDI SuperTrack.
- Green indicates a RealTrack. If the track name is underlined, it also has RealChart notation.
- Orange is an Audio Performance Track.
- Red means that the track has been muted. When one of the tracks is being soloed, all other tracks will change color to red.
- For the Audio track, orange shows that an audio recording is present on the track.

Automatic track naming with numbers. With previous versions, the tracks were always called the same names - Bass, Piano, Drums, Guitar, and Strings. Now, the track labels show the instrument names. And if there are multiple tracks with the same instrument, a number (1, 2, etc.) will follow. For example, if you load in the Slow Bluegrass Waltz style, you will see track buttons like these:



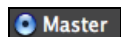
If you want the track names “the old way” (Bass/Piano/Drums/Guitar/Strings/Melody/Soloist or B/P/D/G/S/M/S), then uncheck the “Auto-Generate Track Labels” option.

Note: If you prefer the “default” track labels (Bass/Piano/Drums/Guitar/Strings/Melody/Soloist), uncheck the “Auto-Generate Track Labels” option in the **Preference 2** dialog.

RealDrums can be added to any track, not just the Drums track, so you can have more than one drums track. To do this, right click on the track button and select *Choose RealDrums* from the menu. When there are multiple drums tracks, they will be automatically called Drums 1, Drums 2 etc.



Master Button



When the Master button is selected, changes to volume, reverb, etc. will apply to all parts. Right click on the button to open a menu of commands.

Mute	Cmd 2 or Opt 2
Un-Mute All	
Save all tracks as AIFF file...	
Save all tracks as M4A file...	
✓ Song has changed, needs regeneration	
Render Song to Audio Track (and mute tracks)	
✓ Un-Render Song from Audio Track (Enable tracks, erase audio track)	
Freeze all tracks	
✓ Un-freeze all tracks	
Save Current Mix as Default	
Load Default Mix	
Reset Mix	
Set Mix to Flat, Dry and Center	
Set Song to Simple Arrangement	
This Song Volume Boost (, range -36 to +36 dB)...	
All Songs Volume Boost (range -36 to +36 dB)...	

Mute and *Un-Mute All* will mute or unmute all parts.

Save all tracks as AIFF file will render the tracks together into one AIFF file or render them as individual AIFF files.

Save all tracks as M4A file will render the tracks together into one m4a file or render them as individual m4a files.

Song has changed, needs regeneration will regenerate a new arrangement for all parts.

Render Song to Audio Track (and mute tracks) will consolidate all tracks into audio data and move it to the Audio track.

Un-Render Song from Audio Track (Enable tracks, erase audio track) will erase the Audio track and allow tracks to be generated by the current style again.

The *Freeze* and *Un-freeze* commands apply to all tracks.

If you like the current mix (of volumes, panning, reverb), and you want this applied as a default for all songs, you can choose *Save Current Mix as Default*. *Load Default Mix* restores the default mix you have saved, and *Reset Mix* sets the mix back to “factory defaults.”

Set Mix to Flat, Dry and Center sets the song to Flat (all volumes=90), Dry (no Reverb) and Center panning. This is useful when rendering individual tracks and transferring to a DAW.

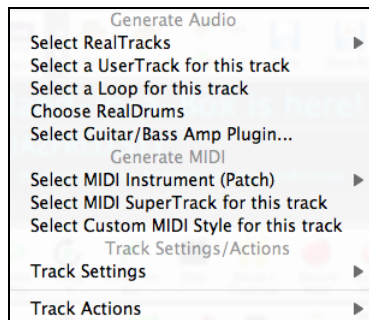
The *Set Song to Simple Arrangement* checkbox makes the RealTracks play a simpler (less busy or embellished) arrangement.

This Song Volume Boost (range -36 to +36dB) opens a dialog where a dB value can be entered that will affect only the current song. For reference, 6dB is generally considered to double the volume; -6dB would be half the volume.

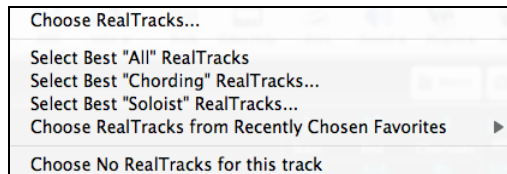
All Songs Volume Boost (range -36 to +36dB) opens a dialog where a dB value can be entered to adjust the overall volume of all songs. A setting of 6dB is twice as loud; -6dB is half as loud.

Individual Track Buttons

A right-click on any track button opens a menu of commands and settings that can be applied specifically to the individual track. The menu is organized into groups allowing easier selection of track types: audio (RealTracks, UserTracks, Loops) or MIDI (MIDI SuperTracks, classic MIDI tracks) and track settings/actions.



Select RealTracks



Choose RealTracks generates the part as a RealTrack using any available RealTracks instrument.

Select Best “All” RealTracks will show all RealTracks, sorted by best to worst for the current style, and *Select Best “Chording” RealTracks* shows the list for comping (i.e. Chording, non-Soloist) RealTracks.

Choose *Select Best “Soloist” RealTracks* to add a Best Soloist to any track.

Choose RealTracks from Recently Chosen Favorites opens a list of recent RealTracks used.

Choose No RealTracks for this track will remove the current selection from the track.

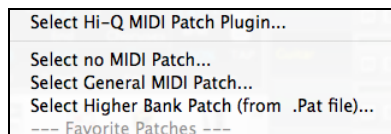
Select a UserTracks for this track lets you assign a track from the list in your UserTracks folder. UserTracks work like RealTracks, but are created from the user’s own audio recordings.

You can play an audio loop (your own or 3rd party) on any track with the *Select a Loop for this track* command.

Choose RealDrums allows you to add RealDrums to any track, not just the Drums Track.

Select Guitar/Bass Amp Plugin will list all available TGS files for guitar/bass amp plugins. (Note: This menu item will be shown on an audio track.)

Select MIDI Instrument (Patch) is used to assign an instrument to a MIDI track from the Hi-Q patch list, the General MIDI patch list, the General MIDI 2 patch list, the higher bank patches on your particular synthesizer, or from a preselected list of favorite patches.

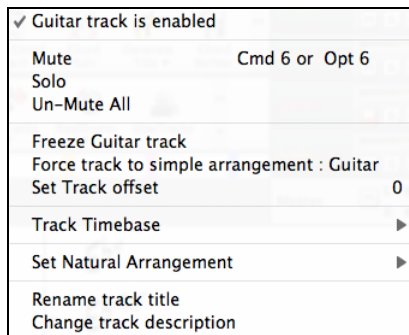




Use the *Select Hi-Q MIDI Patch Plugin* command to select a preset of a Hi-Q instrument and a VST plugin (e.g. sforzando). (Note: This menu item will be shown on a MIDI track only.)

Select MIDI SuperTrack for this track opens a list of available MIDI SuperTracks. They can be used in the same way as RealTracks.

Select Custom MIDI Style for this track lets you play your favorite MIDI track from any style on any track of your current style, including the Melody and Soloist tracks. The track you assign doesn't have to be the same instrument, i.e., you could assign a Guitar to the Strings track.

Track Settings



*Guitar (*or any part) track is enabled.* This command is the easy way to disable/enable a track, even during song playback. To disable a track, right-click on the track name (at top of the screen or on the mixer), and select enable/disable the track. When a track is disabled, the color is dark gray on the main screen:  and on the mixer: 

You can *Mute* or *Solo* the individual part. *Solo* mutes all but the soloed part.

Un-Mute All is useful to restore all other parts after a part has been soloed.

Freeze the track if you do not want the part regenerated on each play. Tracks can be unfrozen.

Force Track to simple arrangement makes the RealTracks play a simpler (less busy or embellished) arrangement.

Set Track offset allows the track to moved ahead or behind by +/- 1000 ticks (at a resolution of 120 PPQ).

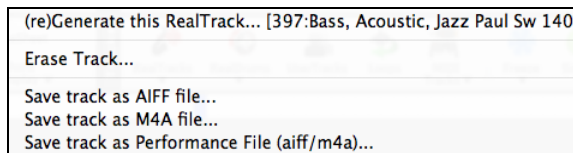
Track Timebase allows you to select a timebase (normal/half/double/triple).

Set Natural Arrangement allows re-interpretation of chords for the selected track of the current song.

Rename track title allows you to change the track label for the selected track.

Change track description allows you to change the track description.

Track Actions



Select *(re)Generate RealTrack* to (re)generate the RealTrack.

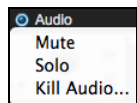
Erase Track removes either the MIDI or RealTracks data from the track.

Select *track as AIFF file* or *Select track as m4a file* will save a track (RealTracks or MIDI) as AIFF or M4A audio file to a folder you choose.

Save track as Performance File (aiff/m4a) renders the track to your choice of an AIFF file or a M4A file.

Audio Track Button

Right click on the **Audio** label to quickly mute, solo, or delete the Audio track.




Toolbars

The toolbar buttons give quick access to program features. They are grouped according to function.



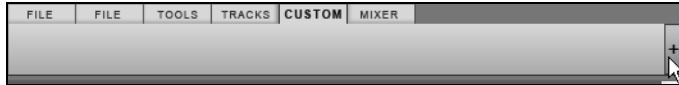
Toolbar Modes

There are three modes for the toolbar.

1.  Smaller, configurable toolbar with tabbed interface.





In this mode, the [CUSTOM] tab lets you select and add buttons in the order that you want.



First, click on the [+] button on the right to open a palette of buttons.



Then, while holding down the **Command** key, drag buttons around to add, remove, or set the order.


2.  Taller toolbar, with fixed on-screen Mixer. This is useful for people with hi-res screens.
3.  DAW mode. This makes a small screen, always on top. This is useful for drag and drop of files to your favorite DAW.


Drop



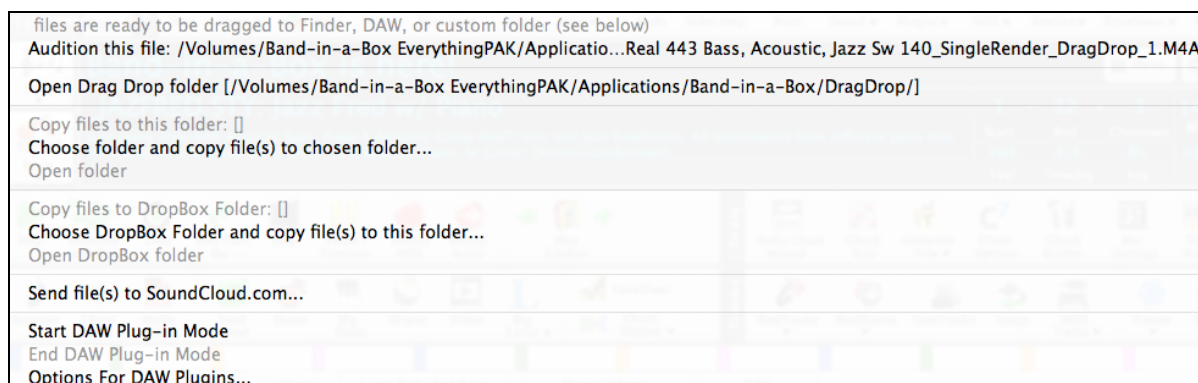
The **Drop Station** is used to drag and drop tracks from Band-in-a-Box to Digital Audio Workstations (DAWs) that don't support direct drag and drop. Many DAWs will allow you to do this directly, but if your sequencer does not support the direct drop of a track that is not yet generated, then you can drag from a radio button (Master, Bass, Piano, etc.) to the Drop panel.

The four Drop quadrants show different file types. Your file will be rendered to the file type of the quadrant you drop it in and the button will change color to orange, indicating that the file is accepted and being prepared.

 When you drop the track to the [+] button, you are presented with a dialog, where you can choose a file format and other render options.

 When the button turns bright green, the track has been generated and is ready to drag from the Drop zone to your DAW.

The Drop Station has a right-click menu, allowing you to copy the resulting file to a favorite folder, open the favorite folder, audition or email the dropped file, start/stop the DAW Plug-in mode, upload to SoundCloud.com or Dropbox, and more.





The DAW Plugin button has two menu items. One starts or ends the plug-in mode, which lets you drag and drop MIDI or audio files from Band-in-a-Box to your DAW or Finder. The other opens a **Plugin Settings** dialog, which allows you to control drag ‘n’ drop operations. (See [Chapter 12 for more details](#) about the drag ‘n’ drop feature.)

File

This section is for the file functions like Open, Save, etc.



The **[New]** button clears the Chord Sheet to start a new song. Band-in-a-Box reminds you to save your work before it erases the chords.



The **[Open]** button shows a menu to open (load) songs into the program using various methods.



This opens the previous song in the folder in alphabetical order.



This opens the next song in the folder in alphabetical order.



The **[Save]** button is used to save the current song to disk.



This shows a menu to save a song using various methods.



The **[.MID]** button allows you to save a song as a Standard MIDI File.



Clicking this button shows a menu with selection for quick rendering the song to an audio file (aiff/wav/m4a/mp4), opening “Render to Audio File” dialog, which allows you to choose options, and sending the rendered audio file to SoundCloud.



The **[Prefs]** button will bring up a Preferences dialog where you can set various settings and access program options.



Click this button for a link to video demonstrations and tutorials.



Use the **[Print]** button to launch the **Print Options** dialog, which allows you to print Lead Sheet or Fake Sheet style notation.



The **[Sound]** button shows you a menu to choose sound options such as MIDI Driver selection, or help with AirPlay.



The **[Plugins]** button shows you a menu with options to open **Plugins** dialog, set the default synth, or open **Revert Settings** dialog for configuring audio reverb settings.



The **[MIDI]** button shows you a menu with various options for MIDI use, and allows you to enable the MIDI keyboard Wizard (playalong on lower 2 rows of QWERTY during playback).



The **[Practice]** button shows you a menu for practicing with Band-in-a-Box.



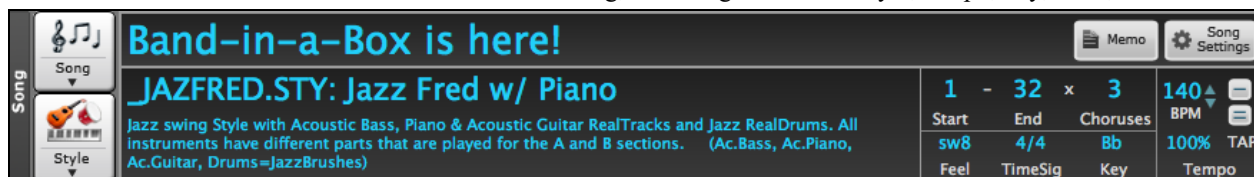
This button launches the StyleMaker, which allows you to edit or make styles (.STY files).



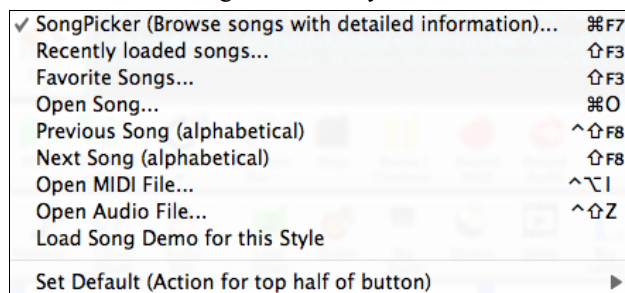
This button shows you a menu to open the new features tutorial pages from PG Music website.

Song

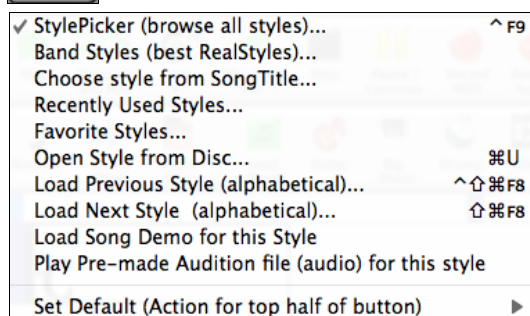
This section is for information related to the current song, including the current style, tempo, key, form, etc.



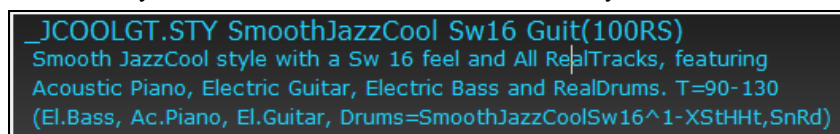
The Song button lets you load a song. This is a split button. The top half of the button uses the default method to load a song. The bottom half shows a menu of different methods to load a song, and allows you to set the default action for the top.



The Style button is also a split button, with the top half being the default function, and the bottom half-listing different methods to load a style, and allows you to set the default.



The song title is displayed, and you can type in the name in this box. Directly below the song title, the style display shows the style name and more information about the style.



- Style file name (Short) **_JCOOLGT.STY**
- Style Name (Long) **SmoothJazzCool Sw16 Guit(100RS)**
- Style Memo **Smooth JazzCool style with a Sw 16 feel and All RealTracks, featuring Acoustic Piano, Electric Guitar, Electric Bass and RealDrums. T=90-130 (El.Bass,**
- List of instruments (and indication if they are MIDI or Real) **Ac.Piano, El.Guitar, Drums=SmoothJazzCoolSw16^1-XStHHt.SnRd)**



You can type any information about your song in the Memo window.



This button opens a full menu of settings to use for a polished song arrangement, including a tag (coda), automatic endings, style variations and more.



1 Chorus Begin button: Click on the Chorus Begin button and then click on a bar number or type a number in the dialog to select the first bar of the chorus. The Bar number that you select is displayed.



32 Chorus End button: Click on this button and then click on a bar number or type in the dialog to select the last bar of the chorus. The Bar number that you select is displayed.



The **number of choruses** possible for a tune is 40. Click on the chorus button and choose how many choruses you require.



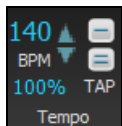
This is the feel (swing or even, and 8th of 16th) of the song. The feel is determined by the selected style.



This is the time signature of the song. You can click on it to change the time signature.



The key box is used to set the key or to change it and transpose the song. When you press it, you see 2 columns of keys. The first column will set the key AND transpose the song; the second will just set the key signature.



The Tempo Control shows the current song tempo. Left-click on the up/down arrows to change the tempo by +/- 5 beats per minute. Right-click to change it by +/- 1 bpm. Tempos can also be typed in directly.



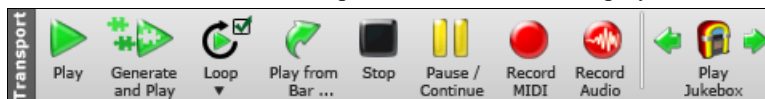
This button allows you to quickly set the relative tempo. Click the button and choose a percentage or use the *Custom Tempo %* menu item to set any value between 1% and 800%. 1% would be 1/100 of the original tempo and 800% would be 8 times the original tempo. Hotkeys are available: control - (minus key) for half speed and control = for normal speed.



Use the tap tempo buttons to count and set a tempo. Tap the [=] button in tempo four times to set the tempo. It will appear in the tempo box. Tap the [-] button to count-in the song and start playback at the tapped tempo. As you tap more than 4 times, the accuracy will improve (through averaging) and you can continue to tap until the target tempo has been reached. For example, in a 4/4/ style, once you tap 4 times a tempo will be set. But you can keep tapping and the tempo will change every beat, based on the average tempo that you have typed.

Transport

These buttons are like the transport controls on a media player.



The **[Play]** button plays the song from the beginning without creating a new arrangement, unless regenerating is required.



The **[Generate and Play]** button generates a new Band-in-a-Box arrangement and then plays the song.



The **[Loop]** button plays the selected (highlighted) section of the Chord Sheet in a loop. The dropdown menu has settings for looping the entire song.



The **[Play from Bar]** button is used to play a song starting anywhere in the song, including tags or endings. This feature is also available from the right-click menu in the Chord Sheet.



The **[Stop]** button stops the song or the Jukebox from playing.



The **[Pause/Continue]** button pauses the song during playback. Press again to continue from the paused location.



The **[Record MIDI]** button is to record a song from the beginning. The music that you play in to the computer will then be stored on the Melody track. The **control+R** keys are the keyboard equivalent.



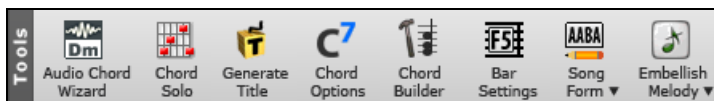
The **[Record Audio]** button launches the **Record Audio** dialog for recording live audio recording.



The **[Play Jukebox]** button is used to start or stop the Jukebox. The **[⇐]** and **[⇒]** arrow keys are used to move to either the previous or next song in the Jukebox.

Tools

This section is for miscellaneous Band-in-a-Box tools.



Open an audio file (WAV, WMA, MP3, etc.) and the **Audio Chord Wizard** will automatically figure out the chords.



Press the **[Chord Solo]** button to launch the Generate Guitar Chord Solo dialog.



This will automatically generate a song title for you.



This button launches the **Chord Options** dialog box, which allows you to add chord pushes, rests, shots, and held chords for any given bar.



This is the **Chord Builder** button. Chords may be heard and entered to the Chord Sheet by clicking in this dialog.



F5 Bar Settings - Launches the **Edit Settings for Current Bar** dialog. This allows you to enter changes to the arrangement at any bar or chorus. The hot key is **F5**.



Song Form - launches the Song Form Maker dialog and other tools to control the form of your song



The grace note button enables the embellisher and opens the **Melody Embellisher** dialog for customizing the embellisher.

Views

This section includes buttons to open Chord Sheet, Notation window, Guitar window, etc.



This button toggles between the **Notation** window, where you can enter chords and lyrics, edit notation, and view MIDI notation, and the Chord Sheet, where you enter chords for your song.



This displays the **Chord Sheet** window. This is the default window in Band-in-a-Box, where you enter chords.



This button launches the **Audio Edit** window, which displays a graphical waveform and allows editing the Audio track.



The **Lead Sheet** notation is a multi-line notation display in a lead sheet style. The Lead Sheet can display more than one track at a time.



The **[Guitar]** button launches a guitar fretboard window that displays guitar notes as music is playing.



The **[Big Piano]** button launches the **Big Piano** window, which will display the notes to any track (except drums) as the music is playing.



The **[Drums]** button launches an animated **Drum Kit** window. Press it to launch this fully functional (and fun) GM-MIDI “virtual” drum kit.



This button launches the **Video Window**, which allows you to load and play videos that you have already downloaded from YouTube or elsewhere. Many video formats are supported, including MP4, M4V, MOV, MPG, MPEG, and AVI.



This button opens the **Big Lyrics** window for full screen “Karaoke-style” scrolling lyrics.



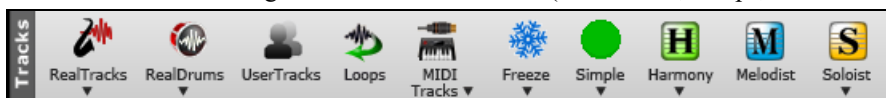
This allows you to view the Chord Sheet in the Fake Sheet mode, which displays repeats, 1st/2nd endings, and codas. Use the menu to set repeats, endings, and codas.



The **[Chord Display]** button has a menu that allows you to set the font and the color for Chord Sheet, chord type (normal, roman numerals, Nashville notation etc.), transpose options (alto sax etc.), and capo transposes (for guitar).

Tracks

This section is for adding tracks to Band-in-a-Box (RealTracks, Loops, UserTracks etc.).



This button shows you a menu with selections for the **RealTracks Picker**, **RealTracks Preferences** (settings), and a command to “Select better RealTracks” for the song tempo.



This button shows you a menu with selections for the **RealDrums Picker** and **RealDrums Preferences** (settings).



UserTracks are like RealTracks but are made by you or third parties. This button opens a window, which lists available UserTracks you can add to any track.



This button is for the **Loops Picker**, where you can choose an Audio Loop or Acid Loop (aiff/wav/m4a/mp3) to add to a track (e.g., nature sound, drum loop, etc.). You can add your own loops to the Loops folder in the RealTracks folder.



This button shows you a menu of options to choose a MIDI SuperTrack, or open the **MIDI Track Picker** dialog to add a MIDI track from a different style to the current song.



This shows you a menu of options to freeze or unfreeze all tracks or just freeze individual tracks. Frozen tracks play without regenerating for faster playback.



This button allows you to force any track or all tracks to play with simple arrangements. You can set this for the current song or all songs.



Band-in-a-Box can automatically add MIDI harmonies to the Melody track or the Thru/Soloist track, giving you harmonies for your live playing on the Thru channel or QWERTY wizard.



The **[Melodist]** button opens the **Generate Chords and/or Melody** dialog, where you can generate a complete new song with chord changes and melody as well as an improvised solo, and an original song title.



This shows you a menu for either selecting a RealTracks soloist from a list of best soloists, or opening the **Select Soloist** dialog, where you can choose a custom soloist (MIDI or RealTracks) to play over any given chord changes.

Progress Bar



This bar displays a timeline for the current song.

The current time is marked with a gray vertical line. You can click on the bar to move the current time to that point.

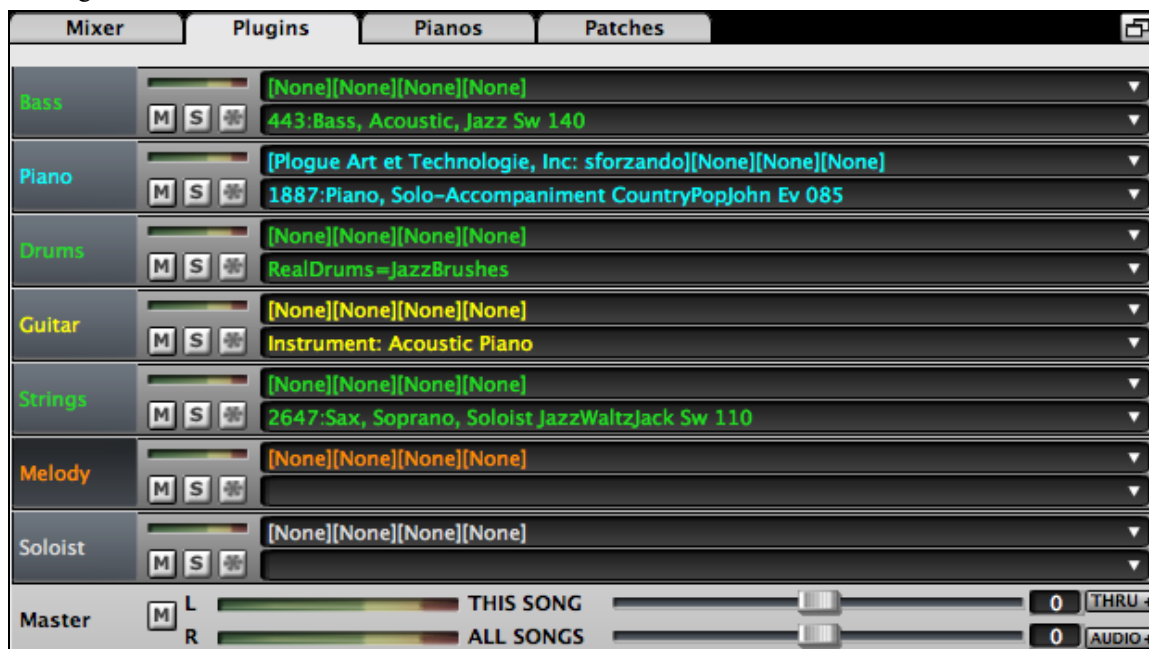
Part markers are marked with colored (blue, green, etc.) vertical lines.


The beginning of each chorus is marked with outlines.

You can double click on the bar to start playback from that point.

Mixer

Mixer window shows the current state of instruments and parts and allows easy changes or adjustments. In the tall fixed toolbar mode, the window is always open in the upper right section of the main screen. If you want to see the floating Mixer, which can be resized and “parked” anywhere on the screen, then go to *Window | Floating Mixer Window* or use the hot key **control+M**. In the small configurable toolbar mode, the **[MIXER]** tab will open the floating Mixer.



 The small button at the top right corner will switch to the floating mode, which allows you to resize or move the window to anywhere on the screen.

The window has four different screens for Mixer, Plugins, Piano, and Patches. The default screen is Mixer, where you see the currently assigned instruments for the song.

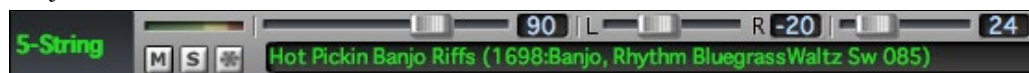
With previous versions of Band-in-a-Box, the tracks were always called the same names - Bass, Piano, Drums, Guitar, and Strings. Now, the names match the styles. And if there are multiple tracks with the same instrument name, a number (1, 2, etc.) will be shown. For example, if you load in the Slow Bluegrass Waltz style, you will see these names: Bass, Guitar 1, Mandolin, Guitar 2, and Banjo.

Note: If you prefer the “default” track labels (Bass/Piano/Drums/Guitar/Strings/Melody/Soloist), uncheck the “Auto-Generate Track Labels” option in the **Preferences 2** dialog.

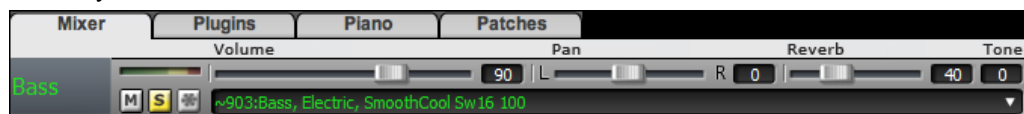
If you click on the track description on the Mixer, you will see a menu that has two new items.



You could, for example, change the track label from Banjo to “5-String” and add a track description like “Hot Pickin Banjo Riffs.”



Mixer In the Mixer screen, each individual track has settings for Volume, Pan, Reverb, and Tone that can be adjusted as the song is playing. Volume, Pan, and Reverb are controlled by horizontal sliders. Tone is controlled by typing in a number from -18 (full bass) to 18 (full treble), or by clicking on a number and dragging the mouse cursor vertically.



Hold the [control] key down as you click on the track slider and drag the thumb of the slider. This will force all tracks to move to the same absolute location as the original track. Hold the [shift] key and it will move all tracks relative to the move of the original track.

Double clicking on the slider sets the value to a default value.

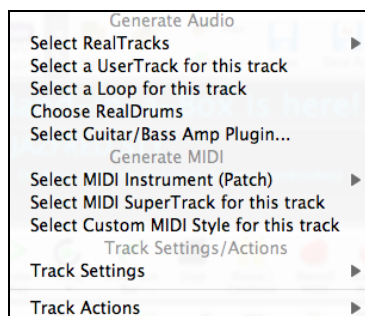
Each track in the Mixer screen shows the name of the instrument assigned to it.

Instrument: 27 Jazz Electric Guitar

Yellow text indicates a MIDI instrument.

903:Bass, Electric, SmoothCool Sw16 100

Green text indicates RealTracks or RealDrums.

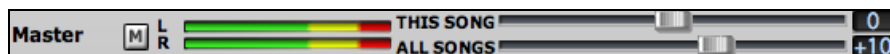


Right-click or double-click on a part name for a menu of settings and actions for the selected part. The menu is organized into groups allowing easier selection of track types: audio (RealTracks, UserTracks, Loops) or MIDI (MIDI SuperTracks, classic MIDI tracks) and track settings/actions.



Each track has its own VU meter to show the sound level, and buttons to Mute, Solo and Freeze the track.

There is also a Master section.



Master Mute: 

VU Meters:



Master Volume (this song) and
Master Volume (all songs):

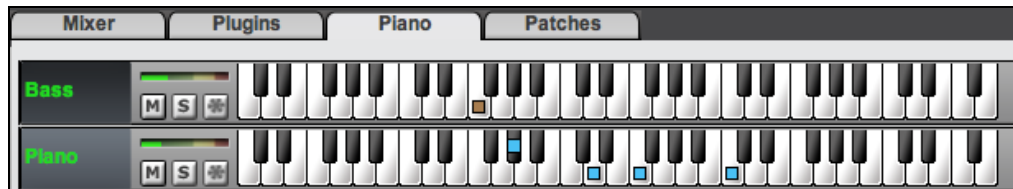


The Master Volume is a new type of volume setting for Band-in-a-Box, and is a true Master Volume, in that it applies a decibel (dB) boost to the master signal, independent of the tracks volumes. So for example, if you want all Band-in-a-Box songs to be louder, you can simply set the “All Songs” Master volume slider (e.g. to +6 dB) and this boost will apply to audio output from all instruments (MIDI and audio) for all songs.

AUDIO+ The Audio panel will automatically open and close if the song has Audio track. It can also be opened and closed manually with the [AUDIO+] button.

THRU+ Since most people don’t need to have the Thru track visible on the main screen at all times, there is a THRU button on the mixer that will show/hide the Thru track.

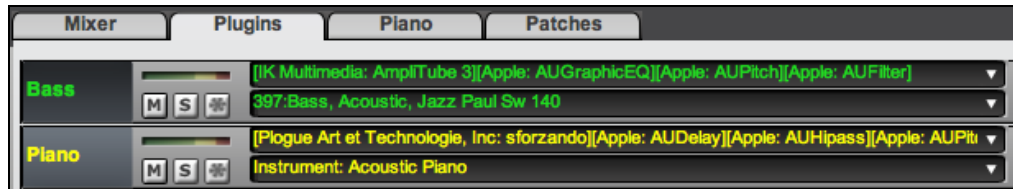
The **[Piano]** tab shows on-screen pianos for each track. Clicking on a piano key adds a note to the Notation window (if in the editable mode) at the current time.



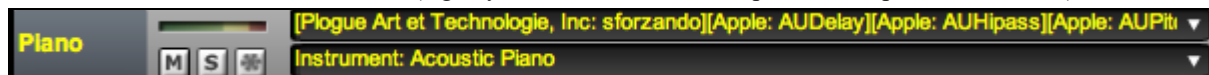
The **[Patches]** tab shows the instrument names at a bigger size.



The **[Plugins]** tab is for adding Audio or MIDI plugins to each track.



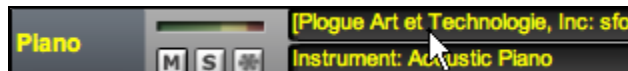
Each track has 4 slots. For a MIDI track, the first slot can take a VST synthesizer (e.g. Sforzando, SampleTank, etc.) and the other 3 can take audio effects (e.g. Dynamics, PeakLimit, AmpliTube Amp simulation, etc.).

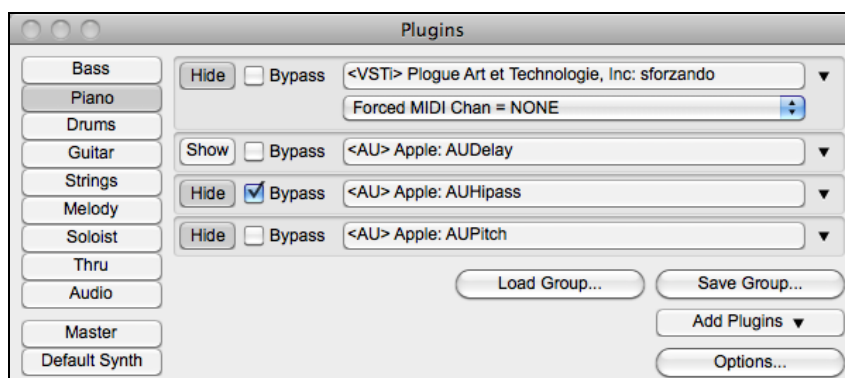


For an audio track (RealTracks, Loops, or the Audio track), there is no synthesizer slot, so you can assign up to 4 audio effects.



When you click on a slot, this launches the **Plugins** dialog, which allows you to select a VST synthesizer and/or VST audio effects.





Click on a slot to select a VST synthesizer and/or VST audio effects for the selected track.

☐ Click this button to load or save presets for the selected plugin.

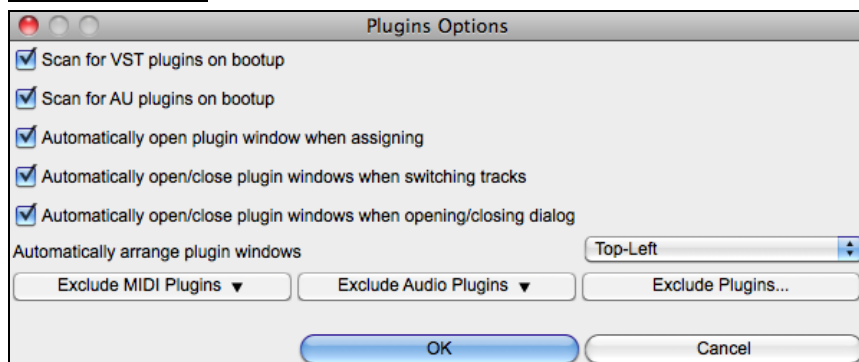
☐ ☐ You can hide or show the plugin window assigned to the slot.

☒ **Bypass** When this is checked, the track won't be processed through the plugin.

You can save and load Groups. A Group is the complete setting for all 4 slots.

This button allows you to choose VST plugins individually, scan a folder, or scan the system folder.

This will open the **Plugins Options** dialog where you can change preferences for plugins.



Scan for VST plugins on startup: Enable this option if you want Band-in-a-Box to scan for new VST plugins every time it boots up. This only includes plugins that have not been found previously.

Scan for AU plugins on startup: Enable this option if you want Band-in-a-Box to scan for new Audio Unit plugins every time it boots up.

Automatically open plugin window when assigning: If this is checked, a plugin's window will open automatically when you assign to a track. This only applies if the Plugin dialog is open.

Automatically open/close plugin windows when switching tracks: If this is checked, then when you switch tracks in the Plugins dialog, plugin windows currently open will close and then plugin window on the new track will open.

Automatically open/close plugin windows when opening/closing dialog: If this is checked, then when you open the Plugins dialog, plugin windows for the current track will open, and when you close the Plugins dialog, all plugin windows will close.

Automatically arrange plugin windows: Plugin windows can be arranged automatically according to the assigned track, and the position in the plugin chain. If this option is disabled, then each plugin window will open at its previous position.

[Exclude MIDI Plugins] You can choose MIDI plugins to exclude. Excluded plugins will not show up in the lists and will never be loaded by Band-in-a-Box.

[Exclude Audio Plugins] This allows you to choose audio plugins to exclude. Excluded plugins will not show up in the lists and will never be loaded by Band-in-a-Box.

[Exclude Plugins] You can choose specific VST plugin files that you do not want Band-in-a-Box to attempt to load when scanning for new plugins.

Chord Sheet Area

Chords, rests, shots, holds, and part markers are entered in the Chord Sheet.

The Chord Sheet can be viewed in the full linear view showing all bars, or optionally in fake sheet view that shows 1st and 2nd endings and repeat signs. Another option shows bars past the end of the song in gray.

1a	Bb ^{Maj7}	2	G ^{M7}	3	C ⁹	4	F ¹⁵
5	Bb ^{Maj7}	6	F ^{M7} Bb ⁹	7	Eb ^{Maj7}	8	
9b	Eb ^{M7}	10	Ab ⁹	11	A ^{M7b9} D ^{7#9}	12	G ^{M9}
13	C ^{7sus}	14	C ⁹	15	C ^{M7}	16	F ¹⁵
17c	Bb ^{Maj7}	18	G ^{M7}	19	C ⁹	20	F ¹⁵
21	Bb ^{Maj7}	22	F ^{M7} Bb ⁹	23	Eb ^{Maj7}	24	
25d	Eb ^{M7}	26	Ab ⁹	27	D ^{M7}	28	G ^{M7}
29	C ⁹	30	C ^{M7} F ¹⁵	31	Bb ⁹	32	
33a	Bb ⁹	34		35		36	
37		38		39		40	

You can use [Tab] and [Shift]+[Tab] keys to navigate through the Chord Sheet.

Fake Sheet Mode

Open a demo song “Repeats Tutorial example 2 with 1st-2nd and DC al Fine” from the Band-in-a-Box/Tutorials/Tutorial - Repeats and Endings folder.



To view the Chord Sheet in the Fake Sheet mode, click on the **[Fake Sheet]** button on the toolbar and enable the *Display Chord Sheet in Fakesheet Mode* menu option.

1a	F ⁹	2	Db ⁷	3	F ⁹	4	F ⁷ E ⁷ Eb ⁷ D ⁷
5	G ⁷	6	C ⁷	7	F ⁹ Db ⁹	8	G ^{M7} C ⁷
15	F ⁹ Bb ⁹	16	F ⁹	17b	F ⁹	18	
19		20		21	G ⁷	22	
23	C ⁹	24		41		42	
43		44		45		46	
47		48		49		50	
51		52		53		54	



When you disable the Fake Sheet mode by pressing the **[Fake Sheet]** button and deselecting the *Display Chord Sheet in Fakesheet Mode* menu item, the Chord Sheet will display in the full linear mode.

In this mode, you see all the bars in the order that they will be played.

1a	F ⁹	2	Db ⁷	3	F ⁹	4	F ⁷ E ⁷ Eb ⁷ D ⁷
5	G ⁷	6	C ⁷	7	F ⁹ Db ⁹	8	G ^{M7} C ⁷
9a	F ⁹	10	Db ⁷	11	F ⁹	12	F ⁷ E ⁷ Eb ⁷ D ⁷
13	G ⁷	14	C ⁷	15	F ⁹ Bb ⁹	16	F ⁹
17b	F ⁹	18		19		20	
21	G ⁷	22		23	C ⁹	24	
25a	F ⁹	26	Db ⁷	27	F ⁹	28	F ⁷ E ⁷ Eb ⁷ D ⁷
29	G ⁷	30	C ⁷	31	F ⁹ Bb ⁹	32	F ⁹
33b	F ⁹	34		35		36	

Chord Entry

The basic way of entering a song in Band-in-a-Box is by typing in the chords to the song using the computer keyboard. Chords are typed in using standard chord symbols (like C or Fm7 or Bb7 or Bb13#9/E).

Chords can be cut, pasted, and copied from one location to another.

Another way of entering chords is through MIDI chord recognition. Play any chord on your MIDI keyboard; and Band-in-a-Box will recognize it instantly and insert it onto the Chord Sheet. This allows you to enter an entire song without having to type in any of the chords!

To use this feature, select the *Options | MIDI Patch Maps | Insert current MIDI chord* menu command.

control+return is the keystroke combination for this function.

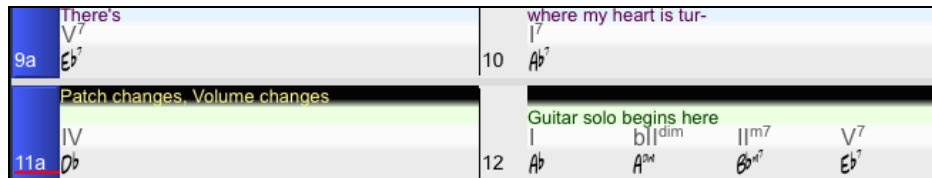
The chord you choose will automatically be inserted into your song (Chord Sheet or notation view) at the current cursor location. Then, Band-in-a-Box is ready for the next chord. You can insert up to two chords per bar in this fashion.

For details about chord entry, see [the “Entering Chords” section](#) in Chapter 6.

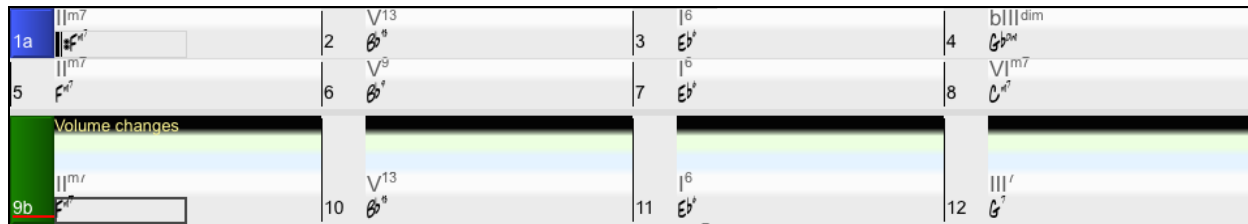
Chord Sheet Options

“Layers”

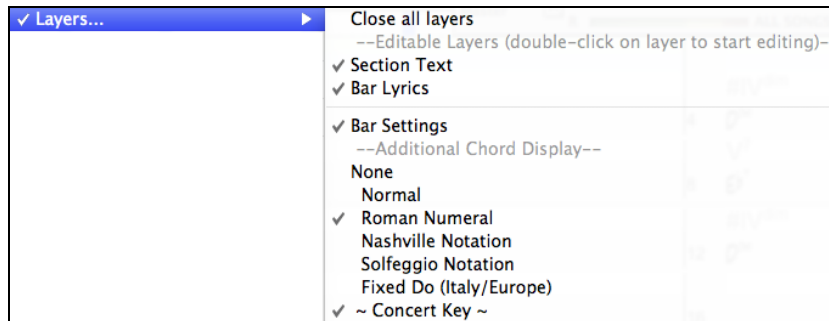
Layers are optional rows of information shown above each bar.



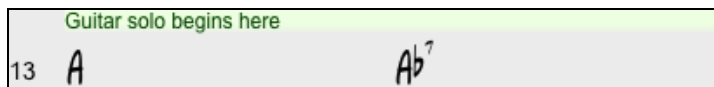
When there is no additional information within a row, that row will not show to maximize space on the Chord Sheet.



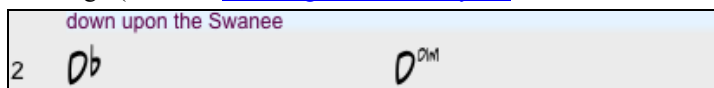
You can choose which layer to display by clicking on the **[Chord Display]** button on the toolbar and selecting *Layers*.



- The “Section Text” layer is for editable text (up to 255 characters per bar) that is loaded and saved with the song.



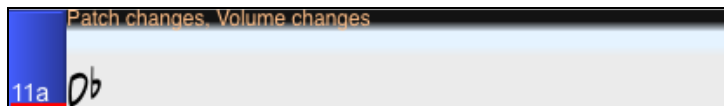
- The “Bar Lyrics” layer is for editable bar-based lyrics (up to 255 characters per bar) that are loaded and saved with the song. (See the [“Adding Bar-Based Lyrics”](#) section in another chapter for more details.)



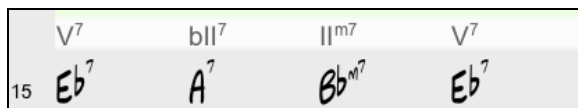
- The “Section Text” and the “Bar Lyrics” layers will attempt to intelligently separate your lyrics into different bars. For example, if you have a whole song of lyrics in a text file and the lyrics for every bar are on separate lines, you can

simply highlight the entire block of text and paste it into Band-in-a-Box using command+V keys. Every line of text will occupy a separate bar. If the lyrics have not been distributed into the correct bars, you can move your text cursor to the beginning of a bar and press BACKSPACE to move the lyrics to the previous bar. This will shuffle the text in the following bars one bar backward as well. Hitting RETURN will move all of the text after the text cursor to the next bar and shuffle the text in the following bars one bar forward. If you wish to see more than one line within a bar, you can hold down the COMMAND key while using the RETURN key, which forces a line break (second line) within the bar.

- There is an option in the **Display Options** dialog to automatically open or close the Bar Lyrics and Section Text layers when you open a song that contains Bar Lyrics or Section Text.
- The “Bar Settings” layer shows information about any changes that occur for that bar, as set in the **Bar Settings** dialog (e.g. tempo changes, key changes, etc.).

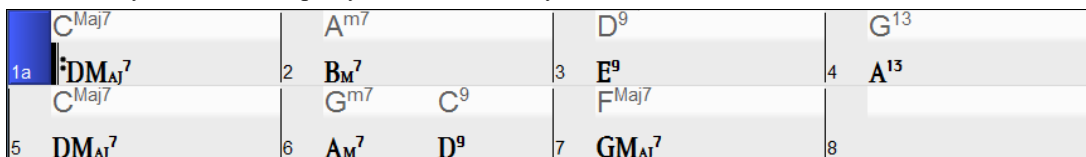


- The “Additional Chord Display” layer shows the chords using the normal display or an alternative mode of showing root notes. There are four alternative modes: Roman Numeral, Nashville Notation, Solfeggio Notation, and Fixed Do (Italy/Europe).

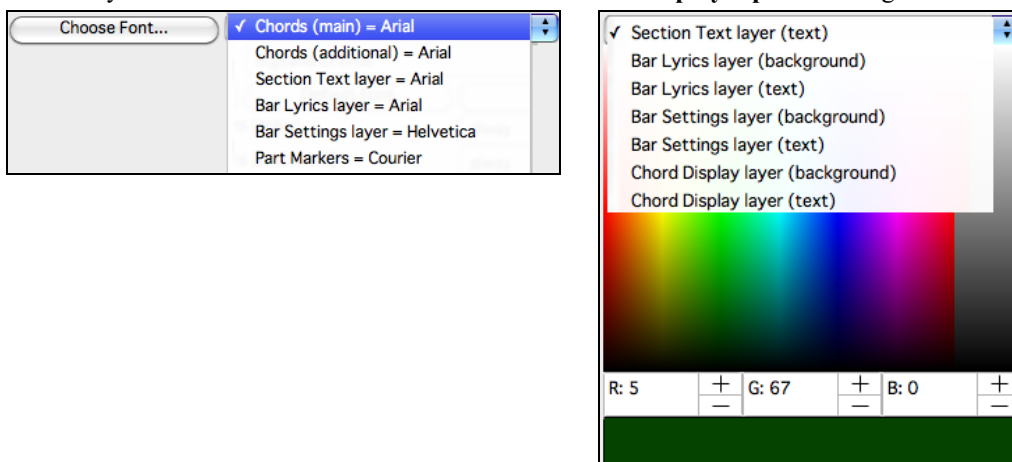


The height of this layer can be set as a percentage of the main chord using the “Height % of Additional Chord Display layer” setting in the **Display Options** dialog. For example, you might want to see Nashville Notation as big as the main chord display below it.

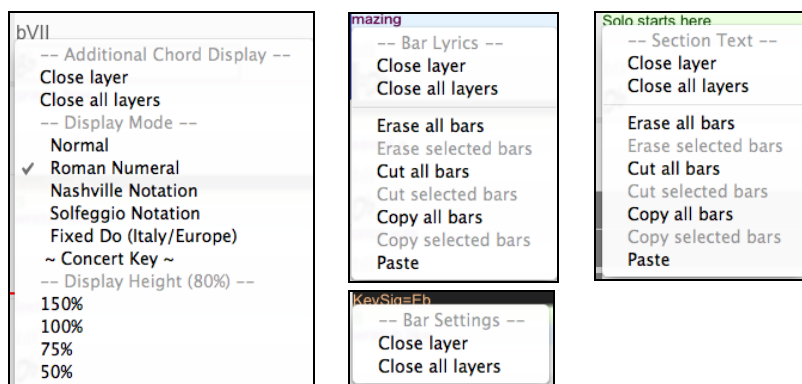
- The “Concert Key” option has been added to display an additional chord display of the same chords transposed to a different key. So, for example, you can see two layers, one with concert chords and the other for Bb instruments.



- All the layers can be customized with font and color in the **Display Options** dialog.

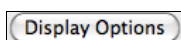


- Right clicking in a layer has a menu with options to change height of the layer, close layer(s), copy/cut/paste, etc.



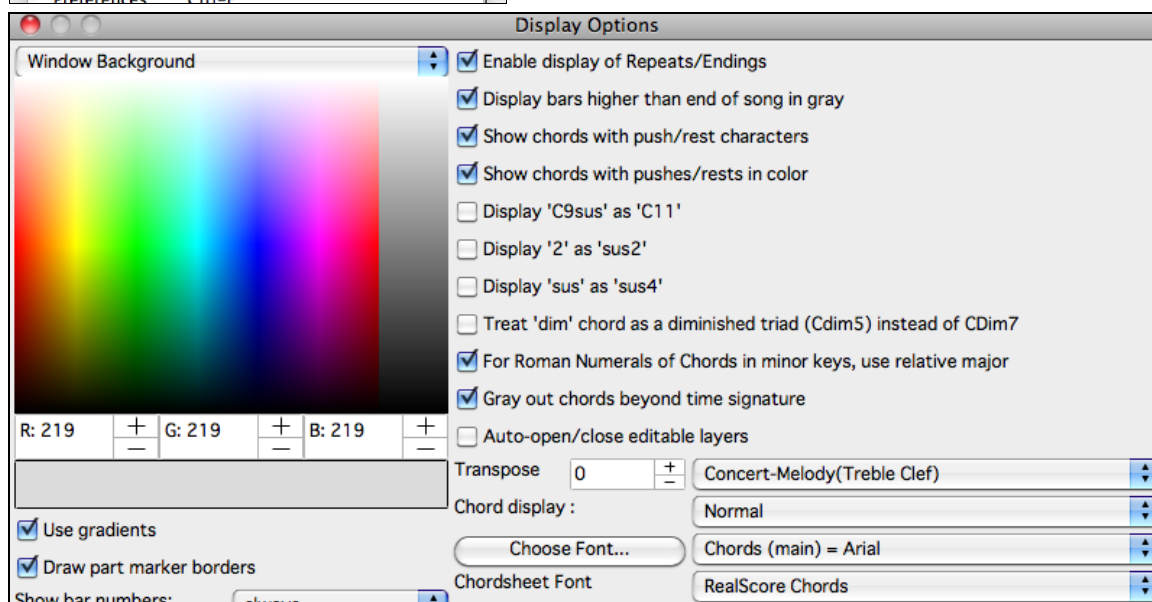
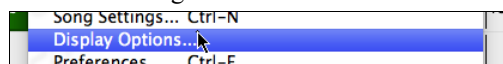
Display Options Dialog

You can set up the Chord Sheet with your own preferences.

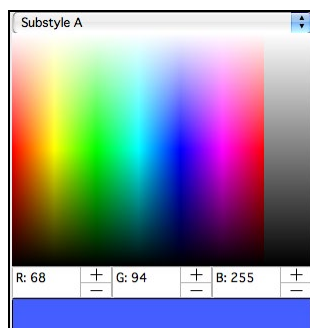


Click on the **[Prefs]** toolbar button to open the **Preferences**, and then click on the **[Display Options]** button to open the **Display Options** dialog.

You can also right click on the Chord Sheet and select *Display Options* from the menu to open this dialog.



Chord Sheet Color



You can choose any color for each element on the Chord Sheet. For example, you can choose color for substyle A & B part markers. Previously, the color of the chords was always black, so you were limited to brighter colors for the background since darker backgrounds would make the chord text hard to see. Now, all the colors can be picked from the color palette, and any changes you make can be seen on the Chord Sheet in real time.

Superscript Option

Superscript shows the chord extensions with smaller raised font, making the root of the chord more distinguishable, and also helping maximize space on the Chord Sheet. The **Display Options** dialog has separate settings for the main chords and additional chords.

Superscript chord extensions (main)	always
Superscript chord extensions (additional)	never

In this example, extensions of the main chords will always show with small raised font, but extensions of the additional chords will not show with superscript.

I6	bIIdim	IIIm7	V13	I6	VIm7
1a $A^{b^{\flat}}$	$A^{D^{\flat}}$	2 $B^{n^{\flat}}$	$E^{b^{\flat}}$	3 $A^{b^{\flat}}$	$F^{n^{\flat}}$

Number of Columns

You can set the number of bars to show on a row with the “Number of Columns” option.

1a $A^{b^{\flat}}$	$A^{D^{\flat}}$	2 $B^{n^{\flat}}$	$E^{b^{\flat}}$	3 $A^{b^{\flat}}$	$F^{n^{\flat}}$	4 $B^{n^{\flat}}$	$E^{b^{\flat}}$	5 $G^{n^{\flat}}$	$C^{7^{\flat}}$	6 $F^{n^{\flat}}$	7 $B^{n^{\flat}}$	$E^{b^{\flat}}$	8 $A^{b^{\flat}}$	$E^{b^{\flat}}$
9b $A^{b^{\flat}}$	$A^{D^{\flat}}$	10 $B^{n^{\flat}}$	$E^{b^{\flat}}$	11 $A^{b^{\flat}}$	$F^{n^{\flat}}$	12 $B^{n^{\flat}}$	$E^{b^{\flat}}$	13 $G^{n^{\flat}}$	$C^{7^{\flat}}$	14 $F^{n^{\flat}}$	15 $B^{n^{\flat}}$	$E^{b^{\flat}}$	16 $A^{b^{\flat}}$	
17b $C^{b^{\flat}}$	18 $D^{n^{\flat}}$	$G^{b^{\flat}}$	19 $C^{b^{\flat}}$	20	21 $E^{b^{\flat}}$	22 $B^{b^{\flat}}$	23 $B^{n^{\flat}}$	24 $E^{b^{\flat}}$						

Space between Columns

You can set the border thickness between columns with the “Extra space between columns (pixels)” option.

1a $B^{b^{\flat}}$	2 $G^{n^{\flat}}$	3 $C^{b^{\flat}}$
5 $B^{b^{\flat}}$	6 $F^{n^{\flat}}$	7 $E^{b^{\flat}}$

Chord Sheet Font and Colors



Chord Sheet font and color can be also changed easily from the on-screen button, with visual menu.

Transpose Chord Sheet option



This button also allows you to quickly transpose your song. If a Chord Sheet or Notation window transpose setting is in effect, a yellow hint message opens on boot up as a reminder.

For details about other options in **Display Options** dialog, [see the Reference chapter](#).

Part Markers

Style variations for your arrangement are entered in the Chord Sheet by clicking on a bar number to set a part marker. Each click toggles to the next available substyle part marker (a, b, etc.) or removes the part marker. Regular styles have two substyles, and Band-in-a-Box MultiStyles have four substyle variations – a, b, c, and d.

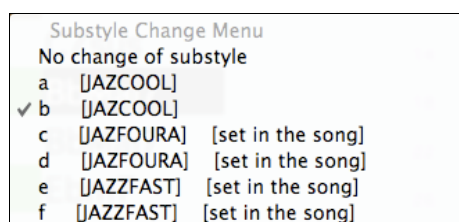
1c	5a	13b	29d
----	----	-----	-----

They typically occur every 8 bars or so, but may be placed at the beginning of *any* bar.

1a $B^{b^{\flat}}$	2 $G^{n^{\flat}}$	3 $C^{b^{\flat}}$	4 $F^{b^{\flat}}$
5 $B^{b^{\flat}}$	6 $F^{n^{\flat}}$	$B^{b^{\flat}}$	7 $E^{b^{\flat}}$
9b $E^{b^{\flat}}$	10 $A^{b^{\flat}}$	11 $A^{n^{\flat}}$	12 $G^{n^{\flat}}$
13 $C^{7^{\flat}}$	14 $C^{b^{\flat}}$	15 $C^{n^{\flat}}$	16 $F^{b^{\flat}}$
17c $B^{b^{\flat}}$	18 $G^{n^{\flat}}$	19 $C^{b^{\flat}}$	20 $F^{b^{\flat}}$
21 $B^{b^{\flat}}$	22 $F^{n^{\flat}}$	$B^{b^{\flat}}$	23 $E^{b^{\flat}}$
25d $E^{b^{\flat}}$	26 $A^{b^{\flat}}$	27 $D^{n^{\flat}}$	28 $G^{n^{\flat}}$
29 $C^{b^{\flat}}$	30 $C^{n^{\flat}}$	$F^{b^{\flat}}$	31 $B^{b^{\flat}}$
33a $B^{b^{\flat}}$	34	35	36
37	38	39	40

Adding Substyles in a Song

You can add more substyles to an individual song with a right-click on any bar number. This opens the *Substyle Change Menu* where you can define up to 24 substyles, from “a” to “x.”



Section Paragraphs

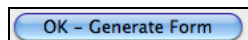
When you are reading a book, a new section begins on a new line, with space between. Band-in-a-Box does that for chords too. Whenever a new section occurs (a part marker), we start the new section on a new line and draw a grey line above to clearly mark the new section. A section can be as short as 2 bars. You will see each section on a new line so that the form of the song is easier to see. The feature is configurable and optional.

Song Form Maker

The Song Form Maker allows you to define sections of a song (A, B, C etc.), and then rearrange the song by simply typing the form you want (e.g. AABABAACA). You can revisit the dialog to change the form at any time.



Press the **[Song Form]** button and select *Song Form Dialog* from the menu. You will then see the **Song Form Maker** dialog. Then define your sections (e.g. A = bars 1 for 8 bars, B=start at bar 17, for 8 bars C=start at bar 25, for 4 bars). Then type the form that you want (AABACABA).



Select **[OK-Generate Form]** then exit the dialog. The form string and sections are saved with the song.

Chord Sheet Editing Features

The Chord Sheet has a contextual menu that opens with **control**+click or a right-click in the Chord Sheet area. This menu is a very convenient way to access the features for editing song arrangements.

Cut	⌘X
Copy	⌘C
Copy From... To...	⌘C
Paste	⌘V
Chord Builder	⌘H
Play Current Chord	⌘↔
Chord Settings	⌘Z
Bar Settings	F5
Song Settings	
Display Options...	
Preferences...	⌘P
Repeats/Codas/1st-2nd Endings	
Play from Bar 3 Chorus #1	
Play from Bar 3 Chorus #2	
Play from Bar 3 Chorus #3	
Bar-Based Section Letters	▶
Edit Current Chord	
Set Chorus Begin to Bar 3	begin <return>
Set Chorus End to Bar 3	chorusend <return>
Set Song Ending to begin at Bar 3	end <return>
Insert Bars	
Delete Bars	

Chords can be copied, pasted, cut, or erased and new chords can be entered from the **Chord Builder**.

Chord Settings allow pushes, rests, and pedal bass to be applied.

Bar Settings let you refine your arrangement with changes in tempo, meter, key signature, styles, RealDrums, volume levels, patches, and harmonies.

Song Settings allow rests and pushes, and control tags, endings, and fadeouts.

Display Options allow full customization of the Chord Sheet.

Global system settings are accessed in the **Preferences**.

You can also right-click on a bar in the Chord Sheet to set it as the beginning or end of the chorus or the end of the song from the settings in the context menu. For example, these settings are available with a right-click on bar 16.

This menu can be used to start playback from the highlighted bar in any chorus of the song.

Bar-Based Section Letters lets you add a section letter, which will display just above the bar number on the Chord Sheet.

Insert Bars or **Delete Bars** lets you insert or delete a specific number of bars at the current bar.

Play Song from Chord Sheet

Songs can be played from any location in the Chord Sheet with a double-click on any bar. Playback will start at the bar where the mouse is clicked.

If a tag or an ending is defined, double-click on the ending bar (or a bar in the tag), and the song will play from the ending (or tag). This only applies to the Chord Sheet, since notation windows always play from the ending or tag already.

Play Selected Area as a Loop

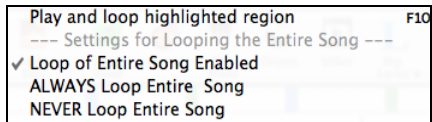
To use this function, select a region on the Chord Sheet. To select a region, click a bar and drag the mouse. To select a large region, click a bar and SHIFT-click on the end point.



Tip: You can select a region of bars just by using the keyboard. Hold down the SHIFT key and use the cursor keys (left/right/down/up).



Then, click on the **[Loop]** button, and select *Play and loop highlighted region* from the menu. Alternatively, you can press the [F10] key.



Chapter 5: Playing Songs

Loading a Song

Band-in-a-Box songs with the .SGU file extension are backup arrangements with no melodies. Songs with a MIDI melody track have the file extension .MGU.

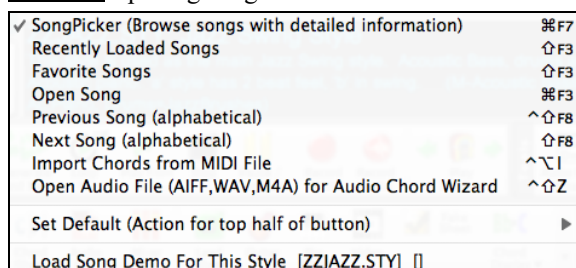
You can load a song from the **[Open]** or **[Song]** button on the toolbar.



The **[Open]** button opens a menu of commands for opening files by various methods.



The **[Song]** button is a split button. Clicking on the top half opens a song selection dialog using the default method assigned to the button. Clicking on the bottom half of the button opens a menu of the options for opening songs.

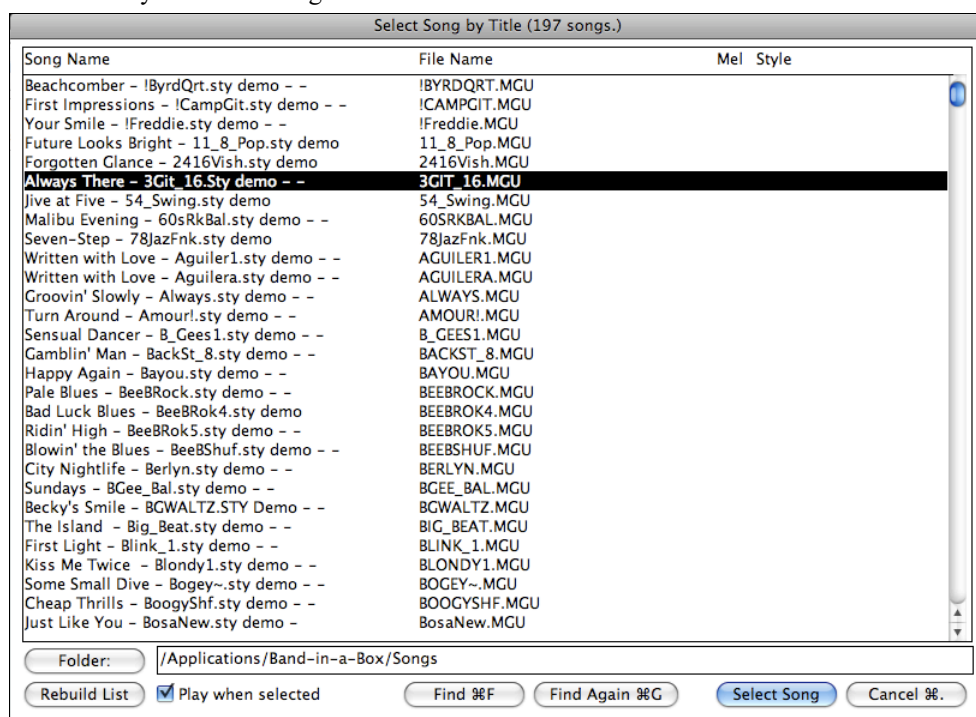


The default method for the top half of the button is assigned from this menu.

For example, if there is a check mark beside “SongPicker,” clicking on the top half of the button will launch the SongPicker dialog. If “Recently loaded songs” is checked, clicking the button will go directly to the **Recently Played Songs** list, and so on.

Open Song by Titles (SongPicker)

The **SongPicker** list can include up to 25,000 songs. The first time you open this window, Band-in-a-Box automatically writes the song list for the folder.



Use the **[Folder]** button to select another folder, for example, to select from all of your RealTracks demo songs.

Folder: /Applications/Band-in-a-Box/RealTracks - Demos

Rebuild List

If you have added some new songs to a folder, just click on **[Rebuild List]** and the SongPicker will add their titles to the list.

☒ Play when selected

Check “Play when selected” to automatically play the song when selected.

Find ⌘F Find Again ⌘G

Find in Song List
love
Find Cancel

There is also a Find feature to help you locate songs in the list. Click on the **[Find]** button and then type in the word you want to search for and click on Find. **[Find Again]** repeats your search.

Open Recently Selected Songs / Open Favorite Songs



Press the **[Open]** or **[Song]** button and choose *Favorite Songs* or *Recently Loaded Songs* to launch the **Favorites / Recently Played** dialog. This allows you to quickly load songs and styles that have been used in your last sessions with Band-in-a-Box.

You may find this to be the best way to load songs into Band-in-a-Box, since the lists give you instant access to the songs you are most likely to be playing, regardless of where the song is located on your hard drive. (*File | Open Special | Open Favorite Songs...* or **shift+F3** also opens this window.)

Recently Played Songs

☐ Favorites ☒ Recently Played

JOEPSLOW.MGU
/Applications/Band-in-a-Box/Songs/ZZJAZZ.MGU
/Applications/Band-in-a-Box/Songs and Lessons/Blues Piano Solos/BLZTRIO3.MGU
/Applications/Band-in-a-Box/Style Demos/#17 Style Demos/FOLKTRIO.MGU
/Applications/Band-in-a-Box/Style Demos/#70 Style Demos/SonMn23.MGU
/Applications/Band-in-a-Box/Style Demos/#56 Style Demos/Kelly1.MGU
/Applications/Band-in-a-Box/Style Demos/#42 Style Demos/CR_LISA.MGU
/Applications/Band-in-a-Box/Style Demos/#09 Style Demos/L_PARTID.MGU
/Applications/Band-in-a-Box/Style Demos/#07 Style Demos/C_EZSHUF.MGU
/Applications/Band-in-a-Box/Songs/ZZJAZZ.MG1
/Applications/Band-in-a-Box/Songs/listen.MGU
/Applications/Band-in-a-Box/Styles/test.SG1
/Applications/Band-in-a-Box/Songs/OLD_Lyric.MGU
/Applications/Band-in-a-Box/Songs/for manual.MGU
/Applications/Band-in-a-Box/Song Renders/Untitled.SG1
/Applications/Band-in-a-Box/Songs/54_Swing.MGU
/Applications/Band-in-a-Box/Songs/987.SG1
/Applications/Band-in-a-Box/RealTracks/Loops/0529.MG1
/Applications/Band-in-a-Box/RealTracks/Loops/test.SG1
/Applications/Band-in-a-Box/Songs/new.SG1
/Applications/Band-in-a-Box/Songs/!BYRDQRT.MGU
/Applications/Band-in-a-Box/Songs/PianoRollDemoSong.MGU
/Users/mtsubota/Documents/Untitled.SG1
/Applications/Band-in-a-Box/Style Demos/#24 Style Demos/!FREDDIE.MGU
/Applications/Band-in-a-Box/Songs/???/abc.MG1

Open a song from this favorite folder:
Open a ** Song ** in the chosen folder from this menu

Open Finder in this favorite folder:
Open ** Finder ** in the chosen folder from this menu

Add Favorite Delete Search

☐ Play when chosen
☒ OK To add to recent files

OK Cancel

☐ Favorites ☒ Recently Played

The “Favorites” and “Recently Played” Radio buttons toggle between a list of your recently played songs (or styles), and a list you create of your Favorite you select as favorite songs or styles. You can add an unlimited number of favorites.

Add Favorite

The favorites list will start off as an empty one, but you can add songs/styles as your favorites, by clicking the **[Add Favorite]** button. (This button is in the StylePicker too.)

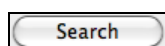
Technical Note: The list of songs/style favorites is stored in a text file called SongFavorites.txt (or StyleFavorites.txt) in the Band-in-a-Box folder.

☒ Play when chosen

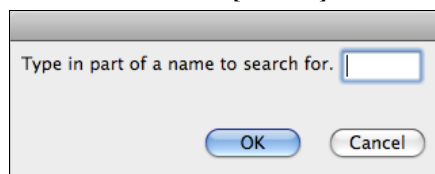
If “Play When Chosen” is checked, the program will load and play a song when you either double-click on its name in the list or select the name and the click **[OK]**.

☒ OK To add to recent files

Check “OK To add recent files” to allow your recently loaded songs to be added to this list.



The **[Search]** button lets you search the Favorite Songs list by typing in part of a file name.



Open Song

This command opens the **Open Song** dialog. The hot key is **F3**.

Open Next Song

This command opens the next song in alphabetical order in the currently active folder.

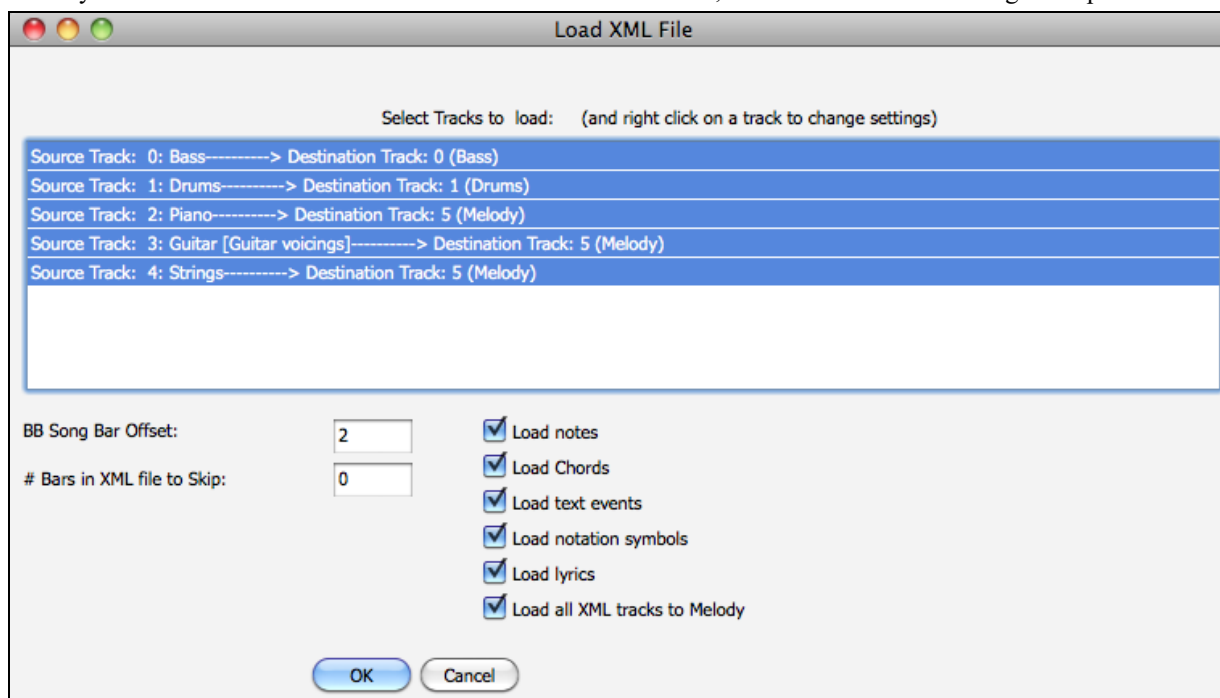
Open Previous Song

This command opens the previous song in alphabetical order in the current folder.

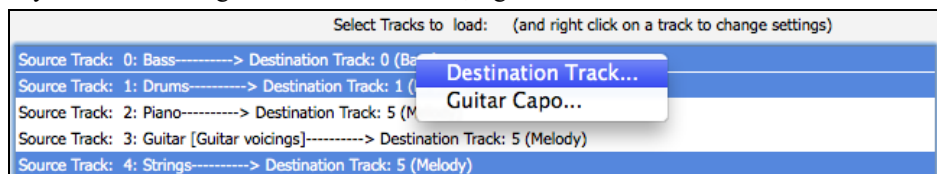
Open MusicXML File

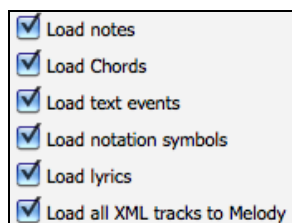
Band-in-a-Box supports MusicXML so you can easily import MusicXML files, including notes, chords, lyrics, guitar tab, bends, hammer-ons, pull-offs, and slides, from your notation programs such as Finale, Sibelius, and Guitar Pro to Band-in-a-Box.

When you select this menu command and select a MusicXML file, the **Load XML File** dialog will open.



First, select a track that you want to load. To select multiple tracks, hold down the command key and click a track. If you want to change the destination track, right click on a track and select *Destination Track*.





Next, select elements that you want to load from the XML file.

If you do not want all the tracks to be merged into the Melody track, disable the “Load all XML tracks to Melody” option.

Bars in XML file to Skip:

This setting allows you to load the XML file from a certain bar. For example, a setting of “4” will load the XML file from bar 5.

Press [OK], and the XML file will be loaded to Band-in-a-Box.

Flash Hint Messages

When loading a song a flash message may appear. These messages do not require a response but can be clicked on if you want to do the function:

- Style is Even feel. OK to change melody to Swing (and vice versa)?

[Click here to change the melody to Straight feel](#)

- Style is 16ths notes, reduce chord durations? (And - style is 8th notes, expand chord durations?)

[New style is 16th notes, click here if you want to Reduce chord durations.](#)

- Style is 3/4 waltz, transform the melody to waltz (and vice versa)?

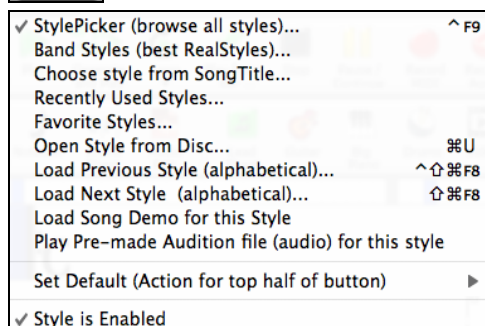
[The new style is a 3/4 Waltz. Click here if you want to change Melody from 4/4 to Waltz](#)

Changing the Style

The hundreds of musical styles available for Band-in-a-Box include lots of variations for any style you choose.



The [Style] button is a split button. Clicking on the top half opens a style selection dialog using the default method assigned to the button. Clicking on the bottom half of the button opens a menu of the options for selecting styles. The default method for the top half of the button is assigned from this menu.



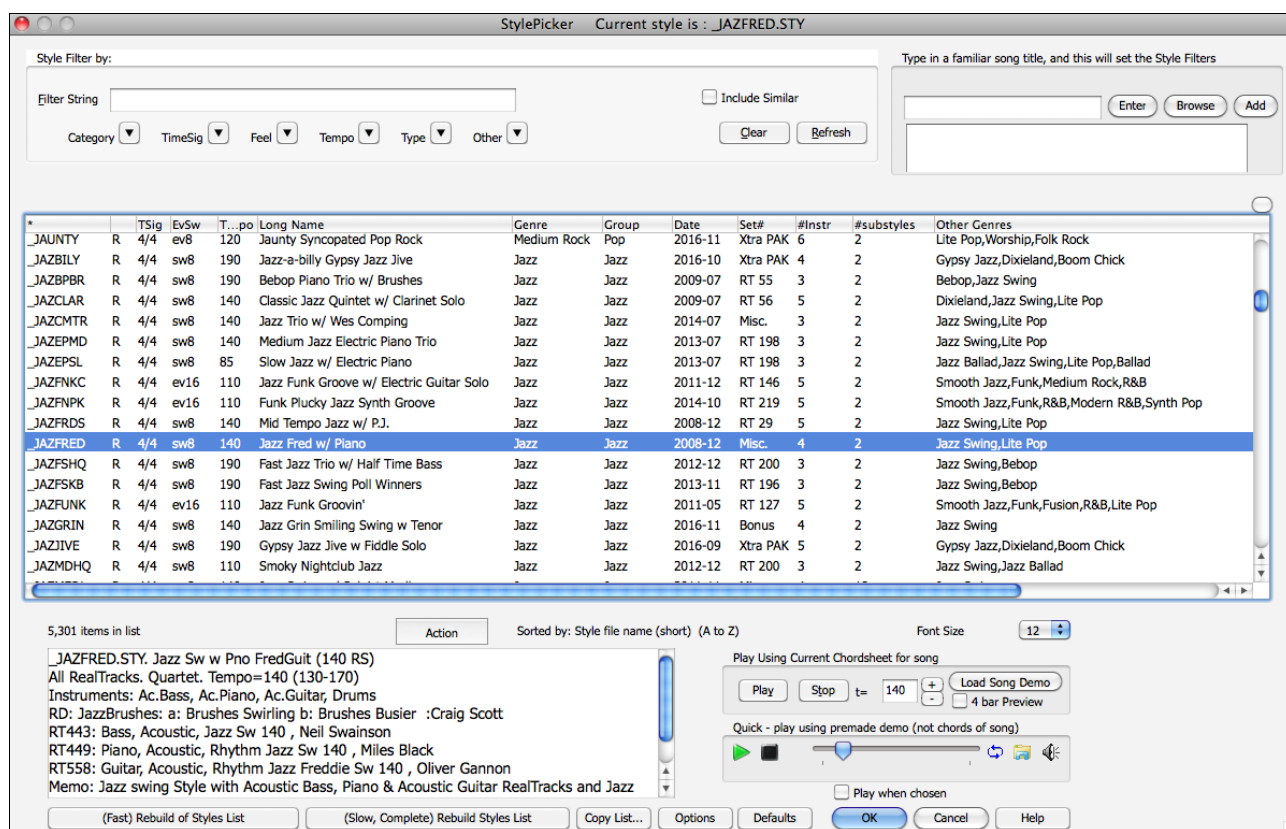
For example, if there is a check mark beside “StylePicker,” clicking on the top half of the button will launch the **StylePicker** dialog. “Band Styles” opens a list of style categories. If “Recently Used Styles” is checked, clicking the button will go directly to the **Recently Played Styles** list, and so on.

The StylePicker

The **StylePicker** window lists all styles with full information. It has a great filter feature for finding a perfect style for your song by selecting elements such as time signature, feel, or tempo, or by simply typing in a familiar song title.

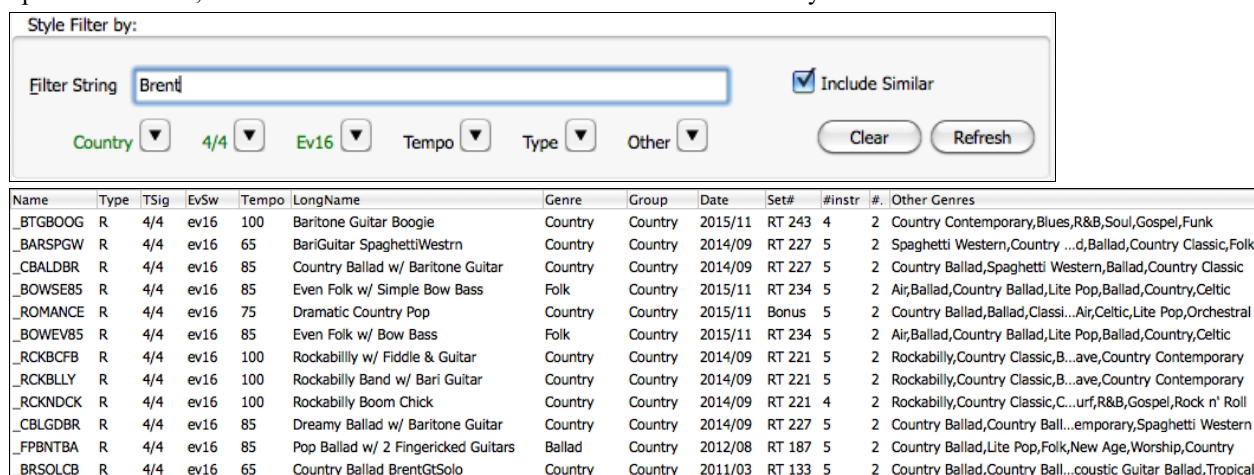
You can browse styles by sorting columns or hear an “instant” preview of the style by double clicking on the list. If style has both MIDI and RealDrums available, you can hear both, and choose which one you want. This makes it much faster to find the style that fits your song.

Note: The first time you use the StylePicker there will be a short delay while it builds the list of styles.



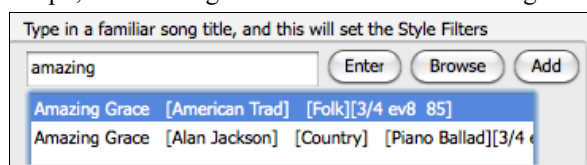
Quick Filter

Type a text and/or press the arrow button to select a category, time signature, feel, etc., and you will immediately see the filtered list. If “Include Similar” is unchecked, then the filtered list will show the exact match only, but if this option is checked, then the list will show the exact match and the similar styles.



Style suggestion

Just type in a familiar song title, artist name, or genre of music, and StylePicker will list styles whose genre, feel, tempo, and time signature are similar to that song.



Type in a text, click on a song to select it, and press **[Enter]**. Then, the list will be filtered to show styles that match the elements of the song. You can see what filters are in place when you look at the “Style Filter by:” area. If you enable the “Include Similar” option, the filtered list will include similar styles, but if you want to see only the exact match, then uncheck this option.

Song Titles Browser

The **Song Titles Browser** window allows you to browse and filter the huge list of over 8,000 popular song titles. You can, for example, filter the list by a certain artist, and then sort it by tempo, key, feel, time signature, and more.

You can open this window with the **[Browse]** button.

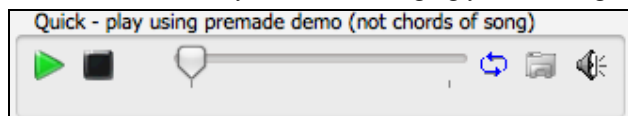
Note: You can also open the **Song Titles Browser** window by clicking on the **[Style]** button on the toolbar and selecting the *Choose style from Song Title* menu item.

Once you have found a song, press the **[OK - Find Matching Styles]** button. This will take you to the **StylePicker** window with styles that best match the tempo, feel, and genre of the selected song title.

Style Filter by:											
Filter String <input type="text"/>										<input checked="" type="checkbox"/> Include Similar	
Blues	▼	4/4	▼	Sw8	▼	95	▼	Type	▼	Other	▼
<div>Clear</div> <div>Refresh</div>											
Name	Type	TSig	EvSw	Tempo	Long Name	Genre	Group	Date	Set#	#Instr	#substyles
_RCKBLSS	R	4/4	sw8	85	Rockabilly Blues	Country	Country	2014/12	RT 222	4	2
_LAWLESS	R	4/4	sw8	110	Lawless Country Boogie Swing	Country	Country	2016/07	Xtra PAK	5	2
_TBLZSEV	R	12/8	sw8	85	Slow 12/8 Blues w/ Vintage Piano	Blues	Pop	2014/10	RT 211	5	2
_HBSS110	R	4/4	sw8	110	Slow Country Boogie w/ Simple Held Bass	Country	Country	2015/11	RT 234	5	2
_RCKBLSL	R	4/4	sw8	85	Rockabilly Wasteland	Country	Country	2014/12	RT 222	4	2
_CBOOGIM	R	4/4	sw8	110	Medium Country Boogie w/ Piano	Country	Country	2012/07	RT 167	5	2
_128P50S	R	4/4	sw8	85	50's 12/8 Pop	Lite Pop	Pop	2015/11	RT 228	5	2
_ELJ_BES	R	4/4	sw8	120	Blues Shuffle w/ Electric Bass	Blues	Pop	2008/05	RT 5	4	2
_GUITBLZ	R	12/8	sw8	65	Country Blues	Blues	Country	2012/12	RT 30	4	2
_CTRYSW1	R	4/4	sw8	85	Swinging Guitars w/ Piano	Country	Country	2012/04	Misc.	5	2

Instant Preview of Styles

You can audition a style without changing your existing arrangement, by using the preview control.



It has Play and Stop buttons, a progress bar, a Loop button, and a file button.


➤ If the selected MIDI style has two demos (one with MIDI drums and another with RealDrums), then you can hear both. This button toggles between them.


▶ This will play a premade demo. You can also double click on a style in the list to preview.

The style demos are found in 2 possible places:

1. On your hard drive, in the Band-in-a-Box/RealTracks/Data/Style Demos Audio folder. (Some of the demos are included on disk, but to save space not all of them are included.)
2. On the Internet, at www.pgmusic.com. (All of the demos are there.)

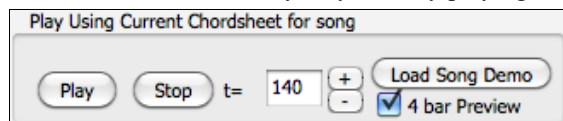
When you demo a style, the program will play the version on disk if available; otherwise will play from the Internet. This all takes place very quickly, and inside the control, so no external browser is launched.

 You can download a file that is being played from the internet by clicking this button. If the file is being played on your hard drive, this button will show the file in a folder.

 This button allows you to control the volume of demos.


Play Your Song with the Styles

You can also audition a style by actually playing it over the current chord progression of your song.



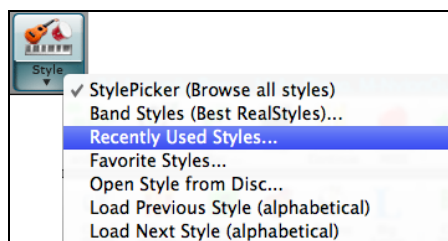
Pressing the [Play] button will generate arrangement for your song with the currently highlighted style. You can speed up the generation if you enable the “4 bar Preview” option, which will play only for the first 4 bars.

Changing a Style at any bar

 The style of your song can be changed at any bar by pressing this button or the **F5** key. When the **Edit Settings for Current Bar** dialog opens, click on the [STY...] button to launch the **StylePicker** and choose a style that you want to apply from the current bar.

Selecting a Style from Recently Played or Favorite

To select a style from the recently used styles or favorite styles, click on the [Style] button and choose *Recently Used Styles* or *Favorite Styles*. The menu command *File | Load Style Special | Open Favorite Styles...* or hot keys **shift+F9** also open the dialog.

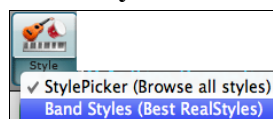


You can either choose from recently played styles or go to your saved list of Favorites. You can add to or edit the Favorites list.

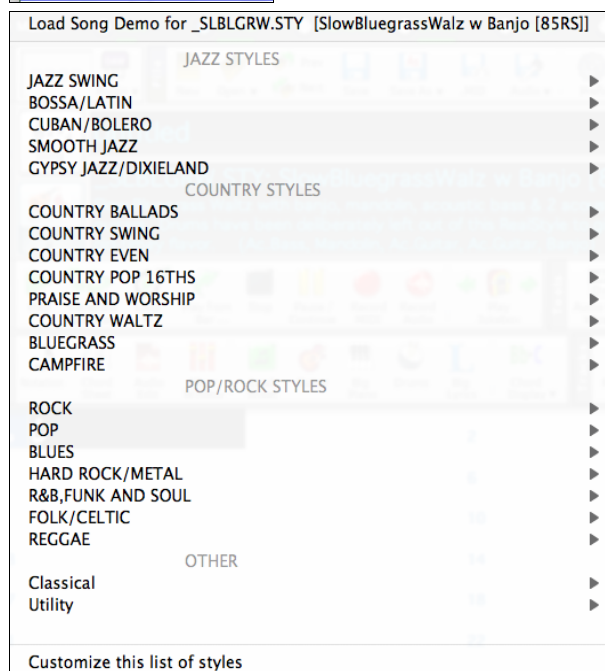


Click the “Play When Chosen” checkbox to have Band-in-a-Box play your song immediately upon selecting a style.

Band Styles



When you click the **[Style]** button and select *Band Styles (Best RealStyles)*, you will see a directory of style types, with submenus sorted into the listed categories.



For example, in the Jazz section you will see styles for Jazz Swing, Bossa/Latin, Cuban/Bolero, Smooth Jazz, and Gypsy Jazz/Dixieland. Each heading opens a list of selected RealStyles, sorted by tempo and type.

You can also load in a song demo by choosing the menu item to load a song demo.

Playing, Pausing, and Stopping Songs

Playing Songs



This button replays the song without regenerating the tracks, unless regeneration is required. The current arrangement is preserved. (Freeze the song or save to a MIDI file to permanently save the arrangement.). The hotkey is **⌘+R**.



This button creates a new arrangement and plays the song. If you do not want your tracks regenerated, then use **[Play]**. Pressing the **⌘+A** or the **F4** function key also creates a new arrangement and plays the song.



Click this button for a menu of looping selections. You can play the highlighted section of the Chord Sheet or notation in an endless loop. Click and drag the mouse to highlight a section of bars to loop. If the checkbox is selected, the entire song will loop.



This button will play the song starting at the selected chorus and bar number. Use it to jump to any bar in the song. The hotkey is **control+F**.



This button stops song playback. Pressing the **ESC** key also stops playback.

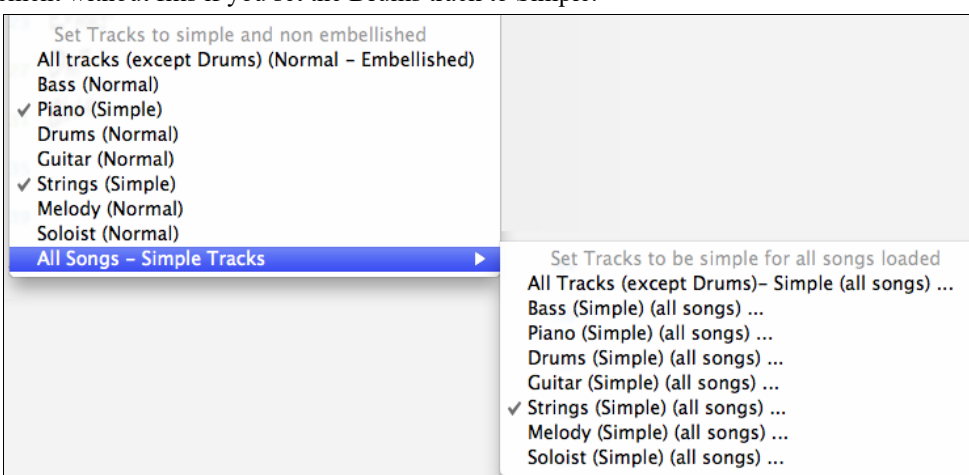


This button is to pause the song during playback. Press again to continue from the paused location. The hot key is **control+H**.

Options for Simpler Arrangements

The **[Simple]** button on the toolbar allows you to set individual tracks or all tracks to unembellished arrangements. The simple arrangement option can be set on a song-by-song basis or for all songs.

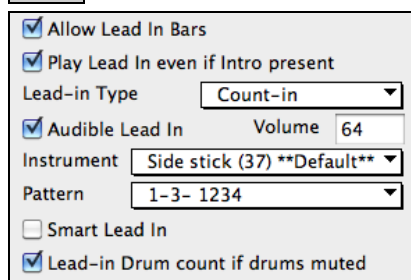
If you set the Drums track to be simple, then the Drum track will avoid fills or post fills (cymbal crashes). You can also set a Drums track to be simple in a style. UserTracks will also follow this setting for Drums and play a simpler arrangement without fills if you set the Drums track to Simple.



Lead-in Counts



Band-in-a-Box will play a lead-in count at the start of each song if you want it to. This is set in the **Preferences** dialog, where there are several options for how the lead-in is played.



Allow Lead In Bars

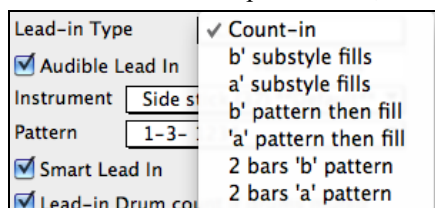
People who use Band-in-a-Box for soloing practice will likely turn the lead-in off to allow endless looping uninterrupted by the lead-in count.

Play Lead In even if Intro present

If a song has an intro, it's usually not necessary to play the 2 bar lead-in count. There's an option to always omit the lead-in if an intro is present. If you would like the lead-in bars to be played even if an intro is present in the song, set this feature to "On."

Lead-in Type

You can specify to have Band-in-a-Box play 2 bars of a drum pattern instead of the count-in. You may prefer hearing the drum beat to a simple count-in, since it provides more information about the upcoming groove.



To set this, set Lead-in Type to one of "b" substyle fills/ "a" substyle fills/ or fill-pattern or pattern-pattern combinations.

Audible Lead In / Volume

If you want the lead-in bars to be present but you do not want to hear the lead-in, then uncheck the “Audio Lead In.” You can also set the volume of the lead-in.

Instrument/Pattern

Instrument	Side stick (37) **Default**
Pattern	1-3- 1234

Use these options for the audible drum count-in. You can select any drum instrument for the count-in. You can choose different count-in rhythms (e.g. Tap on 2 and 4 instead of 1-2-3-4).

Smart Lead-ins

Smart lead-ins can also be set here; they avoid playing the count-in drum sound during a Melody pickup.

Lead-in Drum count if drums muted

This is great for drummers who play along with Band-in-a-Box and mute the drum track. Previously, when the drum track was muted or disabled in a song, the count-in drum click wouldn't play. Use this option to play the drum count-in in all circumstances.

Part Settings for Playback

The individual instrument parts are controlled with the on-screen mixer. It is always present in the upper right corner of the main screen.



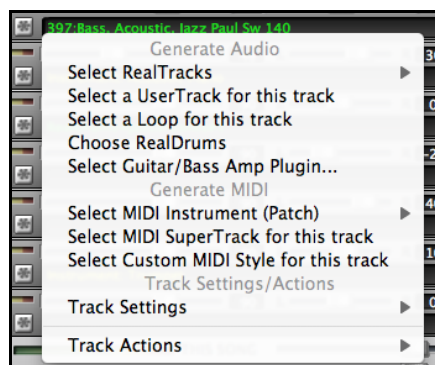
Each track in the Mixer shows the name of the instrument assigned to it.

Instrument: Rock Organ

Yellow text indicates a MIDI instrument.

~903:Bass, Electric, SmoothCool Sw16 100

Green text indicates RealTracks or RealDrums.



Right-click or double-click on a part name for a menu of settings and actions for the selected part. The menu is organized into groups allowing easier selection of track types: audio (RealTracks, UserTracks, Loops) or MIDI (MIDI SuperTracks, classic MIDI tracks) and track settings/actions.

Changing Volume, Panning, Reverb, Tone

Each track in the Mixer has its own set of controls including volume, pan, reverb, and tone. Use them to make your own mix for the arrangement.

Volume Slider and value:



Pan Slider and value:



Reverb Slider and value:

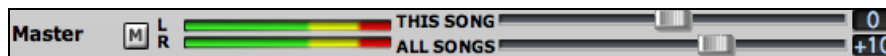


Tone Settings: -18 (bass) to +18 (treble).



Hold the **[control]** key down as you click on the track slider and drag the thumb of the slider. This will force all tracks to move to the same absolute location as the original track. Hold the **[shift]** key and it will move all tracks relative to the move of the original track.

There is also a Master section with a Mute button, VU Meters, and Master Volume controls.





The Master Volume is a new type of volume setting for Band-in-a-Box, and is a true Master Volume, in that it applies a decibel (dB) boost to the master signal, independent of the tracks volumes. So for example, if you want all Band-in-a-Box songs to be louder, you can simply set the "All Songs" Master volume slider (e.g. +6 dB) and this boost will apply to audio output from all tracks (MIDI and audio) for all songs.

Muting, Soloing, and Freezing Tracks


Each track has its own buttons to **[M]**ute, **[S]**olo, and **[*]** Freeze the track.

Mute Tracks


 Click on the Mute button to silence the selected track. The button will turn red to show it is active.

 **Master** To mute/unmute all parts as the song is playing, simply press **option+ 2** or right-click on the "Master" radio button at the top of the screen, and select *Mute* in the menu.

Solo a Track

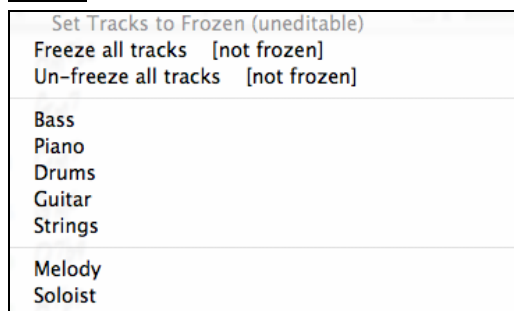
 While listening to Band-in-a-Box, you can solo (isolate) a certain part by clicking on the Solo button.

Freeze a Track

 Any track can be frozen (MIDI or RealTracks). When frozen, it won't be changed or re-generated. This saves time when replaying previous songs, and lets you freeze an arrangement that you like. The **[*]** buttons on the Mixer freeze the individual tracks.



Use the snowflake button on the toolbar for additional options, which include freezing the whole song. If you freeze the whole song, you don't have to wait at all for the song to regenerate. Next time you play, it is ready to go.



Reasons to Freeze a RealTracks track (audio):

- Frozen tracks will play back instantly, not requiring time to generate.
- They play back the same way each time, so if you like a solo, you can "freeze it."
- If you send a song to a friend as "frozen," they will hear the same performance.
- For the Soloist track, if you generate a solo, it can now be saved (by freezing the track).

Reasons to Freeze a MIDI track:

- You can edit the MIDI data, to customize the performance to match a certain song, and this will be saved. Use the Notation window to edit the track.

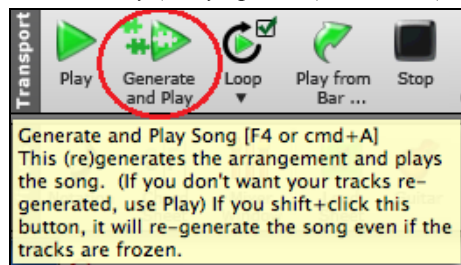
More reasons to freeze any track:

- Frozen tracks play back instantly, without requiring time to regenerate.
- They play back the same way each time.
- You can change the chord progression of the song, and have one part playing a different chord progression than the rest of the band. For example, type a “blowing” chord progression, generate a solo, freeze the solo track, then type a normal chord progression and generate the rest of the instruments (bass, guitar etc.) that will play the normal changes.
- Have different instruments play different styles. For example, the Bass could be generated using Reggae, then Frozen, and then the rest of the instruments generated using a Techno style.

Forcing Generation of a Song that is Frozen

Band-in-a-Box won’t touch tracks that are frozen. But if you want to change that, without having to Un-Freeze the tracks, you can do this easily.

Hold down the SHIFT key as you press the **[Generate and Play]** button (the fly-by hint will remind you of that), or go to menu *Play | Play Special | Generate (even if tracks are frozen)*.

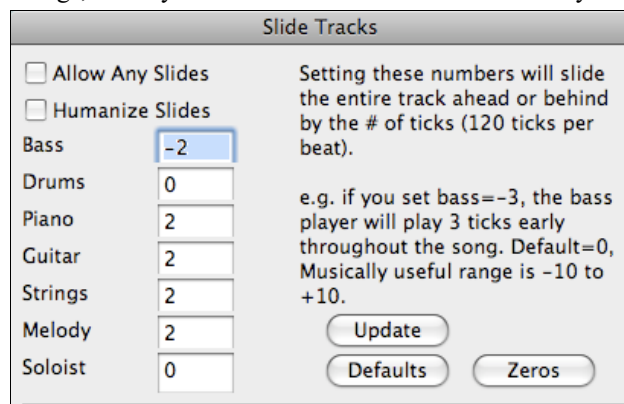


When you do this, the song will regenerate, the tracks will get rewritten, and the song will stay frozen. So if you’re freezing songs to get the instant playback with RealTracks, but get tired of the “same-old” frozen arrangement, just press SHIFT-PLAY, generate a new arrangement, and press SAVE. Then the new “fresh-frozen” arrangement will play instantly, even with many RealTracks.

Tip: Obviously, you wouldn’t use this feature to force regeneration of a frozen song if you have made *custom edits* to the song that you don’t want to lose, unless you’ve saved the song and have a backup copy.

Slide Tracks

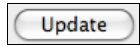

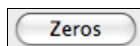
This dialog opens with the command *Edit | Slide Tracks*. It allows you to move any of the bass, drums, piano, guitar, strings, melody or the soloist track ahead or behind by a certain amount.



Setting these numbers will slide the entire track ahead or behind by the # of ticks (120 ticks per beat). You could, for example, slide the bass track so it plays a little ahead of the rest of the band. This has the effect of making the bass player “drive the band” and is useful in Jazz styles to make the music sound more exciting.

Allow Any Slides If you want the slides to occur, then check this box.

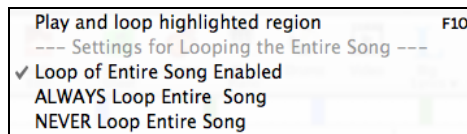
Humanize Slides If this box is checked, the slides will be randomized to slide the track a different amount for each note. The amount varies from 0 ticks to the slide setting for the instrument. A track that always plays notes early by a certain amount tends to sound out of time, whereas randomizing the slide makes the track sounds more human.

-  If the song is currently playing, you can press the **[Update]** button to hear any changes you have made.
-  This returns all fields to factory default settings. The default settings are as shown in the illustration.
-  This enters a value of zero for all fields.

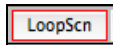
Looping



The **[Loop]** toolbar button opens a menu for looping options - loop a highlighted region or the whole song. If the checkbox in this enabled, the song will play again from the beginning each time it reaches the end.



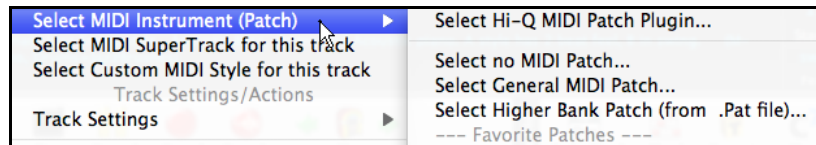
Looping the Notation Screen



To loop a screen of notation, click the **[Notation]** button to open the **Notation** window. Then click the **[LoopScn]** button. When there is a red border around this button, the song will loop for the 4 bars shown on the notation screen.

Changing MIDI Instruments

To select a MIDI Instrument for any MIDI track, right click on the track radio button at the top of the screen, and go to *Select MIDI Instrument (Patch)* and choose one of the menu commands.



Select Hi-Q Patch Plugin

Use this menu command if you want to select a preset of a Hi-Q MIDI instrument and a VST plugin (e.g. *Select no MIDI Patch*

This will remove the current selection of the MIDI Instrument.

Select General MIDI Patch

This will allow you to select an instrument from the list of GM patches.

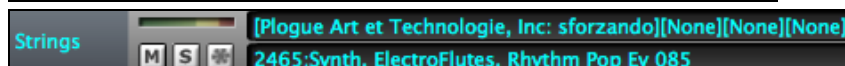
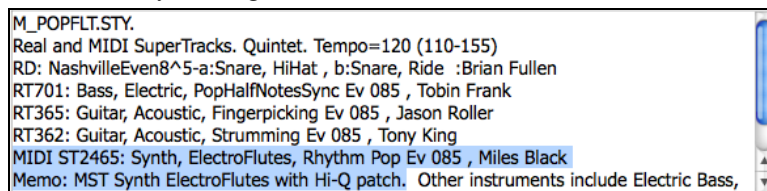
Select Higher Bank Patch (from .Pat file)

This will allow you to select a higher bank instrument on your particular synthesizer.

Hi-Q MIDI Instruments for sforzando

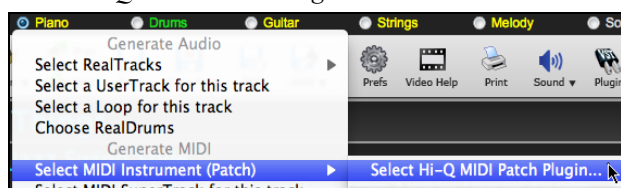
Hi-Q (High Quality) MIDI instrument plugin makes the MIDI tracks (both regular and MIDI SuperTracks) sound much better. We have included Plogue's sforzando that has been customized for Band-in-a-Box and is used to play Hi-Q MIDI instrument.

Most of the interaction between Band-in-a-Box and the sforzando will be behind-the-scenes, so you don't need to do anything. Just "pick a style and press play" as usual. This is because the styles that need to use the synth are coded to do so in the style, using the Hi-Q sound.

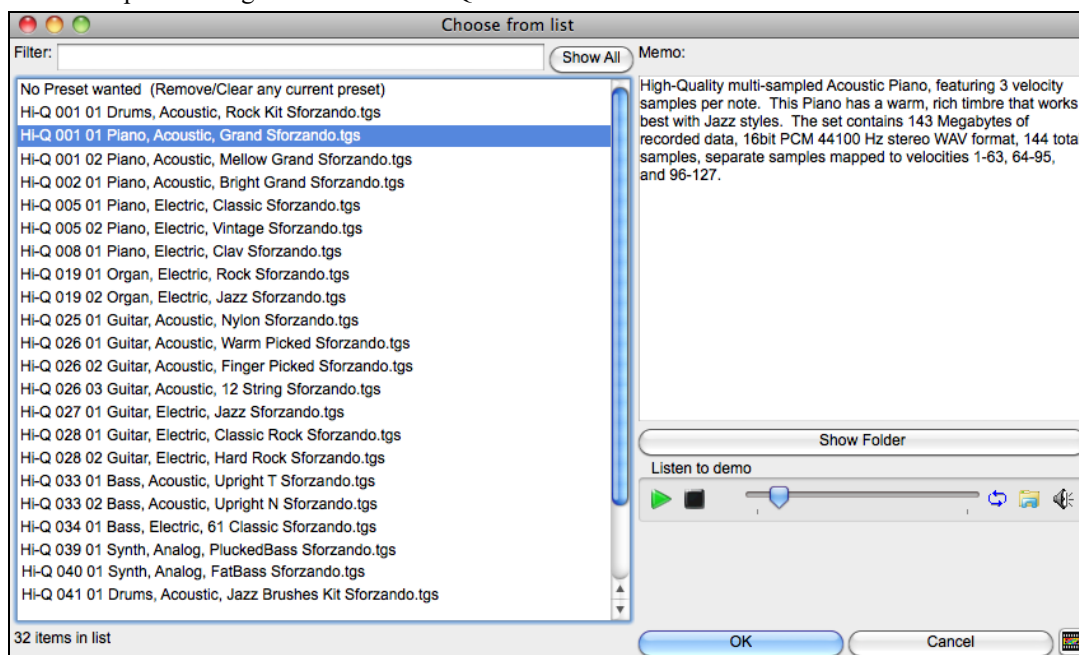




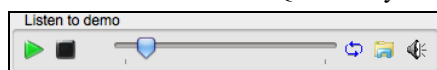
If you want to add a specific Hi-Q sound, right click on the track button and go to *Select MIDI Instrument (Patch)* | *Select Hi-Q MIDI Patch Plugin*.



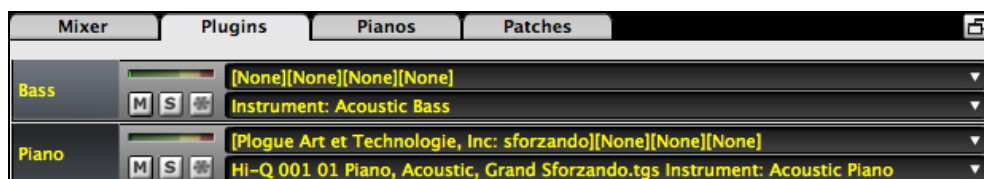
This will open a dialog with available Hi-Q sounds.



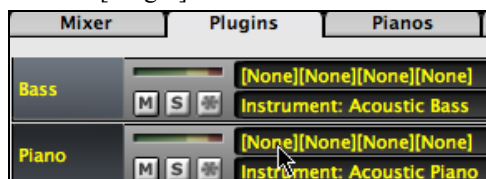
You can audition the Hi-Q sound by double clicking on the list or using the media player control.



When you make a selection and press [OK], sforzando will be loaded with the selected Hi-Q sound.

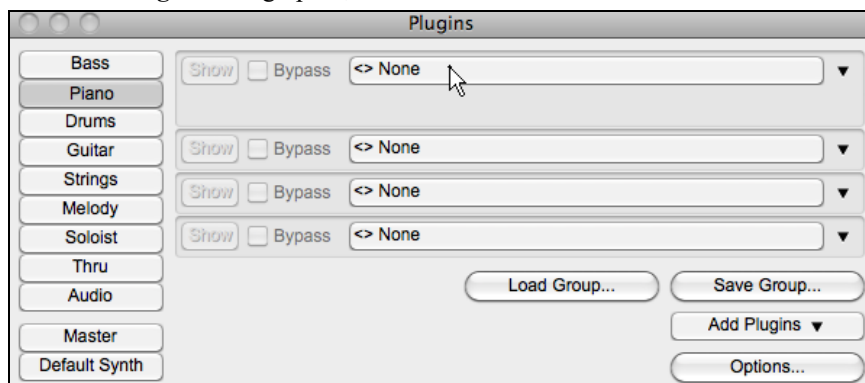


You can also use a custom sound such as an .SFZ sound that you have acquired. To do this, click on [None] in the Mixer's [Plugin] tab.

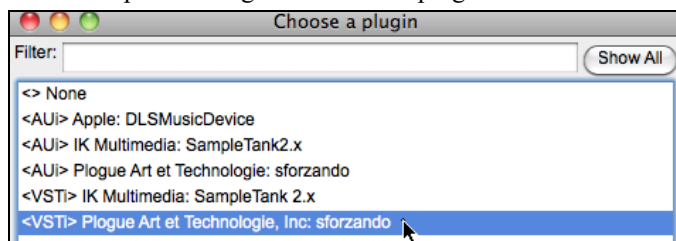


Note that you need to pick a MIDI track for this, not a "green" audio track.

When the **Plugins** dialog opens, click on the first slot.



This will open a dialog with available plugins. Select "<VSTi> Plogue Art Technologie, Inc: sforzando" from the list.



Then, select a Hi-Q sound that you want to use for the selected MIDI track.



Adding Real Instruments – RealTracks and RealDrums

These “real” parts add a human element that brings new life to any Band-in-a-Box arrangement. Use them to replace MIDI tracks with live audio recordings. That’s right, any Band-in-a-Box part can be played in audio by a “real” drummer or instrumentalist using tracks recorded by top session players and recording artists.

If you have made a lot of songs using older MIDI styles, and would prefer that they play with RealTracks, you can do this easily by selecting the menu option *File | Load Style Special | Auto-replace MIDI styles with RealTracks*. Then, if you have the needed RealTracks installed, your MIDI style will be intelligently replaced with a RealTracks style. There is also a manual option to do this on an as-needed basis, or to disable the feature for a certain song, or reverse it if you prefer the MIDI style.

These features are fully described in their own chapter, but using them is easy as 1-2-3.

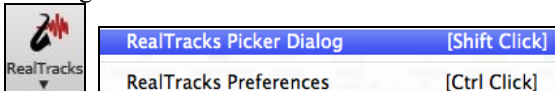
Using RealTracks in Songs - Assign RealTracks to Track Dialog

The **Assign RealTracks to Track** dialog assigns a RealTracks instrument to any of the Band-in-a-Box instrumental tracks. It also shows any RealTracks that are assigned to Band-in-a-Box tracks.

Note: RealTracks can be assigned either from the style or from the song. This dialog allows you to assign the ones in the song.

This dialog is launched by:

- clicking on the RealTracks toolbar button and selecting *RealTracks Picker Dialog*.



OR

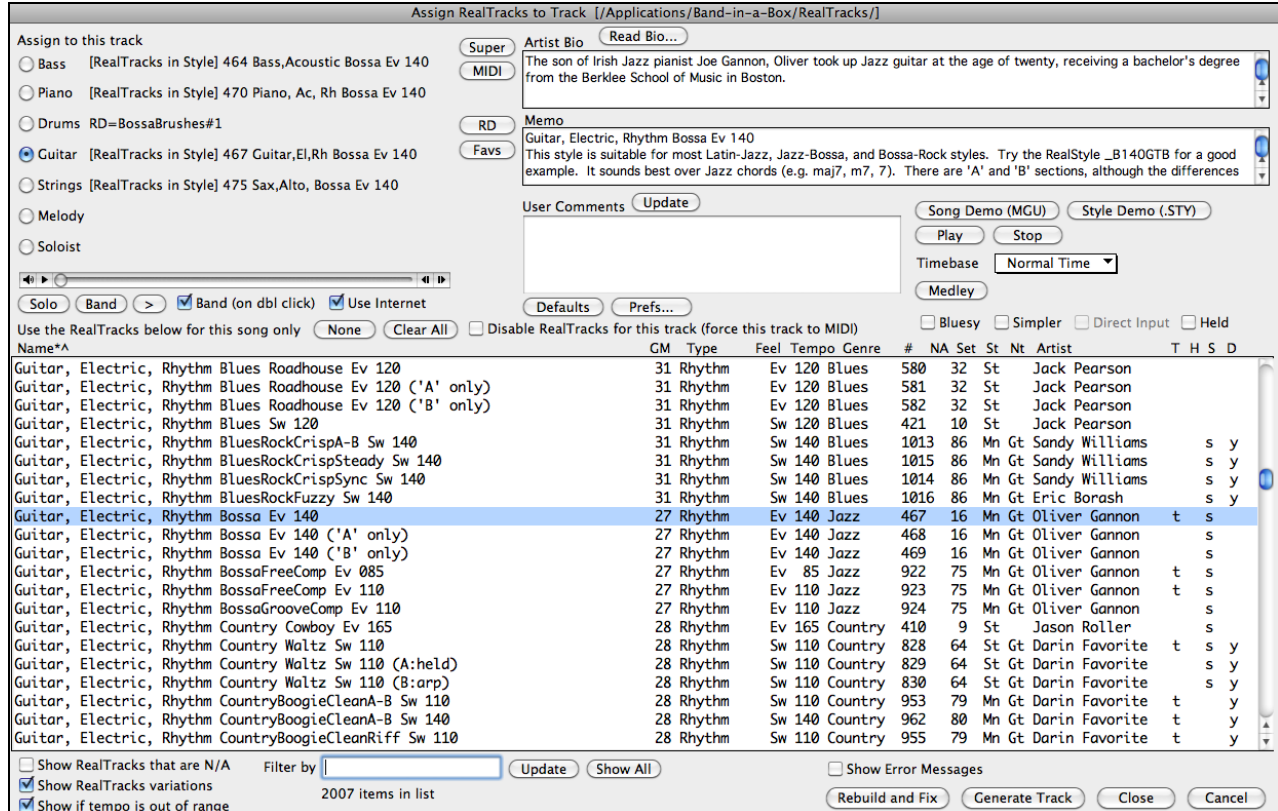
- right-clicking or double clicking on an instrument name at the top of the main screen and selecting *Choose RealTracks* in the menu.



OR

- Pressing the **[Assign to Track...]** button in the **RealTracks Settings** dialog

The dialog allows you to assign a specific RealTracks instruments to a track in a song. It also displays any RealTracks that are currently assigned to each track.





First, select the track that you want to assign. Then, select the RealTracks from the list below it.

You can audition RealTracks by double-clicking on an item in the list.

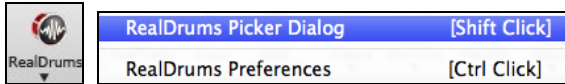
(Details about this dialog are described in the [“Using RealTracks in Songs”](#) section in Chapter 7.)

Using RealDrums in Songs

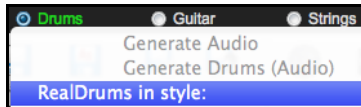
Most styles, even earlier MIDI styles, have RealDrums already assigned to them. They are automatically generated with the song arrangement. It’s easy to change to a different set, and there are lots to choose from.

To use RealDrums in Songs:

- Click on the RealDrums toolbar button and select *RealDrums Picker Dialog*.

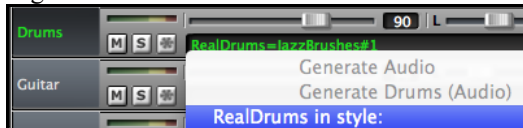


- Right-click or double click on the Drums track button the top of the main screen and choose *RealDrums* in the menu.

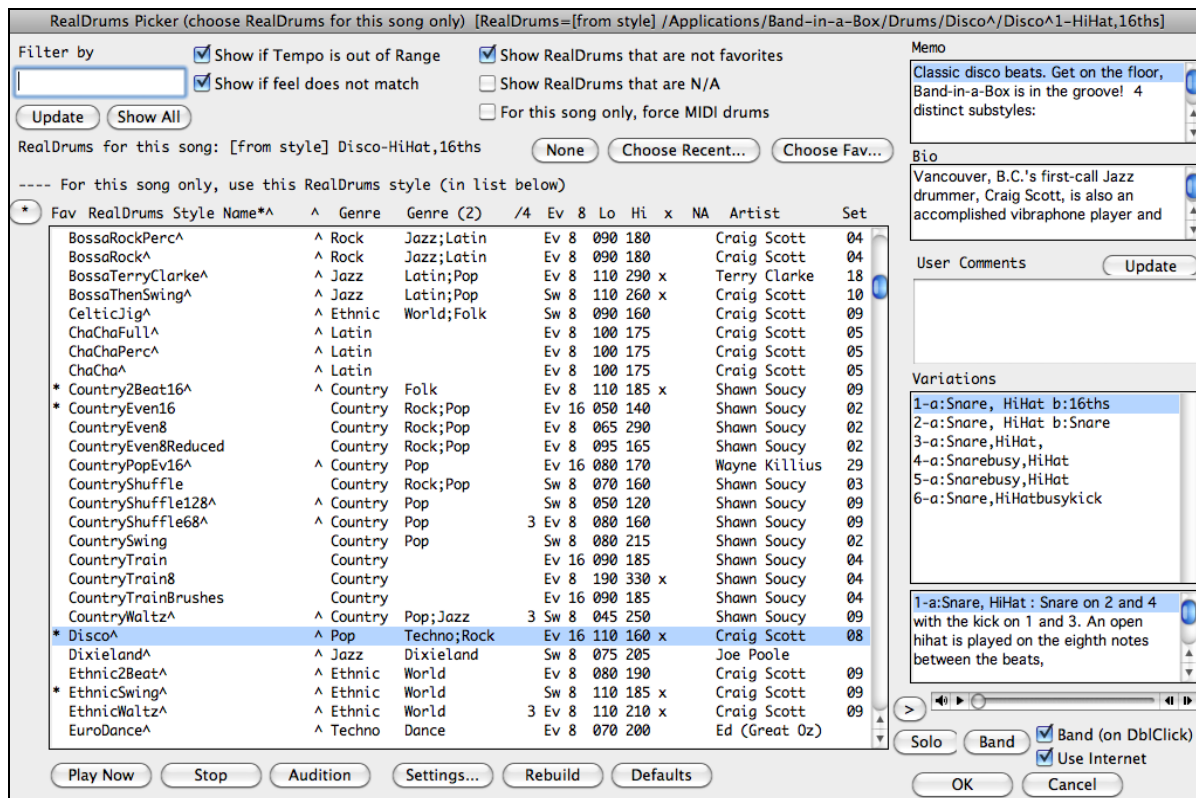


- or -

- Right-click or double click on the Drums in the Mixer and choose *RealDrums* in the menu.



When the **RealDrums Picker** opens, choose a RealDrums style from the list and press [OK].

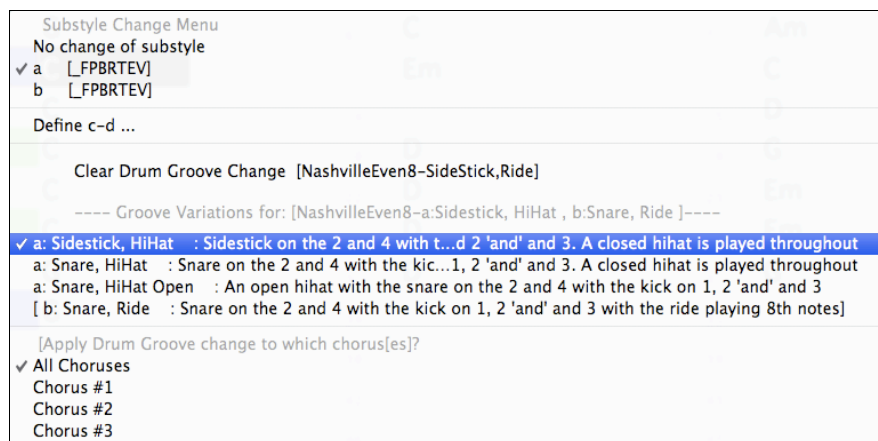


(Details about this dialog are described in the [“Selecting RealDrums – RealDrums Picker”](#) section in Chapter 7.)

RealDrums Variations - EZ selection of “DrumGrooves”

These are different variations, or grooves, within RealDrums styles. RealDrums with a caret (^) at the end of the name have several “DrumGrooves” available.

There is an easy way to select the different grooves within the song. Simply right-click on a bar number, and you see a menu of the DrumGrooves within the style. So, for example, you could easily switch from the “side stick/hihat” groove to “snare/hihat” to “snare/Ride.”



Adding a MIDI SuperTrack

MIDI SuperTracks are MIDI tracks that can be added to a track or a style, and play like other MIDI tracks in a style. They are called “SuperTracks” because they are generated using a different engine than typical MIDI style tracks. Typical MIDI style tracks are generated from C7 patterns in the style, and repeat these patterns over any chord. MIDI SuperTracks use actual MIDI playing from musicians (similar to RealTracks in that regard), so are not based on patterns.

Using MIDI SuperTracks

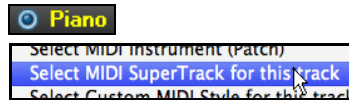
To use MIDI SuperTracks, either:

1. Choose a style or song that has MIDI SuperTracks, and press **[Play]**. (Look in the MIDI SuperTracks Demos folder for these songs.)

or

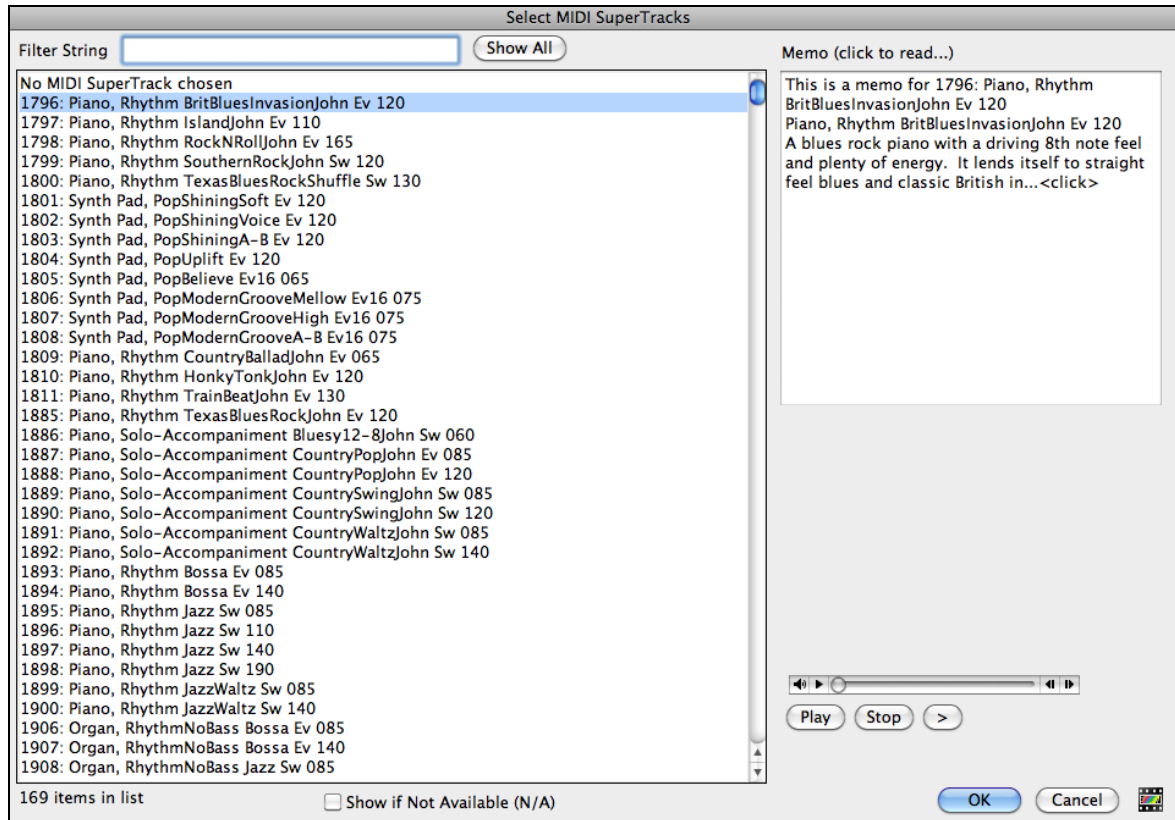
2. Add a MIDI SuperTrack to a certain track.

For example, let's add a MIDI SuperTrack to the Piano track.



Right-click on the Piano track label at the top of the screen and choose *Select MIDI SuperTrack for this track*.

You will see a list of available MIDI SuperTracks.



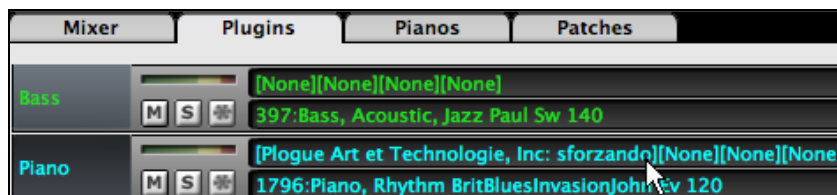
You can type filter text to narrow down your search.

You can audition a demo if you double click on a MIDI SuperTrack in the list.

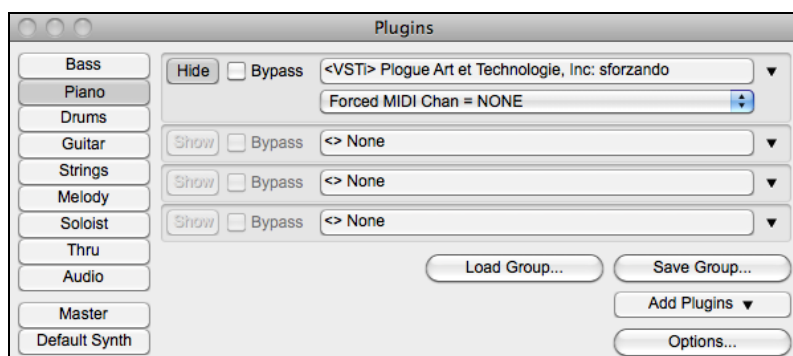
Choose a MIDI SuperTrack from the list and click **[OK]**.

Once you choose the SuperTrack, you will see that the Piano label has turned blue to indicate that it is a MIDI SuperTrack.

In the Mixer's Plugins panel, you will see that a VST plugin and a Hi-Q MIDI instrument have been selected to the Piano track.



If you want to customize the sound, click on the VST name in the Mixer. This will open the **Plugins** dialog as well as the VST plugin panel where you can change a Hi-Q instrument or apply effects to the MIDI track.



When you press **[Generate and Play]** you will hear a much more sophisticated MIDI arrangement than a typical MIDI style, since it is not based on C7 chord patterns; instead, it is based on hours of actual MIDI playing from a top studio musician.

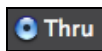
Once generated, MIDI SuperTracks behave like a regular MIDI track, and can be saved as MIDI files etc.

Playing Along With Songs

Play along with your MIDI Controller Keyboard

If you have an external MIDI keyboard controller connected to your computer system, you can use the MIDI THRU features to play along with the program.

Note: See the chapter on *MIDI Setup* for instructions on connecting an external keyboard.

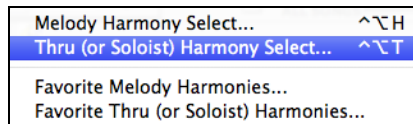


The Thru part is the part that you play along on your MIDI keyboard or with the Wizard feature.

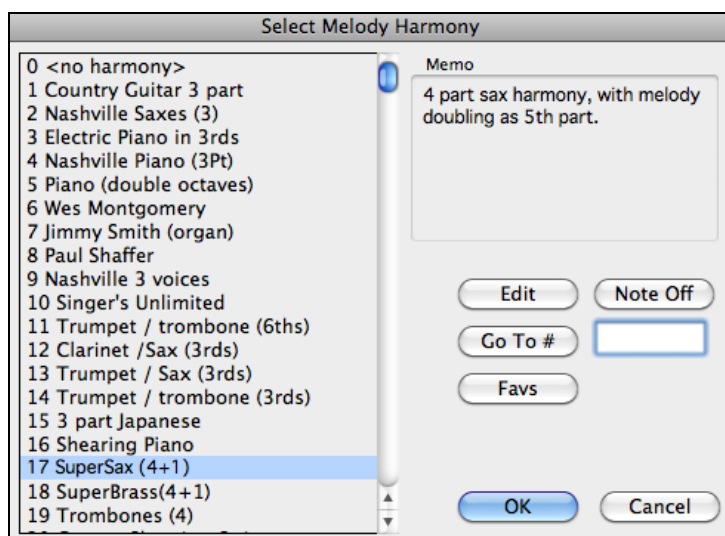
Harmonize the play along



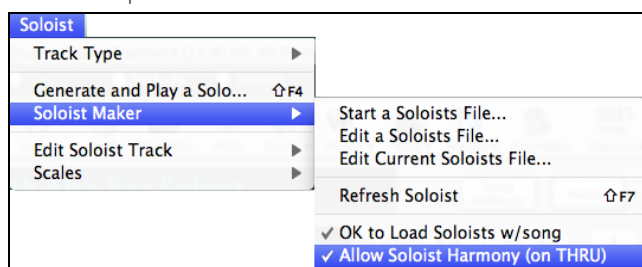
Your play along can be harmonized by clicking the **[Harmony]** toolbar button and selecting *Thru* (or *Soloist*) *Harmony Select* or by pressing **control+option+T** key.



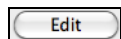
Choose a harmony in the **Select Thru Harmony** dialog. Whatever you play along on your MIDI keyboard while the song is playing will be auto-harmonized in real time.



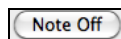
The Thru Harmony is also applied to Soloist parts when the option to *Allow Soloist Harmony (on Thru)* is selected in the *Soloist | Soloist Maker* menu.



For example, you could add a SuperSax harmony to a saxophone soloist to create the effect of a full saxophone section.



This button opens the **Harmony Maker**, where you can customize Harmonists.



This button is to turn off any notes that are stuck on. (There shouldn't be any.)



Enter the number of the harmony you want to go to and press **[Go To #]**.



This button brings up your favorite 50 Harmony styles (based on recent usage) and allows you to choose one to use on the Thru or Soloist track.

Thru Transpose Settings

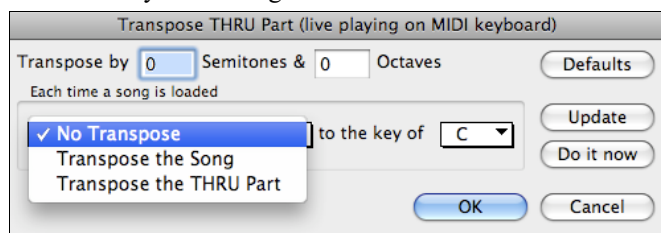
Transpose the Thru part, which is the live playing on the MIDI keyboard, so you can play any song in any key.

This feature is found in the **Preferences 2** dialog; it opens with the menu command *Options | MIDI Patch Maps, etc. | Thru Transpose Settings*.

When playing along on your MIDI keyboard, you can set Band-in-a-Box to “Transpose by” semitones and/or octaves.

You can define a favorite key and “Each time a song is loaded” Band-in-a-Box will optionally transpose any and all loaded songs to that key. This is a great feature for practicing in a certain key.

You can also automatically transpose the Thru part so that you can always play along in your favorite key regardless of the actual key of the song.



The default is “No Transpose,” so the **[Default]** button sets all fields to 0.

If you are playing along while changing these settings, the **[Update]** button will apply the changes you have made so you can hear the difference.

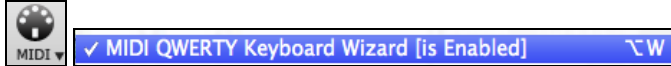
[Do it now] sends your transpose settings for either the song or the Thru part, as selected.

The Wizard

The **Wizard** is an intelligent play along feature that uses your QWERTY keyboard to play along with Band-in-a-Box. This also allows you to record to the melody or soloist track without an external MIDI keyboard, and can even be used to trigger the Soloist Wizard. Also, play along using the Wizard can use the harmony feature, so you can play along live from your QWERTY keyboard in 4-part Saxophone harmony for example.

Turning the Wizard On/Off

Click on the **[MIDI]** toolbar button and check *MIDI QWERTY Keyboard Wizard*. You can also select the *Wizard Playalong* option from the *Song* menu, or press **option+W**.



Playing the Wizard

The Wizard keys are only active during playback. The active keys are the lower 2 rows of the keyboard.

A S D F G H J K L ; ' ← This row plays PASSING Tones (2nd,Fourth,Sixth)

Z X C V B N M , . / ← This row plays CHORD tones (root,3rd,Fifth,Seventh)

Changing Instruments / Settings For The Wizard

The Wizard is a play along instrument, so is treated just like the THRU instrument. Changing Instruments, Volume, Reverb, etc. for the Wizard is therefore the same as for the THRU instrument. (i.e., Click on the THRU button, then select instrument etc.) You can record the Wizard and it will use THRU harmonies if selected.

Play Regular Notes

There is now an option to play regular “non-smart” notes, for those of you up to the task of poking out actual melodies on your QWERTY keys.

In the *Song* menu, toggle *Wizard Uses ‘Smart’ Notes* off (unchecked) to have the Wizard provide you access to a chromatic scale, and toggle “on” to have Band-in-a-Box provide you with notes based on the chord/key of the song.

Soloist Wizard

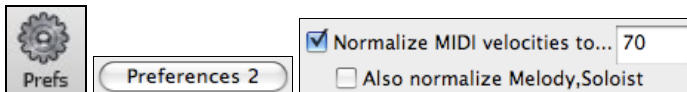
Additionally, you will find another great Wizard feature in the *Soloist* menu; the **Solo Wizard**. Toggling this option “on” enables the Soloist Wizard. As you play notes on the MIDI or QWERTY keyboard, the program will play “correct” notes in the style of the current Soloist! This means that you can play a perfect solo every time, simply by pressing any key on your MIDI keyboard or QWERTY keys.

Beyond impressing your friends with your newfound improvisational prowess, this feature has practical implications as well. For example, you can concentrate on practicing your solo phrasing and playing “in time” without concerning yourself with which notes to play. (Band-in-a-Box will supply the correct notes: see the next section for details.)

MIDI Normalize

If performing live or at a jam session, it helps to have the volume of all of the songs be similar.

This is done with the **Normalize MIDI velocities to...** feature in the **Preferences 2** dialog.



With the “Normalize MIDI velocities” feature, you can level the volumes to a setting you enter. For example, you can set all volumes to be 70 and the program will make each song play within those levels.

[Normalized Velocity=70, was 69]

Normalization for the Melody and Soloist tracks is optional, if you want their MIDI velocities left “as-is” you can uncheck the **Also normalize Melody, Soloist** box.

Output Chords to External Device

Some external music hardware devices require chords played in root position to drive them in real time.

An example of this is the Digitech Vocalist. It will let you sing into a microphone and harmonize your voice according to the chords that are input to the device. Band-in-a-Box has the capability of outputting a separate channel with the chords in root position to support such external devices automatically. There are also settings such as complexity of chords, output channel, velocity, and note range. Band-in-a-Box will also drive “Real Time Arrangers” like the Roland

RA series. The best way to accomplish this is to access the *Options | MIDI Patch Maps, etc. | Output Chords to External Device* menu item.

Click on the **[Vocalist]** button if you have such a device connected to your MIDI system. Band-in-a-Box will then send it the appropriate chord information automatically as your song is playing (e.g., root position triads) and the Vocalist will harmonize your voice according to the root position chords that Band-in-a-Box is sending to it.

For any other devices, you will need to know a little more information as to what your external device needs to “see” for it to function correctly, such as channel, velocity, chord type, etc. Then type the appropriate values in the spaces provided in the **Output Chords To External Device** dialog.

Non-Concert Visual Transpose

This feature displays the chords and notation for non-concert key instruments like trumpet and saxophone in the non-concert key (Bb, Eb) while the music plays in the concert key.

Note: This does not transpose the music. To do that, use the song key box to the right of the Style area.



Pressing the **[Chord Display]** button opens a list of concert and non-concert instruments. There are also settings for guitar capo, tuning the guitar down, and visual transpose of any number of semitones.

Guitar Settings

- No Guitar Capo
- Capo at Fret 1
- ✓ Capo at Fret 2
- Capo at Fret 3
- Capo at Fret 4
- Capo at Fret 5
- Capo at Fret 6
- Capo at Fret 7
- Capo at Fret 8
- Capo at Fret 9
- Capo at Fret 10
- Capo at Fret 11
- Capo at Fret 12
- Capo at Fret 13
- Capo at Fret 14
- Capo at Fret 15
- Capo at Fret 16

☒ Guitar Capo (visual transpose)...[capo at fret 2]

For example, with “Capo at Fret 2” selected, if you enter a D chord it will play as an E chord but display as a D chord. This is also true for notes entered in notation. An alert shows on-screen.

The chordsheet and notation are now visually transposed, for guitar at Capo 2

Note: If you want to see tab on the guitar for melody, set menu-Melody-Track Type to Guitar

You can also tune the guitar down from 1 semitone to 8 semitones. If you tune down by 1 semitone a song entered in E will display in E but play in Eb.

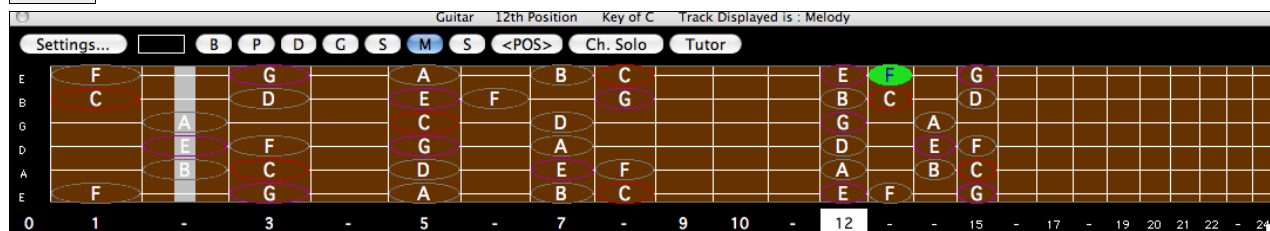
- Guitar - not tuned down
- ✓ Guitar - tuned down by 1 semitone (fret), to low note Eb5
- Guitar - tuned down by 2 semitone (fret), to low note D
- Guitar - tuned down by 3 semitone (fret), to low note Db5
- Guitar - tuned down by 4 semitone (fret), to low note C
- Guitar - tuned down by 5 semitone (fret), to low note B
- Guitar - tuned down by 6 semitone (fret), to low note Bb4
- Guitar - tuned down by 7 semitone (fret), to low note A
- Guitar - tuned down by 8 semitone (fret), to low note Ab4

Guitar Window

This is a window for guitar and bass players! The onscreen fretboard displays any Band-in-a-Box track on guitar or bass. Guitar players are able to “read-along” to a Melody/Solo simply by looking at the guitar fretboard.



To launch the **Guitar Window**, press the guitar button, or **control+shift+G** or choose the menu item **Windows | Guitar Window**. Once launched, you will see the various areas of the Guitar window.



The window can be resized by dragging the bottom right corner.

The top **title bar** states the key of the song, the current track is displayed, and the fret position.

The **fretboard** is displayed with the highest notes of the guitar at the top, and the open position of the guitar on the left.

There are **names for the open strings** displayed on the left (E B G D A E). If the Bass track is selected the display changes to the four bass strings (G, D, A, E).

There are **fret positions** marked at the bottom of the fretboard. You can mouse click on these positions to change the current fret position. In the diagram above, the **current position** is position 5.

There are **Note Names** displayed. They are displayed for two positions on the guitar fretboard. One of the positions is the scale beginning with the third of the scale on the lowest string. In the key of F, this is the 5th position beginning on an A note (the third of the scale). Because it begins on the third of the scale, this position is referred to as the **Phrygian Position** (since an A Phrygian scale is the same as an F scale). Similarly, the other popular scale is the scale beginning on the 6th of the scale, in the key of F, this is up at the 10th position, and is called the **Aeolian Position**.

There are **note names displayed in color**, with ellipses around the notes that are in the scale. The root note of the scale is highlighted in red, the third and fifth of the scale are in purple, and the rest of the scale tones are circled in gray.

A **capo** will be drawn if you set a capo value with the [Chord Display] toolbar button menu.

Automatic Settings for Guitar Display

Band-in-a-Box does many things automatically on the guitar window, to ensure that the notes are displayed intelligently on a guitar fretboard. These include:

- Automatically setting the 2 positions that will display the note names based on the key.

- Auto-Scanning the track to be played, and adjusting the **display octave** on the guitar fretboard to ensure that the best octave is picked to minimize the number of notes that will be outside of the current position displayed on the fretboard.
- After Auto-scanning the track, the *best position* for displaying the music on the guitar is determined. This is always one of the 2 positions (Aeolian or Phrygian) as discussed above, though you may over-ride this by clicking on any fret position.
- Color coding note displays. In addition to the note names being outlined in the colors (as discussed above), when the note is played, it is highlighted in green if it is a scale note, and yellow if it is an out-of-scale note.

Settings... This button opens the **Guitar Settings** dialog, which allows you to set the guitar options.

G 4 This is the name of the current note that the mouse is over. If you click on the guitar at that position, the note will sound. If the Notation Window is open (in Editable Notation or Staff Roll mode), that note will be inserted on the notation at the current position on the timeline – you can disable that option to insert notes.

B P D G S M S When you open the Guitar window, the first thing you'll want to do is choose the track that you want to display. Usually this will be a Melody track or a Soloist track. In the illustration here, the Melody track is the current track, and it colored blue to indicate this.

Note: These buttons show the initials of the "automatic" track labels (e.g. [H] for Harmonica) when you check the "Auto-Generate Track Labels" option in the **Preferences 2** dialog. If you prefer the "default" labels (B/P/D/G/S/M/S), then uncheck this option.

<POS> The position button toggles between the 2 popular positions displayed with note names.

Ch. Solo This generates a guitar chord solo based on the existing Melody track using correct guitar fret positions.

Tutor Guitar Tutor will show the chords that are playing on the virtual guitar fretboard, in your choice of a Jazz, Pop, or Folk perspective.

The Guitar Settings Dialog

Settings... The Guitar Settings dialog opens with the **[Settings...]** button in the Guitar window.

Use these settings to control the appearance and output of the Guitar window.

Note Display
☒ **Current Track**
☒ **MIDI Thru**

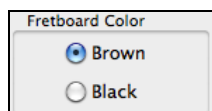
If **MIDI Thru** is selected (Default=On), the Guitar will display the music played on a MIDI keyboard. If **Current Track** is selected (Default=On), the current track will be displayed.

☒ **Multi-Channel Mode**
Base Channel **11**

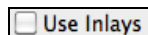
The guitar will display information on channels 11 to 16 on strings 1 to 6 if **Multi-Channel Mode** is set to on (default). Channel 11 is referred to as the base channel (Default=11).

You can edit notes on the notation to set the channels of the notes. Guitar controllers will also record information in this manner, so you can record on a MIDI guitar and see the display on the guitar fretboard.

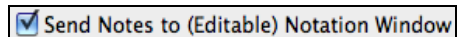
The base channel is normally 11, but you can set it to any channel (e.g. if set for channel 5, this would mean that channels 5 to 10 would be the guitar channels).



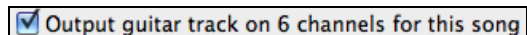
The **Fretboard color** can be **brown** or **black**. (Default=brown)



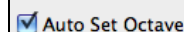
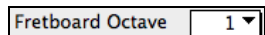
If you elect to not display note names, you can select “**Use Inlays**” and a Guitar inlay will be displayed along the neck. The inlays will only display if note names are not being displayed.



If set, when you click on the Guitar notes (and the Notation window is open in editable notation mode or note roll mode), the note will be inserted at the current time line on the Notation window.



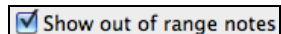
If you would like to have Melody and Soloist parts written specifically for guitar, set this to “Yes.” Then the notes that are played on the six different strings will be assigned to six separate MIDI channels.



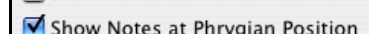
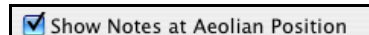
You can set the **fretboard octave**. For example, if the music is very low, and you need to boost the octave to display it on the guitar, set the guitar octave to 1 or 2. There is an **Auto Set Octave** is enabled, the guitar octave will get set automatically.



If set, the scale will use the “index finger” to play notes that are one fret outside of the normal position, instead of the little finger.



If set, any note will be displayed on the guitar, regardless if it is the range of the guitar or not.



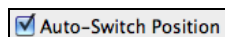
The note names will get displayed in up to two positions, depending on the settings for **Show Notes at Aeolian Position** and **Show Notes at Phrygian Position** (Default=True).



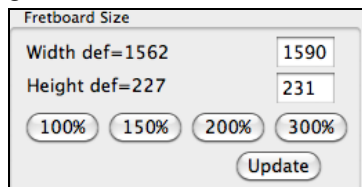
You can choose which notes will be displayed on the fretboard from None, Root Only, Chord Tone and Scale Tones.



Position can be auto-set to None, Aeolian or Phrygian.

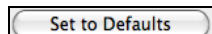


The **Auto-Switch position** setting allows the program to automatically switch the display of the guitar when a new track is loaded in. This auto-chooses the best position to display the track.



The Guitar can be resized using the **Guitar Width** and **Guitar Height** setting or the preset buttons that set the size. You can also resize the Guitar by dragging the bottom right corner of the window.

The **[Update]** button will apply any change you have made to the fretboard size.



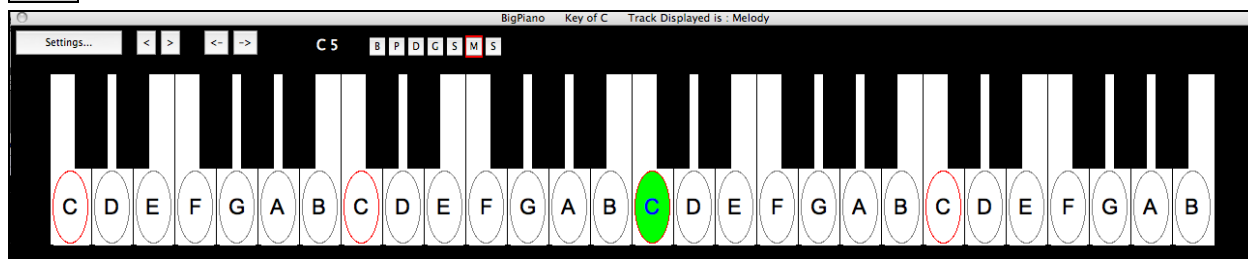
The **[Set to Defaults]** button sets the Guitar window to factory defaults.

Big Piano Window

This resizable window displays notes on a piano keyboard.



Open the **Big Piano Window** by pressing the **[Big Piano]** button or with the *Windows | Big Piano Windows* menu item..



The window can be resized by dragging the bottom right corner.

Use the **[B][P][D][G][S][M][S]** buttons to switch tracks to display. (Note: These buttons show the initials of the “automatic” track labels (e.g. **[H]** for Harmonica) when you check the “Auto-Generate Track Labels” option in the **Preferences 2** dialog.

The range of the piano is set automatically (based on the actual notes in the track) to show the largest possible piano. The key of the song is displayed at the top of the window.

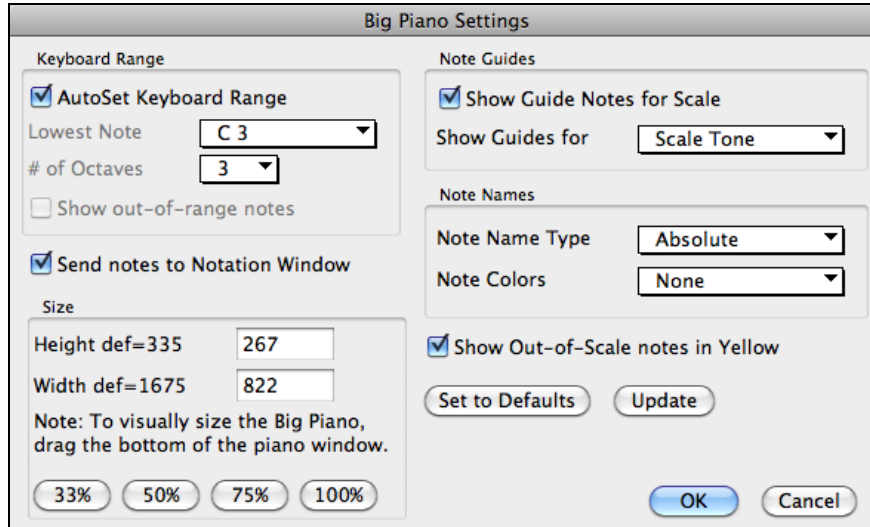
Clicking on the key plays a note (using the Thru part).

The notes of the scale are circled, with the note names included.

The root of the scale is colored in red. As the song plays, scale tones are colored in green; other notes are colored in yellow.

[<][>][<-][->] buttons step-advance one note or chord at a time within the current track.

The piano display can be customized by pressing the [Settings...] button.



If “**AutoSet Keyboard Range**” is unchecked, you can choose the “**Lowest Note**” and “**# of Octaves**.”

“**Show out-of-range notes**” ensures that all notes will be displayed.

If “**Send Notes to Notation Window**” enabled, clicking a key on the Big Piano will insert a note to the Notation Window. (Note: The Notation Window must be opened and set to Editable Notation mode.)

The size of the keyboard can be changed by typing values in “**Height**” and “**Width**” or pressing the preset buttons.

“**Note Guides**” are numbers or letters displayed on the keyboard. The guide can be scale tones, chord tones, or roots only.

You can select a “**Note Name Type**.” If “**Relative to Key**” is selected, numbers will show. For example, if the key were Eb, the Eb would be 1; F would be 2, etc.

The “**Note Colors**” apply when the song is playing. The colors can be relative to the key, relative to chords, absolute or none.

“**Show Out-of-Scale notes in Yellow**” applies only if the “**Note Colors**” option is set to none.

The JukeBox

Overview of the Jukebox

The Jukebox will load and play an entire folder of songs. Songs play continuously, one after the other. The Jukebox will continue to play while you move to other programs, so you can use the Jukebox to provide background music for your Mac®!



To play the Jukebox, click on the toolbar button, press **⌘+J**, or choose *Juke Box Play* from the *Song* menu to open the **Juke Box Options** dialog. Then choose how you want your songs to be selected and played.

Make your choices of options as described below, and then click on the [Play Juke Box] button to start the Jukebox playing.

Press the arrows buttons or the **⌘+[** or **⌘+]** keys to select the “**Previous Juke Song**” or the “**Next Juke Song**” respectively, or choose these options from the *Song* menu.

Jukebox Options

Juke Box Options

☒ Include Songs without Melodies

☒ Audible lead in

☒ Vary Melody Instrument

☐ Hide Song Name

☒ Random Play ☐ Alphabetical

☐ Change Harmony w/each song

Harmony # range 0 to 100

☐ Generate Solos

☒ Auto-Choose Soloists

☒ Change Soloist w/each chorus

☐ (Preview) Switch to next song after 16 Bars
(enter 99 bars for 1 chorus)

PLAY JUKE BOX Cancel

Include Songs without Melodies: If checked, the program plays songs with and without melodies - that is songs within the Songs folder. If not checked, the Jukebox will include only songs with the MG? extension.

Audible lead-in: While listening to the Jukebox, you might not want to hear the count-in click. If not checked, you won't hear the count-in click.

Vary Melody Instrument: Hearing a song after a song is played with the same melody instrument would get a little monotonous. If you check this option, the program will randomly change the melody instrument between your favorites.

Hide Song Name: This feature is used to play the “Guess the Song” game. When checked, the titles are hidden until you click the title. When someone guesses the Song Title, you can click in the Title box to verify if he/she is correct. You'll probably want to restrict the Jukebox to only songs with melodies unless you can guess songs without melodies!

Random Play/Alphabetical: If set to “Random,” the songs will be played in random order (without repeating songs). If set to “Alphabetical,” the songs will be played in alphabetical order from the Songs folder.

Change Harmony w/each song: If selected, a harmony will be automatically selected for each song that plays in the Jukebox. Use the “Harmony # range” settings to choose from a particular section of the Harmony list.

Generate Solos: Set this option to on to permit the Soloist to play a solo over all the songs selected for Jukebox playback.

We have created a special Jukebox directory of songs that showcase the many Soloists available. Take a moment to hear this showcase by following these steps:

1. Change to this directory by loading/opening a song from the Soloist DEMO folder, but instead of playing the song, you have loaded press the [Juke] button.
2. Ensure that the “Generate Solos” checkbox is set selected (checked). If you enable “Auto-Choose Soloists,” the program will select an appropriate Soloist for each Jukebox song. “Change Soloist w/each chorus” instructs the program to choose different Soloists for each chorus of a song. For example, if Band-in-a-Box encounters a three chorus Jazz tune during jukebox playback, the program might choose a Saxophone solo for the first chorus, a Trumpet for the next, and a Guitar or Piano for the last chorus.
3. When you select [Play Juke Box], the **Select Soloist** dialog will pop up with a suggestion to use a Soloist for the first song in the jukebox list. This is normal. Press [OK] to accept the Soloist suggestion. (The Jukebox will not bother you with the Select Soloist dialog again; it will simply choose an appropriate Soloist for any given song in the Jukebox song list.)

(Preview) Switch to next song after __ Bars

Use this setting to preview the songs in a Jukebox list. Band-in-a-Box will play each song in the folder for the number of bars you enter into the box. Use a setting of 99 bars to play one chorus of each song.

Chapter 6: Making Songs

Now that you know how much fun it is to play music with Band-in-a-Box, you'll be pleased to see how easy it is to make songs of your own. This chapter shows you how to make a new song, with step-by-step instructions from start to finish.

Starting a New Song

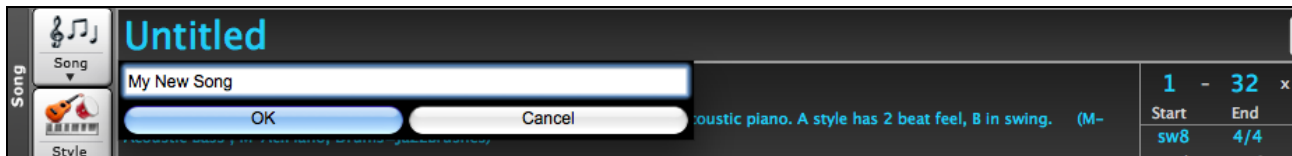
Clear the Chord Sheet



Click on the [New] button, or use the keystrokes **⌘+N** to blank the Chord Sheet.

Name the song

Enter the title of the song by clicking in the title area and typing in the name.



Select a Key

The key signature of the song is displayed in the Song area.

You can quickly type in a key in either the Chord Sheet or Notation window. Type **tkc** and press **Return** key to set the key signature to C. Typing **tkbb** would set it to Bb. To transpose from another key to Bb you would type **trbb**.



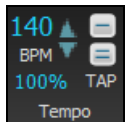
Another way to set a key signature is to click on the [Key] button and choose the key of your song from the lists of all major and minor keys. If you select from the “Transpose and Set Key Signature” column the song will be transposed to the new key signature you choose.

Transpose and Set Key Signature	Just Set Key Signature (no transpose)
<input checked="" type="checkbox"/> C	<input checked="" type="checkbox"/> C
<input type="checkbox"/> Db	<input type="checkbox"/> Db
<input type="checkbox"/> D	<input type="checkbox"/> D
<input type="checkbox"/> Eb	<input type="checkbox"/> Eb
<input type="checkbox"/> E	<input type="checkbox"/> E
<input type="checkbox"/> F	<input type="checkbox"/> F
<input type="checkbox"/> Gb	<input type="checkbox"/> Gb
<input type="checkbox"/> G	<input type="checkbox"/> G
<input type="checkbox"/> Ab	<input type="checkbox"/> Ab
<input type="checkbox"/> A	<input type="checkbox"/> A

If you select from the “Just Set Key Signature (no transpose)” column, the key signature will be changed but the song will not be transposed.

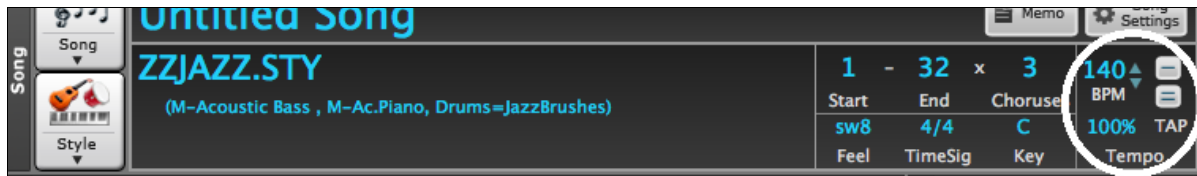
You can have multiple keys in a song by changing the key signature in the **Edit Settings for bar** dialog (**F5** function key). The new key signature is shown on notation.

Set the Tempo



The tempo is displayed next to the key signature. You can quickly enter a specific tempo for the song by typing the letter “t” together with the tempo and pressing the **Enter** key. For example, type **t140** and **Enter** to set the tempo of the song to 140.

The tempo of the song is displayed next to the key signature.



An easy way to set the tempo is to type it in the Chord Sheet or Notation window. Type **t125** and press **Return** key to set the tempo to 125, type **t80** to set to 80, etc. You may use the **[** and **]** keys to change the tempo by 5.



Another way to set the tempo is to click on the [Tempo] button and type in a tempo in a dialog.

You can also click on the arrow buttons to adjust the tempo.

- LEFT mouse click to change by 5 beats per minute at a time.
- RIGHT mouse click to change by 1 beat per minute at a time.

Setting the Relative Tempo

100% This button allows you to quickly set the relative tempo. Click the button and choose a percentage or use the *Custom Tempo %* menu item to set any value between 1% and 800%. 1% would be 1/100 of the original tempo and 800% would be 8 times the original tempo. Hotkeys are available: control - (minus key) for half speed and control = for normal speed.

Tap the Tempo

Not sure of the tempo for your song? Tap it in real time on either the [-] key or the [=] key on your computer keyboard. Four taps on the minus key sets the tempo, four taps on the equal key sets the tempo and starts the song playing.



Not sure of the tempo for your song? Tap it in real time on either the [-] key or the [=] key on your computer keyboard. Four taps on the minus key sets the tempo, four taps on the equal key sets the tempo and starts the song playing. As you tap more than 4 times, the accuracy will improve (through averaging) and you can continue to tap until the target tempo has been reached. For example, in a 4/4 style, once you tap 4 times a tempo will be set. But you can keep tapping and the tempo will change every beat, based on the average tempo that you have typed. You can also click on the [-] and [=] buttons to the right of the tempo box.

You can change the tempo at any bar in the song with the **Edit Settings for Current Bar** dialog. Press **F5** or the keystroke combination **option+B** or go to *Bar Settings* in the *Edit* menu to open the dialog. The tempo change you enter takes effect at the beginning of the bar and remains until a new tempo change at another bar is inserted.

The tempo can also be typed into the Main Settings dialog, which opens from the menu *Edit | Song Form | Title/Key/Tempo/Embellish*, or with the keystrokes **⌘+K**. You can click 4 times on the metronome in this dialog to set your tempo.

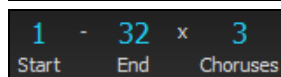
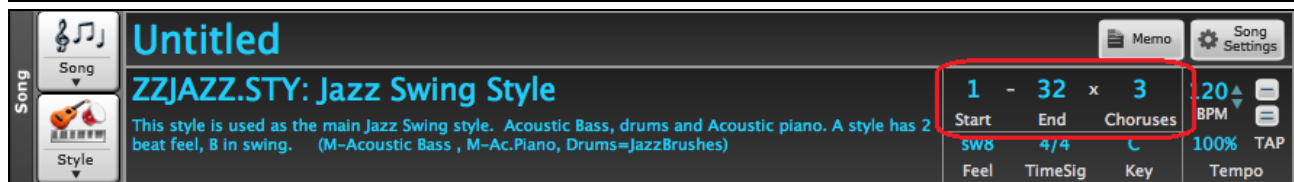
Frame the song (Intro, Choruses and Endings)

Framing a song designates the first and last bars of each chorus and the number of choruses Band-in-a-Box will play before playing the standard 2-bar ending.

A typical song has the following elements:

- Introduction (Intro). If present, typically 4 bars long.
- Chorus(es). Typically 3 or 4 choruses in a 3-minute song.
- Ending. Typically a 2 bar ending following all of the choruses.

Note: We use the term "chorus" as commonly used in Jazz music. A chorus therefore means once through the entire form of the song. A typical length of a chorus is 32 bars. A song may have the form AABA where the A sections are verses and the B section is the bridge. This entire form AABA is called one chorus.



For this song, bar 1 is the first bar of the chorus and bar 32 is the last bar of the chorus. The chorus will play three times, jumping to the two bar ending the third time through. You can click these buttons to change the setting.

You can also type special words to set the beginning and end of the chorus, and the end of the song.

- begin + return** - sets the beginning of the chorus to the current bar
- chorusend + return** - sets the end of the chorus to the current bar
- end + return** - sets the end of the song to the current bar

Another way is to right-click a bar in the Chord Sheet to set it as the beginning or end of the chorus or the end of the song from the settings in the context menu. For example, these settings are available with a right-click on bar 16.

Set Chorus Begin to Bar 17 **begin <return>**
Set Chorus End to Bar 17 **chorusend <return>**
Set Song Ending to begin at Bar 17 **end <return>**

Adding an Intro

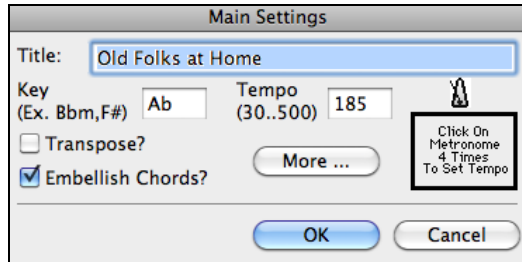
You select the beginning and end bars of the chorus. If you select a bar greater than 1 for the first bar of the chorus, then Band-in-a-Box knows that you want the previous bars for an intro.

Song Settings

Song settings include the title, key signature, and tempo for a song and the Band-in-a-Box style for its arrangement.

Main Settings

The **Main Settings** dialog shows all the settings for the song. Click on the title area or go to *Edit | Song Form | Title/Key/Tempo/Embellish* or use the keystrokes **⌘+K** to open the dialog.



Transpose: If you change the key you can transpose all of the MIDI parts to the new key by checking the Transpose box. This is especially useful when loading in new songs and transposing them to other keys. If you've entered a progression that you intend for a particular key, and then choose the key afterward in order to show the correct key signature, you would leave Transpose unchecked. Then the key signature will change to the new key you type in, but the chords you entered will stay the same.

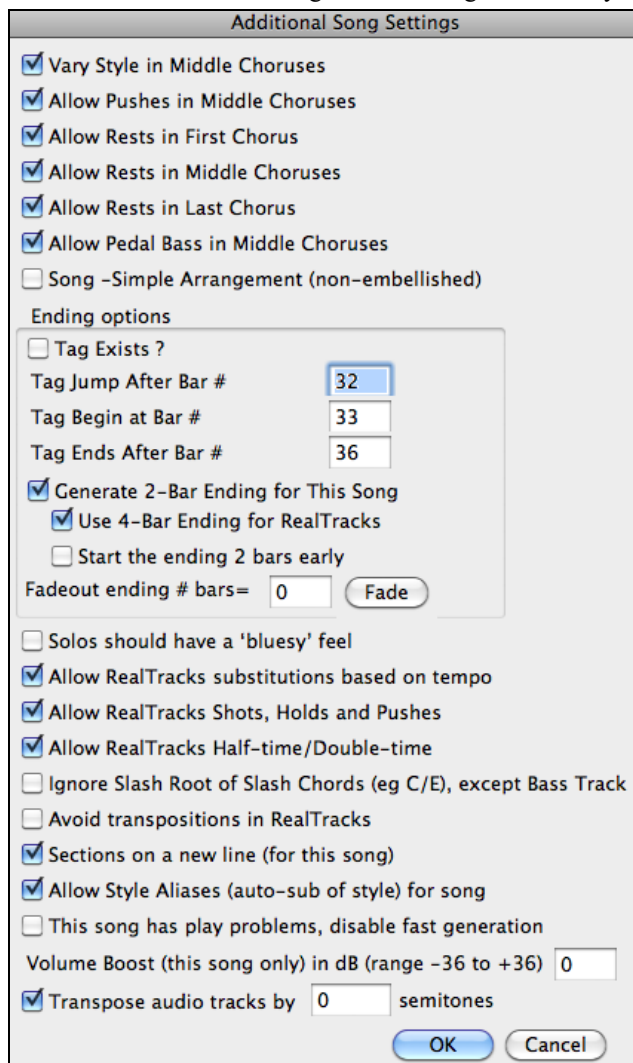
Embellish Chords: The Embellish Chords setting enables live embellishment of the chords.

Additional Song Settings



The [Song Settings] button on the toolbar or the [More...] button in the **Main Settings** dialog opens the **Additional Song Settings** dialog.

This dialog has arrangement options like rests, pushes, chord embellishment, tags, endings and more that turn a standard Band-in-a-Box song into an arrangement. They are saved with the song.



Vary Style in Middle Choruses Default = ☒

If checked, the song will play in substyle B throughout the Middle Choruses. The Middle Choruses include all choruses except the first and last. If not checked, the middle choruses will play "a" and "b" substyles as set in the Chord Sheet with part markers. For example, in Jazz Swing, since the "b" substyle is Swing, all of the middle choruses will have swing bass. (The "a" substyle is playing half notes on the bass.)

Allow Pushes in Middle Choruses Default = ☒

This is used if you have put pushes into a song, but don't want the pushes to play in the middle choruses. The middle choruses are usually used for soloing, so you may not want the pushes to play.

Allow Rests in First Chorus Default = ☒

This is used if you have put rests into a song, but don't want the rests to play in the first chorus.

Allow Rests in Middle Choruses Default = ☒

This is used if you have put rests into a song, but don't want the rests to play in the middle choruses. The middle choruses are usually used for soloing, so you may not want the rests to play.

Allow Rests in Last Chorus Default = ☒

This is used if you have put rests into a song, but don't want the rests to play in the last chorus.

Allow Pedal Bass in Middle Choruses Default = ☒

This determines whether Pedal Bass effect will be allowed in middle choruses.

Song – Simple Arrangement (non-embellished)

Default = ☐

This makes the RealTracks play a simpler (less busy or embellished) arrangement.

Tip: If you are hearing flat 9 and flat 13 embellishments on a C7 chord that is clashing with the melody, you should rename the chord C9 or C13, which will ensure natural 9 and 13 embellishments. To disable the embellishment for a certain song, uncheck this option. There are very few situations that you wouldn't want it on, especially if you name some chords as C9 instead of C7 in situations where the melody clashes with the embellishment, as discussed above. You would need to uncheck it for any song that you don't want it on.

Ending Options

A tag (or coda) is a group of bars that are played in the last chorus of a song. If you check the “Tag Exists?” field, then the tag will play during the last chorus of the song. The tag begins after the bar you specify as “Tag Jump After Bar #.” The song then jumps to the “Tag Begin at Bar #” and plays until “Tag Ends After Bar #.” At the end of the tag, the song then plays a 2 bar ending as usual.

Generate 2-Bar Ending for This Song

Default = ☒

You can disable the ending for a certain song. You can disable the endings for all songs by clearing the checkmark for the “Allow Any Endings” setting in the **Preferences** dialog.

Use 4-Bar Ending for RealTracks

Default = ☒

Adds two bars on the end of the song for the ending note on RealTracks to fade (decay).

Start the ending 2 bars early

Default = ☐

The usual Band-in-a-Box ending is 2 bars appended to the end of the song. This option gives you an alternative to end the song on the last bar of the song. Band-in-a-Box will still play an ending on the chord that you specify, and the ending will occur as a 2 bar phrase beginning 2 bars before the end of the form. This results in more natural endings for many songs.

For example, the song Old Folks At Home is a 32-bar chorus song from bar 1 to bar 32. It ends with the last melody note on bar 31 with the word “home,” but Band-in-a-Box normally plays a 2 bar ending, starting at the end of bar 32 and going for 2 bars more. For a song like this, it is more natural to end the song at the end of bar 32. To set this in Band-in-a-Box set “Start the ending 2 bars early” to true.

Note: “Auto Endings”

If you've made a style, and haven't included an ending, a 2-bar ending can be generated automatically, based on the style.

Fadeout ending # bars

You can quickly choose a fadeout ending. Just press the Fade button and Band-in-a-Box will fade out the last “X” bars of the song (you can specify how many bars). Alternatively, customize the fadeout with precise values for each bar.

Solos should have a “bluesy” feel

Default = ☐

If set, major triad chords in your song (C, F) will be treated like C7 or F7, so that the solos have a “bluesy” feel.

Allow RealTracks substitution based on tempo

Default = ☒

When set, the program will find the best RealTracks to use at the current tempo.

Allow RealTracks Shots, Holds, and Pushes

Default = ☒

When set, this song will support Shots, Holds, and Pushes for those RealTracks that have them (as shown in the “H” column of the RealTracks Picker).

Allow RealTracks Half-Time/Double-time

Default = ☒

If set, this song will allow RealTracks to play at half time (twice the usual tempo) or double time (half the usual tempo).

Ignore Slash Root of Slash Chords (eg C/E) except Bass Track

Default = ☐

If this is set, the RealTracks other than the Bass track will not play the slash root of chords. For example, the RealTracks will play C instead of C/E.

Avoid transpositions in RealTracks

Default = ☐

If this is set, RealTracks will try not to transpose. This will result in better quality, but less variety in the arrangement.

Natural Arrangements

If you give a pro musician a complicated chord progression with fancy extensions like C7b9b13 or Gm11, the musician may reinterpret these rather than playing them exactly as written. This can achieve a much better sounding arrangement because the musician has freedom to choose from similar chord extensions. You can get Band-in-a-Box to do the same thing with this option for all tracks in the current song. (Note: To set this feature for all tracks in all songs, use the option in the **Preferences** dialog. To set this for specific track(s) in the current song, right click on the track radio button, go to *Track Settings* | *Set Natural Arrangement*, and select an option.)

Allow Style Aliases (auto-sub of style) for song Default = ☒

If set and “Auto-replace MIDI styles with RealTracks styles when songs loaded” is checked on the RealTracks toolbar menu, auto-substitution with a RealStyle is allowed.

This song has play problems, disable fast generation Default = ☐

On slower computers, songs with lots of RealTracks might have playback problems (stuttering). If so, check this option to disable Fast Generation for this song.

Volume Boost (this song only) in dB Default = 0

This allows you to adjust a volume in the current song.

Transpose audio track by _ semitones Default = ☒

If this option is enabled, then the Audio track and any Artist Performance tracks will be transposed (pitch stretched) by the amount entered here.

Entering Chords

Typing Chords

The basic way of entering a song in Band-in-a-Box is by typing its chords into the Chord Sheet.

The location of the highlight cell determines where chords will be entered. Use either the mouse or the cursor arrow keys on the computer keyboard to move the chord highlight cell around the Chord Sheet.

Click on any bar to select a cell, and then type in the chords for that bar.



The highlight cell covers two beats, or half a bar in 4/4 time. Two chord names can be typed into the highlight cell (separated by a comma e.g. C, C#dim) so up to four chords per bar may be entered.

To enter a chord, type its name using standard chord symbols (like C, or Fm7, or Bb7, or Bb13#9/E) and press the **return** key. The chord name(s) you have typed will be entered in the Chord Sheet at the current location of the highlight cell. Each time the **return** key is pressed the highlight cell advances 2 beats, or ½ a measure.

Note: To view a list of Band-in-a-Box chord names, please refer to the Reference chapter of this manual.

To start typing in chords:

- Go to the top (bar 1) of the Chord Sheet by clicking on measure 1.
- Blank the Chord Sheet by clicking the [New] button, or with the keystrokes **⌘+n**.
- The highlight cell will be at the start of bar 1, reposition it if desired.
- When you have the highlight cell positioned where you want to enter a chord, type the name of the chord you would like. For example, type c6 to get the C6 chord.

You should never have to use the **shift** key, as Band-in-a-Box will sort this out for you. Here are some other tips for easy chord entry:

- Use **b** for a flat, e.g. Bb7. It is not necessary to type upper or lower case; the program will sort this out for you.
- Use **#** or **3** for a sharp, e.g. F#7. (**#** is the uppercase symbol of 3, so you can actually type F37 to get F#7. Band-in-a-Box will sort out the case, saving you the effort of using <SHIFT>3 to type the **#** symbol).
- Use **/** for slash chords with alternate Roots such as C7/E (C7 with E bass).
- Use a comma (,) to enter 2 chords in a cell. In the example below, we would type Ab9,G9 to get the 2 chords in the cell (on beat 3 and 4 of bar 2).



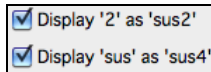
The sequence of keystrokes to enter all these chords above would be c6>am7>dm7>ab9,g9>c6/e>>a739.

The > indicates cursor key to the right.

(We are able to type A7#9 as a739 because Band-in-a-Box knows to use the uppercase of the 3, which is #.)

Tip: The fastest way to type in chords is to use your left hand to type in the chords. Your right hand stays on the cursor keys (or mouse) to advance the highlight cell to the next bar/beat after you've typed in the chords.

☒ **Display 'C9sus' as 'C11'** A setting in the **Display Options** for '11th chords' allows display of '9sus' chords as '11' (e.g., Bb11 instead of Bb9sus). This only affects how the chord is displayed, not how it is stored, and you can type either C11 or C9sus to enter the same chord.



The “Display ‘2’ as ‘sus2’” and “Display ‘sus’ as ‘sus4’” settings in the **Display Options** dialog will show suspended chords more explicitly: ‘sus’ implies ‘sus4,’ and ‘2’ implies ‘sus2,’ but you might want to see the full extension name.

Shortcut Chords

If you enter a lot of songs, you will appreciate these shortcut keys:

- J = Maj7
- H=m7b5 (H stands for Half diminished.)
- D=dim
- S=Sus

Example: To type CMaj7, just type CJ (it will be entered as CMaj7).

When entering chords on the Chord Sheet, there are shortcuts available for entering rests over a range of bars

- type h4 for a chord, and this will copy the rest/hold/parameters on the first beat of the cell for 4 bars
- type ,h4 for a chord, and this will copy the rest/hold/parameters on the second beat of the cell for 4 bars
- type h for a chord and it will copy the rests/holds/ until the next part marker
- type a chord with a rest/shot/hold followed by a number (N), and it will do this for the next N bars
 - e.g. C7...4 will enter held chords for 4 bars
 - e.g. Gm7...bd5 will enter held chords (bd=except bass and drums) for 5 bars

Add your own chord shortcuts.

Have you found a chord that Band-in-a-Box doesn’t recognize? If so, add it to your chord shortcuts file, and Band-in-a-Box will allow you to type in that chord in the future. You can also define chord “shortcuts,” one-letter abbreviations for longer chord names (“J” for “Maj7” etc.).

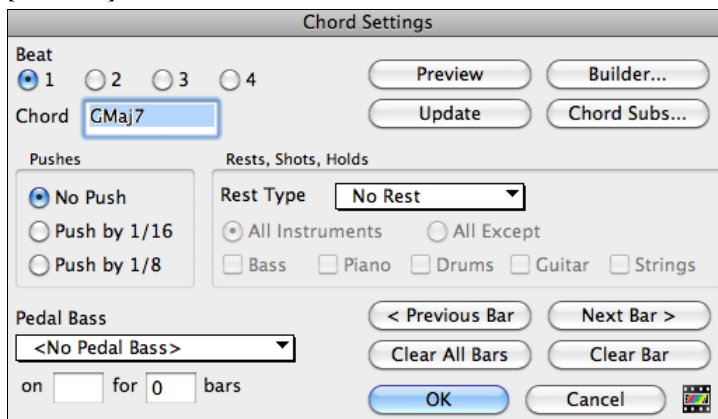
To add your own chords and shortcuts, make a text file called shortcut.txt in your Band-in-a-Box folder. Note that this file doesn’t ship with Band-in-a-Box; if it did it would overwrite your file! Shortcuts supplied by PG Music are in a file named pgshortc.txt, which should be used only by PG Music.

If you find a chord that Band-in-a-Box won’t accept like Csus2, when it expects C2 instead, you can enter this as a single line in shortcut.txt, “sus2@2” (without the quotes). Band-in-a-Box will then enter the chord C2 if you type in Csus2, in other words you can type in Csus2 and the program will accept it. You can also use it for shortcuts, just as j@maj7 lets you type Cj for CMaj7. See the file pgshortc.txt for examples of shortcuts.

Previewing Chords

This feature allows you to hear chords as you to type them in. When you are entering chords onto the Chord Sheet (or notation window), after you type a chord name, press **shift+return**. This enters the chord onto the Chord Sheet and then plays the chord for you, using the patches on the Piano part and Bass part. You can also listen to a chord that has already been entered, by just pressing **shift+return** after moving to that bar with the chord. If there is no chord entered at that bar, you will hear the last chord that was entered.

You can also preview chords from the **Chord Settings** dialog. Press **option+Z** to launch the dialog, and then press the **[Preview]** button to hear the current chord.



The **[Previous Bar]** and **[Next Bar]** buttons lets you go through the entire Chord Sheet without leaving the dialog.

The **[Clear All Bars]** button erases all Rests/Shots/Pushes/Pedal Bass from a song.

The **[Clear Bar]** button erases all Rests/Shots/Pushes/Pedal Bass from the current bar.

Support for Non-Standard Chord Display Types

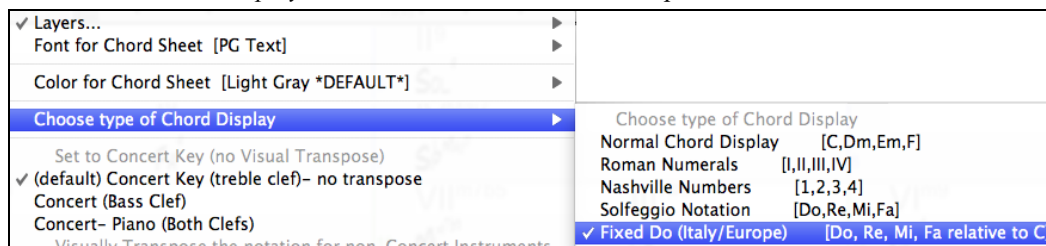
In addition to the Standard Notation window, you can also enter or display chords in Roman Numeral notation, Nashville notation, Solfeggio notation, or Fixed Do notation.

For example, the chord Gm7 in the key of F would be displayed as II^{m7} (in Roman Numeral Notation), 2^{m7} (in Nashville Notation), and Re^{m7} in Solfeggio. In Italy and other parts of Europe, chords like C7 are always referred to by the Solfeggio name (“Do 7” for C7) regardless of the key signature.

These systems are very useful for learning or analyzing tunes, because they are independent of the key signature. You can take an existing song and print it out in Roman Numeral Notation, so you can study the chord progression. You can also just type a chord in any of these systems, like “4” which will enter the 4 chord in the current key, and switch between systems without having to retype the chords.



To change the chord display type, click on the **[Chord Display]** toolbar button, go to *Choose type of Chord Display* and choose from the list of five options.



When a new chord display type is selected, a message will report the change on the main screen.

Chord display type has been changed to Fixed 'Do'.

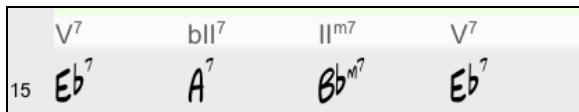
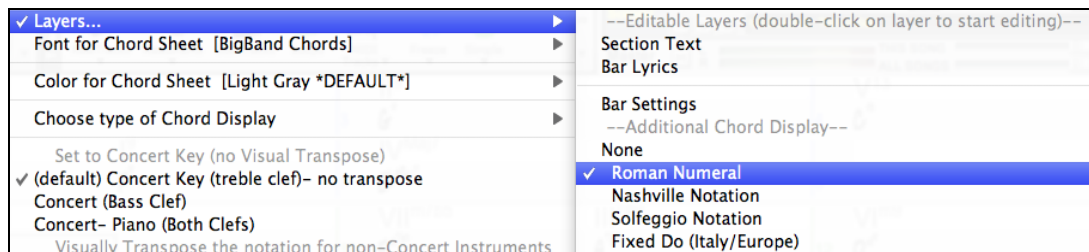
The Roman numeral and other non-standard displays use superscript for the chord display when in the Notation window (or print out), so they look best in the Notation window.

Tip: Print out a song in Nashville Notation or Roman Numeral notation. Then learn the song this way (i.e. 1^{major} 4^{major} 3^{major7b5} 6^{major9}). You'll then discover that it is much easier to play the song in any key.

There is an option to display the non-standard chord above the standard chord on the Chord Sheet.



Press the **[Chord Display]** button, go to *Layers | Additional Chord Display*, and choose from the list of four options.



Tip: The font and the height of the additional chord display can be selected in the **Display Options** dialog.

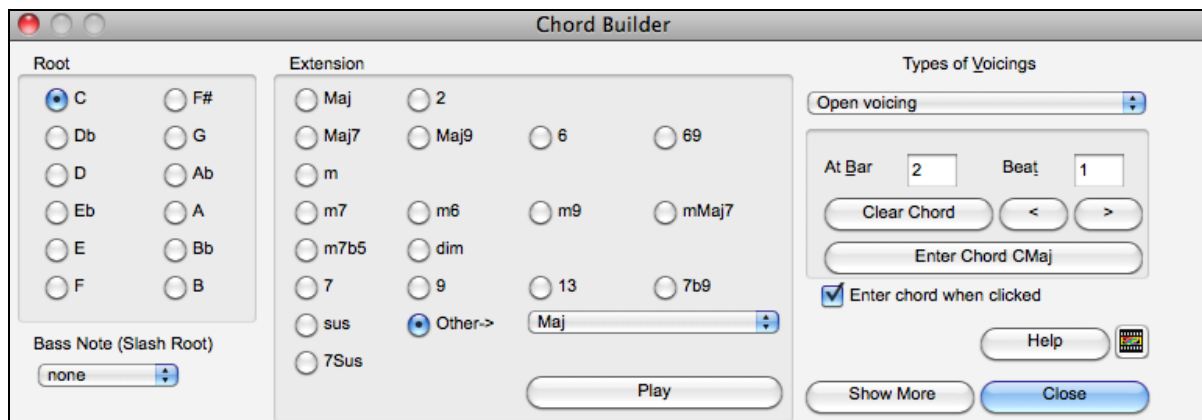
Entering Chords from MIDI Keyboard

Another way of entering chords is through MIDI chord recognition. Play any chord on your external MIDI keyboard or MIDI guitar controller and Band-in-a-Box will recognize it instantly and insert it onto the Chord Sheet. This allows you to enter an entire song without having to type any of the chords. It's also a good way to find the right name for a chord.

To use this feature, select the menu command *Options | MIDI Patch Maps, etc | Insert current MIDI chord*, or press the **control+return** keys. The last chord you played on your MIDI keyboard controller will be automatically inserted into your song (Chord Sheet or notation view) at the current cursor location. Then, Band-in-a-Box is ready for the next chord. You can insert up to two chords per bar in this fashion.

Chord Builder

This feature allows you to hear and build chords up by clicking on the root, extension (and alternate root if applicable). You can launch the **Chord Builder** by choosing the *Edit | Chord Builder* menu option or with the keystrokes **control+shift+H**.



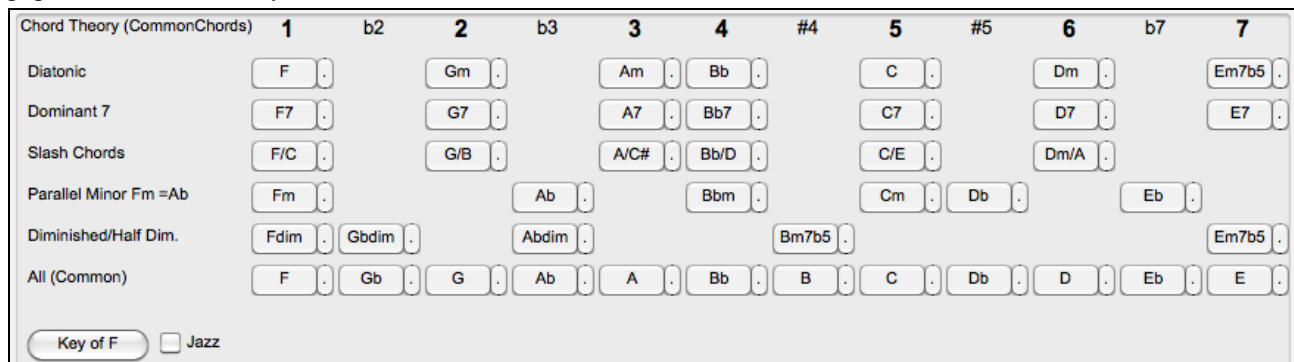
Clicking on the [**<**] & [**>**] buttons moves 2 beats and **control**+clicking on these buttons moves 1 beat.

You can click on the root of the chord (in the “Root” group), the extension (Maj7 etc.), and also an alternate slash-note root. For example, to make the chord F9/A, you would click on the “F” root, the “9” extension, and the Slash Root of /A. As you click on them, you will hear the bass note played on the Bass part, and the extension played on the Piano track.

If you are happy with the sound of the chord, you can press the [**Enter Chord**] button to enter the chord at the bar and beat specified. If you would like the chord to be inserted automatically when you click on the note/extension names, select the “Enter chord when clicked” option. Change the Bar/Beat settings to enter at a different bar.

The **Chord Builder** can be left open as you work entering chords into Band-in-a-Box. Remember that you can also play chords in from the MIDI keyboard by pressing **control+return** after you’ve played a chord on the keyboard.

Pressing the [**Show More**] button will open the Chord Theory section, which displays and suggests chords that are most popular in the current key.



The top row is diatonic chords. Other rows add additional chords that are part of the key, such as dominant 7th approach, slash chords, parallel minor, diminished, and more. This allows you to quickly enter chords by clicking on the most common chords in the key. For example, if you stick to the top row (diatonic), the chord progression you enter will be a typical song progression. Choosing from other rows will add variation and color to the progression. This is a fun, interactive way to enter and explore chord progressions, and learn music chord theory at the same time.

For example, if you are in the key of F, the top row shows the most common chords in the key of F, which are the diatonic chords. You can just click on chords on this row to enter your chord progression using the most popular chords. Lower rows have additional chords in the key of F, like G7, A7, etc.

You can enable the “**Jazz**” checkbox to show jazz chords (e.g. sevenths like Maj7) instead of pop chords (e.g. triads like C).

F	Gm	Am	Bb	C	Dm	Em7b5	(in pop mode)
FMaj7	Gm7	Am7	BbMaj7	C7	Dm7	Em7b5	(in jazz mode)

Diatonic: These are the diatonic chords, made up only of notes in the key. They are the most common chords used in the key, with the 1, 4, and 5 chords being the most common.

Dominant 7: These chords are considered to be in the key when they resolve up a 4th to a scale tone. For example, A7 resolves to D, which is a scale tone in the key of C.

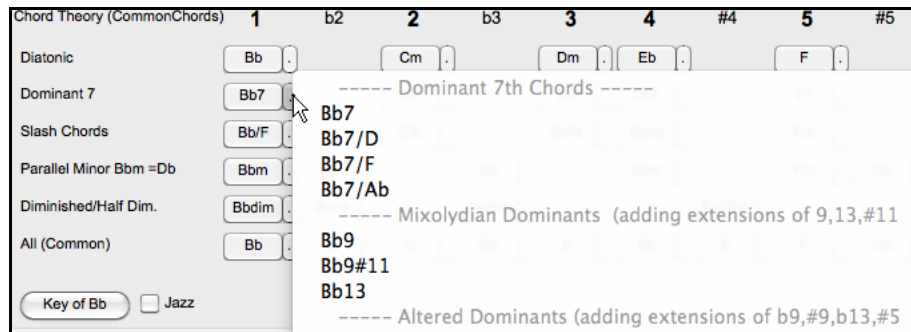
Slash Chords: The diatonic chords are also commonly used with different chord tones as the bass note. They are called slash chords, like C/E.

Parallel Minor: For a major key like C, the chords from the Cm key are also used commonly.

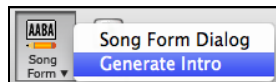
Diminished/Harm Dim.: The most common diminished chord used is the 1 diminished family [Cdim7, Ebdim7, F#dim7] in the key of C. Half-diminished chords (e.g. #4m7b5 [F#m7b5] and 7m7b5 [Bm7b5]) are used as 2-5-1 leading to minor diatonic chords.

All (Common): This row lists all commonly used chords with the root in the key.

Clicking on the small button on each row will list more suggestions.

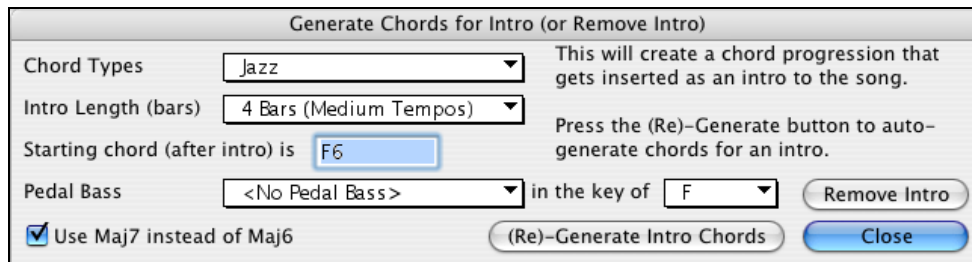


Auto-Generate Chords for Intro



Press the [Song Form] toolbar button and select the menu command Generate Intro to open the **Generate Chords for Intro** dialog. You can also choose *Edit | Intro Bars Auto-Generate* menu option or use the keystroke **control+shift+B** to open this dialog.

This will create a chord progression for an intro of the song, based on the optional settings you choose.



Chord Types can be Jazz or Pop.

Intro Length can be 2, 4 or 8 bars to suit the tempo of the song.

Starting Chord (after intro) lets the intro lead in to the song correctly.

Pedal Bass has a list of pedal bass options, based in the key entered in the box.

Press the [(Re)-Generate Intro Chords] button to auto-generate chords for an intro.

Press the [Remove Intro] button to remove the intro from the song.

MIDI Chord Wizard (Enter Chords from MIDI file)

This allows you to read in the chords from any MIDI file and write them onto the Band-in-a-Box Chord Sheet.

First, blank the song by choosing *File | New*. Choose *File | Import | Import Chords from MIDI File* (or press **control+option+I**). You will then see the **Chord Wizard** dialog.

Chord Wizard

MIDI File name : ☒ All

of lead-in bars in MIDI file Key Tempo TimeSig. /

☒ Import Complete song

Insert to BB starting at bar #

How many bars to import?

☒ Auto interpret settings from MIDI file

Part Options

☒ Import Chords?

Bass part is on channel(s)

Chording track is on channel(s)

☐ OK to use PG Music chord names from MIDI file

☒ Open to Melody/Soloist tracks

Import Options

☒ Import to Melody from channel(s)

☒ Import to Soloist from channel(s)

☐ Write chord summary notes to Soloist Track

☒ Include Continuous controllers and pitch bend

☒ Include Patch changes

Include notes early by (120 PPQ)

Presets

Chord Options

Chord Resolution

Include Slash Chords

Bass Part is mainly

☒ Allow Sus chords (suspended)

☒ Allow 7th (seventh) chords e.g C7

☐ Allow chords with no thirds (rock tunes)

☐ Lowest bass note is delayed

Method

☒ All Press the **[Open (Change)...]** button, and select the MIDI file to import.

Choose a preset, and the Chord Wizard will interpret the chords in that style.

Press the **[INTERPRET CHORDS NOW]** button to see the chords written into the Chord Sheet.

1a F^+	2 G^+	3 F^{Maj7}	4 G^+
5 F^+	6 C^+	7 G^+	8 C^+
9 C^+	10 G^+	11 F^+	12
13 F^{Maj7}	14	15 G^+	16
17 C^+	18 G^+	19 F^+	20
21 Bb^+	22 F^+	23 Bb^{Maj7}	24
25 D^{Maj7}	26 D^{Maj7}	27 G^+	28 G^+
29 F^{Maj7}	30	31 G^+	32
33 C^+	34 G^+	35 F^+	36
37	38	39 G^+	40
41 C^+	42 G^+	43 F^+	44
45 F^{Maj7}	46	47 G^+	48
49 C^+	50 G^+	51 F^+	52
53 Bb^+	54 F^+	55 Bb^{Maj7}	56
57 D^{Maj7}	58 D^{Maj7}	59 G^+	60 G^+
61 F^{Maj7}	62	63 G^+	64
65 C^+	66 G^+	67 F^+	68

☒ Import to Melody from channel(s) The dialog has options to read channels into the Melody and/or Soloist tracks.

Read in Chords from a PG Music or Band-in-a-Box MIDI file.

Many of PG Music's programs have MIDI files with the chords in them. You can open these files in Band-in-a-Box, and the chords will be imported onto the Chord Sheet. To import the chords from a PG Music MIDI file (i.e. a MIDI file made by Band-in-a-Box, PowerTracks Pro or some other PG Music programs), choose the menu item *File | Import | Import Chords from MIDI File* and select "OK to use PG Music chord names from MIDI file." The chords will then appear on the lead sheet starting at bar 1, overwriting any chords that were there previously.

Audio Chord Wizard (Enter Chords from Audio File)

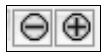
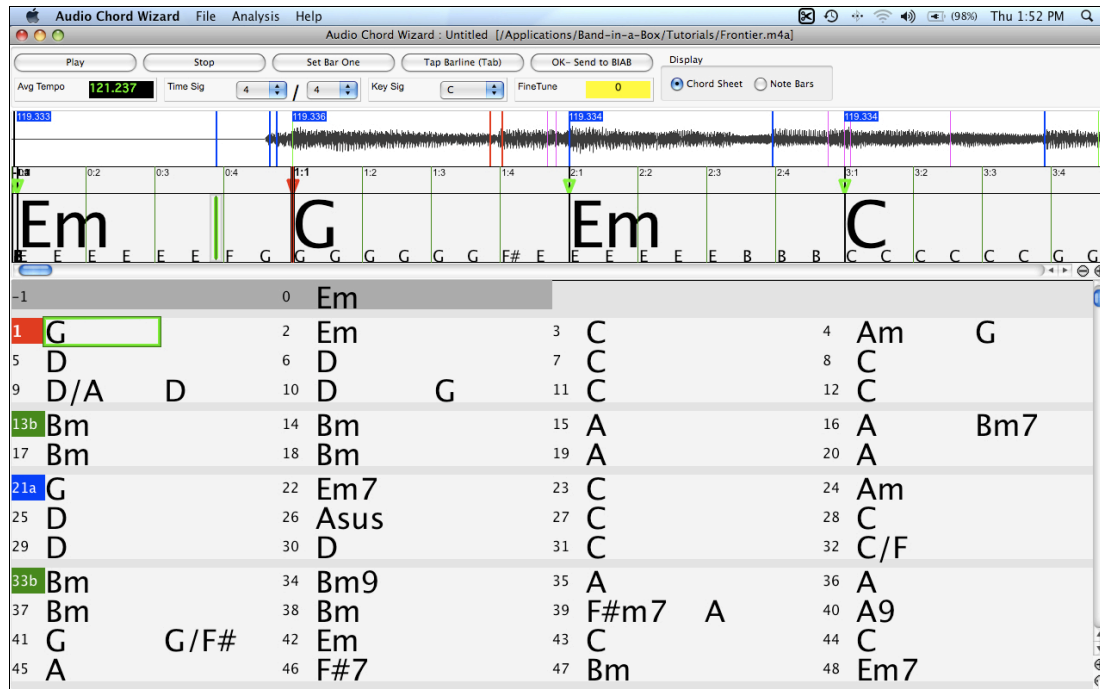
This amazing wizard automatically figures out the chords from any MP4, M4A, AIFF or other audio file and displays them in Band-in-a-Box.



Launch the **Audio Chord Wizard** with the toolbar button or with the *Windows | Audio Chord Wizard | Run AudioChordWizard* menu command.

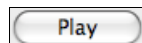
Audio Chord Wizard Window

The **Audio Chord Wizard** window shows an overview of the open wave file with the bar lines and chords as interpreted by the wizard below. Controls and settings are found in the toolbar at the top of the window, and the lower part of the window either shows chords and bars in a Chord Sheet view or notes in a Note Bars view.



The zoom buttons at the bottom of the screen adjust the scale of the display. The minus button shrinks the display to show more bars, the plus sign expands the display but shows fewer bars.

Primary Program Controls



Toggle Play/Pause (Space bar or multimedia Play/Pause key).



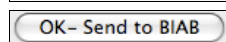
Stop play, rewind to start with **Esc** key or multimedia Stop key. Press the letter **W** to rewind without Stop.



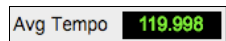
Set the Bar One location. The Audio Chord Wizard works best if you do this first, before any other actions. Moves nearest bar line to current play position. **Tab** key also sets bar lines.



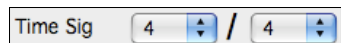
Moves nearest bar line to current play position. **Tab** or **F8** keys also set bar lines.



Exit and send chords to Band-in-a-Box.



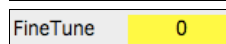
Average tempo, **control**+click the tempo box for options.



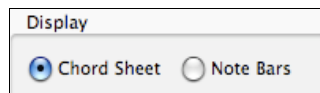
Song time signature, 2/4 to 12/8 supported.



Song key signature.



Use to correct pitch of song if necessary to improve chord recognition..



Select either the Chord Sheet view to follow along with the chords of the song, or the Note Bars view to see the notes interpreted by the Audio Chord Wizard in a piano-roll type of display.

Breaks: Rests, Shots, and Held Chords

Breaks are points in a song when one or more of the instruments rests, plays a shot, or holds a chord.

Rests

You can have any, some, or all instruments rest at any bar. For example, you could rest all instruments except the bass for the first 4 bars, then add in the piano for 4 bars, and then add in the entire band for the rest of the song. You may optionally disable the rests in the middle or final choruses (where people are likely taking solos, and rests are not appropriate).

A chord is specified as a REST by adding 1 period after the chord.

C. indicates a C chord that is a REST.

Shots

You can make certain instruments play a “shot” where the chord is played and then a rest follows. For example, the song “Rock Around The Clock” has a shot on beat 1 followed by a rest for 2 bars.

A chord is specified as a SHOT by adding 2 periods after the chord.

C.. indicates a C chord that is a SHOT.

Held Chords

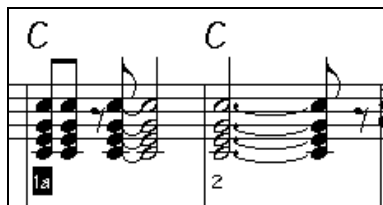
You can specify that certain instruments hold a chord sustained for a certain number of bars. For example, you can have the bass and piano hold a chord sustained while the drums continue to play a pattern

A chord is HELD by adding 3 periods after the chord.

C... indicates a C chord that is a HELD.

In these examples, bar 1 has a normal chord and bar 2 has a chord with a break on it (a rest, shot, or held chord).

2 bars of C chord (no break on bar 2).



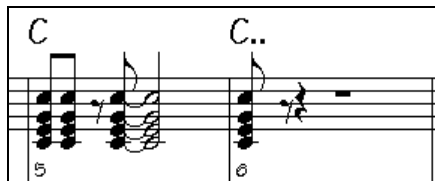
This is the usual situation without any break. Note that the piano plays rhythmically on bar 2.

Rest on bar 2.



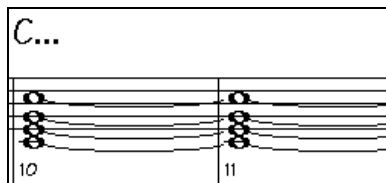
This rests the instruments until the next chord on the Chord Sheet. The rest is typed in as a C chord followed by one period.

A shot is put on bar 6.



The shot plays a staccato chord on bar 6, and then rests until the next chord on the Chord Sheet. The shot is typed as a C chord followed by two periods.

This illustrates a held chord on bar 10.



The chord on bar 10 is held (sustained) until the next chord on the Chord Sheet. The held chord is typed in as a C followed by three periods.

“Breaks” for only some instruments.

You can specify that some instruments not be affected by the break. The coded names for the instruments are:

- **B** for **B**ass
- **D** for **D**rums
- **P** for **P**iano
- **G** for **G**uitar
- **S** for **S**trings

C.bd To exempt instruments, add their letters following the break.
Typing c.bd will put a rest on all instruments EXCEPT the bass and drums.

C...p This will put a held chord on all instruments except the piano.

Entering Rest/Hold Parameters for a Range of Bars

When entering chords on the Chord Sheet, there are now shortcuts available for entering rests over a range of bars

- type h4 for a chord, and this will copy the rest/hold/parameters on the first beat of the cell for 4 bars
- type ,h4 for a chord, and this will copy the rest/hold/parameters on the second beat of the cell for 4 bars
- type h for a chord and it will copy the rests/holds/ until the next part marker
- type a chord with a rest/shot/hold followed by a number (N), and it will do this for the next N bars
 - e.g. C7...4 will enter held chords for 4 bars.
 - e.g. Gm7...bd5 will enter held chords (bd=except bass and drums) for 5 bars.

Pushes

Pushes in Styles

“Pushes” (also called anticipations) are chords that are played before the beat. For example, in Jazz Swing, the piano player often “pushes” a chord change by playing the chord an eighth note before the beat. Styles can push any instrument so that the instrument plays before the chord begins. This is very common in Jazz and other Pop music, and gives the music a more natural sound.

You need not be concerned with pushes that are in the styles as they happen automatically. You need only to be aware that the styles can push the instruments. This makes styles sound much better, and more syncopated.

Pushes in Songs.

Chords can be pushed by an 8th or 16th note. For example, you can specify a chord to occur a 16th note before the beat and all instruments, including drums, will play this.

You can also specify that a chord change should happen before the beat. To do this, you can use either keystrokes, or the chord options dialog box. To use keystrokes:

- Type the caret symbol (^) before the chord. (The caret symbol is located above the 6 on the keyboard).
- Type a single caret to get a chord an eighth note before the beat.
e.g. ^C7
- Type a double caret to get a chord a sixteenth note before the beat.
e.g. ^^C7

In Jazz styles (and other triplet feels), the chord will be pushed by a triplet, regardless if there is a single or double caret (^).

Shots, Holds and Pushes in RealTracks

Simply type in the chords as you normally would, adding periods (...) for shots and holds, and the RealTracks will play them. Note that for this, you need the LibraryM/Holds folder in your RealTracks folder.

Not all RealTracks styles have shots, holds, and pushes available, so check the “H” column in the RealTracks Picker to see if the style has them.

- If the column is blank, they are available and installed.
- If the column shows the letter “n,” the Holds files are available but not installed. Check the support pages of the PG Music web site, www.pgmusic.com, for RealTracks updates.
- If the column shows a dash “-” no holds are available for the style.

Assuming that you have the Holds files for the RealTracks that you are generating, then you just use Band-in-a-Box as you would normally, and type chords with shots (e.g. C.), holds (C...) or pushes (^C or ^^C for 8th or 16th note push), or combinations of push and hold (^C...).

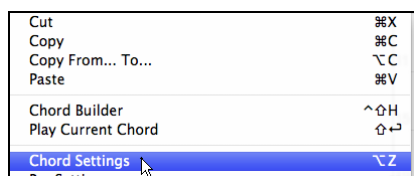
Chord Settings Dialog

Chord settings control the “breaks” in a song when one or more of the instruments rests, plays a shot, or holds a chord. These breaks are all referred to as **Rest Types** in Band-in-a-Box, and they can be entered along with the chord name or with keystrokes. Chords can also be “pushed,” which makes them play early, i.e., ahead of the beat.

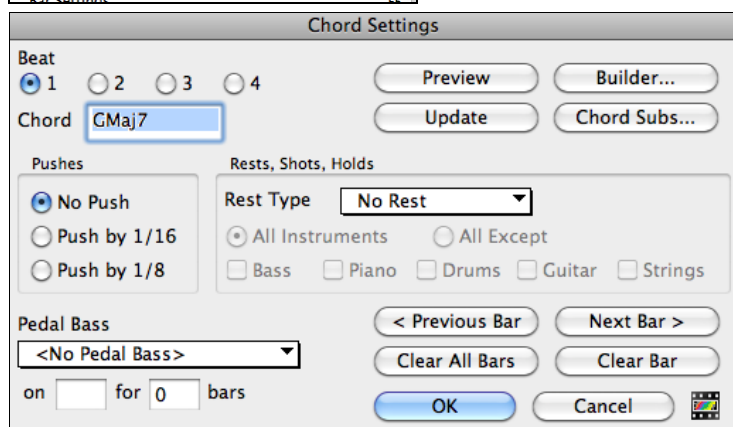
There is an alternative to the various keystrokes to put in rest types and pushes for chords. You can use the **Chord Settings** dialog box instead.



Click on the cell on the Chord Sheet you want to edit. Then, press the [C7] toolbar button or use the keystrokes **option+Z**.



You can also open this dialog by selecting *Chord Settings* from the Chord Sheet right-click contextual menu.



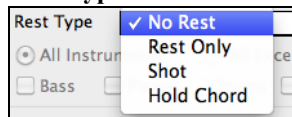
Beat and Chord

First, you need to pick the beat in the bar where the setting will be applied. You can also type in new chords on the different beats.

Pushes

“Pushes” (sometimes called anticipations) are chords that are played *before* the beat. For example, in Jazz Swing the piano player often pushes a chord change by playing the chord an eighth note before the beat. Depending on the feel for the style in use, chords can be entered on either 16th or 8th note resolution. You can specify a chord to occur a 16th note before the beat for example, and all instruments will play this, including drums.

Rest Types



The Rest Types are No Rest, Rest Only, Shot, and Hold Chord.

Rest Only

Rests can specify any, some, or all instruments to rest at any bar. For example, you could rest all instruments except the bass for the first 4 bars, then add in the piano for 4 bars, and then add in the entire band for the rest of the song. You may optionally disable the rests in the middle or final choruses (where people are likely taking solos, and rests are not appropriate).

Shot

You can specify certain instruments play a “shot,” where the chord is played and then a rest follows. For example, the song *Rock Around The Clock* has a shot on beat 1 followed by a rest for seven beats.

Hold Chord

You can specify that certain instruments hold a chord sustained for a certain number of bars. For example, you can have the bass and piano hold a chord sustained while the drums continue to play a pattern.

Pedal Bass

Pedal Bass

Beat 2 and 4

on C for 2 bars

You can enter pedal bass with any chord. For example, if you are in the key of F and would like to pedal on a C note for 2 bars (on an Fm7 chord), then type in the settings as above. This will play the rhythm specified – in this case, the pattern will play on beat 2 and 4. Other options are <No Pedal Bass>, Beat 2 and 4 Octaves, Beat 1 and 3 (Slow Tempos), Whole Note, and Eighth Notes.

< Previous Bar

Next Bar >

Clear All Bars

Clear Bar

The [Previous Bar] and [Next Bar] buttons lets you go through the entire Chord Sheet without leaving the dialog.

The [Clear All Bars] button erases all Rests/Shots/Pushes/Pedal Bass from a song.

The [Clear Bar] button erases all Rests/Shots/Pushes/Pedal Bass from the current bar.

Part Markers

Part Markers are placed on the Chord Sheet to indicate a new part of the song. They are used to change substyles or insert drum fills.



These are part markers. They typically occur every 8 bars or so, but may be placed at the beginning of *any* bar.

You can customize the display of the part markers in the **Display Options** dialog. For example, you can pick a color for each part marker, draw part marker borders, show each part marker on the new line, etc.

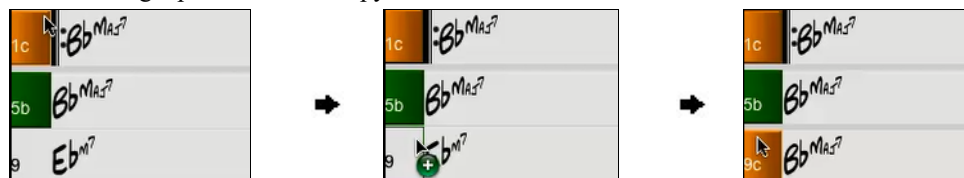
1a	AbM7	2	Fm7	3	Bb9	4	Eb13
5	AbM7	6	Ebm7	7	DbM7	8	
9b	Dbm7	10	Gb9	11	Gm7b5	12	Fm9
13	Bb7sus	14	Bb9	15	Bbm7	16	Eb13
17c	AbM7	18	Fm7	19	Bb9	20	Eb13
21	AbM7	22	Ebm7	23	DbM7	24	
25d	Dbm7	26	Gb9	27	Cm7	28	Fm7
29	Bb9	30	Bbm7	31	Ab9	32	
33a	Ab9	34		35		36	

Placing Part Markers

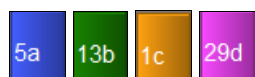
- Move the highlight cell to the bar that you want the part marker at. Then press the letter **p** on the computer keyboard. Repeatedly pressing the letter **p** will toggle between the “a” and “b” part markers or no part marker.
- Alternatively, you can position the mouse arrow directly over the bar line (or existing part marker). Repeatedly click the mouse button to toggle between “a,” “b,” and no part marker.

Copying Part Markers

You can drag a part marker to copy it to other bars.



Changing Substyles



The part markers also represent the available substyles (variations) for each style. Most styles have “a” and “b” substyles. Multistyles also have “c” and “d” substyles, and could have from “a” to “x” for a total of up to twenty-four.

The song continues to play in one substyle until it encounters a new part marker. There will always be a part marker at bar 1 so that Band-in-a-Box knows what substyle to begin with.

Substyle “a” is usually used for the Verses of the song.

Substyle “b” is usually used for the Bridge of the song, and for soloing in the Middle Choruses. All of the middle choruses of the song will automatically play in the “b” substyle. This is great for Jazz songs, allowing you to play swing throughout the middle (soloing) choruses and revert to the “a” substyle for the last chorus.

Substyle “c” is usually used for the intro or for an opening verse or pre-verse.

Substyle “d” is usually used for a break or interlude.

Note: If you want to keep the same substyle in the middle choruses, you would need to uncheck the “Vary Style in Middle Choruses” option in the *Additional Song Settings* option on the *Song* menu.

Adding More Substyles



You can add more substyles to an individual song with a right-click on any bar number. This opens the *Substyle Change Menu* where you can define up to 24 substyles, from “a” to “x.”

Substyle Change Menu		
No change of substyle		
a	[JAZCOOL]	
✓ b	[JAZCOOL]	
c	[JAZFOURA]	[set in the song]
d	[JAZFOURA]	[set in the song]
e	[JAZZFAST]	[set in the song]
f	[JAZZFAST]	[set in the song]

MultiStyles

Band-in-a-Box MultiStyles have four substyles, “a” through “d.”

Standard Pop song form with 4 substyle MultiStyle

As a general rule for styles with 4 substyles:

- “a” substyle is for the verse.
- “b” substyle is for the chorus.
- “c” substyle is for the intro (or first verse).
- “d” substyle is for the break (or interlude).

Placing Drum Fills

A one bar drum fill will play in the bar preceding (leading into) a part marker, just as a live drummer will play a fill to accent the transition between sections of a song. If you want a drum fill to play in bar 7 of a song, insert a part marker at bar 8. You can either retain the current substyle or change the substyle (“a” or “b”) when you place the part marker.

Section Paragraphs

When you are reading a book, a new section begins on a new line, with space between. Band-in-a-Box does that for chords too. Whenever a new section occurs (a part marker), we start the new section on a new line and draw a grey line above to clearly mark the new section. You will see each section on a new line so that the form of the song is easier to see.

For example, if you have a song with a 7-bar section, followed by 8-bar sections, earlier versions of Band-in-a-Box wouldn’t start the other sections on a new line. The result was that it was hard to delineate the sections, as if an entire story was told within one paragraph.

1c	Bb ^M 1/2 ⁷	2	G ^M 7	3	C ⁹	4	F ¹³	
5	Bb ^M 1/2 ⁷	6	F ^M 7	Bb ⁹	7	Eb ^M 1/2 ⁷	8a	
9	Eb ^M 7	10	Ab ⁹	11	A ^M 7 ^{b9}	D ⁷ ^{b9}	12	G ^M 7
13	C ⁷ _{SUS}	14	C ⁹	15	C ^M 7		16b	F ¹³
17	Bb ^M 1/2 ⁷	18	G ^M 7	19	C ⁹		20	F ¹³
21	Bb ^M 1/2 ⁷	22	F ^M 7	Bb ⁹	23	Eb ^M 1/2 ⁷	24	

With the Section Paragraphs feature, you will see each section on a new line so that the form of the lead sheet is easier to see. Sections can be as short as 2 bars.

1c	Bb ^{Maj7}	2	G ^{M7}	3	C ⁹	4	F ¹³
5	Bb ^{Maj7}	6	F ^{M7}	7	Eb ^{Maj7}		
8a		9	Eb ^{M7}	10	Ab ⁹	11	A ^{M7b9} D ^{7#9}
12	G ^{M7}	13	C ^{7sus}	14	C ⁹	15	C ^{M7}
16b	F ¹³	17	Bb ^{Maj7}	18	G ^{M7}	19	C ⁹
20	F ¹³	21	Bb ^{Maj7}	22	F ^{M7}	23	Eb ^{Maj7}

The feature is configurable and optional with the “New line for every section” setting in the **Display Options** dialog. You can also set the minimum number of bars that is required to start a new line with the “minimum section” setting. For example, if this is set to 8, then there won’t be a new line for the next part marker if that section has only 4 bars.

<input checked="" type="checkbox"/> New line for every section	minimum section	8	+ -
--	-----------------	---	--------

Song Form Maker

The Song Form Maker allows you to define sections of a song (A, B, C etc.), and then rearrange the song by simply typing the form you want (e.g. AABABAACA). You can revisit the dialog to change the form at any time.



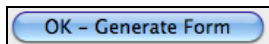
Press the **[Song Form]** button and choose *Song Form Dialog* from the dropdown menu. You will then see the **Song Form Maker** dialog.

Song Form Maker (Define Sections, then type a form (e.g. AABACA) and Generate it				
Section	Bar #	# of Bars	Ends At	Chords
A	1	8	8	|BbMaj7///|Gm7///|C9///|F13///|BbMaj7///|Fm7/Bb9/|EbMaj7///|///
B	17	8	24	|BbMaj7///|Gm7///|C9///|F13///|BbMaj7///|Fm7/Bb9/|EbMaj7///|///
C	33	4	36	|Bb69///|///|///|///|///
D				
E				
F				
G				
H				

Form: e.g. AABACBA

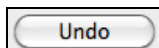
Undo OK - Generate Form Close Cancel

Then define your sections (e.g. A = bars 1 for 8 bars, B=start at bar 17, for 8 bars C=start at bar 25, for 4 bars). Then type the form that you want (AABACABA).



Select **[OK-Generate Form]** then exit the dialog. The form string and sections are saved with the song.

You can revisit this dialog to re-order the sections. Or change a chord in the “A” section of the Chord Sheet, and then use the Song Form Maker to propagate the changes through all of the “A” sections.



Use the **[Undo]** button to reverse your changes.

Uses for the Song Form Maker

- Enter a song by simply entering each section once, and then visit the Song Form Maker, typing the form that you want and generating it. Change the form without having to type in new chords, just redo the Form String (AABACABA, etc.).
- Change chords in each section by simply changing the chord in the main section, and then regenerate the form.
- Enter a melody once, and copy it throughout the form by regenerating the form.

Editing Chord Sheet

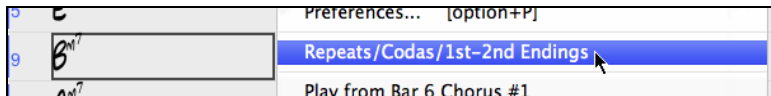
Add Repeats and 1st/2nd Endings

Let's add repeats and endings to a demo song "Miles1 Tutorial (no repeats yet)" in the Band-in-a-Box/Tutorials/Tutorial - Repeats and Endings folder.

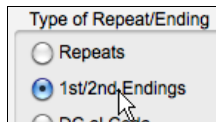
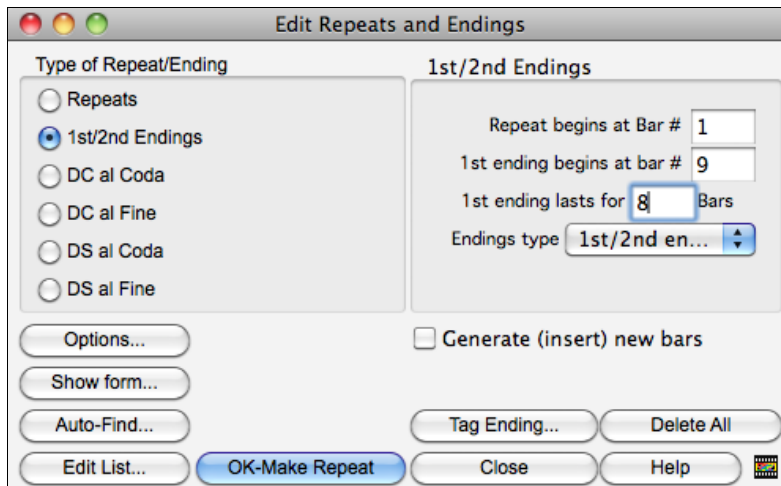
1a	C^{Maj7}	2		3	B^{Maj7b5}	4	E^{Maj7b9}
5	E^{Maj7}	6	A^{Maj7}	7	D^{Maj7} A^{Maj7}	8	D^{Maj7}
9	B^{Maj7}	10	E^{Maj7}	11	A^{Maj7} $\text{E}^{\text{Maj7\#9}}$	12	A^{Maj7}
13	A^{Maj7}	14	D^{Maj7}	15	D^{Maj7}	16	G^{Maj7}
17b	C^{Maj7}	18		19	B^{Maj7b5}	20	E^{Maj7}
21	E^{Maj7}	22	A^{Maj7}	23	D^{Maj7} A^{Maj7}	24	D^{Maj7}
25	F^{Maj7}	26	F^{Maj7b9}	27	C^{Maj7} F^{Maj7b9}	28	E^{Maj7} A^{Maj7}
29	D^{Maj7}	30	D^{Maj7} G^{Maj7}	31	C^{Maj7} A^{Maj7}	32	D^{Maj7} G^{Maj7}

From looking at the Chord Sheet, we can see that this 32-bar form consists of two 16 bar sections. The first 8 bars of each section (bars 1-8 and 17-24) are the same. The 8 bars from bar 9 to bar 16 are the 1st ending, and the 8 bars from 25 to 32 are the 2nd ending.

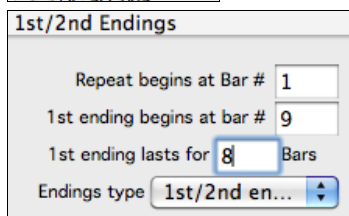
Right-click on bar 9, and select the *Repeats/Codas/1st-2nd Endings* menu item.



This will open the **Edit Repeats and Endings** dialog.



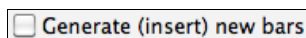
Select "1st/2nd Endings" as a type of repeat and ending,



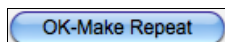
Enter the following data.

- Repeat begins at bar # 1.
- 1st ending begins at bar 9.
- 1st ending lasts for 8 bars.
- Endings type 1st/2nd endings.


Note that by entering this data we have defined the complete 1st and 2nd endings: if the 1st ending begins at bar 9 and lasts for 8 bars, the 2nd ending must begin at bar 25 (17+8) (because there is an 8 bar repeated section from bar 1 to 8).


































Since this is an existing song and it already has all of the bars laid out, do not select the "Generate (insert) new bars" option.


 Press the **[OK-Make Repeat]** button.







































Repeat will be made, and the Chord Sheet redraws with the 1st/2nd repeat showing.

 Make sure you have the **Fake Sheet** mode enabled.

1a		2		3		4	
5		6		7	 	8	
9	 1	10		11	 	12	
13		14		15		16	
25	 2	26		27	 	28	 
29		30	 	31	 	32	 
33a	 end	34		35		36	
37		38		39		40	


As you can see, there is a 1st ending at bar 9. At bar 16 there is a repeat symbol, indicating that the form goes back to bar 1 for 8 bars, and then will go to the bar after bar 16 for the 2nd ending. The 2nd ending is marked there (note that the bar number is 25, because the bars are numbered in linear fashion, and it is the 25th bar of the song as it would be played). Then the song goes to the end, which is bar 32.


 Let's disable the **Fake Sheet** mode. We will then see a linear view, which is similar to the way it was before we enter the 1st/2nd endings.


1a		2		3		4	
5		6		7	 	8	
9	 1	10		11	 	12	
13		14		15		16	
17b		18		19		20	
21		22		23	 	24	
25	 2	26		27	 	28	 
29		30	 	31	 	32	 

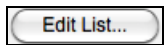
This shows all of the 32 bars, including the bars that are part of the repeat and are highlighted in gray. Exposing these bars shows the linear view of the song, the way the song would be played. It also allows you to enter custom information for any of the bars, including the bars in the “gray area.” For example, if you want the chord at bar 21 to be an Em9 instead of an Em7, just type it in, even though it represents the repeated section leading to the 2nd ending.

Buttons in the Edit Repeats and Endings dialog

 This button opens the Display Options dialog, which includes an option to globally enable/disable the display of repeats and endings.

 This button attempts to determine the form of the song in AABA format. Each number represents a 2-bar segment of the song.

 When you press this button, Band-in-a-Box will examine the song and try to detect any repeats in the song.

 This opens the **Edit Repeats and Endings** dialog, which shows you a list of repeats or endings that have been entered in the song, and allows you to edit them.

 This opens the **Song Setting** dialog where you can set a tag ending.

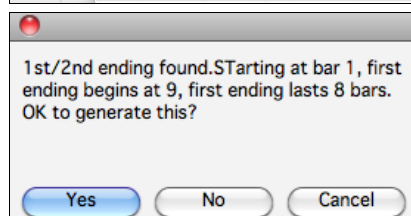
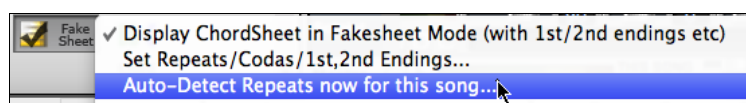
 This will delete all of the repeats that have been entered in the current song.

Auto-detect repeats for the song

There is also an auto-detect feature that analyzes the song and adds repeats and endings for you.

Don't save the song because we want to use the original “Miles Tutorial (no repeats yet).MGU” song. Just reopen the song so that no repeats are set in the song.

Click on the **[Fake Sheet]** button and select “Auto-Detect Repeats now for this song.”



In this case, Band-in-a-Box has figured out that 1st/2nd endings exist. If you answer “Yes,” it will enter the same 1st/2nd endings that we entered manually.

Note that this “auto-detect” does not find every 1st/2nd ending, especially if the chords are different in the repeated sections, but it can be a time saver when it does find them!

Insert or Delete Bars

Inserting or deleting measures in the Chord Sheet saves a lot of copying or re-typing of chords when changes are made to an arrangement. The commands to insert or delete bars from the Chord Sheet are:

- To insert bars choose *Edit | Insert Measure(s)* or **⌘+i** and you can insert a given # of bars.
- To delete bars choose *Edit | Delete Measure(s)* or **⌘+d** and you can delete a given # of bars.

Shrink/Expand

The *Shrink* command will reduce durations of chords by ½ (e.g., 4beats>>2beats, 2beats>>1beat). *Expand* doubles the durations of chords (e.g., 1beat>>2beats, 2beats>>4beats).

Unfold (convert to 1 big chorus)

If you have a song with 3 choruses, and want to convert it to a single large chorus, this command “unfolds” the song into just that; one BIG chorus. This is useful for customizing a song.

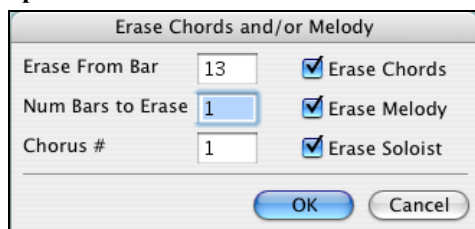
When selected, Band-in-a-Box will display all choruses and verses of a song without loops or repeats. This is a useful command if you wish to make use of the Patch/Harmony change at any bar feature, or if you are going to generate a MIDI file for use with a sequencer or sequencing program.

Erase Chords

To erase chords, place the highlight cell over top of the chords you would like to erase and press the [delete] key.

Erase Chords and/or Melody

To erase chords with additional control for erasing the melody and/or soloist choose *Edit | Erase From.. To..* or press **option+K** to launch the **Erase Chords and/or Melody** dialog box.



As you can see, you can erase a number of bars of chords and/or melody and/or soloist. If you are erasing the melody and/or soloist, you need to specify which chorus you are erasing.

Copying and Pasting a Section of Chords

Since many songs repeat the same sequence of chords throughout, a faster method to enter a song into Band-in-a-Box is to COPY and PASTE the repeating chords.

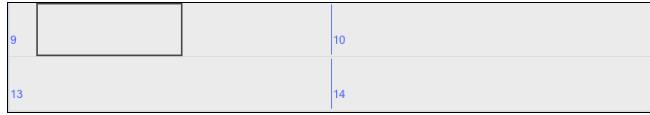
Copying a section of chords is done in a manner similar to copying text in a word processor. Highlight a section of chords by dragging the mouse over them while holding the left mouse button. The area will be blackened/highlighted.



Tip: You can select a region of bars just by using the keyboard. Hold down the SHIFT key and use the cursor keys (left/right/down/up).

Press **⌘+C**, or select the *Edit | Copy* menu item. The highlighted area will be copied to the clipboard. It can then be pasted back into the Chord Sheet at any location, and reused as many times as you like.

Move the highlight cell to the bar that you want to paste the chords into, using the arrow keys or the mouse.



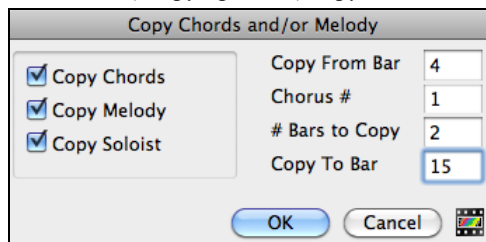
Paste the copied section with **⌘+V**, or select the *Edit | Paste* menu item. The chords will then appear at the new location. These features are also available from the **control**+click (or right-click) context menu.

Tip: Remember that the copied section remains in the clipboard and can be used repeatedly. Example: If you are inputting a song with verse, verse, bridge, verse, you can just copy the first verse to the Clipboard, and then paste in the other verses. The clipboard remains even if you load in a new song, so you can copy and paste between songs.

Copy Chords and/or Melody

Copy and paste the chords, melody, and solo for a range of bars in the **Copy Chords and/or Melody** dialog.

Select *Edit | Copy Special | Copy From.. To*, or press **option+C** to launch this dialog.

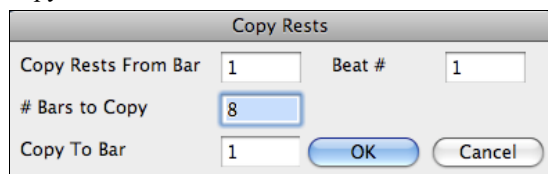


The settings allow you to specify the location to copy from, the number of bars to copy, the location to copy to, and the option to copy any or all of the chords, melody, and/or soloist.

Copy Rests

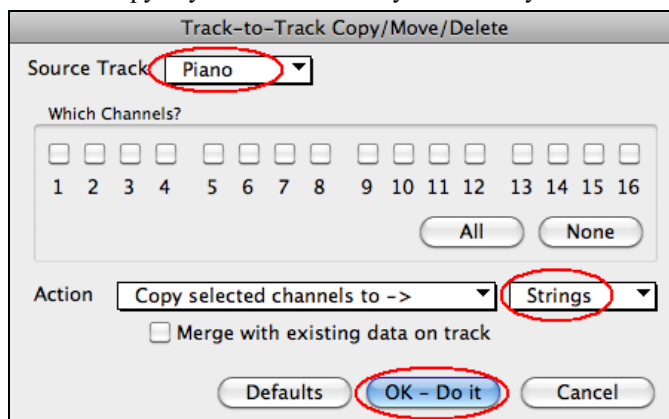
The **Copy Rests** dialog is opened with the *Edit | Copy Special | Copy Rests* menu command.

With this feature, you can copy the attributes of a chord over a range of other chords. Rests also include shots and held chords. The settings allow you to specify the bar and beat to copy from, the number of bars to copy, and the location to copy to.



Copy/Move Tracks

The *Edit | Copy Special | Copy/Move Tracks* menu command allows copying/moving of any track to any other track. You can copy any channels from any track to any other track.



Examples of uses include:

- Loading a MIDI file to the Melody track, and copying the bass part to the Bass track, and then freezing the Bass track. This lets you setup a MIDI file with the same tracks as Band-in-a-Box uses. Note: the command automatically freezes the destination track after the copy.
- Getting the RealChart to play, to double a RealTracks part on another instrument. To do this, generate a RealTracks for piano on the piano track. Then copy the piano track to the strings track, and set a strings patch. You now hear a RealTracks piano, with the strings doubling the piano part.
- Replace a RealChart with a MIDI version. If a RealChart is available, copy the RealChart as in the example above. Then eliminate the RealTracks on the original track. You now have a RealChart MIDI part playing instead of the RealTracks, and you can edit that part etc. as with any MIDI track.

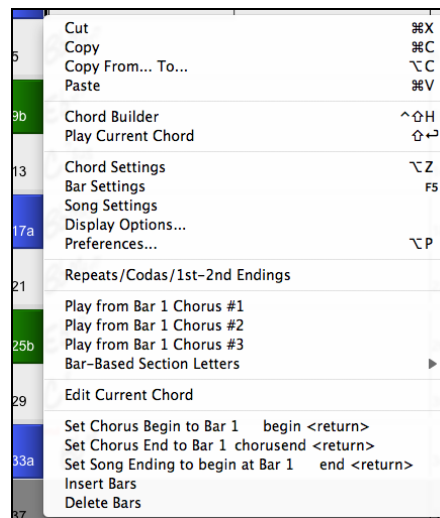
“Jazz Up”/“Jazz Down” the Chords

When switching genres (from Pop to Jazz, or Jazz to Pop), it’s often necessary to change the chords from “Pop/Rock” chords (C) to Jazz type chords (Like CMaj7). Now you can quickly do this, by new menu options called “Jazz Up,” “Jazz Down.” Choose the menu item *Edit | Chords | “Jazz Up”* or *Edit | Chords | “Jazz Down”* to do this:

- **“Jazz Up”** - This function simply converts triads to 7th chords, producing a lead sheet more suitable for Jazz. If you have a song with triad chords like C or Dm, you can choose to “Jazz Up” the chords. When you do this, you get an option of whether you’d like to see Maj7, Maj6 or Dominant 7th for the major triads.
- **“Jazz Down”** - This function converts 7th chords to triads, for a lead sheet more suited to Pop music.

Chord Sheet Context Menu

Most of the features for Chord Sheet editing are found in the right-click contextual menu. Right-click on any measure in the Chord Sheet to open this menu.



Applying Styles

The chords, tempo, number of repeats and other information that you enter in the Chord Sheet tell Band-in-a-Box what to play. The style you choose tells the program how to play it. When a style is loaded, the song will be played play back in that style.

There are many styles available for use with the Band-in-a-Box program. For the purposes of this program, styles refer to styles of music, i.e. Jazz Swing, Tango, Blues, Pop Ballad, etc. Either before or after you have entered the chords to a song, you will have to pick one of these styles. Once a style is loaded, the song will be played back in that style.

Types of Styles

Band-in-a-Box originally used MIDI styles, with well over one thousand available in a wide variety of musical genres. This version also includes RealStyles with audio tracks generated from live recordings of top studio musicians.

User Styles

The user styles may be selected either by:

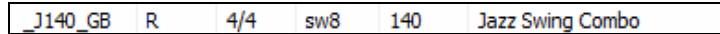
- pressing the bottom half of the [Style] toolbar button and selecting *Open Style from Disk*,
- selecting *File | Load Style Special | Open a User Style From Disk* menu item,
- pressing ⌘+u.

RealStyles and Styles with RealTracks

RealTracks, live audio recordings by top studio players and recording artists, replace MIDI tracks and can be controlled just like MIDI instruments (volume changes, muting, etc.). Best of all, they follow the chord progression that you have entered, generating an authentic audio accompaniment to your song. They are not “samples,” but are full recordings, lasting from 1 to 8 bars at a time, playing along in perfect sync with the other Band-in-a-Box tracks. RealTracks can be built in to styles to replace some or all of the MIDI parts.

RealStyles are Band-in-a-Box styles that use RealTracks only.

The style names for RealStyles are prefaced by an underscore, _.



There are also **Styles with RealTracks**, a blend of MIDI tracks and RealTracks. Style names for Styles with RealTracks are prefaced by an equals sign, =.

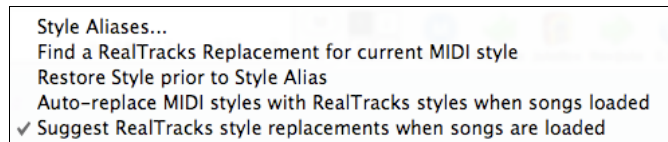


Styles with RealDrums

Many MIDI styles are available with RealDrums. We always name the RealDrums style beginning with a minus sign, so that “-ZZJAZZ.STY” would be the ZZJAZZ style, but using RealDrums instead of MIDI drums.

Options to auto-replace MIDI styles with RealTracks styles

If you have made a lot of songs using older MIDI styles, and would prefer that they play with RealTracks, you can do this easily by selecting the menu option *File | Load Style Special | Auto-replace MIDI styles with RealTracks styles when songs loaded*. Then, if you have the needed RealTracks installed, your MIDI style will be intelligently replaced with a RealTracks style. There is also a manual option to do this on an as-needed basis, or to disable the feature for a certain song, or reverse it if you prefer the MIDI style.



1. “Style Aliases” allows you to customize this feature by adding the name of a style that should get substituted for a certain style.
2. “Find a RealTracks replacement for current MIDI style” will manually substitute a RealTracks for the current MIDI style, if one is available. For example, if the current style is the original Jazz style ZZJAZZ, then choose this to get a RealTracks style instead. Note that a substitute only gets made if you have the RealTracks installed.
3. If a style replacement gets made, but you would prefer the original MIDI style instead, you can choose “Restore Style prior to Style Alias.”
4. “Auto-replace MIDI styles with RealTracks styles when songs loaded.” If selected, the style replacements will happen automatically for every song.
5. “Suggest RealTracks style replacements when songs are loaded” suggests possible RealTracks substitutions for the current MIDI style, but the replacement style is loaded manually.

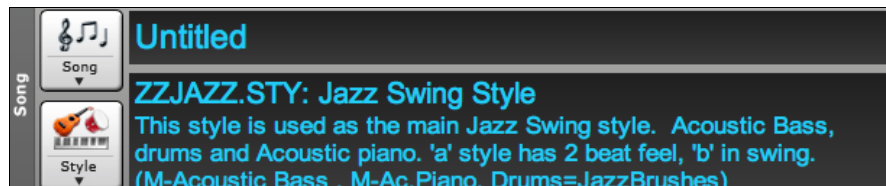
Tip: _JAZFRED.STY is a RealTracks style that is available to sub for this MIDI style, with better sounds. Press RealTracks button- Find Replacement.. to load it in, or to disable this message.



These style replacement options are also available from the RealTracks button.

Current Style

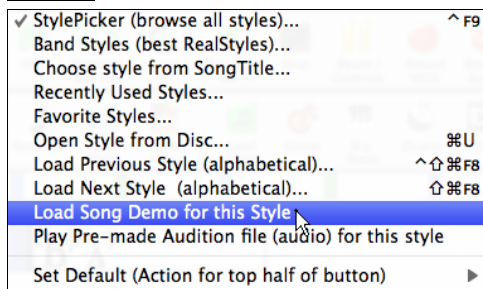
The name of the current style displays in the window below the song title.



Song Demo / Audio Demo for Current Style



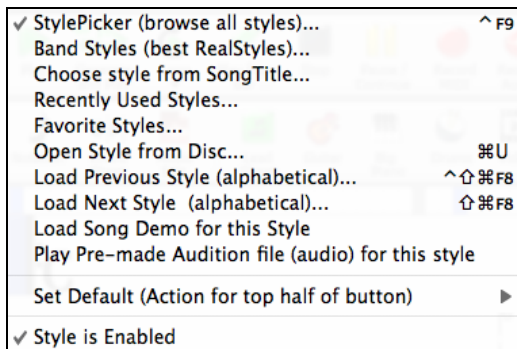
There is a convenient “Load Song Demo” option for style demos. Click on the **[Style]** button, and the menu that displays will include the option to *Load Song Demo For This Style*. You can also audition the audio demo for the current style if you select *Play Premade Audition File Audio for This Style*.



Open Style with the [Style] Button



You can open a style using the **[Style]** button. This is a split button, with the top half being the default function, and the bottom half-listing different methods to load a style, and allows you to set the default.



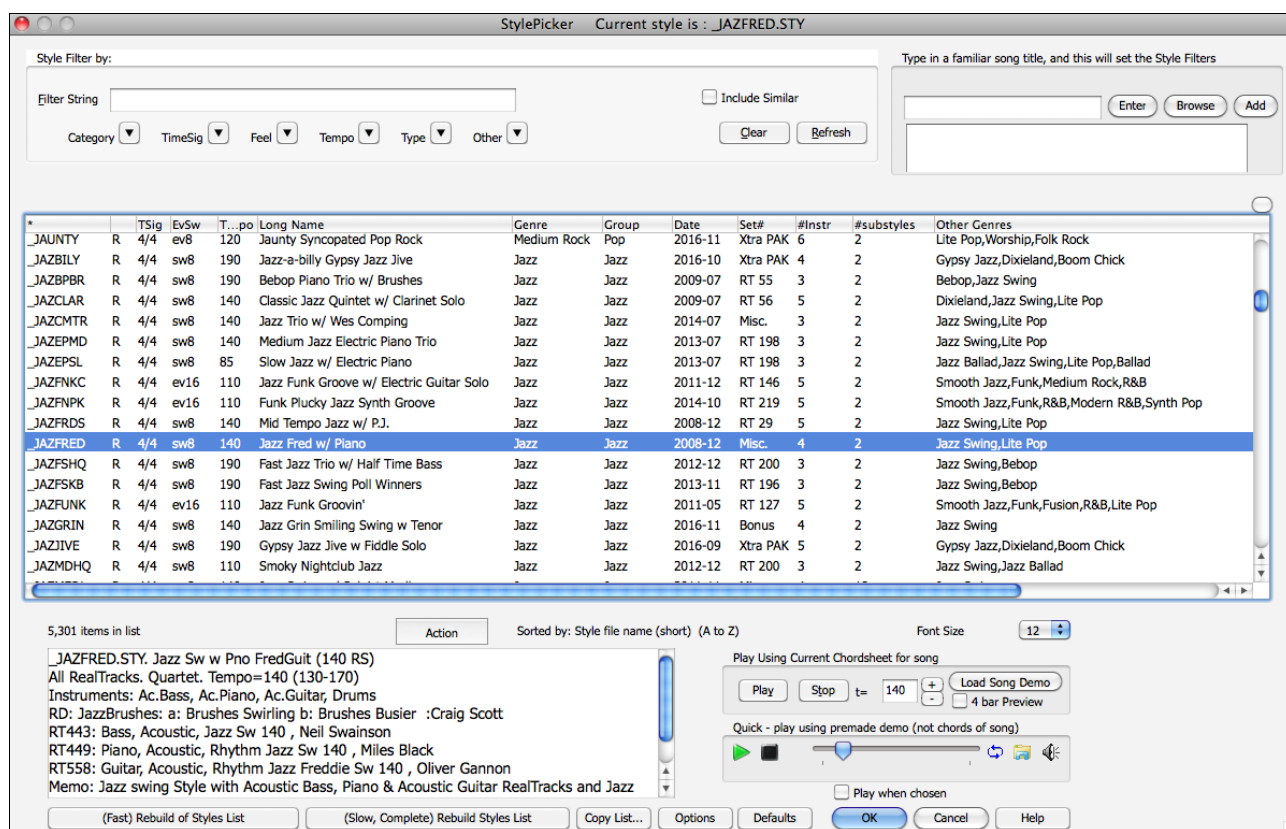
The StylePicker



StylePicker lists all of the styles that are present in the Band-in-a-Box folder. The **StylePicker** window has a great filter feature for finding a perfect style for your song by selecting elements such as time signature, feel, or tempo or by simply typing in a familiar song title.

You can browse styles by sorting columns or hear an “instant” preview of the style by double clicking on the list. If style has both MIDI and RealDrums available, you can hear both, and choose which one you want. This makes it much faster to find the style that fits your song.

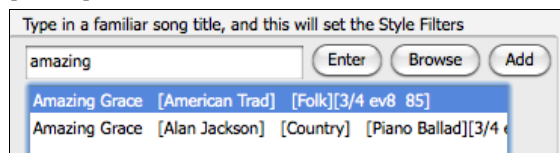
Note: The first time you use the StylePicker there will be a short delay while it builds the list of styles.



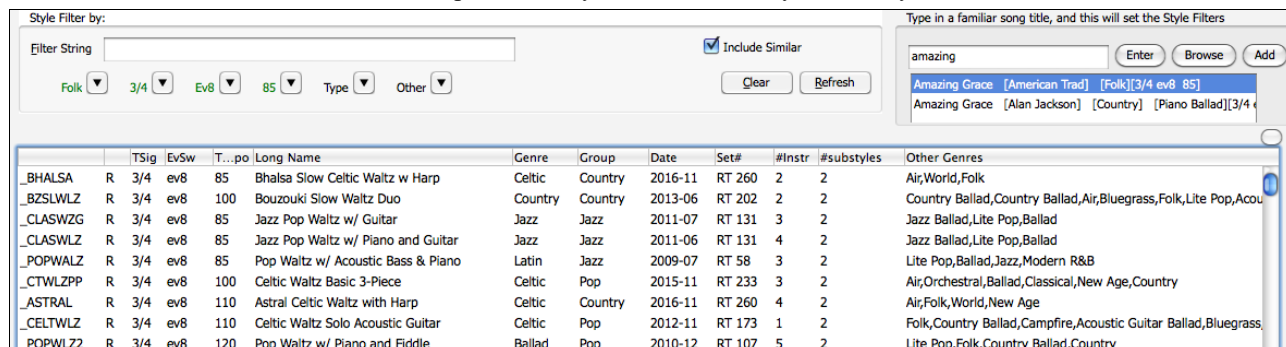
Style suggestion

Just type in a familiar song title, artist name, or genre of music, and the StylePicker will list styles whose genre, feel, tempo, and time signature are similar to that song.

Let's find a style that is similar to the song "Amazing Grace." Type in "amazing," click on a song to select it, and press [Enter].



This song is an even 8th folk song with 3/4 time signature, and the list will be filtered to show styles that match these elements. You can see what filters are in place when you look at the "Style Filter by:" area.



Song Title Browser

This window allows you to browse and filter the huge list of over 8,000 popular song titles. You can, for example, filter the list by a certain artist, and then sort by tempo, key, feel, time signature, and more.

Type in a familiar song title, and this will set the Style Filters

You can open this window by pressing the **[Browse]** button.

If the **StylePicker** window is not open, you can open the **Song Titles Browser** window by clicking on the **[Style]** button and selecting the *Choose style from Song Title* menu item.

Song Titles Browser: ABC

Show Songs with Title

Filter String

Title	Artist	Genre	Key	Tempo	Feel	TimeSig	Decade	Vocals
ABC	The Jackson 5	R&B	Ab	95	Ev16	4	1970s	MH
The ABC's of Love	Frankie Lymon & The Teenagers	R&B	F	190	Sw8	4	1950s	MH
About You Now	Sugababes	Modern Pop	E	165	Ev8	4	2000s	FH
Abracadabra	Steve Miller Band	Lite Pop	Am	125	Ev8	4	1980s	MH
Abraham, Martin, John	Marvin Gaye	Ballad	Bb	90	Ev16	4	1970s	MH
Acadian Driftwood	The Band	Lite Pop	F	75	Ev16	4	1970s	MH
Accidental Racist	Brad Paisley; LL Cool J	Country	G	70	Ev16	4	2010s	MH
According To You	Orianthi	Heavy Rock	F	130	Ev8	4	2000s	FH
Achy Breaky Heart	Billy Ray Cyrus	Country	A	120	Ev8	4	1990s	MH
Across the Black Water	Irish Trad	Celtic	F#m	110	Sw8	4		Trad
Across The Universe	The Beatles	Lite Pop	Db	80	Ev16	4	1960s	MH
Act Naturally	Buck Owens	Country	G	90	Sw16	4	1960s	MH
Act Naturally	The Beatles	Lite Pop	G	130	Sw8	4	1960s	MH
Adam and Eve	Paul Anka	Lite Pop	Am	200	Ev8	4	1960s	MH
The Addams Family Theme	Vic Mizzy	Lite Pop	Bb	125	Sw8	4	1960s	MH

8089 items in list Sorted by: Title,Cover,Artist,Genre

Title=ABC
Artist(s)=The Jackson 5
Genre=R&B
KeyWord=R&B movin
TimeSig=4 =4/4, Key=Ab ,Ev 16,tempo=95,year=1970

Browse for more info...

There are Title/Artist/Genre/Key/Tempo/Feel/TimeSig/Decade/Vocals columns. You can sort the list by any column.

Title	Artist	Genre	Key	Tempo	Feel	TimeSig	Decade	Vocals
-------	--------	-------	-----	-------	------	---------	--------	--------

Title: This shows you the song title.

Artist: These are the artist or artists most commonly associated with the song.

Genre: This is the musical genre that the song it typical played in.

Key: This is the song key that is usually associated with the song.

Tempo: This is a typical tempo for the song.

Feel: This shows you if the song is Even or Swing, and 8th or 16th cut-time.

Decade: This tells you the decade that the song is from.

Vocals: Typical vocals are shown: (M)ale/(F)emale, (H)igh/(L)ow voice.

You can type a text filter, and the list will be restricted to the songs that contain that keyword.

Show Songs with Title

Filter String

Title	Artist	Genre	Key	Tempo	Feel
The ABC's of Love	Frankie Lymon & The Teenagers	R&B	F	190	Sw8
Addicted To Love	Robert Palmer	Medium Rock	A	110	Ev8
After the Love Has Gone	Earth, Wind & Fire	Ballad	F	60	Ev1
Ain't Gone 'N' Give up on Love	Stevie Ray Vaughan and Double Trouble	Blues	Ab	50	Sw8
Ain't No Love In The Heart Of The City	Bobby "Blue" Bland	R&B	Am	80	Ev1
Ain't No Love (Ain't No Use)	Sub Sub; Melanie Williams	Funk	Bbm	130	Ev8
Ain't Talkin' 'bout Love	Van Halen	Heavy Rock	Abm	140	Ev8
Ain't That Love	Ray Charles	R&B	Bb	120	Sw8
All for Love	Bryan Adams, Rod Steward & Sting	Ballad	D	75	Ev1
All In Love Is Fair	Stevie Wonder	Ballad	C#m	65	Ev1
All I Wanna Do Is Make Love to You	Heart	Medium Rock	G	105	Ev8
All My Love	Led Zeppelin	Medium Rock	Am	90	Ev1
All Out of Love	Air Supply	Ballad	C	55	Ev1
All the Love	The Outfield	Medium Rock	E	125	Ev8

Add.. If you do not see a song title you are looking for, press the **[Add]** button. This will launch your internet browser and open the PG Music forum page where you can request to add the song to the database.

Title=Goin' Home
Artist(s)=Fats Domino
Genre=Blues
KeyWord=Saxophone solo
TimeSig=4 =4/4, Key=Eb ,Sw 8 ,tempo=95,year=1950

This area shows a summary of the selected song title.

Browse for more info...

Info (Google) YouTube Spotify Spotify (All)

These buttons will launch the internet browser and let you browse for more info for the selected song or listen to the song.

OK - Find Matching Styles

Once you have found a song, press the **[OK - Find Matching Styles]** button. This will take you to the **StylePicker** window with styles that best match the tempo, feel, and genre of the selected song title.

Style Filter by:

Filter String ☐ Include Similar

Blues 4/4 Sw8 95 Type Other

Clear Refresh

	TSig	EvSw	Tempo	Long Name	Genre	Group	Date	Set#	...
_RCKBLSS	R	4/4 sw8	85	Rockabilly Blues	Country	Country	2014-12	RT 222	4
_FEDORA	R	4/4 sw8	85	Fedora Slow Organ n Piano Blues	Blues	Pop	2016-11	RT 267	4
_LAWLESS	R	4/4 sw8	110	Lawless Country Boogie Swing	Country	Country	2016-07	Xtra PAK	6
_TBLZSEV	R	12/8 sw8	85	Slow 12/8 Blues w/ Vintage Piano	Blues	Pop	2014-10	RT 211	5
_UVRAYS	R	4/4 sw8	110	UV Rays Cali Pop with Tambourine	Blues	Pop	2016-11	RT 276	5
_HBSS110	R	4/4 sw8	110	Slow Country Boogie w/ Simple Held Bass	Country	Country	2015-11	RT 234	5
_RCKBLSL	R	4/4 sw8	85	Rockabilly Wasteland	Country	Country	2014-12	RT 222	4
_CBOOGIM	R	4/4 sw8	110	Medium Country Boogie w/ Piano	Country	Country	2012-07	RT 167	5
_B3THREE	R	4/4 sw8	85	Jazz Swing B3 w Bass and Drums	Blues	Pop	2016-11	Bonus	3
_128P50S	R	12/8 sw8	85	50's 12/8 Pop	Lite Pop	Pop	2015-11	RT 228	5
_MONDAY	R	12/8 sw8	65	Slow Swing 8ths Blues	Blues	Pop	2009-02	RT 30	4
_AcBlz2	R	12/8 sw8	65	Slow Blues	Blues	Pop	2008-12	RT 30	4

Quick filter

Style Filter by:

Filter String ☒ Include Similar

Country 4/4 Ev16 Tempo Type Other

Clear Refresh

Another easy way to find a style is using the text filter. For example, if you want to find punk styles, simply type “punk” and the list will be filtered to show punk styles. If there is a RealTracks musician that you want to check out, just type in his name, and the list will show styles with that musician in them.

You can also use the arrow button to select a category, time signature, feel, etc., and you will immediately see the filtered list.

Category TimeSig Feel Tempo Type Other

Category - This lets you filter styles by a genre or category.

TimeSig - This allows you to filter styles by the time signature.

Feel - This sorts the list by feel (even 8th, swing 8th, even 16th or swing 16th).

Tempo - This sorts the list by the tempo.

Type - With this button, you can choose to display Real and/or MIDI styles. The default is to display Real styles first and MIDI styles at the bottom, but you can change the default selection with the last menu item.

Other - This is a miscellaneous filter. For example, the list can be filtered to show only your favorite styles, styles of a specific RealTracks set, or styles with soloists.

If “**Include Similar**” is unchecked, then the filtered list will show the exact match only, but if this option is checked, then the list will show the exact match and the similar styles. The **[Clear]** button will clear any filter so all styles will display.

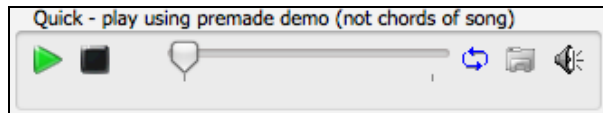
Automatic intelligent sorting of “best style” for the current song

Styles exactly matching filter, then similar styles, sorted best to worst

The StylePicker tells you how the list is currently sorted.

Instant Preview of Styles

You can audition a style without changing your existing arrangement, by using the preview control.



It has Play and Stop buttons, a progress bar, a Loop button, and a file button.


> If the selected MIDI style has two demos (one with MIDI drums and another with RealDrums), then you can hear both. This button toggles between them.


▶ This will play a premade demo. You can also double click on a style in the list to preview.

The style demos are found in 2 possible places:

1. On your hard drive, in the Band-in-a-Box/RealTracks/Data/Style Demos Audio folder. (Some of the demos are included on disk, but to save space not all of them are included.)
2. On the Internet, at www.pgmusic.com. (All of the demos are there.)

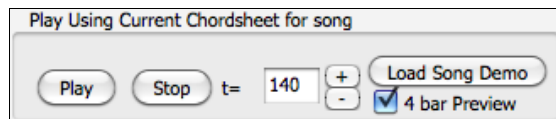
When you demo a style, the program will play the version on disk if available; otherwise will play from the Internet. This all takes place very quickly, and inside the control, so no external browser is launched.

 You can download a file that is being played from the internet by clicking this button. If the file is being played on your hard drive, this button will show the file in a folder.

 This button allows you to control the volume of demos.

Play Your Song with the Styles

You can also audition a style by actually playing it over the current chord progression of your song.



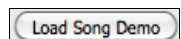
The **[Play]** button will generate arrangement for your song with the currently highlighted style. The **[Stop]** button will stop playback.



You can speed up the generation if you enable this option, which will play only for the first 4 bars.



The ideal tempo for the style is shown here but you can change it to any tempo by typing in the number or clicking on the **[+]** and **[-]** buttons. You can even change it during playback.



This will open the pre-made demo song for the currently selected style. If the “Play Song After Loading Song Demo” option in the StylePicker Options dialog is enabled, pressing this button will load the song and play it.

Sortable and sizable columns

The styles list can be easily sorted by clicking on a column name. Clicking again will reverse the order. You can also resize the column width by dragging a column border.

Name	Type	TSig	EvSw	Tempo	LongName	Genre	Group	Date	Set#	#instr	#substyles	Other Genres
------	------	------	------	-------	----------	-------	-------	------	------	--------	------------	--------------

Note: In order to toggle the sort between the forward and reverse order, you need to check the “Sort columns in forward and reverse order” option.

Each column provides following information for the style.

Name	This column shows the file name of the style.
Type	This column tells you whether the style has RealTracks only (“R”), MIDI only (“M”), or a combination of RealTracks & MIDI (“RM”)
TSig	This column shows a time signature (4/4, 3/4, etc.) of the style.
EvSw	The “ev” or “sw” indicates whether the style plays in an even feel or a swing feel.
Tempo	The tempo shown here is the tempo set in the style.
Long Name	This column shows the full name of the style.

Genre This column shows the genre of the style.

Group The styles are grouped into three groups: Pop, Jazz, and Country.

Date This column shows the date when the style was made.

Set# In this column, you can see which set includes the style.

#Instr This column shows the number of instruments that are present in the style.

#Substyles A style can contain as many as 24 substyles.

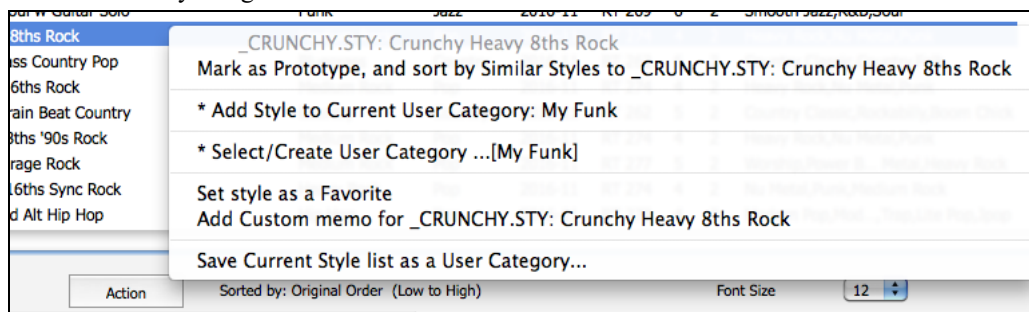
Other Genres This column suggests additional genres of the style.

Selectable font size

Font Size You can select a font size for text in the styles list.

Action

Clicking on this button shows you a menu with options to select/create User Category, add the current style to the User Category, set styles as a favorite, etc. These options are also available when you right click on the list.



Mark as Prototype, and sort by Similar Styles to

This menu item will sort and filter the list by best to worst match of the prototype's tempo, feel, genre, time signature, and more. Once you do this, the sort status indicator will tell you that the sort is by prototype.

Prototype sort :

For example, if you choose _BUBLPOP as the prototype style, the list will be sorted with styles most similar to _BUBLPOP. These are the styles with a similar genre, feel, tempo, and time signature. Here is an example of the results of setting _BUBLPOP as the prototype.

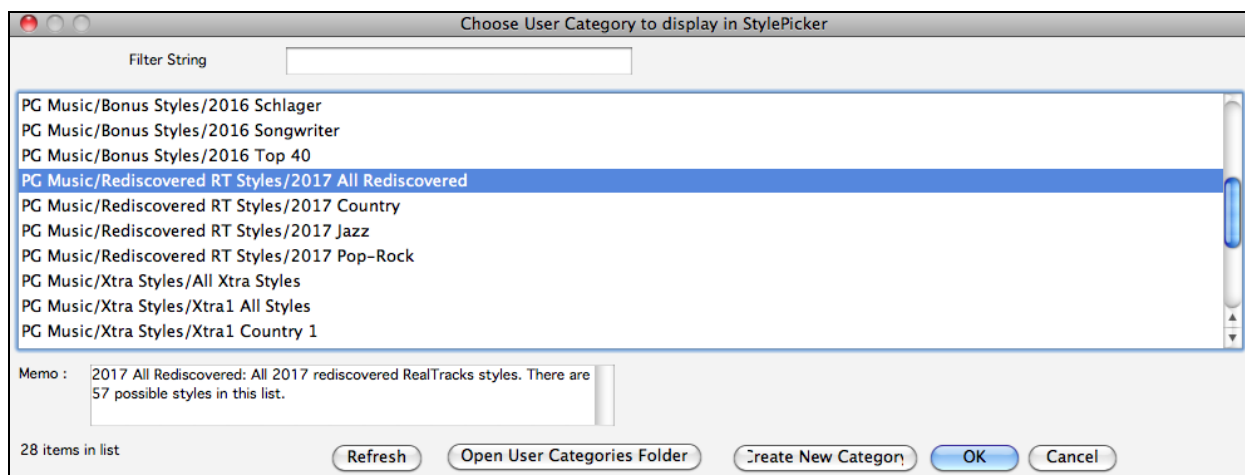
Modern Pop 4/4 Ev16 90 Type Other Clear Refresh

		TSig	EvSw	Tempo	Long Name	Genre	Group	Date	Set#	#Instr	#substyle
_BUBLPOP	R	4/4	ev16	90	21st Century Radio	Modern Pop	Pop	2015-11	Misc.	4	2
_HVDANC	R	4/4	ev16	90	Modern Pop Ballad	Modern Pop	Pop	2015-11	Misc.	5	2
_POPBLAD	R	4/4	ev16	95	Pop Ballad w/ Synth Bass	Ballad	Pop	2015-11	Misc.	4	2
_NEONROK	R	4/4	ev16	85	Neon 80's Rock w/ Synths	Synth Pop	Pop	2015-11	RT 231	5	2
_NEONPOP	R	4/4	ev16	85	Neon Pop '80s Synth Ballad	Modern Pop	Pop	2016-07	Xtra PAK	5	2
_BLISTER	R	4/4	ev16	85	Blister Fingerpicking Retro Pop	Lite Pop	Pop	2016-10	Xtra PAK	5	2
_BEATBOX	R	4/4	ev16	75	Beatbox Hip Hop	Hip Hop	Pop	2015-11	Misc.	5	2
_PROMISE	R	4/4	ev16	100	Pop Promise w/ Ele... & Acoustic Guitars	Ballad	Pop	2011-11	RT 151	5	2
_PROMISP	R	4/4	ev16	100	Pop Promise Piano & Electric Guitar	Ballad	Pop	2011-11	RT 151	5	2
_CHIMERA	R	4/4	ev16	75	Chimera Psychedelic Cloud Rap	Hip Hop	Pop	2016-11	RT 272	5	2
_CHILPOP	R	4/4	ev16	75	Electronic Chillout Pop	Modern Pop	Pop	2015-11	Misc.	5	2
_GLOWING	R	4/4	ev16	110	Glowing Euro Dance Pop	Modern Pop	Pop	2016-07	Xtra PAK	6	2

Select/Create User Category

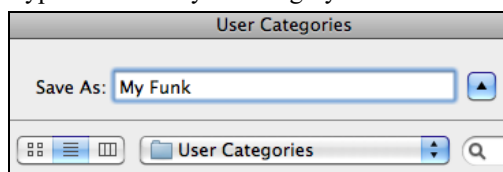
Unlimited User Categories can be created by users or third parties, to list their styles in the StylePicker by choosing their category.

To select an existing User Category by choosing *Select/Create User Category*. When the dialog opens, select a category and press the **[OK]** button.

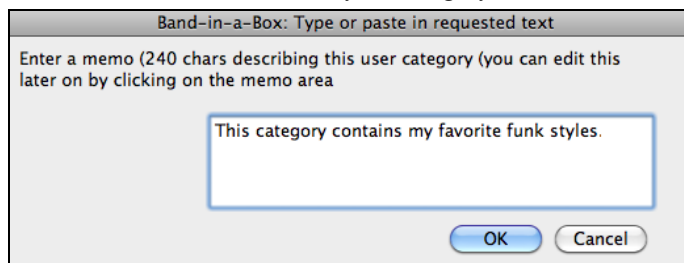


To make your own User Category, right click on the list, choose *Select/Create User Category*, and when the **Choose User Category to display in StylePicker** dialog opens, press the **[Create New Category]** button.

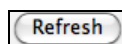
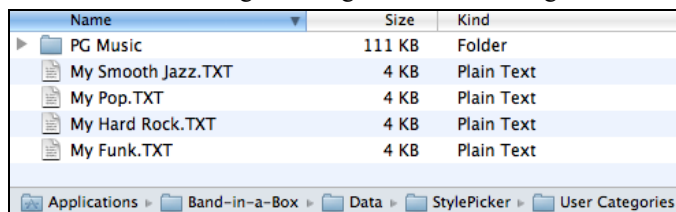
Type a name for your category and click on the **[Save]** button.



You can also enter a memo for your category.



Technical notes: User Categories are stored as .txt files, which just contain the list of style names. The User Categories must reside in Band-in-a-Box/Data/StylePicker/User Categories folder. You can re-arrange this folder by creating subfolders and moving the categories around to organize them. You can also directly edit the .txt file in this folder.



If you have made any changes to this folder, remember to press the **[Refresh]** button.

User Categories are analogous to playlists in a song player. You can create/edit them and choose to display only the styles from the category or all styles including the category styles that show with * asterisks.

Add Style to Current User Category

This menu item adds the currently selected style to the current User Category.

Save Current Style list as a User Category

This menu item allows you to create a new User Category and add all the styles currently displaying in the list to the new category.

To display only the styles from the current User Category, click on the **[Category]** button above the list and select *Show this User Category*. If you want to see only the styles from other User Category, select *Choose and Show User Category* and choose a User Category from the list.

Category ▼

Show all Categories
☒ * Show this User Category [My Funk]...
☒ Choose and Show User Category [My Funk]...

You will then see styles from the selected User Category.

My Funk ▼ TimeSig ▼ Feel ▼ Tempo ▼ Type ▼ Other ▼ Clear Refresh											
*		TSig	EvSw	Tempo	Long Name	Genre	Group	Date	Set#	#Instr	#substyles
*	_ELTANGO	R	4/4	sw16	100	Electronic Tango Jazz Funk	Funk	Pop	2016-07	Xtra PAK 5	2
*	_FUNKPOP	R	4/4	ev16	125	Funk Pop w/ Keys	Funk	Pop	2015-11	Misc. 6	2
*	_FUNKS16	R	4/4	sw16	85	Swing 16ths Funk w/ Electric Piano	Funk	Pop	2015-11	RT 241 4	2
*	_FUNKWAH	R	4/4	ev16	100	Funk w/ Wah-Wah Guitars	Funk	Pop	2015-11	RT 240 5	2
*	_NEOSOUL	R	4/4	ev16	110	Neo Soul with Funky Guitar	Funk	Pop	2016-07	Xtra PAK 7	2
*	_SLOFUNK	R	4/4	sw16	85	Slow Sw16 Pop Funk Groove	Funk	Pop	2016-07	Xtra PAK 6	2

Set Style as Favorite

This menu command will set the selected style as a favorite. If the style is already a favorite, you can select the *Remove style as a Favorite* menu item.

Memo

This area shows additional information about the style. You can see instruments, artists, a brief description, and song examples currently selected style. If the style has Loops or UserTracks, you will see the names of the Loops or UserTracks.

```

_BOLLYWD.STY. Bollywood Loops, El.Guitar [80]
All RealTracks. Quintet. Tempo=140 (120-170)
Instruments: Loop, Loop, UserTrack, El.Guitar, UserTrack
Loop:World\Bollywood - party_80_percussion_e_flat_minor sw16.wav
Loop:World\Bollywood - party_80_basses_staccato_e_flat_minor.wav
UserTrack:Santoor, Loop BollywoodParty Sw16 080
RT879: Guitar, Electric, Rhythm NorthernRockGrittyQuarters Sw16 075 , Mark Matejka
UserTrack:Sitar, Loop BollywoodParty Sw16 080
  
```

Rebuild of Styles List

(Fast) Rebuild of Styles List
(Slow, Complete) Rebuild Styles List

Press the **[(Fast) Rebuild of Styles List]** button after you install new styles from PG Music. It takes about 30 seconds to rebuild the list. The **[(Slow, Complete) Rebuild Styles List]** button will find not only PG Music styles but also new or changed user or third-party styles. It takes longer to rebuild the list.

Copy List

Copy List...

This button saves the current list with all information to a tab-delimited .txt file and opens it in TextEdit. In TextEdit copy all, and paste it into a spreadsheet such as an Excel file. You can then apply a hierarchical sorting of the list.

Defaults

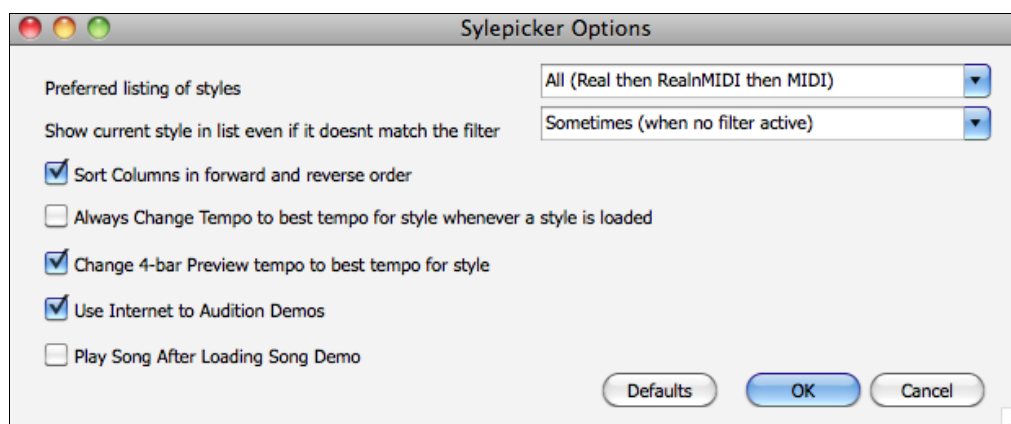
Defaults

This sets the StylePicker window to default settings.

Options

Options

This opens the **StylePicker Options** dialog with additional options for the StylePicker.



Preferred listing of styles

This controls the default type of listing of styles (Real and/or MIDI).

Show current style in list even if it doesn't match the filter

This setting lets you choose to always show the current style even if it doesn't match the filter.

Sort Columns in forward and reverse order

If this option is enabled, clicking on a column name again will sort the list in reverse order.

Always Change Tempo to best tempo for style whenever a style is loaded

If this option is checked, pressing the [OK] button in the StylePicker will always change the current tempo to the ideal tempo for the selected style. Note: If the song is "blank" (no chords past bar 5), then the tempo will change, but if the song has chords in more than 5 bars, then the tempo will not change unless this option is enabled.

[Defaults]

Press this button to set all options in this dialog to default settings. Note that there is a separate default button for settings in the main StylePicker window.

Change 4-bar Preview tempo to best tempo for style

If this is enabled, the tempo for the preview will be played at the best tempo for the style.

Use Internet to Audition Demos

If this is checked, then when a demo file isn't found in the Band-in-a-Box/ RealTracks/Data/Style Demos Audio folder, a demo from the internet will be played instead.

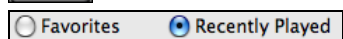
Play Song After Loading Song Demo

If this is checked, then when you press the [Load Song Demo] button in the StylePicker, the loaded song will start playing.

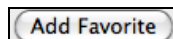
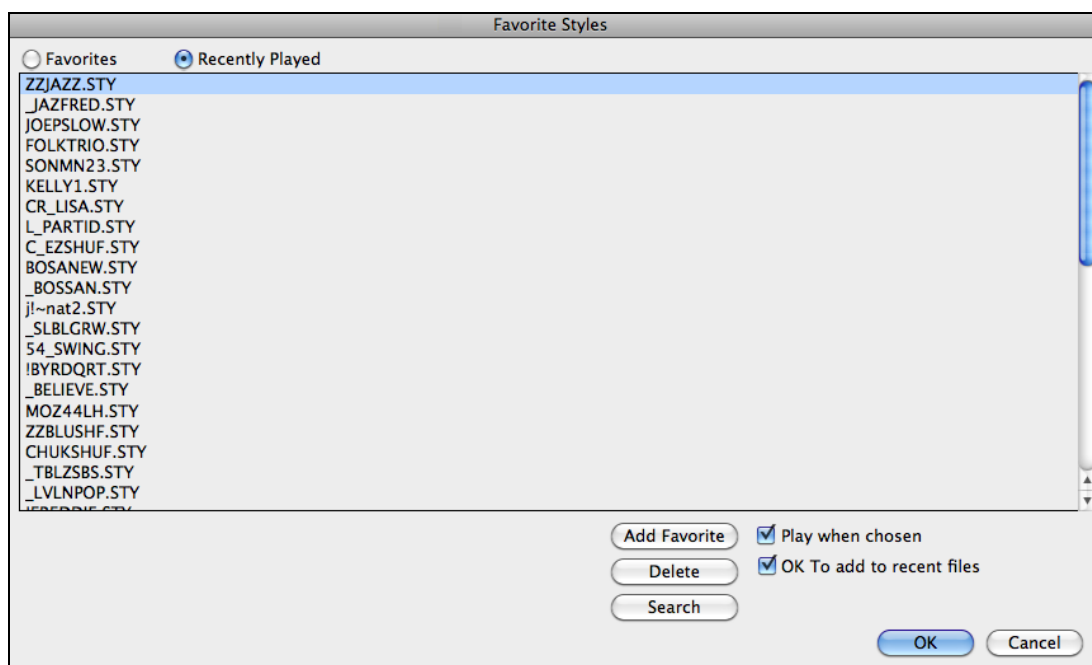
Favorite Styles



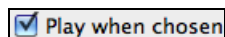
Other options in the Style button menu include *Recently Used Styles* and *Favorite Styles*. They open a dialog with separate lists of Recently Played and Favorite styles.



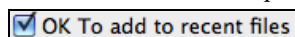
The "Favorites" and "Recently Played" radio buttons toggle between a list of your recently played styles and your Favorite songs styles. This lets you quickly load in styles that have been used your last few sessions with Band-in-a-Box.



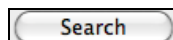
The favorites list will start off as an empty one, but you can add songs/styles as your favorites by clicking the **[Add Favorite]** button. (This button is also found in the StylePicker.)



Check the “**Play When Chosen**” checkbox to have Band-in-a-Box play your song immediately upon selecting a style.



When “**OK to add recent files**” is checked, Band-in-a-Box automatically adds styles to the list.

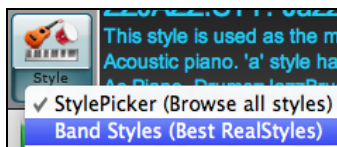


Use the **[Search]** button to save time scrolling up and down the list.

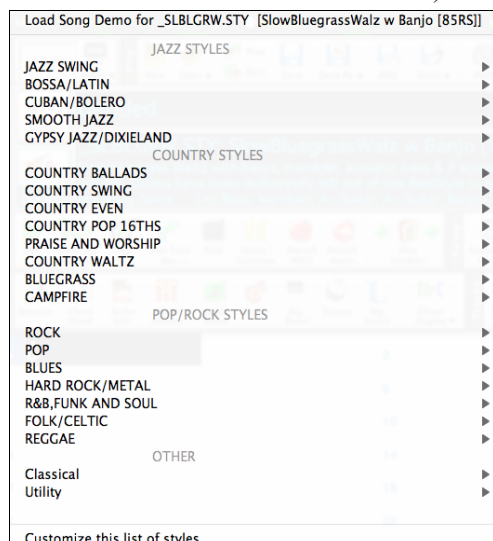
When you have made your selection, press **[OK]** to load the chosen style.

Click on **[Cancel]** to return to the main screen without changing the style.

Band Styles (Best RealStyles)



The menu item *Band Styles (Best RealStyles)* for the **[Style]** button allows you to quickly choose the most commonly used RealCombo styles for Jazz, Pop, and Country. The useable tempo range and instruments used for each style are displayed, giving a “thumbnail” summary (e.g. bass, piano, guitar, brushes, Alto Sax Soloist).



For example, in the Jazz section you will see styles for Jazz Swing, Jazz Waltz, Bossa, Gypsy, and Smooth Jazz. Each heading opens a list of selected RealStyles, sorted by tempo and type.

JAZZ SWING	BALLADS (60-80)
BOSSA/LATIN	_SLOWBAL.STY Jazz Ballad Slow, Piano Trio, Sw 60 (50-80) (Ac.Bass, Ac.Piano, Brushes)
CUBAN/BOLERO	_BALFRED.STY Jazz Ballad Slow, Freddie Quartet, Sw 60 (50-80) (Ac.Bass, Ac.Piano, Ac.Guitar, Brushes)
SMOOTH JAZZ	_JEGTBAL.STY Jazz Ballad Slow, El.Guitar Trio, Sw 60 (50-80) (Ac.Bass, El.Guitar, Brushes)
GYPSY JAZZ/DIXIELAND	SLOW SWING (80-100)
	_JBALADP.STY Jazz Ballad Swing, Piano Trio, Sw 85 (80-100) (Ac.Bass, Ac.Piano, Brushes)
COUNTRY STYLES	_JBALPFR.STY Jazz Ballad Swing, Freddie Quartet, Sw 85 (80-100) (Ac.Bass, Ac.Piano, Ac.Guitar, Brushes)
COUNTRY BALLADS	_J085_GB.STY Jazz Ballad Swing, El.Guitar Trio, Sw 85 (80-100) (Ac.Bass, El.Guitar, Brushes)
COUNTRY SWING	MEDSLOW SWING (100-130)
COUNTRY EVEN	_LAZYJZM.STY Jazz Swing MedSlow, Piano Trio, Sw 110 (100-130) (Ac.Bass, Ac.Piano, Brushes)
COUNTRY POP 16THS	_JFREDMD.STY Jazz Swing MedSlow, Freddie Quartet, Sw 110 (100-130) (Ac.Bass, Ac.Piano, Ac.Guitar, Brushes)
PRAISE AND WORSHIP	_JGTGRMS.STY Jazz Swing MedSlow, Piano El.Guitar Quartet, Sw 110 (100-130) (Ac.Bass, Ac.Piano, El.Guitar, Brushes)
COUNTRY WALTZ	_JGTFRMS.STY Jazz Swing MedSlow, Electric Guitar Trio, Sw 110 (100-130) (Ac.Bass, El.Guitar, Brushes)
BLUEGRASS	MEDIUM SWING (130-180)
CAMPFIRE	_JSWINGP.STY Jazz Swing, Piano Trio, Sw 140 (130-180) (Ac.Bass, Ac.Piano, Drums)
POP/ROCK STYLES	_JAFZRED.STY Jazz Swing, Freddie Quartet, Sw 140 (130-180) (Ac.Bass, Ac.Piano, Ac.Guitar, Brushes)
Top 40	_JAZZWES.STY Jazz Swing, Piano El.Guitar Quartet, Sw 140 (130-180) (Ac.Bass, Ac.Piano, El.Guitar, Brushes)
ROCK	

You can also load in a song demo by choosing the menu item to load a song demo.

Load Song Demo for _SLOWBAL.STY [Slow Jazz Ballad,Pno&Bass(60 RS)]

Note that the Jazz Swing style works for a wide tempo range, from slow ballads (tempo=50) to fast bebop (tempo=300). This is because of the tempo swap feature that automatically chooses the best RealTracks, so that you hear ballads playing at the slow tempo, and bebop playing at 300.

Note: You should have tempo swapping enabled so that the styles will work over the widest range of tempos. Band-in-a-Box will remind you about this (by a yellow message) if you have turned off tempo swapping.

Customizing the List

You can customize the list of styles with your own favorites.

To add new entries at the top of the list make a file called /Applications/Band-in-a-Box /Data/RealCombos_User_Top.txt. To add entries at the bottom of the list, create a file called /Applications/Band-in-a-Box /Data/RealCombos_User_Bottom.txt. Follow the example of /Applications/Band-in-a-Box /Data/RealCombos.txt but **don't edit the main file** because it gets updated by PG Music.

Save as Plain Text

Create your text files in the TextEdit program found in /Applications/TextEdit.app. It is important that you go to the *Format* menu and select *Make Plain Text*. Otherwise, the file will be saved in Rich Text format (.rtf) and your list will include formatting code.

Enter your styles in the format shown.

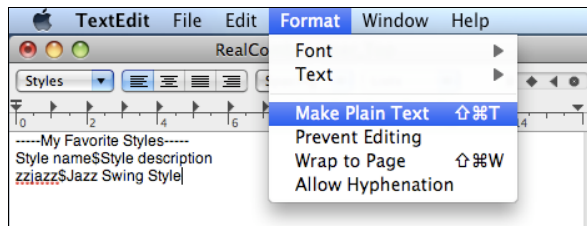
----- My Favorite Styles -----

Style name\$Style description

Then restart the program.



You can click the **[Video Help]** toolbar button for a video tutorial on how to edit the list. This button takes you directly to the Band-in-a-Box Video Demos page at www.pgmusic.com. Video demos and tutorials are continually updated, so it's a good idea to check this page from time to time.



Keeping RealTracks and RealDrums in Songs

Selecting a new style won't necessarily wipe out song-based RealTracks and RealDrums selections. If you hold down the **shift** key when loading a style (from any style selection dialog), then the currently selected RealTracks and RealDrums won't get wiped out.

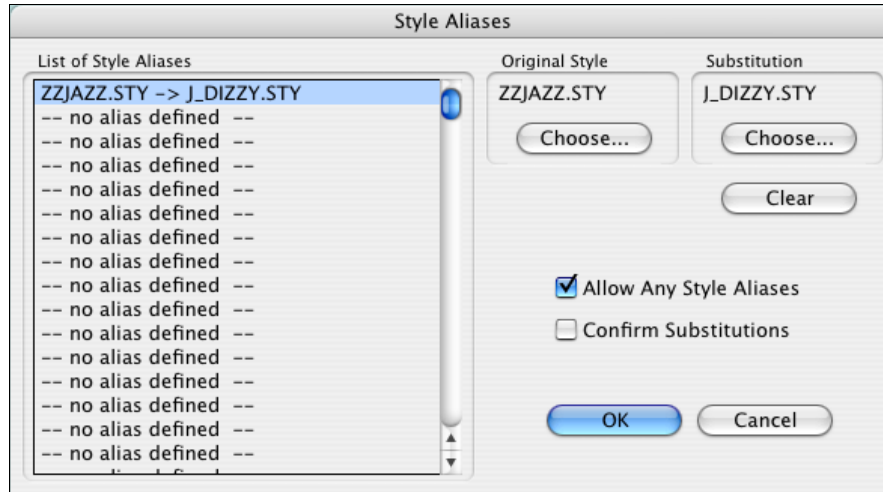
Tip: There were song based RealTracks or RealDrums in the song, and loading the style has removed them. If you want them back, choose Edit-Undo. Tip: if you hold SHIFT key when loading a style, song based RT/RD won't get removed.

If you load a new style (without holding **shift** as above), this wipes out any song-selected RealTracks and RealDrums (unless **shift** is held). After loading the style, you can choose Undo, and the previous RealTracks and RealDrums come back.

Style Aliases

Let's say you have a new style for Jazz called "Dizzy." You can create an alias so that when Band-in-a-Box looks for a Jazz Swing style, it will load in "Dizzy" instead, so you don't have to change all your songs that were made with the old style. And when you find a new favorite style, just change the alias.

Aliases are accessed by the *File | Load Style Special | Style Aliases* or *Options | MIDI Patch Maps, etc. | Style Aliases* menu item.



To make an alias, click on the **[Choose]** button under the "Original Style" heading to select the original style in the Styles folder. Then click on the **[Choose]** button under "Substitution" to select the style you would like to substitute in its place.

The **[Clear]** button will clear the styles chosen for the style alias that is currently selected in the "List of Style Aliases."

You can temporarily disable the Style Aliases feature by unchecking the "Allow Any Style Aliases" checkbox.

You can also have confirmation of substitutions by checking the "Confirm Substitutions" checkbox.

When you are using an alias, you will notice that there will be a small arrowhead in the Title window on the main screen indicating that you have an alias loaded. Aliases are stored in files called *.ALI.

>J_DIZZY.STY The alias for ZZJAZZ.STY is indicated by the > symbol.

Enable/Disable Style menu item

The Styles button menu has an item to enable/disable the style. When a style is disabled, the name of the style will have an X at the beginning, which indicates a disabled style. The disabled style won't sound or write any data to the MIDI file. The most common use for disabling a style is when a MIDI file is loaded to the Melody track. Then the style won't sound and conflict with the full arrangement on the Melody track.

Forced Styles option

This allows you to keep a style in memory. This way, subsequent songs that are loaded will not change the style (even if they have a different associated style), so you can easily play songs in the same style. If you've found a new favorite style, you can try it out in all kinds of songs without having to reload the style each time.

For example, let's say we've discovered the "GARNER" style, and want to try it out on all kinds of songs. Select *File | Style Load Special | OK to load styles with songs* so that the item is **NOT** checked. Now when you load a song the new style doesn't load and you can play the song in GARNER.STY.

You can temporarily override this setting by loading in another style using the [Style] button or the *File* menu, and the new style loaded will stay in until you choose another one.

MultiStyles



Band-in-a-Box MultiStyles are styles that can have up to 24 substyles; original Band-in-a-Box styles had two substyles, "a" and "b." Band-in-a-Box MultiStyles typically have four substyles, but may have up to twenty-four, selected by using part markers "a" through "x."

You can easily make your own MultiStyles, either from scratch, or combining parts from existing styles to make a MultiStyle. For example, if you have 10 favorite Country styles, you can quickly make a single MultiStyle that has 20 substyles available within the same song.

There are 2 types of MultiStyles

1. MultiStyles in styles, working for every song (e.g. NR_CURR+.STY Nashville Rock Current MultiStyle).
2. MultiStyles for a specific song only.

MultiStyles in Styles (“+” Styles)

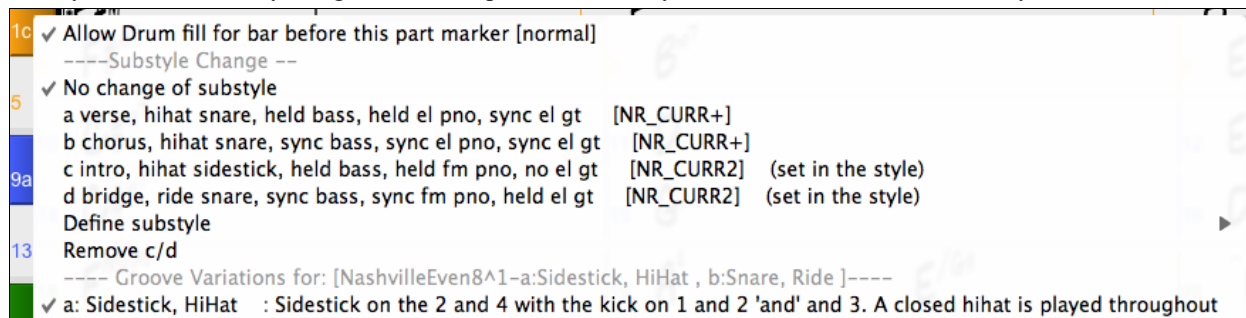
Styles can be made that have multiple substyles, and you can choose the various substyles using the letters a, b, c, d, etc. up to “x” for 24 substyles.

Our naming convention for MultiStyles is to use a + sign at the end of the style name. For example, MyStyle+.STY would be a MultiStyle.



You can use these substyles easily; just enter the **StylePicker** and filter the styles list by the “+” character.

After you load a MultiStyle, right-click on a part marker and you will see that there are 4 substyles available.



Standard Pop Song form with 4 substyle MultiStyle

In NR_CURR+ (and as a general rule for styles with 4 substyles):

- “a” substyle is for the verse.
- “b” substyle is for the chorus.
- “c” substyle is for the intro (or first verse).
- “d” substyle is for the break (or interlude).



Choose your substyle by clicking on the part marker, or right clicking to select and define substyles. Here we have chosen “c” substyle, appropriate for the intro or first verse of the song (because the playing is sparse and sustained).

Making your own MultiStyles in Styles

You can make a style that is a MultiStyle in the **StyleMaker**.



- Open the **StyleMaker**.



- Press the **[Patch]** button to open the **Miscellaneous Style Settings** dialog.

- In the MultiStyles group box, type the name of a style that you would like to use for the c/d section.

MultiStyle(s)
zzjazz [STY]

- If you’d like more substyles, add more styles separated by semicolons (e.g. “zzjazz;z5bossa;c_george”). Then you would have 8 substyles from “a” to “h.”

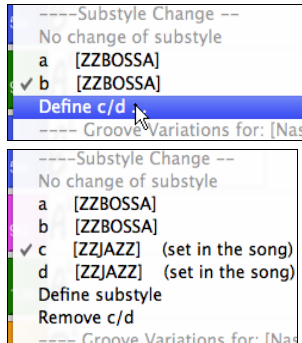
MultiStyle(s)
zzjazz;z5bossa;c_george [STY]

Note that each of these styles can have a specific RealDrums style, either stored in the style itself (**Miscellaneous Style Settings** “RealDrums Settings”), or substituted via MIDI substitutions in RealDrums settings.

MultiStyles in Songs

If you have a song, you can also use more than 2 substyles for that song. For example, let's say we have a song that is a Bossa Nova and you want to have a Jazz Swing section. Rather than finding a MultiStyle that has this exact combination, we can make one, in the song, for *this song only* as follows:

Load a song like Band-in-a-Box/Style Demos/#00 Style Demos/ZZBOSSA.MG4.



Right-click on a bar number, and choose “Define c/d.” Then choose ZZJAZZ.STY from the **StylePicker**.

You will then see that there are 4 substyles now, a, b, c, d. You can use the “d” substyle for Jazz Swing walking bass, since it is the same as the “b” substyle from ZZJAZZ.

Adding MIDI SuperTracks

MIDI SuperTracks are MIDI tracks that can be added to a track or a style, and play like other MIDI tracks in a style. They are called “SuperTracks” because they are generated using a different engine than typical MIDI style tracks. Typical MIDI style tracks are generated from C7 patterns in the style, and repeat these patterns over any chord. MIDI SuperTracks use actual MIDI playing from musicians (similar to RealTracks in that regard), so are not based on patterns.

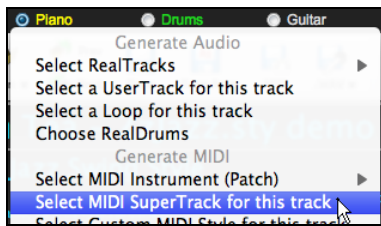
Using MIDI SuperTracks

To use MIDI SuperTracks, either:

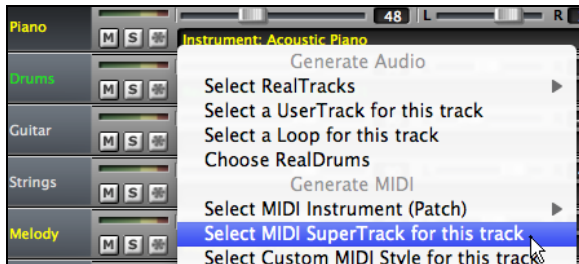
1. Choose a style or song that has MIDI SuperTracks, and press **[Play]**. (Look in the MIDI SuperTracks Demos folder for these songs.)
2. Add a MIDI SuperTrack to a certain track.

For example, let's add a MIDI SuperTrack to the Piano track.

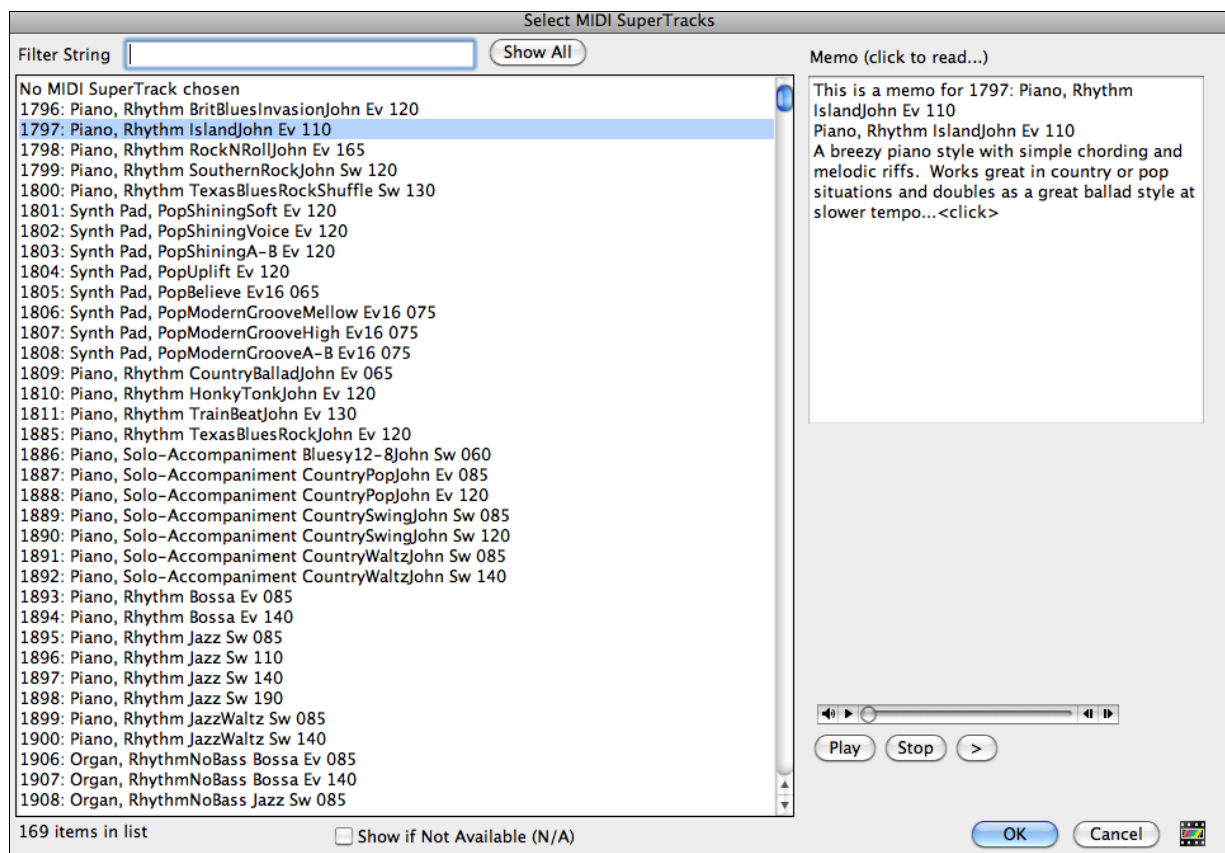
Right-click on the Piano track label at the top of the screen and choose *Select MIDI SuperTrack for this track*.



Alternatively, you can right-click on the Piano part in the Mixer and choose *Select MIDI SuperTrack for this track*.



You will now see a list of available MIDI SuperTracks. You can audition MIDI SuperTracks by double clicking on the list or using the transport control in the dialog.

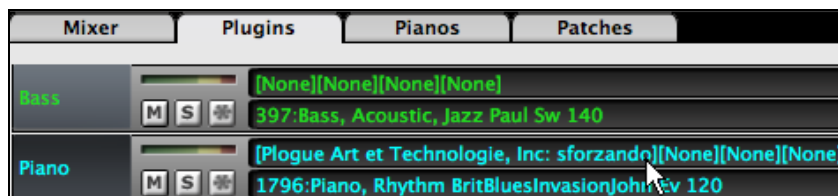


Choose a MIDI SuperTrack from the list and click **[OK]**.

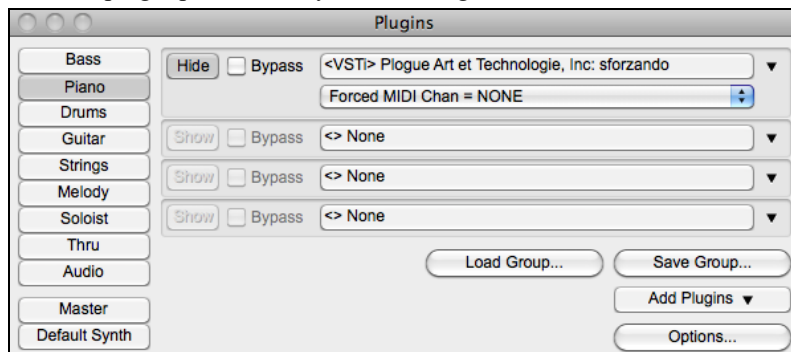


Once you choose the SuperTrack, you will see that the Piano label has turned blue to indicate that it is a MIDI SuperTrack.

In the Mixer's Plugins panel, you will see that a VST plugin and a Hi-Q MIDI instrument have been selected to the Piano track.



If you want to customize the sound, click on the VST name in the Mixer. This will open the **Plugins** dialog as well as the VST plugin panel where you can change a Hi-Q MIDI instrument or apply effects to the MIDI track.





When you press **[Generate and Play]** you will hear a much more sophisticated MIDI arrangement than a typical MIDI style, since it is not based on C7 chord patterns; instead, it is based on hours of actual MIDI playing from a top studio musician.

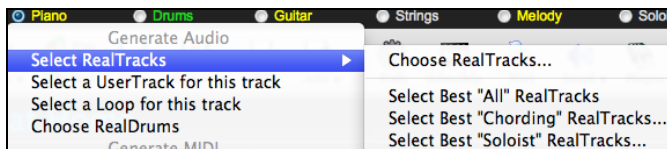
Once generated, MIDI SuperTracks behave like a regular MIDI track, and can be saved as MIDI files etc.

Using RealTracks in Songs

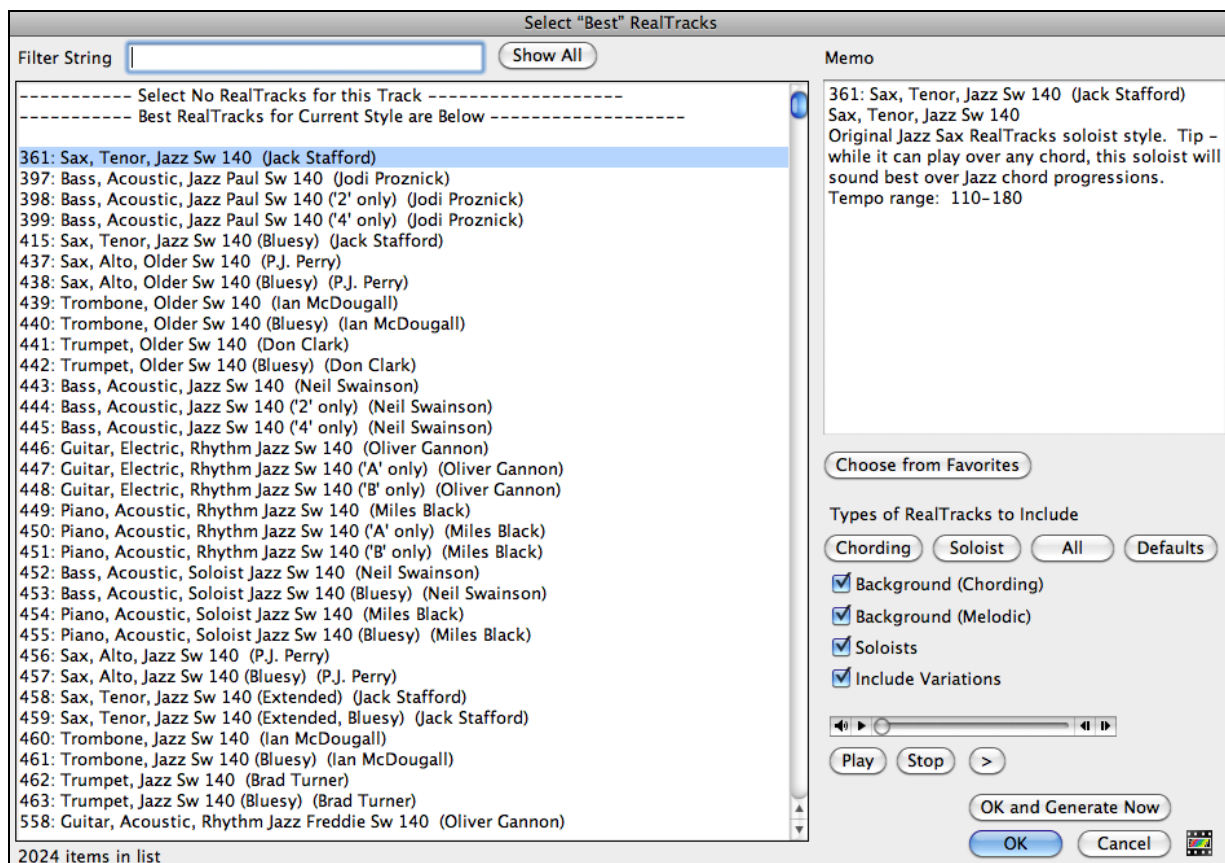
Select Best RealTracks

This dialog shows you the RealTracks that best match the genre, tempo, feel of your song. The list is displayed from best to worst. For example, if you have a Jazz Ballad style loaded (tempo 60), the list will show Jazz RealTracks that will work well at a tempo of 60 at the top of the list.

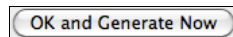
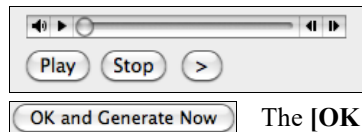
To add a “best” RealTracks to any track, right click (or double click) on the Track. You will then see menu items for “All” RealTracks, “Chording” RealTracks, and “Soloist” RealTracks.



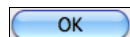
The *Select Best “All” RealTracks* menu command will list all types (background and soloist) of RealTracks. The *Select Best “Chording” RealTrack* menu command will show you a list of all background (chording or melodic) RealTracks, and *Best “Soloist” RealTracks* will list the best soloist or background soloist RealTracks. Selecting one of these menu commands will open a dialog that lists the best RealTracks, sorted from best to worst for the current style.



You can audition the RealTracks by double clicking on the list or using the transport control in the dialog.



The **[OK and Generate Now]** button closes the dialog, entering the currently selected item, and generating the track.



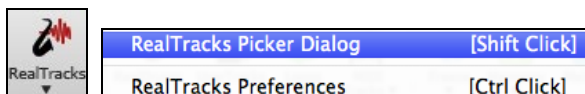
You can also make your choice and press **[OK]** to return to the main screen. When you press **[Generate and Play]** the song will be generated with the new RealTrack instrument.

Assign RealTracks to Track Dialog

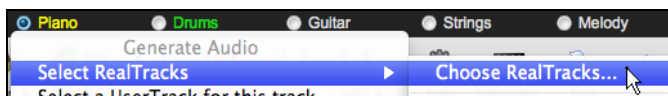
The **Assign RealTracks to Track** dialog assigns a RealTracks instrument to any of the Band-in-a-Box instrumental tracks. It also shows any RealTracks that are assigned to Band-in-a-Box tracks.

This dialog is launched by several ways.

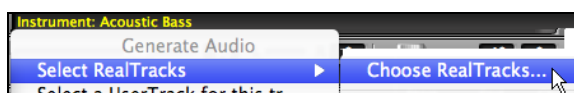
1. Use the **control+K** hot key.
2. Click on the RealTracks toolbar button and select *RealTracks Picker Dialog*.



3. Right-click or double click on an instrument name at the top of the main screen and go to *Select RealTracks | Choose RealTracks*.

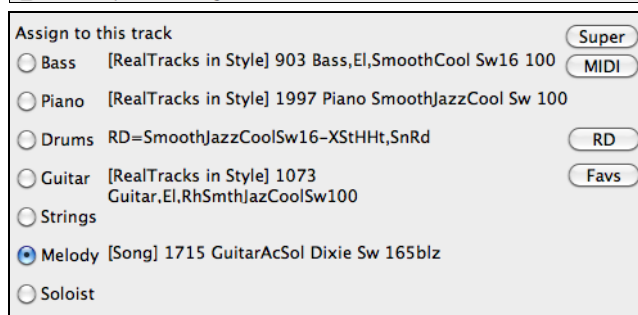
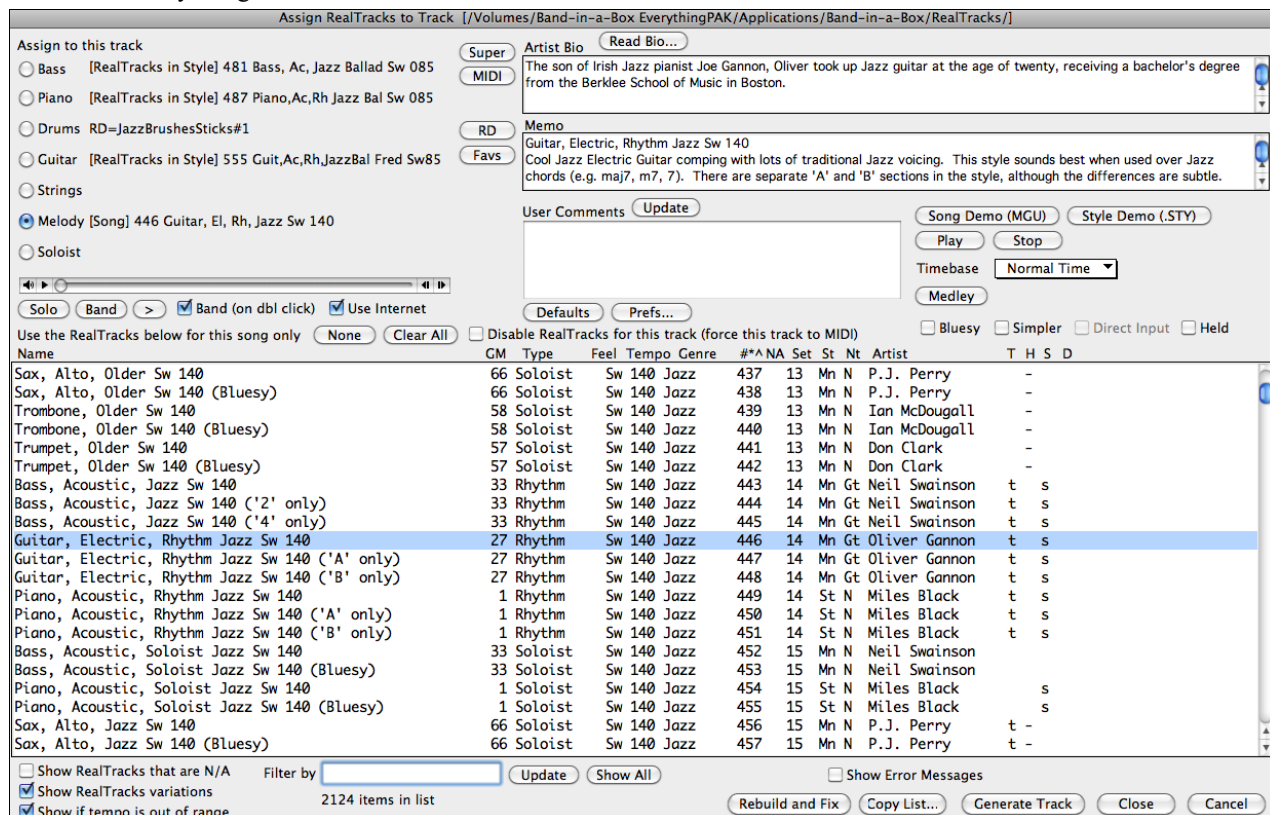


4. Right-click or double click on an instrument name in the Mixer and go to *Select RealTracks | Choose RealTrack*.



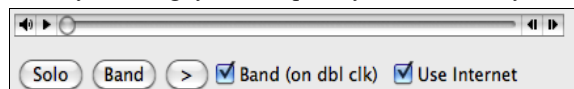
5. Press the **[Assign to Track...]** button in the **RealTracks Settings** dialog.

The dialog allows you to assign a specific RealTracks instruments to a track in a song. It also displays any RealTracks that are currently assigned to each track.



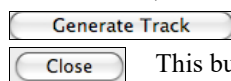
To use the dialog, first select the track that you want to assign. Then, select the RealTracks from the list below it.

You can instantly hear an audio demo of RealTracks by double clicking a RealTrack on the list. Since this doesn't affect your song, you can quickly audition many different RealTracks, and find the best ones for your song.



You can choose which of band or solo plays first when you double click on the list, by the "Band (on dbl clk)" checkbox. Otherwise, press the **[Band]** or the **[Solo]** button.

The demos play from the Internet (www.pgmusic.com) or your hard drive (/Applications/Band-in-a-Box/ RealTracks-Demos folder).



This button will generate a RealTracks instrument on the currently selected track.

This button will close the dialog, and assign the RealTracks instrument to the current track. Then, when play is pressed, the RealTrack will generate.

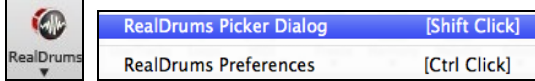
Using RealDrums in Songs

RealDrums Picker

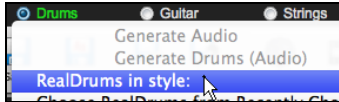
Use the **RealDrums Picker** to choose RealDrums for the current song only.

RealDrums Picker opens by:

- clicking on the RealDrums toolbar button and selecting *RealDrums Picker Dialog*.

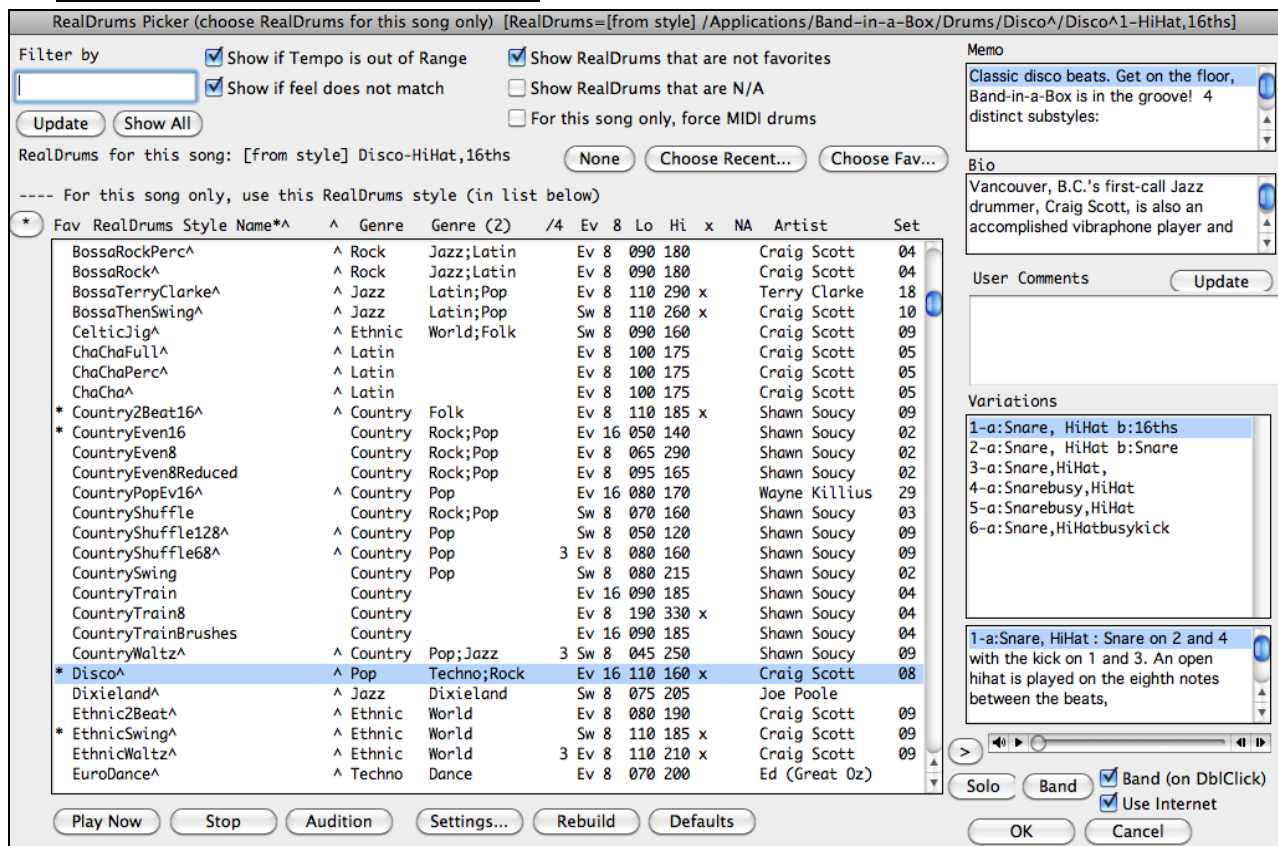


- right clicking (or double clicking) on the Drums track button at the top of the main screen and choosing *RealDrums* in the menu.



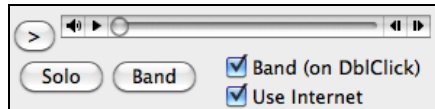
- or -

- right clicking (or double clicking) on the Drums track in the Mixer and choosing *RealDrums* in the menu.



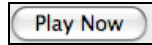
You can double click on a RealDrums or on the Variation name of the RealDrums to audition each variation of the RealDrums. For example, if you've found CountryWaltz^, you can now hear demos of the variations (CountryWaltz^1-HiHat,Ride, CountryWaltz^2-Brushes etc.).

Each demo has a “band” version with all instruments, and a “solo” version with drums only.

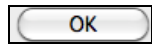


You can choose which of band or solo plays first if you double click on the list, by the “Band (on DbClick)” checkbox. Otherwise, press the **[Band]** or the **[Solo]** button.

The demos play 4 bars of “a” substyle and then 4 bars of “b” substyle, using the current RealDrums (left hand panel) and the variation (right hand panel).



The **[Play Now]** button loads the selected RealDrums and starts playback. If you haven’t played the song yet, you will only hear drums since you haven’t generated non-drums tracks. In that case, press **shift+click** this button to generate all tracks.

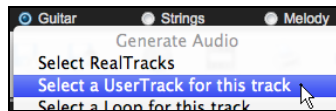


Press **[OK]** to make your selection and return to the song. When you press **[Generate and Play]** button on the toolbar, the song will be generated with the new RealDrums style.

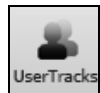
Adding UserTracks

UserTracks allow anyone to create their own audio styles for use in Band-in-a-Box. With a UserTracks style, you can type in any chords into Band-in-a-Box, and the UserTracks style you made will play that chord progression! For example, if you’ve made a UserTracks style by recording yourself playing a guitar groove, you can then type any chords into Band-in-a-Box, and the result will be that it will play your guitar groove over these completely new, original chord changes! You can even change the tempo, or enter songs in ANY key, and it will still be able to play it!

You can use the UserTracks in a similar manner to using RealTracks.

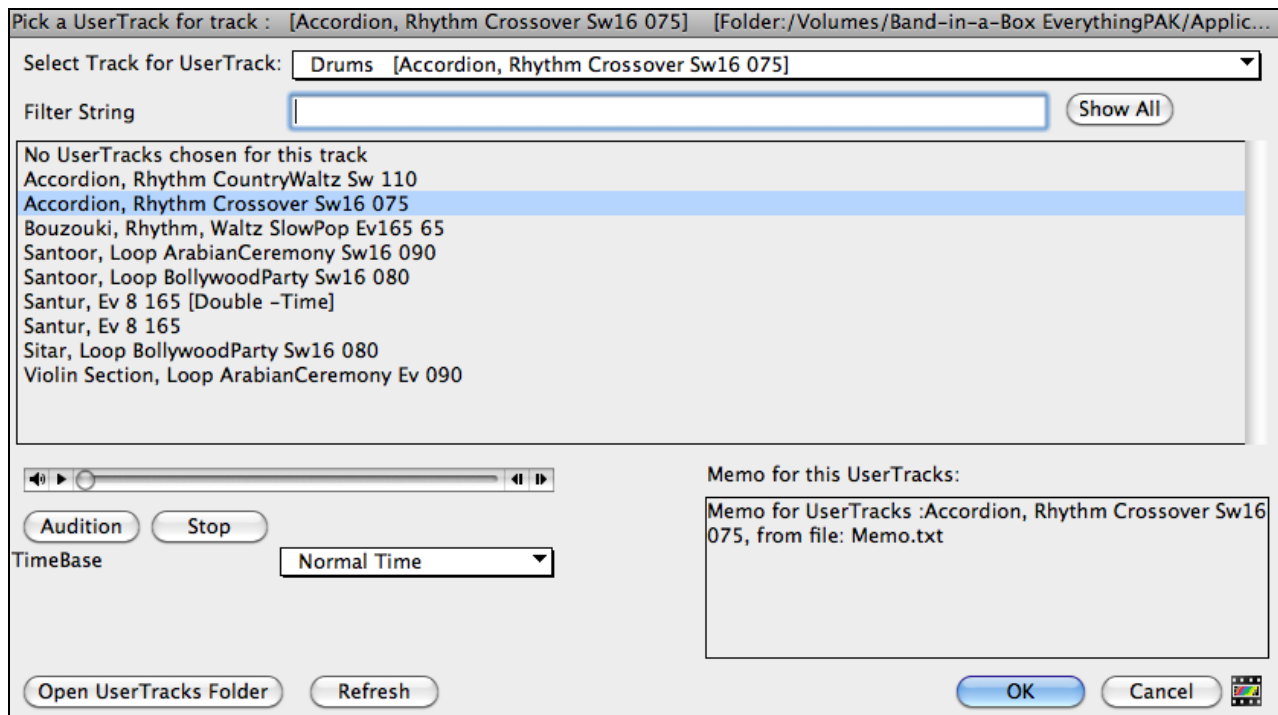


Right click (or double click) on the track button at the top of the screen and choose the *Select a UserTrack for this track* command from the menu.

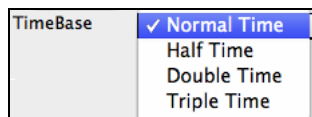


An alternative to the menu would be to select the track and then press the **[UserTracks]** button on the main screen.

Now you will see the **Pick a UserTracks** dialog.



You can preview the selected UserTracks by double clicking on the list or using the transport control buttons.

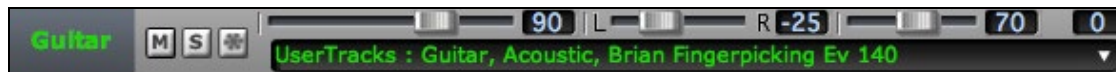


You can select a timebase (normal, half-time, double-time, or triple-time) for any UserTracks.

Tip: UserTracks can be made and preset to a timebase by the user. For example, if you have a UserTracks in Ev 8 called "Santur," you can clone the folder and rename the cloned one as "Santur [Double-Time]." Then it will play in Double-Time Ev 16 half of the tempo.

Select a UserTrack and press **[OK]**.

You will then see the selected UserTrack listed on the mixer.



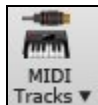
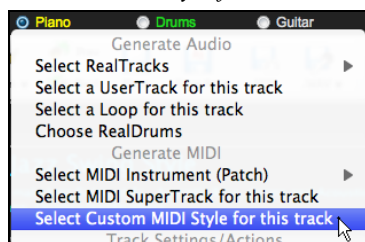
Now the track behaves like other RealTracks.

Simply press the **[Generate and Play]** button to hear it.

Adding Custom MIDI Style (MIDI Track Picker)

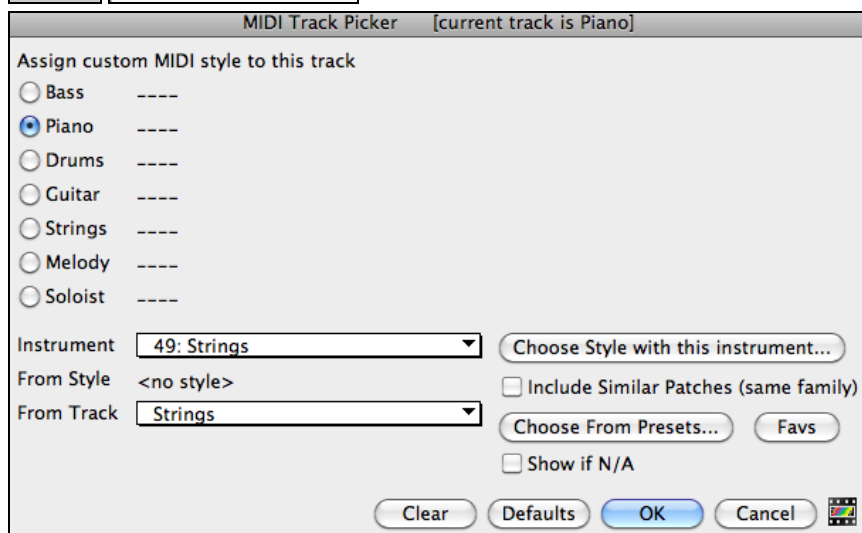
You can add MIDI Tracks individually to tracks in your song (from any style) as easily as adding RealTracks.

This can be done with a right-click on the desired part name on the main screen and selecting the menu command *Select Custom MIDI Style for this track*.

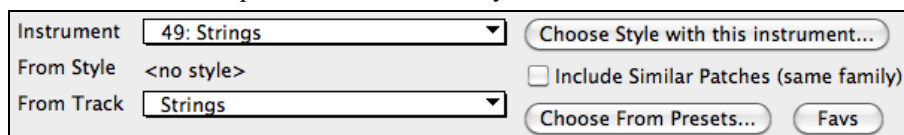


MIDI SuperTracks
MIDITracks (From STY)

Alternatively, select the track and then click on the **[MIDI Tracks]** button on the toolbar and select menu command *MIDITracks (from .STY)*.



You can select MIDI parts a few different ways:



- **[Choose Style with this instrument]** This launches the StylePicker, filtered to only display styles that contain the instrument specified. For example, if you select "49 Strings," it will then only show MIDI styles with strings.

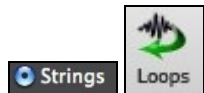
- **[Choose from Presets]** This launches a dialog with preset “popular” choices for MIDITracks to add. You can type a filter like “49” to only see entries for “49 Strings,” or type “Strings.” This dialog shows you if the instrument is available in “a” or “b” substyle or both (“ab”).
- The **[Favs]** button will remember your last few hundred choices, so you can re-use them.

Once chosen, the MIDI track will play on the track chosen. Note that you can use the Strings part from a style, and play it on any Band-in-a-Box track including Bass, Piano, Guitar, and even the Melody or Soloist track.

Adding Loops

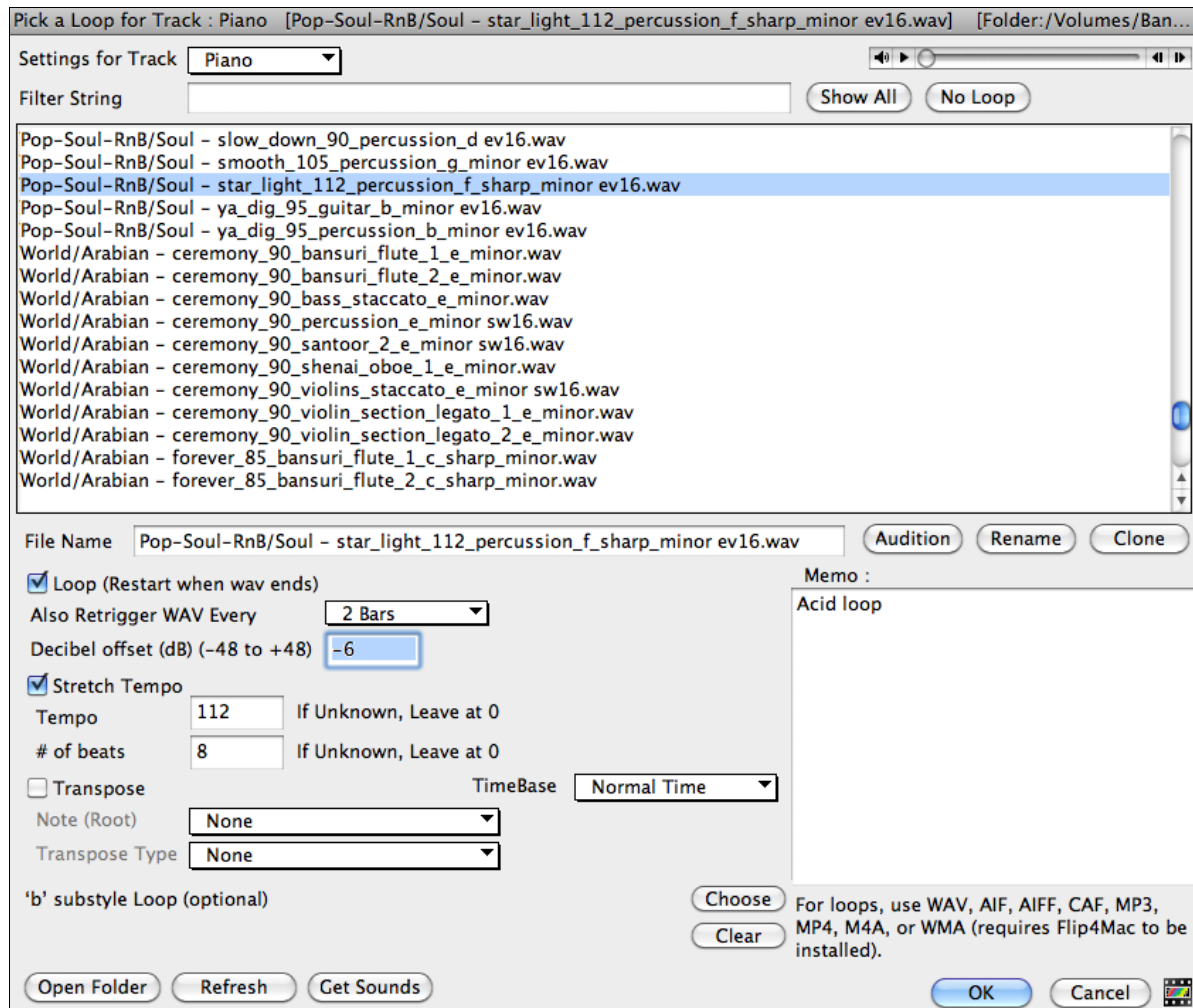
You can add your own or 3rd party loops to any track. Loops are audio files (WAV/AIFF/CAF/MP3/MP4/WMA) that reside in Loops folder (/Applications/Band-in-a-Box/RealTracks/Loops). You can add your own files to this folder.

A file with metadata is supported. This happens automatically, and more fields (tempo, # of beats, and root note) are recognized from certain audio files (Acidized WAV or AIFF with Apple Loop).



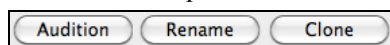
Select a track and click on the **[Loops]** button. This will open the **Pick a Loop** dialog. You can also right-click (or **control**+click) on a track name and choose the menu command *Select a Loop for this track* to open this dialog.

When the dialog opens, select a loop from the list.



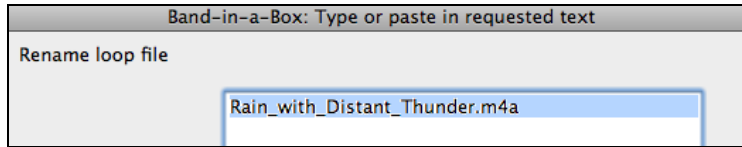
You can double click on the list or use a transport control button to preview the loop.

[No Loop] Pressing the **[No Loop]** button is a quick way to clear a loop on a track, as opposed to scrolling up to “No Loop chosen for this Track.”

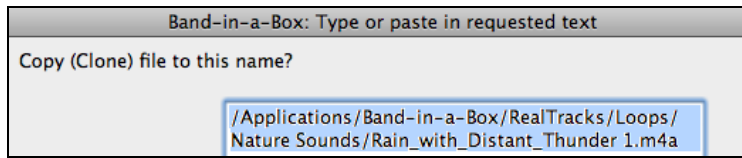


- Press the **[Audition]** button to preview the loop.

- Click on the **[Rename]** button to give a loop a new name.



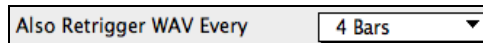
- Click on the **[Clone]** button to duplicate a loop. You can then use it with different parameters.



Band-in-a-Box will automatically append numbers in sequence to the cloned file name, but you can also type in your own name for the cloned file if you prefer.

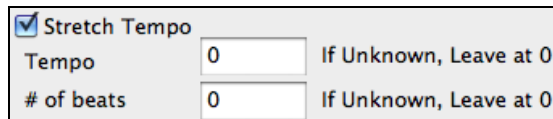
Loop Options

For a nature sound, you can leave these options at the default values. But if you want to retrigger the loop every section/ part marker/ bar/ chord etc. then you can set them.

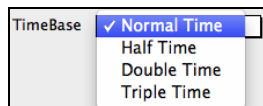
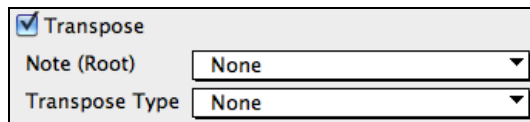


For a nature sound, there is no tempo, so you don't want to select "Stretch Tempo."

For a Drums or Guitar loop, you want to stretch the tempo. Once you select "Stretch Tempo," enter the tempo of the .m4a file (if known), and if not known, enter the # of beats in the .m4a file (e.g. 2 bars would be 8 beats). For WAV files with Acidized information or AIFF files with Apple Loop, tempo, # of beats, and root note fields will be automatically entered.



For a nature sound, you don't want any transposition. For a melodic sound, you might want to transpose to the root of the chord in the Band-in-a-Box song. If so, enter the root of the .m4a file, and set the transpose type to "chord root."

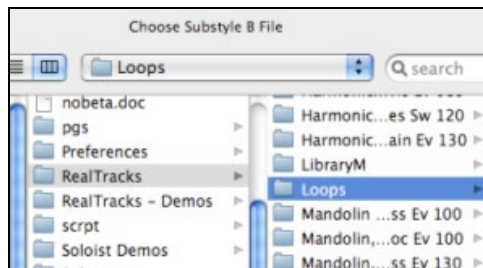


You can select a timebase (normal, half-time, double-time, or triple-time) for any Loop.

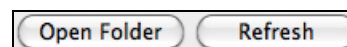
If you want a different sound for the "b" substyle, click on the **[Choose]** button to the right and choose another file.



The files are in the Loops folder inside the RealTracks folder (/Applications/Band-in-a-Box/RealTracks/Loops).



You can also open your Loops folder with the **[Open Folder]** button and add audio files (loops) to it. If you add files, you need to press the **[Refresh]** button, or you can exit the dialog and re-enter it to refresh the list.

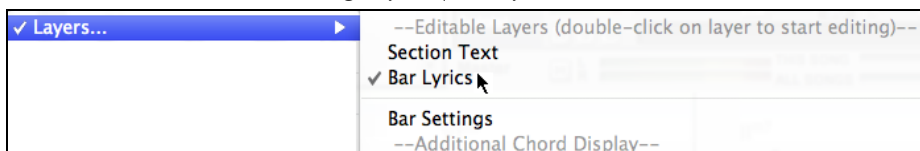


Adding Bar-Based Lyrics

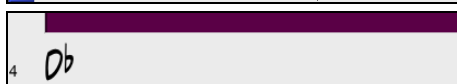
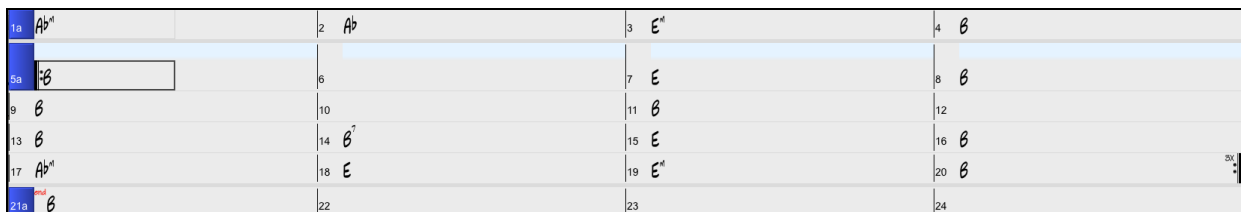
You can enter lyrics in each bar on the Chord Sheet.



To enter lyrics, you first need to display the Bar Lyrics layer by clicking on the **[Chord Display]** toolbar button and selecting *Layers | Bar Lyrics*.

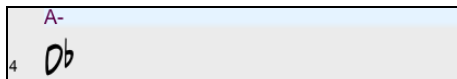


If the song does not have any lyrics, the Bar Lyrics layer does not appear on most lines, but it appears on the row where the bar is highlighted. If you click on a bar on another row, the layer will appear on that row.



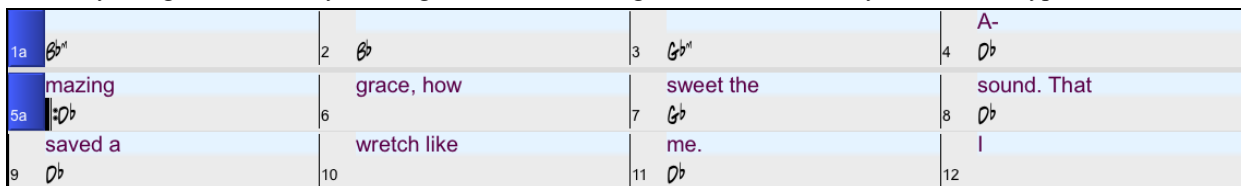
Double click on the Bar Lyrics layer on a bar where you want to enter lyrics. This will change the color of the layer, which indicates that you can type in that location.

You can use keys to navigate through the layer: TAB to go forward, SHIFT+TAB to go backward.



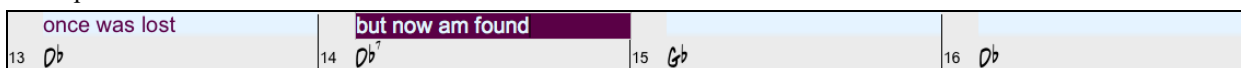
Type a lyric and press the TAB key. This will enter the lyric and move the editing bar forward.

To edit lyrics, go back there by clicking on that bar or using the SHIFT+TAB keys, and then retype.

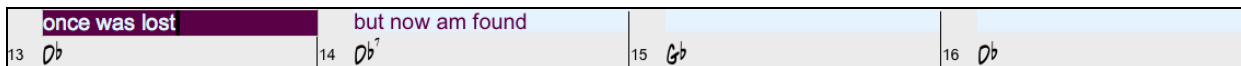


If you have entered lyrics that were supposed to be spaced out over some bars, go back to the bar, and use the arrow key to move the cursor to the beginning of the lyric that should be in the next bar. Then press RETURN. This will push that lyric to the next bar and shuffle the lyrics in the following bars forward as well.

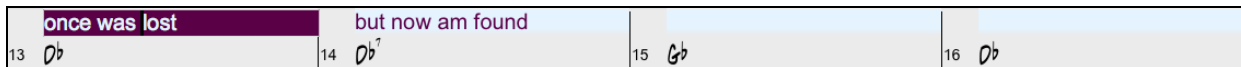
Example: You realize that “once was lost” in bar 13 should have been “once was,” and lyrics in bar 14 should have been spread over some bars.



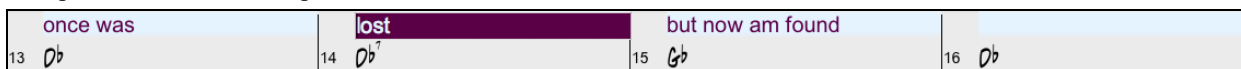
Press SHIFT+TAB to go back to bar 13.



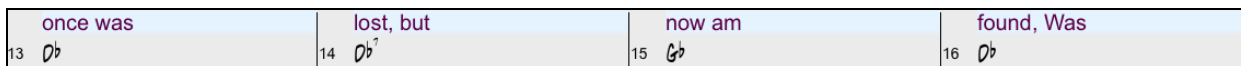
Use the left arrow key to move the cursor to the beginning of “lost.”



And press RETURN. This pushes “lost” to bar 14 and “but now am found” to bar 15.

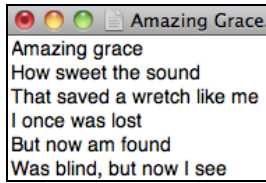


Use TAB or SHIFT+TAB to move through the bars, the left/right arrow keys to move the cursor within the bar, and ENTER or BACKSPACE to push lyrics, until the lyrics are in the correct bars.



The Bar Lyrics layer is designed so that you can even edit lyrics during playback.

Another way to enter lyrics is to copy lyrics from a text file and paste them directly to the Bar Lyrics layer.



First, prepare lyrics in the text file, and copy them to the clipboard. Then, go back to Band-in-a-Box, double click on the bar where the lyrics should be inserted and press command+V keys.



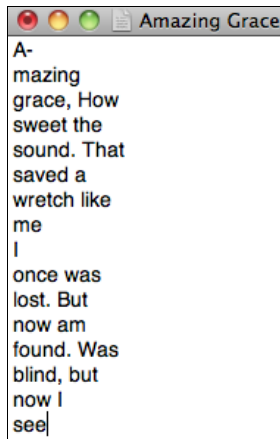
Now all the lyrics are entered in the layer.

1a	B [♭]	2	B [♭]	3	G [♭]	4	Amazing grace
5a	How sweet the sound	6	That saved a wretch like me	7	I once was lost	8	But now am found
9	Was blind, but now I see	10		11		12	

However, the lyrics are not quite in the correct bars, so you need to fix using the TAB, RETURN, or arrow keys.

1a	B [♭]	2	B [♭]	3	G [♭]	4	A-
5a	mazing	6	grace, how	7	sweet the	8	sound. That
9	saved a	10	wretch like	11	me.	12	I
13	once was	14	lost, but	15	now am	16	found. Was
17	blind, but	18	now I	19	see	20	

There is an easier way for this copying and pasting method. If the lyrics in the text file are arranged so that each line represents a bar, you need very little to fix after pasting.



First, edit the lyrics in the text file so that every line corresponds to a bar. Then, copy them all to the clipboard.

Next, go back to Band-in-a-Box, double click on the bar where the lyrics should be inserted and press command+V keys.



The lyrics will be lined up perfectly!

1a	B [♭]	2	B [♭]	3	G [♭]	4	A-
5a	mazing	6	grace, how	7	sweet the	8	sound. That
9	saved a	10	wretch like	11	me.	12	I
13	once was	14	lost, but	15	now am	16	found. Was
17	blind, but	18	now I	19	see	20	

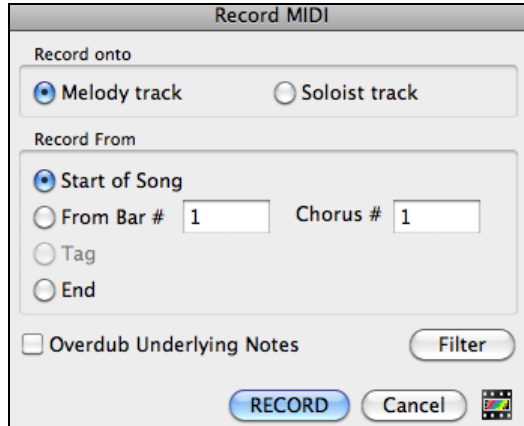
Adding a Melody – MIDI and/or Audio

Recording a MIDI Melody

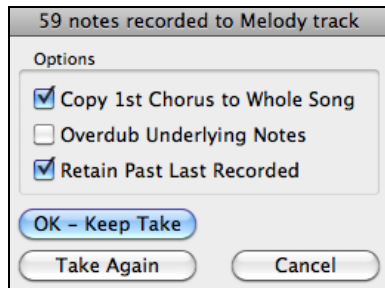
Band-in-a-Box has 2 built-in MIDI sequencer tracks, Melody and Soloist, so you can record and edit your own melodies or solos. These tracks are recorded from a MIDI keyboard (or other MIDI controller) connected to Band-in-a-Box by your MIDI driver.



Press the **[Record MIDI]** button to begin recording. This launches the **Record MIDI** dialog box. You can punch in, overdub, and record directly to the ending or the tag. Use the filter to choose which MIDI events are recorded.



Pressing the **[RECORD]** button will start Band-in-a-Box recording what you play on the Thru track. An audible count is played in prior to recording.



Once you have completed recording your melody Band-in-a-Box will ask you if you would like to keep the take and if you would like to copy the recorded chorus to the whole song.

Tip: Looking for inspiration? At the click of a button, the Band-in-a-Box Melodist will write completely new songs from scratch, complete with Chords, Intro, Melody, Solo, Ending, and even an original Title. Or you can enter your own chord changes and let the Melodist create a new melody over them. There are more than 100 Jazz, Pop, Rock, Latin, Country, and Classical melody styles.

Embellishing the MIDI Melody

When musicians see a Lead Sheet that has a melody written out, they almost never play it exactly as written. They change the timing to add syncopation, change durations to achieve staccato or legato playing, add grace notes, slurs, extra notes, vibrato, and other effects. You can have Band-in-a-Box do these automatically using the Embellisher.



Embellish Melody during playback ^\E
Embellisher dialog ^\L

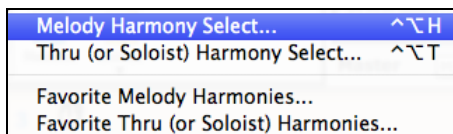
You can enable the Embellisher from the **[Embellish Melody]** button menu. Any Melody will be embellished as it is played so that you hear a livelier and more realistic Melody - and it's different every time.

Embellisher dialog opens the **Melody Embellisher** dialog with many user options to control the embellishment settings. The Embellisher Presets allow you to choose a combination of common settings for the Embellisher quickly.

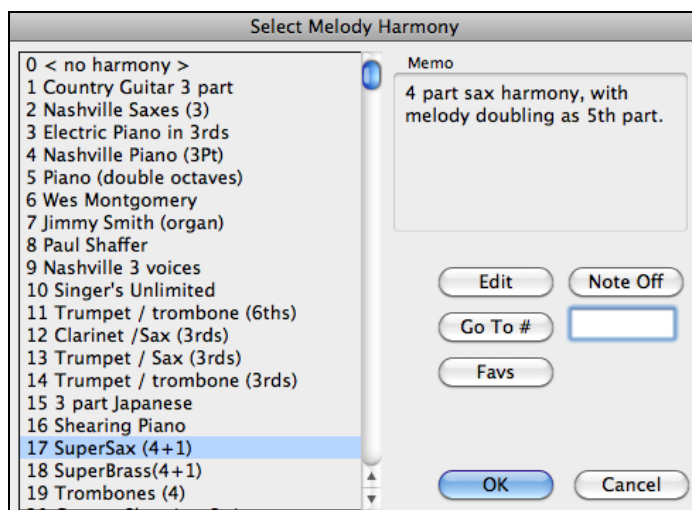
Harmonizing the MIDI Melody

The **Select Melody Harmony** dialog box allows you to choose from any of the pre-defined harmonies and even allows you to define your own.

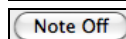
Press the **[Harmony]** button on the toolbar and select the menu command *Melody Harmony Select*.

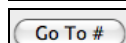


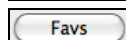
This dialog also opens with the *Harmony | Melody Harmony* menu item or with the keystrokes **control+option+H**.

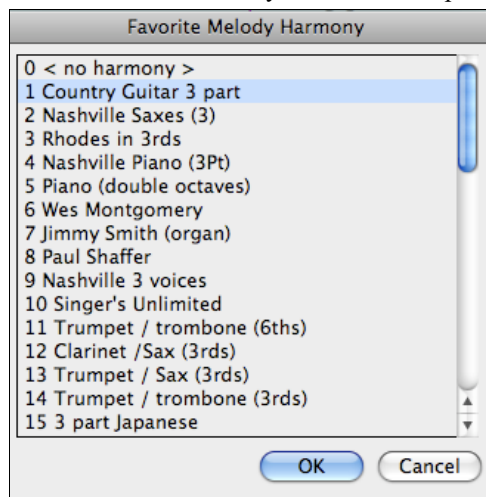


 This button opens the **Harmony Maker**, where you can customize Harmonists.

 This button is to turn off any notes that are stuck on. (There shouldn't be any.)

 Enter the number of the harmony you want to go to and press [**Go To #**].

 This button brings up your favorite 50 Harmony styles (based on recent usage) and allows you to choose one to use on the Melody track. It also opens from the *Harmony | Favorite Melody Harmonies* menu item

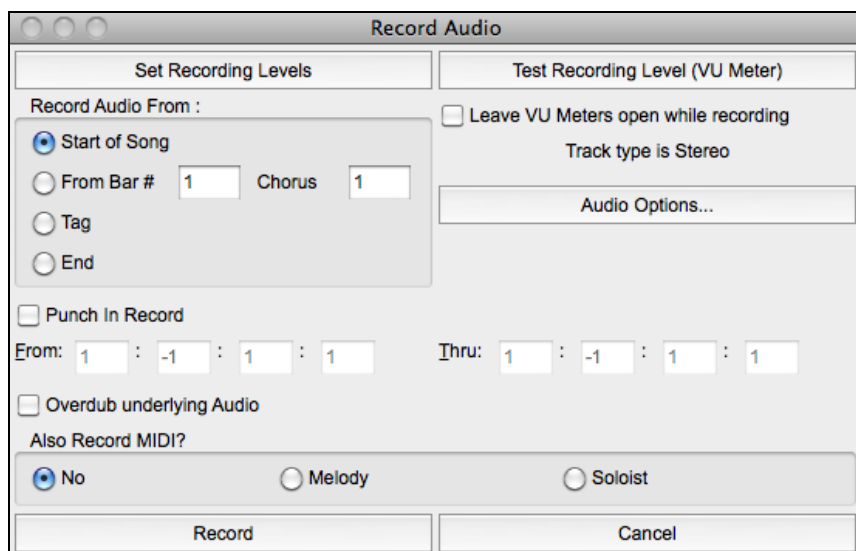


Recording a Live Audio

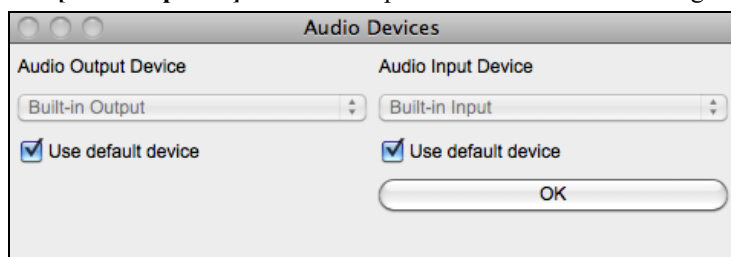
You can record an audio track of your live vocal or instrumental performance and save it to an audio wave file along with the Band-in-a-Box accompaniment. Make sure that you have a microphone plugged in to your sound card, or a connection from a mixer, keyboard, or other audio device connected to the Line In jack on your sound card.



Press the [**Record Audio**] button to open the **Record Audio** dialog.



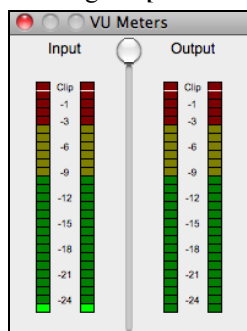
The **[Audio Options]** button will open the **Audio Devices** dialog where you can select a recording device.



The list of devices will update in real time if you connect or disconnect an audio interface. If “Use default device” is checked, then the selected device will automatically update when you change the input device in System Preferences. Checking this should also change to the system’s default input if that is not currently selected.

The **[Set Recording Levels]** will launch *System Preferences > Sound* where you can select a recording device and recording levels for that device.

Pressing the **[Test Recording Level]** will open the **VU Meters**.



The meters show the average strength of the signal, with a dB scale, and a clip indicator. Clipping indicates that the signal has overloaded, and will sound distorted (clipped).

The green area represents normal levels, while red indicates an overload.

Ideally, the sounds should remain in the green and avoid the red altogether. Unlike analog recording, where it is good to get a “hot” high signal, digital recordings need to absolutely avoid high levels since any overload of the signal will result in clipping and a ruined recording.

Record Audio From: You can record from the start of the song or anywhere in the middle.

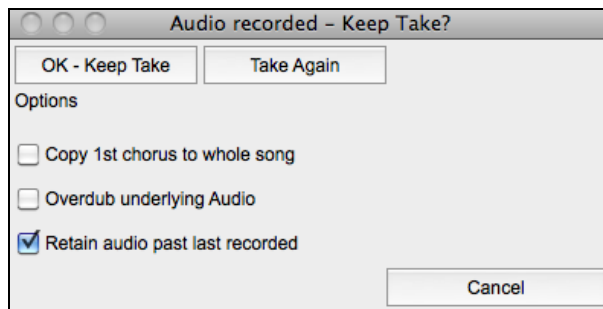
Punch-In Recording: This option allows you to punch-in record or overdub a section of audio. For example, if you messed up in bars 2 and 3, then set these bars as your range. Recording will take place only for this range.

Overdub underlying Audio: If there is already data in the Audio track and you want to overdub it (to add a harmony, for example), then you should enable this option. It is not essential to select it at this point, since you will get another chance at the end of the recording.

Also Record MIDI?: You can simultaneously record MIDI to the Melody or Soloist track while recording audio.

Press the **[Record]** button to start recording. If you have chosen to start recording from the beginning of the song, the song will start with a lead-in count. If you are starting from elsewhere in the song, recording will start instantly.

Pressing the **[Stop]** button on the toolbar or [esc] key will stop the recording and open the **Audio Recorded - Keep Take?** dialog.



Copy 1st chorus to whole song: If you have recorded only the first chorus, you can choose the option to copy that to the whole song. This will fill up the whole song with the audio by repeating it as many times as necessary.

Overdub underlying Audio: If this is enabled, any existing data in the track will be merged with the new recording.

Retain audio past last recorded: If this is unchecked, any audio that follows the end of the current take (i.e. recorded from a previous recording) will be erased.

Press the **[OK - Keep Take]** button if you are happy with the recording. Then the audio will be added to the Audio track. You can listen to the result by pressing the **[Play]** button on the toolbar. If you are not happy with the results, you can go to the menu *Edit | Undo Record Audio*, and you will be back to where you were prior to the recording. You can also reopen the **Record Audio** dialog and press the **[Take Again]** button to cancel the recording.

Adding a Solo

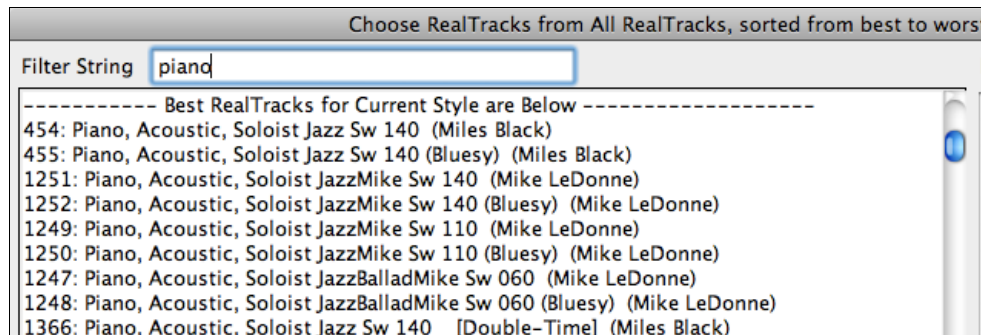
That's right! Band-in-a-Box can "solo like a pro" in hundreds of styles.



The **[Soloist]** button on the toolbar shows a menu where you can either choose a best RealTracks to add to the whole soloist track, or launch the **Select Soloist** dialog to customize the type of solo that you want (trade 4's etc.).

Add Best RealTracks Soloist to Soloist Track (Shift Click)
Open Soloist Dialog to choose MIDI or RealTracks Soloist (Ctrl Click) ⌘F4

If you choose "Add Best RealTracks," you will see a dialog with all RealTracks sorted from best to worst for the current style. Use the Filter String to enter a search term, e.g. "piano" or "bossa," to narrow the search to a particular instrument or style of playing.



In the **Select Soloist** dialog, you can choose from hundreds of soloist profiles, including RealTracks and MIDI SuperTracks, for authentic live solos. The RealTracks soloists start at #361 in the list and there are well over 1,000 RealTracks soloists to choose from.

Select Soloist

Soloist Type: **Swing 8th notes** ☒ All

Fav RealTracks Show All Go to

Solo in a Style Similar to: **Best RealTracks...**

1546 Bass, Electric, CountrySwing Sw 085
 1547 Bass, Electric, CountrySwing Sw 110
 1548 Piano, Acoustic, Rhythm CountrySwing Sw 085
 1549 Piano, Acoustic, Rhythm CountrySwing Sw 110
 1550 Piano, Acoustic, Rhythm CountrySwing Sw 140
 1551 Piano, Acoustic, Rhythm MemphisSwing Sw 190
 1552 Guitar, Electric, Rhythm CountrySwingGrittyChop
 1553 Guitar, Electric, Rhythm CountrySwingGrittyStrum
 1554 Guitar, Electric, Rhythm CountrySwingGrittyA-B
 1555 Organ, Soloist JazzBallad Sw 060
 1556 Organ, Soloist JazzBallad Sw 060 (Bluesy)
 1557 Organ, Soloist JazzBallad Sw 110
 1558 Organ, Soloist JazzBallad Sw 110 (Bluesy)
 1559 Organ, Soloist JazzBallad Sw 110 [Double-Time]
 1560 Organ, Soloist Jazz Sw 190
 1561 Organ, Soloist Jazz Sw 190 (Bluesy)
 1562 Organ, Soloist Jazz Sw 190 [Double-Time]
 1563 Piano, Acoustic, Rhythm BritBluesInvasionJohn Ev
 1564 Piano, Acoustic, Rhythm IslandJohn Ev 110
 1565 Piano, Acoustic, Rhythm RockNRollJohn Ev 165

Improved Solo (but slower creation)
☒ Use Large soloist files (ST3)
☒ Create Long Phrases

Memo
 Database RPno0074.ST2
 Piano, Acoustic, Rhythm CountrySwing Sw
 140^^Rhythm^^Country^^

Search ☐ Double Time

Instrument: **Acoustic Piano** Choose Clear
 Harmony: **0 < no harmony >** Clear
 Style: **No Change** Choose Clear
 Change Instrument: **None**

Solo Mode
☒ Normal
☐ Fills % **60**
☐ Around Melody
☐ Trade 4's **1st**
☐ Solo Wizard
☐ Custom...

Solo Which Choruses?
 First: **If no melody**
 Middle: **Yes-solo**
 Last: **If no melody**
☒ Mute melody in middle
 All solo Mel & Solo
 Edit Soloist Maker More..

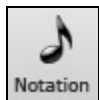
☒ Auto-Suggest Suggest ☐ Force # choruses **5**
☒ Load Set.w/songs ☒ Save settings with songs

OK Cancel

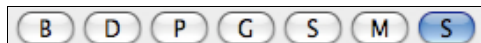
To make your selection easier you can:

- **Best RealTracks...** choose from the list of “Best RealTracks”
- **Fav** or choose Favorite RealTracks from within the dialog.

Use the preset Soloist settings, or choose your own Solo Mode and the Choruses where you want a solo. The **[Edit Soloist Maker]** button gives access to the advanced settings in the Soloist Editor where you can edit existing profiles or create new Soloists of your own.



To see the Soloist part play in standard music notation open the Notation window and press the **[S]** button at the far right of the row of instrument buttons.

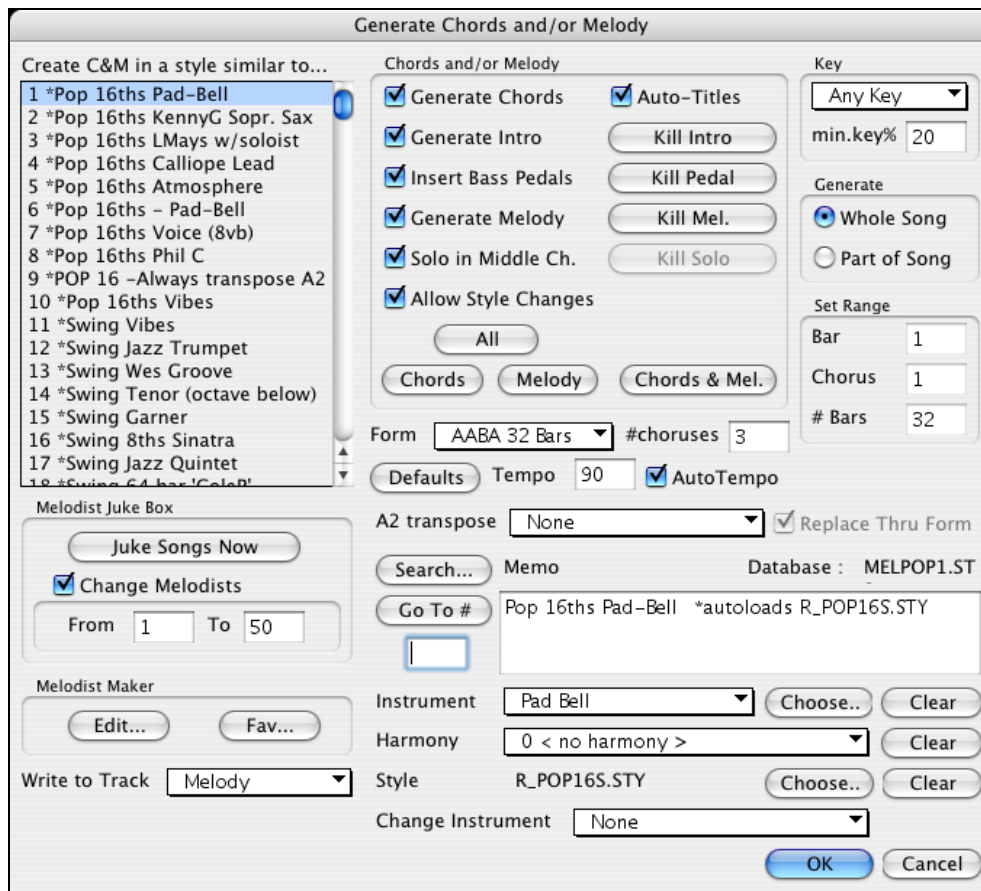


Automatic Songs - “The Melodist”

Feel like composing a brand new song? With Band-in-a-Box you can compose a new song, in the style of your choice complete with intro, chords, melody, arrangement and improvisations, all created by the program! All you have to do is select one of the Melodists and press **[OK]**. The program then automatically generates the intro, chords, melody, and arrangement in the chosen style. It even auto-generates a title!



To launch the Melodist, press the **[Melodist]** button on the main screen, or use the **shift+F5** hot keys.



Finishing the Song Arrangement

Use the powerful musical intelligence of features like the Harmonies and the Soloist to add the final touches to your song. The **Edit Settings for Current Bar** dialog (**option+B** or **F5**) lets you fine-tune your arrangement by changing styles, RealTracks, RealDrums styles, patches, harmonies, tempo (absolute or relative), and meter anywhere in the song. Changes can be applied to all choruses or just to a selected chorus.

Edit Settings for Current Bar

Bar settings let you change meter, tempo, styles, key, volume levels, patches, and harmonies at any bar. They are a powerful tool for adding variety and dynamics to create a highly professional finished arrangement in Band-in-a-Box.

After you have selected a bar, press the **F5** function key or the keystrokes **option+B**, or select *Bar Settings* from the *Edit* menu, to open the **Edit Settings for Current Bar** dialog. Settings such as number of beats per bar, tempo changes, style changes, patch changes, and harmony changes can be made in this dialog.

Tip: If the **F5** key (or **F8** key) does not perform the expected function in Band-in-a-Box, you will need to go to the Apple System Preferences and uncheck the system setting in the Keyboard Shortcuts list.

Edit Settings for Current Bar 17

Settings apply to Chorus # **All Choruses**

beats this bar: 0 **STY...** *.sty... **Clear Style Change**

Tempo Change: 0 **R.Drums** **Clear RealDrums Change**

Relative Tempo Change: 0 ☒ Send patches with style change ☐ Notation – Start a New Line

Key signature change: ... **RealTracks**

	Volume (-127 127)	Patch
All	...	
Bass	Change by 90	0
Piano	...	0
Drums	...	0
Guitar	...	0
Strings	Mute	0
Melody	Back to Normal	0
Soloist	...	0
Audio	Fade (per bar) 5 Thru 0	0

Click On Metronome 4 Times To Set Tempo

Print Summary **UserTracks Development**

Clear Bar **Clear all Bars**

Harmony Changes at this Bar

Melody Harmony: 17 SuperSax (4+1) at Beat# 1

Thru Harmony: No change in harmony at Beat# 1

OK **Cancel**

Settings apply to Chorus # is a setting that lets you apply the changes at the specified bar in all choruses or just in the chorus you choose.

beats this bar sets the number of beats in a bar.

The initial time signature of the song is determined by the style (e.g. Jazz =4/4, Waltz =3/4). In certain songs, you will want to insert time signature changes at a certain bar. For example you might want a single bar of 2/4, or 8 bars of 3/4 time etc.

This option allows a change of time signature during a song. The change takes place at the beginning of the bar and continues until a new time signature change is specified. You can select # beats per bar from 1 to 4 beats per bar. A setting of 0 beat/bar is used for no change of time signature.

Examples:

- A song in 4/4 time with a single bar of 6/4 time. Since the maximum # beats per bar is = 4 we will split the 6/4 bars into 2 bars, a 4/4 bar and a 2/4 bar. Insert a # beats per bar = 2 at the beginning of the 2/4 bar and then restore the time signature to 4/4 by assigning # beats per bar = 4 for the next bar.
- A song in 5/4 time throughout: To do this we will alternately create a 3/4 bar + 2/4 bars. On odd numbered bars insert a # beats per bar = 3, and on even bars insert # of beats per bar = 2. This needs to be done for every bar.

Tempo Change

Most songs will have a single tempo throughout, but if you want to change the tempo at a certain bar of the song, then use this dialog box to type in the new tempo in beats per minute. Alternatively, type in a relative tempo change in a range of -90 to +100. A setting of -50 halves the tempo, a setting of 100 doubles it.



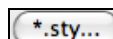
Tempo can also be set by clicking on the metronome button. Clicking on this button 4 times will set the tempo to your tapped-in value. The tempo change takes effect at the beginning of the bar and remains until a new tempo change at another bar is inserted.

Style Changes at any Bar

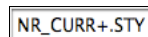
You can specify a new style at any bar of the song, so that you can use many styles within the same song.



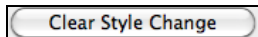
Use the **[STY...]** button to select a style using the **StylePicker** dialog.



Use the **[*.sty...]** button to select a style from a folder on your hard drive. You should select a style that is present in the Styles folder in Band-in-a-Box (or the same folder where the song resides).



The name of the new style you choose will be displayed.



To remove the style change at this bar, press the **[Clear Style Change]** button.

Note: If you want to mix styles with 3/4 and 4/4 time signatures you should make the main style used in the song a 4/4 style. You could then change back to 3/4 at bar 1 if you want.

When you select a style change, you will notice that there is a red frame drawn around the bar line. This indicates that there is a style change (or other change at that bar) found in the **Edit Settings for Current Bar** dialog.

RealDrums Changes at any Bar

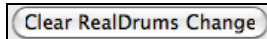
RealDrums can be changed at any bar, either for the whole song or just for the selected chorus.



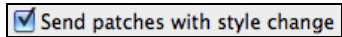
To select the new RealDrums style, press the **[R.Drums]** button. This will open the **RealDrums Picker** where you can choose from a full list of RealDrums or filter the list to narrow your selection.



You will see the new style name displayed onscreen.



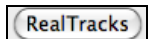
To remove the change, click on **[Clear RealDrums change]**.



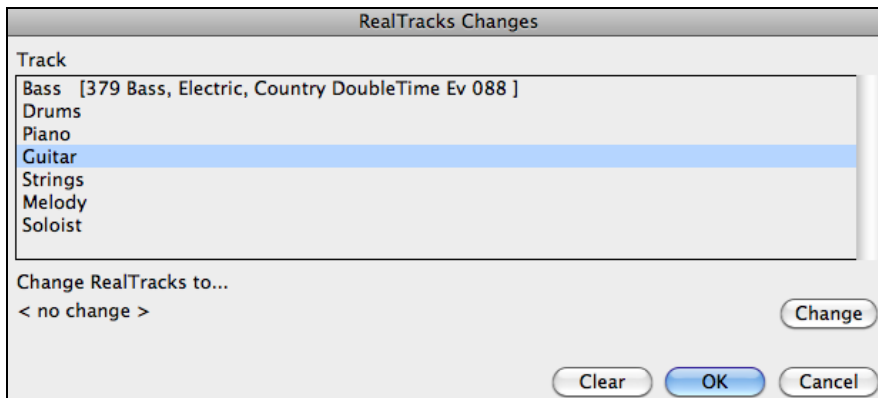
There is an option to send the embedded patches in the style with the style change. Disable this checkbox if you want to keep the patches that you have already selected.

RealTracks Changes at any Bar

You can insert a specific RealTracks instrument at any bar to create a customized performance. You can change specific RealTracks without changing the style. For example, if you want to change an Acoustic Bass comping part to an Acoustic Bass Solo at Chorus 4, Bar 1, you can do this.

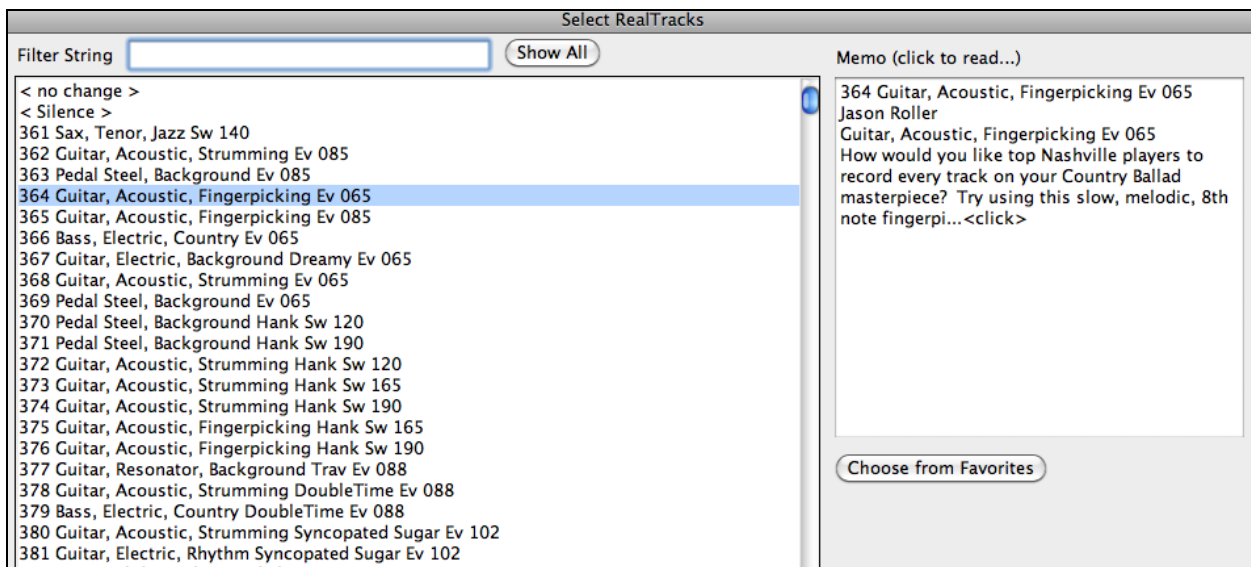


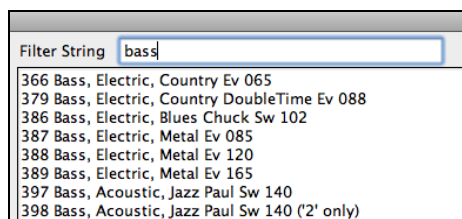
Press the **[RealTracks]** button and you will see the **RealTracks Changes** dialog where you can choose which tracks you would like to have RealTracks changes on.



Select a track, then press the **[Change]** button and you will then see a list of RealTracks.

You can double-click on an item in the list to audition RealTracks.

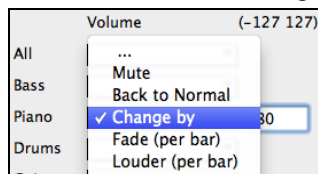




You will see a huge list of RealTracks, so you will likely want to narrow it down. Type a word that will be included in the RealTracks name, like “bass.” Then the list will only show bass RealTracks.

Volume Changes

Volume levels can be changed at any bar, either for all parts or for each part individually.



Changes can be entered manually, or selected from presets.

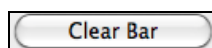
The presets include settings to Mute a part, to reset the volume Back to Normal, and to automatically fade levels.

Patch Changes at any Bar

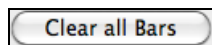
This setting allows you to insert a patch change at the beginning of any bar. Type the General MIDI number of the patch change in the appropriate box (i.e. Bass, Soloist, etc.) that you want to affect.

Harmony Changes at this Bar

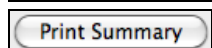
You can insert harmony changes into the song at any bar and beat. For example, start the song with “no harmony” then have “SuperSax” come in on the bridge, then “Shearing” on the next chorus, etc. This is also effective when used with the Soloist on the Thru part. With this setting, you can have multiple types of horn section solos (i.e. Brass, Sax, etc.) or harmonized distortion guitar effects for guitar solos.



The **[Clear Bar]** button clears all changes from the current bar, as determined by the location of the highlight cell on the Chord Sheet.



Press the **[Clear all Bars]** button to remove all changes in all bars in the song.



The **[Print Summary]** button opens a text report of all settings in the song that have been made in the **Edit Settings for Current Bar** dialog.



When you have made any changes to a measure using this dialog, Band-in-a-Box will underline the bar number of the edited measure.

View and Print Notation

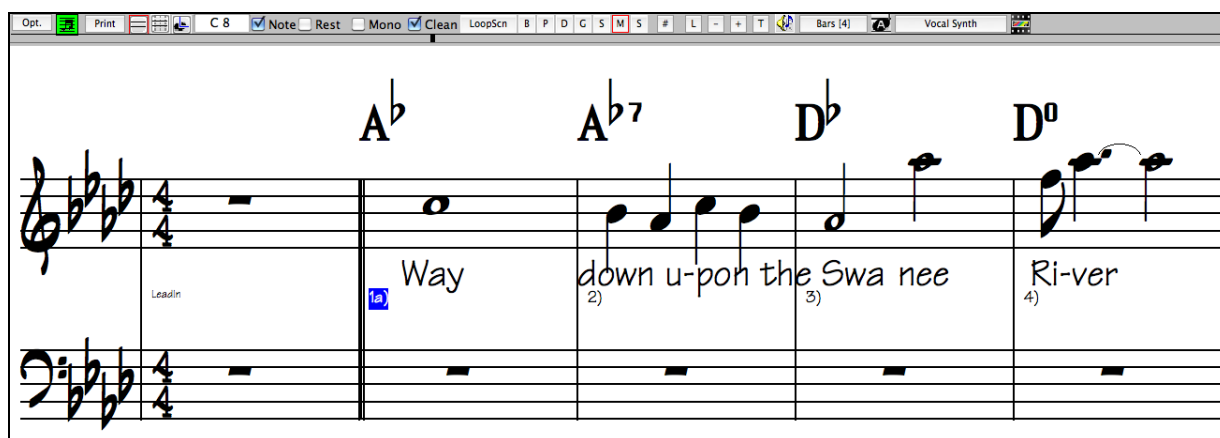
The notation feature in Band-in-a-Box makes it possible to follow the music onscreen as it plays, but it also does much more.

Notation Window



Press the **[Notation]** button to open the **Notation Window**.

You can also use **control+N** keys to open this window.



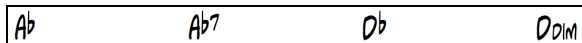
Select a Track to Display



These buttons stand for Bass, Drums, Piano, Guitar, Strings, Melody, and Soloist. To display or print any track, press the appropriate track button. The selected track is highlighted in color. You can also use **control+shift+F5** keys to switch tracks.

Note: These buttons show the initials of the “automatic” track labels (e.g. [H] for Harmonica) when the “Auto-Generate Track Labels” option is enabled in the **Preferences 2** dialog. If you prefer the “default” labels (B/P/D/G/S/M/S), then uncheck this option.

Enter Chords



Just as in the Chord Sheet, you can type in chords using the same keystrokes.

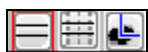


The chords will be entered at the location marked by the **Current Time Indicator**.

Navigate the Notation Window

Use the Right/Left cursor keys to move back and forth from bar to bar, and the Up/ Down cursor keys to move from screen to screen.

Change the Mode of the Notation Window



Band-in-a-Box offers multiple modes of notation for different purposes. 3-stage buttons to select a Notation window mode - Standard Notation, Editable Notation, or Staff Roll mode.



Standard Notation is to display or print Notation and enter lyrics. It shows the grand piano staff and/or guitar tablature with notes, chord symbols, and lyrics.

The screenshot shows the Standard Notation window with a grand piano staff and guitar tablature. The score is in 4/4 time and features the following chords and lyrics:

Chord	Lyrics
A ^b	Way
A ^b 7	down u-pon the
D ^b	Swa nee
D ⁰	Ri-ver

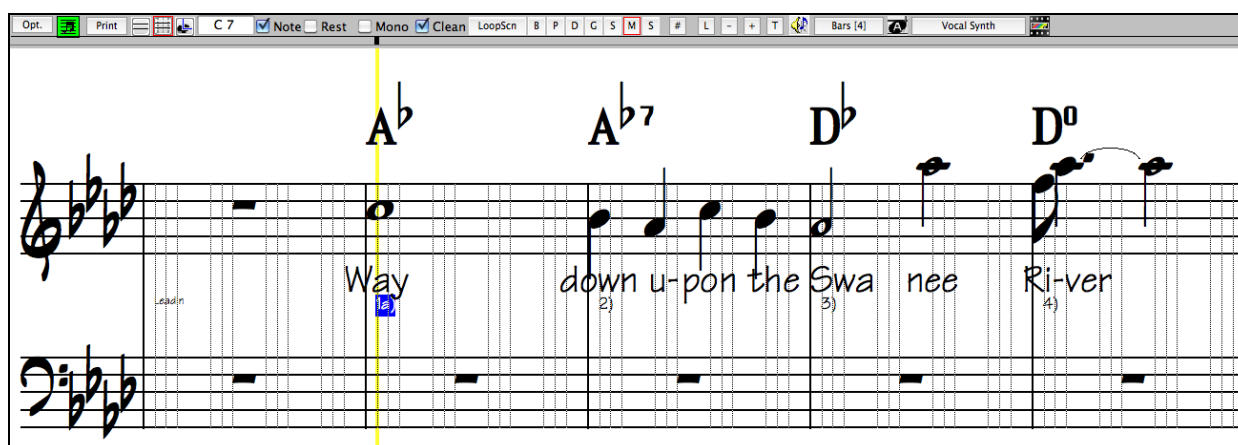
The Standard Notation window displays the notation for any individual track, and allows for the entry of chords.

Features include:

- Notation display for the Bass, Drums, Guitar, Piano, Strings, Melody, or Soloist track.
- As the notation plays, the notes that are sounding are highlighted in red. This helps with sight-reading or following the music.
- You can set the notation to scroll either 1 or 2 bars ahead of the music without interfering with your view of the current notation.
- Standard notation handles Jazz eighth notes and triplet figures correctly.
- Automatic options such as auto durations, clean notation, mono display, minimize rests, hard rests, and engraver spacing produce very musical and readable notation.



Editable Notation is to enter or edit notation. This is a special staff with time divisions for mouse-based editing.



In the Editable Notation mode the timeline is visible as it a yellow wide transparent vertical line. You can enter, move, and edit notes and rests using standard mouse techniques – point and click, and drag and drop.

This is the screen for step-entry of a melody or for editing existing parts. The grid of vertical lines that sub-divides each beat indicates where the notes will be placed according to the resolution of the song. Holding the **shift**, **control**, or **option** key as you click on a note forces a **sharp**, **flat**, or **natural** respectively.

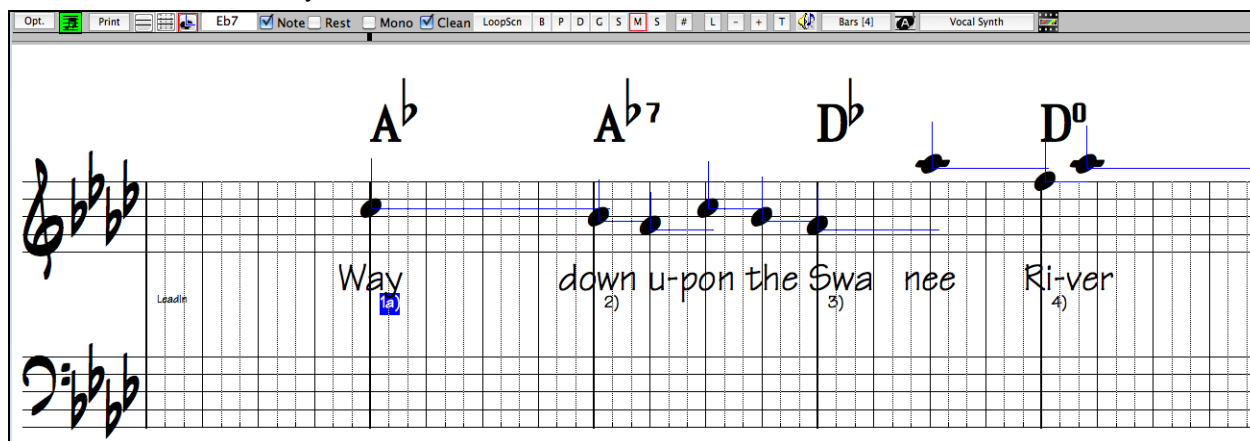
Resolution

- Swing styles use 3 lines to divide each beat into eighth note swing triplets.
- Straight styles use 4 lines to divide each beat into sixteenth notes.

Band-in-a-Box has automatically sets the grid resolution to 3 per beat (triplets) or 4 per beat. This resolution can be changed in the **Notation Options** dialog, but the program automatically sets the resolution to the correct value based upon the Band-in-a-Box style that is currently in use.



Staff Roll Notation is to enter or edit notes, as well as the note velocity and duration. The note heads are shown with editable velocity and duration lines.



This mode is similar to the Editable Notation mode, except that the beats begin right on the bar line. You can see the duration of the note visually represented by a horizontal blue (or green) line and the note's velocity displayed as a vertical line of the same color.

Tip: If you can't see these lines, press the **[Opt.]** button to check that "Show Note Durations," "Show Velocity Lines," and "Show Bar/Beat Lines" options are enabled.

Using the Mouse to Edit Velocity and Duration

Place the mouse cursor on the note head and hold down the **option** key on the computer keyboard. Then, starting at the note head, drag the cursor horizontally to set the note's duration, or vertically to set the note's velocity.

Lead Sheet Window

The Lead Sheet window displays a full screen of notation with one or more parts. Other options include a selectable number of staves per page, clefs to show, font size, margin, scroll-ahead notation, and lyrics. If you like to sight-read along with Band-in-a-Box, this is the window for you.



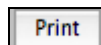
Launch the Lead Sheet window from the main screen by pressing the **[Lead Sheet]** button or with the *Window | Lead Sheet Window* menu option. This button is also available from the Notation window.

The screenshot shows the 'Lead Sheet Window' with a menu bar (Opt., Print, B, P, D, C, S, M, S, Bars (4)) and a toolbar. The notation is in 4/4 time, key of F major (one flat). The lyrics are: 'Lead in - way down u- pon the Swa nee Ri-ver Far, far a- way There's where my heart is turn- ing o- ver'. The current bar is highlighted with a blue rectangle.

As the notation scrolls ahead, you can read ahead without waiting for a page turn. During playback, blue rectangles highlight the current bar.

A close-up of the highlighted bar in the Lead Sheet Window, showing the notes and lyrics 'far a- way'.

Printing



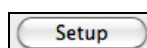
Press the **[Print]** button on the Notation window to launch the **Print Options** dialog.

It is very likely that Band-in-a-Box has made all the correct settings for you. You should make sure to select the print range of first chorus, to print only the first chorus of the song.

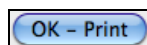
The 'Print Options' dialog box contains the following settings:

- Include:**
 - ☒ Chords
 - ☒ Treble Clef
 - ☐ Bass Clef
 - ☒ Notes
 - ☒ AutoSet Clefs
 - ☒ Tab
 - ☒ Staff lines
 - ☐ Clefs split
 - ☐ C 4
 - ☐ Lead In Bar
- Show Bar #s:** Every Part Marker
- Template:** Custom
- Bar #s below by:** 1
- Lyrics Below By:** 2
- Lyrics:** No Lyrics
- Print Note-based Lyrics:** ☒
- Number of Copies:** 1
- Print Page:**
 - ☐ First Chorus
 - ☐ Last Chorus
 - ☐ Whole Song
 - ☒ Custom...
- Font Size (def.=24):** 24
- Staves per page:** 10
- Auto-Set:** ☒
- Title:** Old Folks at Home
- Style:** S
- Composer:**
- Tempo:** T
- Composer2:**
- Copyright:** ©

Buttons: OK - Print, Setup, Close, Cancel



Take a peek at your printer setup to ensure that you have the correct printer specified.



Then press **[OK – Print]**. The printout will be automatically scaled to fit on one page, and will be done lead sheet style. You can of course change the options.

Adding Note-Based Lyrics to your song



You can enter note-based lyrics by pressing the **[L]** button on the Notation toolbar to open the Lyric Edit window.



As you enter the lyrics, the note is highlighted. Pressing the **Tab** or **Enter** key moves to the next note. You can “undo” lyrics with the *Edit | Undo* command.

The **[Line]** button enters a forward slash “/” line break marker in the current lyric.

The **[Para]** button enters a backslash “\” paragraph break marker in the current lyric.

The **[Enter]** button enters the current lyric, equivalent to hitting **Enter** key or **Tab** key.

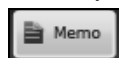
The **[Close]** button closes the Lyrics Edit mode, equivalent to hitting the **[L]** button again.

The **[Section Text]** button enters the text in the lyric box as section text at the current bar.

The **[Edit]** button opens the **Edit Lyrics** dialog where lyrics and section text can be edited.

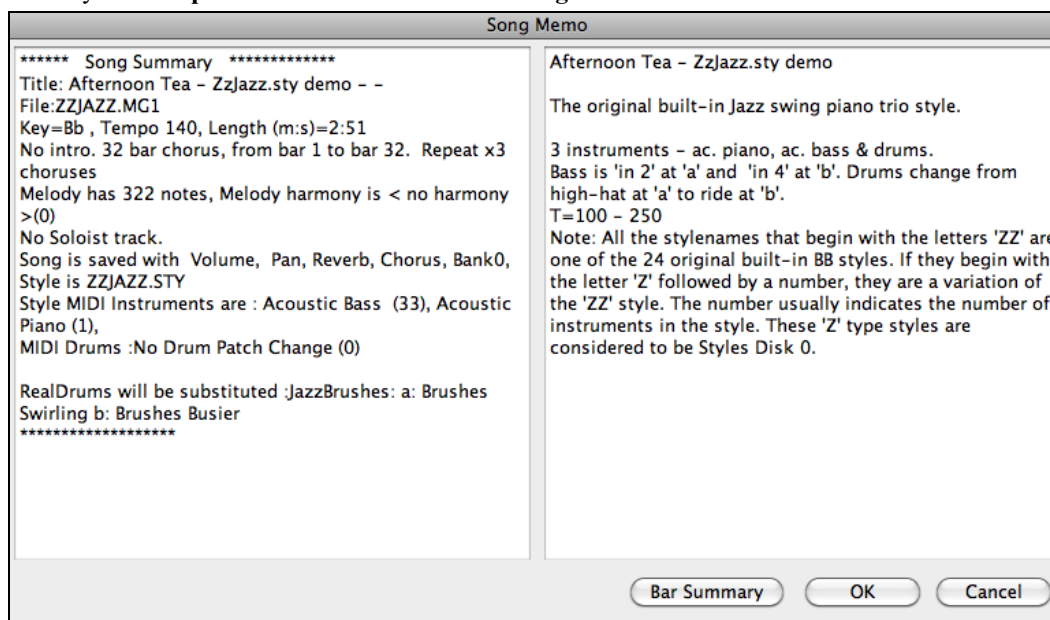
Adding a Song Memo

A song memo of up to 2000 characters may be added with your own notes about the song and the Band-in-a-Box song summary.



The **[Memo]** button located to the right of the song title launches the **Song Memo** dialog where you can type in a short memo about the song, style, etc.

The keystrokes **option+M** will also launch the **Song Memo**.



Automatic Song Summary

The Song Summary panel automatically displays a full summary of the song (title/tempo/patches used in the song), as well as other special features, such as substyle patch changes or harmonies and MIDI or Real instruments/drums in use. This saves much of the work required to type this information into the memo manually.

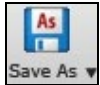
Saving Your Work

Now that you have produced a great sounding song, it is time to save it as a Band-in-a-Box file, as a MIDI file, or as an audio wave file.

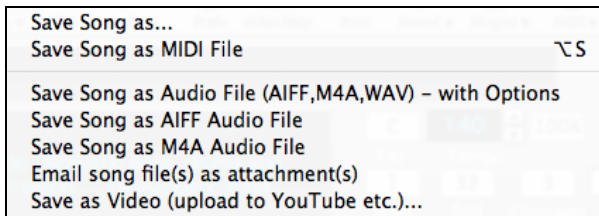
Saving a Song



Once you have made a song (or have made changes to a song), you will probably want to save the song by clicking on the **[Save]** button. Alternatively, choose *Save* from the *File* menu, or press **F2**, or **⌘+S**.



This button shows you a menu to save songs using various methods.



Save Song as... saves the current song with a different name or in a different location. (Songs that are “Saved As” with a different name have the new name added to the **Recently Played Song** dialog.)

Save Song as MIDI File saves the current song as a standard MIDI file or make a MIDI file and copy it to the clipboard.

Save Song as Audio File (AIFF, M4A, WAV) - with Options will open the **Render to Audio File(s)** dialog, which allows you to choose options for rendering tracks.

Save as AIFF Audio File or *Save Song as M4A Audio File* will immediately render the current song and save it to the current folder.

Email Song file(s) as attachment(s) will open the **Email Song** dialog, which allows you to choose what files to email.

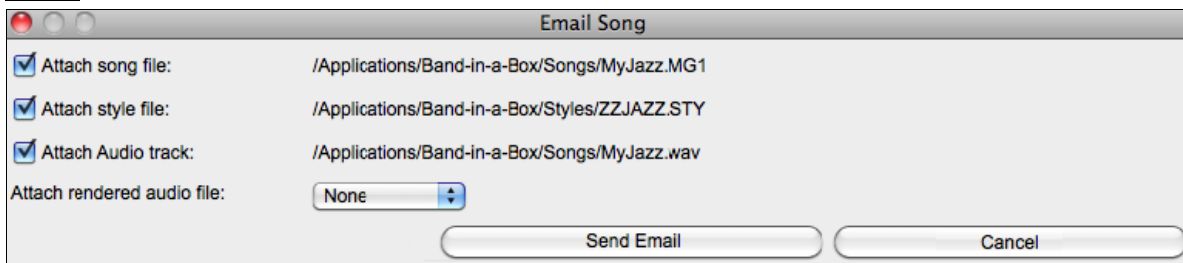
Save as Video (upload to YouTube etc.) is a great feature to make a video that you can upload to YouTube or work with in video programs

Email Song as Attachments

You can email a song, style or rendered audio file as attachments.



To use this feature, press the **[Save As]** button and choose *Email song file(s) attachment(s)* from the menu.



The **Email Song** dialog allows you to choose files you want to email:

- the song (.MGU or .SGU)
- the style (.STY)
- the extended style (.STX) (if any)
- a rendered audio file (choice of AIFF, M4A, WAV)
- Audio track (if any)
- Performance track (if any)

Pressing the **[Send Email]** button will launch your default mail application and prepare a new message with files attached.

You can also email a Drop station file. After you drag a track button to the Drop station, right-click on the Drop station and select the *Email the drop station file* menu item.

Email the drop station file: `[/Applications/Band-in-a-Box/DragDrop/...`

Saving as Video and Upload to YouTube

You can save your song as a video that you can upload to YouTube or work with in video programs. The “video” portion is the Chord Sheet in Band-in-a-Box that shows the chords and a highlighted bar moving as the song plays. Song title and song info displays at the top of the window. For example, you can make a backing track for a cool chord progression, and upload it to YouTube for others to play along to. Do a visual transpose and upload a second version for Bb tenor sax players.



To use this feature, press the **[Save As]** button and choose *Save as Video* from the pulldown menu. **Make Video of the Chord Sheet** dialog will open.

The dialog box titled "Make Video of the Chord Sheet" contains the following settings:

- ☒ Custom dimensions: 720p: 1280x720
- Width: 1280, Height: 720
- Frames Per Second: 10, Codec: Auto
- ☒ Include Title: My Song, Bb, 160bpm, 2:28, 32 bar chorus(x3), from bar 1 to bar 32. ZZJAZZ.STY (Jazz Swing Style)
- Buttons: Upload to YouTube, Show Video File, OK - Render Video, Cancel Rendering, Close

Enable “**Custom dimensions**” if you want to choose the width and height of the video. If this is disabled, the video dimensions will match the Chord Sheet as it appears.

A higher number you set for “**Frames Per Second**” will result in a large file and the rendering process will take longer. You can select a specific “**Codec**” to encode the video. If “Auto” is selected, Band-in-a-Box will choose a compatible codec.

If “**Include Title**” is enabled, the video will have a black bar at the top containing the title and information shown below.

Press the **[OK - Render Video]** button to start rendering the video. The video will continue to render unless you press the **[Cancel Rendering]** button. When the rendering is done, a message will show and you will be able to press the **[Upload to YouTube]** or **[Show Video File]**.

The screenshot shows the Band-in-a-Box software interface. At the top, the title bar reads "Your Smile". Below it, a progress bar shows 0:18 / -2:06. The main area displays a chord sheet for "Your Smile" by Freddie Green. The sheet is organized into measures, with chords written in a stylized font. A black bar at the top of the sheet contains the title and song information. The bottom status bar indicates "14 items, 40 minutes, 97.3 MB".

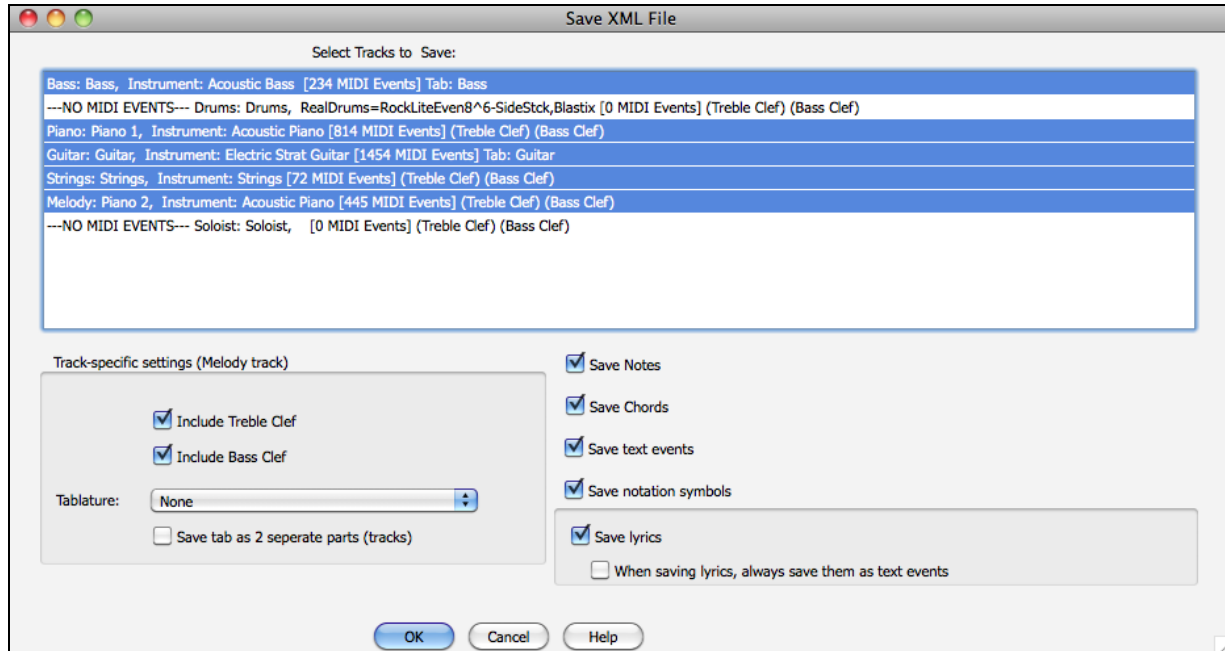
Saving Song as MusicXML

Band-in-a-Box supports MusicXML so you can easily export your Band-in-a-Box songs into notation programs such as Finale, Sibelius, and Guitar Pro, while still retaining the chords from the Band-in-a-Box song.

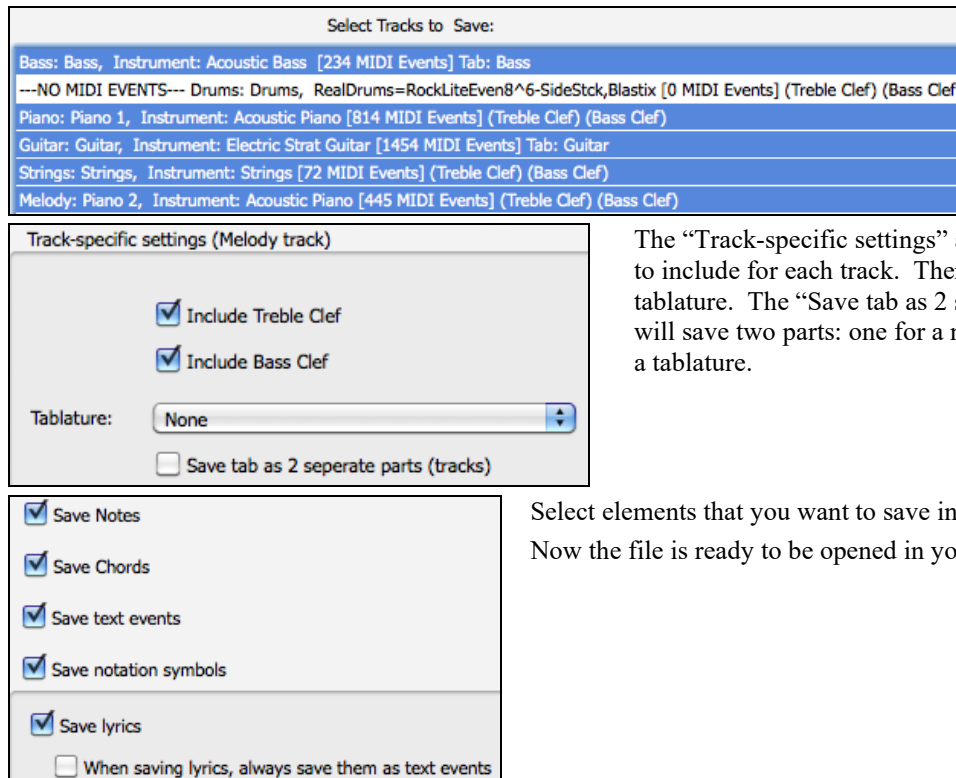


To save the current song as a MusicXML file, press the **[Save As]** button and select *Save Song as MusicXML file* or go to menu *File | Save Special | Save Song as MusicXML file*. When the Finder's **Save as XML** dialog opens, specify a file name and the location, and press the **[Save]** button.

This will open the **Save XML File** dialog.



First, select a track that you want to save in the XML file. To select multiple tracks, hold down the command key and click the track.



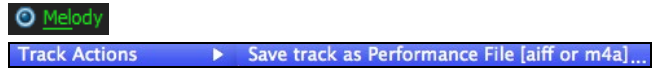
The “Track-specific settings” area lets you choose which clef to include for each track. There is also an option to include a tablature. The “Save tab as 2 separate parts (tracks)” option will save two parts: one for a notation track and the other for a tablature.

Select elements that you want to save in the XML file, and press **[OK]**. Now the file is ready to be opened in your notation program.

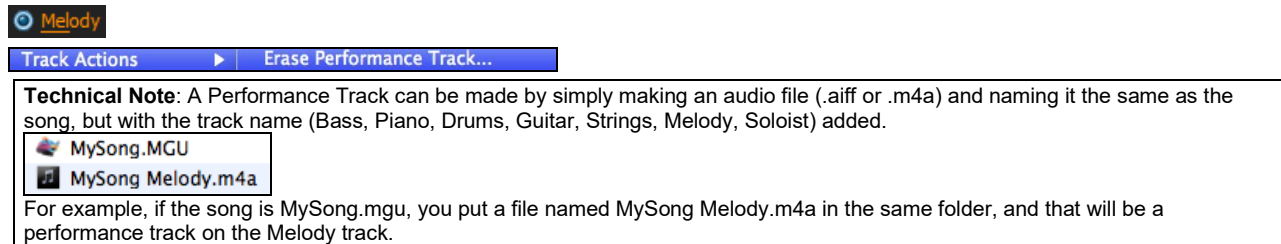
Save Track as Performance

This takes “freezing” a track one step further, and saves the audio itself. So you can send your Band-in-a-Box song to your friend, who will be able to play that track without needing to have the RealTracks installed.

To save the track, right-click on the track radio button and select *Save Track as Performance File* from the menu. You have a choice of an aiff or m4a file. When you choose, the track will be rendered to <Song Title><track name (e.g. Bass).aiff or .m4a.



You can use the *Erase Performance Track* command to remove the Performance Track.

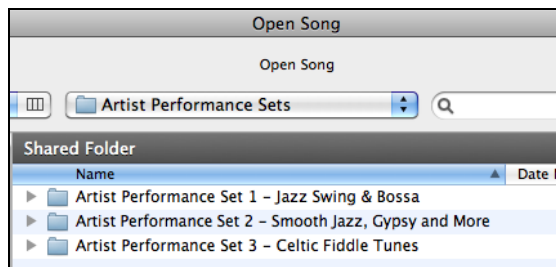


Artist Performance Tracks

Artist Performance tracks use the Melody track to showcase Band-in-a-Box RealTracks demos accompanying a live recording of a top artist performing the melody. These are great for listening or learning-from-the-Pros (since notation/tab shows for the performances).


These performances play the melody (2 choruses), and 2 choruses of solo (first chorus “simple” solo, 2nd chorus advanced). All performance tracks include audio (stretchable to any tempo), notation, on-screen guitar, and guitar tab.

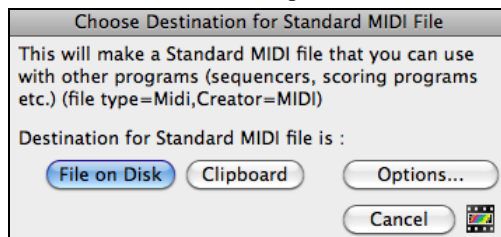
To play the Artist Performance Tracks, open the songs from the /Applications/Band-in-a-Box/Artist Performances folder.



 Artist Performance tracks display the track name in orange.

Saving a MIDI file

 Your song can be saved as a Standard MIDI file with the **[.MID]** button in the toolbar, or with the menu command *File | Save Special | Save Song as MIDI File*, or with the keystrokes **option+S**. Save the file to disk or to the clipboard.



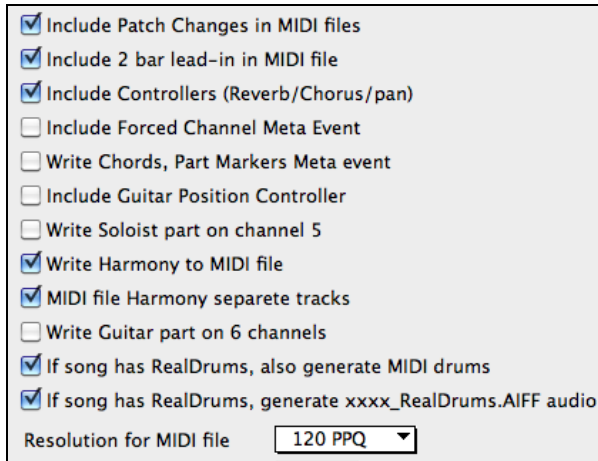
Choose which tracks get written to the MIDI File.

By muting tracks with **option+click** on the track name at the top of the screen, you can decide which tracks get written to the MIDI file. Any track that is muted is excluded from the MIDI file.

Options

 Click on **[Options]** to open the **Preferences** dialog. This is where you set MIDI file options.

For example, if you don't want to create a MIDI file containing the first 2 bars of the 1—2—1-2-3-4 count-in you can select this option, and the MIDI file will begin directly at bar 1 without the count-in. If there is a Melody pickup, then the 2 bar lead-in will remain in the file.



A dialog box titled "Options" with a list of checkboxes and a resolution dropdown menu.

- ☒ Include Patch Changes in MIDI files
- ☒ Include 2 bar lead-in in MIDI file
- ☒ Include Controllers (Reverb/Chorus/pan)
- ☐ Include Forced Channel Meta Event
- ☐ Write Chords, Part Markers Meta event
- ☐ Include Guitar Position Controller
- ☐ Write Soloist part on channel 5
- ☒ Write Harmony to MIDI file
- ☒ MIDI file Harmony separate tracks
- ☐ Write Guitar part on 6 channels
- ☒ If song has RealDrums, also generate MIDI drums
- ☒ If song has RealDrums, generate xxxx_RealDrums.AIFF audio

Resolution for MIDI file: 120 PPQ

MIDI Resolution

By default, Band-in-a-Box saves MIDI files with 120 PPQ resolution. This is about 4 millisecond resolution, which is very good resolution. In our listening tests, people couldn't tell the difference between files at 120 PPQ and files at higher PPQ (like 960 etc.). But if you prefer to work in a DAW at a higher PPQ, you can have Band-in-a-Box output at the resolution that you want.

You will see a "Resolution for MIDI file" combo box. Use it to select a MIDI file resolution from 120 to 1920 PPQ (Pulses Per Quarter note).



A dropdown menu titled "Resolution for MIDI file" with the following options:

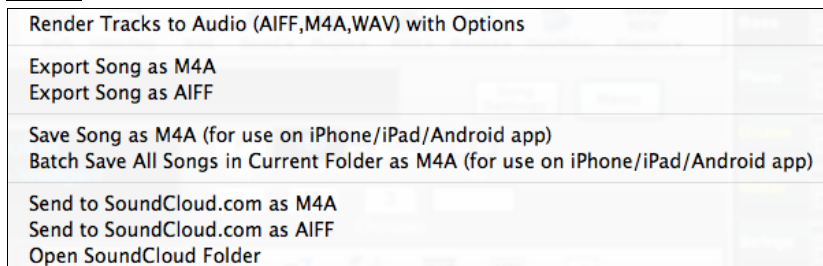
- ✓ 960 PPQ
- 1080 PPQ
- 1200 PPQ

Now any MIDI file that you make, by drag/drop or by using the MIDI button to save a MIDI file, will be at the resolution that you have specified.

Saving As Audio Files



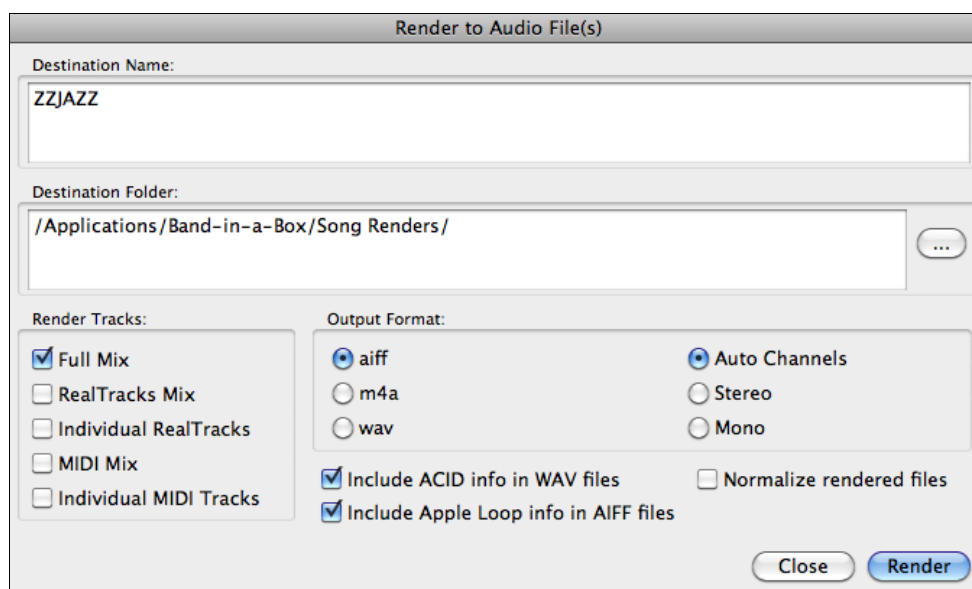
Press the **[.WAV]** button and Band-in-a-Box will render the song arrangement to an audio file (AIFF, M4A, or WAV).



A dialog box titled "Render Tracks to Audio (AIFF,M4A,WAV) with Options" with the following options:

- Export Song as M4A
- Export Song as AIFF
- Save Song as M4A (for use on iPhone/iPad/Android app)
- Batch Save All Songs in Current Folder as M4A (for use on iPhone/iPad/Android app)
- Send to SoundCloud.com as M4A
- Send to SoundCloud.com as AIFF
- Open SoundCloud Folder

Selecting *Render Tracks to Audio with Options* opens **Render to Audio File(s)** dialog, which allows you to choose options for rendering tracks.



The **Output Format** option permits you to save your file as a wave file (*.wav), an AIFF file, or a high quality compressed m4a file. The files will render in a few seconds with the built-in Apple DLS Music Device, or through your own setup with Core MIDI.

Rendering has a Normalize option to normalize individual tracks or the complete arrangement. Normalizing boosts the volume to a maximum level without distortion. Most professional music tracks are normalized.

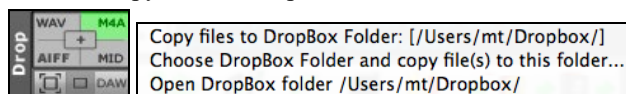
Batch Render Audio Files

Selecting *Batch Save .m4a for ALL SONGS in current folder for use on iPhone/iPad, Android Biab app* renders a complete folder of song all at once. You can also use the menu command *File | Save Special | Batch Save all songs in current folder to .m4a or aiff* to render

Send to SoundCloud.com

There is SoundCloud.com integration that lets you upload your compositions easily to the SoundCloud.com service. SoundCloud.com is a popular web service (unaffiliated with PG Music) that lets users upload their original songs for others to hear.

If you use the Dropbox service, you can easily drag/drop files from Band-in-a-Box directly to your Dropbox folder, or save an audio to Dropbox, without leaving the main Band-in-a-Box screen. To do this, drag a track (or the Master button for all tracks) to the Drop station, and when it turns green, you can then right-click on the **[Drop]** button, and choose "Copy files to Dropbox Folder."



Congratulations!

Now you know how to produce a complete song arrangement in Band-in-a-Box with RealDrums and RealTracks, a Melody, Solo, Harmonies, and Lyrics; either from scratch or from an imported MIDI file. You can print out clean lead sheet notation, complete with chord symbols. And you can save your song in MIDI form or as lossless PCM audio or compressed m4a audio for playback from your computer or over the Internet, to send as an e-mail attachment, or to upload to services such as SoundCloud and Dropbox. You are on your way to making lots of great music with Band-in-a-Box.

Have Fun!

Chapter 7: RealTracks and RealDrums

RealTracks

What are RealTracks?

RealTracks add “real” instruments recorded by top studio players and recording artists. These tracks replace the MIDI track for that instrument, and can be controlled just like the MIDI instrument (volume changes, muting, etc.). Best of all, they follow the chord progression that you have entered, so that you hear an authentic audio accompaniment to your song. These are not “samples,” but are full recordings, lasting from 1 to 8 bars at a time, playing along in perfect sync with the other Band-in-a-Box tracks.

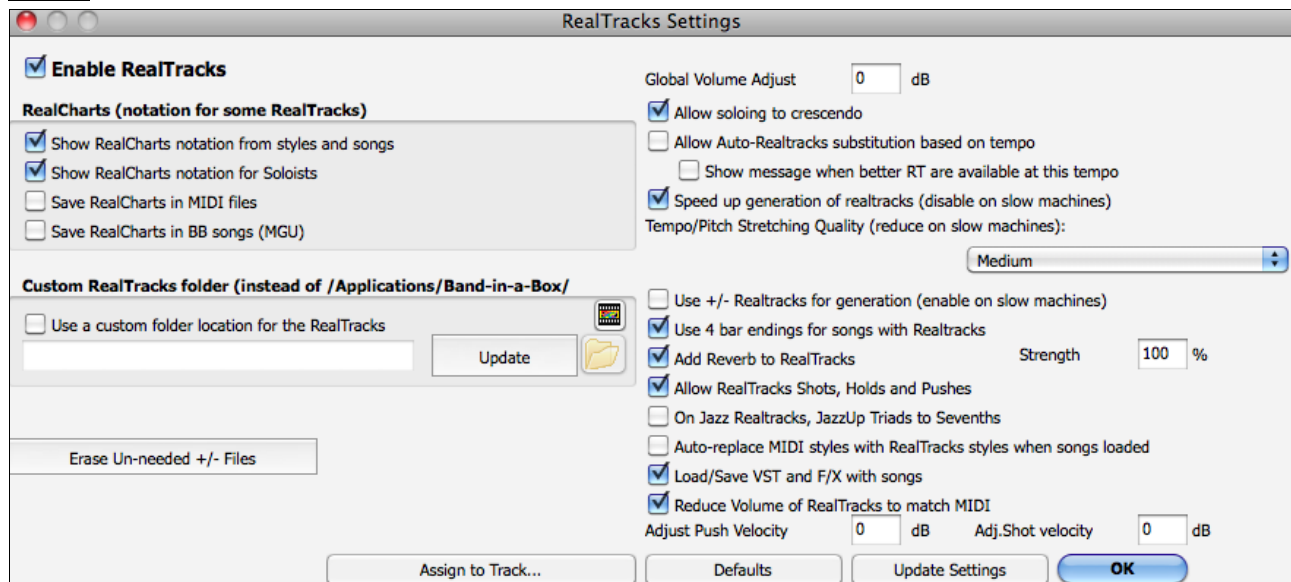
RealTracks use élastique Pro V2 time stretching and pitch transposition engine by zplane.development for great natural sound. These improvements are built-in, so there is nothing you need to do to get it working. Your songs will just “sound better” over a much wider range of tempos and transpositions.

Band-in-a-Box Pro includes the Pro RealCombos, a selection of twenty-five RealTracks in three combos (Jazz, Pop/Rock, and Country) together with RealDrums. Many more RealTracks are available, either as separate add-ons or bundled into the various Band-in-a-Box PAKs for better value. There are over 2000 RealTracks in all, with many more to come.

RealTracks Settings



Global settings (Preferences) for RealTracks are made in the **RealTracks Settings** dialog, which opens with **control+click** on the **[RealTracks]** button or the menu command *Windows | RealTracks Settings*.



☒ **Enable RealTracks** In the **RealTracks Settings** dialog, you can enable/disable the RealTracks feature.

RealCharts (notation from RealTracks)


Most RealTracks display notation, i.e. RealCharts, showing the notes that are being played.

To see which instruments have RealCharts, visit the **Assign RealTracks to Tracks** dialog and sort column 11, “Chart.” Instruments with an “N” or “Gt” in this column have RealCharts.

Instruments with “Gt” in the Chart column have RealCharts with notation and on-screen guitar fretboard display.

If the instrument is Acoustic Piano and there is an “N” in the Chart column, the instrument has a Jazz piano RealChart. The various other instruments with an “N” (Pedal Steel, Slide Guitar, Resophonic, Trumpet, Alto Sax, and Tenor Sax) have RealCharts in standard notation.

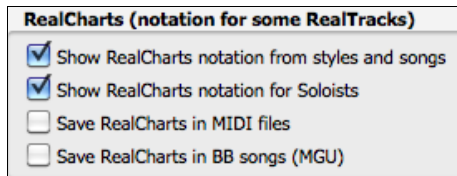
 **Piano** At the top of the screen, if a track has RealTracks, but is NOT a RealCharts track, then the track name is green.

 **Guitar** If a track has a RealChart, the track name is green and underlined with a short line.



If a guitar track has RealChart, then it is green and underlined with a long line.

The RealCharts can be saved to MIDI files or with Band-in-a-Box songs (MGU).



RealCharts are optional and are selected in the **RealTracks Settings** dialog.

“Show notation for RealCharts in styles” will show RealCharts that have been generated from styles with RealTracks.

“Show Notation for Soloists” will show RealCharts that have been generated from the **Select Soloist** dialog.

“Save RealChart in MIDI file” will save the RealChart to a MIDI track so you can analyze it in other programs.

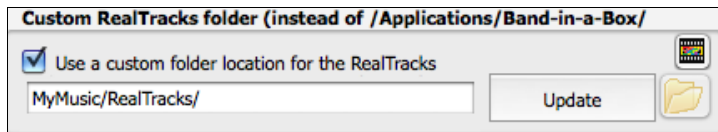
“Save RealCharts in BB Songs (MGU)” will save the RealChart MIDI information to the MGU file.

RealTracks Folder

The RealTracks styles are stored in Applications/Band-in-a-Box/RealTracks by default.



You can choose an alternate folder location in the **RealTracks Settings** dialog by checking “Use a custom folder location for the RealTracks” and then clicking on the folder button and picking an alternate folder. Then, click on the **[Update]** button to confirm the new location.

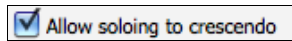


You don’t need to visit this folder when using RealTracks; it is used internally by Band-in-a-Box, so you shouldn’t add or remove files from this RealTracks folder unless you “know what you’re doing.”

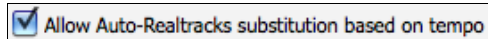
Applying RealTracks Settings



You can apply an overall Volume Adjust to the RealTracks. If they are too loud overall, try a Global Volume Adjust of about -10 dB.

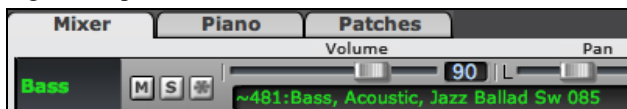


“Allow soloing to crescendo” can be applied to some RealTracks to have the intensity of the solo building up, with the flashiest part of the solos playing as the solo builds.

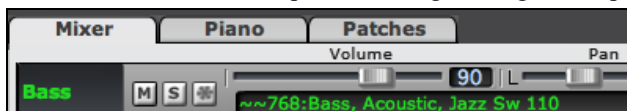


When set, the program will find the best RealTracks to use at the current tempo. For example, it might substitute an Acoustic Bass at a higher tempo if that is closer to the tempo of all songs.

For example, if we load in a Ballad Jazz style like _BALFRED.STY, we can see that the name of the Bass RealTracks style has a tilde (~) symbol at the beginning. That indicates that it *could* be changed to a different RealTracks style at a higher tempo.



Now let’s increase the tempo of the song to a higher tempo, like 115.



We will see that the name of the RealTracks instrument switches to one that is suitable for a tempo=110. So when you press play, you will hear the RealTracks closest to your tempo, without having to do anything to make this happen.



If set, a yellow message appears whenever better RealTracks are available at the current tempo. To choose these RealTracks press the RealTracks toolbar button and choose “Select better RealTracks for this tempo” in the dropdown menu. Use this option if you do not want Band-in-a-Box to automatically substitute your RealTracks, but you would like to know if there are other choices available to you that might be more suitable for the song.

might be more suitable for the song.

☒ **Speed up generation of realtracks (disable on slow machines)** This “speedup” feature works automatically for faster generation of RealTracks using CPU resources during playback. If you have a multi-core machine, you may not notice this at all, since it will use different cores than the main Band-in-a-Box thread. If your machine is older, low on memory, slow hard drive etc., you can disable this “speedup” feature so that your machine is doing less CPU work during playback.

Tempo/Pitch Stretching Quality (reduce on slow machines):

Medium

This allows you to select quality of the tempo and pitch stretching. By default, this is set to “Medium.” You can select “High” if you have a fast computer, but you should select “Low” if you have a slower computer and are hearing stuttering sounds during playback.

☐ **Use +/- Realtracks for generation (enable on slow machines)** This setting is normally left off, but you should enable this if you have a slower machine.

☒ **Use 4 bar endings for songs with Realtracks** This allows an additional two bars at the end of the song for the ending on RealTracks to fade (decay) naturally. If your RealTracks selection does not support this feature, you can check www.pgmusic.com/support to see if we have updated a free update.

☒ **Add Reverb to RealTracks** **Strength** 100 % This adds audio reverb to the RealTracks and RealDrums. Enter the % amount and click the update button. This uses some CPU cycles, so disable on slower machines.

☒ **Allow RealTracks Shots, Holds and Pushes** When set, songs will support shots, holds, and pushes for RealTracks. Not all styles have these available, so check the RealTracks Library Holds folder and the “H” column in the **Assign RealTracks to Track** dialog.

☐ **On Jazz Realtracks, JazzUp Triads to Sevenths** Many Jazz comping styles now play triads (instead of 7ths) when simple triads are entered, instead of “jazzing them up” to 7ths chords (e.g. Guitar: Freddie, Wes Piano: some Jazz, all Stride, and Rehearsal). If you prefer to have triads automatically “jazzed up” when comping using Jazz RealTracks, then you can set this option to force 7ths for triads.

☐ **Auto-replace MIDI styles with RealTracks styles when songs loaded** If you have many songs using older MIDI styles, and would prefer that they play with RealTracks, you can now do this easily by selecting this option. Then, if you have the needed RealTracks installed, your MIDI style will be intelligently replaced with a RealTracks style.

☒ **Load/Save VST and F/X with songs** Enable this if you want VST synth and F/X effects loaded/saved with songs.

☒ **Reduce Volume of RealTracks to match MIDI** This is an option to preserve the original levels of the audio, and not reduce it to match the lower levels of MIDI tracks. This is useful while rendering and transferring files to a DAW. To keep the original audio levels, de-select “Reduce Volume of RealTracks to match MIDI.”

Adjust Push Velocity 0 dB If you find that RealTracks (other than Drums) pushes are too loud (soft), then put negative (positive) numbers in this field.

Adj.Shot velocity 0 dB If you find that RealTracks (other than Drums) shots are too loud (soft), then put negative (positive) numbers in this field.

Assign to Track... This launches the **Assign RealTracks to Tracks** dialog (RealTracks Picker) which allows you to select RealTracks.

Erase Un-needed +/- Files RealTracks only take up 30% of the original RealTracks. If you have RealTracks from a previous version of Band-in-a-Box, you can shrink the size of these RealTracks, and reclaim hard drive space. On boot up, a reminder is shown if you haven’t erased un-needed files so that you can reclaim extra space.

Tip: Your RealTracks folder has extra files that are not needed. You can save lots of hard drive space by deleting these files. You can do this from the RealTracks-Settings dialog, and press button “Erase Un-Needed Files”

You can reclaim 65% of the space used by the RealTracks folder, which is 65GB reclaimed on a 100GB installation!

Press the **[Erase Un-needed +/- Files]** button to erase unneeded files from the RealTracks folder. When erasing unneeded files, the number of files erased, and the number of GB reclaimed will be reported.

IMPORTANT: If you plan on continuing to use older versions of Band-in-a-Box with the same RealTracks folders, then DON'T erase these +/- files, because the older versions of Band-in-a-Box still need the larger size RealTracks.

Q. What are RealTracks +/- files?

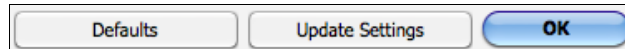
A. With RealTracks from Band-in-a-Box 2010 or earlier, we included extra M4A files in the RealTracks folders. These have transposed versions of the M4A files, which have + or - in the file names. For example, bs1031+1.m4a would be a +/- file, whereas bs1031.m4a would not be one. We call them RealTracks "+/- files." They are not included with Band-in-a-Box 2011 or higher because they are not needed and they take up extra space.

Q. I bought Band-in-a-Box for the first time with version 2011. Do I need to do anything?

A. No, there are no +/- files included with Band-in-a-Box 2011 or higher, so there is nothing to do.

Q. I have upgraded to Band-in-a-Box 2011, and have existing RealTracks folders with +/- files. Do I need to do anything?

A. You don't need to do anything. But if you want to save a lot of hard drive space, and you have a newer/faster machine, you can go to the **RealTracks Settings** (Preferences) and click on **[Erase Un-needed +/- files]**. Customers with existing RealTracks collections (2010 or earlier) don't need to do anything, as their existing RealTracks will work.



[Defaults] sets **RealTracks Settings** back to default settings.

Save the new settings that you have made in this dialog by pressing the **[Update]** button. Most changes will take effect the next time you press **[Play]**.

Press **[OK]** to make your selection and exit the **RealTracks Settings** dialog.

Using RealTracks

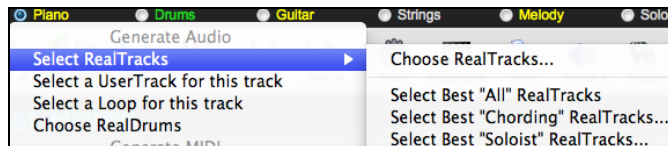
There are three ways that you can use RealTracks with Band-in-a-Box:

1. Using RealTracks in Songs
2. Using RealTracks in Styles
3. Using RealTracks in Solos

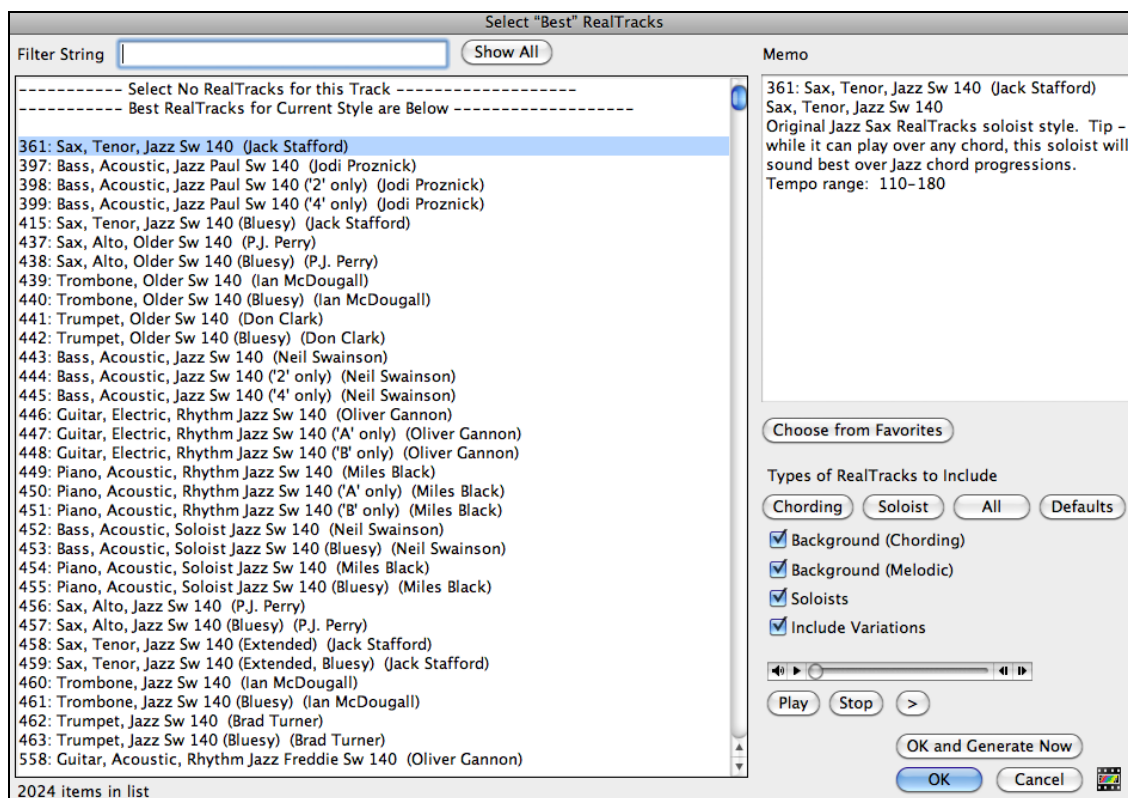
Using RealTracks in Songs – Select Best

This dialog shows you the RealTracks that best match the genre, tempo, feel of your song. The list is displayed from best to worst. For example, if you have a Jazz Ballad style loaded (tempo 60), the list will show Jazz RealTracks that will work well at a tempo of 60 at the top of the list.

To add a “best” RealTracks to any track, right click (or double click) on the Track. You will then see menu items for “All” RealTracks, “Chording” RealTracks, and “Soloist” RealTracks.

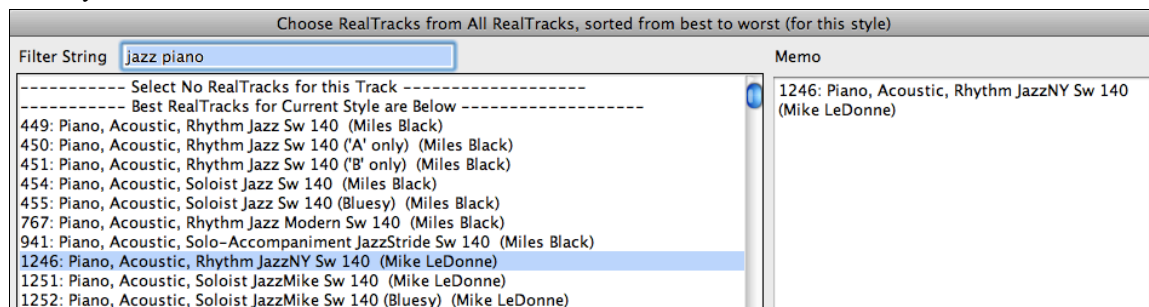


The *Select Best “All” RealTracks* menu command will list all types (background and soloist) of RealTracks. The *Select Best “Chording” RealTrack* menu command will show you a list of ill background (chording or melodic) RealTracks, and *Best “Soloist” RealTracks* will list the best soloist or background soloist RealTracks. Selecting one of these menu commands will open a dialog that lists the best RealTracks, sorted from best to worst for the current style.



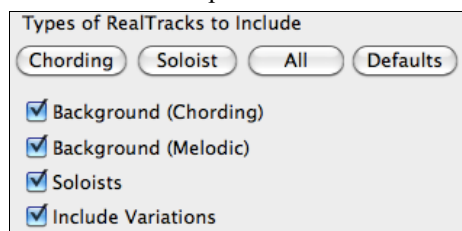
Additional features and buttons help you in your choice. You can audition the RealTracks by double clicking on the list or using the transport control in the dialog.

In this song, we are going to use a Jazz piano on the Piano track. We have filtered the list by “jazz piano” so those are the only RealTracks we see.



The Memo field gives a description of the current selection in the list.

Types of RealTracks to Include You can use these checkboxes to narrow your search even more for a faster selection. The buttons act as presets for the checkboxes.



For example, the [**Chording**] button selects “Background Chording” and “Background Melodic.” The [**Soloist**] button selects only the “Soloists” checkbox. [**All**] selects the Background and the Soloist checkboxes. Note that these buttons do not affect the setting for the “Include Variations” checkbox.

[**Defaults**] sets all checkboxes to on, including the “Include Variations” checkbox.

Background (Chording) adds a rhythm section chording instrument. This includes guitars, bass, and any chording instrument.

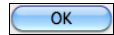
Background (Melodic) will include RealTracks that are background, but melodic. Pedal steel is an example. These are not “full-on” soloists, but can sometimes be used as soloists.

Soloists will include RealTracks that are soloists, to create a solo for the song.

If **Include Variations** is selected, variations of the RealTracks will be included.



The **[OK and Generate Now]** button closes the dialog, entering the currently selected item, and generating the track.



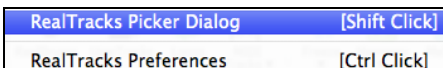
You can also make your choice and press **[OK]** to return to the main screen. When you press the **[Generate and Play]** toolbar button, the song will be generated with the new RealTrack instrument.

Using RealTracks in Songs - Assign RealTracks to Track Dialog

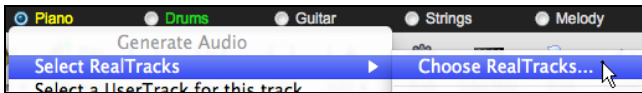
The **Assign RealTracks to Track** dialog allows you to assign a RealTracks to any track in a song. It also displays any RealTracks that are currently assigned to each track.

This dialog is launched by several ways.

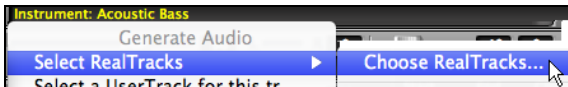
1. Use the **control+K** hot key.
2. Click on the RealTracks toolbar button and select *RealTracks Picker Dialog*.




3. Right-click or double click on an instrument name at the top of the main screen and go to *Select RealTracks | Choose RealTracks*.



4. Right-click or double click on an instrument name in the Mixer and go to *Select RealTracks | Choose RealTrack*.



5.  Press the **[Assign to Track...]** button in the **RealTracks Settings** dialog.

The dialog allows you to assign a specific RealTracks instruments to a track in a song. It also displays any RealTracks that are currently assigned to each track.

Assign RealTracks to Track [/Volumes/Band-in-a-Box EverythingPAK/Applications/Band-in-a-Box/RealTracks/]

Assign to this track

☐ Bass [RealTracks in Style] 481 Bass, Ac, Jazz Ballad Sw 085

☐ Piano [RealTracks in Style] 487 Piano, Ac, Rh Jazz Bal Sw 085

☐ Drums RD=JazzBrushesSticks#1

☐ Guitar [RealTracks in Style] 555 Guit, Ac, Rh, Jazz Bal Fred Sw85

☐ Strings

☒ Melody [Song] 446 Guitar, El, Rh, Jazz Sw 140

☐ Soloist

Use the RealTracks below for this song only ☐ Disable RealTracks for this track (force this track to MIDI)

Name	GM	Type	Feel	Tempo	Genre	#^A	NA	Set	St	Nt	Artist	T	H	S	D
Sax, Alto, Older Sw 140	66	Soloist	Sw	140	Jazz	437	13	Mn	N		P.J. Perry	-			
Sax, Alto, Older Sw 140 (Bluesy)	66	Soloist	Sw	140	Jazz	438	13	Mn	N		P.J. Perry	-			
Trombone, Older Sw 140	58	Soloist	Sw	140	Jazz	439	13	Mn	N		Ian McDougall	-			
Trombone, Older Sw 140 (Bluesy)	58	Soloist	Sw	140	Jazz	440	13	Mn	N		Ian McDougall	-			
Trumpet, Older Sw 140	57	Soloist	Sw	140	Jazz	441	13	Mn	N		Don Clark	-			
Trumpet, Older Sw 140 (Bluesy)	57	Soloist	Sw	140	Jazz	442	13	Mn	N		Don Clark	-			
Bass, Acoustic, Jazz Sw 140	33	Rhythm	Sw	140	Jazz	443	14	Mn	Gt		Neil Swainson	t	s		
Bass, Acoustic, Jazz Sw 140 ('2' only)	33	Rhythm	Sw	140	Jazz	444	14	Mn	Gt		Neil Swainson	t	s		
Bass, Acoustic, Jazz Sw 140 ('4' only)	33	Rhythm	Sw	140	Jazz	445	14	Mn	Gt		Neil Swainson	t	s		
Guitar, Electric, Rhythm Jazz Sw 140	27	Rhythm	Sw	140	Jazz	446	14	Mn	Gt		Oliver Gannon	t	s		
Guitar, Electric, Rhythm Jazz Sw 140 ('A' only)	27	Rhythm	Sw	140	Jazz	447	14	Mn	Gt		Oliver Gannon	t	s		
Guitar, Electric, Rhythm Jazz Sw 140 ('B' only)	27	Rhythm	Sw	140	Jazz	448	14	Mn	Gt		Oliver Gannon	t	s		
Piano, Acoustic, Rhythm Jazz Sw 140	1	Rhythm	Sw	140	Jazz	449	14	St	N		Miles Black	t	s		
Piano, Acoustic, Rhythm Jazz Sw 140 ('A' only)	1	Rhythm	Sw	140	Jazz	450	14	St	N		Miles Black	t	s		
Piano, Acoustic, Rhythm Jazz Sw 140 ('B' only)	1	Rhythm	Sw	140	Jazz	451	14	St	N		Miles Black	t	s		
Bass, Acoustic, Soloist Jazz Sw 140	33	Soloist	Sw	140	Jazz	452	15	Mn	N		Neil Swainson				
Bass, Acoustic, Soloist Jazz Sw 140 (Bluesy)	33	Soloist	Sw	140	Jazz	453	15	Mn	N		Neil Swainson				
Piano, Acoustic, Soloist Jazz Sw 140	1	Soloist	Sw	140	Jazz	454	15	St	N		Miles Black			s	
Piano, Acoustic, Soloist Jazz Sw 140 (Bluesy)	1	Soloist	Sw	140	Jazz	455	15	St	N		Miles Black			s	
Sax, Alto, Jazz Sw 140	66	Soloist	Sw	140	Jazz	456	15	Mn	N		P.J. Perry	t	-		
Sax, Alto, Jazz Sw 140 (Bluesy)	66	Soloist	Sw	140	Jazz	457	15	Mn	N		P.J. Perry	t	-		

☐ Show RealTracks that are N/A Filter by ☐ Show Error Messages

☒ Show RealTracks variations 2124 items in list

The RealTracks Picker dialog can be used to choose RealTracks, MIDI Tracks, and RealDrums. If RealTracks or RealDrums are disabled, Band-in-a-Box will offer to enable them when the RealTracks/RealDrums Picker dialog opens.

The **[Super]** button opens the **Choose from List** dialog where you can pick a MIDI SuperTrack and assign it to the current track. Use the filter to narrow the selection.

The **[MIDI]** button opens the **MIDI Track Picker**, where you can simply select and assign your favorite MIDI Track from any style to play on any track of your current song. You can add MIDI Tracks to your song (from any style) as easily as adding RealTracks.

Pressing the **[RD]** (RealDrums) button on the RealTracks picker allows you to select a RealDrums, rather than needing to go to a separate dialog for that.

Press the **[Favs]** button to select a recently chosen Favorite. You will then see a dialog with a list of your recently chosen RealTracks, most recent on top. You can filter this dialog by text, e.g. “guitar,” to find a recently used RealTracks with the word “guitar” in it.

Picking RealTracks

To use the dialog, first select the track that you want to assign under “Assign to this track.”

Assign to this track

☐ Bass [RealTracks in Style] 903 Bass, El, SmoothCool Sw16 100

☐ Piano [RealTracks in Style] 1997 Piano SmoothJazzCool Sw 100

☐ Drums RD=SmoothJazzCoolSw16-XStHHt, SnRd

☐ Guitar [RealTracks in Style] 1073 Guitar, El, Rh, SmoothJazCoolSw100

☐ Strings

☒ Melody [Song] 1715 GuitarAcSol Dixie Sw 165blz

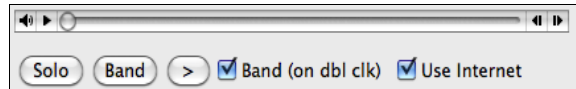
☐ Soloist

Then, select the RealTracks that you want in the list below it.

Name	GM	Type	Feel	Tempo	Genre	#	NA	Set	St	Nt	Artist	T	H	S	D
Trombone, Bossa Ev 140 (Bluesy)	58	Soloist	Ev	140	Jazz	478	17	Mn	N	Ian McDougall	-				
Trumpet, Bossa Ev 140	57	Soloist	Ev	140	Jazz	479	17	Mn	N	Brad Turner	-				
Trumpet, Bossa Ev 140 (Bluesy)	57	Soloist	Ev	140	Jazz	480	17	Mn	N	Brad Turner	-				
Bass, Acoustic, Jazz Ballad Sw 085	33	Rhythm	Sw	85	Jazz	481	18	Mn	Gt	Neil Swainson	t	s			
Bass, Acoustic, Jazz Ballad Sw 085 ('2' only)	33	Rhythm	Sw	85	Jazz	482	18	Mn	Gt	Neil Swainson	t	s			
Bass, Acoustic, Jazz Ballad Sw 085 ('4' only)	33	Rhythm	Sw	85	Jazz	483	18	Mn	Gt	Neil Swainson	t	s			
Guitar, Electric, Rhythm Jazz Ballad Sw 085	27	Rhythm	Sw	85	Jazz	484	18	Mn	Gt	Oliver Gannon	t	s			
Guitar, Electric, Rhythm Jazz Ballad Sw 085 ('A' only)	27	Rhythm	Sw	85	Jazz	485	18	Mn	Gt	Oliver Gannon	t	s			
Guitar, Electric, Rhythm Jazz Ballad Sw 085 ('B' only)	27	Rhythm	Sw	85	Jazz	486	18	Mn	Gt	Oliver Gannon	t	s			
Piano, Acoustic, Rhythm Jazz Ballad Sw 085	1	Rhythm	Sw	85	Jazz	487	18	St	N	Miles Black	t	s			
Piano, Acoustic, Rhythm Jazz Ballad Sw 085 ('A' only)	1	Rhythm	Sw	85	Jazz	488	18	St	N	Miles Black	t	s			

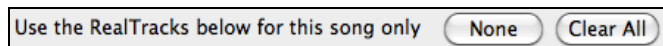
Instant Preview of RealTracks

You can instantly hear an audio demo of RealTracks by double clicking on a RealTrack in the list. Since this doesn't affect your song, you can quickly audition many different RealTracks, and find the best ones for your song.



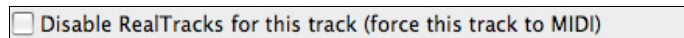
You can choose which of band or solo plays first when you double click on the list, by the "Band (on dbl clk)" checkbox. Otherwise, press the **[Band]** or the **[Solo]** button.

The demos play from the Internet (www.pgmusic.com) or your hard drive (Applications/Band-in-a-Box/ RealTracks-Demos folder).



The **[None]** button sets the current track to no RealTracks assigned for the song.

The **[Clear All]** button sets all RealTracks for the song to "None." It will also optionally disable RealTracks present in the style for this song.

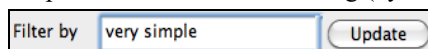


Select "Disable RealTracks for this track (Force this track to MIDI)" if you want to have no RealTracks instrument for this track, even if the style specifies a RealTrack.

You can sort the list by clicking on any column heading. As well as Name, GM (General MIDI instrument), Type (Rhythm or Soloist), Feel (Even or Swing), Tempo, Genre, and Number there are more columns with additional information about each RealTrack instrument.

Name	GM	Type	Feel	Tempo	Genre*	#	NA	Set	St	Nt	Artist	T	H	S	D
------	----	------	------	-------	--------	---	----	-----	----	----	--------	---	---	---	---

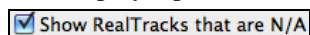
- The "N/A" column shows "N/A" for RealTracks that you either have not installed or haven't yet purchased, if "Show RealTracks that are N/A" is checked below.
- "Set" is the number of the RealTracks set that includes the instrument.
- The "St" (stereo) column shows whether the instrument playback is stereo or mono.
- Instruments with an "N" or "Gt" in the "Nt" (notation) column will display the RealTrack in notation.
- The "Artist" column has the name of the musician playing on the RealTrack instrument. See the "Artist Bio" box for information about the player.
- The letter "t" in the "T" column indicates RealTracks that are tempo swappable and can be substituted with other RealTracks that are made at different tempos.
- If the "H" column is blank, it means that Holds, Shots, and Pushes are available for the listed RealTracks. The letter "n" in this column means that they are available but not installed. A dash – means that no Holds, Shots, and Pushes are available for the style.
- A letter "s" in the "S" column indicates that the RealTracks instrument comes with simple style variations. By request, a Jazz Swing RealTracks has been created that plays the simplest bass lines for Jazz Swing, with root and 5th in the "a" section, and quarter notes only in the "b" section. To hear these, choose the RealTracks named "very simple" in the RealTracks dialog (by using "very simple" as a text filter).



Bass, Acoustic, Jazz Ballad Sw 085 (Very Simple)
 Bass, Acoustic, Jazz Sw 140 (Very Simple)
 Bass, Acoustic, Jazz BeBop Sw 190 (Very Simple)
 Bass, Acoustic, Jazz Ballad Sw 060 (Very Simple)
 Bass, Acoustic, Jazz Sw 110 (Very Simple)

- The "D" column identifies instruments that have clean signal "Direct Input" versions with a letter "y."

List Display Options



Since RealTracks are add-on purchases for Band-in-a-Box, your version may not contain all RealTracks. Selecting the "Show RealTracks that are N/A" checkbox will show you all available RealTracks.

☒ **Show RealTracks variations** Some RealTracks have variations available, such as the Acoustic Jazz Bass, which has variations that play in “2” only, in “4” only, or in “2” and “4” (for “a” and “b” substyles). Normally you will want to “Show RealTracks Variations.”

☒ **Show if tempo is out of range** Use this to show/hide RealTracks that are out of compatible tempo range.

Filter by

A filter is available. Type a filter text, (e.g., bass) and press **[Update]** and you will then see the list filtered to show only RealTracks that have the word bass somewhere in the title, memo, genre, etc. Multiple search terms work with the RealTracks picker. If you separate terms with a space, each term is searched for separately. So a search for “Country Guitar Ev 120” will find any Country Guitar styles with an Even feel that would work with a tempo of close to 120. Adding a search term that has a number will filter for RealTracks that match the tempo or within a compatible range. Pressing **[Show All]** will cancel the filter, and show all RealTracks again.

☒ **Show Error Messages** This will display RealTracks installation errors when you open the dialog. Press the **[Rebuild and Fix]** button for more information.

This rebuilds the list of RealTracks. It also reports any installation errors.

Other Features

This sets the dialog to default values.

This launches the **RealTracks Settings** dialog.

This plays the current song. Load in demos with the **[Song Demo]** button.

This stops the song playing.

Artist Bio
The son of Irish Jazz pianist Joe Gannon, Oliver from the Berklee School of Music in Boston.

The RealTracks have been recorded by top studio musicians. The artist names and bios are displayed for the RealTracks. Click on the **[Read Bio]** button to view the full bio and link to more information.

Memo
Guitar, Acoustic, Soloist DixielandFast Sw 165
Warm acoustic guitar tone playing inventive Di

This describes the currently selected RealTracks style, and includes some useful tips, such as a suggested tempo range and Band-in-a-Box styles to use it with.

User Comments

You can enter your own comments about any style in this field. The comments are saved in RTUserMemos.txt. After you enter your comments, click on the **[Update]** button to save them.

The **[Song Demo (MGU)]** button will display a list of songs in the Applications/Band-in-a-Box/RealTracks – Demos folder that use the selected RealTrack instrument. Click on the song name and then press the **[Play]** button to hear it.

The **[Style Demo (.STY)]** button shows a list of styles that use the currently highlighted RealTracks instrument. Clicking on a style name will load the style into the current Band-in-a-Box song. Press **[Play]** to hear your current song played with the RealTracks style that you want to audition.

Timebase ☒ Normal Time
 Half Time
Double Time
Triple Time

RealTracks can be made as Half Time, Double Time, or Triple Time, so it is easier to select them. They show up in the RealTracks Picker with tempos indicating when they can be used. For example, Alto Sax, tempo 140 will also show up in the RealTracks picker as Alto Sax, tempo 70 [Double-Time] so you can easily choose it.

“Triple Time” RealTracks allow you to use fast waltz RealTracks as slow 4/4 RealTracks (with a 12/8 feel).

You can define your own Medley, to be saved with the current song only. To do this, select the RealTracks that you want as the first of the medley. Then press the **[Medley]** button.

You will then see the **Create a Medley of Different RealTracks** dialog. In this dialog, you can specify how often you want the RealTracks to change, and create a list of instruments that you want to have included.

Create a Medley of Different RealTracks (to change during the song)

Change to a new RealTracks every Chorus

☐ Play all simultaneously

☐ Start on second item in the list

List of RealTracks for this track

361 Sax, Tenor, Jazz Sw 140	>
764 Clarinet, Soloist Older Swing Sw 140 (Bluesy)	>
< Silence >	>
705 Flute, Soloist Bossa Ev 140 (Bluesy)	>
< no change >	>
< no change >	>
< no change >	>
< no change >	>
< no change >	>
< no change >	>
< no change >	>
< no change >	>

Clear Defaults OK Cancel

< no change >

< Silence >

361 Sax, Tenor, Jazz Sw 140/

362 Guitar, Acoustic, Strummin

When you are choosing RealTracks to use, note that there is a RealTracks available called “Silence.” This is to be used when “you” want to play, for example if you want to trade 4’s with the band.

☒ Start on second item in the list

The option to “Start on second item in the list” is useful if you want to start on a different instrument, or start with “Silence.”

☒ Play all simultaneously

You can use the medley feature to play up to 10 RealTracks simultaneously on the same track. If you want to generate many RealTracks, the theoretical limit would be 7 tracks x 10 per track = 70 RealTracks instruments playing at the same time. Multiple RealTracks are created as medleys, but you also select the option “Play All Simultaneously.” Then all of the instruments will play all of the time.

☒ **Bluesy** If set, the selected RealTracks on the current track will play in a bluesy where major triads are treated like 7th chords. This only applies to Soloists, not rhythm tracks.

☒ **Simpler** When set, the selected RealTracks will play a simpler arrangement (less busy, fewer embellishments). A letter “s” in the S column indicates that simpler styles are available.

☒ **Direct Input** When set, the selected RealTracks will use a “clean signal” version so that you can use your own effects. A “y” in the D column indicates that Direct Input tracks are available.

☒ **Held** When set, the selected RealTracks will play with an ultra simple arrangement.

This will generate a RealTracks instrument on the currently selected track.

This button will save the current RealTracks list to a tab-delimited .txt file in the Band-in-a-Box/Data folder and open it in TextEdit. In TextEdit copy all, and paste it into an Excel file. You can then apply a hierarchical sorting of the list.

This will close the dialog, and assign the RealTracks instrument to the current track. Then, when play is pressed, the RealTrack will generate.

Click on [Cancel] to exit the dialog without assigning a RealTracks instrument to the current track.

12-Key “Woodshedding” RealTracks

Many people use the RealTracks feature in Band-in-a-Box to learn how to “play like the pros.” This is because you can see notation, tab, on-screen guitar, and more, as you hear the music. Now we’ve taken this to a higher level by providing some “12-Key” RealTracks that have been recorded in all 12 keys. In previous versions, you might decide to learn to play by studying the parts played by the RealTracks artists, and watch the notation to do so. Many people have found this a great way to learn, but it had the following issues.

- Since RealTracks were based on only 5 keys, they were transposed much of the time, which would make the guitar part unplayable for a student in some cases.
- The tab/notation was good for guitar, but lacked some precision and graphical representation of bends, pull-offs, hammer-ons, and pull-offs.

So we have solved that by creating some Guitar RealTracks with:

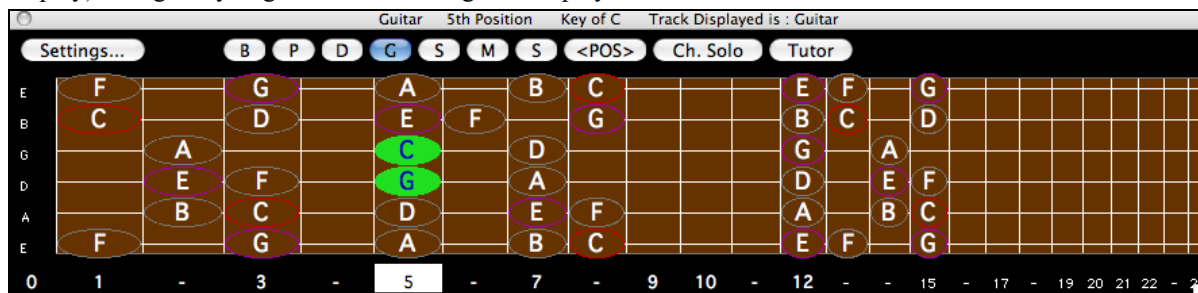
- recording in all 12 keys. So you can see what a pro would play over an Ab chord, and you won't see them play on a G transposed up to an Ab,
- and carefully transcribed notation, with correct bend/hammer-ons, pull-offs, and slides.

So now, you (we!) students have no more excuses! You can watch and learn from the pros!

We've made some of these for country guitar (Brent Mason), piano (Mike Rojas), and pedal steel (Eddy Dunlap).

Name	GM	Type	Feel	Tempo	Genre	#	NA	Set*	St	Nt	Artist
Piano, Acoustic, Rhythm TrainBeatMike12-key Ev16 090	1	Rhythm	Ev	90	Country	2778	254	St	N		Mike Rojas
Pedal Steel, Background TrainBeatEddy12-key Ev16 090	28	Background	Ev	90	Country	2777	254	Mn	N		Eddy Dunlap
Guitar, Electric, Soloist CountryPopBrent12-key Ev 085	28	Soloist	Ev	85	Country,Pop	2829	254	Mn	Gt		Brent Mason
Guitar, Electric, Soloist TrainBeatBrent12-key Ev16 090	28	Soloist	Ev	90	Country	2828	254	Mn	Gt		Brent Mason

For guitar, this means that they are typically generated with no transpositions on any chord so that you can learn by copying exactly what you see on the fretboard. In combination with another new feature (Hi-Q RealCharts and guitar display), this gives you great notation and guitar display.

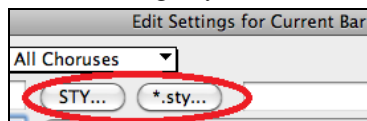


Changing RealTracks at any bar

You can have **RealTracks styles changes** within a song. There are two ways to change RealTracks at any bar.

Change of RealTracks Styles at any bar

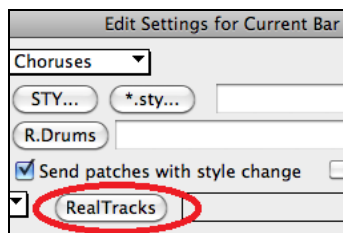
You can change styles with RealTracks at any bar. For example, switch from Jazz Swing to Bossa style at any bar.



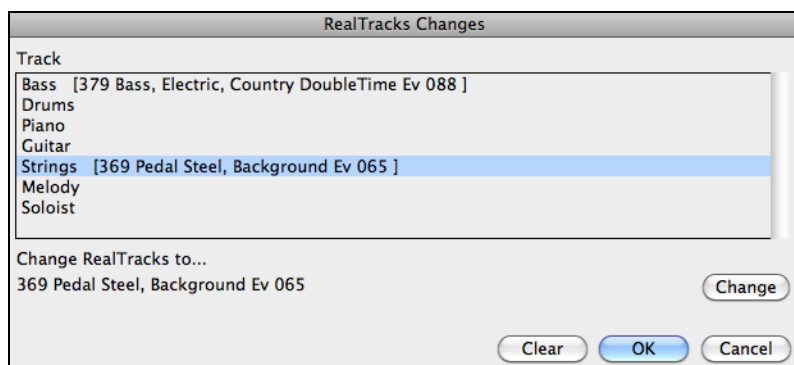
To do this, first open the **Edit Settings for Current Bar** dialog (press **F5**) at the bar that you want the style change. Then press the Style change button to select a style change.

Change of individual RealTracks instrument for any track at any bar

You can change specific RealTracks without changing the style by inserting a specific RealTracks instrument into a track at any bar to create a customized performance. For example, you can change an Acoustic Bass comping part to an Acoustic Bass Solo.

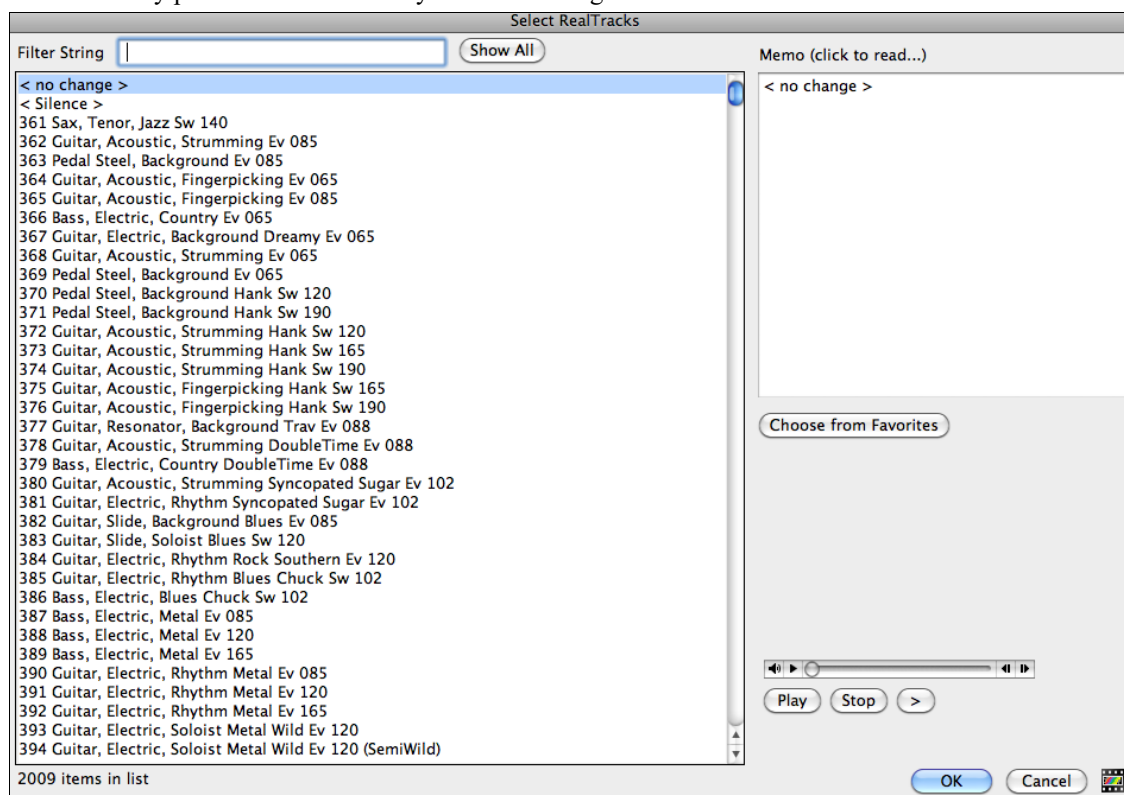


To change the RealTracks instrument for any track at any bar, first open the **Edit Settings for Current Bar** dialog (press **F5**) at the bar that you want the style change. Then, press the **[RealTracks]** button and you will see the **RealTracks changes** dialog where you can choose which tracks you would like to have RealTracks changes on.

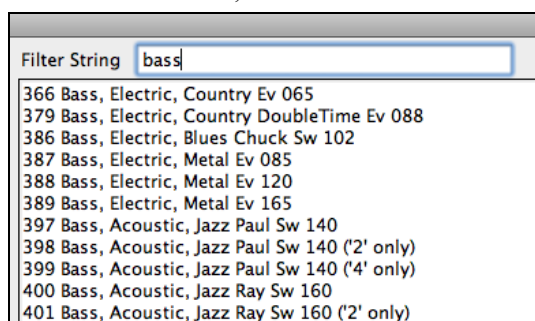


Select a track, then press the **[Change]** button and you will then see a list of RealTracks.

You can easily preview a RealTrack by double-clicking on an item in the list.



You will see a huge list of RealTracks, so you will likely want to narrow it down. Type a word that will be included in the RealTracks name, like “bass.” Then the list will only show bass RealTracks.



Click on your selection and then choose **[OK]**.

Using RealTracks in Styles

Finding all styles that have RealTracks



Open the **StylePicker** and locate the **Type** button above the styles list. This button allows you to filter the list by the type (Real or MIDI).



If you want to see the RealStyles, select *Real (no MIDI)*. If you want to see the RealStyles and styles with RealTracks and MIDI tracks, select *Real and Real w/MIDI*.

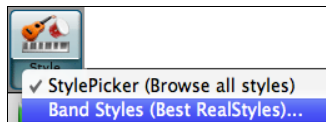
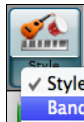
The style names for RealStyles are prefaced by an underscore, **_**.



The style names for styles with RealTracks and MIDI tracks are prefaced by an equals sign, **=**.



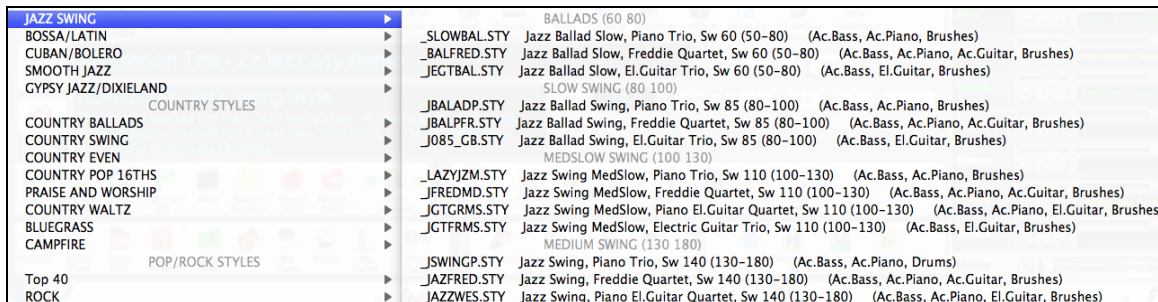
Selecting RealStyles from Band Styles List



When you choose *Band Styles* from the **[Style]** button menu, you see a list of the RealStyles categories with submenus listing the most popular styles in each category. For example, in the Jazz Swing section you will see styles for Ballads, Slow Swing, Medium Slow Swing, Medium Swing, Bebop, and Waltzes.

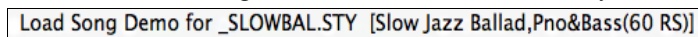
Note: You should have tempo swapping so that the styles will work over a widest range of tempos. BB will remind you about this (by a yellow message) if you have turned off tempo swapping.

The instruments used in each style are displayed, giving a “thumbnail” summary (e.g. Bass, Piano, Guitar, Brushes, and Alto Sax Soloist).



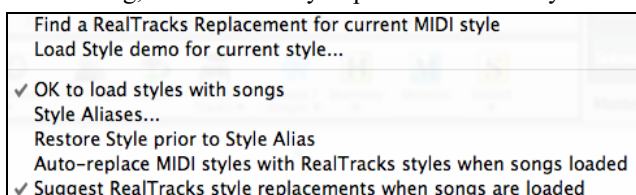
Song Demos

You can load in a song demo for the current selection by choosing the menu item *Load Song Demo*.



Options to auto-replace MIDI styles with RealTracks styles

If you have made a lot of songs using older MIDI styles, and would prefer that they play with RealTracks, you can now do this easily by selecting the menu option *File | Load Style Special | Auto Replace MIDI styles with RealTracks styles when songs loaded*. Then, if you have the needed RealTracks installed, your MIDI style will be intelligently replaced with a RealTracks style. There is also a manual option to do this on an as-needed basis, or to disable the feature for a certain song, or reverse it if you prefer the MIDI style.



Style Aliases allows you to customize this feature by adding the name of a style that should get substituted for a certain style.

Find a RealTracks replacement for current MIDI style will manually substitute a RealTracks for the current MIDI style, if one is available. For example, if the current style is the original Jazz style ZZJAZZ, then choose this to get a RealTracks style instead. Note that a substitute only gets made if you have the RealTracks installed.

Restore Style prior to Style Alias. If a style replacement gets made, but you would prefer the original MIDI style instead, you can choose “Restore Style prior to Style Alias.”

Auto-replace MIDI styles with RealTracks styles when songs loaded. If selected, the style replacements will happen automatically for every song.

Suggest RealTracks style replacements when songs are loaded suggests possible RealTracks substitutions for the current MIDI style, but the replacement style is loaded manually.

Tip: _JAZFRED.STY is a RealTracks style that is available to sub for this MIDI style, with better sounds. Press RealTracks button- Find Replacement.. to load it in, or to disable this message.



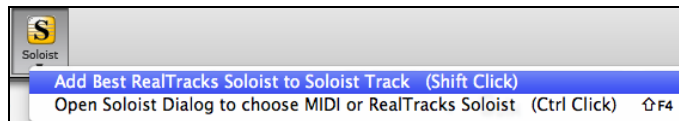
These style replacement options are also available from the RealTracks button.

Using RealTracks in Solos

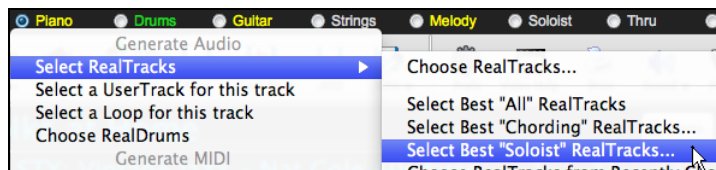
Pick “best” soloist RealTracks

This dialog shows you the soloists that best match the genre, tempo, feel of your song. The list is displayed from best to worst. For example, if you have a Jazz Ballad style loaded (tempo 60), the list will show jazz Soloists that will work well at a tempo of 60 at the top of the list, and something like a fast, Heavy Metal Guitar Soloist at the bottom of the list.

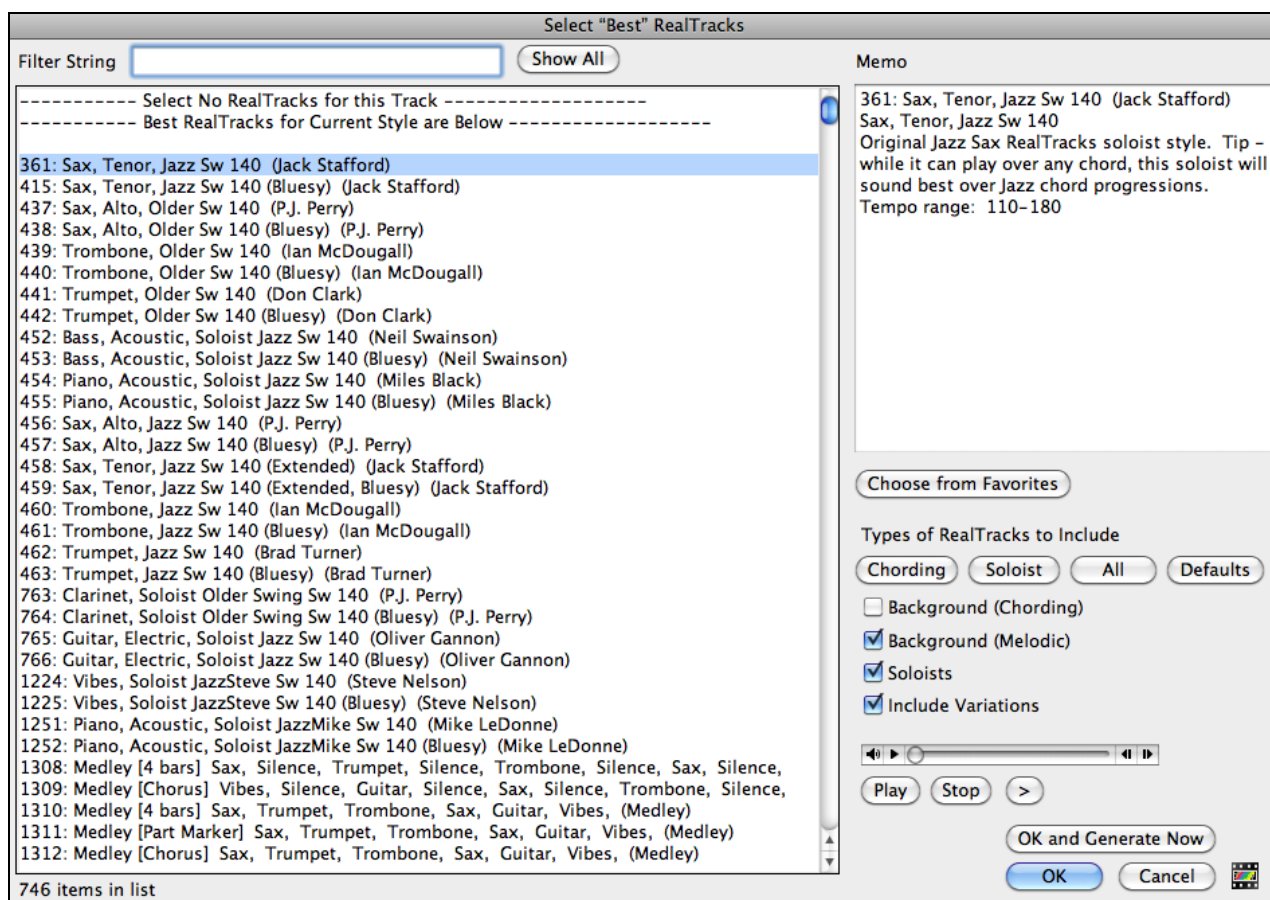
- To add a best Soloist to the Soloist track, press the **[Soloist]** button, and choose the menu option “Add Best RealTracks Soloist to Soloist Track.”



- To add a best Soloist to any track, use the track radio button (e.g. piano) and right click (or double click) to show the menu, and choose the *Select Best Soloist RealTracks* menu item.



You will then see a dialog that lists the best soloists. It will include Soloists and “Background Soloists.” You can de-select these if you only want to see Soloists (and not background soloists).

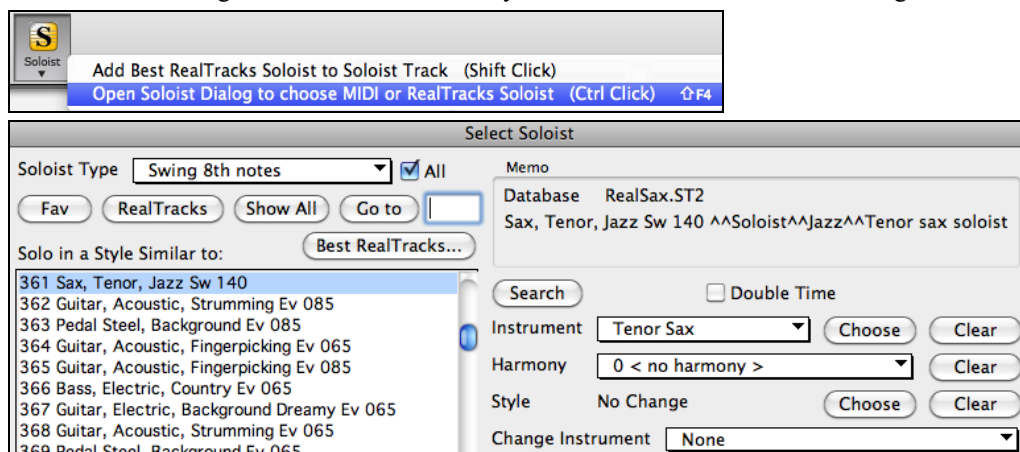


The **[OK and Generate Now]** button closes the dialog, entering the currently selected item, and generating the track.

You can also make your choice and press **[OK]** to return to the main screen. When you press the **[Generate and Play]** toolbar button, the song will be generated with the new RealTrack instrument.

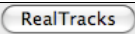
Using the Select Soloist Dialog

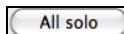
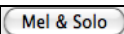
Press the **[Soloist]** button and select the menu *Open Soloist Dialog to choose MIDI or RealTracks Soloist* to launch the **Select Soloist** dialog. You can also use the keystroke **shift+F4** to launch this dialog.



Get to Soloists in the range from #361 and up. You can do that by:

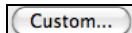
1. **[Go to 361]** Typing 361 and pressing **[Go to]**.
2. **[Fav]** Choosing Favorites to return to a recently chosen Soloist.

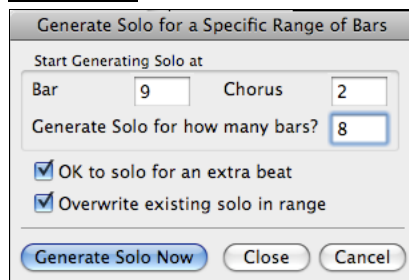
3.  Click on the **[RealTrack]** button to jump directly to the start of the RealTracks soloists listings.

  As with other Soloists, press the **[All Solo]** button to make sure that the Soloist will be generated for all choruses, or **[Melody & Solo]** if you just want the Soloist for a certain chorus.

Customized RealTracks Soloing

Regenerate part of a Soloist track, without erasing the existing part. This allows you to customize your Soloist track by regenerating parts of the solo with the same or different RealTracks. For example, generate a 4-bar clarinet solo at bar 9. Then generate an 8-bar flute solo at bar 49. The file plays back with both solos intact.

 To do this, press the **[Custom]** button in the **Select Soloist** dialog then select the range for the solo.



You can repeat the process, for a different range, with a different RealTracks, and all of them will play on the same track.

Soloist Medleys

In Soloist Medleys, the RealTracks is made to switch instruments every “N” bars or every chorus. For example, you can add a Bluegrass Medley Soloist that switches between solos from Mandolin, Guitar, Banjo, and Fiddle every 4 bars. Or a Jazz Medley Soloist that switches between Alto Sax, Trumpet, Piano, and Guitar solos every chorus. Or insert “Silence” as one of the instruments, which allows you to play your own instrument. Use the pre-made Soloist Medleys included, numbers 1308 to 1331, or create a custom one yourself in the Soloist Editor.

Saving RealTracks Soloists

Soloist generated RealTracks are saved with the song, so you will hear the RealTracks play the same solo when you reload the song.

When you generate a solo using RealTracks, Band-in-a-Box will remember this, and when you go to save the song, Band-in-a-Box will ask you if you want to save that solo (and thereby freeze the Soloist track). If you say yes, then the solo will play instantly the same way when the song is reloaded. Of course, you can freeze the soloist track yourself at any time.

Saving Your RealTracks



As with Band-in-a-Box MIDI parts and RealDrums, the RealTracks can be saved by rendering the complete performance to an AIFF file or the individual RealTracks to separate AIFF files.

The RealTracks selection that you assign to a song will be saved with the song, but the audio track that was generated is not automatically saved with the Band-in-a-Box MGU file. This is because the Band-in-a-Box MGU file only contains chords/melody/lyrics (and an optional audio track AIFF file).



If you have generated a RealTracks part that you want to keep you can use the Freeze feature to save it. Frozen tracks will reload with the song and play exactly as saved.

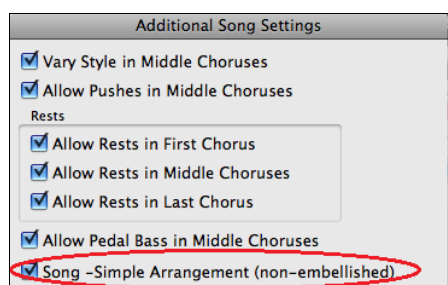
Simple RealTracks

Simpler Songs

We’ve added a **Simpler RealTracks** setting – a checkbox in the **Additional Song Settings** that makes the RealTracks play a simpler (less busy or embellished) arrangement.



Access the **Additional Song Settings** with the **[Song Settings]** button to the right of the song title box or from the *Song* menu.

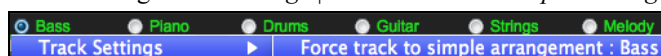


You can also right-click on the **[Master]** button and choose the menu command *Set Song to Simple Arrangement*.

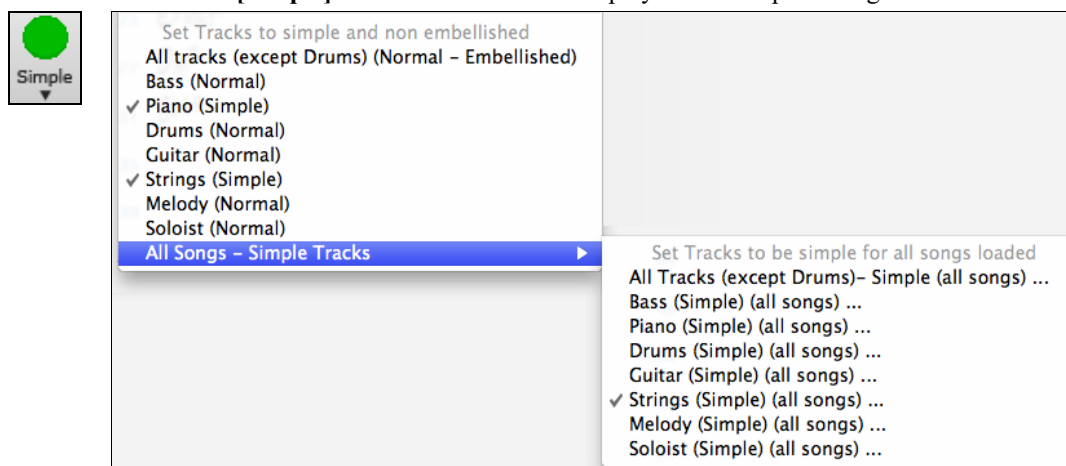


Simpler Tracks

You can set a single track to use a Simple Arrangement by right clicking on the track name at the top of the main screen and choosing *Track Settings | Force Track To Simple Arrangement*.



You can also use the **[Simple]** button to force a track to play with a simple arrangement.



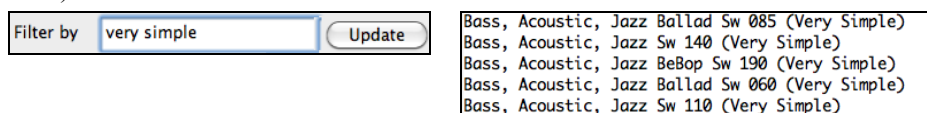
You can do the same thing in the RealTracks Picker by selecting the “Simpler” checkbox, provided that the RealTracks instrument you are using has a letter “s” in the column headed S*.

				<input type="checkbox"/> Bluesy	<input checked="" type="checkbox"/> Simpler				
				<input type="checkbox"/> Direct Input					
Set	St	Nt	Artist	T	H	S*	D		
14	St	N	Miles Black	t		s			
14	St	N	Miles Black	t		s			
127	St		Jeff Lorber	t		s	y		
90	Mn		Mike LeDonne	t		s			
90	Mn		Mike LeDonne	t		s			

Note that not all RealTracks have a simple option (yet). You can see which ones have the option by opening the RealTracks Picker, and looking in the second last column on the right marked “S.” If the instrument has a simple option, you will see the letter “s” in this column. We will release more RealTracks with the simple option as patch updates on our web site, www.pgmusic.com.

By request, a Jazz Swing RealTracks has been created that plays the simplest bass lines for Jazz Swing, with root and 5th in the “a” section, and quarter notes only in the “b” section.

To hear these, choose the RealTracks named “very simple” in the RealTracks dialog (by using “very simple” as a text filter).



Simpler Styles

For RealStyles that use RealTracks instruments with the simple option, you can select it in the StyleMaker so that the particular part always plays its simpler variation.



Go to **StyleMaker** and select the instrument part, Guitar for example, and then click on the **[Patch]** button to open the **Miscellaneous Style Settings** dialog.



You will see a checkbox labeled “Use Simple version.” It will be grayed out if the RealTracks instrument you are using does not have the simple option yet, but if it is showing normal black text then you can check the box to make the style play with the simpler version of the RealTrack.

RealDrums



The RealDrums feature replaces MIDI drums with audio drums recorded live by top studio drummers.

Why do RealDrums sound better than MIDI Drums?

RealDrums are recordings of top studio drummers playing multi-bar patterns, whereas MIDI drums are patterns based on single drum hits programmed, typically on a quantized grid, as people assume drummers are typically playing.

With RealDrums, we record top studio drummers at multiple tempos, so the playing you hear at various tempos is also musically different, not just “sped up.” Drummers play different types of fills etc. at slower/faster tempos, and these are captured with RealDrums.

Technical note: If interested, you can see which tempos have been recorded by looking in the Band-in-a-Box/Drums folder for the particular style you are interested in.

How Do RealDrums Work?

There are several ways to hear RealDrums with new or existing Band-in-a-Box songs. RealDrums can be added to a single song, or substituted for MIDI drums in existing styles.

We provide many styles that already have RealDrums. These styles can be identified by the style name beginning with a minus sign. For example “-ZZJAZZ.STY” is a version of the ZZJAZZ style that uses RealDrums.

RealDrums Settings



Use the **RealDrums Settings** to substitute RealDrums for MIDI drums in existing Band-in-a-Box styles. The dialog opens with the **[RealDrums]** toolbar button (**control+click**) or with the **[RealDrums]** button in the **Preferences** dialog.

The RealDrums Settings dialog box is titled "RealDrums Settings [RealDrums=JazzBrushes#1_120]". It contains several sections of controls:

- Enable RealDrums:** A checked checkbox.
- Substitute RealDrums for MIDI drums, -->**: A checked checkbox with a dropdown menu set to "Substitute when RealDrums are as Good or Better then the MIDI drums (3/5)".
- For RealDrum substitutions, choose different ^variations with each PLAY:** A checked checkbox. Below it are two dropdown menus: "Favor Brushes/Sticks" set to "No" and "Favor Artists" set to "Sometimes".
- If RealDrums style not found, use other RealDrums style -->**: An unchecked checkbox with a dropdown menu set to "If other RealDrum style is at least a good match (3/5)".
- For this song only, use this RealDrum style:** An unchecked checkbox with a text field and an "RD" button.
- For this song, choose different ^variations with each play:** An unchecked checkbox with a "Clear" button.
- Amount of Reverb to add to Drums (0-127):** A text field set to "50".
- Developer Mode:** An unchecked checkbox.
- Hi-Res quality at half-speed:** An unchecked checkbox.
- Global Volume Adjust:** A text field set to "0" with a "dB" label.
- Slide Track:** A text field set to "0" with a "ms" label.
- Adjust Push Velocity:** A text field set to "0".
- Adjust Shot Velocity:** A text field set to "0".
- Custom Drum Folder, instead of:** A text field containing "/Applications/Band-in-a-Box/drums/" and a "Choose..." button.
- Use a custom drum folder location:** An unchecked checkbox.

At the bottom, there are buttons for "Play", "Stop", "Defaults", "Update", "Archive", "Update", "Choose...", "OK", and "Cancel".

Enable RealDrums With “Enable RealDrums” checked, RealDrums may be used rather than MIDI. This setting can be changed while the song is playing so that you can compare MIDI drums and RealDrums.

☒ Substitute RealDrums for MIDI drums, -->

Substitute always, for every style, even if MIDI Drums are better (1/5)

Substitute frequently, even when RealDrums are not as good as MIDI Drums (2/5)

☒ Substitute when RealDrums are as Good or Better then the MIDI drums (3/5)

Substitute when Real Drums are Better than the MIDI Drums (4/5)

Substitute rarely, only if Real Drums are Way Better than the MIDI Drums (5/5)

This will substitute RealDrums for MIDI styles in all songs where a suitable RealDrums style is available. You can change the setting from 1 to 5. If set to 1, almost all MIDI drums will be substituted by RealDrums. If set to 5, only RealDrums styles that match the style perfectly will be substituted.

☒ For RealDrum substitutions, choose different ^variations with each PLAY

This feature selects variations of RealDrums instruments with each PLAY. Most RealDrums styles contain many instrument variations (brushes vs. sticks, hi-hat vs. ride cymbal, percussion only, etc.). Now, by selecting "...choose different ^variations with each PLAY," you can hear a different variation each time play is pressed, so the song sounds fresh each time. One time you will hear it with brushes, the next time with sticks and ride cymbals, etc.

Favor Brushes/Sticks No

When selecting RealDrums styles to use for a style, Band-in-a-Box will use your preferences for brushes and sticks. For example, if you choose "Favor Brushes" Band-in-a-Box will always choose from among variations that include brushes (when available).

Favor Artists Sometimes

We have "artist" support. This allows you to choose among different drummers playing the same style. For example, we have multiple artists playing the "JazzBrushes" style. You can set Band-in-a-Box to choose a different artist with each play, or always choose a specific artist.

☒ If RealDrums style not found, use other RealDrums style -->

If other RealDrum style is at least a good match (3/5)

Use "If RealDrums style not found, use other RealDrums style" to replace RealDrums styles that you do not have (i.e., have not purchased yet) with ones that you do have. This feature also has a range of settings from 1 to 5. If set to 1, almost all missing styles will be substituted. If set to 5, only RealDrums styles that match the style perfectly will be substituted.

Technical note: The a_pgmusic.ds text file controls this feature.

☒ For this song only, use this RealDrum style JazzBrushes RD

Individual songs can have RealDrums added to them.

RD Click on the **[RD]** button to select a specific RealDrums style to use in a particular song. This will launch the **RealDrums Picker** with a list of all available RealDrums styles.

☒ For this song, choose different ^variations with each play When this is set, if you save a specific style with a song, you will hear a new variation of that style each time you press PLAY, with different drum instruments.

Clear This button clears the currently selected RealDrums for the song.

Amount of Reverb to add to Drums (0-127) 50 Normally, no reverb is added to the drums, but if you want some added, you can set it here.

☐ **Developer Mode** Only set this when you are a developer making a RealDrums style and want to see additional debug information such as the /Applications/Band-in-a-Box /drumaudioresults.txt file and messages about errors in the _style.txt file.

☐ **Hi-Res quality at half-speed** When selected, RealDrums will use a higher quality (more CPU intensive) method to play the drums when playing at ½ or ¼ speed (from the Play menu).

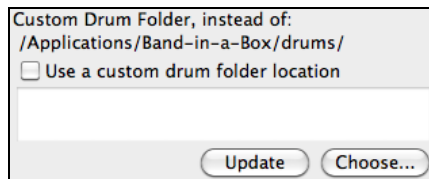
Global Volume Adjust 0 dB If you are finding that the RealDrums track is too loud or quiet in relations to the MIDI parts, you can adjust the volume here. This affects all RealDrums styles.

Slide Track 0 ms You should normally leave this at 0, but if you are having sync problems between the MIDI tracks and RealDrums you can set this to a positive or negative value. Values are in milliseconds (ms).

Adjust Push Velocity 0 If you find that RealDrums pushes are too loud, put a negative value in this field. Enter a positive value if they are too soft.

Adjust Shot Velocity 0

If you find that RealDrums shots are too loud, put a negative value in this field. Enter a positive value if they are too soft.



You can choose any folder for your RealDrums. This allows you, for example, to conserve space on your hard drive by storing the RealDrums on an external drive.

Update

Since you can type in your own folder name directly, you should update the setting when you are finished typing the name.

Choose...

If you want to store your Drums folder somewhere other than /Applications/Band-in-a-Box/Drums, then specify that location by choosing its folder here.

Other RealDrums Controls

Play

This allows you to audition the song with and without RealDrums without leaving this dialog.

Stop

This will stop song playback.

Defaults

This will return the settings in this dialog to their defaults.

Update

This will update the settings in the dialog and rebuilds the list of drum styles.

Archive

The **[Archive]** button will erase the AIFF files in the Drums folder when there is a smaller M4A available.

...

For a single chosen folder, this reverses the Install function and erases the AIFF file when there is already an M4A file.

OK

Press **[OK]** to make your selection and exit the **RealDrums Settings** dialog.

Cancel

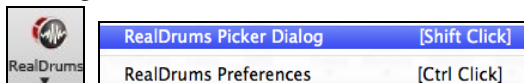
Press **[Cancel]** to exit the **RealDrums Settings** dialog without making any changes.

Selecting RealDrums - RealDrums Picker

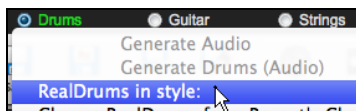
Use the **RealDrums Picker** to choose RealDrums for the current song only.

RealDrums Picker opens by:

- clicking on the RealDrums toolbar button and selecting *RealDrums Picker Dialog*.



- right-clicking (or double clicking) on the Drums track button at the top of the main screen and choosing *RealDrums* in the menu.

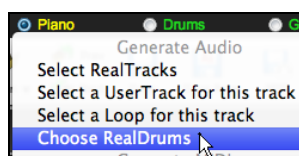


- or -

- right-clicking (or double clicking) on the Drums in the Mixer and choosing *RealDrums* in the menu.



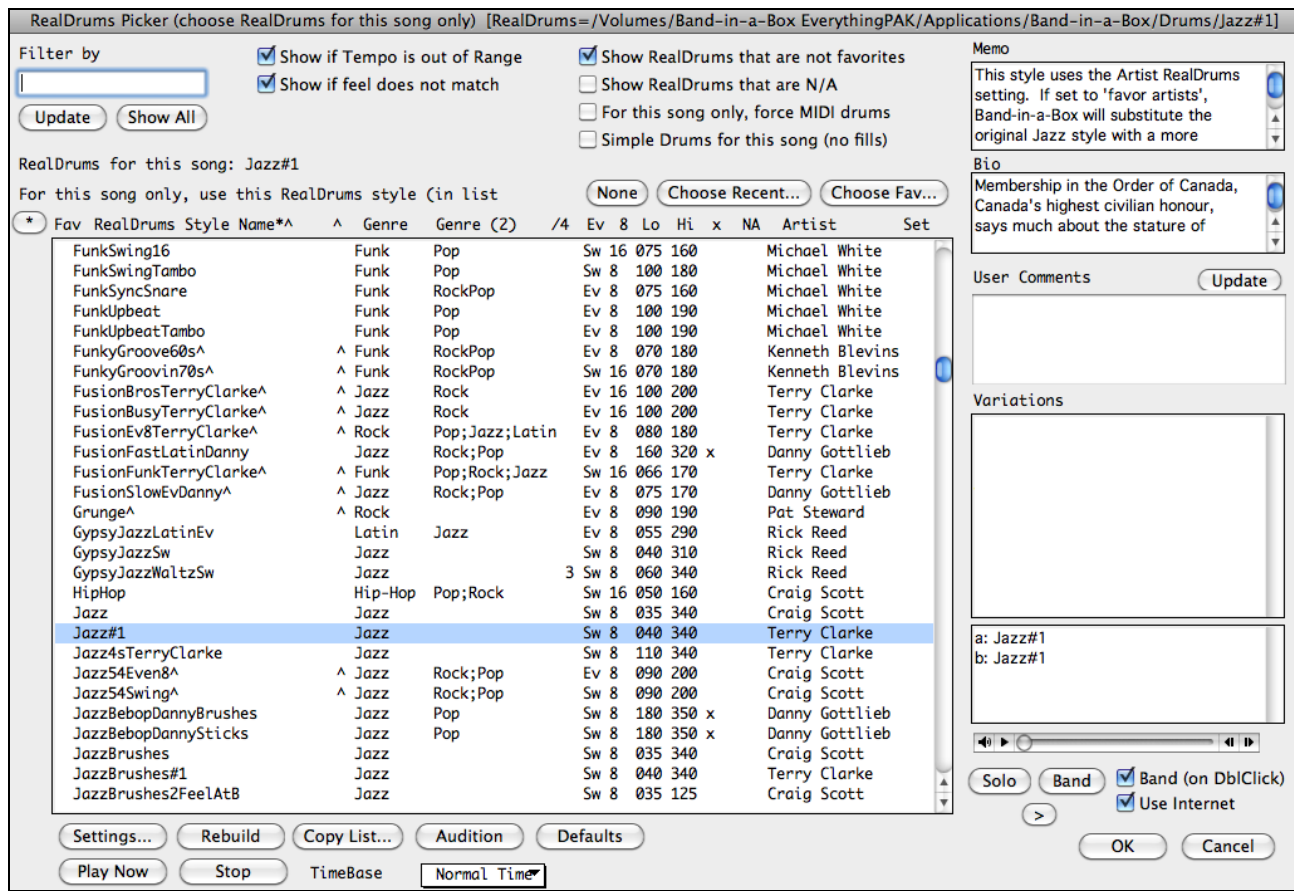
RealDrums can be added to any track, not just the Drums track, so you can have more than one drums track.



To do this, right click on the track button and select *Choose RealDrums*.

When there are multiple drums tracks, they will be automatically called Drums 1, Drums 2 etc.

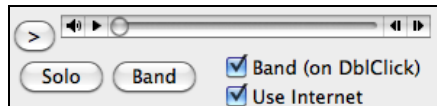




Instant Preview of RealDrums

You can double click on a RealDrums, or on the Variation name of the RealDrums, to audition each variation of the RealDrums. For example, if you've found CountryWaltz^, you can now hear demos of the variations (CountryWaltz^1-HiHat,Ride, CountryWaltz^2-Brushes etc.).

Each demo has a "band" version with all instruments, and a "solo" version with drums only.



You can choose which of band or solo plays first if you double click on the list, by the "Band (on DbClick)" checkbox. Otherwise, press the **[Band]** or the **[Solo]** button.

The demos play 4 bars of "a" substyle, and then 4 bars of "b" substyle, using the current RealDrums (left hand panel) and the variation (right hand panel).

List Columns

* Fav	RealDrums Style Name^	Genre	Genre (2)	/4	Ev	8	Lo	Hi	x	NA	Artist	Set
-------	-----------------------	-------	-----------	----	----	---	----	----	---	----	--------	-----

The RealDrums list can be sorted by clicking on any of the column headings.

Click on this button to enter an asterisk beside the current selection in the list, indicating that this is a favorite style.

BossaTerryClarke^ Click on the name of the RealDrums style name that you want to select for the song. Names ending in a caret ^ have variations available.

- ^ Clicking in the caret column will show the variations for the selected RealDrums style (if available).
- Genre is the type of music that the RealDrums style comes from, such as Jazz, Rock, or Country.
- Genre (2) suggests additional types of music that the RealDrums style might work for.
- /4 indicates the time signature, which is 4/4 by default. If the column is empty, the time signature is 4/4; if there is a 3 in this column the time signature is 3/4.
- Ev indicates the feel of the RealDrums style, either Even or Swing.
- The listing in the 8 column indicates whether the meter is based on eighth notes (8) or sixteenth notes (16).

- Lo is the slowest tempo for which the RealDrums style is suited.
- Hi is the fastest tempo recommended for the style.
- X indicates a style with a tempo that is out of range for the song.
- N/A are styles not found in the drums folder.
- Artist lists the names of the drummers who recorded each RealDrums style. Select a name to read their Bio.
- Set is the number of the RealDrums set that includes the style.

Filter

Filter by
bossa
Update Show All

Type a filter text, (e.g. bossa) and press **[Update]**, and you will then see the list filtered to show only RealDrums that have the word bossa somewhere in the title, memo, genre etc. Pressing **[Show All]** will cancel the filter, and show all RealDrums again.

Multiple search terms work with the RealDrums Picker. If you separate terms with a space, each term is searched for separately. So a search for “Bossa Rock Ev 120” will find any Bossa Rock styles with an Even feel that would work with a tempo of close to 120. Adding a search term that has a number will filter for RealTracks that match the tempo or within a compatible range.

Additional Settings

There are additional settings to define your selection in the **RealDrums Picker**.

☒ Show if Tempo is out of Range ☒ Show RealDrums that are not favorites
☒ Show if feel does not match ☒ Show RealDrums that are N/A
☐ For this song only, force MIDI drums
☐ Simple Drums for this song (no fills)

“**Show if Tempo is out of Range**” will show styles that would not work well at the current song tempo. The acceptable range is shown in the list of styles Lo/Hi (9th and 10th) columns.

“**Show if Feel does not match**” will show a song where the drums are in Even feel and the style is Swing (or vice versa).

“**Show RealDrums that are not favorites**” You can assign a style as one of your favorites by clicking in the first column. Then you can sort by favorites or use this option to see only favorites.

“**Show RealDrums that are N/A**” These are styles not found in the Drums folder, likely because they are add-on styles not purchased yet. Press the **[Rebuild]** button and check the RealDrums Settings to confirm that you have the correct drums folder selected.

“**For this song only, force MIDI drums**” Set this if you want MIDI drums and want to override a RealDrums that is set in the style.

“**Simple Drums for this song**” If this is enabled, RealDrums will play a simpler arrangement without fills.

Memo
Classic disco beats. Get on the floor,
Band-in-a-Box is in the groove! 4 distinct
substyles:

“Memo” is a memo description of the style. These are stored in the Band-in-a-Box/Data/RDPGMemos.txt file.

RealDrums for this song: BossaBrushes

This shows the current RealDrums for the song.

Bio
Vancouver, B.C.'s first-call Jazz
drummer, Craig Scott, is also an
accomplished vibraphone player and

RealDrums are recorded by top studio drummers. See the “Bio” for a capsule description of the musician’s career and credits.

None

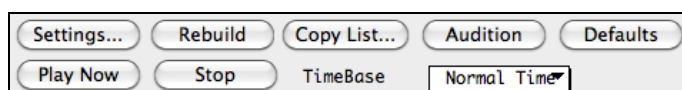
This sets the drums to no RealDrums override for the song, and optionally also forces MIDI drums (i.e., no RealDrums for the style either).

User Comments Update

You can type in your own comments about any style in the “User comments” field and they are saved.

Variations
1-a:Snare, HiHat b:16ths
2-a:Snare, HiHat b:Snare busy,HiHat
3-a:Snare,HiHat, b:Snare,HiHatbusyk
4-a:Snarebusy,HiHat b:Snare,HiHatbu
5-a:Snarebusy,HiHat b:Snare,HiHat16
6-a:Snare,HiHatbusykick b:Snare,HiH

RealDrums styles ending in a caret (^) have variations available. They are listed here. Where there are two instruments shown, such as Brushes/Sticks, the first one plays in the “a” substyle and the second in the “b” substyle. You can double click on the variation name to hear an audio demo.



[Settings] opens the **RealDrums Settings** dialog.

[Rebuild] builds the list of RealDrums present as folders in the Drums folder. If you add new drum styles, press this button to update the list. RealDrums made by you (or others) that are added by you to the RealDrums folder also appear in the **RealDrums Picker** dialog.

[Copy List] saves the current list with all information to a tab-delimited .txt file and opens it in TextEdit. In TextEdit copy all, and paste it into a spreadsheet such as an Excel file. You can then apply a hierarchical sorting of the list.

The [Audition] button does not load the style but instead uses Media Player to play a demo .AIFF file for the style.

[Defaults] returns the dialog to default settings, which will show all available styles.

[Play Now] loads the selected RealDrums and starts playback. If you have not played the song yet, you will only hear drums since you have not generated non-drums tracks. In that case, press **shift**+click this button to generate all tracks.

The [Stop] button stops the song playback. Click on [Play Now] to resume.

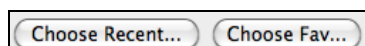
The **TimeBase** option will make the RealDrums in normal time, double-time (cut-time), half-time, or triple-time.



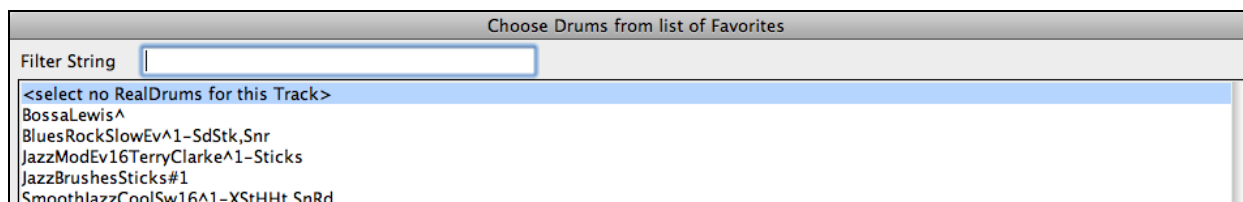
Press [OK] to make your selection and return to the song. When you press [Generate and Play] button on the toolbar, the song will be generated with the new RealDrums style.


Press [Cancel] to return to the song without making a selection.

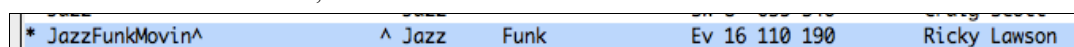
Choose Recent or Favorite RealDrums



Your recent RealDrums selections are saved, and available in the **RealDrums Picker** dialog. Press the [Choose Recent] button in the **RealDrums Picker** dialog to see up to 400 recent selections, with the most recent at the top. Clicking on the [Choose Fav] button opens your Favorites list. These are the styles in the list that you have marked with an asterisk to show that they are favorites.



 To add a favorite, highlight the style in the RealDrums Picker list and then click on the asterisk button.
To remove a favorite, select it in the list and click on the asterisk button.

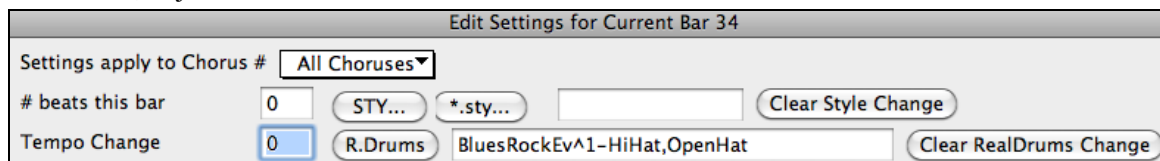


Changing RealDrums at any bar

The **Edit Settings for Current Bar** dialog opens with the menu command *Edit | Bar Settings*, with the **F5** function key, or the keystrokes **option+B**.

Tip: If the **F5** key does not perform the expected function in Band-in-a-Box, you will need to go to the Apple System Preferences and uncheck the system setting in the Keyboard Shortcuts list.

In this dialog, you can change the RealDrums at the current bar (location of the highlight cell). The change can affect all choruses, or just a selected chorus.

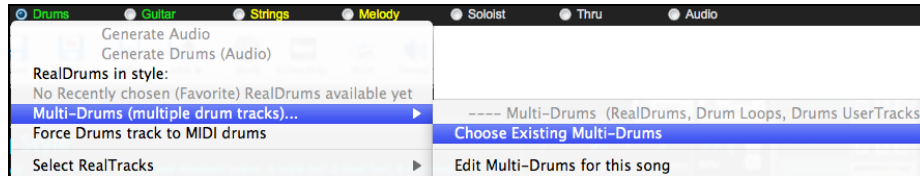


 The [R.Drums] button opens the **RealDrums Picker** to select a new RealDrums style from the list.

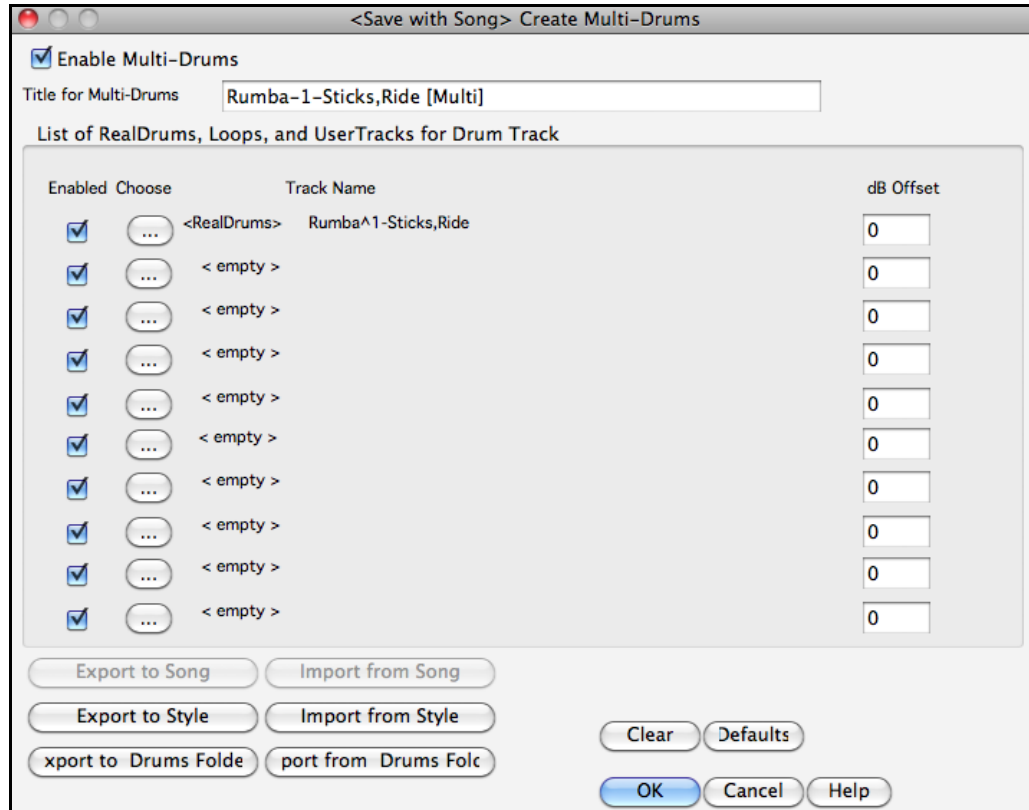
 Click on [Clear RealDrums change] to remove the change.

Multi-Drums

You can put multiple drum/percussion parts, drum loops, UserTracks drums, and even RealTracks on the same Drums track, with volume mixer adjusting levels. For example, you can add single drums instruments (e.g. Tambourine and Shaker), a bass drum loop, and/or UserTracks drums to BossaBrushes Drums track. To do this, click on the Drums track button and go to *Multi-Drums | Edit-Multi Drums for this song*.

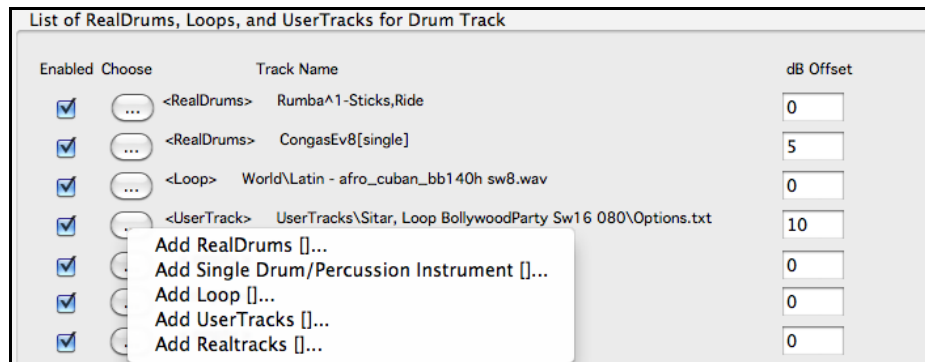


You will then see the **Create Multi-Drums** dialog.



☒ **Enable Multi-Drums** Make sure that you enable the “Enable Multiple Drums” checkbox.

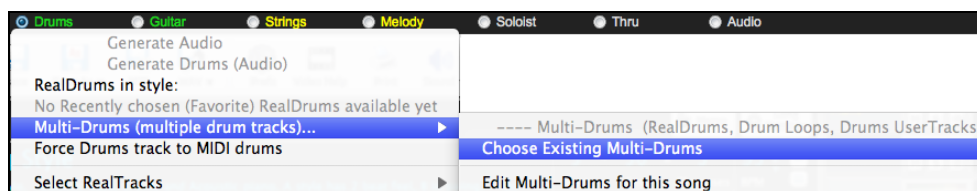
To add drums, click on the [...] button on an unused slot. This will show you a menu where you can choose a second RealDrums, [single] drum/percussion (e.g. tambourine), loop, UserTracks, or RealTracks. You can adjust volume for each with the “dB Offset” option.



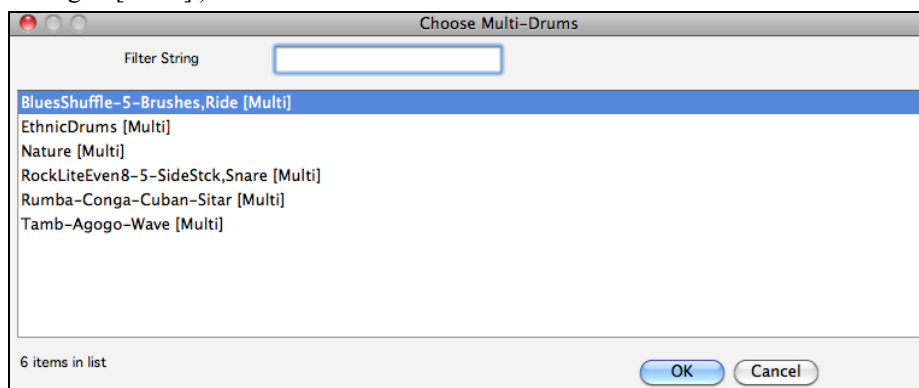
Title for Multi-Drums **Rumba-Conga-Cuban-Sitar [Multi]**

Then type a title for your Multi-Drums and press the [OK] button.

If you want to use a Multi-Drums that you have already made, select the *Choose Existing Multi-Drums* menu option from the Drums track button menu.



This will open a list of pre-made Multi-Drums. (Note: These drums are saved in the Drums folder, and all have names ending in [Multi].)



UserTracks

UserTracks are an exciting new feature in Band-in-a-Box, and allow anyone to create their own audio styles for use in Band-in-a-Box. With a UserTracks style, you can type in any chords into Band-in-a-Box, and the UserTracks style you made will play that chord progression! For example, if you have made a UserTracks style by recording yourself playing a guitar groove, you can then type any chords into Band-in-a-Box, and the result will be that it will play your guitar groove over these completely new, original chord changes! You can even change the tempo, or enter songs in ANY key, and it will still be able to play it!

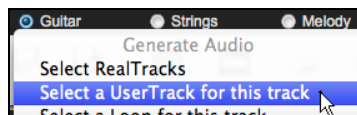
You can make a UserTracks style in any digital audio workstation (or “DAW”), such as GarageBand, Logic, ProTools, or Reaper, and you do not need Band-in-a-Box to make the style (though you do need Band-in-a-Box to use the finished style).

You can also download backing tracks to record along with.

There is much more choice here, including a variety of different genres of music, and a variety of different tempos. Each one, however, will conform to either the Pop, Jazz, or Blues template. You do not NEED to use these backing tracks to make your style, but they can make the process easier.

Selecting UserTracks in Songs

You can use the UserTracks in a similar manner to using RealTracks.

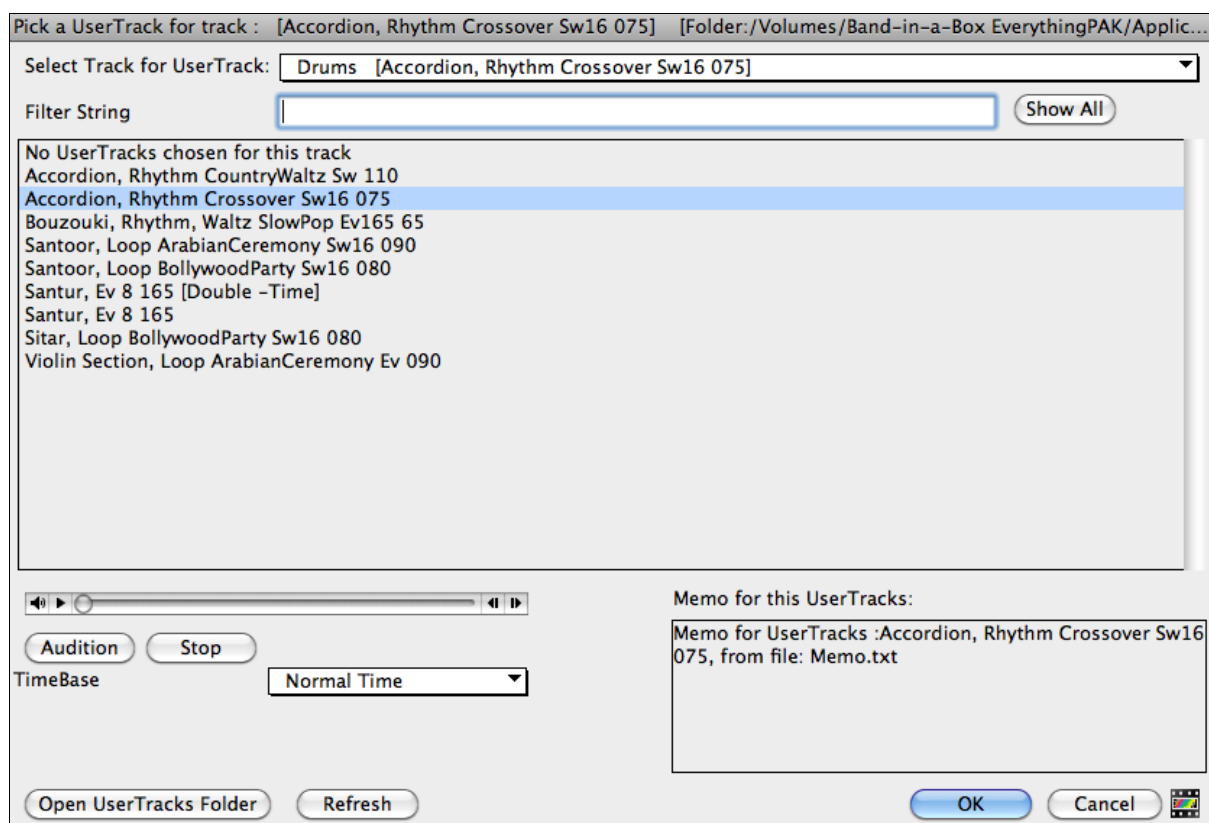


Right click (or double click) on the track button at the top of the screen and choose the *Select a UserTrack for this track* command from the menu.

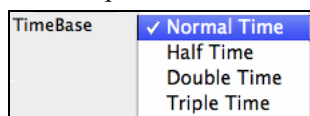


An alternative to the menu would be to select the track and then press the **[UserTracks]** button on the main screen.

Now you will see the **Pick a UserTracks** dialog.



You can preview the selected UserTracks by double clicking on the list or using the transport control buttons.

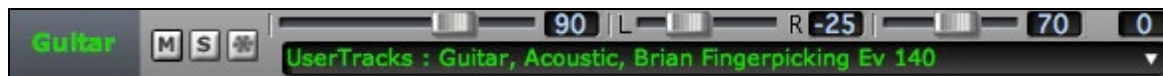


You can select a timebase (normal, half-time, double-time, or triple-time) for any UserTracks.

Tip: UserTracks can be made and preset to a timebase by the user. For example, if you have a UserTracks in Ev 8 called "Santur," you can clone the folder and rename the cloned one as "Santur [Double-Time]." Then it will play in Double-Time Ev 16 half of the tempo.

Select a UserTrack and press **[OK]**.

You will then see the selected UserTrack listed on the Guitar Tracks on the Mixer.



Now the track behaves like other RealTracks.

Simply press the **[Generate and Play]** button to hear it.

Note: UserTracks support "Avoid transpositions in RealTracks" and "Ignore Slash Root of Slash Chords, except Bass Track" options in the **Song Settings** dialog.

Tip: UserTracks work with rests. Just add rests to chords, and UserTracks will follow them. Note that there is no specific support for shots or hold by UserTracks. They will just rest when these are encountered.

Adding new UserTracks

RealTracks are made by PG Music. UserTracks are made by you, or other Band-in-a-Box users. So you will have a different list than displayed above. We include a small number of UserTracks with Band-in-a-Box package. There is a UserTracks forum in the PG Music forum, where users can notify others about their UserTracks creations, and share them if they choose to.

For example, if your friend makes a UserTracks of his accordion playing, and wants to give it to you...

- He can name it whatever he likes, and has called it "Accordion, Rhythm CountryWaltz Sw 110."
- He has sent you a ZIP file of this folder.
- You will unzip it to your UserTracks folder.

A UserTracks consists of a single Folder, with the name of the UserTracks as the name of the folder. To add the UserTracks to your collection, you simply put the folder into your Applications/RealTracks/UserTracks folder.

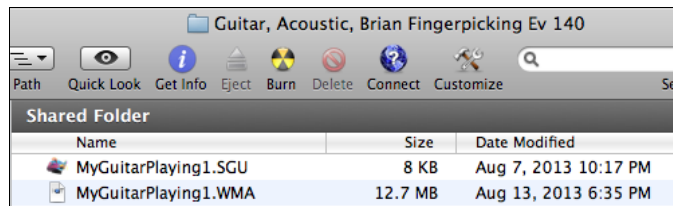
Creating your own UserTracks

Creating your own UserTracks is a simple process! It consists of the following steps:

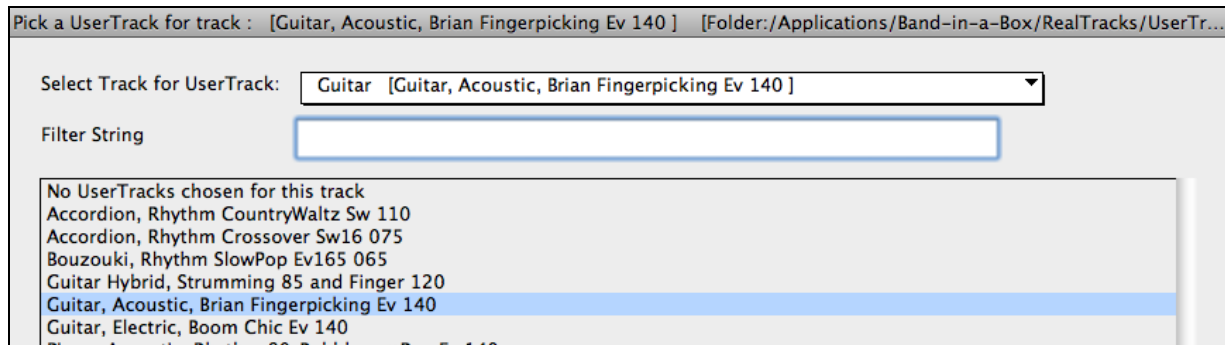
- Create a folder in the UserTracks folder (i.e. usually Applications/Band-in-a-Box/RealTracks/UserTracks) and let's call it "Guitar, Acoustic, Brian Fingerpicking Ev 140."
- Now, in that folder, you need to put at least one Band-in-a-Box song. This song can have any chords, but should have a wide variety of chords and chord types. Let's say you call that file MyGuitarPlaying1.sgu
- For each BB song that you put in the folder, there needs to be a corresponding audio file (WAV or AIFF) that matches the BB Song. So the name must be MyGuitarPlaying1.wav or MyGuitarPlaying1.wma. You can make that WAV file in any program, (Band-in-a-Box, RealBand, Sonar, Pro Tools etc.). It needs to have a 2 bar lead-in like BB songs always have, and of course it needs to be at the same tempo, and be playing over the same chords as the BB file.

That's it!

You now have a folder that looks like this, and you are ready to use your UserTracks.



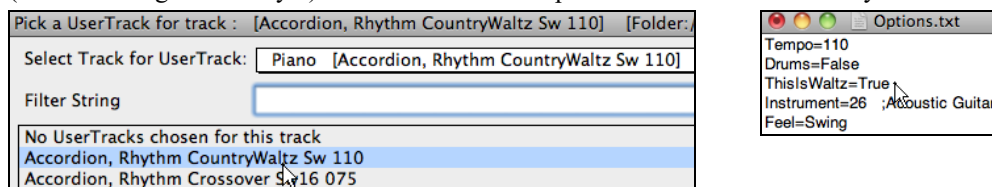
To use it, follow the same routine as described above, opening the **Pick a UserTracks** dialog, where you will now see your UserTracks listed with the others.



Now, you can leave it at that, or you can record more files, (i.e. more pairs of files with a Band-in-a-Box file and a corresponding wav file). These can be any other names. And you simply add them to the folder. Band-in-a-Box will automatically add these files to your UserTracks, simply by you putting them there.

UserTracks support 3/4 waltz time signature.

Just make a UserTracks as normal and save the Band-in-a-Box song with your UserTracks in 3/4 waltz time signature (i.e. save using a waltz style). Make sure that the options.txt file in the folder says "ThisIsWaltz=true."



You can find lots of help about making UserTracks on our website, and this page is a good start.

<http://www.pgmusic.com/usertracks1.htm>

UserTracks Tutorial

Part 1 - Making a basic UserTracks style

This tutorial will show you how to go about making a style, starting with the most basic, simple style that you can make, and then progressing to other ways to make your style even better, with more features and greater variety.

The easiest way to start is by using one of our pre-made templates. You can find templates in the /Applications/Band-in-a-Box/Data/TemplatesForUserTracks folder, or download additional templates from pgmusic.com.

Each template contains .pdf chord charts and Band-in-a-Box files. The files are numbered PopSong_1_..., PopSong_2_..., etc. You do not NEED to use these backing tracks to make your style, but they can make the process easier. For the most basic UserTracks style you can make, you ONLY need to use Song_1. We will start off by showing you how to make a basic pop style.

The first thing you need to do is download and unzip the template, UserTracks_Template_Files.zip. Out of the files from that archive, you need to find and print PopSong_1_FirstSong.pdf. This is a 7-page chord chart. The next step is to set up your DAW with the tempo you want your UserTracks style to be at. You are now ready to record your part.

The first two bars are allotted as a count-in, and will NOT be used in Band-in-a-Box, so your playing should begin in the DAW at bar 3. This will correspond to bar 1 in the chart. You can then record the song in full (punching in, or doing retakes as much as you like or need). You will notice that the chart follows basic Pop progressions (examples: I-VIm-IV-V; I-V-VIm-IV; etc.), and that it is in the key of C for the first 80 bars, then switches to E for 80 bars, and then switches to G for 80 bars.

Once you have finished recording the entire chart, render the track you recorded to either a .wav or .wma file. The two bars at the beginning for the count-in need to be in the final file.

Then, the audio file you made can be named whatever you like, for example: MyGuitarStyle.wav, AND, the Band-in-a-Box template file (it has a file extension .SGU) has to be saved with the exact same name, which would have to be: MyGuitarStyle.sgu). The only difference between the two names will be that your file ends with .wma or .wav, and the Band-in-a-Box file ends with .sgu.

To use the style you made, the files need to be placed in a particular place in the Band-in-a-Box folder. If Band-in-a-Box was installed to /Applications/Band-in-a-Box, then the files need to be in a subfolder of /Applications/Band-in-a-Box/RealTracks/UserTracks. So, for example, if you wanted your UserTracks name to be “My First Guitar UserTracks style,” then the two files would go in: /Applications/Band-in-a-Box/RealTracks/UserTracks/My First Guitar UserTracks style. **Note:** It is the **folder** name that determines the name of the style as it appears in Band-in-a-Box, NOT the names of the individual wav/aiff/m4a/sgu files.

Once this is done, the style is now available for you to use in Band-in-a-Box!

Part 2 - Adding to your basic style by recording more material.

Once you have the basic style done from Part 1 of this tutorial, you may find that you want to add more material to make your style even better. There are several reasons for this. To start with, that first basic template has a limited number of chord types. For example, the first song of the pop template only uses major or minor triads. Another reason is that certain features will not work with only the first song recorded. Endings of songs, for example, will stop at the right time, but you won't have dedicated recorded endings. The final reason you may want to record more material is simply to have more variety in your song. With only the first song recorded, when you use the style you may notice certain licks repeating. The more material you record, the less likely it is that you'll notice that kind of repetition when the style is used.

So, we have specific templates set up to address these different issues. So, you are free to record some or all of the additional templates. You can pick and choose if there are certain issues that are more important to you and your style, or you can record all of them to make sure your style can handle ANY musical situation!

For all of the additional templates, the method of recording them is exactly the same as with the first song.

When the recordings are finished, again you simply need to render your recorded track to wav or wma, save it in the /Applications/Band-in-a-Box/RealTracks/UserTracks folder in the same location as the song1 file, and give it a unique name, which needs to be the same name as the corresponding Band-in-a-Box .sgu file.

When this is done, when the UserTracks style is used in Band-in-a-Box, all additional material you put in that folder will now be part of the style! For most of the additional templates, the method is EXACTLY the same as it was for recording song1.

You can find lots of help about making UserTracks on our website, and this page is a good start.

<http://www.pgmusic.com/usertracks1.htm>

Audio Controls for RealTracks and RealDrums



Tone

The RealTracks bass/treble tone control adjusts the bass/treble EQ for any RealTrack.



Choose an instrument (bass/drums/piano/guitar/strings/melody) and then use the “TONE” control to adjust the tone from -18 (maximum bass) to +18 (maximum treble). Default is 0. The settings are saved with the song.

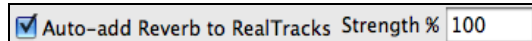
Audio Reverb



There is a Reverb control for individual tracks with RealTracks or RealDrums, so you can easily add reverb (0 to 127) for any RealTrack. Reverb type is also settable, and saved with the song.

Auto-Add Reverb

There is also a feature that automatically adds reverb to RealTracks, according to instrument type. (No Reverb is added to Bass for example, but most instruments get reverb.) This feature defaults to on, but you can turn it off in **RealTracks Settings** or **Reverb Settings** dialog.

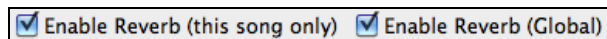
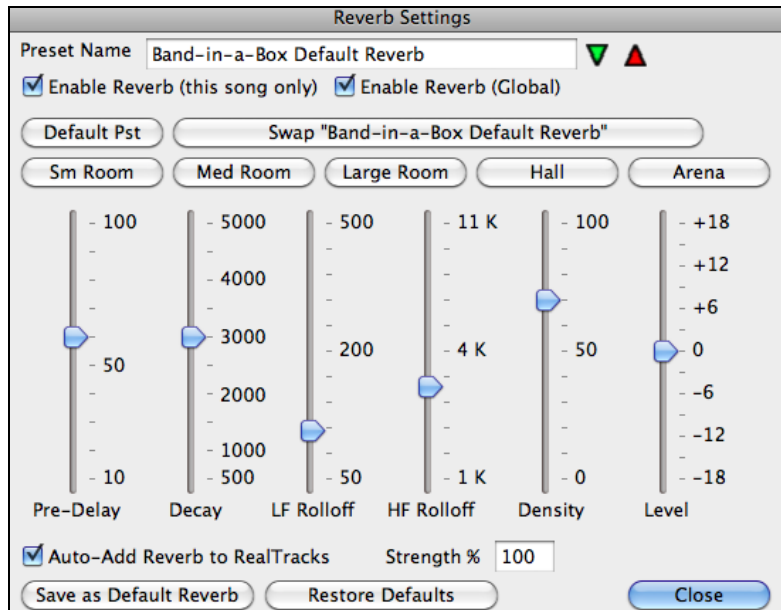


If you just want more or less added, you can adjust the “Strength %.”

For example, the default adds a reverb of 40 to most tracks, but if you set the strength to 75%, then 30 will get added.

Reverb Settings

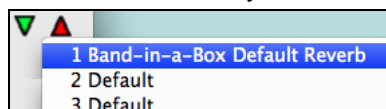
You can also set the type of reverb. The default is a “room” type of reverb. To do this, go to menu *Windows | Revert Window*, and adjust the various parameters in the **Reverb Settings** dialog.

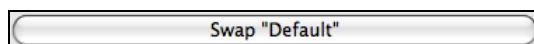


Reverb can be enabled/disabled globally for all songs, in which case the setting will still appear, but no reverb will be applied. Or you can enable/disable the audio reverb for the current song only. This will save some CPU cycles if you are using a slower machine.



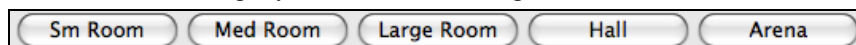
Click on the green **Select a Preset** button to open the list of presets. This list will show only the “Band-in-a-Box Default Reverb” until you save some presets of your own.





As you adjust the settings, they will be applied to the current song.

The **[Swap “Default”]** button toggles between your current settings and the default settings. This allows you to hear the effect of the changes you make to the settings.



Use the row of “room” buttons to load typical settings for different types of spaces. These buttons are a convenient way either to apply a particular effect or to load settings that you can then tweak to make your own preset.

Reverb Parameters

Pre-Delay is the time delay of first reflections.

Decay is the time it takes for reverb to decay. Reverb time is measured as RT60, the time it takes for reverb to decay to a level -60 dB below the dry signal level.

LF Rolloff gradually reduces the bass frequencies. If you can’t add enough reverb because the sound gets too muddy, try increasing the LF Rolloff slider. It is adjustable between 50 Hz and 500 Hz.

HF Rolloff is the rate at which the high frequencies die away as the reverb decays. Rooms with hard surfaces are typically bright, but rooms with soft surfaces are usually darker. It is adjustable between 1 KHz (dark) to 11 KHz (bright).

Density is the density of low-level echoes near the end of the reverb tail. High Density settings add a sheen to the sound.

Level adjusts the final level of the plug-in.

Typical Reverb Settings

- A large hall might have long Pre-Delay, long Decay, and moderate Density.
- A hard large space, such as a gymnasium, might have long Pre-Delay, high Density and high HF Rolloff.
- A soft large space, such as a concert hall with carpet, padded seats, hangings, might have medium Density and low HF Rolloff.
- A small hard space, such as a tile washroom, might have short Pre-Delay, medium-to-long Decay, high Density, and high HF Rolloff.
- A small soft space, such as a large living room, might have short Pre-Delay, short Decay, medium-to-low Density, and low HF Rolloff.

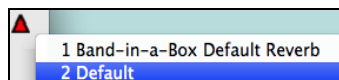
Saving Settings to Presets

You can save your reverb types as presets, and the current settings will be saved with the song in a Preferences/PGReverbSettings.bin file.

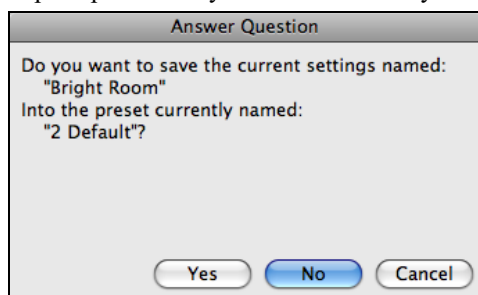
To save the current settings to a preset, type in a name for your preset in the “Preset Name” field.



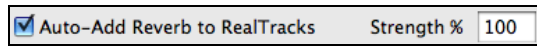
Then click on the red **Save a Preset** arrow and choose a location in the Preset list. You can write over an existing name.



A prompt will ask you to confirm that you want to save the preset.



Select **[Yes]** to save the new preset to the chosen location.



Enable “Auto-Add Reverb to RealTracks” to automatically apply preset amounts of reverb to RealTracks according to the instrument type. No reverb is added to the Bass part, for example, but most instruments get reverb.

If you just want more or less reverb added overall, you can adjust the “Strength %.” For example, the default Band-in-a-Box reverb setting is 40 for most tracks. If you set the strength to 75%, the Band-in-a-Box becomes 30.



You can save the current settings as the Default Reverb.



Click on **[Restore Defaults]** to go back to the original “factory” reverb settings for Band-in-a-Box Default Reverb.

Chapter 8: Notation and Printing

Band-in-a-Box offers a variety of notation and printing features for viewing parts on-screen as they play, editing MIDI tracks, and for printing parts as sheet music.

Notation

The grand staff notation scrolls by onscreen as the song plays. A time bar indicates the song position while notes highlight in red as they play. The onscreen notation allows you to follow and read along as the song plays. It's a great way to practice your sight-reading or sight singing.

Band-in-a-Box notation features engraver spacing for clean, uncluttered display without note overlap. It handles Jazz eighth notes and triplet figures correctly with a Jazz font option for letters and chord symbols. Automatic options like "auto durations," "clean notation," "mono display," "minimize rests," and "engraver spacing" produce very musical and readable notation. The Notation window is also a powerful editing tool.

In Editable Notation mode, notes can be entered in step time (clicking with the mouse on the staff, or on the onscreen piano), or in real time from a MIDI keyboard. Drag and drop editing allows notes to be changed and moved. There is also a Staff Roll mode, similar to a piano roll.

The Staff Roll mode supports moving and changing of MIDI notes, and it allows the editing of note velocity and duration. This is a very powerful feature for fine-tuning the dynamics of a performance.

The Lead Sheet window shows multiple staves, with options to show several different tracks or harmony parts.

Printing

Print out any combination of chords, notes, and lyrics (or blank paper)!

You choose what to print out (notes / chords / lyrics / bar numbers), and what clefs to include (treble / bass). You can print out the first chorus, last chorus or the whole song. Margins are available, so you can make a left margin to produce a printout to go into a 3-hole binder for example.

Band-in-a-Box prints a lead sheet style of notation, so it will attempt to auto-fit your song onto one page. Use this feature to print a library of your favorite songs.

Notation Window



To view the notation, open the Notation window by pressing the notation button on the main screen. Close the Notation window by pressing the notation button again.

Band-in-a-Box Notation screen displaying the melody track in Standard Notation mode.

Tip: You can view the window in full screen with *Window | Full Screen* or with **command+T** keys.

Band-in-a-Box offers multiple modes of notation for different purposes. The notation defaults to Standard Notation mode, other modes are selected with buttons on the Notation window toolbar.



Standard Notation to display or print Notation and enter lyrics. The grand piano staff and/or guitar tablature with notes, chord symbols, and lyrics.



Editable Notation to enter or edit notation. A special staff with time divisions for mouse-based editing.



Staff Roll Notation, to enter or edit notes, velocity, and duration. The note heads are shown with editable velocity and duration lines.



Lead Sheet Notation to display or print notation as full arrangements or in fake sheet style. This is a full screen notation window with notes, chord symbols, and lyrics.

Exploring the Notation Window



With the Notation window open, the toolbar at the top of the window gives you access to its many features and options.



This opens the **Options** dialog box.



Press to launch the Lead Sheet Notation window.



Press this button to print the notation to any printer supported by your system.



3-stage buttons to select a Notation window mode - Standard Notation, Editable Notation, or Staff Roll mode.



This box displays the name of the note that will be inserted when you click the mouse.



These determine whether a Note or a Rest will be inserted when the mouse is clicked.



When this is selected, the notation is entered as monophonic (one note only) to avoid extra notes in a single note melody line.



The Clean Notation Mode cleans up the notation by eliminating display of redundant grace notes and glitches for easier reading.



While a song is playing, click the “LoopScn” button and the song will loop the bars shown on the notation screen.



You can display or print any track from the program. Press the appropriate button to change the track.

Note: These buttons show the initials of the “automatic” track labels (e.g. [H] for Harmonica) when you check the “Auto-Generate Track Labels” option in the **Preferences 2** dialog. If you prefer the “default” labels (B/P/D/G/S/M/S), then uncheck this option.



You can edit events including all MIDI events and lyric events using the Event List Editor.



To enter note-based lyrics press the Lyrics button on the Notation toolbar.



The zoom buttons make it easy to increase or decrease the font size of the notation.



Add or edit Section Text on the Notation.



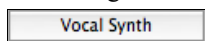
When this button is pressed in, you can drag the mouse over notes to hear them.



This allows you to quickly change the number of bars per line.



This allows you to display notation with larger font size and note names within note heads. Press the button again to return to the normal size.




This will generate a vocal track using an online third-party vocal synthesizer called Sinsy for a MIDI melody track with lyrics.

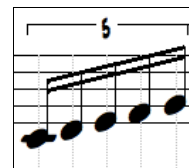
Navigating with Cursor Arrows

Use the **cursor arrows** to advance the current track and display the next group of notes on that track. For example, if the current track is set to the Melody track, pressing the left/right ◀ ▶ arrows will display the next note or chord of the melody in the direction selected. The up/down ▲ ▼ arrows jump one line (4 bars) at a time. The cursor arrows are a great way to study the notes being played, and to navigate around the track.

Standard Notation Window

 The Standard Notation window displays the notation for any individual track, and allows for the entry of chords and lyrics. Features include:

- Notation display for the Bass, Drums, Guitar, Piano, Strings, Melody, or Soloist track.
- As the notation plays, the notes that are sounding are highlighted in red. This helps with sight-reading or following the music.
- You can set the notation to scroll either 1 or 2 bars ahead of the music without interfering with your view of the current notation.
- Handles Jazz eighth notes and triplet figures correctly.
- Automatic options such as *auto durations*, *clean notation*, *mono display*, *minimize rests*, *hard rests*, and *engraver spacing* produce very musical and readable notation.
- Beamed notes are automatically given slanted beams.
- Groups of 5 notes will automatically display as groups of 3+2 or 2+3, or can be set this way manually. If you would prefer to see them as a group of 5 notes, you can right mouse click on the timeline, and set the resolution to 5 for that beat.



Right-click menu for Standard Notation

This menu opens with a right mouse button click in the Standard Notation window. Use it to access major editing features and dialogs.

Copy	[command-C]
Copy from ... to ...	[option-C]
Paste	[command-V]
Cut	[command-X]
Erase Chord	[delete]
Chord Builder	[control-shift-H]
Play Current Chord	[shift-return]
Chord Settings	[option-Z]
Bar Settings for Bar 1...	[F5]
Song Settings	
Preferences	[option-P]
Set Song Form [Chorus] Begin to Bar 1	begin [return]
Set Song Form [Chorus] End to Bar 1	chorusend [return]
Set Song Ending to begin at Bar 1	end [return]
Play from Chorus #1, Bar 1	
Play from Chorus #2, Bar 1	
Play from Chorus #3, Bar 1	
✓ Notation Mode	
Editable Mode	
Staff Roll Mode	
Precise Placement Section Letters	►
Bar-Based Section Letters	►
Insert Section Text	
Vocal Synth- Auto Mode...	[Generate Vocal Audio from Lyrics+Melody]
Vocal Synth- Manual Mode...	[Generate Vocal Audio from Lyrics+Melody]

Non-Concert Visual Transpose

This feature displays the chords and notation for non-concert key instruments like trumpet and saxophone in the non-concert key (Bb, Eb) while the music plays in concert key.

Note: This does not transpose the music. To do that, use the song key box to the right of the Style area.



Pressing the **[Chord Display]** button opens a list of concert and non-concert instruments. There are also settings for guitar capo, tuning the guitar down, and visual transpose of any number of semitones

Layers...	▶
Font for Chord Sheet [BigBand Chords]	▶
Color for Chord Sheet [Light Gray *DEFAULT*]	▶
Choose type of Chord Display	▶
Set to Concert Key (no Visual Transpose)	
✓ (default) Concert Key (treble clef)– no transpose	
Concert (Bass Clef)	
Concert– Piano (Both Clefs)	
Visually Transpose the notation for non–Concert Instruments	
Melody on Bass Clef –12	
Soprano Sax +2	
Alto Sax +9	
Tenor Sax +14	
Baritone Sax +21	
Clarinet +2	
Trumpet +2	
Trombone (bass clef)	
Guitar +12	
Bass Guitar +12	
Guitar Capo (visual transpose)	▶
Guitar Tuned Down ...	▶
Visual Transpose (any amount)	▶

Guitar Settings

No Guitar Capo
Capo at Fret 1
✓ Capo at Fret 2
Capo at Fret 3
Capo at Fret 4
Capo at Fret 5
Capo at Fret 6
Capo at Fret 7
Capo at Fret 8
Capo at Fret 9
Capo at Fret 10
Capo at Fret 11
Capo at Fret 12
Capo at Fret 13
Capo at Fret 14
Capo at Fret 15
Capo at Fret 16

For example, with “Capo at Fret 2” selected, if you enter a D chord it will play as an E chord but display as a D chord. This is also true for notes entered in notation.

✓ Guitar Capo (visual transpose)...[capo at fret 2]

An alert shows on-screen.

The chordsheet and notation are now visually transposed, for guitar at Capo 2

Note: If you want to see tab on the guitar for melody, set menu–Melody–Track Type to Guitar

You can also tune the guitar down from 1 semitone to 8 semitones. If you tune down by 1 semitone a song entered in E will display in E but play in Eb.

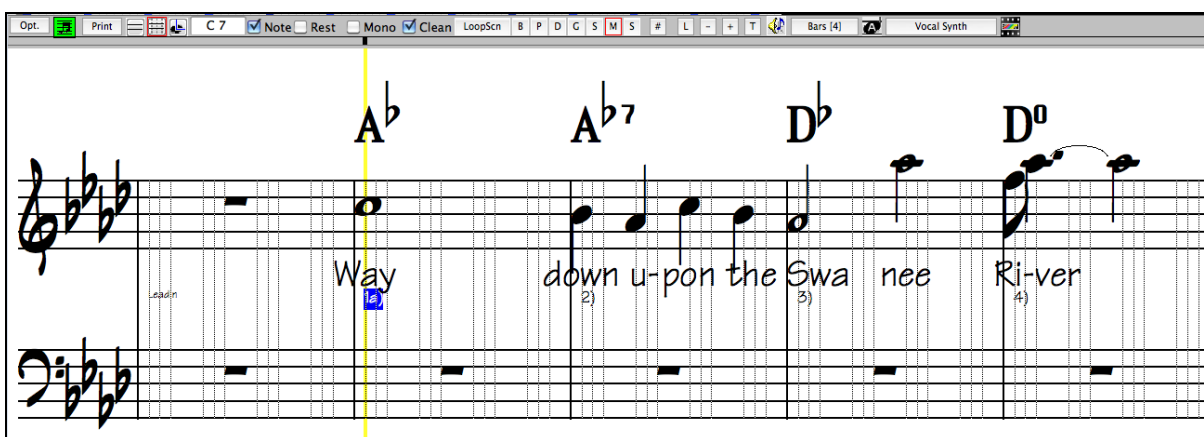
Guitar – not tuned down
✓ Guitar – tuned down by 1 semitone (fret), to low note Eb5
Guitar – tuned down by 2 semitone (fret), to low note D
Guitar – tuned down by 3 semitone (fret), to low note Db5
Guitar – tuned down by 4 semitone (fret), to low note C
Guitar – tuned down by 5 semitone (fret), to low note B
Guitar – tuned down by 6 semitone (fret), to low note Bb4
Guitar – tuned down by 7 semitone (fret), to low note A
Guitar – tuned down by 8 semitone (fret), to low note Ab4

Editable Notation Mode



Enter the Editable Notation mode from the notation screen with a single mouse click on the Editable Notation button.

In the Editable Notation mode the timeline is visible as it a yellow wide transparent vertical line. You can enter, move, and edit notes and rests using standard mouse techniques– point and click, drag and drop, and right-click to open the **Note Edit** dialog box.



This is the screen for step-entry of a melody or for editing existing parts. Notice the grid of vertical lines, which subdivide each beat. These lines indicate where the notes will be placed according to the resolution of the song.

Note: C 6
Channel: 1
Velocity: 84
Time: 1:1:2 Duration: 4:30

When mousing over notes in this window, summary information about the note is displayed (pitch/channel/velocity/duration).

More...

To enable this feature, click on the [More..] button in the Notation Options to open the **Other Notation Options** dialog.

☒ Show Popup Hint for Note Properties

Then select the “Show Popup Hint for Note Properties” checkbox.

Easy Method of Guitar Tab Entry

Click on the string (on the tab), then click on the note (on notation, or on-screen guitar) to get it entered on that string/fret. To access this feature, for melody (or soloist) track, first set menu-Melody- Track Type to Guitar. Then open the Notation Window, and choose editable notation. You will now see Guitar Tab below the Treble Clef. You can now highlight a note, using **Shift+Arrow Right** (or **Left**). When a note is highlighted in red, you can click on the tab on the string that you would like the note played on. This will change the note to that string, and the tab will be updated to reflect this.

For Editable Notation with Guitar Tab, you can now easily change the string for a note, by dragging the note from one tab string to another.

B P D G S M S

Select the Melody track in the Notation Window.



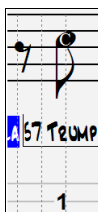
Enter the Editable Notation.

And set the track type to Guitar (via main menu *Melody - Track Type = Guitar*).

Melody Track Type ✓ Guitar

Now you have Editable Notation and tab. After you insert notes on the Notation, you can drag notes from one tab string to another to change the channel and fret position that plays on the guitar.

For example, here you can drag the “1” down a string to have the middle C note played on the third string instead of the second.



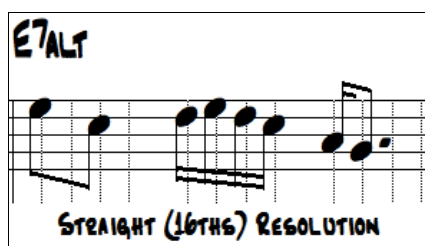
Resolution

The above example is in Jazz Swing style so Band-in-a-Box has automatically set the grid resolution to 3 per beat (triplets). This resolution can be changed in the Notation Options dialog, but the program automatically sets the resolution to the correct value based upon the Band-in-a-Box style that is in use.

- Swing styles use 3 lines to divide each beat into eighth note swing triplets.
- Straight styles use 4 lines to divide each beat into sixteenth notes.



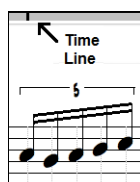
Example of swing (triplet) resolution.



Example of straight (16ths) resolution.

Beat Resolution

The user can manually set the resolution for any beat in the **Beat Resolution** dialog, which opens with a right click on the black vertical time line.



Setting the Treble Clef Resolution for this beat to 5 allows a group of five notes to be placed on one beat.

Tip: Although you can edit any track (e.g., Bass track), your edits to Band-in-a-Box instrument parts will be lost if you press [Play] and the song arrangement is regenerated. To save edits to accompaniment parts, save your song as a MIDI file for export.

Entering Notes

To insert a new note on the staff move the mouse to the location that you want. If you want beat 1, move to the first dotted line in the bar. Click on the staff over the note that you want.

Confirmation dialogs show warnings to prevent accidental entry of a duplicate note (same pitch near same time) and of a very high or very low note (large # of ledger lines).

Ab7 The Current Note box in the toolbar will give you the name of the note that you are on.

Click with the left mouse button to insert the note:

- To insert a sharp: Hold down the **shift** key as you click the note.
- To insert a flat: Hold down the **control** key as you click the note.
- To insert a natural: Hold down the **option** key as you click the note.

How is the length of the notes determined?

Band-in-a-Box uses an intelligent auto-duration feature to determine how long the note should be. Auto-durations mean that you can enter a lead sheet style melody by just clicking once per note, dramatically speeding up the entry of notation.

Any note that is entered will initially have duration of 2 bars (2 whole notes). When the next note is put in 2 beats later, Band-in-a-Box will adjust the duration of the previous note to just shorter than 2 beats. This means that you don't have to worry about durations at all, and can simply point and click to enter the notes where you want them. If you want to override the auto duration, you can edit the note using the right mouse key, which will permit you to type the exact duration that you want.

Entering Rests

Insert a rest by holding the back-quote key (tilde key without pressing **shift**) then clicking on the notation window. Another way to enter a rest is to click the Rest checkbox and then point and click where you want the rest to appear. This automatically shortens the duration of the previous note.

Tip: If it is important to see rests less than a quarter note, make sure you de-select the Minimize Rests checkbox in the Options dialog box.

Forced Rests (Hard Rests)

This allows you to insert a rest in the notation, which will be in effect even if you have Minimize Rests set to false. For example, we are able to display a 16th note rest even though the Minimize Rests feature is on. To do this, click on the

[Rests] button and then click on the notation at the location that you'd like a 16th note rest. The Hard Rest will show up in blue in the editable notation window and can be removed by holding the [DEL] key and clicking on the rest.

Moving a Note in Time

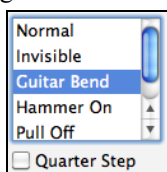
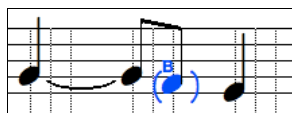
If you want to change the start time of a note, drag the note with the left mouse button to the new location. This is a simple way to move the note. Alternatively, you could edit the note numerically with the right mouse button.

Changing the Pitch of a Note

Similarly, you can drag the note vertically to change the note value, and release it when you are on the note you want. Hold down the **shift**, **control**, or **option** key to have the note inserted as a sharp, flat, or natural respectively.

Insert Bends in Notation

In the Editable Notation window, any note can be made into a bend by right-clicking on the note and selecting "Guitar Bend" in the **Note Edit** dialog.

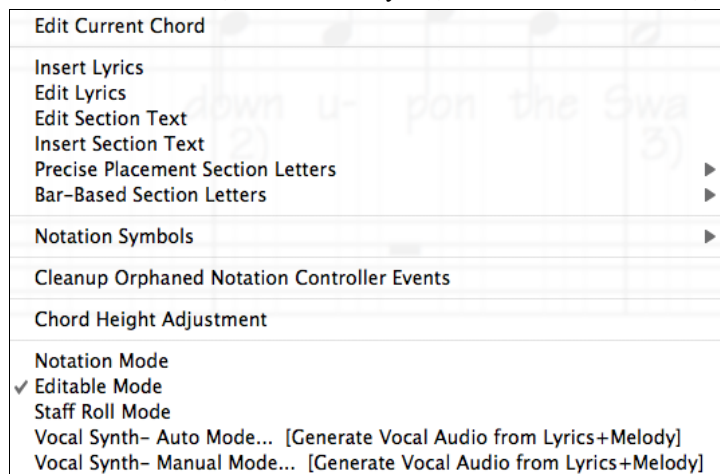


The "Quarter Step" option will make a bend displayed as a quarter step below the target note.

Right-click Editable Notation menu

A right-click of the mouse in the Editable Notation window will open this menu.

Use it to edit chords, insert or edit lyrics, add or edit section text, add section letters, and add notation symbols.



Edit Current Chord opens a text box with the name of the chord at the current location. Type in any changes and press **Enter** or **Tab** to return to the Editable Notation window.

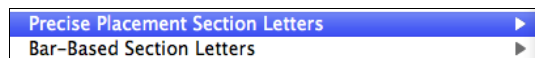
Insert Lyrics opens the Lyric Edit window.

Edit Lyrics opens the lyrics event list editor.

Edit Section Text opens the **Text Events** list where section text can be inserted, edited, or deleted.

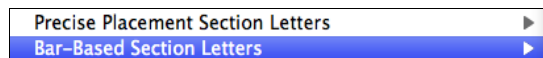
Insert Section Text opens the **Section Text Event** dialog box where either regular or boxed section text is entered along with its time and vertical position in the window.

Precise Placement Section Letters



Select a section letter from an alphabetical list and it will be inserted into the notation at the current location of the time line bar. Use this same item to remove section letters.

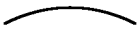



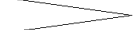



Bar-Based Section Letters



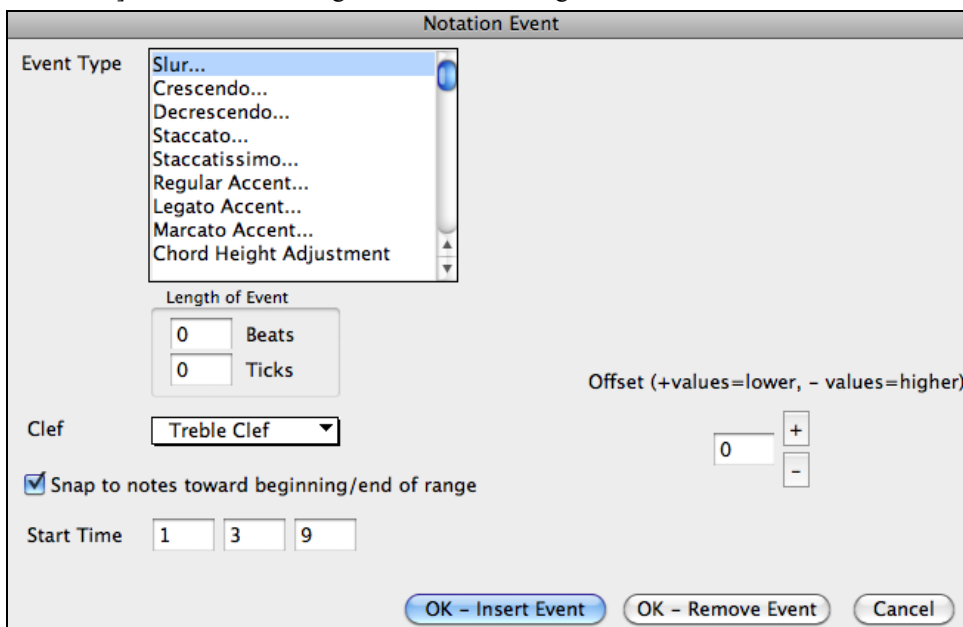
Select a section letter from an alphabetical list and it will be inserted at the top of the bar line so that it does not overwrite chords or notes.

Notation Symbols for Expression and Articulation

The Notation Symbols are entered from the **Notation Event** dialog, which is accessed from the right-click menu in the Editable Notation window. This dialog lets you insert (or remove) notation symbols such as,

Slur		Accent	
Crescendo		Legato	
Decrescendo		Marcato	
Staccato		Staccatissimo	

Select a notation symbol from those listed and the **Notation Event** dialog will open. In this dialog, you can further define the event and its precise location, and then press [OK - Insert Event] to insert it into the notation. Use the [OK - Remove Event] to delete an existing event that is no longer needed.



The **Event Type** list box lets you choose the event type (slur, decrescendo, etc.).

The **Length of Event** field determines the length of a slur, crescendo, or decrescendo. The length is specified in beats and ticks. If an event is a “single-peg” event, such as a staccato or accent, then this field will cause multiple events to be inserted if the range is greater than zero (and the range spans multiple pegs). If you had highlighted an area of the Notation window prior to right clicking on it (to launch the pop-up menu and choose the notation symbols menu item) then this field is set based on the length of the highlighted area.

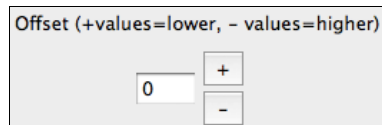
Note: The highlighted area does not actually include the very last peg at the very edge of the highlighted area.

The **Clef** field, if present, indicates the clef in which the event will be inserted (or removed from). Most events affect only one clef at a time, and therefore you must choose the clef and this field will be preset based on where you had initially right-clicked with the mouse on the Notation window (you did this to get the pop-up menu that launches this dialog). For example, if you had right clicked on the treble clef, then this will be set to treble.

When **Snap to notes toward beginning / end of range** is enabled slurs, crescendos, and decrescendos will be based on notes that exist at the beginning and end of the specified range.

The **Offset** field, if present, lets you adjust make adjustments to the vertical position of an event, e.g. slurs or chord height.

The **Start Time** field is the start time of the event (in Measures:Bytes:Ticks).



OK – Insert Event – exits this dialog and then inserts the event into the notation track.

OK – Remove Event – exits this dialog and then REMOVES the event (if it exists in the specified time range) from the notation track.

Cleanup Orphaned Notation Controller Events

This command will remove notation symbol events (such as staccato) that are no longer close enough to a note to display properly.

Chord height adjustment

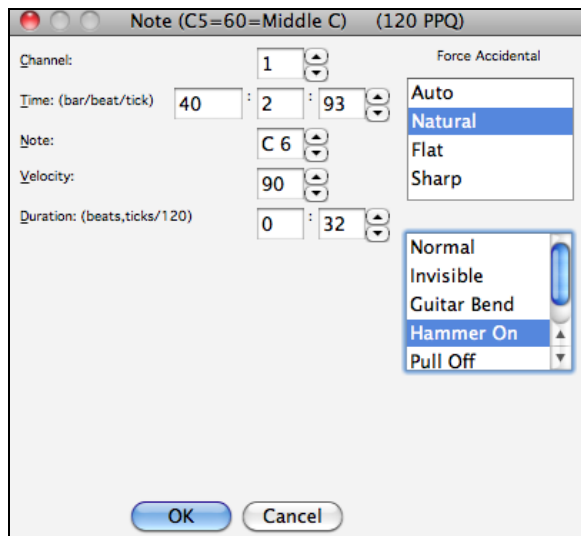
Use this to adjust the height of a certain chord by adjusting the “Offset:” value in the Notation Event dialog. Note that a positive value moves the chord symbol lower, and vice versa.

Modes

Clicking on another notation mode will change to that screen while staying at the same location in the song.

Editing Note Values

Right click on a note. This brings up a variation of the right-click window with added commands for editing or deleting notes. Click on *Edit Note* to launch the **Note** dialog.



In this dialog, you can manually change the characteristics of a note by entering the exact values you wish for any given note. For example, you can change the velocity and duration by increments of 1 tick, as well as the note's pitch and relative positioning in the bar.

Click on the **[Delete]** button in the right-click menu to remove the selected note from the Notation.

Select a region of notation to edit

To select a region of the notation you can **shift**+click on the end point to easily select a large area.

- Select a small region by dragging the mouse.*
- Enlarge the region by **shift**+clicking on the end point.

***Note:** **Shift**-click is also used to enter a sharp (#) note, so the selection via **shift**-click requires that a small region be already selected.

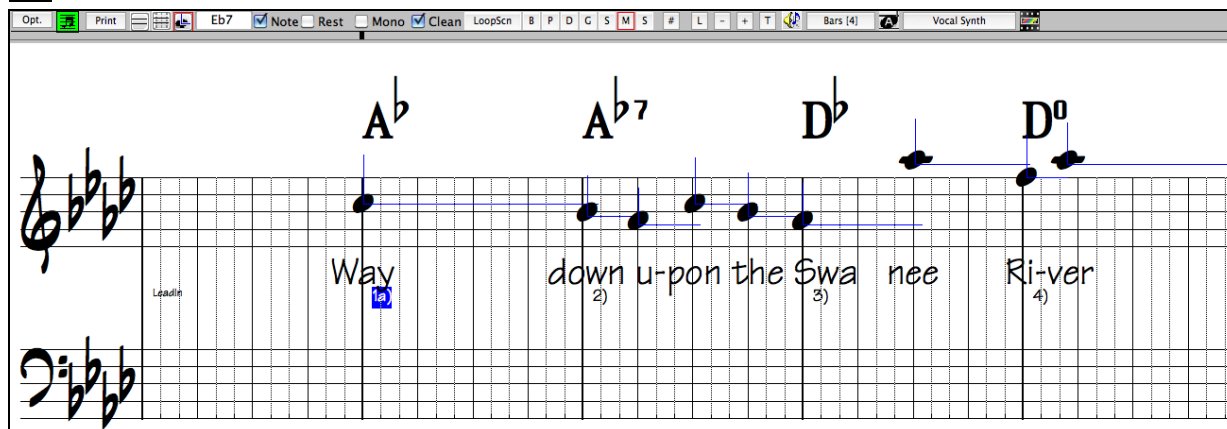
Force Accidental - If a note is being displayed as a sharp, but you want it to appear as a flat (or vice versa), you can force that here. Notes like Fb, Cb, E#, B# can be entered. To do this, right click on a note (like F), and set the forced accidental to #, and the note will appear as E#.

Note Type - You can choose for the note to be Normal, Invisible (note will sound but will not appear in regular notation), Guitar Bend (a B will appear above the note), Hammer-On, Pull-Off, or Guitar Slide. Note that the guitar bend is for notation only and does not affect the sound of the note.

Staff Roll Notation Mode



Click on the Staff Roll notation mode button to enter the Staff Roll mode.



This mode is similar to the Editable Notation Mode, except that the beats begin right on the bar line. You can see the duration of the note visually represented by a horizontal blue line and the note's velocity displayed as a vertical blue line.

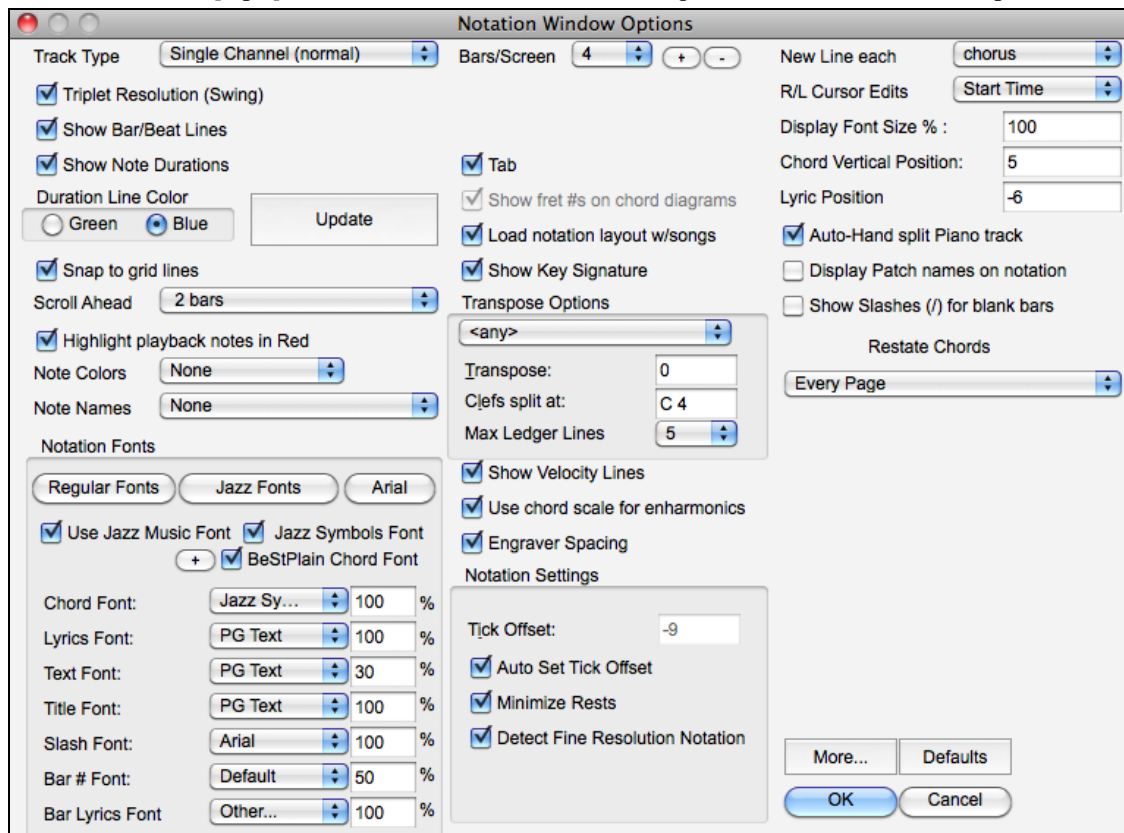
Tip: If you can't see these lines, press the **[Opt.]** button to check that "Show Note Durations," "Show Velocity Lines," and "Show Bar/Beat Lines" options are enabled.

Using the Mouse to Edit Velocity and Duration

There is an additional function available in this mode; **right mouse drag**. Place the mouse cursor on the note head and hold down the right-mouse button. Then, starting at the note head, drag the cursor horizontally to set the note's duration, or drag it vertically to set the note's velocity.

Notation Window Options

Opt. Press the **[Opt.]** button in the **Notation Window** to open the **Notation Window Options** dialog.



Track Type

Normally you would leave the track type set to Single Channel, but you can also set it to Multi-Channel, Guitar, or Piano.

Multi (16) -Channel: All MIDI channel assignments are preserved and output on playback. This would be useful for importing an entire MIDI file, and playing it from the Melody channel using a silent style.

Guitar: MIDI channels 11 to 16 are assigned to the guitar strings 1 to 6. Correct guitar tablature replaces the bass clef, the notation will be up an octave, and guitar channel assignments are saved with MIDI files.

Piano: In this mode, channels 8 and 9 are treated as the left and right hand of a piano part.

Triplet Resolution (Swing)

Band-in-a-Box automatically sets the resolution whenever a style is loaded. When a style has a triplet feel (such as Jazz Swing or a Shuffle style), Band-in-a-Box selects Triplet Resolution. This ensures that Jazz eighth notes (swing triplets) are handled correctly. When a style with a straight feel loads (Pop, Latin) the Triplet Resolution setting is automatically turned off. Then the notation shows even eighth notes, not triplets, and each note and duration is rounded to the nearest sixteenth note when displaying the music.

Show Bar/Beat Lines

This setting is for the Staff Roll mode only. When turned off (unchecked) only the staff lines will show, helpful for editing note Duration and Velocity lines.

Show Note Durations

This is a Staff Roll mode setting to show or hide the horizontal Duration lines.

Duration Line Color (Green /Blue)

There are two color choices for the Duration lines, green or blue.

Update

The [Update] button applies the changes made to the Notation Window Options. Pressing [OK] will have the same effect.

Snap to grid lines

If the Snap To Grid Lines checkbox is checked, the inserted note will be lined up with the closest grid line. This is similar to the way a graphics or typesetting program aligns elements accurately on a page. This means that you do not have to click exactly on the beat to have the note inserted precisely on the beat.

Scroll Ahead

The Notation window can be set to scroll 1 or 2 bars ahead of the music without interfering with your view of the current notation. To enable this feature, select the number of bars you wish to scroll-ahead in the Notation Window Options (1 or 2). Select zero bars to disable this feature. When the notation scroll-ahead feature is enabled, the lyrics will also scroll ahead.

Highlight playback notes in Red

Good sight-readers who like to read ahead can use this option to disable the highlighting of notes in red as the song is playing so it won't be distracting.

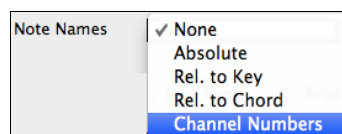
Note Colors

Notation can display notes in different colors based on absolute note names or relative to chord or key. The color scheme is one that was introduced by the Russian composer Alexander Scriabin (1872-1915).

Colored notes will appear in color for printout on color printers or when saved in a color graphics file.

Note Names

There is an option to display note names in the center of the note head. You can display absolute note names (A, Bb etc.) or you can display numbers relative to the key or the current chord. This is helpful for learning to read music. Combined with the ability to display large font sizes, this achieves the big note of "EZ-2-Play" music books.



Channel numbers can also be displayed on the notation. When editing notes, it is often helpful to see the channel number of each note. By setting Note Names to "Channel Numbers" you will see the channel number for each note written into the note head of the notes.

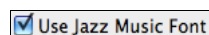
This is useful when viewing an entire MIDI file that you have loaded onto the Melody track, and want to examine the channel information, or for editing a guitar track that uses channels 11 to 16.

Notation Fonts

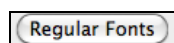
You can use the PG Music fonts or Jazz fonts for your chords and notation. Or you can choose Arial or any other font on your system for chords, lyrics, text, and titles. The Jazz fonts have the "handwritten manuscript" look. It's a great alternative to music fonts that look too "computerized."



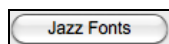
Jazz Music Fonts for Notes, Symbols, Chords, and Titles.



To select just the Jazz music font select the "Use Jazz Music Font" option, then choose your Chord, Lyrics, Text, and Title fonts.



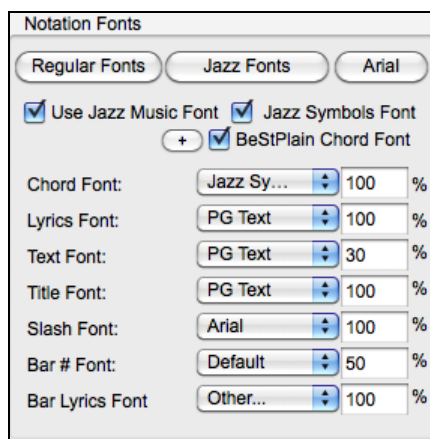
Click [Regular Fonts] for a quick overall change to regular fonts in the Notation window.



The **[Jazz Fonts]** button installs a pre-selected group of Jazz fonts.

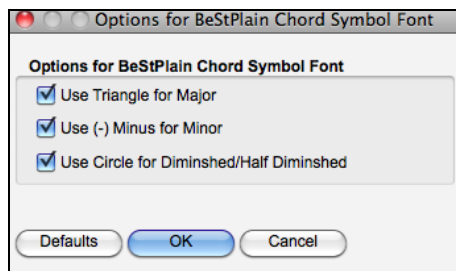


The **[Arial]** button installs the regular notation font and Arial for everything else.



Check “Use Jazz Music Font” to use the Jazz font, and check “Jazz Symbols” to use shorthand Jazz chord symbols in the notation.

“BeStPlain Chord Font” is a very clear and readable font. The **[+]** button beside this checkbox will open the dialog with options to use a triangle for major, a minus sign for minor, and a half or full circle for half or full diminished chords.



The Lyrics and Text fonts appear in the Notation window, the Lead Sheet and the printout.

The “Title Font” is used for the Titles, Composer, and Styles names that appear on the Lead Sheet window and printout.

The “Slash Font” is used for slashes **///** which appear in the empty bars.

The “Bar # Font” is used for bar numbers.

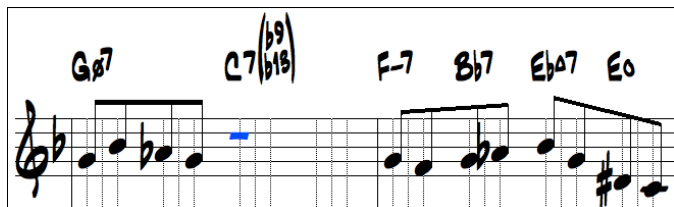
The “Bar Lyrics Font” is used for bar-based lyrics.

Jazz Chord Symbol Graphics (circles, triangles)

Jazz and Pop music often use certain non-alphabetic symbols for chord types. These include a delta (triangle) for major chords, a circle for diminished, and a circle with a slash for half-diminished. Also, tensions like b9 and b13 are stacked vertically and contained in brackets. You can now select this option, and see these symbols for display/printout on the Chord Sheet, Notation, and Lead Sheet windows.



To see the Jazz Chord Symbol Graphics on the Notation/Lead Sheet printout, set the **Notation Options**. The Notation will then look like this:



Bars/Screen

This option lets you to choose the number of bars per line for both the on-screen notation display and printing.

Tab

When set, the Guitar and Bass parts will print tablature notation.

Load notation layout w/songs

When this box is checked your Notation Option settings will be saved with the song and restored the next time you load the song.

Show Key Signature

If turned off, you won’t have the key signature box displayed on the Notation Screen. This will save some space on the screen.

Transpose Options

Transpose:	<input checked="" type="checkbox"/> <any> Concert-Melody (default) Concert- Piano (Both Clefs) Melody on Bass Clef -12
	Soprano Sax +2 Alto Sax +9 Tenor Sax +14

These preset transpose settings for non-concert instruments like brass and woodwinds will auto-select the correct transpose settings and clef split points for the instrument. For example, Trumpet +2 will write the music up 2 semitones, and the split point will be adjusted to display the music in treble clef.

Guitar and bass settings are also included.

If a Chord Sheet or Notation window transpose setting is in effect, a yellow hint message opens on boot up as a reminder.

Chordsheet and Notation are set to transpose by 9 semitones. To change this, [menu]-Windows- Notation - Options- Transpose

Transpose

The Transpose setting lets you manually adjust the Notation window to display notes either higher or lower than their actual pitches.

Clefs split at

This setting determines the split point for placing notes on the Bass or Treble clef. The default setting is C5, middle C. Use a higher split point, such as C6, if you want notes up to a B above middle C written on the bass clef with ledger lines.

Max Ledger Lines

You can specify an upper limit of a note range so that high notes won't result in an excessive number of ledger lines. The default is 6, which would show a maximum of 6 ledger lines above the treble clef staff.

Show Velocity Lines

This is a Staff Roll mode setting to show or hide the vertical Velocity lines. Line color is determined by the Duration Line Color setting.

Use chord scale for enharmonics

The sharps and flats in Band-in-a-Box notation are context sensitive to the chord names. For example, if you are in the key of Eb, and the chord is E7, a G# note will show up as G#, and not Ab. This means that the notation accidentals will automatically show up correctly.

The image shows two musical staves. The top staff is labeled 'E7 with chord context enharmonics' and shows a treble clef staff with notes G, A, B, and C. The bottom staff is labeled 'F#7 displayed as G# because use chord scale enharmonics set to true' and shows a treble clef staff with notes G, A, B, and C. An arrow points to the G# note in the bottom staff, indicating that the note is displayed as G# because the 'use chord scale enharmonics' setting is set to true.

For example, on an F#7 chord in the key of Eb, the Ab note is part of the F#7 scale (as a G#, the 2nd of the scale), but is also part of the Eb key of the song. If you want to display based on the chord scale, setting "Use chord scale enharmonics" will display the note as a G# instead of an Ab.

Enharmonics on slash chords

A chord like Gm7b5/Db will display correctly using a Db instead of a Gm7b5/C#, since Band-in-a-Box bases it on a Gm scale.

Engraver Spacing

This is another one of the program's intelligent features, which spaces the Notation appropriately to avoid overlapping notation while accounting for space required by accidentals, rests, etc. This feature is visible only in Standard Notation mode.

Tick Offset

The Tick Offset on the notation options is one of the keys to great looking notation. It accounts for playing that is before or behind the beat. The track is automatically scanned to determine the best tick offset so that you do not have to set this yourself. This results in better looking notation. You can change/override this setting in the **Notation Window**

Options dialog box, but normally the best tick offset is set automatically.

For example, to properly notate Jazz performances, it is sometimes necessary to set the tick offset to approximately -15. This effectively adjusts for a performance that has been played slightly “behind” the beat or, in Jazz terms, “very laid back.”

In Editable Notation mode, notes entered with the mouse take the notation offset into account. So if a note is clicked on the beat 1:1:0 will get entered at 1:1:7 if the notation offset is -7. This gives a more human feel to the arrangement.

Auto Set Tick Offset

If enabled, Band-in-a-Box will automatically determine the tick offset by analyzing the notes on the track. Disable this if you want to set the tick offset manually.

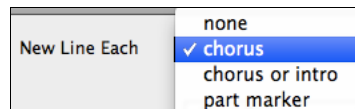
Minimize Rests

When checked, Band-in-a-Box will eliminate unnecessary rests. For example, if staccato eighth notes are displayed as sixteenth notes separated by sixteenth rests the setting will remove the rests and show the notes as eighth notes.

Detect Fine Resolution Notation

Improved auto-transcription identifies and correctly displays up to 128th notes. If for some reason you prefer to disable it, there is an option to do so. To set a beat to a certain specific resolution right mouse-click on the Time Line located at the top of the Notation window. You will then see a Beat Resolution dialog where you can set the resolution for both the Treble and Bass clefs.

New Line each



Use this setting to automatically start a new line on each chorus, on each chorus and the intro, or on each part marker. It applies to the Lead Sheet notation screen and to printing.

☒ Notation – Start a New Line

If you want to control how many bars per line get displayed, use the **Edit Settings for Current Bar (F5)** options, and select “Notation - Start a New Line” on bars that you’d like a new line of notation. That setting, in combination with the Notation Window Options setting for “Bars/Screen,” and “New Line each” allow you to save custom settings for bars per line in non-fake sheet mode.

R/L Cursor Edits

This is used in the Keystroke Note Editing features.

Bar Number Font and %

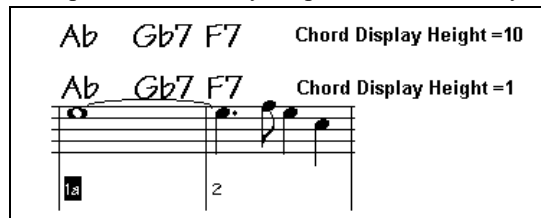
Select any installed font for the bar numbers, and adjust its size in a percentage range from 10% to 1000%. These settings affect the notation, lead sheet, and printout.

Display Font Size %

To select the notation font size for display, enter the Display Font Size as a percentage, either more or less than 100%. The same setting is available in the Lead Sheet window and the Print dialog.

Chord Vertical Position

This controls how high the chords will be written above the staff. If set to 5, the chords will be written 5 notes above the top of the staff. If your piece contains many high notes, then set the chord position to a high setting.

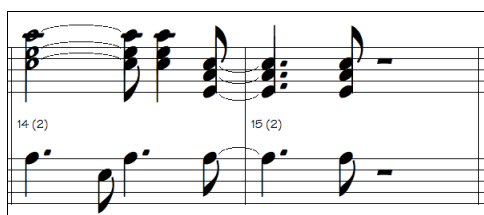


Lyric Position

You can adjust the height of the lyrics by setting the lyric height (smaller values like -8 are higher on the notation).

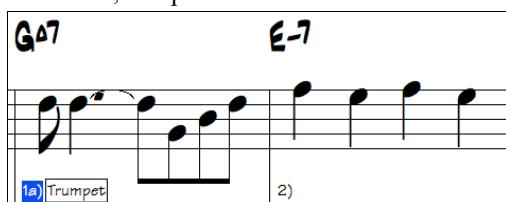
Auto-Hand split Piano track

When checked, the Piano track (not any other track) will be displayed on both clefs with intelligent hand-splitting. You can print out the Piano track with the hands separated.



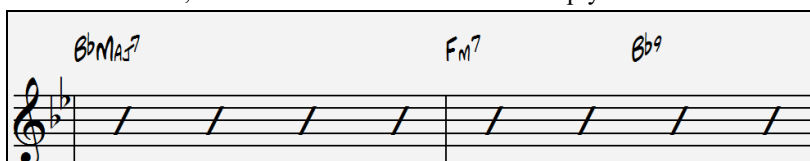
Display Patch Names on Notation

When this box is checked in the **Notation Window Options**, the patch name for the track is displayed on the notation, lead sheet, and printout.



Show Slashes (/) for blank bars

If this is enabled, slash marks /// will show for empty bars.



Restate Chords

Restate Chords	<input checked="" type="checkbox"/> Don't Restate
	<input type="checkbox"/> Every Bar
	<input type="checkbox"/> Every Line
	<input type="checkbox"/> Every Page

If this is set to “Don’t Restate,” then the program works as in previous versions, and if the chord stays the same, it will never be stated again in the arrangement until it does change. If set to “Every Bar,” “Every Line” or “Every Page,” then the Notation, Lead Sheet and Printout will restate the chord every bar, line or page. The setting of “Every Page” is the default, which means that the first bar of the Lead Sheet Window will always have a chord as will the top of each Notation Window screen.

Inserted Note Defaults

These settings determine the default values for notes that you enter manually.

Duration %

Notes are not always played for their full duration. If a whole note is inserted with a duration of 80%, the note would play for 80% of 4 beats = 3.2 beats.

Velocity

The loudest possible note has a velocity of 127; a velocity of 0 is silent.

Channel

Assign the MIDI channel of the inserted notes.

Play Inserted Notes

When checked, notes that you insert will sound briefly as they are inserted. This lets you hear that the note you inserted sounds correct.

[More] button

The **[More...]** button opens the **Other Notation Options** dialog.

These settings give you control over the clean notation features.

Options for BeStPlain Chord Symbol Font

With these options, you can see a triangle for major, a minus sign for minor, and a half or full circle for half or full diminished chords when you use the BeStPlain chord font.

Show Popup Hint for Note Properties

If this is checked, the note properties pop-up will open when you hover the mouse cursor over a note in the Editable Notation window.

Note: C 6
Channel: 1
Velocity: 84
Time: 1:1:2 Duration: 4:30

Lead Sheet Window

The **Lead Sheet** window displays a full screen of notation with one or more parts. Other options include a selectable number of staves per page, clefs to show, font size, margin, scroll-ahead notation, guitar chord diagrams, and lyrics. If you like to sight-read along with Band-in-a-Box, this is the window for you.



Launch the **Lead Sheet** window from the main screen by pressing the **[Lead Sheet]** button or with the *Windows | Lead Sheet Window* menu option.

Confirmation required to enter a note more than ledger lines

To prevent accidental entry of very high/low notes, this means that a confirmation dialog would be needed to enter notes with more than ledger lines.

Chord Note Separation in MS / Chord Total Separation in MS

This lets you set the width of chords. Band-in-a-Box will display a new group of notes on the notation for every chord. If you know that a track is single notes and therefore couldn't have any chords, set the chord note separation to a small value like 10ms and then every note will be displayed on a new note stem. The chord width parameter is also used for the "chord step advance" feature.

Glitch Duration in MS / Glitch Velocity

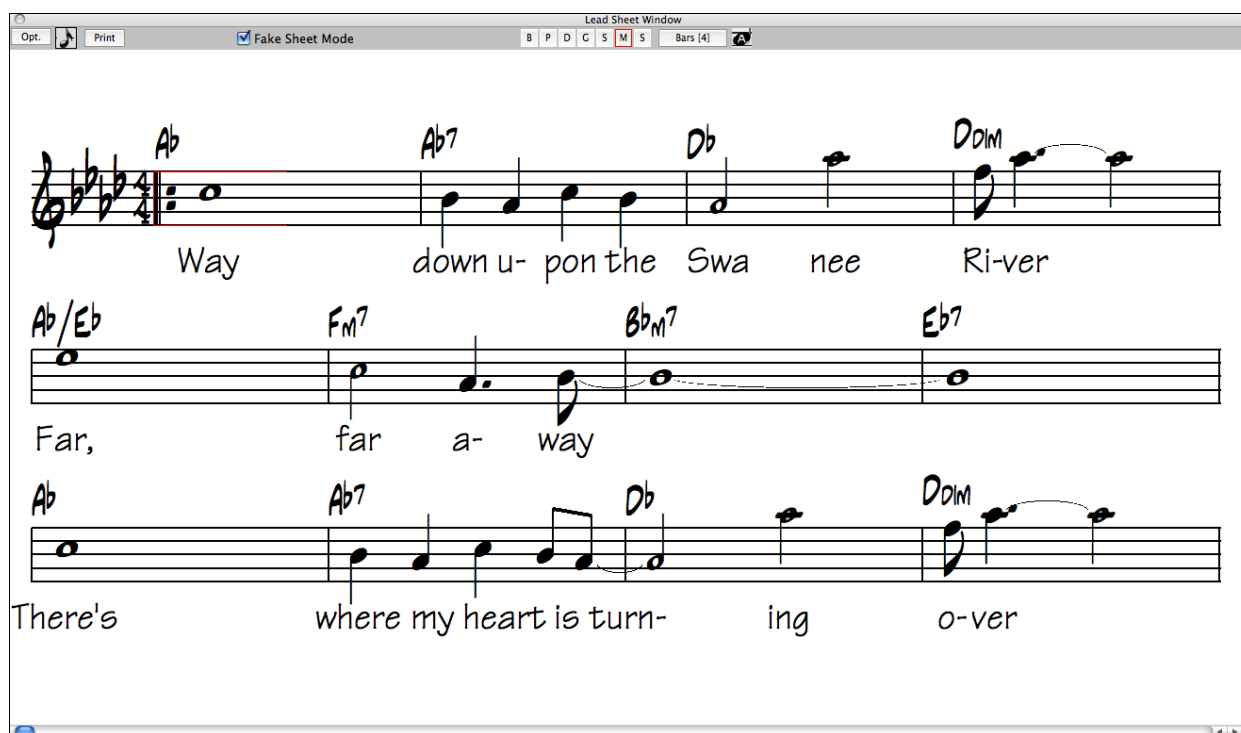
When set properly, "Glitches" will not be shown on the notation. Any note less than a certain length of time or less than a certain velocity can be filtered out.

Line Thickness Settings

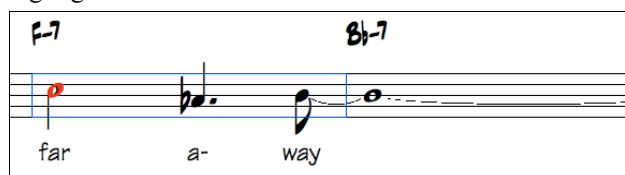
These settings allow you to control the thickness of various line elements of the notation. For example, if you set the Bar Line width to 200%, the bar lines will be twice as wide, and easier to see. This affects display and printout.

Line Thickness Settings

These settings allow you to control the thickness of various line elements of the notation. For example, if you set the Bar Line width to 200%, the bar lines will be twice as wide, and easier to see. This affects display and printout.



As the notation scrolls ahead, you can read ahead without waiting for a page turn. During playback, blue rectangles highlight the current bar.



The Lead Sheet is also useful as a kind of “Print Preview” feature, as it offers you the ability to correlate the on-screen notation to a printout.

You can move around the Lead Sheet window with mouse clicks. This will move a small blue rectangle around the screen, which lets you type in chords at that location. Double-clicking the mouse at any bar will start playback from that position.

Selecting Parts in the Lead Sheet

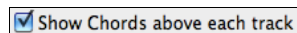


Click on the track selection toolbar to view a different track - [B]ass, [P]iano, [D]rums, [G]uitar, [S]trings, [M]elody, or [S]oloist.

Note: These buttons show the initials of the “automatic” track labels (e.g. [H] for Harmonica) when you check the “Auto-Generate Track Labels” option in the **Preferences 2** dialog. If you prefer the “default” labels (B/P/D/G/S/M/S), then uncheck this option.

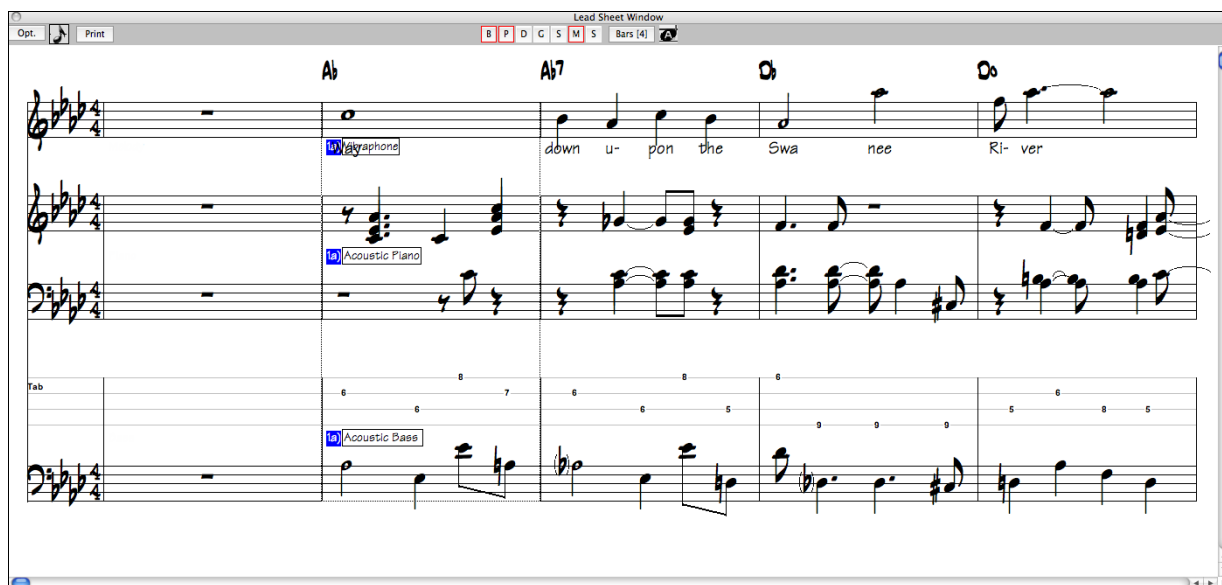


To view multiple parts, click first on the button for the top part you want to view, and then hold down the **Ctrl** key and click on the other parts you want to view in the order you want to see them, from top to bottom. You will then see a group of tracks, displayed in the order that you requested them. To revert to a single track of notation, simply click on a track without holding the **Ctrl** key down.



There is an option in the **Lead Sheet Options** dialog to display the chords above each track, or just the top track of the notation.

If you press [**Print**] from the Lead Sheet window, you will be able to print out the multiple tracks of notation.

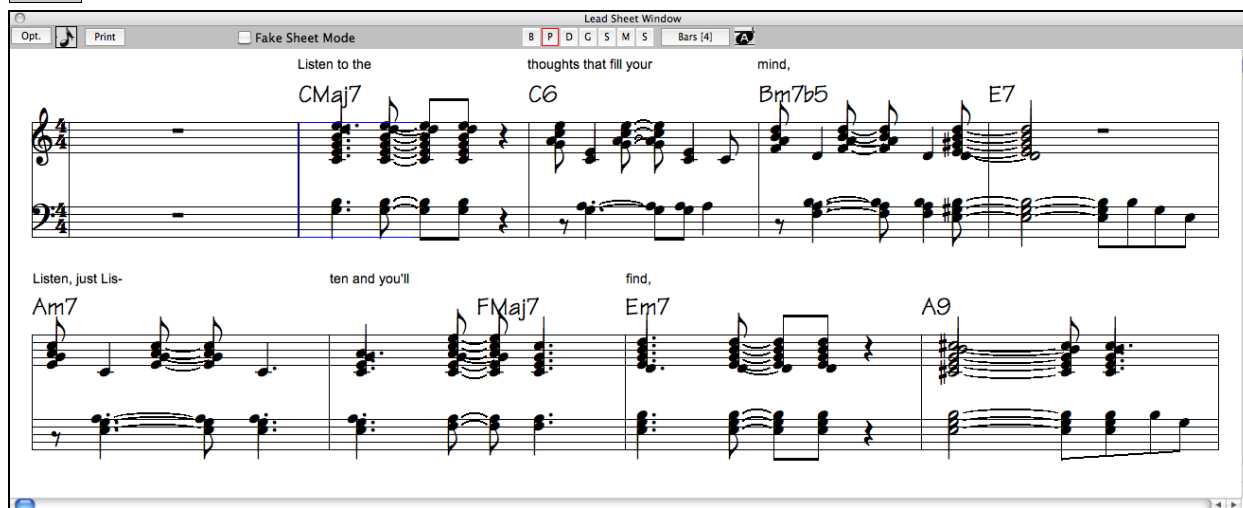


Lead Sheet window showing multiple parts.

Bar Lyrics in the Lead Sheet



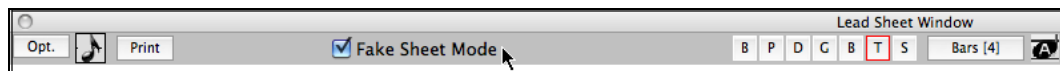
The **Lead Sheet** window can display the bar-based lyrics that you have entered on the Chord Sheet.



Note: You can adjust the position of the lyrics with the "Lyrics Above/Below" option in the **Print Options** dialog.

Fake Sheet Mode

To display the Lead Sheet in the Fake Sheet mode, enable the "Fake Sheet Mode" checkbox on the Lead Sheet window toolbar.



The screenshot shows the 'Lead Sheet Window' with the 'Fake Sheet Mode' checked. The score is in 4/4 time and features several staves. Chord labels above the staves include F6, Db7, F6, F7, E7, Eb7, D7, C7, F6, Db9, Gm7, C7, F6, Bb9, F6, F9, and C9. A 'Fine' marking is present above a G7 chord. The bottom of the window shows 'DCalFine'.

Harmony Notation Display

Harmonies can be displayed on the **Lead Sheet** window (or printed) with **separate notation tracks for each harmony voice**. View each harmony on a separate track, or view/print a single harmony voice. To examine the harmony display features, load in the song “Night_T.MGU.” The melody of this song was previously converted to a harmony using the *Melody | Convert Harmony to Melody Track* option, so there is a harmony on the Melody part.



Open the **Notation** window and you will see all four voices of the harmony on the same treble clef.

The screenshot shows the 'Notation' window with four voices of a harmony displayed on a single treble clef. The chords are BbMaj7, Fm7, Bb7, EbMaj7, Ebm7, and Ab7. The voices are labeled 5a), 6), 7), and 8).



Now open the **Lead Sheet** window. Band-in-a-Box now recognizes that this is a harmony (generated by Band-in-a-Box), and displays each voice on a separate track of the lead sheet.

The screenshot shows the 'Lead Sheet Window' with the harmony displayed on four separate tracks. The chords are Bb7, F-7, Bb7, Eb7, Eb-7, and Ab7. Each track is labeled 5a).



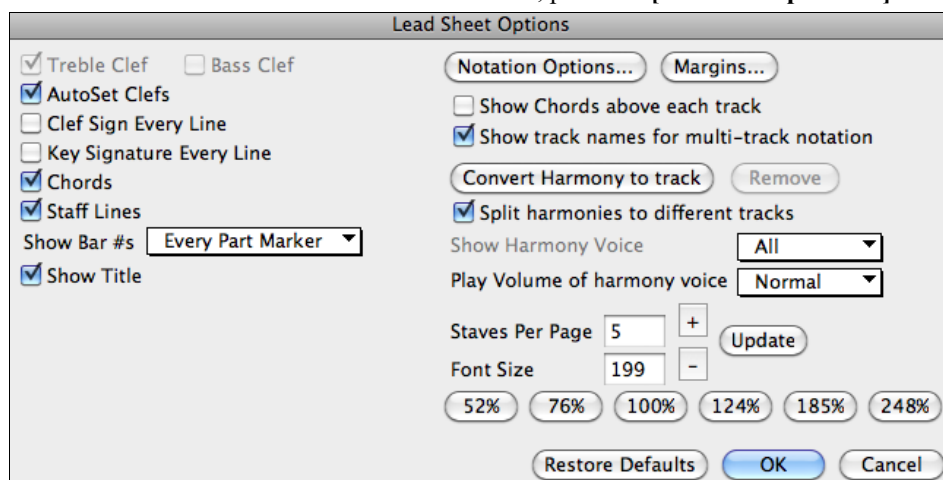
Press the **[Print]** button to print out “Voice 2.” If needed, press the **[Notation Options]** to first visually transpose the instrument to Eb for an “Alto Sax” chart.

Transpose:

Lead Sheet Options Dialog

Opt. Pressing the **[Opt.]** button in the **Lead Sheet** window launches the **Lead Sheet Options** dialog.

The settings in this dialog are applicable to the Lead Sheet window only. If you want to set options that are shared by the Lead Sheet window and the Notation window, press the **[Notation Options...]** button.

The image shows the 'Lead Sheet Options' dialog box. It has a title bar 'Lead Sheet Options'. On the left, there are several checkboxes: 'Treble Clef' (checked), 'Bass Clef' (unchecked), 'AutoSet Clefs' (checked), 'Clef Sign Every Line' (unchecked), 'Key Signature Every Line' (unchecked), 'Chords' (checked), 'Staff Lines' (checked), 'Show Bar #s' (set to 'Every Part Marker' in a dropdown), and 'Show Title' (checked). On the right, there are buttons for 'Notation Options...' and 'Margins...'. Below these are checkboxes for 'Show Chords above each track' (unchecked) and 'Show track names for multi-track notation' (checked). There are also buttons for 'Convert Harmony to track' and 'Remove'. Below that are checkboxes for 'Split harmonies to different tracks' (checked), 'Show Harmony Voice' (set to 'All' in a dropdown), and 'Play Volume of harmony voice' (set to 'Normal' in a dropdown). At the bottom right, there are input fields for 'Staves Per Page' (set to 5) and 'Font Size' (set to 199), with '+' and '-' buttons and an 'Update' button. Below these are percentage buttons: 52%, 76%, 100%, 124%, 185%, and 248%. At the very bottom are buttons for 'Restore Defaults', 'OK', and 'Cancel'.

Treble Clef and Bass Clef

These checkboxes choose which clefs will display in the Lead Sheet view.

AutoSet Clefs

When set, Band-in-a-Box will attempt to pick the clef for you automatically displaying the bass clef when you are on the bass track or any other track with low bass notes. It will show both clefs when on the piano or drum track.

Clef Sign Every Line and Key Signature Every Line

By default, the Clef and Key will be shown at the beginning of every page, but if you want one every line, you can check these options.

Chords and Staff Lines

Both are shown by default. Uncheck this box if you do not want them to display.

Show Bar #s

Choose whether the bar numbers will be shown for each bar, only at part markers, or not at all.

Show Title

If set, the song title will be displayed along with other information like Composer Names and Style information that is set in the **Print Options** dialog of the Notation window.

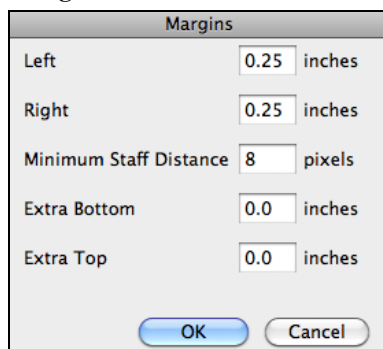
Restore Defaults

You can reset all the Lead Sheet Options back to default settings by pressing the **[Restore Defaults]** button.

Notation Options

To set Options that are shared by the Lead Sheet window and the Notation window, press the **[Notation Options...]** button.

Margins

The image shows the 'Margins' dialog box. It has a title bar 'Margins'. It contains five input fields: 'Left' (0.25 inches), 'Right' (0.25 inches), 'Minimum Staff Distance' (8 pixels), 'Extra Bottom' (0.0 inches), and 'Extra Top' (0.0 inches). At the bottom are buttons for 'OK' and 'Cancel'.

Set margins for the Lead Sheet window, just like the margins in a word processor. For example, if you want the lead sheet window to only take up the top part of the screen, set a bottom margin (of, say, 2 inches) and then make the lead sheet window smaller by pulling the bottom up.

This feature has no effect on printout; the **Print** dialog has its own margin settings.

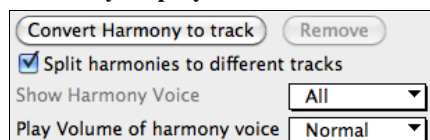
Show Chords above each track

When using multiple tracks of Notation, this determines whether each track will show the chord names or not.

Show track names for multi-track notation

If checked, the Band-in-a-Box track names will be inserted at the start of each part in the multitrack notation display.

Harmony display

A control panel for harmony display. It includes a 'Convert Harmony to track' button, a 'Remove' button, a checked checkbox for 'Split harmonies to different tracks', a 'Show Harmony Voice' dropdown menu set to 'All', and a 'Play Volume of harmony voice' dropdown menu set to 'Normal'.

- **[Convert Harmony to track]** will add a harmony to an existing Melody.
- **[Remove]** will remove the harmony from the track.
- **Split Harmonies to different tracks** enables the splitting of the harmonies to different tracks on the lead sheet.
- **Show Harmony Voice** allows you to select ALL tracks, which will cause each track to display on a different track on the Lead Sheet. Or select a specific Voice to display only that voice. For example, if you choose “Voice 2” and press OK, you will now see just voice 2 of the harmony.

You can control the volume of the selected harmony voice relative to the other voices in the harmony. The “Play Volume of harmony voice” setting can be set to:

- **Normal:** Harmony plays as normal.
- **Solo:** Only the selected voice will play.
- **50% Solo:** Selected voice is much louder than other voices.
- **Quiet:** Selected Voice is much quieter than other voices.
- **Muted:** Selected Voice is muted.

These settings are useful to sight-read along on harmonies, and learn to hear inner voices of a harmony.

Staves Per Page

The number of staves shown in the lead sheet can be set by typing in a number or using the [+] and [-] buttons.

Font Size

Choose the font size with one of the preset buttons for popular sizes, or type a number between 45% and 300% in the **Lead Sheet Options** dialog.

Lyrics

Band-in-a-Box supports lyrics in three different ways: Note-based lyrics, Bar-based lyrics, and a Big Lyrics (Karaoke) window. Note-based lyrics can be entered on the Notation Window, and bar-based lyrics can be entered on the Chord Sheet.

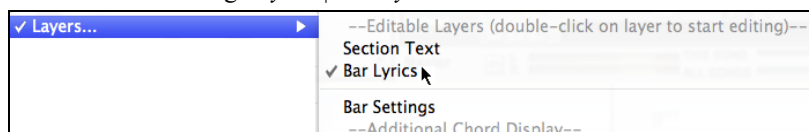
Bar-based Lyrics

Bar Lyrics are editable bar-based lyrics (up to 255 characters per bar) that are loaded and saved with the song.

1a	Bb ^m	2	Bb	3	Gb ^m	4	A-
	mazing		grace, how		sweet the		sound. That
5a	D ^b	6		7	Gb	8	D ^b
	saved a		wretch like		me.		I
9	D ^b	10		11	D ^b	12	
	once was		lost, but		now am		found. Was
13	D ^b	14	D ^{b7}	15	Gb	16	D ^b
	blind, but		now I		see		
17	Bb ^m	18	Gb	19	Gb ^m	20	D ^b



To enter Bar Lyrics, display the Bar Lyrics layer by clicking on the **[Chord Display]** toolbar button and selecting *Layers | Bar Lyrics*.

A screenshot of the 'Layers...' menu. It shows a list of layers: 'Section Text', 'Bar Lyrics' (which is checked), and 'Bar Settings'. There are also options for 'Editable Layers (double-click on layer to start editing)' and 'Additional Chord Display'.



The **Lead Sheet** window can display the bar-based lyrics that you have entered on the Chord Sheet.

The screenshot shows the 'Lead Sheet Window' interface. It features a musical score with two staves (treble and bass clef) in 4/4 time. The lyrics are placed above the notes: 'Listen to the thoughts that fill your mind, Listen, just Listen and you'll find,'. Chords are indicated above the staff: CMaj7, C6, Bm7b5, E7, Am7, Fmaj7, Em7, and A9. The interface includes a menu bar with 'Opt.', 'Print', and 'Fake Sheet Mode'. A toolbar shows various notation tools. The status bar at the bottom indicates 'Bars [4]'.

Note: You can adjust the position of the lyrics with the "Lyrics Above/Below" option in the **Print Options** dialog.

Note-based Lyrics

Note-based lyrics offer accurate placement of lyrics by placing a word under each note.

The screenshot shows the 'Note-based Lyrics' window. It features a musical score with two staves (treble and bass clef) in 4/4 time. The lyrics are placed directly under the notes: 'Way down u-pon the Swa nee Ri-ver'. Chords are indicated above the staff: Ab, Ab7, Db, and Ddim. The interface includes a menu bar with 'Opt.', 'Print', and 'C 8'. A toolbar shows various notation tools. The status bar at the bottom indicates 'Bars [4]'.

L You can enter note-based lyrics by pressing the **[L]** button on the Notation toolbar to open the Lyric Edit window.

Lyric Edit Window

<input type="text"/>	Line	Para	Enter	Close	Sec Text	Edit
----------------------	------	------	-------	-------	----------	------

As you enter the lyrics, the note is highlighted. Pressing the **Tab** or **Enter** key moves to the next note. You can "undo" lyrics with the **Edit | Undo** command.

The **[Line]** button enters a forward slash "/" line break marker in the current lyric.

The **[Para]** button enters a backslash "\" paragraph break marker in the current lyric.

The **[Enter]** button enters the current lyric, equivalent to hitting **Enter** key or **Tab** key.

The **[Close]** button closes the Lyrics Edit mode, equivalent to hitting the **[L]** button again.

The **[Section Text]** button enters the text in the lyric box as section text at the current bar.

The **[Edit]** button opens the **Edit Lyrics** dialog where lyrics and section text can be edited.

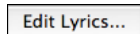
When you are finished a line of lyrics, hit the **[Line]** button. This enters a line break marker in the current lyric.

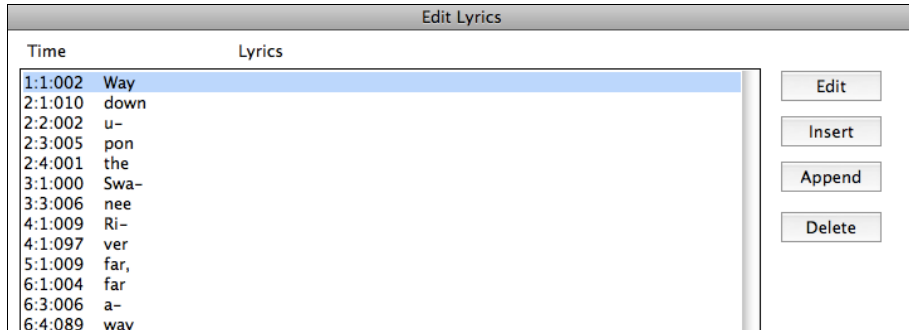
Note-based lyrics are saved with the MIDI file, so you can use them in your other MIDI programs.

Lyric Position -9 Vertical placement is set in the **Notation Options** dialog. A setting of -10 puts the lyrics directly under the treble clef, higher values put them lower.

Lyrics Event List

You can edit the lyrics using an event list as well. This allows you to enter lyrics at any point, not just tied to a note.

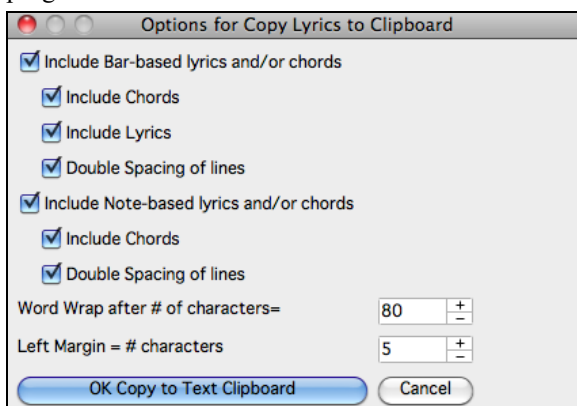
 Once you press the # button, you then press the **[Edit Lyrics]** button. You can then see the **Edit Lyrics** dialog.



From here, you can Edit lyrics, Insert new lyrics, Append lyrics to the end of the track, or Delete lyrics. A single lyric event can be 128 characters.

Options for Copy Lyrics to Clipboard

The *Edit | Lyrics | Copy Lyrics to Clipboard* menu command opens the Options for Copy Lyrics to Clipboard dialog, which allows you to copy bar-based and/or note-based lyrics to the clipboard so that you can paste them in another program.



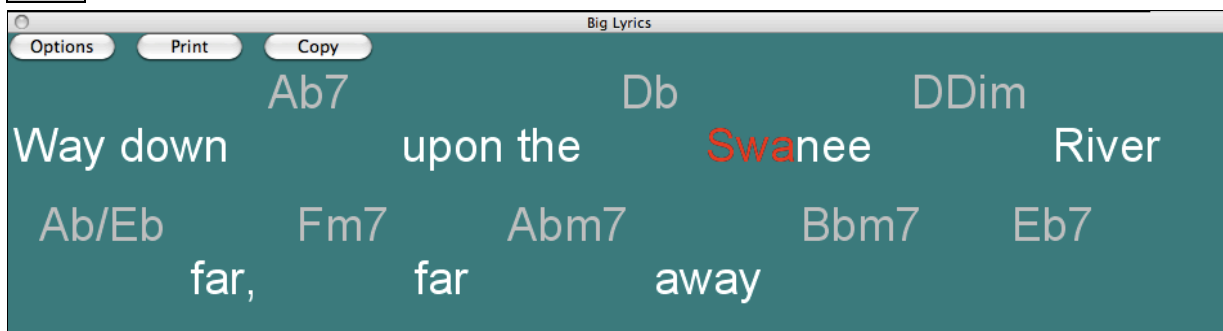
The dialog has options to allow note-based and/or bar-based lyrics to be copied to the clipboard.

With either option, you can choose to include the chord symbols, have double or single line spacing, and make margin settings.

Big Lyrics (Karaoke) Window



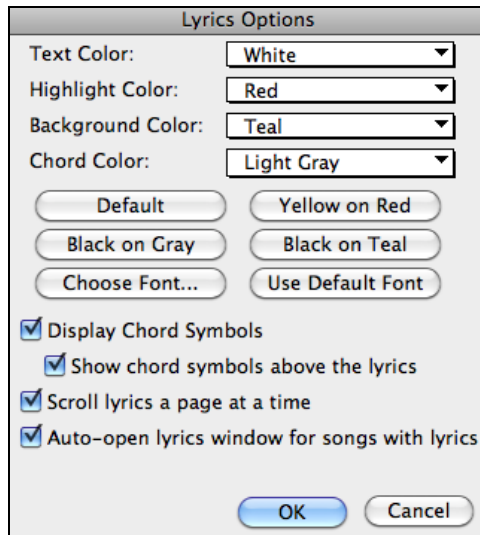
The **Big Lyrics** window is great for sing along or Karaoke. It opens from the *Windows* menu, with the keystrokes **control+Y** or with the **[Big Lyrics]** toolbar button.



Each word is highlighted as it plays, and the window can be customized by clicking on the **[Options]** button. Click on any word in the **Big Lyrics** window to start the song playing from that point.

Big Lyrics Window Options

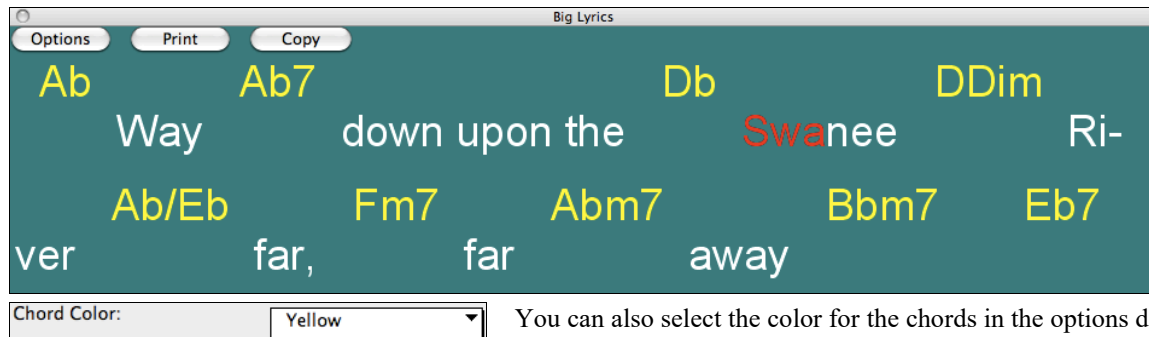
Options Add chord symbols, customize your color scheme, choose a favorite font, and select a size in the **Lyric Options** dialog.



Chords can be displayed on a row above the lyrics on the Big Lyrics window.

☒ **Show chord symbols above the lyrics** If you set “Show chord symbols above the lyrics,” you then see the chords written on a separate line. When there are no lyrics for a few bars, the Big Lyrics window displays the chords in a line divided by bars so that they are easy to read.

Separate chord colors are used for the Chords and Lyrics, allowing these elements to be visually separated.



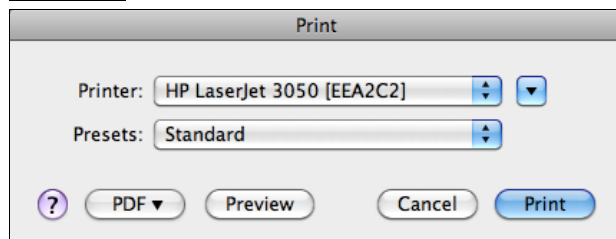
You can also select the color for the chords in the options dialog.

☒ **Scroll lyrics a page at a time** With this option selected the Big Lyrics scroll a page at a time. When the lyric cursor reaches the next-to-last line of the lyrics it will scroll to the top of the page, allowing uninterrupted reading of lyrics.

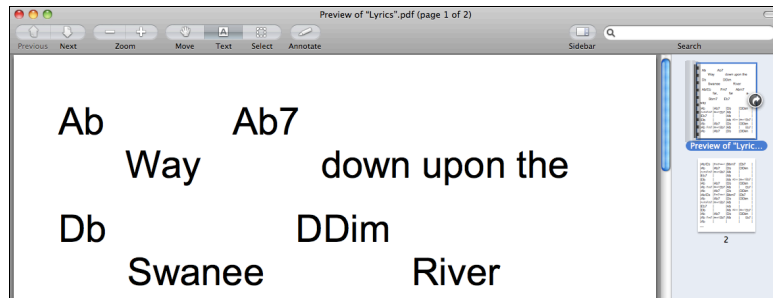
☒ **Auto-open lyrics window for songs with lyrics** If you have the Lyrics window option “Auto-open lyrics window for songs with lyrics” selected, and a MIDI file (or .KAR) containing lyrics is opened, the lyrics window will open to show the lyrics.

The popular Karaoke file format (.KAR) can be opened directly into Band-in-a-Box just like MIDI files. Chord symbols are displayed (Band-in-a-Box intelligently analyzes the chords of the song), as well as the lyrics from the Karaoke files.

Print Click on the **[Print]** button to print the Big Lyrics and chords on an available printer or to a .PDF file.



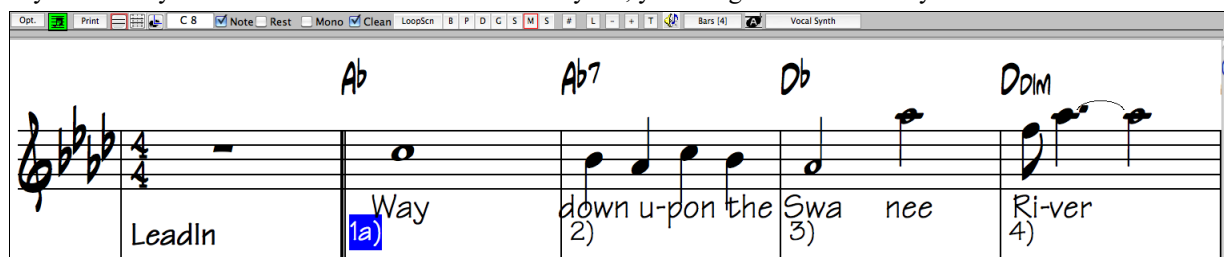
View the Big Lyrics before you print them with the **[Preview]** button.



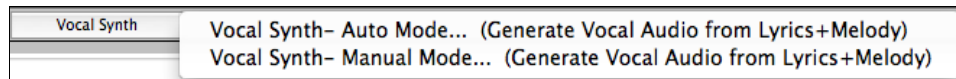
The **[Copy]** button will copy any existing lyrics to the clipboard. They can then be pasted into your word processor (e.g. Write) for print out.

Generate Vocal Synth from Note-based Lyrics

If your Melody or Soloist track contains note-based lyrics, you can generate a vocal synth.

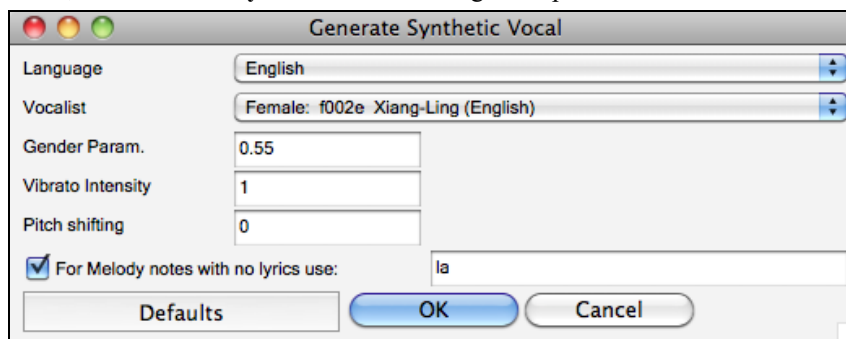


Press the **[Vocal Synth]** button on the Notation window toolbar or right-click on the Notation window, and select either of the *Vocal Synth* menu items.



With the manual mode, Band-in-a-Box creates a Sound.XML file, which you need to upload to the Sinsy server. When the Sinsy has generated an audio file with a vocal synth, import it to Band-in-a-Box.

Normally, you would use the auto mode, which does this process automatically for you. When you choose the auto mode, the **Generate Synthetic Vocal** dialog will open.



Language: The choice is English or Japanese. Select English unless your lyrics are entered in Japanese.

Vocalist: Choose one of the female or male vocalists. If the language is set to English, you can only select an English singer.

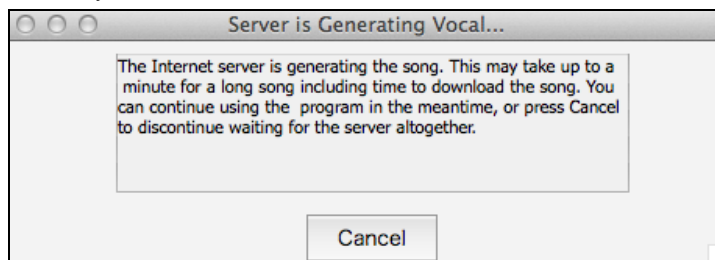
Gender Parameters: You can adjust the gender of the voice in a range from -0.8 to +0.8. Higher values are more masculine. The default is 0.55.

Vibrato Intensity: This controls the amount of vibrato in the voice. The range is from 0 to 2. The default is 1.

Pitch Shifting: This setting will shift pitch in semitones. The range is from -24 to +24. A setting of -12 would be down one octave. The default is 0.

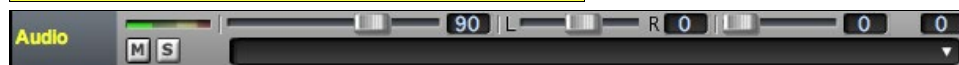
For Melody notes with no lyrics use: If the track does not include lyrics, you can enter a syllable (e.g. la) to use for notes with no lyrics. (**Note:** If you select a Japanese vocalist, you need to enter a Japanese syllable.)

When you press **[OK]**, your song will be sent automatically to the Sinsy server and will be rendered to a vocal synth. This may take a few minutes.



When the vocal synth has been generated and imported to the Audio track, a flash message will show, and the Audio panel in the Mixer will automatically open.

Imported/Volumes/Macintosh
HD/Applications/Band-in-a-Box/Data/SRequest/sound.wav



Press the **[Play]** toolbar button to hear the vocal synth singing your song!

Printing

Band-in-a-Box prints Lead Sheet style notation with chords, melodies, lyrics, and text notes. It will also print instrument parts from your Band-in-a-Box arrangements, either individual instruments or multiple parts. Most songs will fit on one page, so your printout will look similar to a standard fake book.

You can easily make and print out a custom fake book of all of your tunes. Instantly transpose and print parts for brass or reed instruments. Print options include title, bar numbers, composer, style, and copyright information.



Print Options



Pressing the **[Print]** button launches the **Print Options** dialog box. Print options include title, bar numbers, composer, style, and copyright.

Chords

If selected, this will include the chords of the song on the lead sheet. Remember that you can set the height of the chords in the **Notation Window Options** Dialog.

Notes

If you want only a chord lead sheet with no Notes, then turn this off. Otherwise, it should be ON.

Staff Lines

Set to off (uncheck) to print a “chords only” fake sheet with chord symbols and bar lines but no staff lines or notation.

Treble Clef

Normally you will want to include the treble clef unless you are printing a bass part or left hand piano part alone and want to save space.

Bass Clef

For melodies or solos, you probably won’t want the bass clef printed. For other parts (piano, bass, drums, etc.) you should set this option to YES.

AutoSet Clefs

With this setting, the program will print only the clefs that are necessary. For example, a Melody would probably print with just the treble clef, while a bass part would use only the bass clef, and a piano part would use both clefs.

Tab

This enables tablature display and printout for guitar and bass tracks.

Clef Split

This determines where the notation will split the treble and bass clefs. Middle C is normally considered C5, and C4 is one octave below. For a melody or soloist part, you will probably want the entire part to be printed on the treble clef, so you could choose to split the clefs at C4.

Show Bar #s

There are options to include the bar # on the printout (e.g., every bar, every part marker, every row, every page).

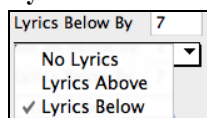
Template

There are **print templates** in the print dialog to achieve various printout styles - Normal/Lyrics Only/Chords and Lyrics/Chords Only/Blank Staff Paper. Select the desired print template. To return to default settings choose the “Normal” template.

Bar #s Below By

This sets the vertical position of the bar numbers in the printout between 1 and 7. 1 is closest to the staff and 7 is farthest from the staff (lowest).

Lyrics

A small dialog box titled "Lyrics Below By" with a numeric input field set to "7". Below it is a dropdown menu with three options: "No Lyrics", "Lyrics Above", and "Lyrics Below" (which is selected with a checkmark).

Bar lyrics can be printed either above or below the treble clef. If "Lyrics Below" is selected, you can adjust the position of lyrics with the "Lyrics Below By" option.

Clef Sign Every Line

Leave this unchecked if it's not needed and you want an uncluttered look.

Key Signature Every Line

Most modern fake books do not include the key signature every line. If you would like to see a key signature at every line, set this to "Yes."

Print Note-based Lyrics

Set to "Yes" to print the Melody part with Lyrics, or turn off to print just the music for the melody line.

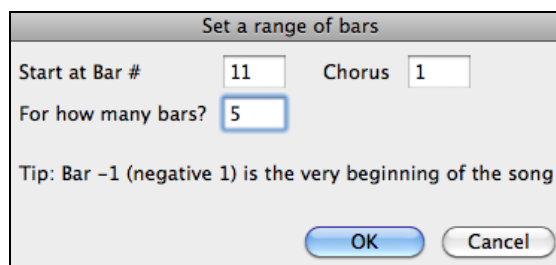
Print Range (First Chorus/Last Chorus/Whole Song)

You can print the First chorus, the Last chorus, or the whole song. When you change this setting, Band-in-a-Box will reset the number of staves per page setting in order to auto-fit the printout to one page, if possible.

Tip: You'll want to print the last chorus in a song that has a tag ending, or if you want to see a 2-bar ending printed.

Custom

A specific range of bars can be printed, either by highlighting a region or by entering a range of bars. To print out, for example, bars 11 to 16 of a song, press the [Custom] button, and enter the range bar 11 for 5 bars. The song will then print only that range of 5 bars.

A dialog box titled "Set a range of bars". It has two input fields: "Start at Bar #" with the value "11" and "Chorus" with the value "1". Below these is another input field "For how many bars?" with the value "5". At the bottom, there is a tip: "Tip: Bar -1 (negative 1) is the very beginning of the song". At the very bottom are "OK" and "Cancel" buttons.

Include Lead-In

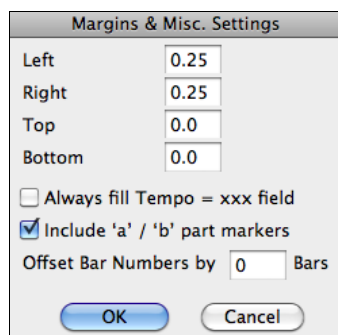
If your song has a lead-in (pickup) to bar 1, then make sure you have checked the Lead-In. Actually, Band-in-a-Box sets this for you by looking for notes in the lead-in measure. You can override this automatic setting, if necessary.

Font Size

This is the font size for the printed music. Changes will be seen in the Print Preview.

More (Margins & Misc. Settings)

[More...](#) Click here to set margins and more.

A dialog box titled "Margins & Misc. Settings". It has four input fields for margins: "Left" (0.25), "Right" (0.25), "Top" (0.0), and "Bottom" (0.0). Below these are three checkboxes: "Always fill Tempo = xxx field" (unchecked), "Include 'a' / 'b' part markers" (checked), and "Offset Bar Numbers by" (0 Bars). At the bottom are "OK" and "Cancel" buttons.

You can also select the Always fill tempo option, which automatically writes the current tempo on the song sheet.

On print out, if "Include 'a' / 'b' part markers" is set bar numbers will include 'a' or 'b' after them (the name of the substyle).

Use "Offset Bar Numbers by" to offset the display of bar numbers on the printout or lead sheet. For example, if you want bar 1 to display as bar 17, enter an offset of 16.

Number of Copies is how many copies of the song will be printed.

Staves per page

Band-in-a-Box will automatically auto-fit on 1 page, use this to override the auto setting. Remember that the title takes up 1 staff. The "Auto-Set" option will set the number automatically, and will try to fit the lead sheet on a single page.

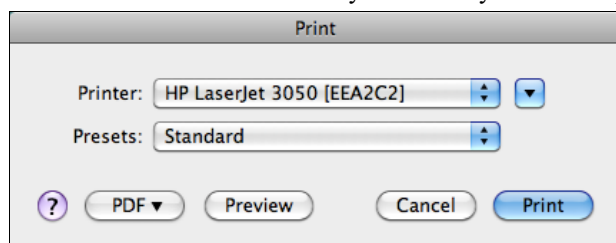
Title/Style/Tempo/Composer/Copyright

Enter this information in the fields provided. If the title is long the font size will be reduced, and the title won't be underlined. Titles are limited to 60 characters.

- Click the [A] button to print the title in upper case.
- The [T] button automatically inserts the current tempo setting for the song.
- The [©] button will insert the copyright symbol into the copyright field.
- The [S] button will enter the full style name into the Style field.

Setup Printer

Setup This launches the setup dialog box for your printer. If you choose a new printer, Band-in-a-Box will automatically set this as your default printer.



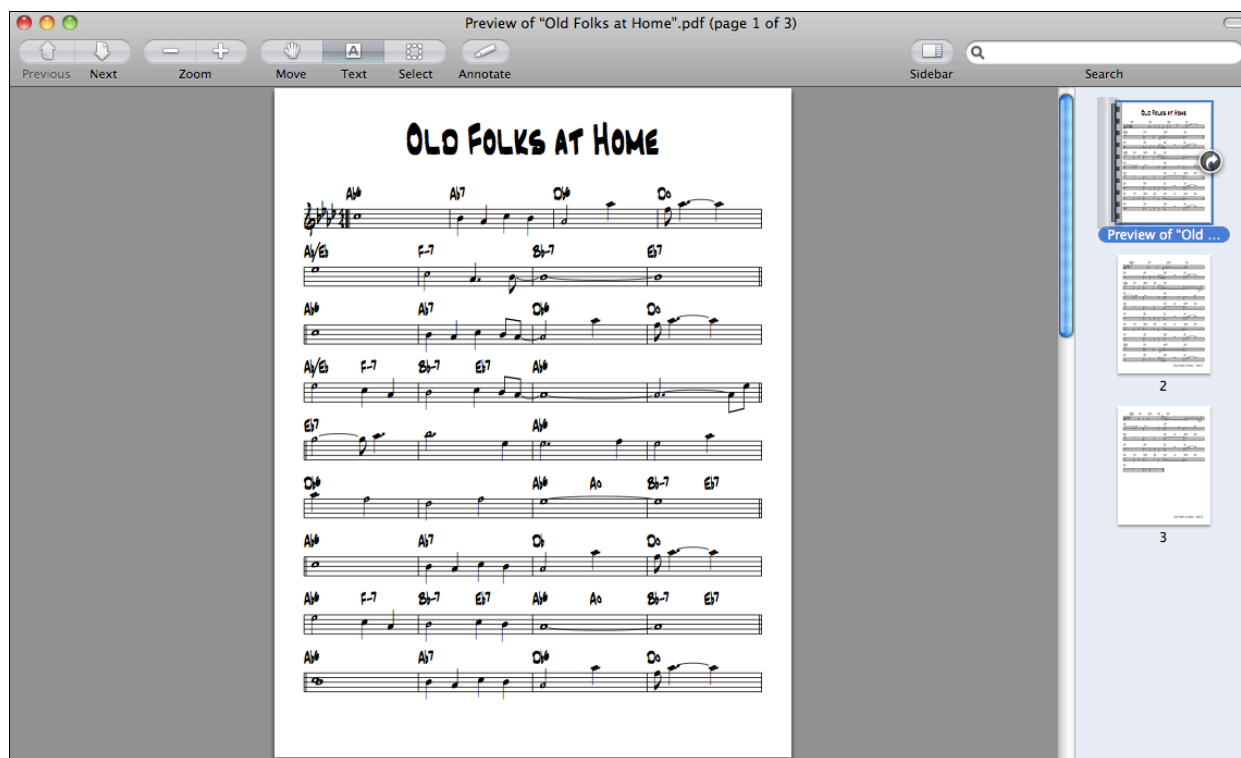
Click on the [▼] button to see additional options and settings controlled by the printer driver.

PDF ▼ You can print either to a printed page or to a PDF file.

Tip: In the Notation Options, you can specify an upper limit of a note range with the "Max Ledger Lines" setting high so notes will not have an excessive number of ledger lines.

Print Preview

Preview This feature allows you to preview what the printed pages will look like by displaying them on-screen.



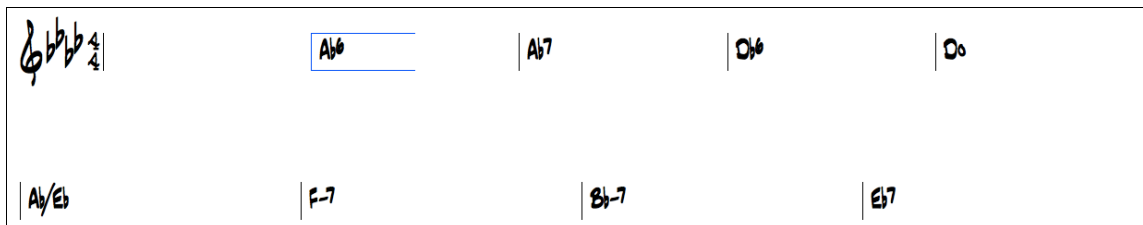
Printing from the Print Preview

Print You can print the page(s) by pressing the [Print] button.

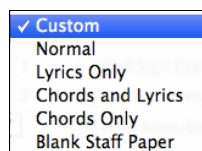
Chords-Only Lead Sheet Display and Printout

Need a simple fake book style chord chart? You can display just the chords in the Lead Sheet window or print out a lead sheet with just chord symbols.

☐ **Staff Lines** To print a chords-only lead sheet, uncheck the Staff lines checkbox in the **Print Options** dialog or the **Lead Sheet Options** dialog.



Band-in-a-Box chords-only Lead Sheet



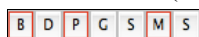
There are **print templates** in the **Print Options** dialog to achieve various printout styles - Normal/Lyrics Only/Chords and Lyrics/Chords Only/Blank Staff Paper.

In the **Print Options** dialog, select the desired print template. To return to default settings choose the “Normal” template.

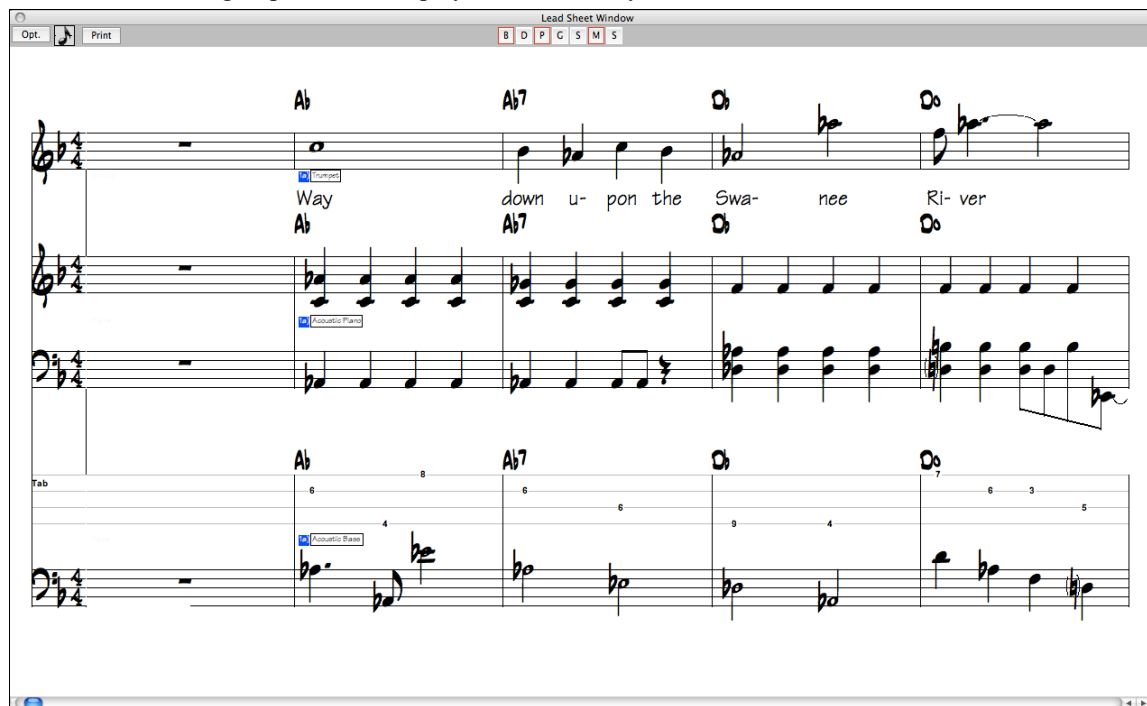
Printing Multiple Parts

To print more than one track of notation:

- Open the Lead Sheet window.
- Click the mouse on the track that you want on the top staff.
- **Control**+click (hold down the **control** key and click the mouse) on the tracks that you want below the top staff.



You will then see a group of tracks displayed in the order you selected them.



Note: When you are viewing Multiple Tracks of notation, the clefs will be auto-set for you, ignoring the clef settings in the Lead Sheet options window. For example, the bass would always be on bass clef, you would not be able to see it on bass and treble clef.

Press [**Print**] from the Lead Sheet window to print the multipart Band-in-a-Box notation.

Chapter 9: Automatic Music Features

Band-in-a-Box puts a lot of musical talent in your hands, whether it's the playing of top session musicians on RealTracks and RealDrums or automatic features that encourage your own creativity.

There are features like the **Melodist** for generating all or part of an original song arrangement from scratch, you just tell it what type of song you want. And if you like the song and want to keep it, it's all yours.

The **Soloist** generates improvised solos in hundreds of styles in both MIDI and RealTracks formats. You might use the Band-in-a-Box solos in your finished tracks, or to inspire your own improvisations, or even as exciting (and often challenging) sight-reading and practice exercises.

Likewise, the **Guitarist** is able to create polished guitar chord solos in the styles of all-time guitar greats, and it will show any instrument part on the guitar fretboard.

When professionals interpret and perform a song, we expect something more than the standard published arrangement. That's because they bring their particular talent and musicianship to the song. Band-in-a-Box does likewise with the **Embellisher**, which adds professional style to a recorded track.

Use the built-in musicianship of Band-in-a-Box to make all of your music better.

Automatic Songs - "The Melodist"

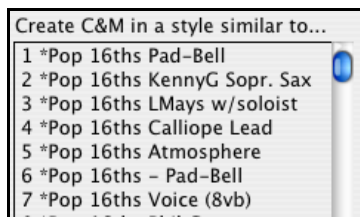
Feel like composing a brand new song? With Band-in-a-Box you can compose a new song in the style of your choice - complete with intro, chords, melody, arrangement and improvisations, all created by the program! Just pick a "Melodist" and press [OK] - the program then automatically generates the intro, chords, melody, and arrangement in the chosen style. It even auto-generates a title for you, to complete your song!

Launching the Melodist



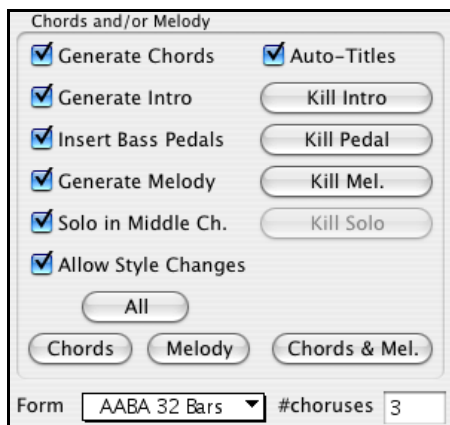
To launch the Melodist, press the [Melodist] button on the main screen (or **shift+F5**) to open the **Generate Chords and/or Melody** dialog.

The left of the screen has the list of the Melodists.



In this example, the “Swing Tenor” is selected. This Melodist will generate intro, chords, melody harmony, style, and solos using the group of settings preset with this Melodist. For example, “Swing Tenor” uses “Jazz Easy Style” (J~EASY.STY) and a Tenor Sax patch, and the Melody and Chord settings in the Melody Maker.

Scroll down the list, and pick a Melodist that you’d like to use. Once you have chosen a Melodist, examine the group of settings called “Chords and/or Melody.”



This section determines what aspects of the song are going to be generated.

- If you want to generate **Chords**, **Melody**, and an **Intro**, make sure that these items are selected.
- If you’d like a Pedal Bass figure during the intro and at the end of sections, select the **Insert Bass Pedals** option.
- Selecting **Solo in Middle Ch.** will generate an improvisation in the middle choruses of the song. The Soloist is selected with the Melodist Maker [Edit] button, and RealTracks soloists can be used.
- The **Allow Style Changes** checkbox, if set, allows a Melodist to load in the style associated with it. If you don’t want Melodists to change the current style that you have loaded, then deselect this option.

- If you would like Band-in-a-Box to generate a title for your song select the **Auto-Titles** option.
- The **Form** selection box allows you to choose between a song generated with a specific form (AABA 32 bars) or no form. The AABA defaults to 32-bar form, which is the most popular song form.

Note: Melodists may alternatively be set to 64 bars (e.g. Melodist # 18 ColeP 64 bar form). The song “form” refers to the pattern that the verse and chorus repeat. An “AABA 32” form has 4 sections of 8 bars each - the “a” section is the verse and the “b” is the chorus (or bridge) of the song. If you would prefer for the song to have no form, you could set the song to “no form” This wouldn’t be a very musical setting, but might be useful for practicing or ear training.

- The **# choruses** setting determines how many choruses of the song form (Melodies) are to be generated. For example, if set to 5, the Melodist will generate 5 choruses, enough for an intro chorus, ending chorus, and 3 Middle Choruses. The **# choruses** setting defaults to the # choruses present in the current song.

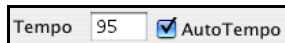
Preset Buttons



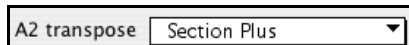
There are convenient buttons that will set these settings to popular presets. For example, pressing the “Chords & Mel” button will set the checkboxes to Generate Chords & Melody (but not Solos). The “All” button will generate Chords, Melody, and Solos. The Chords button sets the options to generate Chords only (no Melody), and the Melody button will set the options to generate only a Melody (no chords) over an existing chord progression.



The [Defaults] button sets the Melodist settings back to Defaults.



The Tempo setting determines the Tempo of the song, and defaults to the current tempo of the previous song. If “Auto-Tempo” is checked, the tempo will be set by the tempo range stored with the Melodist. For example, if a Melodist is called “Fast Waltz,” it would have a fast tempo range stored inside the Melodist and the song would be generated at a fast tempo if the “auto-tempo” option is set.



In songs with an AABA form, it is common for the second “a” section to be transposed. For example, the first “a” section might be in the key of Eb, and the second would be transposed up to the key of Gb. Melodists store these settings, and some Melodists are set to transpose the A2 sections. If you don’t want to allow Melodists to transpose the form in this way, set the A2 transpose to none. If set to “section plus,” it will transpose the A2 section, and might transpose 2 bars early or 2 bars late. The song will only be transposed if the particular Melodist is set to transpose the section.

The **Song Key** area determines the key for the song. If set to **Any Key**, the program will randomly pick a key for the song, weighed more heavily toward the popular keys like C and F. The **Minor Key %** setting determines what % of songs would be generated in minor keys (vs. major keys).

If set to 20, then 20% of the songs would be generated in minor keys. You can also set the Song Key Pop-up to a specific key, or set it to use the current key of the previous song.

The next section of the Melodist Screen allows you to select whether you want to generate the “Whole Song” or just part of the song. If you select part of the song, you can specify which bar and chorus to start at, and how many bars to generate. An easy way to set the range of bars is to select the bars by dragging the mouse over the chord area prior to launching the Melodist dialog. Then the “Generate” form will be automatically set to “Part of Song” and the range of bars will be set to the selected area.

If you were generating a song from scratch, you’d want to set “Generate Whole Song.” After you listen to the song, you might want to improve on a certain section of the song (say bars 9 and 10 of the first A section). To do this, from the Chord Sheet window, select bars 9 and 10, and press the Melodist button again.

You’ll notice that the “Generate Part of Song” radio button is set, with the range set to 2 bars starting at bar 9 of chorus 1. Pressing OK at this point will cause only bars 9 and 10 to be regenerated, preserving the rest of the song. This allows you to repeatedly generate/re-generate parts of the melody and/or chords until you get the Melody/Chord progression that you’re looking for!

If the form of the song were AABA, you’d normally want the regenerated section to be repeated throughout the form, for example, in all of the “a” sections.

The Replace Thru form will set the Melodist to copy the generated bars to the other “a” sections.

If you would like to remove the current Intro, Melody or Soloist Track, press the **[Kill Intro]**, **[Kill Melody]** or **[Kill Soloist]** button.

You can press the **Search** button and then type in part of a Melodist name, memo, style name or other text associated with a Melodist. This will then cause the Melodist selection to change to the next item containing the text. Similarly, you can type in a number of a Melodist and press the **[Go To #]** button.

The Memo area displays a Memo for the current Melodist, as well as the name of the database (e.g. Melody1.ST2) that the Melodist is based on.

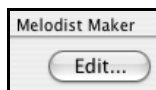
Melodists can store patch and harmony settings, and these are displayed in the patch area of the Melodist selection screen. You can also set the instrument to change each chorus (for example from vibes to guitar to piano).

You can over-ride the settings of the current Melodist and choose your own patch, harmony, and change instrument settings in these controls.

The Melodist Jukebox will continuously generate new songs, and play them in jukebox fashion. You can set the range of Melodists to include in the jukebox (using the From...To settings) or keep the Jukebox on the same Melodist by de-selecting “Change Melodists.” To Launch the Melodist Jukebox, press [Juke Songs Now].

Normally you’d want the Melodist to be written to the Melody track. If you’d prefer the Melody to be written to the Soloist track (e.g. for a counter melody) then set the “Write to Track” setting to Soloist.

The favorites button allows you to pick a Melodist that you have used recently.



If you'd like to create your own Melodists, or permanently change the settings of existing Melodists, press the **[Edit...]** button to launch the Melodist Maker, which is fully described in the chapter on User Programmable Functions.

Using the Melodist

Generating Complete Songs

Here are some ways that you can use the Melodist by generating complete songs.

- The most obvious use of the Melodist is that you can generate an entire song – complete with intro, chords, melodies, full 5 part instrument arrangement, pedal bass figures, solo improvisations and even an automatic title. You can customize the song to your liking, regenerate any of the elements (chords, melody etc.), or any part of the song until you “get it right.” Either way, the end product is a complete song. What a great compositional and educational tool!
- **Sight-Reading:** You can put the Band-in-a-Box Melodist in Jukebox mode, so that it is continually generating and playing new songs in succession. By displaying the Melody track in Notation, you can then sight-read along with the Melody. Since the melodies are unique, this is the ideal type of sight-reading practice; playing along to music that you haven't heard before.
- **Ear Training:** Play along with the Melodies and chords that the program is generating, without looking at the music. Since Band-in-a-Box is always using intelligent chord progressions and melody phrasing that a professional would actually use, you are learning to recognize chord progressions and melody phrases that you will encounter in real playing situations.
- **Guitarists can extend the sight-reading concept** by just watching the on-screen guitar fretboard play the melody notes. If a student were watching his teacher reading music, he would watch the guitar not the sheet music. This is because guitar is a very visual instrument. Similarly, you may prefer to watch the on-screen guitar instead of the notation.

Generate Less than a Complete Song

Here are ways that you can use the Melodist short of generating a full song:

- **Auto-generate / regenerate / remove an intro** for an existing song. You can learn from the intelligent chord progressions that are generated to lead in to the first chord of the song.
- **Auto generate pedal bass patterns over existing songs**, to add tension/release effect to your Band-in-a-Box arrangements.
- **Generate chords only, and then compose** your own melody by playing or singing along with the chord progression. This can help composers to write new songs by starting them off with a chord progression that they might not ordinarily use. And if you're stuck at a certain bar, see what BB will generate/regenerate as a melody for that section.
- **Generate chords only, and practice** playing your musical instrument along with the chord progressions. Print out the generated lead sheet of chords so that you can see the chords easily on the music stand. Working with new chord progressions is useful to “get-out-of-a-rut” in your practicing by playing new chord progressions. You can also improve your harmony ear training, by figuring out the chords as they are being played, without looking at the chord symbol display.
- **Generate Melodies only**, over existing chord progressions.

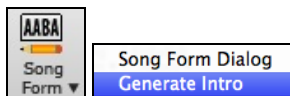
Using Melodist Jukebox

Use the versatile Melodist Jukebox feature to:

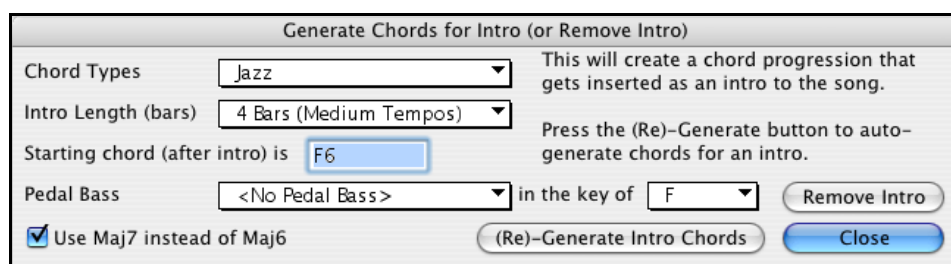
- Generate Songs (Chords & Melodies) in succession.
- Generate Solos only over generated chord progressions.
- Generate Solos over the same chord progression (to practice blues soloing for example).

Automatic Intros

The Melodist will automatically generate an introduction for the songs it creates. It is also possible to generate an introduction for any song.



Press the **[Song Form]** toolbar button and select the menu command *Generate Intro* to open the **Generate Chords for Intro** dialog. You can also choose *Edit | Song Form | Intro Bars Auto-Generate* menu option or use the keystroke **control+shift+B**.



This will create a chord progression that gets inserted as an intro to the song, based on the optional settings you choose.

Chord Types can be Jazz or Pop.

Intro Length can be 2, 4 or 8 bars to suit the tempo of the song.

Starting Chord (after intro) lets the intro lead in to the song correctly.

Pedal Bass has a list of pedal bass options, based in the key entered in the box.

Press the **[(Re)-Generate Intro Chords]** button to auto-generate chords for an intro.

Press the **[Remove Intro]** button to remove the intro from the song.

Automatic Song Title Generation

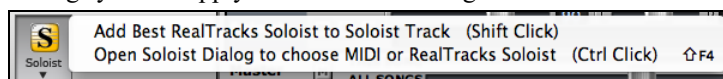
The Melodist will optionally give a title to the songs it writes. Song titles can also be generated on demand with the *Edit | Chords | Auto-Generate Song Title* menu command (**control+shift+S**). The song title will appear in the Title window.



Repeat the Auto-Generate Song Title command until the program comes up with a suitable title for your song. Band-in-a-Box will keep generating new titles for as long as it takes to get the right one.

Automatic Solo Generation – “The Soloist”

There are two ways to select and add a solo to your song. The “Best Soloist” feature presents a pre-selected list of soloists to choose from. The **Select Soloist** dialog gives you the full list of soloists to choose from, and additional settings you can apply to the solo. Clicking on the Soloist button shows the two choices.

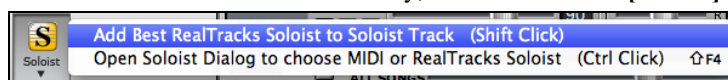


Pick “Best” Soloist RealTracks

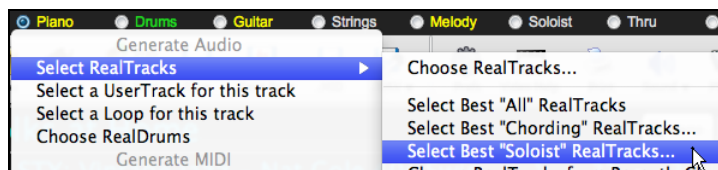
This dialog shows you the best soloists that match the genre, tempo, and feel of your song. The list is displayed from best to worst. For example, if you have a Jazz Ballad style loaded (tempo 60), the list will show jazz Soloists that will work well at a tempo of 60 at the top of the list, and something like a fast, Heavy Metal Guitar Soloist at the bottom of the list.

How to Use This Feature

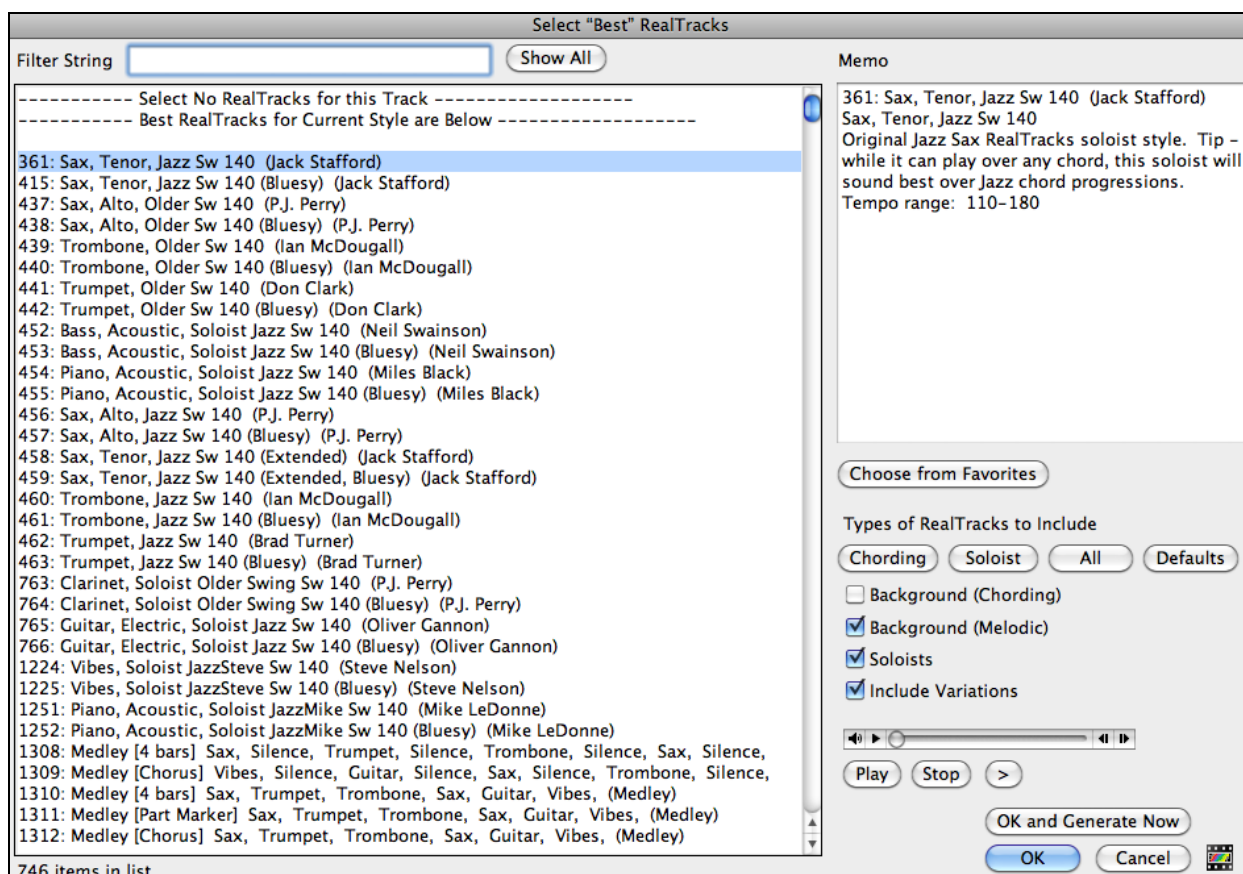
To add a Best Soloist to the Soloist track, press the **[Soloist]** button and choose the menu option *Add Best RealTracks Soloist to Soloist Track*. Alternatively, **shift+click** on the **[Soloist]** button.



To add a Best Soloist to any track, use the track radio button (e.g. Piano) and right-click (or double click) to show the menu. Choose the *Select Best Soloist RealTracks* menu item.



You will then see a dialog that lists the best soloists for the current style.



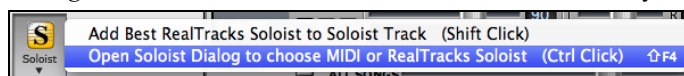
It will include Soloists and “Background Soloists.” You can de-select these if you only want to see Soloists (and not background soloists).

The **[OK and Generate Now]** button closes the dialog, entering the currently selected item, and generating the Soloist track.

You can also make your choice and press **[OK]** to return to the main screen. When you press the **[Generate and Play]** toolbar button, the song will be generated with the new Soloist RealTrack.

Select Soloist Dialog

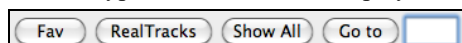
To select a pre-made Soloist, click on the **[Soloist]** button on the toolbar and choose the menu option *Open Soloist Dialog to choose MIDI or RealTracks Soloist*. Alternatively, **control+click** on the **[Soloist]** button.



Now, select the *type* of Soloist (“Soloist Type” list box) and choose the appropriate style. This will show you a list of Soloists in that style. Then, simply choose which one you would like to hear and what instrument you would like the Soloist to play.

☒ **All** When the “All” box is checked, all soloists will be displayed but those that do not conform to the Soloist Type box will be in parentheses. If this box is not checked, only Soloists that conform to the

Soloist Type selection will be displayed.



The **[Fav]** button opens a Favorite Soloist list of the fifty most recently used Soloists, with the most recent at the top.

The **[RealTracks]** button moves the Soloist list to #361, which is the start of the RealTracks Soloists. These are Soloists that are audio, not MIDI. Soloists generated with RealTracks are saved with the song, so you will hear the RealTracks play the same solo when you reload the song.

When you generate a solo using RealTracks, Band-in-a-Box will remember this, and when you go to save the song, Band-in-a-Box will ask you if you want to save that solo (and thereby freeze the Soloist track). If you say yes, then the solo will play instantly the same way when the song is reloaded. Of course, you can freeze the Soloist track yourself at any time. Note that only one solo can be saved. You can't generate a bunch of different segments of solos; only the last one will be saved.

MIDI SuperTracks are also listed as Soloist selections.

The **[Show All]** button removes any filters and shows the full list of soloists.

[Go to] will go to the specific Soloist number that you enter in the box.

Use the **[Search]** button to search the Soloist titles and memos. Check the “All” box to search all Soloists, otherwise only the type selected will be searched.

The **Memo** has information about the selected Soloist and notes about using it.

There are additional settings that let you customize the solo.

When “Double Time” is checked, the Soloist will play twice as many notes in a given space of time. This is useful for ballads or other tunes with slower tempos.

The solo instrument is set by default according to the selected Soloist, but you can override that instrument by clicking on the list box and choosing from the General MIDI patch list.

The **[Choose]** button opens a list of instruments that typically play in the same register as the default instrument. You can choose a new solo instrument from the list.

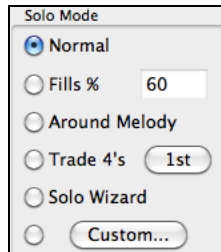
[Clear] will clear the default or chosen solo instrument, useful if you want to keep a previously used solo instrument.

Some Soloists have a harmony assigned. You can use this setting to override the selection or to add a harmony of your own choosing. Use **[Clear]** to remove the harmony.

If a selected Soloist autoloads a new style, that style will be displayed here. You can **[Choose]** to load a new style with the selected Soloist, or you can **[Clear]** the selection so that no style is loaded.

“Change Instrument” determines if and how frequently the Soloist instrument will change. This could be each chorus, every part marker, every substyle change, or every 4, 8, 16, or 32 bars.

Solo Modes



As well as the normal mode of soloing for a number of choruses while the melody is silent, the Soloist has several other modes.

For example, Fills will “noodle” over the changes for a percentage of time.

Other modes are Solo Around Melody, Trade 4s, Solo Wizard, and Custom Solo for a Specific Range of Bars.

Around Melody option

This option for the Soloist part creates a solo around the melody, that is, at times when the melody is silent. To solo around the melody, do the following:

Open a song that has a melody, preferably a sparse melody with some space in it that a Soloist might be able to “jump in.”

Press the **[Soloist]** button. Select the Solo Mode “Around Melody.”

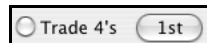
Set the Soloist to play in All Choruses, and uncheck the “Mute Melody in Middle” option.

Press **[OK]** and the solo will be generated, playing riffs at times when the melody isn’t playing.

Tip: For added effect, add a guitar chord solo to the Soloist part using the Chord Solo button on the Guitar and choosing Solo as the destination. Or simply choose a Guitar Harmony like 32 J Pass.

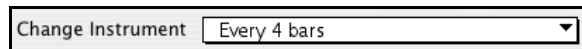
Trade Fours Soloing

Band-in-a-Box can generate the first four or the second four bars. “Trading fours” refers to a solo lasting four bars, usually followed by a different melodic solo (or drum solo) for the next four bars. It’s fun to solo along with Band-in-a-Box in 4’s mode, letting the computer solo for four bars, followed by your solo.



In the Select Soloist dialog, you can click on the button beside the “Trade 4’s” radio control to select whether you want the first four bars or the second four bars. If set to 1st, the soloist will take bars 1-4, 9-12, etc. And if set to 2nd, it will solo on bars 5-8, 13-16, etc. The fours are based on the beginning of the chorus, not the first bar of the song.

You can generate four bars trading off with each other in two ways. The easiest way is to choose the Normal Solo mode, and select the “Change Instrument Every 4 bars” option. This results in different instruments taking four bar solos.



Another method is to choose the trade 4’s option, generate 4’s using the first setting, and then choose *Soloist | Edit Soloist Track | Swap Melody and Soloist Track*, and then generate a solo again, using the second set of four bars. This will result in 4’s with one track on Melody and the other on the Soloist track.

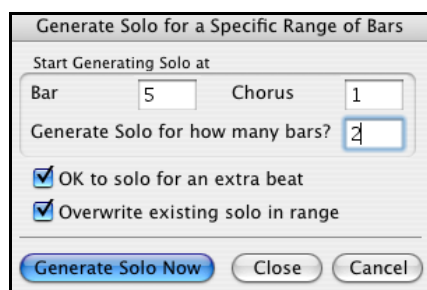
Solo Wizard

Additionally, you will find another great feature in the Solo mode list, the “Solo Wizard.” With this mode selected, the program will play correct notes in the style of the current Soloist as you play notes on the MIDI or QWERTY keyboard.

Beyond impressing your friends with your newfound improvisational prowess, this feature has practical implications as well. For example, you can concentrate on practicing your solo phrasing and playing in time without concerning yourself with which notes to play. Band-in-a-Box will supply the correct notes.

Tip: The Soloist will use the velocities you play or pick its own, depending on the setting in the **Soloist Prefs** “Use MIDI Volume for Soloist Wizard” checkbox.

Custom Solo Generation



You can redo any part of the solo that you don't like with the ability to generate and regenerate parts of the solo. There is a **[Custom...]** button on the **Select Soloist** dialog. This launches a custom solo dialog to allow you to set a range for the solo.

Tip: You can have these values preset to the values you'd like by first selecting the range of bars that you'd like from the Chord Sheet screen, and then clicking on the Soloist button.

Usually soloists end a little after a bar end –i.e. they play a couple of extra notes. Setting the “**OK to solo for an extra beat**” will allow this.

If you want to overdub a solo and have multiple solo tracks going at once, de-select “**Overwrite existing solo in range.**”


Once you press the **[Generate Solo Now]** button, the portion of the solo that you have selected will be generated. The song will then start playing two bars before the new part, so you can quickly hear the new solo.

Remember that the custom solo generation can be used with different soloists, so you can use a “Tenor Sax Jazz” soloist for a few bars, and then insert a custom “Bluegrass Banjo” soloist for four bars and so on.

Soloing over Slash Chords

The Soloist analyzes slash chords (like C/Bb) to determine the best scale type to use (e.g. Bb Lydian). There is nothing you need to do; this function happens automatically behind the scenes.

Editing Soloists

 If you'd like to create your own Soloists, or permanently change the settings of existing Soloists, you can press the **[Edit Soloist Maker]** button to launch the Soloist Maker, which is fully described [in the chapter on User Programmable Functions](#).

Tutorial: Using the Soloist Feature

- Generate a Soloist and practice the solo by looping it, slowing it down, or printing it out, until you can perform a great solo *on any chord changes!*
- Generate a Soloist and attach a Harmony such as “Big Band Brass” to create phenomenally quick and interesting Big Band Arrangements *automatically*. Generate a standard MIDI file or **print** them out for you and your friends.
- Have the Soloist play a solo according to your accompaniment and arrangement.
- Trade 4's with the Soloist (you solo for 4 bars, BB solos for 4 bars, etc.).
- Concentrate separately on different aspects of your playing with assistance from the “Wizard.” From soloing with proper phrasing and “feel” (and the best notes) to *accompanying* a soloist with confidence and authority.
- Use the Soloist track to record another part in addition to the Melody and other parts provided by Band-in-a-Box.
- Generate a Soloist on chords/keys that you would like to practice. For example, if you want to work on your II-V7-I progressions, you can just type the chords you want, and generate a solo to play over those changes. As the solo plays, you see the notation, you can sight read along. Pressing the “Loop Screen” checkbox on the notation will loop the notation the screen so you can master each 4 bar phrase (II-V-I) and then move ahead to the next one!

A Few Technical Notes on the Soloist.

- The Soloist has its own separate channel and settings. But when the Soloist uses a *Harmony*, it becomes linked to the Thru Harmony channels and settings. Since we are already using 12 of the available 16 MIDI channels in Band-in-a-Box, we didn't want to use up another 2 channels on dedicated Soloist Harmony channels. So if you want to hear a Soloist with harmony, use the THRU Harmony settings. In other words, wherever a THRU harmony is selected, the Soloist part will use the THRU Harmony settings.
- We have designed the Soloist **not to** repeat any solo ideas so that the solos are always fresh, with new ideas forming and playing all the time. As a result, we have included a *Refresh Soloist* menu item under the *Soloist* menu that, when selected, will allow the Soloist to “think about” all of its musical notions again. Choosing the “Refresh Soloist” option (**shift+F7**) is like telling the soloist “It's OK, you can play whatever you like, even if it's something that you played 5 minutes ago.”
- The Soloist menu contains many options. It has all of the same editing options found in the Melody menu, so you can treat the Soloist track as a 2nd melody track. Even if you don't plan to use the Automatic Soloist feature, you can just

use the Soloist track as a 2nd track for counter melodies, overdubs etc. The result; two melody tracks, two solo tracks, or one melody and one solo track all at your disposal for any song, without having to resort to an outboard sequencer.

Automatic Guitar Chord Solos – “The Guitarist”

With Band-in-a-Box, you can generate a guitar chord solo for any melody. Band-in-a-Box will intelligently arrange the melody into a guitar chord solo by inserting real guitar voicings throughout the piece. You can select from among many Guitarists to create your arrangement. And you can define your own Guitarists, choosing parameters such as strum speed, types of voicings (Pop/Jazz), embellishments, and many more. You can easily make and learn a professional quality guitar chord solo to your favorite song!

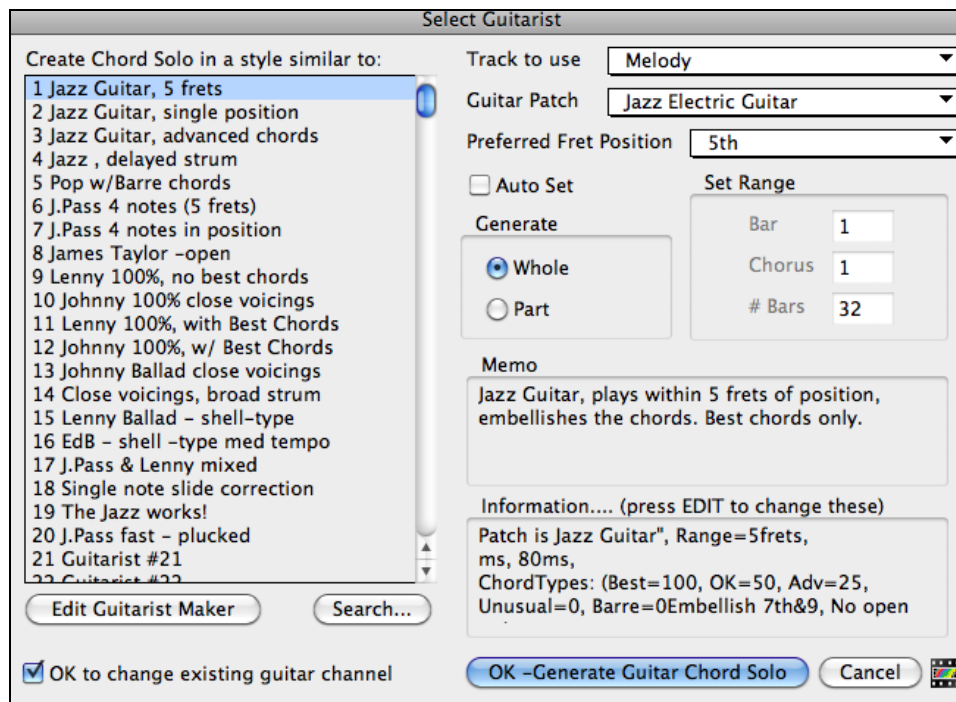
Generate a Guitar Chord Solo



Load a song with a melody in it. Then open the **Guitar Window** by pressing the [**Guitar**] toolbar button or with the **control+shift+G** keys.

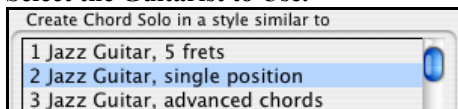
Ch. Solo And then, launch the Chord Solo function with the [**Ch. Solo**] button, or select *Melody | Generate Guitar Chord Solo*.

You will then see the **Select Guitarist** window.



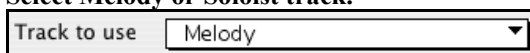
Here are the steps needed to generate your Chord Solo:

1. Select the Guitarist to Use.



In the main list at the left of the Window, you see the list of Guitarists that is already defined. For example, you can see that Guitarist #2 is called “Jazz Guitar, single position.” That will create chord solos that stick to a single position on the guitar neck whenever possible.

2. Select Melody or Soloist track.



You would normally want the Guitar Chord solo to be written to the Melody track, but you can also select the Soloist track as the destination.

3. **Confirm the Guitar Patch Selection.**

The Guitarist that you pick (see item #1) will already have chosen the guitar patch to use, but you can override it with this setting.

4. **Select the Range of the song to use.**

You can either generate a chord solo for the whole song, or just a region of the song. In either case, remember that you need to have an existing melody to work with. You can use the Melodist to generate a melody if you do not have one.

5. **Select the Main Guitar Position to use.**

Band-in-a-Box has a setting called “Auto Set” that will set the main guitar position for the solo for you, based on the key signature. For example, in the key of C, Band-in-a-Box will choose the 5th position as the best position for the chord solo to be played. You can override this. For example, if you wanted the solo to be in the 12th position you could de-select the “Auto-Set” and then set the guitar position to 12th position.

6. **Change Guitar channel.**

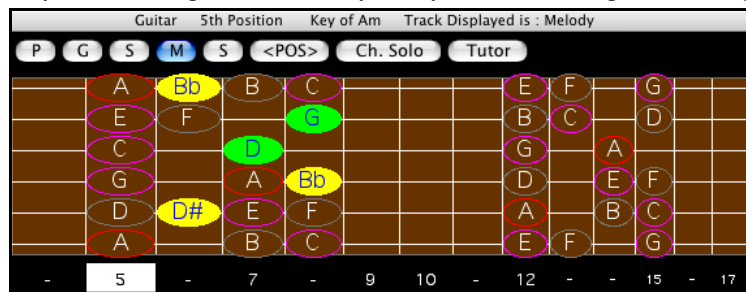
In case you already have a guitar track that has guitar channels (for example if it was already played on a guitar controller as a single string guitar part), then you might want to tell Band-in-a-Box not to change the guitar positions of the notes that it finds. Normally you would want to set “OK to change existing guitar channels” to true.

7. **Press [OK] to generate the Guitar Chord Solo.**

You will now see a message box confirming that a chord solo has been added.

Playing the Guitar Chord Solo

Playback will begin automatically, and you will see the guitar voicings on the guitar neck.



This particular solo will be played in a single position, because those are the parameters of this particular guitarist. Other Guitarists will play in a range of positions (e.g. Guitarist #1), or in open position (e.g. Guitarist # 8).

As you listen to the solo, you will notice the following:

1. Some of the notes are left as melody, and some are assigned to chords.
2. Wide varieties of guitar chords are used, including some advanced chords. All of them are popular chords played by real guitarists – there are no *theoretical* chords.

3. The chords are strummed, to simulate a real guitar player.
4. The Track Type for the Melody has been set to Guitar, and the MIDI file will be saved with the Guitar Channels (11-16) preserved which preserves the fret positions.

Note: All of these items can be customized in the Guitarist Maker, which is launched by the [Edit...] button in the **Select Guitarist** dialog.

Redo Part of the Solo

Let's redo part of the solo at a higher fret position. This particular song GIT_TEST.MGU has 6 choruses, and the last 3 choruses have a much higher range of soloing. Let's redo that part of the solo, using a higher fret position. We will press the [Ch. Solo] button again, de-select the auto-set position button, and choose the 12 position. Since we only want to regenerate this for the choruses 4 to 6, we set the range to "Part of Song" and the range to start at chorus 4, bar 1, and range of 96 bars. This will rewrite the solo, by first removing the existing guitar chord solo (if any) and then generating a new one.

Technical Note: Since some of the guitarists can be assigned to strum the chords in a delayed fashion, if you repeatedly re-generate the solo, the melody will become more and more delayed. The solution(s) would be to choose *Edit | Undo Solo* prior to re-generating the solo, or picking a Guitarist that does not delay the strum. The Strum delay status is indicated on the "Info" panel of the Select Guitarist screen.

Saving the Guitar Chord Solo

Once you have generated a Guitar chord solo it becomes part of the notation track. You can edit it like any other part by deleting/inserting notes, etc.

The solo will be saved with the song (MGU) and exported to a MIDI file, with the string positions intact (because we use channels 11 to 16 for the Guitar part). You can remove the solo at any time, even after the solo has been saved/reloaded, by choosing *Melody | Remove Harmony (or guitar solo) from Melody Track*.

Guitar Settings

Settings... The **Guitar Settings** dialog allows you the ability to adjust various parameters on the on-screen guitar fretboard so that music can be displayed effectively (and easily) on this window, regardless of the original instrument intended for the track data. It also offers the ability to enter notation using the on-screen guitar, and to play back track data in specific fretboard positions for educational and sight-reading purposes.

If **MIDI Thru** is selected (default = On), the Guitar will display the music played on a MIDI keyboard. If **Current Track** is selected (default = On), the current track will be displayed.

The guitar will display information on channels 11 to 16 on strings 1 to 6 if **Multi-Channel Mode** is set to = On (default). Channel 11 is referred to as the "base channel" (default = 11). You can edit notes on the Notation to set the channels of the notes.

Guitar controllers will also record information in this manner, so you can record on a MIDI guitar and see the display on the Guitar Fretboard. The base channel is normally 11, but you can set it to any channel (e.g. if set for channel 5, this would mean that channels 5 to 10 would be the guitar channels).

The **Fretboard Color** can be brown or black (default = brown).

☒ Use Inlays

If you elect to not display note names, you can select **Use Inlays** and a guitar inlays will be displayed along the neck.

☒ Send Notes to (Editable) Notation Window

If **Send Notes to (Editable) Notation Window** is set, when you click on the Guitar notes (and the Notation window is open in Editable Notation mode or Staff Roll mode) the note will be inserted at the current time line on the Notation window.

☒ Output guitar track on 6 channels for this song

If you would like to have Melody and Soloist parts written specifically for guitar, set this to true. Then the notes that are played on the six different strings will be assigned to six separate MIDI channels.

Fretboard Octave 1

You can set the **Fretboard Octave**. For example, if the music is very low, and you need to boost the octave to display it on the guitar, set the guitar octave to 1 or 2.

☒ Auto Set Octave

There is an **Auto Set Octave** setting (discussed elsewhere). If selected, the Guitar Octave is set automatically.

☒ Use Index Finger Position

Use Index Finger Position: If set, the scale will use the “index finger” to play notes that are one fret outside of the normal position, instead of the little finger.

☒ Show out of range notes

Show out-of-range notes: If set, any note will be displayed on the guitar, regardless if it is the range of the guitar or not.

☐ Show muted note of guitar style comping

Show muted note of guitar style comping: For the three-note Jazz voicings, there is a high note that is applicable to the chord but is either not played or muted. You can choose to display this note on the guitar fretboard.

☒ Show Notes at Aeolian Position

☒ Show Notes at Phrygian Position

The note names will be displayed in up to two positions, depending on the settings for **Show Notes at Aeolian Position** and **Show Guitar at Phrygian Position**. (Default = true)

Note Names Scale Tones

You can choose which notes will be displayed on the fretboard, either None, Root Only, Chord Tones, or Scale Tones.

Auto-Set Position Phrygian Position

Positions can be auto-set to None, Aeolian, or Phrygian.

☒ Auto-Switch Position

The **Auto-Switch Position** setting allows the program to automatically switch the display of the guitar when a new track is loaded in. This auto-chooses the best position to display the track.

The Guitar can be resized using the **Guitar Width** and **Guitar Height** setting or the preset buttons that set the size. You can also resize the Guitar by dragging the bottom right corner of the window.

The **[Update]** button will apply any change you have made to the fretboard size.

[Set to Defaults] button sets the Guitar window to factory defaults.

Editing Guitarists

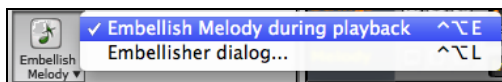
Guitarists can be customized using the **Guitarist Maker**, which is described in a separate topic and is launched by the **[Edit Guitarist Maker]** button in the **Select Guitarist** dialog (**[Ch. Solo]** button).

Melody Embellisher

When musicians see a lead sheet that has a melody written out, they would almost never play it exactly as written. They would change the timing to add syncopation, change durations to achieve staccato or legato playing, add grace notes, slurs, extra notes, vibrato, and other effects. Now you can have Band-in-a-Box do these automatically using the Melody Embellisher. If you enable the Embellisher, any melody will be embellished as it is played, so that you hear a livelier and more realistic melody - and it's different every time.

Using the Embellisher

The Melody Embellisher feature is turned on and off with the [Embellish Melody] toolbar button or with **control+option+E** keys.



The Melody Embellisher only functions during playback. If enabled, the melody that plays will be embellished. You will see the embellished melody on the notation as the melody plays, so you can see the embellished notes. When [Stop] is pressed, the notation reverts to the original unembellished melody.

The embellishment changes timing of notes, durations, velocities, legato, as well as adding grace notes, additional notes, and turns. Here is a before-and-after example that shows a typical embellishment of a melody.

Original (unembellished) Melody...

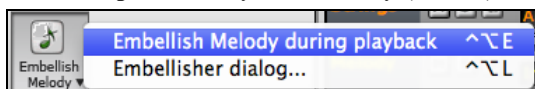


Embellished Melody...



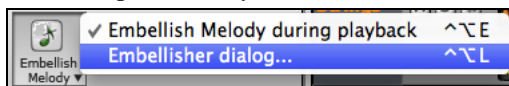
As you can see in the notation examples, the embellished melody adds anticipation in bar 9, and in bar 10 adds extra notes and timing changes to spice up the melody.

If you disable the Embellisher, by de-selecting the *Embellisher Melody during playback* or by pressing the **control+option+E** keys, the melody (or solo) will play as normal with no changes.

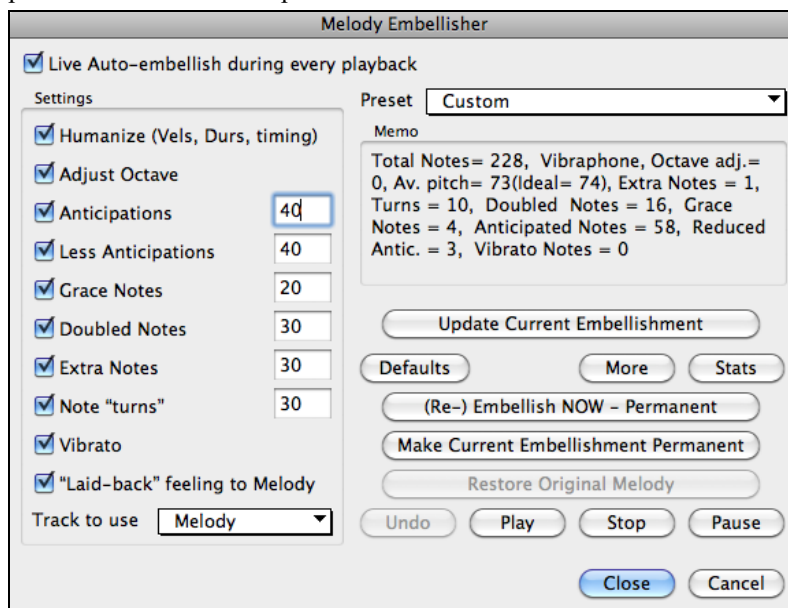


Melody Embellisher Settings

There is a **Melody Embellisher** dialog. It is launched by selecting the menu *Embellish dialog* or with **control+option+L** keys.



This allows you to customize the settings of the Embellisher, choose Embellisher type from presets, and make a particular embellishment permanent.



☒ Live Auto-embellish during every playback

“Live Auto-embellish during every playback” is the same setting that is on the main page checkbox. If enabled, embellishment will occur during every playback. If disabled, embellishment will not occur unless you choose the [(Re-) Embellish NOW - Permanent] button in the dialog.

Embellisher Presets

Preset Custom

The presets allow you to choose a combination of common settings for the Embellisher quickly.

Memo
Total Notes= 228, Vibraphone, Octave adj.= 0, Av. pitch= 73(Ideal= 74), Extra Notes = 1, Turns = 10, Doubled Notes = 16, Grace Notes = 4, Anticipated Notes = 58, Reduced Antic. = 3, Vibrato Notes = 0

The **Memo** describes the current embellishment, with statistics counting the number of embellished notes.

Update Current Embellishment

If the song is playing and the Embellisher is enabled, you can update the embellishment by pressing this button. This is useful if you have changed settings, and want to hear what the new embellishment sounds like.

Defaults More Stats

[Defaults] reverts to factory settings. [More] opens a dialog with additional settings to fine-tune the Embellisher, and [Stats] displays the same thing that appears in the Memo field, but will display it even when there is no current embellishment.

(Re-) Embellish NOW – Permanent

If the song is not currently playing, you can still create an embellishment and have it apply permanently by pressing the [(Re-) Embellish NOW – Permanent] button.

Make Current Embellishment Permanent

Normally the embellishment occurs live when the song is playing, and does not affect the Melody track permanently. But if you like the embellishment, and want to apply it permanently to the melody, you can choose the [Make Current Embellishment Permanent] option.

Restore Original Melody

The original Melody track is not permanently affected unless you have press the [(Re-) Embellish NOW – Permanent] button. If you have done this, and want to restore the original melody, you can press the [Restore Original Melody] button.

Track to use Melody

The Embellisher is usually referred to as the Melody Embellisher, because you’ll usually want to have it affecting the Melody track. But if you’d prefer it to affect the Soloist track, you can choose the Soloist track as the Embellisher track.

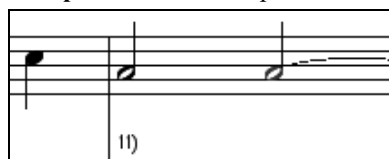
Embellisher Settings

The settings contain a number of parameters that affect the embellishment. They can be turned on and off, and can be set with certain percentage strength. The settings are:

Humanize: The velocities, durations (legato), and timing of the notes are humanized. The original velocities etc. of the notes are ignored. This is useful when the melody has been entered in a stiff manner.

Adjust Octave: The octave of the Melody is changed to the best octave for the current Melody instrument. For example, if the instrument were a Piccolo the octave would be raised to the best range for a piccolo. There is an additional setting for the octave in the “More” settings dialog.

Anticipations: An anticipated note is played early, or “ahead of the beat,” as in this example.



Unembellished



Embellishment with anticipations on beat 1 and 3

Less Anticipations: This is the opposite of anticipation. This finds notes that are anticipated, and “embellishes” them by playing them later (on the beat).

Grace Notes: The grace notes are brief notes played just before, and a semi-tone below the original note. The grace notes intentionally do not show on the notation, so that it will remain easily readable. They can be heard.

Doubled Notes: Melody notes are doubled with the same pitch.



Unembellished



Embellished with quarter note doubled

Extra Notes: Extra notes are added between melody notes.

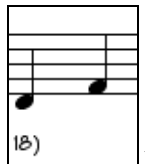


Unembellished



Embellished with extra notes

Note “Turns”: With a note turn, a single note is replaced by a group of notes that includes the original note and the semitone or scale tones above and below.



Unembellished



Embellished with turn

Vibrato: Vibrato can be added according to the additional vibrato settings available in the “More” dialog. The vibrato cannot be seen on the notation window, but you can examine the events in the Event List.

5:2:088	Note	A 4	(57)	Vel=100	Dur= 80	Ch 1
5:3:088	Note	F 4	(53)	Vel= 91	Dur= 32	Ch 1
5:4:094	Note	C 4	(48)	Vel=100	Dur=277	Ch 1
6:1:004	1 Modulation Wheel (Vibrato)			Data= 15		Ch 1
6:1:034	1 Modulation Wheel (Vibrato)			Data= 30		Ch 1
6:3:094	1 Modulation Wheel (Vibrato)			Data= 0		Ch 1
6:3:094	Note	F 4	(53)	Vel= 80	Dur= 65	Ch 1
6:4:049	Note	A 4	(57)	Vel= 94	Dur= 58	Ch 1
7:3:005	Note	D 5	(62)	Vel= 74	Dur= 37	Ch 1

☒ “Laid-back” feeling to Melody

If set, the Melody will be delayed a little, providing a “laid-back” feeling.

More

There are additional settings in the Embellisher Additional Settings dialog box.

This allows you to set advanced settings for the Embellisher. These include,

- **Vibrato Depth:** This is the amplitude of the vibrato, ranging from 0 - 127.
- **Vibrato Speed:** This is the speed of the vibrato (slow-fast) range 0 - 127.
- **Only use Vibrato if Note is this many ticks:** e.g., If set to 120 ticks (one quarter note), then only notes of at least that duration will get vibrato.
- **Start the Vibrato after this many ticks:** For notes that will get vibrato, the vibrato will start after this many ticks.
- **Adjust Octave Method:** If the octave is to be adjusted, it will either only adjust it if the notes are outside the playable range, or always adjust it to the best octave, according to the setting you make here.
- **Dynamic Range:** Refers to the range of velocities used for the humanization. Useful range 30 to 50.
- **Legato Settings:** Refers to the amount of legato for the notes. Useful range 55 to 75.

Embellish Additional Settings	
Vibrato Rate (0-127)	64
Vibrato Depth (0-127)	30
Only use vibrato if note is this many ticks	140
Duration of Grace Notes (Milleseconds)	60
Legato setting (55-75) default=65	60
Adjust octave method	
Adjust to Best Octave	
Dynamic Range (20-100) default=40	40
Legato Setting (55-75) default=65	65
<input type="button" value="Defaults"/> <input type="button" value="Update Live Embellishment"/>	
<input type="button" value="OK"/> <input type="button" value="Cancel"/>	

Chapter 10: Working with MIDI

Overview

Band-in-a-Box has a built-in sequencer allowing you to record and edit up to two MIDI tracks. One track is the Melody track, the other is the Soloist track, and they are identical in function. Most often melodies are recorded, but the two sequencer tracks can be used for any type of MIDI recording – overdubs, extra parts, or 2-part melodies. MIDI can be recorded into Band-in-a-Box in a number of ways:

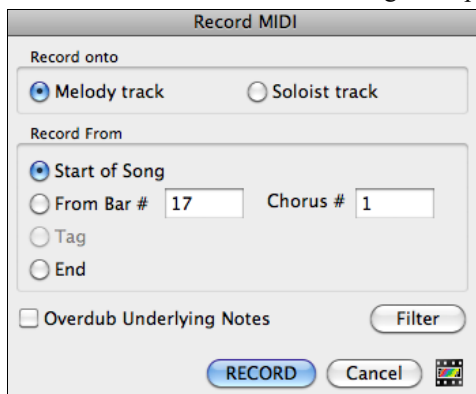
- From a MIDI keyboard or MIDI controller connected to your computer.
- In the Notation window using your mouse.
- With the Wizard feature using your QWERTY keyboard.

Real Time Recording



To record using your MIDI controller (keyboard, guitar, wind, etc.), click on the **[Record MIDI]** button or press the **[control]+[R]** keys.

The **Record MIDI** dialog will appear.



Select **Soloist track** if you want to record onto the Soloist track.

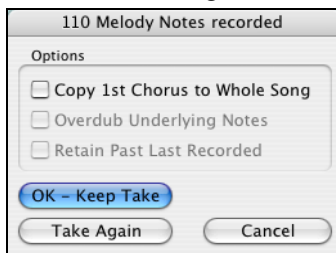
The **[Filter]** button opens the **Record Filter** dialog. This dialog lets you choose which MIDI information you want to record and which you want to leave out. You can eliminate unnecessary MIDI information or select new MIDI information, like controllers, to add to an existing track.

Click **[OK]** to return to the Record dialog, and press the **[Record]** button or the **[control]+[R]** keys again to begin recording.



If you select **Overdub Underlying Notes**, you will hear the melody that you are overdubbing.

When the recording is finished, you have several options.



[OK - Keep Take] will save the take that was just recorded.

Copy 1st Chorus to Whole Song: If you have recorded one chorus of the song, checking this at the end of the recording will copy the same recording to all of the choruses.

Overdub Underlying Notes: You have the option to merge the recording with existing melody. If there is no underlying melody - this option will be grayed out.

Retain Past Last Recorded: You have the option to keep or erase any melody after the last recorded note.

Step Edit Notes

You can step edit a recorded track, or create a new track in the **Edit Note/Time Etc.**, dialog. Select *Step edit Notes* from the *Melody* menu.

Note	Vel	Time	Bar	Beat	Tick	Duration
~	~	~	0	-2	-106	~
65	83	1024	1	1	64	87
58	74	1112	1	2	32	30

This feature is very useful if you have recorded a good take with just a minor glitch. Rather than scrap the take, you can use the step edit feature to fix the track and save it.

Note: The note is played out through the MIDI driver so you can hear it. The note is also drawn on the Keyboard at the top of the screen so you can see it.

Input the MIDI Note Number. There are 128 MIDI notes. Every C note is a multiple of 12, which makes middle C (called C5 for the 5th octave) note number 60. For example, C5 = 60, C#5 = 61, D5 = 62 etc.

Velocity: Type in a velocity to control the volume that the note is played at. Change the velocity to zero to stop a note from being played. Note that you can globally change the volume of a melody track, from the melody pull down menu.

Time: Represents the total time in ticks for the current event from the beginning of the song. At 120 ppq resolution, a quarter note equals 120 ticks and a bar of 4/4 time is 480 ticks. This number includes the lead-in bar of 480 ticks.

Bar, Beat, Tick: The Bar, Beat, and Tick show the time that the note is played. Ticks are the smallest unit, equal to 1/120th of a quarter note.

Duration: This is the length of time that the note is played. 120 ticks of duration = 1 beat (quarter note).


Previous/Next Event: Use these arrow controls to move through the MIDI track one note at a time.

Insert Before/After: This allows you to insert an event before or after the currently displayed event.

Note: You can get better results by using the Notation window to edit notes instead of this window. To do this, you open the Notation window and mouse click on a note while holding down the **option** key in Staff Roll or Editable notation mode.

Entering Notes Manually in the Notation Window

You can enter melody notes directly to the track in the Notation window in either the Editable Notation Mode or the Staff Roll Mode.

 Enter the Editable Notation mode with a single mouse click on the Editable Notation button.

In the Editable Notation mode you can enter, move, and edit notes and rests using standard mouse techniques – point and click, drag and drop, and **option**+click to open the **Note Edit** dialog box.

You can copy melodies in a range of bars and paste them to another bar. Select *Edit | Copy Special | Copy From.. To ..* or press **option+C** to open the **Copy Chords and/or Melody** dialog.

☐ Copy Chords ☒ Copy Melody ☐ Copy Soloist

Copy From Bar: 4
Chorus #: 1
Bars to Copy: 2
Copy To Bar: 15

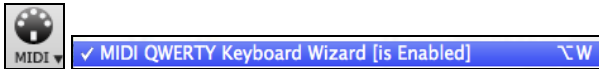
The dialog allows you to specify the location to copy from, the number of bars to copy, the location to copy to, and the option to copy any or all of the chords, melody, and/or soloist.

Recording with the Wizard Feature

This is a very helpful feature if you do not have a MIDI keyboard but you want to record with a “live” feel. Use the Wizard to record notes from the computer’s QWERTY keyboard for a track that is more natural than step time.

Here is how it works:

1. Click the **[MIDI]** toolbar button and check *MIDI QWERTY Keyboard Wizard*, or press the **control+W** keys.



2. Press the **[r]** key to record.
3. As the song plays, play the melody on any keys on the bottom two rows of the QWERTY keyboard, in the rhythm of the melody. The “wizard” notes will not be the correct melody of course, but don’t worry about that as you record. When you are finished, look in the Notation window. You will see notes in the right places and with the correct durations, but with the wrong pitches.
4. Drag the notes with the mouse and drop them on the correct place on the staff. You will hear the notes play as you drop them, and the names will show in the note name box. For sharps, flats, and naturals, hold down the **shift** key, **control** key, or **⌘**key respectively. You will end up with a melody that sounds like it was recorded live, without the rigid feel of tracks entered in step time.

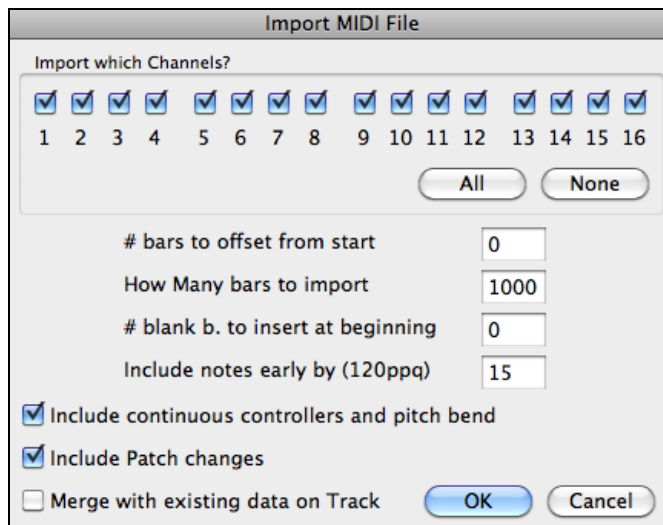
Tip: If you have the wizard on, the spacebar will not stop playback. You need to press [Esc] key to stop playback when the Wizard is on. This is to prevent stopping the song inadvertently if you mistakenly hit the spacebar while playing the wizard.

Importing Pre-Recorded MIDI Data

Standard MIDI files can be read in to the Melody or Soloist tracks from MIDI files or from the clipboard. You can read in all of a MIDI file, or selected channels and a specific range of bars. Use one of the following two commands:

1. *Melody | Import Melody from MIDI File* to select a MIDI file from disk using the file dialog.
2. *Melody | Import Melody from Clipboard* - when the MIDI data is already copied from another program to the clipboard.

Once chosen, the **Import MIDI File** dialog box opens.



Import Which Channel(s)?

You will need to know which channel(s) of your MIDI file the melody is on. You then select these channels for Band-in-a-Box to read in. If you select all of the channels, Band-in-a-Box will read all of the channels and merge them to the Melody track. You can import and play the complete file on the Melody track if the *Track Type* is set to “Multi (16) Channel” in the *Melody* menu.

If you have such a MIDI guitar part that was recorded with separate pitch bend information on 6 channels, you can import the 6 channels into Band-in-a-Box. Set the Melody track to be a guitar track (*Melody | Track Type*), and then use the Guitar Settings dialog (in the Guitar window) to set the “Output guitar tracks on 6 channels for this song” to be true. This has been done for the “Nashville Solos” files like NG001.MGU (available as an add-on to Band-in-a-Box). When this option is set, the patch changes, panning and so on will be sent on all 6 MIDI channels.

bars to offset from start

If you want to start reading from the *beginning* of the MIDI file, select 0 as the offset. If you want to be read starting at bar 32, for example, select an offset of 32 (bars).

How many bars to import

Leave this setting at the default of 1000 to read-in the entire file (unless it's longer than 1000 bars!), or set it to the number of bars that you are interested in if you don't want the whole file.

blank b. to insert at beginning

This will insert blank bars into the Melody track. Remember that Band-in-a-Box normally has a 2 bar lead-in count. If your MIDI file has no lead-in, then you need to set this to = 2 to compensate for the 2 bars of lead-in.

Include notes early by (120 ppq)

If you are reading in a MIDI file starting at bar 5, it would be annoying to have a note that was played 1 tick earlier than bar 5 left out of the MIDI file that is read in. To include it, you can set this, and the note will be read in.

Include continuous controllers and pitch bend /Patch changes

Select the items you want to include when the track is imported.

Merge with existing data on Track

You can choose to merge the imported data with your existing Melody track.

Record using The Melodist

There is always the option to let Band-in-a-Box do it all by writing an original melody with its Melodist feature. It will do this over the chord changes you enter in the Chord Sheet, or it will generate its own changes for whatever style you select from the Melodist dialog.

This feature is useful for stimulating ideas, for creating instant songs for sight reading exercises, to demonstrate different musical styles, or for background music.

Additional Options for Melody/Soloist Track

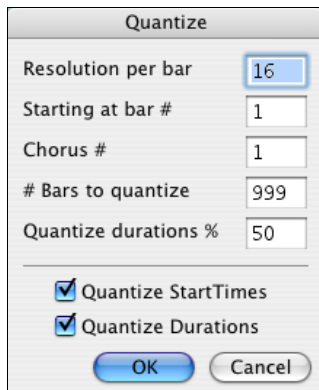
Manipulation of melodies is done with functions like insert/delete beats, time shift track, copy melody from bar... to bar..., etc. Press **option+C** to Copy Chords and /or Melody over a range of bars.

Time Shift Melody

This will move (slide) the melody a certain number of ticks. There are 120 ticks per quarter note. For example, to give the song a more laid-back feel, time shift it about 10 ticks ahead.

Quantize Melody and Soloist track

The Melody or Soloist track can be quantized. Go to menu *Melody | Edit Melody Track | Quantize, Time Adjust | Quantize Melody*. This opens the **Quantize to New Tempo or Feel** dialog box. To quantize the Soloist track, access this feature from the *Soloist* menu.



Resolution: Choose the division you would like the track quantized to. Choosing 16 will quantize to 16th notes.

Starting at Bar# / Chorus #: Quantization will begin at the place you select and applied for the number of bars.

#Bars to quantize: Leave at 999 to quantize the entire track, or specify 1 or more bars.

Quantize durations %: Choose 100% if you want the notes quantized exactly to the division. Otherwise, the notes will be moved the % toward the target quantization.

Quantize Start Times: By default, this option is set to true. If you do not want the beginnings of the notes quantized, set it to false.

Quantize Durations: This quantizes the END of the notes. By default, this is set to off.

Intelligent Humanize of Melody and Soloist track

Most quantize routines can leave the music sounding stiff and unmusical. Some attempt to “humanize” a part by adding “randomization,” which rarely has the desired effect since humans do not randomly change timing or volume. Band-in-a-Box uses intelligent humanization routines that can humanize a melody from one feel to another, from one tempo to another, and vary the amount of swing to 8th notes. The results are very musical, with natural sounding melodies.

In this example, *Melody | Edit Melody Track | Quantize, Time Adjust | Humanize Melody* is selected. To humanize the Soloist track, go to the *Soloist* menu.

Quantize to New Tempo or Feel

Old Tempo

New Tempo

☒ Melody Track (ie not a solo)

Change Lateness from to

Change 8th note spacing from to

Increase Legato by %

Current Feel

Desired Feel

We have broken down the Humanize effect into 5 main categories:

1. Tempo
2. Lateness
3. 8th note spacing
4. Legato
5. Feel

The best way to learn how these parameters combine is to try them. You can always press [Undo] button if you don't like the results. For example, try changing the tempo of a song to see the changes that this will make to the 8th note spacing and lateness.

Tip: Usually, when a musician plays at faster tempos, he/she plays the swing 8th notes closer together, and a little later.

These categories are very straightforward and you should have no trouble achieving the desired results. Remember to apply such parameters as Legato and Lateness sparingly.

Insert Beats/Delete Beats in Melody

For example, to insert 2 bars in the melody at bar 5, go to *Melody | Edit Melody Track | Quantize, Time Adjust | Insert Beats In Melody*, and select bar 5, and select 8 beats (2 bars) to insert.

Additional Copy function for Melody

This allows you to **Copy Chords and/or Melody** for a range of bars. Go to menu *Edit | Copy Special | Copy From.. To..* or press **option+C**.

Event List Editor

Track Displayed is : Melody

Time	Event Type
1:1:004 Note	F 5 (65) Vel= 85 Dur= 70 Ch 1
1:1:091 Note	F 5 (65) Vel= 76 Dur= 24 Ch 1
1:3:086 Note	Bb4 (58) Vel=102 Dur= 34 Ch 1
1:4:008 Note	D 5 (62) Vel= 71 Dur= 53 Ch 1
1:4:091 Note	F 5 (65) Vel= 71 Dur= 33 Ch 1
2:1:005 Note	A 5 (69) Vel= 95 Dur= 58 Ch 1
2:2:003 Note	G 5 (67) Vel= 85 Dur= 48 Ch 1
2:3:002 Note	A 5 (69) Vel= 90 Dur= 53 Ch 1
2:4:000 Note	G 5 (67) Vel= 85 Dur= 64 Ch 1
3:1:004 Note	D 5 (62) Vel= 93 Dur= 95 Ch 1
3:3:091 Note	A 5 (69) Vel=104 Dur= 36 Ch 1
3:4:014 Note	G 5 (67) Vel= 67 Dur= 55 Ch 1
3:4:093 Note	D 5 (62) Vel= 75 Dur=221 Ch 1
4:2:093 Note	C 5 (60) Vel= 84 Dur= 22 Ch 1
4:3:093 Note	D 5 (62) Vel=106 Dur= 27 Ch 1
4:4:088 Note	Eb5 (63) Vel=102 Dur= 36 Ch 1
5:1:014 Note	F 5 (65) Vel= 72 Dur= 64 Ch 1
5:1:096 Note	F 5 (65) Vel= 73 Dur= 54 Ch 1
5:3:086 Note	Bb4 (58) Vel= 83 Dur= 39 Ch 1

322 Notes
0 Other
322 Total Events

☒ Show All Events
☐ Use Event Filter

You can edit events including all MIDI events and lyric events using the **Event List Editor**, which can be opened by pressing the event list button [#] in the Notation window toolbar.

The list uses a color-coding based on Event Type, Channel, Duration, or Velocity.

Color by:

☐ Event Type

☐ Channel

☒ Duration

☐ Velocity

If the color-coding is based on "Event Type," the list shows the event as follows.

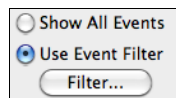
- Notes starting near the beat boundary are dark pink.
- Notes starting on the offbeat are light pink.
- Patch changes are cyan.
- Controller changes are yellow.
- Pitch Bends are grey.

The **Event List Editor** allows you to modify, insert, and delete notes.

- Double-click on an event to edit it (or press the **[Edit]** button).
- **[Insert]** puts an event before the current event.
- **[Append]** puts an event at the end of the track.
- **[Delete]** removes an event.
- **[Show]** exits the dialog and highlights the note in the Notation Window.
- **[Play]** plays the current event moves the next event.
- **[Update]** redraws the notation screen.
- **[Edit Lyrics]** – **[Edit Soloist]** – **[Edit Melody]** selects which track to edit.

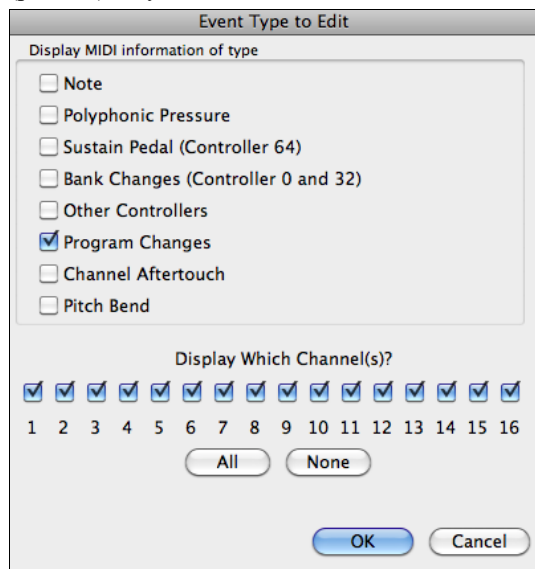
Event List Filter

There is a filter for the **Event List Editor**, allowing you to quickly spot all patch changes.

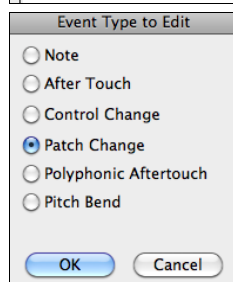
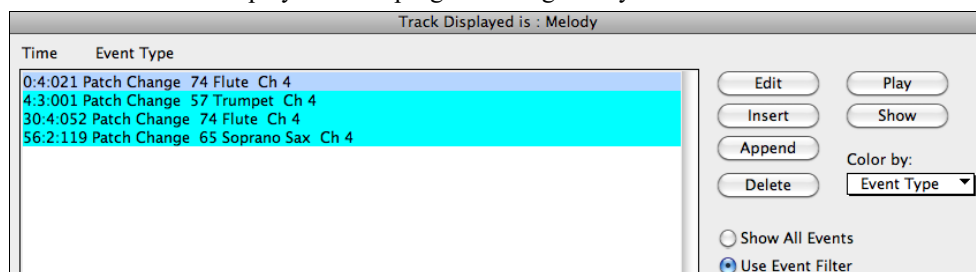


For example, to examine the patch changes on the Melody track, choose “Use Event Filter,” and then press the **[Filter...]** button.

In the **Event List Filter**, select the type of information you want to display. In this case, it is program changes (patches) only.



The track will then display with the program changes only.



The **Event Type to Edit** dialog opens when either the **[Insert]** or **[Append]** buttons are pressed in the **Event List Editor**.

This dialog allows you to select which type of event to insert or append - note, controller, pitch bend, etc. – and then opens the selected edit dialog.

Chapter 11: Working with Audio

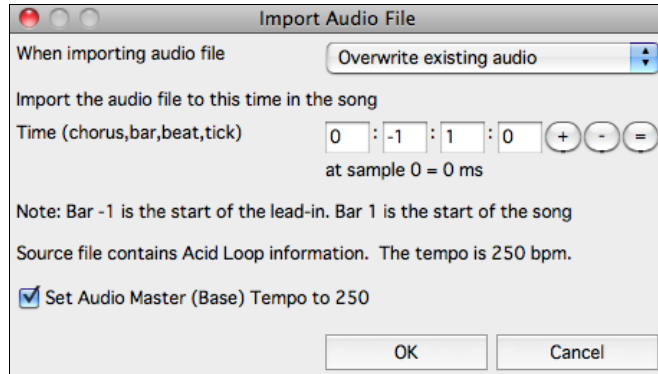
Audio Track

The Audio track can contain your live recording or the imported audio file.

Import Audio File to Audio Track

You can import an audio file (WAV, AIFF, MP3, M4A, etc.) to the Audio track. To do this, go to menu *File | Import | Import Audio* (or *Open Special | Open Audio*) and select an audio file. You can also access this feature from the *Audio* menu.

You will then see the **Import Audio File** dialog.

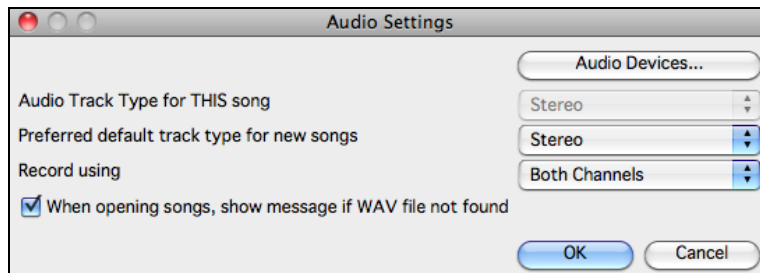


The dialog allows you to select the point to insert the audio file and whether to merge with or overwrite existing audio in the range.

If the audio file contains Acid Loop or Apple Loop information, the dialog shows an option to set the audio base tempo of the current song to the tempo of the audio file.

Audio Settings

The **Audio Settings** dialog allows you to choose the Audio track type (mono or stereo) for the current song or the new songs, and channels (left/right/both) to record the audio. The dialog can be accessed from the **[Audio]** button in the **Preferences** dialog.



Audio Track Type for THIS song

This allows you to choose either mono or stereo for the Audio track in the current song. If you change this, then you will be asked if you want to convert the existing Audio track after exiting the dialog.

Preferred default track type for new songs

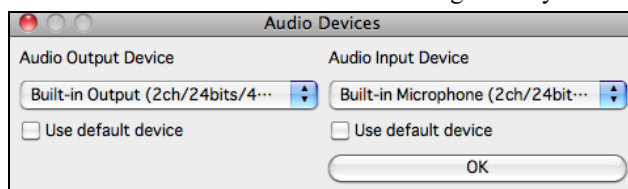
This allows you to choose either mono or stereo for the Audio track of the new songs.

When opening songs, show message if WAV file not found

If the song you are loading has the associated WAV audio file, the audio file will be loaded to the Audio track. If you enable this option, then when the associated file is not found, an error message will display. Uncheck this option if you do not want an error message popup when the WAV file is not found.

[Audio Devices]

This will launch the **Audio Devices** dialog where you can select input and output audio devices.



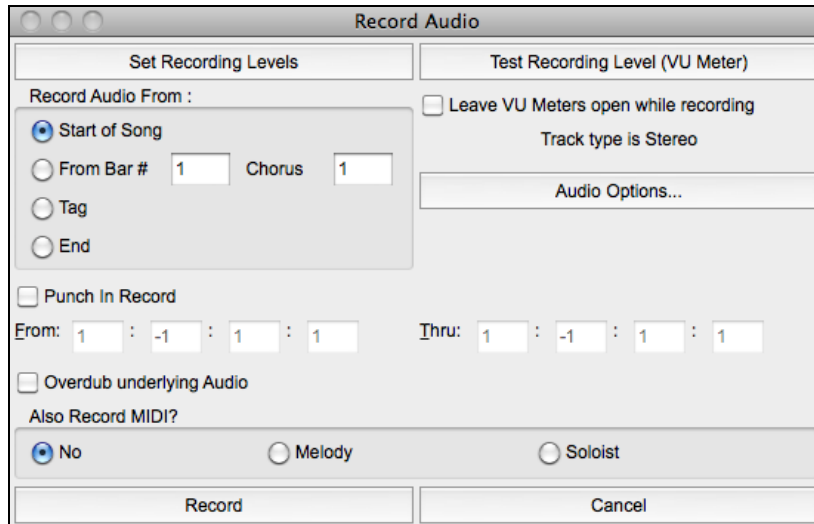
If “Use default device” is checked, Band-in-a-Box will use the device currently selected by your operating system (*System Preferences > Sound*). Disable this if you want to manually select a device.

Record Audio

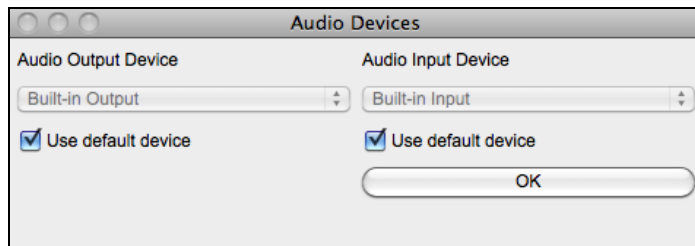
You can record vocal or instrument to the Audio track.



Press the **[Record Audio]** button to open the **Record Audio** dialog.



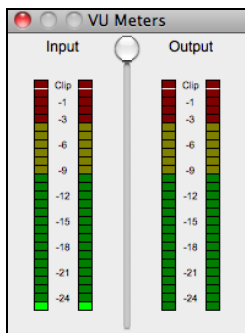
The **[Audio Options]** button will open the **Audio Devices** dialog where you can select a recording device.



The list of devices will update in real time if you connect or disconnect an audio interface. If “Use default device” is checked, then the selected device will automatically update when you change the input device in System Preferences. Checking this should also change to the system’s default input if that is not currently selected.

The **[Set Recording Levels]** will launch *System Preferences > Sound* where you can select a recording device and recording levels for that device.

Pressing the **[Test Recording Level]** will open the **VU Meters**.



The meters show the average strength of the signal, with a dB scale, and a clip indicator. Clipping indicates that the signal has overloaded, and will sound distorted (clipped).

The green area represents normal levels, while red indicates an overload.

Ideally, the sounds should remain in the green and avoid the red altogether. Unlike analog recording, where it’s good to get a “hot” high signal, digital recordings need to absolutely avoid high levels since any overload of the signal will result in clipping and a ruined.

Record Audio From: You can record from the start of the song or anywhere in the middle.

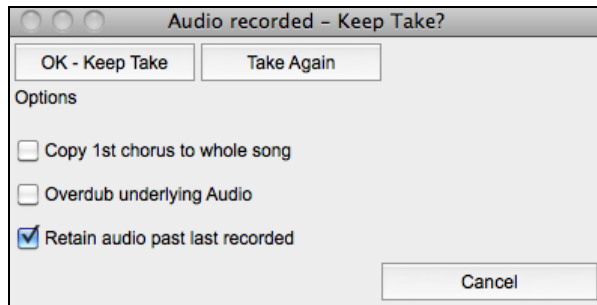
Punch-In Recording: This option allows you to punch-in record or overdub a section of audio. For example, if you messed up in bars 2 and 3, then set these bars as your range. Recording will take place only for this range.

Overdub underlying Audio: If there is already data in the Audio track and you want to overdub it (to add a harmony, for example), then you should enable this option. It is not essential to select it at this point, since you will get another chance at the end of the recording.

Also Record MIDI?: You can simultaneously record MIDI to the Melody or Soloist track while recording audio.

Press the **[Record]** button to start recording. If you have chosen to start recording from the beginning of the song, the song will start with a lead-in count. If you are starting from elsewhere in the song, recording will start instantly.

Pressing the **[Stop]** button on the toolbar or **[esc]** key will stop the recording and open the **Audio Recorded - Keep Take?** dialog.



Copy 1st chorus to whole song: If you have recorded only the first chorus, you can choose the option to copy that to the whole song. This will fill up the whole song with the audio by repeating it as many times as necessary.

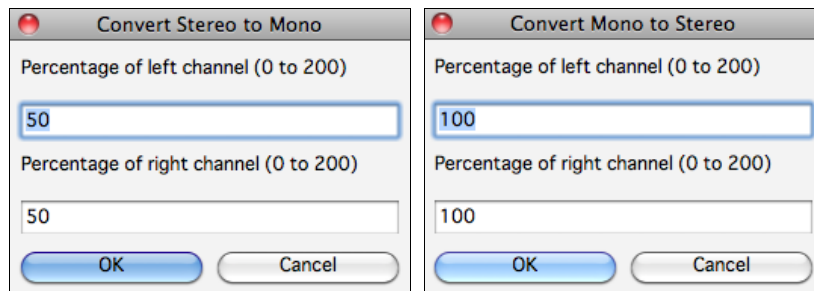
Overdub underlying Audio: If this is enabled, any existing data in the track will be merged with the new recording.

Retain audio past last recorded: If this is unchecked, any audio that follows the end of the current take (i.e. recorded from a previous recording) will be erased.

Press the **[OK - Keep Take]** button if you are happy with the recording. Then the audio will be added to the Audio track. You can listen to the result by pressing the **[Play]** button on the toolbar. If you are not happy with the results, you can go to the menu *Edit | Undo Record Audio* and you will be back to where you were prior to the recording. You can also reopen the **Record Audio** dialog and press the **[Take Again]** button to cancel the recording.

Converting Audio Channels

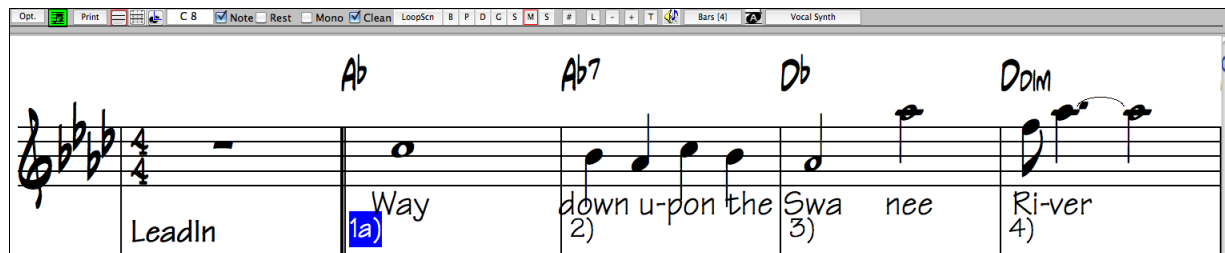
You can easily convert the Audio track from stereo to mono, or vice versa, with the *Audio | Edit Audio | Convert Channels (mono/stereo)* menu command. When you convert the channel, you can choose the percentage of each channel.



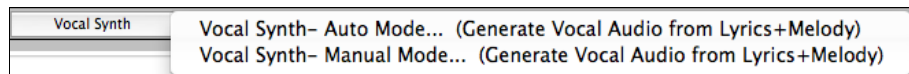
Generating Synthetic Vocal

Your Melody or Soloist track with lyrics can be rendered to a vocal audio track, with built-in support for the popular online vocal synth “Sinsy.”

To access this feature, you should first enter melodies and note-based lyrics to the Melody or Soloist track. If no lyrics are present, you can still generate a vocal synth using the syllable of your choice (e.g. la la la).

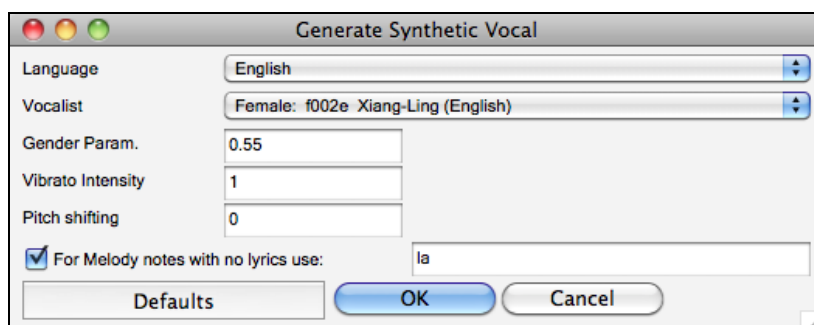


Press the **[Vocal Synth]** button on the Notation window toolbar or right-click on the Notation window, and select either of the *Vocal Synth* menu items.



With the manual mode, Band-in-a-Box creates a Sound.XML file, which you need to upload to the Sinsy server. When the Sinsy has generated an audio file with a vocal synth, import it to Band-in-a-Box.

Normally, you would use the auto mode, which does this process automatically for you. When you choose an auto mode, the **Generate Synthetic Vocal** dialog will open.



Language: The choice is English or Japanese. Select English unless your lyrics are entered in Japanese.

Vocalist: Choose one of the female or male vocalists. If the language is set to English, you can only select an English singer.

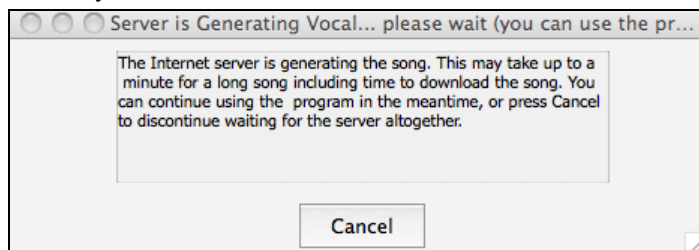
Gender Parameters: You can adjust the gender of the voice in a range from -0.8 to +0.8. Higher values are more masculine. The default is 0.55.

Vibrato Intensity: This controls the amount of vibrato in the voice. The range is from 0 to 2. The default is 1.

Pitch Shifting: This setting will shift pitch in semitones. The range is from -24 to +24. A setting of -12 would be down one octave. The default is 0.

For Melody notes with no lyrics use: If the track does not include lyrics, you can enter a syllable (.e.g. la) to use for notes with no lyrics. (Note: If you select a Japanese vocalist, you need to enter a Japanese syllable.)

When you press **[OK]**, your song will be sent automatically to the Sinsy server and will be rendered to a vocal synth. This may take a few minutes.



When the vocal synth has been generated and imported to the Audio track, a flash message shows, and the Mixer expands to show the Audio panel.

Imported/Volumes/Macintosh
HD/Applications/Band-in-a-Box/Data/SRequest/sound.wav



Press the **[Play]** toolbar button to hear the vocal synth singing your song!

Editing the Audio File (Audio Edit Window)

This window shows a digital waveform for the Audio track. In this window, you can select, play, and edit the audio data.



To open this window, press the **[Audio Edit]** button, or go to menu *Window | Audio Edit Window*.



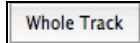
The numbered scale at the top of the window indicates bars and beats, with a full height vertical division for each bar and a short vertical line for each beat or quarter note. Bars with part markers also include the part marker letter with the bar number (e.g. 1a, 9b). The decibel (dB) scale is shown at the right of the window.

A region of the audio data can be selected by clicking and dragging the mouse. To expand or reduce the selection, hold down the shift key while clicking on the desired new boundary. The selection can be played using the **[Loop Selected Area]** button.

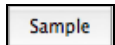
There are some handy features for stretching regions of audio. To use these features, select a region of audio, then click & drag while holding the **command** key. Clicking within the region and dragging to somewhere else within the region will stretch both halves of the region (one will become longer, and the other will become shorter). Clicking outside the region and dragging to somewhere in the region will shorten the region. Clicking within the region and dragging to somewhere outside the region will lengthen the region. These features can be useful for quantizing beats, or correcting mistakes in a recording.



These buttons will zoom out/in horizontally to display a larger/smaller area of the audio. The point of focus will be the audio cursor if it is in view, otherwise the middle of the wave editing area. You can also use the mouse-wheel over the wave editing area to zoom out, using the mouse pointer as the point of focus.



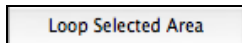
This will zoom out as far as possible, showing the entire audio track.



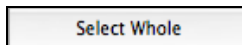
This will zoom in to the sample level, which displays individual sample points (digital audio), and the curve of the waveform (analog audio). This is band limited interpolation which represents the waveform as it will be heard in reality once converted from digital to analog.



Enable this to snap to the closest beat when selecting a region of audio.



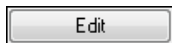
This will start playback, and loop the selected region.



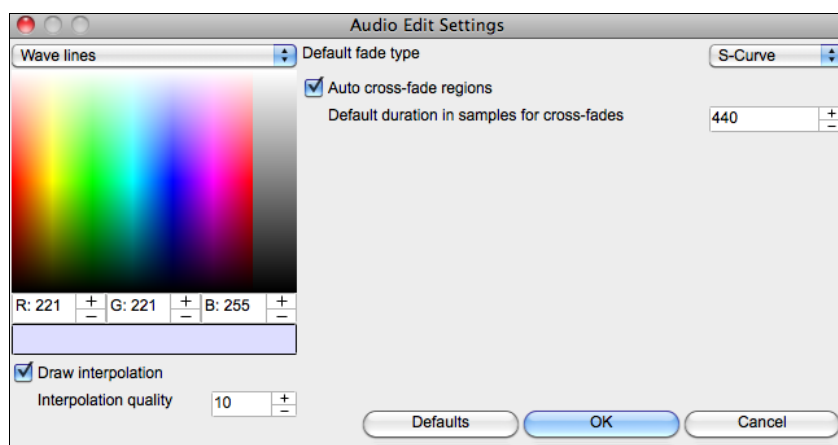
This will select the whole audio track.



These buttons will zoom in/out vertically, using the zero line as a point of focus. You can also use the mouse-wheel while holding the Command key over the wave editing area to zoom in, using the mouse pointer as the point of focus. Instead of holding down Command key, you can focus the mouse over a specific dB level on the far right.



This button lets you access various features for editing the selected audio region and also allows you to change your settings for the **Audio Edit Window**.



You can change the quality setting of interpolation, or turn it off completely (quality vs. drawing speed). There is also an automatic feature to “auto cross-fade regions.” When a region of audio is being modified or replaced, the beginning and ending of the region will be cross-faded with the existing audio to make a smooth transition. This applies to Cut, Paste, Silence, Amplify, and Normalize.

Render Song to Audio Track

This will convert all tracks in the current song into audio data and move them to the Audio track. To use this feature, right-click on the Master radio button, and select *Render Song to Audio Track (and mute tracks)* from the menu.

Master

If you want to restore the tracks, right-click on the Master radio button and select *Un-Render Song from Audio Track (Enable tracks, erase audio track)*.

Master

Rendering Audio Files

Save Individual Track as M4A or AIFF Audio File

Any track can be saved as an M4A or AIFF audio file from its contextual menu. The menu opens with either a right mouse click, **control**+click, or a double-click on the part name.

Save MIDI track as AIFF file
 Save MIDI track as m4a file
 Save RealTrack as AIFF
 Save RealTrack as m4a

When you use the menu commands *Save MIDI track as AIFF file* or *Save MIDI track as .m4a file*, the complete Band-in-a-Box track will be rendered to an audio file.

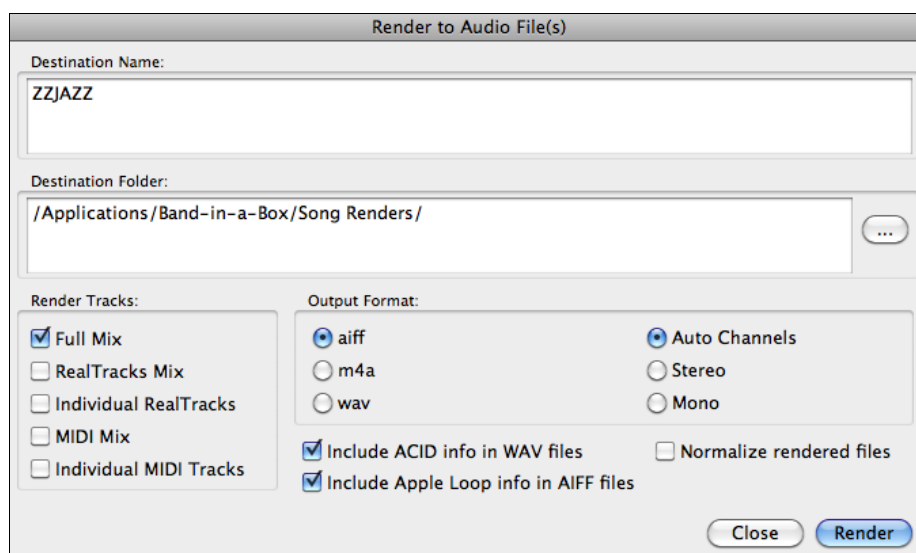
The file can then be imported into another audio program, such as GarageBand or Cubase.

Direct-to-Disk Audio Rendering

Audio rendering means converting data to audio format.



Press the **[.WAV]** toolbar button to render your Band-in-a-Box song to an AIFF, M4A, or WAV file. The song is rendered automatically in 5 – 10 seconds through the built-in Apple DLS Music Device or Core MIDI. It's that easy!



You can choose to render the full mix of MIDI tracks and RealTracks together, or just the mix of RealTracks or MIDI tracks alone.

By selecting “Individual RealTracks” or “Individual MIDI Tracks,” each track will be rendered to its own separate file. This allows for complete control when the files are imported into another program for further editing and mixing.

There is a choice of output formats.

- **AIFF** (Audio Interchange File Format) is a lossless audio format most commonly used on Mac® computer systems. The audio data in a standard AIFF file is uncompressed pulse-code modulation (PCM). This is the format to use for the highest quality, but the file size is large – typically 10MB per minute of stereo audio at a sample rate of 44.1kHz and a 16 bit sample size.
- **M4A** is an audio file that uses high-quality MPEG-4 audio compression. It uses the same compression algorithm as an MP4 video file, but an M4A file is audio-only and does not contain a video track.
- **WAV** is another lossless audio file format (usually PCM) based on the Resource Interchange File Format (RIFF). It is more common on Windows systems, but can also be played by the Mac®. Use this format to export lossless audio files to a Windows computer.

When rendering audio files you have the choice of making **Stereo** or **Mono** files. The **Auto Channels** setting will use the current Band-in-a-Box setup.

If you enable **Include ACID info in WAV files**, Acidized information such as tempo, # of beats, key and time signature, will be added to a WAV file.

Similarly, if you enable **Include Apple Loop info in AIFF files**, metadata (temp, # of beats, and root note) will be added to the rendered AIFF.

The Normalize option will normalize individual tracks or the complete arrangement. Normalizing boosts the volume to a maximum level without distortion. Most professional music tracks are normalized. To enable this, set the **Normalize Rendered Files** option to true.

By default, the rendered files are saved to /Applications/Band-in-a-Box/Song Renders in a subfolder ending in _Render Folder.



Click on this button to specify a different folder location for the rendered audio file.

With the audio rendering feature, you can save your files directly as audio files for use in other programs (GarageBand, Cubase, etc.) or in Internet formats.

File Menu Rendering Commands

You can also use the *File | Save Song Special* menu commands *Save song as .m4a audio* or *Save song as .aiff audio* to render the Band-in-a-Box song to an audio file. Use the command *Batch Save all songs in current folder to .m4a or aiff* to render a batch of songs to audio.

File

- Save song as .m4a audio [Choose name]
- Save song as .aiff audio [Choose name]
- Save song as .m4a [in Current Folder, for use with iPhone/iPad/Android Biab app]
- Save song as .aiff [in Current Folder]
- Batch Save all songs in current folder to .m4a (for iPhone/iPad/Android Biab app) or .aiff

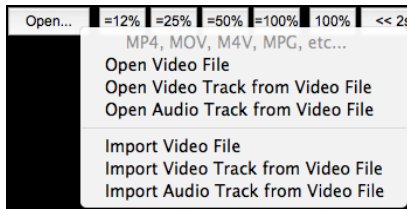
Chapter 12: Tools, Wizards, Tutors, and Fun

Video Window

You can load videos that you have already downloaded from YouTube or elsewhere into Band-in-a-Box **Video Window**. This window is a great tool for learning and composing. For example, if you have a video music lesson that you want to learn but the riffs are too fast, you can slow down the video in Band-in-a-Box. The stretching quality is excellent, allowing you to decrease or increase the tempo by an incredible amount.



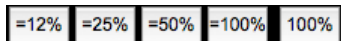
Press the Views - **[Video]** button to launch the **Video Window** and then click on the **[Open]** button on its toolbar. You will then see a menu of options.



All of the *Import* options allow you to add a video to your existing project, while the *Open* options will start a new project. You can choose to extract both the video and the audio of the file, just the video (no audio), or just the audio (no video). Many video formats are supported, including MP4, M4V, MOV, MPG, MPEG, and AVI.



Use the transport control at the bottom of the window to play, stop, or move to a position in the video.



As the song plays, you can slow down the video, and the audio will slow down and stay in sync. The quality of the audio at slower or faster tempos is great. The video slowdown range is 6-800%. This is a great tool for transposition. You can select a range in the Chord Sheet window and use Transport - **[Loop]** button to loop a section of the video at a lower tempo, for example.



This button steps back 2 seconds.



There is a **[Full]** button to make the video full screen, and the **Esc** key will go out of the full screen mode.

DAW Plug-In Mode

There is a “plug-in” mode for your favorite sequencer (GarageBand, ProTools, Logic, Nuendo, Reaper and more). With the plug-in mode, Band-in-a-Box is open as a small window, and acts as a plug-in for your favorite DAW sequencer, so you can drag and drop MIDI and audio (AIFF, M4A) tracks from Band-in-a-Box to your favorite sequencer.

The DAW Plug-in mode is a mode within the regular Band-in-a-Box program. This mode allows you to transfer tracks or parts of tracks, to other DAW sequencers or Finder.



You can enter and exit the plug-in mode easily by pressing the small **[DAW]** button on the main toolbar.

When you do this, the window size of Band-in-a-Box becomes small. (You can resize it to the size/position that you want, and it will remember that).

Drag and Drop



This is the Drop Station where you drop a track after dragging it to get an audio or MIDI version of the track. There are 4 quadrants, and they are labeled according to the types of files that will be made by the drop: Audio Files (WAV, M4A, AIFF) or MIDI file (MID).



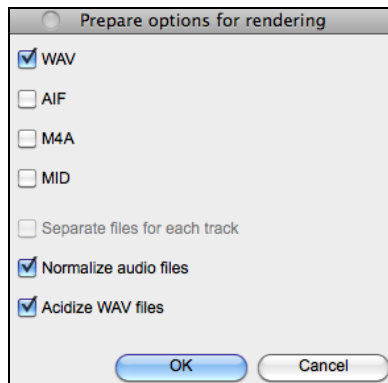
When you drop the track onto the Drop Station, you will see an orange color, indicating that the track is accepted and the file is being prepared.



When the file is ready, the Drop Station turns green. You can now drag it to your favorite DAW or Finder.



When you drop the track to the [+], you are presented with a dialog, where you can choose a file format and other render options.



You can choose a format (WAV, AIF, M4A, or MID) of the file.

When you have dragged the Master radio button, you can select the “Separate files for each track” option.

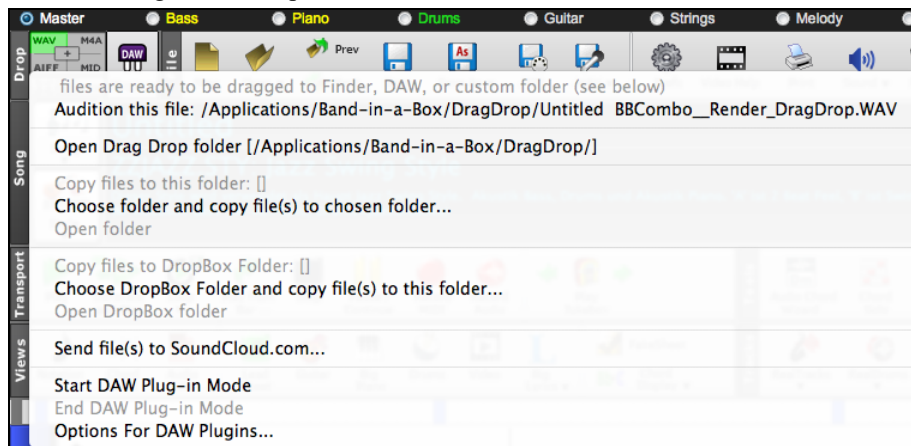
If “Normalize audio files” is selected, the file will be normalized.

Normalizing boosts the volume to a maximum level without distortion.

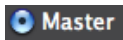
Most professional music tracks are normalized.

If you want to add ACID information (tempo, key, and time signature) to the WAV file, check the “Acidize WAV files” option.

There is a right-click menu allowing you to copy the resulting file to a favorite folder, open the favorite folder, start/stop the DAW Plug-in mode, upload to SoundCloud.com and more.



Dragging Master Track



If you want the entire performance, drag the Master button to the Drop Station. Then when it turns green, drag to a DAW or Finder.

☒ **Drag Combo (Master) track as audio** It will be dragged as audio, unless you have set it to be dragged as MIDI in **Plugin Settings** dialog.

☒ **Drag Combo as separate audio tracks** By default, a single file is dropped, with the entire arrangement, but if you want all tracks transferred as separate files, you can enable this option in **Plugin Settings** dialog. (Note that your DAW will need to support dropping of multiple files, and will typically put them on consecutive tracks.)

Dragging a Single Track



If you want a single track transferred, drag that track button to the drop station. (For example, drag the Bass button to transfer the bass track.) Then when the Drop Station turns green, drag that to a DAW or Finder.

If the track is a RealTrack (green), then it will be transferred as Audio. If it is a MIDI track (yellow), then it will be transferred as MIDI.

☒ **Drag individual MIDI tracks as audio** If you want MIDI tracks transferred as audio, you can set this in **Plugin Settings** dialog.

Tip: If you hold the SHIFT key during the drag, then the file will be dropped as MIDI (if it is a MIDI track), regardless of the setting in Plug-in options.

Tip: If you hold the CONTROL key during the drag, then the file will be dropped as AUDIO (if it is a MIDI track, it will be rendered to audio using Apple Synth), regardless of the setting in Plug-in options.

Dragging Selected Regions

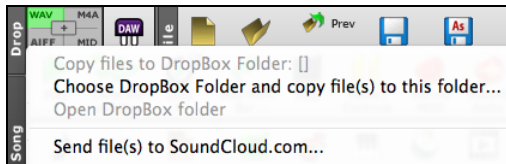


If you would like to transfer only a portion of the performance, you can do this by selecting the region in Band-in-a-Box and then dragging the track button **Bass** to the Drop Station (don't drag the selected region). You will then get just the selected region dragged to a DAW or Finder.

SoundCloud and Dropbox Support

There is SoundCloud.com integration that lets you upload your compositions easily to the SoundCloud.com service. SoundCloud.com is a popular web service (unaffiliated with PG Music) that lets users upload their original songs for others to hear.

If you use the Drop Box service, you can easily drag/drop files from Band-in-a-Box directly to your Drop Box folder, or save audio to Drop Box, without leaving the main Band-in-a-Box screen. To do this, drag a track (or the Master button for all tracks) to the Drop station, and when it turns green, you can then right-click on the **[Drop]** button, and choose "Copy files to Dropbox Folder."

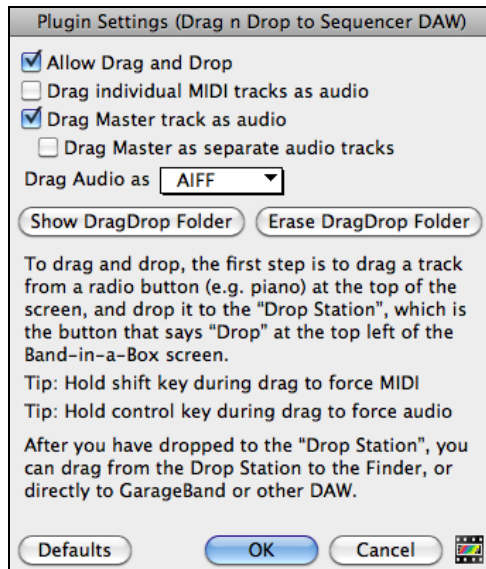


Plug-In Options



To get to the DAW Plug-in options, press the **[Plugin]** button and choose the menu item "*Options for DAW Plug-in*" or go to the **Preferences** dialog and click the **[DAW Plugin]** button.

You will then see the plug-in options.



Allow Drag and Drop (default=true)

If disabled, the Drag and Drop feature will not work. There shouldn't be a reason to disable this.

Drag individual MIDI tracks as audio (default=false)

When enabled, the chosen MIDI tracks get converted to audio, using Apple Synth.

Drag Combo (Master) track as audio (default=true)

When enabled, the entire arrangement gets converted to audio, using Apple Synth. If not selected, the MIDI tracks in the arrangement get transferred as MIDI, in a single file.

Drag Combo as separate tracks (default=false)

If set to true, when dragging the Combo button, the drop will result in multiple files, one for each track.

Drag Audio as

You can choose the format of the audio files that will be created.

Show DragDrop Folder

This will show Finder where the dropped files reside. When you drag a file to your DAW, the file is created on disk and stored in the DragDrop folder inside the Band-in-a-Box folder.

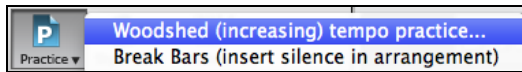
Erase DragDrop Folder

This will erase (trash) all of the dragged audio/MIDI files in the DragDrop folder. Note that some DAW sequencers require these files to reside permanently (or until you use a “consolidate” command in the DAW), so don’t erase these files unless you are sure that they are not needed.

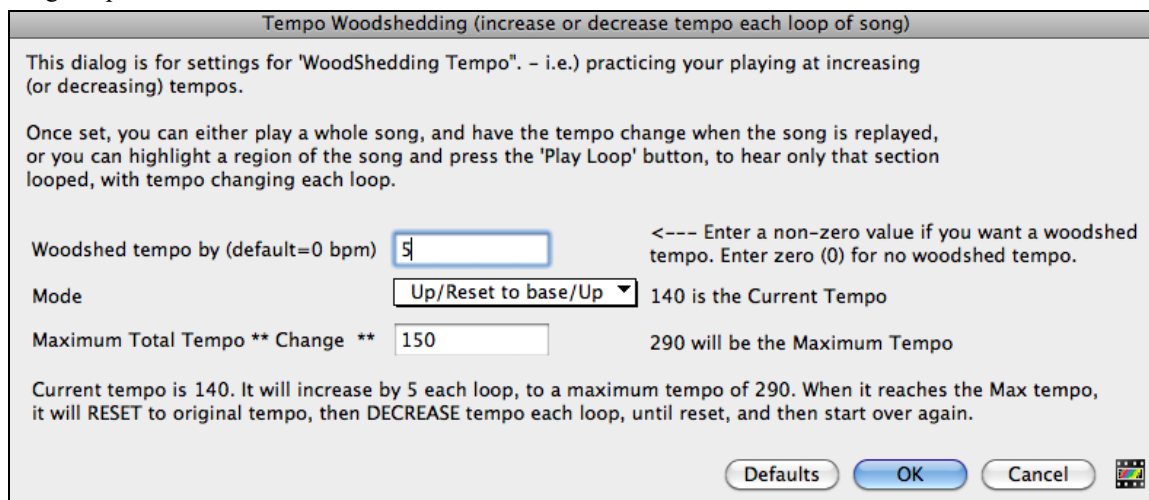
Note the tips for forcing MIDI or forcing audio when dragging. Holding **shift** forces MIDI, holding **control** forces audio.

“Woodshed” Tempo Feature

When practicing (or “woodshedding”) a tune, it is useful for the tempo to speed up every time the section loops or the song restarts from the beginning. To use this feature, press the **[Practice]** button on the toolbar, select the menu item *Woodshed (increasing) tempo practice* and set the “Woodshed tempo” value in the **Tempo Woodshedding** dialog.



For example, if you set the value to 5, the tempo will speed up by 5 each time the song (or a highlighted section) loops to the beginning. The idea is that you start off with a slow tempo, playing the part perfectly, and keep this up as the song tempo increases.



When you press Stop, the tempo reverts to the original tempo.

There are four modes to the woodshed tempo field.

1. “Up only,” which is getting faster each loop “forever,” well until tempo = 500, which is BB’s maximum tempo.
2. An “up then down” mode that goes up by [a settable increment] up to a [settable maximum] and then starts going down by the increment back to the original where it restarts. For example, a song with a tempo of 140, if you set the tempo to increase by 5, to a maximum increase of 100, the song will go from 140,145,150 etc. to 240, then go to 235,230... back to 140 and cycle again.
3. An “Up then Reset” mode, that goes up in increments up to the settable maximum, then resets to the original and starts again. For example, a song with a tempo of 140, if you set the tempo to increase by 5, to a maximum increase of 100, the song will go from 140,145,150 etc. to 240, then go to 140 and start again.
4. An “Up and stay at Max” mode that goes up until the maximum and stays there.

Modes 2 and 3 are analogous to a “treadmill workout,” with programmed changes in speed.

Playalong Wizard

The **Playalong Wizard** is an intelligent play along feature that uses your QWERTY keyboard to play along with Band-in-a-Box. This also allows you to record to the melody or soloist track without an external MIDI keyboard, and can even be used to trigger the Soloist Wizard. Also, play along using the Wizard can use the harmony feature, so you can play along live from your QWERTY keyboard in 4-part Saxophone harmony for example.

Turning the Wizard On/Off

Click on the **[MIDI]** toolbar button and check *MIDI QWERTY Keyboard Wizard*. You can also select the *Wizard Playalong* option from the *Song* menu, or press **Option+W**.



✓ MIDI QWERTY Keyboard Wizard [is Enabled]



Playing the Wizard

The Wizard keys are only active during playback. The active keys are the lower 2 rows of the keyboard.

A S D F G H J K L ; ' ← This row plays PASSING Tones (2nd,Fourth,Sixth)

Z X C V B N M , . / ← This row plays CHORD tones (root,3rd,Fifth,Seventh)

Changing Instruments / Settings for the Wizard

The Wizard is a play along instrument, so is treated just like the THRU instrument. Changing Instruments, Volume, Reverb, etc. for the Wizard is therefore the same as for the THRU instrument. (i.e., Click on the THRU button, then select instrument etc.) You can record the Wizard and it will use THRU harmonies if selected.

Play Regular Notes

There is an option to play regular “non-smart” notes, for those of you up to the task of poking out actual melodies on your QWERTY keys.

In the *Song* menu, toggle *Wizard Uses ‘Smart’ Notes* off (unchecked) to have the Wizard provide you access to a chromatic scale, and toggle on to have Band-in-a-Box provide you with notes based on the chord/key of the song.

Soloist Wizard

Additionally, you will find another great Wizard feature in the *Soloist* menu; the **Solo Wizard**. Toggling this option “on” enables the Soloist Wizard. As you play notes on the MIDI or QWERTY keyboard, the program will play “correct” notes in the style of the current Soloist! This means that you can play a perfect solo every time, simply by pressing any key on your MIDI keyboard or QWERTY keys.

Beyond impressing your friends with your newfound improvisational prowess, this feature has practical implications as well. For example, you can concentrate on practicing your solo phrasing and playing “in time” without concerning yourself with which notes to play (Band-in-a-Box will supply the correct notes: see the next section for details.)

Recording Using the Wizard

To record the Wizard, press the **[Record MIDI]** button to record, and play the Wizard. This will be recorded. You can use the feature of recording the Wizard to enter music without a MIDI keyboard that doesn’t sound as stiff as most music entered in step time. This is how it works:

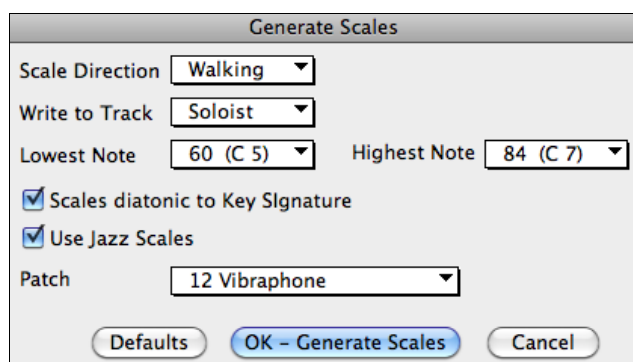
- Press the **[Record MIDI]** button.
- As the song plays, play the melody that you want on any Wizard key, using the same key for each note, in the rhythm of the melody. The Wizard notes won’t be the exact melody, but don’t worry about that as you record.
- When you are finished, go to the Notation window. You now have the notes with the correct durations and times, but the wrong pitches.
- One by one drag the notes up to the correct melody note, holding down the shift, control, and ⌘ key for sharps, flats, and naturals respectively. You will then have entered a melody that sounds like it was recorded from a keyboard, without the stiff sound of a melody entered in step time!

Note: If you have the wizard on, the SPACEBAR will not stop playback. You need to press ESCAPE to stop playback if the Wizard is on. This is because people mistakenly hit the spacebar while playing the wizard, which would stop the song inadvertently.

Scales Wizard

When students are practicing Jazz tunes, it is helpful to see the scales that are used for each chord. The Scale Wizard allows you to easily generate these scales, which appear as notation on the Soloist track. Options include Instrument Range, Patch Selection, Jazzy Mode (will use Lydian dominant scales for some 7th chords), and Diatonic Mode (keeps scales relative to the song key).

Menu items on the *Soloist* | *Edit Soloist Track* | *Utilities* menu allow you to generate scales for a certain song, or auto-generate them for all loaded songs. View the scales in the notation or the on-screen guitar and piano.



Scale Direction

When playing a new scale, either start on the root of the scale (going up), or start with the closest scale tone (moving up or down). The two modes are:

1. Ascending. The scales will always start on the root that is in the octave above the Lowest Note that is set, and will play in ascending order.
2. Walking. The scales will start on the nearest scale tone to the previous tone that was played. The notes will ascend to the Highest Note setting, and then descend (by scale tones) down to the Lowest Note.

Write to Track - Choose Melody or Soloist track to write the scales to.

Lowest Note is the lowest note to play for any scale. C5 (note 60) is middle C.

Highest Note is the highest note to play, used when the scale direction is up and down (Walking).

Scale Tones Diatonic To Key Signature - If diatonic, minor scales will be according to the key (VI minor is Aeolian etc.). Otherwise, all minors will be Dorian.

Use Jazz Scales - If set, will use Lydian b7 chords. Chords like Bb7 in the key of C will have Lydian b7 scales (i.e. A#4 in the scale).

Patch - Send this MIDI patch (instrument) when playing the scale.

[Defaults] sets to default values.

[OK- Generate Scales] writes the scales to the notation of the selected track, Soloist or Melody.

Audio Chord Wizard (“Chords from Audio File”)

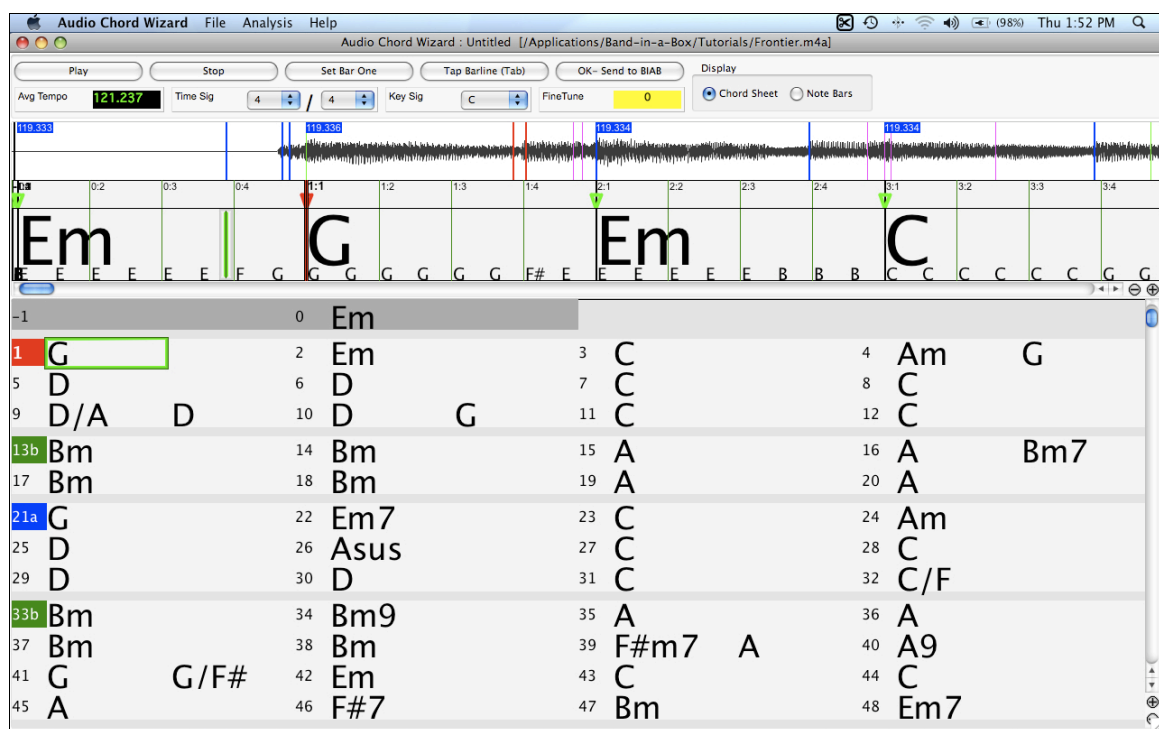


This amazing wizard automatically figures out the chords from any MP4, M4A, AIFF or other audio file and displays them in Band-in-a-Box. Just load an audio file to instantly see the chords.

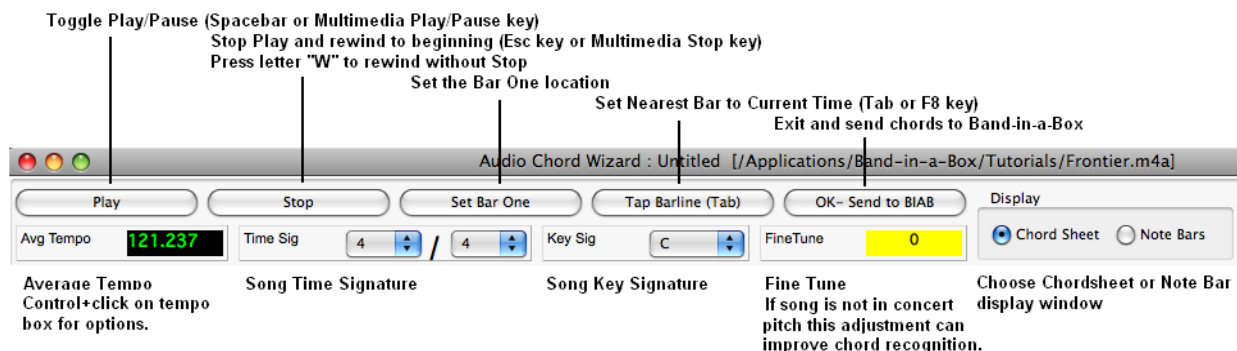
Launch the Audio Chord Wizard with the toolbar button or with the *Windows | Run AudioChordWizard* menu command.

Audio Chord Wizard Window

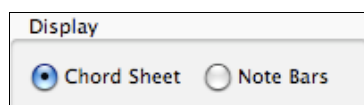
The **Audio Chord Wizard** window shows an overview of the open wave file with the bar lines and chords as interpreted by the wizard below. Controls and settings are found in the toolbar at the top of the window, and the lower part of the window either shows chords and bars in a Chord Sheet view or notes in a Note Bars view.



Primary Program Controls



	Toggle Play/Pause (Space bar or multimedia Play/Pause key).
	Stop play, rewind to start with Esc key or multimedia Stop key. Press the letter W to rewind without Stop.
	Set the Bar One location. The Audio Chord Wizard works best if you do this first, before any other actions. This moves nearest bar line to the current play position. The Tab key also sets bar lines.
	Moves nearest bar line to current play position. Tab or F8 keys also set bar lines.
	Exit and send chords to Band-in-a-Box.
	Average tempo, control +click the tempo box for options.
	Song time signature, 2/4 to 12/8 supported.
	Song key signature.
	Use to correct pitch of song if necessary to improve chord recognition.



Select either the Chord Sheet view to follow along with the chords of the song, or the Note Bars view to see the notes interpreted by the Audio Chord Wizard in a piano-roll type of display.



The zoom buttons at the bottom of the screen adjust the scale of the display. The minus button shrinks the display to show more bars, the plus sign expands the display but shows fewer bars.

Keyboard Shortcuts

Keyboard shortcuts make it easier to navigate the song and tap in bar lines without having to work the mouse with start/stop/scroll actions.

Play/Pause - Space Bar.

Stop - Esc.

Tap Barline - Tab key.

Jump To Song Start - W key.

Jump Forward One Bar - right arrow key.

Jump Back One Bar - left arrow key.

Jump Forward Four Bars - down arrow key.

Jump Back Four Bars - up arrow key.

Chord Sheet Overview

The Chord Sheet window in the Audio Chord Wizard shows the chords for the whole song on a single screen. This allows you to click on a bar on the Chord Sheet to jump to that area of the song.

You can mark sections of the song using part markers, and the sections will begin on a new line with a line space between so they are clearly seen. So you can then also learn the form of the song, as you can see the various sections (intro/verse/chorus/break) at a glance, or quickly jump to the any section simply by double-clicking on that part of the Chord Sheet.

For this discussion, open /Band-in-a-Box/Tutorials/Frontier.m4a.

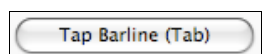
You will now see the song, and the Chord Sheet window in the Audio Chord Wizard is visible.



Play the song.



Locate the start of bar 1 on the waveform and click on the **[Set Bar One]** button. You may have to stop the song and start over again to pinpoint the location, but once you do the Audio Chord Wizard can accurately mark the rest of the bar lines.



You can insert your own bar lines by clicking on this button or by pressing the **Tab** key. When a new bar starts, hit the **[Tap Barline]** button (or **Tab** key). This is called “tapping in a bar line.”

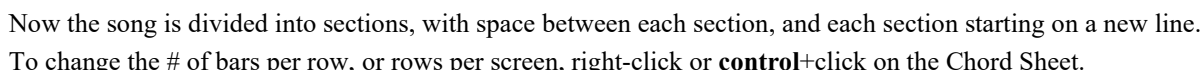
Bar lines can be tapped in as the song is playing or when it is stopped. You will see that if you tap a bar line near to an existing bar line the existing line will be moved to the location of your tap.

The first time you do that, the program will consider that point to be “bar 1.” Tap in a few more bar lines.

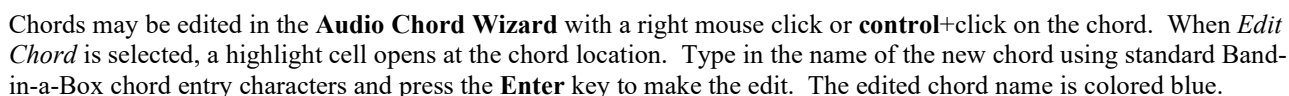
Click on the Chord Sheet, and the music will jump to that location.

Now, let's define some sections in the song.

If a bar begins a new section, click on the bar # on the Chord Sheet, or press the **P** key to put in a part marker. Pressing **P** again will change the part marker, and then turn it off.



The +/- buttons at the bottom right of the window also change the row height.



Individual edits can be removed with the *Remove Chord Edit* command, or all edits in the song can be removed with the *Remove All Chord Edits* command. Part markers, chord symbols, key signature, and tuning setting are saved in Band-in-a-Box, and are passed back and forth to the Chord Wizard.

The Audio Chord Wizard is a great way to learn the chords of songs. You can add section markers and divide the song logically into sections, so it is also a great way to learn the “form” of the song, an essential part of learning popular songs.

As well as the chords of the song, the Audio Chord Wizard also figures out,

- the tempo of the file,
- bar lines throughout the song,
- fine tuning detection (e.g. 5 cents sharp from A440).

Note Bars

The **Note Bars** display is an alternative to the Chord Sheet window. It shows many of the notes found in the file. This serves as a helpful guide to transcription, and can also help to verify chord names.



The Audio Piano Roll is divided by a blue horizontal line. Notes below the blue line have been identified as the bass part by the Audio Chord Wizard.

The note bars look like a MIDI Piano Roll, but they are not exactly the same as a MIDI Piano Roll. Audio Chord wizard detects the strongest frequencies found in each eighth-note time slot, and displays them in the Note Bars window.

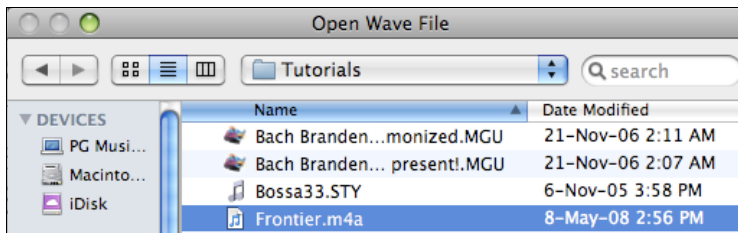
Sometimes the displayed frequencies REALLY ARE instrument notes played in the audio file. But they could be spurious information, such as the accidental loudest frequency of a drum beat. A midrange frequency note-bar might be showing the sum of harmonics from several instruments, each instrument's harmonics contributing to the strength of that frequency.

The Notes Bars display information is real and useful, but try not to assume that every displayed note-bar is a real note in the audio.

Opening Files



When the Audio Chord Wizard button is pressed, the program window will open and then launch the **Open Wave File** dialog for selection of the audio file to be analyzed. There is a file named Frontier.m4a in the /Band-in-a-Box/Tutorials folder that you can use to try out the Audio Chord Wizard.



When you select a file to open you will see a series of **Progress** messages. The **Audio Chord Wizard** is then launched, and more progress messages will flash on screen as the file is analyzed and imported. As well as interpreting the chords, the program is also inserting bar lines and setting the tempo.


Chord Detection

Chord Detection accuracy depends on the accuracy of the bar lines. If bar lines are not well-aligned then the Chord Detection can be expected to be rather poor. It is quick and easy to align the bar lines on most songs, once you get the hang of it.

The first task is to locate the beginning of Bar One. Since an audio file could have an arbitrary amount of silence at the beginning of the song, and many songs begin with a pickup partial bar, ACW cannot easily guess the first bar without a hint from you.

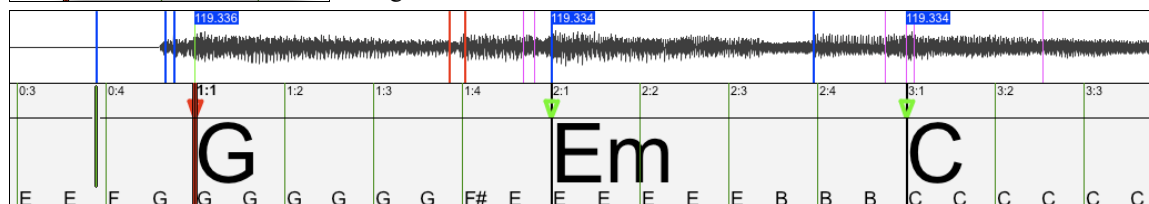
The shortcut keys and mouse playback controls make it easy to find Bar One. Tap the space bar to begin play, watch the Location Cursor, and listen for the downbeat. If the Location Cursor passes the downbeat and you were not completely certain of the location, you can tap the **W** key to rewind to the song beginning and replay the first part of the

You can also single-click in the Chords panel to jump the playback position. If the rhythm is unusually complicated near the downbeat, you could repeatedly click just a little before the suspected Bar One location, to zero-in on the exact downbeat.



A screenshot of the Audacity software interface. A right-click context menu is open over a waveform. The menu is titled 'Set Bar One' and contains the following options: 'Insert Barline', 'Delete Bar 1', 'Change Bar 1 Time Sig', 'Reset Barlines', 'Jump To' (with a right-pointing arrow), and 'Estimate Tuning'. The 'Set Bar One' title bar is highlighted in blue. The background shows a portion of a waveform with a blue barline and a time label '119.348'.

On this example song, the initial automatic tempo detection did a pretty good job. Simply setting Bar One has caused the first four bars to be properly aligned to the music. On some songs, Set Bar One is the only action necessary to get good bar alignment for the ENTIRE tune.



If you prefer stopped-time editing, you can either mouse-drag Bar 5 to its desired position, or drag the playback Location cursor to the desired position and then tap **Tab** or the **F8** key.

In the case of this song, setting this one bar line is sufficient to get good tracking to the end. Songs which have drastic tempo changes, loose feel, or time signature changes could require a few more adjustments.

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Special Cases

Time Signature

If a song is not in the default 4/4 time signature, set the Time Signature very early before you do anything else.

Bad Initial Tempo Estimates

Double/Half Tempo

Sometimes Audio Chord Wizard will guess double or half of the tempo you might prefer.

Slightly Wrong:

Sometimes syncopated songs can have musical anticipations which make ACW guess a tempo slightly too fast or slightly too slow.

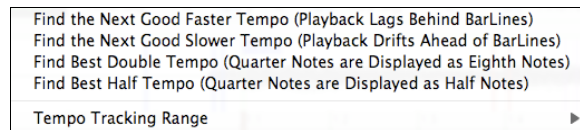
Completely, Horribly Wrong

Some songs have rhythms difficult for a computer to understand. Sometimes a song's rhythmic beats are spaced in such a way that a song with a perfect Tempo of 120, might mathematically BETTER fit the audio beats at some simple (but wrong) related ratio such as 80, 100, 160, or 180 BPM.

If the initial Tempo Estimate is pretty good, the Tap Bar line function will be the easiest way to fix such errors, requiring only a few keyboard taps during playback.

But if the initial tempo estimate happens to be horribly wrong, it helps to make the initial tempo “in the ballpark” BEFORE you tap a few Tabs or F8's to make it completely right.

Control+click on the Average Tempo control for some easy automatic fixes.



Note: If you want to use the Avg Tempo Menu functions, use the menu very soon after you have opened a song, before you have done much bar editing. If you invoke the Avg Tempo Menu functions after you have laboriously edited a lot of bar lines, the automatic nature of these functions can ruin your previous editing.

In some cases, there is a good reason to initially set the tempo artificially slow by using the “Find Best Half Tempo” function.

For example, if the initial tempo estimate is considerably faster than the tempo that you want to tap in, the Tap Bar line function can mistakenly think that you want a very fast tempo, which fills the remainder of the song with unwanted fast-tempo bars. In that case, if you initially set the tempo very slow, ACW will be unlikely to misinterpret your Tap Bar Lines.

Set Key Signature

Once the chords look reasonable, for instance if your song looks like it is probably in the key of F, set the Key Signature control to F for better chord spelling. This only affects the cosmetic display of notes and chords (flats and sharps). The Key Signature control does not currently affect the basic accuracy of Chord Detection.

Adjust Fine-Tuning

If a song is significantly off from concert pitch, the notes are “in the cracks,” which makes chord detection less accurate.

If your chords look reasonable, there is no need to bother with fine tuning. Most songs are recorded pretty close to concert pitch.

But if you see numerous chord errors, it may help to adjust the Fine Tune control.

If you are playing along with a song on your keyboard, you might decide to make an ear-estimate of how far out-of-tune is the song:

For instance, you could adjust the fine-tuning control on your keyboard until your keyboard matches the song's pitch (according to your ear). Then you could look at your keyboard's tuning readout, and adjust ACW's Fine Tune control to match. Either click-drag ACW's Fine Tune control (like a slider control), or **control**+click the Fine Tune control then type in a number.

The Fine Tune control currently does not change the pitch of playback, it only improves chord detection on mis-tuned songs.

The Fine Tune control is calibrated in cents, 1/100th of a semitone. Therefore, if a song is perfectly in the key of C, but

if you set Fine Tune to +100 Cents, ACW would display chords in the key of B. Similarly, if you set Fine Tune to -100 Cents, it would display that song's chords in the key of C#.

That simple use of the Fine Tune control is just a backwards way to transpose the chords. But if you set Fine-Tune somewhere in the middle, ACW looks for notes that are somewhere “in the cracks” between the piano keys. For instance, if your song SHOULD be in the key of C, but it was unfortunately recorded 50 cents sharp.

There could be many reasons that a song was recorded off concert pitch. Maybe the recording studio had a broken tape recorder, or the singer couldn't quite hit the highest note. Perhaps the vinyl record cutter was off-speed, or some record executive decided that the song was 10 seconds too long for airplay, and instructed the mastering engineer to speed it up a little bit. In such cases, the Audio Chord Wizard can get confused, mis-identifying some pitches too high and other pitches too low, detecting nonsense chords.

So if your favorite song was unfortunately recorded 50 cents sharp, you can set the Fine Tune control to +50 cents so that ACW will properly display in the “original” key.

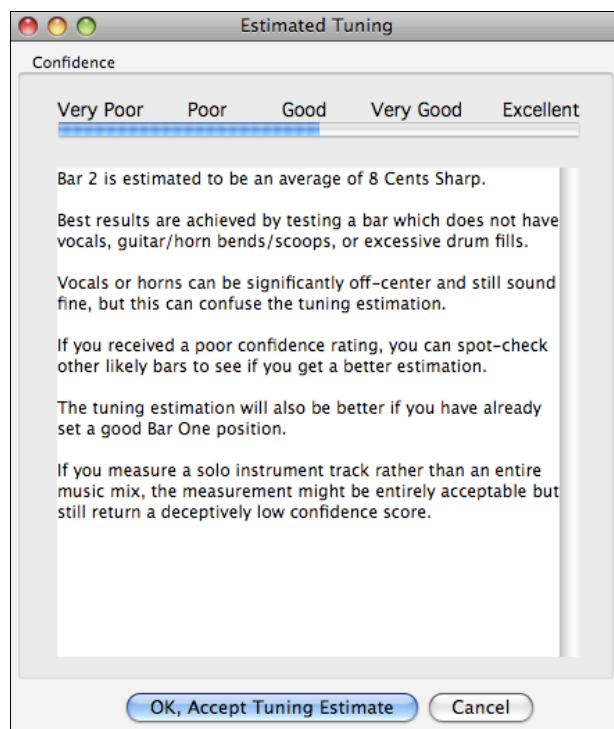
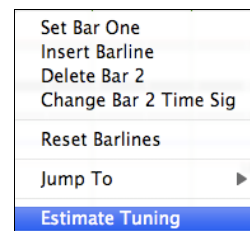
Auto Estimate Tuning

ACW can automatically estimate the tuning, which helps in some cases. Since the estimation is math-intensive, ACW only analyzes one bar of music at a time.

Control+click somewhere inside a bar and pick the Estimate Tuning function.

After the process is finished, up pops the results dialog.

As advised in the dialog, results can be improved by carefully picking the bar. Bars with relatively long notes are easier to analyze, compared to bars containing flashy fast melodies.



It can be useful to spot-check a few bars. If several spot-checks give similar answers (within a few cents), you have good confidence that the results are actually meaningful, not being randomly affected by out-of-tune melodies or loud drums.

However, if the first estimate reads +43 and the next measurement reads -12, then it probably means that your song is not a good candidate for automatic Tuning Estimation.

Odd Length Bars and Drastic Tempo Changes

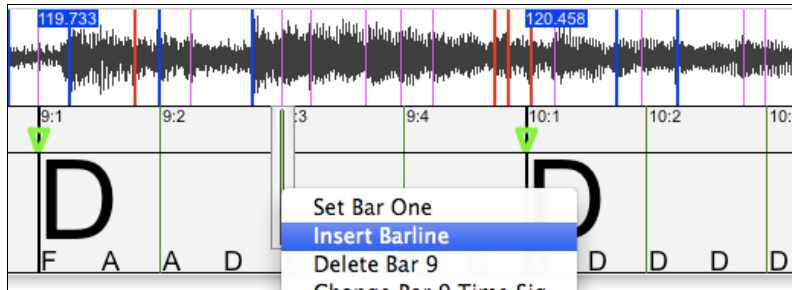
If a 4/4 song contains occasional bars of 3/4, 5/4, or whatever, or if there are sections where the music has an extreme retard or accelerando, sometimes you can just Tap Bar Lines to adjust it.

But it is sometimes more convenient to manually add or delete bar lines. The following example song has an overall

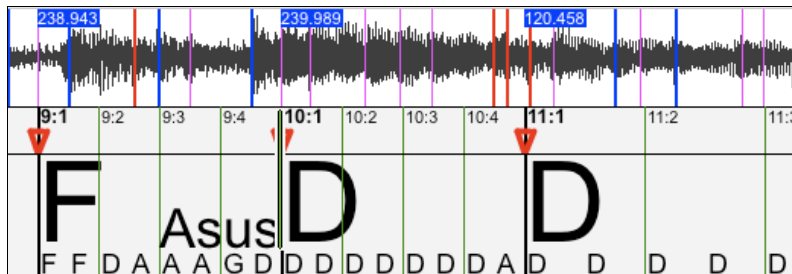
Time Signature of 4/4, but Bar 9 should have a time signature of 2/4. If you simply Tap Bar Line on 9:3 to shorten the bar, then ACW will mistakenly decide that you wish to make all the following bar lines double-tempo 4/4.

Solution

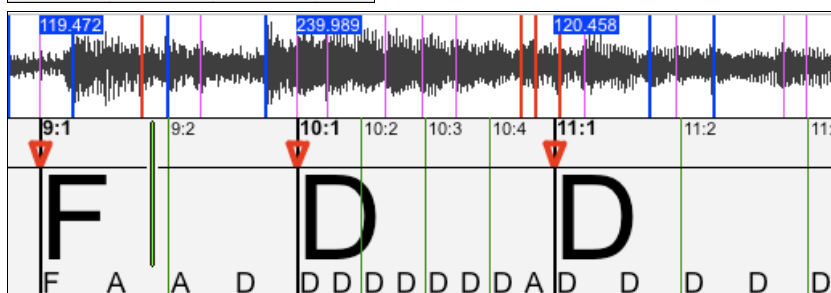
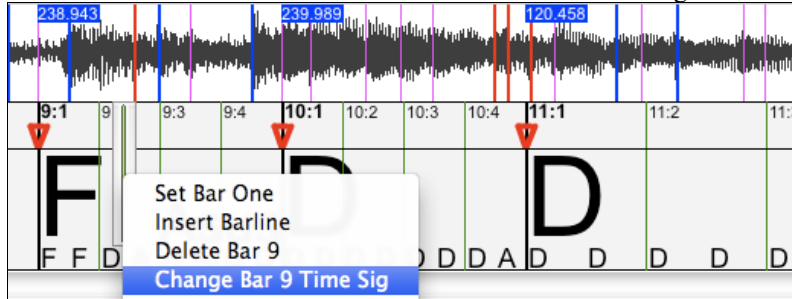
First, **control**+click on the beat 9:3, and Insert a bar line.



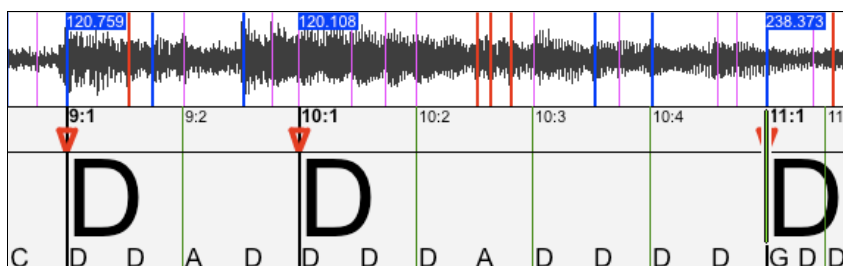
Now a new bar line is added, and three new GBL bar lines are flagged red.



Control+click on the new shortened Bar 9 and set the Time Signature to 2/4.



Change Bar 10 to its desired duration. Hover the mouse over the red triangle marker at Bar 11, and the mouse cursor becomes a drag cursor. Click and drag the bar line to the location marked 11:3.



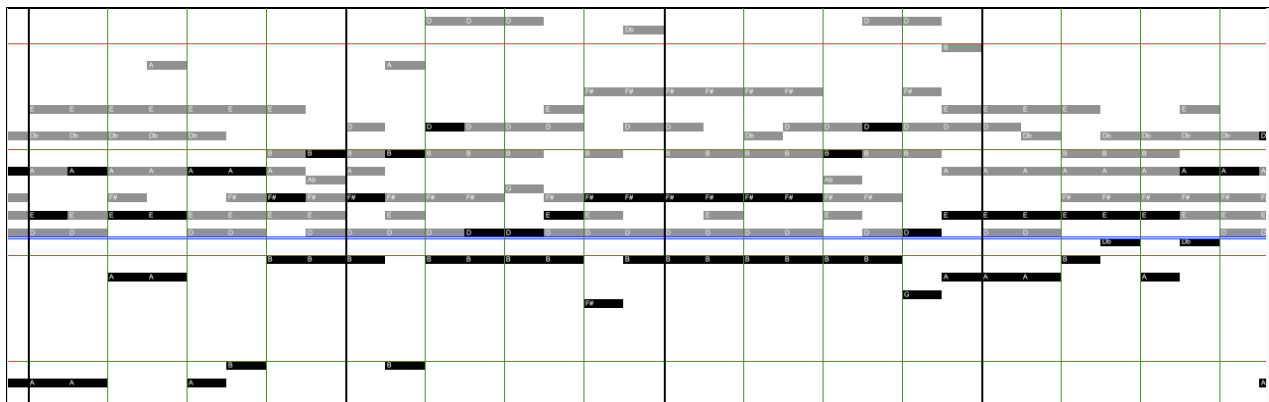
Now we have edited bar 9 to have a 2/4 Time Signature and preserved the song tempo on both sides of the 2/4 bar.

Note Bars Display

The Note Bars display looks like a MIDI Piano Roll, but it is not exactly the same as a MIDI Piano Roll. Audio Chord wizard detects the strongest frequencies found in each eighth-note time slot, and displays them in the Notes Display.

Sometimes the displayed frequencies REALLY ARE instrument notes played in the audio file. But they could be spurious information, such as the accidental loudest frequency of a drum beat. A midrange frequency note-bar might be showing the sum of harmonics from several instruments, each instrument's harmonics contributing to the strength of that frequency.

The Notes Display information is real and useful, but try not to assume that every displayed note-bar is a real note in the audio.



Display Controls

Horizontal Scroll Bar



Scroll forward/back in the wave file.

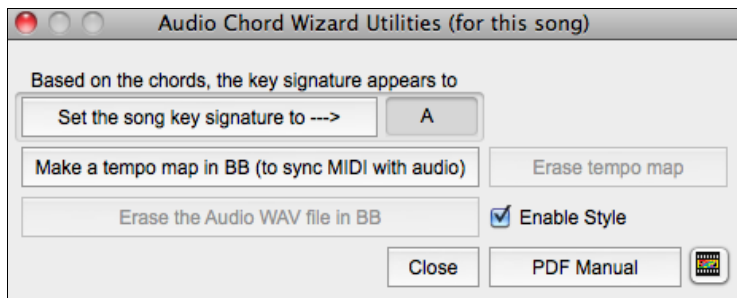
Plus/Minus Zoom Buttons



Zoom the display to show more or less detail.

Audio Chord Wizard Utilities Dialog

When you press the [OK - send to BIAB] in the Audio Chord Wizard and return to Band-in-a-Box, a utilities dialog opens. This dialog can be opened any time from the menu *Audio | Audio Chord Wizard Utilities*.



The dialog lets you set the song key to the key of the audio file that the wizard has detected, make a tempo map in Band-in-a-Box, or erase the audio from the Audio track.

If you check the **Enable Style** option, you will hear the imported audio as well as the tracks generated by the current style. If you want to hear just the audio, uncheck this option.

The wizard analyzes a key signature based on the chords in the audio file. If you agree with the analysis, press the **[Set the song key signature to ...]** button.

When an audio file is loaded into the Audio Chord Wizard, there will be bar lines assigned automatically by ACW, and perhaps modified by you. If you want the current song to follow these bar lines so that it will play in sync with the audio file, press the **[Make a tempo map in BB]** button. You will then see red boxes on the Chord Sheet, indicating tempo changes and the presence of a tempo map.

33	Asus	C	34	C
37	Asus	D	38	Asus D

Press **[Erase Tempo Map]** to remove the Tempo map, and the red boxes will disappear around the bar lines.

Note: You can always get the tempo map back, by pressing the **[Make a tempo map]** at any time.

The **[Erase the Audio WAV file in BB]** button erases the Audio track.

MIDI File Chord Interpretation Wizard

Many people who play music by ear think of songs in terms of “Chords and Melody.” However many MIDI files lack chord symbols, so they become difficult to learn without the user having to figure out the chords in a time consuming process.

Now you can open any MIDI file in Band-in-a-Box, and Band-in-a-Box will *automatically* figure out the chords of the song for you. It automatically analyzes the MIDI file, figures out where the Bass, Piano, Melody, and other tracks are, and then figures out the chord changes for the song. The chords are written onto the Chord Sheet like any other song. This allows you to quickly learn how to play a song from a MIDI file - just read it into Band-in-a-Box and you’ll see the chord symbols, and then learn the melody! You can also read tracks into the Melody and Soloist tracks.

To interpret MIDI chords, first blank the Chord Sheet, by choosing *File | New*. Then select the menu item *File | Import | Import Chords from MIDI File* or press the keystrokes **control+option+I**. This launches the **Chord Wizard** dialog.

Press the **[Open (Change)...]** button to select the MIDI file that you’d like to import. If you select the “All” checkbox, then all files will be displayed. If you deselect the “All” checkbox, then only filenames ending with .MID will be displayed.

Note: Any Band-in-a-Box song can quickly be converted into a MIDI file by pressing the **[.MID]** button, or with the keystrokes **Option+S**, or from the menu *File | Save Special | Save Song as MIDI File*. The song will be saved in the Band-in-a-Box folder with the same file name, but the file type will be “.MID.” For example, the Band-in-a-Box song Violet.MGU becomes the MIDI file Violet.MID.

INTERPRET CHORDS NOW

Once you have selected the file, you can press the **[INTERPRET CHORDS NOW]** button. When you do that, the chords will be interpreted from the MIDI file, and written onto the Chord Sheet.

Prior to pressing the button, you might want to make some custom settings.

Auto interpret settings from MIDI file

When you load in the MIDI file, Band-in-a-Box automatically interprets many things from the MIDI file for you. Normally you'd want this to happen, but if for some reason you'd prefer to make the settings yourself, you can set "Auto Interpret settings from MIDI file" to false.

The settings that are determined automatically for you are:

- The key signature of the song (MIDI file). Some MIDI files contain a special event that states the key signature of the file, but most don't. For the ones that don't, Band-in-a-Box analyzes the tracks and makes a "best guess" at the correct key signature for the song. It usually gets it right, but if it's wrong, it's likely out by a 4th or 5th interval.
- Tempo, time signature.
- The channels used for the Bass part, Piano (comping) parts.
- The channels used for the Melody parts.
- The number of bars in the song to import, including the number of lead-in bars in the song.

Once you have loaded in the MIDI file, (by pressing the **[Open (Change)...]** button), and assuming that you have the "Auto Interpret" set to true, you'll see that the dialog displays the settings that the Chord Wizard has found in the MIDI file for the key signature and channels used for the song.

Let's work with an example song called Violet Song.MID.

This should be included in your Songs folder. For this example, we are going to interpret the chords of this MIDI file and read them into Band-in-a-Box.

Start with a blank Chord Sheet by choosing *File | New*.

Choose the MIDI file Chord Wizard dialog by choosing *File | Import Chords from MIDI File*.

Open (Change)...

Press the **[Open (Change)...]** button to select the MIDI file, and then choose the file that you would like to import. In this case, it is called "Violet Song.MID."

Once you load in the file, you will notice that the Chord Wizard has analyzed the MIDI file and made these determinations for you.

The screenshot shows the "Chord Wizard" dialog box with the following settings:

- MIDI File name :** violet.mid
- # of lead-in bars in MIDI file :** 2
- ☒ **Import Complete song**
- Insert to BB starting at bar # :** 1
- How many bars to import? :** 103
- ☒ **Auto interpret settings from MIDI file**
- Part Options**
 - ☒ **Import Chords?**
 - Bass part is on channel(s) :** 2
 - Chording track is on channel(s) :** 3,6,7
 - ☐ **OK to use PG Music chord names from MIDI file**
 - ☒ **Open to Melody/Soloist tracks**
 - Import Options**
 - ☒ **Import to Melody from channel(s) :** 4
 - ☒ **Import to Soloist from channel(s) :** 0
 - ☐ **Write chord summary notes to Soloist Track**
 - ☒ **Include Continuous controllers and pitch bend**
 - ☒ **Include Patch changes**
 - Include notes early by (120 PPQ) :** 15
- Open (Change)...** button
- ☒ **All**
- Use Clipboard** button
- Key :** F
- Tempo :** 120
- TimeSig. :** 4 / 4
- Presets**
 - Defaults
 - Pop (w/7ths)
 - Jazz Standard
 - Rock
 - Pop (no 7th)
 - Jazz (Modern)
 - Pop Ballad
 - Solo Pia. Pop
 - Sol Pia. Jazz
- Chord Options**
 - Chord Resolution :** 2 beats
 - Include Slash Chords :** Some Slash Chords
 - Bass Part is mainly :** Walking Bass (Fewest Chords)
 - ☒ **Allow Sus chords (suspended)**
 - ☒ **Allow 7th (seventh) chords e.g C7**
 - ☐ **Allow chords with no thirds (rock tunes)**
 - ☐ **Lowest bass note is delayed**
 - Method :** Jazz Lead Sheet
- INTERPRET CHORDS NOW** button
- OK** button
- Cancel** button

It has automatically determined that the "Violet Song.MID" file

- # of lead-in bars in MIDI file 2 has 2 bars of lead-in,
- How many bars to import? 103 has 103 bars of chords,
- Key F Tempo 120 TimeSig. 4 / 4 is in the key of F with a 4/4 time signature, and a tempo of 120.
- Bass part is on channel(s) 2
The Bass part is found on channel 2.
- Chording track is on channel(s) 3,6,7
The chording (comping) parts are found on Channels 3, 6 and 7.
- ☒ Import to Melody from channel(s) 4
The Melody is found on Channel 4.
- ☒ Import to Soloist from channel(s) 0
There are no other parts like the Melody that should be put on the Soloist track.

Presets for Chord Options

Now, after loading in the MIDI files, you'd normally have a look at these settings to see if they seem reasonable for your MIDI file. If they are not, you can change the settings. For example, if you know that the key signature of the song is not F but is C, then you would set that. Similarly, if you knew that the Melody channel was on channel 3, you could set that to override the Chord Wizard settings.

Presets

Once you have done that, choose one of the Presets to quickly enter the settings to the type of song that you are trying to interpret. Preset choices are Jazz Standard, Jazz (Modern), Pop (with seventh chords), Pop (with no seventh chords), Rock, Pop Ballad, Solo Piano, and Solo Piano (Jazz).

The screenshot shows a dialog box titled "Presets" with a grid of buttons. The buttons are arranged in three rows and three columns. The first row contains "Defaults", "Pop (w/7ths)", and "Jazz Standard". The second row contains "Rock", "Pop (no 7th)", and "Jazz (Modern)". The third row contains "Pop Ballad", "Solo Pia. Pop", and "Sol Pia. Jazz".

Chord Options

When you choose one of these presets, it automatically makes a number of settings in the Chord Options section of the dialog, but you can override them in this dialog. These include,

Chord Resolution 2 beats (Range from 1 beat to 4 bars, default = 2 beats)

This is the minimum number of beats for a chord. For example, if you set it to 2 beats, then the Chord Wizard will never attempt to come up with different chords that are only a beat apart.

Tip: If you have a song that has a short section that does include chords every 1-beat, you can redo that section of the song with a 1-beat resolution.

Include Slash Chords Some Slash Chords

If set, the Chord Wizard will include "slash chords" like F7/A or Cm/G.

Bass Part is mainly Walking Bass (Fewest Chords)

You can set this to "Root only," "Root third and 5th," or "Walking bass." If you choose "Root Only," the Chord Wizard will assume that any bass note is the root of the chord. Choosing "Root-3-5" will cause the Chord Wizard to assume that the bass pattern is mainly on the root-3-5 of the chord. If you choose "Walking bass," it will assume that the bass notes can be changing and can include many notes beside the root. Setting the "Walking bass" line will likely result in fewer chords overall than setting the "Root only" option.

- ☒ Allow Sus chords (suspended)
- ☒ Allow 7th (seventh) chords e.g C7
- ☐ Allow chords with no thirds (rock tunes)

The setting for "Allow Sus" chords determines if chords like Csus or Bbsus7 will be included. The "Allow 7th chords" specifies if 7th chords like C7 or Bbm7 would be allowed. Simple Rock songs might not have 7th chords or SUS chords. Allowing chords with no thirds should be set in a hard rock song, or similar song with "power chords" that might not contain the 3rd of the chords.

☐ Lowest bass note is delayed

Usually a bass player plays the root of the chord at or near the time when the chord changes. But in solo piano playing or some bass styles, the bass doesn't state the root until later on, and this setting should be set to "delayed" in a solo piano style of this type.

Method Jazz Lead Sheet

You can also set the primary style of the song to Jazz or Pop using the Lead sheet Method combo box.

Using the Chord Options Presets to make settings for Violet Song.MID.

Jazz Standard

For the song "Violet Song.MID," we know that this is a Jazz Swing type of song, so we press the preset called "Jazz Standard."

By doing this, we see that the chord options have then been set to Chord Resolution of 2 beats, no slash chords, walking bass, sus chords, 7th chords, and Jazz lead sheet.

These settings look OK for our Jazz song; if we wanted to customize it (for example to allow slash chords) we could do it at this point.

So, to recap, using the Chord Wizard is a 3-step process.

1. Open (Change)... We loaded in the song "Violet Song.MID."
2. Jazz Standard Pressing the preset button called "Jazz Standard," we then looked at the Chord Options settings for the various channels and they looked OK so we didn't make any changes.
3. INTERPRET CHORDS NOW We then press the **[INTERPRET CHORDS NOW]** button – this gets the Chord Wizard to interpret the chords and write them to the Chord Sheet.

Once we've pressed the **[INTERPRET CHORDS NOW]** button, we can see the results by looking at the Chord Sheet. Here are the chords that were interpreted,

1a F ^b	2 G ⁷	C ⁷	3 F ^M A ²	D ⁷	4 G ^M ⁷	C ⁷
5 F ^b	6		7 G ⁷		8	
9 C ⁷	10 G ^M ⁷	C ⁷	11 F ^b		12	
13 F ^M A ²	14		15 G ⁷		16	
17 C ⁷	18 G ^M ⁷	C ⁷	19 F ^b		20	
21 B ^b ^b	22 F ^b		23 B ^b M ^A ²		24	
25 D ^M ⁷	26 D ^M ⁷	G ⁷	27 G ^M ⁷	D ⁷	28 G ^M ⁷	C ⁷
29 F ^M A ²	30		31 G ⁷		32	
33 C ⁷	34 G ^M ⁷	C ⁷	35 F ^b		36	
37	38		39 G ⁷		40	
41 C ⁷	42 G ^M ⁷	C ⁷	43 F ^b		44	

Chord Wizard results – interpreting from "Violet Song.MID."

So that we can see how well the Chord Wizard did, we can compare it to the "correct chords" of the song, input by a musician listening to the song. You can see these by loading in the song "Violet Song.MGU."

1a F ^b	2 G ⁷	C ¹³	3 F ^M A ²	D ⁷⁺	4 G ^M ⁷	C ^{13b} ⁷
5a F ^b	6		7 G ⁷		8	
9 C ⁷	10 G ^M ⁷	C ⁷	11 F ^b		12	
13a F ^M A ²	14		15 G ⁷		16	
17 C ⁷	18 G ^M ⁷	C ⁷	19 F ^b		20	
21b B ^b ^b	22 F ^b		23 B ^b M ^A ²		24	
25 D ^M ⁷	26 D ^M ⁷	G ⁷	27 G ^M ⁷	D ⁷	28 G ^M ⁷	C ⁷
29a F ^M A ²	30		31 G ⁷		32	
33 C ⁷	34 G ^M ⁷	C ⁷	35 F ^b		36	
37a F ^M A ²	38		39		40	
41	42		43		44	

The "correct chords" for the song "Violet Song.MID."

As you can see, by comparing the two sets of chords, the Chord Wizard got almost all of the chords correct in this example. The Chord Wizard purposely avoids chords like "C13," it will put a simpler "C7" instead, since this is more like a typical lead sheet.

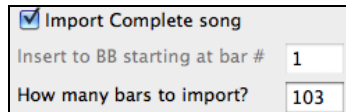
If you have read in the entire MIDI file, you have 103 bars of chords on the Chord Sheet. This actually contains 3 choruses of the song. You might want to reduce that to a single chorus, by setting the chorus end of the song to bar 36, and then erasing the excess bars (after bar 36) by choosing *Edit | Erase*.

Examining the song that has been interpreted by the Chord Wizard.

You will notice that the title (Violet Song), key (F,) and tempo (120) have been set to the values found in the file. Part markers are not set; the Chord Wizard doesn't try to guess where part markers might be occurring. You need to put the part markers in yourself. You also need to choose the style to use (a Jazz Swing style in this case).

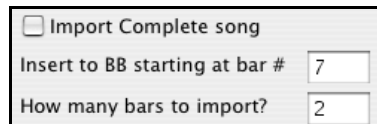
If you examine the Melody track by opening the Editable Notation window and option clicking on some notes you will notice that the Melody track contains notes from Channel 4, which is what we specified in the Chord Wizard dialog.

Importing part of a MIDI file, or redoing a section of the Chord Sheet.

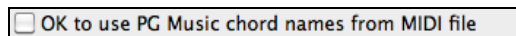


Normally we'd want to import an entire MIDI file worth of chords. But if you only want to import some bars, you can deselect the "Import Complete Song" checkbox, and then specify where to start in the MIDI file (i.e. "the # of lead-in bars in MIDI file") and what bar to start at in Band-in-a-Box ("Insert to BB starting at bar #") and the # of bars to import ("How many bars to import").

For example, using the song "Violet Song.MID," we could redo a section of the song using different settings (for example, a chord resolution of 1 beat instead of 2 beats). If we were unhappy with the results at bar 7 and 8, we could redo this by making the settings as follows:

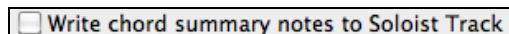


Other Settings for the Chord Wizard

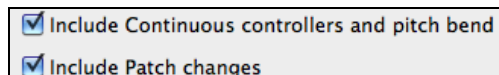


Band-in-a-Box and PowerTracks Pro songs contain special events that write the exact chord names into the MIDI file. So if the Chord Wizard sees these events, it will use them instead of interpreting the chords, since they are likely to be completely accurate. If you'd prefer the Chord Wizard to ignore these chord events, you set the "OK to use PG Music Chord names from MIDI file" to false.

Note: If you set this to TRUE, then the Chord Wizard won't be working – it won't be interpreting chords since it relies instead on the chord names being present in the MIDI file.



The setting for "Write Chord Summary Notes to Soloist Track" is only used for diagnostic or special purposes. If set, the Soloist track will contain a special track that has a chord written every 2 beats (or whatever the setting for chord resolution is) that contains every note found for the chord. This shows you the type of logic that the Chord Wizard was basing its decisions on. If you encounter a song that gives incorrect results for the chords, you can try this setting, and then examine the Soloist track to see the actual notes of the chords.



You can optionally include controllers, pitch bend, and patch changes from the MIDI file.

The Reharmonist

Generate Chords for a Melody

Generate chords for a melody, or an improved chord progression for a melody, with the "Reharmonist" feature. This feature generates a chord progression in the chosen genre, based only on the melody.

The idea of the Reharmonist is to generate a completely new chord progression for a melody, in a genre that you choose (Jazz, Country, etc.). This ignores any existing chords in the song.

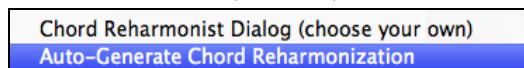
There are 2 separate windows for the Reharmonist feature.

1. Reharmonize entire song with a new chord progression.
2. See a list of possible reharmonizations for a given area of a song.

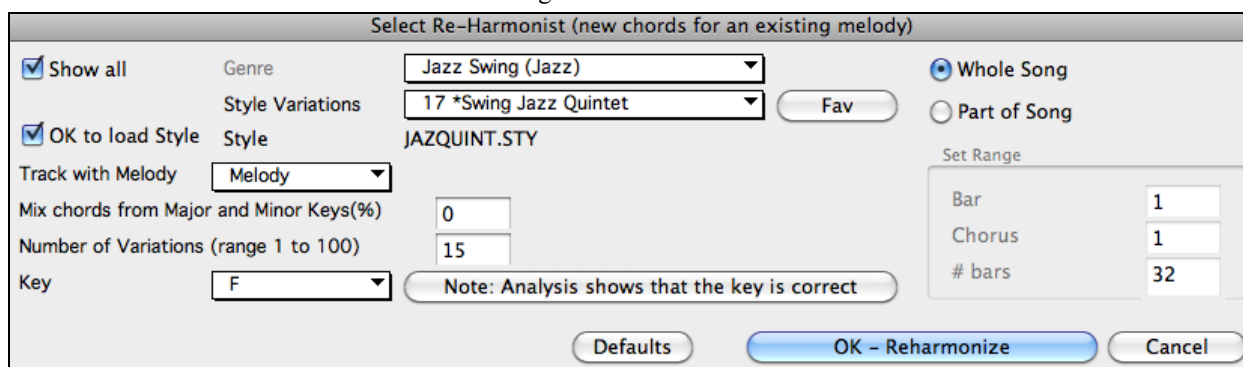
Chords for a Whole Song

This example uses the melody of Bach's Brandenburg Concerto #1 in F, 1st movement, but you could use the melody of any song you choose.

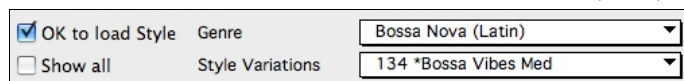
Go to the menu *Edit | Chords | Auto-Generate Chord Reharmonization*.



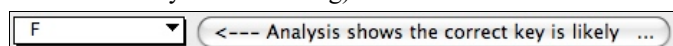
You will then see the **Select Re-Harmonist** dialog.



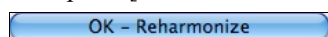
Deselect “Show-All” and then select the “Bossa Nova (Latin)” genre.



Note that the program has analyzed the melody, and decided that the key should be F (this is independent of any key that was already set in the song).



Now press [OK – Reharmonize].



You will then have an entire chord progression written for the song, in a Bossa Nova style.

The Chord Progression generated is different every time, so the one that you get will be different from this one.

1a	F6		2	Dm7		3	FMaj7	Gm7	4	Am7	Dm7
5	F6	Gm7	6	Am7	Dm7	7	Bm7b5	E7b9	8	Bm7b5	E7b9
9	G9		10			11	Bb6		12	Cm7	
13	Bb69		14			15	Gm7		16	C7b5	
17	FMaj7		18	Dm7		19	Eb7	D7	20	Gm7	C7
21	Gm7		22	C7		23	FMaj7		24	Cm7	F7
25	F6		26a	F6		27			28		



Play the file that you have generated. Notice the “Bossa” style of chord progression, with 2-5 progressions, and other typical Bossa chords.

Revisit the **Reharmonize** dialog, and try generating a new chord progression, in a new Genre.



For example, “EZ listening (Pop)” will generate a Pop style chord progression, very different from the Jazz chords in the Bossa version.

1a	F		2	Dm		3	Am7	Dm7	4	FMaj7	
5	G7		6	F6		7	Bm7b5	E7	8	Dm7	G7
9	G13		10			11	F6		12	BbMaj7	
13	Bb69		14			15	Gm7		16	C7+	
17	FMaj7		18			19	Eb7	D7	20	Gm7	C7
21	Am7		22	Cm7	F7	23	FMaj7	Dm7	24	Cm7	F7
25	F6		26a	F6		27			28		

This dialog can also be opened from the menu command *Windows | Auto Generate Chord Reharmonization*.

Reharmonize Part of a Song

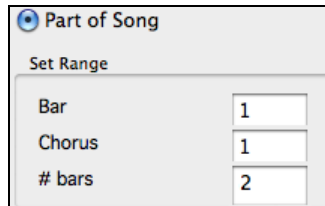
Now let's use the Reharmonist in an “interactive mode” where it gives us choices of various chord progressions at each bar. Let's see if we can interactively improve on the chord progression, according to our own tastes.

The first 2 bars generated originally are:



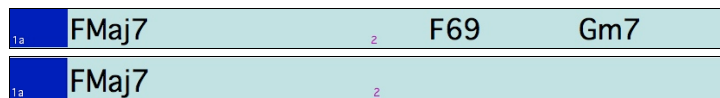
Make sure that the currently highlighted cell is bar 1.

Go back to the **Select Re-Harmonist** dialog.



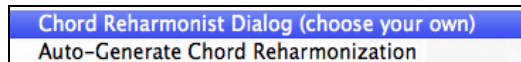
This time choose “Part of Song” and under “Set Range” enter Bar 1, Chorus 1, and the # bars as 2.

Here are two of the possible variations the Re-Harmonist has suggested for the first two bars.

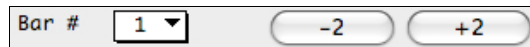


See a List of Possible Reharmonizations

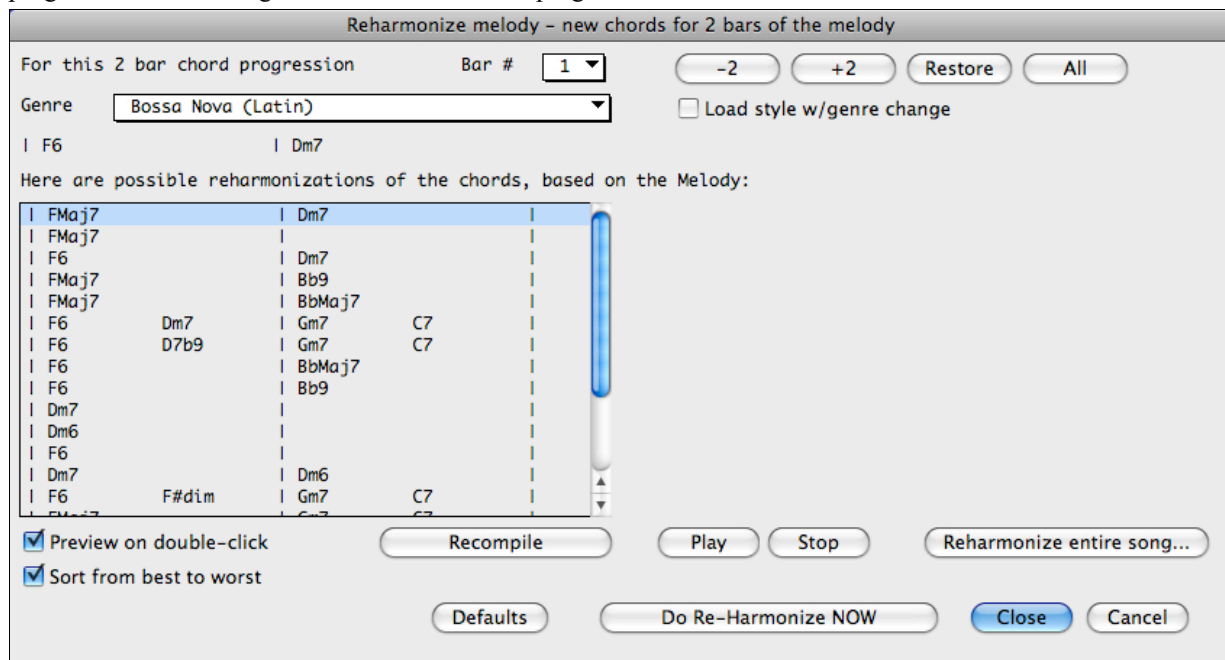
Go to the menu *Edit | Chords | Chord Reharmonist Dialog (choose your own)*.

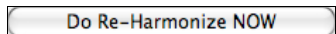


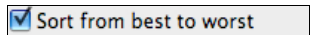
In the **Reharmonize melody – new chords for 2 bars of the melody** dialog you can choose from a list of reharmonizations for any 2 bar segment of the song. The reharmonization starts at the Bar # indicated. Use the [-2] and [+2] buttons to navigate to the segment to be recompiled.





Use the feature interactively by displaying a menu of possible chord progressions for a portion of the melody, and audition them to choose the best one using the “Bar Reharmonist.” This allows you to hear some new chord progressions for existing melodies, or brand new progressions for tunes without chords.

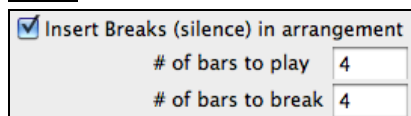


 Choose a chord progression, and press **[Do-Reharmonize NOW]** and the program will insert that progression.

 The progressions are sorted in alphabetical order, or from “best to worst” depending on this setting.

Chord Breaks

  **Insert Breaks (silence) in arrangement**, also called **Chord Breaks**, is found in the **Preferences 2** dialog. This is a great feature for practicing tempo control.



Select the # of bars, and Band-in-a-Box will play for, say 4 bars (selectable), and then will rest all instruments for the next 4 bars. During the silence, you keep playing (comping, drums, melody, etc.), trying to stay in tempo. Drummers can mute the drum part. When the band comes back in after the 4 bars, you will get instant feedback on how well you have maintained the tempo, if the band comes in time with you or not.

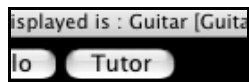
Once set, this feature works automatically with all songs until you turn it off.

Guitar Tutor

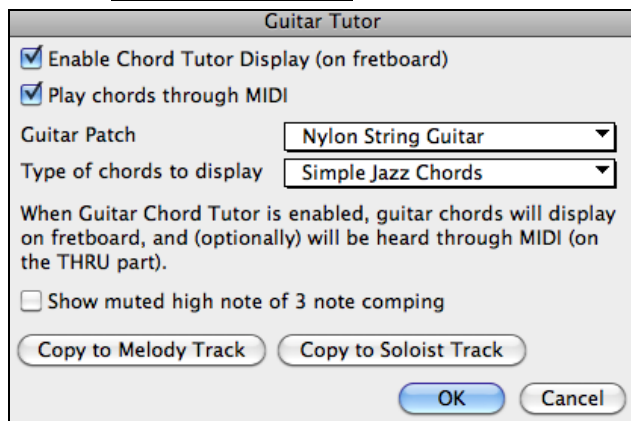
Use the “Guitar Tutor” to analyze any song. This feature will show the chords that are playing on the virtual guitar fretboard, in your choice of a Jazz, Pop, or Folk perspective. The Guitar Tutor is a fun way to learn about new guitar chords while playing along with your favorite Band-in-a-Box tune.

The Guitar Tutor is most useful on styles that *aren't* guitar styles. This would apply to styles that *don't* have an exclamation point (!) in the file name. This is because the guitar styles already have a guitar part that you can learn from, on the Guitar part.

Using the Guitar Tutor, you can see (and optionally hear) guitar chords played on the guitar fretboard. This teaches you how to play the chords on guitar.



To turn the Guitar Tutor on, launch the Guitar window and press the **[Tutor]** button.



Using the Guitar Tutor

Enable the Chord Tutor display by setting that checkbox. This will *silently* display the chords on the guitar fretboard. If you would also like to *hear* the notes, select the “Play chords through MIDI” checkbox.

The Tutor part uses the MIDI Thru part to playback on. You can control volume, pan, reverb, and tone by using the Thru settings in the **Mixer**. You can also select the patch here.



The tutor will display Jazz, Pop, and Folk voicings in easy, medium, and advanced forms. The advanced forms use inversions, and changing patterns of chords, while the easy ones just stick to the common “campfire” chords.

☒ Show muted high note of 3 note comping

One of the tutors uses 3-note Jazz voicings to simulate the famous Big Band chord guitar comping styles. If you use this, you will only see 3 notes in the chords of course. Since it sometimes helps to see the entire 4 chord voicing, in this case there is the option to show the muted note as well.

Note: This applies to the Guitar Tutor. There is also the option to show this for the Guitar Styles. This option is present in the Guitar Options Dialog.

The Guitar Tutor stays enabled until you change the Guitar track to another track (for example, to change it to the Bass track). You can easily re-enable it by clicking on the **[Tutor]** button again.

Turn the tutor off by disabling the “Enable Chord Tutor Display” setting.

Chord Substitution Wizard

Reharmonizing a song with the Chord Substitution Wizard is a fun and educational way to perform or practice a familiar song in a brand new way. This feature is very easy to use; simply highlight an area of chords and select “Chord Substitution.” The possible chord substitutions are instantly displayed for you.

For example, if you had chords such as “Dm7 G7 Cmaj7,” a list of substitutions including the tritone substitution “Dm7 Db7b5 Cmaj7” would be offered to you for use in your song. There are also helpful comments associated with each substitution, showing you why a given substitution might work in each case (e.g., is the melody compatible with the substitution, etc.). Alternatively, you can enable the “Auto-Substitution feature and the substitutions will be selected according to the general preset preferences.

There are two ways to get chord substitutions, you can let Band-in-a-Box show you a list of possible substitutions to pick from yourself (*Edit | Chords | Chord Substitution Dialog*), or you can let Band-in-a-Box pick them automatically (*Edit | Chords | Auto-Generate Chord Substitutions*).

Chord Substitutions Dialog

Chord Substitutions

For this 4 bar chord progression Bar # 1 + +4 Restore All

| F7 | | Bb6 | Bdim

Here are possible substitutions

| Cm7 | F7 |	-----
| Cm7 | F7b9 |	-----
| Dm7 | G9 | Cm7 | F7b9 |	-----
| F7 | Cm7/G | Abdim | F7/A |	-----
| F9 |	-----
| Cm7 | F7 |	-----
| Cm7 | F9 |	-----

On the Gm7 chord, only use if Melody doesn't have these notes - E. Works for Jazz chords. Weight=3

Types of Subs to include All

☐ Show substitutions only if Melody is Compatible

☒ Jazz substitutions

☒ Pop/Country

Show subs with

☒ More Chords

☒ Less Chords

☒ Chords Each Beat

The appearance of this dialog depends on what chords are present at the highlighted bar. This bar number is shown in the dialog and may be changed. In the example above, the chord is an F7 chord, so the substitutions shown are for an F7 chord. The substitutions shown may work for up to 4 bars, depending on the substitution. In the examples above, the substitutions work for 2 bars.

You can control what types of substitutions to see by using the Jazz/Pop checkbox. Some substitutions include more chords than the original, some simplify the progression, and these can be viewed using the checkboxes. You can elect to exclude substitutions that have a chord on each beat.

The “Types of Substitutions to include” combo box will filter the substitutions to include only the best substitutions or all of them.

The “reload” **[Recompile]** button is only used if you have edited the chordsub.txt file to add your own substitutions.

Once you see a substitution that you like, you can enter it onto the worksheet by pressing the **[Do Substitutions now]** button, or double-clicking on the substitution line. You can then move the current bar to the next part of the song that you need a substitution for and repeat the process.

You can undo the substitution by pressing the **[Restore]** or **[All]** button.

Auto-Chord Substitution Dialog

You can quickly auto-generate substitutions for an entire song or portion of a song using the auto-substitution dialog. For example, we can generate substitutions for the !Freddie.MGU song. Here is the original chord progression.

1a	F ⁷	2	D ⁹	3	G ⁹	4	C ¹³
5	F ^b	6	C ⁹	7	B ^b M ^b C ⁷	8	
9b	B ^b M ⁷	10	E ^b	11	E ⁷ 7 ^{b5}	12	D ⁹
13	G ⁷ _{SUS}	14	G ⁹	15	G ⁹	16	C ¹³
17a	F ⁹	18	D ⁹	19	G ⁹	20	C ¹³
21	F ⁹	22	C ⁹	23	B ^b M ^b C ⁷	24	
25b	B ^b M ⁷	26	E ^b	27	A ⁹	28	D ⁹
29	G ⁹	30	G ⁹	31	F ⁹	32	
33a	F ⁹	34		35		36	

By using the auto-substitution dialog, we can generate substitutions for the whole song, and we get this result:

1a	F ⁷	2	D ⁹	3	G ⁹	4	C ¹³
5	F ⁹ M ^b C ⁷	6	C ⁹	7	B ^b	8	D ⁹
9b	B ^b M ⁷	10	E ^b	11	E ⁷ 7 ^{b5}	12	D ⁹
13	D ⁹	14	G ⁹	15	B ^b	16	G ⁹
17a	F	18	D ⁹	19	G ⁹	20	G ⁹
21	F ⁹ M ^b C ⁷	22	C ⁹	23	B ^b	24	G ⁹
25b	B ^b M ⁷	26	E ^b	27	A ⁹	28	D ⁹
29	G ⁹	30	G ⁹	31	F	32	F
33a	F ⁹	34		35		36	

You can see that Band-in-a-Box chose the substitutions for about 70% of the chords in the song (that’s what we told it to do in the dialog). Some of the substitutions chosen are more advanced than that (replacing an F7 with a B13 for example)

Here are the settings in the auto-substitution dialog that produced this result:

Chord Substitutions for whole song or range of song

Style
Jazz
Pop
Jazz or Pop

Choose Substitutions with
More chords
Less Chords
More or less Chords

% to Substitute
70
Types of subs to include
Best Subs Only

☒ Only choose substitution is Melody is Compatible
☐ Include Chord Subs with each beat

Range
Whole Song
Part of Song

Set Range for Part of Song
Bar
5
bars
2

Tip: bar -1 (negative 1) is the very beginning of the song.

Defaults
OK – Do Substitutions now
Cancel

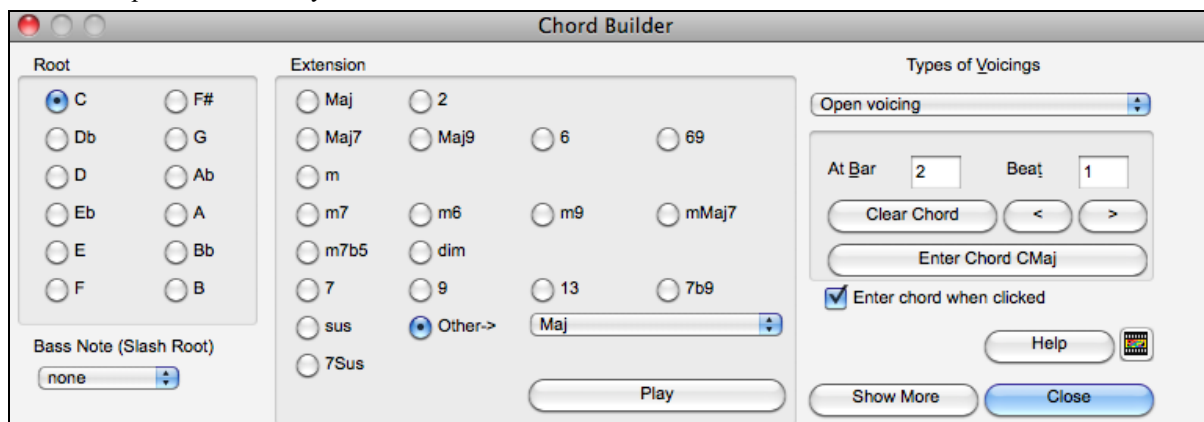
If you'd like Band-in-a-Box to only generate for a certain range of bars, you should first highlight that range of bars in the Chord Sheet, then launch the dialog. The Range will then be set to Part of the song and the bar # and # of bars settings will also be set. You can override these settings with manual settings, if necessary.

Chord Builder



The Chord Builder is launched with the **[Chord Builder]** toolbar button, with the menu item *Edit | Chord Builder*, or with the keystrokes **control+shift+H**.

This feature allows you to hear and build chords up by clicking on the root, extension (and alternate root if applicable). Chords are previewed as they are built.



To enter a chord at the current bar, click on the root of the chord (in the “Root” group), the extension (Maj7 etc.), and an alternate “slash-note” root if desired.

For example, to make the chord F9/A, you would click on the “F” root, the “9” extension, and the Slash Root of “/A.” As you click on them, you will hear the bass note played on the Bass part, and the extension played on the Piano track.

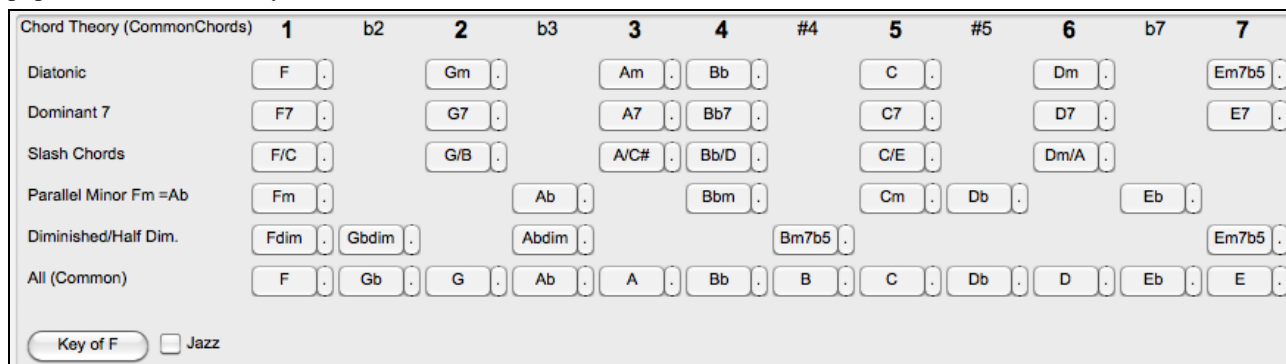
If you are happy with the sound of the chord, you can press the **[Enter Chord]** button to enter the chord at the bar and beat specified. If you would like the chord to be inserted automatically when you click on the note/extension names, select the “Enter chord when clicked” option. This will advance the Bar/Beat position. You can change the Bar/Beat settings to move to a different bar. The [**<**] & [**>**] buttons move 1 beat on right click, and 2 beats on left click.

If you are happy with the sound of the chord, you can press the **[Enter Chord]** button. That enters to enter the chord at the bar and beat specified. If you would like the chord to be inserted automatically when you click on the note/extension names, select the “Enter chord when clicked” option.

Clicking on the [**<**] & [**>**] buttons moves 2 beats and control+clicking on these buttons moves 1 beat.

The **Chord Builder** can be left open as you work entering chords into Band-in-a-Box. Remember that you can also play chords in from the MIDI keyboard by pressing **control+return** after you’ve played a chord.

Pressing the **[Show More]** button will open the Chord Theory section, which displays and suggests chords that are most popular in the current key.



The top row is diatonic chords. Other rows add additional chords that are part of the key, such as dominant 7th approach, slash chords, parallel minor, diminished, and more. This allows you to quickly enter chords by clicking on the most common chords in the key. For example, if you stick to the top row (diatonic), the chord progression you

enter will be a typical song progression. Choosing from other rows will add variation and color to the progression. This is a fun, interactive way to enter and explore chord progressions, and learn music chord theory at the same time.

For example, if you are in the key of F, the top row shows the most common chords in the key of F, which are the diatonic chords. You can just click on chords on this row to enter your chord progression using the most popular chords. Lower rows have additional chords in the key of F, like G7, A7, etc.

You can enable the “**Jazz**” checkbox to show jazz chords (e.g. sevenths like Maj7) instead of pop chords (e.g. triads like C).

F Gm Am Bb C Dm Em7b5 (in pop mode)

FMaj7 Gm7 Am7 BbMaj7 C7 Dm7 Em7b5 (in jazz mode)

Diatonic: These are the diatonic chords, made up only of notes in the key. They are the most common chords used in the key, with the 1, 4, and 5 chords being the most common.

Dominant 7: These chords are considered to be in the key when they resolve up a 4th to a scale tone. For example, A7 resolves to D, which is a scale tone in the key of C.

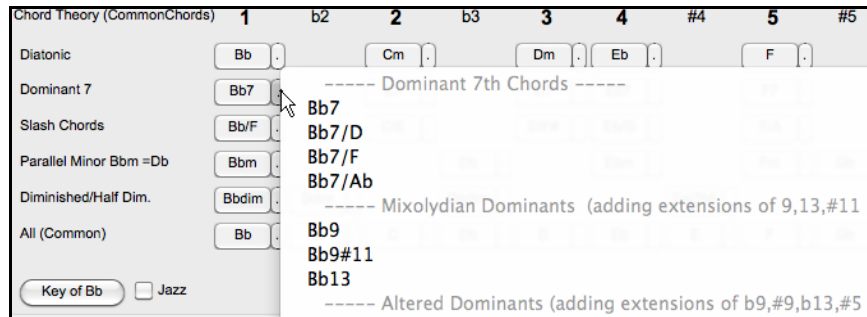
Slash Chords: The diatonic chords are also commonly used with different chord tones as the bass note. They are called slash chords, like C/E.

Parallel Minor: For a major key like C, the chords from the Cm key are also used commonly.

Diminished/Harm Dim.: The most common diminished chord used is the 1 diminished family [Cdim7, Ebdim7, F#dim7] in the key of C. Half-diminished chords (e.g. #4m7b5 [F#m7b5] and 7m7b5 [Bm7b5]) are used as 2-5-1 leading to minor diatonic chords.

All (Common): This row lists all commonly used chords with the root in the key.

Clicking on the small button on each row will list more suggestions.



Animated Drum Kit

This sizable window is a cool animated 3D display of a complete drum kit, with all 61 Drum sounds displayed on their instruments. Watch the various drum instruments being played, or play-along/record on any of the drum instruments by using QWERTY keys or a mouse. Very educational and lots of fun!



To launch the **Drum Kit** window, click the **[Drums]** button, or choose the *Windows | Drum Window* option. Then the Drums Kit window will display an animated display of a complete GM drum kit.

You can do several things with the Drums Window:

- Watch the Drum part being played on the Drums Window in real time.
- Play along with the drums in real time by mouse clicking on the Drum Instrument, or using QWERTY keys (the key names to use are listed on the Drums Window).
- Record a drum part into Band-in-a-Box. To do this, simply press RECORD in Band-in-a-Box and play along.

Note: If you want to record a drum part to the Melody track, you will have to set the Melody channel to 10 using the *Options | MIDI Settings* menu item.



Drum Display

All the General MIDI percussion instruments are shown.

Acoustic Bass Drum	Bass Drum 1	Side Stick
Acoustic Snare	Hand Clap	Electric Snare
Low Floor Tom	Closed Hi-Hat	High Floor Tom
Pedal Hi-Hat	Low Tom	Open Hi-Hat
Low-Mid Tom	Hi Mid Tom	Crash Cymbal 1
High Tom	Ride Cymbal 1	Chinese Cymbal
Ride Bell	Tambourine	Splash Cymbal
Cowbell	Crash Cymbal 2	Vibraslap
Ride Cymbal	Hi Bongo	Low Bongo
Mute Hi Conga	Open Hi Conga	Low Conga
High Timbale	Low Timbale	High Agogo
Low Agogo	Cabasa	Maracas
Short Whistle	Long Whistle	Short Guiro
Long Guiro	Claves	Hi Wood Block
Low Wood Block	Mute Cuica	Open Cuica
Mute Triangle	Open Triangle	

Some percussion instruments are triggered by multiple MIDI notes. When controlled by more than one MIDI note, a percussion instrument will show different behavior in response to the different notes. For instance, the Hi-Hat responds differently to Close Hat, Pedal Hat, and Open Hat MIDI notes.

The on-screen instruments may be played by mouse-click or computer keys. When playing by mouse-click or computer keys, the **shift** key adjusts velocity between two user-specified levels.

Drums that you play show up in blue (the computer played drums are red). There is an option to display all the QWERTY names on the drums at the same time, so that you can see what keys to hit without having to mouse over the instrument. The drums can be moved off-screen without snapping back to the middle.

To display the QWERTY keys on the notes, select the option in the Drums Window Settings dialog to “Display QWERTY Chars on Drums.”

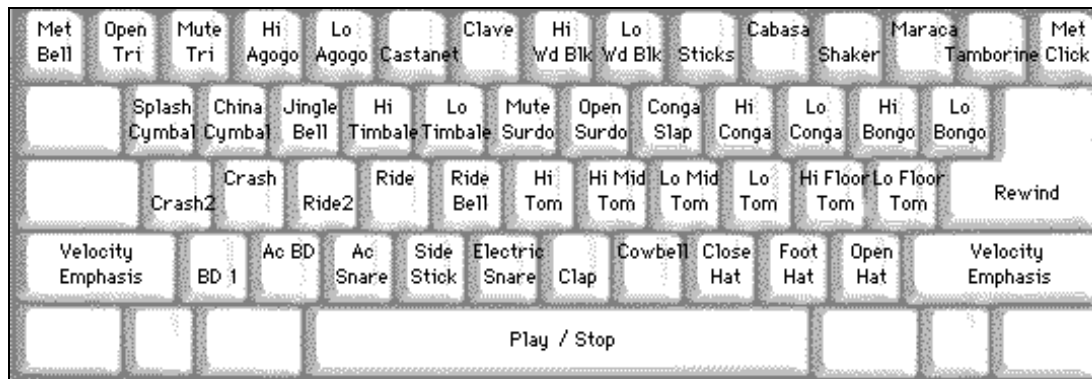
Multi-note instruments send different notes depending on where you click on the instrument. For instance, the Kick Drum can send three different notes, Ac. Bass Drum (MIDI note 35), Bass Drum 1 (MIDI note 36), and Square Kick (MIDI Note 32).

The hint line at the top of the window describes the current control under the mouse cursor. Use the hint line to learn the mouse-responsive areas of each drum instrument.

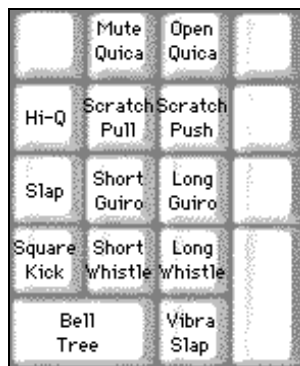
Multi-Note Drums Instruments

Kick Drum - Ac. Bass Drum, Bass Drum 1, Square Kick
Snare - Acoustic Snare, Side Stick
Hi Hat - Closed, Pedal, Open
Floor Tom - Low, High
Electronic Pad - Multi-zoned for Hi-Q, Slap, Electric Snare
High Conga - Mute, Open
Surdo - Mute, Open
Cuica - Mute, Open
Metronome - Bell, Click
Whistle - Long, Short
Triangle - Mute, Open
Guiro - Long, Short
Scratch - Push, Pull

Computer “QWERTY” Drum Keys



Numeric Keypad Drum Keys



Strike computer keys to play drums.

Drums are grouped on the computer keyboard by category. The kick, snare, and hi-hat sounds are on the lowest keyboard row. The lower-middle row contains toms and cymbals. The upper-middle row contains Latin drums, and the top row contains Latin hand percussion.

The numeric keypad keys contain the remainder of the Latin hand percussion plus the electronic tones.

Drum Kit Main Window

The Drums main window can be resized to tile with other windows of interest.

On 256 color displays, the image does not look its best. The window looks its best if the computer is in Thousands-of-colors (16 bit) or Millions-of-Colors (24 bit) video mode.

Drum Transport Controls

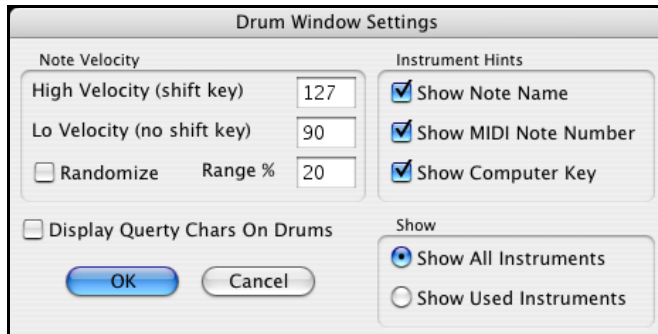


Place the mouse cursor on each control to see its function.

- **Record:** Place Band-in-a-Box in Record mode so drum instruments can be recorded.
- **Play:** Start Band-in-a-Box song playback.
- **Rewind:** Stop and return to song start.
- **Stop:** Stop Band-in-a-Box playback.
- **Size Buttons 1/1, 1/2, 1/4:** Preset the window to full size, half size, or quarter-size. If the window has been changed to a size different from these, by dragging a window border, none of the size buttons will be down.
- **Settings Dialog:** Adjust program behavior.

Drum Window Settings

In the Drum window, press the **[Settings]** button (to the left of the Record button), to adjust the **Drum Window Settings**.



Note: If your computer video is in 256-color mode, the colors in the Drums window may sometimes appear strange. To display the drum window at its best, use Thousands-of-colors (16 bit) or millions-of-colors (24 bit) video modes.

Velocity: When playing drums with a mouse or computer keys, the shift key toggles between two levels of note velocity. The default velocity is 90, with a default shift key velocity of 127.

The two velocity levels can be set any way desired. For instance, if you want the shift key to send quiet notes, program the shift velocity lower than the non-shift velocity.

Randomize: Enables the Randomize checkbox to send random velocity levels when playing by mouse or computer keyboard.

Range: Control the amount of velocity randomization. Usually a small range works best, around 10% to 30%.

If velocity is set to 127, and the random range is set to 20%, notes would randomly vary between a maximum velocity of 127 and a minimum velocity of 102.

Instrument Hints: Customize appearance of the Hint line with Note Name, MIDI Note Number, and Computer Key.

Display Qwerty Characters on Drums displays the QWERTY key names that play each drum in the kit.

Show:

- “Show All Instruments” shows all instruments in the drum window.
- “Show Used Instruments” displays the basic trap kit, but does not display any extra instruments unless they are used in a song. The drum window is cleared each time Play or Stop is pressed.

Chapter 13: User Programmable Functions

Band-in-a-Box offers users the ability to program many of its most powerful features from scratch. Those with the interest and enthusiasm can actually create their own personalized versions of these features:

- **Styles**
- **Harmonies**
- **Soloists**
- **Melodists**
- **Guitarists**

Have fun!

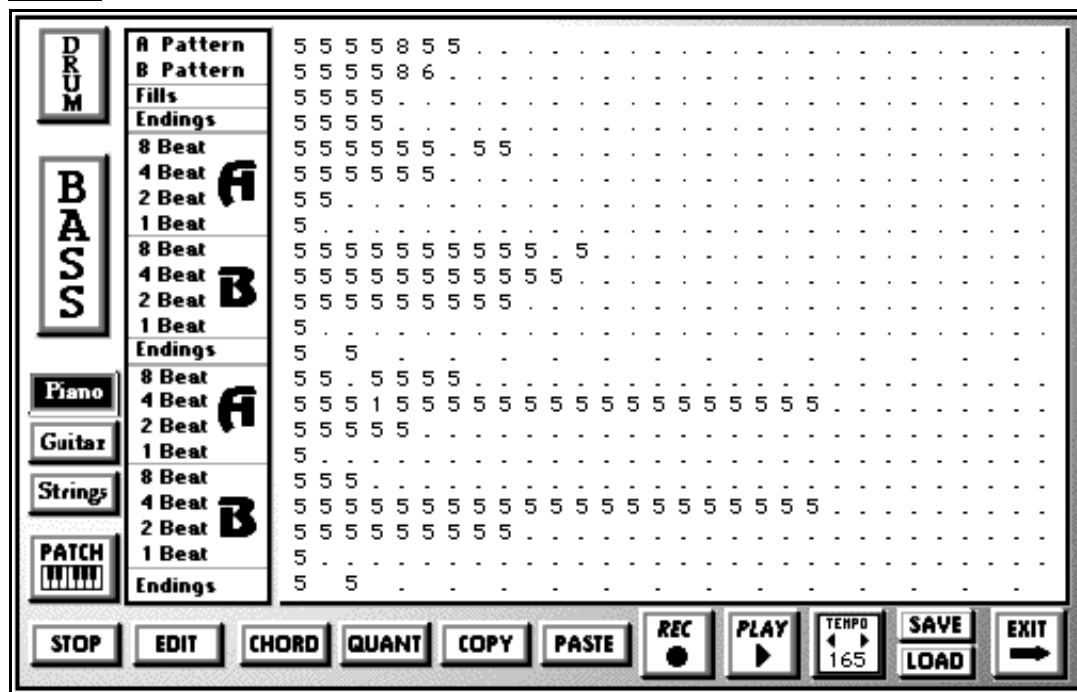
The StyleMaker

Overview of the StyleMaker

The StyleMaker is the section of the program that allows you to create brand new styles or edit existing styles. This is done by recording patterns for each of the Drums, Bass, Piano, Guitar, and Strings parts. If you don't want an instrument in a style, you don't need to record patterns for it.



The StyleMaker opens with the **[StyleMaker]** toolbar button. It also opens from the *File | StyleMaker | Make A New Style (STYLEMAKER) or Edit Existing User Style.*



Styles with RealTracks and RealDrums

The StyleMaker has settings to assign RealDrums, RealTracks, Volume Adjustments, Timing Offset adjustments, Long Style Name, Tempo, and Resolution. This allows you to create or edit styles to assign specific RealDrums or RealTracks to the style.



To access this dialog, enter the StyleMaker and then press the **[PATCH]** button to launch the **Misc. Style Settings** dialog.

Miscellaneous Style Settings

☐ Waltz

Velocity Boost

ticks to push

Drum Rest Inst.

Drum Rest Vel.

Drum Push Inst.

Drum Push Vel.

Style Pushes

	A	B
Bass	<input type="text" value="0"/>	<input type="text" value="0"/>
Drums	<input type="text" value="0"/>	<input type="text" value="0"/>
Piano	<input type="text" value="0"/>	<input type="text" value="0"/>
Guitar	<input type="text" value="0"/>	<input type="text" value="0"/>
Strings	<input type="text" value="0"/>	<input type="text" value="0"/>

Set Patches...

RealDrums Settings (Audio Drums, instead of MIDI drums)

☒ Style uses RealDrums (audio drums)

RealDrum style name:

☐ Vary ^styles with each play

Volume adjust of Audio Styles (in decibels)

Overall 'a' sub 'b' sub

☒ Allow 'a' Substyle RealDrums

☒ Allow 'b' Substyle RealDrums

No Multi-Drums []

TimeBase

Long Name (32 chars)

☒ Jazz style?

Tempo

Resolution

☒ 'Riff' voicing type uses chord tones

Assign Soloist (MIDI) or RealTracks (audio) to style

Instrument

Soloist/RealTracks to use

dB offset (RealTracks) or Volume offset (MIDI tracks)

note: +6 dB change is about a +32 change of MIDI volume

Timing offset (RealTracks or MIDI) in ticks (120 per beat)

Timebase

☐ Custom Panning Panning (-64 to +63)

☐ Custom Reverb Reverb (0 to 127)

☐ Custom Tone Tone (-18 to +18)

☐ Use Simple version

☐ Held Notes Only

☐ Use Direct Input

Loop/UserTrack/RealDrums

Multistyle(s)

Using RealDrums in Styles

You can assign a RealDrums style to replace the MIDI drums in an existing Band-in-a-Box style with the RealDrums Settings.

RealDrums Settings (Audio Drums, instead of MIDI drums)

☒ Style uses RealDrums (audio drums)

RealDrum style name:

☐ Vary ^styles with each play

Volume adjust of Audio Styles (in decibels)

Overall 'a' sub 'b' sub

☒ Allow 'a' Substyle RealDrums

☒ Allow 'b' Substyle RealDrums

No Multi-Drums []

TimeBase

Enable “**Style uses RealDrums**” in order to designate a RealDrums style. If your style is in the correct directory, it should appear when you press the “RD” button. You can then select your RealDrums style, and whenever the current style is played, it will use your RealDrums style (if RealDrums are enabled).

Most RealDrums styles include several variations. Select “**Vary ^styles with each play**” to hear a different variation each time the song is played.

There are also additional volume controls here. If you have your dB setting exactly where you want it in your style file, but with this particular Band-in-a-Box style you want it a bit higher or lower, you can enter a setting here. There are also fields for adjusting the “a” or “b” subsection volumes only.

You can also remove the check mark from either “**Allow ‘a’ substyle RealDrums**” or “**Allow ‘b’ substyle RealDrums**,” which means that for this style, the one with the checkmark remaining will be used for the entire song, regardless of what substyle is currently called for in the song.

The [Set MultiDrums] button will open the **Create Multi-Drums** dialog, which allows you to create the Drums track with multiple drum/percussion parts, drum loops, UserTracks drums, and even RealTracks.

You can select a timebase (normal-time, double-time, half-time, or triple-time) for the Drums track with the “**Timebase**” option.

Using RealTracks in Styles

RealTracks can be assigned to any track in an existing style by using the “Assign Soloist (MIDI) or RealTracks (audio) to style” feature.

Assign Soloist (MIDI) or RealTracks (audio) to style	
Instrument	Bass
Soloist/RealTracks to use:	0 < no Soloist >

To assign RealTracks to a style select the “Instrument” part that you want to replace with a RealTrack.

Instrument	Bass
------------	------

Then select the RealTracks instrument that you want for this part in the style.

Note: This list also includes soloists, the RealTracks listing begins at #361.	
Soloist/RealTracks to use:	397 Bass, Acoustic, Jazz Paul Sw 140

Styles can have multiple RealTracks. For example, you could have RealPedalSteel and RealAcousticGuitar - and also RealDrums.

<input checked="" type="checkbox"/> Custom Panning	Panning (-64 to +63)	63
<input checked="" type="checkbox"/> Custom Reverb	Reverb (0 to 127)	80
<input checked="" type="checkbox"/> Custom Tone	Tone (-18 to +18)	8
<input type="checkbox"/> Use Simple version		
<input type="checkbox"/> Held Notes Only		
<input type="checkbox"/> Use Direct Input		

Individual parts can have custom settings for panning, reverb, and tone.

You can also choose to use the Simple version or Direct Input for RealTracks that have them present.

Styles with RealTracks

There are many existing Band-in-a-Box styles that have been made with RealTracks. The style names begin with an equals sign.

_J140_GB	R	4/4	sw8	140	Jazz Swing Combo
----------	---	-----	-----	-----	------------------

RealStyles are styles that use only RealTracks and no MIDI instruments. These style names begin with an underscore.

=TBONE_B	RM	4/4	sw8	130	Jazzy Blues w/ AcBass
----------	----	-----	-----	-----	-----------------------

Soloists in Styles

Styles can also use soloists. For example, make a style with a banjo part that has the same quality as the Band-in-a-Box Banjo Soloist. Here we are assigning an Earl Scruggs Bluegrass solo to the Strings part.

Assign Soloist (MIDI) or RealTracks (audio) to style	
Instrument	Strings [197:BlueGrass:Earl Scruggs Band]
Soloist/RealTracks to use:	197 BlueGrass:Earl Scruggs Band

MIDI SuperTracks are included in the list of Soloists and can be used in styles.

Assign Soloist (MIDI) or RealTracks (audio) to style	
Instrument	Piano
Soloist/RealTracks to use:	1885 Piano, Rhythm TexasBluesRockJohn Ev 120

Volume and Timing Offsets

The volume and the timing of the RealTracks or Soloist parts can be adjusted to match the rest of the style.

dB offset (RealTracks) or Volume offset (MIDI tracks)	0
note: +6 dB change is about a +32 change of MIDI volume	
Timing offset (RealTracks or MIDI) in ticks (120 per beat)	0

Loop/UserTracks/RealDrums

You can assign a loop, UserTracks, or RealDrums for any track.

Loop/UserTrack/RealDrums	Choose Loop	Clear
	Choose UserTracks	
	Choose RealDrums	

MultiStyle(s)

Enter the name of a style: zzjazz, or multiple styles separated by semicolons: zzjazz;zzbossa and these will appear as MultiStyles, substyles c/d/e/f etc.

The image shows a graphical user interface element. It consists of a rectangular box with a light gray background. Inside the box, at the top, is the label "Multistyle(s)". Below the label is a text input field containing the text "zzjazz;zzbossa". To the right of the input field is a button with the text "[STY]" inside it.

You can click on the [STY] button to choose the styles for your MultiStyle from the StylePicker window.

MIDI Styles

The simplest style consists of 1 pattern each for the instruments that you want in the style. If you like, you can use options available to you called “masks.” Masks are options that you set for a pattern to specify when you want the pattern to be played. There is a list of masks below.

Masks Available for Patterns

Complex styles can be made allowing patterns to be recorded that are played only at certain times. These are referred to as masks.

Substyle masks:	Substyle A or Substyle B
Chord duration masks:	On chords lasting 1,2,4 or 8 beats
Bar masks:	On certain bar numbers
Beat masks:	On certain beat numbers
Chord masks:	On certain types of chords
Roman Numeral masks:	On certain Roman numerals (e.g., II chord)
Next interval masks:	Only when next chord of song is certain interval (e.g., up a fourth)

But the StyleMaker is loaded with options and features that allow your styles to grow in complexity and number of patterns. For example, it is possible to input up to 600 patterns in a given style.

In addition, patterns can be classified by many ways allowing them to be played only at appropriate times. For example, patterns can be given varying lengths or can be assigned to certain types of chords or only to be played on even or odd number bars and many others. We believe that the StyleMaker satisfies both the need to create simple styles with repetitive patterns and the ability to create complex styles intelligently.

To create a style you will be creating Bass / Piano / Guitar / Strings patterns (in the key of C) and Drum patterns. Once made, the styles are saved to disk and are then ready to be used by the program for playing any song in the selected “User style.” Styles end up as files with a .STY extension, different from song files, which have a .SG? or an .MG? extension.

The StyleMaker has been designed to be as flexible as possible. A simple style would consist of three patterns (one each for bass, drums, and piano) but more complex styles are created by using more patterns.

The styles consist of two substyles, “a” and “b.” Typically, the “a” sub-style would be the more “laid -back” portion of the style such as a verse or, in the case of a Jazz Swing style, a two-beat part. The “b” substyle would be a chorus section (bridge) or “Swing” part in reference to a typical Jazz Swing style.

On the StyleMaker page, you will see rows of dots that line up with their respective instruments / substyle / length in beats / etc. These are locations for your patterns that you will be recording. In order to create a Style, you will need a MIDI instrument of some sort (keyboard, MIDI guitar, drum controllers) with a MIDI Out port. Styles are made by entering Drum, Bass, and/or Piano patterns in the desired style.

Drum patterns:

- Are entered in step time, Tap mode, and Real Time from a typical drum programming screen (grid).
- Are always entered as 1-bar patterns (longer patterns may be chained together using BAR MASKS – described below).

The drum patterns are entered from the drum screen in 4 sections (these 4 sections appear when you click on the drum button).

The image shows a graphical user interface for drum programming. It features a vertical column of four buttons labeled "D", "R", "U", and "M" from top to bottom. To the right of these buttons is a table with four rows and one column. The rows are labeled "A Pattern", "B Pattern", "Fills", and "Endings". The content of the table is as follows:

A Pattern	5 5 5 5 5 2 2 9
B Pattern	5 5 5 3 5 4 5 9
Fills	3 5 5 5 3 6 1 6
Endings	5 5

- A patterns This row is for 1 bar drum patterns for the “a” substyle.
- B patterns This row is for 1 bar drum patterns for the “b” substyle.
- Fills This row is for 1 bar drum patterns for the “a” substyle.
- Endings This row is for endings. Endings are 2 bars (2 patterns of 1 bar each). If you’ve made a style and haven’t included an ending, a 2-bar “auto-ending” can be generated automatically, based on the style.

Tip: If you are making a simple style, you only need to use the top row (“a” patterns).

Bass / Piano / Guitar / Strings patterns:

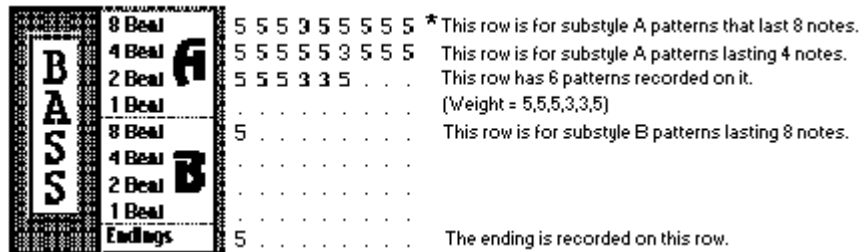
- Are played in real time from a MIDI keyboard, MIDI guitar, etc. by clicking on [Rec] or typing “r” with the cursor placed on the first dot of the A or B section of the desired instrument starting with 8 Beat.
- Are played in based on a C7 chord (C E G Bb) though all 12 notes may be used.

The patterns for Bass/Piano/Guitar/Strings are classified by the length of the pattern, i.e., the number of notes that the chord lasts without a change of chord.



Click on the Piano/Guitar/Strings buttons to toggle between each instrument’s A/B recording sections. You get to the instrument screen by mouse clicking on the instrument name button.

For example, click on the Bass button and you will see similar to the following:



The important rows are indicated with an asterisk *, meaning that if you are making a simple style you’ll only have to use these rows. The “a” and “b” refer to the “a” and “b” substyles found in Band-in-a-Box. The numbers 1, 2, 4, 8 refer to the length of the recorded patterns in terms of number of beats. For example, a 2 bar pattern would be = 8 beats.

Explanation of the numbers on the StyleMaker screen.

The StyleMaker screen is full of patterns, mostly empty indicated by a period (.). When a pattern has been recorded, there is a number in place of the period for example (5). These numbers indicate whether a pattern has been recorded at the location.

A period indicates no pattern and a number from 1 - 9 indicates that a pattern has been recorded with the actual value corresponding to the desired weight the pattern is to be given relative to other similar patterns. Patterns that you don’t want to hear very often in the style are given low weights. Usually you will use weights in the range of 0 - 8 where

0 = no pattern recorded

1 – 8 = pattern recorded

9 = special weight that is really given a much higher weight internally by the program. A pattern with a weight of 9 will always be played (if not masked out by other options).

“a” and “b” refer to the 2 substyles available in the Band-in-a-Box program.

Explanation of the pattern lengths 8, 4, 2, and 1 beat.

You may ask, “Why would I need to have different pattern lengths in a style?” Whenever Band-in-a-Box encounters a chord change in a song it will begin to playback a new pattern, starting at the beginning of the pattern. It firsts scans the chord to see how long that chord is going to last without a chord change. For example, let’s look at these chords:

| 1a Dm7 | 2 G7 C6 | 3 FMAJ7 | 4 (These chords are in substyle “a.”)

When Band-in-a-Box is playing back your style, it starts by looking at the Dm7 chord, and counts that it lasts four beats before the next chord change to a G7 chord. It then looks to the style that you have created and sees if you have any patterns created in the A 4 beat line – if so, you will get an appropriate pattern that you have recorded for chords lasting four beats.

Note: If you don't want to classify patterns according to this method (don't worry), you can just record all of your patterns on the A 8 beat line. When Band-in-a-Box sees that you haven't any 4 beat patterns it will choose an eight beat pattern and then only use the first four beats of it.

Then when Band-in-a-Box encounters the G7 chord, it sees that it lasts two notes before the next chord change. So Band-in-a-Box will look for any A 2 beat patterns. There is tremendous advantage to being able to record different length patterns. Eight beat patterns might be blank for the first four beats for example; a situation that could not apply for four beat patterns or the entire pattern would be blank!

Here is another example of chords with the durations of the chords displayed for you underneath:

4 bar e.g. | F | Bb C7 | F6 | |
 chord duration 4 2 2 8

Patterns may be entered for chord durations of 1, 2, 4, and 8 notes. The Band-in-a-Box program sorts out everything else about determining the length of the chord durations in the song and combining lengths for unusual lengths (3 = 2+1 etc.).

So now we know what the rows are for: they are for patterns of different lengths and different substyles (A and B). The columns across the screen are used to contain multiple variations of similar sounding patterns. The program will randomly pick between the similar patterns on playback. The number that is recorded and displayed on the screen refers to the weight assigned to that pattern. Normally if you have three similar patterns with equal weight they will be picked equally, but if you assign lower or higher weights in the range 0 - 8, you can fine tune how often patterns are played.

Note: Normally weights are in the range 0 - 8. A weight of 9 may also be assigned when you have a pattern that only occurs under certain conditions, but you want to ensure that whenever that condition occurs that the pattern will always be picked.

The Bass and Piano / Guitar / Strings patterns are always recorded in two bar chunks regardless of the chord duration. If a shorter chord duration is entered, the remainder of the pattern is ignored. Patterns are also entered for the A and B substyles.

Drum patterns are not of variable duration like the Bass and Piano patterns. The Drum patterns are always one bar long. Longer patterns than one bar may be chained together using bar masks (see below). When you record a new pattern (Bass / Piano or Drums), a dialog box will be displayed with several options, all set to defaults of 0. If you are making a simple style, or if you don't understand all the options, just leave them at their default settings. When you record a pattern with all the default settings, it is called a generic pattern. Generic patterns may be picked at any time by the program.

Playback of patterns in the StyleMaker is done from the StyleMaker screen:



button plays pattern back exactly as played.



button plays pattern back as Band-in-a-Box would, e.g., on a specific chord set by the user from a menu.

Stopping Playback:

Clicking the mouse button or pressing the < Spacebar > stops playback of the pattern.

Erasing Patterns:

Patterns are erased by assigning a weight of zero to the pattern. Type a 0 at the pattern.

NOTE: All user styles are entered in 4/4 time.

The Band-in-a-Box Program is capable of playing back in any time signature (via the *Bar Settings* option on the Edit Menu or **option+B**) so user defined waltz styles would be made as 4/4 but played as 3/4.

Editing Existing Styles

The easiest way to become familiar with the StyleMaker is to start with an existing style and modify it. In this tutorial, we will describe several ways to edit an existing style. These include:

- changing patches saved with style
- adding/editing drum patterns to a style

- copying and pasting drum patterns
- recording additional bass patterns
- adding strings to a style by importing strings from another style

Let's edit the Light Rock Style, which is called ZZLITROK.STY.

1. To select a style for editing from the main screen:



The Song area on the main screen indicates the style that is currently in memory. If you want to edit the current style, (in this example it is **ZZLITROK.STY**) then choose either *File | StyleMaker | Edit Existing User Style* or press Option + Y.

If you want to edit a different style then load a different style from the StylePicker, select the *File | Load Style Special | Load Style From Disk* menu item, or press \mathbb{W} + u.

2. The StyleMaker window is then opened and you will see the display of the style prepared for editing.

The StyleMaker shows you patterns that have been recorded for Drums and Bass constantly. If you would like to see the patterns recorded for Piano, Guitar, or Strings, then select the appropriate instrument button to view them.



The currently selected instrument for Piano/Bass/Strings is indicated by the highlighted instrument button. In the diagram, you'll notice that the Piano is the current instrument. Clicking the mouse on a different instrument button will change the instruments.

The StyleMaker begins by displaying the Drums and Bass. Let's have a closer look at the Drums.

The ZZLITROK.STY Drums screen will look similar to this:

D R U M	A Pattern	5 5 5 5 5 2 2 9
	B Pattern	5 5 5 3 5 4 5 9
	Fills	3 5 5 5 3 6 1 6
	Endings	5 5

You will notice that there are 4 rows of drum patterns:

A Pattern is the row to record drum patterns for the "a" substyle.

B pattern is the row to record for the "b" substyle.

Fills are recorded on the Fills row.

Endings are recorded on the Endings row. (2 consecutive patterns of 1 bar.) If you've made a style, and haven't included an ending, a 2-bar ending based on the style can be generated automatically, based on the style.

Let's have a closer look at the **A Pattern** row.

Each of the numbers represents a drum pattern that has been already recorded. There are 8 patterns that have been recorded on this line. The numbers themselves are called **weights**. The weights can be from 1 to 8 (a weight of 9 is a special case explained below). Most of the patterns have weights of 5, which is the default. Assigning a higher or lower weight will cause that pattern to be played more or less often relative to the other patterns. The 2 patterns with a weight of 2 will be played less often than the patterns with weights of 5.

Use of a weight of 9 on one of the patterns is a special case. Patterns with a weight of 9 will **always** be played instead of any other patterns on the same row. These patterns usually have other options associated with them to ensure they are played under certain circumstances only. For example the pattern on this row has an option set of "Bar Mask = post fill" which means it will be the bar *after* a drum fill. In this case, the pattern has a Crash cymbal on beat 1. This pattern will always be played when the song is at the first bar of a new part (which is the bar after a drum fill).



You can examine the options for any pattern by selecting the pattern by mouse clicking on it, and then clicking on the [EDIT] button. Move around the screen to different patterns by either using the cursor keys or mouse clicking on the desired pattern.



Let's examine the Drum pattern by pressing the [REC] button. This opens the **Drum Editor** window. This screen allows you to create or Edit drum patterns in step time.

There are 16 columns, representing 1 bar of 16th notes. The numbers on this screen represent velocities from 0 to 127. Using the bottom row of the computer keyboard i.e. the **XCVBNM,./** keys is the fastest way to put in commonly used velocities, or by selecting the various commonly used velocity buttons at the bottom right of the **Drum Pattern Entry** screen. You can also just type in the number that you want. Try typing in some new drum notes. Press the **[PLAY]** button to audition them.

Let's create a new drum fill.

- Move to an empty location on the "Fills" line.
 - Press **[REC]** to open the **Drum Pattern Entry** screen.
 - Type a drum pattern in the drum grid.
 - Save the pattern by pressing **[EXIT]** to exit the Drum Editor.
 - Accept the generic settings in the **Drum Pattern Recorded** dialog box.
- You will see your new pattern on the Fills line as represented by a weight number.

Let's use COPY/PASTE to simplify creating a new drum pattern.

- To make another fill, move to an existing fill.
- Choose the **[COPY]** button to copy that drum fill to the clipboard.
- Move to an empty pattern.
- Choose the **[PASTE]** button to paste in the previous drum fill.
- Now press **[REC]** to launch the **Drum Pattern Entry** screen and step edit the drum fill. You will only need to change a few notes of the fill to make a variation of the one you have copied.

Save the style by pressing the **[SAVE]** button. Save allows you to rename the style so you don't affect the original **ZZLITROK.STY**.

Change the Patches that are assigned to the Style.

Each style can have patches assigned to it. For example if you want the style's Piano part to use a Rhodes piano, you can select the piano patch of 5, which is the General MIDI number for the Rhodes Electric Piano.

- Press the **PATCH** button.
- This displays the **Misc. Style Settings** dialog box.
- Select the **[Set Patches...]** button.
- You will then see a dialog box allowing you to type in patches you would like for the style. If you don't need a specific patch, use 0 for no change of patch number.

Let's add Strings to the Style.

There are 2 ways to do this.

1. You could move to the strings part (by clicking on the strings button) and then record the strings patterns.
- or -
2. The easiest way is to import strings from another style that already has strings. This allows you to use existing string patterns. For example, the Miami Pop style has a nice strings part.

Let's import the "Miami Pop" strings into our style.

- Choose the **[LOAD]** button.
- Select the **ZZMIAMI.STY** style from the file dialog.
- Select the **[Strings]** button to display the String patterns for this style.
- Select an 8-beat String pattern to copy and press the **[COPY]** button.
- Choose the **[LOAD]** button.
- Select the **ZZLITROK.STY** style.
- Press the **OPEN** button to open this style.
- Choose an empty 8-beat "b" String pattern (because that is where the String pattern was recorded in) and press the **[PASTE]** button.
- Press the **[SAVE]** button to save the Lite Rock style with Strings.

The strings will play in the "b" substyle only, because that's how they were made in the **Miami Pop** style.

You could now import the Guitar from the **ZZCONTRY.STY** for example, using the steps above. It is quite easy to quickly add instruments to styles by importing instruments from other styles.

Let's record some new bass patterns.

Note: If you are not able to play patterns in real time ("live"), then you shouldn't record these Bass, Piano, Guitar, or Strings patterns. You cannot enter them in step time.
Only Drum patterns can be entered in step time. If you can't enter them in real time, import an instrument from existing styles as described above.

Recording a Bass Pattern

Move the highlighted cell to an unused Bass pattern. If you're recording a pattern lasting 8 beats, record this on the top line "A 8 beat." This pattern will be used when the song has chords lasting 8 beats or more without a chord change.

Press the [REC] button to record the bass pattern. You will need to wait during a 2 bar lead-in. Then you record the 2 bar pattern.

Play the pattern on a C7 chord. You can use all 12 notes; just play a pattern that you would have normally played in the song if the song were on a C7 chord (C E G Bb). When you're finished recording the pattern, you'll see a dialog box listing all of the options available. Just accept all of the defaults by pressing the [OK] button.

Press the [SAVE] button to save your new style.

Press the [EXIT] button to close the StyleMaker window and exit. Make sure that you have saved the style first, otherwise edits will be lost.

Creating New Styles

Making Drum Patterns

There are 2 screens in the StyleMaker associated with making drum patterns.

1. The StyleMaker screen with drum patterns.
2. The Drum Pattern Editor, allowing step editing of patterns.

1. The StyleMaker screen with drum patterns looks like this:

D R U M	A Pattern	5 5 5 5 2 2 9
	B Pattern	5 5 5 3 5 4 5 9
	Fills	3 5 5 5 3 6 1 6
	Endings	5 5

The screen will look like this. The solid box indicates the currently selected pattern. Empty patterns are indicated by a (.), i.e., patterns that have not been recorded yet. If a pattern has been recorded there will be a number in place of the (.) indicating the weight of the pattern.

The 4 rows are for the different types of patterns, "a" substyle, "b" substyle, Fills and 2 bar Endings.

Drum Pattern Entry

Drum Pattern Entry screen is where the Drum patterns are made.

To enter the Drum Editor: With the highlight bar on a pattern on the drum area of the StyleMaker screen press the **REC** button to record the pattern in Step Time.

DRUM PATTE															
BEAT NUMBER → 1								2							
OPEN SHAKER		.	.	.	.	.	.	.	.	.	.	.	.	.	.
		.	105	.	80	.	71	.	.	.	77	.	.	.	.
		.	.	.	67	65	84	72	.	.	.	.	.	.	.
		.	.	.	.	.	.	84	.	.	.	.	.	.	.
		.	68	65	86	69	.	65	.	.	.	.	.	.	.

You'll now be in the **Drum Pattern Entry** screen. There are 16 rows across, indicating 4 beats with 4 divisions per beat.

Changing Timebase of Drum Pattern

Change the time base to 12 by clicking the mouse on the [Timebase] button. This allows for drum patterns in 3/4 time. The program will ignore the 4th column of each beat. [Timebase 12] will then be displayed in the timebase button.

Moving around the Drum Editor Screen

Move around the screen with cursor keys, or mouse click. The black flashing highlight bar indicates where you are. The different drum instruments are named along the left side and the 4 beats are displayed along the top.

Tempo Changes



Tempo changes are done using the [TEMPO] button or press the [] and [] keys from the main StyleMaker screen.

Entering notes onto the drum editor screen.

A typical pattern may look like this:

CLOSED HI-HAT SNARE DRUM BASS DRUM	90	80	80	.	100	70	80	.	90	70	80	.	90	70	80	.
	.	.	.	.	115	.	.	.	.	.	.	.	127	.	.	.
	100	.	.	.	.	90	.	115	.	.	.	.	.	.	115	.

This pattern is in a time base of 12, you see 4 beats with 4 divisions per beat.

(In a Timebase =12, only the first three divisions of each beat are accessible.)

The numbers are velocities. Move around the Drum Pattern screen and type in the numbers as above. These are velocities and should range between 0 and 127. The fastest way to put the numbers onto the screen is to use the hot keys on the bottom row of the typewriter keyboard - **XCVBNM,**. or the velocity buttons, **0, 50, 60, 70, 80, 90, 100, 110, 120** and **127** at the bottom right of the Drum Pattern Entry screen.

Using Alternate Drum Notes

What are alternate notes? Alternate notes can be entered for any note. This tells Band-in-a-Box to randomly choose a different note to the one specified. For example:

- you might want a note to be a closed high hat 80% of the time, and an open high hat 20% of the time.
- you might want a note to be high conga 60% and low conga 40% of the time, or
- high tom 30% of the time and NO note the other 70%.

This allows one drum pattern to sound like many, because it will be played different ways depending on which of the notes are picked.

How to put in an alternate note:



From the **Drum Pattern Entry** screen, press the [EDIT] button. This displays the **Alternate Drum Notes** dialog box.

Alternate Drum Notes	
Alternate Play %	<input type="text" value="0"/>
Alternate Velocity	<input type="text" value="0"/>
Alternate Note	<input type="text" value="None"/>
<input type="button" value="OK"/> <input type="button" value="Cancel"/>	

Select the Alternate Drum Note type, such as Open High Hat or Bass Drum, from the Alternate Note drop down menu. When you exit the box, you will see that the box has a border indicating that an alternate note is located there.

Playing the Drum Patterns

Play the drum pattern by pressing the [PLAY] button.

Stop playback by pressing the [STOP] button or the < Spacebar >.

Press the [PLAY] button again to hear the pattern again if you have made changes.

When the pattern is sounding like you want, press the [EXIT] button.

Drum Pattern Options

Drum Pattern Recorded	
Relative Weight	5
Playback Bar Mask	1
Drum Fill on Substyle	Any
Late Triplets	0
<div>OK</div> <div>Cancel</div>	

Relative Weight (USUAL SETTING =5)

Relative Weight is the number that you assign to the pattern from 1 - 9. Numbers from 1-8 indicate how often you want the pattern to be played in relation to the other patterns on the same row.

A weight of 9 is a special setting that ensures that the pattern will ALWAYS be played. Patterns assigned a weight of 9 usually have other options set which instruct the pattern to only be played at certain times (bar after a drum fill for example).

Playback Bar Mask (USUAL SETTING =0)

Playback Bar Mask determines on what bars of the song the pattern will play.

The bar numbers are counted relative to the last part marker. Bar 1 is the first bar after a part marker for example.

Bar mask setting of 0 is the default. This lets the pattern be played at any time.

Other bar mask settings:

1. pattern played at odd number bars only 1, 3, 5, 7, 9...
2. pattern played at even bars only 2, 4, 6, 8, 10...
3. pattern played on 3rd of 4 bar (3, 7, 11, 15..)
4. pattern played on 4th of 4 (4, 8, 12, 16, 20...)
5. pattern played on 5th of 8 (5, 13, 21...)
6. pattern played on 6th of 8 (6, 14, 22...)
7. pattern played on 7th of 8 (7, 15, 23...)
8. pattern played on 8th of 8 (8, 16, 24...)
9. PRE-FILL special value - refers to the bar before a fill
10. FILL refers to the bar of a fill (not applicable to drums because there is a special row for drum fills).
11. POST-FILL refers to the bar after a fill (same as the first bar after a part marker).

Drum Fill on Substyle (USUAL SETTING = Any)

This setting is only relevant on the Drum Fills line. It lets you specify if you want the drum fill to be used on the “a” substyle, the “b” substyle, or either. The default setting is Any.

Late Triplets (USUAL SETTING =usual setting = 0)

This is only relevant in drum patterns with time base =12 (triplet feel). If you want the 3rd triplet to be played late (as is usually done in slow jazz style), then set a number from 0 - 11. Default is 0 (not late at all). A typical setting for a slow triplet style is triplets late =5 (the units are 120/beat).

Now let’s make the ending drum pattern.

Endings are 2 bars long. In the case of the drums, this is done by 2 consecutive 1 bar patterns on the ending row. Move to the Endings row. Input a 1 bar pattern in the first column and then another 1 bar pattern in the 2nd. These 2 patterns are the ending patterns so you should make the 2nd pattern an ending drum pattern typically with a crash cymbal on beat 3 for example.

“Auto Endings”

If you’ve made a style, and haven’t included an ending, a 2-bar ending can be generated automatically, based on the style.

Making Bass Patterns

Bass patterns are recorded live from a MIDI keyboard. If you can’t play in real time, or if you don’t have a MIDI keyboard you’ll have to import these instruments from other styles (as we will be doing with the strings).

The Bass Screen

8 Beat	5 5 5 3 5 5 5 5
4 Beat	5 5 5 5 3 5 5 5
2 Beat	5 5 5 3 3 5 . . .
1 Beat	. . . . .
8 Beat	5
4 Beat	. . . . .
2 Beat	. . . . .
1 Beat	. . . . .
Endings	5

If you're making a simple bass pattern you'll only need to record pattern(s) on the **A 8 beat row** (the top row). These patterns will be chosen for every chord, regardless of the length. But if you want the style to play different patterns when the song is encountering chords that last 1, 2, 3, or 4 notes, you should record separate patterns on these rows.

Recording a Bass Pattern

Move to the top row of the bass area, in column 1. Press the **[REC]** button. This will begin the recording of the bass pattern. You will hear a 2 bar lead-in and then you record a 2 bar bass pattern. For your bass pattern, you will play a pattern based on a C7 chord. You can use all 12 notes, but should just play the pattern as you would if the chord was a C7. You should center the bass patterns around MIDI note 48 (C3).

Tip: If you are uncertain what to play, edit another style that comes with the program by pressing the **[LOAD]** button and selecting another style - you can then play the bass patterns by pressing the **[PLAY]** button to see what patterns we used to make it, and imitate them in your style.

After you have recorded the bass pattern, a dialog box with options will appear. This allows you to specify the conditions that must occur for this pattern to be played back in the song. These are called masks. Usually you can just accept all the defaults, which allow the pattern to be played at any time.

Bass Pattern Options

Bass Pattern Recorded

Relative Weight	<div style="border: 1px solid black; padding: 2px;">*5</div>
PlayBack Bar Mask	<div style="border: 1px solid black; padding: 2px;">*0</div>
PlayBack Beat Mask	<div style="border: 1px solid black; padding: 2px;">*0</div>
Roman Num Mask	<div style="border: 1px solid black; padding: 2px;">*0</div>
Chord Type	<div style="border: 1px solid black; padding: 2px;">*Any Chord</div>
Interval -Next Chord	<div style="border: 1px solid black; padding: 2px;">Up a Semitone</div>
Half Octave Range	<div style="border: 1px solid black; padding: 2px;">Full Octave</div>
Play Pushed - how often %	<div style="border: 1px solid black; padding: 2px; width: 50px; text-align: center;">0</div>
# Ticks to push (120 ppq)	<div style="border: 1px solid black; padding: 2px; width: 50px; text-align: center;">0</div>
<input type="checkbox"/> Ok To Use Macro Notes	
<div style="display: inline-block; border: 1px solid black; border-radius: 10px; padding: 5px 15px; background-color: #add8e6;">OK</div> <div style="display: inline-block; border: 1px solid black; border-radius: 10px; padding: 5px 15px; background-color: #d3d3d3; margin-left: 10px;">Cancel</div>	

Relative Weight Usual Setting = 5

Set this number higher/lower if you want the pattern to be played more/less often than the other patterns on the same row. This number is also displayed on the main StyleMaker screen.

A setting of **9 (always)** is a special setting that instructs the pattern to always be played instead of the other patterns on the same row. These patterns always have other options set which specify the times that this pattern would be eligible to be played.

Playback Bar Mask Usual Setting = 0

Playback Bar Mask determines on what bars of the song the pattern will play. The bar numbers are counted relative to the last part marker, and range from 1-8. Bar 1 is the first bar after a part marker for example. Other bar mask settings:

1. pattern played at odd number bars only 1, 3, 5, 7, 9...
2. pattern played at even bars only 2, 4, 6, 8, 10...
3. pattern played on 3rd of 4 bar (3, 7, 11, 15...)
4. pattern played on 4th of 4 (4, 8, 12, 16, 20...)

5. pattern played on 5th of 8 (5, 13, 21...)
6. pattern played on 6th of 8 (6, 14, 22...)
7. pattern played on 7th of 8 (7, 15, 23...)
8. pattern played on 8th of 8 (8, 16, 24...)

Special bar masks

1. PRE-FILL special value - refers to the bar before a fill.
2. FILL refers to the bar of a fill (this allows you to put in “bass fills” for example).
3. POST-FILL refers to the bar after a fill (same as the first bar after a part marker).

Playback Beat Mask Usual Setting = 0

Set the beat mask to a beat from 1-4, if you want the pattern to only be played on certain beat numbers. 1= Beat 1, 2= Beat 2, 3= Beat 3, 4= Beat 4.

Roman Numeral Mask Usual Setting = 0

If you have a pattern that should only be played on the I chord or the IV chord (of the key), you can use these Roman Numeral Masks. This setting is rarely used.

Chord Type Usual Setting = Any Chord

This setting is very useful. This allows you to record patterns that will only work on certain types of chords. For example, you can record a specific riff that will only work on a minor 7th chord. You then play the pattern on a Cmin7 (not a C7). There are chord types for most types of chords.

Interval - Next Chord Usual Setting = Any Interval

This setting allows you to restrict the pattern to be played only if the next chord is a certain interval away. For example, you can record a bass pattern that is walking up a fourth and then assign an Interval of **Up 4th** so that the pattern would only be played if you’re going up a 4th.

Half Octave Range Usual Setting = Full Octave

This is a new setting in the StyleMaker. Usually a pattern will be picked on any of the 12 roots. You can select a smaller range, either A to D, or Eb to Ab. In this case, the pattern would only be picked if the chord in the song is in that range.

Play Pushed - how often % Usual Setting = 0 %

#ticks to push pattern Usual Setting = 0

Pushed patterns are patterns that are played *before* the chord begins. Jazz styles typically use pushed patterns for the piano. Patterns are recorded in the normal way (non -pushed) and then you assign the % of time and amount (in ticks, 120 ticks = 1 beat) to push the pattern. The pattern only plays pushed in the song (not in the StyleMaker).

Ok To Use Macro Notes (Bass) Usual Setting = No

Bass Macros are special notes that you record. When they are played back they are replaced by a function,

List of Bass Macro Notes

- Note number 72 (C): Pop Walking Note(s).
On playback, the note number 72 will be replaced by intelligent notes walking in a Pop/Country mode to the next chord. Maximum 4 walking notes per pattern.
- Note number 76 (E): Note a semitone below Root of Next Chord.
- Note number 77 (F): Root Of Next Chord.
- Note number 78 (F#): Note a semitone ABOVE Root of Next Chord.
- Note number 79 (G): Best Fifth (a Fifth above or below the Root depending on how high the root is. Also stays on the root if in a slash chord (C7 /E).

Remember to get Bass Macros Working you must:

- Hit the right note number (you may be out by an octave).
- Check the “OK To Use Macro Notes” box.
- Playback the pattern with the [CHORD] button. (The [PLAY] button gives you an “as played” playback with the strange sounding high macro notes.)

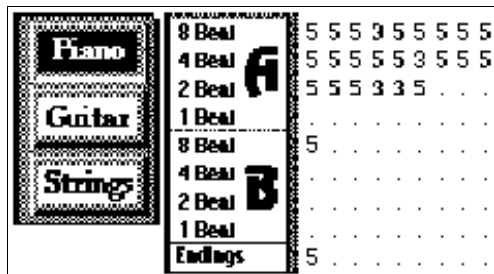
Making Piano, Guitar, and Strings Patterns

Piano, Guitar and Strings are all considered together because they have all the same options available. They, like the Bass patterns, are recorded live from a MIDI keyboard. If you can’t play in real time, or if you don’t have a MIDI keyboard, you’ll have to import these instruments from other styles (as we’ll be doing with the Strings).

In this section we will refer to Piano patterns, but this information applies equally well to Guitar and Strings patterns.

Moving to the Piano Pattern Screen

Move to the Piano area by mouse clicking on the **[Piano]** button.



If you are making a simple piano pattern you will only need to record pattern(s) on the **A 8 beat** row (the top row). These patterns will get chosen for every chord, regardless of the length. But if you want the style to play different patterns when the song is encountering chords that last 1, 2, 3, or 4 beats, you should record separate patterns on these rows.

Recording Piano Patterns

Move to the top row of the piano area, in column 1. Press the **[REC]** button. This will begin the recording of the piano pattern. You will hear a 2 bar lead-in, and then you record a 2 bar piano pattern. For your piano pattern, you will play a pattern based on a C7 chord. You can use all 12 notes, but should just play the pattern as you would if the chord was a C7.

Tip: If you are uncertain what to play, press the **LOAD** button and edit another style that comes with the program - you can then play the piano patterns by the pressing the **PLAY** button to see what patterns we used to make it, and imitate them in your style.

After you have recorded the piano pattern, a dialog box with options will appear. This allows you to specify the conditions that must occur for this pattern to be played back in the song. These are called masks. Usually you can just accept all the defaults, which allow the pattern to be played at any time.

Piano Pattern Recorded			
PlayBack Weight	*5	<input type="checkbox"/> Embellish Pattern	
PlayBack Bar Mask	*0	Transpose Down Limit	6
PlayBack Beat Mask	*0	Type Of Voice Leading	*Transpose Only
Roman Numerals	*0	<input checked="" type="checkbox"/> Use Macro Notes	
Chord Type	*Any Chord	<input checked="" type="checkbox"/> Transpose Root Pattern	
Interval - Chord	Up a Semitone		
Half Octave Range	Full Octave		
Play Pattern Pushed - how often %	0		
# ticks to push pattern (120 ppq)	0		
		OK	Cancel

Playback Weight (Usual Setting = 5)

Set this number higher/lower if you want the pattern to be played more/less often than the other patterns on the same row. This number is also displayed on the main StyleMaker screen.

A setting of **9 (always)** is a special setting that instructs the pattern to always be played instead of the other patterns on the same row. These patterns always have other options set which specify the times that this pattern would be eligible to be played.

Playback Bar Mask (Usual Setting = usual setting = 0)

Playback Bar Mask determines on what bars of the song the pattern will play. The bar numbers are counted relative to the last part marker, and range from 1-8. Bar 1 is the first bar after a part marker for example.

Other bar mask settings:

1. pattern played at odd number bars only 1, 3, 5, 7, 9,...
2. pattern played at even bars only 2, 4, 6, 8, 10...

3. pattern played on 3rd of 4 bar (3, 7, 11, 15..)
4. pattern played on 4th of 4 (4, 8, 12, 16, 20...)
5. pattern played on 5th of 8 (5, 13, 21...)
6. pattern played on 6th of 8 (6, 14, 22...)
7. pattern played on 7th of 8 (7, 15, 23...)
8. pattern played on 8th of 8 (8, 16, 24...)

Special bar masks:

1. PRE-FILL special value - refers to the bar before a fill.
2. FILL refers to the bar of a fill (this allows you to put in “piano fills” for example.)).
3. POST-FILL refers to the bar after a fill (same as the first bar after a part marker).

Playback Beat Mask (Usual Setting=usual setting = 0)

Set the beat mask to a beat from 1-4, if you want the pattern to only be played on certain beat numbers. 1= Beat 1, 2= Beat 2, 3= Beat 3, 4= Beat 4.

Roman Numerals (Usual Setting usual setting = 0)

If you have a pattern that should only be played on the I chord or the IV chord (of the key), you can use these Roman Numeral Masks. This setting is rarely used.

Chord Type (Usual Setting usual setting = Any Chord)

This setting is very useful. This allows you to record patterns that will only work on certain types of chords. For example, you can record a specific riff that will only work on a minor 7th chord. You then play the pattern on a Cmin7 (not a C7). There are chord types for most types of chords.

Half Octave Range (Usual Setting = Full Octave)

This is a new setting in the StyleMaker. Usually a pattern will be picked on any of the 12 roots. You can select a smaller range, either A to D, or Eb to Ab. In this case, the pattern would only be picked if the chord in the song is in that range.

Interval - Chord Usual Setting(usual setting = Any Interval)

This setting allows you to restrict the pattern to be played only if the next chord is a certain interval away. For example, you can record a bass pattern that is walking up a fourth and then assign an interval of **Up 4th** so that the pattern would only be played if you’re going up a 4th.

Play Pattern Pushed - how often % Usual Setting(usual setting = 0 %)

ticks to push pattern (120 ppq) Usual Setting(usual setting = 0)

Pushed patterns are patterns that are played *before* the chord begins. Jazz styles typically are pushed patterns for the piano. Patterns are recorded in the normal way (non -pushed) and then you assign the % of time and amount (in ticks, 120 ticks = 1 beat) to push the pattern. Pushed patterns only play pushed in the song, not in the StyleMaker.

Use Macro Notes Usual Setting(usual setting = No)

Piano Macros are special notes that you record. When they are played back they are replaced by a function, as listed below:

List of Piano Macro Notes (same as Guitar/String macro notes)

MIDI Note number 83 B	Pop Chord Diatonic Below
MIDI Note number 84 C	Pop Chord
MIDI Note number 85 C#	Pop Chord Diatonic Above
MIDI Note number 88 E	Jazz Chord Chromatic Below
MIDI Note number 89 F	Jazz Chord
MIDI Note number 90 F#	Jazz Chord Chromatic Above

Remember to get Macro Notes Working you must:

- Hit the right note number (you may be out by an octave).
- Check the “Use Macro Notes” box.
- Playback the pattern by pressing the [**CHORD**] button. (Pressing the [**PLAY**] button gives you an “as played” playback with the strange sounding high macro notes.)

Transpose Root Pattern (usual setting = No)

This is a rarely used setting. It only is relevant when voice leading is set to smooth (see below). It determines where the center of the pattern is considered to be. If checked, the center of the pattern will be moved to the song's key.

Embellish Pattern (usual setting = No)

If checked, the pattern will be embellished. This is useful in Jazz styles.

Transpose Down Limit (usual setting = Usual Setting = 6)

This setting is quite useful. It controls the range that the pattern will be played over. For example, if the transpose down range is set to = 2 the pattern (recorded in C) will be transposed a maximum of 2 semitones **down**, and therefore up to 10 semitones **up** to play all 12 possible roots of the chords.

Type Of Voice Leading (usual setting = Transpose Only)

The easiest type of voice leading is **transpose only**. If the notes C E G Bb were played as a C7 pattern, the Band-in-a-Box would transpose that voicing to a F7 chord as F-A-C-Eb, which is fine but not very smooth. A more pleasant setting would be **smooth** voice leading then the F7 would be voiced automatically as C-Eb-F-A.

Riff based voicing is used when you have recorded a pattern with a melodic riff in it. This setting ensures that Band-in-a-Box will not try to transform any of the notes into chord tones.

Chord Selection Dialog Box

This section is accessed by the [CHORD] button. This plays back a pattern on a specific chord that you choose. You can hear what patterns will sound like in a style by "trying them out" on certain songs. Macro notes recorded in a pattern will play their corresponding chords; smooth voice leading is demonstrated etc.

Just choose a chord and then press [OK].

Note: This does not apply to drum patterns, since drum patterns don't play any differently on different chords.

Custom Style Settings, RealDrums, and RealTracks



From within the StyleMaker, press the [PATCH] button. The **Miscellaneous Style Settings** dialog box opens, which allows you to set some miscellaneous settings for the style. These include settings to assign RealTracks and RealDrums to a style.

Waltz

If you want to make a Waltz style, check the Waltz checkbox. Then the StyleMaker will record and play patterns in 3/4 time. The "8 beat row" will record "6 beat" (2 bar) patterns, the "4 beat" will record 3 beat (1-bar) patterns. The 2 -

beat and 1 -beat still record 2 and 1 beat patterns. The new style is made as a waltz, and will play with a 3/4 lead-in. There is no need to put a 3/4 time signature change in bar 1.

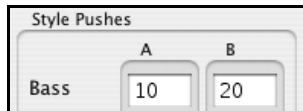
You will also notice that any style will play better if set to 3/4 time. This makes songs like “Take Five” sound better, which are written as 3/4 + 2/4 bars. Try out the swingSwing_number9 demo of 5/4 time signature. So, if we haven’t made as Bossa Waltz for example, you can set a time signature of 3/4 in bar 1, and get a Bossa Waltz.

Style Pushes

Patterns can be pushed individually or on instrument basis (random % of time).

Pushes can get a **Velocity Boost**, so that they are played louder than other patterns. Usually a setting of 10 is a good boost to give pushes.

ticks to push: Choose the number ticks for each push to use. 30 ticks = 16th note, 40 ticks = triplet, 60 ticks = half note.



In this example, the Bass part patterns will be pushed randomly 10% of the time, in the A substyle, and 20% of time in the B substyle.

Since Rests can be “Shots,” that play a chord on beat 1, the style can define what instrument to use for this, and at what velocity.

Similarly, each Push is accompanied by a drum stab, and the style can define what instrument to use and at what velocity.



Set Patches

The **Set Patch and Volume for Style** dialog box allows you to assign instruments to a style including default instrument volumes. When the song is played back using the style, these patch changes will be sent to your synthesizer along with the default instrument volumes. Remember to always use General MIDI Instrument numbers, not the Patch numbers of your synth, unless you have a General MIDI synth. If you don’t require a specific instrument for the style, type a 0 for no patch change. The patch changes take effect immediately in the style, so that when you are recording Bass parts for example, you will hear the bass patch that you have selected.

Thru Patch

If you set the Thru Patch to other than 0, the instrument that the user plays along with, using your style, will be the Thru patch that you set. If you are making a “heavy rock” style, you might want to set the thru patch to be Rock guitar if you expected that the user would want to always play along on Rock guitar.

Melody Patch

If set to other than 0 all melodies will be played on the specified instrument. If you’re making a “Grover Washington” style for example, you might want any melodies to be automatically set to Saxophone.

Volumes

You can set a default volume for each instrument in your style. The default volume is 90. The volume range is 0 - 127.

RealDrums Settings

RealDrums Settings (Audio Drums, instead of MIDI drums)

☒ Style uses RealDrums (audio drums)

RealDrum style name: RD

☐ Vary ^styles with each play

Volume adjust of Audio Styles (in decibels)

Overall 'a' sub 'b' sub

☒ Allow 'a' Substyle RealDrums

☒ Allow 'b' Substyle RealDrums

Set MultiDrums No Multi-Drums []

TimeBase Normal Time

RealDrums are actual recordings of studio drummers, pieced together by Band-in-a-Box to create a unique “real” drum track.

RealDrums Settings (Audio Drums, instead of MIDI drums)

Enable “**Style uses RealDrums (audio drums)**” in order to designate a RealDrums style, then press the **[RD]** button to select your RealDrums style. Whenever the current style is played, it will use your RealDrums style provided that RealDrums are enabled in the **RealDrums Settings** dialog. There are also additional volume controls here.

To make your overall dB setting a bit higher or lower for this particular Band-in-a-Box style you can enter a setting here. There are also fields for adjusting the “a” or “b” subsection volumes only.

If you remove the check mark from either “**Allow ‘a’ substyle RealDrums**” or “**Allow ‘b’ substyle RealDrums**,” the one with the checkmark remaining will be used for the entire song, regardless of what substyle is currently called for in the song.

Choose “**Vary ^ styles with each play**” to hear a different variation each time **[Play]** is pressed, so the song sounds fresh each time. One time you’ll hear it with brushes, the next time with sticks and ride cymbals, etc.

The **[Set MultiDrums]** button will open the **Create Multi-Drums** dialog, which allows you to create the Drums track with multiple drum/percussion parts, drum loops, UserTracks drums, and even RealTracks.

The **Timebase** option allows you to have RealDrums play in normal, double-time, half-time or triple-time.

Long Name (32 chars)

A long style name can be stored in the style (up to 32 characters), and this will appear on screen and in the **StylePicker**.

Jazz Style?

This lets Band-in-a-Box know if the style you’ve made is a Jazz style or not. If it’s a Jazz style it will use the Jazz Snare/Bass Drum instead of the Pop Snare/Bass Drum, and also makes some other decisions based on this setting.

Tempo

This allows you to set the default tempo for the Style. This is stored with the style. You can also change this tempo by the tempo button on the StyleMaker main screen. Tempos can also be changed by the [and] keys. When creating a new song the tempo will be set to the default tempo for the style/

Resolution

Styles can either have Triplet (swing eighth notes) Straight (even eighth or sixteenth notes) resolution.

“Riff” voicing type uses chord tones

This is an option for piano, guitar, and string patterns. If selected, voicing modifies to match the chord and scale. Deselect for a simple transpose ignoring chord type.

Assign Soloist (MIDI) or RealTracks (audio) to style

Styles can contain RealTracks and RealDrums or MIDI soloists.

To assign RealTracks to a style set the “Instrument” to use, and the RealTracks #. In the example, we are using RealGuitar for the Guitar track.

Assign Soloist (MIDI) or RealTracks (audio) to style

Instrument Guitar [362:Guitar,Ac,Strumming Ev 85]

Soloist/RealTracks to use 362 Guitar, Acoustic, Strumming Ev 085

Styles can have multiple RealTracks. For example, you could have RealPedalSteel and RealAcousticGuitar. And also RealDrums.

Styles can also use MIDI soloists. For example, make a style with a banjo part that has the same quality as the Band-in-a-Box Banjo Soloist. Here we are assigning an Earl Scruggs Bluegrass solo to the Strings part.

Assign Soloist (MIDI) or RealTracks (audio) to style	
Instrument	Strings [197:BlueGrass:Earl Scruggs Band]
Soloist/RealTracks to use	197 BlueGrass:Earl Scruggs Band

MIDI SuperTracks can also be used in styles. They are included in the list of Soloists.

Assign Soloist (MIDI) or RealTracks (audio) to style	
Instrument	Piano
Soloist/RealTracks to use	1885 Piano, Rhythm TexasBluesRockJohn Ev 120

Use the **dB or volume offset** to match the level of the Soloist or RealTrack to the other instruments in the style. The acceptable range is a MIDI setting of -127 to 127. When applying this offset to audio (RealTracks) a value of 32 is approximately 6dB.

The **Timing offset (RealTracks or MIDI) in ticks (120 per beat)** setting allows you to make a song or style with a more “laid-back” feel for a certain RealTracks.

dB offset (RealTracks) or Volume offset (MIDI tracks)	0
note: +6 dB change is about a +32 change of MIDI volume	
Timing offset (RealTracks or MIDI) in ticks (120 per beat)	0

The **Timebase** option allows styles to use Half Time and Double Time RealTracks.

Timebase	<div>✓ Normal Time</div> <div>Half Time</div> <div>Double Time</div>
<input checked="" type="checkbox"/> Custom Panning	Panning (-64 to +63) 63
<input checked="" type="checkbox"/> Custom Reverb	Reverb (0 to 127) 80
<input checked="" type="checkbox"/> Custom Tone	Tone (-18 to +18) 8
<input type="checkbox"/> Use Simple version	
<input type="checkbox"/> Held Notes Only	
<input type="checkbox"/> Use Direct Input	

For example, you can make a Jazz Ballad style (tempo 65) that uses a Sax Soloist at tempo 140 (playing double-time).

Individual parts can have custom settings for panning, reverb, and tone.

You can also choose to use the Simple version, Held Notes, or Direct Input for RealTracks that have them present.

Loop/UserTracks/RealDrums

You can assign a loop, UserTracks, or RealDrums for any track.

Loop/UserTrack/RealDrums	<div>Choose Loop</div> <div>Clear</div>
	<div>Choose UserTracks</div>
	<div>Choose RealDrums</div>

Multistyle(s)

Multistyle(s)	<div>zzjazz;zzbossa</div> <div>STY</div>
---------------	--

Enter the name of a style: zzjazz, or multiple styles separated by semicolons: zzjazz;zzbossa and these will appear as MultiStyles, substyles c/d/e/f etc.

You can click on the [STY] button to choose the styles for your MultiStyle from the StylePicker window.

Importing Patterns into a Style

Importing a pattern into a style is a powerful feature that greatly speeds up the making of new styles. In the interests of not “re-inventing the wheel” with each new style, this allows you to import a pattern from another style.

How to Import a Pattern into a Style

A pattern can be copied from one style to another by copying and pasting. The Miami Pop style has a nice Strings part, in this example we'll import the Strings from Miami Pop style into the Light Rock style, ZZLITROK.STY.

Let's import the "Miami Pop" strings into the Light Rock style.

- Choose the [LOAD] button.
- Select the ZZMIAMI.STY style from the file dialog.
- Select the [Strings] button to display the String patterns for this style.
- Select an 8-beat String pattern to copy and press the [COPY] button.
- Choose the [LOAD] button.
- Select the ZZLITROK.STY style.
- Press the OPEN button to open this style.
- Choose an empty 8-beat "b" String pattern (because that is where the String pattern was recorded in) and press the [PASTE] button.
- Press the [SAVE] button to save the Lite Rock style with Strings.

The strings will play in the "b" substyle only, because that's how they were made in the Miami Pop style.

You could now import the Guitar from the ZZCONTRY.STY for example, using the steps above. It is quite easy to quickly add instruments to styles by importing instruments from other styles.

Intelligent Guitar Styles

Would you like to hear some realistic, accurate MIDI guitar from Band-in-a-Box styles, with strumming, picking, and accurate fret fingering? You'll get it with Version 11! "Guitar Styles" are styles that show strummed and picked guitar parts accurately on the guitar fretboard, and they sound great. These styles also play accurate guitar *voicings*, in your choice of Pop, Jazz, Country, or Folk Guitar chording. There's even a "walking guitar comping" style that plays guitar that emulates the famous "Basie Big Band" Jazz style. The "Guitar Styles" play like any regular style, and when you view them on the virtual guitar fretboard you can see exactly which strings and frets are used so it is a great learning tool as well.

Information about Guitar Styles for Playback

Guitar Styles are identified by the exclamation point (!) in the style name. This is not a requirement, but is usually present in the style name. For the typical user who is just using the styles for playback and isn't making their own styles there's not much that you need to know about the styles, since they play normally like other Band-in-a-Box styles.



You can see which tracks have intelligent guitar parts by looking at the title window of the Guitar fretboard, when the track is highlighted. If it is a guitar style track, it will say [Guitar voicings] after the name of the track. The usual track that has the intelligent guitar styles is of course the Guitar part. Some of the styles have more than one guitar, so the Piano and/or Strings part might also have an intelligent guitar part. In these cases, you can also view the guitar on those tracks.

The styles can be set to use different types of voicings for guitar. For example, there are Jazz, Pop and Folk (open position) voicings. Also, some of the styles allow the guitar to play advanced chords and inversions. Some of the styles play chord patterns, so the chord in the song might be F7, but the guitar plays a "walking-chord" pattern of F7, Cm7/G, Abdim, F7/A on each beat. There can be "finger-picking" styles that have a lowest note alternate between root and 5th.

Guitar parts use channels 11 to 16 for the notes, corresponding to strings 1 to 6 of the guitar. When the notes are output to MIDI, they are re-channeled to the Guitar channel, so that it only uses 1 channel. When you make a MIDI file, the notes will all be written on the single guitar channel. Some other sequencers (e.g., PowerTracks Pro for Windows) will recognize guitar parts on all 6 channels, so if you want to write the MIDI file from an intelligent guitar style, you can set Band-in-a-Box to do this from the Preferences "Write Guitar part on 6 channels" option.

As previously mentioned, you don't need to be aware of the details of how this is done; you just play the styles as usual.

Let's Examine the Intelligent Guitar Styles

Load in the song! Freddie.MGU from the "Songs" folder. This is a demo song for the style !Freddie.STY. The exclamation point (!) in the name of a style is a convention to indicate that the style is an "intelligent guitar style." This means that the patterns on the guitar part will play with correct guitar voicings on the fretboard.



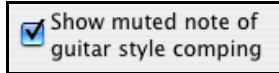
Play the !Freddie.MGU song.



Open the Guitar window and click on the [G] button to view the Guitar track on the guitar fretboard.



As the song plays, you'll see and hear the guitar played on the fretboard using correct Jazz voicings. For some chords, you'll notice that the guitar plays different voicings on each beat in a walking pattern. For example, on an F7 chord lasting 4 beats, the guitar might play "F7, Gm7, Abdim, and F7/A," with each chord lasting one beat, just as a professional Jazz guitarist might do.



The !Freddie.MGU style uses 3 note chord voicings in order to emphasize the lower range and to enhance the percussive rhythm effect. Since in these cases the guitarist is usually fingering the 4th note and muting it, if you want to see

what the 4th note of the voicing would be you can set this option by pressing the [Settings] button in the Guitar window and checking the box for "Show muted note of guitar style comping" in the Guitar Settings dialog.

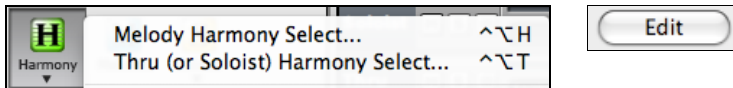
Note: Remember that for any style you see with an exclamation point (!) in the style name (an intelligent guitar style) you can view and hear the guitar part played on the guitar fretboard as described above.

The Harmony Maker

The **Harmony Maker** editing module allows you to create (or edit) your own harmonies. This can be used in the program to harmonize melodies, solos, or live playing on the Thru channel.

Sophisticated options control usage of passing harmonies (diatonic, dominant approach and chromatic), drop octave voicings (e.g. drop 2), octave doubling, patch selection, and more. An unlimited number of harmonies can be created and can be saved to disk as harmonies files. Changes in harmonies can be heard "live" as a song is playing.

To get to the **Harmony Maker**, first press the [Harmony] toolbar button and choose either the *Melody Harmony Selector Thru (or Soloist) Harmony Select* and then click on the [Edit] button in the **Harmony Select** dialog. Or you could go to the *Harmony* menu and select *Edit Current Harmonies File*.



The **Harmony Maker** screen allows you to design a harmony.

This harmony can be used in the future for the melody or the thru harmony part.

Each harmony can use up to 3 channels, Harmony Channel A, B, and C.

If your harmony only has one instrument, then you will use Channel A for all the voices. If your harmony uses Flute and Bass, then you could use Flute on Channel A, and Bass on Channel B.

Let's make the Harmony called Shearing Quintet. The Shearing Quintet was a famous Jazz quintet with a distinctive sound that consisted of:

- **Piano** playing a 4-part harmony with the melody doubled one octave below.
- **Vibes** doubling the melody.
- **Electric Guitar** doubling the melody one octave below.

Let's hear our Shearing harmony playing as we develop it. To do this, we need a song with a melody to be playing *before* we enter the Harmony Maker. So let's exit the Harmony Maker, and start a song with a melody playing (like Old Folks at Home.mgu). Now go back into the Harmony Maker.

Harmony Maker

20 George Shearing Quint Title George Shearing Quint

Memo 4 part piano harmony. Melody doubled by vibes and guitar (octave down). George Shearing Quintet !

Voice	Chan	Octave	Low	High	O Double	V.Boost
<input checked="" type="checkbox"/> mel	A	0	0	127	-1	-6
<input checked="" type="checkbox"/> 2	A	-1	68	127	0	-15
<input checked="" type="checkbox"/> 3	A	0	0	127	0	-15
<input checked="" type="checkbox"/> 4	A	0	0	127	0	-15
<input type="checkbox"/> (5)	A	0	0	127	0	-15
<input checked="" type="checkbox"/> Mel2	B	0	0	127	0	-18
<input checked="" type="checkbox"/> Mel3	C	-1	0	127	0	-15
<input type="checkbox"/> LH	A	0	0	127	0	0
<input type="checkbox"/> LowRoot	A		38	57		0

Patches Chan.A Acoustic Piano Chan.B Vibraphone Chan.C Jazz Guitar

Buttons: Update, Copy, Paste, Save, Save As, Export, Import, Test Chord, OK, More..., Cancel

Voices

Voice

☒ mel

☒ 2

☒ 3

☒ 4

☐ (5)

☒ Mel2

☒ Mel3

☐ LH

☐ LowRoot

You will see the voices down the left side of the dialog box.

Mel is the melody.

Voice 2 is a chord tone below the melody.

Voice 3 is 2 chord tones below the melody.

Voice 4 is 3 chord tones below the melody.

Voice 5 (rarely used) is an additional chord tone, usually the 9th or 11th in the scale.

Mel2 and Mel3 are used to double the melody.

Settings for Each Voice

Voice	Chan	Octave	Low	High	O Double	V.Boost
<input checked="" type="checkbox"/> mel	A	0	0	127	-1	-6

Channel is described above. A 1-instrument harmony will use Channel A only. Additional instruments can use Channel B and C.

Note: These channels are set to numbers in the Harmony Channels dialog, available in the *Options | MIDI Settings*.

For the Shearing Quintet harmony, we will set the Piano to Channel A, the Vibes to B, and the Guitar to C.

Octave

This allows the harmony to “drop down” or “go up” by a number of octaves. This octave change will only happen in a certain range, as chosen in the **Low** and **High** settings.

For example, in the Shearing Quintet harmony, we want the 2nd voice of the Piano part to drop down an octave when the melody note is higher than MIDI note 68 (the Ab above middle C). So when the melody is higher than this, the harmony will become a “drop 2” voicing.

There is also an Overall Harmony Octave setting, available by pressing the [More...] button that changes the octave of the entire harmony.

O. Double (Octave Double)

This setting lets you double any voice. Usually you want to do this by doubling an octave below (i.e. octave = -1), but you can set the octave from -2 to +2. (The doubling will always be on the same channel, if. If you want a different instrument to double the voice, then use the Melody Doubling Voices.)

For the Shearing Quintet harmony, the only voice that needs a doubling like this is the Piano melody, so we will set this to = -1 on **mel** (the melody voice).

V. Boost (Velocity Boost)

This allows you to increase or decrease the velocity (loudness) of each voice, to make the voice stand out more or less in the harmony. Default =0.

For the Shearing Harmony, we set the Melody to a boost of 10, and the vibes and guitar to a negative boost of (-5, and -20). This makes the piano stand out, and the vibes and guitar quieter.



The Patches setting at the bottom allows you to assign a patch to the harmony. If you set “No Patch change,” the harmony won’t change the patch. This is a useful setting for making a generic harmony that doesn’t change the patch of the Melody or Thru channel for example.

For the Shearing Quintet harmony, we will set the patches as follows:

Channel A: Piano

Channel B: Vibes

Channel C: Guitar



When we have made changes to the harmony, we will hear these changes on the harmony channel.

Important note: You need to press the UPDATE button after you have made any changes for the changes to take effect.



You make Copy a Harmony to the clipboard, and then move to a new harmony and PASTE the harmony to the new location.

For example, if you want to make a harmony similar to the Shearing Quintet harmony, choose [**Copy**], move to a new harmony, and choose [**Paste**]. Then rename that harmony “Shearing - modified” and you can make changes to it (such as using different instruments).

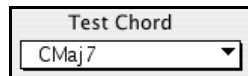


You should never have to press these [**Save**] buttons since the harmony is saved automatically for you. All of the 256 harmonies are saved in a single .har file called default.har. If you have run out of harmonies, you can start a new harmonies file by pressing the [SaveAs]. For example, if you want to make a disk of add-on harmonies, you can make one and save it as MyName.HAR. Then you could share it with other Band-in-a-Box users who could load in your bank of harmonies (from the *Harmony | Harmonies Editor | Edit a Harmonies File...*) without disrupting their own existing default.har file.

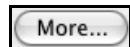


As stated above, each .har file has 256 harmonies, so you probably need only 1 file (default.har) for all your harmonies. But if you have made a great harmony and want to give it to your friend for example, you can export a single harmony as a.h1 file. Your friend can then import this harmony into their .har file. Or, you could upload some.h1 files that you’ve created to your favorite web site for other Band-in-a-Box users to enjoy by importing them into their default.har harmonies file.

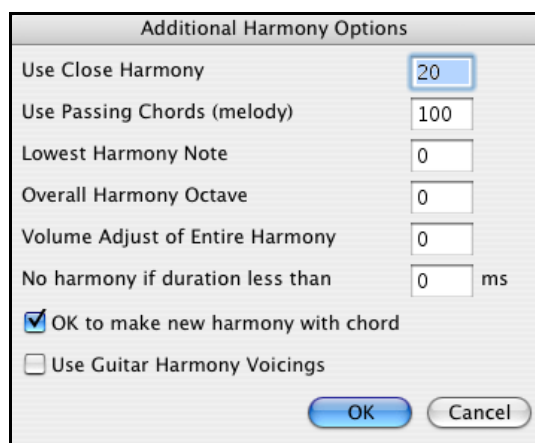
The best way to develop a harmony is to hear it as it’s playing. The preferred way to do this is to have a song playing that has a melody in it. Any changes to the harmony will be heard on the melody as soon as you press the [**Update**] button. You can also play along as the song is playing, and hear the new harmony on the Thru channel.



If you don’t want to have a song playing, and want to hear the harmony, then set the Test Chord to a certain chord. Then you can play on the MIDI keyboard (with no song playing) and hear your harmony. This allows you to examine exactly what notes Band-in-a-Box is using to make your harmony.



Additional harmony settings are accessed by pressing the [**More**] button, which brings up the **Additional Harmony Options** dialog box:



Use Close Harmony

This only applies to 2 and 3 part harmonies.

If set to =0, then it will use only close harmonies (mainly 3rds for 2 part harmonies).

If set to =1, it will use mostly 3rds, with some 6ths for 2 part harmonies.

If set to =99, it will use mostly 6ths, with some 3rds for 2 part harmonies.

If set to =100, then it will use only wide harmonies (i.e. mainly 6th for 2 part harmonies).

If set to between 2 and 98, it will vary between close and open harmonies (for 2 and 3 part harmonies).

Use Passing Chords (Melody) Default = 100 %

Band-in-a-Box will sort out when to use passing harmonies, based on factors like the duration of the note, the next note, the chord tone, the velocity, previous notes, and other factors. You don't need to be aware of any of this. You can visually see when the harmony is using a passing chord. The harmony display is usually blue, but when there is a passing chord, it displays as RED. If you don't want passing chords, set this value to = 0. We usually leave it at 100%.

Lowest Harmony Note

You can set a lowest note for the harmony to play. When the melody is low, harmonies begin to sound "muddy," so you can avoid the harmony being played below a certain note.

Overall Harmony Octave

This is very useful setting. It sets the overall octave of the harmony. For example, when we made the 5-part Trumpets harmony, we wanted the harmony to always be played an octave higher than the recorded melody. This is because the 5-part harmony is spread over 2 octaves and needs a high

Volume Adjust of Entire Harmony

You can set an overall adjust to the entire harmony, so it will be quieter.

No harmony if duration less than

If harmonies such as "Garner Piano" harmonize every note, they produce unrealistic harmonies, since a piano player (like Garner) wouldn't harmonize notes of a short duration. You can specify a harmony to only occur for notes longer than certain duration. In the example of Garner, we set the threshold to 200ms, notes shorter than that will not be harmonized.

OK to make new harmony with chord

This option is for how the program fixes the harmony when chord changes occur during a sustained note harmony. Most harmonies have a feature that changes the pitch of the harmony voices under the Melody note when the chord changes, if the underlying voice wouldn't be a chord tone. This sounds unrealistic for certain types of harmonies like "Garner" or "Guitar harmonies," since it would be unrealistic for those instruments to change the inner voicings in this manner. If you de-select the option to "Make new harmony with new chord," the voices that would conflict with the new chord merely stop playing instead of changing to new notes.

Use Guitar Harmony Voicings

This harmony type uses real guitar chord voicings that display correctly on the guitar fretboard. Setting the "Use Guitar Harmony Voicings" checkbox means that guitar chord voicings will be used, instead of any other voicings specified in the Harmony Maker. Check out Harmony #32 (J Pass) for an example of this.

The Soloist Maker



Edit Soloist Maker

The Soloist Maker allows you to define the parameters essential to a soloist's playing, such as instrument range (i.e. tenor saxophone), extra legato playing, playing more on top of the beat than most jazz musicians, and playing straighter 8th notes than usual swing 8th notes.

In addition, you can set phrasing options, such as how long the phrase should be, and how much "space" to leave between phrases. You can also set how "outside" the playing should be. In the case of a John Coltrane style, you set that to the maximum! Then "turn it loose" and hear the soloist play over any song!

10 easy steps to make a Soloist

1. Open the **Select Soloist** dialog by pressing the **[Solo]** Button or **shift+F4**.
2. Select a blank spot in your list of soloists and press the **[Edit Soloist Maker]** button.
3. Insert the title of your soloist and any memo note you wish to add. (The Num field will be filled in for you.) Call this one “Bebop Saxophone.” For the memo, you can put in information like, “Basic bebop Sax solo, will work with most swing styles. Check “Double Time?” if tempo is slower.
4. Choose the type of soloist, i.e., Swing 8th notes, Even 8th notes, Swing 16th notes, etc. This should be set to Swing 8ths.
5. This style uses the default ST2 database, J_SWING.ST2. Another choice could be made from the Soloists folder by clicking on the **[.ST2]** button.
6. Press the **[Choose]** button to select the instrument the soloist should play (i.e. Tenor Saxophone).

Note: You may also select an instrument from the Patch Change window, but selecting an instrument with the “choose” button also fills in the note range information specific to that instrument. You will notice that the correct range for tenor saxophone has been filled in to the Note Range settings.

7. Modify (if required) the phrase length, space length, and outside range parameters.
8. Change the Legato Boost to 10 %. This will % to add 10% to the duration of the notes.
9. Increase the Lateness by -5. This will play the notes more “on the beat” than other jazz soloists.
10. Increase the 8th Note spacing by -5. This will play the 8th notes in a more even feel than other Jazz soloists.

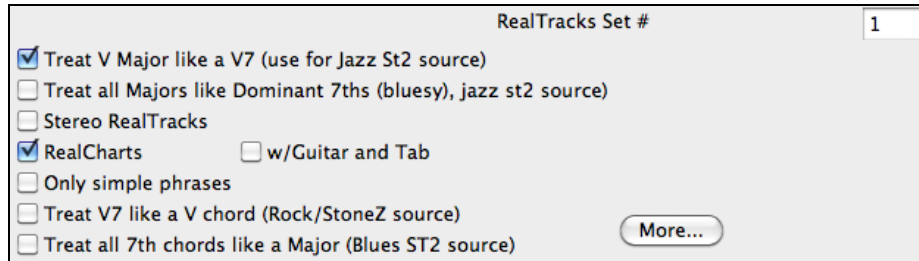
If your screen looks something like the one shown, press **[OK]**. Then, give Band-in-a-Box a few moments to load its knowledgebase of solo ideas and new parameters, and an additional few moments to analyze the chords. Playback will then begin automatically. Enjoy the solo!

Editing RealTracks Soloists

The **Soloist Editor** dialog allows editing of many RealTracks parameters.

RealTracks Settings

This group of settings applies to RealTracks used in soloing.



Treat V Major like a V7 (use for Jazz St2 source) – the Soloist will treat a V major chord like a V7 instead of treating it like a VMaj7 chord.

Treat all Majors like Dominant 7ths (bluesy, jazz st2 source) – the Soloist will treat any Major triad (C, F, etc.) like a dominant 7th (C7, F7, etc.) and use flatted 7ths for soloing.

Stereo RealTracks – is set to true if the source audio files are stereo files.

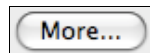
RealCharts – should be set to true if RealCharts (notation) are available for this track.

w/Guitar and Tab – should be set to true for a RealChart that also has guitar display. (Tab is not yet implemented.)

Only simple phrases – can be set for RealTracks that allow it, and you can create a variation that only plays simple (unembellished) phrases.

Treat V7 like a V chord (Rock/StoneZ source) – remaps V7 or V9 chords on the Chord Sheet to simple V triads for Rock solos.

Treat all 7th chords like a Major (Blues ST2 source) – should be set to true for a Blues soloist, then any 7th or 9th chord gets remapped to a simple triad, which matches the Blues playing.



Press the **[More...]** button in the **Soloist Editor**. This launches the **Extra Soloist Information** dialog, where you can change additional parameters about the RealTracks.

446 : Guitar, El, Rh, Jazz Sw 140 < > #

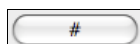
Artist Name:

Style Names:

	Normal	Direct Input		
Holds Number	<input type="text" value="78"/>	<input type="text" value="0"/>	Min gap ticks for stretching	<input type="text" value="0"/>
Holds Number 'b' substyle	<input type="text" value="0"/>	<input type="text" value="0"/>	Max gap ticks for stretching	<input type="text" value="0"/>
Holds dB offset 'a' substyle	<input type="text" value="-4"/>	<input type="text" value="0"/>	Max source ticks for stretching	<input type="text" value="0"/>
Holds dB offset 'b' substyle	<input type="text" value="-4"/>	<input type="text" value="0"/>		
Audio Reverb for this RT	<input type="text" value="0"/>			
Medley RT String....	<input type="button" value="Set Medley RT"/>			
Normal Half/ Double/ Triple Time	<input type="button" value="Normal Time"/>			
Ending type (ends on bar/beat)	<input type="button" value="Bar 2, Beat 2.5"/>			
<input type="checkbox"/> Exclude Ending being truncated to match other RT endings				
<input checked="" type="checkbox"/> Simpler Variation is available by turning off embellishment				
<input type="checkbox"/> Held Chords only for this RealTrack			<input type="checkbox"/> Force this RealTracks to No Transpositions	
<input type="checkbox"/> Force this RealTrack to a Direct Input Guitar			<input type="checkbox"/> 12 Key RealTracks (recorded in 12 keys)	
<input type="checkbox"/> This is a MIDI SuperTrack			<input type="checkbox"/> Hi-Q RealCharts Notation (High Accuracy)	
SuperPatch to use (for file)	<input type="text"/>		<input type="button" value="Choose Plugin..."/>	<input type="button" value="Clear"/>
<input type="button" value="OK"/>		<input type="button" value="Cancel"/>	<input type="button" value="Defaults"/>	



These buttons will step back and forth through the list of RealTracks soloists to make your selection.



If you have the number of the RealTracks instrument to edit, you can select it by clicking on the [#] button and typing in the numbers.

The “Artist Name” is given, and the “Style Names” for styles that use the particular instrument.

The “Holds Number” and “Holds Number B Substyle” identify the location of the files played when shots or held chords are entered into a song.

The volume level of the “Holds” that play can be adjusted in a range of +/- 64 dB. There are separate settings for “a” and “b” substyles.

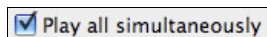
The “Audio Reverb” for the instrument can be adjusted.

Custom RealTracks Soloist Medleys



Similar to the Soloist Medleys, it is possible to have multiple RealTracks instruments change in sequence.

Change to a new RealTracks every	<input checked="" type="checkbox"/> None <input type="checkbox"/> Chorus <input type="checkbox"/> Part Marker <input type="checkbox"/> 2 bars <input type="checkbox"/> 4 bars <input type="checkbox"/> 8 bars <input type="checkbox"/> 16 bars <input type="checkbox"/> 32 bars <input type="checkbox"/> Whole Song
----------------------------------	---



There is also the option to have all ten instruments in the list of RealTracks for the track play together.

☒ Start on second item in the list

The option to “Start on second item in the list” is useful if you want to start on a different instrument, or start with “Silence.”

The élastique Pro V2 time stretching and pitch transposition engine by zplane.development expands the possibilities for playing RealTracks in half, double, or even triple time.

Ending type (ends on bar/beat) specifies the ending type of the RealTracks and the beat that the last held chord occurs on. Do not edit this value.

Exclude Ending being truncated to match other RT endings is used for RealTracks that have various endings, such as soloing RealTracks. Do not change this setting.

For RealTracks that are variants, such as Bluesy variants, the parent is the non-bluesy variant or the main RealTrack that uses the database. Do not change the **Parent RealTracks** setting.

Simpler Variation is available by turning off embellishment is a PG Music setting only, and is set if a simpler RealTrack is available.

If **Held Chords only for this RealTrack** is checked, the RealTracks will only play held chords instead of the normal style.

If **Force this RealTrack to a Direct Input Guitar** is set, the RealTracks will always use a Direct Input guitar.

This is a MIDI SuperTrack sets the soloist to play as MIDI SuperTrack instead of a RealTrack.

12 Key RealTracks (recorded in 12 keys)

If this is checked, the RealTracks were recorded in all 12 keys. This is set by PG Music.

If **Hi-Q RealCharts Notation (High Accuracy)** is selected, highly accurate and readable notation is available including new graphical markings for bends, slides, hammer-ons, and pull-offs, for the RealTrack. This is set by PG Music.

SuperPatch to use (tgs file) allows you to load a custom synth with the MIDI SuperTrack.

Use the **[Choose Plugin]** button to make your selection and **[Clear]** to remove the selection.

The Melodist Maker

In addition to the Melodists supplied with the program, this module lets you *define or edit your own Melodists*. You can choose the parameters to control the type of chords, melody and intro to be generated, as well as a number of settings controlling song form, theme continuity, endings type, anticipations, feel, style, harmony, soloist, patch changes and more.



The **Melodist Maker** is launched from the **Melodist Select** dialog. Press the **[Edit...]** button to launch the **Melodist Editor** dialog.

This dialog has settings that allow you to create a Melodist.

The **Num** selection box allows you to select the Melodist that you would like to edit.

The top area of the Melodist Maker screen allows you to set the **Title** of the Melodist and supply a **Memo**.

The ST2 area allows you to select the associated ST2 database for the Melodist. Here are some ST2 Melodist databases.

- MEL1Melody1.ST2 (Jazz Swing, 8th notes)
- MELPOP1MelodyPOP1.ST2 (Pop Ballads, 16th notes)
- MELWLZ1MelodyWLZ1.ST2 (Waltzes, 8th notes)
- MELROK1MelodyROK1.ST2 (Rock, 8th notes)

Note: Soloist databases also have extensions of ST2, but they are not compatible with Melodists. Melodist databases can be easily identified, as they all begin with MEL.

The **Patch change** area of the Melodist Maker screen allows you to select a **Patch** (instrument), **Harmony**, and **Change Instrument** setting (each chorus). You can also **Change Style** for the Melodist, and specify the feel for the style in the “.STY is” box.

Legato Boost	0
Increase lateness by (/120 ppq)	0
Increase 8th note spacing by (/120 ppq)	0
Increase velocity by (-127..+127)	0

The **Legato Boost** changes the legato (length) of the notes generated. Instruments like Saxophone have longer legato phrasing.

Lateness refers to how much after the beat the notes are played. This is normally left at zero for Melodists.

8th note spacing is usually left at zero. If set to a non-zero value, the 8th notes will be farther apart (units of 120ppq).

Increase velocity is used to increase or decrease the volume of the Melodist.

The next section of the Melodist Maker allows you to select options that control what type of melody will be generated. Here's an explanation of these options.

Unique Themes	100
Unusual Placed Phrases	0
Simple 1st/2nd endings	30
Choose Unusual chord	0
Force Long Phrases	20
Mix Minor and Major Chord Progs	0
Chord Substitutions Thruout Form	0
Number of Variations to Choose From	15
Tempo Range	80 to 110
Transpose A2 section %	30
Anticipation in Phrases %	20
<input type="checkbox"/> Generate 64 bar form	

Unique Themes Default = 100

This is normally left at 100%. But if you want to force the Melodist to stick with the same theme throughout the song, set this to a lower value (say 80%). It shouldn't be set much lower than 80.

Unusual Placed Phrases Default = 0

The Melodist tries to make phrases that are appropriate for the position in the song. For example, the first 2 bars of the melody are appropriate for "opening phrases." But if you want to experiment with phrases that don't follow these rules, set the Unusual Placed Phrasing to a value higher than 0% (e.g. 30%).

Simple 1st / 2nd Endings Default = 80%

This setting only applies to Melodists that are using the Jazz Swing (MEL1Melody1.ST2) or Waltz (MELWLZ1MelodyWLZ1.ST2) databases. This determines the % of time that endings of the A sections (in AABA forms) will be simple endings (1 or 2 notes) instead of complete phrases. Usually AABA tunes end with simple phrases at the end of the A section, so this option is normally left at 80% or higher.

Choose Unusual Chord Default = 0

If set to a value other than zero, the Melodist will generate a typical chord progressions. For example, instead of a Dm7 | G7 | Cmaj7, the Melodist might generate Dm7 | Db7 | Cmaj7 Am7.

Force Long Phrases Default = 20

This determines the % of time that the Melodist will try to generate long phrases (4 bars or more). The "downside" to setting it higher than 20 will be a loss of uniqueness in the phrases generated. The setting shouldn't be set much higher than 20.

Mix Minor and Major Chord Progs Default = 0

Typical "major key" chord progressions have progressions like (in the key of C) Dm7 | G7 | Cmaj7, whereas in the key of Am, they would be | Bm7b5 | E7 | Am6. This setting determines how much the two types of progressions should be mixed in a single song.

Chord Substitutions Thruout Form Default = 0

Normally an AABA song has identical chords for each "a" section. If this setting is greater than zero, the Melodist will generate chord substitutions throughout the various "a" sections, while preserving the identical melodies!

Number of Variations to Choose From Default = 15

As the Melodist is determining what type of phrase to generate, it will narrow the possibilities to the number of variations set in this variable. Setting a higher number results in more interesting melodies, but the chord progressions are more unusual.

Tempo Range Default from 110 to 180 bpm

The Tempo Range setting determines the tempo range that the tune will be created with (it will be a random tempo in the range). The **auto-tempo** setting must be set on the Melodist Selection screen for the tempo range to work.

Transpose A2 Section % Default = 30

In songs with an AABA form, it is common for the second "a" section to be transposed. For example, the first "a" section might be in the key of Eb, and the second would be transposed up to the key of Gb. Melodists store these settings, and some Melodists are set to transpose the A2 sections. This setting determines the % chance that the song will be generated with a transpose. The transpose will be usually 2, 3, or 4 semitones. The song will only be transposed if the "A2 transpose" setting isn't set to "none" on the Melodist selection screen.

Anticipations in Phrases % Default = 20

Melodic phrases often begin a little before the beat; this is referred to as an *anticipation*. This setting determines what % of the phrases will be anticipated.

Generate 64 bar form

A 64 bar form will still be AABA, but each section will be 16 bars rather than 8.

Always Use This Soloist
4 Jazz Swing Vibes

Since Melodists can also generate Solos, a specific Soloist can be set in this setting. You can assign RealTracks soloists to Melodists. If set to "0 - no Soloist," the program will intelligently pick a Soloist.

Copy Paste

Melodists can be copied and pasted to quickly make new Melodists that are variations of each other.

Export Import

You can export (save) and import (load) individual melodists to/from .M1 files. This would be useful if you wanted to send a Melodist to a friend.

Save As

The entire Melodist file, with 256 Melodists may be saved to a .MEL file. The usual file is DEFAULT.MEL. The DEFAULT.MEL file is auto-saved every time the OK button is pressed, so you don't need to explicitly save by the [Save As] button unless you want to save alternate .MEL files and go beyond 256 Melodists.

The Guitarist Maker



The **Guitarist Maker (Guitarist Editor)** is accessed from the **Guitar Window**, which opens with the [Guitar] toolbar button or the menu item *Windows | Guitar Window*, or the keystroke **control+shift+G**.

Ch. Solo

Click on the [Ch. Solo] button in the Guitar window to open the **Select Guitarist** window.

Edit Guitarist Maker

Then click on the [Edit Guitarist Maker] button to launch the **Guitarist Editor**, where you'll see the options for making or editing Guitarists.

Guitarist Editor

Num 2 Jazz Guitar, single position Title Jazz Guitar, single position

Memo
Jazz Guitar, plays within the position

Guitar Patch Jazz Guitar

Frets to Move 0 Force open position

On new chord 50 ticks 90 %

Beat 1 50 ticks 90 %

Beat 2 150 ticks 70 %

Beat 3 110 ticks 70 %

Beat 4 150 ticks 70 %

Passing Note 50 ticks 0 %

Time threshold to get a chord (ms)

Time to previous note 100 ms

Time to the next note 80 ms

Strumming

Speed of strummed chords 80 ms

Delay start time of strum 0 %

Plucked Strummed

Copy Import

Paste Export Save As

Chord types to include

Best Chords 100 %

Best Chords if nothing else 0 %

Good chords 50 %

Advanced Chords 25 %

Unusual Chords 0 %

Barre chords 0 %

Lenny B Chds 0 %

CloseVoice 0 %

Open Strings Never

OK to use chords with this # notes

2 notes 100 % 4 notes 100 %

3 notes 100 % 5 notes 100 %

6 notes 100 %

Embellish Chords

Embellish how often 100

Embellish types 7ths,9ths (Jazz)

OK Cancel

- The Guitarist is selected from the “Num” field.
- You can title the Guitarist using the “Title” field.
- The Memo field allows a 100-character memo about the Guitarist.
- The Guitar Patch is selected using the Guitar Patch field.
- Frets To Move field: If set to zero, the guitar chord solo will be limited to chords that can be played within the current position. If set to 5 (for example), the chords will be limited to chords that can be played within the current position and up to 5 frets away from the current position.
- Force Open Position forces all of the guitar voicings to the open position. The exception is when the melody notes are so high that they can’t be played using open position voicings. If the melody is in a high range, and you want a “forced open position,” you should likely transpose the melody to a lower octave prior to generating the solo.

On new chord	50	ticks	90	%
Beat 1	50	ticks	90	%
Beat 2	150	ticks	70	%
Beat 3	110	ticks	70	%
Beat 4	150	ticks	70	%
Passing Note	50	ticks	0	%

The settings for Note duration thresholds to get a chord refer to the length that a note must be before a chord will be generated.

Looking at the settings above (for Guitarist #2), these would be interpreted as follows:

- If a note occurs and it is the “First Note of a New Chord,” and the note is not followed by another note for at least 50 ticks (120 ticks = 1 quarter note), then a chord will get voiced 90% of the time.
- If a note occurs (not the first note of a chord), that is on “Beat 1 of a bar,” and the note is not followed by another note for at least 50 ticks (120 ticks = 1 quarter note), then a chord will get voiced 90% of the time.
- Similar interpretations for notes occurring on “Beat 2, 3, and 4.” You can see that the threshold is higher for notes on beat 2 and 4, which is how a guitar player makes chord solos.
- “Passing notes” are defined as short duration notes that aren’t on the beat, and are followed by a note that is on the beat. In the example above, passing notes will never be voiced as chords, since the tick threshold is set to zero.

There is a further threshold applied to whether or not a note is voiced to a chord. These are durations in milliseconds.

Time threshold to get a chord (ms)	
Time to previous note	100 ms
Time to the next note	80 ms

In the settings as illustrated, if the note occurs less than 100ms after the previous note, the note will not be voiced as a chord. If the note is followed by another note within 80ms, then the note will not be voiced as a chord.

Strumming Settings

If the Guitar Chord were all played at the same time, it would sound as if it was “plucked.” Guitar playing is more typically a strum.

Strumming	
Speed of strummed chords	80 ms
Delay start time of strum	0 %
<input type="radio"/> Plucked <input checked="" type="radio"/> Strummed	

Strum Speed: If you set the Speed of the strum to, say, 80ms, then the guitar chord will be “strummed” over a period of 80ms.

Strum Delay: If the Delay start time is left at zero, the strum will *end* at the original time of the melody note. If you set it to 50% delay, the strum will be in its midpoint at the original start time of the Melody note, and if it’s set to 100%, the strum won’t start until the time of the original note. The most musical setting is about 50% delay. A delay of 0% also sounds good, and has the added advantage that it doesn’t shift the actual time of the Melody note (relevant if you keep regenerating the solo on the Melody track).

The **[Plucked]** or **[Strummed]** buttons apply preset values.

Chord Types to Include

You can decide which types of chords should be included in the chord solo:

- **Best Chords** are the most commonly played chords by pro guitarists.
- **Best Chords if nothing else** will consider best chords for inclusion if no other chords are found.
- **Good chords** are popular alternate chords.
- **Advanced chords** are chords that are difficult to play, or have advanced voicings.
- **Unusual chords** are voicings that should be avoided in most cases, but have some uses.
- **Barre chords** are chords that require the index finger to be played in a Barre position.
- **Lenny B Chds** sets the percentage of shell type Lenny Br. voicings, usually a shell of two notes on strings 4/5 or 5/6 and then a higher note on strings 1 or 2.

- **Include Open Strings** can be set to Never/Sometimes/Favor. If set to “Never,” no chords that require and open string will be played. If set to “Favor,” it will play open strings whenever possible, and “sometimes” is a “middle ground” setting.

OK to use chords with this # of Notes

You can select the # of notes for chords to be included in the chord solo. In the example above, chords with 2-6 notes will be included.

Embellish Chords

Embellish how often: Allows you to specify the frequency of embellishment.

Embellishment type: Allows setting of the types of embellishments to do.

- “Pop” Guitarists should be set to use 9ths only. This will change C7 chords to C9 and Cm7 to Cm9.
- The “7ths/9ths” setting should be used for Jazz. This adds the embellishments of C to Cmaj7 and Cm to Cm7.
- The “7/9/11/13” embellishment should be used for “Advanced Jazz” Guitarists and add 11ths and 13ths voicings.

Save As If you make changes to the Guitarist settings, you need to manually save them, by pressing **[Save As]**, and then finding the Band-in-a-Box folder and saving the file as default.git.

Individual Guitarists can be copied, pasted, exported, or imported to/from disk.

Chapter 14: MIDI Setup

CoreMIDI and Apple DLS Synth Tutorial

Selecting a MIDI Driver

Band-in-a-Box offers two MIDI Output options - **Apple DLS Music Device** (Built-in Mac® sounds) and **CoreMIDI**.



The **Apple DLS Music Device (Synth)** does not require a Mac® MIDI Interface or external synthesizer, and is the simplest way to quickly make Music with Band-in-a-Box.

Hint: The Apple DLS Music Device is an Audio Unit softsynth, which has properties very similar to the QuickTime Music Synthesizer.

CoreMIDI is the OS X standard MIDI driver method. CoreMIDI facilitates communication with external MIDI devices, and it also enables inter-application “piping” of MIDI data between MIDI applications.

CoreMIDI requires some setup, but is not terribly complicated.

CoreMIDI with a MIDI Interface and External Synthesizers

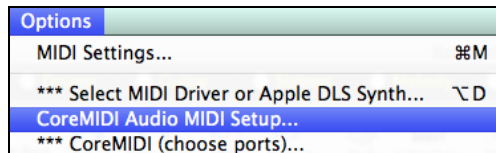
If you have not done so already, follow the manufacturer’s instructions to install your MIDI interface. Installation details may vary, depending on the manufacturer and the model of your MIDI Interface.

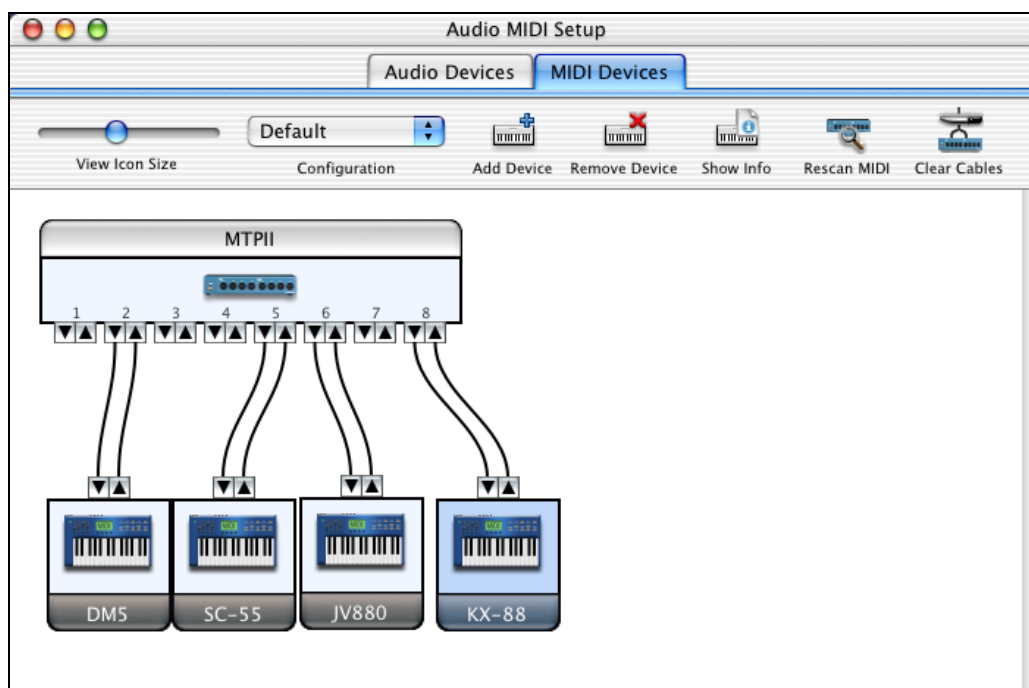
Hint: It is helpful to occasionally check your manufacturer’s web site and download/install MIDI Interface driver updates which might become available.

Apple “Audio MIDI Setup” Application

Audio MIDI Setup is usually found in your Applications folder. It can be helpful to locate Audio MIDI Setup in the Finder, then drag its icon to the Dock, so it will be easy to launch the program (from the Dock) when necessary.

Audio MIDI Setup can also be launched from Band-in-a-Box.





Specific details of your Audio MIDI Setup screen will differ from this example, depending on your MIDI interface and your connected external MIDI devices. This is a relatively complicated example, with an eight port MIDI interface and four different synthesizers.

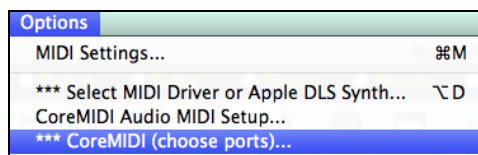
If your MIDI Interface has been properly installed, the picture of your MIDI Interface will automatically appear in the Audio MIDI Setup window, showing input/output “pins” for each MIDI input and output socket on your MIDI Interface.

You need to inform Audio MIDI Setup about your external devices (keyboards, synthesizers, drum machines, mixers, etc.). Click the [Add Device] button for each of your external devices, and then double-click each new device to set Manufacturer, Model, number of Send/Receive MIDI channels, and other relevant information.

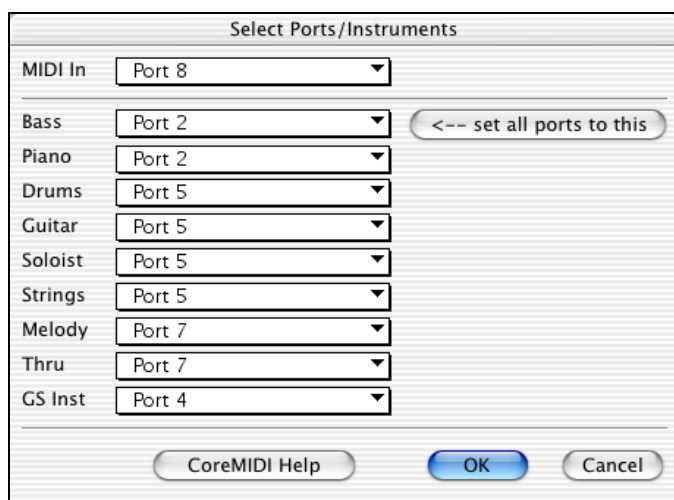
After your external devices have been created and configured, the last step is to “wire them up” to the picture of your MIDI interface. For instance, in the above illustration, the KX-88 keyboard controller is connected to MIDI input/output pair #8 on the MTPII MIDI Interface. Click on an input/output “pin” on the picture of your MIDI Interface, and drag to an output/input “pin” of the picture of an external device.

After supplying this information, CoreMIDI will know what devices are “on the other side” of your MIDI interface(s).

Band-in-a-Box MIDI Port Selection for External Devices



This example shows Band-in-a-Box configured to receive/record from a MIDI keyboard on MIDI Interface Port 8. Band-in-a-Box transmits tracks on an assortment of synthesizers, connected to various MIDI Interface ports. This scheme would be useful on a large MIDI setup, if your best Drum sounds are on a Port 5 synthesizer, best Piano is on a Port 2 synthesizer, etc.

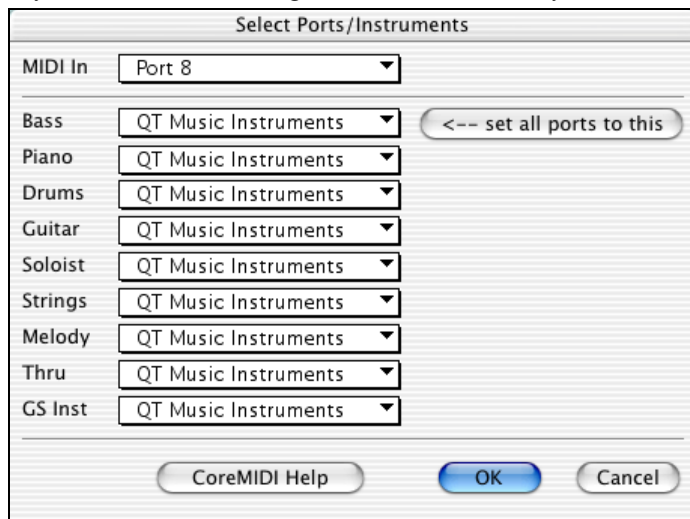


Your setup does not have to be so complex. If you want all tracks to be played on a single synthesizer (the most common situation), set the desired destination in the Bass popup menu, and then click the [**<-- set all ports to this**] button, to quickly set the destination for all tracks. You can get excellent results with all instruments assigned to a General MIDI compatible device, such as an Apple DLS synth module.

Apple DLS Synth and a Controller Keyboard

If you have a small MIDI controller keyboard, but you do not have any external MIDI Synthesizers, Band-in-a-Box can easily support this.

Select the port that your controller is connected to as your MIDI Input, and then select QT Music Instruments for your output ports. Band-in-a-Box will receive/record from a keyboard connected to the MIDI interface, but playback and keyboard MIDI Thru will go to the built-in Mac[®] synth.



Inter-Application Communication with IAC or Virtual Ports

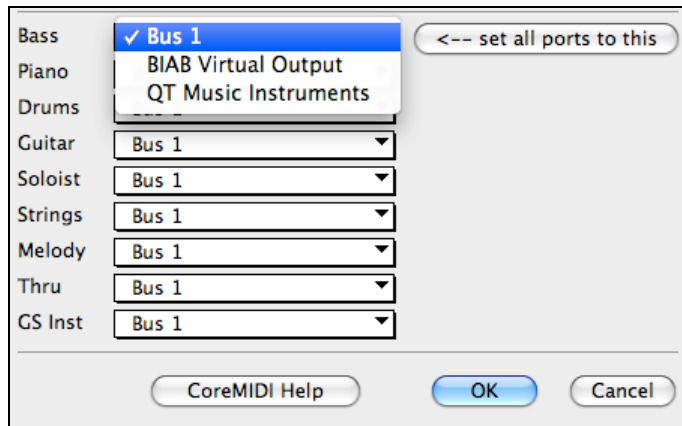
Virtual Ports can be used to “pipe” Band-in-a-Box MIDI playback into most CoreMIDI-compatible sequencers and other MIDI software. This means that when you play a song in Band-in-a-Box, the MIDI information will be sent to another application, rather than directly to a MIDI interface or Apple DLS softsynth. One reason to do this would be to use a third-party application as an Audio Unit or VST plug-in host.

With Band-in-a-Box, you can use either the BIAB Virtual Ports or the IAC (Inter-Application Communication) bus. These are just two different ways of accomplishing the same thing.

There is a detailed video tutorial on using Band-in-a-Box with various standalone soft synths at http://demos.pgmusic.com/video/bbm/bbm_synths.mp4. To use the IAC bus, you first need to enable the IAC driver in the Audio MIDI Setup window (MIDI Devices). Double-click on IAC Driver, make sure “Device is online” is checked, and add at least one port.

Hint: If Band-in-a-Box is running when you enable the IAC driver, you may need to quit and re-open the Band-in-a-Box application before it is recognized.

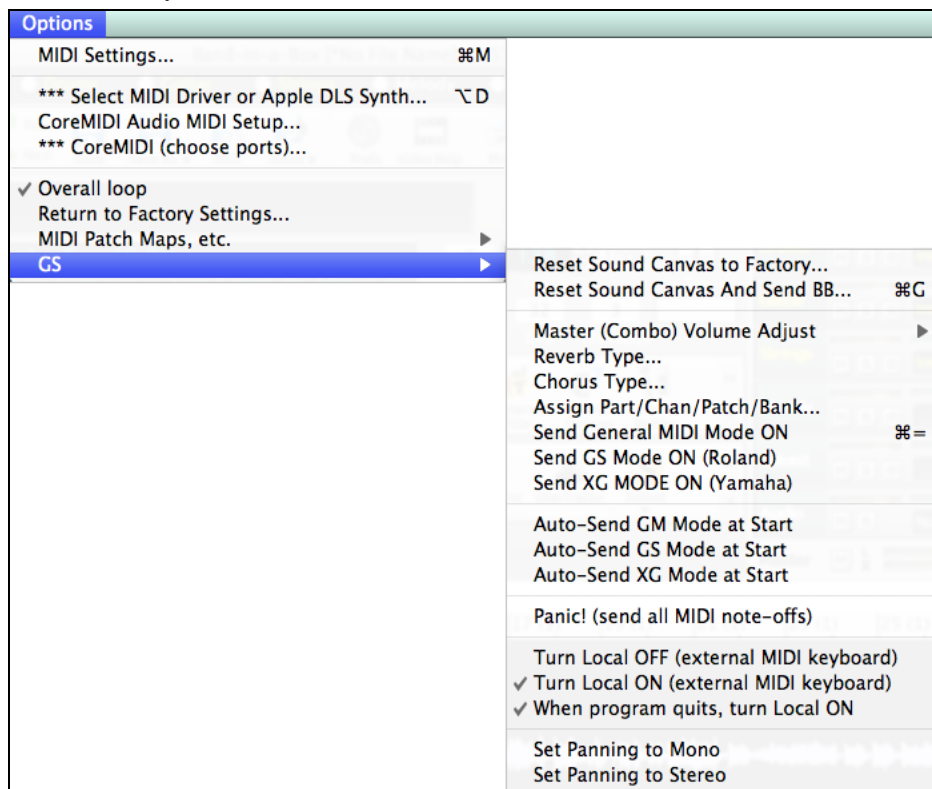
In Band-in-a-Box, go to the **CoreMIDI Choose Ports** dialog, and select **IAC** on all output ports.



Next, launch your third-party MIDI application, and select IAC as the input port. This is often done in the program's *Preferences | MIDI* window.

Hint: It can sometimes make a difference which MIDI application you open first. For example, you may need to launch the third-party application before you launch Band-in-a-Box.

On Non-GS Synthesizers, Avoid GS Commands



GS is a Roland-authored set of SysEx commands. GS is recognized by many (but not all) Roland synthesizers. GS is also recognized by some non-Roland synthesizers.

In a perfect world, the worst that would happen to a non-GS synthesizer is that the synthesizer would simply ignore GS messages (and therefore GS parameters like Master Volume or Reverb would not work).

However, there are many synthesizers available, especially amateur-written soft synths. It is possible that you may find occasional devices that can get confused and malfunction, if presented with GS messages.

In order to make sure you get the control response you expect, and avoid possible malfunctions on some synthesizers.

Unless you know that your synthesizer understands GS messages, make sure to specify MIDI control messages.

MIDI Settings

The **MIDI Settings** dialog box allows you to setup settings for each track. You can also set the Harmony channels by pressing the **[Harmony]** button inside this dialog box.

	CHANNEL	OCTAVE	PATCH	VOLUME	REVERB	CHORUS	PAN
Bass	2	-1	37	90	0	0	0
Piano	3	0	5	90	40	0	-30
Drums	10	0	0	90	50	0	0
Guitar	7	0	29	90	60	0	0
Soloist	8	0	54	90	40	0	0
Strings	6	0	50	90	40	0	30
Melody	4	0	12	90	40	0	0
Thru	5	0	74	90	40	0	0

Harmony.. ☒ Piano Display ☐ MIDI (sync)
☒ Allow Patch Changes ☒ Overall Volume Changes
☒ Style GS Patch Changes ☒ Style Volume Changes
☐ Extra Note Offs
Concert Pitch Adjust : 0 View GS Map
Boost THRU velocity by 0 OK Cancel
☒ Style Panning, Reverb, Tone Changes
☐ Zero the ModWheel Controller when stop pressed

The settings are:

- **CHANNEL:** Range 0 to 16. (If set to 0, part will be Off).
Some synths (e.g. MT32), give higher priority to lower channel #'s, so if you are “running out of notes” you should assign important parts (e.g. Melody) a lower channel than other parts (e.g. Guitar).
- **OCTAVE:** This adjusts the octave of the part. Range is -2 to +2, usually set to 0. (Bass is usually set to -1 for General MIDI instruments.)
- **PATCH:** Range 0 to 127. These are General MIDI patch numbers. You do not type in the patch numbers of your synthesizer. (The patch map handles mapping of the General MIDI patch numbers to your non-GM synthesizer's patch numbers.)
- **VOLUME:** Range 0 to 127. Typical volume setting is = 90.
- **REVERB:** Range 0 to 127. Typical setting = 40.
- **CHORUS:** Range of 0 to 127. Typical setting = 0.
- **PAN:** Panning refers to the left/right stereo placement. Range is -63 (hard left) to +64 (hard right). A setting of 0 is centered.

Press the **[Harmony]** button to launch the **Harmony Channels** dialog.

Harmony Channels	
Melody Harmony B	11
Melody Harmony C	12
Thru Harmony B	13
Thru Harmony C	14

Update OK Cancel

Band-in-a-Box already uses 7 channels (Bass, Drums, Piano, Guitar, Strings, Melody and Thru channels). Adding these 4 harmony channels produces potentially 11 channels of information. If you have a modern module that receives on all channels, then you can use these defaults.

Melody Harmony Channel A: Always uses the Melody channel.

Melody Harmony Channel B: Default =11

Melody Harmony Channel C: Default =12

Thru Harmony Channel A: Always uses the Thru channel.

Thru Harmony Channel B: Default =13

Thru Harmony Channel C: Default =14

Older modules capable of playing only 8 parts at once (like an MT32 or a Korg M1) won't be able to take advantage of the harmony using different instruments. In this case, you should set the harmony channels as follows:

Melody Harmony Channel A: Uses the Melody Channel. No need to set.
Melody Harmony Channel B: Need to set equal to Melody Channel.
Melody Harmony Channel C: Need to set equal to Melody Channel.
Thru Harmony Channel A: Uses the Thru Channel. No need to set.
Thru Harmony Channel B: Need to set equal to Thru Channel.
Thru Harmony Channel C: Need to set equal to Thru Channel.

If you do this, then you don't need to do any other modifications to your Band-in-a-Box setup, because it is not using any new channels.

Piano Display Default = ☒

Uncheck this box if you don't want to see notes played on the piano keyboard in the Mixer Window.

Allow Patch Changes Default = ☒

Do not check this box if you want to disable All Patch changes. If you haven't made a patch map, you should disable this.

Style GS Patch Changes Default = ☒

Styles frequently come with patch changes. If you want to disable these, uncheck this box.

Concert Pitch Adjust: Default = 0

This is useful for non-concert instruments such as Saxophone or Trumpet. The output is transposed so that you see the music in one key, and it plays in another. Trumpet players and other Bb instruments should set Concert Pitch Adjust to -2 (i.e. minus 2). Alto Sax and other Eb instruments should set Concert Pitch Adjust to +3.

Here is an example of an Alto player using Band-in-a-Box by setting the concert pitch adjust to +3.

If the song is in the concert key of C transpose the song to A using the key signature box on the main screen. The song will display in the key of A, but with the Concert Pitch Adjust set to +3 it will play 3 semitones higher, in the key of C. So the Alto player can read the music in the transposed key while hearing it in the concert key. The song can also be printed out in the key of A.

Boost THRU velocity by

If the sound of your keyboard is too quiet when playing along with Band-in-a-Box, and increasing the THRU Volume doesn't help enough, use this option to boost the THRU velocity and make your THRU playing louder. (For example, non-velocity sensitive keyboards are usually set to output a quiet velocity of 64).

Style Panning, Reverb, Tone Changes

When this option is enabled, styles are allowed to set panning, reverb, and tone, if they are set that way in the style.

Zero the ModWheel Controller when stop pressed

If you use Garritan synths, do not enable this option, because Garritan uses Modulation Wheel for Volume. If you have a MIDI keyboard, and use Modulation Wheel, you might set this.

MIDI (sync) Default = ☐

To synchronize Band-in-a-Box with an external sequencer, check this box.

Overall Volume Change Default = ☒

To prevent any changes of volume inside Band-in-a-Box, uncheck this box.

Style Volume Changes Default = ☒

Styles occasionally come with volume changes. To prevent these, uncheck this box.

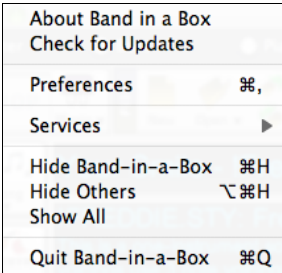
Extra Note Offs Default = ☐

Leave this box unchecked unless you are having trouble with stuck notes when you press [Stop]. If you check this box, Band-in-a-Box will send a sweep of all notes off.

The **[View GS Map]** button opens a list of General MIDI patch numbers for quick reference.

Chapter 15: Reference

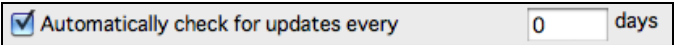
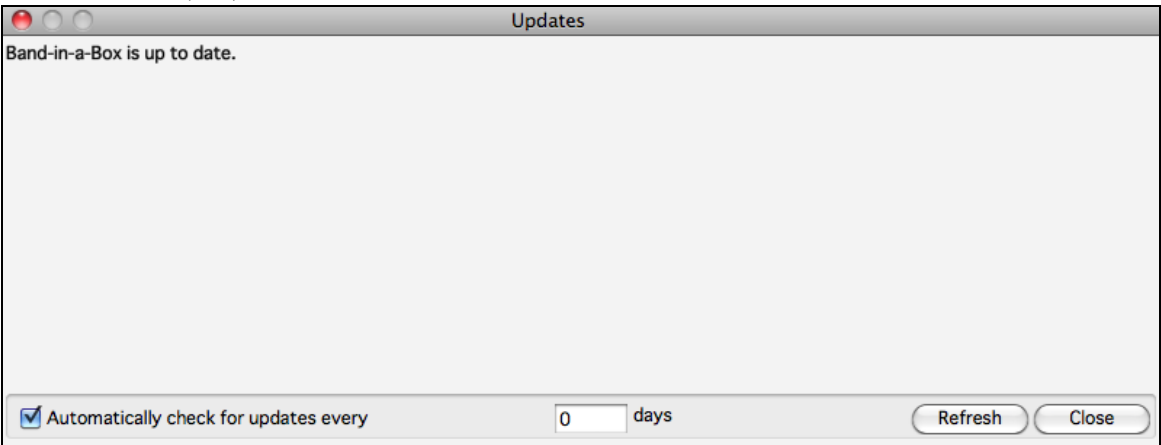
Band-in-a-Box Menu



About Band-in-a-Box gives important program information such as the version and build and the people who make it possible. There is also contact information for PG Music Inc., technical support, and the PG Music web page, www.pgmusic.com.

Check for Updates

User can check/download/pause/continue/install for a newer version (not free), newer build (free), and updated RealTracks files (free).



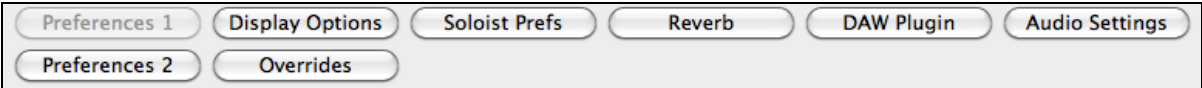
You can set whether you want any checking for updates at boot up to be done, and if so, how often. (Note: A setting of 0 days will check every time you run the program.) You can also press the **[Refresh]** button to check for a major or minor upgrade of the program and RealTracks patches. Download free updates within this dialog when available.

Preferences

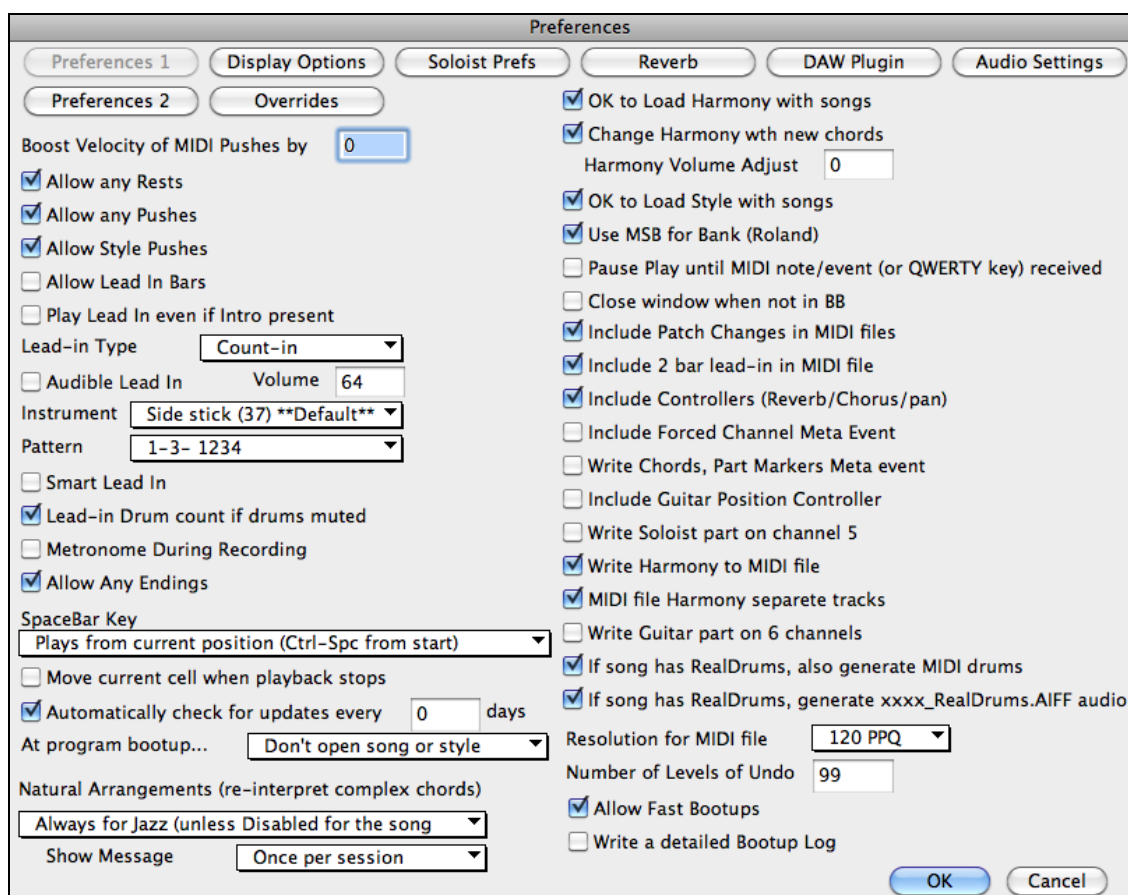
Use the *Preferences* to set the user options for the program. The settings are all saved in the /Band-in-a-Box/Preferences folder in a file named Band-in-a-Box Preferences_X86. If this file is removed the program will require the same setup as when it was first installed. This can be a way of removing unwanted settings for a “fresh start.”



Select the **[Prefs]** button or press **option+P** or **⌘+comma** to go to the Preferences dialogs. There are buttons for **Preferences**, **Display Options**, **Preferences 2**, **Soloist Prefs**, **Reverb**, **DAW Plugin**, **Audio Settings** and **Overrides**.



Preferences Dialog (Preferences 1)



Boost Velocity of MIDI Pushes by

The pushes in Band-in-a-Box are the chords that get played before the beat. Typically, pushes are played a little louder than other patterns. You can leave this setting at 0, or set it to between 0 and 10.

Allow any Rests

You can disable the rests feature. You might want to do this if you've got a song with a lot of rests in it, and are then having difficulty recording a melody because you don't hear the drums providing the beat (due to the drums resting). If so, you can temporarily disable the rests so that you can record and listen to the drums.

Allow any Pushes

If for some reason you don't want a style or a song to have pushes, you can uncheck this box.

Allow Style Pushes

If for some reason you don't want a style to have pushes, you can uncheck this box.

Allow Lead In Bars

People who use Band-in-a-Box for soloing practice will likely turn the lead-in off to allow endless looping uninterrupted by the lead-in count.

Play Lead In even if Intro present

If a song has an intro, it's usually not necessary to play the 2 bar lead-in count. There's a new option to always omit the lead-in if an intro is present. If you would like the lead-in bars to be played even if an intro is present in the song, set this feature on.

Lead-in Type

You can specify to have Band-in-a-Box play 2 bars of a drum pattern instead of the count-in. You may prefer hearing the drum beat to a simple count-in, since it provides more information about the upcoming groove.

Lead-in Type	<input checked="" type="checkbox"/> Count-in <input type="checkbox"/> b' substyle fills <input type="checkbox"/> a' substyle fills <input type="checkbox"/> b' pattern then fill <input type="checkbox"/> 'a' pattern then fill <input type="checkbox"/> 2 bars 'b' pattern <input type="checkbox"/> 2 bars 'a' pattern
--------------	---

To set this, set Lead-in Type to one of "b" substyle fills, "a" substyle fills, or fill-pattern or pattern-pattern combinations.

Audible Lead In / Volume

Use these settings for the audible drum count-in. You can select any drum instrument for the count-in. You can choose different count-in rhythms (e.g. Tap on 2 and 4 instead of 1-2-3-4).

Instrument

Choose your pick of drum instruments for the lead-in count.

Pattern

Choose the pattern for your lead-in count from the dropdown list.

Smart Lead-ins

Smart lead-ins can also be set here; they avoid playing the count-in drum sound during a Melody pickup.

Lead-in Drum count if drums muted

This is great for drummers who play along with Band-in-a-Box and mute the drum track. Previously, when the drum track was muted or disabled in a song, the count-in drum click wouldn't play. Use this option to play the drum count-in in all circumstances.

Metronome During Recording

Select this to hear the metronome while recording.

Allow Any Endings

Song endings can be turned off for all songs, or on a song-by-song basis. To turn song endings off for all songs uncheck the "Allow Any Endings" option. To turn the song ending off for a single song select the *Additional Song Settings* option from the *Song* menu and uncheck "Generate 2 Bar Ending for This Song."

SpaceBar Key

Enters no chord (deletes current chord)
✓ Plays from current position (Ctrl-Spc from start)
Plays from start (Ctrl-Spc from current pos.)

These different functions can be assigned to the spacebar. The default is to play from the current position, which will also stop play when the spacebar is pressed during playback.

Move current cell when playback stops

If this is enabled, the current cell will move to the last played bar when playback stops.

Automatically check for updates every __ days

If this is enabled, the program will automatically check for new updates. This will occur as often as you choose. A setting of 0 days will check every time you run the program.

At program startup...

When the new session starts, Band-in-a-Box can automatically open the song or style that was used in the last session.

Natural Arrangements (re-interpret complex chords)

If you give a pro musician a complicated chord progression with fancy extensions like C7b9b13 or Gm11, the musician may reinterpret these rather than playing them exactly as written. This can achieve a much better sounding arrangement because the musician has freedom to choose from similar chord extensions. You can get Band-in-a-Box to do the same thing with this option for all tracks in all songs. (Note: To set this feature for all tracks in the current song, use the option in the **Song Settings** dialog. To set this for specific track(s) in the current song, right click on the track radio button, go to *Track Settings* | *Set Natural Arrangement*, and select an option.)

Show Messages

You can select to show a flash message when chords are re-interpreted. The choices are: Always, Never, and Once per session.

OK to Load Harmony with songs

If checked, the harmony settings for each song will be loaded and saved with each song. If set to NO, the harmony setting won't be saved or loaded with the songs. If you are using a certain harmony, you should set this setting to NO, otherwise you'll have to keep re-selecting the harmony when you load in new songs.

Change Harmony with new chords

Example: If a harmony is played on bar 1 on a C chord, and then the note is held as the chord changes to a Fm7 chord, (if this setting checked) the harmony notes will change so that they will be still be playing chord tones. If they don't the harmony sounds dissonant. Leave this setting checked, unless you have a specific reason to disable it. The harmony is changed by moving the voices to the nearest chord tone.

Harmony Volume Adjust

Raise or lower the overall volume of the Harmony with a range of -128 to 128.

OK to Load Style with songs

Leave this unchecked to audition the same style with several different songs.

Use MSB for Bank (Roland)

Band-in-a-Box sends General MIDI bank changes in two ways. Most synths (e.g. Roland, Korg, Kawai) use the Controller 0 for the bank. This is the **MSB** (Most Significant Byte) method. Check this option if you are using one of these synths. Some synths use Controller 32 for the bank (e.g. Peavey). This is the **LSB** (Least Significant Byte) method. If you have one of these synths, then uncheck the “Use MSB for Bank (Roland).”

Pause Play until MIDI note/event (or QWERTY key) received

Allows playback to be started from another keyboard or the computer keyboard. The Band-in-a-Box arrangement will be generated, and then the program will pause until the MIDI or keystroke signal is received.

Close window when not in BB

Closes the Band-in-a-Box window when the Finder or another program is chosen.

Include Patch Changes in MIDI files

This will include the patch (instrument changes).

Include 2 bar lead-in in MIDI file

If you don’t want to create a MIDI file containing the first two bars of the 1—2—1-2-3-4 count-in you can select this option, and the MIDI file will begin directly at bar 1 without the count-in. If there is a Melody pickup, then the two bar lead-in will remain in the file.

Include Controllers (Reverb/Chorus/pan)

This will include the reverb, chorus, and panning settings.

Include Forced Channel Meta Event

This will include the forced channel META event. It is recognized by PowerTracks Pro Audio and other PG Music programs only.

Write Chords, Part Markers Meta event

This writes the chords and part markers to the MIDI file.

Include Guitar Position Controller

This will insert a controller 84 which PG Music uses to indicate the fret position. Since some synths also use this for “Portamento Control,” you should use this setting with caution.

Write Soloist Part on channel 5

Normally the program writes the Soloist part on channel 8. Since that could also mean the left hand of a piano track using the convention of channel 8/9 for piano, this option allows you to write it on channel 5 instead.

Write Harmony to MIDI file

If checked, the harmony will be written to the MIDI file. If not, just the melody will be written to the MIDI file.

MIDI file Harmony separate tracks

If checked, the harmony will be written to the MIDI file on separate tracks for each voice. You could use this to print out individual parts to your printer for example.

Write Guitar part on 6 channels

If set to YES, the styles that are Intelligent Guitar Styles will result in a MIDI file that has the Guitar part written on six channels (11-16). Then, when you read it in PowerTracks, or another sequencer that uses the convention of 11-16 for guitar strings, the guitar part will display correctly.

If song has RealDrums, also generate MIDI drums is an option when saving a Band-in-a-Box arrangement to a MIDI (*.MID) file. It can be unchecked if your song uses RealDrums and you don’t want MIDI drums included in the MIDI file.

If song has RealDrums, generate xxxx_RealDrums.AIFF audio saves the RealDrums (which are audio) as a separate AIFF file. This allows you to easily import the entire Band-in-a-Box song into another program for editing.

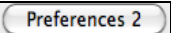
Use the **Resolution for MIDI file** combo box to select a MIDI file resolution from 120 to 1920 PPQ (Pulses Per Quarter note). Then any MIDI file that you make, by drag/drop or by using the MIDI button to save a MIDI file, will be at the resolution that you have specified.

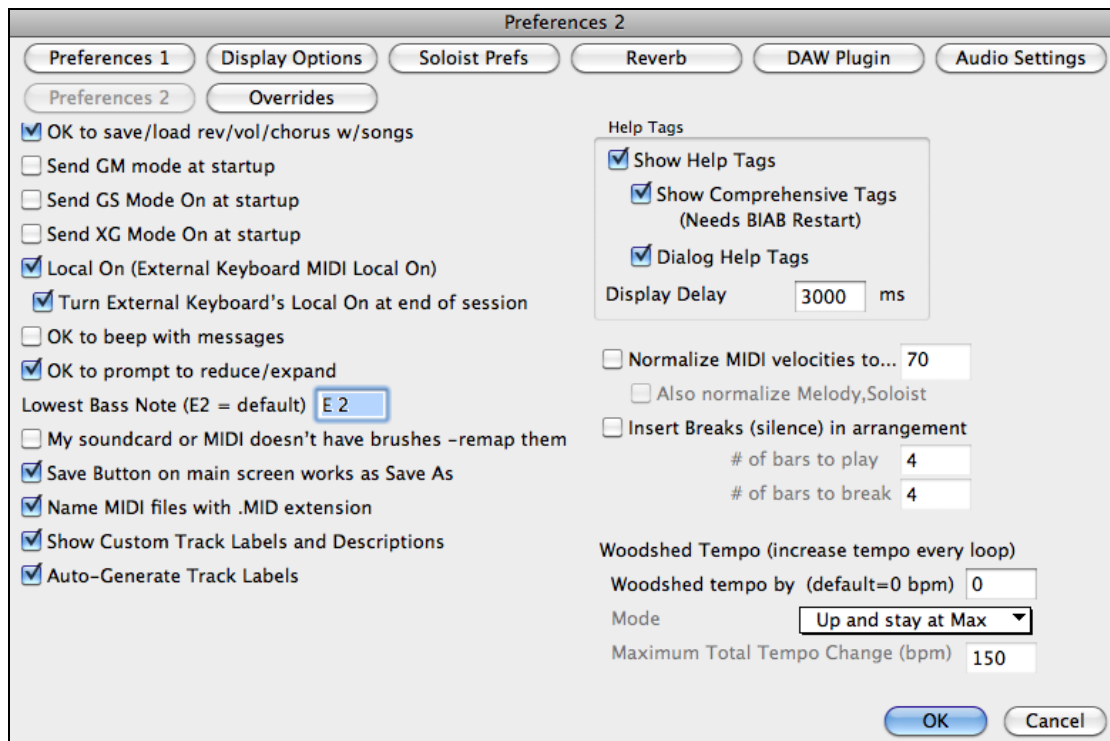
Resolution for MIDI file	✓ 960 PPQ	
	1080 PPQ	
	1200 PPO	

Number of Levels of Undo

Set the number of levels of undo from 5 to 999. Undo takes up memory, so don't use huge values unless you have a lot of memory or make a lot of mistakes.

More Preferences – Preferences 2

 More preferences are accessed with the **[Preferences 2]** button in the **Preferences** dialog.



OK to save/load rev/vol/chorus w/songs

This offers global control over additional song settings (i.e. reverb, chorus, etc) that can be saved and/or loaded with each song.

Send GM mode at startup

For sound modules that are GM compatible, this command will ensure that the module is ready to accept GM-specific MIDI data such as Bank, Controller, and Patch information.

Send GS Mode On at startup

For sound modules that are GS compatible, this command will ensure that the module is ready to accept GS-specific MIDI data such as Bank, Controller, and Patch information.

Send XG Mode On at startup

For sound modules that are XG compatible, this command will ensure that the module is ready to accept XG-specific MIDI data such as Bank, Controller, and Patch information.

Turn External Keyboard's Local On at end of session

Normally while using Band-in-a-Box the "local-off" setting for your MIDI keyboard is best, since the THRU part will be coming from Band-in-a-Box and you don't want to hear your MIDI keyboard doubling the notes that are being played. However, when you exit Band-in-a-Box, you might want the "local on" setting for your synthesizer turned back on. This option defaults to true.

OK to beep with messages

Now that computers have better speaker systems, a simple "beep" when an incorrect key is pressed can seem loud enough to "wake your neighbors." Setting the "silent beep" option allows Band-in-a-Box to visually flash the window title bar to get your attention, instead of generating an audible "beep."

OK to prompt to reduce/expand

If a style is changed with a different feel (16th notes instead of 8th notes), Band-in-a-Box will automatically offer to expand or reduce the duration of the chords, and change the tempo to accommodate the new style. This also works as the song is playing.

Lowest Bass Note (E2 = default)

Styles will normally play bass notes (down to the low E) if the pattern won't go below a low E. This happens with all styles automatically, but there is also an option to set the lowest bass note real low so you can get a low C if you want to!

My soundcard or MIDI doesn't have brushes – remap them

Most GM modules have brushes available on patch 41 on the drums. On some, you need to load a GS sound font for this to occur. On the Yamaha XG, you likely need to send a “GS mode on” message from the GM menu in Band-in-a-Box. But if your module just doesn't have brushes available, then you can set this option, and the style will remap the notes to different drum instruments that don't have brushes.

Save Button on main screen works as Save As

The [Save] button will launch the file dialog where the location and name of the file being saved can be changed.

Name MIDI files with .MID extension

This will append the file extension .MID to MIDI files saved in Band-in-a-Box, rather than prefacing them with SMF (Standard MIDI File).

Show Custom Track Labels and Descriptions

If this option is enabled, then the Track buttons at the top of the main screen and the track labels on the Mixer will display custom track labels and descriptions that you have customized.

Auto-Generate Track Labels

If this option is enabled, then the Track buttons at the top of the main screen and the track labels on the Mixer will show the current instrument names (e.g. Banjo, Flute, Harmonica). Also, the track buttons in various windows (Notation, Lead Sheet, Guitar, Piano, etc.) will display initials of auto-generated labels. For example, [H] will show for a track that plays Harmonica.

Help Tags

Help tags are short messages that appear if you leave the mouse pointer hovering over an interface element for a few seconds. When the pointer leaves the object, the tag vanishes. If the mouse pointer is not moved, the operating system hides the help tag after about 10 seconds.

Use these settings to enable help tags, and to set the delay time in mS before a tag opens.

Normalize MIDI velocities to...

If performing live or at a jam session, it helps to have the volume of all of the songs be similar. With the “Normalize MIDI velocities” feature, you can level the volumes to a setting you enter. For example, you can set all volumes to be 70 and the program will make each song play within those levels.

 Normalization for the Melody and Soloist tracks is optional, if you want their MIDI velocities left “as-is” you can uncheck the **Also normalize Melody, Soloist** box.

Insert Breaks (silence) in arrangement, also called **Chord Breaks**, is a great feature for practicing tempo control. Select the # of bars, and Band-in-a-Box will play for, say 4 bars (selectable), and then will rest all instruments for the next 4 bars. Once set, this feature works automatically with all songs until you turn it off. During the silence, you keep playing (comping, drums, melody, etc.), trying to stay in tempo. Drummers can mute the drum part. When the band comes back in after the 4 bars, you'll get instant feedback on how well you have maintained the tempo, if the band comes in time with you or not. Once set, this feature works automatically with all songs until you turn it off.

Woodshed Tempo (increase tempo every loop)

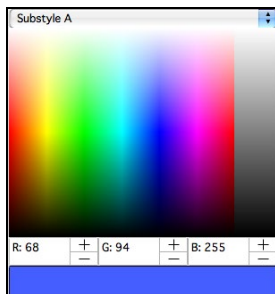
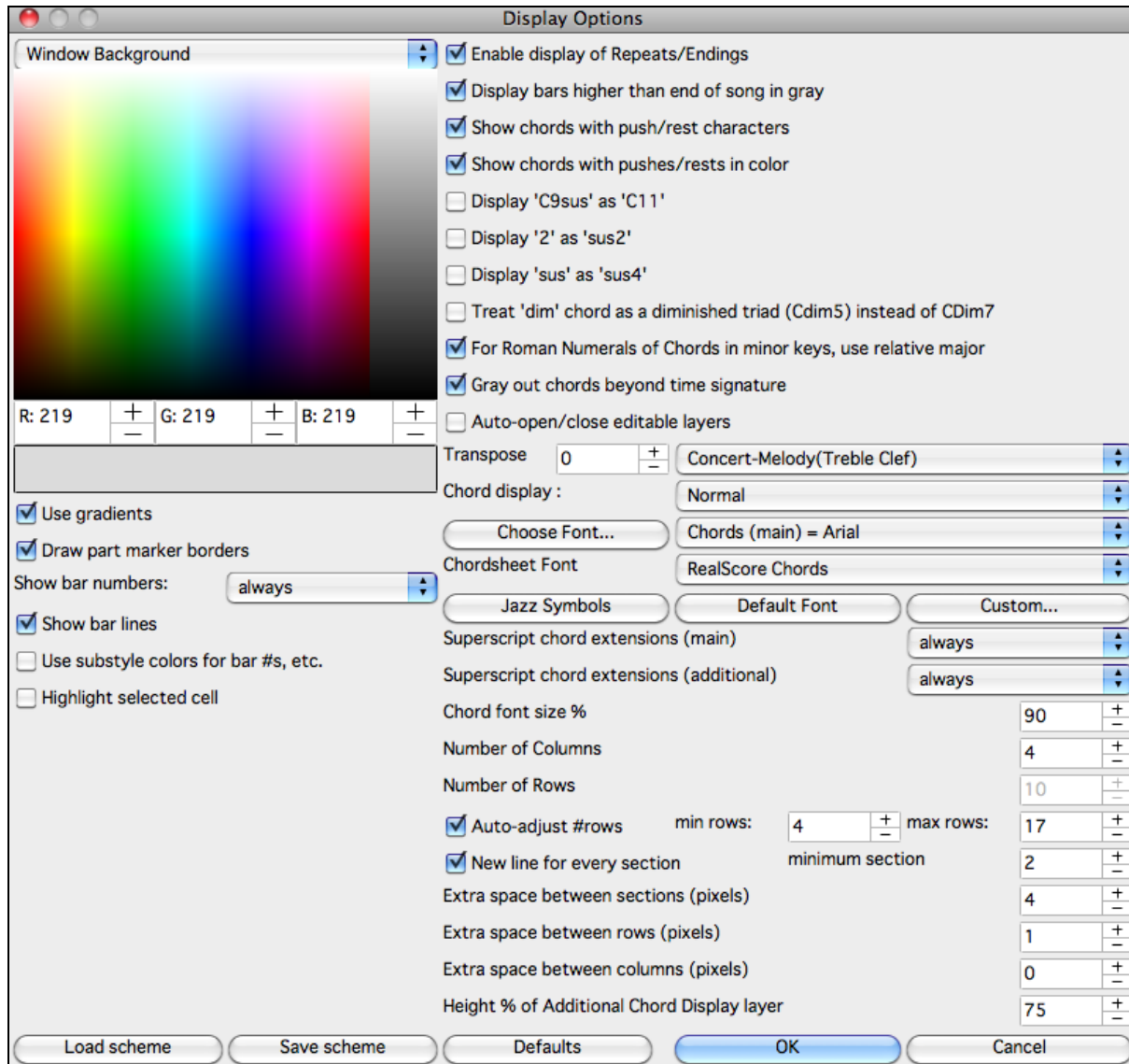
The Woodshed feature works with looping of a song or passage to adjust the tempo in increments each time the loop repeats. This is a very useful feature for practicing, or “woodshedding.”

- **Woodshed tempo by (default = 0 bpm)** is the number of beats per minute (bpm) that the tempo will be changed each time the loop repeats. When set to a non-zero tempo, Band-in-a-Box will speed up (or slow down) the tempo every time it loops back to the start of the song or loop.
- **Mode** determines how the Woodshed feature works. If set to “Up,” the tempo will always increase up to the maximum setting (up to 500 bpm). If set to “Up then Down,” the tempo will cycle up then back down again. If set to “Up/Reset to base/Up,” the tempo will increase to the maximum, reset to the original baseline tempo, and start over again. If set to “Up and stay at Max,” the tempo increases to the maximum and stays there.
- **Maximum Total Tempo Change (bpm)** is the setting for the maximum amount that the tempo can rise in the “Up then Down” and “Up/Reset to base/Up” modes.

Display Options

 This button opens the **Display Options** dialog, which allows you to customize Chord Sheet

display.

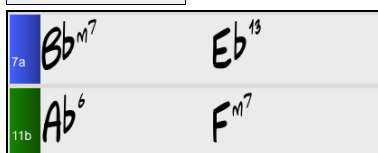


The colors all elements on the Chord Sheet can be customized with the color palette in this dialog. For example, you can choose color for substyle A & B part markers. Previously, the color of the chords was always black, so you were limited to brighter colors for the background since darker backgrounds would make the chord text hard to see. Now, all the colors can be picked from the color palette, and any changes you make can be seen on the Chord Sheet in real time.

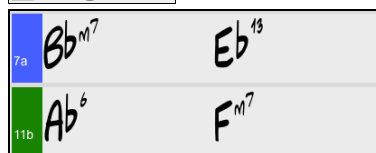
Use Gradients

This option gives the part markers with a gradient look. This also makes smoother seams between layers.

☒ Use gradients

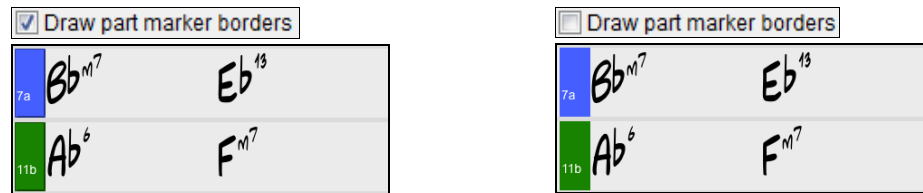


☐ Use gradients



Draw part marker borders

If this option is enabled, borders around the part markers will be drawn.



Show bar numbers

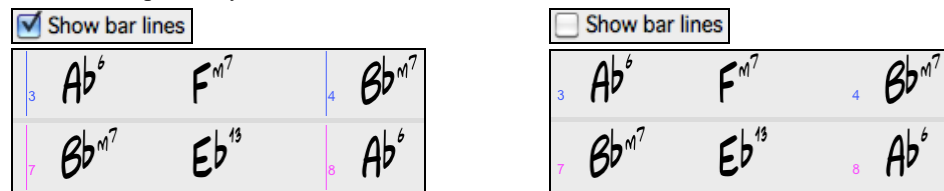
This determines how often bar numbers appear. Choices are never, always, only at part markers, or only at new rows.

Show bar numbers: ☐ never
☐ always
☒ at part markers
☐ at new rows

1a	F ^{m7}	Bb ¹³	Ab ⁶	G ^{b9m}
	F ^{m7}	Bb ⁹	Ab ⁶	C ^{m7}
9b	F ^{m7}	Bb ¹³	Ab ⁶	G ⁷
	C ^{m7}	F ⁹	F ^{m7}	Bb ⁹

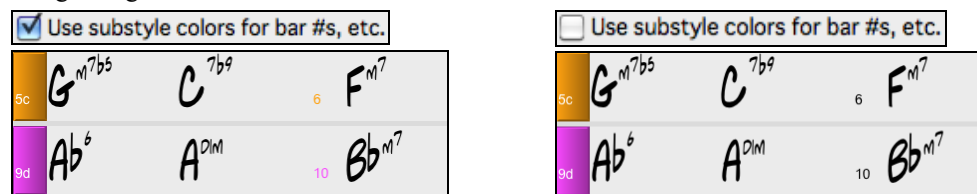
Show bar lines

Check this option if you want to see a bar line to left of bar numbers.



Use substyle colors for bar #s, etc.

This option controls the color of the optional bar lines, bar numbers, and section letters. Previously, any bar without a part marker showed with the color of the current substyle. Now, this can be disabled and everything will be displayed using a single color.



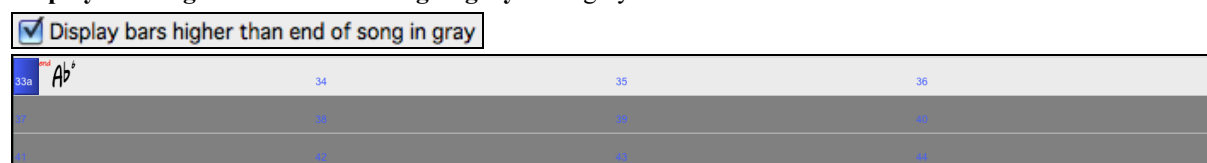
Highlight selected cell

If this option is selected, the currently selected cell will be highlighted instead of just out-lined. You can change the highlighting color by selecting “Cell highlighting” in the color picker. This feature is useful for JAWS Screen Reader users.



Enable display of Repeats/Endings allows repeats signs and 1st/2nd ending markers to be shown on the Chord Sheet.

Display bars higher than end of song in gray will “gray out” the bars on the Chord Sheet after the end of the song.



☐ Display bars higher than end of song in gray

33a	Ab ⁹	34	35	36
37		38	39	40
41		42	43	44

Show chords with push/rest characters

The push character is the caret symbol (^). So a C chord with a push is displayed as ^C. The rest character is a period (.) so a C chord with a rest is displayed as C. (C period). If you prefer to not see these characters displayed, then set this to false. These characters won't show up on the printout regardless of this setting.

Show chords with pushes/rests in color

If this is enabled, pushes will be displayed in GREEN and rests are displayed in RED. This only applies to the Chord Sheet, not the notation.

Display 'C9sus' as 'C11'

This option allows display of '9sus' chords as '11' (e.g., Bb11 instead of Bb9sus). This only affects how the chord is displayed, not how it is stored. And you can type either C11 or C9sus to enter the same chord.

☒ Display 'C9sus' as 'C11'

30	C ¹¹	F ¹¹
----	-----------------	-----------------

☐ Display 'C9sus' as 'C11'

30	C ^{9sus}	F ^{9sus}
----	-------------------	-------------------

Display '2' as 'sus2' / Display 'sus' as 'sus4'

These options will show suspended chords more explicitly. 'sus' implies 'sus4,' and '2' implies 'sus2,' but you might want to see the full extension name.

☒ Display '2' as 'sus2'

☒ Display 'sus' as 'sus4'

22	C ^{sus2}	C ^{sus4}
----	-------------------	-------------------

☐ Display '2' as 'sus2'

☐ Display 'sus' as 'sus4'

22	C ²	C ^{sus}
----	----------------	------------------

Treat 'dim' chord as a diminished triad (Cdim5) instead of Cdim7

There are two types of diminished chords, diminished triads (Cdim5) and diminished 7ths (Cdim7). You can spell them out fully in Band-in-a-Box, or just enter them as Cdim. This setting controls if Cdim will represent Cdim5 or Cdim7. If set, Cdim will enter a C diminished triad (Cdim5), and Cdim7 will enter a diminished 7th chord. These work for chord entry and printout, and the Jazz symbols work for them.

For Roman Numerals of Chords in minor keys, use relative major

For minor keys, base roman numerals on the relative major. For example, in key of Am, Am is either the Im chord or the VIIm chord.

Gray out chords beyond time signature

This setting grays out chords that will not play in the song. For example, if you switch a song of 4/4 time signature to a waltz style, the chords on beat 4 will be grayed out.

☒ Gray out chords beyond time signature

1a	Ab ⁶	A ^{dim}	Bb ^{m7}	Eb ⁴	2	Ab ⁶	F ^{m7}	Bb ^{m7}	Eb ⁹
5b	Ab ⁶	A ^{dim}	Bb ^{m7}	Eb ⁴	6	Ab ⁶	F ^{m7}	Bb ^{m7}	Eb ⁹

Transpose

This will visually transpose the chord sheet and notation display by a number of semi-tones for concert or non-concert instruments, either by typing in a number or by choosing a preset.

Chord display

This setting allows you to choose a chord display for the main layer.

[Choose font]

This button allows you to choose a font, style, and size for the selected item in the combo box to the right.

Chord Sheet Font

You can choose the font to use for the Chord Sheet.

If you choose a Custom font, you can choose the size as well. If you choose one of the preset fonts, the size is set automatically to fit into the height of the Chord Sheet row. If you click on the **[Jazz Symbols]** button, then “Jazz Chord Symbols” will be selected and you will see shorthand Jazz chord symbols on the Chord Sheet. The Default font button selects Comic Sans MS as the Chord Sheet font. To revert to the classic style that used a small System font and lots of rows, you can choose that as the type of font “Small font (system).”

This allows you to choose a font for the chords on the main layer. If you click on the **[Jazz Symbols]** button, then “Jazz Chord Symbols” will be selected and you will see shorthand Jazz chord symbols on the Chord Sheet. The **[Default font]** button selects BigBand Chords. The **[Custom]** button allows you to choose the size as well.

Superscript chord extensions (main) / Superscript chord extensions (additional)

The superscript feature shows the chord extensions using smaller raised text. This makes the root of the chord more distinguishable, and also helps maximize space on the Chord Sheet. “Superscript chord extensions (main)” is for extensions of the chords on the main layer, and “Superscript chord extensions (additional)” is for extension of the chords on the additional layer.

Superscript chord extensions (main)	always
Superscript chord extensions (additional)	never

In this example, extensions of the main chords will always show with small raised font, but extensions of the additional chords will not show with superscript.

1a	I6	bII dim	2	IIIm7	V13	3	I6	VIm7
	A ^b	A ^{Dim}		B ^b m7	E ^b 13		A ^b	F ^{m7}

Chord font size %

This option allows you to choose any size for the chord font. The setting of 100% means that the chords will be as large as possible, while fitting into each chord cell.

Chord font size %	100	+	-		
9b	A ^b	A ^{Dim}	10	B ^b m7	E ^b 13
13	G ^{m7b5}	C ^{7b9}	14	F ^{m7}	

Chord font size %	75	+	-		
9b	A ^b	A ^{Dim}	10	B ^b m7	E ^b 13
13	G ^{m7b5}	C ^{7b9}	14	F ^{m7}	

Number of Columns

You can select the number of columns displayed on the Chord Sheet screen.

Number of Columns	8	+	-																			
1a	A ^b	A ^{Dim}	2	B ^b m7	E ^b 13	3	A ^b	F ^{m7}	4	B ^b m7	E ^b 13	5	G ^{m7b5}	C ^{7b9}	6	F ^{m7}	7	B ^b m7	E ^b 13	8	A ^b	E ^b 13
9b	A ^b	A ^{Dim}	10	B ^b m7	E ^b 13	11	A ^b	F ^{m7}	12	B ^b m7	E ^b 13	13	G ^{m7b5}	C ^{7b9}	14	F ^{m7}	15	B ^b m7	E ^b 13	16	A ^b	E ^b 13
17b	C ⁹	18	D ^{m7}	G ⁹	19	C ⁹	20		21	E ^b 13	22	B ^b 9	23	B ^b m7	E ^b 13	24	E ^b 13					

Number of Rows

The number of rows displayed on the Chord Sheet screen can be selected manually to best match your screen size and resolution. This only applies if “Auto-adjust # rows” is disabled.

Number of Rows	8	+	-					
1a	C	2	G	3	C	4	B	
5	F	6		7	C	8		
9	G	C	10	F	11	C	12	C ⁷
13a	F ^{m7}	14	B ^b m7	15	F ^{m7}	16	C ^{m7}	F ⁷
17	B ^b 9	18	B ^b Dim	19	F ^{m7}	20		
21	D ^b 9	22	C ^{7b9}	23	F ^{m7}	24	G ⁷	
25a	C ⁷	26		27		28		

Auto-adjust # rows

If this is set, when songs are loaded, then when you open a song, the number of rows will be automatically set depending on the number of bars in the song within the supplied range between “min rows” and “max rows.” The “minimum section” setting is the minimum number of bars that is required for a section to automatically start a new line when the “New line for every section” option is enabled.

☒ Auto-adjust #rows min rows: 4 max rows: 17

New line for every section

When this is enabled, part markers will start a new line. This will show each section on a new line so the form of the song is easier to see. You can also set the minimum number of bars that is required to start a new line with the “minimum section” setting. For example, if this is set to 8, then there won’t be a new line for the next part marker if that section has only four bars.

☒ New line for every section minimum section: 8

Extra line space between sections (pixels) is the amount of space to add on a new line when there is a part marker.

Extra space between sections (pixels): 20

Extra space between sections (pixels): 4

Extra space between rows (pixels)

This allows you to set a border thickness between rows.

Extra space between rows (pixels): 1

Extra space between rows (pixels)

1a	BbM ₁₃ ⁷	2	G ^{m7}	3	C ⁹	
5	BbM ₁₃ ⁷	6	F ^{m7}	Bb ⁹	7	EbM ₁₃ ⁷

Extra space between columns (pixels)

This allows you to set a border thickness between columns.

Extra space between columns (pixels)

1a	BbM ₁₃ ⁷	2	G ^{m7}	3	C ⁹	
5	BbM ₁₃ ⁷	6	F ^{m7}	Bb ⁹	7	EbM ₁₃ ⁷

Extra space between columns (pixels)

1a	BbM ₁₃ ⁷	2	G ^{m7}	3	C ⁹	
5	BbM ₁₃ ⁷	6	F ^{m7}	Bb ⁹	7	EbM ₁₃ ⁷

Height % of Additional Chord Display layer

This sets the percentage of additional chord display layer. For example, if you want to see Nashville Notation on the additional chord display layer as big as the main chord display below it, set this option to 100%.

Height % of Additional Chord Display layer

7 ^{m7b5}	3 ^{7#9}	6 ^{m9}	2 ^{7sus}	2 ⁹	
6	A ^{m7b5}	D ^{7#9}	G ^{m9}	C ^{7sus}	C ⁹

Load or save scheme

All of the settings and colors can be saved and loaded as a .csc file.

More Soloist Settings

The **More Soloist Settings** dialog is opened with either the **[Soloist Prefs]** button in **Preferences**, or the **[More]** button in the **Select Soloist** dialog.

More Soloist Settings

☐ Use MIDI Volume for Soloist Wizard

☒ Trigger Solo Playback Early

☒ Soloist -Prefer Long phrases

Soloist Velocity Adjust

Melody Velocity Adjust

☒ OK to treat the V Major triad as a V7

Use MIDI Volume for Soloist Wizard

Set to “true” if you want MIDI velocity information sent to the Soloing Wizard. If you have a velocity sensitive MIDI device attached to your computer and you want to control the dynamics of the Soloist, enable this feature.

Trigger Playback Early

Set to “true” to enable song playback to start before the Soloist has actually completed composing a solo. Disabling this option will instruct Band-in-a-Box to completely compose a solo before song playback begins.

Soloist -Prefer Long phrases

Set the checkbox to “true” (enabled) if you would like the Soloist to use the longest musical phrases it knows. (Note: this option may also increase Soloist creation times. Disable this feature if you are using a slower or low-memory equipped computer.)

Velocity Adjust

The “Soloist Velocity Adjust” and “Melodist Velocity Adjust” boxes allow you to quickly boost or reduce the volume of the Soloist or Melodist part relative to the other instrument parts.

For a realistic mix, they are set slightly louder than the other instrument parts in a song. The default is 5.

OK to treat the V Major triad as a V7

Since the V chord is usually played as a 7th, this allows better playing on V chords. You can disable it for Rock or Blues songs that use the major triad.

Reverb

This button opens the **Reverb Settings** dialog with audio reverb settings for RealTracks and RealDrums. The features are explained in full [elsewhere](#) in this manual.

DAW Plugin

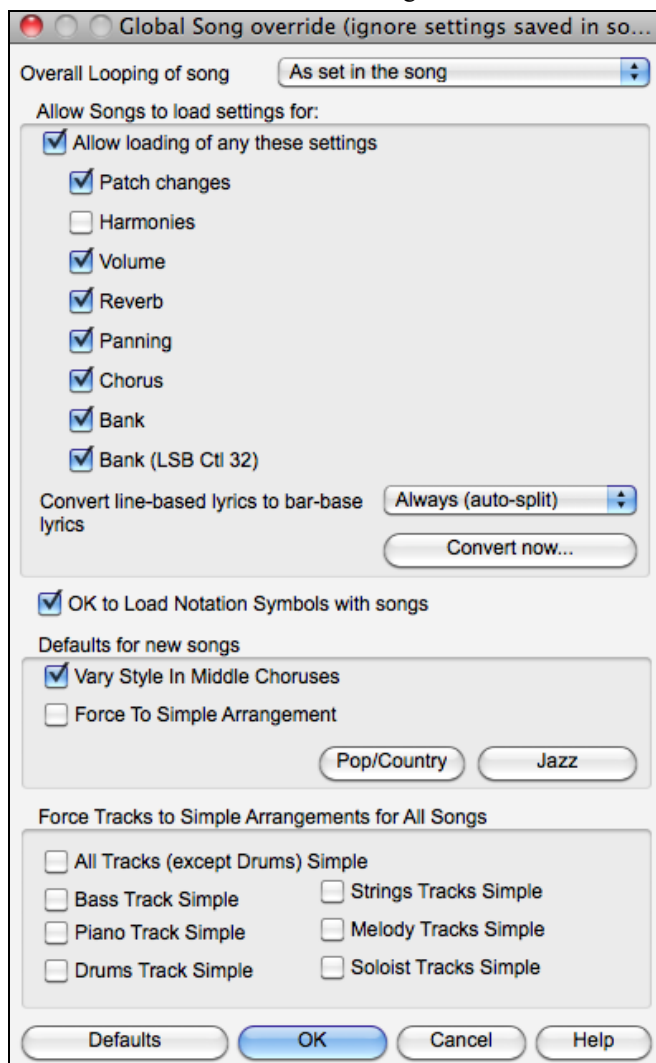
This opens the **Plugin Settings** dialog, which also opens from the *Options for DAW Plug-in* in the **[Plugin]** dropdown. The features are explained in full [elsewhere](#) in this manual.

Audio Settings

This opens the **Audio Settings** dialog where you can choose the Audio track type (mono or stereo) for the current song or the new songs, and channels (left/right/both) to record the audio.

Overrides

This opens the **Global Song Override** dialog, which allows you to set the overall song looping and other settings.



Overall Looping of song

For example, if you want every song loaded to have looping set to on, then set the **Overall Looping of song** option to “Always set loop to ON.” But if you are going out on a playing job, and don’t want any songs to loop, then set it to “Always set loop to OFF.” If you want the settings to work the same way they did in previous versions, choose “As set in the song” or press the **[Defaults]** button.

Allow Songs to load settings for:

If set, these items will be allowed to be loaded from songs. If not, the settings will be ignored when loading songs.

Convert line-based lyrics to bar-based lyrics

In the previous versions, there were line-based lyrics, which could be entered for each line on the Notation Window. You can no longer enter this type of lyrics, but if your existing song has line-based lyrics, Band-in-a-Box can convert them to bar-based-lyrics. This option allows you to choose how the conversion should occur when the song with line-based lyrics opens. The default is “Always (auto-split),” which will convert line-based lyrics to bar-based lyrics and split them into four bars. If you choose “Always (don’t split),” line-based lyrics will be converted but they won’t be split into four bars. You can also choose not to convert line-based lyrics automatically. If the current song has line-based lyrics, you can press the **[Convert now]** button to convert them to bar-based lyrics.

OK to Load Notation Symbols with songs

If this is not selected, notation symbols (slurs, staccato, crescendos) will not be loaded from the song.

The options under **Defaults for new songs** are settings from the **Song Settings** dialog.

When **Vary Style in Middle Choruses** is selected (default), the song will play in substyle B throughout the middle choruses, playing substyle A for the first and last choruses only. If this setting is not selected, then the substyle changes will follow the part markers entered on the Chord Sheet.

When **Force to Simple Arrangement** is selected, the song play a simpler (less busy or embellished) arrangement.

The **[Pop/Country]** preset button turns both of these settings off for a typical Pop or County arrangement that follows part markers and does not embellish chords.

The **[Jazz]** preset button turns both of these settings on for a typical Jazz arrangement to support soloing over the middle choruses and allow Jazz chord embellishments.

Use the options under **Force Tracks to Simple Arrangements for All Songs** to set individual tracks or all tracks to simple arrangements for all songs. If you want to force simple arrangements on a song-by-song basis, use the **[Freeze/Simple]** button on the toolbar.

Services will open a submenu of the available services in the operating system.

Hide Band-in-a-Box will minimize the Band-in-a-Box window. Restore it by clicking the Band-in-a-Box icon on the dock.

Hide Others/Show All either shows or hides other open windows and applications.

Quit Band-in-a-Box exits the program.

File Menu

New		⌘N
Open Song	<F3>	⌘O
Open Special		▶
Save	<F2>	⌘S
Save Song As...		⇧⌘S
Save Special		▶
Import		▶
StylePicker (Browse Styles with Info)		⌘F9
Load Style Special		▶
StyleMaker		▶
File Utilities		▶
Page Setup...		
Print		⌘P

New is used to blank the Chord Sheet and start a new song.

Open Song is used to open an existing song.

Open Special opens a submenu.

Open Next Song	⇧F8
Open Previous Song	⌘⇧F8
Open Filtered by Style	
Open Song with Melody	⌘F3
Open Favorite Songs	⇧F3
Open Song by Title	⌘F7
(Re)Make Song Titles List	
Open MusicXML File...	
Open Audio (WAV, AIFF, M4A, MP4)...	
Load Style Demo for Current Style	
Launch Audio Chord Wizard (WAV,AIFF,M4A,MP4, MP3)	
Audio Chord Wizard Utilities	
Open Video File	
Open Video Track from Video File	
Open Audio Track from Video File	

Open Next Song and **Open Previous Song** will open the next/previous song in alphabetical order. For example, if the song loaded has a file name of “Paul,” then choosing *Open Next Song* will find the next file in alphabetical order after Paul; maybe it would be “Peter.” The hot keys for this are **shift+F8** and **control+shift+F8**.

Open Filtered by Style lists only the songs in a folder with current style.

Open Song with Melody lists only the songs in a folder with melodies (*.mg?).

Open Favorite Songs opens the dialog listing the last 150 songs played.

Open Song by Title opens the Song List with the full title, file name, and style of each song in the folder. A “Find” function allows you to search the title list for a word or phrase to find a title quickly. For example, type in “Old folks” and the search will find the song title “Old Folks at Home,” plus any other songs with “Old folks” in the title.

(Re)Make Song Titles list makes the list of song titles for the current folder. It can be used to update the list when new songs are added to a folder.

Open MusicXML File imports a MusicXML file from your notation programs such as Finale, Sibelius, and Guitar Pro to Band-in-a-Box.

Load Style demo for current style loads the demo song for the currently loaded style. This feature is also available with a click on the name of the style, which opens the StylePicker. The **[Song Demo]** button loads the demo song for the current style.

Launch Audio Chord Wizard will open the wizard which analyzes chord progression in an audio file.

Audio Chord Wizard Utilities will let you set the song key to the key of the audio file that the wizard has detected, make a tempo map in Band-in-a-Box, or erase the audio file.

Open Video File will start a new project and open a video file that you have already downloaded from YouTube or elsewhere. Both video and audio tracks of the file will be extracted. Many video formats are supported, including MP4, M4V, MOV, MPG, MPEG, and AVI.

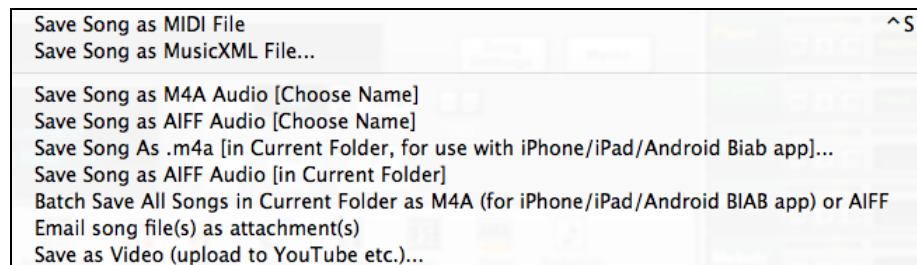
Open Video Track from Video File will start a new project and open just the video part of the video file.

Open Audio Track from Video File will start a new project and open just the audio part of the video file.

Save saves an existing song to the same folder with the same file name.

Save song As saves the current song using the file dialog to name the file and choose a folder for the saved file.

Save Special opens a submenu for saving songs.



Save Song as MIDI File makes a standard midi file. You can save in Type 1 (multi-tracks) or Type 0 (single track) files. Karaoke MIDI files are also supported. See the settings in the **Preferences** dialog box to control how the Melody, Solo, and Harmony are written to a MIDI file.

Save Song as MusicXML File

Band-in-a-Box supports MusicXML so you can easily export your Band-in-a-Box songs into notation programs such as Finale, Sibelius, and Guitar Pro, while still retaining the chords from the Band-in-a-Box song. **Save Song as M4A Audio [Choose Name]** or **Save Song as AIFF Audio [Choose Name]** renders the current song to the chosen audio format, ready for export to other programs or Internet distribution. You can select the name and folder destination for the song.

Save Song as .m4a [in Current Folder, for use with iPhone/iPad/Android Biab app] automatically renders the song with its current name and saves it in the current folder. The .m4a format is used by the Band-in-a-Box app for iPhone, iPad, and Android devices.

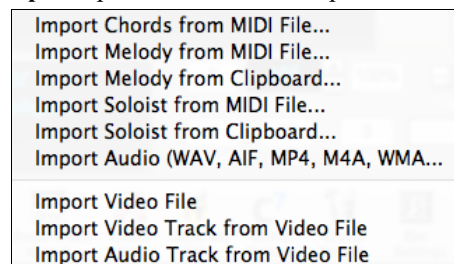
Save Song as AIFF [in Current Folder] automatically renders the song and saves it in the current folder with its current name.

Batch Save All Songs in Current Folder to M4A (for iPhone/iPad/Android Biab app) or AIFF renders all of the songs in a folder to the desired format.

Email song file(s) as attachment(s) allows you to email a song, style, or audio file as attachments

Save as Video (upload to YouTube etc.) lets you make a video of the Chord Sheet that you can upload to YouTube or work with video programs.

Import opens a submenu to import chords, MIDI, or audio.



Import Chords from MIDI File uses the MIDI File Chord Wizard to interpret chords from any MIDI file, and read tracks to the Melody and Soloist tracks.

Import Melody from MIDI File... allows you to import MIDI data from a file (*.MID) into the Melody track.

Import Melody from Clipboard... allows you to import MIDI data that has been pasted on the clipboard (e.g., from a sequencer) into the Melody track.

Import Soloist from MIDI File... allows you to import MIDI data from a file (*.MID) into the Soloist track.

Import Soloist from Clipboard... allows you to import MIDI data that has been pasted on the clipboard (e.g., from a sequencer) into the Soloist track.

Import Audio allows you to import audio data from an audio file (WAV, AIF, MP4, MP3, M4A, etc.) to the Audio track.

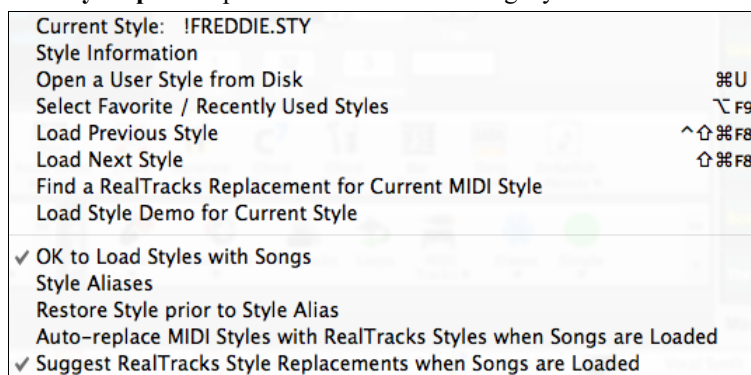
Import Video File allows you to add a video to your existing project. Both video and audio tracks of the file will be imported to your song.

Import Video Track from Video File allows you to add a video part of the video file to your existing project.

Import Audio Track from Video File allows you to add an audio part of the video file to your existing project.

Load Style from StylePicker (browse Styles with info) lets you select a style in the StylePicker window with complete style information.

Load Style Special opens a submenu for loading styles.



Current Style:

This shows the file name of the current style in use.

Style Information

This shows a summary of information about the current style.

Open a User Style from disk

Styles can be selected and loaded from the Styles folder or from alternate folders you may have created for them.

Select Favorite Styles

This opens the **Favorites Styles/Recently Played Styles** dialog, which contains a list of the most recent styles used.

Load Previous Style / Load Next Style

This function, (analogous to the Load Next Song function) loads in the previous (or next) style in alphabetical order of the file name. To load the next style, in alphabetical order, choose the menu item *File | Load Style Special | Load Next Style*, or use the hot key **⌘+shift+F8** (**control+⌘+shift+F8** for the previous style).

Find a RealTracks Replacement for current MIDI style

This will find the best RealTracks replacement for your current MIDI style and ask if you want to use it.

Load Style demo for current style loads the demo song for the currently loaded style. This feature is also available with a click on the name of the style, which opens the StylePicker. The **[Song Demo]** button loads the demo song for the current style.

OK to load style with songs

This allows you to keep a style in memory. This way, subsequent songs that are loaded will not change the style (even if they have a different associated style), so you can easily play songs in the same style. If you have found a new favorite style, you can try it out in all kinds of songs without having to reload the style each time.

For example, let's say we've discovered the GARNER style, and want to try it out on many different songs.

Select *File | Load Style Special | OK to load styles with songs* to ensure the item is NOT checked.

Then when you load a song the saved style associated with the song doesn't load and the song will play in GARNER.STY.

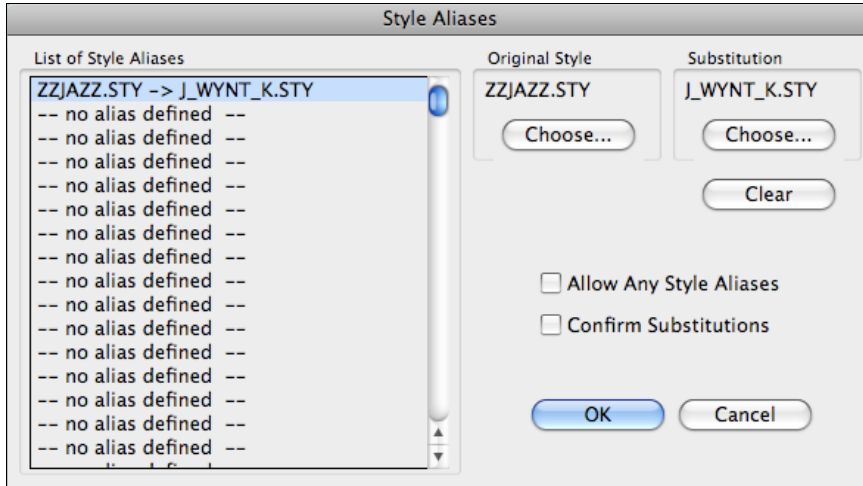
You can over-ride this style by loading in another style using the **[Style]** button or the *Styles* menu. The new style

loaded will stay in until you choose another one, or until you turn off the forced styles option and load a song that uses a different style.

You can also create and store Favorites lists.

Style Aliases

You can create an alias so that when Band-in-a-Box looks for a style, it will load its alias instead, so when you have found a new favorite style just change the alias and you don't have to change all of your songs.



To create a new alias, click on an empty spot in the List of Style Aliases, or click on the alias you wish to edit to change an existing alias.

Press the **[Choose]** button below the Original Style box and select the style you wish to be replaced.

Press the **[Choose]** button below the Substitution box and select the replacement style (alias).

If you want to type in a style name, use the **[Custom]** button.

When you have successfully made an alias, you will notice that there will be a small arrow in the Styles box on the main screen indicating that you have an alias loaded.

Tip: You can temporarily totally disable the Alias feature by disabling the *Allow Any Style Aliases* checkbox found in the dialog. You can also have confirmation of alias substitutions by enabling the *Confirm Substitution* checkbox.

Restore Style Prior to Style Alias reverts to the original MIDI style after you have used a RealTracks replacement. It also turns off the style alias feature for the song.

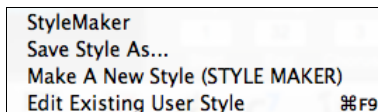
Auto-Replace MIDI styles with RealTracks styles when songs loaded

If you have made a lot of songs using older MIDI styles, and would prefer that they play with RealTracks, you can now do this easily by selecting the menu option *File | Load Style Special | Auto-Replace MIDI styles with RealTracks styles when songs loaded*. Then, if you have the needed RealTracks installed, your MIDI style will be intelligently replaced with a RealTracks style. There is also a manual option to do this on as-needed basis, disable the feature for a certain song, or to reverse it if you prefer the MIDI style.

Suggest RealTracks style replacements when songs are loaded

This feature is the manual option for Auto-Replace MIDI styles. It will suggest RealTracks style replacements, but doesn't automatically load them. That is done manually from the RealTracks toolbar button menu. It is disabled when "Auto-Replace" is checked.

StyleMaker opens a submenu for saving styles.



StyleMaker

Launches StyleMaker to create brand new styles or edit existing styles.

Save Style As...

This lets you save a new style or edited style, or rename an existing style.

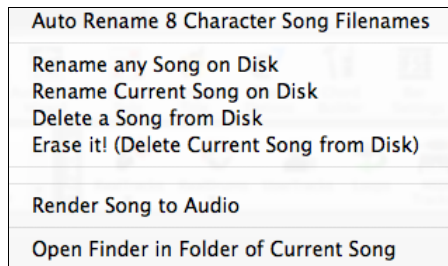
Make A New Style (STYLE MAKER)

This launches the StyleMaker with a blank new style.

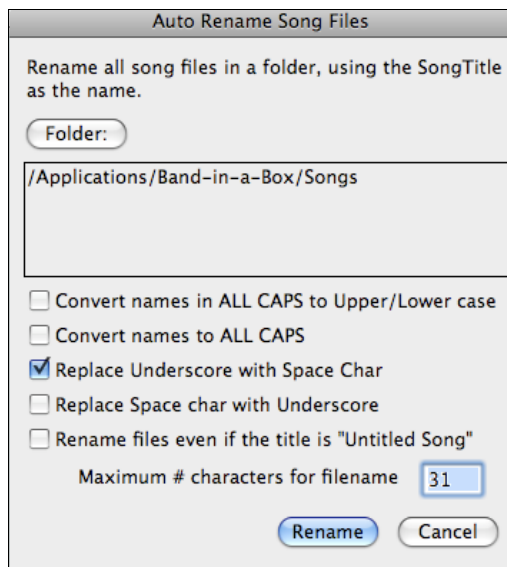
Edit Existing User Style

This launches the StyleMaker with the current style selection loaded. This allows you to edit an existing style (*.STY) from disk. The resulting style can then be saved with the same name or a different name.

File Utilities



Auto Rename 8 Character song filenames will rename all song files in a folder using the song title as the name. The **Auto Rename Song Files** dialog will open. If you have a folder with files that are in the short filename format, you can quickly convert the filenames to long file names. Band-in-a-Box will use the title of the song as the file name, so if you have a file called OldFolk.mgu, Band-in-a-Box read the actual song title stored within the song, and rename the filename to “Old Folks at Home.MGU.”



Convert names in ALL CAPS to Upper /Lower Case: If the song title found is *OLD FOLKS AT HOME*, setting this option would allow the file name to be called *Old Folks at Home*.

Convert names to ALL CAPS converts a song title with upper and lower case to an upper case file name.

Replace Underscore with Space Char / Replace Space char with Underscore are options to make the file names with either spaces or underscores between words.

Rename files even if the title is “Untitled Song.” Since Band-in-a-Box’s default song title is *Untitled Song*, setting this option would rename the files to names like *Untitled Song*. If enabling this option results in a duplicate file name, Band-in-a-Box will append the original file name (e.g., MySong.MGU), so the full name would be *Untitled Song MySong.MGU*. This ensures that all file names will be unique, even if the song titles are the same.

Maximum # characters for filename. Since song titles are a maximum of 65 characters, you can auto-rename song file names up to this 65 character limit.

After renaming the files, Band-in-a-Box will offer to remake the songlist.doc file. This file is used by the **SongPicker** dialog that shows you the songs with full titles and other information.

Rename Any Song on Disk or **Rename Current Song on disk** allows you to rename files.

Delete a Song from Disk deletes a song file without exiting the program.

Erase it! (Delete Current Song from Disk) deletes the current song.

Render Song to .aiff Audio opens the **Render to Audio File(s)** dialog, which renders the full mix or selected tracks to either a compressed or an uncompressed audio file in mono or stereo. Output can be an AIFF file, an M4A file, or a WAV file.

Open Finder in Folder of Current Song goes directly to the current song folder.

Page Setup takes you to the setup dialog for your printer.

Print opens the **Print Options** dialog.

Edit Menu

Undo Paste	⌘Z
Redo	⇧⌘Z
Cut	⌘X
Copy	⌘C
Copy Special	▶
Paste	⌘V
Erase From... To...	⌘K
Insert Measure(s)	⌘I
Delete Measure(s)	⌘D
Clear Lead Sheet	
Song Form	▶
Transpose	▶
Lyrics	▶
Chords	▶
Chord Builder	⇧⇧H
Play Current Chord	⇧↔
Chord Settings	⌘Z
Slide Tracks	
Bar Settings	<F5> ⌘B
Song Memo	⌘M
Auto-Generate Song Title	⇧⇧S

Undo and **Redo** allow you to undo or redo most operations.

Cut functions like a delete command. It removes bars of chords from a song.

Copy and **Paste** are to copy chords from one part of the song to another. Copying a section of chords can be done in the same manner as copying text in a word processor.

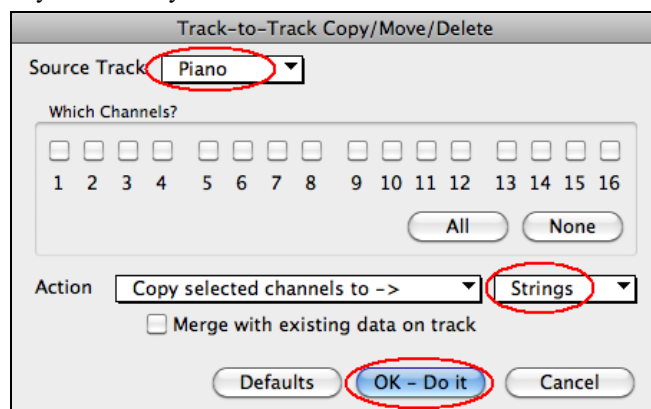
Copy Special shows a submenu to copy chords, melody, or tracks.

Copy From... To...	⌘C
Copy Rests	
Copy/Move Tracks	

The **Copy From... To...** command, or pressing **Option+C**, will launch the **Copy Chords and/or Melody** dialog.

Copy Rests will similarly bring up a dialog to allow copying of rests.

Copy/Move Tracks allows copying/moving of any track to any other track. Now you can copy any channels from any track to any other track.



Examples of uses include:

- Loading a MIDI file to the Melody track, and copying the bass part to the Bass track, and then freezing the Bass track. This lets you setup a MIDI file with the same tracks as Band-in-a-Box uses. Note: the command automatically freezes the destination track after the copy.
- Getting the RealChart to play, to double a RealTracks part on another instrument. To do this, generate a RealTracks for piano on the piano track. Then copy the piano track to the strings track, and set a strings patch. You now hear a RealTracks piano, with the strings doubling the piano part.

- Replace a RealChart with a MIDI version. If a RealChart is available, copy the RealChart as in the example above. Then eliminate the RealTracks on the original track. You now have a RealChart MIDI part playing instead of the RealTracks, and you can edit that part etc. as with any MIDI track.

The **Erase From... To...** command launches the **Erase Chords and/or Melody** dialog. These dialogs allow you to specify the number of bars to copy or erase, the location to copy to, and the option to copy or erase the Chords, Melody, and/or Soloist.

Insert Measure(s) inserts a certain # of bars into the Chord Sheet.

Delete Measure(s) removes a certain # of bars from the Chord Sheet.

Clear Lead Sheet blanks the Chord Sheet and restores the default song settings.

Song Form opens a submenu.

Title/Key/Tempo/Embellish	⌘K
Song Form Begins at 1...	⌘B
Song Form Ends after 32...	⌘E
Total Choruses = 3...	⌘L
✓ Vary Middle Style	
Additional Song Settings	
Intro Bars Auto-Generate	⇧⌘B
Shrink (Reduce Duration of Chords by 1/2)	
Expand (Increase Duration of Chords by 2)	
Unfold (Convert to 1 Big Chorus)	
Set Time Signature for a Range of Bars	
Mute Melody during Middle Choruses	
Kill Melody in Middle Choruses	
Force Song to # Choruses	

Title/Key/Tempo/Embellish

This will open the **Main Settings** dialog. This dialog offers you the option to set the title, key, and chorus begin/end, etc. These settings are usually entered on the main screen.

Song Form Begins at

This shows the bar number for the start of the chorus. Choose this command to set a new beginning for the chorus by clicking on the bar in the Chord Sheet.

Song Form Ends after

This shows the current bar setting for the end of the chorus. Use this command to set a new ending for the chorus by clicking on the bar in the Chord Sheet.

Total Choruses =

This shows the number of choruses for the song, click to change.

Vary Middle Style

If checked, the middle chorus(es) of the song will be played in the “b” substyle.

Additional Song Settings

This will open the **Additional Song Settings** dialog. This dialog has arrangement options like rests, pushes, chord embellishment, tags, endings and more that turn a standard Band-in-a-Box song into an arrangement. They are saved with the song.

Intro Bars Auto-Generate

This will launch the **Generate Chords for Intro (or Remove Intro)** dialog where you can specify the characteristics of the intro you wish to generate.

Shrink cuts chord durations by 50% (e.g., 4beats>>2beats; 2beats>>1beat).

Expand doubles the durations of chords (e.g., 1beat>>2beats; 2beats>>4beats).

Unfold (convert to 1 BIG chorus)

Choose this command to unfold a multi-chorus song into one BIG chorus. When selected, Band-in-a-Box will display all choruses and verses of a song without loops or repeats. It is useful, for instance, when you have a song with 3 choruses and want to convert it to a single large chorus, or to customize a song with the “Edit Settings for Current Bar” feature to change meter, tempo, patches, styles, and/or harmonies and generate a MIDI file for export.

Set Time Signature for Range of Bars allows a new time signature to be selected for highlighted bars on the Chord Sheet.

Mute Melody during middle choruses

This gives the Soloist(s) a chance to play on a given song during the middle choruses. Toggle this option on if you would like the melody to be muted during these choruses.

Kill Melody in Middle choruses

This command will permanently erase the middle choruses of the Melody.

Force song to # choruses

Toggle this option on if you would like a given song to have a preferred number of choruses.

Transpose shows a submenu to transpose the current song.

Transpose DOWN 1 semitone	^⌘5
Transpose UP 1 semitone	^⌘6
Transpose # of semitones...	^⌘7

Transpose DOWN 1 Semitone and **Transpose UP 1 Semitone** allow you to transpose the current song 1 semitone.

Transpose # Semitones will open a dialog where the song can be transposed up or down by a semitone, or by any number of semitones. These operations can also be performed with keystrokes.

Lyrics shows a submenu for editing lyrics.

Copy Lyrics to Clipboard
Move Bar-Based Lyrics Up/Down Row(s)
Erase Bar-Based Lyrics

Copy Lyrics to Clipboard opens the **Options for Copy Lyrics to Clipboard** dialog, which allows you to copy bar-based and/or note-based lyrics to the clipboard so that you can paste them to another program.

Move Bar-Based Lyrics Up/Down Row(s) allows bar-based lyrics to be shifted up or down in a range of +/- 24 rows.

Erase Bar-Based Lyrics erases the bar-based lyrics from the song.

Chords has a submenu for substituting, auto-generating, etc.

Chord Substitution Dialog (Choose Your Own)
Auto-Generate Chord Substitutions
Chord Reharmonist Dialog (Choose Your Own)
Auto-Generate Chord Reharmonization
'Jazz-Up' the Chords
'Jazz-Down' the Chords
Edit Chord 'Shortcut.txt'
Refresh Chord Shortcuts

Chord Substitution Dialog (Choose Your Own)

This allows you to see a list of possible chord substitutions for the current chord progression.

Auto-Generate Chord Substitutions

This will automatically pick chord substitutions for all or part of the song.

Chord Reharmonist Dialog (Choose Your Own) shows you the current bar in the song with a list of suggested chord progressions for the current melody, based on the melody and genre that you choose.

Auto-Generate Chord Reharmonization generates an entirely new chord progression for a complete song or a portion of a song. Selecting this menu option opens the Reharmonist dialog.

'Jazz Up' the Chords

This will "Jazz Up" the chords by changing chords like C and Cmaj to 7th and 6th chords. Song embellishment will be turned on for the song. Select the type of 7ths from the list box then click on the [OK – Jazz UP] button.

'Jazz Down' the Chords

This will "Jazz Down" the chords by changing chords with 7ths (e.g. C7) to triads (e.g. C) and 9ths and 13ths to 7th chords. Song embellishment is turned off. Press [OK – Jazz Down] to proceed.

Edit Chord "Shortcut.txt" will edit the file SHORTCUT.TXT using Teach Text. This is the chord shortcuts file.

Refresh Chord Shortcuts saves changes to the SHORTCUT.TXT file. Changes must be saved with this command or they will be lost.

Chord Builder

This allows you to build up chords using mouse clicks. You can enter chords “by ear” without having to know the actual chord names or any music theory. This feature also illustrates the differences between various chord types.

Play Current Chord

Click on any chord and use this command or press **shift+return** to instantly hear how it sounds.

Chord Settings

This launches the **Chord Settings** dialog box, where you can put in rests and pushes. You can launch the Preview, Chord Builder, or Chord Substitution functions from this window.

Slide Tracks

This allows you to move any of the Bass, Drums, Piano, Guitar, Strings, Melody or Soloist tracks ahead or behind by a certain amount. You could, for example, slide the Bass track so it plays a little ahead of the rest of the band. This has the effect of making the bass player ‘drive the band,’ and is useful in Jazz styles to make the music sound more exciting.

Bar Settings

This command opens the **Edit Settings for Current Bar** dialog where you can change meter, tempo, patches, styles, and/or harmonies at the current bar.

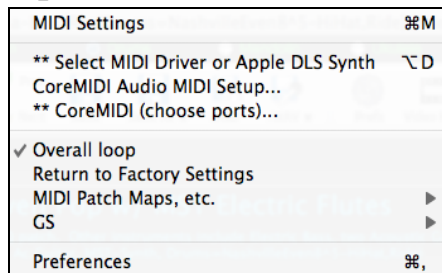
Song Memo

A song memo of up to 2000 characters may be added. When a song has a memo associated with it, a little red square is visible around the [memo] button (located to the right of the song title).

Auto-Generate Song Title

Band-in-a-Box will generate an infinite variety of titles for your songs.

Options Menu

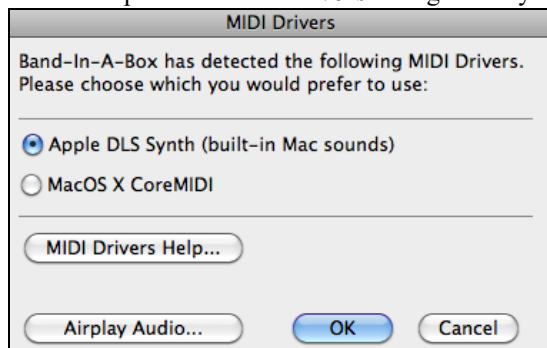


MIDI Settings

The **MIDI Settings** dialog box allows you to setup settings for each track. You can also set the Harmony channels by pressing the [**Harmony**] button inside this dialog box.

***Select MIDI Driver or Apple DLS Synth

This will open the **MIDI Drivers** dialog where you can choose from the installed drivers.



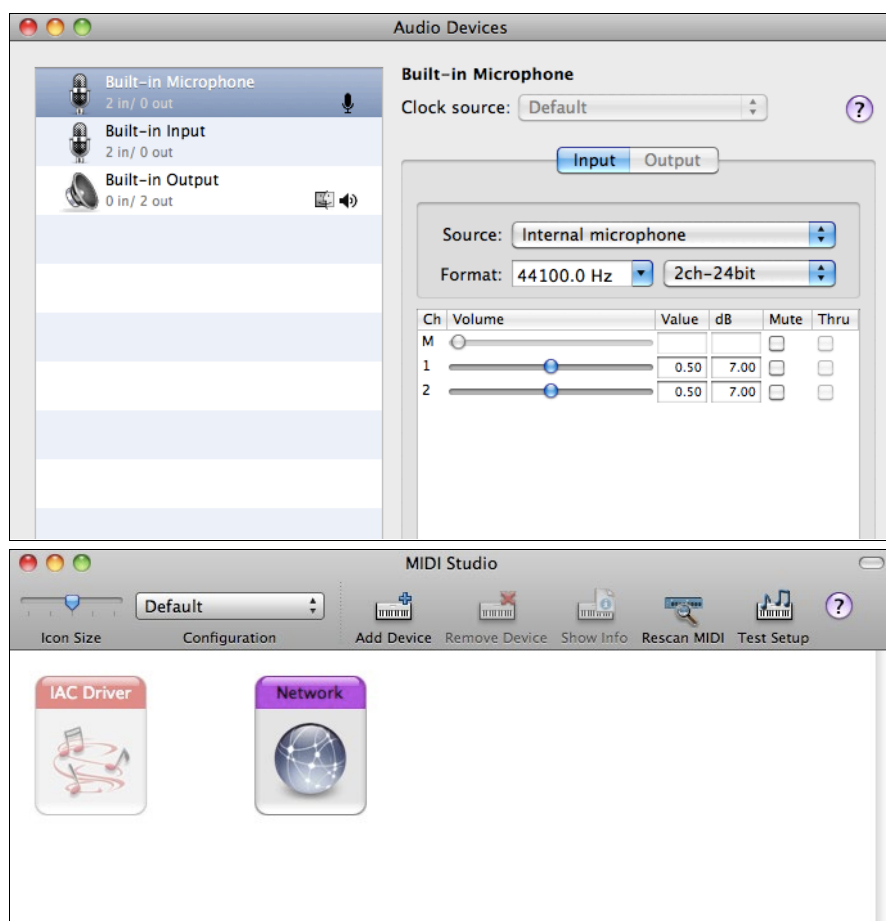
Apple DLS Synth does not require a Mac® MIDI Interface or external synthesizer, and is the simplest way to quickly make Music with Band-in-a-Box.

Tip: The Apple DLS Synth is an Audio Unit softsynth, which has properties very similar to the QuickTime Music Synthesizer.

CoreMIDI is the OS X standard MIDI driver method. CoreMIDI facilitates communication with external MIDI devices, and it also enables inter-application ‘piping’ of MIDI data between MIDI applications.

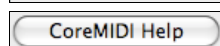
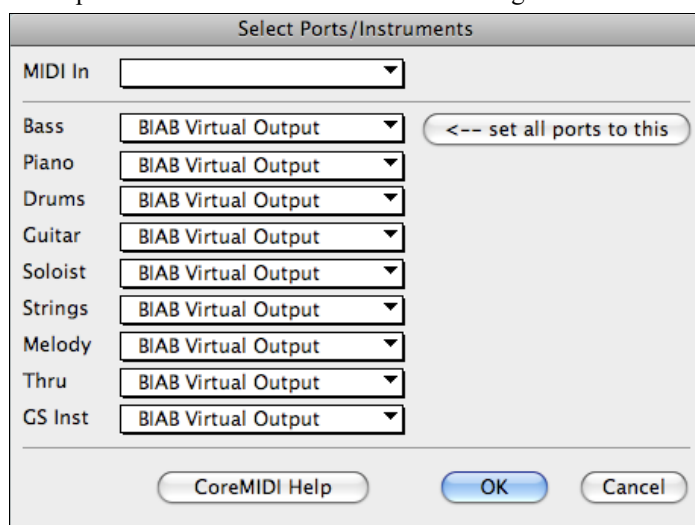
CoreMIDI Audio MIDI Setup (This menu item is grayed out if CoreMIDI is not selected as your MIDI driver.)

This will open the Apple **Audio Devices** and **MIDI Studio** dialogs, which control the system settings for audio and MIDI.



Each window has its own Apple Help topic, which opens by clicking on the [?] button.

*****CoreMIDI (choose ports)** (This menu item is grayed out if CoreMIDI is not selected as your MIDI driver.) This opens the **Select Ports/Instruments** dialog.



Click on the [CoreMIDI Help] button for detailed instructions and also see the CoreMIDI and Apple DLS Synth chapter.

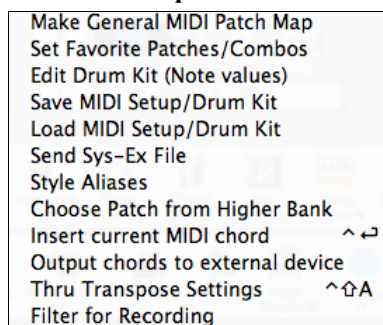
Overall Loop

If checked, the song will play again from the beginning each time it reaches the end.

Return to Factory Settings

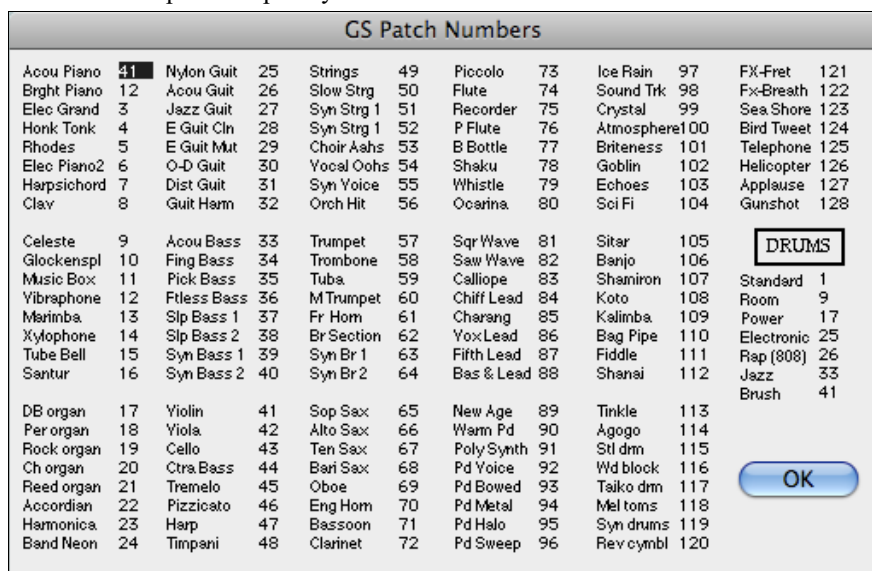
This will return program options to factory defaults, excluding MIDI Drivers and patch map set in the MIDI Settings dialog.

MIDI Patch Maps shows a submenu.



Make General MIDI Patch Map

Band-in-a-Box makes its patch (instrument) selections from the standardized General MIDI patch list, which is identical to the basic set of Roland GS Patch numbers. If you are using a non-GM (General MIDI) device you will need to remap the patch numbers for the GS instrument list by selecting the *Options | MIDI Patch Maps, etc. | Make General MIDI Patch Map* command. This opens the **GS Patch Numbers** dialog, where you can make a customized General MIDI patch map for your non-GM instrument.



Type in the patch number that your synth uses for each instrument listed. For example, suppose that your sound source has Acoustic Piano at patch location 41. In the **GS Patch Numbers** dialog, select the box beside Acoustic Piano and type 41. Do the same for all of the instruments in the General MIDI patch list. If your synth doesn't have an exact match, use a close sounding patch that it does have.

(GS Patch Numbers)

Once you have made a patch map in this way, whenever Band-in-a-Box encounters Acoustic Piano (which is General MIDI instrument #1), it will look up this Patch Map Location and then send out Patch 41 to your synth/sound module. Furthermore, you will never have to refer to instruments in Band-in-a-Box by your synth's number. Instead, you'll use the General MIDI instrument numbering (e.g., Acoustic Piano = 1). So if you are Saving a Song with Patches or Assigning favorite instruments or combos you will still type #1 to tell Band-in-a-Box that the patch is Acoustic Piano.

Set Favorite Patches/Combos

For each of the 8 tracks (Bass, Piano, Drums, Guitar, Strings, Melody, Soloist, and Thru) you can assign up to 10 "favorite" instruments. Once assigned, these instruments can be quickly and easily set.

Use General MIDI instrument numbers. If you use a custom patch map it will handle the conversion to your synth's non-GM patch numbers, always enter GM patch numbers for the favorite instruments.

Favorite Instruments																								
	Favorite Instruments												Favorite Combos											
Bass	55	34	35	36	37	38	39	40	59	68	33	33	34	34	36	33	38	39	40	40				
Piano	1	5	8	12	18	19	25	27	30	61	1	5	1	5	5	1	5	5	1	19				
Drums	1	9	17	25	26	33	41	49	57	65	33	33	33	33	33	26	26	33	33	33				
Guitar	25	26	27	28	29	30	31	32	106	8	25	25	25	27	29	25	29	29	31	29				
Soloist	1	5	12	27	57	58	60	67	72	74	0	0	0	0	0	0	0	0	0	0				
String	49	50	51	52	53	54	55	56	89	111	49	49	49	49	49	49	49	49	49	54				
Melody	1	5	25	27	49	63	60	67	74	91	1	25	27	57	58	66	67	72	74	83				
Thru	1	5	25	27	49	63	60	67	74	91	0	0	0	0	0	0	0	0	0	0				

Use General Midi Instrument #'s
not your synth patch #'s!!

Ok Cancel

If you have been unable to find a preset drum map that matches your synth's drum notes, then you may need to type in the drum notes that your sound source uses. This is done in the **Assign Drum Map** dialog.

If you already know the MIDI note numbers assigned to the MIDI drum kit you are using (check the manual for your synth or drum machine) just type them into the drum map. Another way to enter them is from your MIDI keyboard. To do this, you need to hook your MIDI controller up to play the drum sounds from the synth or drum machine. Play up and down the keyboard to hear all the drum sounds.

Type the MIDI note numbers for the various instruments as you find them on your drum machine or keyboard.

This allows you to save different custom MIDI setups or load in preset or custom setups.

Style Aliases

To make an alias, click on the original style then select the style you would like to load (substitute) in its place. If you want to type in a style name that you don't have, use the Custom button. When you have successfully made an alias, you will notice that there will be a small arrow in the Styles box on the main screen indicating that you have an alias loaded.

Chapter 15: Reference

This will display a list of higher bank patches as found in *.PAT text files. Choose a .PAT file from the Synth Kits folder.

Insert Current MIDI Chord

This will enter the last MIDI chord played on the MIDI controller into the current location in the song.

Output chords to external device

This is useful with an external arranger that can read chords in real time. Band-in-a-Box will output chords in root position on the selected channel during playback.

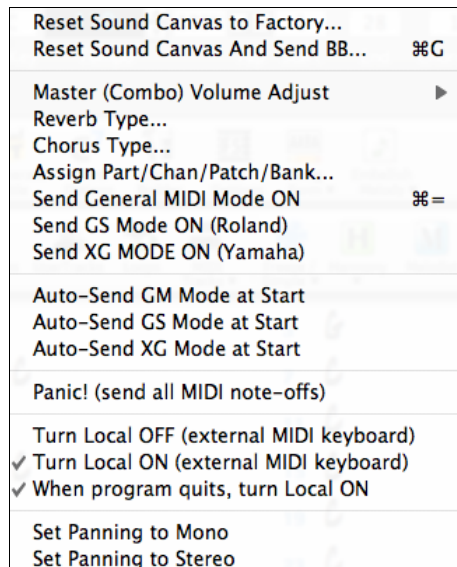
Thru Transpose Settings

This will transpose the Thru part, which is the live playing on the MIDI keyboard, so you can play any song in any key.

Filter for Recording

This menu command is used to filter the MIDI information that is recorded to the Melody track.

GS



Reset Sound Canvas to Factory resets the module to factory settings.

Reset Sound Canvas And Send BB sends a reset message to the Sound Canvas and then sends the startup Band-in-a-Box patch changes.

Master (Combo) Volume Adjust sets the overall output level for Band-in-a-Box.

Reverb Type or **Chorus Type** Roland GS instruments allow different type of reverb and chorus settings. These settings boxes allow you to make a selection.

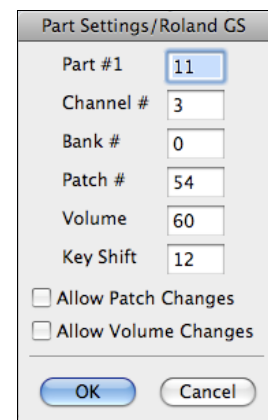
Assign Part/Chan/Patch/Bank If you are using a Roland GS synthesizer or sound module you can customize its settings with the *Options | GS | Assign Part/Chan/Patch/Bank* menu command.

The **Part Settings/Roland GS** are for GS compatible synthesizers only.

These synthesizers have 16 parts. The default is for part 1 to be channel 1, part 2 channel 2, etc., but you can change a part to another channel. This allows you to use the same channel for 2 parts, so that you hear a layer of 2 instruments playing the same part.

Send General MIDI Mode ON sets the external module to General MIDI mode. This command will ensure that the module is ready to accept GM-specific MIDI data such as Bank, Controller, and Patch information.

Send GS mode On Message (Roland) / Send XG Mode On (Yamaha): Since the inception of the GM (General MIDI) standard, there have been two major subsets/extensions of this standard - GS (Roland) and XG (Yamaha). Therefore, in addition to the GM Mode-on menu item feature there are additional commands to send a GS mode ON or a XG mode ON message at any time by accessing the GS menu.



Auto-Send GM Mode at Start sends a “General MIDI mode on” message when the program boots up.

Auto-Send GS Mode at Start sends a Roland GS system on message when the Band-in-a-Box program boots up.

Auto-Send XG Mode at Start sends a Yamaha XG system on message when the Band-in-a-Box program boots up.

Panic! (send all MIDI note-offs)

This sends a sweep of all MIDI notes “Off.” Use if notes are stuck “On.”

Turn Local OFF (external MIDI keyboard) / Turn Local ON (external MIDI keyboard)

If you are hearing the information played on your keyboard played twice (an echo effect) then Turn Local OFF. If you can’t hear what you are playing at all, set then Turn Local ON.

When program quits, turn Local ON

Normally, while using Band-in-a-Box the “local-off” setting for your MIDI keyboard is best, since the THRU part will be coming from Band-in-a-Box and you don’t want to hear your MIDI keyboard doubling the notes that are being played. However, when you exit Band-in-a-Box, you might want the “local on” setting for your synthesizer turned back on. This option defaults to true.

Set Panning to Mono / Set Panning to Stereo

Mono/Stereo menu options are available to easily switch all parts to mono or stereo. Also, if your current settings are mono, the program will offer to convert to stereo when you exit the MIDI Driver selection dialog.

Preferences

This allows you to set the use options for the program. Details of the **Preference** dialog are described [elsewhere](#).

Play Menu

Replay Already Constructed Song	⌘R
Play Special	▶
Stop	⏏
Hold (Pause)	⏏
Play and loop highlighted region	F10
Juke Box Play	⌘J
Previous Juke Song	⌘[
Next Juke Song	⌘]
✓ Wizard Playalong	⌘W
✓ Wizard Uses 'Smart' Notes	
Freeze All Tracks	
✓ Un-Freeze All Tracks	
Freeze a Track	▶

Play Already Constructed Song

This plays the current arrangement from the start without regenerating the parts, unless they have not yet been generated. Edits to accompaniment parts are kept.

Play Special opens a submenu with more options for playing the song.

Play (and Generate)	⌘A
Generate (even if tracks are frozen)	
Play from Bar #...	⌘F
Play from Current	⌘X
Go (Open and Play)	⌘G

Play (and Generate)

Generates an accompaniment and starts playback of the current song.

Generate (even if tracks are frozen)

Forces generation of a song that is frozen.

Play From Bar # ...

Choose a chorus and bar to play from in the current arrangement. Parts are not regenerated. Use this command during playback to jump to any bar in the song.

Play From Current

When the song is stopped this command starts playback again at the bar with the highlight cell.

Go (Open and Play)

Launches a file dialog for selection of any song in any folder. The selected song loads and plays automatically in Band-in-a-Box.

Stop

Stops playback with this command or the **esc** key.

Hold (Pause)

Pauses the song. Repeating this command resumes play from the exact location where the song was paused.

Play and loop highlighted region

Plays and loops the region that you have highlighted Chord Sheet. Looping will continue until you stop the song.

Juke Box Play

Opens the **Juke Box Options** dialog to select and play a jukebox list.

Previous Juke Song/Next Juke Song

Navigate back and forth in a jukebox set list.

Wizard Playalong

Enables the Wizard feature for play along on the computer keyboard.

Wizard Uses ‘Smart’ Notes

Toggle this on so the Wizard will only play notes based on the chord/key of the song. Toggle smart notes “Off” (unchecked) to have the Wizard provide you access to the chromatic scale.

Freeze all Tracks

Freeze all tracks so that Band-in-a-Box will not overwrite them with new arrangements.

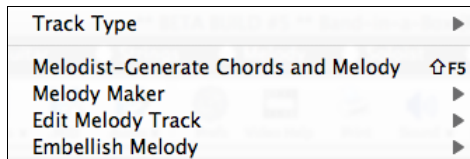
Un-Freeze all Tracks

Un-freeze all frozen tracks.

Freeze a single track

Freeze any track so that it will not be overwritten by Band-in-a-Box. You can use this menu command repeatedly to freeze individual tracks in a song.

Melody Menu



Track Type

Normally you’d leave the track type set to Single. But you can set it to:

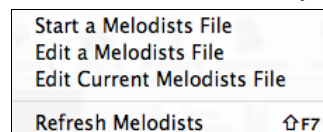
- Guitar: Channels 11 to 16 will display on the guitar as strings 11 to 16, the notation will be up an octave, and the MIDI file will contain the channels preserved.
- Multi: All channels are preserved and output on the channels. This would be useful for importing an entire MIDI file, and playing it from the Melody channel (using a silent style).
- Piano: In this mode, channels 8 and 9 are treated as the left and right hand of a piano part.

Note: When saving a MIDI file and the track type is Guitar, any notes on the guitar channels (11 to 16) are preserved, so that any fret positions are preserved. (Channels 11 to 16 correspond to strings 1 to 6, so that a G5 note on Channel 11 would be shown on the high E string at the third fret.)

Melodist – Generate Chords and Mel launches the Melodist feature.

Melody Maker

These submenu items allow you to edit Melodist files using the Melody Maker.



Start a Melodists File allows you to make and edit Melodist styles saved under the filename of your choice. See Melodist Edit dialog for additional details on importing/exporting/saving Melodists.

Edit a Melodists File opens a file dialog where you can select any Melodist file (*.mel) to edit. If you have not created any of your own Melodist files or if you want to edit the one you are using, use the *Edit Current Melodist File* command.

Edit Current Melodists File opens the Select Melodist dialog with the currently installed Melodist file.

Refresh Melodists allows the Melodist full access to all melody ideas contained in its database. Use to refresh after several Melodists have been made.

Edit Melody opens a submenu for editing the Melody track.



Import Melody from MIDI File allows you to import MIDI data from a file (*.MID) into the Melody track.

Import Melody from Clipboard allows you to import MIDI data that has been pasted on the clipboard (e.g., from a sequencer).

Record Melody launches the Record Tracks dialog to record a MIDI melody.

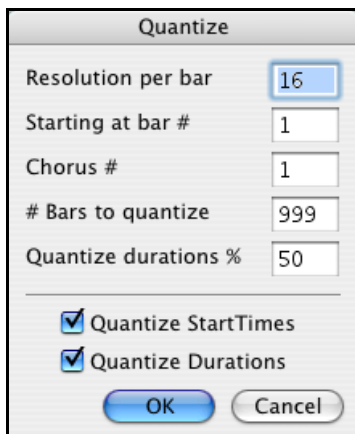
Record Melody From Bar #... lets you click on any bar to start recording there.

Step Edit Notes allows you to enter/edit a melody in step time using an event list.

Quantize, Time Adjust shows a submenu to quantize, humanize or adjust the Melody track.



Quantize Melody opens the **Quantize** dialog, where all or part of the Melody track can be quantized. The dialog and settings are identical for both tracks.



Resolution per bar: Choose the division you would like the track quantized to. Choosing 16 will quantize to 16th notes.

Starting at Bar# / Chorus #: Quantization will begin at the place you select and applied for the number of bars.

#Bars to quantize: Leave at 999 to quantize the entire track, or specify 1 or more bars.

Quantize durations %: Choose 100% if you want the notes quantized exactly to the division. Otherwise, the notes will be moved the % toward the target quantization.

Quantize Start Times: By default, this option is set to “Yes.” If you don’t want the beginnings of the notes quantized, set it to “No.”

Quantize Durations: This quantizes the END of the notes. By default, this is set to “Off.”

Humanize w/ straight feel and Humanize w/ swing feel

Band-in-a-Box uses intelligent humanization routines, which can humanize a melody from one, feel to another, from one tempo to another, and vary the amount of swing in 8th notes (but not randomly). The results are very musical with natural sounding MIDI melodies.

Humanize Melody

Opens the **Quantize to New Tempo or Feel** dialog. The humanize effect is broken down into 5 main categories: Tempo, Lateness, 8th Note Spacing, Legato, and Feel.

Eliminate Note Overlap – Preserve Double Stops / Eliminate Note Overlap – Remove Double Stops

Eliminates note overlap while double stops are either preserved or eliminated.

TimeShift Melody (ticks)

Allows you to move the Melody forwards or backwards in small increments relative to the rest of the song tracks. (Measured in ticks or parts per quarter, PPQ.)

Insert Beats In Melody

Allows you to insert a blank beat or beats into the song relative to the current time signature.

Delete Beats in Melody

Allows you to delete a beat or beats from the song relative to the current time signature.

Transpose has a submenu to transpose the Melody track.

Transpose Melody	
Transpose One Octave DOWN	^#1
Transpose One Octave UP	^#2

Transpose Melody

Transpose the melody track without affecting the other tracks in the song.

Transpose One Octave DOWN / Transpose One Octave UP transposes the Melody part one octave in either direction. This is often useful if the Melody instrument has been changed. Transposing can be done while the song plays.

Form has a submenu which is related to a song form.

Copy 1st Chorus to All Song	↶↷Z
Kill Entire Melody	
Erase Melody from First Chorus	
Erase Melody from Middle Choruses	
Erase Melody from Last Chorus	
Transform Waltz Melody & Soloist to 4/4	
Transform 4/4 Melody & Soloist to Waltz	

Copy 1st Chorus to Entire Song

This stretches the melody track out over the entire song (all choruses).

Kill Entire Melody

Erases the Melody track and any data that was contained therein.

Kill First Chorus

Eliminates the melody from the First Chorus.

Kill Middle Choruses

Eliminates the melody from the Middle Choruses.

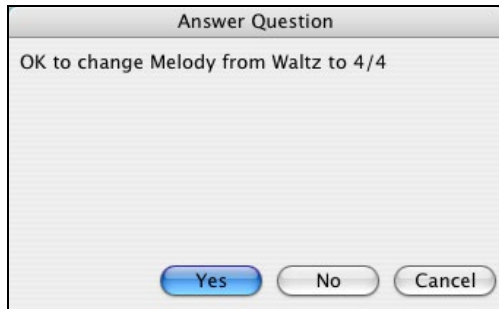
Kill Last Choruses

Eliminates the melody from the Last Chorus.

Transform Waltz Melody & Soloist to 4/4

If you have a song with a 3/4 time signature, you can instantly hear it as a 4/4 feel.

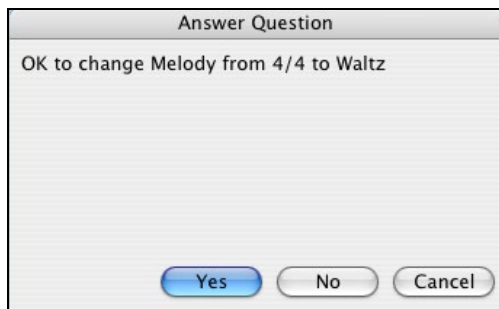
To use this feature, load in any song in 3/4 time. Then load in a 4/4 style. If there's a Melody (or Soloist) present, you'll be asked if it's OK to change the Melody from 3/4 to 4/4. If you click YES to that, the transformation will occur and you can listen to the Melody in 4/4 time.



If you click NO to the offer to transform the Melody, you can still convert it later by choosing *Melody | Edit | Form | Transform 3/4 to 4/4*. Note that if you choose the manual command, the Melody prior to transformation should have 6 beats before bar 1 beat 1 of the Melody begins (as it normally would in a 3/4 style).

Transform 4/4 Melody & Soloist to Waltz

You can automatically transform any 4/4 song/melody to a Waltz 3/4 feel. To use this feature, load in any song in 4/4 time. Then load in a Waltz style. If there's a Melody (or Soloist) present, you'll be asked if it's OK to change the Melody from 4/4 to 3/4. If you click YES to that, the transformation will occur and you can listen to the Melody in 3/4 time.



If you click NO to the offer to transform the Melody, you can still convert it later by choosing *Melody | Edit | Form | Transform 4/4 to 3/4*. Note that if you choose the manual command, the Melody prior to transformation should have 8 beats before bar 1 beat 1 of the Melody begins (as it normally would in a 4/4 style).

Adjust Level of Melody

Allows you to increase or decrease the volume (velocity) of the Melody track without affecting the other tracks.

Copy to Soloist Track

Copies the entire contents of the Melody track to the Soloist Track. Useful for a temporary holding area for your Melody or bouncing tracks.

Move to Soloist Track

Copies the entire contents of the Melody track and erases the original data from the Melody track, preparing it for a new track or data.

Swap Melody and Soloist Track

This performs a "double copy/move" so that the data that was in the Melody track is transferred to the Soloist track and visa versa. This is also known as track bouncing.

Convert Harmony to Melody Track

Converts a single line Melody track to include the current harmony selection.

Remove Harmony (or Guitar solo) from Melody Track

Removes a harmony from a track, providing that the harmony was put there by Band-in-a-Box in the first place using the *Convert Harmony to Melody Track* command.

Generate Guitar Chord Solo

Opens the **Select Guitarist** dialog for generating a guitar chord solo.

Auto-Rechannel to Guitar Display

This takes a melody, and converts it to Guitar Channels 11 to 16. When it encounters a chord, it will determine the fret position that it's most possible to play that chord with. Otherwise, if it's a single note, it will play it at the current position at the guitar neck. If you want to convert an existing melody to a customized Guitar part, this command is a good starting point, and you can edit the track further to achieve a better result.

Add Legato/Staccato to Melody

This allows you to increase legato of the Melody track by N ticks, avoiding the next note by M ticks, or reduce the length of notes by N ticks, preserving a minimum of M ticks duration of notes. To increase legato of the notes, enter a positive number in the first dialog. The duration of notes in the track will be increased by this number of ticks. Then, in the next dialog specify the number of ticks to avoid the next note. To reduce the length of notes, enter a negative

number in the first dialog. The duration of notes in the track will be decreased by this number of ticks. Then, in the next dialog, specify the minimum duration of notes.

Embellish Melody

Embellish Melody During Playback	^⌘E
Embellish Melody Dialog...	^⌘L

Embellish Melody during playback

This toggles the Melody Embellisher feature on or off.

Embellish Melody Dialog

The **Melody Embellisher** dialog opens, allowing you to customize the settings of the Embellisher, choose an embellisher type from presets, and make a particular Embellishment permanent.

Soloist Menu

Track Type	▶
Generate and Play a Solo	⇧F4
Soloist Maker	▶
Edit Soloist Track	▶
Scales	▶

Track Type

Normally you'd leave the track type set to Single, but you can set it to:

- Multi (16) Channel: All channels are preserved and output on the channels. This would be useful for importing an entire MIDI file, and playing it from the Melody channel (using a silent style).
- Guitar: Channels 11 to 16 will display on the guitar as strings 11 to 16, the notation will be up an octave, and the MIDI file will contain the channels preserved.
- Piano: In this mode, channels 8 and 9 are treated as the left and right hand of a piano part.

Generate and Play a Solo opens the **Select Soloist** dialog where a preset Soloist style can be selected or your own Soloist can be defined.

Soloist Maker

These submenu items allow you to edit Soloist files using the Soloist Maker.

Start a Soloists File	
Edit a Soloists File	
Edit Current Soloists file	
Refresh Soloist	⇧F7
✓ OK to Load Soloists with Song	
✓ Allow Soloist Harmony (on Thru)	

Start a Soloists File allows you to make and edit Soloist styles saved under the filename of your choice. See Soloist Edit dialog for additional details on importing/exporting/saving Soloists.

Edit a Soloists File opens a file dialog where you can select any Soloist file (*.Soloist) to edit. If you have not created any of your own Soloist files or if you want to edit the one you are using, use the Edit Current Soloist File command.

Band-in-a-Box comes with over 100 Soloists built-in. If you want to make your own or modify an existing Soloist, use the Soloist Maker (edit) module. The Soloist Maker allows you to define the parameters essential to a soloist's playing, such as instrument range (i.e. tenor saxophone), extra legato playing, playing more on top of the beat than most jazz musicians, and playing straighter 8th notes than usual swing 8th notes.

In addition, you can set phrasing options, such as how long the phrase should be, and how much "space" to leave between phrases. You can also set how "outside" the playing should be.

Edit Current Soloists file opens the **Select Soloist** dialog with the currently installed Soloists file.

Refresh Soloist allows the Soloist full access to all solo ideas contained in its database. Use to refresh after several Soloists have been made.

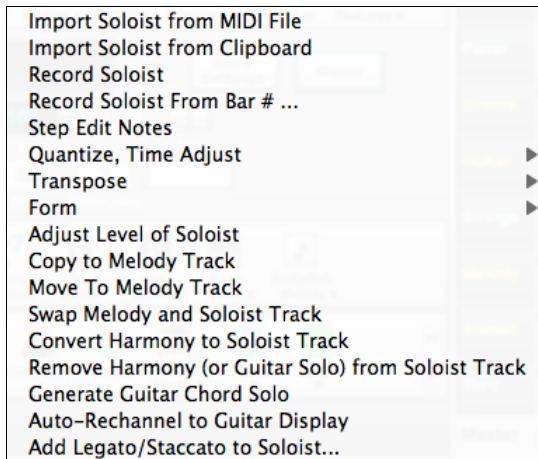
OK to Load Soloists w/ song

Enable this option if you want Soloists to be automatically loaded with a song that was saved with Soloist information.

Allow Soloist Harmony (on THRU)

Enable this option to permit the Soloist to utilize the Harmony features. This will allow the Soloist to make a harmonized solo with the harmony of your choice. See the Select Soloist dialog for additional details.

Edit Soloist Track has a submenu of editing options.



Import Soloist from MIDI File allows you to import MIDI data from a file (*.MID) into the Soloist track.

Import Soloist from Clipboard allows you to import MIDI data that has been pasted on the clipboard (e.g., from a sequencer such as PowerTracks).

Record Soloist records a MIDI part to the Soloist track instead of recording to the Melody track.

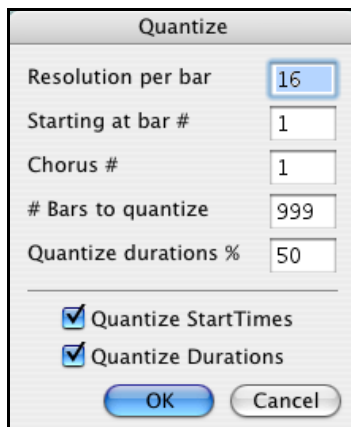
Record Soloist From Bar # records at the current location of the highlight cell. When you click to select the bar to begin recording a prompt will ask you to select which chorus to record. At the end of recording the regular Band-in-a-Box confirmation dialogs will open.

Step Edit Notes allows you to enter/edit a solo in step time from an event list.

Quantize, Time Adjust shows a submenu to quantize, humanize or adjust the Soloist track.



Quantize Soloist opens the **Quantize** dialog. The Humanize feature is an advanced version of this function.



Resolution per bar: Choose the division you would like the track quantized to. Choosing 16 will quantize to 16th notes.

Starting at Bar# / Chorus #: Quantization will begin at the place you select and applied for the number of bars.

#Bars to quantize: Leave at 999 to quantize the entire track, or specify 1 or more bars.

Quantize durations %: Choose 100% if you want the notes quantized exactly to the division. Otherwise, the notes will be moved the % toward the target quantization.

Quantize Start Times: By default, this option is set to “Yes.” If you don’t want the beginnings of the notes quantized, set it to “No.”

Quantize Durations: This quantizes the END of the notes. By default, this is set to “Off.”

Humanize w/ straight feel and **Humanize w/ swing feel**

Band-in-a-Box uses intelligent humanization routines, which can humanize a Soloist from one feel to another, from one tempo to another, and vary the amount of swing in 8th notes (but not randomly). The results are very musical, with natural sounding MIDI solos.

Humanize Soloist opens the **Soloist: Quantize to New Tempo or Feel** dialog. The humanize effect is broken down into 5 main categories: Tempo, Lateness, 8th Note Spacing, Legato, and Feel.

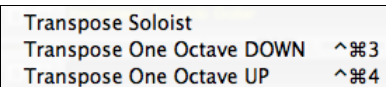
Eliminate Note Overlap – Preserve Double Stops / Eliminate Note Overlap – Remove Double Stops opens a **Choose Range** dialog to select the range of bars where note overlap will be eliminated while double stops are either preserved or eliminated.

Time-Shift Soloist Part (ticks) allows you to move the Soloist forward or backwards in small increments relative to the rest of the song tracks. (Measured in ticks or parts per quarter, PPQ.)

Insert Beats in Soloist allows you to insert a blank beat or beats into the song relative to the current time signature.

Delete Beats in Soloist allows you to delete a beat or beats from the song relative to the current time signature.

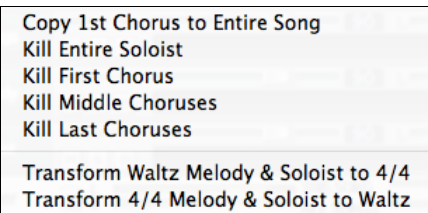
Transpose has a submenu to transpose the Soloist track.



Transpose Soloist allows you to transpose the Soloist track without affecting the other tracks in the song.

Transpose One Octave DOWN / Transpose One Octave UP transposes the Soloist part one octave in either direction. This is often useful if the Soloist instrument has been changed. Transposing can be done while the song plays.

Form has a submenu which is related to a song form.



Copy 1st Chorus to Entire Song stretches the Soloist track out over the entire song (i.e. first, last, and middle choruses).

Kill Entire Soloist erases the soloist track and any data that was contained therein.

Kill First Chorus eliminates the Soloist from the First Chorus.

Kill Middle Choruses eliminates the Soloist from the Middle Choruses.

Kill Last Chorus eliminates the Soloist from the Last Chorus.

Transform Waltz Melody & Soloist to 4/4 allows you to transform waltz melody/soloist to 4/4

Transform 4/4 Melody & Soloist to Waltz allows you to transform 4/4 melody/soloist to a waltz.

Adjust Level of Soloist allows you to increase or decrease the volume (velocity) of the Soloist track without affecting the other tracks.

Copy to Melody Track copies the entire contents of the Soloist track to the Melody Track. This is useful for a temporary holding area for your soloist or for bouncing tracks.

Move to Melody Track copies the entire contents of the Soloist track and erases the original data from the Soloist track, preparing it for a new track or data.

Swap Melody and Soloist Track performs a "double copy/move" so that the data that was in the Soloist track is transferred to the Melody track and vice versa. This is also known as track bouncing.

Convert Harmony to Soloist Track converts a single line Soloist track to include the current harmony selection.

Remove Harmony (or Guitar solo) from Soloist Track removes a harmony from a track, providing that the harmony was put there by Band-in-a-Box in the first place using the *Convert Harmony to Soloist Track* command.

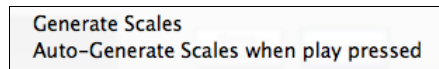
Generate Guitar Chord Solo opens the Guitar feature dialog for generating a guitar chord solo.

Auto-Rechannel to Guitar Display converts channels on a track to channels 11 to 16. Channels 11 to 16 are used by Band-in-a-Box to indicate strings 1 to 6 of a guitar. It uses the current position marker on the guitar for this command.

Add Legato/Staccato to Soloist

This allows you to increase legato of the Soloist track by N ticks, avoiding the next note by M ticks, or reduce the length of notes by N ticks, preserving a minimum of M ticks duration of notes. To increase legato of the notes, enter a positive number in the first dialog. The duration of notes in the track will be increased by this number of ticks. Then, in the next dialog specify the number of ticks to avoid the next note. To reduce the length of notes, enter a negative number in the first dialog. The duration of notes in the track will be decreased by this number of ticks. Then, in the next dialog, specify the minimum duration of notes.

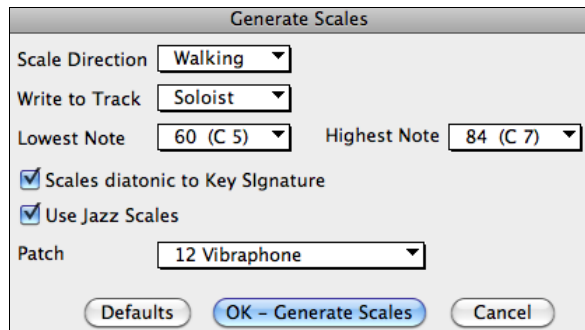
Scales



When students are practicing Jazz tunes, it is helpful to see the scales that are used for each chord. The Scale Wizard allows you to easily generate these scales, which appear as notation on the Soloist track. Options include Instrument Range, Patch Selection, Jazzy Mode (will use Lydian dominant scales for some 7th chords), and Diatonic Mode (keeps scales relative to the song key).

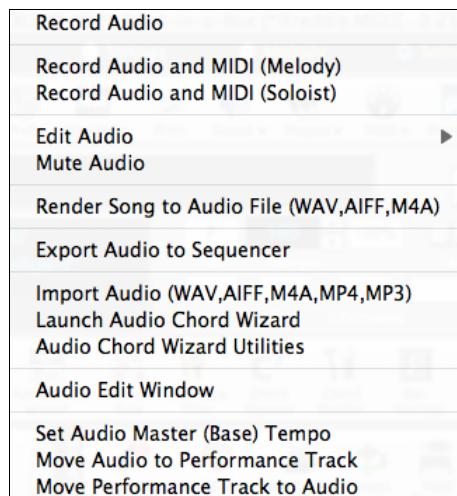
These menu items allow you to generate scales for a certain song, or auto-generate them for all loaded songs. View the scales in the notation or the on-screen guitar and piano.

Generate Scales allows you to set options for the scales that are generated.



Auto-Generate Scales when play pressed generates scales for all loaded songs.

Audio Menu



Record Audio

Open the Record Audio dialog and let you record vocal (using a microphone) or instrument (plugged into a mixer).

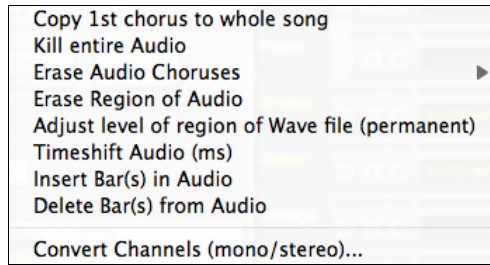
Record Audio and MIDI (Melody)

If you want to simultaneously record MIDI to the Melody Track when recording audio, then choose this menu. The dialog will open with "Melody" selected for "Also Record MIDI?" option.

Record Audio and MIDI (Soloist)

If you want to simultaneously record MIDI to the Soloist Track when recording audio, then choose this menu. The dialog will open with "Soloist" selected for "Also Record MIDI?" option.

Edit Audio



Copy 1st Chorus to Whole Song

Copy the first chorus of audio to the rest of the song..

Kill Entire Audio

Erase the Audio track from the song completely.

Erase Audio Choruses

Erase audio from the selected chorus.

Erase Region of Audio

Erase a specified region of bars/beats of audio.

Adjust Level of Region of Wave File (Permanent)

Allow you to change the volume of the Audio track itself. It uses a sophisticated peak-limiting algorithm to ensure that increases in the volume do not result in clipping of the sound, which would be heard as a loud distortion.

Timeshift Audio (ms) is used to time shift the whole Audio track a certain number of milliseconds.

Insert Bar(s) in Audio

Allow you to insert best(s) to the Audio track. For example, if you decide to add an extra 2 bars to the intro, and you've already recorded audio, you should insert 2 bars (8 beats in a 4/4 time signature) into the Audio track as well.

Delete Bar(s) from Audio

Allow you to delete best(s) from the Audio track.

Convert Channels (mono/stereo) allows you to convert the Audio track from stereo to mono, or vice versa. There is an option to choose the percentage of each channel.

Mute Audio

Toggle to mute and unmute the Audio track.

Render MIDI to Stereo .WAV file, etc.

Open the "Render to Audio File(s)" dialog which lets you convert the song to an audio file (aiff, m4a, wav). You can choose to render the full mix of MIDI tracks and RealTracks together, or just the mix of RealTracks or MIDI tracks alone.

Export Audio to Sequencer

Open Finder and show you the file for the Audio track so that you can copy it to your sequencer.

Import Audio (WAV, AIF, MP4, M4A, WMA)

Import data from a selected audio file into the Audio track.

Launch Audio Chord Wizard

The wizard analyzes chords in a selected audio file and extracts them to the Chord Sheet.

Audio Chord Wizard Utilities

Open a dialog which detects a key signature based on the chords Audio Chord Wizard has extracted from an audio file and makes a tempo map.

Audio Edit Window

Open the window which displays a graphical waveform for the Audio track. You can select, play, and edit the audio data in this window.

Set Audio Master (Base) Tempo

Allow you to change the volume of the Audio track itself. It uses a sophisticated peak-limiting algorithm to ensure that increases in the volume do not result in clipping of the sound, which would be heard as a loud distortion..

Harmony Menu

Melody Harmony 0 <no harmony..	^⌘H
Thru Harmony 0 <no harmony>	^⌘T
Favorite Melody Harmonies Favorite Thru Harmonies	
Harmonies Editor	▶
Convert Harmony to Melody Track Convert Harmony to Soloist Track	
Harmony Settings	▶

Melody Harmony

Shows the current Melody harmony selection. Click to open the **Select Melody Harmony** dialog.

Thru Harmony

Shows the current Thru harmony selection. Click to open the **Select Thru Harmony** dialog.

Favorite Melody Harmonies

This option brings up your favorite 50 Harmony styles (based on recent usage) and allows you to choose one to use on the Melody track.

Favorite Thru Harmonies

This option brings up your favorite 50 Harmony styles (based on recent usage) and allows you to choose one to use on the Thru track.

Harmonies Editor shows a submenu for editing harmony files (.har).

Start a New Harmonies File
Edit a Harmonies File
Edit Current Harmonies File

Start a New Harmonies File allows you to make and edit Harmony styles saved under the filename of your choice.

Edit a Harmonies File allows you to select and edit a Harmony file.

Edit Current Harmonies File allows you to edit the Harmony file that is currently loaded on your system.

Convert Harmony to Melody Track

This converts a single line Melody track to include the current harmony selection.

Convert Harmony to Soloist Track

This converts a single line Soloist track to include the current harmony selection (on the Thru harmony).

Harmony Settings shows you a submenu for harmony features.

✓ OK to Load Harmony with Songs	
Save Harmony with This Song	
✓ Change Harmony with New Chord	
✓ Allow Melody Harmony	⌘H
✓ Allow Thru Harmony	⌘T
✓ Allow Soloist Harmony (on THRU)	
Use Passing Harmonies for THRU	

OK to Load Harmony with Songs

Check this option if you want to load any harmony settings that were saved/embedded in a given song.

Save Harmony with This Song

Check this option if you want to save the Melody and/or Thru harmony settings for the currently open song so that they may be recalled automatically later.

Change Harmony with New Chord

Toggle this option on to allow the program to vary the harmony characteristics (i.e. inversions) each time a new chord is encountered in the song.

Allow Melody Harmony

Toggle this option on to allow the Melody MIDI channels to utilize the harmony features.

Allow Thru Harmony

Toggle this option on to allow the Thru MIDI channels to utilize the harmony features.

Allow Soloist Harmony (on THRU)

Toggle this option on to allow the Thru MIDI channels to utilize the harmony features for the Soloist track.

Use Passing harmonies for THRU

When you play along on a MIDI keyboard (or the wizard), and use a Thru harmony, you can use passing harmonies. For example, on a C7 chord, with an Ab note, the harmony might be a B diminished chord, which is a passing harmony.

Windows Menu

Notation Window	^N
Movable Notation Window	^⇧N
Lead Sheet Window	^L
Big Lyrics Window	^Y
Drum Window	^D
Guitar Window	^⇧G
Mixer Window	^M
Reverb Window	
Audio Edit Window	
Big Piano Window	
Video Window	^⇧V
Switch to Next Track	^F5
Switch to Previous Track	^⇧F5
RealDrums Settings	^⇧U
RealDrums Picker	^U
RealTracks Settings	^⇧K
RealTracks Picker	^K
Audio Chord Wizard	▶
Plugin Mode for Sequencer-DAW	
Full Screen (no toolbars)	⌘T
✓ Show Thru Panel on Mixer	

Notation Window toggles between the notation and the Chord Sheet views.

Movable Notation Window opens a movable and resizable Notation window.

Lead Sheet Window displays a full page notation with options like selectable number of staves, clefs to show, margins, lyrics, and multiple tracks of instruments or harmonies.

Big Lyrics Window displays scrolling lyrics in a karaoke format.

Drum Window launches the animated Drum Kit.

Guitar Window launches the on-screen Guitar fretboard.

Mixer Window launches the floating, always-on-top mixer with screens for setting Patches, Volume, Panning, Tone, and Reverb.

Reverb Window opens the **Reverb Settings** dialog for audio reverb settings and selections.

Audio Edit Window opens a window which shows a digital waveform for the Audio track.

Big Piano Window opens a resizable window with a piano keyboard.

Video Window opens the window, which allows you to load videos that you have already downloaded from YouTube or elsewhere into Band-in-a-Box.

Switch to Next Track / Switch to Previous Track selects parts in the row of Notation buttons.

RealDrums Settings launches the dialog for enabling RealDrums substituting them in styles and songs.

RealDrums Picker opens the list for choosing a RealDrums style for the current song.

RealTracks Settings opens the dialog for enabling RealTracks and showing notation and saving RealCharts.

RealTracks Picker opens the Assign RealTracks to Track dialog for assigning RealTracks to any BB part.

Audio Chord Wizard

Run Audio Chord Wizard (standalone)	⌘⇧Z
Run Audio Chord Wizard (with audio file)	
Read Chords from Audio Chord Wizard	

Run Audio Chord Wizard (standalone) launches the Audio Chord Wizard program.

Run AudioChordWizard (with Audio file) presents an Open Wave File window for the Audio Chord Wizard.

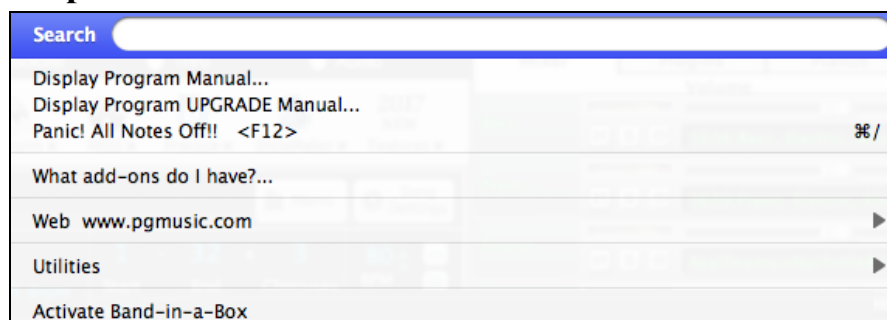
Read Chords from AudioChordWizard enters the chords into Band-in-a-Box.

Plugin Mode for Sequencer-DAW enters the plug-in mode. The Band-in-a-Box window becomes smaller and you can use it with your DAW (GarageBand, etc.). To export a Band-in-a-Box track, drag the radio button for the part you want to export into the blue “drop station” rectangle in the upper left corner of the main screen. When the rectangle turns green, drag and drop it to your DAW or the Finder. There you can apply effects such as the guitar amp simulator modeling and digital effects in **AmpliTube CS**, which is included with Band-in-a-Box and installs as a separate plug-in.

Full Screen (no toolbars) shows the Chord Sheet or Notation window in the full screen mode.

Show Thru panel on mixer shows the Thru panel on the Mixer. By default, the Thru track is invisible since most people don’t need to have this track visible at all times, but you can show/hide the Thru track with the [THRU] button in the Mixer or with this menu command.

Help Menu



Search will list all menu items related to the search term.

Display Program Manual opens the comprehensive .pdf manual with bookmarks for reference.

Display Program UPGRADE Manual opens a guide to the new features in the latest version.

Panic! All Notes Off!!

This sends a sweep of all MIDI notes “Off.” Use if notes are stuck “On.”

What add-ons do I have?

One of the greatest strengths of Band-in-a-Box is the ability to add-on and enhance the program through add-on RealTracks, RealDrums, Styles, Soloist, and Melodist disks. The list of available add-ons is large, and it keeps growing. The “What Add-ons” feature scans your computer’s Band-in-a-Box directory and displays what add-ons are and aren’t found. Choose *What add-ons do I have?* to analyze your current installation and see which add-ons have been found. This dialog displays the add-on styles and soloist disks you have installed in your Band-in-a-Box program folder. If any styles or soloist add-ons incorrectly appear in the “Not Found” window try reinstalling the appropriate add-ons from the original disc or download.

Web site www.pgmusic.com will launch your Internet browser and loads the PG Music Inc. home page.

Utilities

Display Log Text file of Yellow/Green Messages...
Special Options for Activation/De-Activation...
Write BandInABoxRequest file...

Display Log Text File of Yellow/Green Messages

Log of “yellow and green messages”, listing the message and date/time, is saved in a file called /Applications/Band-in-a-Box/Data/FlashMessageLog.txt. This file is saved when you exit the program. The list can be displayed inside the program at any time, by choosing a menu *Display Log Text for Yellow/Green Messages*. Very long single word strings in the Flash Messages now show up correctly.

Special Options for Activation/De-Activation will open a dialog which allows you to change the activation status (e.g. removing activation and moving it to another computer).

Write BandInABoxRequest file will create a file that you can email to support@music.com if you have a problem activating the program.

Activate Band-in-a-Box will let you activate Band-in-a-Box at the startup if you did not activate at the startup.

Keystroke Commands – “Hot Keys”

It’s often faster to use keystrokes instead of picking up the mouse. We’ve added many keystroke “hot keys” to mute instruments or to adjust volume, panning, reverb, chorus, or bank of instrument without using the mouse.

If a hot key is not performing as expected, it might be because the operating system has assigned a different function to that key. You can disable the operating system hot keys assignments by going to the Apple System Preferences/Keyboard & Mouse and clicking on the Keyboard Shortcuts tab. Scroll down to find the key you are looking for, and uncheck it in the “On” column. Then your Band-in-a-Box hot key should work properly.

Keystroke List

This is a list of keystroke “hot keys.” These keys are also listed on the pull down menus beside the function.

Start a new song	⌘+N
Open song	⌘+O or F3
Open next song	shift+F8
Open previous song	control+shift+F8
Open favorite/recently used song	shift+F3
Open song from SongPicker	⌘+F7
Open song with melodies	⌘+F3
Open style	⌘+U
Open next style	⌘+shift+F8
Open previous style	⌘+shift+F8
Open style from StylePicker	control+F9 or S+return
Open favorite/recently used style	option+F9
Save song	⌘+S or F2
Save MIDI file	F6 or option+S
Copy	⌘+C
Cut	⌘+X
Paste	⌘+V
Undo	⌘+Z
Copy Chords and/or Melody dialog	option+C
Erase Chords and/or Melody dialog	option+K
Insert x bars in the highlighted area	⌘+I
Delete bars in the highlighted area	⌘+D
Edit current chord	option+Z
Play current chord	shift+return
Chord Builder	control+shift+H
Edit current bar	F5 or option+B
Set the first bar of the chorus	⌘+B
Set the last bar of the chorus	⌘+E
Set the number of choruses	⌘+L
Song Settings dialog (title, key, tempo, etc.)	⌘+K
Auto-generate intro bars	control+shift+F8
Auto-generate song title	control+shift+S
Set tempo and play	[=] 4 times
Set tempo	[+] 4 times

Song Memo	option+M
Edit current style in StyleMaker	⌘+F9
Play and generate song	⌘+A or F4
Replay already constructed song	⌘+R
Play from bar #	control+F
Play from current bar	X or control+X
Play and loop the highlighted area	F10
Go (Open and play song)	control+G
Pause/resume playing song	control+H
Stop playback	esc
Play Jukebox	⌘+J or F8
Play previous jukebox song	⌘+[
Play next jukebox song	⌘+]
Wizard playalong	option+W
Select the Master (all the instruments)	control+2
Select the Bass track	control+3
Select the Piano track	control+4
Select the Drums track	control+5
Select the Guitar track	control+6
Select the Strings track	control+7
Select the Melody track	control+8
Select the Soloist track	control+9
Select the Thru track	control+0
Mute the Master (all the instruments)	⌘+2
Mute the Bass track	⌘+3
Mute the Piano track	⌘+4
Mute the Drums track	⌘+5
Mute the Guitar track	⌘+6
Mute the Strings track	⌘+7
Mute the Melody track	⌘+8
Mute the Soloist track	⌘+9
Mute the THRU track	⌘+0
Record MIDI melody	control+R
Record MIDI melody from bar #	option+R
Select Melodist (Generate chord and melody)	shift+F5
Select Soloist	shift+F4
Refresh Melodist or Soloist	shift+F7
Transposes Melody track down 1 octave	control+⌘+1
Transposes Melody track up 1 octave	control+⌘+2
Transposes Soloist track down 1 octave	control+⌘+3
Transposes Soloist track up 1 octave	control+⌘+4
Embellish melody during playback	control+option+E
Embellish Melody dialog	control+option+L
Allow Melody harmony	option+H
Select Melody harmony	control+option+H
Allow Thru harmony	option+T
Select Thru harmony	control+option+T
Full screen more (no toolbars)	⌘+T
Notation Window	control+N

Movable Notation Window	shift+control+N
Lead Sheet Window	control+L
Print Lead Sheet	⌘+P
Big Lyrics Window	control+Y
Drums Window	control+D
Guitar Window	shift+control+G
Floating Mixer Window	control+M
RealDrums Settings dialog	control+shift+U
RealDrums Picker	control+U
RealTracks Settings dialog	control+shift+K
RealTracks Picker	control+K
Increment MIDI Patch number by 1	[+] or [=]
Decrement MIDI Patch number by 1	[-]
Increment MIDI Patch number by 5	shift [+]
Decrement MIDI Patch number by 5	shift [-]
Reset Sound Canvas and send BB MIDI settings	⌘+G
Display and edit the MIDI Settings	⌘+M
Send General MIDI mode On	⌘+=
Decrease volume for all tracks by 5	control+shift+⌘+Q
Increase volume for all tracks by 5	control+shift+⌘+W
Set volume for all tracks	control+shift+⌘+E
Decrease volume for the current track by 5	control+shift+Q
Increase volume for the current track by 5	control+shift+W
Set volume for the current track	control+shift+E
Panic! All notes Off	⌘+/ or F12
Preferences Dialog	⌘+comma or option+P
Displays Band-in-a-Box manual	F1 or shift+F1
Hide Band-in-a-Box	⌘+H
Quit the program	⌘+F4 or ⌘+Q
Direction	
Move the cursor in the appropriate direction	Arrows
Adjust the tempo by increments of 5	[]
Set/Advance Part Marker at cursor location	p
Moves the cursor to the right	tab
Moves the cursor to the left	shift+tab

Quick Song Settings

These are for entering songs quickly in the Chord Sheet and Notation windows. Typing special words, instead of chord names, will make the following settings:

Sets the beginning of the chorus to the current bar	begin <Enter>
Sets the end of the chorus to the current bar	chorusend <Enter>
Sets the end of the song to the current bar	end <Enter>
Sets key signature to C, tkbb would set it to Bb	tkc <Enter>
Transposes song to key of C	trc <Enter>
Sets tempo to 125	t125 <Enter>

Chord List

Commonly used chords are displayed here in bold type.

Major Chords

C, **CMAJ**, **C6**, **CMAJ7**, **CMAJ9**, **CMAJ13**, **C69**, **CMAJ7#5**,
C5b, Caug, C+,
CMAJ9#11, CMAJ13#11,

Minor Chords

Cm, **Cm6**, **Cm7**, **Cm9**, **Cm11**, **Cm13**,
C-7: You can type C-7 for Cm7 (i.e. use the minus sign) or C7-9 for C7b9
Cmaug, Cm#5,
CmMAJ7,

Diminished Chords

Cdim (either dim5 or dim7)

Dominant 7th Chords

C7,7+, **C9+**, **C13+**, **C13**, **C7b13**, **C7#11**, **C13#11**, **C7#11b13**, **C9**,
C9b13, **C9#11**, **C13#11**, **C9#11b13**, **C7b9**, **C13b9**, **C7b9b13**, **C7b9#11**,
C13b9#11, **C7b9#11b13**, **C7#9**, **C13#9**, **C7#9b13**, **C9#11**, **C13#9#11**, **C7#9#11b13**,
C7b5, **C13b5**, **C7b5b13**, **C9b5**, **C9b5b13**, **C7b5b9**, **C13b5b9**, **C7b5b9b13**,
C7b5#9, **C13b5#9**, **C7b5#9b13**, **C7#5**, **C13#5**, **C7#5#11**, **C13#5#11**, **C9#5**,
C9#5#11, **C7#5b9**, **C13#5b9**, **C7#5b9#11**, **C13#5b9#11**, **C7#5#9**, **C13#5#9#11**,
C7#5#9#11, **C13#5#9#11**

Suspended 4 Chords

Csus, **C7sus**, **C9sus**,
C13sus, **C7susb13**, **C7sus#11**, **C13sus#11**, **C7sus#11b13**,
C9susb13, **C9sus#11**, **C13sus#11**, **C9sus#11b13**, **C7susb9**, **C13susb9**,
C7susb9b13, **C7susb9#11**,
C13susb9#11, **C7susb9#11b13**, **C7sus#9**, **C13sus#9**, **C7sus#9b13**, **C9sus#11**,
C13sus#9#11, **C7sus#9#11b13**,
C7susb5, **C13susb5**, **C7susb5b13**, **C9susb5**, **C9susb5b13**, **C7susb5b9**,
C13susb5b9, **C7susb5b9b13**, **C7susb5#9**, **C13susb5#9**, **C7susb5#9b13**,
C7sus#5, **C13sus#5**,
C7sus#5#11, **C13sus#5#11**, **C9sus#5**,
C9sus#5#11, **C7sus#5b9**, **C13sus#5b9**,
C7sus#5b9#11, **C13sus#5b9#11**, **C7sus#5#9**, **C13sus#5#9#11**, **C7sus#5#9#11**,
C13sus#5#9#11,

Notes about entering chords:

- It is not necessary to type upper or lower case. The program will sort this out for you.
- Any chord may be entered with an alternate root ("Slash Chord") e.g.: C7/E = C7 with E bass
- Separate chords with commas to enter 2 chords in a 2 beat cell e.g.: Dm7,G7

Tricky Chords

- C5b: This is C flat 5. It is spelled this way to avoid confusion.
- C2 C5 C4 C69 C7alt Cm7#5
- Cadd2 Cmadd2

Chord Shortcut Keys: Speed up chord entry with these shortcut keys.

- J = Maj7 (To type CMaj7, just type CJ. It will be entered as CMaj7.)
- H = m7b5 (H stands for Half diminished.)

- D = dim
- S = Sus

Files and Folders

Band-in-a-Box Folder

The Band-in-a-Box program installs by default to its own Band-in-a-Box folder inside the /Applications folder. Unless there is an important reason to install it to a different location, we suggest that you accept the default location.

Band-in-a-Box

The /Band-in-a-Box folder has a clean look with only one program file in the folder (the Band-in-a-Box application). The rest of the files are in subfolders.

Name	Date Modified	Size	Kind
▶ Artist Performance Sets	Mar 4, 2016 1:33 PM	182.5 MB	Folder
▶ AudioChordWizard	Mar 4, 2016 2:35 PM	7.1 MB	Folder
▶ Band-in-a-Box	Apr 19, 2016 6:06 PM	47.3 MB	Application
▶ Data	Apr 21, 2016 1:00 PM	75.2 MB	Folder
▶ DragDrop	Apr 13, 2016 11:09 AM	Zero KB	Folder
▶ Drums	Apr 19, 2016 5:33 PM	579.4 MB	Folder
▶ Drums – Demos	Apr 12, 2016 3:20 PM	557 KB	Folder
▶ Manuals	Apr 19, 2016 6:06 PM	50.2 MB	Folder
▶ Melodist Demos	Apr 19, 2016 5:33 PM	1 MB	Folder
▶ MIDI SuperTracks – Demos	Apr 19, 2016 5:33 PM	25.1 MB	Folder
▶ Preferences	Apr 21, 2016 1:00 PM	188 KB	Folder
▶ RealTracks	Apr 19, 2016 6:06 PM	9.61 GB	Folder
▶ RealTracks – Demos	Apr 19, 2016 5:33 PM	282.6 MB	Folder
▶ Soloist Demos	Apr 19, 2016 5:33 PM	5.8 MB	Folder
▶ Soloists	Apr 14, 2016 8:08 AM	1.74 GB	Folder
▶ Songs	Sep 21, 2015 2:25 PM	1.8 MB	Folder
▶ Songs and Lessons	Apr 19, 2016 5:33 PM	2.5 MB	Folder
▶ SoundCloud	Feb 22, 2013 9:58 AM	Zero KB	Folder
▶ Style Demos	Apr 19, 2016 5:33 PM	24.6 MB	Folder
▶ Styles	Apr 14, 2016 8:08 AM	53.7 MB	Folder
▶ Synth Kit Documentation	Sep 6, 2012 2:30 PM	385 KB	Folder
▶ Synth Kits	Sep 22, 2015 10:15 AM	1.8 MB	Folder
▶ Tutorials	Apr 19, 2016 5:34 PM	3.6 MB	Folder
▶ Undos	Apr 21, 2016 12:56 PM	Zero KB	Folder

Artist Performance Sets

Artist Performance tracks use the Melody track to showcase Band-in-a-Box RealTracks demos accompanying a live recording of a top artist performing the melody. These are great for listening or learning-from-the-Pros (since notation/tab shows for the performances).

These performances play the melody (2 choruses), and 2 choruses of solo (first chorus “simple” solo, 2nd chorus advanced). All performance tracks include audio (stretchable to any tempo), notation, on-screen guitar, and guitar tab. To play the Artist Performance Tracks, open the songs from the /Applications/Band-in-a-Box/Artist Performances folder.

AudioChordWizard

The powerful Audio Chord Wizard feature can be run as a stand-alone program from this folder to interpret the chords from popular audio file types such as MP4, M4a, AIFF, and CD audio.

Data

These files contain the lists and data for the various Band-in-a-Box features. Most of them are not directly edited, but user edits to the program features are saved to them. For example, if you add or make new styles and rebuild the list in the StylePicker the file BBW.LST is updated.

One file that can be edited is pgshort.txt. Follow the directions given to add your own shortcuts for entering chords in Band-in-a-Box.

DragDrop is the location for audio files rendered by dragging tracks to the Drop zone.

Drums

This folder has subfolders containing the files for all of the RealDrums sets installed in your program. It is the default location recognized by Band-in-a-Box when it installs RealDrums sets and generates a RealDrums part.

If this folder is moved or the RealDrums files are installed in a custom location, the new location must be entered in the **RealDrums Settings** dialog so that Band-in-a-Box knows where to find them.

Drums – Demos

Every RealDrums style has a Band-in-a-Box demo song, which can be loaded directly from this folder as a song file. Once a demo song has been played from this folder, you can then use the SongPicker (Select Song by Title) dialog to choose songs from a list.

Manuals

This folder includes a manual with a guide to latest features in the current Band-in-a-Box upgrade, Band-in-a-Box ---- Upgrade Manual.pdf, plus a recent version of the full manual named Band-in-a-Box ---- Mac Manual.pdf. These files are bookmarked for easy reference, and individual pages can be printed out as required.

Helpful supplements are sometimes included, such as the Band-in-a-Box CoreMIDI help.pdf that explains how to set up external MIDI devices to the Mac®.

Melodist Demos

These are Band-in-a-Box songs made with the Melodist feature that generates complete songs with chords and melodies. You can select individual songs to hear an example of the different Melodist styles, or you can play them all by clicking on the **[Juke Songs Now]** button in the Melodist dialog.

MIDI SuperTracks - Demos

MIDI SuperTracks are MIDI tracks that can be added to a track or a style, and play like other MIDI tracks in a style. They are called “SuperTracks” because they are generated using a different engine than typical MIDI style tracks. Typical MIDI style tracks are generated from C7 patterns in the style, and repeat these patterns over any chord. MIDI SuperTracks use actual MIDI playing from musicians (similar to RealTracks in that regard), so are not based on patterns. To play the MIDI SuperTracks song demos, open the songs from the /Applications/Band-in-a-Box/MIDI SuperTracks Demos folder.

Preferences

The Preferences you set in the program are saved in the **Preferences** folder, and this folder also has a file named **Intrface.BBM** with all the program settings including MIDI and audio driver setup. If this file is removed to the trash the program will open like a new installation the next time it runs. It will prompt for all of the initial setup selections. This is useful as a “global reset” if system settings have been changed by accident and are difficult to restore.

RealTracks

This folder has subfolders containing the files for all of the RealTracks instruments installed in your program. It is the default location recognized by Band-in-a-Box when it installs RealTracks sets and generates RealTracks.

If this folder is moved or the RealTracks files are installed in a custom location, the new location must be entered in the **RealTracks Settings** dialog so that Band-in-a-Box knows where to find them.

RealTracks – Demos

Every RealTracks instrument has a Band-in-a-Box demo song, which can be loaded directly from this folder as a song file. Once a demo song has been played from this folder you can then use the SongPicker (Select Song by Title) dialog to choose songs from a list.

Soloist Demos

These are Band-in-a-Box songs made with the many soloist styles available. There are subfolders for every Soloist set. Once you select a song from the *File | Open* menu command, you can use the **[Song]** button to choose from a list of songs in the subfolder.

Soloists

Soloist files are stored here, both for MIDI soloists and solos that use RealTracks instruments. If you install soloist add-on sets this is where to put them.

Songs

This is the default folder for storing your Band-in-a-Box songs, the default folder that is selected by the *File | Open Song* menu command. It includes the basic Band-in-a-Box song library, and the songs you make yourself will be stored here unless you specify a custom folder for them.

Band-in-a-Box accompaniments are saved with the file extension *.sgu. If a melody has been recorded the file extension will be *.mgu. The “u” indicates a song made with a user-editable style.

The original 24 Band-in-a-Box styles are an exception, they use song file names ending in numbers from 1-9 and letters from A-O, but all later styles end in “u.”

Songs and Lessons

Band-in-a-Box comes with a large library of songs that demonstrate some of the most popular styles of music as well as songs for listening, learning, and jamming. This folder is packed with musical content for a variety of tastes and purposes.

SoundCloud

When you upload an audio file to SoundCloud, a copy of the will be saved in this folder.

Style Demos

Every Band-in-a-Box style has a demo song stored in this folder. There are a lot of them, the easiest way to play them is to pick the style that interests you in the StylePicker dialog and then click on the **[Song Demo]** button to hear the demo song for that style.

Styles

Band-in-a-Box styles use the file extension .sty and are stored in this folder. These are the styles that are listed in the StylePicker. If you add new styles, they will be installed in this folder and added to the StylePicker list by clicking on the **[Re-Build]** button.

Synth Kit Documentation

These are documents that describe the synth kits provided in the Synth Kits folder.

Synth Kits

Even though the General MIDI and GM2 patch lists have been widely adopted, Band-in-a-Box supports many other MIDI patch lists and drum kits.

The .DK files in this folder are pre-formatted GM patch lists for most of the popular synthesizers, GM and non-GM, in use since the introduction of Band-in-a-Box.

The .PAT files are for the patches found on higher banks GM and other synths, and include the custom bank change commands to provide access to any patch on any MIDI synthesizer.

Users can write custom .DK and .PAT files and save them to this folder.

Tutorials

This folder contains the files provided for use with the tutorials found in the help file.

Other files and folders contain files and resources used by the program.

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Be sure to visit the FAQ pages at www.pgmusic.com for information about known troubleshooting issues as well as the latest technical support bulletins.

Appendix A: RealTracks Sets

The Band-in-a-Box Pro package includes a basic set of RealCombos for Pop, Country, and Jazz. In addition, there are hundreds more RealTracks instruments available and we're always making more!

A larger set of RealCombos is included in the Band-in-a-Box MegaPAK, and you get every RealTracks set we've made so far in the Band-in-a-Box UltraPlusPAK and EverythingPAK. You can also order individual sets, or RealPAKs of Country, Rock/Pop, and Jazz sets.

Please see http://www.pgmusic.com/products_realtracks.htm for full descriptions and demos of all of the RealTracks sets. While you're there be sure to check for new releases.

RealTracks Set 1: The Originals, New and Improved

Improved versions of the original RealTracks – Tenor Sax, Tenor Sax (Bluesy), Pedal Steel, and Acoustic Guitar.

RealTracks Set 2: Country Ballad

Acoustic guitar, both strumming and fingerpicking, a beautiful “spacey” electric guitar with delay effects, as well as a sweet pedal steel part and a RealBass.

RealTracks Set 3: Swingin’ Country

Two Swing RealPedalSteel styles and five Swing 8ths acoustic guitar RealTracks, including both strumming and fingerpicking.

RealTracks Set 4: Modern Country

Rock, Pop, Folk, and Country with RealResonatorGuitar, RealAcousticGuitar & RealBass plus a modern syncopated groove that includes both acoustic & electric guitars.

RealTracks Set 5: Rockin Guitar

Smokin’ Rock & Country Rock rhythm guitar grooves, as well as slide guitar soloists and R&B RealBass.

RealTracks Set 6: All Metal

Three different tempos of killer Metal rhythm guitar parts and totally tight bass parts plus the RockHardEven8 RealDrums style.

RealTracks Set 7: Acoustic Jazz Bass and Rock Sax

Real Double Bass with either the straight-ahead, fluid approach of our PaulC bass style, or the aggressive approach of our RayB style. Also in this set is the “Motown Rock” sax soloist.

RealTracks Set 8: Country Folk

Resonator Guitar, sweet RealFiddle, and basic acoustic guitar strumming patterns.

RealTracks Set 9: Country Electric Guitar

Great Country guitar grooves and soloists played by top Nashville session musicians. Included are two rhythm guitar parts, “Cowboy,” which is a true classic country groove, and “Train,” which is a fast train-beat groove.

RealTracks Set 10: All Blues (Shuffle)

A smokin’ blues band a Real rhythm guitar player, a Real bassist, a Real B3 player and even a Real harmonica player all backing you up on a groovin’ Blues Shuffle. Killer soloing on electric guitar and harmonica.

RealTracks Set 11: All Bluegrass (Rhythm)

Step out in front of your very own Bluegrass band, and take charge. Mandolins, fiddles, guitars, and banjos abound – all held to a steady beat by a fat Bluegrass bass.

RealTracks Set 12: All Bluegrass (Solos)

Banjo, Fiddle, Guitar, and Mandolin solos. Spice up any Bluegrass song with a foot-stompin’ Banjo solo, or you can really get things going by adding multiple solo instruments.

RealTracks Set 13: “Older” Jazz Swing Soloists

The essential instruments of Jazz Soloing - alto sax, trumpet, and trombone - recorded by top studio musicians. With the stretching features in Band-in-a-Box and RealBand, they can be used over a wide tempo range.

RealTracks Set 14: Mainstream Swing – Jazz Rhythm Section

A world-class Jazz rhythm section with a choice of either acoustic piano or Jazz electric guitar as your comping instrument, and an acoustic bass style to round out the bottom end.

RealTracks Set 15: Mainstream Swing – Jazz Soloists

Alto sax, trumpet, and trombone RealTracks plus bass soloing and piano soloing, complete with left-hand comping! Combine with RealTracks Set 14: Mainstream Swing - Jazz Rhythm Section for a complete Real Jazz band!

RealTracks Set 16: Bossa - Rhythm Section

This authentic sounding Latin-Jazz set includes a balance of piano, acoustic bass, and electric guitar RealTracks for use in all keys. Combine with RealTracks Set 17: Bossa - Soloists for your dream Bossa band!

RealTracks Set 17: Bossa - Soloists

This set includes hours of trumpet, trombone, alto sax, and even acoustic bass soloing. You'll have all the tools available to generate a killer Bossa solo with the most authentic sounds available.

RealTracks Set 18: Jazz Ballad - Rhythm Section

This set includes rhythm tracks for piano, acoustic bass and electric guitar. You can really focus on your melody while the bass, piano and guitar provide solid rhythm and harmony all around you.

RealTracks Set 19: Jazz Ballad – Soloists

This RealTracks Set comes equipped with alto sax, trombone and trumpet soloing in every key for your Jazz ballad. Every time you press play, you get a brand new solo. Your Jazz ballad composition deserves these killer lines!

RealTracks Set 20: Dual Rock Guitars

This set features two tempos of Rock 'n' Roll guitar recorded by two different top studio musicians, each playing off of the riffs of the other. These are classic Rock guitar tones for both laid back and up-tempo tunes.

RealTracks Set 21: Clean Strat Rock

Add a clean, even, classic Rock guitar sound to all your songs, old and new, with Clean Strat Rock rhythms and solos. Use the Rhythm Guitar with your verses while letting the Soloist fly during a chorus.

RealTracks Set 22: Funk & Pop Bass

A variety of Funk styles, including Funk Finger Bass, Funk Slap Bass, and Pop Bass, which suits a wide range of musical styles. Using all electric basses, this set adds another color to your PG Music palette!

RealTracks Set 23: Pop Acoustic Guitar

A solid rhythm section of acoustic guitars playing an even style, whether it be strumming or fingerpicking. These RealTracks can be used for more than just Pop; they blend well with many other styles of music too.

RealTracks Set 24: Pop Swing 8ths Guitar

Fill in a rhythm section with this dynamic set of acoustic strumming and fingerpicking guitar styles. With a wide range of tempos RealTracks Set 24 completes your Swing 8ths Pop or country song with an understated touch!

RealTracks 25: Pop Swing 8ths Bass 1

Use these RealTracks with many styles of music to add a delicate touch and a human feel. Turn to RealTracks Set 25 whenever you need a bass player to stick to the basics and back you up!

RealTracks Set 26: Pop Swing 8ths Bass 2

Add the solid foundation of Swing 8ths Bass to your song. With a wide range of tempos and electric and acoustic basses to choose from, you can always rely on this RealTracks set to keep perfect timing.

RealTracks Set 27: “Dreamy” Pop Guitar and More

With these simple, tasteful, and dreamy guitar licks, you can add a new level of atmosphere to your song. Whether you're composing a fast pop masterpiece or a mellow country ballad, these styles are for you!

RealTracks Set 28: Jazz Waltz

This set redefines what it means to swing in $\frac{3}{4}$ time with this Jazz waltz collection of acoustic bass, piano, and electric guitar RealTracks.

RealTracks 29: Freddie and Wes - Jazz Guitar Comping

If you're looking for the “four-on-the-floor” beat with a tasteful groove that'll keep the dance floor full all night RealTracks Set 29 is the answer. Some of the sweetest comping this side of bebop!

RealTracks Set 30: Blues (Slow Swing)

Electric guitar, bass and resophonic guitar provide the solid rhythm foundation, in a variety of combinations. Then to fill up the band we also have the soloists: electric guitar, harmonica and a sweet slide guitar!

RealTracks Set 31: Blues (Slow Even 8ths)

This set features some straight-8ths, slow rockin' grooves on the electric guitar, electric bass, harmonica, and even the resophonic guitar! All styles in this set were recorded at the same tempo, so they blend together perfectly.

RealTracks Set 32: Blues (Fast Even 8ths)

A solid even 8ths rhythm section of electric guitar, electric bass and resophonic guitar. In addition, this set comes with harmonica, tenor sax, and Blues harmonica soloists to complete the band.

RealTracks Set 33: Bluegrass (Medium Tempo)

All you need to play a medium tempo Bluegrass song. This set of RealTracks is full of awesome features like A and B substyles for the fiddle and banjo as well as RealCharts for the acoustic guitar soloist.

RealTracks Set 34: Country Train Beat

Solid train rhythm that doesn't miss a beat plus RealCharts to see the notation for all of the instruments. You get RealCharts for fiddle, harmonica, and pedal steel so you can see exactly what the top studio musicians are playing.

RealTracks Set 35: Chet and Travis Pickin'

This set comes with four different RealTracks styles in this unique genre, two played with that sweet mellow nylon guitar, and two played with the warm tones of the electric guitar.

RealTracks Set 36: Swingin' Country 2

Five swing 8ths RealTracks styles featuring a sweet pedal steel style, as well as two tempos of resonator guitar and swing 8ths mandolin. Medium slow and fast tempos are included.

RealTracks Set 37: Swingin' Country 3

Get ready to swing! RealTracks Set 37 provides some swinging Country licks at a variety of tempos with mandolin, harmonica, pedal steel, and resonator guitar playing at tempos ranging from 130 to 190 beats-per-minute.

RealTracks Set 38: Classic Country - Pedal Steel n' More

Classic Country with three variations of Pedal Steel at a range of tempos plus a fiddle that is always ready to play a solo. You also get the added bonus of RealCharts that show you the notation for all of the RealTracks in this set.

RealTracks Set 39: Slow Country

Ballad stylings on pedal steel, fiddle, banjo, harmonica, and acoustic guitar with the added bonus of RealCharts for the pedal steel, harmonica and fiddle to show you the notation for these instruments.

RealTracks Set 40: American Pop-Rock

There are 4 Electric Guitar styles included in this set, and each style includes two different substyles. The two "American" guitar styles are meant to be used together, as are the two "Roots Rock" styles, so either way you get that polished, radio-friendly sound that'll make you sound like a professional producer.

RealTracks Set 41: Rockin' Hard

This set comes with 4 different RealTracks guitar styles, and each of those styles has 2 different substyles. "Hard Rock Thrash" and "Hard Rock Thrash Hollow" are two slow hard-rockin' styles that can be used together, or individually. "Pop Rock Brit Edgy" and "Pop Rock Brit Heavy" provide that modern British sound.

RealTracks Set 42: Boogie 'n' Texas Rock

"Texas Boogie" and "Texas Rock" guitar RealTracks styles. "Texas Boogie" includes two different guitar styles, intended to be used together if you want a full band effect, or separately if you just need a touch of that Boogie flavor. "Texas Rock" is the same, with two distinct styles that mesh together beautifully, or can be used individually.

RealTracks Set 43: Rockin' Down South

This set includes both acoustic and electric rhythm guitar styles, as well as two marvelously raunchy slide guitar styles. To top it all off, we have a rollicking southern organ.

RealTracks Set 44: Blues Guitar and Organ

This set includes three different Blues Organ RealTracks styles: "Monday" Swing 8ths at 65bpm, "Roadhouse" Even 8ths at 120bpm, and "BB" Even 8ths at 85bpm. Also included in this set is a rollicking Slide Guitar Blues RealTracks style.

RealTracks Set 45: Driving British Rock

All of the guitars included in this set feature different takes on the same slow driving groove, and can be used together to create a full, produced sound, or can be used individually to fill in the spaces for your own project. This set includes a strumming acoustic guitar, and two electric guitars, one that is "driving" and one that is "soulful."

RealTracks Set 46: Medium Pop - Harmonica, Organ and Bass

This set provides you with some great background organ & harmonica playing, as well as two options for straight-ahead pop electric bass. The harmonica style provides some great pop licks, but as a background style it doesn't get in the way of a singer or the other instruments. The Organ style is a real B3, and will give your pop song that authentic sound. For electric bass, there are two options. The "PopHalfNotesSync" style plays on the 1, and-of-2, and the 3, which is one of the most common ways to play pop music. The alternate, "PopHalfNotesPush" is the same basic pattern, but doesn't restate the note on beat 3, driving the song with a pushed feel.

RealTracks Set 47: Slow and Fast Pop - Harmonica & Organ

Covering the whole even 8ths tempo spectrum, our B3 Organ styles can provide that growling B3 sound whether

you've written a slow ballad, or a rockin' fast pop tune. For the fast tunes, we've also got a background Pop Harmonica style.

RealTracks Set 48: Medium Modern Rock

This set provides three Guitar RealTracks, one acoustic, and two electrics. The acoustic guitar is a bright, strummed rock part. The two electrics have distinct sounds that compliment each other: "ElecRockArp" is a clean guitar tone that plays arpeggios for the A section, then switches to strummed chords for the B section. "ElecRockDirty" is a distorted guitar tone that plays muted syncopated chords at "A," and then plays with a more open sound at "B."

RealTracks Set 49: Spirited Acoustic Guitar

There are two Acoustic Guitar styles included with this set, both at slow tempos, but they're designed to give the song a harder edge than most ballad playing. Also included in this set are two pop Electric Bass styles, both at 85 beats-per-minute. The "PopHalfNotesSync" style plays on the 1, and-of-2, and the 3, which is one of the most common ways to play pop music. The alternate, "PopHalfNotesPush" is the same basic pattern, but doesn't restate the note on beat 3, driving the song with a pushed feel.

RealTracks Set 50: More Bossa!

This set features some great Bossa Nova Guitar and Flute playing. The Nylon-Electric Rhythm Guitar style provides a great backing track for any chord progression, and is an excellent tool for singers or soloists. The Flute and Electric Guitar Soloist RealTracks can provide fantastic melodic soloing over any changes, and the solo created by Band-in-a-Box will be different every time you press play!

RealTracks Set 51: Slow Bossas and More

With RealTracks Set 51, you can choose either the smooth sounds of acoustic bass and piano playing slow gentle bossas, or the fast excitement of some boogying tenor sax. The bass and piano, when used in conjunction with our BossaBrushes RealDrums, provide a great rhythm section for singers or soloists.

RealTracks Set 52: Fast Samba

This RealTracks set provides you with some smokin' fast Latin sounds. It includes the essential rhythm section instruments, bass and piano, as well as a soprano sax soloist. No matter what chords you enter in Band-in-a-Box, these styles will soar!

RealTracks Set 53: Slow Jazz Ballad - Rhythm Section

This set includes both Piano and Acoustic Bass playing at 60 beats-per-minute, and because of the superior stretching features in Band-in-a-Box and RealBand, they can actually be used over a wide range of tempos. There are also several variations where they start playing double-time (essentially a 120 bpm groove) for the B section.

RealTracks Set 54: Slow Jazz Ballad - Soloists & Solo Piano Accompaniment

In addition to the Slow (60bpm) Ballad Tenor Sax RealTracks, this set also includes the Jazz Ballad Electric Guitar Soloist, at a slightly quicker pace (85bpm), and a "Solo-Accompaniment" Jazz Ballad Piano (85bpm). This piano style is intended to be used without Bass or Drums, essentially it's a rhythm section all on it's own.

RealTracks Set 55: Fast Bebop Jazz

RealTracks Set 55 gives you the tools you need to start hearing some lightning fast jazz coming out of your computer speakers. Simply enter any chords you like, select these Bebop styles, and Band-in-a-Box will generate flawless Acoustic Bass, Piano and Tenor Sax tracks for you.

RealTracks Set 56: Jazz, Old and New

This set includes 4 different RealTracks styles, including "Modern Jazz" versions of Acoustic Bass and Acoustic Piano playing at a medium-swing tempo. These two styles together form the perfect rhythm section for soloing, and provide great inspiration for developing sophisticated lines. The set also includes 2 soloists, the classic "older swing" clarinet style, and the intricate electric guitar jazz swing soloist.

RealTracks Set 57: Jazz Swing, Laid Back

This set features both the essential rhythm section instruments and the soprano sax soloist for that sweet slow-medium groove that sits perfectly in the pocket. The rhythm section is comprised of double bass and piano, and both styles include both an "A" section and a "B" section, so you can add further dynamic range to your jazz tune.

RealTracks Set 58: Jazz and Pop Waltzes

With RealTracks Set 58, we provide both Jazz and Pop Waltz styles. On the Jazz front, a Tenor Sax soloist is included, which can be used with some of our previously released Jazz Waltz rhythm section instruments. For the Pop fans, we've provided Acoustic Bass and Piano styles playing a slow even 8ths Pop Waltz.

RealTracks Set 59: Crossover

The RealTracks you need for the popular sound of Swing 16ths Crossover between Country Music and Hip Hop. This set provides you with a total of 5 RealTracks styles, one bass style and four guitar styles. They were recorded at 75 &

90 beats-per-minute, and with the stretching features in Band-in-a-Box, the tempos in between and beyond are covered as well.

RealTracks Set 60: Country Rock!

4 new guitar styles. “ModernCountrySync” is an even-16ths-based groove, and we provide both an Acoustic and an Electric Guitar style. The “SouthernSnappy” is a classic sounding Country-Rock groove, also 16ths-based, and for this groove we provide two Electric Guitars, “Clean” and “Gritty”.

RealTracks Set 61: Ballads and More!

An assortment of Pop and Country Ballad styles with two rhythm electric guitar styles, a hard-edged ballad soloist, and a solo-accompaniment pop piano style. The two rhythm guitars are meant to be used together, but have very distinct sounds. One is a clean guitar tone, playing choppy chords for the A section and held chords for the B section, and the other is a distorted guitar style, playing a syncopated groove at “A”, and straightening out to even quarter notes at “B”. The soloist is a driving distorted power ballad, and is great for intros or breaks. Finally, we include a “solo-accompaniment” piano pop-ballad style.

RealTracks Set 62: Western Swing and Bluegrass!

Three Western Swing electric guitar styles include rhythm playing at the medium-fast tempo of 165bpm, and an up-tempo style at 190bpm. Also at 190 is the “CountryClassicSwing” Soloist, which will create a solo over any changes you care to throw it’s way. As a bonus, this set also includes a Bluegrass Mandolin Soloist, playing at the laid-back (for Bluegrass) tempo of 100.

RealTracks Set 63: Country Waltz 1

This Set provides 4 Acoustic Guitar styles, playing at two waltz tempos, 85 & 140. With the stretching features in Band-in-a-Box and RealBand, these styles actually cover a wide range of tempos. Each tempo has a Fingerpicking and a Strumming Acoustic Guitar, and the styles work great together, or they can be used individually.

RealTracks Set 64: Country Waltz 2

This set comes with three guitar styles, all recorded at the comfortable waltz tempo of 110, and a Solo-Accompaniment Waltz Piano style at a bouncy swinging tempo of 85. The guitar styles include strumming acoustic, fingerpicking acoustic, and electric.

RealTracks Set 65: Alt-Country

Alt.Country, also known as Americana, has 4 Electric Guitar styles. For the very slow tempos, we have a distorted electric guitar providing a gritty backdrop to your melancholy ballad. For ballads a little bit quicker, we have a brighter clean electric guitar style. The two Alt.Country styles recorded at 75bpm are intended to be used together, as they play off of each other beautifully. One is a moody sounding electric, while the other is more rootsy.

RealTracks Set 66: Modern Nashville Pop

4 Electric Guitar styles straight from Music City, USA. The two Country Rock styles are intended to be used together, and play off each other beautifully, but can also be used individually. The same goes for the two “Nashville Pop” styles, one of which uses a distorted guitar sound, the other clean.

RealTracks Set 67: Rockin’ in Three-Quarter Time

3/4 (or 6/8) time has become an important part of the hard rock world. With RealTracks Set 67, you get 10 different Rock and Pop 3:4 styles. These styles can be used individually, together, or combined in A-B combinations. Also included are 12-string acoustic guitar RealTracks, both a picking style, and a strumming style.

RealTracks Set 68: R&B Rock

4 different modern R&B electric guitars, two guitars with a warm mellow tone, one playing basic quarter notes with embellishment, the other playing a strumming pattern. Then, we have some funkier guitar styles, one playing an off-beat pattern, the other playing a 16th-note-based groove. All of these styles have RealCharts capabilities, so you can see exactly what’s being played, either on the on-screen guitar fretboard, or in notation and TAB.

RealTracks Set 69: Rockin’ in the North, Rockin’ in the South

Northern Rock and classic 80s Texas Blues-Rock grooves. 8 different guitar styles include quarter-note variations, strummed patterns, offbeat & syncopated grooves. A variety of guitar tones are employed including mellow fuzz, an edgy, gritty sound, and different registers of that Texas Rock ‘n’ Roll sound. All styles are equipped with RealCharts, so you can see the notes you’re hearing either in TAB, notation, or on the on-screen guitar fretboard.

RealTracks Set 70: Piano Pop

Sophisticated, mellow piano featuring 7 different Piano RealTracks styles. Use them alone or with a rhythm section. Included are British Pop Liverpool and Pop London styles, a Pop Bronx style from New York, and Pop Funky Texas. All come with RealCharts for on-screen notation and piano keyboard display.

RealTracks Set 71: Folk-Rock

12-String Acoustic Guitar RealTracks with a variety of tempos and feels, such as slow ballad folk-rock & medium folk-

rock waltz. The waltz comes with both a 12-string and a 6-string guitar style, which can be used individually, or blended together.

RealTracks Set 72: Smooth Jazz - Swing 16ths Hip Hop

Smooth Jazz sound with an Urban flavor. 4 RealTracks styles with classic Real Electric Piano and Electric Bass at two Hip-Hop swing 16ths tempos. The Electric Piano styles can be used either completely dry, with no effects at all, or with chorus, delay, and reverb effects for that true Smooth Jazz sound. The dry sound is perfect if you'd like to use these styles in a Rock setting, or if you'd like to add your own effects in RealBand.

RealTracks Set 73: Smooth Jazz - Ballad and Pop

More classic Smooth Jazz with Electric Bass styles as well as classic Real Electric Piano, both "dry" and with authentic Smooth Jazz effects. Both instruments include both a slow Ballad, and a faster even-16th-based Poppy Smooth Jazz groove. These styles are ideal to use with RealDrums Set 28, but can also be used with many of our other even 8th and even 16th Jazz RealDrums.

RealTracks Set 74: Ballroom Latin

Ballroom Latin made for dancing with 7 styles featuring both Acoustic Bass and Piano. Practice your musical chops, your dancing chops, or both! A perfect match with RealDrums Set 5: Latin.

RealTracks Set 75: More Bossa

Acoustic Bass, Electric Guitar and Piano playing a sultry medium-slow Bossa tempo. The guitar features a "FreeComp" version, with the guitar as the sole comping instrument, and a "GrooveComp" version, which is intended to work well while there is a piano comping at the same time. Both piano and guitars have RealCharts for on-screen notation and TAB plus piano keyboard and guitar fretboard displays.

RealTracks Set 76: More Jazz Waltz

Jazz Waltzes, with Piano, Guitar, and Acoustic Bass styles. Included are two tempos: a slow waltz ballad at 85 bpm, and a medium-slow laid-back waltz at 110 bpm. All three instruments are represented at both tempos, and in addition, there is a rehearsal piano waltz style. This style is a basic piano approach to the swing waltz, and is intended to be used by itself to back up a singer or soloist.

RealTracks Set 77: Ballad, Stride & More

Jazz with both electric and acoustic guitars at a variety of tempos, as well as 4 different accompaniment piano styles. The slow Jazz Ballad tempo has a free-rhythm Electric Guitar style, an Acoustic Guitar that is designed to work well with a comping piano, and a Stride Jazz Ballad piano. Also included is a slightly quicker Stride Ballad, as well as a "Rehearsal" Piano style that's great if you need a basic piano approach to back up your singing or soloing. All instruments in this set are equipped with RealCharts for on-screen notation and TAB plus piano keyboard and guitar fretboard displays.

RealTracks Set 78: Memphis Swing

Memphis Swing gives you 4 different RealTracks styles with 4 different approaches to this distinct version of Country Swing. Two of the styles use a crisp, clean guitar tone, one playing chords letting the notes ring, the other with a shorter staccato approach. Then we have a guitar with a grittier tone, played either with a palm-mute effect, or with a wide open approach.

RealTracks Set 79: Medium Country Boogie

This set features 6 medium tempo Country Boogie guitar RealTracks including 2 acoustic guitars and 4 electrics. With acoustic guitar, you can choose between a palm-mute style of playing, or a more open approach, or you can mix-and-match, using one style for the A section of your song, and the other for the B section. You have lots to choose from with the Electrics too, with both clean and distorted guitars, playing syncopated patterns, classic riffs, palm-mute, and twangy variations. All of these styles are equipped with RealCharts, so you can see exactly what's being played by these world-class studio musicians!

RealTracks Set 80: Fast Country Boogie

This set features 6 up-tempo Country Boogie guitar RealTracks including 2 acoustic guitars and 4 electrics. With Acoustic Guitar, you can choose between a palm-mute style of playing, or a more open approach, or you can mix-and-match, using one style for the A section of your song, and the other for the B section. You have lots to choose from with the Electrics too, with both clean and distorted guitars playing syncopated patterns, classic riffs, palm-mute, and twangy variations. All of these styles are equipped with "RealCharts," so you can see exactly what's being played by these world-class studio musicians!

RealTracks Set 81: More Country Swing

RealTracks Set 81 adds 8 Country Swing electric guitar styles featuring both clean and "gritty" guitar sounds, played over both slow swing at 85bpm, and medium-up-tempo at 140bpm. The different variations can be used individually,

or together, and they can also be used in various A-B combinations. All of these guitar styles are equipped with RealCharts, so you'll see exactly what is being played by these top Nashville studio musicians!

RealTracks Set 82: More Country Waltz

10 new electric guitar Country Waltz styles covering a range of tempos from 85bpm through to 140bpm with both clean guitars and distorted guitars. You can mix and match styles, either using multiple styles at the same time, or A-B combinations. And all of these guitars are equipped with RealCharts and display notation, TAB, and on-screen guitar fretboard.

RealTracks Set 83: LA Hard Rock

This set provides you with 4 distinct Electric Guitar styles, 2 with a "crisp" tone, and 2 with a "fuzzy" tone, so you're sure to find what you need for your song or section. Also included is the HardRockLA Bass style, a syncopated bass style with a big fat tone. As a bonus, we're also throwing in the HardRockLA RealDrums style! This style has 5 different substyle options, combined together for a total of 8 different style variations. Each substyle was recorded at 3 different tempos, and with the superior stretching features in Band-in-a-Box, the entire tempo spectrum in between tempos is also covered.

RealTracks Set 84: Lite Pop

This set features 12-string Acoustic Guitar RealTracks styles as well as 3 Pop Piano styles. The 12-string Acoustic Guitar provides a beautifully full sound which works great on its own, or in the context of a full band. There are two of these styles, one picking, and the other strumming, both at a slow ballad tempo. Additionally, we also include a style that uses the picking for the "a" section of your song, and strumming for the "b" section. The 3 Pop Piano styles continue our collection of solo-accompaniment piano styles. Two of the styles embody the melodic California sound, one a slow ballad, the other an upbeat energetic style. The third style is a flowing melodically arpeggiated style.

RealTracks Set 85: Rockin' Bass

This set features two classic Brit-Rock basses, a heavily scooped and distorted thrash bass, and a deep rockin' bass that turns out pulsing eighth notes. You can view tab and notation for every style in this set in Band-in-a-Box or RealBand. The wide range of tempos ensures that you'll have a rockin' bass for every occasion.

RealTracks Set 86: Blues Rock

Three unique and driving guitar styles are included: two with a crisp, unrelenting single-coil tone (which can be linked together as an A/B substyle) and one with a low, twangy fuzz tone. Also included is a dark-toned blues rock bass that syncs up nicely to the guitar styles. All of these styles are equipped with RealCharts, which means that even though you're listening to actual audio recordings of real musicians, you can see the notes they're playing on the on-screen fretboards, in TAB, in standard notation, and on the on-screen piano keyboard. Our unique stretch methods ensure that you're covered for a range of tempos and all twelve keys.

RealTracks Set 87: Electric For All Occasions

This set offers an extensive selection of bright guitar sounds for all occasions. At each of the three tempos, we provide you with both clean and slightly distorted guitar tones. Plus you also have control over the particular texture of the guitars. All of the styles were recorded with both open chords, if you want a brighter sound, and barre chords, if you want a slightly more muted effect. All styles play any chord in any key, and our stretch methods ensure that all in-between tempos are covered! All of these styles also come complete with notation and tablature.

RealTracks Set 88: 12-String Electric

RealTracks Set 88 offers some unique, clean 12-string electric guitar tones. The styles are split into two main categories: strumming and fingerpicking. The strumming styles offer a silky, sustained, solid rhythm while the fingerpicking styles deliver an open and bright feel that fills in the eighth notes. Both the strumming and fingerpicking styles were recorded at multiple tempos ranging from slow ballad to up-tempo pop, and with the superior stretching features in Band-in-a-Box and RealBand, all the tempos in between are covered too! Notation and tablature are also included for all of your scoring and learning needs.

RealTracks Set 89: Northern Rock Ballad

RealTracks Set 89 provides Acoustic Guitar, High-Strung Acoustic, Banjo & Electric Bass. Both guitar styles feature open chords with traditional folk strumming patterns. These two guitars used together provide a full, rich sound by covering the full sonic spectrum. In addition, both guitars and the electric bass are equipped with RealCharts, which means not only are you getting real instruments played by real musicians, but you can see what they're playing in notation, TAB, and on the on-screen guitar/bass fretboards. The banjo is a nicely subtle, understated fingerpicking style that blends perfectly with the other instruments.

RealTracks Set 90: Jazz Organ

A collection of Jazz B3 organ styles from slow, laid-back ballads to energetic up-tempo swing and bebop. The style provides both comping and killer bass lines which play 'in-2' for the A sections and walk for the B sections. There are

5 separate styles recorded over the range of tempos from 60 to 190 beats-per-minute. And, with the superior stretching features in Band-in-a-Box, all styles in between are automatically covered as well!

RealTracks Set 91: Smooth Jazz - Sax Soloing

Five new additions to your Smooth Jazz RealTracks collection: three alto saxes, a soprano, and a tenor. All of these styles show tasteful contrast with soothing melodies intertwined with fast jazz runs and phrases. This set also covers three avenues of smooth jazz: cool, poppy, and ballad. It offers a wide range of tempos ranging from dramatically slow to moderately fast. The inclusion of RealCharts means that not only will you be hearing Real Saxophone played by a top studio musician, but you'll be able to see exactly what's being played in both notation and on the on-screen piano keyboard.

RealTracks Set 92: Smooth Jazz - Trumpet Soloing

This set features four different soloists in the subgenres of cool, poppy, and ballad. The cool Jazz styles have a funky swung sixteenth note feel while the down-tempo poppy and ballad styles rely on even spacing and tasteful phrasing. You'll have a variety of tempos and all twelve keys at your fingertips thanks to the stretching methods used by Band-in-a-Box and RealBand, and with our RealCharts you'll be able to see what's being played, in both notation and on the on-screen piano keyboard.

RealTracks Set 93: Smooth Jazz - Trumpet Soloing

RealTracks Set 93 adds more Rhythm & Soul to our collection of Smooth Jazz RealTracks styles! This set includes two electric piano soloist styles and two rhythm guitar styles all together. Both split up into two subgenres: a funky swung sixteenth feel and a slow even sixteenth ballad feel. And, the two electric piano styles provide you with even more options, as each one has three different effects sets: Chorus with delay effect, chorus alone, and completely dry. If you want the slick Smooth Jazz sound, go for the chorus & delay, but if you want the unadulterated sound of the real vintage electric piano, go for the dry. All four styles are also equipped with RealCharts which allow you to see the notes that are being played in notation and on the on-screen piano keyboard, and the guitars have the added benefit of correctly displaying TAB & the notes on the on-screen guitar fretboard.

RealTracks Set 94: Jazz Guitar Soloing and More

This set includes 4 electric guitar styles, ranging from medium-slow tempos up to fast bebop tempos, in both jazz waltz meters, as well as straight ahead 4:4 swing. In addition, there's an energetic samba soloist played on nylon guitar, and two solo accompaniment piano styles! These real pianos offer a fun and energetic feel and are the perfect companion to a show tunes singer. Every single style in this set is equipped with RealCharts, which means not only will you be hearing great real audio recordings of real musicians, but you'll be able to SEE what they're playing too, in notation, and on the on-screen piano keyboard. The electric guitars have the added bonus of displaying correctly in TAB and on the on-screen guitar fretboard.

RealTracks Set 95: Jazz Rhythm Guitar: Bossa and Swing

Included are four electric guitar styles that cover a large range of tempos, as well as two bossa styles, and a fast 'Freddie' Acoustic Guitar. The Electrics are split into 'FreeComp' and 'GrooveComp' styles. The FreeComp styles are intended to be the sole comping instrument (no piano) featuring sophisticated rhythms and harmonies. The GrooveComp styles use more repetitive rhythms and more basic harmonies so that they can be used with other comping instruments such as piano or organ without getting in the way. The Bossa Guitars have a warm nylon tone, and were recorded at the tempos of 85 & 140, and with the superior stretching features in Band-in-a-Box, all of the tempos in between are also covered. The electric & acoustic guitars are also equipped with RealCharts which means that not only are you hearing actual audio performances by actual musicians, you can also see what they're playing in notation, TAB, and on the on-screen guitar fretboard.

RealTracks Set 96: Modern Bluegrass Waltz

This set includes a total of six new waltz styles on five different instruments! You will receive two acoustic guitars (one fingerpicking, one strumming), acoustic bass, fiddle, mandolin, and banjo. Every one of these styles covers all twelve keys, and covers a wide tempo range thanks to the high quality stretching features in Band-in-a-Box and RealBand.

RealTracks Set 97: Unplugged Country Swing

There are four country swing fiddle styles included, three of which feature melodic background playing over the tempo spectrum of 85 bpm ballads to the sprightly tempo of 140. Since they were recorded at intervals, the entire tempo range is covered, since Band-in-a-Box's superior stretching features can use those three tempos to cover all of the tempos in between. At 140, you also have the option of choosing the 'chops' style, where the fiddle plays very short chordal shots on beats 2 & 4. This is a style that would generally only be used on faster tempo tunes. All of these styles also feature RealCharts which means that not only are you hearing audio recordings of top studio musicians playing your song, you can SEE what they're playing too, in notation & on the on-screen piano keyboard!

RealTracks Set 98: Unplugged, 12-String & Fiddle

Three strummed acoustic 12-string guitar styles and two country boogie fiddle styles, all recorded over a wide tempo range. And with the superior stretching features in Band-in-a-Box, all the tempos in between are also covered. The 12-string styles were recorded at 85, 120 & 165 beats-per-minute, so if you're song is at 95, no problem, you're covered with 85, which Band-in-a-Box can easily stretch up. Or, if you need 12-string at 160, no problem, the 165 bpm style can easily stretch down to cover that too! RealCharts are included with all 5 styles here, which means that not only do you get real audio recordings of top studio musicians playing your songs, you can see what they're doing in notation, on the on-screen piano keyboard, and for the guitars you can also view the notes in TAB and on the on-screen guitar-fretboard. And all keys are covered, so if you want to boogie down in C sharp, no problem!

RealTracks Set 99: More Country Waltz: Pedal Steel, Bass & Fiddle

Three bass styles offer a solid, rhythmic foundation over a wide tempo range, two fiddles offer a variety of melodic ideas, and two pedal steels offer rich layers of harmonies. That's a total of seven new styles, all of them crucial to your Country Waltz songs! In conjunction with previously release Country Waltz styles, it's easy to put together a full band at any tempo. All styles play in any key, and the pedal steel & fiddle styles have RealCharts.

RealTracks Set 100: More Western Swing: Pedal Steel & Electric Guitar

RealTracks Set 100 includes 4 new electric guitar styles that can be used in conjunction with our previously release Western Swing styles. The styles were recorded at 2 tempos, 165 and 190, with basic comping patterns at both tempos; a 'picked' style at the slower tempo, and a 'held' style at the faster tempo. Plus we add to our increasing collection of Pedal Steel styles at both of these tempos as well. These swinging styles use the classic Western Swing C6 tuning. And you're not limited to 165 or 190, all tempos in between are also covered with the superior stretching features in Band-in-a-Box.

RealTracks Set 101: Folk and Country Swing

This library of country and folk crossover styles delivers a large collection on a variety of instruments. Included are Ukulele, Acoustic Bass Guitar, Electric Guitar, and Fiddle styles. The Ukulele and Acoustic Bass Guitars work well as playful duos: a moderate tempo acoustic-bass guitar and ukulele duo with a country feel and a faster tempo acoustic-bass guitar and ukulele duo with a cheerful island feel. The 'Memphis' fiddle adds to our existing Electric Guitar styles, and the two Country Swing electric guitar styles can be used independently, or together as an A-B style. The fiddle and guitar have the added bonus of having RealCharts enabled, which allows you to view the notes being played in notation, on the on-screen piano keyboard, and on an on-screen guitar-fretboard.

RealTracks Set 102: Uptempo Reggae

This set includes Electric Bass, Electric Guitar, B3 Organ, Acoustic Piano, and a brand new Reggae Classic RealDrums style. With all the styles used together, you'll be constantly immersed in B3 Organ, Guitar strumming out the rhythm, Piano shots on the off-beats, and a booming Bass holds it all together. Each style was recorded at 100 bpm so they sound very natural together, though with the superior stretching features in Band-in-a-Box, all styles cover a wide tempo spectrum.

RealTracks Set 103: Slow Groovin' Reggae

Electric Bass, Electric Guitar, B3 Organ, Acoustic Piano, and a brand new Reggae Classic Tambo RealDrums style. While the Bass and Drums maintain a laid-back syncopated rhythm at 75 bpm, the Guitar and Piano play chord shots on 2 and 4, and the jammin' B3 Organ fills in on 3. The 'RealCharts' allow you to see exactly what's being played on the piano, guitar & bass in notation, and on the on-screen piano keyboard. The bass & guitar have the added benefit of displaying correctly in TAB and on the on-screen guitar/bass fretboards.

RealTracks Set 104: Celtic Jigs & Reels

This set includes 2 basic Celtic grooves played on a variety of instruments, including Acoustic Bass, Acoustic Guitar, and Piano. Plus, this set comes with the added bonus of two new RealDrums styles feature the Bodhran. This is a traditional Celtic drum played with a wooden mallet. And these Bodhran styles each have several variations, including the standard wooden mallet as well as a variety of brush mallets for a slightly softer tone. The Guitars and Pianos are also equipped with 'RealCharts,' which means that you can see the notes that are played in notation, TAB, and on the on-screen piano keyboard or guitar fretboard.

RealTracks Set 105: Brent Mason Rock Soloing

This set includes three Electric Guitar Rock soloing styles played by the award winning session guitarist, Brent Mason. Brent's punchy, burning lead sound will rock the house 'til dawn. Plus, these styles have the added bonus of 'RealCharts,' allowing you to see what Brent's playing in notation, TAB, and on the onscreen guitar fretboard. The guitar fretboard also displays any notes that are bent in blue, for added educational value.

RealTracks Set 106: Calypso Pop

Along with Electric Bass and Accordion, this set includes three types of guitar: Acoustic, Electric, and High-Strung Acoustic. The high-strung guitar is great to use with the standard-tuning acoustic, as together they fill out the full sonic

spectrum. Also joining the band is a brand new Pop Calypso RealDrums style. Soft-strumming Guitars, simple Bass lines, and flowing Accordion.

RealTracks Set 107: Medium Pop Waltz

This set includes a whole assortment of strings: Electric Bass, Fiddle, Acoustic Guitars, Electric Guitars, Mandolin, Pedal Steel, and Acoustic Piano. Also joining the group is a brand new Pop-Rock Waltz RealDrums style. The Electric Guitar plays alternate substyles to add dynamic range to your song. Each style plays an even 8ths groove at 120 bpm, but with the superior stretching features in Band-in-a-Box, this actually covers a wide tempo spectrum (110-140). Plus, with the new triple-time feature in Band-in-a-Box these styles can be used in even more ways.

RealTracks Set 108: More Rockin' Bass

This set is all Electric Bass: Hard Rock Waltz, Pop Rock Waltz, Modern R'n'B Rock, and Northern Rock. These styles cover a wide range of tempos from 65 bpm to 140 bpm, and blend beautifully with our previously released RealDrums and Guitar RealTracks. All 4 styles also display 'RealCharts' which means you can see what you're hearing in notation, bass TAB, and on the on-screen bass fretboard.

RealTracks Set 109: Gypsy Jazz - Fast Swing

Everything you need for some hot, up-tempo Gypsy Jazz. This set includes Acoustic Bass, Acoustic Guitars, Fiddle, and a brand new Gypsy Jazz Swing RealDrums style. There are 2 different Rhythm Acoustic Guitar styles that are meant to be used together to provide a full, authentic Gypsy Jazz sound, and then there are two more Acoustic Guitar Soloist styles, played by two different top session players, plus a hot fiddle soloist! The guitars and fiddles have the added bonus of displaying 'RealCharts' which means you can see the notes you're hearing blaze past in notation, TAB, or on the on-screen fretboard display.

RealTracks Set 110: Gypsy Jazz - Ballad

RealTracks Set 110 includes Acoustic Bass, Acoustic Guitars, Fiddle, and a brand new Gypsy Jazz Swing RealDrums style. Whether you need some laid-back comping Nylon Guitar, a lovely Fiddle or Guitar solo, or a melodic Acoustic Bass, each of these styles offers a lot. To add variation throughout your songs, the Bass plays 'in-2' for the A section and switches to 'walking' at B. The RealDrums also follow the changes at part markers. Each style plays at a relaxing tempo of 110 bpm (though this covers a wide tempo range with the superior stretching features in Band-in-a-Box), and is made to play smoothly over Gypsy Jazz progressions which include 6th, m6, and diminished chords.

RealTracks Set 111: Jazz Vibes - Comping

This set includes five different Comping Vibes styles played by the world-class Jazz Vibraphonist Steve Nelson. It includes both even 8ths Bossas & Jazz Swing, covering a range of tempos from 60 bpm to 140 bpm.

RealTracks Set 112: Jazz Vibes - Soloing

Steve Nelson steps in to plays smokin' vibes solos. This set includes three Jazz Swing soloists covering a range of tempos from 60 bpm to 140 bpm. With the superior stretching features in Band-in-a-Box, all tempos in-between are taken care of! The set also includes a Bossa soloist at 140 bpm, which can also work over a wide tempo spectrum. In addition, all of these styles are equipped with 'RealCharts,' which means that even though these are actual audio recordings of Steve Nelson, you can see what he's playing in notation or on the on-screen piano keyboard.

RealTracks Set 113: Smooth Jazz - Cool Guitar and Electric Piano

Cool swing 16th soloing on both Electric Piano & Electric Guitar, and also includes a rhythm guitar style. This set works in perfect combination with the rhythm section styles from RealTracks Set 72. With the Electric Piano you have a choice of chorus effect, delay, or no effects at all. Plus, all of the styles in this set display 'RealCharts,' which means that even though you're hearing audio recordings of real musicians, you can see what they're playing, as they're playing it, in notation, on the on-screen piano keyboard, and for the guitar in TAB and on the on-screen guitar fretboard

RealTracks Set 114: Smooth Jazz - Poppy Guitar and Electric Piano

Smooth Jazz soloing on both Electric Piano and Electric Guitar, as well as a bonus Rhythm Guitar style that blends beautifully with our previously released Smooth Jazz Sets. With the Electric Piano you have a choice of chorus effect, delay, or no effects at all. Plus, all of the styles in this set display 'RealCharts,' which means that even though you're hearing audio recordings of real musicians, you can see what they're playing, as they're playing it, in notation, on the on-screen piano keyboard, and for the guitar in TAB and on the on-screen guitar fretboard.

RealTracks Set 115: Mike LeDonne's Swingin' Jazz Piano

This set includes six Jazz Piano styles played by Mike LeDonne, known for playing with some of the greats such as Dizzy Gillespie and Benny Goodman. This set includes Mike comping and soloing in his distinctive East Coast style over Jazz swing grooves ranging from 60 to 140 beats per minute. Also, you can watch how it's done with the RealCharts displayed in Band-in-a-Box either in notation or on the on-screen Piano

RealTracks Set 116: Praise & Worship - Shining 8ths

RealTracks Set 116 includes 2 Electric Basses, 4 Electric Guitars (including 1 soloist), 2 Acoustic Pianos, 2 Synth Pads,

and a brand new Praise & Worship RealDrums style. Whether you need a little backing Piano or Guitar, or a rockin' Guitar solo, these styles will compliment your songs beautifully. All styles were recorded at 120 bpm, but can be stretched over a wide tempo range with Band-in-a-Box's newly enhanced audio stretching capability. ALL of these styles are also equipped with 'RealCharts,' which means that you can see what the musicians are playing in notation, on the on-screen piano keyboard, and for the basses & guitars you can see the notes in TAB or on the on-screen guitar fretboard.

RealTracks Set 117: Praise & Worship - Uplifting 16ths

This set includes Electric Bass, 4 Electric Guitars (including 1 soloist), 2 Acoustic Pianos, a Synth Pad, and a brand new Praise & Worship even 16ths up-tempo RealDrums style. All recorded at 120 bpm, these styles will be great to compliment your songs whether you use them individually or the whole band at once. And with Band-in-a-Box's newly enhanced audio stretching methods; you can slow it down and watch each 16th note as it flies by.

RealTracks Set 118: Brent Mason Country Soloing

Four Electric Guitar Country soloing styles played by award winning Nashville legend Brent Mason. Whether you are shufflin', train-pickin', waltzin', or just wanna boogie, Brent's delicious Guitar sound and how-DOES-he-do-it string picking will blow you away! And if that is not enough, Band-in-a-Box's RealCharts allow you to watch how these solos are played in notation, TAB, or on the on-screen guitar fretboard.

RealTracks Set 119: TexMex 2-Beat

This set includes Electric Bass, Accordion, Electric Guitar, and a brand new TexMex RealDrums style that makes you want to get on your feet and dance! These styles work great as a full band, or individually to compliment any of your older RealTracks. To liven up your songs, the Electric guitar switches from playing chord shots on the off beats during the A substyle, to lovely little walking melodies in the B substyle.

RealTracks Set 120: TexMex Country

Set 120 – TexMex Country - includes Electric Bass, Accordion, Electric Guitar, and a brand new TexMex Country RealDrums style. Each style plays an up-tempo even 8ths rhythm at 120 bpm, with a slight Latin flavor. Even though the instruments were recorded at this tempo, the superior stretching features in Band-in-a-Box allow these styles to all be used over a very wide tempo range. The Bass and Electric Guitar styles have the bonus of RealCharts so you can see what the musician is playing, either in notation, TAB, or on the on-screen guitar fretboard. These styles are wonderful together as a band, but each style also has great potential to combine with other RealTracks as well.

RealTracks Set 121: More Country Banjo, Fiddle & Steel

This set offers a variety of rhythms and tempos all played by your favorite stringed instruments: Banjo, Fiddle, Pedal Steel, and Resonator Guitar. These styles are useful for various tunes because they range in tempo and rhythm. The Banjo is an even beat at 100, Fiddle is a swing beat at 165, and the Pedal Steel and Resonator Guitars are both waltz swing beats at 140. And to increase this assortment of rhythms are Band-in-a-Box's half-time, double-time, triple-time, and newly enhanced tempo stretching features. The Fiddle, Pedal Steel and Resonator Guitar also have the added benefit of displaying 'RealCharts,' which means that even though these are audio recordings of real musicians, you can see what's being played in notation and on the on-screen piano keyboard.

RealTracks Set 122 – '70s Soul

This set features a full RealTracks band of electric bass, drums, electric guitar, piano, and synth. There are multiple styles on each instrument, as well as variations that switch from one style to another at the part markers. The piano style also has the option of playing either strictly acoustic, or acoustic piano with a doubled synth layer playing on top of it. All of the RealTracks in this set are equipped with RealCharts, meaning you can see the notes that are being played in notation, and the basses and guitars have the added bonus of also displaying in TAB and on the on-screen fretboard.

RealTracks Set 123 - Celtic Hornpipes & Slipjigs

RealTracks Set 123 continues our collection of Celtic styles with the 'Hornpipe' and 'Slipjig' styles, with Acoustic Bass, Acoustic Guitar, and the traditional Irish Bodhran hand drum. The Hornpipe is a stately swing 8ths groove, similar to a Reel, but at a slower tempo. A slipjig, is a quicker paced 9:8 style, like a jig, but with 3 extra 8th notes at the end of each bar. These styles are very common in the Celtic repertoire, making this set an ideal companion for any fiddler, whistler, or anyone who loves Irish music! The Bodhran styles have multiple substyles, with variations played using a wooded mallet, or a brush, giving you complete control over what you hear. The guitar styles are also equipped with 'RealCharts', which means that even though these are audio recordings of real musicians, you can see what is being played in notation, TAB, and on the on-screen guitar fretboard.

RealTracks Set 124 - More Pop-Rock Bass

This set features 5 new electric bass RealTracks styles that blend beautifully with many of our previously-released styles. There are pumping 8ths in the TexasRock style, two funky swing 16ths options, as well as 'RootsRock' and

‘SouthernRock’ styles. And, ALL of these styles are equipped with ‘RealCharts’, which means that you can see the notes going by in Band-in-a-Box, on the on-screen bass fretboard, or in notation & TAB.

RealTracks Set 125 - Crossover Pop

RealTracks Set 125 features styles that all provide a unique approach to common musical genres. The ‘Crossover’ banjo & electric guitar styles are distinctly Country, but take a gritty sound from the Pop world, and a hip, swinging feel from the Jazz world. Calypso is certainly considered to be a world-beat groove, but here it’s given a definite pop interpretation, with a piano style to join the previously released PopCalypso styles. Also included in this set are 3 new RealDrums styles, each with a unique departure from basic Pop & Rock grooves.

RealTracks Set 126 - Fast Pop Waltz

RealTracks Set 126 provides you with an uptempo Pop approach to the waltz. This set includes a whole assortment of RealTracks styles: Electric Bass, Fiddle, Acoustic Guitar, Electric Guitar, Mandolin, Pedal Steel, and Acoustic Piano. Also joining the group is a brand new Pop-Rock Waltz RealDrums style. The Electric Guitar plays alternate substyles to add dynamic range to your song. Each style plays an even 8ths groove at 180 bpm, but with the superior stretching features in Band-in-a-Box, this actually covers a wide tempo spectrum. Plus, with the new triple-time feature in Band-in-a-Box these styles can also be used in a 12:8 manner.

RealTracks Set 127 - Groovin’ Jazz Funk

This set features a groove that sits right in the pocket, with drums, electric bass, electric guitar, electric piano, and alto sax. There are 9 individual RealTracks styles in all, and you’re in complete control of the instrumentation. And they’ll all play any changes you throw their way! You can have the rhythm section back you up on your own fusion masterpiece, and you can also throw in a solo or two, either from the electric piano style, or the killer alto sax style. Just like the rhythm section instruments, the soloists will follow any changes you care to enter. Just type in the chords and press play!

RealTracks Set 128 - Gypsy Jazz Latin

RealTracks Set 128 features 6 new Gypsy Jazz styles playing an up-tempo Latin groove to add to your collection. You can enter your own song, or any classic Bossa progressions, and these styles will groove effortlessly over the changes! It includes 2 rhythm guitars, intended to be played at the same time for a full rhythmic sound, acoustic bass, drums, and two soloists: acoustic guitar and fiddle. Plus, all of the guitars and the fiddle are equipped with ‘RealCharts’ which means that even though you are hearing actual audio recordings of real musicians, you can see the notes they are playing in notation, TAB, and on the on-screen guitar fretboard!

RealTracks Set 129 - Gypsy Jazz Waltz

This set features the big name players in the world of modern Gypsy Jazz, playing uptempo waltz styles over any changes you can possibly think to enter into Band-in-a-Box! It includes both A & B substyles for acoustic bass and drums, there are 2 rhythm acoustic guitar styles, intended to be played together in a complementary manner, and there are three soloist styles. The soloists include 2 different acoustic guitar soloists, and a hot fiddle. Plus, there is a ‘soloist medley’ style that trades off on these soloists every 8 bars. All of the guitar styles, as well as the fiddle, are equipped with ‘RealCharts’, which means you can see exactly what these hot musicians are playing in notation, TAB, and on the on-screen guitar fretboard. No matter what changes you enter into Band-in-a-Box, both the rhythm section and the soloists will follow it flawlessly!

RealTracks Set 130 - Mike LeDonne – More Swingin’ Piano & Organ

RealTracks Set 130 gives our customers what they asked for: more swingin’ organ and piano from jazz great Mike LeDonne, and more control over what you hear! This set features straight-ahead jazz organ, which works over the whole tempo spectrum, from slow ballads to fast bop, and you have the choice of using the traditional jazz organ technique of having the bass played on the organ, or you can choose instead to have the organ stick to comping, with the bass taken over by an upright player. Each organ style has both an A section and a B section, with you controlling when he’ll play the different parts. And there’s more! This set also includes two organ soloists, slow ballad or medium jazz swing. These soloists will play over any changes you can think to enter into Band-in-a-Box! Then, as if that weren’t enough, we also include two jazz waltz comping styles played on a real acoustic piano! RealTracks Set 130 is a must for any serious jazz fan!

RealTracks Set 132 - Paul Franklin – Pedal Steel Country Soloing

There’s nothing that embodies the country soul like the pedal steel, and there’s no one who can play it like the master: Paul Franklin. RealTracks Set 132 features Pedal Steel soloing over 3 very common Country grooves: The fast-16ths-based ‘train’ groove, a similar but slower 16ths groove, and a medium country shuffle. Plus, each of these Soloists is equipped with ‘RealCharts’ which means that you can see exactly what is being played in notation, or on the on-screen piano keyboard, making this an ideal way to learn from the master!

RealTracks Set 132 - Paul Franklin – Pedal Steel Country Soloing

RealTracks Set 132 features Pedal Steel master Paul Franklin soloing over 3 very common Country grooves: The fast-16ths-based ‘train’ groove, a similar but slower 16ths groove, and a medium country shuffle. Plus, each of these Soloists is equipped with ‘RealCharts’ which means that you can see exactly what is being played in notation, or on the on-screen piano keyboard, making this an ideal way to learn from the master!

RealTracks Set 133 - More Brent Mason Country Soloing

There are three new soloists by Country Legend Brent Mason in this set, all with a distinct country flavor, but with rock & pop overtones. There is a slow ballad which blends beautifully with our previously released ballad RealStyles. And, with the superior stretching features in Band-in-a-Box, it can be used over a very wide tempo range. There is a medium straight-8ths country soloist. And last but not least, there is a ‘Workin’ soloist, which is a medium tempo even 16ths-based groove, similar to our ‘Train Beat’ styles. And, all of these styles are equipped with ‘RealCharts’ which means you can see exactly what Brent is playing in notation, TAB, and on the on-screen guitar fretboard. Any chord progression you can think to enter, Brent will wail over the changes effortlessly!

RealTracks Set 134 - Praise & Worship Power

This spirited set of RealTracks features a pumping groove that can be used in P&W, rock, or country settings. It features 2 different electric bass styles, 4 rhythm electric guitars, 2 acoustic piano styles, RealDrums with multiple substyles, and even a powerful electric guitar soloist. Plus, there are variations that switch between the various styles at the A & B part markers. All of the instruments in this set are equipped with ‘RealCharts’ which means you can see exactly what’s being played, in notation, TAB, on the piano keyboard, or the guitar fretboard. And, these styles can easily be mixed and matched with countless other RealTracks styles, whether they’re pop, rock, or Praise & Worship.

RealTracks Set 135 - Praise & Worship Believe

This versatile set of slow ballads comes with a full band of RealTracks, with electric bass, 2 rhythm guitars, acoustic piano, synth pad, drums, and even an electric guitar soloist. No matter what chord changes you enter into Band-in-a-Box, this band will play them with the click of a single button. Even the soloist! All of the instruments in this set are equipped with ‘RealCharts’ which means you can see exactly what’s being played, in notation, TAB, on the piano keyboard, or the guitar fretboard. And, these styles can easily be mixed and matched with countless other RealTracks styles, whether they’re pop, rock, or Praise & Worship.

RealTracks Set 136 - More Swingin’ Country: Bass, Guitar, Fiddle & Piano

With this set we add to our current country swing styles with solid electric bass, acoustic piano which locks in with the bass, fast western swing fiddle, and some swingin’, gritty electric guitar. Every style in this set is equipped with ‘RealCharts’ which means you can see exactly what’s being played in notation & TAB, or on the onscreen piano keyboard or fretboard. And, with the superior stretching features in Band-in-a-Box, every one of these styles covers a wide tempo range, so you’re sure to find exactly what you need for your country swing masterpiece!

RealTracks Set 137: John Jarvis Rockin’ Piano

This set features legendary Nashville session player John Jarvis, playing 4 different rockin’ grooves: British Blues Invasion, Fast Rock ‘n Roll, ‘Island’ groove, and Southern Rock. These styles feature virtuosic rock playing at it’s finest. And, with RealCharts, these styles are opened up to many learning possibilities. You can see the notes go by either in notation, or on the on-screen piano keyboard. You can slow down and speed up these styles over a wide tempo range, making them not only extremely versatile for your songs, but also making them easier to learn.

RealTracks Set 138: ‘60s Soul

RealTracks Set 138 will bring you back to the raw soul sound of the 60s. This set features a full RealTracks band of electric bass, drums, electric guitar, & piano. There are multiple styles on each instrument, as well as variations that switch from one style to another at the part markers. The drums feature multiple substyles, including some with tambourine, giving you full control of what you want to hear. All of the RealTracks in this set are equipped with RealCharts, meaning you can see the notes that are being played in notation, and the basses and guitars have the added bonus of also displaying in TAB and on the on-screen fretboard.

RealTracks Set 139: Folkie 16ths

Often you’ll find that the place where different genres collide to form exciting new musical forms is the world of folk music. With RealTracks Set 139: Folkie 16ths, you’ll hear elements of jazz, rock, bluegrass and funk blend together, and yet still be distinctly folkie! This set features 4 RealTracks styles, including banjo, electric bass, acoustic guitar and high-strung acoustic guitar. The groove is a funky 16ths rhythm, with a jazzy swing to it. These styles are great on their own without drums, and you can just imagine 4 stellar session players gathered around a campfire. Or, you can match it with the many different swing 16ths RealDrums options. And, with RealCharts you’ll be able to watch and learn as these great musicians play!

RealTracks Set 140: Texas Blues-Rock Shuffle

Every incarnation of the Blues has its own distinctive sound, and Texas Blues is no exception. This is a heavy swinging, rock-infused form of the blues, and will keep you rockin' all night long! RealTracks Set 140 features a full band, with 2 rhythm guitars, electric bass, piano, and two distinctly different electric guitar soloists! Also included is the BluesRockShuffle RealDrums style. All of these instruments are equipped with RealCharts, which means you can watch and learn what these top session players are playing, in notation, TAB, and on the on-screen guitar/bass fretboard. And, with the bass and guitars, you have the option of using the distinct sound of the players, or you can instead select the Direct Input signal, and use a guitar amp simulator to get your own distinct tone!

RealTracks Set 141: Pop 16ths Ballads

Whether it's rock, pop or country, one of the most common types of song you hear on the radio today is the ballad. With RealTracks Set 141, you have at your fingertips an arsenal of ballad RealTracks styles that will work in many different situations. This set features electric bass, two different electric guitar styles, 3 acoustic guitars, including strumming, fingerpicking and high-strung, fiddle, mandolin, and piano! It's easy to mix and match styles within this set, and also to mix with previously released styles to get exactly the right sound for your rock, pop or country ballad. And, if your goal is to learn, many of these styles are equipped with RealCharts, letting you see what these stellar session musicians are playing in notation, and in the case of the basses and guitars, in TAB and on the on-screen fretboards. The bass & electric guitars also have direct input versions available, so you can choose to use the tone selected by the player, or you can use the direct input style with a guitar amp simulator to create your own distinct sound!

RealTracks Set 142: Pop 16ths Medium

RealTracks Set 142 is the perfect choice for anyone who needs at their fingertips a variety of different instruments for their pop, country or rock even 8ths tune. This set features 7 instruments playing a medium 16th-note based groove. Included are 3 guitars: electric, acoustic and high-strung acoustic, as well as fiddle, mandolin, piano and electric bass. And, these styles are excellent as writing tools, as well as learning tools. The bass, all 3 guitars, and the piano are all equipped with RealCharts, which means that even though these are studio recordings of real musicians on real instruments, you can see what they're playing in notation, on the on-screen piano keyboard, and for the bass and guitars, TAB and guitar fretboard. There's something for everyone with RealTracks Set 142!

RealTracks Set 143: Dixieland - Fast Rhythm Section

Get ready for that sweet classic Dixieland sound! RealTracks Set 143 features 5 RealTracks styles, including piano, acoustic guitar, banjo, drums, and tuba playing the bass lines. These styles are great as a backup for you to practice soloing to, or you can combine them with the Dixieland soloists in RealTracks Set 144 to get the whole band going! The guitar and piano have 'RealCharts' which means that you can see what these fantastic session players are playing by watching the notes go by in notation or on the on-screen piano & fretboard. The tuba and banjo have different parts that they play for the A & B sections, and for the drums there are 7 variations to choose from. These styles form a complete band all on their own, and are also great for mixing and matching with styles from other sets.

RealTracks Set 144: Dixieland – Fast Soloists

Your toes will be tappin' and your fingers will be snappin' the second you press play in Band-in-a-Box with RealTracks Set 144: Dixieland - Fast Soloists. This set features 4 different instruments for a total of 7 unique RealTracks styles. It features all of the essential Dixieland soloists: Clarinet, Trombone, Trumpet & Acoustic Guitar. And, the Clarinet, Trombone & Trumpet each have two different RealTracks, a background soloist & a full-on soloist. The background soloist can be used for A sections where you want a more subdued sound before the B section is belted out, or, you can also use all three of the 'background soloists' together, in a raucous, rousing Dixieland finale! Every single one of these styles has 'RealCharts', which means you can see exactly what these top session musicians are playing in notation and on the on-screen piano keyboard. Plus, the guitar has the added benefit of displaying TAB, and the notes appear on the correct strings on the on-screen guitar fretboard!

RealTracks Set 145: Jazz-Funk Breezy

RealTracks Set 145 will make you feel the smooth, gentle breeze as you listen to these slow grooving jazz-funk styles! This set features 7 RealTracks styles, including electric bass, two electric guitars, a rhythm and soloist electric piano, and a sweet tenor sax soloist. They all blend together beautifully into a mellow, funky groove! The bass, sax & electric piano styles are all equipped with 'RealCharts', which means you can see exactly what these first-class session musicians are playing, both in notation, and on the on-screen piano keyboard. And for the bass, there's the added benefit of correct TAB, and the notes appear on the on-screen bass fretboard. For learning, composing, or just for some great listening, you can go wrong with RealTracks Set 145 - Jazz-Funk Breezy!

RealTracks Set 146: Jazz Fusion Soloing

RealTracks Set 146 introduces the sophisticated modern jazz fusion guitar sound to Band-in-a-Box. These soloists

combine the complexity of jazz, the grit of rock, and the groove of funk, all into a style that's unmistakably fusion. There are 3 soloists included in this set, from slow, breezy Jazz-Funk, to a medium Jazz-Rock groove, to a fast Samba with elements of modern pop. All of these styles are equipped with RealCharts, which means you can see exactly what's being played in notation, TAB, or on the on-screen guitar fretboard. And, each guitar also has a corresponding 'direct input' option, which means you can either choose the sound selected by this stellar session musician, or you can opt for the DI guitar and create your own tone with VST plugins such as AmpliTube!

RealTracks Set 147: Mike LeDonne Bossa

With RealTracks Set 147 you'll feel like you're in New York City, drinking in the sophistication of some of the most famous jazz clubs in the world! This set features jazz legend Mike LeDonne playing Jazz Bossas at multiple tempos, on both organ and piano. The comping organs have options where the bass is played on the organ, as is often the case in jazz organ trios, or where the bass is left out, allowing for the use of acoustic bass. The two piano styles provide a nice alternative from our existing Bossa pianos, and there are also two organ soloists! Every one of these RealTracks styles is equipped with RealCharts, which means you can see exactly when Mike is playing in notation and on the on-screen piano keyboard. This is a great set for learning or for listening!

RealTracks Set 148: Solo Accompaniment Jazz Guitar

RealTracks Set 148 continues our collection of 'Solo-Accompaniment' Jazz Guitar with 4 new RealTracks styles. These styles are intended to be used as 'the whole rhythm section,' with no need for additional drums, bass, or any other rhythm section instrument. They're a great way of providing a mellow but elegant backing for a singer or a soloist. Included are two Bossas, a slow ballad and an uptempo Bossa, as well as a slow ballad waltz and a medium tempo jazz waltz. And, every one of these styles is equipped with RealCharts, which means that even those these are actual recordings of a top session musician, you can still see what's going on as if it were MIDI, by watching the notation as well as the TAB and on-screen guitar fretboard. These are excellent tools for learning, listening, or composing!

RealTracks Set 149: Pedal Steel Country with Paul Franklin

Get ready for more of the sweetest sound in the world: Pedal Steel! RealTracks Set 149 features 3 new RealTracks soloist styles from Country and Pop legend Paul Franklin. Included is an uptempo western swing, along with a slow country ballad, and a medium even 8ths country groove. Plus, each of these also comes with a 'direct input' version, which means that there were two signals recorded, the amp sound that was Paul Franklin's own tone, as well as a direct input, which is the direct signal from the Pedal Steel with no effects added to it. By choosing the direct input version instead, you can create your own tone using VST plugins such as AmpliTube! Also, each of these is equipped with RealCharts, which means you can see exactly what Paul is playing in notation or on the on-screen piano keyboard.

RealTracks Set 150: Fancy Fingerpicking

RealTracks Set 150 adds 7 new acoustic guitar styles to your country/pop/rock collection! This set features 4 fingerpicking styles by Nashville legend Brent Mason, along with 3 fingerpicking 12-string acoustic styles. The Brent Mason styles are intended to be used along with our previously released fingerpicking styles, which will evoke memories of watching your favorite folk heroes in concert halls with killer bands backing them up. There are slow and medium tempos for these styles, both swing 8ths and even 8ths. The 12-string styles provide a nice full sound, which are great for rounding out any even 8ths country, pop or rock band. And, all of these styles are equipped with RealCharts, which means you can watch exactly what the musicians are doing in notation, TAB and on the on-screen guitar fretboard.

RealTracks Set 151: Praise & Worship – Promise

RealTracks Set 151 continues our collection of inspiring Praise & Worship RealTracks, with a collection of medium tempo 16th-note-based styles. This set features 7 styles, including acoustic guitar, 4 different electric guitars, piano and drums. With the RealDrums there are 4 different substyle grooves, arranged into 6 different variations, so you can pick exactly what you need for your song. The electric guitars are designed to work well played together, and you can pick variations that switch from one style to another at the A and B part markers, giving your song added dynamics. These guitars also have 'direct input' variations available, which means you can select that and create your own unique tone by applying VST plugins such as AmpliTube! And, all of these RealTracks are equipped with RealCharts, which means you can see exactly what is being played in notation, TAB, and on the on-screen guitar fretboard and piano keyboard.

RealTracks Set 152: Country Drivin' 8ths

Are you ready for some hard drivin' country? Then look no further than RealTracks Set 152 – Country Drivin' 8ths! This set adds 5 styles to your Band-in-a-Box country/rock collection with electric bass, fiddle, electric guitar and pedal steel. There are two bass styles, a pumpin' 8ths groove, and a style that plays a rock 'n roll triad pattern, as well as an option to have it switch between the two at A and B part markers. Choosing the fiddle or pedal steel will give your song a real rockin' country flavor, and the electric guitar rounds everything out! Every single style in this set is equipped

with RealCharts, which means you can see exactly what's being played in notation, TAB, or on the on-screen guitar fretboard!

RealTracks Set 153: Bluegrass Waltz & More

By popular demand, RealTracks Set 153 adds more styles to your country and bluegrass waltz collection! This set features 3 country waltz piano styles, along with bluegrass waltz banjo and mandolin. The two bluegrass styles blend beautifully with our previously released country waltz acoustic bass and guitars to provide a full bluegrass band. The three pianos cover the whole spectrum, and all tempos in-between are covered with the superior stretching features in Band-in-a-Box. If you have your RealTracks preferences set to do so, Band-in-a-Box will ALWAYS pick the best style for your song based on the tempo! These pianos are also all equipped with RealCharts, so you can see exactly what's being played in notation or on the on-screen piano keyboard.

RealTracks Set 154: Brent Mason Classic Country Soloing

RealTracks Set 154 is our fifth set to feature Nashville legend Brent Mason, and these sets just keep getting better and better. This 'Classic' Country Soloing set has 4 different styles, including Western Swing, classic 12:8, even 8ths country ballad, and uptempo even 8ths country. Learn from this master by watching every note he plays in notation, TAB, and on the on-screen guitar fretboard. Or, mix and match these soloists with other country styles, or even mix and match with other genres, such as jazz swing or gypsy jazz! Plus, all of these styles have 'direct input' variations, which allow YOU to control the exact tone with guitar amp simulators such as AmpliTube.

RealTracks Set 155: John Jarvis Pop Piano

RealTracks Set 155 gives you more great piano styles from Nashville Rock and Country master John Jarvis! This set features three new pop piano styles, from slow ballads to exciting 'rootsy' grooves. There are styles that work perfectly with our existing bands, and there is also a 'solo-accompaniment' style which is intended to be used without any other rhythm section instruments. This is what you'd want for your soul-searching ballad, where it's just your voice and a master pianist backing you up. All three styles are equipped with RealCharts, which means not only do you get to hear a high quality audio recording of a real piano, you can also see what's being played in notation and on the on-screen piano keyboard. Slow it down to start and gradually speed it up as you learn, and with the superior stretching features in Band-in-a-Box, it will sound fantastic the whole time!

RealTracks Set 156: Texas Blues-Rock: Straight-8ths

This set features rockin' straight-8ths Blues styles making up a complete band which includes 2 rhythm guitar styles, 2 electric guitar soloists, an electric bass and even a brand new RealDrums style. The guitars are all played by British blues prodigy Sol Philcox and Nashville great Brent Mason. With these two players, you get a full sound with complementary rhythm parts and two unique takes on soloing over this straight-ahead groove. All of the guitars feature RealCharts so you can see exactly what these top session players are playing, in notation, TAB, and on the on-screen guitar fretboard. The rhythm section is rounded out with solid electric bass & drums.

RealTracks Set 157: Texas Blues-Rock: Rock 'n' Roll

RealTracks Set 157 continues our collection of Texas Blues-Rock styles with new up-tempo soloists, two new electric bass styles, and exciting new RealDrums. The soloists include two fast Rock 'n' Roll styles with a hard blues edge. One is played by Nashville legend Brent Mason, and the other by up-and-coming master of Blues, Sol Philcox. Both offer a unique approach to soloing over this groove, and there are variations that let you have these two virtuosos trading off solos in the same song! There are also two solid new electric bass styles, one playing over this same fast-rock Blues, and the other playing a slower funky even-8ths style. The guitars and basses also are all equipped with RealCharts that show you exactly what these first-rate musicians are playing in notation, TAB, and on the on-screen fretboards. They can play in any key, over any changes you enter into Band-in-a-Box, and with the superior stretching features in Band-in-a-Box, you can use them over a very wide tempo range.

RealTracks Set 158: Modern Dance Pop

This RealTracks set features ten Modern Dance-Pop RealTracks styles that feature synth-based RealTracks, with bass styles, chording, and single-note styles. Also included is the Modern Dance-Pop RealDrums style with 8 different substyles in 16 different combination variations. You can mix and match the RealTracks styles, and also use them with RealTracks styles from other sets, such as Rock, Pop or Country styles.

RealTracks Set 159: Folk-Pop Ballads

One of the most popular groups of RealTracks is the slow Ballad style, RealTracks Set 159 features great RealTracks playing this nice slow groove. Whether your creation is Rock, Pop, Country or Folk, the RealTracks in Set 159 are sure to please! This set includes electric instruments such as guitars and bass, and many acoustic instruments including accordion, banjo, bass fiddle, guitars, mandolin and piano. The electric guitars include a crisp, clean tone as well as a powerful overdriven tone, and with acoustic guitar we have a standard tuning strummed acoustic as well as a high-strung fingerpicking style. Many of these styles are equipped with RealCharts.

RealTracks Set 160: Jazz-Funk Movin’

RealTracks Set 160 adds ten up-tempo RealTracks styles to our popular collection of Jazz-Funk styles. There are three new RealDrums styles, with different Jazz-Funk variations, as well as 2 electric basses, 2 electric guitars, 2 electric pianos, a rhythm style and a soloist, and a hip tenor sax soloist. A fretless electric bass RealTracks style is included. With the superior stretching features in Band-in-a-Box, all of these styles work very well over a wide tempo range.

RealTracks Set 161: Mike LeDonne Jazz Waltz Organ

RealTracks Set 161 continues the popular collection of styles by New York jazz great Mike LeDonne. In this set, there are Jazz Waltz styles, both comping as well as soloists. There are two tempos for each style, 85 & 140, and with the superior stretching features in Band-in-a-Box, the tempos in between are covered too! For the comping styles, there are options where the organist is chording as well as playing the bass lines, which is very common with jazz organs. And, there are also options where the organ bass parts have been removed, giving you the option of picking other bass styles, such as acoustic or electric basses. Every style has RealCharts so you can see exactly what Mike LeDonne is playing in notation as well as on the on-screen piano keyboard.

RealTracks Set 162: Dixieland - Medium Rhythm Section

RealTracks Set 162 continues our series of Dixieland styles with four different rhythm instruments all playing at a medium tempo of 110 bpm. This set will provide your whole backing band with tuba, piano, tenor banjo, and acoustic guitar. The tuba and banjo styles include both A and B sub-style variations: from ‘Simple’ to ‘Razz-a-ma-tazz’ for the banjo, and from ‘in-2’ to ‘walking’ for the tuba. The piano and guitar styles have RealCharts, and there is also tablature for the guitar with all of the notes on the correct strings exactly as played.

RealTracks Set 163: Son Montuno

RealTracks Set 163 is the first in our series of authentic Cuban styles, starting with Son Montuno. With its fusion of European and African traditions, the Son is one of the most important genres of Cuban popular music. This set features a full band, with two options for bass, acoustic guitar, two choices for piano styles, and the first of our ‘tres’ styles. The tres is a traditional Cuban instrument, and gives the entire style a very distinctive flavor. The basses, guitar and pianos are also all equipped with RealCharts, which means that Band-in-a-Box displays the audio recordings in notation.

RealTracks Set 164: Bolero

RealTracks Set 164 continues our collection of Afro-Cuban styles, with a set of slow, grooving Bolero RealTracks styles. The Bolero is a slow Latin Ballad, and the masterful playing in these styles sets the perfect sultry mood. This set features five new styles which include baby bass, 2 acoustic guitars and 2 piano styles. These styles blend beautifully with our Bolero percussion RealDrums styles, and also work very well with other genres, such as our large collection of Bossa styles. For guitars, there is an option that plays a straight ahead solid rhythm, and the second guitar plays tasteful fills that would work very well as a background to a vocal line, or even as a counterpart to another soloist. There are two similar options for piano, one which takes a strictly chordal approach and another that plays simple melodic fills. Each style in this set is also equipped with ‘RealCharts.’

RealTracks Set 165: John Jarvis Country Piano

RealTracks Set 165 features three great styles by pop and country legend John Jarvis: Honky-Tonk, Train-Beat, and slow Country Ballad. These styles work well in Country, Pop or Rock settings. Also included are Band-in-a-Box RealStyles that pair these pianos with other RealTracks styles, so all you need to do is load that style and you have a full band that includes these killer pianos. Band-in-a-Box displays the audio recordings in RealCharts notation and on the on-screen piano keyboard.

RealTracks Set 166: Praise & Worship - Modern Groove

RealTracks Set 166 continues our popular collection of Praise and Worship styles with thirteen new RealTracks styles including electric and acoustic guitars, electric bass, acoustic piano, synth strings, and RealDrums. The groove here is a slow ballad, though with the superior stretching features in Band-in-a-Box a much wider range is covered. Included are several RealStyles which form various combinations of these styles, including very mellow versions with piano and the drummer playing a toned-down side-stick groove, as well as rocking power ballad RealStyles. There is also a ‘Multistyle’ included which gives you access to ALL of these RealTracks in a single song, simply by selecting different part markers (A, B, C, D). Every one of these styles is equipped with RealCharts, and the electric guitars and basses also include the ‘direct input’ versions.

RealTracks Set 167: Country Boogie and More

This set features two tempos of Country Boogie on both electric bass and acoustic piano including a bonus of two new Praise & Worship electric guitar styles and a cello RealTracks style playing slow, Pop/Country ballad parts. The Country Boogie styles work very well with our previously released electric guitar styles, and the basses have two options at each tempo: a root-fifth style, as well as an arpeggiated style. The cello provides simple linear parts to your

Country, Pop, or Rock song. The Praise & Worship electric guitars fit right in with our previously released styles, but can also be mixed and matched with countless other medium tempo Pop, Rock, or Country styles.

RealTracks Set 168: Western Swing Soloists

This set features four new Western Swing soloists: fiddle, resonator guitar, mandolin and piano played by top Nashville studio musicians. We also include RealStyles that combine these fantastic soloists with some of our previous soloists such as Brent Mason's electric guitar and Paul Franklin's pedal steel, in soloist medleys that trade 8s, or in a multistyle that allows you to specify exactly where you want each solo.

RealTracks Set 169: Killer Country Soloing

RealTracks Set 169 features four different instruments soloing over four completely different country grooves, ranging from slow ballads to up-tempo train beat. There is a fiddle soloing over a medium even 8ths country groove, a slow swinging 12/8 piano soloist, an up-tempo train beat resonator guitar soloist and a mandolin soloing over a slow country even 8ths ballad. The superior stretching features in Band-in-a-Box enable you to use these RealTracks over a wide tempo range, and each one is also equipped with RealCharts so you can see exactly what they're playing in notation, TAB, on the on-screen piano keyboard, or on the on-screen guitar fretboard.

RealTracks Set 170 - Texas Blues-Rock: Slow Groovin' 12:8

The most anticipated RealTracks event is finally here, R&B Horns! For the first time ever, PG Music is proud to present a horn section RealTracks style. And this style is incredibly versatile, with RealStyles that pair it with JazzFunk, Soul, BluesRock, and even Country rhythm sections! The section is comprised of baritone sax, tenor sax & trumpet, and you have the option of playing them as a group, or even using them as individual background styles. You'll be blown away by RealTracks Set 176 - R&B Horn Section!

RealTracks Set 171 - Medium Folk-Pop 8ths

This set features the blending of folk and pop. With RealTracks Set 171 you get traditional folk instruments, such as the accordion, fiddle and mandolin, playing with a pop 8ths feel. These medium tempo styles will fit well into many folk and pop situations.

RealTracks Set 172 - EuroDance

Unleash your inner diva with RealTracks Set 172! This set features 11 new Modern Dance RealTracks synth styles with a European flair. The RealDrums style provides the foundation, with 20 different possible groove variations, and you can then layer the sound with modern and vintage synth tones.

RealTracks Set 173 - Celtic Bouzouki and Guitar

RealTracks Set 173 expands on our collection of Celtic styles. This set features 2 acoustic guitar styles and 2 Bouzouki styles (a first in RealTracks history). The styles represent a slow air along with a reel, a jig and a waltz. RealCharts are available for the guitars to allow you to see all the notes being played.

RealTracks Set 174 - Pop Mandolin, Piano, and Guitar

RealTracks Set 174 gives you more opportunities to give your composition that extra flair! With a wide variety of tempos and grooves, you'll spend hours mixing and matching these styles, which include a killer acoustic guitar style performed by Brent Mason, a rootsy piano soloist performed by Nashville legend John Jarvis, and 3 Mandolin styles by session wizard Andy Leftwich.

RealTracks Set 175 - Texas Blues-Rock: Smokin' Blues Sax

Add instant cool to your blues-rock progressions with this collection of sax soloists. RealTracks Set 175 features 4 alto sax styles that will definitely liven up the room. The playing in all 3 styles ranges from mellow lows to screaming highs. RealCharts allows you to see all the notes that are being played. Get your cool on with RealTracks Set 175!

RealTracks Set 176 - R&B Horn Section

The most anticipated RealTracks event is finally here, R&B Horns! For the first time ever, PG Music is proud to present a horn section RealTracks style. And this style is incredibly versatile, with RealStyles that pair it with JazzFunk, Soul, BluesRock, and even Country rhythm sections! The section is comprised of baritone sax, tenor sax & trumpet, and you have the option of playing them as a group, or even using them as individual background styles. You'll be blown away by RealTracks Set 176 - R&B Horn Section!

RealTracks Set 177 - Guajira & Guaracha

Let the rhythms of RealTracks Set 177 take you away to warmer climes. Both the Guajira and the Guaracha represent the music of late 19th century and early 20th century Latin America. This set features 6 styles containing bass, piano and the tres. The basses and the piano are equipped with RealCharts allowing you to see the notes being played. Let yourself be surrounded by the sounds of the south!

RealTracks Set 178 - Dixieland - Medium Soloists

With RealTracks Set 178 we revisit the sweet sounds of Dixieland. You get 7 styles consisting of clarinet, trombone,

trumpet and acoustic guitar. The clarinet, trombone and trumpet come with a background soloist and a full-on soloist. You can follow along note by note with the help of RealCharts. All playing is displayed in the notation window and on the on-screen piano keyboard. The guitar can also be viewed in TAB or on the on-screen fretboard.

RealTracks Set 179 - Guitar - Jazz and More!

By popular request, RealTracks Set 179 adds more guitar in both the traditional jazz & middle-of-the-road categories. It features two EZ Listening acoustic guitar styles, as well as new 'Freddie' acoustic guitar JazzWaltz styles that work great with our existing JazzWaltz rhythm section. Last but not least, there is a new slow bossa soloist which you can add to your slow grooving Latin tunes!

RealTracks Set 180 - Classic Jazz Piano

If you love to play or listen to jazz piano, now there are even more options in Band-in-a-Box with RealTracks Set 180 - Classic Jazz Piano. This set features styles that emulate the old masters of jazz, with 3 tempos of '4-to-the-bar' comping, as well as an exciting '40s Boogie' style. And with RealCharts, you can see exactly what is being played in notation and on the on-screen piano keyboard, making this an essential learning tool!

RealTracks Set 181 - Smooth Jazz Piano

PG Music is expanding its popular collection of Smooth Jazz styles with 5 new acoustic piano RealTracks styles. The existing Smooth Jazz RealTracks use electric piano, but these new ones give you the option of hearing a great acoustic piano in your smooth jazz compilations. With each new RealTracks set, you're provided with ever more expanding tools to learn, compose, and practice!

RealTracks Set 182 - More Pedal Steel Country with Paul Franklin

RealTracks Set 182 gives you more of the Country and Pop legend Paul Franklin. This set features more of the sweet, singing tone of Paul's pedal steel technique. Included is an uptempo style with an even feel and 3 slow tempo swing feel styles. RealCharts allows to see every note of Paul's playing both in notation and on the on-screen piano keyboard.

RealTracks Set 183 - Country Soloists: Sax and More!

RealTracks Set 183 gives you some great new sax soloists for your country or pop tunes. The set features one alto sax style and 2 tenor sax styles. And that's not all! Also included in this set are 'Country Workin'' RealTracks soloists, with fiddle, resonator guitar and piano soloists! With all this great material, RealTracks Set 183 is a great deal!

RealTracks Set 184 - More John Jarvis Country Piano

The masterful playing of legend John Jarvis returns in this collection, RealTracks Set 184. The 7 styles here work well in many Country, Pop or Rock song situations. Tempos of the styles range from 65bpm to 165bpm. RealCharts will give you the ability to see all the notes that John plays in notation or on the on-screen piano keyboard, making it an essential learning tool.

RealTracks Set 185 - More Killer Country Soloing

Prepare to have your socks knocked off with the killer licks in RealTracks Set 185! This set features 7 fantastic new Country Soloists, with Fiddle, Mandolin and Resonator Guitar styles! And if that's not enough, you also get 'Bluesy' variations for a different take on the styles, as well as double-time variations, which make these styles even more versatile than they already are! If your goal is to learn some great licks, you can see exactly what is being played as you hear it, in the notation screen or printable lead sheet.

RealTracks Set 186 - John Jarvis Solo-Accompaniment Piano

RealTracks Set 186 features the solo-accompaniment piano styles of John Jarvis. The set features 6 styles that could easily be used in both a country or pop setting. These styles are intended to be used as the whole rhythm section, backing up a singer or soloist. All notes played can be seen in notation or on the on-screen piano keyboard with the help of RealCharts

RealTracks Set 187 - More Fancy Fingerpicking with Brent Mason

Country legend Brent Mason is back once again in RealTracks Set 187 with 5 new acoustic guitar fingerpicking styles. The set features slow and medium/fast tempos with swing and even 8ths feels. All styles are equipped with RealCharts, which means you can follow along with Brent note by note in notation, TAB and on the on-screen fretboard.

RealTracks Set 188: Slow Background Pop Horn Section

RealTracks set 188 continues our very popular collection of horn section RealTracks, with exciting new pop styles! This is a 4-part horn section of 3 saxes (alto, tenor, & baritone) and trumpet. It includes slow 16ths pop, with a 'pads' variation as well as one that plays more complex rhythmic & melodic phrases. Then there is a medium pop version, also with both a 'pads' variation and a melodic variation. You can also use any of the individual horns by themselves, or come up with your own combination of instruments! There are 'RealCharts' for all of these horns, which means you can see exactly what is being played in notation, or on the on-screen piano keyboard. With all the different ways to use these great new horn section RealTracks, your Band-in-a-Box experience will now be even more exciting!

RealTracks Set 189: Blues Baritone Sax with Gary Smulyan

RealTracks Set 189 brings you more great Blues styles, this time soloist RealTracks by legendary baritone saxophonist Gary Smulyan. Gary is the first name in jazz baritone sax, having multiple wins in all the major jazz polls, including Downbeat Magazine Critics Poll, the Jazz Times polls, and the Jazz Journalist awards. He's also toured and recorded with many great blues and pop artists, such as Ray Charles, Diana Ross, and B.B. King, and now you can have him solo over your own musical creation! This set features 3 RealTracks styles: a straight-8ths soloist, a shuffle soloist, and a 'background' shuffle part. The background part is simpler than the soloists, and is intended to be used while a singer or soloist is performing, adding color to the whole mix. These styles are great for students, with features such as accurate notation that displays while the performance is playing. The notation can be viewed in concert notation, so anyone can learn these great licks on ANY instrument, and if you're a baritone sax player yourself, you can transpose to Eb notation with the click of a button!

RealTracks Set 190: New Orleans Boogie!

Get ready to boogie with RealTracks Set 190! This set gives you a distinctly New Orleans take on the boogie, with a full rhythm section of RealTracks, and even a smokin' RealTracks piano soloist! The set includes 2 piano styles (one rhythm, one soloist), drums, bass, and electric guitar. The bass and guitar RealTracks provide a solid foundation, with lots of character and drive. The drums offer 6 variations, with different combinations of sidestick, hi-hat, brushes, snare, and ride grooves. And the showpiece is the piano! With the rhythm section piano RealTracks, you get a solid groove and exciting licks, but will still work well with a singer or soloist playing over top. And then with the piano soloist, that's taken up a notch, and you get some crazy, great soloing! The bass and guitar display in notation and TAB, as well as displaying on the on-screen fretboard. The piano also displays in notation, and can be viewed on the on-screen piano keyboard, both with accurate separation of left-hand and right-hand parts. All of these features make this a great learning tool! With RealTracks Set 190, you won't be able to keep your feet still!

RealTracks Set 191: Funky Electric Piano & More!

Containing some of the most classic sounds in modern music, RealTracks Set 191 incorporates classic rock and funk rhythms into one of our most groovin' RealTracks sets yet! The set revolves around 3 electric piano RealTracks, performed by Nashville great John Jarvis. One uses a vintage sound used frequently in the '60s, but which is still in common use today, and two use a percussive, funky electric clav sound. These RealTracks are then supported by 3 new RealTracks styles, 2 electric basses, and one electric guitar. And, they also work beautifully with many of our previously release RealTracks styles. Each RealTrack is equipped with 'RealCharts,' which means you can see exactly what is being played as you hear it. This can be in standard notation, or for the guitars and bass you can see it in TAB or on the on-screen fretboards, and for the piano, you can see it on the on-screen piano keyboard. You can even easily distinguish the left and right hand parts, as they're displayed in different colors! Whether you're interested in learning the parts, having them add color to your song, or just listen and enjoy, RealTracks Set 191 has something for everyone!

RealTracks Set 192: Dance: GirlPop, 90s & More!

Once we hit 88 miles per hour, we will be back to the 80's with RealTracks set 192! This set includes a variety of synth and acoustic piano styles to add to any of your pop songs. The tempos have a wide range from 85bpm to 140bpm all playing even grooves. There is even a new RealDrums set included: SynthDrumsBubblegum! All of the styles in this set work well together, but also work great as individual add-ons for other pop, dance, rock, or even country styles. Each style has MIDI RealCharts included so there are endless possibilities of changing the sound through your favorite synthesizers or sample banks.

RealTracks Set 193: Dance: Disco & More!

If you are ready to dance, rock, disco, and then dance some more then RealTracks Set 193 is for you! This set includes a variety of synth RealTracks that can be mixed and matched in many ways. The foundation of this set is the different bass and drums styles that really deliver the Disco and DanceRock grooves. Then you can add to these with all kinds of synth styles including electric piano, saw-tooth leads, synth-guitar, Shakuachi and more. All of these styles work well on their own, but are open to endless possibilities for adding effects or even playing the included RealChart versions (MIDI) through your favorite synthesizers or sample banks. All of these styles were recorded at an even 120bpm, which means they also work great with any previously released synth RealTracks such as the Modern Dance Pop or EuroDance collections.

RealTracks Set 194: Jazz Poll Winners 1 - Great Saxes: Phil Woods & Gary Smulyan

RealTracks Set 194 brings Band-in-a-Box jazz soloists to the next level, with jazz legends Phil Woods & Gary Smulyan. Phil Woods is universally regarded as one of the greatest alto sax players of our time. With over 25 wins for best alto player in Downbeat magazine's critic's poll, you know this isn't an understatement. In addition to his jazz pedigree, Phil is also known worldwide as the player of the iconic sax lines & solo in Billy Joel's 'Just the Way You Are.' Gary Smulyan has also won the critics poll for best baritone sax player many times, and has also won many other accolades, such as the baritone saxophonist of the year award in the Jazz Journalists Association, and the baritone

saxophonist of the year award in Jazzit Magazine, among many others. And now you can have these world-class players soloing over your own Band-in-a-Box creations! Enter any chord progression into Band-in-a-Box, and these cats will solo over it! There are 3 RealTracks styles, including bossas and jazz swing styles, and each of those has several options, including double-time playing over slower tempos, and ‘bluesy’ variations. There is over 7 hours of unique recorded material, which makes these ideal for a lifetime of learning from the masters. These styles have accurate RealCharts, which means that even though you are listening to high-quality audio recordings of these musicians, Band-in-a-Box is able to display the notes as they’re playing them, both in notation and on the on-screen piano keyboard. This makes these indispensable tools for any music student. You can slow the playing down, speed it up, and loop it, making it all the more accessible for learning. These are great for any person wanting to develop their improvising chops, regardless of their instrument. And, if you’re an alto or baritone player yourself, you can have the notation display change from concert to Eb or Bb display with a single click of the mouse!

RealTracks Set 195: Jazz Poll Winners 2 - Pat Martino Guitar

PG Music is thrilled to present Pat Martino as one of the newest RealTracks artists. Pat has been a luminary in the jazz world for over 50 years, being an inspiration to aspiring jazz guitarists, and winning countless jazz polls, including Downbeat Magazine Reader Poll, Guitarist of the Year. And now you can have him playing over any chord progression you enter into Band-in-a-Box! This set features Pat soloing in a fast jazz swing style, as well as a medium bossa style. With the superior stretching features in Band-in-a-Box, these soloists can be used over a wide tempo range. And not only that, but they can also be treated as ‘Double-Time’ soloists, which means they can be played over completely different slow bossa & swing rhythm sections. For the student of jazz guitar, this set is indispensable. You can see every single note that Pat plays in accurate notation, TAB, and you can also watch the notes fly by on the on-screen guitar fretboard. Too fast to learn? Band-in-a-Box can slow the audio down as much as you like, so you can easily learn exactly what this master is playing. The tone of Pat’s guitar is smooth and beautiful, but if you want to experiment with your own tone, you can pick the ‘direct input’ (DI) version, in which the audio was simultaneously recorded directly from Pat’s guitar, bypassing the amp and effects. You can then use your own amp-modeling software to get your own unique tone.

RealTracks Set 196: Jazz Poll Winners 3 - Killer JazzSwing Rhythm Sections

In RealTracks Set 196 you get an incredible collection of Jazz ‘Poll Winners’ with 9 RealTracks and 3 RealDrums with 6 variations. The first style includes Acoustic Bass Jazz Ballad, played by ‘Jazz Poll Winner’ Ron Carter. Here Ron plays an impressive swing jazz ballad with a classic acoustic bass tone. This RealTrack also includes RealCharts so you can follow along with exactly what Ron is playing. Also included in the first style is Acoustic Piano Jazz Swing Slow, from ‘Jazz Poll Winner’ Kenny Barron. Kenny Barron plays a subtle swing style which is excellent accompaniment to Ron Carter’s bass. You can also watch exactly what Kenny Barron is playing in the RealCharts. Completing the Trio of Jazz Poll Winners is Lewis Nash playing Jazz Swing Drums. Lewis Nash plays 3 styles of Jazz Swing Drums which are combined in to 6 variations. Also included in this set is the medium jazz swing style. Ron Carter plays a swinging acoustic bass, which includes an A section and a B section, in this style. The A section plays in 2’s and the B section plays a walking bass pattern. The piano, from Kenny Barron, in this style plays a laid back swing consisting of half notes and quarter notes. The RealDrums in this style are by Lewis Nash. He plays a Jazz swing style with a wide tempo range and lots of variations. The final style in this set is a Fast Jazz Swing style which includes Fast Swing acoustic piano from Kenny Barron and Lewis Nash RealDrums. Together these instruments create a tight, fast rhythm section which can be paired with existing fast solos. All of the RealTracks in set 196 have RealCharts to view the exact notation of the playing, and the styles are great rhythm sections that you can add your own solo or a solo from a different RealTrack. If you’d like the chance to play with Ron Carter, Kenny Barron and Lewis Nash anytime you’d like and have them on call at the click of a button, then are sure to check out RealTracks Set 196.

RealTracks Set 197: Jazz Poll Winners 4 - Killer Bossa Rhythm Sections!

RealTracks set 197 continues our ‘poll winners’ collection with more great rhythm section styles from master pianist Kenny Barron, legendary bassist Ron Carter, and the jazz drummer Lewis Nash. This set is all Bossa Novas, with a medium bass groove, two options for piano (medium & slow bossas), and a RealDrums set that features 5 tempos and multiple variations, which will cover a range of tempos from 50 to 250! Now you can practice your soloing with these master musicians backing you up! Or, you can learn from them by viewing what they’re playing in notation or on the on-screen fretboard (for the bass) or big piano. You can also pair this with soloists from other sets, including Phil Woods alto sax & Gary Smulyan baritone sax from RealTracks Set 194! Any chord progression you enter into Band-in-a-Box can be played by this killer combo, so get ready to be inspired!

RealTracks Set 198: Jazz Electric Piano

RealTracks set 198 offers a collection of electric piano RealTracks that will add a modern edge to your traditional Jazz combo. The set is comprised of two Bossa styles, two classic Jazz styles, a slow Jazz Ballad style, and a medium tempo Jazz Waltz style for a total of six styles. They all feature Vancouver piano virtuoso Miles Black, and each one uses

sophisticated voicings and rhythms, without being too busy. And each one also has a ‘simple’ variation, which can be selected to make the style even more basic, if that’s what your Band-in-a-Box song demands. The precise notation for these styles makes it a great learning tool. You can print out the lead-sheet, or follow along with the on-screen notation, or view what’s being played on the on-screen piano keyboard.

RealTracks Set 199: JazzPop Piano

Full of skillfully executed rhythm tracks, RealTracks Set 199 - JazzPop Piano is a combination of laid back styles and exciting jazz rock, perfect for your next composition. With a combination of 8 electric and acoustic piano RealTracks included in set 198, there is a large spectrum of playing styles covered. There are EZ Listening acoustic pianos, created to cover both Jazz and Pop chord progression. The electric vintage piano plays a relaxed style with a warm electric piano tone. The JazzRock electric piano plays an upbeat part, and JazzySwinginPop provides a bouncy electric piano for swing 8ths tunes. And, three of these grooves had separate ‘held’ versions recorded which play simple held chords throughout, if that’s what your song demands. All of these RealTracks include RealCharts which can be viewed in the notation window or on the on-screen piano keyboard. With a wide variety of feel, style, and tone, RealTracks set 199 is ready to be your new go-to set of RealTracks when using Band-in-a-Box or RealBand!

RealTracks Set 200: New Orleans - Swingin’ Pop

RealTracks Set 200 contains an energetic and unique of swingin’ country/pop styles with a New Orleans flair! It includes a full killer RealTracks band of electric bass, electric guitar, piano & RealDrums. The groove is eclectic, upbeat, and just a little bit funky. And these RealTracks are great for mixing and matching with our previously released swing 8ths styles. If you listen to the audio demos, you’ll see we’ve used these RealTracks with a wide variety of Band-in-a-Box soloists, from CountryBoogie guitar soloing to Dixieland clarinet soloing, so you know they’ll be great for your swing 8ths tune, no matter the genre! Some of these RealTracks also have a ‘simple’ variation, which can be selected to make the style even more basic, if that’s what your Band-in-a-Box song demands. And, the bass and guitar also include direct input (DI) versions, so you can create your own unique tone for the instruments using amp modeling software (such as Amplitube, included with Band-in-a-Box). For music students, you can see exactly what’s being played in notation, on the on-screen piano keyboard, or for guitar and bass, even in TAB or on the on-screen fretboards! If you’re looking for a new sound with a touch of New Orleans spirit then look no further than RealTracks Set 200!

RealTracks Set 201: Brent Mason Nylon & Electric

Known as ‘the most recorded guitarist in Nashville,’ Brent Mason has become a favorite among Band-in-a-Box users, and this critically acclaimed master is back with a whole new RealTracks Set! RealTracks Set 201 features both electric and nylon guitar RealTracks, playing both swing and even grooves. The nylon RealTracks are ‘background’ styles which are melodic in nature, but are less busy, allowing for a singer or soloist to play over top. The electric guitar styles really sing, and are full of uplifting energy. All styles include accurate RealCharts that not only allow you to see all the notes in notation & TAB, but also show you exactly how it was played on the guitar fretboard. For students, this is an indispensable tool. You can also speed them up and slow them down, making them extremely versatile, as they can be used over a very wide tempo range. The electric guitars use Brent Mason’s signature tone, but they also have ‘direct input,’ or ‘DI’ versions. This is the dry signal that was recorded directly from the guitar (before it went into his amp), which allows you to use guitar amp modeling software (such as AmpliTube, included with Band-in-a-Box) to get your own killer tone!

RealTracks Set 202: Folk & Country Bouzouki

Ready to feel like you’re in a Pub in Ireland, drinking in the atmosphere which includes the bright shimmering sound of the Bouzouki? You can with RealTracks set 201. In this set you get 9 RealTracks covering a wide variety of styles, Celtic Slip Jig and Hornpipe, Country Waltz and Rock, all played by the multi-talented Quinn Bachand. You will get some styles with an even feel, like Modern Country, Country Pop, Slow Pop, Rock, and Slow Waltz. Other styles like Celtic Hornpipe and Celtic Slip Jig, Country Crossover and Country Swing are all played with a swing feel. The Bouzouki has a distinct sound, a high tone, bright strings, and an acoustic timbre. When added to a song it will certainly elicit a feeling of classic folk which can be used to give a composition a new, dynamic feel. Try some of the styles created for this RealTrack set specifically or add single RealTracks to an existing song. With a unique sound, the RealTracks in set 202 are versatile and ready to be played along with.

RealTracks Set 203: Country Waltz

With RealTracks Set 203 you get a wide variety of solo instruments playing a country waltz style. You get 4 Instruments in total in this RealTrack set with 7 variations. First you get the Fiddle Soloist by Andy Leftwich, playing a laid back waltz groove which combine eighth note and triplet runs into an amazing RealTrack. You can also select the Bluesy variation which will treat all chords as if they were 7th chords. Next in this set is the Resonator Guitar played skilfully by Rock Ickes. With shimmering slides and expertly played riffs, the Resonator Guitar soloist sounds great when backed by other waltz RealTracks. You can also choose a Bluesy variation for the Resonator Guitar. The Mandolin Waltz Soloist is also played by Andy Leftwich, combining simple eighth note phrases with melodic passages;

the waltz mandolin is perfect for a Country or Bluegrass tune. The Mandolin includes a Bluesy variation which treats all chords as if they were 7th. The Acoustic Piano Waltz Solo by John Jarvis also sounds amazing when backed by waltz country RealTracks. This RealTrack also includes a Bluesy variation. The final RealTrack in this set is the Rhythm piano. This Rhythm piano can be accompanying any of the solos in this set and can be combined with other waltz RealTracks to make an amazing composition. With all the variations available in RealTracks set 203, you won't be searching long when you need to add a solo to your next country waltz song.

RealTracks Set 204: Country Shuffle

With four different instruments and a total of 13 RealTrack available, RealTrack set 203 is packed full of country solos, plus a killer swinging rhythm piano from John Jarvis. The Fiddle, played by Nashville fiddle star Rob Hajacos, plays a country shuffle solo with elegant melodic phrases which, when combined with other country RealTracks, creates a classic country sound. The fiddle can also be used as a 'Double-Time' track which treats the style as 'Double-Time' at half the tempo. A 'bluesy' variation is also available which allows for b7 notes in the melody to be played on major chords. The Mandolin Soloist Country Shuffle can also be used as a 'Double-Time' and a 'bluesy' variation. The Mandolin plays eighth note phrases with triplets added at times. The Resonator Guitar has a classic country sound and will add a shimmering solo over any medium tempo song. The Resonator soloist also includes a 'Double-Time' and 'bluesy' variation. The two final acoustic piano RealTracks are played by accomplished pianist, John Jarvis. One RealTrack is a soloist with the 'Double-Time' and 'bluesy' option; the other is a Rhythm track. Both RealTracks have a classic acoustic piano sound, combined with one of the best rock piano players; create a 'must-have' set of RealTracks. All RealTracks also include notation so you can watch on the staff, or the piano, what the performer is actually playing. The variety and high level of RealTracks in set 204 make this an amazing collection!

RealTracks Set 205: Country Award Winners - Mandolin (Andy), Piano (John), & Resonator Guitar (Rob)

RealTracks Set 205 brings some of the best award-winning Nashville musicians to Band-in-a-Box! This set features Rob Ickes, 11-time winner of the Bluegrass Music association's Dobro Player of the Year award, John Jarvis, who has won CMA & ACM awards for his unparalleled piano playing and songwriting, and Andy Leftwich, member of the Grammy-winning instrumental group Kentucky Thunder. And now you can have these stellar musicians playing on your own Band-in-a-Box creations! This set features laid back ballads, slow 12-8 grooves, as well as some faster, up-tempo solos. There are a total of 6 styles, 5 soloists, and one rhythm piano track, and all of them blend in beautifully with our previously released RealTracks, or the built-in MIDI styles. All of the RealTracks in this set have RealCharts included. This allows the user to follow along with the notes on the screen in notation, or on the on-screen piano keyboard. The world-class playing is an excellent addition to your Band-in-a-Box collection, whether you're using the parts in your own creations, or studying these masters to learn their style!

RealTracks Set 206: Classical String Quartet

Have you ever dreamed of adding a string quartet to your Band-in-a-Box mix? Well now you can, with RealTracks Set 206: Classical String Quartet. This set offers an extremely versatile and full-sounding string ensemble with cello, two violins, and a viola. You can add the entire quartet as one RealTracks style with or without reverb, or you can add any one of the instruments exclusively. Because of the subdued yet pleasantly melodic phrasing, you will find this RealTracks set handy for anything from Country Ballads to Pop Ballads to movie soundtracks or even orchestral arrangements. Every RealTracks style in this set has RealCharts with precise notation. If you would like to hear something new and unique to Band-in-a-Box, be sure to give this set a listen!

RealTracks Set 207: Funky Horns

This Set includes five horn section RealTracks that will wow you with their dynamic and articulate funk arrangements. They are all incredibly versatile, adding depth to the mix of any even-feel pop, funk, soul, or bossa song, or try them with other musical styles for something new and unique. The player uses a tastefully-spaced combination of shots and harmonized melodies, leaving adequate space between notes for other melodic instruments or vocals. This is especially true with the (Simple) and (Simple with Space) variations. All of these styles come complete with RealCharts with accurate notation for learning, teaching, and sharing your arrangements.

RealTracks Set 208: Rockabilly Set 1 – Fifties Rock and Roll!

You'll be doing the twist when you hear this Rock 'n' Roll ensemble at work. Set 208 includes a full rhythm section with electric guitar, acoustic piano, acoustic bass, and drums played by outstanding musicians like Nashville legends Brent Mason and Kevin McKendree. The guitar plays steady eighth notes, the piano plays classic Rock 'n' Roll licks in the right hand and keeps time in the left, the acoustic bass arpeggiates with a quarter-note rhythm, and the drums keep a basic alternating kick/snare rhythm with airy and present cymbals. For added versatility, try mix-and-matching these RealTracks styles with other even-feel rock and blues RealTracks. All of these styles come with RealCharts. The bass and guitar styles also come with guitar tab. Kick out that piano bench and get ready to rock!

RealTracks Set 209: Rockin' Blues Baritone Sax with Gary Smulyan

Featuring the full-toned and sultry playing of Gary Smulyan, these baritone saxophones will rock your socks off in more ways than one. In fact, the four included RealTracks styles cover a wide range of tempos from 60 to 165 beats per minute. There are two background styles and two soloist styles. The background styles are melodic without being intrusive, adding harmonic complexity to your songs without interfering with the leading instrument. The soloist styles have tasteful melodies and licks that capture the essence of the '50s perfectly. Try these saxophones with rock, blues, soul, jazz, and bossa styles for a perfect fit or with other styles for something different. Do you want to learn, teach, or share the baritone sax arrangements that you create? No problem, all of these styles come complete with RealCharts.

RealTracks Set 210: Motown Uptempo R & B

If you want to give your arrangement a vintage vibe, look no further! This Motown ensemble captures the feel of the early '70s with its tight rhythm and melodic piano riffs. Instruments include drums, electric bass, electric piano, and electric guitar played by Kenneth Blevins, Steve Mackey, John Jarvis, and Rob McNelley respectively. The guitar plays a combination of staccato strums and held chords while the bass plays a thumping and syncopated eighth-note rhythm. The electric piano hits almost every eighth note, using various melodies and interesting left and right hand alternations. You can view RealCharts for all of these styles including tablature for guitar and bass.

RealTracks Set 211: Motown Vintage Keys and More!

If you're looking for an alternative to acoustic piano, this set is for you. It includes two electric piano styles played by John Jarvis at 85 and 120 beats per minute. The faster style has a hard-hitting swing feel with melodic chord inversions, and comes with bass and drums to complete the 'funky triplets' ensemble. The slower style has a 12/8 time signature and will blend perfectly with your existing blues songs. Both of these piano styles can also add new life to your existing swing-feel rock, R&B, soul, and pop songs, or try them with a jazz song for something completely different. All of these styles come with notation data for learning, teaching, and sharing your composition. The bass also includes guitar tab.

RealTracks Set 212: World Synths

Including a total of six synthesizer RealTracks, this set is like a songwriting toolkit. It contains compelling sounds from around the world that can be used with a variety of musical styles, from '60s British pop to heavy '80s rock. The styles range in tempo from 85 to 120 beats per minute and all have an even subdivision. The synthesized instruments include bass, koto, shakuhachi, flute, and two up-front leads. Transcription data is included with all of these styles and is viewable in the notation and lead sheet windows.

RealTracks Set 213: Pop and Country, Piano and Strings

Set 213 is a treasure chest of soothing and subdued piano and strings sounds performed by John Jarvis and Miles Black. The CelticAir and CelticWaltz pianos will fit perfectly with our existing Celtic sounds, adding new sonic depth and melodic complexity to your mix. The TexasBluesRockJohn and Blues12-8John pianos work great with many of our existing blues RealTracks. Completing the package are three strings styles that will add new feeling to your pop and country songs. You can learn, teach, or share notation for all of these styles thanks to the included RealCharts.

RealTracks Set 214: Jazz Pollwinners 5 – Killer JazzWaltz Piano, Bass & Drums

The fifth set in our Jazz Pollwinners collection includes eight Waltz RealTracks styles performed on bass (Ron Carter) and piano (Kenny Barron). Jazz waltz RealDrums by Lewis Nash are also included, with a wide tempo range of 50 to 200 beats per minute. The RealTracks instruments come in two different tempos, a medium jazz swing at 140 beats per minute and a jazz ballad at 85. Each of these tempos includes one rhythm piano and three acoustic basses - a held style, a walking style, and a combined style. The piano styles have rich chord voicings coupled with gentle melodies, and will blend with any jazz combo. The bass styles have a pronounced yet bouncy attack and a sensibly minimal amount of embellishment. All of these styles come complete with RealCharts notation.

RealTracks Set 215: Jazz Pollwinners 6 – Sax & Guitar Soloing, Ballads & Bossas

For the sixth installment in our Jazz Pollwinners collection, we have included tons of world-class jazz and bossa solos performed by Mike Moreno, Phil Woods, Gary Smulyan, and Eric Alexander on electric guitar and saxophone. Mike's electric guitar playing is relaxing yet deliberate, often sticking to a syncopated eighth-note subdivision with well-placed grace notes. A total of five saxophones are present, including one alto, one baritone, and three tenors. You will have a saxophone soloist available for anything from rainy-day smooth jazz to enthusiastic medium-tempo bossa. RealCharts are available for all of these styles and tablature is available for the guitars.

RealTracks Set 216: Jazz Pollwinners 7 – Swingin' Sax & Guitar Soloing

More great solos by Mike Moreno, Gary Smulyan, and Eric Alexander are included in Jazz Pollwinners 7. There are two electric guitar soloists, two baritone sax soloists, and two tenor sax soloists for a total of six styles. They are all at a tempo of 140 with a swing feel, making them perfect for a medium jazz rhythm section. Each style has a double-time

alternative which will work great with your slower songs. Notation is included with all instruments and tablature is also included with the guitars.

RealTracks Set 217: Jazz Pollwinners 8 – Jazz Waltz Sax Solos

Jazz waltz soloing at its finest! An invaluable collection of saxophone soloists awaits you in Jazz Pollwinners 8, covering all of your medium-tempo jazz waltz soloing needs. Jazz pollwinners Phil Woods, Gary Smulyan, and Eric Alexander are responsible for three new styles on alto, baritone, and tenor sax respectively. Two of these styles are played at 140 beats per minute while one has a laid-back tempo of 110. All three of these styles have a different and distinct flavor of jazz soloing. Phil's performance is playful and articulate as he experiments with variations of patterns and runs. Gary offers melodic sensibility, well-placed accents, and seamless phrasing on his baritone. Eric treats us with a breathy and gentle tone, performing soulful leads.

RealTracks Set 218: Rockabilly Set 2 – Jive!

This set includes a full rockabilly jive band playing so fast that you'll bet they're on fire! The band includes acoustic bass by Dave Roe, electric guitar by Brent Mason, and acoustic piano by Kevin McKendree; Jive swing RealDrums are also included. A 'CustomFX' version of the Brent Mason guitar is available for those who prefer less echo. The CustomFX version uses the Amplitube plugin to modify the original direct input guitar signal. The bass uses a rhythmic slapping sound on the offbeat, creating a strong rhythm and synchronizing with the RealDrums ride cymbal. Notation is available for all instruments, with tablature for guitar and bass. This fast-playing rockabilly jive band will surprise you!

RealTracks Set 219: Funky Folk & More!

Check out this eclectic combination of guitar, banjo, and synthesizers playing fast jazz and medium funk. The three funk styles present a modern take on a classic sound with two synthesizers and a funky folk acoustic guitar. The three gypsy folk instruments take a more traditional approach on rhythm acoustic guitar, soloist acoustic guitar, and rhythm banjo. The guitar and banjo is performed by Victoria folk artist Quinn Bachand while the synthesizers are the work of renowned pianist Miles Black. The synthesizer and guitar RealTracks come with notation. Guitar tablature is also available for the guitar styles. Give this amazing RealTracks set a listen!

RealTracks Set 220: Flute and Saxes with Jack Stafford

Jack Stafford gives us a prolific offering of jazz and bossa soloing on three instruments in this RealTracks set. There are 8 styles in total: two on flute, five on soprano sax, and one on tenor. All of the 140 bpm instruments are available as a double-time style in case you're feeling experimental. There are many different feels available too: even and swing at 140 bpm, even at 85 bpm, and swung sixteenths on the down-tempo 75 bpm soprano sax style. Don't forget to check out the details of your arrangement via RealCharts, which are available for all of these styles. Don't miss out on this lovely collection of flute and saxophone soloists performed by Jack Stafford!

RealTracks Set 221: Rockabilly Set 3 – BoomChicka!

The third installment in our Rockabilly collection is a full band playing 'Boom Chicka' style at a walking tempo of 100 beats per minute. Instruments include a slapped acoustic bass, clean electric guitar, acoustic piano, drums, and a deep (yet twangy) baritone electric guitar. The parts are played by Brent Mason, Dave Roe, Maxwell Schauf and Kevin McKendree. As a bonus, this set also comes with an extra RealDrums style playing with a swing feel. All of the RealTracks in this set include notation data; the bass, baritone, and electric guitars all come with tablature.

RealTracks Set 222: Rockabilly Set 4 - Slow Swing

Here is another great set of rockabilly RealTracks styles performed by our all-star rockabilly band: Brent Mason, Kevin McKendree, Maxwell Schauf and Dave Roe. This time the band plays at a slower tempo of 85 beats per minute with a swing feel, however you can increase or decrease the tempo to your liking. Two basses are present, one with slapping and one without. Other instruments include an acoustic piano, an electric guitar, and RealDrums. The piano plays a simple single-note bass line in the left hand and classic licks and trills in the right hand. The electric guitar strums chords with a basic swing rhythm and the occasional arpeggiated chord. Notation is included with all of these styles, as well as tablature where applicable.

RealTracks Set 223: New Orleans Mardi Gras 16ths

Get ready for more classic sounds of New Orleans! This time they're in the form of an even-sixteenths 'Mardi Gras' band playing at 170 beats per minute by default. A double-time version of all of these styles is also included, playing at 85 beats per minute. The syncopated accents are uniform across all instruments, creating a tight and cohesive sound. The bass has a round yet punchy tone, the clean electric guitar keeps rhythm with a combination of staccato chords and muted strums, and the piano plays a bright and busy pattern with licks and grace notes.

RealTracks Set 224: New Orleans Shuffle

This addition to our New Orleans RealTracks collection includes a full New Orleans shuffle band playing at a moderate tempo with a swing feel. Steve Mackey plays electric bass, Rob McNelley is on guitar, Kenneth Blevins hits the drums, and Kevin McKendree completes the band on piano. These RealTracks work perfectly with each other, or try them with

your favorite blues styles too for something new! Direct input tracks are available for the bass and electric guitar in case you would like to use your own custom tones. Every instrument in this set comes complete with notation and the guitars have tablature.

RealTracks Set 225: Banjo, Guitar & Bass - Hip Folk

Quinn Bachand returns with more modern acoustic styles that will enhance your country, pop, and folk songs. This set includes four RealTracks styles in total: two acoustic guitars and two banjos. The swung-sixteenths HipFolk banjo and acoustic guitar fit together nicely and will compliment your other swung-sixteenth RealTracks very well. In addition, there is an even-sixteenths banjo playing a melodic and consistent Celtic reel style, which will work great with our existing Celtic RealTracks. Last but not least, a 'FolkySwing' acoustic guitar plays at 110 beats per minute with a swung-eighths feel, accenting the back beat and layering gentle melodies on top.

RealTracks Set 226: Requested Country-Pop Drum Grooves

This set is a versatile collection of requested country-pop drum grooves performed by Kenneth Blevins. The CountryPopBallad RealDrums only use cymbals and kick drum in the A substyle, omitting the snare. The B substyle introduces the snare but keeps the rhythm simple. PopRockBasic focuses on the quarter notes in the A substyle using the kick drum and hihat. The hihat switches to a sixteenth-note subdivision in the B substyle but the kick drum remains the same. Finally, the TeenBeatUptempoEv16 drums play a cheery even-sixteenths pop pattern rich with ghost notes on the snare in the A substyle and normal back-beat snare in the B substyle.

RealTracks Set 227: Brent Mason - Baritone Guitar and More!

Set 227 includes a huge selection of great guitar styles by Brent Mason! There are three distinct baritone styles that each come with a 'CustomFX' version. The 'CustomFX' RealTracks styles offer a similar tone with fewer effects. The set also includes a 'PopDreamy' electric guitar with a CustomFX variant, and an acoustic nylon guitar performing a country waltz. A wide range of tempos are covered in this set, from 65 to 190 beats per minute. The baritone guitars have a deep but biting tone and sometimes use classic effects like tremolo and reverb. RealCharts and guitar tab are included with almost all of these styles.

RealTracks Set 228: Modern Pop with Zane Carney

Zane Carney, guitarist for John Mayer, lends his hand to creating four new, exciting, electric guitar RealTracks! The first is a Modern Pop style played with a Swing 16 feel. This guitar has a slight overdrive added to give a little crunch to the tone; the style is a ballad with a combination of bar chords and melodic phrases with double stops. The next RealTrack has a similar sound and tempo, but this time the feel is Even 16ths. The third RealTrack is a slightly faster Modern Pop Swing that really showcases Zane Carney's style. He combines chording with muted hits and simple melodic riffs to create a one of a kind RealTrack. Finally, we have an upbeat Modern Pop Even 16 RealTrack at a medium tempo. This RealTrack is played higher up on the fretboard of the guitar, and is a combination of chording, muted playing, and simple riffs. All of these RealTracks have notation available which can be viewed in the Notation window. Also, you can select a Direct Input (DI) version and a simple option in the RealTracks picker. All of these Modern Pop RealTracks sound amazing when combined with other RealTracks; try them today and you'll be blown away!

RealTracks Set 229: Great Pop Drums and Percussion

RealTracks Set 229 is an amazing set of 12 Pop RealDrums and Percussion instruments included all in one RealTracks Set. All of the drums played in this set are stripped down, no full kits here, just the single instrument! There are 4 different brushes styles including: EZ Swing, EZ Swing Swirl, Pop 8ths, and Pop 8ths Swirl. These brushes are played on a snare drum with no other accompaniment added. There are 2 different shaker RealDrums: one playing an even 8ths style and the other playing a swing 8ths style. The final 6 tambourine styles include and even 16 and an even 8ths, a Pop 8ths and Pop swing and a swing 8ths and swing 16. These percussion RealDrums can be added to a 'break down' of a song or played through the whole song. All of these RealDrums may be stripped down, but with so many different styles and feels there is no doubt that they can find their way into your next song.

RealTracks Set 230: Surf Rock!

There is an amazing collection of Surf Rock RealTracks and RealDrums in RealTracks Set 230! There are 2 Surf Rock electric guitars, one a rhythm guitar the other a soloist, played by session master Brent Mason. There are also 2 electric bass guitars, one playing a vintage syncopated Surf Rock style, and the other playing an even 8ths Surf Rock style. You can view the notation for each of these RealTracks in the notation window or select a simple option in the RealTracks picker. There are also Direct Input (DI) versions of these RealTracks available. There are 6 separate Surf Rock RealDrums included in this set. The first style plays a double snare on beat 2 and the second style plays a double on beat 4. There is an 'island' style and a 'liquor' style. There is also a style that accents the off beats and another style that includes just the Toms playing blistering fast. All 6 of these Surf Rock RealDrums and the 4 Surf Rock RealTracks are included in RealTracks Set 230 so you can start having fun creating your own Surf Rock songs with a Surf Rock band!

RealTracks Set 231: Retro Synths and Modern R ‘n’ B

With this RealTracks Set you get an amazing sonic combination of Retro and Modern R ‘n’ B Synthesizers as well as electronic RealDrums. The first RealTrack is a Retro Pop Synth Bass playing with an even 16 feel at a slow tempo. The next RealTrack is an R ‘n’ B Modern Sub bass played at a slow tempo with an even 16 feel. The third RealTrack bass is an up-tempo version of the R ‘n’ B Sub bass. The first Synth RealTrack is a Pop Bells style at a medium tempo with an even feel. The final synth RealTrack in this set is a medium tempo even 16 muted melody. All of these RealTracks include RealCharts which can be viewed in the notation window. The 2 RealDrums in this set are a Retro Pop and Modern R ‘n’ B. Both of these RealDrums have an even feel and can be used in combination with any of the RealTracks in this set or any other RealTracks set. With a modern set of RealTracks and RealDrums, RealTracks Set 231 provides you with a dance party at the press of a button, you’ll have no option but to have fun!

RealTracks Set 232: Pop String Quartets

In RealTracks Set 232 includes an amazing String Quartet RealTrack Set made up of two different String Quartet mixes as well as the 4 individual instruments of the string quartet as background styles, all playing with a pop swing feel. In the String Quartet Chamber RealTrack you get a combination of 4 single RealTrack instruments, Cello, Viola, High Violin and Low Violin. The ‘Chamber’ style of the Quartet the mix has less reverb so the sound replicates hearing a string quartet in a small Chamber. Also available is a ‘Hall’ mix of the String Quartet which has a more expansive sound with more reverb. There is a simple arrangement available in the RealTracks picker for these styles; also included is the background Cello. The low register and warm tone of the Cello make it a great background track to add a composition. The Viola is lower in the register than a Violin so it has a warmer tone when compared with a Violin. The background Viola plays a combination of quarter notes and eighth notes with some notes drawn out. The Violin High RealTrack has a higher tone and plays combinations of quarter notes and eighth notes. The final RealTrack in this set is the Low Violin. Playing in the lower register on the violin, this RealTrack would make a great background track to an existing pop swing composition. All of these RealTracks in this set have notation available in the notation window. With RealTracks Set 232 you get the ability to control a whole String Quartet and use the warm classical sounds any way that you like.

RealTracks Set 233: New Age Piano and More

In RealTracks Set 233 there is a combination of acoustic New Age pianos and acoustic and electric pianos playing Held Chords and backing String RealTracks. The first 6 RealTracks are all Held acoustic and electric pianos with a wide tempo range. These RealTracks can be used in swing and even styles as they are just long held chords. The first String RealTrack is a Celtic air, slow, even style. The second one is a Celtic Waltz even medium tempo style. The acoustic piano RealTracks include a New Age Fast Ostinato style with an Even 16 feel, a New Age Alberti Moody RealTrack with an even feel and medium fast tempo, a New Age Alberti Pretty style with an even feel at a medium tempo and an even 16 New Age Answers at a medium tempo. All of these RealTracks have notation available to view in the notation window and the Strings and New Age RealTracks have simple versions which can be accessed in the RealTracks picker. With the Held Piano chords and unique styles of New Age music found in RealTracks Set 233, you are sure to enjoy these RealTracks when you add them to your creative process.

RealTracks Set 234: Acoustic Bass, Back To Basics

In RealTracks Set 234 you will find a wide range of Acoustic Bass Held RealTracks. There are 8 bowed acoustic bass RealTracks playing from a ballad tempo to a medium tempo with either a slight swing feel or an even feel. A bowed acoustic bass uses a bow across the bass strings, which allows the note to sustain for a longer time. There is also a simple version RealTracks for each of these which is just a single note held for the entire time, without any pickup before the chord change. The 8 acoustic bass held RealTracks are also a combination of swing and even feel from a ballad to a medium tempo. These are played conventionally and also include a simple version of the RealTrack which has any pickup before the held note removed. With over 16 separate RealTracks in Set 234 you will definitely find an acoustic bass, regular or bowed, that can add a new sound to your latest composition or a previous number that was missing that certain quality.

RealTracks Set 235: Punk!

It has finally happened! We have created a complete set that has all the RealTracks you could possibly need to create your own Punk band, all in RealTracks Set 235! There are 3 different electric guitar RealTracks: one is a straight ahead Punk rhythm style, the second is a muted Punk rhythm style, and the third is a Punk soloist style. All of these RealTracks are played at a fast tempo. The electric bass guitar comes with 2 different sounds, a fuzz and a rock sound. They both have A and B substyles, picked quarter notes, and picked 8th notes, which can be used separately or within one single RealTrack, using the A and B part markers to change the RealTrack from quarter notes to 8th notes. All of these RealTracks also include a Direct Input (DI) version and simple versions which can be selected within the RealTracks picker. With the different combinations of RealTracks in Set 235 you can now perform Punk music, safely, in your own home while wearing headphones.

RealTracks Set 236: Cocktail Jazz Horns!

In RealTracks Set 236 we have an incredible 9-Part Horn Section playing a Big-Band background swing style. Each of the 9 instruments in the horn section are also available as separate RealTracks. The instruments in the horn section include a flute, two alto saxes, two tenor saxes, three trumpets and a baritone sax, all playing a medium tempo swing part in harmony. You can combine each individual RealTrack into your own grouping and create your own horn section. All of these RealTracks have RealCharts which can be viewed in the notation or lead sheet window. Once you hear the horn section in RealTracks set 236 you'll want to immediately start creating some classic Big Band swing tunes!

RealTracks Set 237: Jon Herrington Jazz-Rock Guitar

For the first time, Jon Herrington lends his hand (and guitar) in creating some superb electric guitar Jazz Rock soloist and rhythm RealTracks. With such an amazing guitar style and incredible tone, you will surely want to be adding one of these 4 RealTracks to your next composition! The first RealTrack Jon Herrington plays is a Jazz Rock even 16 soloist style, at a medium-slow tempo with some gain added to the tone; the second RealTrack is more up tempo. Played with an even feel, this soloist has gain added to its tone and can play with either Jazz songs or Rock songs. The final soloist RealTrack is a swinging Jazz Rock shuffle with an upbeat feel playing at a medium tempo with a little distortion added to the tone. The last RealTrack is a rhythm style played with an even feel at a medium tempo. This clean sounding RealTrack can also play in both the Jazz and Rock genres. All of these RealTracks have exact notation available which can be viewed in the notation window as well as a Direct Input (DI) version which you can access in the RealTracks picker. With 4 electric guitar RealTracks that stretch over Rock and Jazz, there are endless songs that can only be strengthened with one of these amazing Jon Herrington RealTracks.

RealTracks Set 238: Danny Gottlieb Jazz Drums

We have all RealDrums in RealTracks Set 238 from the amazing drummer Danny Gottlieb. These Jazz and Fusion RealDrums styles are played on a full kit, and each of them has an A section and a B section. The first two styles are Jazz Swing styles, one with sticks and one using brushes. These RealDrums have a wide tempo range. The next two RealDrums are up-tempo Bebop styles, one played with sticks, the other with brushes. These RealDrums are way up there in tempo, so we hope you can keep up! Next we have a Jazz Soul even style which has a medium to fast tempo range. Also included is a Fusion Fast Latin which is an excellent style to have in the RealDrums collection. The final RealDrum in this set is a slow Fusion with an even feel. All of these RealDrums are expertly performed by the amazing Danny Gottlieb. Pick up RealTracks Set 238 today, and play along with one of the greatest Jazz drummers of our time!

RealTracks Set 239: Great Funk Bass with Alex AI

RealTracks Set 239 adds an amazing collection of electric bass Funk RealTracks from the amazing Alex AI to your collection, ready to lay down the groove in your next song! The first electric bass is playing a Modern Slap Funk with an even 16 feel at a medium tempo. The second bass is a Modern Disco style with an even feel played at a medium tempo. The next RealTrack is a Classic Funk playing a Root Five style. The Root Five means the playing starts on the root and moves to the fifth note of the chords scale. The next electric bass Funk RealTrack is a Soul Funk swing style at a medium tempo. The final electric bass RealTrack in this set is an amazing even 16, up-tempo Soul style. All the RealTracks in this set come with a simple version which can be selected in the RealTracks picker and a Direct Input (DI) version which can also be selected in the RealTracks picker. You can also view the notation for each RealTrack in the notation window. When you need to add a little Funk to the rhythm section of your next composition be sure to reach for RealTracks set 239 for all your Funky bass needs.

RealTracks Set 240: Straight Ahead Funk!

RealTracks Set 240 includes an amazing collection of Funk RealTracks, including electric guitars, electric basses, organ, electric piano, and drums! The first two RealTracks are a Funk Half Note Pulse and a Funk Half Note Pulse Syncopated electric bass style both played at a medium tempo. The next three electric bass RealTracks are Funk Pumping styles, one playing quarter notes, one playing 8th notes and one playing 16th notes - all with an even feel at a medium tempo. Next we have electric guitar wahwah with one a rhythm style, a single note background style, a chording style, and another with just the sound of strings being scratched and effected with the wahwah. All of these wahwah electric guitar styles have an even 16 feel and are at a medium tempo. The electric bass and electric guitar RealTracks also include Direct Input (DI) versions which can be accessed in the RealTracks picker. The final two RealTracks in this set are organ and electric piano tremolo, both playing with an even feel at a medium tempo. All of the RealTracks in this Set, excluding the electric piano, include notation which can be viewed in the notation window. Also included in Set 240 is a large collection of Funk RealDrums! The Funk RealDrum names include Half Note Syncopated, Half Note Pulse, Half Note Pulse Tambourine, Funk 16ths, Funk '70s Pop, Funk Disco, Funk Georgia, Funk Upbeat, Funk Upbeat Tambourine, and Funk Syncopated Snare. With all of the instruments included in RealTracks Set 240 you'll have no problem creating an amazing Funk band which can groove out with you anytime you want.

RealTracks Set 241: Swingin' Funk!

RealTracks Set 241 adds a Swingin' Funk band with exciting new electric bass, electric guitar, organ, electric piano, and Funk RealDrums to your library! The electric bass, electric guitar, organ, and electric piano are all playing a swinging sixteenth Funk style at a medium tempo. The electric bass lays down a smooth groove while the electric guitar adds a wahwah effect to the chords it plays in the middle of the fretboard. Both the electric bass and electric guitar include Direct Input (DI) versions which can be selected in the RealTracks picker. The electric piano has a warm, classic tone and the organ plays swirling held chords. All of the RealTracks include RealCharts which can be viewed either in the notation or lead sheet window. The RealDrums are all swinging Funk, and include such styles as Funk New Orleans, Funk Swing, Funk Swing Tambourine, Funk Swing 16, and an even 16 Funk style with a slight swing. All of the RealTracks and RealDrums in Set 241 add up to one amazing swinging funk ensemble ready to play whatever you have in mind!

RealTracks Set 242: Praise Break!

RealTracks Set 242 is powerful! This Set includes 7 different RealTracks and 3 different Drum styles. First you get a basic electric bass that plays long held chords with a slight pick-up played before the chord change. Second is an electric bass playing walking style on a 5 string bass. The third RealTrack combines these two separate RealTracks into one RealTrack with the basic style playing the 'A' section and the walking style playing the 'B' section. Next is the Organ, with its awesome whirling sound at sharp attack with the right hand, and long held chords with the right. The acoustic piano has two separate parts, a basic style with long held chords and soft melodic passages before the chord change, and another where the attack is heavier - after the held chords there is a poppy transition to the next chord. You can use these different pianos as individual RealTracks or you can use the RealTrack which has the basic style in the 'A' section and the busier style in the 'B' section. The 3 different RealDrums are PraiseBreak, PraiseBreakHat and Praise BreakHeavy. The first two have 5 substyles to choose from, and PraiseBreakHat has 6 substyles to select from. When all of these RealTracks are combined into a song it's like you're standing in a church listening to one of the best bands you have ever heard lead you in an uplifting song that brings out the praise!

RealTracks Set 243: Blues Baritone and Resonator Guitars

With RealTracks Set 243 there are some amazing Baritone and Resonator guitars RealTracks playing some real low down blues. The first RealTrack is a baritone electric guitar playing a blues shuffle with a slow tempo; the baritone guitar plays a bass part as well as blues licks at the same time. The second baritone guitar also plays bass and licks together, but this time slightly faster with an even feel. Both baritone guitars have a Direct Input (DI) version available in the RealTracks picker. The next guitar is a shining resonator guitar that plays an even feel blues based on 8th note phrases. The final RealTrack is another incredible resonator guitar, this time played with a funky swing 16 feel at a ballad tempo. You'll be sure to find the right RealTrack to take a previously made or a brand new blues song to the next level with RealTracks Set 243.

RealTracks Set 244: Jazz Background Horns with Jack Stafford

Looking for a smooth background Horn section playing either a ballad or a medium tempo swing from the super talented Jack Stafford? RealTracks Set 244 is your answer! Both of the two-part horn sections included in this set are made up of tenor and alto sax. The first RealTrack is a medium tempo horn section playing a background swing style; the background refers to the fact that these styles are not busy and do not stick out in a song. They are nice harmonies between the two saxophones and blend into the background of a song. The next RealTrack is a slow ballad two-part horn section with a swing feel. The individual instruments in each of these horn section RealTracks is also available as a RealTrack in the RealTracks picker. If you want to hear just a background ballad tenor or alto you can select that RealTrack and add it to your song. Each of these RealTracks also includes RealCharts which can be viewed in either the notation window or the lead sheet window. Try out RealTracks set 244 and you'll be adding a swinging horn section to as many Jazz songs as you possibly can.

RealTracks Set 245: Brent Mason - Country Blues Rock and More

You'll find an amazing collection of electric guitar and baritone guitar rhythm and soloist Country Blues and Rock styles all from the talented session great Brent Mason in RealTracks Set 245! The first two RealTracks are electric guitar rhythm styles; one is played high up on the guitar fretboard, and the other is played in a more standard position - together they make a powerful rhythm section! Add to this rhythm section a superb soloist playing a Country Blues and Rock style and you have three talented guitarists playing along with your song. The soloist guitar has notation available in the notation window. These three guitars have Direct Input (DI) options available in the RealTracks picker. Also included in RealTracks Set 245 are two baritone electric guitars: one is a Pop Country style with an even feel at a medium tempo and the other is a Country Workin' style with an even 16 feel at a slightly slower tempo. Both of the Baritone guitars have Custom FX RealTracks that can be selected in the RealTracks picker. This will load up the direct input version of the baritones along with the Amplitube plug-in which allows you to craft your own amp sound.

RealTracks Set 245 offers some amazing playing from Brent Mason which you can enjoy when you create your next Country, Rock, or Blues song!

RealTracks Set 246: Classic Country Piano with John Jarvis

RealTracks Set 246 includes four unique Country 'Bent-Note' acoustic piano RealTrack from legendary player John Jarvis. 'Bent-Note' refers to the style of playing which frequently uses grace notes into the third of the chord, closely as possible emulating the sound of a guitar bending notes. This style of playing was made popular by the great Nashville pianists of the '50s & '60s and it's performed expertly by John Jarvis. The first RealTrack is an acoustic piano Country ballad even style; this is a laid back style which sounds amazing when combined with similar RealTracks. The next three RealTracks are all Country 'Bent-Note' swinging acoustic piano styles but at slightly different tempos. The tempo range starts at a slow ballad but increases all the way up to a fast tempo. You can view the RealCharts for all of the included acoustic piano RealTracks in the notation window or the lead sheet window. These acoustic piano RealTracks all sound amazing when combined with other Country RealTracks and have a playing style which has not been available before as a RealTrack. Choose RealTracks Set 246 today, and you can have the amazing John Jarvis play your song while you sit at your computer!

RealTracks Set 247: Country Brushes and Percussion

RealTrack Set 247 is all RealDrums! A versatile selection of brushes, shakers, and tambourines laying down a simple beat are included! There are four different brushes styles, all just a simple brushes and snare, no full kit used here! The first two styles are Boom Chick styles; one an even 16 style, the other a slow swing 16 style. The next two brushes play a folk style; one an even 16th style, the other a swing style. All of the brushes styles include an A and B section with separate grooves for each. These are great for laying down a simple rhythm track in a stripped down Folk song. Next we have three shaker RealDrums: one a Celtic even 16 style, one a Folk even 16 style, and finally a Folk swing 16 style. Also included are two tambourine styles: one a Celtic even 16 style, and another train even 16 style. All of these RealDrums can be used through an entire song or they also sound great when added to a breakdown section of a song. With RealTracks Set 247 you get a wide range of sounds and grooves which you can experiment with whenever you feel like creating your own sound!

RealTracks Set 248: Oberkrainer! Folk Music From the Alps

For the first time ever we are bringing you Oberkrainer RealTracks! The Folk music of the Alps! The Oberkrainer sound originated in Austria but since has moved to many different areas of the Alps where this unique style of music is immensely enjoyed. The instruments included in this folk style of music include the accordion, acoustic guitar, and a horn section made up of baritone horn, clarinet, and trumpet. The first seven RealTracks all have the same feel, starting with accordions playing an 'Old World 2 Beat' style, and an 'Old World 2 Beat Held Plus' style. Next we have an acoustic guitar playing the 'Old World 2 Beat' style; the horn section playing in this style can be selected as a RealTrack with all three instruments at once or you can select the baritone horn, trumpet, or clarinet to play as a single instrument track. All of these RealTracks are at a medium fast tempo and are played with an even 16 feel. The next seven RealTracks are an 'Old World Waltz' style and are played at a fast tempo. These instruments include two accordions, one playing the style straight and one playing a held plus style. Also played in this style is an acoustic guitar and a horn section of clarinet, baritone horn, and trumpet. This horn section can be played all together or each instrument individually. When all of the separate instruments are combined into a classic Oberkrainer chord progression you will be blown away by the accuracy of the sound and your ability to control your own band with your keyboard and mouse.

RealTracks Set 249: Old Time Folk

RealTracks Set 249 includes some down home 'Old Time' Folk RealTracks like the banjo, acoustic guitar, and fiddle. These RealTracks sound amazing when combined in a song and some of them, like the acoustic guitar 'Folk Sorrow,' stand out on their own. The first RealTrack is the banjo clawhammer playing and even 16 'Old Time' style at a medium tempo; the clawhammer refers to a unique style of picking used on the banjo. Also included are three acoustic guitars, one a 'Groovin' Folk' swing 16 style, another an even 16 'Old Time' style, and then the 'Folk Sorrow' style also with an even 16 feel. The final RealTrack is a soloist fiddle playing a Celtic Reel style with an even 16 feel at a medium tempo. All three of the acoustic guitars and the fiddle have RealCharts available which will show you the exact notation for each RealTrack. You can view the notation in the notation window or the lead sheet window or see what is being played on the guitar in the guitar window. RealTracks Set 249 has such a variety of instruments and grooves, there is no doubt that you'll be having hours of fun creating your own 'Old Time' Folk songs!

RealTracks Set 250: Rockabilly Swing

With RealTracks Set 250 we offer a swinging Rockabilly electric guitar, acoustic piano, and drums like you have never heard before! The electric guitar is a rhythm style from the amazing session artist Brent Mason. It's an up-tempo swinging Rockabilly style with a classic Rockabilly tone, echo and reverb, with some amazing licks played as well. There is also a direct input RealTrack available in the RealTracks picker which will load the Amplitude plugin to create

a unique amp sound for the electric guitar. The acoustic piano plays a swinging Rockabilly style with lots of classic Rockabilly phrases of 8th notes and triplets. You can see the RealCharts for these RealTracks in the notation or lead sheet window. You can also watch what's being played on the piano in the Piano Window and see the guitar on the fretboard in the Guitar Window. The RealDrums in this set are playing a swinging BoomChicha style which fits perfectly with the RealTracks in this set. There are six RealDrums variation made into 15 different substyles to choose from in the RealDrums picker. Get ready to use RealTracks Set 250 to create some vintage sounding songs in a Rockabilly style!

RealTracks Set 251: Traditional Celtic Percussion

RealTracks Set 251 is all RealDrums! That's right... an entire set of RealDrums playing all traditional Celtic percussion utilizing the bodhran and the spoons! Each RealDrums groove is included on both bodhran and spoons. These include the Polka, Slide, Reel, Slow Reel, Jig, HornPipe and Slip Jig. Each of these styles of music has its own unique feel, like the Polka which is a two beat style, or the Slide which is in 12/8 time. Try combining these RealDrums with other Celtic RealTracks and you will have your own Celtic group before you know it! If you want to create some traditional Celtic music and you need your own personal rhythm section, look no further than RealTracks Set 251.

RealTracks Set 252: Modern Country Pedal Steel

RealTracks Set 252 includes an amazing assortment of Pedal Steel playing a variety of Modern Country background styles. The first RealTrack in this set is a 'Dreamy' even 16 pedal steel playing at a slow tempo. The next RealTrack is a 'Pop Country' style with an even feel at a medium tempo. Next we offer a ballad 'Atmosphere' pedal steel played with an even 16 feel; A 'Crossover' swing 16 pedal steel, which is at a medium to slow tempo, depending on the other instruments you accompany with. The final RealTrack included is an up-tempo waltz style with a swing feel. All of these RealTracks include RealCharts which can be viewed in the notation or lead sheet window. The included Direct Input (DI) versions can be selected in the RealTracks picker. Since all of these pedal steel RealTracks are 'background' styles, they sound best when added to a song when another layer of sound is required that won't distract from the overall song. Start experimenting with RealTracks Set 252 and you will truly be amazed at the sound possibilities!

RealTracks Set 253: Country Fingerpicking with Joe Robinson

There is an incredible collection of acoustic guitar RealTracks by the amazingly talented Joe Robinson in RealTracks Set 253! All of the different styles have a high and a regular performance, which are selected as separate RealTracks. The first style is a slow swinging waltz acoustic guitar with a high and a regular RealTrack. The next style of playing is a Nashville swing style at a medium slow tempo, both high and regular versions. Also included is a BoomChick style that has an even 16 feel at a medium tempo and these also come in a high and regular. Finally, there is a slow BoomChick swing style that has both a high and regular part; you can select 'Simple' versions of the BoomChick RealTracks in the RealTracks picker. This removes any embellishment from the playing when the RealTrack is generated. All of these RealTracks include RealCharts which can be viewed in the notation window or the lead sheet window. Plus, you can follow along on the fretboard in the guitar window. Joe Robinson is such a skilled guitar player, and we are incredibly fortunate to capture his performances for RealTracks set 253!

RealTracks Set 254: 12-key Hi-Q-Tab Brent Guitar, 12-key Eddy Pedal Steel and 12-key Mike Piano

We are excited to introduce two new features in this RealTracks set - 12-key instrumentation and Hi-Q notation! This one-of-a-kind set features the talents of Mike Rojas, Brent Mason, and Eddy Dunlap! 12-Key instrumentations are recordings of all instruments in all twelve keys! This improves the quality of audio by removing the need to transpose these RealTracks digitally. What you hear is exactly what was recorded in the studio! Hi-Q Notation offers improved notation functionality for the Guitar and Pedal Steel RealTracks, which provides accurate transcriptions of bends, slides, hammer-ons, pull-offs and more! This also allows transcriptions that are easier to read and learn! Including Brent Mason on Guitar, Mike Rojas on Piano, and Eddy Dunlap on Pedal Steel, each suitable for any genre! These Tracks also include Direct Input for both Guitar and Pedal Steel so you can sculpt your own tones! Add this definitive set of RealTracks to your collection today!

RealTracks Set 255: Amazing Modern Pedal Steel

RealTracks Set 255 adds 4 new pedal steel RealTracks to your library, with exciting modern sounds! These RealTracks will sooth your soul! With Eddy Dunlap performing on each RealTrack, this collection ranges from warm, sunny sounds to cool breezy passages. There is a "dreamy" Country ballad, and a "George" style that will mellow your mood, and a spacious and somber sounding RealTrack that's great for a relaxing day. Finally we have an upbeat jam with crunchy and crisp tones that is perfect for those long drives! These RealTracks contain many slower riffs and long pedal steel passages, excellent for accompaniments! Each RealTrack was recorded with the artists unique tone, but each one also has a "Direct Input" option, allowing you to create your own sound! Combine these with other styles to get some incredible results!

RealTracks Set 256: Brent Mason Nylon Guitar

Named one of the "Top Ten Session Guitarists of All Time," Brent Mason takes the spotlight on this RealTrack set! Featuring warm tones and clean picking rhythms, this easy to listen to collection of nylon guitar will be a classic set for years to come. Each RealTrack contains sweet picking tones to Classic Country riffs and more! There are a total of 8 RealTracks included with this set, each each with their own unique playing style. The performances in RealTracks Set 256 are diverse ranging from ballads, contemporary Country, and Waltz styles. Add Brent Mason to your collection today!

RealTracks Set 257: A Taste of Peru

Straight from the streets of Peru, these ethnic Peruvian RealTracks styles are the worldly sounds you're looking for! These RealTracks include a wide range of authentic instrumentation including ethnic percussions such as Cajon, Cowbell, Quijada, and Castanets! his RealTracks set also features nylon, and bass guitars, played traditional Latin American rhythms! Get your ticket and explore these new Peruvian sounds today!

RealTracks Set 258: Latin America

Take a trip to the island of Puerto Rico with this traditional Latin American RealTracks Set! These 9 RealTracks are dedicated to exploring traditional Latin American music! A variety of styles are available from sweet 16th picking on nylon guitar to genuine walking bass lines that will keep you tapping your toes! Featuring instruments like Maracas, Guiros, Chajchas, Charango, Bongos, and more! Add these authentic sounds to your RealTracks collection - Don't miss this fiesta!

RealTracks Set 259: Old Time and Celtic

Enjoy the hearty sounds of Celtic instrumentation with RealTracks Set 259! This includes 6 diverse Realtracks with influences in Polka and Folk! The different rhythms include Ev16s, Swing, and Triplets shuffle. The tempos range from slow ballad-type to galloping upbeat rhythms. This Celtic RealTracks set also includes acoustic guitars, piano, and even an auto harp! Be sure to add this to your collection today!

RealTracks Set 260: Celtic Harp

Become entranced listening to thecaptivating, and magical serenades of Sharlene Wallace, one of Canada's most influential harpists! You'll lose yourself in the symphonic melodies of the Celtic styles, Waltzes, even 16ths, and classic jigs in this elegant RealTracks set. Add this golden award winning harpist to your RealTracks collection today!

RealTracks Set 261: Sounds of Hawaii

Aloha! Discover paradise with the Hawaiian sounds of RealTracks Set 261! This collection of Hawaiian swing Realtracks features traditional ukelele and pedal steel, which are perfect for that laid-back island vibe. The pedal steel also comes with a Direct Input option so you can create your own tones! Sit back with the soothing Sounds of Hawaii! Note: This RealTracks Set requires Band-in-a-Box® 2017 for Windows or higher.

RealTracks Set 262: Great Country Drums with Shannon Forrest

Add the sound of one of Nashville's finest session drummers to your studio! If you listen to country radio, there's a good chance you've heard of drummer, Shannon Forrest. Shannon has built a reputation as a session ace, and is constantly in demand by chart-topping artists! This exclusive set includes five RealTracks in various rhythms including driving pop 8ths, modern styles, pop 16ths, and more! Add Shannon Forrest to your collection today and get access to one of the best session drummers in the industry!

RealTracks Set 263: Songwriter's Guitar and Cello Toolkit

Looking to add more variety to your collection? Look no further! The Songwriters Guitar and Cello Toolkit is here! This versatile set offers eleven new RealTracks including rhythms, backgrounds, finger-picking, resonators, and even a soloist! The diversity of this RealTracks set is phenomenal for any genre including Classical, Folk, Soft-rock and more! Get inspired, pick up your copy of this incredibly well rounded collection today!

RealTracks Set 264: Crooner Bossa Big Band!

Our popular Crooner styles are back and are included in RealTracks Set 264! These smooth background Bossa RealTracks help set the mood for a sophisticated evening. This includes a stylish variety of elegant Jazz horns including tenor, alto, baritone, muted trumpets and more! RealTracks set 264 is played with an Even feel style. Shaken or stirred, get these Classy Crooner Bossa Horns in your collection!

RealTracks Set 265: Crooner Ballad Big Band!

Crooner styles are back by popular demand in RealTracks Set 265! This Big Band Ballad influenced set will soothe your soul. Included are a grand range of smooth horns such as alto saxophone, flugel horns, tenor saxophone, trumpets, and more! Float away with all twelve tracks, each of them played in traditional Jazz swing. RealTracks Set 265 is excellent for any project, listen to our demos and find out for yourself!

RealTracks Set 266: Jazz & Funk Potpourri

RealTracks Set 266 features a wide variety of great jazzy & funky RealTracks. It includes such diverse RealTracks as jazz waltz soprano sax, rockabilly jive guitar soloing, and dixieland banjo! There are also exciting funk RealDrums, and tango piano. And, to top it off we're including 2 "12-key" jazz guitar comping styles. These RealTracks were recorded in all 12 keys, so there is no digital pitch shifting of the audio, which means the audio quality will be pristine no matter what key your song is in!

RealTracks Set 267: More Blues: Blues with Brent and Mike

It's all about the Blues with RealTracks Set 267. What else would you expect when you put Brent Mason and Mike Rojas in a room together? Brent solos over the Blues in every which way – he swings, he shuffles, he plays it straight. Several of these RealTracks are in 12/8, and because of Brent and Mike's versatile playing, this means you now have a huge variety of guitar solos at your fingertips, not to mention piano rhythm tracks that run the gamut from gentle acoustic piano accompaniments to dirty and distorted organ licks. This is a huge set of fifteen RealTracks – any Blues musician would do well to add these killer recordings into their collection.

RealTracks Set 268: Gypsy: Accordion, Piano, and Guitar

This is a set of wonderful Gypsy Jazz RealTracks in the modern tradition, with piano, nylon-string guitar, and accordion all swapping between rhythm and lead duties. There's a set of world-class musicians here, with the likes of guitarist Quinn Bachand, pianist John Jarvis, and accordionist Cory Pesaturo all going to work. Lovers of Gypsy Jazz will find much of interest here, with more sprightly runs and diminished-scale phrases than they can shake a stick at. The six RealTracks in this set can be twisted and shaped into the user's most far-out Gypsy Jazz desires, and leave plenty of room for Reinhardt roleplaying as well!

RealTracks Set 269: Smooth Soul with Brent and Mike

Set 269 offers eight smooth RealTracks that feature the guitar playing of Brent Mason with Mike Rojas on keys. These are some real slow burners that will please musicians who are trying to craft their own masterpieces. Mike and Brent play in perfect unison, offsetting subtle wah guitar with a straight-ahead acoustic piano progression, or ducking around a driving organ riff with a classic single-coil rhythm guitar sound. Brent's solos here are exploratory and rewarding, and mix wonderfully with Mike's confident right-hand comping.

RealTracks Set 270: Modern Pop Waltz, 8ths, & 16ths with Zane Carney

This is an awesome set of feel-good guitar RealTracks played by the ever-impressive Zane Carney. If you're looking for strong rhythm guitar tracks played at the same caliber that he gives to some of the greatest musicians in the world, these Pop Waltz RealTracks are for you. A versatile set of both straight-ahead and swung 8th and 16th note rhythms make this a must-have for Pop aficionados. Direct Input recordings of all the RealTracks in this set allow you to control the tone – it's like having Zane Carney in your band!

RealTracks Set 271: House and More

Get the party started with Tropical House RealTracks Set 271! Featuring twelve RealTracks of synthesizer glory, these upbeat nightlife sounds of Ibiza will keep you dancing all night long! Set 271 includes synthesizer leads, bass lines, piano, and organic percussion lines! All accompanied with a thumping kick drum designed to rumble the room! Don't miss out on this exciting set. All of these are in even time signatures and will combine well other RealTracks - great for coming up with new ideas!

RealTracks Set 272: Rap and Hip Hop

RealTracks Set 272 offers twelve distinct RealTracks dedicated to Rap and Hip-Hop! These includes chest rattling bass drums, sizzling hi-hats, cracking snares, earth shaking sub basses, synthesized strings, and more! Each of the RealTracks are in common time and will work well with any RealTracks Sets you already have. Experiment with these to come up with great new ideas! Don't miss out!

RealTracks Set 273: Hard Rock Shuffle

This Hard Rock shuffle set is guaranteed to get you jamming in no time! RealTracks Set 273 is here bringing eleven RealTracks of content filled with crunchy guitars, groovin' rhythms and catchy riffs! This set includes medium tempo to pedal to the metal RealTracks, influenced from British Hard-Rock, Punk, and more! RealTracks set 273 also supports Direct Input functionality giving you full control of the guitar tone! Ready to cruise the highway? Pick up RealTracks Set 273 today!

RealTracks Set 274: Hard Rock Straight Ahead

Coming straight out of the jukebox, RealTracks Set 274: Hard Rock Straight Ahead is here! Includes fourteen (Yes fourteen!) RealTracks of thrash guitar riffs, moving bass-lines, edgy guitars and expressive progressions. You won't want to miss out on this set. All the RealTracks are recorded in even time and the tempo ranges from mid to fast. All influenced by 70s Rock, Grunge, and more! Listen to some of demos' - you won't be disappointed!

RealTracks Set 275: Retro 60s Drums

Bring back the classic 60s drum sound to your studio with RealTracks Set 275! Influenced by the classic rock era of the 60s, set 275 brings a range of different rhythms, best suited for Surf Pop, Mo-Town, and Rock-n-Roll! It has both even and swing feels, along with upbeat tempos throughout each of the RealTracks. This collection includes big bass drums, popping snares, airy hi-hats, and sizzling' tambourines! Great for any project involving percussion!

RealTracks Set 276: Pop Percussion

RealTracks Set 276 offers a wide variety of popular percussion instruments including Agogo bells, Bongos, Congas, Tambourine and more! Most of the RealTracks in this set are played in even style, making it a great option to give your percussion tracks the final touches it needs. Add these seven RealTracks to your library today!

RealTracks Set 277: Pop and Rock Drums with Shannon Forrest

Get access to one of the most accomplished session drummers from Nashville: Shannon Forrest! Set 277 includes eleven RealTracks in a variety of drum styles from Pop Rock to Modern Pop Ballad. This is one set you do not want to miss! The feels between each of the RealTracks are mixed between even and shuffle, making RealTracks Set 277 an excellent fit for any project that demands professional drumming!

More about RealTracks

For full descriptions and demos of all of the RealTracks sets, please go to www.pgmusic.com and see the RealTracks page, http://www.pgmusic.com/products_realtracks.htm. While you're there be sure to check for new releases.

Appendix B: MIDI SuperTracks Sets

MIDI SuperTracks Set 1 – Pop Piano and More

MIDI SuperTracks Set 1 features a combination of exciting Pop and Rock piano by Nashville legend John Jarvis, and also features synth pad styles to add colour to your Band-in-a-Box creations! Like RealTracks, MIDI SuperTracks are actual performances by real studio musicians, playing over any chord progression you enter into Band-in-a-Box, but because they're MIDI you have complete control over the final sound. You can pick your own favorite stand-alone or VST synth, choose any patches you like, and even edit the individual MIDI notes!

MIDI SuperTracks Set 2 – All Jazz

MIDI SuperTracks Set 2 adds essential jazz styles to your MST collection. There are bossas, jazz swing, and jazz waltz styles, performed at multiple tempos on multiple instruments. We include bass, piano and organ styles in all of these genres, and for each one, no matter what tempo you set your song to, you're going to get a great MIDI track! Because they're MIDI, you can pick whatever instrument you want, and use whatever stand-alone or plugin synths you want. For example, the bass styles were recorded with acoustic upright bass in mind, but you can easily switch to electric bass, or even analog synth bass, you have complete control.

MIDI SuperTracks Set 3 – Sweet Country Piano

MIDI SuperTracks Set 3 adds some sweet country piano to your collection of Band-in-a-Box styles. All of these MIDI SuperTracks are performed by Nashville legend John Jarvis, and it includes 'solo-accompaniment' styles (intended to work well on their own to back up a singer or soloist) as well as rhythm styles that blend in beautifully with our previously released rhythm section RealTracks or MIDI styles.

MIDI SuperTracks Set 4 - Folk, Pop & New Age

This set features contemplative piano styles, as well as lush strings styles. There are 6 piano MIDI SuperTracks, featuring Celtic styles as well as a variety of New Age grooves, and very useful strings that can be used in pop, country, or new age settings.

MIDI SuperTracks Set 5 - Jazz Piano - Old and New

Something old & something new is the theme with MIDI SuperTracks Set 5! For the old, we have '4-to-the-bar' comping piano styles with chording in the left hand and inventive background melodic lines with the right hand. There are also classic 'rolling stride' styles, and a romping '40s Boogie' piano. For the new, we have 3 tempos of modern jazz, a sophisticated and subtle piano style that works great with RealTracks bass & RealDrums!

MIDI SuperTracks Set 6 - Latin Piano

This set features 6 Latin Piano styles that range from a slow Bolero to a fast Montuno & Guaracha! These MIDI SuperTracks pianos blend beautifully with RealTracks bass & percussion, and because they're MIDI, you can pick the piano sound YOU want, or even pick a different instrument!

MIDI SuperTracks Set 7 - Smooth Jazz & Funk Piano

For your Smooth Jazz compositions, MIDI SuperTracks Set 7 features piano styles for 5 different Smooth Jazz grooves. Pairing them with our Smooth Jazz RealTracks provides you with the smoothest sound of all.

MIDI SuperTracks Set 8 - More Country Piano

RealTracks Set 8 runs the gamut of country piano with 12 piano styles! These are extremely useful, providing understated accompaniment to your country band, whether the band is playing slow ballads, waltzes, or country swing at any tempo.

MIDI SuperTracks Set 9 - Praise & Worship Piano

The MIDI SuperTracks Set 9 pianos are extremely useful no matter what the musical genre. There are 7 unique styles to choose from here, and in addition to that there are variations that use one style for the 'A' section of your song, switching to new parts at 'B'.

MIDI SuperTracks Set 10 - New Orleans Piano & More

MIDI SuperTracks Set 10 has a diverse selection of piano MIDI SuperTracks styles in genres ranging from New Orleans Boogie to fast Pop Waltz. The set is comprised of two New Orleans Boogie styles (rhythm and soloist), one New Orleans Pop style, two Pop 16ths styles, a fast Pop Waltz style, and a Rootsy Pop style for a total of seven styles. The showcase New Orleans MIDI SuperTracks are performed by professional pianist Kevin McKendree. Some of these MIDI SuperTracks also have a 'simple' variation, which can be selected to make the style even more basic, if that's what your Band-in-a-Box song demands. The precise notation for these styles make it a great learning tool. You can print out the lead-sheet, or follow along with the on-screen notation, or view what's being played on the on-screen piano keyboard.

MIDI SuperTracks Set 11- Blues, Funk & More

In MIDI SuperTracks Set 11 you are going to find a wide variety of tempos, styles, and instruments. Included in this set are 2 Clav MIDI SuperTracks, 2 Electric Piano MIDI SuperTracks, and 4 Piano MIDI SuperTracks with a total of 10 styles! First is the FunkyGroove 60sJohn MIDI SuperTracks which plays a classic funky style. This MIDI SuperTracks uses the Electric Piano patch. Also using the Electric Piano patch is the Piano, Electric, Rhythm SlowBluesy12-8John Sw 085. With a style reminiscent of the '50s and '60s, this MIDI SuperTracks can be incorporated into many different styles of music. The two styles that use the Clav patch are the FunkyGroovin70sJohn and the FunkyTriplets70sJohn MIDI SuperTracks. Both play a unique style which is instantly recognizable and can be used in multiple compositions. There are three '80s Pop MIDI SuperTracks, playing a wide range of tempo from a ballad all the way to a medium tempo. These MIDI SuperTracks are versatile and can be incorporated into classic compositions or modern tunes. The final MIDI SuperTracks is a soloist in the style of TexasBlues RockSlow 12/8. This MIDI SuperTracks plays long runs all in a 12/8 time signature. All of these MIDI SuperTracks can be viewed in the notation window to see exactly what the performer is playing. Be sure to check out MIDI SuperTracks set 11 to see all of the potential MIDI available.

MIDI SuperTracks Set 12 - World Synths

Fasten your seatbelts because MIDI SuperTrack Set 12 - World Synth has an amazing selection of synth's with some truly outstanding sounds! This set includes a variety of synthesizer MIDI SuperTracks, from hard rock, jazz funk, to meditative new age styles that feature world synths. There is a hard rock fat chording synth style that will complement any rock/pop songs you have. There are two styles dedicated to jazz funk - monophonic synth bass and a bright lead background style. All of these MIDI SuperTracks are played with an even feel so they will work well with any pop/rock/jazz songs you might have. The Shakuhachi & Koto MIDI SuperTracks are quite mellow in comparison, and although they are presented as new age elements, they might complement any even groove style you are working with. All of the styles in this set include RealCharts so you can see exactly what notes are played, and learn to play along.

MIDI SuperTracks Set 13 - Jazz Electric Piano

MIDI SuperTracks Set 13 offers a collection of electric piano MIDI SuperTracks that will add a modern edge to your traditional Jazz combo. The set is comprised of two Bossa styles, two classic Jazz styles, a slow Jazz Ballad style, and a medium tempo Jazz Waltz style for a total of six styles. They all feature Vancouver piano virtuoso Miles Black, and each one uses sophisticated voicings and rhythms, without being too busy. And each one also has a 'simple' variation, which can be selected to make the style even more basic, if that's what your Band-in-a-Box song demands. The precise notation for these styles make it a great learning tool. You can print out the lead-sheet, or follow along with the on-screen notation, or view what's being played on the on-screen piano keyboard.

MIDI SuperTracks Set 14 - JazzPop Piano

Full of skilfully executed rhythm tracks, MIDI SuperTrack Set 14: JazzPop Piano is a collection of laid back styles perfect for your next composition. With a combination of 5 MIDI SuperTrack Piano included in set 199, there is a large spectrum of playing styles covered. Starting with the two EZ Listening pianos, created to cover both Jazz and Pop chord progression, they can be used in a variety of compositions. The MIDI Electric Piano plays a relaxed style with a warm electric piano tone. The Jazz Rock Electric Piano plays slightly upbeat and when added to a composition can bring out a bright pop side. The final two styles in set 199 are Electric Piano Jazzy Swingin Pop. The Jazzy Swingin Pop MIDI SuperTrack plays a bouncy attack with a soft, warm tone which gives this MIDI SuperTrack a relaxed feel. All of these MIDI SuperTracks include RealCharts which can be viewed in the notation window or on the on-screen piano keyboard. With a wide variety of feel, style, and tone, MIDI SuperTrack Set 14 is ready to be the next go to set of MIDI SuperTrack when using Band-in-a-Box or RealBand.

MIDI SuperTracks Set 15 - Kenny Barron Jazz Master

With MIDI SuperTracks Set 15, we present legendary pianist Kenny Barron comping in a variety of jazz grooves. You can enter any chord progression into Band-in-a-Box, and you can get this master backing you up. Combined with our previously release RealTracks & MIDI SuperTracks, you can have a smokin' rhythm section for medium jazz swing, slow ballads, slow or medium bossas, or fast bebop! And, because they're MIDI, you have complete control over the sound. Have a favorite piano VST? You can hear Kenny playing on it! Decide you want to hear what these great comping styles sound like on vintage electric pianos? Go for it! And you also have complete editing control, right down to every individual note!

MIDI SuperTracks Set 16 - Killer Country Soloists

With MIDI SuperTracks Set 16 you get the great playing country solos of John Jarvis with the flexibility of MIDI. This set includes 8 MIDI SuperTrack styles all playing amazing solos in a country style. 5 of the MIDI SuperTracks are played with a swing feel and the other 3 are played with an even feel. The tempos range from slow ballad to fast and are all executed with the excellent skill of premium pianist John Jarvis. With the flexibility of MIDI you can choose

your own synth to get the exact piano sound you want. You can also copy the track to the Melody track and make edits to the style if you'd like. Be sure to add one of these solos to your next country composition.

MIDI SuperTracks Set 17 - More Great Country Piano with John Jarvis

MIDI SuperTrack Set 17 is full of awesome country piano played by the amazing John Jarvis. In this set you will find Seven MIDI SuperTracks with Seven styles available. You get Country in 12/8 with a Ballad feel and a faster country ballad at a medium tempo. There is an even feel slow country MIDI SuperTrack as well as a fast even feel MIDI SuperTrack Piano. There is a hard hitting Rock even feel MIDI SuperTrack and a Country Shuffle at a medium tempo. The final MIDI SuperTrack in the set is Country Waltz at a slow tempo. All of these MIDI SuperTracks have the notation available for them so you can see exactly what John Jarvis is playing. All of these amazing MIDI SuperTracks are available in Set 17.

MIDI SuperTracks Set 18 - Funky Pianos & Synths

MIDI SuperTracks Set 19 - Rockabilly Piano

MIDI SuperTracks Set 20 - String Quartet

MIDI SuperTracks Set 21 - Mike Rojas - Pop and Soul Piano

MIDI SuperTracks Set 22 - Country and Folk Piano

MIDI SuperTracks Set 23 - Jazz and Funk Piano, Organ and Accordion

MIDI SuperTracks Set 24 - Mike Rojas - Blues, Piano and Organ

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