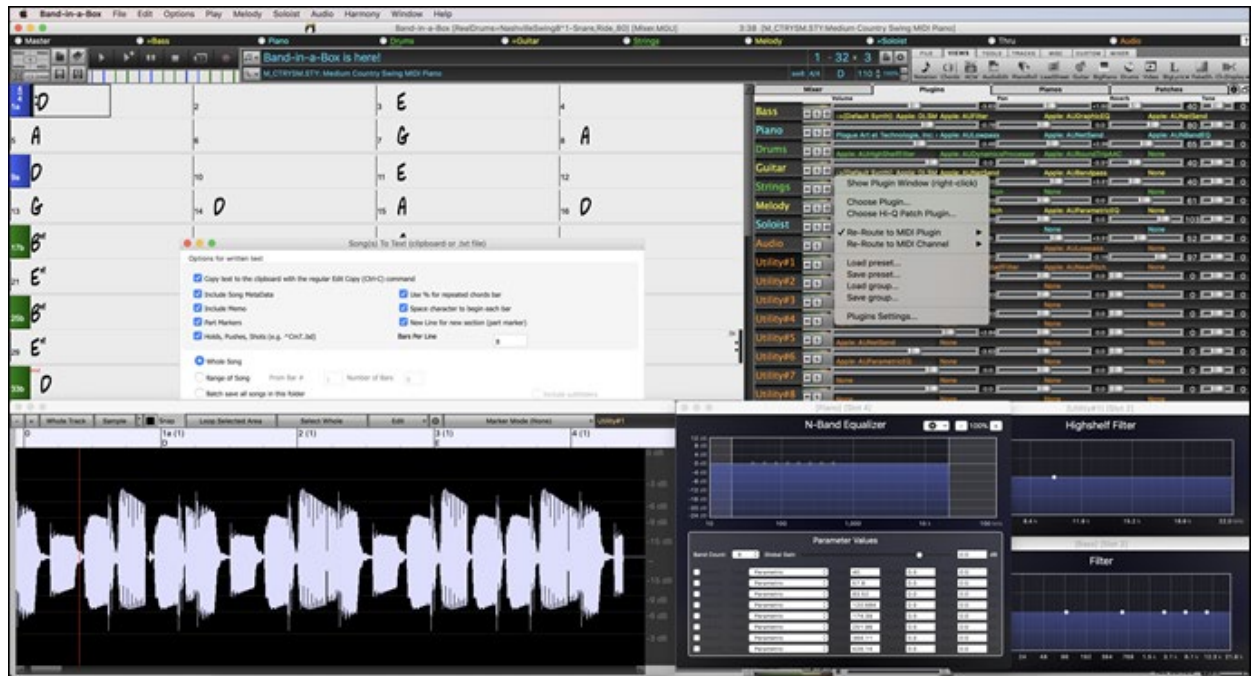


BAND IN A BOX®

Version 2021 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.

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 10.6.8 (Snow Leopard) to 11.x (Big Sur) inclusive

64-bit Intel processor or ARM-based Apple Silicon M1 chip

Minimum 2 GB RAM

Screen Resolution: 1024x768 or higher

Hard Disk space: Minimum 2 GB 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: ~25 GB
- MegaPAK RealCombos: ~48 GB
- UltraPAK/UltraPAK+ when installed to internal hard drive: ~170 GB
- Hard drive versions do not require any hard disk space when run directly from the external hard drive they are shipped on. A USB port is required.

USB port for the USB Flash Drive version of the MegaPAK or Pro

USB port for the USB Hard Drive version of the UltraPAK, UltraPAK+, or Audiophile Edition

Internet connection recommended for activation and updates

Installation

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.

Use one of the following methods to install the program files into the Band-in-a-Box directory.

Installing from the Downloaded Disk Images

If you ordered the e-delivery, download all disk images from the link provided. Double-click on each disk image to run the installation program.

Installing from the USB Flash Drive

Connect the USB flash drive to the USB port. When the volume image appears on the desktop, double-click on it to show its contents. Then double-click on the installer package to run the installer program.

Installing from the USB Hard Drive

Larger versions of Band-in-a-Box ship on portable USB hard drives. You can run Band-in-a-Box directly from the hard drive. Before you use the program, you should double-click on the installer package. This will set up any files that need to be installed/registered on your computer.

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. (1 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. This will also install the Band-in-a-Box DAW Plugin files to the system Library folder. You don't need to select the option to install Band-in-a-Box 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 (**command+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 internal hard drive but leave the RealTracks and RealDrums on the USB hard drive. (30 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 Band-in-a-Box 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 hard 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 170 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 Band-in-a-Box to your internal hard drive and the options to install RealTracks and RealDrums to your internal hard drive. Band-in-a-Box will be installed to the */Applications/Band-in-a-Box* folder, along with all the RealTracks and RealDrums.

Note that installing the RealTracks to the internal hard drive may take over 1 hour to complete, depending on how fast your computer is, and requires over 170 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 **command+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.

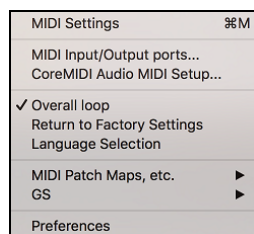
Setup

Band Band-in-a-Box automatically sets up to default settings that use the built-in Mac® audio input and output, and the Mac® OS X CoreMIDI as a MIDI driver. 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.

MIDI Input/Output ports

This menu item opens the **Select Ports/Instruments** dialog to assign MIDI input and output ports.

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.

1	F ⁶	2	D ^{m7}	3	G ⁷	4	C ¹³
5	F ⁶	6	C ^{m7} F ⁷	7	B ^b m ⁷ b ⁹	8	D ^{m9}
9	B ^b m ⁷	10	E ^b 9	11	E ^{m7} b ⁵ A ^{7#9}	12	D ^{m9}
13	G ⁷ sus	14	G ⁷	15	G ^{m7}	16	C ¹³
17	F ⁶	18	D ^{m7}	19	G ⁷	20	C ¹³
21	F ⁶	22	C ^{m7} F ⁷	23	B ^b m ⁷ b ⁹	24	D ^{m7}
25	B ^b m ⁷	26	E ^b 9	27	A ^{7#9}	28	D ^{m7}
29	G ⁷	30	G ^{m7} C ¹³	31	F ^{#9}	32	D ^{m7}
33	F ^{#9}	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. Play a chord on your MIDI keyboard, and then type **command+return**. The chord will be entered into the Chord Sheet at the current highlight cell position.

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.

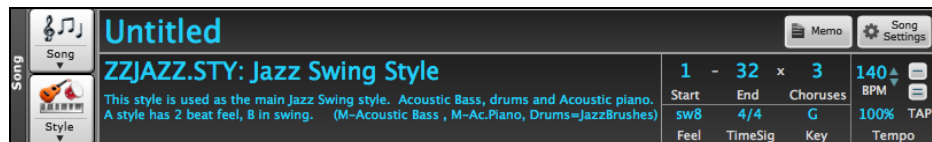
You can browse styles by sorting columns or hear an “instant” preview by double clicking on the list. If style has both MIDI and RealDrums available, you can hear both, and choose which one you want. This makes it much faster to find the style that fits your song.

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.

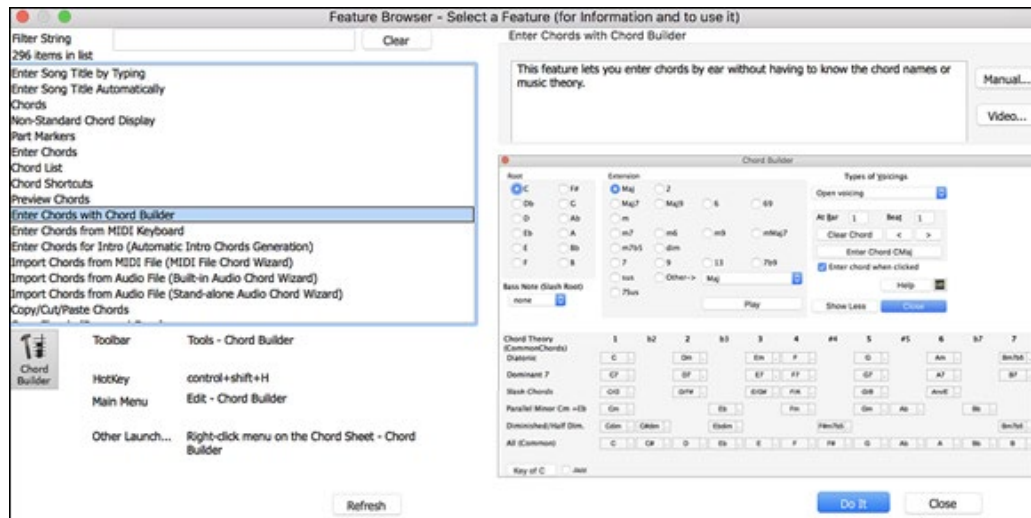
More fun with Band-in-a-Box

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.

Feature Browser

 Clicking on the **[?]** button on the main screen or pressing the **/ return** keys on the Chord Sheet opens the **Feature Browser**.

This dialog lists many features in Band-in-a-Box and allows you to browse them, find the feature by text filter, read descriptions about the feature, find how to launch the feature, access to the online information or video about the feature, and do more.



Chapter 3: Band-in-a-Box 2021

Overview of New Features

We've been busy and added **80 new features** and an **amazing collection of new content**, including 202 RealTracks, new RealStyles, MIDI SuperTracks, Instrumental Studies, Artist Performances, Bonus RealDrums "Singles," RealDrums transcriptions, MultiStyles PAK 1, Xtra Styles PAKs 10 and 11, and more!

We have **Bonus PAKs** with **40 RealTracks** in addition to the **202 new RealTracks**, as well as a set of **14 new "RealDrums Singles,"** so in total an amazing **256 new RealTracks and RealDrums** are available! The Bonus PAKs also include **2 new Instrumental Studies sets** including Blues Shuffle Guitar Soloing featuring Nashville guitar legend Johnny Hiland, and a set focusing on soloing studies for minor jazz blues. There is a new **Artist Performance Set** that adds new traditional Celtic tunes featuring flautist/whistle-player Geoff Kelly. There are also **19 new MIDI SuperTracks**, over **100 new RealDrums transcriptions**, and new "Look Ma! More MIDI!" sets with **30 new MIDI styles**.

In addition, there are over **300 new RealStyles** that use the new RealTracks. These include great Fusion, Smooth Jazz, and Blues with Nashville great Brent Mason, Modern Jazz & Electronic Funk with Jeff Lorber, and Slack Key guitar with Brent Mason. There are beautiful World Music styles such as African Nanigo, Cuban Cascara, and Brazilian Partido Alto. There are new classic guitar styles such as "Dublin Pop" and "90s Grunge", Indie Folk-Rock guitar and 60s Coffeehouse with Quinn Bachand, which also includes a RealTracks first, Dulcimer! There are new Reggae RealTracks, new "Nashville Radio" and Americana styles which include *another* RealTracks first, Acoustic Baritone Guitar! There are Minor Jazz Blues Changes, New Age piano, Celtic styles with new guitars and jaw harp RealTracks, and another RealTracks first, Tin Whistle! There is Lap Steel with Nashville great Eddy Dunlap, as well as Old Time Mandolins, Banjos & Fiddles, and a new Swinging Shuffle Gospel Vocals style!

Plus, we've made a new **Xtra Styles PAKs 10 & 11 with 400 Xtra Styles**. (Xtra styles are styles based on previously released RealTracks). There is also a **MultiStyles PAK** which includes a total of **30 new MultiStyles**, and includes a total of **150 individual styles**. And there is a new set of **"Rediscovered" styles**, which is a set of 64 new RealStyles that utilize 72 previously unused RealTracks, RealDrums, and MIDI SuperTracks.

Band-in-a-Box 2021 Features and Additions

There are over 80 new features in Band-in-a-Box 2021! We've added **16 new editable Utility tracks**, which can be used for audio and/or MIDI. Band-in-a-Box 2021 is **compatible with the Intel and Silicon M1 chip** and works on all Mac OS from Snow Leopard (OS 10.6.8) to Big Sur (OS 11) inclusive. (Band-in-a-Box Plugin requires OS 10.7 or higher.) **24-bit audio playback, recording, mixing, and rendering** is now supported. **Auto-Fix "sour" notes** - out-of-tune notes in RealTracks will be auto corrected to match chord tones. **4X's faster audio DSP processing** (using SIMD), allowing **smoother playback & faster rendering** for a larger number of tracks. The **Mixer has been improved** with many customizable display options including the embedded window, track selection to display, automatic show/hide during playback, and more. The **Mute and Solo states are now saved/loaded** with songs. You can now **view audio on any track**, not just the Audio track, and copy regions of audio to Utility tracks. **Plugin control has been improved**, with a direct access from the Mixer, the ability to send each MIDI track to output to another track, **multiple plugins GUI windows display**, **WAVES plugins support**, and more. **Audio harmonies can be generated onto individual tracks**, so you can use control volume, panning, reverb, effects for each voice. The **Hi-Q tempo stretching setting for élastique** is used for playback and rendering. The **Chord Sheet has been improved** with new zoom buttons and time signature display on the part marker. **Chords can be copied as a simple text format** and then be pasted into another song or a text. **7,000 more titles** have been added to the Song Titles Browser. Now, **all RealDrums have RealCharts** (with accurate Drum Notation and MIDI to trigger drum sounds). Added support for third-party programs that split audio into separate tracks (stems). There are new **notation features**, including cut time (e.g., Bluegrass 1/8 notes) display, GUI enhancements. And more!

Summary of New Features

Note: The Feature Browser has been updated with the new features. This dialog lists many features in Band-in-a-Box and allows you to browse them, find the feature by text filter, read descriptions about the feature, find how to launch the feature, access to the online information or video about the feature, and do more. You can open the dialog by pressing the **/ return** keys on the Chord Sheet.

Band-in-a-Box 2021 for Mac is compatible with the Intel and Silicon M1 chip and works on all Mac OS from Snow Leopard (OS 10.6.8) to Big Sur (OS 11) inclusive. (**Note:** Band-in-a-Box Plugin requires OS 10.7 or higher.)

We've added 80 new features to Band-in-a-Box 2021, including...

Utility Tracks

There are 16 new editable Utility tracks, which can be used for audio and/or MIDI. You can generate RealTracks on the Utility tracks, where you can hear and edit the audio RealTracks, or view and edit the RealCharts MIDI. You can record audio or import an audio file to the Utility tracks to play, edit, or harmonize the audio. You can copy or move audio, MIDI, or both from other tracks to the Utility tracks. You can record MIDI or import a MIDI file to the Utility tracks for playback, notation display, or editing.

High Bit Depth Audio Playback

Audio playback is no longer restricted to 16 bit, and the highest setting available will be used, either 16, 24, or 32 bit, depending on your audio interface. Also, user made Audio tracks are not restricted to 16 bit, so you can edit your audio and save it with minimal data loss.

Improved Audio Rendering

Rendering is faster.

The default bit depth is 24 bit.

The highest quality tempo stretching setting for élastique is used when rendering. You may be using a lower quality setting for playback in order to increase performance, but this is not necessary when rendering to an audio file.

When generating separate audio files for each track, Band-in-a-Box can ignore the Mixer settings of each track and use the default settings (Volume = 0 dB, Pan = 0, Reverb = 0, Tone = 0) instead.

Auto-Fix “Sour” Notes

There is a new feature to auto-fix out-of-tune notes in polyphonic audio, either for the generated RealTracks or any audio track. This means that if a chord is played with multiple notes at once, this feature can fix certain notes within that chord so that the note won’t clash with the chord progression or other tracks. For example, if a G# note is played on a CMaj7 chord (C, E, G, B), that note will be pitch corrected down to a G note. This feature can be applied as a track setting for any RealTracks or can be used for editing the Audio or Utility tracks.

Higher Audio Playback Performance

Band-in-a-Box now supports SIMD (SSE2, SSSE3, AVX, AVX2) features in your CPU. This means that audio DSP (Digital Signal Processing) will be at least 4 times faster, depending on your CPU. This allows more tracks, more plugins, higher quality élastique stretching, etc. during playback without causing audio dropouts.

Improved Mixer

The floating Mixer can be resized vertically. Horizontal resizing is less limited, which allows it to be more compact.

The Mixer can be embedded in the main screen and is horizontally resizable to allow more room for the Chord Sheet, Notation, Piano Roll, or Audio Edit window.

In the normal screen mode, the Mixer can be embedded at the top right of the screen or the bottom right.

You can select the tracks to display in the Mixer.

The Mixer can scroll visible track panels. Use the arrow buttons at the bottom right corner, or the mouse wheel if it is not used for controlling sliders and dials.

The Mixer automatically shows active tracks and hides unused tracks when playback starts.

You can change the track panel height by moving the mouse wheel while holding down the command key.

When resizing the window, the track panel height will be restricted to the customized settings.

A new Settings tab has been added to set options for the Mixer.

You can set Volume and Panning to display as decibels instead of MIDI values.

The Mute and Solo states of each track will be saved in the songs and will be loaded the next time you open them.

You can use the mouse wheel to control sliders and dials.

You can double-click on the track label to rename it.

Improved Plugin Control

Plugins can be accessed directly from the Mixer.

Each MIDI track can send its MIDI output to another track. By default, all accompaniment tracks route to the default synth, but you can choose a plugin on another track.

MIDI plugin’s audio output can be controlled in the Mixer with 3 new settings. This allows MIDI plugin’s sound to be controlled the same way as audio tracks (RealTracks, RealDrums, etc.).

- *Attenuate Synth Output Volume and Panning*: This will change the gain of the plugin’s audio output based on the Volume and Panning controls on the Mixer. When this is enabled, MIDI controllers for volume will not be sent to the plugin. This setting is useful for plugins that do not respond to MIDI controllers.
- *Filter Synth Output*: This will apply high/low-pass filtering to the plugin’s audio output based on the Tone control on the Mixer.
- *Send Synth Output to Master Reverb*: This will send the plugin’s audio output to the Master Reverb based on the Reverb control on the Mixer.

Multiple plugin GUI windows can be used simultaneously.

WAVES VST plugins are now supported.

Improved Audio Editing

You can view audio on any track (Bass, Piano, Melody, etc.), not just the Audio track, and copy regions of audio to Utility tracks. The track selector button launches a menu for selecting the track, or you can just use your mouse wheel over it to quickly shift through tracks.

New options are added to the Audio Edit Settings dialog.

- *Synchronize insert/delete edits with MIDI on track*: If you enable this, then when inserting or deleting regions of audio, MIDI on the same track will be shifted accordingly to keep the MIDI and audio in sync.
- *Mouse wheel zooms to edit cursor instead of mouse pointer*: If this is enabled, the mouse wheel will zoom to the edit cursor instead of zooming to the mouse cursor.
- *Center screen to edit cursor when zooming*: Enable this if you want the edit cursor to scroll to the center of the window when zooming with the mouse wheel.

The Cut and Copy menu items are added to the [Edit] button menu.

Hotkeys are added.

- [home] will move the cursor to the beginning of a track.
- [end] will move the cursor to the end of a track.
- [shift]+[home] will move the left cursor of the selected region to the beginning of a track. If no region is selected, this will select a region from the cursor to the beginning of a track.
- [shift]+[end] will move the right cursor to the end of a track. If no region is selected, this will select a region from the cursor to the end of a track.
- [command]+[A] will select the whole track.

Multi-Track Audio Harmonies

Audio harmonies can now be generated onto individual tracks. This way you can use the Mixer to control the volume and panning, adjust reverb, add effects, etc. for each voice.

You can view a RealTrack in the Audio Edit window, select a region, and harmonize it to Utility tracks.

Improved Audio Chord Wizard

The chord analysis is more accurate.

The wizard analyzes audio files that are out-of-tune.

There is an option to limit chords to at least one bar in length.

There are presets to limit chords to certain chords in the key.

The wizard now transcribes MIDI notes to the same track.

Improved Chord Sheet

The new zoom buttons allow you to control the number of rows and columns displayed on the Chord Sheet without visiting the Display Options dialog.

You can also use the mouse wheel to change the number of rows and columns instantly.

- Moving the mouse wheel while holding down the command key changes the number of rows.
- Moving the mouse wheel while holding down the shift key changes the number of columns.

Time signature changes can be displayed on the Chord Sheet.

Visual Transpose Setting on Key Button

The Visual Transpose setting is now displayed next to the song key on the main toolbar. Clicking on it will launch a menu for selecting the setting.

Copy/Paste Chords as Simple Text

Chords can be copied as a simple text format and be pasted into another song in Band-in-a-Box or a text file in a program like TextEdit.

You can copy chords in all songs in a folder to the clipboard, or save them as individual text files or a single text file.

You can type chords in a text file and paste them into a Band-in-a-Box song.

Improved Copy/Move Track Feature

You can now copy or move audio from one track to another. Previously, you could only copy or move MIDI.

Hovering the mouse cursor over the channel selector checkbox shows you the number of events on that channel.

When copying MIDI, you can now filter out various types of events.

Improved Copy Chords/Melody

Typing `kk` opens the Copy Chords and/or Melody dialog. Typing `kk` followed by two numbers separated by a comma opens the dialog with presets. For example, hitting `kk4,1<return>` at bar 9 opens the dialog with presets to copy 4 bars from bar 1 and paste them to bar 9.

There is an option to insert bars at the destination.

You can set the number of times to repeat the copy and transpose each copy by a specific number of semitones or a random number of semitones.

The dialog now has a setting to include part markers.

Bar-based lyrics and section text layers will be copied when the “Copy Lyrics” option is enabled.

There is a button to show more or less options in the dialog.

There is now a “Close” button, so you can make presets and apply them to the `k` copy command. (Note that `k` and `kk` copy command will preserve the current settings in this dialog. Use `kk` or *Edit | Copy Special | Copy From.. To..* if you want to change these settings.)

Track Selection for Auto Intro

In the previous version, we added the option to play the auto-generated intro by “all tracks,” “drums only,” or “bass and drums only.” Now, you can also select “drums then drums and bass,” “bass then bass and drums,” a specific track (e.g., “piano only”), or any combination of tracks.

Improved MIDI Import

You can now choose the destination track for multi-track MIDI files.

Hovering the mouse cursor over the channel selector checkbox shows you how many events are on that channel.

There are separate settings for filtering Continuous Controller events and Pitch Bend events. Previously, there was a combined setting for these.

7,000 More Titles for Song Titles Browser

We’ve added 7,000 more song titles including requests from users, so there are now 21,000 titles.

Half-time/Double-time Variation Styles

We’ve added 111 new RealStyles, including variations of existing 16th-based bluegrass, variations of existing Celtic and train beat styles, new styles with both 8th-based and 16th variations, and 16th-based samba variations. We’ve also added 80 new half-time/double-time RealTracks variations and 27 new 8ths/16ths RealDrums variations.

RealCharts for all RealDrums

We've added over 300 additional RealCharts (with accurate Drum Notation and MIDI to trigger drum sounds) for RealDrums. This means that now all RealDrums have RealCharts.

Song Demos for All Styles

Song demos are now available for all styles. Previously, they were available for 70% of styles.

Similar Style Selection

Band-in-a-Box can show a list of styles that are similar to the current style, sorted by similarity. Access this feature from the [Style] button, right-clicking on the style on the main screen, or the *File | Load Style Special* menu item.

Define C/D Using Same Style

There is a new option "Define c/d using same style" in the right-click menu on the Chord Sheet. This is the same as the existing "Define c/d" option, except it would not open the StylePicker. It would just treat it as if you went into the StylePicker and picked the same style. It's for being able to define c/d for display purposes without caring about the style itself.

More Feel Filters in StylePicker

The StylePicker has Feel filters added for Even (Even 8th or Even 16th), Swing (Swing 8th or Swing 16th), 16th (Even 16th or Swing 16th), and 8th (Even 8th or Swing 8th).

Style Set Search in StylePicker

Searching with the text filter will now find style set names (e.g., Xpro, Xtra, LoopsPAK, RT 373, etc.)

Avoid Transpositions for RealTracks Settable for All Songs and Individual Tracks

All songs and individual tracks in the current song can be set to avoid transpositions for RealTracks. Previously, only all tracks in the current song could be set for this.

Panning Support for Medleys with Mixture of Mono and Stereo RealTracks

Previously, RealTracks medleys that contain a mixture of mono and stereo RealTracks did not support panning.

Improved Timing of Pushes on Swing 8th RealDrums

Swing 8th RealDrums now play pushes at a better timing.

Custom Lead-in Option

You can set the lead-in option (count-in yes/no and count-in type) for the current song. This is in the Song Settings, Generate Chord for Intro, and Preferences dialogs.

Favorite Folders Dialog

This dialog shows you a list of the recently used folders.

- The favorite folders are selectable from the Song Picker.
- The menu item *File | Open Special | Open from Favorite Folder* or option+shift+F allows you to open a song from the favorite folders.
- The menu item *File | Save Special | Save Song to Favorite Folder* or option+shift+S allows you to save the current song in one of the favorite folders.

Bar-based Lyrics Improved

Bar-based lyrics now display in the Big Lyrics window.

You can convert note-based lyrics to bar-based lyrics.

Track Selector with Full Track Names

In windows like Notation, Lead Sheet, Audio Edit, Piano Roll, etc., the track selector buttons that showed the initials of the track names have been replaced by a track selector that shows the full track names. You can press it and select a track from the menu, or just hover the mouse cursor over it and use the mouse wheel to quickly switch tracks.

New Notation Features

The time signature button has a better menu with options to select alternate notation display and to open dialogs like Set Time Signature and Edit Settings for Current Bar to change the time signature.

A hint is added to the time signature button.

A button is added for the visual transpose. Click on the button and type a number of semitones to transpose.

Track selection buttons for each track have been replaced with a single button. You can press it and select a track from the menu, or just hover the mouse cursor over it and use the mouse wheel to quickly switch tracks.

If the song is in 4/4, there is an option to display it as cut time. For example, a bluegrass song that is currently displaying with 16th notes will display using 8th notes. This allows easier readability and is ideal for displaying the notation of songs that were specifically written in cut time.

If the song is in 4/4, you can display it as 2/4 instead of 4/4, without changing the main time signature of the song to 2/4. This special 2/4 notation display mode lets you continue to generate better sounding RealTracks, etc. than if you had switched the main time sig of the song to 2/4.

The time signature displays with a better size. The height of the time signature fills the whole height of the staff.

Auto Vertical Scroll Option in Piano Roll Window

Previously, the auto scroll was always on, but now, the new option allows you to disable it.

New Hotkeys

There is a hotkey to insert N bars at the current location. For example, in8<return> would insert 8 bars at the current location. This command is also added to the right-click menu on the Chord Sheet.

There is a hotkey to copy the last N bars and insert them to the current location. For example, ki8<return> or ik8<return> would copy the last 8 bars and insert them to the current location. This command is also added to the right-click menu on the Chord Sheet.

There is a hotkey to copy N bars from the bar M and insert them to the current location. For example, ik8,9<return> or ki8,9<return> would copy 8 bars from the bar 9 and insert them to the current location. ikk8,9<return> or kki8,9<return> would do the same, but launch a dialog that allows you to choose what to copy.

option+shift+T will generate a title to the current song.

option+shift+F will open the Favorite Folders dialog.

option+shift+S will save the current song to a favorite folder. This command is also added to *File | Save Special* submenu.

XML Improvements

NEW: When saving to XML, there is a new option to save the exact chord text to XML rather than relying mainly on saving the chord type and degrees.

FIXED: If an XML part was transposed in the XML file, then the wrong notes would be loaded into Band-in-a-Box because the transpose element value wasn't being taken into account.

FIXED: If a group of notes had a top number like, say, 5 notes or 6 notes the timing of the group wasn't written correctly to XML.

FIXED: Redundant tie stop element was written to XML that would sometimes cause problems with ties or errors when loading the XML file into other programs.

FIXED: There was an issue with accidentals being written to XML. Sometimes it could, for example, write naturals when they weren't supposed to be written.

FIXED: There were various xml issues that could potentially result in inconsistency errors, such as too many notes for a measure when loading into a program like MuseScore. (Sometimes it just had to do with other programs not behaving well in response to the <backup> element being used too many times to switch back and forth between clefs when writing a measure even though the spec itself allows this. Other times it had to do with note and/or rest durations not being written correctly in the case of a song with a triplet feel that had swing 8ths.)

FIXED: If a compressed musicXML file (.MXL) contained an XML file with a different name than the name of the MXL file, then nothing would be loaded.

... and more!

Introduction to Band-in-a-Box 2021

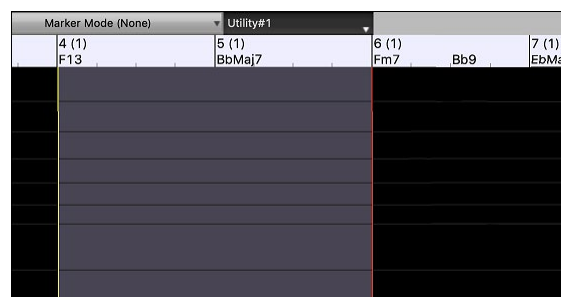
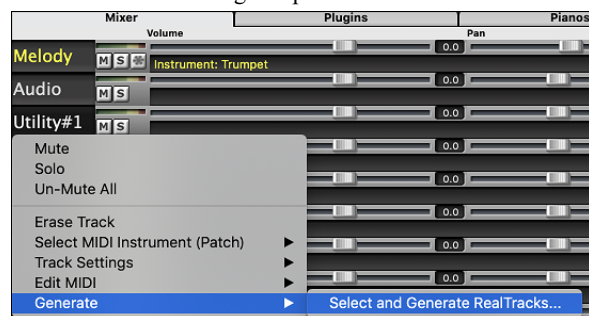
Let's take a closer look at the great new features in Band-in-a-Box 2021!

Utility Tracks

There are 16 new editable Utility tracks, which can be used for audio and/or MIDI. You can generate RealTracks on the Utility tracks, where you can hear and edit the audio RealTracks, or view and edit the RealCharts MIDI. You can record audio or import an audio file to the Utility tracks to play, edit, or harmonize the audio. You can copy or move audio, MIDI, or both from other tracks to the Utility tracks. You can record MIDI or import a MIDI file to the Utility tracks for playback, notation display, or editing.

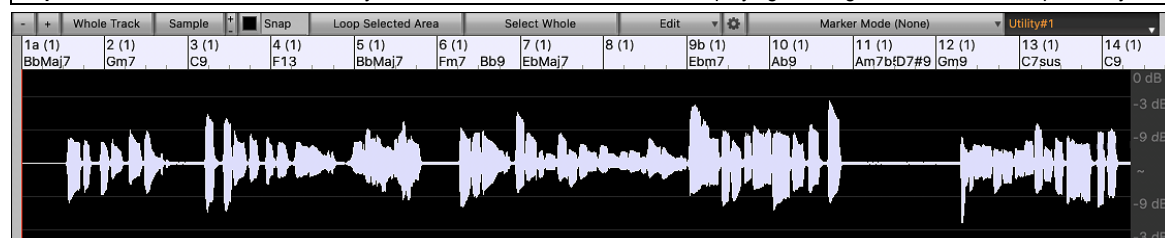
Note: If a Utility track contains both audio and MIDI, the audio is audible and the MIDI is only for display purposes (e.g., transcription of the audio). If a Utility track contains only MIDI, then the MIDI is audible.

To generate RealTracks on a Utility track, right-click on that track in the Mixer and go to *Generate | Select and Generate RealTracks*. If you want to generate RealTracks for a region, highlight the region on the Utility track in the **Audio Edit** window. Then, select a RealTracks in the **Best RealTracks** dialog and press OK.



When the RealTracks is generated, you can view the audio in the **Audio Edit** window.

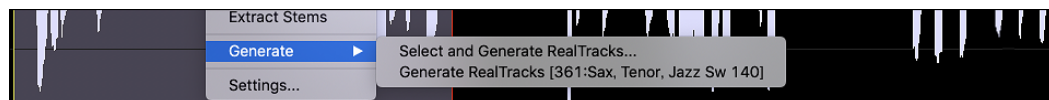
Tip: If the track contains a RealChart, you can also view notation and see the playing on the guitar fretboard or the piano keyboard.



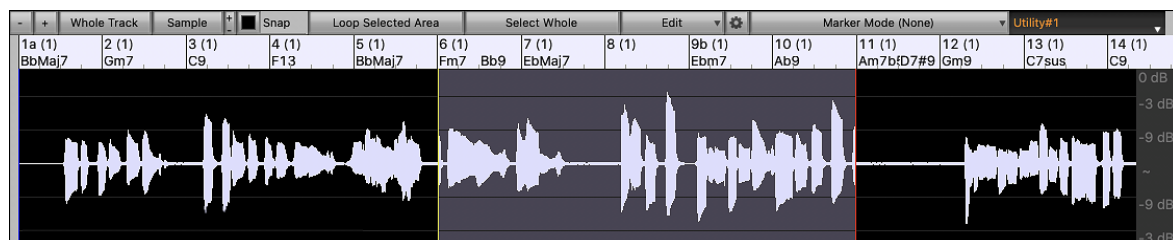
Press the **[Play]** button on the toolbar to hear the RealTracks on the Utility track. You can use the Mixer to control volume, panning, etc. for the Utility track.



You can regenerate a region of the RealTracks on the Utility track. Highlight the region, press the **[Edit]** button, and go to *Generate | Generate RealTracks*. If you want to regenerate a region using a different RealTracks, use the *Select and Generate RealTracks* menu item instead.



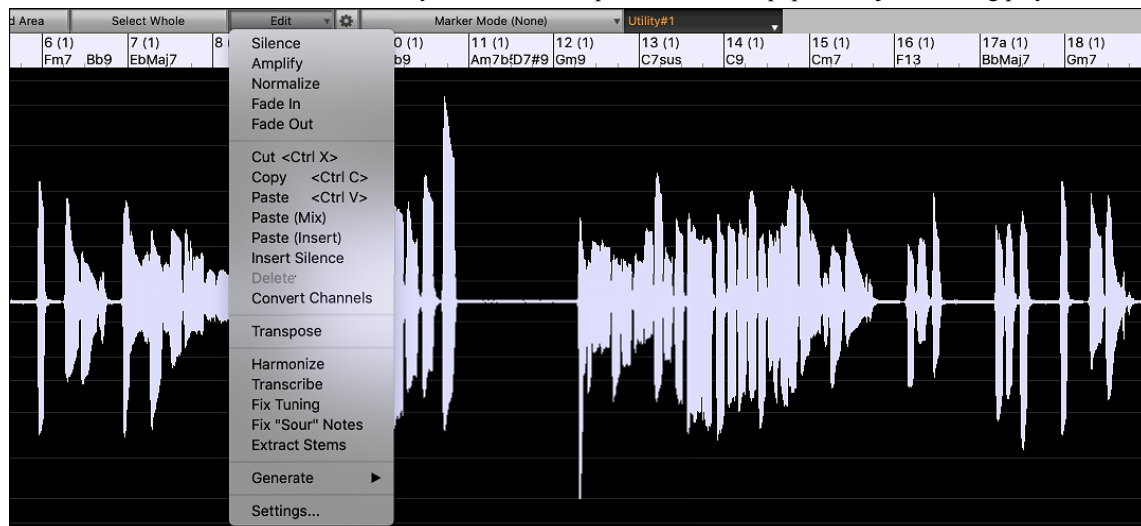
During the regeneration, the whole track becomes blank for a moment, but when it's finished, everything except the highlighted region is the same as it was before.



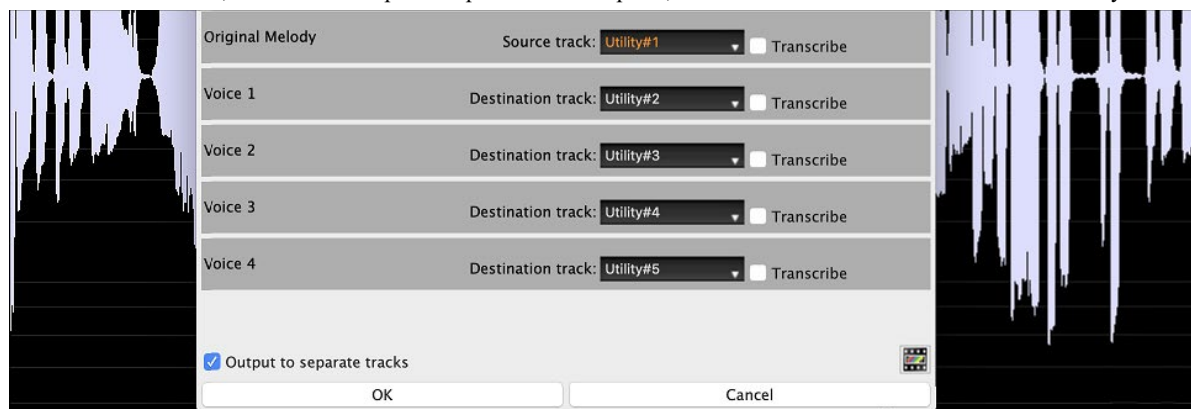
Note: If you select a mono RealTracks for the whole track and then select a stereo RealTracks for a region, the whole track will be converted to a stereo.

You can repeat this process until you are satisfied, and since it supports the Undo and Redo, you can use the **command+Z** or **shift+command+Z** keys to go back to what you like most.

The audio on the Utility tracks can be edited in the **Audio Edit** window with the **[Edit]** button menu, the right-click menu, or the standard hotkeys (e.g., **command+C**, **command+V**). For example, you can highlight a region and move it to another location of the track, or you can select the whole track, copy it, and paste it into another Utility track. When the regions are edited, the beginning and ending of the regions cross-fade to make a smooth transition, so you won't hear unpleasant clicks or pops at the joints during playback.



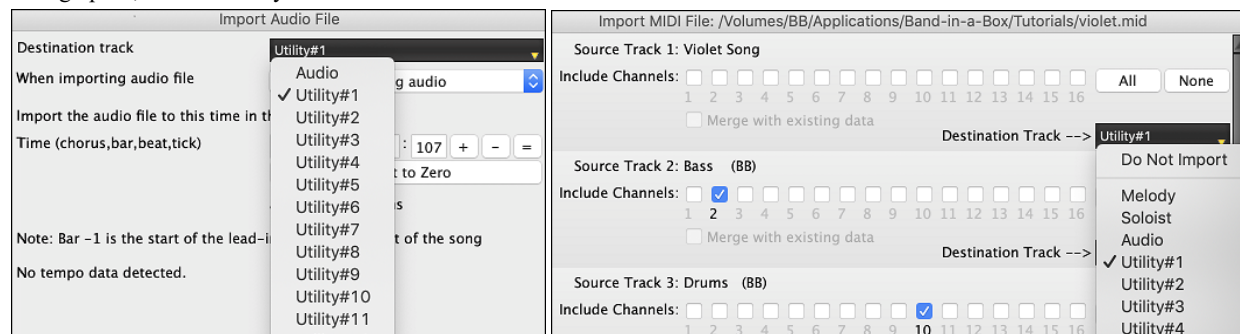
You can harmonize the audio on any track and send the separated harmonies to the Utility tracks. In the **Audio Edit** window, press the **[Edit]** button, and select *Harmonize* from the menu to open the **Audio Harmonies** dialog. Then, set the number of harmony voices and other options, select the source track, enable the "Output to separate tracks" option, and select destination tracks for each harmony voice.



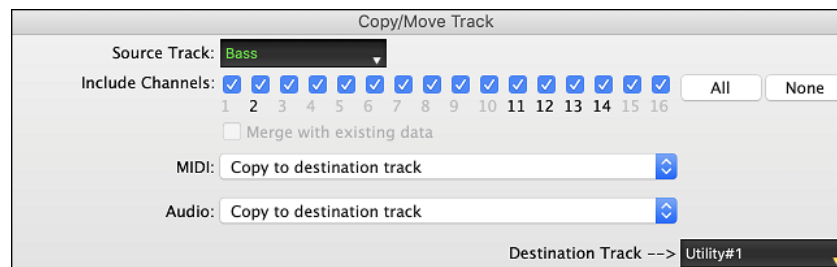
You can record audio to the Utility tracks. Previously you could record only to the Audio track, but now you can use 16 additional tracks. Press the **[Record Audio]** button on the toolbar, then in the dialog that opens, set the “Record Audio to” option to a Utility track. If you want to record audio and MIDI at the same time, also set to record MIDI to a Utility track.



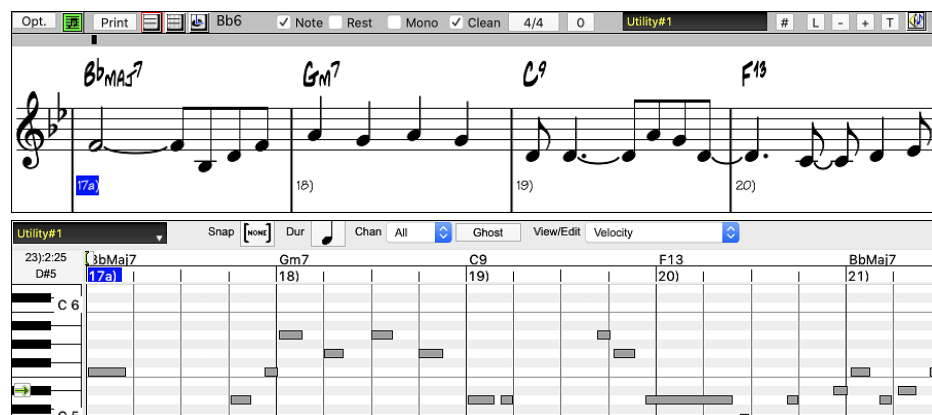
You can import an audio or MIDI file to a Utility track. Drag a file and drop it anywhere on the Band-in-a-Box screen, and when the Import dialog opens, select a Utility track as the destination.



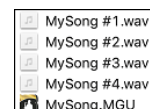
You can copy or move the whole audio and/or MIDI from other tracks to a Utility track using the **Copy/Move Track** dialog. Open the dialog with the *Edit | Copy Special | Copy/Move Tracks* menu item, and select a Utility track as the destination for copying or moving audio and/or MIDI.



When a Utility track contains MIDI, you can view notation, see the playing on the guitar fretboard or the piano keyboard, or edit in the **Notation** or **Piano Roll** window.



When you save the song, the Utility tracks will be saved as audio files (.WAV) with the same name in the same folder. For example, if you save the song as MySong.MGU, Utility track #1 will be saved as MySong #1.WAV, Utility track #2 will be saved as MySong #2.WAV, etc. Then, next time you open MySong.MGU, these audio files will be loaded to the Utility tracks.



High Bit Depth Audio Playback

Audio playback is no longer restricted to 16 bit. The highest setting available will be used, either 16, 24, or 32 bit, depending on your audio interface. Also, user-made audio tracks are not restricted to 16 bit so you can edit your audio and save it with minimal data loss.

Improved Audio Rendering



Render Tracks to Audio (AIFF,M4A,WAV) with Options

Rendering is faster.

The default bit depth is 24 bit.

Bit Depth: 24 bit PCM

The highest quality tempo stretching setting for *élastique* is used when rendering. You may be using a lower quality setting for playback in order to increase performance, but this is not necessary when rendering to an audio file.

☒ Render using highest quality tempo stretching

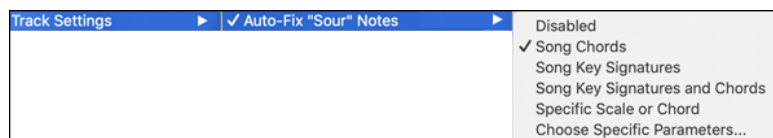
When generating separate audio files for each track, Band-in-a-Box can ignore the Mixer settings of each track and use the default settings (Volume = 0 dB, Pan = 0, Reverb = 0, Tone = 0) instead.

☒ Individual tracks flat, dry, and center

Auto-Fix “Sour” Notes

There is a new feature to auto-fix out-of-tune notes in polyphonic audio, either for the generated RealTracks or any audio track. This means that if a chord is played with multiple notes at once, this feature can fix certain notes within that chord so that the note won’t clash with the chord progression or other tracks. For example, if a G# note is played on a CMaj7 chord (C, E, G, B), that note will be pitch corrected down to a G note. This feature can be applied as a track setting for any RealTracks or can be used for editing the Audio or Utility tracks.

For the RealTracks, right-click on the track radio button on the main screen, and go to *Track Settings | Auto Fix “Sour” Notes*. You can then select one of the rules for the auto-fix.



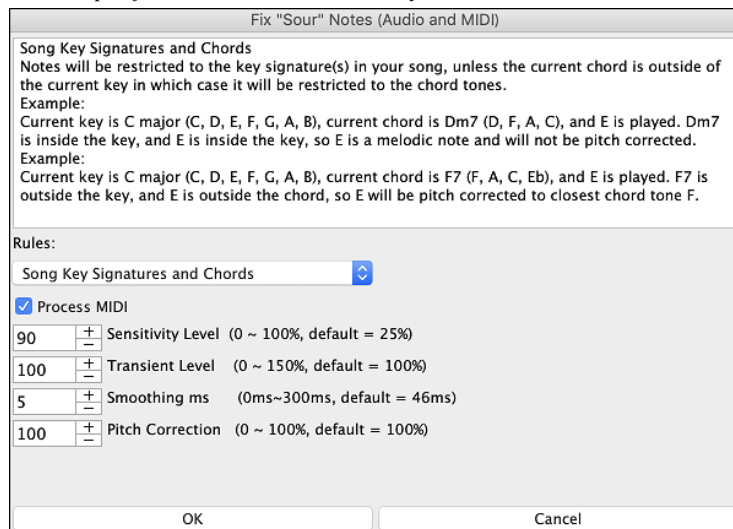
Song Chords: Any note outside of the current chord will be corrected to a closest chord tone. For example, if a G# note is played on a CMaj7 chord (C, E, G, B), that note will be pitch shifted to a G note.

Song Key Signature: Any note outside of the key signature of the song will be corrected to a closest key tone. For example, an Eb note played on a C major key (C, D, E, F, G, A, B) will be pitch shifted to an E note.

Song Key Signatures and Chords: Notes will be restricted to the key tones unless the current chord is outside of the current key, in which case notes will be restricted to the chord tones. For example, on a C major key (C, D, E, F, G, A, B), an E note played on a Dm7 chord (D, F, A, C) won’t be corrected, but an E note played on an F7 chord (F, A, C, Eb) will be pitch shifted to the closest chord tone F.

Specific Scale or Chord: Notes will be corrected based on a specific scale or chord that might not have anything to do with the current song. This option will use the scale or chord selected in a dialog which opens with the next menu item.

Choose specific Parameters: This allows you to customize the rules.



Rules: This defines the rules for the auto-fix. You can see the description for each rule in the above area.

Process MIDI: If this option is enabled, any MIDI note on the track will be processed as well. Notes within the selected region will be changed according to the chosen rule.

Sensitivity Level: Increasing the sensitivity level will cause weaker notes to be detected. Decreasing it will cause weaker notes to be ignored and unaffected by the auto-fix.

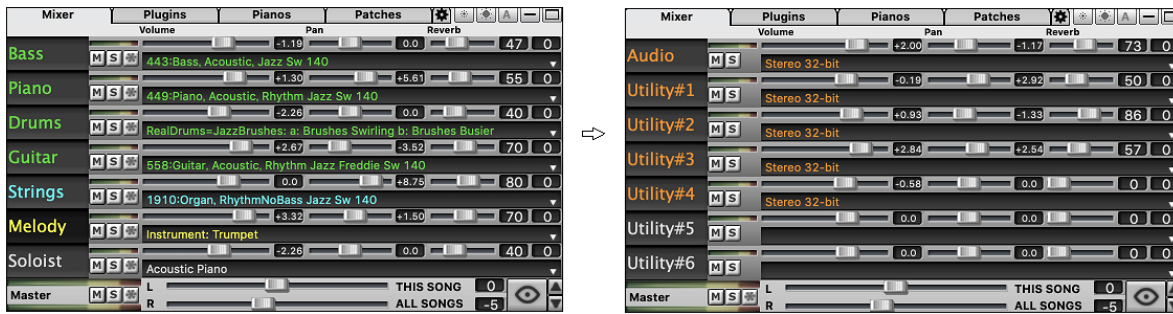
Transient Level: Increasing the transient level will make transients (e.g., beats like plucking sounds or drum hits) louder. Decreasing it will make transients quieter.

Smoothing ms: This is the length of time that notes will take to change in milliseconds. Increase this for instruments that sound better with slower bending between notes like vocals or pedal steel. Decrease for rigid sounding instruments like piano.

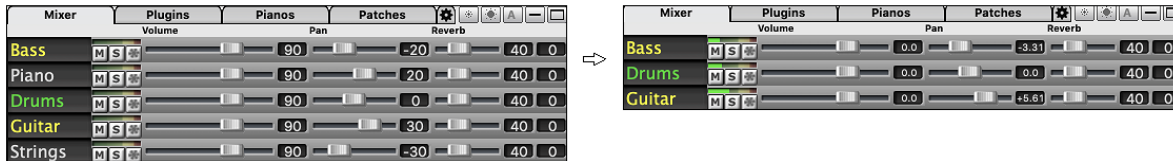
Pitch Correction: This will correct the tuning of notes. For example, a guitar might have one string out of tune, and notes played on that string will be pitch corrected.

The auto-fix feature can be used for any audio track including the Utility tracks, and can be applied to the whole track at once or a small region at a time. You can use the feature not necessarily to fix “sour” notes, but just to make certain regions of the audio conform more closely to the chord progression. To use the feature, open the **Audio Edit** window and highlight the region of the track on which you want to correct notes. Then, press the **[Edit]** button and select *Fix “Sour” Notes* from the menu. In the **Fix “Sour” Notes** dialog, select one of the rules for the auto-fix and press OK.

The Mixer can scroll visible track panels. Use the arrow buttons at the bottom right corner, or the mouse wheel if it is not used for controlling sliders and dials.



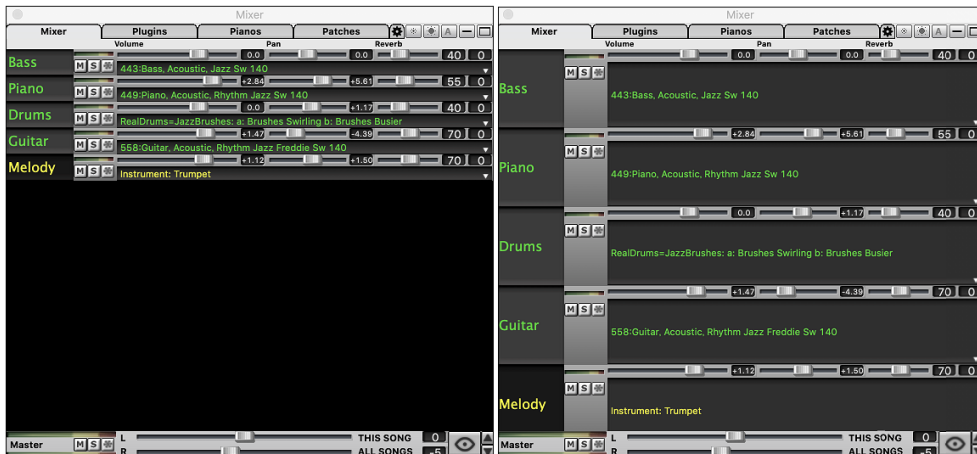
The Mixer automatically shows active tracks and hides unused tracks when playback starts. You can set this with the “Auto Show/Hide Tracks When Starting Playback” option in the Settings tab.



You can change the track panel height by moving the mouse wheel while holding down the **command** key.



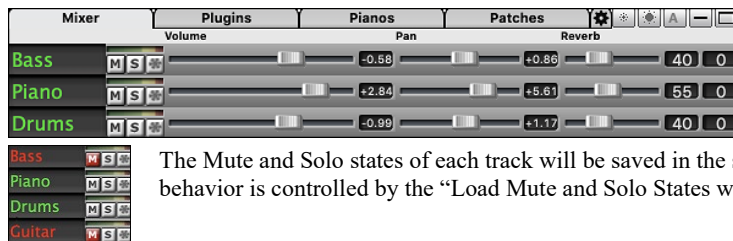
When resizing the window, the track panel height will be restricted to the customized settings. For example, if the maximum panel height is set to a low value, then when you expand the window, there will be black portion below the track panels, but if it's set to a higher value, then when you expand the window, each track panel will be stretched to fill the window.



A new Settings tab has been added to set options for the Mixer.



You can set Volume and Panning to display as decibels instead of MIDI values. This makes sense when you are mostly dealing with RealTracks, RealDrums, and audio tracks. To display as decibels for all tracks, enable the “Display dB Instead of MIDI Volume” option in the Settings tab. To set for each track, right-click on a track and select *Track Settings | Display dB Instead of MIDI volume*.



The Mute and Solo states of each track will be saved in the songs and will be loaded the next time you open them. This behavior is controlled by the “Load Mute and Solo States with Songs” option in the Settings tab.

You can use the mouse wheel to control sliders and dials if you enable the “Allow Mouse Wheel to Control Sliders/Dials” option in the Settings tab. Hover the mouse cursor over a slider or dial, and move the mouse wheel to change the value.

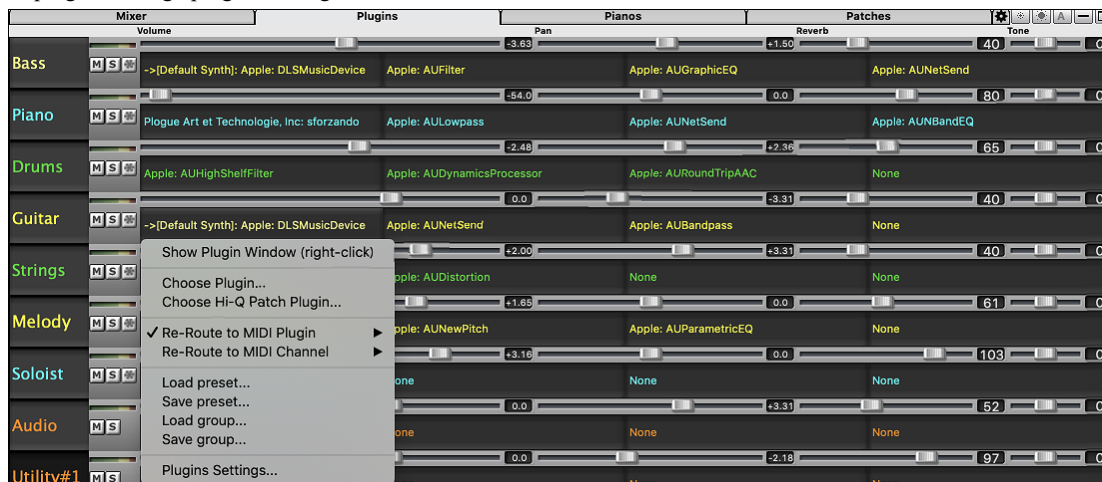


You can double-click on the track label to rename it.

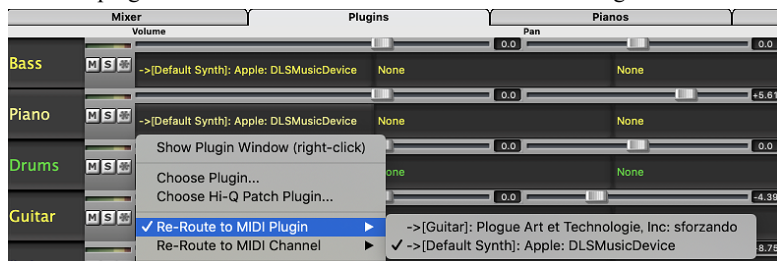


Improved Plugin Control

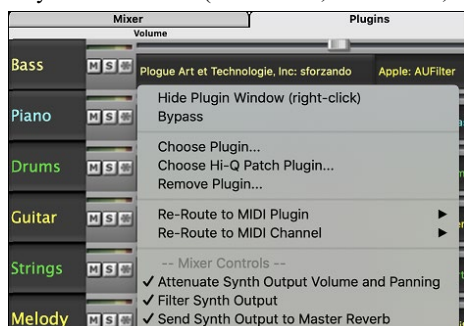
Plugins can be accessed directly from the Mixer. Click on a plugin name, and use the menu to choose a plugin, load or save a preset or a group of plugins, change plugins settings, and do more.



Each MIDI track can send its MIDI output to another track. By default, all accompaniment tracks route to the default synth, but you can choose a plugin on another track. This is accessed from the Plugin's context menu on the Mixer.



MIDI plugin's audio output can be controlled in the Mixer with 3 new settings. This allows MIDI plugin's sound to be controlled the same way as audio tracks (RealTracks, RealDrums, etc.). These settings are accessed from the Plugin's context menu on the Mixer.



Attenuate Synth Output Volume and Panning: This will change the gain of the plugin's audio output based on the Volume and Panning controls on the Mixer. When this is enabled, MIDI controllers for volume will not be sent to the plugin. This setting is useful for plugins that do not respond to MIDI controllers.

Filter Synth Output: This will apply high/low-pass filtering to the plugin's audio output based on the Tone control on the Mixer.

Send Synth Output to Master Reverb: This will send the plugin's audio output to the Master Reverb based on the Reverb control on the Mixer.

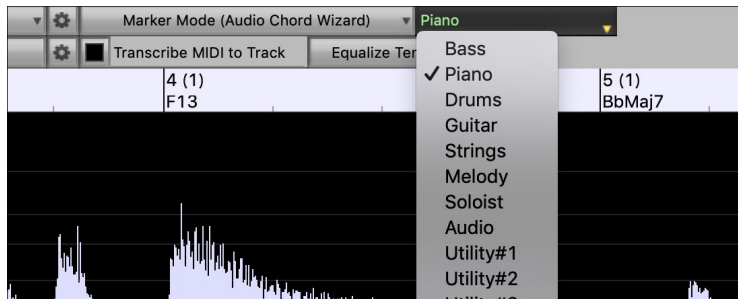
Multiple plugin GUI windows can be used simultaneously. These can be accessed from the Plugins section of the Mixer. Right-click on a plugin button to automatically show or hide the plugin's GUI, or left-click and choose *Show Plugin Window* from the menu.



WAVES VST plugins are now supported.

Improved Audio Editing

You can view audio on any track (Bass, Piano, Melody, etc.), not just the Audio track, and copy regions of audio to the Utility tracks. The track selector button launches a menu for selecting the track, or you can just use your mouse wheel over it to quickly shift through tracks.



New options are added to the **Audio Edit Settings** dialog.

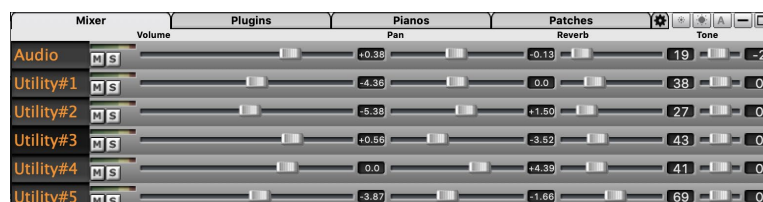
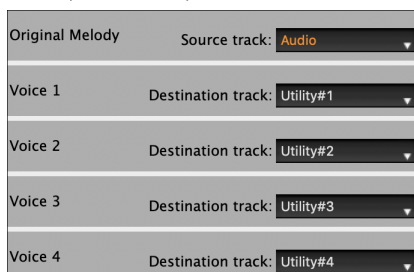
- Synchronize insert/delete edits with MIDI on track: If you enable this, then when inserting or deleting regions of audio, MIDI on the same track will be shifted accordingly to keep the MIDI and audio in sync.
- Mouse wheel zooms to edit cursor instead of mouse pointer: If this is enabled, the mouse wheel will zoom to the edit cursor instead of zooming to the mouse cursor.
- Center screen to edit cursor when zooming: Enable this if you want the edit cursor to scroll to the center of the window when zooming with the mouse wheel.

Hotkeys are added.

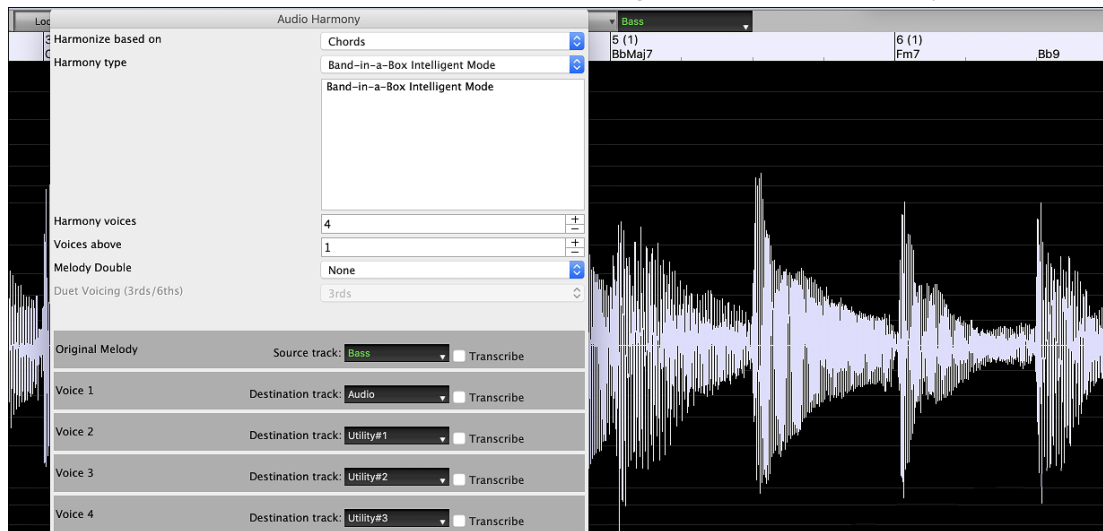
- **home** will move the cursor to the beginning of a track.
- **end** will move the cursor to the end of a track.
- **shift+home** will move the left cursor of the selected region to the beginning of a track. If no region is selected, this will select a region from the cursor to the beginning of a track.
- **shift+end** will move the right cursor to the end of a track. If no region is selected, this will select a region from the cursor to the end of a track.
- **command+A** will select the whole track.

Multi-Track Audio Harmonies

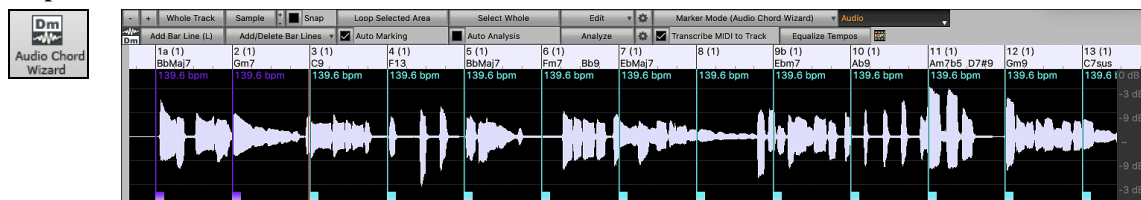
Audio harmonies can now be generated onto individual tracks. This way you can use the Mixer to control the volume and panning, adjust reverb, add effects, etc. for each voice.



You can view a RealTrack in the **Audio Edit** window, select a region, and harmonize it to Utility tracks.



Improved Audio Chord Wizard



The chord analysis is more accurate.

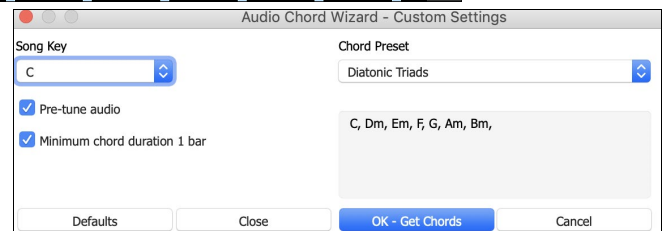
The wizard analyzes audio files that are out-of-tune.

There is an option to limit chords to at least one bar in length.

There are presets to limit chords to certain chords in the key.

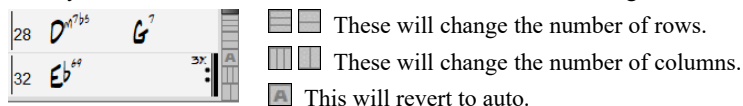
The wizard now transcribes MIDI notes to the same track.

Previously, transcribed MIDI notes were written to the Soloist track.



Improved Chord Sheet

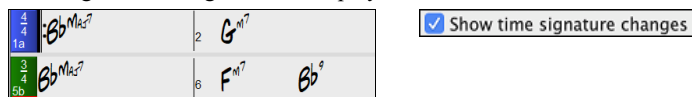
Previously, in order to change the number of rows and columns displayed on the Chord Sheet, you needed to visit the **Display Options** dialog. Now, you can use the new zoom buttons located at the bottom right on the Chord Sheet.



You can also use the mouse wheel to change the number of rows and columns instantly.

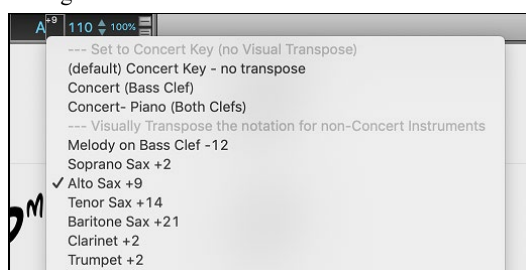
- Moving the mouse wheel while holding down the **command** key changes the number of rows.
- Moving the mouse wheel while holding down the **shift** key changes the number of columns.

Time signature changes can be displayed on the Chord Sheet. This is enabled by a new option in the **Display Options** dialog.



Visual Transpose Setting on Key Button

The Visual Transpose setting is now displayed next to the song key on the main toolbar. Clicking on it will launch a menu for selecting the setting.

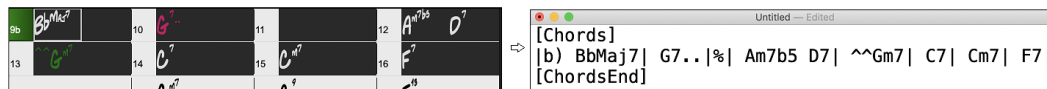


Copy/Paste Chords as Simple Text

Chords can be copied as a simple text format and be pasted into another song in Band-in-a-Box or a text file in a program like TextEdit. You can also copy chords in all songs in a folder to the clipboard, or save them as individual text files or a single text file. You can type chords in a text file and paste them into a Band-in-a-Box song.

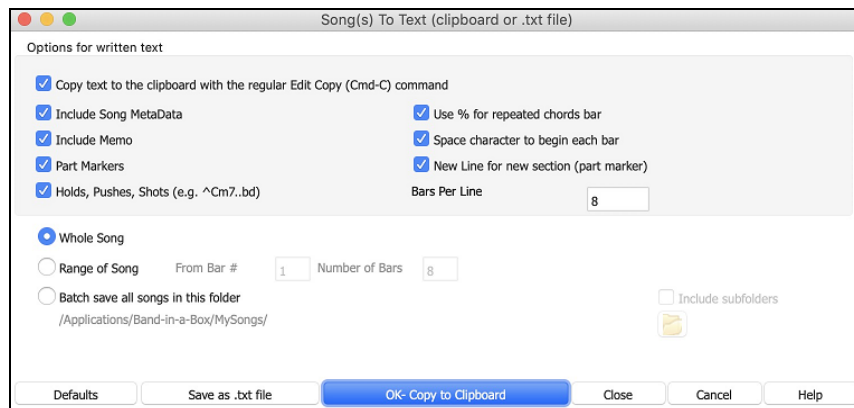
Copy from a Band-in-a-Box song

Select the chords on the Chord Sheet, and press the standard **command+C** keys to copy them. You can then press **command+V** in another song or a text file to paste them.



Note: If chords are not selected on the Chord Sheet, **command+C** copies the whole song including all chords and additional information (title, key, tempo, form, memo, etc.) to the clipboard. You can paste this into a text file with the **command+V** keys, but if you want to paste it into another song, you need to press **command+shift+V** or go to menu *Edit | Paste Special - from Clipboard text to Song(s)*.

By default, part markers as well as rests, shots, holds, and pushes are included in text, but you can change this with the options in the **Song(s) to Text (clipboard or .txt file)** dialog. This dialog also allows you to select the items that will be included when you copy the whole song. Using this dialog, you can also copy all songs in a specific folder to the clipboard or save them as text file(s). The dialog can be accessed with the *Edit | Copy Special | Copy Song(s) to Text on clipboard or file(s)* menu item.



Copy text to the clipboard with the regular Edit Copy (cmd-C) command: This must be enabled in order to copy chords with the standard **command+C** keys.

Include Song MetaData: This option applies when you copy the whole song. If this is checked, the song metadata (title, key, tempo, form, style, etc.) will be included.

Include Memo: This option also applies when you copy the whole song.

Part Markers: By default, part markers are copied, but you choose not to copy them.

Holds, Pushes, Shots: By default, rests, shots, holds, and pushes entered in chords are copied, but if you don't want them, uncheck this option.

Use % for repeated chords bar: If this is enabled, a % sign will be used for a blank bar.

Space character to begin each bar: If this is enabled, a space will be added at the beginning of each bar.

New Line for new section (part marker): If this is enabled, every section (part marker) will start a new line.

Bars per line: You can set the number of bars of chords to write per line.

Whole Song: If you select this mode, you can press **[OK - Copy to Clipboard]** to copy the whole song (chords and additional information selected) or **[Save as .txt file]** to save it as a text file.

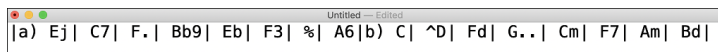
Range of Song: If you select this mode, you can press **[OK - Copy to Clipboard]** to copy the chords in the selected range or **[Save as .txt file]** to save them as a text file.

Batch save all songs in this folder: With this mode, you can copy or save all songs in a specific folder. Press the folder icon to select the folder, and choose the option to include subfolders of that folder. Also select the destination with the **Batch Save As** option. You can copy all songs to the clipboard, save them as individual text files in the same folder, save them as individual text files in another folder, or save them as a single text file. Then, press **[OK -Batch Save TXT]** to copy or save the songs.

The **[Defaults]** button resets all options to default settings. The **[Close]** button closes the dialog, saving the settings but not copying anything.

Copy from a text file

You can copy chords in a text file and paste them into a Band-in-a-Box song. Type chords in a text file using a vertical line for a bar line. If you want a blank bar, leave a space or type a % sign between vertical lines. For example, you can type | D | G7 | | F | or | D | G7 | % | F |. You can use shortcuts and non-standard chord display (e.g., | 1j | 2h | 53 |). To add breaks (rests/shots/holds), type period(s) after the chord. To add pushes, enter caret(s) before the chord. If you want a part marker, type a or b and a parenthesis after a vertical line. You can type as many bars as you like on each line.



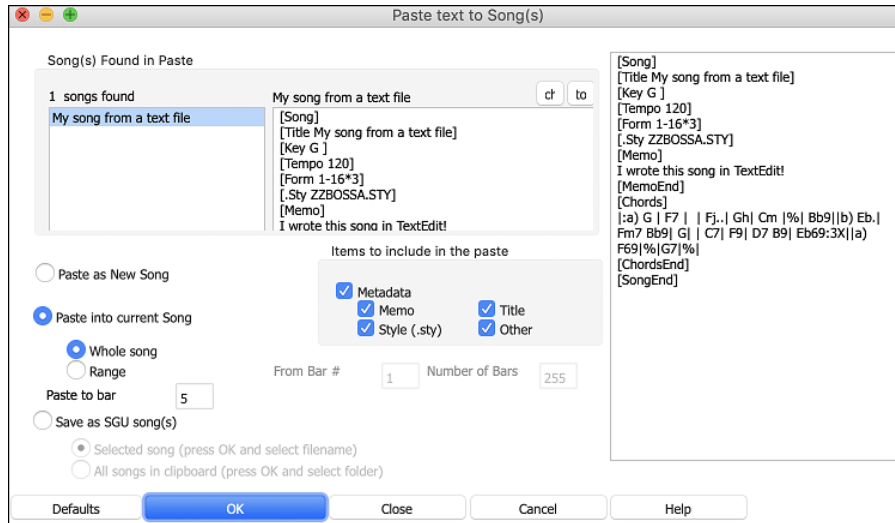
You can even enter a whole song with a text file. The easiest way is to use the text file that you pasted the whole song into. Some of the information pasted into that text file cannot be pasted back into Band-in-a-Box because they are not applicable for a new song. For example, "Song Summary" is not applicable because this is automatically generated in the song and cannot be edited by a user. However, it will not cause problems if you leave them in the text file. You can include a title, a key, a tempo, a form, a style file name, and a memo.

```

[Song] [Title My song from a text file]
[Key G ] [Tempo 120] [Form 1-16*3]
[.Sty ZZBOSSA.STY]
[Memo]
I wrote this song in TextEdit!
[MemoEnd]
[Chords]
[:a) G | F7 | | Fj..| Gh| Cm |%| Bb9| |b) Eb.| Fm7 Bb9| G| | C7| F9| D7 B9| Eb69:3X| |a) F69| %|G7| %|
[ChordsEnd]

```

When you are ready, press **command+A** to select all and **command+C** to copy. Then, in Band-in-a-Box, press **command+shift+V** or go to menu *Edit | Paste Special - from Clipboard text to Song(s)*. This will open the **Paste text to Song(s)** dialog.



Song(s) Found in Paste: If you created multiple songs in the text file, you can select the song to paste.

Items to include in the paste: Check the items you want to include in the paste.

Paste as New Song: This mode will paste all the chords in the selected song into a new song

Paste into current Song: This mode will paste into the selected bar in the current song. You can select either the **Whole song** option to paste all chords in the song or the **Range** option to paste the chords in the selected range of the song.

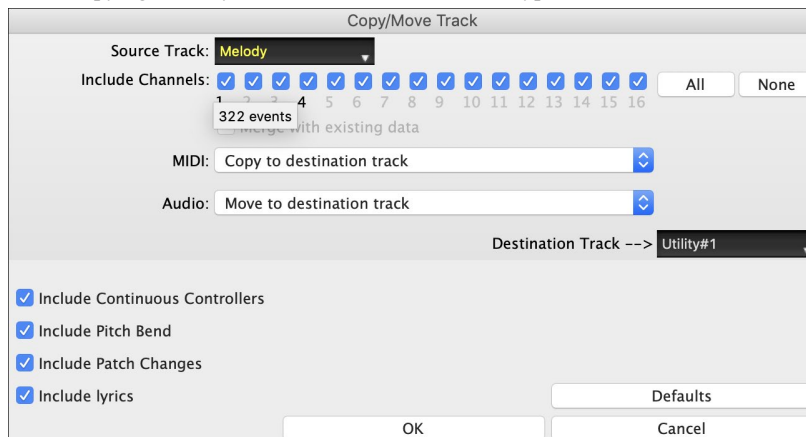
Save as SGU song(s): This mode will save the selected song or all songs on the clipboard as new song(s). To save the selected song as a new song, select the **Selected song** option. Then, press OK, select a folder, and type a file name. To save all songs as new songs, select the **All songs in clipboard** option, press OK, and select a folder.

Improved Copy/Move Track

The dialog now lets you copy or move audio from one track to another. Previously, you could only copy or move MIDI.

Hovering the mouse cursor over the channel selector checkbox shows you the number of events on that channel.

When copying MIDI, you can now filter out various types of events.



Improved Copy Chords/Melody

Typing **kk** opens the **Copy Chords and/or Melody** dialog. Typing **kk** followed by two numbers separated by a comma opens the dialog with presets. For example, hitting **kk4,1<return>** at bar 9 opens the dialog with presets to copy 4 bars from bar 1 and paste them to bar 9.

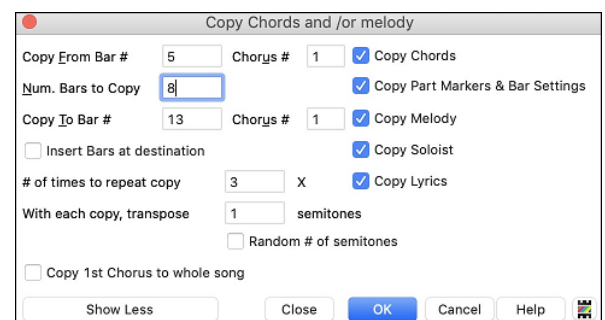
There is an option to insert bars at the destination.

You can set the number of times to repeat the copy and transpose each copy by a specific number of semitones or a random number of semitones.

The dialog now has a setting to include part markers.

Bar-based lyrics and section text layers will be copied when the “Copy Lyrics” option is enabled.

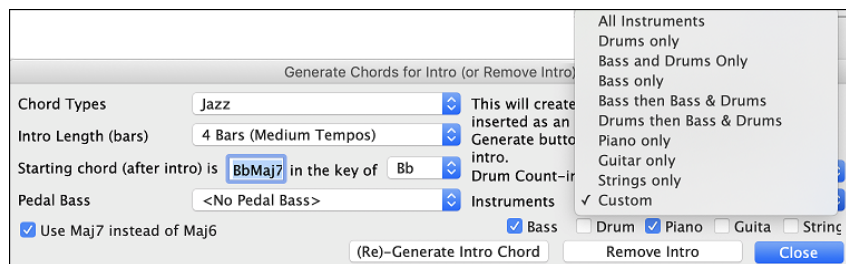
There is a button to show more or less options in the dialog.



There is now a “Close” button, so you can make presets and apply them to the k copy command. (Note that k and kk copy command will preserve the current settings in this dialog. Use kk or *Edit | Copy Special | Copy From.. To..* if you want to change these settings.)

Track Selection for Auto Intro

In the previous version, we added the option to play the auto-generated intro by “all tracks,” “drums only,” or “bass and drums only.” Now, you can also select “drums then drums and bass,” “bass then bass and drums,” a specific track (e.g., “piano only”), or any combination of tracks.

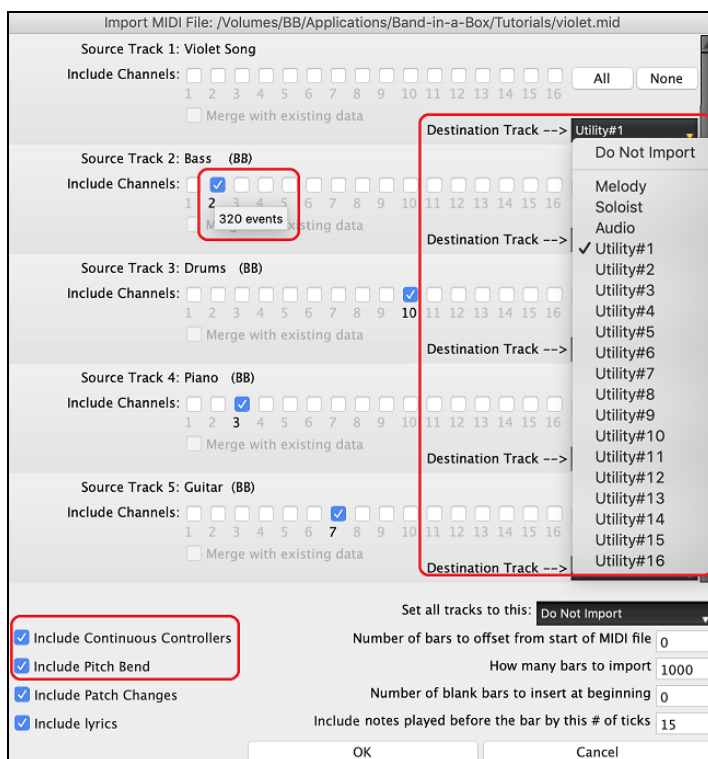


Improved MIDI Import

You can now choose the destination track for multi-track MIDI files.

Hovering the mouse cursor over the channel selector checkbox shows you the number of events on that channel.

There are separate settings for filtering Continuous Controller events and Pitch Bend events. Previously, there was a combined setting for these.



7,000 More Titles for Song Titles Browser

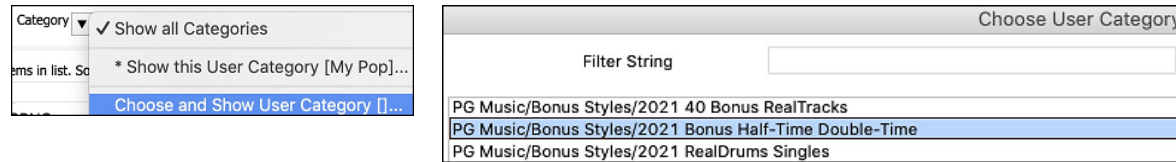
We’ve added 7,000 more song titles including requests from users, so there are now 21,000 titles.



Half-time/Double-time Variation Styles

We've added 111 new RealStyles, including variations of existing 16th-based bluegrass, variations of existing Celtic and train beat styles, new styles with both 8th-based and 16th variations, and 16th-based samba variations. We've also added 80 new half-time/double-time RealTracks variations and 27 new 8ths/16ths RealDrums variations.

In the **StylePicker**, press the **[Category]** filter button and select *Choose and Show User Category* from the menu. Then, in the dialog that opens, select "PG Music Bonus Styles/2021 Bonus Half-Time Double-Time" from the list.



This will list the new half-time/double-time variation styles.

To see the new half-time/double-time RealTracks variations in the **RealTracks Picker**, press the **[#]** filter button, select *RealTracks #s in this range* from the menu, and enter 3793-3873.

Name	GMType	Feel	Tempo	Genre	#	NASet	St	NE	Artist
Banjo, Bluegrass Ev 130 (8ths@260,Solo) [half-time]	106	Soloist	Ev	260	Country	3794	12	St	Scott Vestal
Bass, Acoustic, Bluegrass Ev 130 (8ths@260) [half-time]	33	Rhythm	Ev	260	Country	3795	11	Mn	Dow Tomlin
Fiddle, Rhythm Bluegrass Ev 130 (8ths@260) [half-time]	111	Rhythm	Ev	260	Country	3796	11	St	Andy Leftwich
Fiddle, Rhythm Bluegrass Ev 130 (8ths@260,Chops) [half-time]	111	Rhythm	Ev	260	Country	3797	11	St	Andy Leftwich
Fiddle, Rhythm Bluegrass Ev 130 (8ths@260,Shuffles) [half-time]	111	Rhythm	Ev	260	Country	3798	11	St	Andy Leftwich
Fiddle, Soloist Bluegrass Ev 130 (8ths@260) [half-time]	111	Soloist	Ev	260	Country	3799	12	St	N Andy Leftwich
Guitar, Acoustic, Soloist Bluegrass Ev 130 (8ths@260) [half-time]	26	Soloist	Ev	260	Country	3800	12	St	N PG Artist
Guitar, Acoustic, Strumming Bluegrass Ev 130 (8ths@260) [half-time]	26	Rhythm	Ev	260	Country	3801	11	St	PG Artist
Mandolin, Rhythm Bluegrass Ev 130 (8ths@260) [half-time]	0	Rhythm	Ev	260	Country	3802	11	St	PG Artist
Mandolin, Soloist Bluegrass Ev 130 (8ths@260) [half-time]	0	Soloist	Ev	260	Country	3803	12	St	N Andy Leftwich
Banjo, Bluegrass Doc Ev 100 (8ths@200,Rhythm) [half-time]	106	Rhythm	Ev	200	Country	3804	33	St	Scott Vestal
Banjo, Bluegrass Doc Ev 100 (8ths@200,Soloist) [half-time]	106	Soloist	Ev	200	Country	3805	33	St	Scott Vestal
Bass, Acoustic Bluegrass Doc Ev 100 (8ths@200) [half-time]	33	Rhythm	Ev	200	Country	3806	33	Mn	Dow Tomlin
Fiddle, Rhythm Bluegrass Doc Ev 100 (8ths@200) [half-time]	111	Rhythm	Ev	200	Country	3807	33	St	Andy Leftwich
Fiddle, Rhythm Bluegrass Doc Ev 100 (8ths@200,Chops) [half-time]	111	Rhythm	Ev	200	Country	3808	33	St	Andy Leftwich
Fiddle, Rhythm Bluegrass Doc Ev 100 (8ths@200,Shuffles) [half-time]	111	Rhythm	Ev	200	Country	3809	33	St	Andy Leftwich
Fiddle, Soloist Bluegrass Doc Ev 100 (8ths@200) [half-time]	111	Soloist	Ev	200	Country	3810	33	St	Andy Leftwich
Guitar, Acoustic, Soloist Bluegrass Doc Ev 100 (8ths@200) [half-time]	26	Soloist	Ev	200	Country	3811	33	St	N PG Artist
Guitar, Acoustic, Strumming Bluegrass Doc Ev 100 (8ths@200) [half-time]	26	Rhythm	Ev	200	Country	3812	33	St	PG Artist
Mandolin, Rhythm Bluegrass Doc Ev 100 (8ths@200) [half-time]	0	Rhythm	Ev	200	Country	3813	33	St	PG Artist
Jaw Harp, Rhythm Folk16thsMed Ev16 110 (8ths@220) [half-time]	25	Rhythm	Ev	220	Celtic,Bluegrass,Folk	3814	371	Mn	N Quinn Bachand

Filter by: (81 items) Filter: (RT#:3793-3873) # Update Show All Show Error Messages Rebuild and Fix Copy List... General

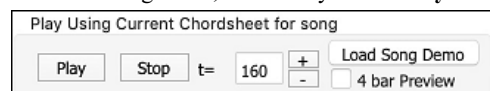
Here are the new 8ths/16ths RealDrums variations.

BodhranCelticReelFast8ths^	CountryTrainBrushes8ths	SambaBrazilAlex16ths^	SpoonsTradReel8ths
BodhranCelticSlowReel8ths^	FootStompReel8ths^	SambaBrazilBrushAlex16ths	TambourineCeltic8ths
BodhranTradReel8ths	FusionFastLatinDanny16ths	SambaBrazilBrushPercAlex16ths	TambourineTrain8ths
BoomChickaFast8ths^	NashTrainFast8ths^	SambaBrazilPercAlex16ths^	TrainBeatBrushesFast8ths
BrushesBoomChick8ths	Nashville2BeatFast8ths^	SambaFull16ths^	TrainBeatFast8ths
CountryFast8ths	PopCountryFast8ths^	SambaPerc16ths^	WashboardBluegrass8ths^
CountryTrain8	Samba16ths^	ShakerCeltic8ths	

Song Demos for All Styles

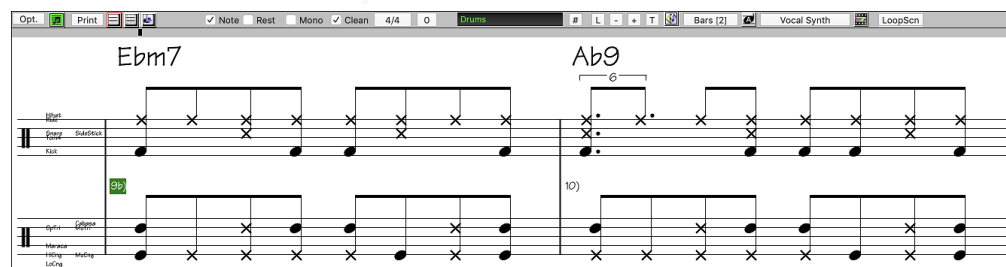
Song demos are now available for all styles. Previously, they were available for 70% of styles.

To hear a song demo, select a style in the **StylePicker**, press **[Load Song Demo]**, and press **[Play]**.



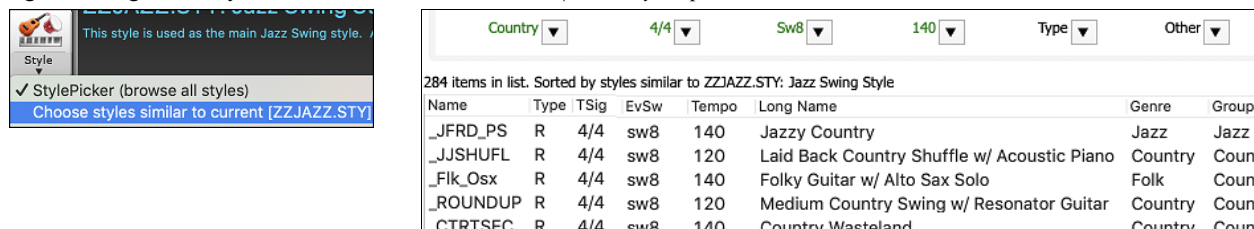
RealCharts for all RealDrums

We've added over 300 additional RealCharts (with accurate Drum Notation and MIDI to trigger drum sounds) for RealDrums. This means that now all RealDrums have RealCharts.



Similar Style Selection

Band-in-a-Box can show a list of styles that are similar to the current style, sorted by similarity. Access this feature from the **[Style]** button, right-clicking on the style on the main screen, or the *File | Load Style Special* menu item.



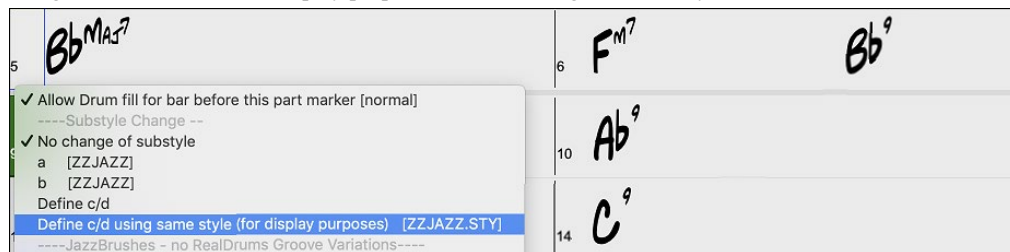
Country 4/4 Sw8 140 Type Other

284 items in list. Sorted by styles similar to ZZJAZZ.STY: Jazz Swing Style

Name	Type	TSig	EvSw	Tempo	Long Name	Genre	Group
_JFRD_PS	R	4/4	sw8	140	Jazzy Country	Jazz	Jazz
_JJSHUFL	R	4/4	sw8	120	Laid Back Country Shuffle w/ Acoustic Piano	Country	Country
_Flk_Osx	R	4/4	sw8	140	Folky Guitar w/ Alto Sax Solo	Folk	Country
_ROUNDUP	R	4/4	sw8	120	Medium Country Swing w/ Resonator Guitar	Country	Country
_CTRISec	R	4/4	sw8	140	Country Wasteland	Country	Country

Define C/D Using Same Style

There is a new option “Define c/d using same style” in the right-click menu on the Chord Sheet. This is the same as the existing “Define c/d” option, except it would not open the StylePicker. It would just treat it as if you went into the StylePicker and picked the same style. It’s for being able to define c/d for display purposes without caring about the style itself.



5 BbMaj7

6 Fm7 Bb9

10 Ab9

14 C9

✓ Allow Drum fill for bar before this part marker [normal]

----Substyle Change --

✓ No change of substyle

a [ZZJAZZ]

b [ZZJAZZ]

Define c/d

Define c/d using same style (for display purposes) [ZZJAZZ.STY]

----JazzBrushes - no RealDrums Groove Variations----

More Feel Filters in StylePicker

The StylePicker has Feel filters added for Even (Even 8th or Even 16th), Swing (Swing 8th or Swing 16th), 16th (Even 16th or Swing 16th), and 8th (Even 8th or Swing 8th).



Feel

--- Select the Feel, Swing or Even, and 8th note or 16th note ---

✓ Feel

Ev16 (Even 16th)

Ev8 (Even 8th)

Sw16 (Swing 16th)

Sw8 (Swing 8th)

Even (8th or 16th)

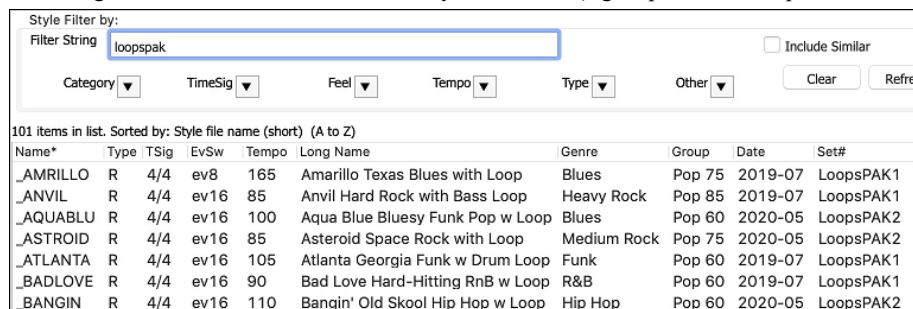
Swing (8th or 16th)

16th (Even 16th or Swing 16th)

8th (Even 8th or Swing 8th)

Style Set Search in StylePicker

Searching with the text filter will now find style set names (e.g., Xpro, Xtra, LoopsPAK, RT 373, etc.)



Style Filter by:

Filter String loopspak

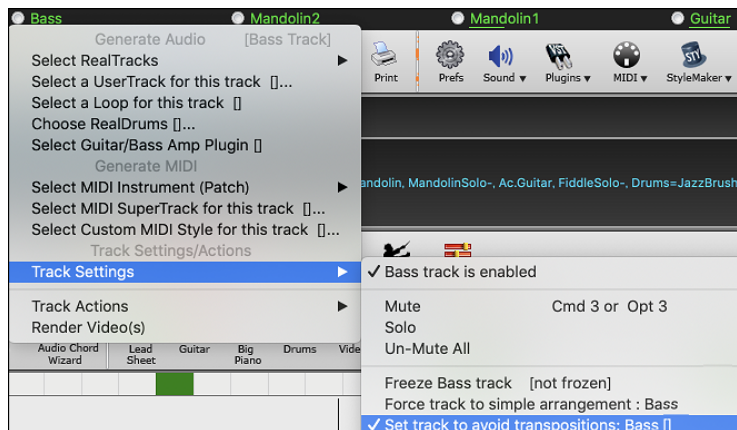
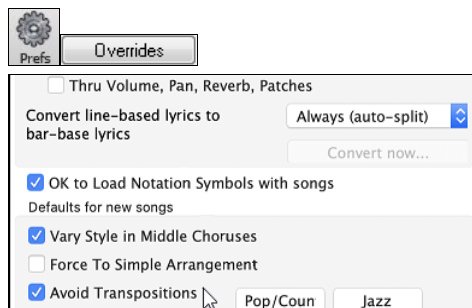
Category TimeSig Feel Tempo Type Other

101 items in list. Sorted by: Style file name (short) (A to Z)

Name*	Type	TSig	EvSw	Tempo	Long Name	Genre	Group	Date	Set#
_AMRILLO	R	4/4	ev8	165	Amarillo Texas Blues with Loop	Blues	Pop 75	2019-07	LoopsPAK1
_ANVIL	R	4/4	ev16	85	Anvil Hard Rock with Bass Loop	Heavy Rock	Pop 85	2019-07	LoopsPAK1
_AQUABLU	R	4/4	ev16	100	Aqua Blue Bluesy Funk Pop w Loop	Blues	Pop 60	2020-05	LoopsPAK2
_ASTROID	R	4/4	ev16	85	Asteroid Space Rock with Loop	Medium Rock	Pop 75	2020-05	LoopsPAK2
_ATLANTA	R	4/4	ev16	105	Atlanta Georgia Funk w Drum Loop	Funk	Pop 60	2019-07	LoopsPAK1
_BADLOVE	R	4/4	ev16	90	Bad Love Hard-Hitting RnB w Loop	R&B	Pop 60	2019-07	LoopsPAK1
_BANGIN	R	4/4	ev16	110	Bangin' Old Skool Hip Hop w Loop	Hip Hop	Pop 60	2020-05	LoopsPAK2

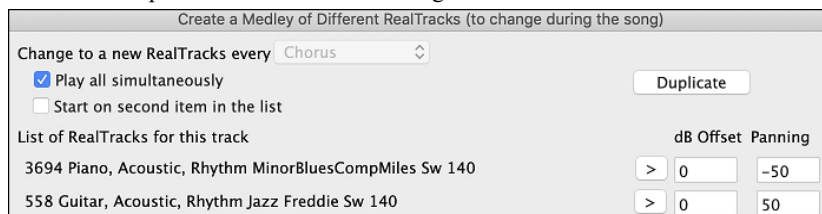
Avoid Transpositions for RealTracks Settable for All Songs and Individual Tracks

All tracks in all songs and individual tracks in the current song can be set to avoid transpositions for RealTracks. Previously, only all tracks in the current song could be set for this. To set for all tracks in all songs, enable “Avoid Transpositions” in the **Global Song Override** dialog (*Options | Preferences | [Overrides]*). To set for individual tracks in the current song, right-click on the track radio button and go to *Track Settings | Set track to avoid transpositions*.



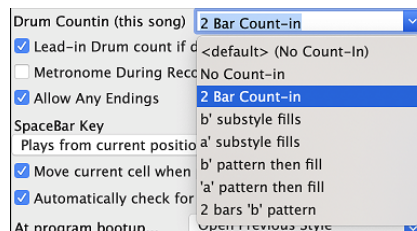
Panning Support for Medleys with Mixture of Mono and Stereo RealTracks

Previously, RealTracks medleys that contain a mixture of mono and stereo RealTracks did not support panning. Now, for example, you can select a stereo piano RealTrack and a mono guitar RealTrack on the same track and set panning for each of these.



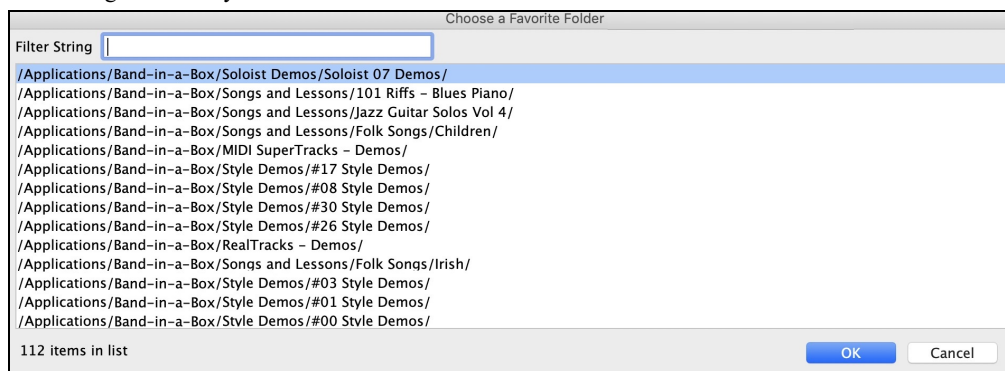
Custom Lead-in Option

You can set the lead-in option (yes/no and type) for the current song. This is in the **Song Settings**, **Generate Chord for Intro**, and **Preferences** dialogs.

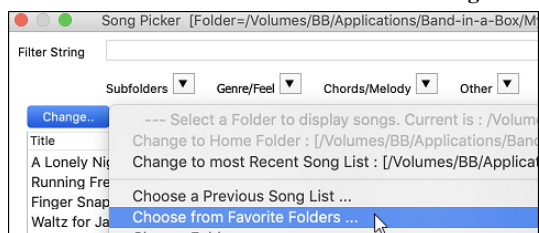


Favorite Folders Dialog

This dialog list recently used folders.



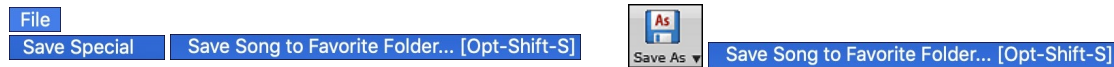
The favorite folders are selectable from the **Song Picker**. Press the **[Change]** button and select *Choose from Favorite Folders* from the menu.



The menu item **File | Open Special | Open from Favorite Folder** or **option+shift+F** allows you to open a song from the favorite folders. You can also use the menu item in the **[Open]** toolbar button.

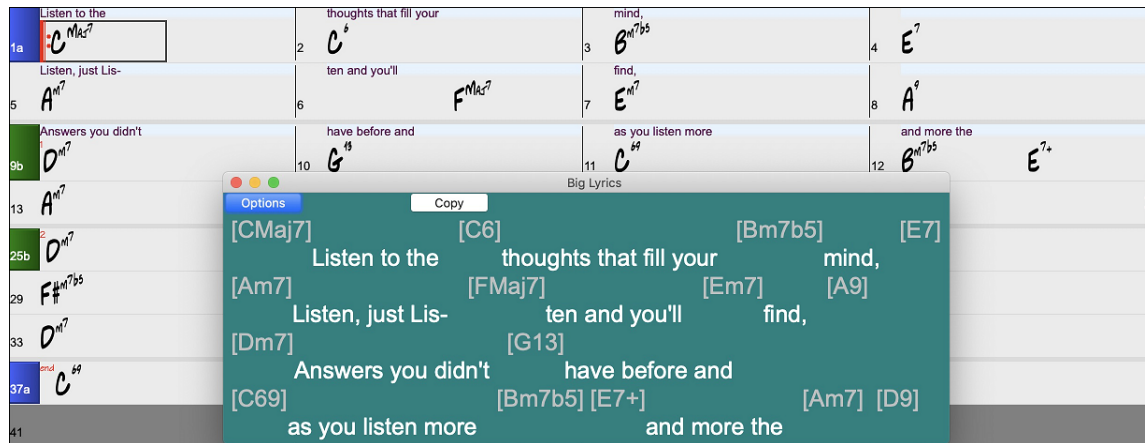


The menu item *File | Save Special | Save Song to Favorite Folder* or **option+shift+S** allows you to save the current song in one of the favorite folders. You can also use the menu item in the **[Save As]** toolbar button.

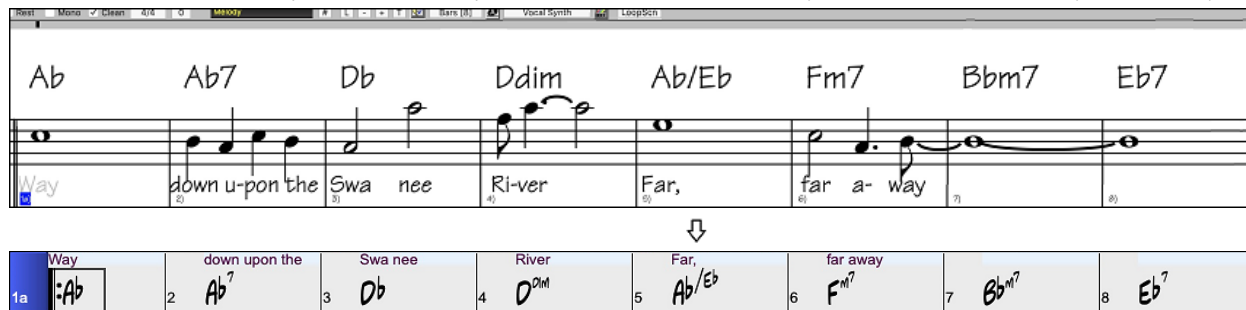


Improved Bar-based Lyrics

Bar-based lyrics now display in the **Big Lyrics** window.

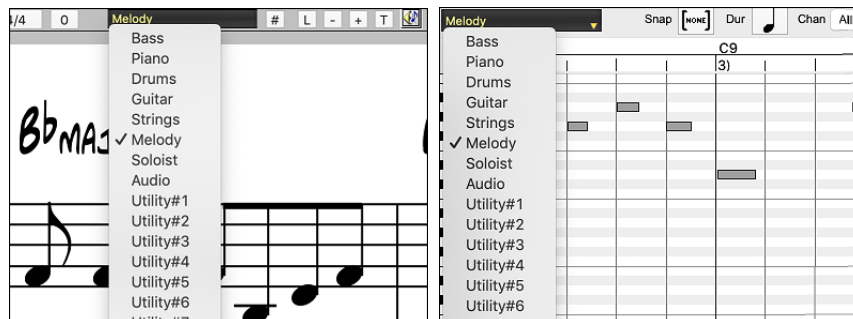


You can convert note-based lyrics to bar-based lyrics. To do this, select the *Edit | Lyrics | Covert Note-Based Lyrics to Bar Lyrics* menu item.



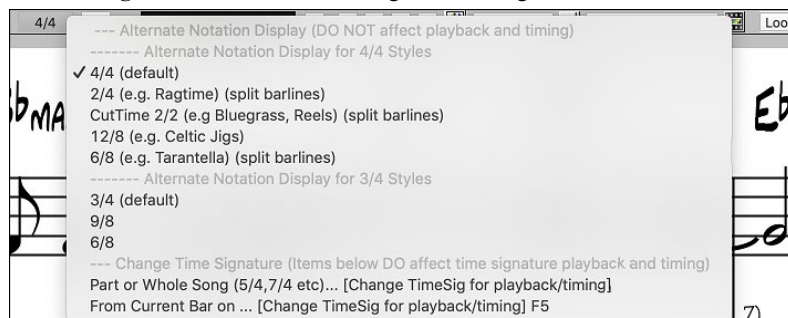
Track Selector with Full Track Names

In windows like **Notation**, **Lead Sheet**, **Audio Edit**, **Piano Roll**, etc., the track selector buttons that showed the initials of the track names have been replaced by a track selector that shows the full track names. You can press it and select a track from the menu, or just hover the mouse cursor over it and use the mouse wheel to quickly switch tracks.

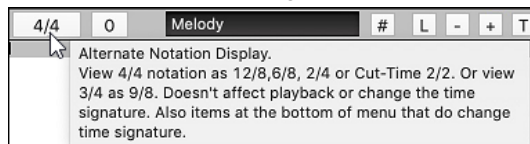


New Notation Features

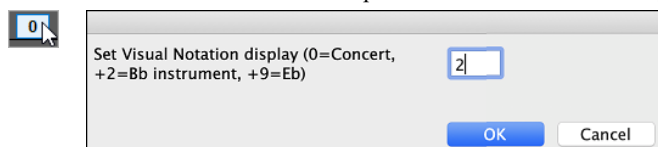
The time signature button has a better menu with options to select alternate notation display and to open dialogs like **Set Time Signature** and **Edit Settings for Current Bar** to change the time signature.



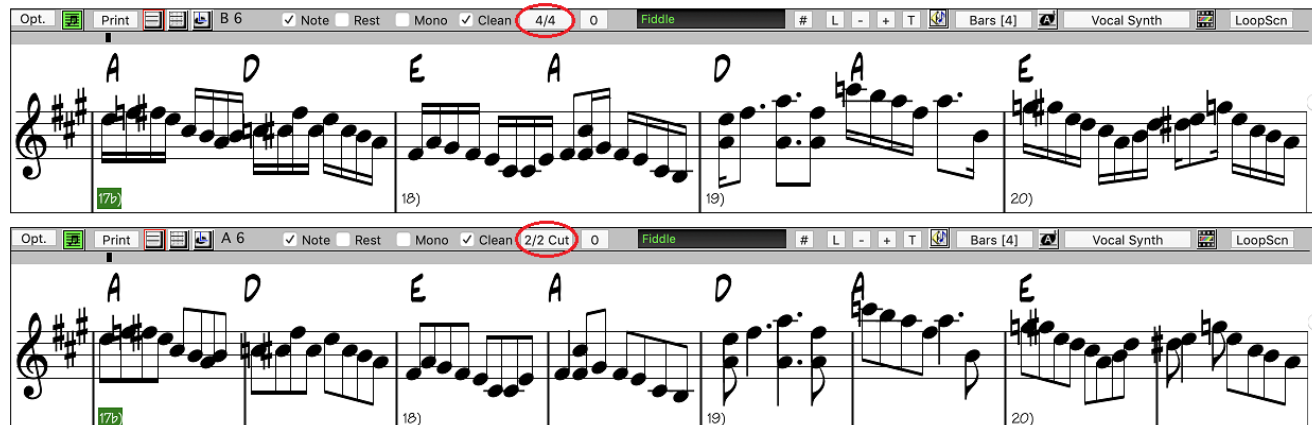
A hint is added to the time signature button.



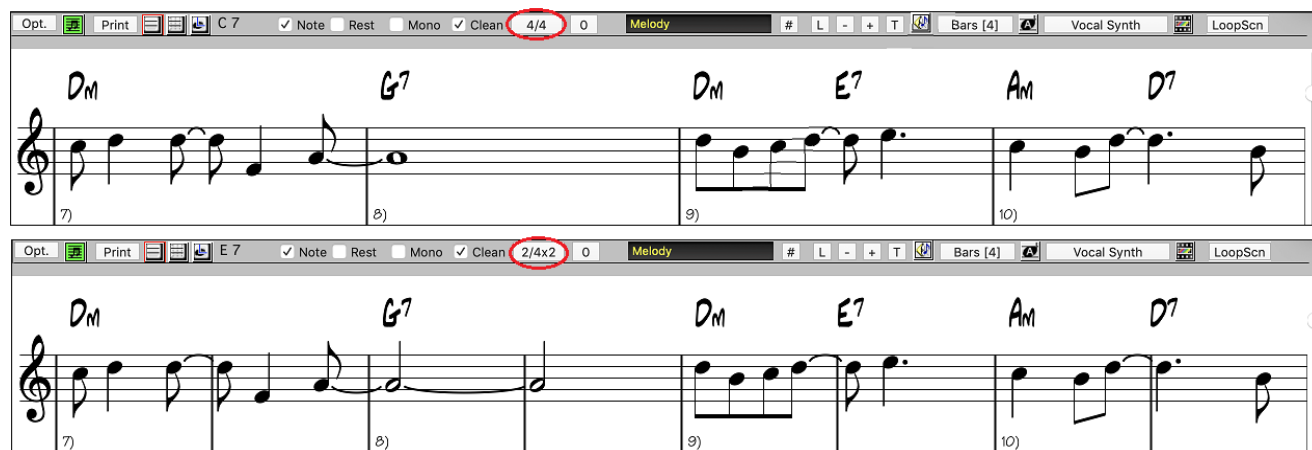
A button is added for the visual transpose. Click on the button and type a number of semitones to transpose.



If the song is in 4/4, there is an option to display it as cut time. For example, a bluegrass song that is currently displaying with 16th notes will display using 8th notes. This allows easier readability and is ideal for displaying the notation of songs that were specifically written in cut time.



If the song is in 4/4, you can display it as 2/4 instead of 4/4, without changing the main time signature of the song to 2/4. This special 2/4 notation display mode lets you continue to generate better sounding RealTracks, etc. than if you had switched the main time signature of the song to 2/4.



The time signature displays with a better size. The height of the time signature fills the whole height of the staff.

Old versions:

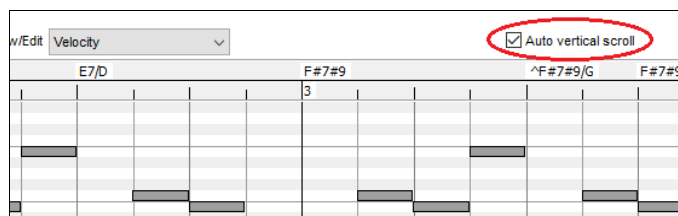


New version:



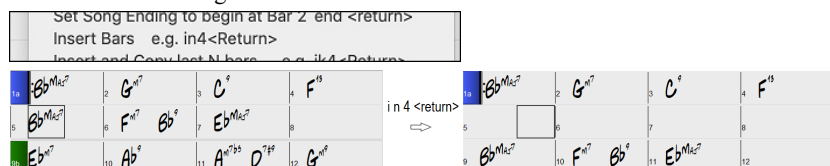
Auto Vertical Scroll Option in Piano Roll Window

Previously, the auto scroll was always on, but now the new option allows you to disable it. This is useful when you want to compare the similar tracks when you switch the tracks. For example, if you duplicate MIDI in the Utility track #1 to the Utility track #2 and filter out notes on channel 11 (e.g., a Bass track), you can see the differences between these tracks when you shift back and forth the tracks.

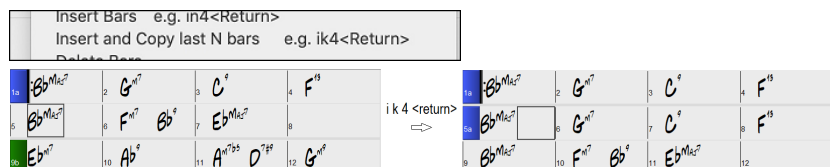


New Hotkeys

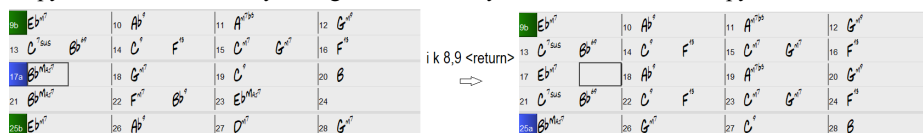
There is a hotkey to insert N bars at the current location. For example, **in8<return>** would insert 8 bars at the current location. This command is also added to the right-click menu on the Chord Sheet.



There is a hotkey to copy the last N bars and insert them to the current location. For example, **ki8<return>** or **ik8<return>** would copy the last 8 bars and insert them to the current location. This command is also added to the right-click menu on the Chord Sheet.



There is a hotkey to copy N bars from the bar M and insert them to the current location. For example, **ik8,9<return>** or **ki8,9<return>** would copy 8 bars from the bar 9 and insert them to the current location. **ikk8,9<return>** or **kki8,9<return>** would do the same, but launch the Copy Chord and/or Melody dialog, which allows you to choose what to copy.



option+shift+T will generate a title to the current song.



option+shift+F will open a song from favorite folders.



option+shift+S will save the current song to a favorite folder.



Save Exact Chord Text to XML

When saving to XML, there is a new option to save exact chord text to XML rather than relying mainly on saving the chord type and degrees.



...and more!

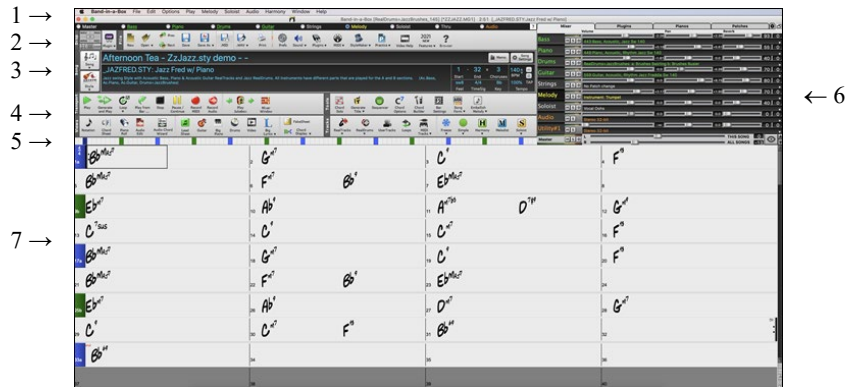
Thank you for taking the time to read this introduction to Band-in-a-Box 2021!

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.



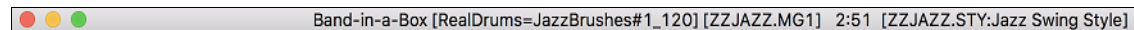
1. The **Status Bar** shows program running status messages and path names of the currently loaded song. This area also includes the **Menu Bar**. Immediately below it are the **Track Radio Buttons**, where instruments are assigned and sounds are chosen. Right-click on the instrument names to open a 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 time line for the current song.
6. The **Mixer** provides live control of tracks with Volume, Pan, Reverb, and Tone settings. It also supports the assignment of plug-ins and patches to individual tracks 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.

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. The green action messages have a close button, which is useful for closing them without performing the action.

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 will also see the length of the song in minutes and seconds, and this will update 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 the available tracks 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 track 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. If [V] is shown, the track has a video RealTracks.

- 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.

If you have customized the track settings of a song (e.g., by overriding the settings in a style and putting a different RealTracks), it will be indicated by an equal sign in the track name by an (e.g., =Piano).

Utility Tracks

In addition to the tracks shown on the track button bar, there are 16 editable Utility tracks, which can be used for audio and/or MIDI. You can generate RealTracks on the Utility tracks, where you can hear and edit the audio RealTracks, or view and edit the RealCharts MIDI. You can record audio or import an audio file to the Utility tracks to play, edit, or harmonize the audio. You can copy or move audio, MIDI, or both from other tracks to the Utility tracks. You can record MIDI or import a MIDI file to the Utility tracks for playback, notation display, or editing.

Master Button Menu

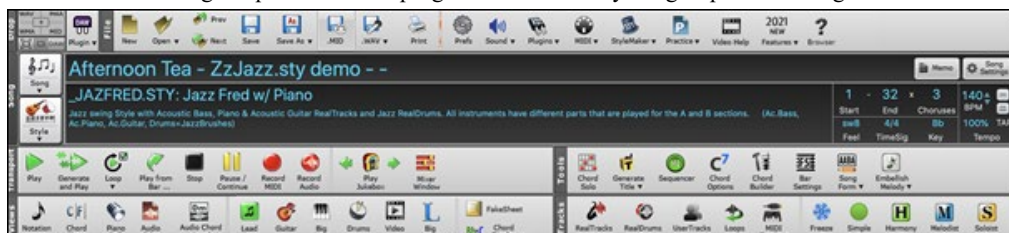
Right-click on the Master button to open a menu of commands that will apply to all tracks. For example, you can mute/un-mute all tracks, freeze/un-freeze all tracks, set the song to simple arrangement, export the song as an audio file, etc.

Track Buttons Menu

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.

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.



Tip: If you want to see the buttons in color, open the Display Options dialog by clicking on the Chord Sheet and press the **[Choose Skin]** button.

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

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 when you drag-and-drop tracks 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 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.

File

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



Song

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



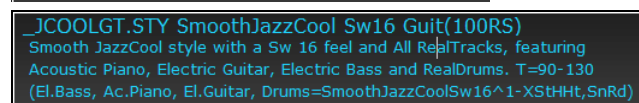
The Song button lets you load a song. This is a split button. The top half of the button uses the default method to load a song. The bottom half shows a menu of different methods to load a song and allows you to set the default action for the top.



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.

My Cool Song

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.



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.



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.



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 Visual Transpose setting is displayed in a small font next to the key. You can click on it to launch a menu for selecting the setting.



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.



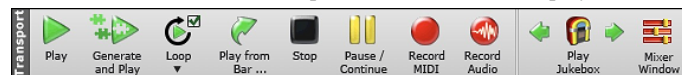
This button allows you to quickly set the relative tempo. Click the button and choose a percentage or use the *Custom Tempo %* menu item to set any value between 1% and 800%. 1% would be 1/100 of the original tempo and 800% would be 8 times the original tempo. Hotkeys are available: control - (minus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

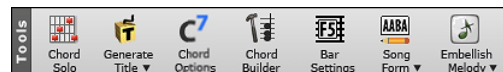
Transport

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



Tools

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



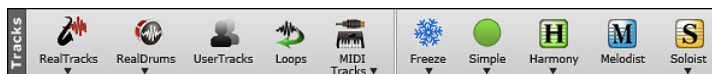
Views

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



Tracks

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



Progress Bar



This bar displays a time line 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 tracks and allows easy changes or adjustments.





The window can be embedded in the main screen and is horizontally resizable to allow more room for the Chord Sheet, Notation, Piano Roll, or Audio Edit window.

In the normal screen mode, the window can be embedded at the top right of the screen or the bottom right. You can set this with the “Embedded Mixer Top Right” option in the Settings tab.

 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.

 In the floating mode, you can change the window’s opacity. Left-click on these buttons to change the opacity by a significant amount, or right-click on them to change it by a small amount.

 You can select the tracks to display in the Mixer. Click on the “eye” button at the bottom right corner and check the tracks to display.

 The Mixer can scroll visible track panels. Use the arrow buttons at the bottom right corner, or the mouse wheel if it is not used for controlling sliders and dials.

The Mixer automatically shows active tracks and hides unused tracks when playback starts. You can set this with the “Auto Show/Hide Tracks When Starting Playback” option in the Settings tab.

You can change the track panel height by moving the mouse wheel while holding down the **command** key.

When resizing the window, the track panel height will be restricted to the customized settings. For example, if the maximum panel height is set to a low value, then when you expand the window, there will be black portion below the track panels, but if it’s set to a higher value, then when you expand the window, each track panel will be stretched to fill the window.

You can drag track labels from the Mixer and drop them to the Drop Station to render audio or MIDI files.

You can double-click on the track label to rename it.

Right-click on a track label for a menu of settings and actions for the selected 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.

The window has five different screens for Mixer, Plugins, Piano, Patches, and Settings.

The default screen is 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. You can also control the sliders and dials with the mouse wheel while the mouse cursor is over them.

You can set Volume and Panning to display as decibels instead of MIDI values. This makes sense when you are mostly dealing with RealTracks, RealDrums, and audio tracks. To display as decibels for all tracks, enable the “Display dB Instead of MIDI Volume” option in the Settings tab. To set for each track, right-click on a track and select *Track Settings | Display dB Instead of MIDI volume*.

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 has its own VU meter to show the sound level, and buttons to Mute, Solo and Freeze the track. The Mute and Solo states of each track will be saved in the songs and will be loaded the next time you open them.

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



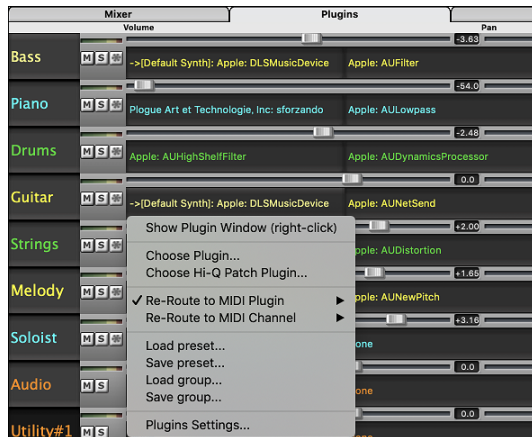
The Master Volume applies a decibel (dB) boost to the master signal, independent of the tracks volumes. So, for example, if you want all Band-in-a-Box songs to be louder, you can simply set the “All Songs” Master volume slider (e.g., to +6 dB) and this boost will apply to audio output from all instruments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

The **[Plugins]** screen allows you to assign up to four VST or AU plugins to each track.

Mixer	Plugins	Pianos	Patches
Bass	Apple: AUDynamicsProcessor	Apple: AUDelay	Apple: AUBandpass
Piano	Plogue Art et Technologie, Inc: sforzando	Apple: AUFilter	Apple: AUDistortion
Drums	->[Default Synth]: Apple: DLSMusicDevice	Apple: AUNBandEQ	Apple: AUNewPitch
		Apple: AULowpass	None

Each track has 4 slots. For a MIDI track, the first slot can take a VST/AU synthesizer (e.g., Sforzando, etc.) and the other 3 can take audio effects. For an audio track (RealTracks, Loops, or the Audio track), there is no synthesizer slot, so you can assign up to 4 audio effects.

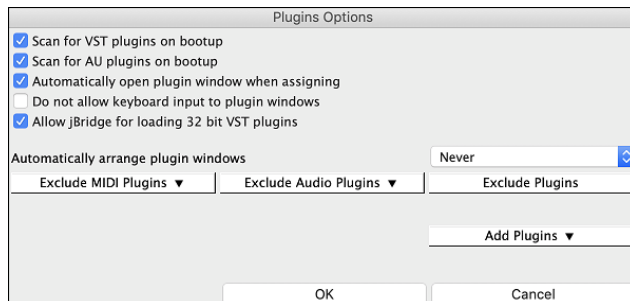
When you click on a slot, this launches the **Plugins** dialog, which allows you to select a VST/AU synthesizer and/or audio effects.



Click on a plugin name, and use the menu to choose a plugin, load or save a preset or a group of plugins, change plugins settings, and do more.

Plugins Options

This dialog opens with the *Plugins Settings* menu item.



Scan for VST plugins on bootup: 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 bootup: 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.

Do not allow keyboard input to plugin windows: Enabling this will prevent plugin windows from taking focus away from Band-in-a-Box, so keyboard input always goes directly to the main program. Disable this if you are using plugins that use keyboard input.

Allow jBridge for loading 32 bit VST plugins: If this is enabled, Band-in-a-Box will attempt to use jBridge to load 32 bit VST plugins. Disable this option for troubleshooting or speeding up the plugin scans.

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.

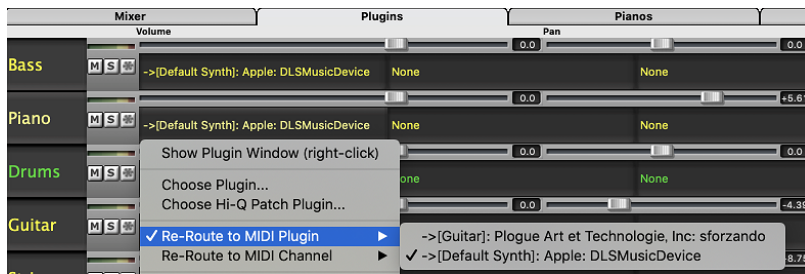
[Exclude MIDI Plugins]: You can choose MIDI plugins to exclude. Excluded plugins will not show up in the lists and will never be loaded by Band-in-a-Box.

[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.

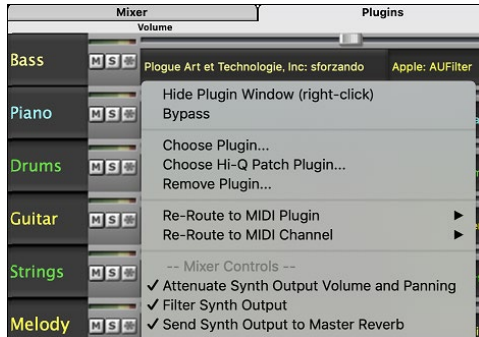
[Exclude Plugins]: You can choose specific VST/AU plugin files that you do not want Band-in-a-Box to attempt to load when scanning for new plugins.

[Add Plugins] allows you to select VST plugins individually, add/remove VST scan folders, or scan for VST plugins in a specific folder. Multiple plugin GUI windows can be used simultaneously. These can be accessed from the Plugins section of the Mixer. Right-click on a plugin button to automatically show or hide the plugin’s GUI, or left-click and choose *Show Plugin Window* from the menu.

Each MIDI track can send its MIDI output to another track. By default, all accompaniment tracks route to the default synth, but you can choose a plugin on another track. This is accessed from the Plugin’s context menu on the Mixer.



MIDI plugin's audio output can be controlled in the Mixer with 3 new settings. This allows MIDI plugin's sound to be controlled the same way as audio tracks (RealTracks, RealDrums, etc.). These settings are accessed from the Plugin's context menu on the Mixer.

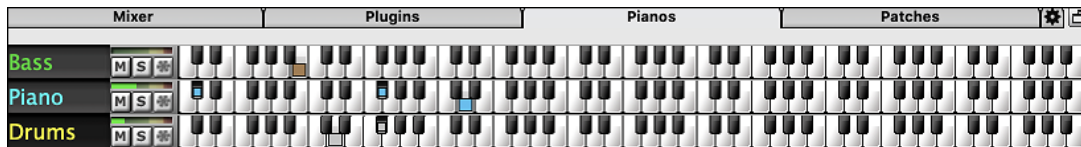


Attenuate Synth Output Volume and Panning: This will change the gain of the plugin's audio output based on the Volume and Panning controls on the Mixer. When this is enabled, MIDI controllers for volume will not be sent to the plugin. This setting is useful for plugins that do not respond to MIDI controllers.

Filter Synth Output: This will apply high/low-pass filtering to the plugin's audio output based on the Tone control on the Mixer.

Send Synth Output to Master Reverb: This will send the plugin's audio output to the Master Reverb based on the Reverb control on the Mixer.

The [Pianos] screen shows the notes that are playing on each track on a piano keyboard.



The [Patches] screen shows full instrument names.



The Settings screen allows you to set options for the Mixer.



Undoable Mixer Changes: If this is enabled, changing Volume, Panning, Reverb, or Tone can be cancelled with the *Edit | Undo* menu item.

Load Mute and Solo States with Songs: If this is enabled, the Mute and Solo states of each track will be saved in the songs and will be loaded the next time you open the songs.

Display dB Instead of MIDI Volume: With this option, you can see Volume and Panning in decibels instead of MIDI values. This option can also be set manually for each track with the right-click menu on the track name.

New Plugins Default to Mixer Control: When adding a new MIDI plugin, "Attenuate Synth Output Volume and Panning," "Filter Synth Output," and Send Synth Output to Master Reverb" settings will be enabled. These allow the Mixer to control the plugin's volume/panning/reverb/tone.

Allow Mouse Wheel to Control Sliders/Dials: If this is enabled, you can control the sliders and dials with the mouse wheel while the mouse cursor is over them.

Auto Show/Hide Tracks When Starting Playback or Changing Styles: If this is checked, then when playback starts, active tracks will be shown but unused tracks will be hidden.

Auto Minimize Floating Mixer When Starting Playback: If this is enabled, starting playback will reposition the Mixer to the minimal size and position, and stopping playback will reposition back to the custom size and position.

Embedded Mixer Top Right: This option applies to the embedded Mixer in the normal screen mode. Enable this if you want the Mixer positioned at the top right of the screen rather than the bottom right.

Auto Generate Track Labels: If this option is enabled, the Mixer will display auto-generated labels (e.g., Banjo, Harmonica, etc.) instead of the default track labels (Bass, Piano, Melody, etc.).

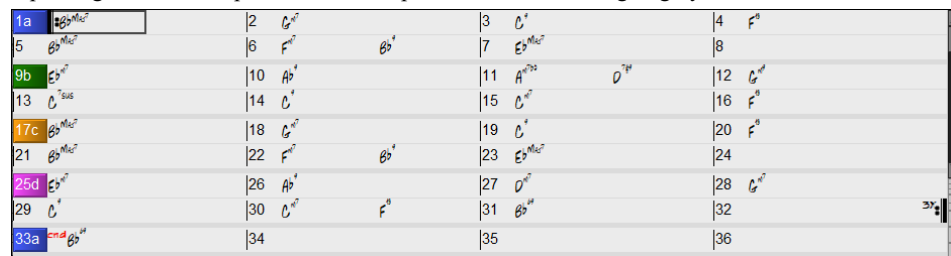
Minimum Panel Height / Maximum Panel Height: With these options, the track panels will be restricted to a certain height when resizing the Mixer.

Tempo/Pitch Stretching Quality: This allows you to select quality of the tempo and pitch stretching. 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 during playback.

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.



You can change the number of rows and columns displayed on the Chord Sheet with the zoom buttons at the bottom right.

You can also use the mouse wheel to change the number of rows and columns instantly.

- Moving the mouse wheel while holding the **command** key changes the number of rows.
- Moving the mouse wheel while holding the **shift** key changes the number of columns.

You can use **tab** and **shift+tab** keys to navigate through the Chord Sheet.

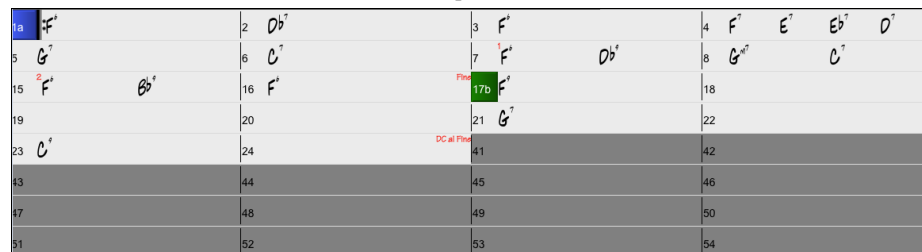
Time signature changes will be displayed on the Chord Sheet if the “Show time signature changes” option is enabled in the **Display Options** dialog.

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.

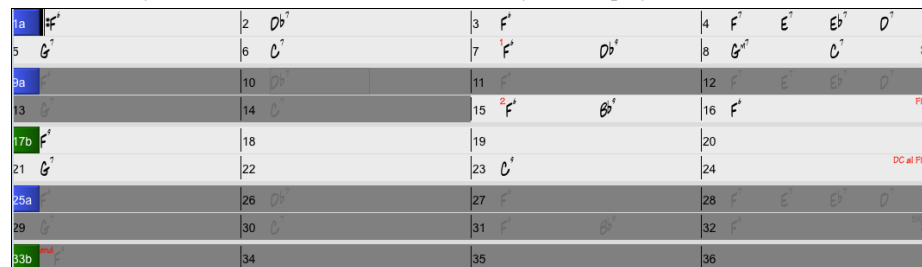


To view the Chord Sheet in the Fake Sheet mode, click on the **[Fake Sheet]** button on the toolbar and enable the *Display Chord Sheet in Fakesheet Mode* menu option.



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.



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!

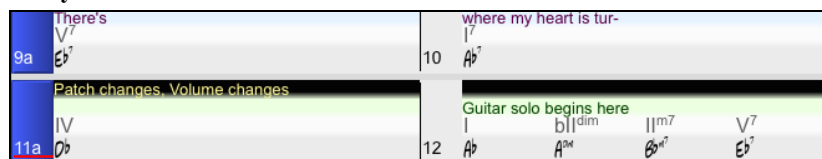
To use this feature, select the *Options | MIDI Patch Maps | Insert current MIDI chord* menu command. **command+return** is the keystroke combination for this function.

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.

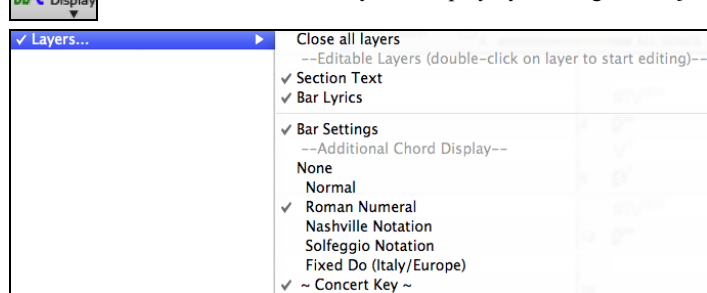
Chord Sheet Options

“Layers”

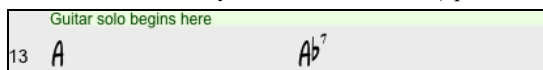


Layers are optional rows of information shown above each bar. When there is no additional information within a row, that row will not show to maximize space on the Chord Sheet.

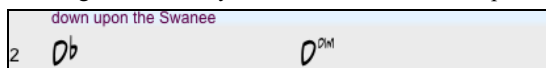
You can choose which layer to display by clicking on the **[Chord Display]** button on the toolbar and selecting *Layers*.



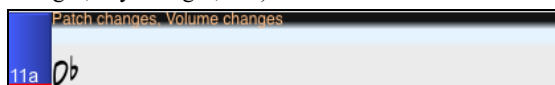
- The “Section Text” layer is for editable text (up to 255 characters per bar) that is loaded and saved with the song.



- 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 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 allows you 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** dialog, 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.

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.



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

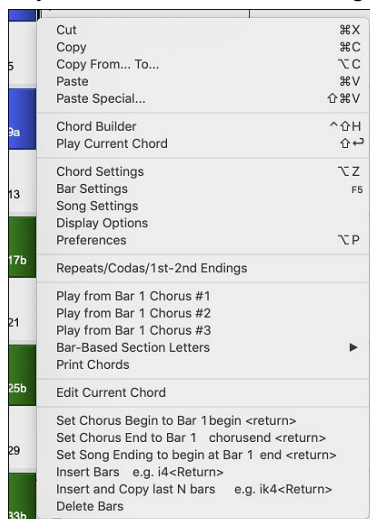
1a	2	3	4
5	6	7	8
9b	10	11	12
13	14	15	16
17c	18	19	20
21	22	23	24
25d	26	27	28
29	30	31	32
33a	34	35	36

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.

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.



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.

Print Chords will print 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.

Drag & Drop Files to Band-in-a-Box

You can drop many file types onto the Band-in-a-Box screen and they will be loaded into the program, either as a new file or added to the current song. File types include Band-in-a-Box songs (.SGU/.MGU), MIDI (.MID), audio (.WAV/.AIFF/.M4A/.MP3), MusicXML (.mxl/.xml/.musicxml), and ABC Notation (.abc). Simply drag the file and drop it anywhere on the Band-in-a-Box screen, including various windows.

Open Song

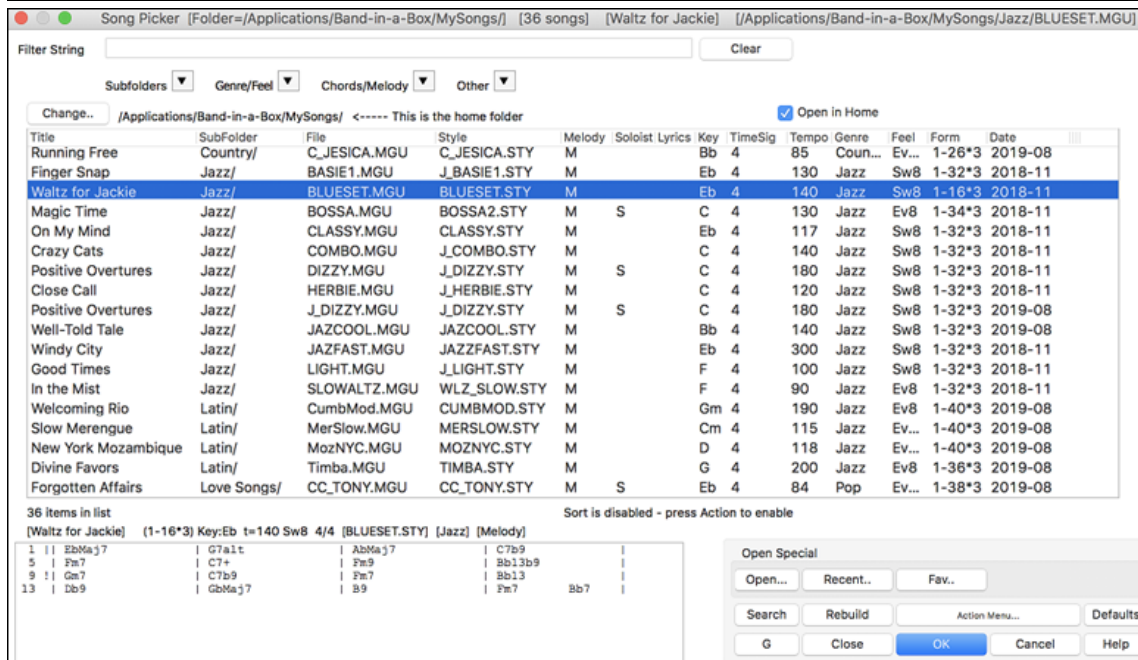
You can open a song with the with the menu command *Open File* or the **F3** function keys.

Tip: You can also press the **s s 4 return** or **command+O** keys.

Open Song by Titles (SongPicker)

The **SongPicker** shows information for up to 60,000 songs. It has many filter features for finding songs. You can also search songs that have similar chord progressions or melody fragments.

Tip: Pressing the **s s return** keys quickly opens the **SongPicker**.



The **SongPicker** will open in *Band-in-a-Box/MySongs*, which is your “home” folder. This is an empty folder but is used for you to put any songs.

Press the **[Rebuild]** button to build the song list for this folder.

If the song list build is taking more than 3 seconds, you will see the progress at the top of the window.

If the **Open in Home** option is enabled, the **SongPicker** will always open in the home folder instead of the current folder when you press the default **[Song]** button to open the **SongPicker**.

If you want to see the song list in other folders, press the **[Change]** button. You will see some menu options to choose folders. There is also an option to always open the home folder.

You can change the width of any column in the song list by dragging the boundary. This customization will be remembered between sessions.

Title	SubFolder	File	Style	Melody	Soloist	Lyrics	Key	TimeSig	Tempo	Genre	Feel	Form	Date
-------	-----------	------	-------	--------	---------	--------	-----	---------	-------	-------	------	------	------

In the area below the song list, you can see the chord progression of the currently highlighted song. You can copy and paste it into a text file.

The song list can be filtered in many ways.

- Type in any text, and the filtered list will show songs that contains the text in any field.
- The **Subfolders** button allows you to filter the list by a certain subfolder of the current folder.
- You can use **Genre/Feel** button to filter the list by genre, feel (even/swing, 8th/16th), or time signature.
- The **Chords/Melody** button allows you to filter the list by a chord progression and/or a melody fragment.
- The **Other** button is to filter the list by a certain style, songs with melody/soloist/lyrics, certain keys, tempo range, or file dates from certain years.

The *Songs with Custom Chord Progression* item in the “Chords/Melody” filter menu helps you find songs that contain a chord progression that you specify.

When the **Custom Chord Progression Match** dialog opens, type in a chord progression using a vertical line for a bar line. (e.g., Dm7 | G7 |) If you want to find the progression that is relative to the key of C (i.e., Dm7 is IIm7), then you should enable the “Only match if relative to this key” checkbox and set the key to C.

This function will always find the progressions in every key; for example, it will find | Am7 | D7 | G.

Note: The search will find variations of the chords. For example, when searching for a C, it will find CMaj7, C/E.

Tip: If you want to find songs in a certain key, then press the “Other” filter button, go to *Songs in this key*, and select a key.

The *Songs with Chord progression matching current song* item in the “Chords/Melody” filter menu will help you find songs that has a similar chord progression in the selected range of the current song.

In the **Song Chord Match** dialog, specify the range by entering the start bar number and the number of bars. When you press the **[Update]** button, the chord progression in that range will display.

With the *Songs matching melody bar range* item in the “Chords/Melody” filter menu, you can find songs with a similar melody fragment in the selected range of the current song.

When the **Song Melody Match** dialog opens, select the source track (Melody or Soloist), and specify the range.

If you want to find songs with a similar chord progression and a melody fragment in the selected range of the current song, select the *Songs matching Chords and melody bar range* menu item.

In the **Song Chords and Melody Match** dialog, select the source track (Melody or Soloist) and specify the range.

There are more buttons in the **SongPicker** for opening and finding songs.

The **[Open]** button allows you to open files of any available format from any folder.

Press the **[Recent]** button if you want to open recently played songs.

The **[Fav]** button is for opening your favorite songs.

The **[Search]** button allows you to find a song that contains a certain text in any field. You can continue the same search with the **[G]** button.

Press the **[Rebuild]** button to rebuild the song list for the current folder. The song list build very fast; approximately 150 songs will be processed per second.

The **[Action Menu]** button allows you to select additional options.

You can reset the dialog with the **[Defaults]** button.

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.)

Tip: You can also use the following hot keys: **s s 2 return** for the recently played songs and **s s 3 return** for the favorite songs.

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.

The favorites list will start off as an empty one, but you can add songs/styles as your favorites, by clicking on the **[Add Favorite]** button.

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/Preferences* folder.

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]**.

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

The **[Search]** button lets you search your songs by typing in part of a file name.

Open Previous Song

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

Tip: Pressing the **control+shift+F8** or **s s 7 return** keys opens the previous song.

Open Next Song

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

Tip: Pressing the **shift+F8** or **s s 8 return** keys opens the next song.

Open Entire MIDI File (mid) to Melody Track

This command opens a MIDI file to the Melody track.

Tip: You can also press the **s s 9 return** keys to open a MIDI file.

Open Entire Karaoke File (kar) to Melody Track

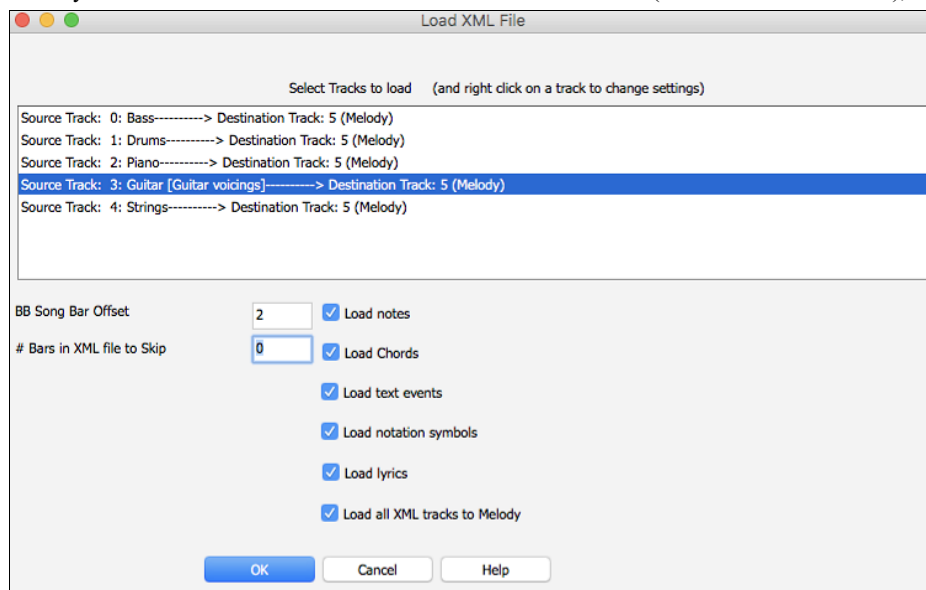
This command opens a Karaoke file to the Melody track.

Tip: You can also press the **s s 1 3 return** keys to open a Karaoke file.

Open MusicXML File

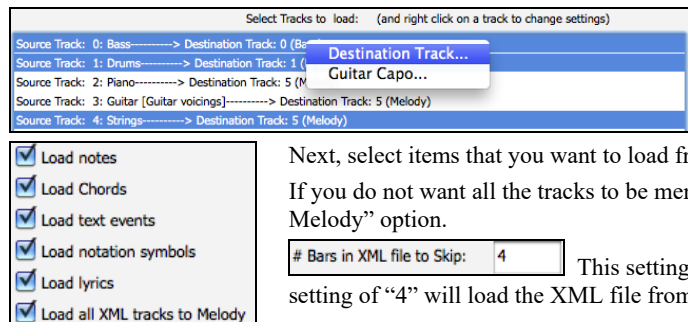
Band-in-a-Box supports MusicXML so you can easily import MusicXML files, including notes, chords, lyrics, guitar tab, bends, hammer-ons, pull-offs, and slides, from your notation programs such as Finale, Sibelius, and Guitar Pro to Band-in-a-Box.

When you select this menu command and select a MusicXML file (.musicxml/.XML/.MXL), 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 items 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: 4 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.

Tip: If the source track is drums, the track type of the destination track (Melody or Soloist) will be automatically set to Drums.

Open ABC Notation File

ABC notation is the simple text-based notation system used by musicians worldwide to store chords, melody, and lyrics of songs. You can find out more information about the songs and ABC notation at abnotation.com.

Open Audio File

This command allows you to open an audio file (.WAV, .AIF, .MP3, .M4A, etc.).

Tip: You can also press the **s s 1 0 return** keys to open an audio file.

Open from Favorite Folders

The menu command *File | Open Special | Favorite Folders* launches the **Favorite Folders** dialog with a list of recently used folders. To open a song using this dialog you first select the folder from the list, and then you select the song from that folder.

Tip: This dialog also opens with the **option+shift+F** keys.

Global Song Overrides



Overrides

The **Global Song Override** dialog ignores settings that were saved in song files.

Global Song override (ignore settings saved in songs)

Overall Looping of song: As set in the song

Allow Songs to load settings for:

- ☒ Allow loading any these settings
- ☒ Patch changes
- ☒ Harmonies
- ☒ Volume
- ☒ Reverb
- ☒ Panning
- ☒ Chorus
- ☒ Bank
- ☒ Bank (LSB Ctl 32)
- ☒ Mute and Solo
- ☐ Thru Volume, Pan, Reverb, Patches

Convert line-based lyrics to bar-based lyrics: Always (auto-split) Convert now...

☒ OK to Load Notation Symbols with songs

Defaults for new songs

- ☒ Vary Style in Middle Choruses
- ☐ Force To Simple Arrangement
- ☐ Avoid Transpositions Pop/Coun Jazz

Force Tracks to Simple Arrangements for All Songs

<input type="checkbox"/> All Tracks (except Drums) Simple	<input type="checkbox"/> Strings Tracks Simple
<input type="checkbox"/> Bass Track Simple	<input type="checkbox"/> Melody Tracks Simple
<input type="checkbox"/> Piano Track Simple	<input type="checkbox"/> Soloists Tracks Simple
<input type="checkbox"/> Drums Track Simple	
<input type="checkbox"/> Guitar Tracks Simple	

Defaults OK Cancel Help

Overall Looping of song: For example, if you want every song loaded to have looping set to on, then set this 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 **Avoid Transpositions** option allows the RealTracks to avoid transposition for all tracks in all songs. This will produce higher quality sound but less variation. (Note: To use this feature for all tracks in the current song, set the option in Song Settings dialog. To set for each track in the current song, use the right-click menu on the track radio buttons.)

The **[Pop/Country]** preset button turns both settings off for a typical Pop or Country arrangement that follows part markers and does not embellish chords.

The **[Jazz]** preset button turns both 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 **[Simple]** button on the toolbar.

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.

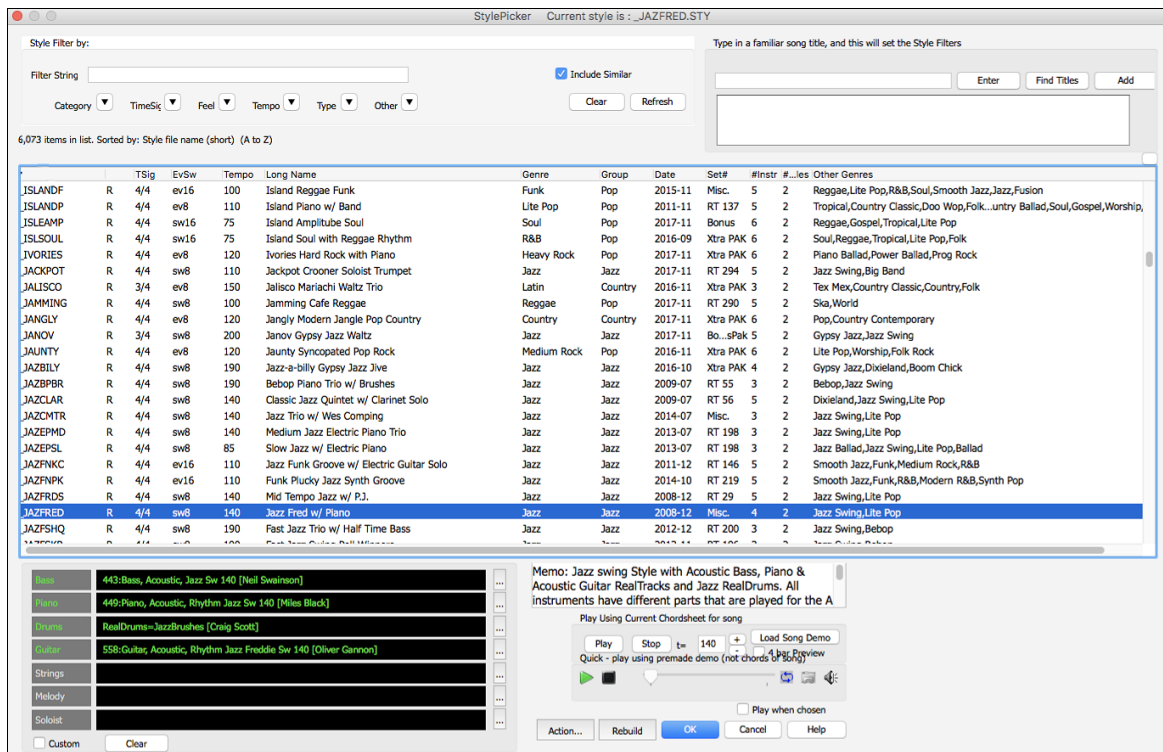
For example, if there is a check mark beside *StylePicker*, clicking on the top half of the button will launch the **StylePicker** dialog. If *Recently Used Style* is checked, clicking on the button will go directly to the **Recently Played Styles** list, and so on.

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.

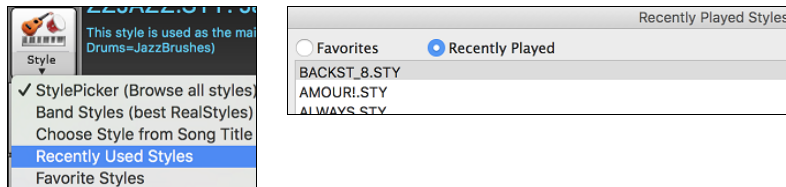
Tip: You can quickly launch the StylePicker by **s+return** or **control+F9** keys.



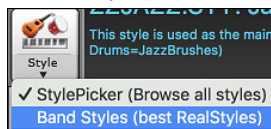
Recently Played or Favorite Styles

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.



Band Styles



When you click on 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.

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 **command+R**.



This button creates a new arrangement and plays the song. If you do not want your tracks regenerated, then use [Play]. Pressing the **command+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**.

Arrangement Options



The **Preferences** dialog has options to configure overall settings for song arrangement. For example, you can set the amount of boost for shots/hold, allow rests/pushes, allow endings, set natural arrangement, and do more.

Boost Velocity of MIDI Pushes by

☒ Allow any Rests

☒ Allow any Pushes

☒ Allow Style Pushes

☒ Allow Lead In Bars

☒ Play Lead In even if Intro present

Lead-in Type

☒ Audible Lead In

Instrument

Pattern

☐ Smart Lead In

☒ Lead-in Drum count if drums muted

☐ Metronome During Recording

☒ Allow Any Endings

SpaceBar Key

☒ Move current cell when playback stops

☒ Automatically check for updates every days

At program startup...

Natural Arrangements (re-interpret complex chords)

Show Message

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 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."

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.)

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

☒ Play Lead In even if Intro present

Lead-in Type

☒ Audible Lead In

Instrument

Pattern

Drum Countin (this song)

☒ Lead-in Drum count if drums muted ☐ Smart Lead In

☐ Metronome During Recording

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: 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).

Drum Count-in (this song only): This allows you to set the lead-in option for the current song only.

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.

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.

Main Settings

Title:

Key (Ex. Bbm, F#) Tempo (30..500)

☐ Transpose?

☒ Embellish Chords?

Transpose: If you change the key you can transpose all the MIDI tracks 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: 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 the middle choruses will have swing bass. (The “a” substyle is playing half notes on the bass.)

Allow Pushes in Middle Choruses: 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: 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: 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: 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: This determines whether Pedal Bass effect will be allowed in middle choruses.

Song – Simple Arrangement (non-embellished): 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: 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: Adds two bars on the end of the song for the ending note on RealTracks to fade (decay).

Start the ending 2 bars early: 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.

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: 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: When set, the program will find the best RealTracks to use at the current tempo.

Allow RealTracks Shots, Holds, and Pushes: 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: 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: 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: 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: 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: 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.

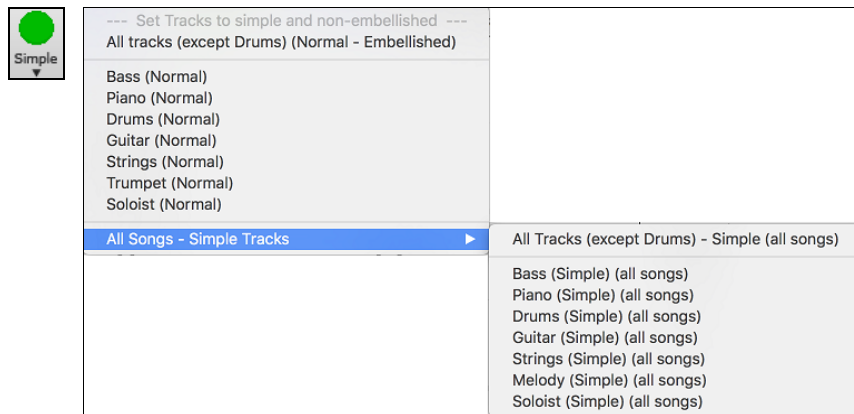
Volume Boost (this song only) in dB: This allows you to adjust a volume in the current song.

Transpose audio track by _ semitones: If this option is enabled, then the Audio track and any Artist Performance tracks will be transposed (pitch stretched) by the amount entered here.

Options for Simpler Arrangements

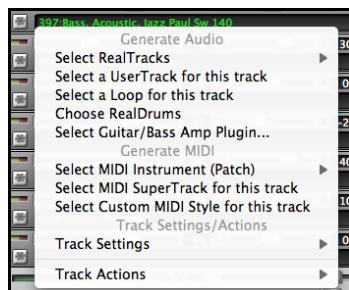
The **[Simple]** button on the toolbar allows you to set individual tracks or all tracks to unembellished arrangements. The simple arrangement option can be set on a song-by-song basis or for all songs.

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.



Track Settings for Playback

The individual tracks are controlled with the Mixer.



Right-click or double-click on a track name for a menu of settings and actions for the selected 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.

Changing Volume, Panning, Reverb, Tone

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. You can also control the sliders and dials with the mouse wheel while the mouse cursor is over them.



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 tracks 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

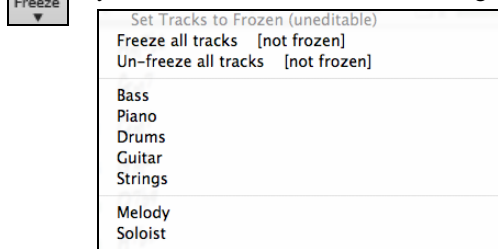
 While listening to Band-in-a-Box, you can solo (isolate) a certain track by clicking on the Solo button.

You can change the solo and the mute status of other tracks by right-clicking on a blue mute button. For example, if the Guitar track is in the solo status, when you right-click on the blue mute button on the Drums track, the Drums track will be un-muted AND the Guitar track will be un-soloed.

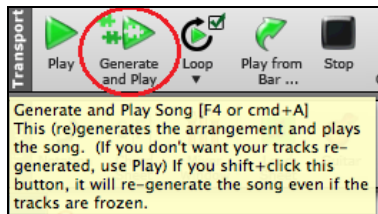
Freeze a Track

 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.



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.



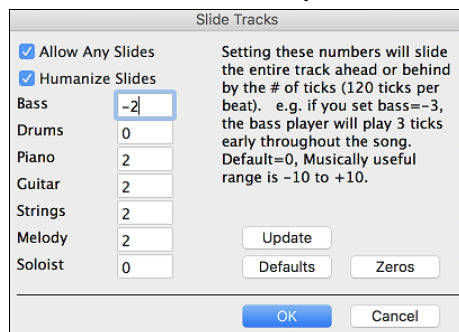
Hold down the SHIFT key as you press the **[Generate and Play]** button (the fly-by hint will remind you of that) or go to menu *Play | Play Special | Generate (even if tracks are frozen)*.

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.

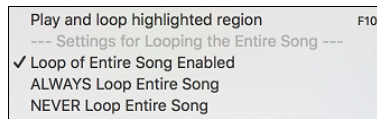
The **[Defaults]** button returns all fields to factory default settings. The default settings are as shown in the illustration.

The **[Zeros]** button 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 is enabled, the song will play again from the beginning each time it reaches the end.



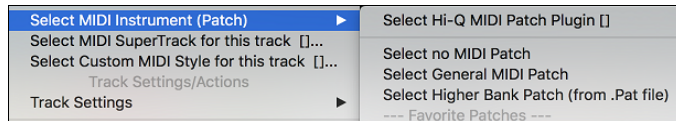
Looping the Notation Screen



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.

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.

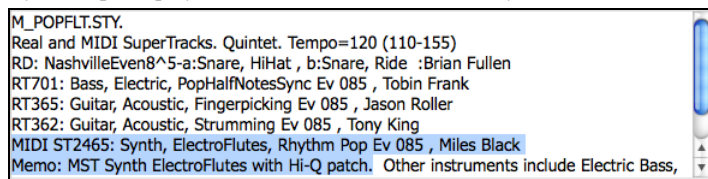
Select Higher Bank Patch (from .Pat file): This will allow you to select a higher bank instrument on your particular synthesizer.

Hi-Q MIDI Instruments for sforzando

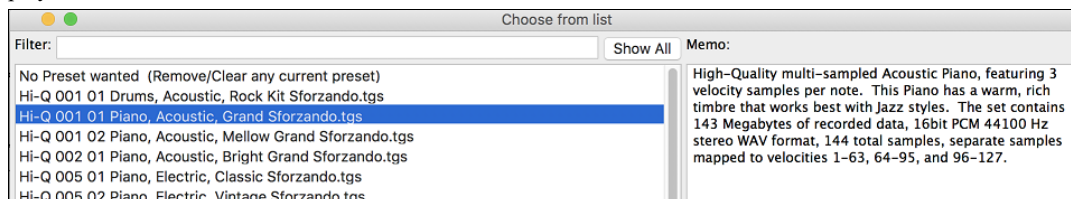
Hi-Q (High Quality) MIDI instrument plugin makes the MIDI tracks (both regular and MIDI SuperTracks) sound much better. We have included Plogue's sforzando that has been customized for Band-in-a-Box and is used to play Hi-Q MIDI instrument.



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 choose a Hi-Q sound from the list 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, right-click on the first slot in the **[Plugins]** panel to open the plugin's window and then select a sound.



Adding Real Instruments – RealTracks and RealDrums

These “real” tracks 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 track 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.

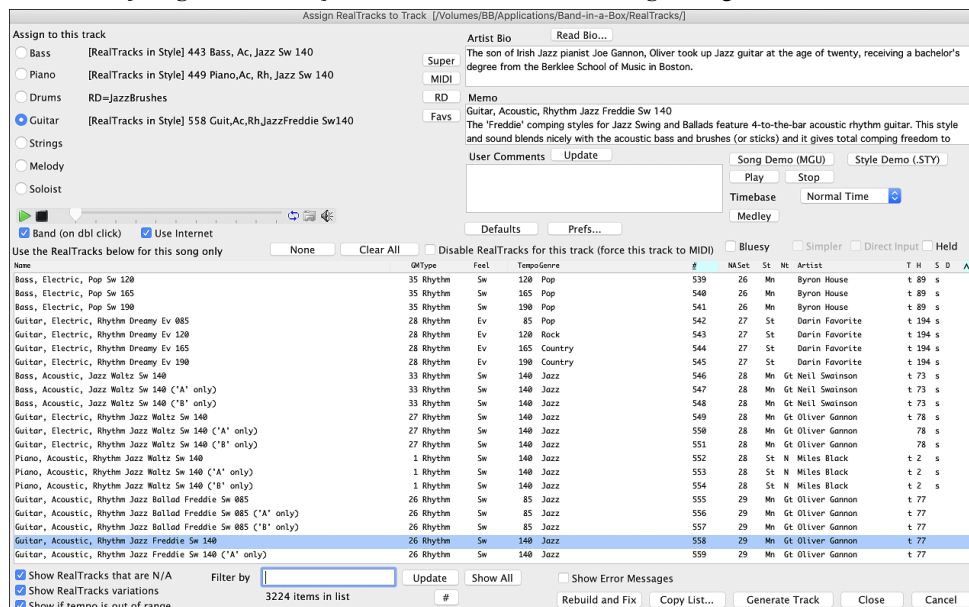
Using RealTracks in Songs - Assign RealTracks to Track Dialog

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 several ways.

1. Press the **control+K** keys.
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.



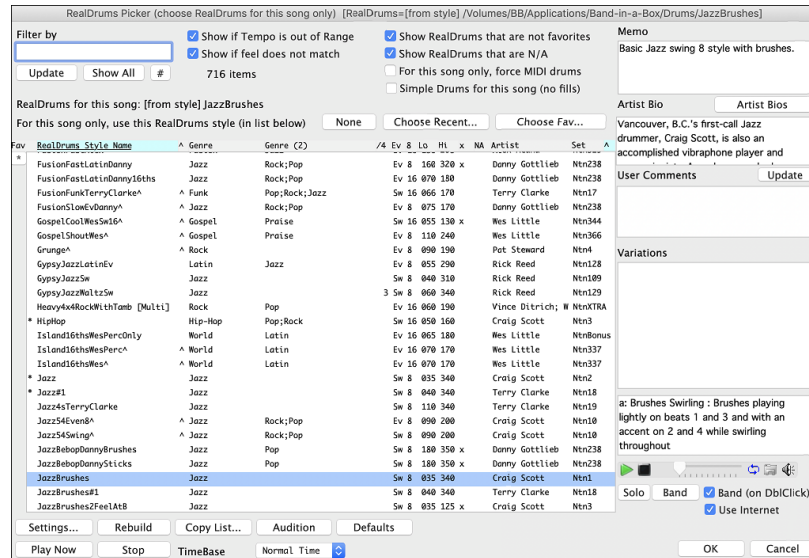
Using RealDrums in Songs

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:

RealDrums Picker opens by several ways.

1. Press the **control+U** keys.
2. Click on the **[RealDrums]** toolbar button and select *RealDrums Picker Dialog*.
3. Right-click (or double-click) on the Drums track button at the top of the main screen and choose *RealDrums* in the menu.
4. Right-click (or double-click) on the Drums track in the Mixer and choose *RealDrums* in the menu.
5. 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*.



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.

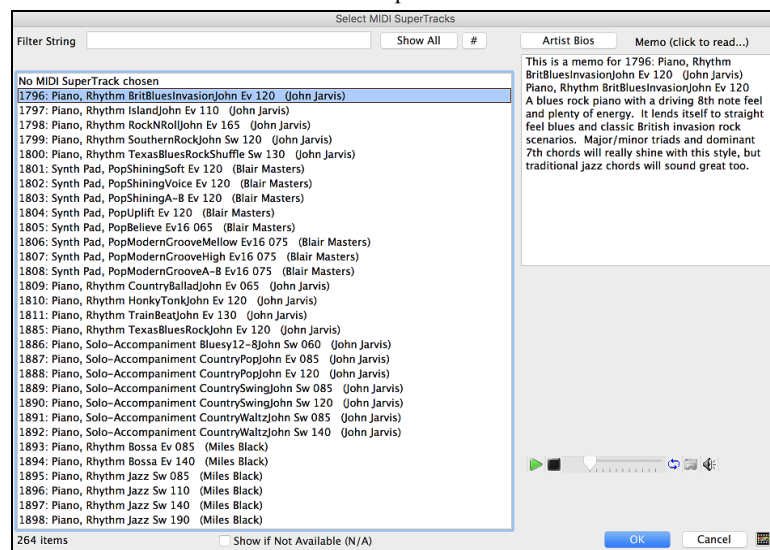
Using MIDI SuperTracks

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.

Piano Right-click on a 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 a text or press the filter button [#] to narrow down your search.

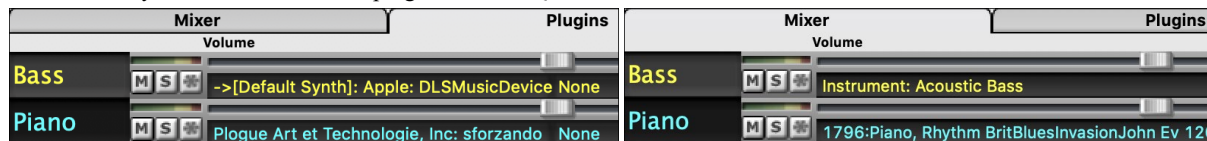
There are memos describing the individual MIDI SuperTracks, and you can click on the memo for a big window.

You can audition MIDI SuperTracks by double clicking on the list or using the transport control in the dialog.

Pressing the **[Artist Bios]** button opens the **Artist Browser** which lists all RealTracks artists and allows you to see more info.

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

In the Mixer, 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, right-click on the VST plugin name in the Mixer to open the plugin's window.

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

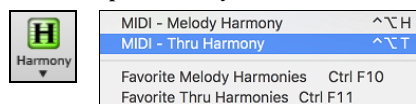
If you have an external MIDI keyboard controller connected to your computer system, you can use the MIDI THRU features to play along with the program.

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

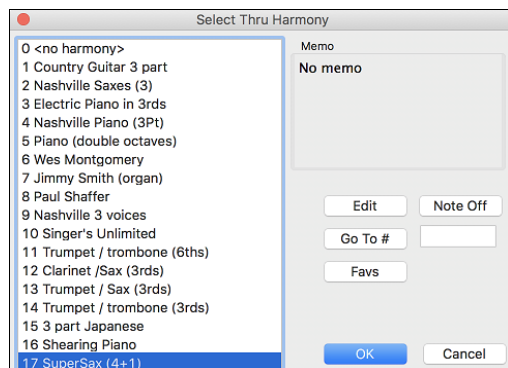
Thru The Thru track is the track that you play along on your MIDI keyboard or with the Wizard feature.

Harmonize the play along

Your play along can be harmonized by clicking the **[Harmony]** toolbar button and selecting *MIDI - Thru Harmony* or by pressing **control+option+T** keys.



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 tracks 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.

The **[Edit]** button opens the **Harmony Maker**, where you can customize Harmonists.

The **[Note Off]** 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 #]**.

The **[Favs]** button shows your favorite 50 Harmony styles (based on recent usage) and allows you to choose one to use on the Thru or Soloist track.

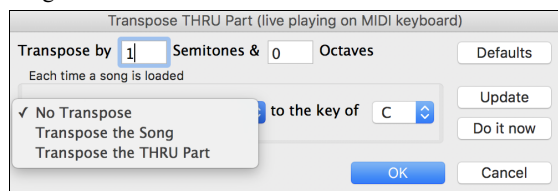
Thru Transpose Settings

Transpose the Thru track, which is the live playing on the MIDI keyboard, so you can play any song in any key. Select 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 the loaded songs to that key. This is a great feature for practicing in a certain key.

You can also automatically transpose the Thru track 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.

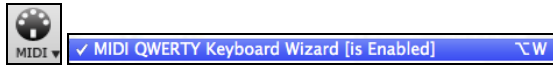
[Do it now] sends your transpose settings for either the song or the Thru track, as selected.

The Play Along Wizard

The Play Along Wizard is controlled with the bottom two rows of your computer's QWERTY keyboard or your connected MIDI keyboard. The bottom row of keys plays chord tones; the second row plays passing tones. You play any key in either row and never make a mistake! The Wizard keys are active during playback.

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.

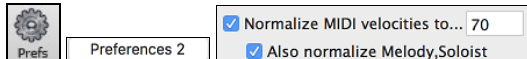
Soloist Wizard

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 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.

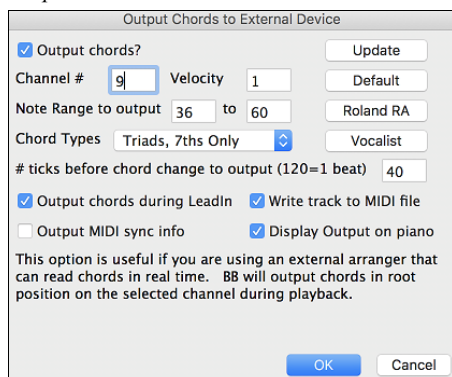
[Normalized Velocity=70, was 69]

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** option.

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.

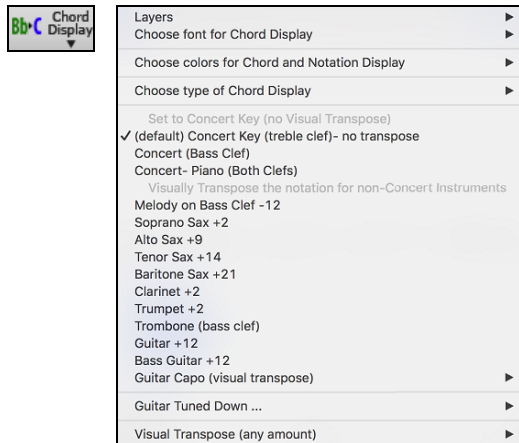
Non-Concert Visual Transpose

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.



The JukeBox

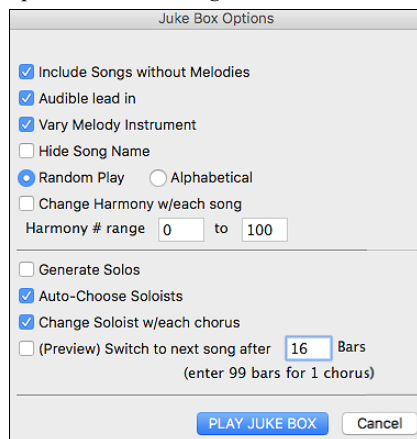
The Jukebox will load and play an entire folder of songs. Songs play continuously, one after the other. The Jukebox will continue to play while you move to other programs, so you can use the Jukebox to provide background music for your Mac®!



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.



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 Demos* 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

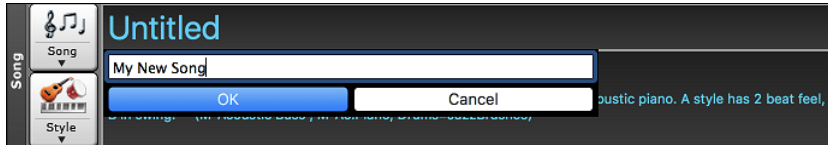
Clear the Chord Sheet



Click on the [New] button or use the keystrokes **command+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.



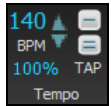
Another way to set a key signature is to click on the [Key] button and choose the key of your song from the lists of all major and minor keys. If you select from the “Transpose and Set Key Signature” column the song will be transposed to the new key signature you choose.

Transpose and Set Key Signature		Just Set Key Signature (no transpose)	
<input checked="" type="radio"/>	C	<input type="radio"/>	C
<input type="radio"/>	Db	<input type="radio"/>	Db
<input type="radio"/>	D	<input type="radio"/>	D
<input type="radio"/>	Eb	<input type="radio"/>	Eb

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. 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-click to change by 5 beats per minute at a time.
- Right-click to change by 1 beat per minute at a time.

Setting the Relative Tempo



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 **command+K**. You can click 4 times on the metronome in this dialog to set your tempo.

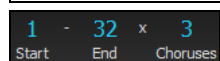
Frame the song (Intro, Choruses and Endings)

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 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.

Adding an Intro

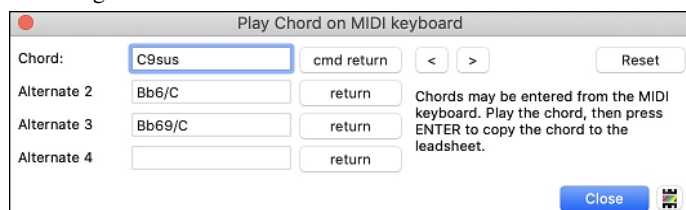
You select the beginning and end bars of the chorus. If you select a bar greater than 1 for the first bar of the chorus, then Band-in-a-Box knows that you want the previous bars for an intro.

Entering Chords

Enter Chords from MIDI Keyboard

You can enter chords from an external MIDI. Play the chord on the keyboard, then press **command+return** to insert the chord into the Chord Sheet on the first beat of the current chord cell, i.e., beat 1 or beat 3 of the bar. Use **shift+command+return** to insert the chord on the next beat, i.e., beat 2 or beat 4 of the bar.

Another method allows you to choose alternate chords. Select the *Window | MIDI Chord Detection | MIDI Chord Detection* menu item to open the dialog.



When you play chords, Band-in-a-Box shows you the chord name and suggests alternates that you can choose from. Typing **command+return** enters the first selection and advances the highlight cell by ½ bar. To place an alternate chord in the Chord Sheet, click on the **[return]** button beside the chord you want.

Enter Chords from Audio File (Audio Chord Wizard)



The Audio Chord Wizard automatically figures out the chords from any MP4, M4A, AIFF or other audio file and imports it to your song. It works out the tempo, bar lines, and chord changes so you can easily make your favorite files into Band-in-a-Box songs. This amazing feature is fully described in the **Working with Audio** chapter.

Enter Chords from MIDI file (MIDI Chord Wizard)

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*. Then, choose *File | Import | Import Chords, Tracks and Lyrics from MIDI File* (or press **control+option+I**). You will then see the **Chord Wizard** dialog. 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.

Enter Chords with Computer Keyboard

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 keystroke **command+n**.

- The highlight cell will be at the start of bar 1, reposition it if desired.
- When you have the highlighted 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 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.

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'
☒ Display '2' as 'sus2'
☒ Display 'sus' as 'sus4'

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).

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.

Support for Non-Standard Chord Display Types

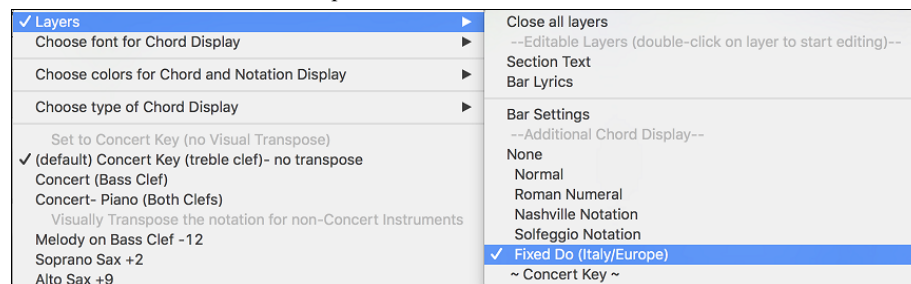
In addition to the Standard Notation window, you can also enter or display chords in Roman Numeral notation, Nashville notation, Solfeggio notation, or Fixed Do notation.

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.

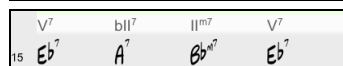
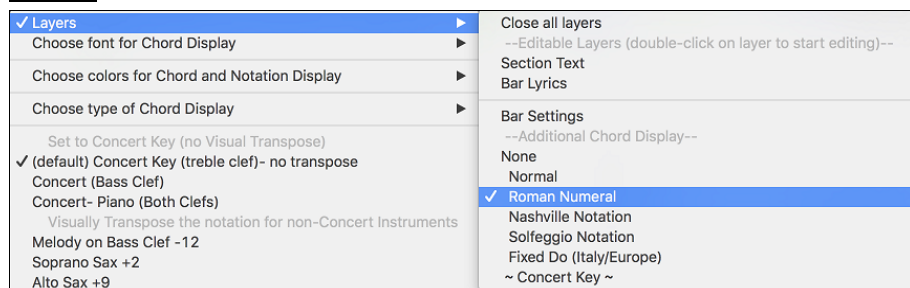
Chord display type has been changed to Fixed 'Do'.

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^{maj7} 4^{maj7} 3^{m7b5} 6^{7b9}). 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.

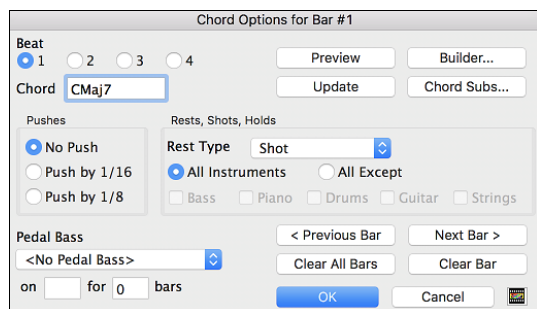


Tip: The font and the height of the additional chord display can be selected in the **Display Options** dialog.

Preview Chords

This feature allows you to hear chords as you 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 track and Bass track. 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 Options** dialog. Press **option+Z** to launch the dialog, and then press the **[Preview]** button to hear the current chord.



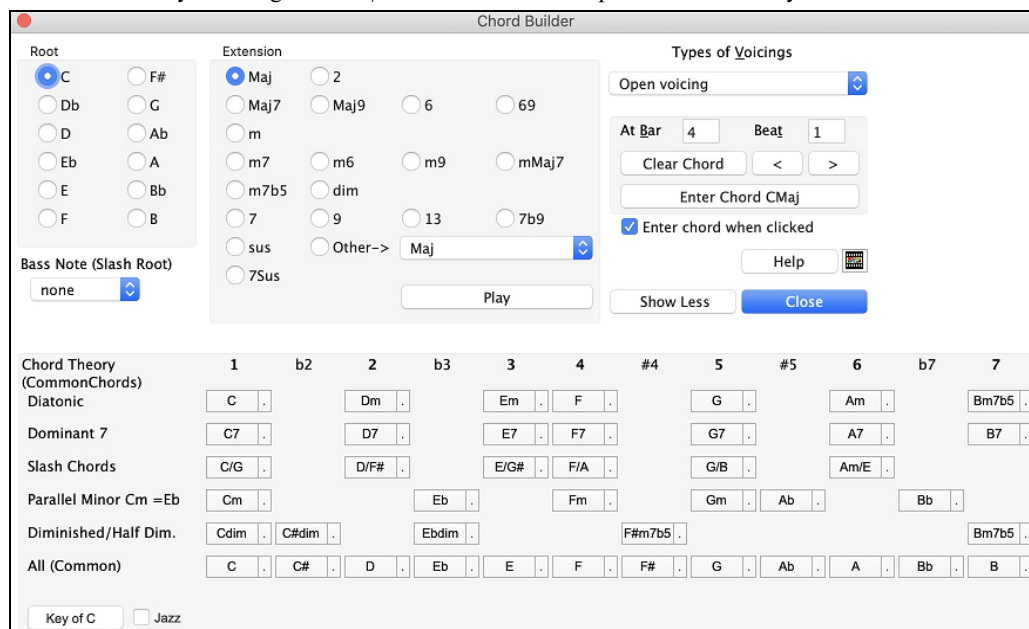
The **[Previous Bar]** and **[Next Bar]** buttons lets you go through the entire Chord Sheet without leaving the dialog.

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.

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 [<] and [>] 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 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 track, 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 **command**+**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/Half 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.

Delete Chords

The chords at the current location of the highlight cell are cleared by the **delete** key, the standard “Cut” command, or by typing a comma and pressing **return**.

Deletion of chords over a range of bars can be done by selecting the range and pressing the **delete** key on your computer keyboard. No confirmation dialog is required.

Enter Breaks (Rests, Shots, and Held Chords) and Pushes

Breaks

Breaks are points in a song when one or more of the instruments rests, plays a shot, or holds a chord.

- **Rests** 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, and then add the piano for 4 bars, and then add the entire band for the rest of the song. You may optionally disable the rests in the middle or final choruses (e.g., where you would likely have a solo, and rests may not be appropriate).
- **Shots** 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 2 bars. The duration of “shots” is 60 ticks per beat.
- **Held chords** 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 can be specified as a by adding a period after the chord.

C. indicates a C chord that is a REST.

C.. indicates a C chord that is a SHOT.

C... indicates a C chord that is a HELD CHORD.

1a	C.	2	G⁷	3	C..	4	F⁷
5	D.	6	F⁷	7	E^bMaj⁷	8	
9	C..	10	A^b	11	A⁷	12	G⁷
13	C⁷Sus	14	C⁷	15	C⁷	16	F⁷
17a	C...	18	G⁷	19	G⁷	20	F⁷

Selecting BREAKS for different instruments.

You can specify that some instruments not to be affected by the rhythm break.

The coded names for the instruments are: **B** for Bass, **D** for Drums, **P** for Piano, **G** for Guitar, and **S** for Strings.

To type a rest for all instruments on a C chord type **C**.

To exempt instruments, add their letters following the break. For example,

C.bd will put a rest on all instruments EXCEPT the bass and drums.

To indicate a held chord for all instruments *except* the piano, type **C...p**

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. 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 Options Dialog

Chord options 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 Options** dialog 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 / 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: 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.

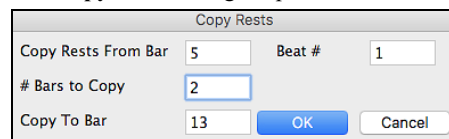
The [Previous Bar] and [Next Bar] buttons let you go through the Chord Sheet without leaving the dialog.

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.

Copy Breaks (Rests/Shots/Holds)

The **Copy Rests** dialog is opened with the *Edit | Copy Special | Copy Rests* menu command.

A dialog box titled "Copy Rests" with four input fields: "Copy Rests From Bar" (value 5), "Beat #" (value 1), "# Bars to Copy" (value 2), and "Copy To Bar" (value 13). There are "OK" and "Cancel" buttons at the bottom right.

With this feature, you can copy the attributes of a chord over a range of other 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 Breaks by Shortcuts

Shortcuts are available for entering breaks (rest/shot/hold) over a range of bars.

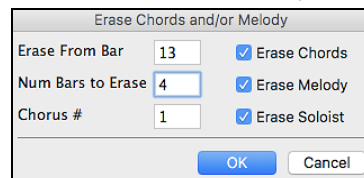
- Type h4 on a chord, and this will copy the breaks (rest/shot/hold) on the first beat of the cell for 4 bars.
- Type ,h4 on a chord, and this will copy the break on the second beat of the cell for 4 bars.
- Type h on a chord, and this will copy the break until the next part marker.
- Type a chord with a break followed by a number (N), and this will copy the break for the next N bars.
e.g., C7...4 will enter held chords for 4 bars.
Gm7...bd5 will enter held chords (bd=except bass and drums) for 5 bars.

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.

A dialog box titled "Erase Chords and/or Melody" with three input fields: "Erase From Bar" (value 13), "Num Bars to Erase" (value 4), and "Chorus #" (value 1). There are three checkboxes: "Erase Chords" (checked), "Erase Melody" (checked), and "Erase Soloist" (checked). There are "OK" and "Cancel" buttons at the bottom.

You can erase several 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.

Insert/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.

To insert bars choose *Edit | Insert Measure(s)* or **command+i** and you can insert a given # of bars. You can also use hotkeys to insert N bars at the current location. For example, **in4<return>** would insert 4 bars at the current location, and **in8<return>** would insert 8 bars.

To delete bars choose *Edit | Delete Measure(s)* or **command+d** and you can delete a given # of bars.

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 **command+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.



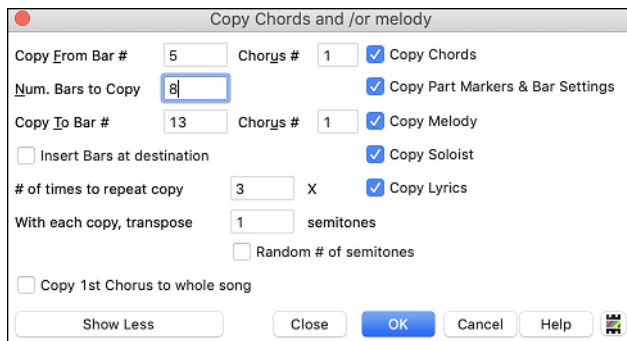
Paste the copied section with **command+V** or select the *Edit | Paste* menu item. The chords will then appear at the new location. These features are also available from the **control+click** (or right-click) context menu.

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 the chords, melody, and/or soloist.

Insert Bars at destination: If you enable this, prior to the copy, bars will be inserted at the destination.

of times to repeat copy: If you set this to more than one, multiple copies will be made, optionally with transpositions on each copy. These are all applied to the first chorus only.

With each copy, transpose ___ semitones: If more than one copy is selected, this will transpose the song with each copy. This is most useful when wanting to learn a short phrase (“riff”) in different keys or modulating a section of a song.

Random # of semitones: This will transpose the copy a random transposition and would be useful for advanced students who are trying to master a riff or phrase in all keys.

Copy 1st Chorus to whole song: If you enable this, this will apply any of the copying commands in this dialog to all choruses of the song, not just chorus #1.

The [Close] button does not copy chords and/or melody but preserves the current settings in the dialog.

“K” Quick Copy Method

By simply typing **K** at a bar followed by the **return** key, you can instantly copy the last 8 bars to the current position. By adding additional keys in the K command, you can customize this shortcut (e.g., typing K 12, 3 would copy from bar 3 for 12 bars to current position.) The current position is advanced to the bar beyond the copy. This speeds up song entry!

For example, if you’re entering a song that has a repeating section of chords for 8 bars, type in the first 8 bars of chords, and then move to bar 9 and then type: **k, return**.

The last 8 bars will be copied to bar 9-16, and the cursor will be moved to bar 17, so you’re ready to continue with the tune. If you get to bar 25 and would like the chords from 1-8 to be copied to 25-32, type **k,1** and this will copy 8 bars from bar 1 to bar 25.

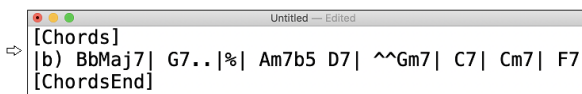
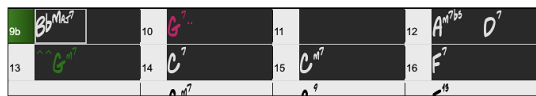
The chords always get copied. The Melody, Soloist, and Lyrics also get copied if these items are set in the **Copy Chords and/or Melody** dialog.

Copy and Paste Chords as Simple Text

Copy from a Band-in-a-Box song

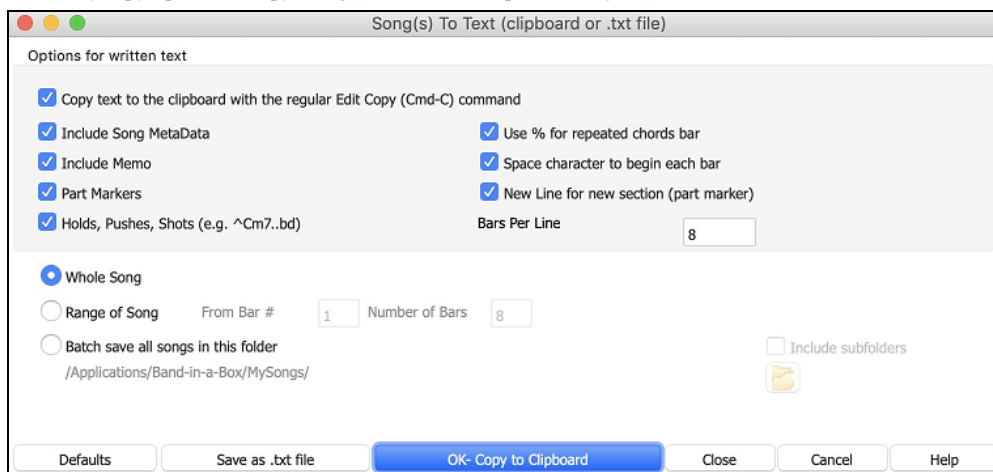
Chords can be copied as a simple text format and be pasted into another song in Band-in-a-Box or a text file in a program like TextEdit.

Select the chords on the Chord Sheet, and press the standard **command+C** keys to copy them. You can then press **command+V** in another song or a text file to paste them.



Note: If chords are not selected on the Chord Sheet, **command+C** copies the whole song including all chords and additional information (title, key, tempo, form, memo, etc.) to the clipboard. You can paste this into a text file with the **command+V** keys, but if you want to paste it into another song, you need to press **command+shift+V** or go to menu *Edit | Paste Special - from Clipboard text to Song(s)*.

By default, part markers as well as rests, shots, holds, and pushes are included in text, but you can change this with the options in the **Song(s) to Text (clipboard or .txt file)** dialog. This dialog also allows you to select the items that will be included when you copy the whole song. Using this dialog, you can also copy all songs in a specific folder to the clipboard or save them as text file(s). The dialog can be accessed with the *Edit | Copy Special | Copy Song(s) to Text on clipboard or file(s)* menu item.



Copy text to the clipboard with the regular Edit Copy (cmd-C) command: This has to be enabled in order to copy chords with the standard **command+C** keys.

Include Song MetaData: This option applies when you copy the whole song. If this is checked, the song metadata (title, key, tempo, form, style, etc.) will be included.

Include Memo: This option also applies when you copy the whole song.

Part Markers: By default, part markers are copied, but you choose not to copy them.

Holds, Pushes, Shots: By default, rests, shots, holds, and pushes entered in chords are copied, but if you don't want them, uncheck this option.

Use % for repeated chords bar: If this is enabled, a % sign will be used for a blank bar.

Space character to begin each bar: If this is enabled, a space will be added at the beginning of each bar.

New Line for new section (part marker): If this is enabled, every section (part marker) will start a new line.

Bars per line: You can set the number of bars of chords to write per line.

Whole Song: If you select this mode, you can press **[OK - Copy to Clipboard]** to copy the whole song (chords and additional information selected) or **[Save as .txt file]** to save it as a text file.

Range of Song: If you select this mode, you can press **[OK - Copy to Clipboard]** to copy the chords in the selected range or **[Save as .txt file]** to save them as a text file.

Batch save all songs in this folder: With this mode, you can copy or save all songs in a specific folder. Press the folder icon to select the folder, and choose the option to include subfolders of that folder. Also select the destination with the **Batch Save As** option. You can copy all songs to the clipboard, save them as individual text files in the same folder, save them as individual text files in another folder, or save them as a single text file. Then, press **[OK -Batch Save TXT]** to copy or save the songs.

The **[Defaults]** button resets all options to default settings.

The **[Close]** button closes the dialog, saving the settings but not copying anything.

Copy from a text file

You can copy chords in a text file and paste them into a Band-in-a-Box song. Type chords in a text file using a vertical line for a bar line. If you want a blank bar, leave a space or type a % sign between vertical lines. For example, you can type | D | G7 | | F | or | D | G7 | % | F |. You can use shortcuts and non-standard chord display (e.g., | 1j | 2h | 53 |). To add breaks (rests/shots/holds), type period(s) after the chord. To add pushes, enter caret(s) before the chord. If you want a part marker, type a a or b and a parenthesis after a vertical line. You can type as many bars as you like on each line.

You can even enter a whole song with a text file. The easiest way is to use the text file that you pasted the whole song into. Some of the information pasted into that text file cannot be pasted back into Band-in-a-Box because they are not applicable for a new song. For example, "Song Summary" is not applicable because this is automatically generated in the song and cannot be edited by a user. However, it will not cause problems if you leave them in the text file. You can include a title, a key, a tempo, a form, a style file name, and a memo.

When you are ready, press **command+A** to select all and **command+C** to copy. Then, in Band-in-a-Box, press **command+shift+V** or go to menu **Edit | Paste Special - from Clipboard text to Song(s)**. This will open the **Paste text to Song(s)** dialog.

Song(s) Found in Paste: If you created multiple songs in the text file, you can select the song to paste.

Items to include in the paste: Check the items you want to include in the paste.

Paste as New Song: This mode will paste all the chords in the selected song into a new song

Paste into current Song: This mode will paste into the selected bar in the current song. You can select either the **Whole song** option to paste all chords in the song or the **Range** option to paste the chords in the selected range of the song.

Save as SGU song(s): This mode will save the selected song or all songs on the clipboard as new song(s). To save the selected song as a new song, select the **Selected song** option. Then, press OK, select a folder, and type a file name. To save all songs as new songs, select the **All songs in clipboard** option, press OK, and select a folder.

Shrink/Expand

The *Edit* | *Song Form* | *Shrink* command will reduce durations of chords by ½ (e.g., 4beats>>2beats, 2beats>>1beat). *Edit* | *Song Form* | *Expand* doubles the durations of chords (e.g., 1beat>>2beats, 2beats>>4beats).

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.

Drum Count-in allows you to select the lead-in option for the current song.

The **Instruments** option allows to have the intro be played by the whole band, a specific track, or any combination of tracks.

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.

“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 Substitution

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*).

Manual Chord Substitution

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 **[Recompile]** button is only used if you have edited the chords.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

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.

1	F6	2	Dm7	3	G9	4	C13
5	F6	6	Cm7	7	F9	8	BbMaj7
9	Bbm7	10	Eb9	11	Em7b5	12	Dm9
13	G7sus	14	G9	15	Gm7	16	C13
17	F6	18	Dm7	19	G9	20	C13
21	F6	22	Cm7	23	F9	24	BbMaj7
25	Bbm7	26	Eb9	27	Am7	28	Dm7
29	G9	30	Gm7	31	C13	32	F69

By using the auto-substitution dialog, we can generate substitutions for the whole song, and we get this result:

1	F6	2	Dm7	3	Db9	4	C7	5	Gm7/DEbdimC7/E
6	F6	7	Gm7	8	AbdimF6/A	9	Cm9	10	F13
11	Bbm7	12	BbmMaj7	13	Bbm7	14	Bbm6	15	Em9
16	Dm7	17	G9	18	A13	19	Em7b5	20	A7#9
21	F6	22	Gm7	23	AbdimAm7	24	Dm	25	Dm#5
26	F6	27	Gm7	28	AbdimAm7	29	Dm	30	Dm#5
31	Eb7	32	A9	33	Gm7	34	C13	35	F69

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: All

☐ 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 1 # bars 32

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.

Generate Chords for a Melody (The Reharmonist)

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.

Select Re-Harmonist (new chords for an existing melody)

☒ Show all Genre: pop/jazz 16ths (Pop)

☒ OK to load Style Style Variations: 1 *Pop 16ths Pad-Bell Style: R_POP16S.STY Fav

Track with Melody: Melody

Mix chords from Major and Minor Keys (%): 0

Number of Variations (range 1 to 100): 15

Key: C <--- Analysis shows the correct key is likely F ...

☒ Whole Song ☐ Part of Song

Set Range: Bar 1 Chorus 1 # bars 32

Defaults OK - Reharmonize Cancel

The first thing you should do is set the "Genre" for the reharmonization. For example, if you want "Jazz Swing" genre, choose that in the genre drop down. You will then get typical Jazz chords.

Verify that the key is correct. Band-in-a-Box analyzes the melody and gives its best guess as to the best key for the song. If it is different from the current key, Band-in-a-Box will suggest the new key, and you can press the button to set the key to the new key.

Set the region of the song that you want reharmonized. Usually this will be the "Whole Song."

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.

Reharmonize melody - new chords for 2 bars of the melody

For this 2 bar chord progression: Bar # 1 -2 +2 Restore All

Genre Bouncy (Jazz) Load style with genre change

BbMaj7 Gm7

Here are possible reharmonizations of the chords, based on the Melody:

I	F	I	F	I
I	Eb	I	F	I
I	Gm	I	C7	I
I	Gm	I	Gm	C7
I	Bb	I	Dm	I
I	Bb	I	Bb/D	I
I	F	I	Dm	G7
I	F	I	Gm	Dm
I	Gm	I	F	I
I	F	I	G7	G/F
I	Eb	I	G7	I
I	F	I	G7	I

☒ Preview on double-click

☒ Sort from best to worst

Recompile

Play

Stop

Reharmonize entire song...

Defaults

Do Re-Harmonize NOW

Close

Cancel

Sort from best to worst: The progressions are sorted in alphabetical order, or from “best to worst” depending on this setting.

Choose a chord progression, and press **[Do-Reharmonize NOW]** and the program will insert that progression.

Rearrange Chords - 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.

AABA

Song Form

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 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 the “A” sections.

Use the **[Undo]** button to reverse your changes.

Part Markers and Substyles

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.

1c

5a

13b

29d

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.

1c	2	3	4
5a	6	7	8
9	10	11	12
13b	14	15	16
17	18	19	20
21a	22	23	24
25	26	27	28
29d	30	31	32
33a	34	35	36
37	38	39	40

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.

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 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.

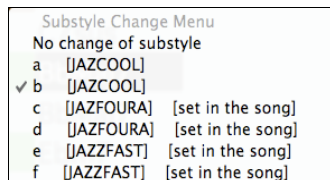
Substyle “c” is usually used for the intro or for an opening verse or pre-verse.

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.”



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).

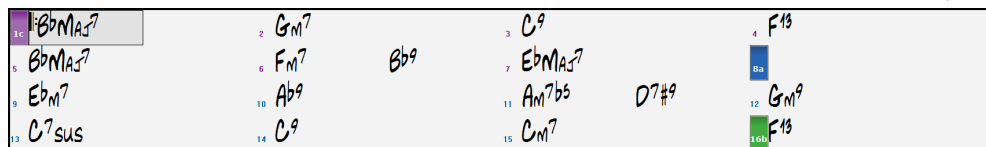
Placing Drum Fills

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.

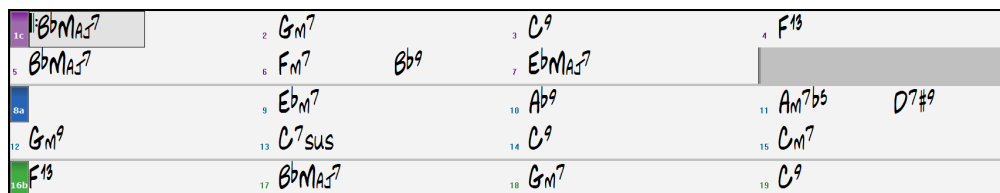
Section Paragraphs

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.

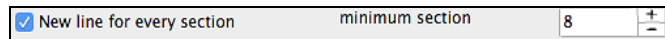
For example, if you have a song with a 7-bar section, followed by 8-bar sections, earlier versions of Band-in-a-Box wouldn’t start the other sections on a new line. The result was that it was hard to delineate the sections, as if an entire story was told within one paragraph.



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.



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.



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 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 **command+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 the MIDI tracks.

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 equal 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. If *Auto-replace MIDI styles with RealTracks styles when songs loaded* is 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.

These style replacement options are also available from the RealTracks button.

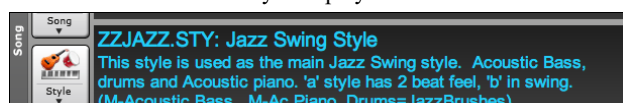
Load Previous Style / Load Next Style

This function, analogous to the Load Next Song function, loads in the previous (or next) style in alphabetical order of the file name. These functions are found in the *Styles* menu or use the hot keys **control+shift+command+F8** for the previous style and **shift+command+F8** for the next style.

Tip: You can also use the following hot keys: **s 7 return** to load the previous style and **s 8 return** to load the next style.

Current Style

The name of the current style displays in the window below the song title.



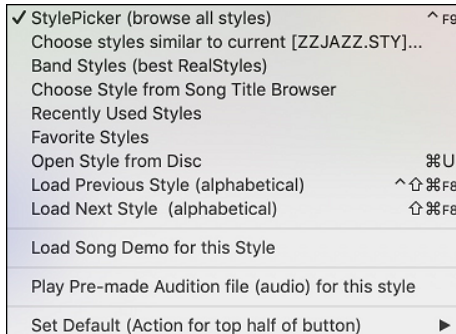
Song Demo / Audio Demo for Current Style



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

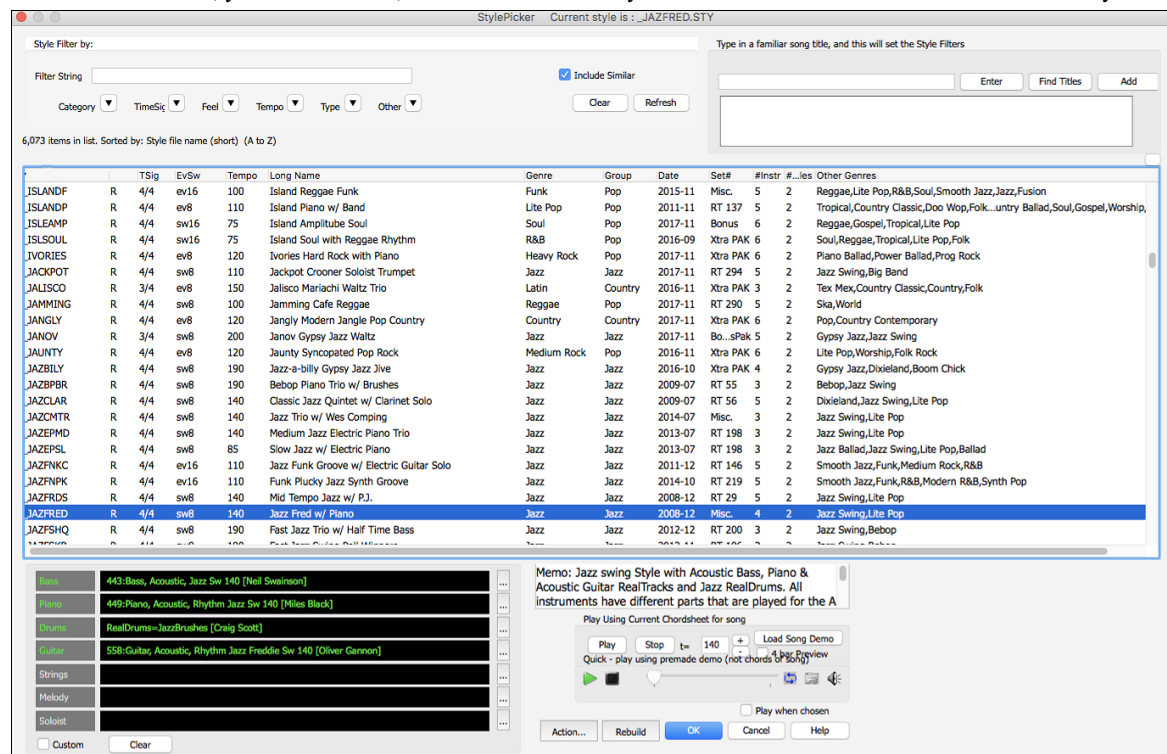
You can open a style using the **[Style]** button. This is a split button, with the top half being the default function, and the bottom half-listing different methods to load a style and allows you to set the default.



The StylePicker

StylePicker lists all 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.

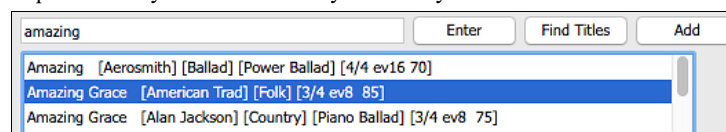


If the style list needs rebuild when you open the **StylePicker**, it tells you this in the progress bar above the list. While the style list is being rebuilt, you can see the progress in the progress bar.

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.



Quick filter

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 - 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 that use a specific RealTrack, styles with soloists, or styles in a specific Xtra Styles set.

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 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, the folder button will show the file in a folder.

The speaker 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 the **4 bar Preview** 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.

The **[Load Song Demo]** button 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 “Sort columns in forward and reverse order” in the StylePicker Options dialog.

Customization

The new mixer-like control shows what tracks and instruments are used in the currently selected style in the list and color-codes them according to the track types (MIDI, MIDI SuperTracks, or RealTracks).

Bass	564:Bass, Electric, Blues Monday Sw 065 [Dow Tomlin]	<input type="checkbox"/>
Piano	2848:Piano, Rhythm BluesSlow128Mike Sw 065 [Mike Rojas]	<input type="checkbox"/>
Drums	RealDrums=BluesRock128^1-SdStk_Snr [Shannon Forrest]	<input type="checkbox"/>
Guitar	2674:Guitar, Acoustic, Rhythm Blues12-8Brent Sw 065 [Brent Mason]	<input type="checkbox"/>
Organ	2849:Organ, Rhythm BluesSlow128Mike Sw 065 [Mike Rojas]	<input type="checkbox"/>
Melody		<input type="checkbox"/>
Soloist		<input type="checkbox"/>

☐ Custom

For each track, there is a menu button, which allows you to change the instrument, disable/enable the track, or perform other track actions. When the track is customized, an asterisk will be added to the name.

*Bass	*644:Guitar, Electric, Rhythm HardRockThrashHollow Ev 085 (B:sync)
*Piano	*2230:Piano, Rhythm 80sPopMedium Ev 120 [Miles Black]

When the **Custom** option is checked, the tracks of the currently selected style will be overridden with the choices you have made.

The **[Clear]** button will clear any customized settings.

Press the **[Save as .STY]** button to save the style that you have customized. For example, you might add/remove a RealTracks and save that as a new style. When you save the style, it will be added to the StylePicker list.

Memo

_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

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.

Action

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.

--- J_MILES1.STY: Miles 1 (50s) Jazz Style ---

Mark as Prototype, and sort by Similar Styles to J_MILES1.STY: Miles 1 (50s) Jazz Style

* Select/Create User Category []

Set style as a Favorite
Add Custom memo for J_MILES1.STY: Miles 1 (50s) Jazz Style

Save Current Style list as a User Category

Copy List to Clipboard
Set Dialog Options...
Reset Dialog to Defaults

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 : _BUBLPOP.STY: 21st Century Radio

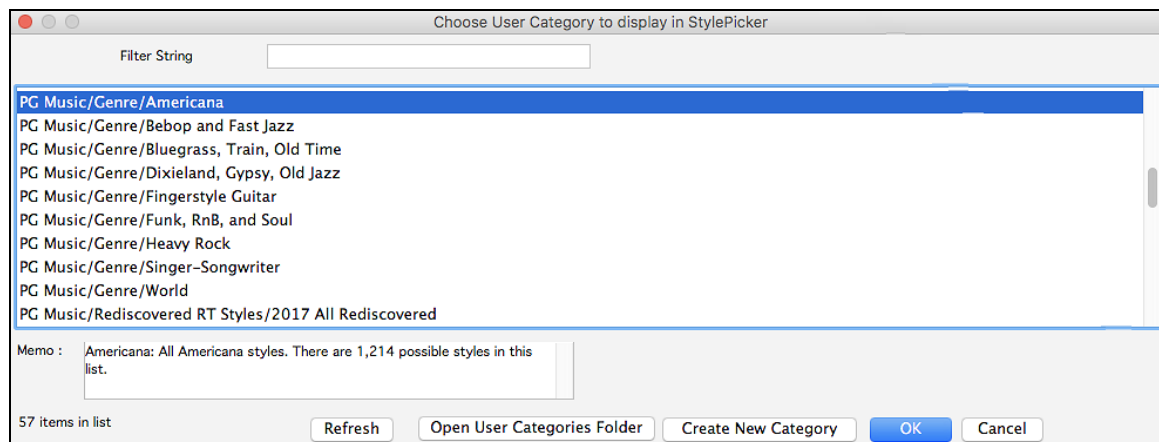
For example, if you choose _BUBLPOP as the prototype style, the list will be sorted with styles most similar to _BUBLPOP. These are the styles with a similar genre, feel, tempo, and time signature. Here is an example of the results of setting _BUBLPOP as the prototype.

	TSig	EvSw	Tempo	Long Name	Genre	Group	Date	Set#	#Instr	#substyles
_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	2015-11	Misc.	4	2
_NEONROK	R	4/4	ev16	85	Neon 80's Rock w/ Synths	Synth 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	2016-10	Xtra PAK	5	2
_BEATBOX	R	4/4	ev16	75	Beatbox Hip Hop	Hip Hop	2015-11	Misc.	5	2
_PROMISE	R	4/4	ev16	100	Pop Promise w/ Ele... & Acoustic Guitars	Ballad	2011-11	RT 151	5	2
_PROMISP	R	4/4	ev16	100	Pop Promise Piano & Electric Guitar	Ballad	2011-11	RT 151	5	2
_CHIMERA	R	4/4	ev16	75	Chimera Psychedelic Cloud Rap	Hip Hop	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 in the **Choose User Category to Display in StylePicker** dialog.

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.

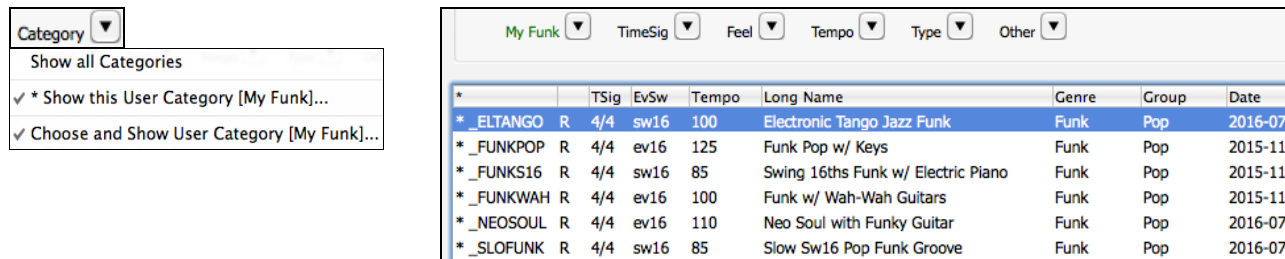
Add Style to Current User Category

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.

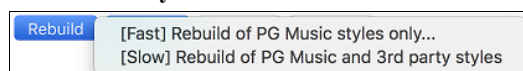
To display only the styles from the current User Category, click on the [Category] button above the list and select *Show this User Category*. If you want to see only the styles from other User Category, select *Choose and Show User Category* and choose a User Category from the list. You will then see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



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.

Rebuild of Styles List



Press the [Rebuild] button and select *[Fast] Rebuild of PG Music styles only* after you install new styles from PG Music. It takes about 30 seconds to rebuild the list. The *[Slow] Rebuild of PG Music and 3rd party styles* menu item 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

The *Copy List to Clipboard* menu item in the [Action] 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

The *Reset Dialog to Defaults* menu item in the [Action] resets the dialog to default settings.

Options

The *Set Dialog Options* menu item in the [Action] button opens the **StylePicker Options** dialog with additional options for the **StylePicker**.

Song Title Browser

This window allows you to browse and filter the huge list of over 21,000 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

EnterFind TitlesAdd

You can open this window by pressing the **[Find Titles]** 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: Aberdeen Mississippi Blues

Filter String Clear Add...

Genre TimeSig Feel Tempo Decades Other style: ZZ.JAZZ.STY

Title	Artist	Genre	Key	Tempo	Feel	TimeSig	DurChords	NumChords	Decade	Vocals
Abidjan	Ray Barretto	Latin	Cm	120	Ev16	4	4	5	1960s	ML
Abilene	George Hamilton IV	Country	F	105	Sw8	4	4	4	1990s	MH
About a Girl	The Academy Is...	Medium Rock	A	200	Ev8	4	6	4	2000s	MH
About A Girl	Nirvana	Medium Rock	E	135	Ev8	4	2	2	1990s	MH
About You Now	Sugababes	Modern Pop	E	165	Ev8	4	3	4	2000s	FH
Above All	Michael W. Smith	Ballad	Bb	65	Ev16	4	2	5	2000s	MH
Above And Beyond	Buck Owens	Country	G	155	Sw8	4	3	3	1960s	MH
Abacadabra	Steve Miller Band	Lite Pop	Am	125	Ev8	4	4	3	1980s	MH
Abraham, Martin, John	Marvin Gaye	Ballad	Bb	90	Ev16	4	4	5	1970s	MH
Absolutely	Nine Days	Medium Rock	G	95	Ev16	4	2	4	2000s	MH
Abuse Me	Silverchair	Heavy Rock	A	105	Ev8	4	3	4	1990s	MH
Acadian Driftwood	The Band	Lite Pop	F	75	Ev16	4	2	5	1970s	MH
Acangana	El Gran Combo	Latin	Eb	95	Ev16	4	3	5	1960s	MH
Accidentally In Love	Countina Crows	Medium Rock	G	140	Ev8	4	4	4	2000s	MH

21162 items in list Sorted by: Title,Cover,Artist,Genre

Title=Aberdeen Mississippi Blues
Artist(s)=Bukka White
Genre=Blues
SubGenre=Folk
TimeSig=4 =4/4, Key=Db, Sw 16,tempo=100,year=1930
Chords per song=3, # beats/Chord Change=8
ChordChangesEvery=8 beats, #ofChords=3

Browse for more info...

Info (Google) YouTube Spotify Spotify (Title)

Refresh Defaults

OK - Find Matching Styles Close Cancel Help

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 filter the list by genres, time signature, feel, tempo, decades, and more.

Genre TimeSig Feel Tempo Decades Other

The chord density filter is available. Press the **[Other]** filter button and select one of the menu items below *Filter by Chord Density*. For example, you can search titles that have chord changes in every 1-4 beats. You can also filter the list by chord complexity. This is scaled by 1 to 10; 1 means simple with few chord changes and 10 means complex with many chord changes. Press the **[Other]** filter button and select one of the menu items below *Filter by Chord Changes*.

You can see song titles that will only work with the current style.

Country 4/4 Ev16 85 Decades Other ☒ style: _BULDOGS.STY

Pressing the **[style:]** button will filter the list by the genre, time signature, feel, and tempo of the current style. If the checkbox to the left of this button is enabled, then when you open the dialog, the list will be automatically filtered to show song titles that are similar to the current style.

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.

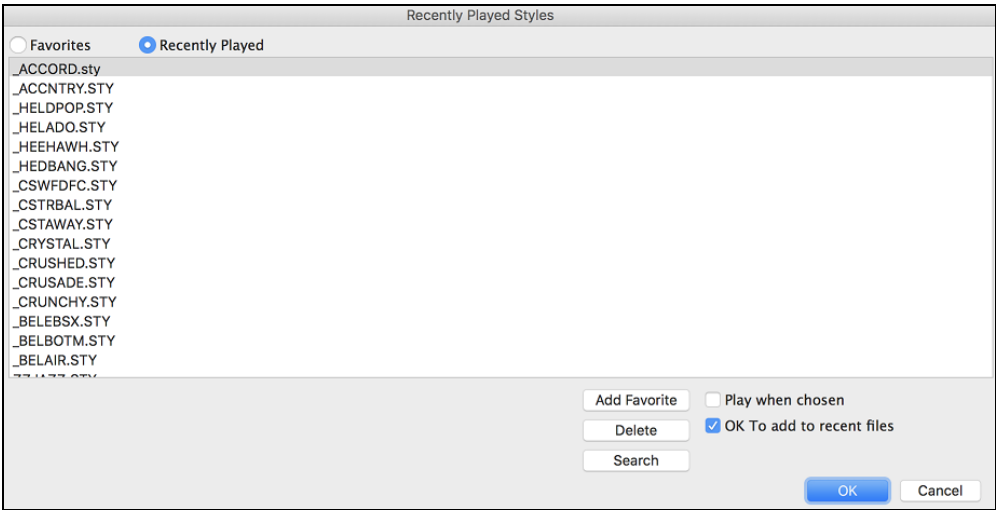
The buttons in the **Browse for more info** area will launch the internet browser and let you browse for more info for the selected song or listen to the song.

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.

Favorite Styles / Recently Used 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.)

Enable the **Play When Chosen** option to have Band-in-a-Box play your song immediately upon selecting a style.

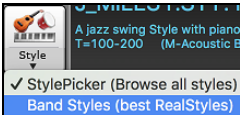
When **OK to add recent files** is checked, Band-in-a-Box automatically adds styles to the list.

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)

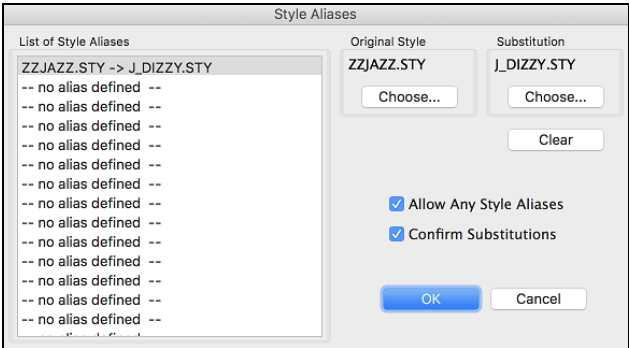


The menu item *Band Styles (Best RealStyles)* for the **[Style]** button allows you to quickly choose the most commonly used RealCombo styles for Jazz, Pop, and Country. The useable tempo range and instruments used for each style are displayed, giving a “thumbnail” summary (e.g., bass, piano, guitar, brushes, Alto Sax Soloist).

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)

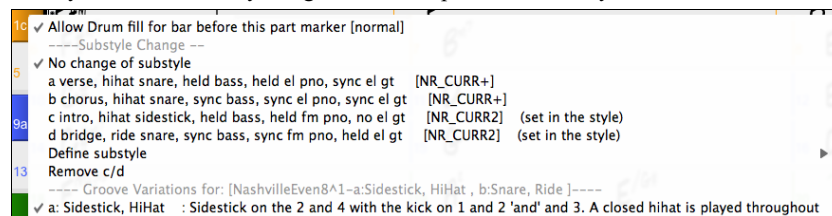
Styles can be made that have multiple substyles, and you can choose the various substyles using the letters a, b, c, d, etc. up to "x" for 24 substyles.

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

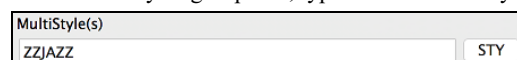
You can make a style that is a MultiStyle in the **StyleMaker**.



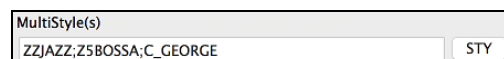
Open the **StyleMaker**.

 Press the **[Patches]** 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.



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."

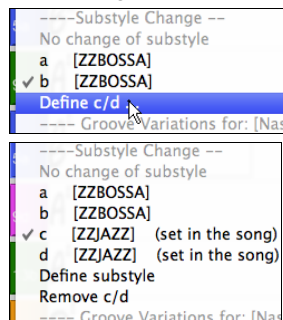


Note that each of these styles can have a specific RealDrums style, either stored in the style itself (**Miscellaneous Style Settings** "RealDrums Settings") or substituted via MIDI substitutions in RealDrums settings.

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

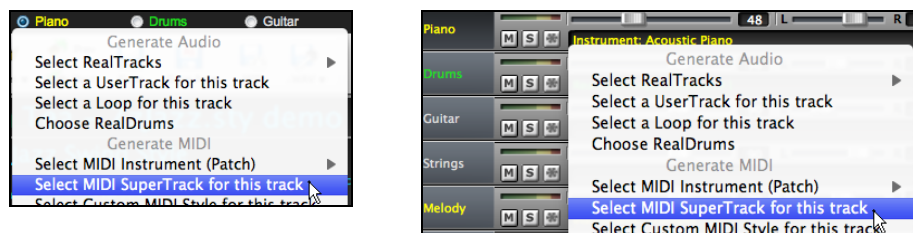
MIDI SuperTracks are MIDI tracks that can be added to a track or a style and play like other MIDI tracks in a style. They are called “SuperTracks” because they are generated using a different engine than typical MIDI style tracks. Typical MIDI style tracks are generated from C7 patterns in the style 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

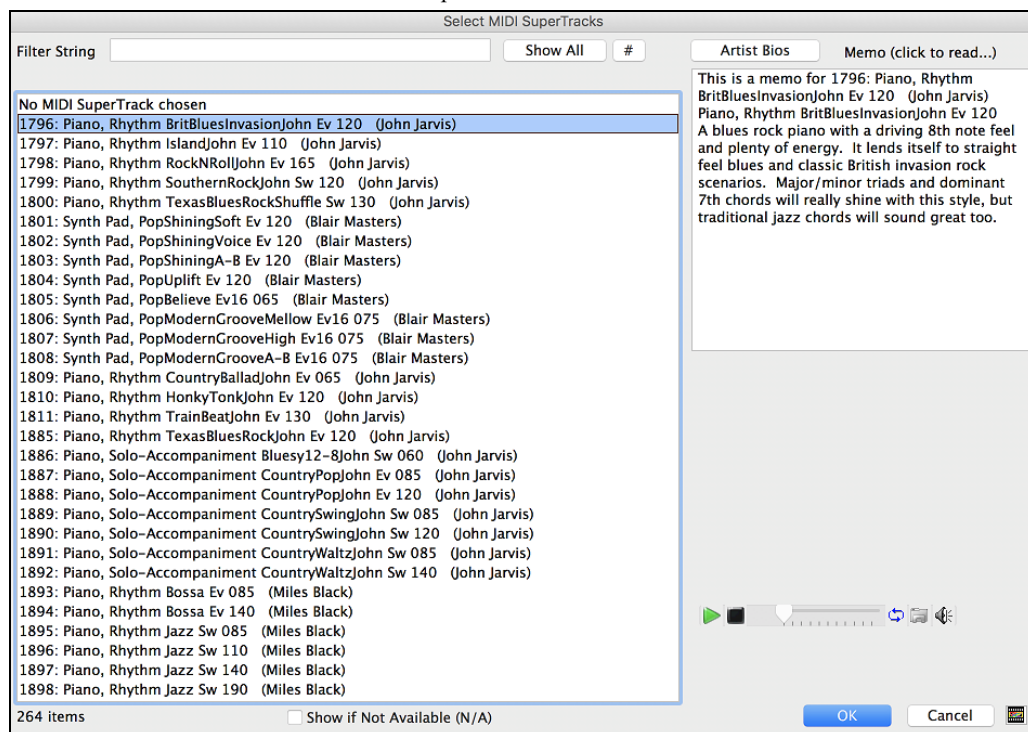
To use MIDI SuperTracks, either:

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 track in the Mixer and choose *Select MIDI SuperTrack for this track*.



You will now see a list of available MIDI SuperTracks.



You can type a text or press the filter button [#] to narrow down your search.

There are memos describing the individual MIDI SuperTracks, and you can click on the memo for a big window.

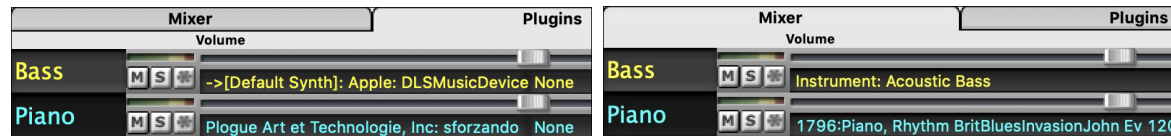
You can audition MIDI SuperTracks by double clicking on the list or using the transport control in the dialog.

Pressing the [Artist Bios] button opens the **Artist Browser**, which lists all RealTracks artists and allows you to see more info.

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

You will then see that the Piano track label has turned blue to indicate that it is a MIDI SuperTrack.

In the Mixer, 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, right-click on the VST plugin name in the Mixer to open the plugin's window.



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.

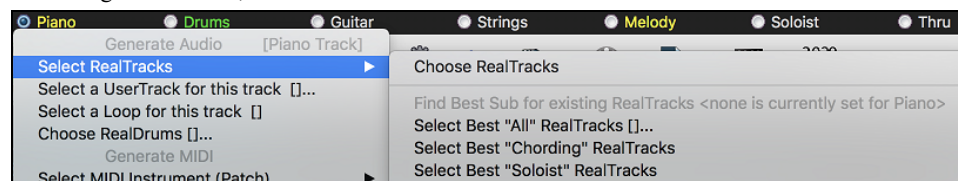
Once generated, MIDI SuperTracks behave like a regular MIDI track, and can be saved as MIDI files etc.

Using RealTracks in Songs

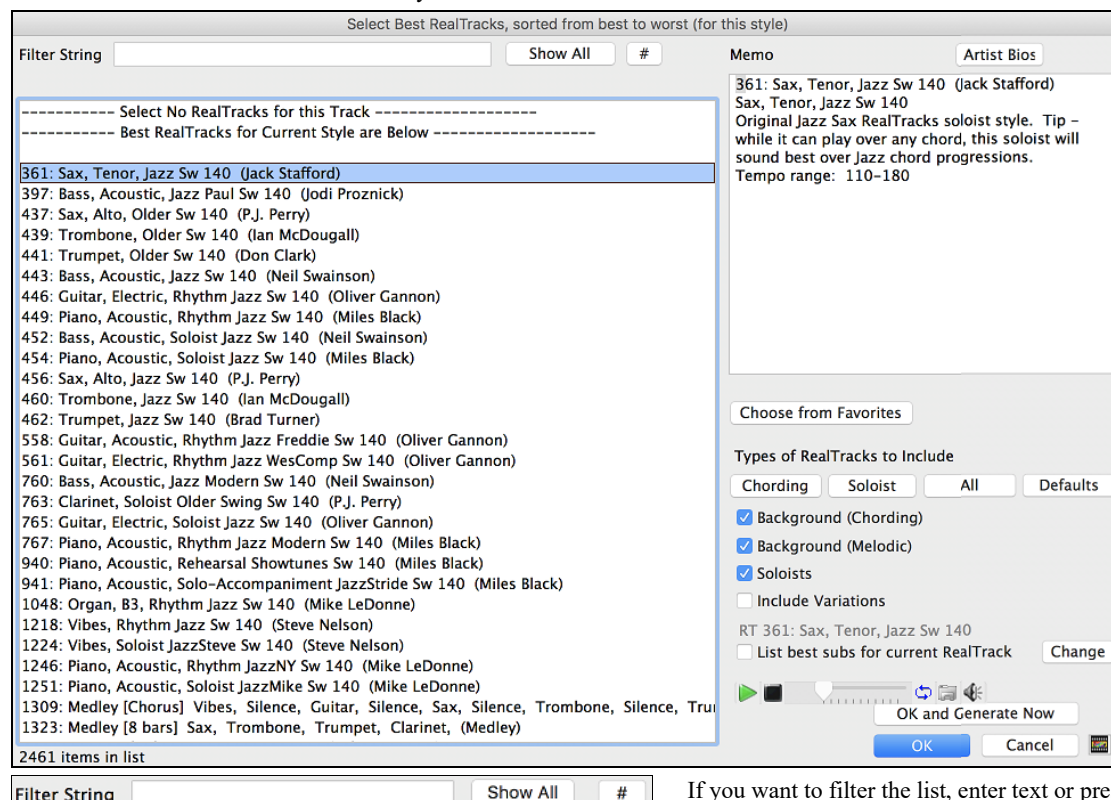
Select Best RealTracks

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 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.



If you want to filter the list, enter text or press the [#] button.



You can audition the RealTracks by double clicking on the list or using the transport control in the dialog.

RT 361: Sax, Tenor, Jazz Sw 140
☐ List best subs for current RealTrack

Enabling the **List best subs for the current RealTrack** option will list RealTracks that are similar to the currently selected RealTracks.

Pressing the **[Artist Bios]** button opens the **Artist Browser**, which lists all RealTracks artists and allows you to see more info.

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. Press the **control+K** or keys.
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.

Assign RealTracks to Track [/Volumes/BB/Applications/Band-in-a-Box/RealTracks/]

Assign to this track

☐ Bass [RealTracks in Style] 443 Bass, Ac, Jazz Sw 140

☐ Piano [RealTracks in Style] 449 Piano, Ac, Rh, Jazz Sw 140

☐ Drums RD=JazzBrushes

☒ Guitar [RealTracks in Style] 558 Guit, Ac, Rh, Jazz Freddie Sw 140

☐ Strings

☐ Melody

☐ Soloist

☒ Band (on dbl click) ☒ Use Internet

Use the RealTracks below for this song only ☐ Disable RealTracks for this track (force this track to MIDI)

Artist Bio

The son of Irish Jazz pianist Joe Gannon, Oliver took up Jazz guitar at the age of twenty, receiving a bachelor's degree from the Berklee School of Music in Boston.

Super

MIDI

RD

Favs

Memo

Guitar, Acoustic, Rhythm Jazz Freddie Sw 140

The 'Freddie' comping styles for Jazz Swing and Ballads feature 4-to-the-bar acoustic rhythm guitar. This style and sound blends nicely with the acoustic bass and brushes (or sticks) and it gives total comping freedom to

User Comments

Song Demo (MGU)

Style Demo (.STY)

Timebase

☐ Bluesy ☐ Simpler ☐ Direct Input ☐ Held

Name	QMType	Feel	Tempo	Genre	#	NASet	St	Nt	Artist	T	H	S	D	A
Bass, Electric, Pop Sw 120	35	Rhythm	Sw	120	Pop	539	26	Mn	Byron House	t	89	s		
Bass, Electric, Pop Sw 165	35	Rhythm	Sw	165	Pop	540	26	Mn	Byron House	t	89	s		
Bass, Electric, Pop Sw 190	35	Rhythm	Sw	190	Pop	541	26	Mn	Byron House	t	89	s		
Guitar, Electric, Rhythm Dreamy Ev 085	28	Rhythm	Ev	85	Pop	542	27	St	Darin Favorite	t	194	s		
Guitar, Electric, Rhythm Dreamy Ev 120	28	Rhythm	Ev	120	Rock	543	27	St	Darin Favorite	t	194	s		
Guitar, Electric, Rhythm Dreamy Ev 165	28	Rhythm	Ev	165	Country	544	27	St	Darin Favorite	t	194	s		
Guitar, Electric, Rhythm Dreamy Ev 190	28	Rhythm	Ev	190	Country	545	27	St	Darin Favorite	t	194	s		
Bass, Acoustic, Jazz Waltz Sw 140	33	Rhythm	Sw	140	Jazz	546	28	Mn	Ge Neil Swainson	t	73	s		
Bass, Acoustic, Jazz Waltz Sw 140 ('A' only)	33	Rhythm	Sw	140	Jazz	547	28	Mn	Ge Neil Swainson	t	73	s		
Bass, Acoustic, Jazz Waltz Sw 140 ('B' only)	33	Rhythm	Sw	140	Jazz	548	28	Mn	Ge Neil Swainson	t	73	s		
Guitar, Electric, Rhythm Jazz Waltz Sw 140	27	Rhythm	Sw	140	Jazz	549	28	Mn	Ge Oliver Gannon	t	78	s		
Guitar, Electric, Rhythm Jazz Waltz Sw 140 ('A' only)	27	Rhythm	Sw	140	Jazz	550	28	Mn	Ge Oliver Gannon	t	78	s		
Guitar, Electric, Rhythm Jazz Waltz Sw 140 ('B' only)	27	Rhythm	Sw	140	Jazz	551	28	Mn	Ge Oliver Gannon	t	78	s		
Piano, Acoustic, Rhythm Jazz Waltz Sw 140	1	Rhythm	Sw	140	Jazz	552	28	St	N Miles Black	t	2	s		
Piano, Acoustic, Rhythm Jazz Waltz Sw 140 ('A' only)	1	Rhythm	Sw	140	Jazz	553	28	St	N Miles Black	t	2	s		
Piano, Acoustic, Rhythm Jazz Waltz Sw 140 ('B' only)	1	Rhythm	Sw	140	Jazz	554	28	St	N Miles Black	t	2	s		
Guitar, Acoustic, Rhythm Jazz Ballad Freddie Sw 085	26	Rhythm	Sw	85	Jazz	555	29	Mn	Ge Oliver Gannon	t	77			
Guitar, Acoustic, Rhythm Jazz Ballad Freddie Sw 085 ('A' only)	26	Rhythm	Sw	85	Jazz	556	29	Mn	Ge Oliver Gannon	t	77			
Guitar, Acoustic, Rhythm Jazz Ballad Freddie Sw 085 ('B' only)	26	Rhythm	Sw	85	Jazz	557	29	Mn	Ge Oliver Gannon	t	77			
Guitar, Acoustic, Rhythm Jazz Freddie Sw 140	26	Rhythm	Sw	140	Jazz	558	29	Mn	Ge Oliver Gannon	t	77			
Guitar, Acoustic, Rhythm Jazz Freddie Sw 140 ('A' only)	26	Rhythm	Sw	140	Jazz	559	29	Mn	Ge Oliver Gannon	t	77			

☒ Show RealTracks that are N/A ☐ Show Error Messages

☒ Show RealTracks variations 3224 items in list

☒ Show if tempo is out of range

Assign to this track

☐ Bass [RealTracks in Style] 903 Bass, El, SmoothCool Sw 16 100

☐ Piano [RealTracks in Style] 1997 Piano SmoothJazzCool Sw 100

☐ Drums RD=SmoothJazzCoolSw16-XStHt, SnRd

☐ Guitar [RealTracks in Style] 1073 Guitar, El, Rh, SmthJazCoolSw100

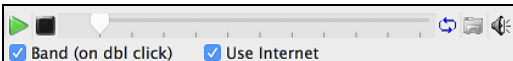
☐ Strings

☒ Melody [Song] 1715 GuitarAcSol Dixie Sw 165blz

☐ Soloist

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 click)" checkbox.

The demos play from the Internet (www.pgmusic.com) or your hard drive (/Applications/Band-in-a-Box/RealTracks-Demos folder).

The **[Generate Track]** button will generate a RealTracks instrument on the currently selected track.

The **[Close]** button will close the dialog and assign the RealTracks instrument to the current track. Then, when play is pressed, the RealTrack will generate.

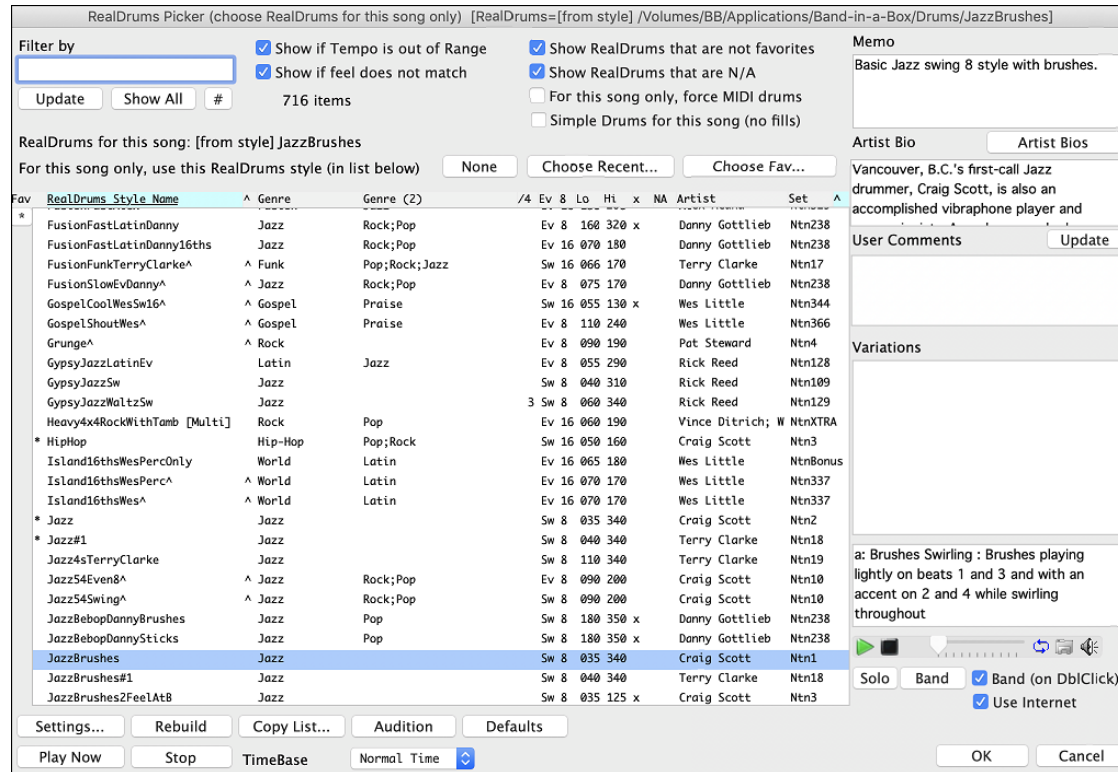
Using RealDrums in Songs

RealDrums Picker

Use the **RealDrums Picker** to choose RealDrums for the current song only.

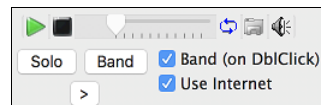
RealDrums Picker opens by several ways.

1. Press the **control+U** keys.
2. Click on the **[RealDrums]** toolbar button and select *RealDrums Picker Dialog*.
3. Right-click (or double-click) on the Drums track button at the top of the main screen and choose *RealDrums* in the menu.
4. Right-click (or double-click) on the Drums track in the Mixer and choose *RealDrums* in the menu.
5. 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.



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

You can control the volume of the demos with the speaker button.

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.

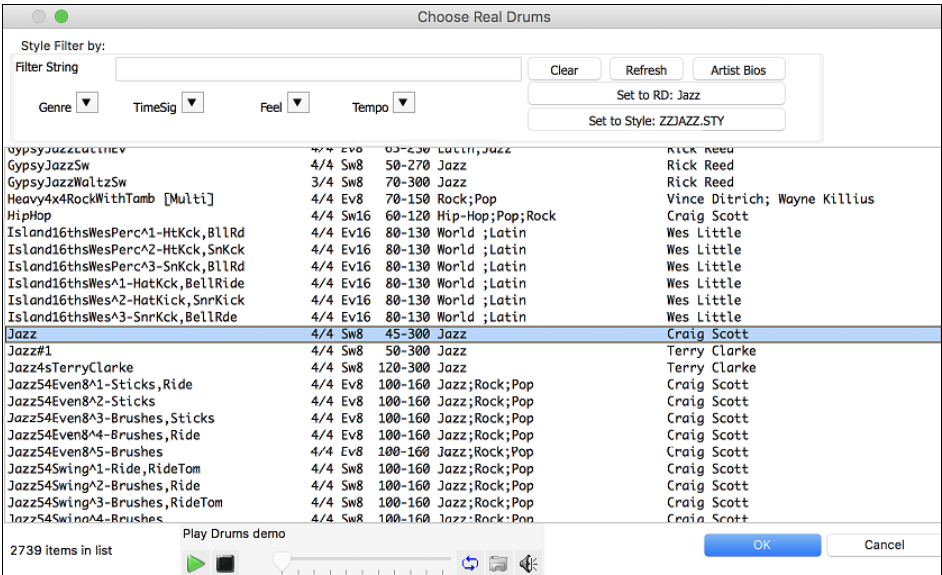
Press **[OK]** to make your selection and return to the song.

Press **[Cancel]** to close the dialog without making a selection.

RealDrums QuickList

This is the simpler dialog for choosing RealDrums, an alternative to the **RealDrums Picker**. It displays all available RealDrums in a simple list, which can be easily filtered by genre, time signature, feel, and more. The list can be set to show only RealDrums that are compatible with the current style of the song. You can also set the highlighted RealDrums as a prototype RealDrums to find alternates to that RealDrums.

To open the dialog, right-click on the Drums track button, and select *[QuickList] RealDrums* from the menu.

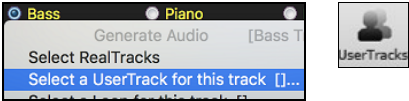


You can filter the list by genre, time signature, feel, tempo, and text. Use the **[Set to Style:]** button to see RealDrums that are compatible with the current style of the song. The **[Set to RD:]** button allows you to set the highlighted RealDrums as a prototype RealDrums so you can find alternates to that RealDrums. Press the **[Clear]** button to clear any filter.

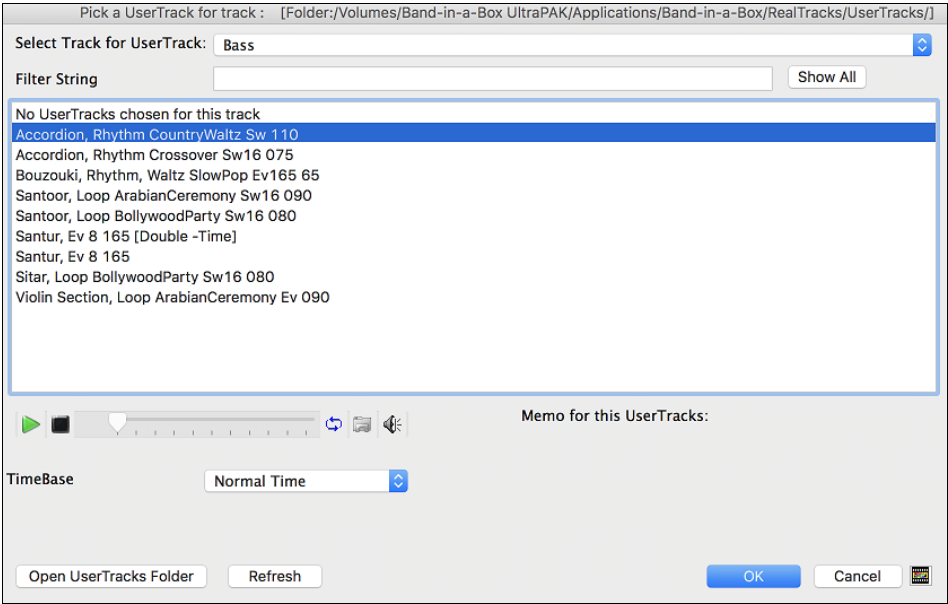
Adding UserTracks

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!

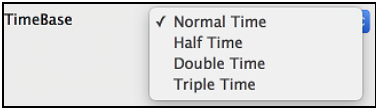
You can use the UserTracks in a similar manner to using RealTracks. Right-click (or double-click) on the track button at the top of the screen and choose the *Select a UserTrack for this track* command from the menu. An alternative to the menu would be to select the track and then press the **[UserTracks]** 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.



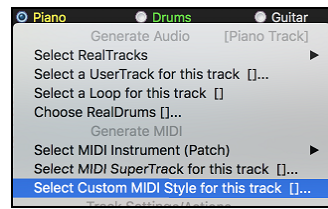
You can select a timebase (normal, half-time, double-time, or triple-time) for any UserTracks.

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]**.

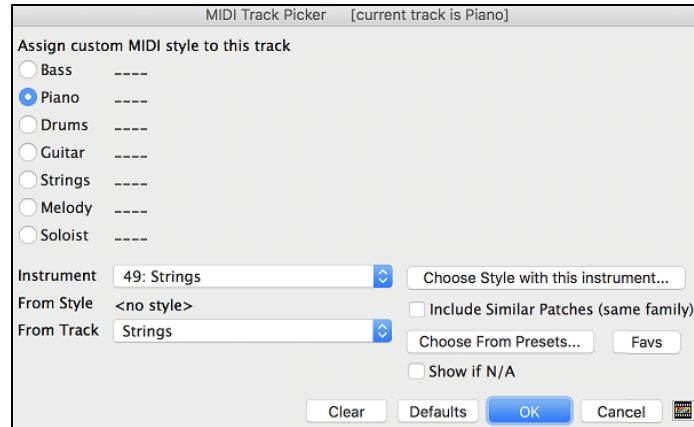
Adding Custom MIDI Style (MIDI Track Picker)

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 track button on the main screen and selecting the menu command *Select Custom MIDI Style for this track*.

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 tracks a few different ways:

- The **[Choose Style with this instrument]** button 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.
- The **[Choose from Presets]** button 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 track 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

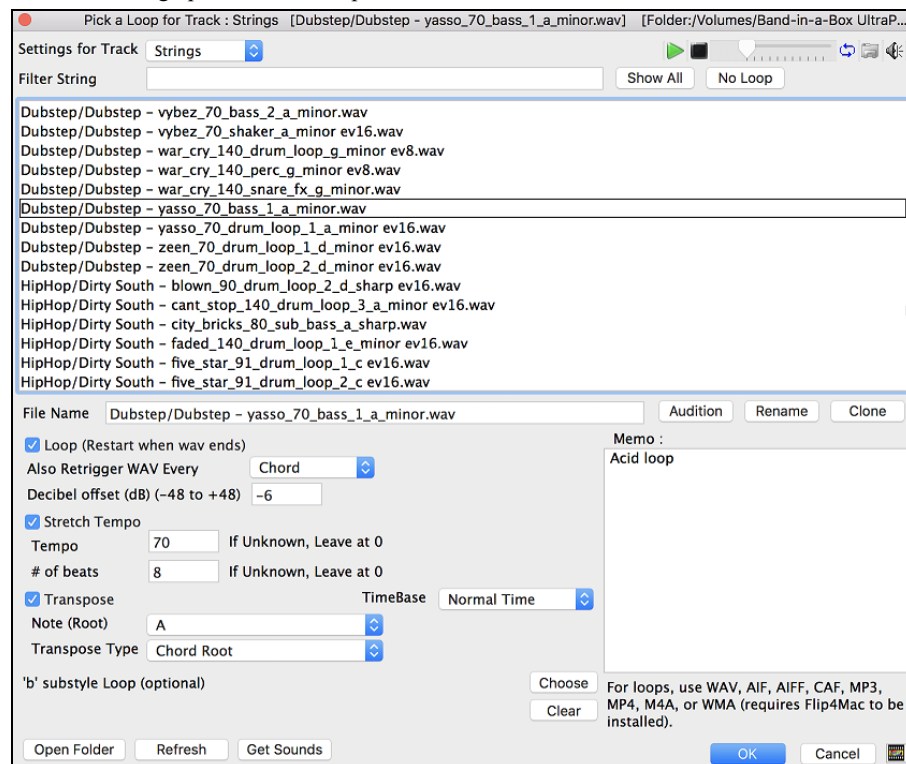
You can add your own or 3rd party loops to any track. Loops are audio files (WAV/AIFF/CAF/MP3/MP4/WMA) that reside in *Loops* folder (*/Applications/Band-in-a-Box/RealTracks/Loops*). You can add your own files to this folder.

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.

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.

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.”

The **Timebase** option allows you to 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 in the “b” substyle loop setting and choose another file.

The Loops 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.

Using Utility Tracks

Band-in-a-Box has 16 editable Utility tracks, which can be used for audio and/or MIDI. You can generate RealTracks on the Utility tracks, where you can hear and edit the audio RealTracks, or view and edit the RealCharts MIDI. You can record audio or import an audio file to the Utility tracks to play, edit, or harmonize the audio. You can copy or move audio, MIDI, or both from other tracks to the Utility tracks. You can record MIDI or import a MIDI file to the Utility tracks for playback, notation display, or editing.

Note: If a Utility track contains both audio and MIDI, the audio is audible and the MIDI is only for display purposes (e.g., transcription of the audio). If a Utility track contains only MIDI, then the MIDI is audible.

To generate RealTracks on a Utility track, right-click on that track in the Mixer and go to *Generate | Select and Generate RealTracks*. If you want to generate RealTracks for a region, highlight the region on the Utility track in the **Audio Edit** window. Then, select a RealTracks in the **Best RealTracks** dialog and press OK.



When the RealTracks is generated, you can view the audio in the **Audio Edit** window.

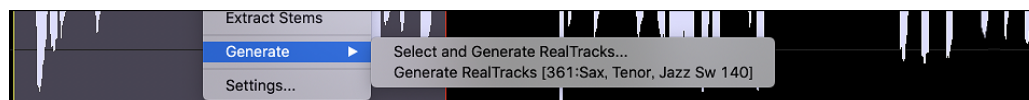
Tip: If the track contains a RealChart, you can also view notation and see the playing on the guitar fretboard or the piano keyboard.



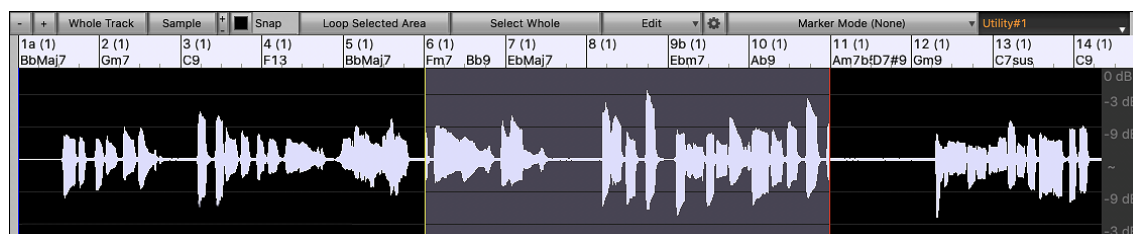
Press the **[Play]** button on the toolbar to hear the RealTracks on the Utility track. You can use the Mixer to control volume, panning, etc. for the Utility track.



You can regenerate a region of the RealTracks on the Utility track. Highlight the region, press the **[Edit]** button, and go to *Generate | Generate RealTracks*. If you want to regenerate a region using a different RealTracks, use the *Select and Generate RealTracks* menu item instead.



During the regeneration, the whole track becomes blank for a moment, but when it’s finished, everything except the highlighted region is the same as it was before.



Note: If you select a mono RealTracks for the whole track and then select a stereo RealTracks for a region, the whole track will be converted to a stereo.

You can repeat this process until you are satisfied, and since it supports the Undo and Redo, you can use the **command+Z** or **shift+command+Z** keys to go back to what you like most.


The audio on the Utility tracks can be edited in the **Audio Edit** window with the **[Edit]** button menu, the right-click menu, or the standard hotkeys (e.g., **command+C**, **command+V**). For example, you can highlight a region and move it to another location of the track, or you can select the whole track, copy it, and paste it into another Utility track. When the regions are edited, the beginning and ending of the regions cross-fade to make a smooth transition, so you won't hear unpleasant clicks or pops at the joints during playback.

You can harmonize the audio on any track and send the separated harmonies to the Utility tracks. In the **Audio Edit** window, press the **[Edit]** button, and select *Harmonize* from the menu to open the **Audio Harmonies** dialog. Then, set the number of harmony voices and other options, select the source track, enable the "Output to separate tracks" option, and select destination tracks for each harmony voice.

When you save the song, the Utility tracks will be saved as audio files (.WAV) with the same name in the same folder. For example, if you save the song as MySong.MGU, Utility track #1 will be saved as MySong #1.WAV, Utility track #2 will be saved as MySong #2.WAV, etc. Then, next time you open MySong.MGU, these audio files will be loaded to the Utility tracks.

Adding Bar-Based Lyrics

You can enter lyrics in each bar on the Chord Sheet.

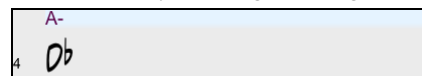
 To enter lyrics, you first need to display the Bar Lyrics layer by clicking on the **[Chord Display]** toolbar button and selecting *Layers | Bar Lyrics*.

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.

1a	Bb	2	Bb	3	Bb	4	A-
5a	Bb	6	Bb	7	Bb	8	Bb
9	D^b	10	D^b	11	D^b	12	D^b

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.

13	D^b	14	D^b	15	G^b	16	D^b
----	-----	----	-----	----	-----	----	-----

Press SHIFT+TAB to go back to bar 13.

13	D^b	14	D^b	15	G^b	16	D^b
----	-----	----	-----	----	-----	----	-----

Use the left arrow key to move the cursor to the beginning of "lost."

13	D^b	14	D^b	15	G^b	16	D^b
----	-----	----	-----	----	-----	----	-----

And press RETURN. This pushes "lost" to bar 14 and "but now am found" to bar 15.

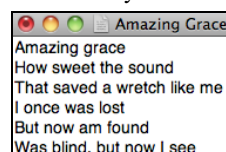
13	D^b	14	D^b	15	G^b	16	D^b
----	-----	----	-----	----	-----	----	-----

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.

13	D^b	14	D^b	15	G^b	16	D^b
----	-----	----	-----	----	-----	----	-----

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.



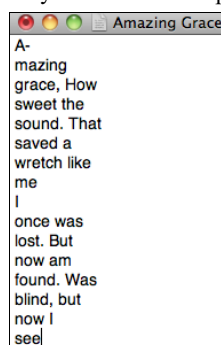
Now all the lyrics are entered in the layer.

1a	Bb	2	Bb	3	Gb	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	Bb	2	Bb	3	Gb	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	Bb	2	Bb	3	Gb	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

You can record and edit your own melodies or solos with a MIDI keyboard (or other MIDI controllers) connected to Band-in-a-Box by your MIDI driver.



Press the **[Record MIDI]** button to begin recording. This launches the **Record MIDI** dialog. You can punch in/out, overdub, and record directly to the ending or the tag, and use the filter to choose which MIDI events are recorded. You can also select the destination track.

Record MIDI

☒ Start of Song

☐ From Bar # Chorus

☐ Tag

☐ End

Record Audio to:

Record MIDI to:

☐ overdub underlying MIDI

Pressing the **[Record]** button will start recording what you play on the Thru track. An audible count-in is played prior to recording

91 notes recorded to Melody track

Options

☒ Copy 1st Chorus to Whole Song

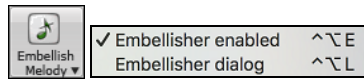
☐ Overdub Underlying Notes

☒ Retain Past Last Recorded

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.

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.

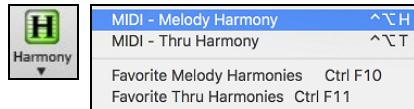


You can enable the Embellisher from the **[Embellish Melody]** button menu. Any Melody will be embellished as it is played so that you hear a livelier and more realistic Melody - and it's different every time.

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.

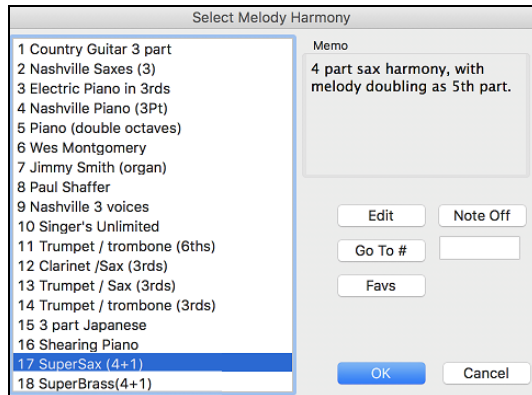
Harmonizing the MIDI Melody

The **Select Melody Harmony** dialog 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 *MIDI - Melody Harmony*.

This dialog also opens with the *Harmony | Melody Harmony* menu item or with the keystrokes **control+option+H**.



Select a harmony from the list and press **[OK]**.

The **[Edit]** button opens the **Harmony Maker**, where you can customize Harmonists.

The **[Note Off]** 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 #]**.

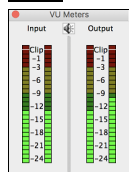
The **[Fav]** button shows your favorite 50 Harmony styles (based on recent usage) and allows you to choose one to use on the Melody track. It also opens from the *Harmony | Favorite Melody Harmonies* menu item.

Recording a Live Audio

You can record 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.



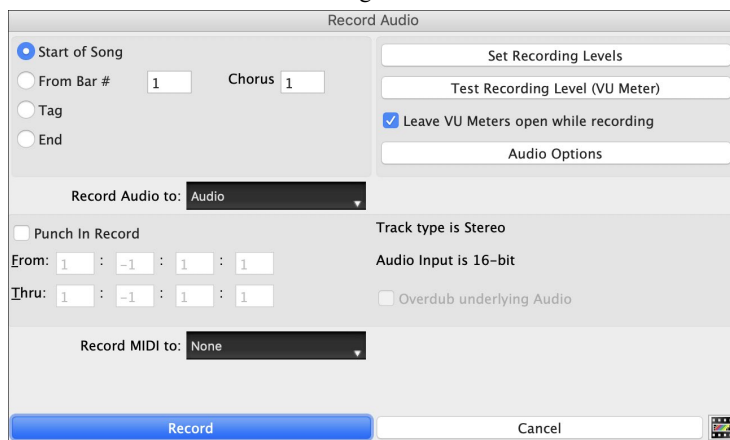
Press the **[Record Audio]** button. This will open the **Record Audio** dialog and **VU Meters**.



The **VU 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.



The **[Set Recording Levels]** will launch *System Preferences > Sound* where you can select a recording device and recording levels for that device.

The **[Test Recording Level (VU Meter)]** will open the **VU Meters**.

The **[Audio Options]** button will open 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.

You can record audio from the start of the song, somewhere in the middle, or punch in by choosing a bar and chorus # to start recording.

Select the destination track with the **Record Audio to** option. Audio can be recorded to the Audio or a Utility track.

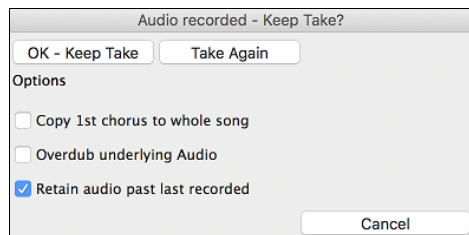
If you also want to record MIDI at the same time, choose the destination track with the **Record MIDI to** option.

Punch-In Record: 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.

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.

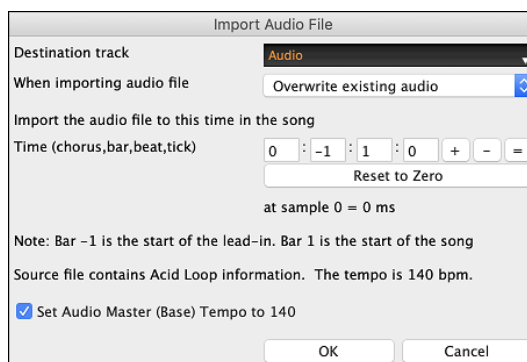
Overdub underlying Audio: If this is enabled, any existing data in the track will be merged with the new recording.

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.

Importing Audio Files

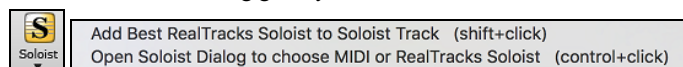
A mono or stereo WAV file can be imported to your song, optionally merging with or replacing any existing audio. Choose the menu item *File | Import Audio* or *Audio | Import Audio*. You then choose an audio file to import. This will open the **Import Audio File** dialog, which allows selection of the destination track, the point to insert the audio file, and the option to merge or overwrite existing audio in the destination.



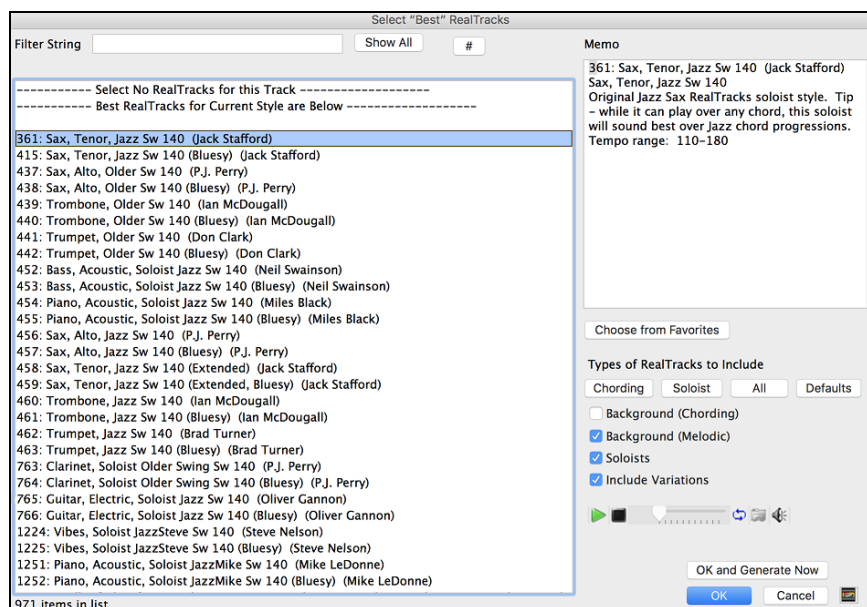
Adding a Solo

That's right! Band-in-a-Box can "solo like a pro" in hundreds of styles.

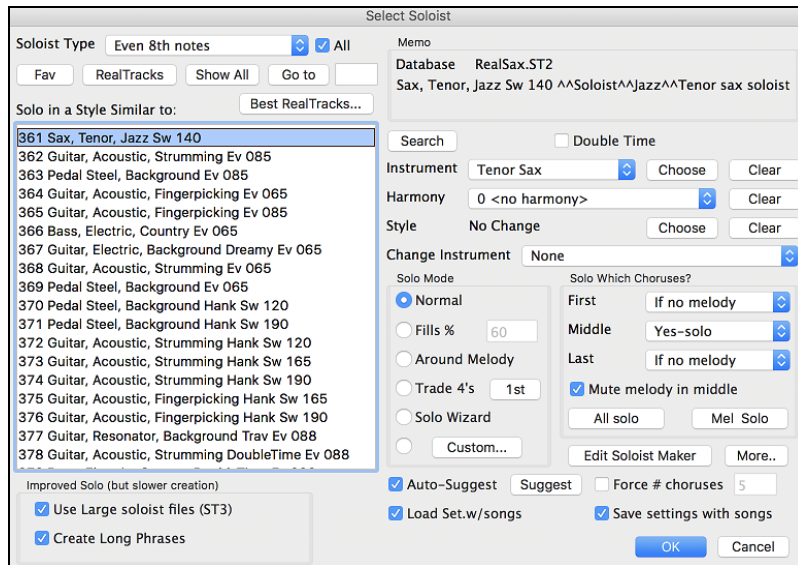
There are two ways to select and add a solo to your song. The "Best Soloist" feature presents a pre-qualified list of soloists to choose from. The **Select Soloist** dialog gives you the full list of soloists to choose from, plus additional settings you can apply to the solo.



Selecting *Add Best RealTracks Soloist to Soloist Track* opens the dialog that 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.



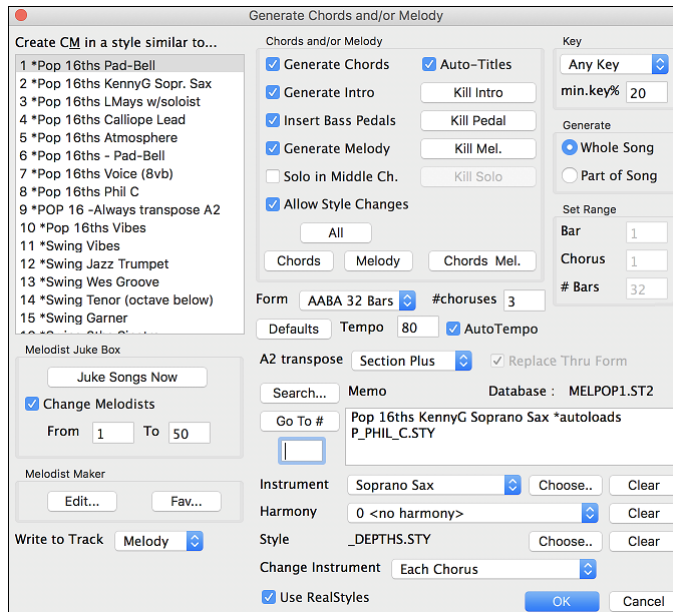
Selecting *Open Soloist Dialog to choose MIDI or RealTracks Soloist* opens the **Select Soloist** dialog. You can choose from over 3,000 RealTracks and MIDI soloists.



Automatic Songs - “The Melodist”



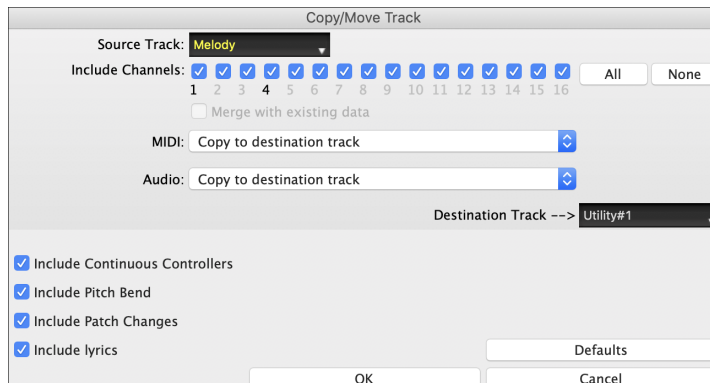
Feel like composing a brand-new song? With Band-in-a-Box you can compose a new song, in the style of your choice complete with intro, chords, melody, arrangement and improvisations, all created by the program! All you have to do is select one of the Melodists and press [OK]. The program then automatically generates the intro, chords, melody, and arrangement in the chosen style. It even auto-generates a title!



Song Editing Feature

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.



Select the **Source Track** that you want to copy or move data from and the **Destination Track** that will receive the copied or moved data. The source and destination tracks can be any track - Bass, Drums, Piano, Guitar, Strings, Melody, Soloist, Audio, or Utility.

You should also select the action (Do nothing, Copy, or Move) for each of **MIDI** and **Audio**.

When copying or moving MIDI data, if you enable the **Merge with existing data on track** option, the MIDI data in the destination track will be preserved and merged with the incoming MIDI data from the source track. If this option is disabled, the MIDI data in the destination track will be replaced with the incoming MIDI data.

There are also options to include continuous controllers, pitch bend, patch changes, and lyrics when copying or moving MIDI data.

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.



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 *Edit | Song Form | Unfold* is 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.

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		2	3	4
5	E ^{m7}	6	A ⁷	7
9	B ^{m7}	10	E ⁷	11
13	A ^{m7}	14	D ⁷	15
17b		18	19	20
21	E ^{m7}	22	A ⁷	23
25	F ⁹	26	F ^{#m7}	27
29	D ⁹	30	D ^{m7}	31
				32

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.

Type of Repeat/ Ending

☐ Repeats

☒ 1st/2nd endings

☐ DC al Coda

☐ DC al Fine

☐ DS al Coda

☐ DS al Fine

Options

Show form

Auto-Find

Edit List...

1st/2nd Endings

Repeat begins at Bar 1

1st ending begins at bar # 9

1st ending lasts for 8 bars

Endings type: 1st/2nd endings

☒ Generate (insert) new bars

Tag Ending

Delete All

OK-Make Repeat

Cancel

Help

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 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	E ^{m7}	6	A ⁷	7
9	B ^{m7}	10	E ⁷	11
13	A ^{m7}	14	D ⁷	15
17		18	19	20
21	E ^{m7}	22	A ⁷	23
25	F ⁹	26	F ^{#m7}	27
29	D ⁹	30	D ^{m7}	31
33a		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	E^{m7}	2		3	B^{m7}	4	E^{m7}		
5	E^{m7}	6	A^7	7	D^{m7}	A^7	8	D^{m7}	
9	B^{m7}	10	E^7	11	A^{m7}	$E^{7\text{ppf}}$	12	A^{m7}	
13	A^{m7}	14	D^7	15	D^{m7}		16	G^9	
17b	B^{m7}	18		19	B^{m7}		20	E^7	
21	E^7	22	A^7	23	D^7	A^7	24	D^7	
25	F^7	26	$F\sharp^{m7}$	27	C^{m7}	F^{m7}	28	E^{m7}	
29	D^7	30	D^{m7}	G^9	31	C^7	A^7	32	D^{m7}
									G^9

This shows all 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

The **[Options]** button opens the **Display Options** dialog, which includes an option to globally enable/disable the display of repeats and endings.

The **[Show Form]** button in displays a summary of the form of the song as examined by Band-in-a-Box. This is useful for analyzing the form of the song, in case you want to add your own repeats and endings manually, and want a quick summary of the form. Band-in-a-Box shows you the form in 2-bar sections. A typical AABA song might display a form like this.

0, 1, 2, 3
0, 1, 2, 4
5, 6, 7, 8
0, 1, 2, 4

Each of these numbers represents a unique 2 bar section of the song. You can see the first section (0, 1, 2, 3) is similar to the second section (0, 1, 2, 4) in fact they differ only in the last 2 bars. So, this would be a good candidate for a 1st/2nd ending. Also, the last A section of 0, 1, 2, 4 is identical to the 2nd A section, so would be a good candidate for a DC al Coda symbol.

When you press the **[Auto-Find]** button, Band-in-a-Box will examine the song and try to detect any repeats in the song.

The **[Edit List]** button shows you a list of repeats or endings that have been entered in the song and allows you to edit them.

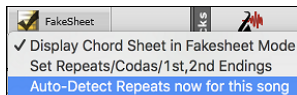
The **[Tag Ending]** button opens the **Song Setting** dialog where you can set a tag ending.

The **[Delete All]** button will delete all the repeats that have been entered in the current song.

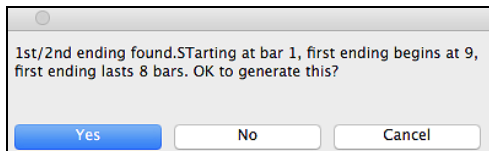
Auto-detect repeats for the song

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!

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.

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.

Bar #: You can change the bar to edit without existing the dialog.

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.

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 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).

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].

Send patches with style 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.

Volume Changes: Volume levels can be changed at any bar, either for all tracks or for each track individually. Changes can be entered manually or selected from presets. The presets include settings to Mute a track, 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 track. 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.

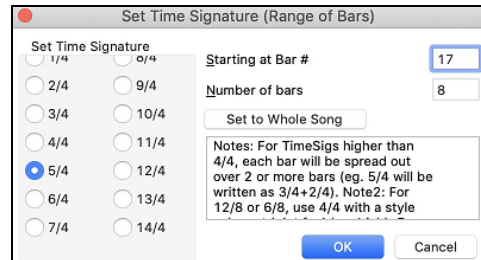
The **[Print Summary]** button opens a text report of all settings in the song that have been made in the **Edit Settings for Current Bar** dialog.



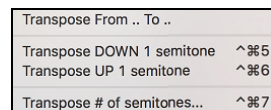
When you have made any changes to a measure using this dialog, Band-in-a-Box will underline the bar number of the edited measure.

Set Time Signature for Range of Bars

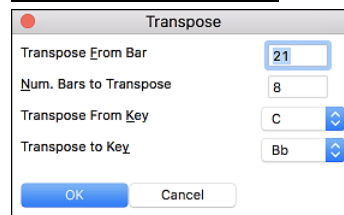
Under the *Edit | Song Form | Set Time Signature for a Range of Bars* menu item, you can assign a specific time signature at any bar and apply it to a range of bars, as often as you want.



Transpose



The *Edit | Transpose* submenu lets you transpose the entire song by a number of semitones, or specify a range to transpose with the *Transpose From.. To..* command.



To transpose part of a song, simply highlight the area you wish to transpose and select *Transpose From.. To..* in the submenu. When you have confirmed the starting bar and the number of bars you wish to transpose, click on the “Transpose to Key” area and select the destination key.

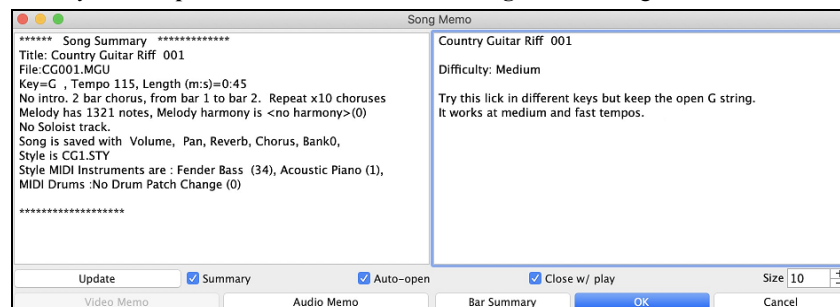
Song Memo

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** dialog.



The dialog has an option to close automatically during playback. When the **Close w/ play** option is set, the dialog will close when the song starts to play and not reopen when it stops. This setting, in combination with the **Auto-open** setting, ensures that the memo opens when the song opens, but closes during playback. The font for the song memo is size selectable.

Type your memo in the right side of the dialog and press the **[Update]** button.

If the **Summary** checkbox is selected, the dialog 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.

You can press the **[Bar Summary]** button to see a report of any changes to settings that are programmed in the **Edit Settings for Current Bar** dialog (**F5**).

If the song contains a video or audio memo, you can play it with the **[Video Memo]** or **[Audio Memo]** button. You can add a video memo to your song by creating a video file (mov, mp4, m4v) with the same name as your song file followed by **_VideoMemo**. For example, for **mysong.mgu**, save a video memo as **mysong_VideoMemo.wmv**. Similarly, you can add an audio memo to your song by creating an audio file (m4a, mp3, wav, aiff) with the same name as your song file followed by **_AudioMemo**.

Tip: The songs in the *Band-in-a-Box/Songs and Lessons/101 Riffs - Country Guitar with Audio Memos* folder contain audio memos. Open a song and press the **[Audio Memo]** button in the **Song Memo** dialog to listen to an audio memo.

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



Open the **Notation window** with the [Notation] toolbar button. You will see standard notation on the grand staff. There are 3 notation modes in Band-in-a-Box, selected with the buttons in the Notation window toolbar.



The **Standard Notation** mode can be used for notation display and the entry of chords and lyrics. Just type a chord name and it will be inserted at the current time line location (the black vertical stripe just under the tool bar.)



Click on this button to go to **Editable Notation** mode. Chords, lyrics, and text can be entered as in the Standard Notation mode; the Editable Notation mode also permits point-and-click entry of notes and rests as well as drag-and-drop editing.



Click on this button to switch to the **Staff Roll Notation** mode. In addition to the editing features of the Editable Notation mode, in Staff Roll mode the velocity (vertical line) and duration (horizontal line) of notes can be edited with the mouse.

Lead Sheet Window

The **Lead Sheet** window displays a full screen of notation with one or more tracks. 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.



The **Lead Sheet** window is also accessible from the **Notation** window.

Melody Piano Bass +

To view multiple tracks, first select the track that you want to show at the top, and then click on the [+] button and select the tracks in the order that they should appear from top to bottom. To remove an extra track from the display, click on that track name and select *remove* from the menu. To remove all extra tracks, click on the [+] button and select *remove extras* from the menu.

Printing

Print

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.

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



Save



Save As

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 **command+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 MusicXML File allows you to export your song 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 ABC Notation File allows you to save the song in a simple text-based format.

Save Song(s) to Text on clipboard of file(s) allows you to save the song, including the chords and other information (title, key, tempo, form, style, etc.), as a text file.

Save Song as Audio will open the **Render to Audio File** dialog, which allows you to save the song as an audio file.

Save Song as AIFF Audio File or *Save Song as M4A Audio File* will immediately render the current song and save it to the current folder.

Save Song to Favorite Folder allows you to save the current song in one of your favorite folders.

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 box has a title bar 'Email Song'. It contains four checked checkboxes: 'Attach song file:', 'Attach style file:', 'Attach Audio track:', and 'Attach rendered audio file:'. Each checkbox has a corresponding file path. The 'Attach rendered audio file:' checkbox has a dropdown menu set to 'AIFF'. At the bottom are 'Send Email' and 'Cancel' buttons.

Pressing the **[Send Email]** button will launch your default mail application and prepare a new message with files attached.

Saving as Video and Upload to YouTube

You can save your song as a video that you can upload to YouTube or work within video programs. You can make a video for the Chord Sheet or the Notation window that shows the highlighted chords or notes moving as the song plays.



To use this feature, press the **[Save As]** button and choose *Save as Video* from the pulldown menu.

The 'Make Chordsheet Video' dialog box has a title bar 'Make Chordsheet Video'. It has a dropdown menu set to 'Chord Sheet' and a checked 'Custom dimensions:' checkbox. Below are input fields for 'Width: 1280', 'Height: 300', 'Frames Per Second: 10', and 'Codec: Auto'. There are also checkboxes for 'Include Title:' and 'Scroll Ahead'. A text field contains the title 'Afternoon Tea - ZZJAZZ.STY, Bb, 140bpm, 2:51, 32 bar chorus(x3), from bar 1 to bar 32. ZZJAZZ.STY (Jazz Swing Style)'. At the bottom are 'OK - Render Video', 'Upload to YouTube', 'Show Video File', 'Cancel Rendering', and 'Close' buttons.

At the top left corner, choose the item (Chord Sheet or Notation track) to include in a video.

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 of the Chord Sheet will have a black bar at the top containing the title and information shown below.

The **Scroll Ahead** option makes the video of the Chord Sheet scroll so the bar that is currently playing will always be at the top of the video (i.e., more bars ahead will be visible).

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]**.

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 on the track. Then, select the elements that you want to save in the XML file.

The 'Save XML File' dialog box has a title bar 'Save XML File'. It contains a list of tracks to save, including 'Bass: Bass, Instrument: Acoustic Bass [307 MIDI Events] Tab: Bass', 'Drums: Drums, RealDrums=JazzBrushes: a: Brushes Swirling b: Brushes Busier [0 MIDI Events] (Treble Clef) (Bass Clef)', 'Piano: Piano, Instrument: Acoustic Piano [898 MIDI Events] (Treble Clef) (Bass Clef)', 'Guitar: Guitar, Instrument: Acoustic Guitar [9134 MIDI Events] Tab: Guitar', 'Strings: Strings, No Patch change [0 MIDI Events] (Treble Clef) (Bass Clef)', 'Melody: Melody, Instrument: Vibraphone [180 MIDI Events] (Treble Clef) (Bass Clef)', and 'Soloist: Soloist, Acoustic Piano [0 MIDI Events] (Treble Clef) (Bass Clef)'. Below the list are 'Track-specific settings (Bass track)' and 'Features supported by newer notation software'. The 'Track-specific settings' section has checkboxes for 'Include Treble Clef', 'Include Bass Clef', 'Save Notes', 'Save Chords', 'Save text events', 'Save notation symbols', 'Save lyrics', 'When saving lyrics, always save them as text events', 'Save exact chord text', 'Open Hi-hat symbol', 'Save tab as 2 separate parts (tracks)', 'Save in Fake Sheet Mode', and 'Allow saving drum tracks as drum notation'. At the bottom are 'OK', 'Cancel', and 'Help' buttons.

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.

If you enable the **Save in Fake Sheet Mode** option, repeated sections will be hidden.

The **Save exact chord text** option allows you to save the exact chord text, rather than relying mainly on saving the chord type and degrees.

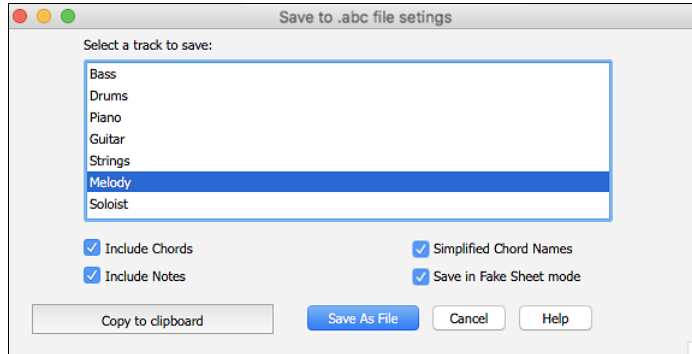
Press **[OK]**, and the file will be ready to be opened in your notation program.

Saving Song as ABC Notation File

ABC notation is the simple text-based notation system used by musicians worldwide to store chords, melody, and lyrics of songs. You can find out more information about the songs and ABC notation at abcnotation.com.



To save the song as an ABC Notation file, press the **[Save As]** button and select *Save as ABC Notation File* or go to the menu *File | Save Special | Save Song as ABC Notation File*.



Select a track to save: Click on the track that you want to save in the file. This applies if “Include Notes” is enabled.

Include Chords: Check this to save chords in the file.

Include Notes: When this option is checked, notes on the selected track will be saved.

Simplified Chord Names: When this is enabled, complicated chords will be written as simplified names. For example, D7#5#9 will be written as D7.

Save in Fake Sheet mode: Enable this if you want to save repeats and endings in the file.

Pressing **[Copy to clipboard]** button will copy the file to the clipboard. You can then paste it into other programs.

[Save as File]: Press the **[Save as File]** button, and then you type a name and select the destination in your hard drive.

Saving Song(s) as Simple Text

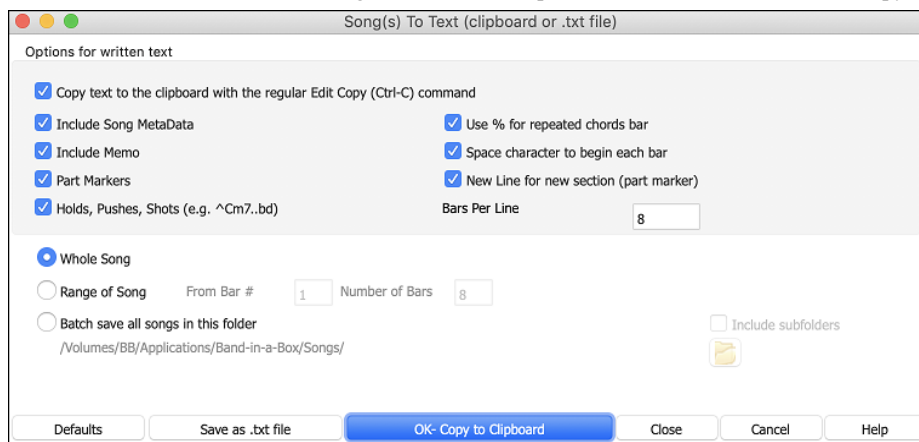
You can save the song, including the chords and other information (title, key, tempo, form, style, etc.), as a text file.



Press the **[Save As]** button and select *Save Song(s) to Text on clipboard or file(s)*, or go to menu *File | Save Special | Save Song(s) to Text on clipboard or file(s)*. This will open the **Song(s) to Text** dialog.

In the dialog, check the items you want to include in text. By default, the song metadata (title, key, tempo, form, style, etc.) and memo will be included, but if you don’t want them, you can exclude them. Select the **Whole Song** mode, and press the **[Save as .txt file]** button. If you want to copy the song to the clipboard instead of saving it as a text file, press the **[OK - Copy to Clipboard]** button instead.

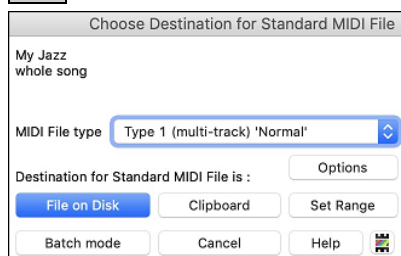
The dialog also has an option to copy or save all songs in a specific folder. Select the **Batch save all songs in this folder** mode, press the folder icon to select the folder, and choose the option to include subfolders of that folder. Also select the destination with the **Batch Save As** option. You can copy all songs to the clipboard, save them as individual text files in the same folder, save them as individual text files in another folder, or save them as a single text file. Then, press **[OK -Batch Save TXT]** to copy or save the songs.



Saving a MIDI File



Your song can be saved as a Standard MIDI file with the **[.MIDI]** button in the toolbar, or with the menu command *File | Save Special | Save Song as MIDI File*, or with the keystrokes **control+S**.



Select the type of MIDI file you want to save with the **MIDI File type** option.

- By default, Band-in-a-Box writes Type 1 multiple track Standard MIDI Files.
- You can also save Type 0 MIDI files. They have all of the parts on a single track and are used by many hardware modules and other devices that play MIDI files because they are simpler to play (since they only have 1 track).
- Karaoke files (.KAR) are a special type of sing-along MIDI file with text events for the lyrics and a specific order for the tracks.
- There is an option to write the MIDI file with separate tracks for each drum instrument.

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.

The **[File on Disk]** button saves a MIDI file to the folder you select. You can then load the MIDI file into your sequencer for further editing.

The **[Clipboard]** button copies the MIDI file to the clipboard as a standard MIDI file. This feature allows clipboard enabled programs to *Edit | Paste* the Band-in-a-Box MIDI file directly into the program.

When making a MIDI file, you can select a range of bars to be included. Highlight any range of bars on the Chord Sheet, and the MIDI file will be made for just that range. Alternatively, you can make a MIDI file for a partial range by pressing the **[Set Range]** button.

The **[Batch mode]** button allows you to convert an entire folder of songs to MIDI files with a single command and choose the resultant file names to be based on either the file name or the song title name.

MIDI File Options

Click on the **[Options]** button to open the **MIDI File Options** dialog. This is where you set MIDI file options.

Include Patch Changes in MIDI files will include the patch (instrument) changes.

Include Part Marker text markers writes descriptive text part markers to the MIDI file if selected. If this option is selected, the resulting MIDI file will have text markers. For example, at bar 3, there is an “A, Chorus 1” marker, to indicate a part marker “a” substyle and chorus 1. Text markers are also read in from MIDI files and displayed as Section Markers on the Notation.

Include 2 bar lead-in in MIDI file: 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. If there is a Melody pickup, then the 2-bar lead-in will remain in the file.

Write Lyrics in: The GM specification has agreed upon specific requirements for writing lyrics in MIDI files, which are supported, so that lyrics that you save in Band-in-a-Box should show up identically in other MIDI programs. We recommend the GM format.

Write Section Text as Text Events: Your section text can be included in the MIDI file as text events.

Include Volume/Reverb/Chorus/Panning: This will include the volume, reverb, chorus, and panning settings that you have made in the Band-in-a-Box synth window in your MIDI file.

Include Forced Channel Meta Event: This will include the forced channel META event. (Note: It is recognized by PG Music Inc. programs only.)

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 set to YES, the harmony will be written to the MIDI file. If not, just the melody will be written to the MIDI file.

MIDI File Harmony on separate tracks: If set to YES, 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 6 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.

For partial range MIDI files, chop off sustaining notes at end turns off notes that would be “hung” because their associated Note Off event does not fall within the range of bars saved to the MIDI file.

Also generate MIDI Drums in the MIDI file can be unchecked if your song uses RealDrums and you don’t want MIDI drums included in the MIDI file.

Also generate RealDrums in xxxx_RealDrums.WAV file saves the RealDrums (which are audio) as a separate wave file. This allows you to easily import the entire Band-in-a-Box song into another program for editing.

Save RealCharts in MIDI files: Enable this to save RealCharts MIDI data in MIDI files so you can study the performance in other programs.

Resolution for MIDI file: 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.

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.



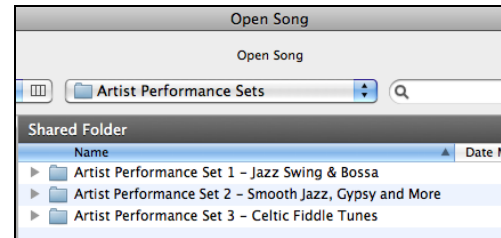
Technical Note: A Performance Track can be made by simply making an audio file (.aiff or .m4a) and naming it the same as the song, but with the track name (Bass, Piano, Drums, Guitar, Strings, Melody, Soloist) added. For example, if the song is MySong.mgu, you put a file named MySong Melody.m4a in the same folder, and that will be a performance track on the Melody 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.

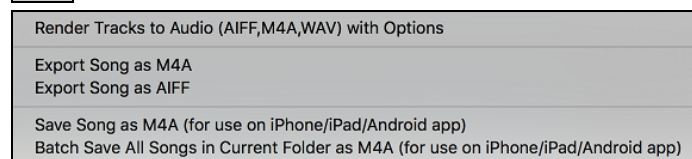
To play the Artist Performance Tracks, open the songs from the /Applications/Band-in-a-Box/Artist Performances folder.



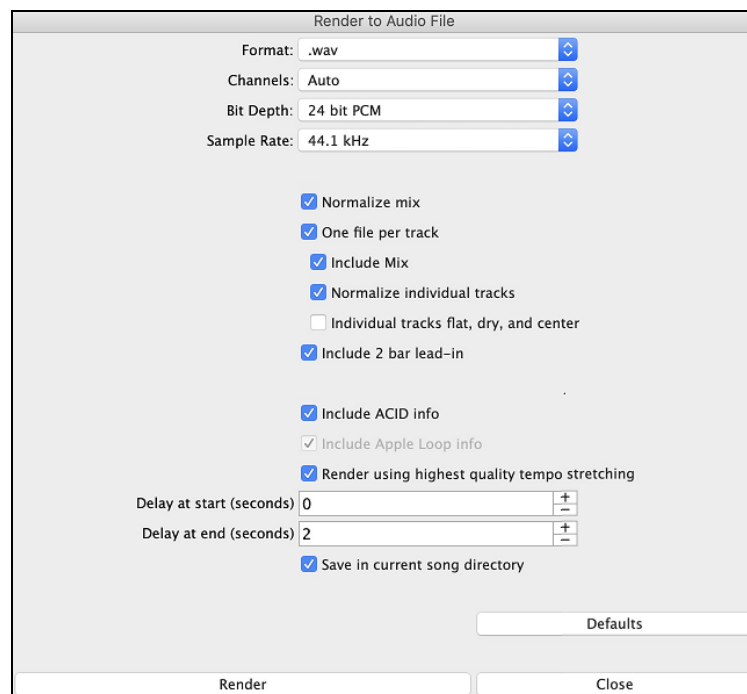
Saving as Audio Files



Press the [.WAV] button and Band-in-a-Box will render the song arrangement to an audio file (AIFF, M4A, or WAV).



Selecting *Render Tracks to Audio with Options* opens **Render to Audio File** dialog, which allows you to choose options for saving the song as an audio file.



Format: Select the format of the audio file: WAV, AIF, or M4A.

Channels: When “Auto” is selected, individual tracks will be rendered as either mono or stereo, depending on the original source. You can also force to render all tracks as stereo or mono.

Bit Depth: Select 16, 24, or 32 bit.

Sample Rate: Select 44.1, 48.0, or .96.0 kHz.

Normalize mix: Enable this option if you want the audio file normalized. Normalizing boosts the volume to a maximum level without distortion, but it takes longer to render.

One file per track: If this option is enabled, you will get separate audio files, one for each track.

Include Mix: If this is enabled, a mix of all tracks will be rendered to a separate file.

Normalize individual tracks: Enable this option if you want each track normalized individually. This applies if the “One file per track” option is enabled or when you drag and drop an individual track out of Band-in-a-Box.

Individual tracks flat, dry, and center: If this option is enabled, each track will render ignoring its Mixer settings (Volume, Pan, Reverb, and Tone), and the default settings will be used instead. The default settings are Volume=0 db, Pan = 0, Reverb= 0, Tone = 0). If this option is disabled and there is no lead-in in the Melody track, the lead-in will be skipped in the rendered file.

Include 2 bar lead-in: If this option is disabled and there is no lead-in in the Melody track, the lead-in will be skipped in the rendered file.

Include ACID info: If you are rendering to a WAV audio file, you can include ACID information such as tempo, key, and time signature. The ACID information can be read by many DAW programs.

Include Apple Loop Info: If this is enabled, Apple® Loop information (tempo, key, and time signature) will be added to the AIFF audio file.

Render using highest quality tempo stretching: If this option is enabled, the highest quality tempo stretching setting for élastique will be used when rendering. You may be using a lower quality setting for playback in order to increase performance, but this is not necessary when rendering to an audio file.

Save in current song directory: If the option is enabled, the Save dialog will default to the current song file’s directory. Otherwise, it will default to the previously used directory.

Delay at start (seconds): This allows you to add silence in seconds at the start of the audio file.

Delay at end (seconds): You can also add silence in seconds at the end of the audio file.

Save in current song: If this option is checked, the Save dialog will default to the current song file's directory. Otherwise, it will default to the previously used directory.

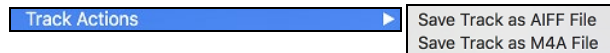
[Render]: To render the song, press this button and select the name and destination for the audio file.

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.

Save Individual Track as M4A or AIFF Audio File

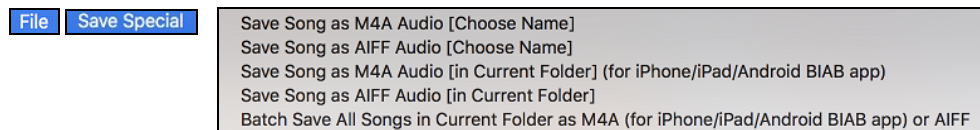
Any track can be saved as an M4A or AIFF audio file from its contextual menu. The menu opens with a right-click, **control**+click, or a double-click on the track name.



The file can then be imported into another audio program, such as GarageBand or Cubase.

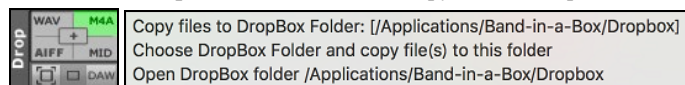
File Menu Rendering Commands

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 as M4A or AIFF* to render a batch of songs to audio.



Send to Dropbox

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 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 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.

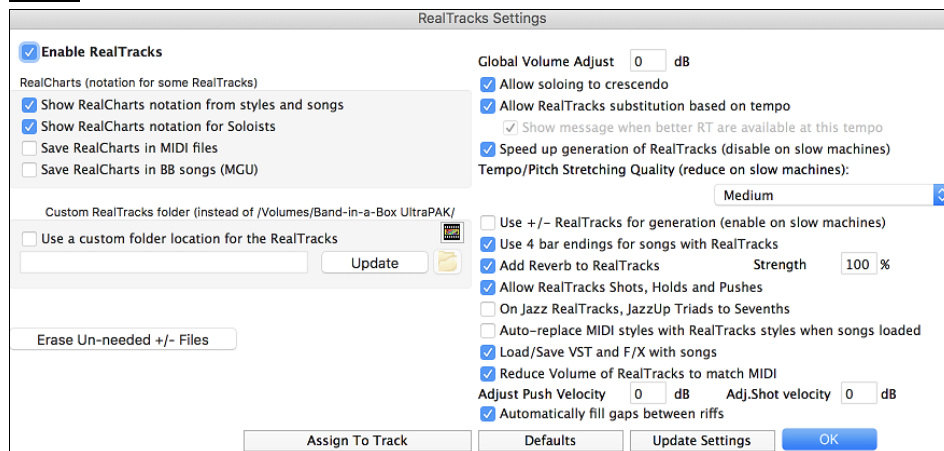
RealTracks use élastique Pro V2 time stretching and pitch transposition engine by zplane.development for great natural sound. These improvements are built-in, so there is nothing you need to do to get it working. Your songs will just “sound better” over a much wider range of tempos and transpositions.

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: You can enable/disable the RealTracks feature.

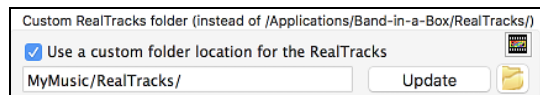
RealCharts (notation from RealTracks): Most RealTracks display notation, i.e., RealCharts, showing the notes that are being played.

- **Show RealCharts notation for styles and songs** will show RealCharts that have been generated from styles with RealTracks.
- **Show RealCharts 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.”

Global Volume Adjust: 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.

Allow Auto-RealTracks substitution based on tempo: 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.

If **Show message when better RT are available at this tempo** is 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.

Speed up generation of RealTracks (disable on show 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): 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 uploaded a free update.

Add Reverb to RealTracks: This adds audio reverb to the RealTracks and RealDrums. Enter the % amount and click on 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 7th 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 FX 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: If you find that RealTracks (other than Drums) pushes are too loud (soft), then put negative (positive) numbers in this field.

Adj.Shot Velocity: If you find that RealTracks (other than Drums) shots are too loud (soft), then put negative (positive) numbers in this field.

Automatically fill gaps between fills: If this is enabled, gaps between generated riffs will be filled automatically. (Note: This option will be overridden for individual RealTracks by the **Edit Extra Soloist Information** dialog.)

The **[Assign to Track]** button launches the **Assign RealTracks to Tracks** dialog (RealTracks Picker) which allows you to select 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. 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 Settings]** button. Most changes will take effect the next time you press **[Play]**.

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 - 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.

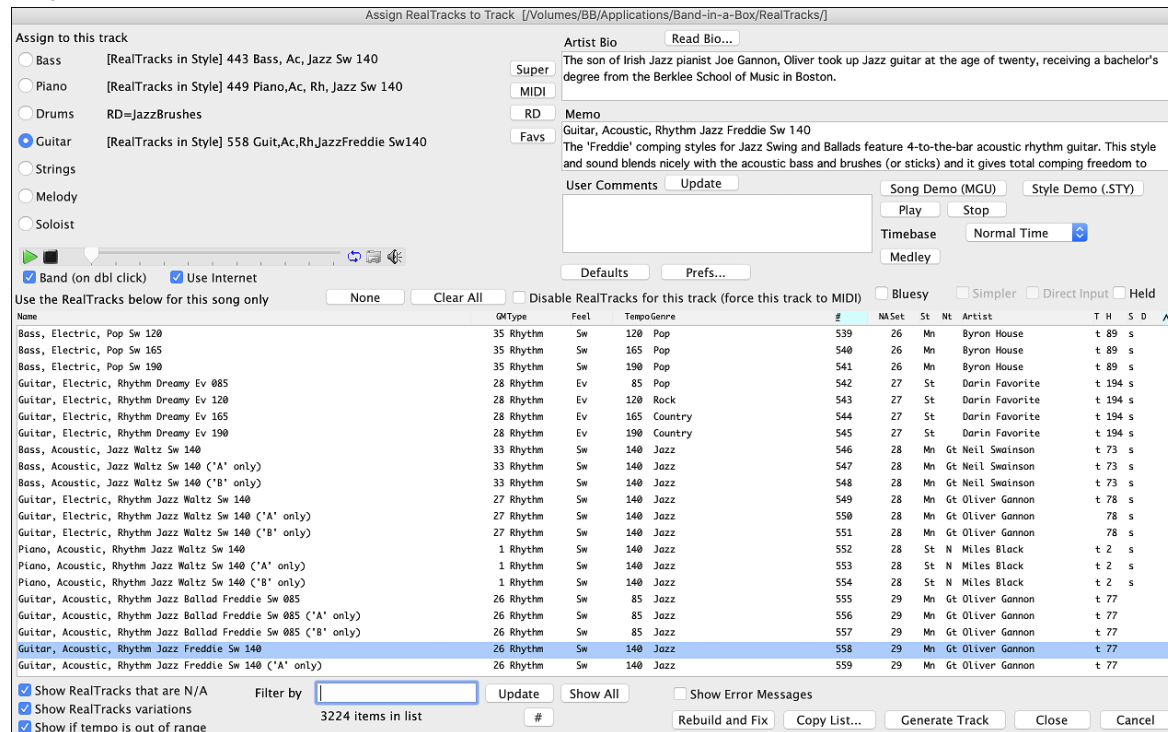
This dialog is launched by several ways.

1. Press the **control+K** or **r t return** hot keys.
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 under “Assign to this track.” Then, select the RealTracks that you want in the list below it.

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.

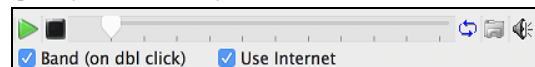
The **[Super]** button opens the **Choose from List** dialog where you can pick a MIDI SuperTrack and assign it to the current track. Use the filter to narrow the selection.

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.

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 click)** checkbox.

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	#	N/A Set	St	Nt	Artist	T	H	S	D	A
------	---------	------	-------	-------	---	---------	----	----	--------	---	---	---	---	---

- 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. This column also tells you whether a video is available for the RealTracks.
- 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).
- The “D” column identifies instruments that have clean signal “Direct Input” versions with a letter “y.”

Artist Bio: 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: 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 **[Defaults]** button sets the dialog to default values.

The **[Prefs]** button launches the **RealTracks Settings** dialog.

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.

The **[Play]** button plays the current song. Load in demos with the **[Song Demo]** button.

The **[Stop]** button stops the song playing.

Show RealTracks that are N/A: 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 enable this option.

Use **Show if Tempo is out of Range** 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. The **[#]** button allows you to quickly filter the list by many elements including type (soloist/background/chording), feel (even/swing, 8th/16th), time signature, artists, etc. Pressing **[Show All]** will cancel the filter, and show all RealTracks again. 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.

Timebase: 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).

The **[Medley]** button allows to 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. You can also control the loudness of each instrument.

When **Bluesy** is checked, 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.

When **Simpler** is checked, 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.

When **Direct Input** is checked, 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.

When **Held** is set, the selected RealTracks will play with an ultra-simple arrangement.

If the **Show Error messages** option is checked, Band-in-a-Box will display RealTracks installation errors when you open the dialog. Press **[Rebuild and Fix]** for more information.

The **[Rebuild and Fix]** button rebuilds the list of RealTracks. It also reports any installation errors.

[Copy List] 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.

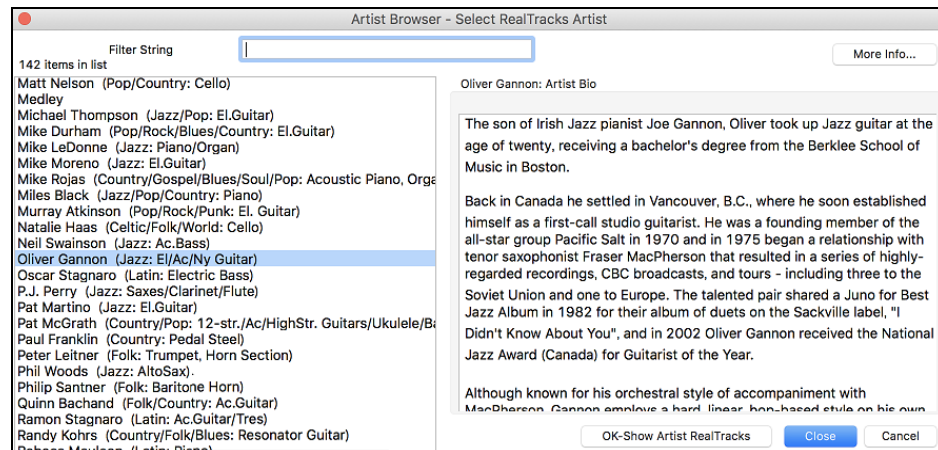
[Generate Track] will generate a RealTracks instrument on the currently selected track.

The **[Close]** button 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.

Artist Browser

Clicking on the artist bio in the **RealTracks/RealDrums Picker** or the **[Artist Bio]** button in other RealTracks/RealDrums selection dialogs will open the **Artist Browser** dialog.



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:

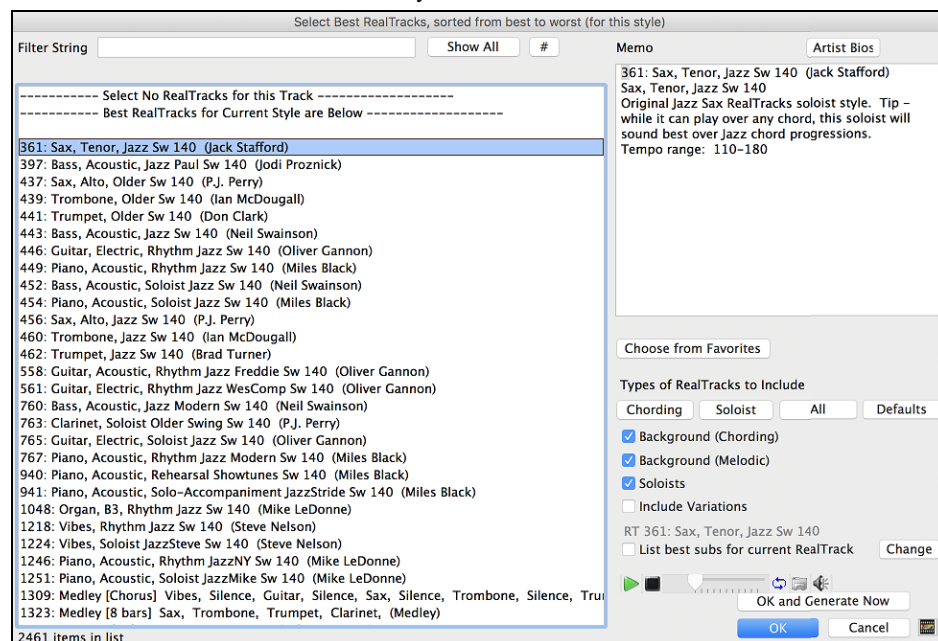
- recording in all 12 keys. So, you can see what a pro would play over an Ab chord, and you won’t see them play on a G transposed up to an Ab,
- and carefully transcribed notation, with correct bend/hammer-ons, pull-offs, and slides.

Using RealTracks in Songs – Select Best

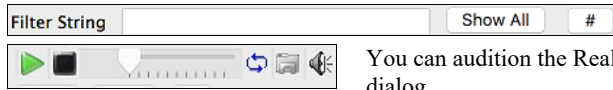
This dialog shows you the RealTracks that best match the genre, tempo, feel of your song. The list is displayed from best to worst. For example, if you have a Jazz Ballad style loaded (tempo 60), the list will show Jazz RealTracks that will work well at a tempo of 60 at the top of the list.

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.



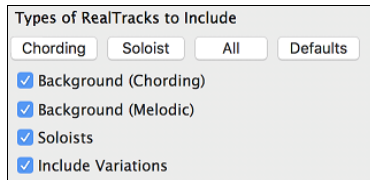
Additional features and buttons help you in your choice.



If you want to filter the list, enter text or press the [#] button.

You can audition the RealTracks by double clicking on the list or using the transport control in the dialog.

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.

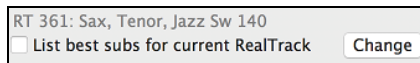
[Defaults] sets all checkboxes to on, including the “Include Variations” checkbox.

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.



Enabling the **List best subs for the current RealTrack** option will list RealTracks that are similar to the currently selected RealTracks.

Pressing the **[Artist Bios]** button opens the **Artist Browser**, which lists all RealTracks artists and allows you to see more info.

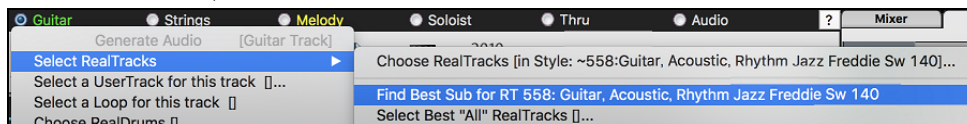
The **[OK and Generate Now]** button closes the dialog, entering the currently selected item, and generating the track.

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.

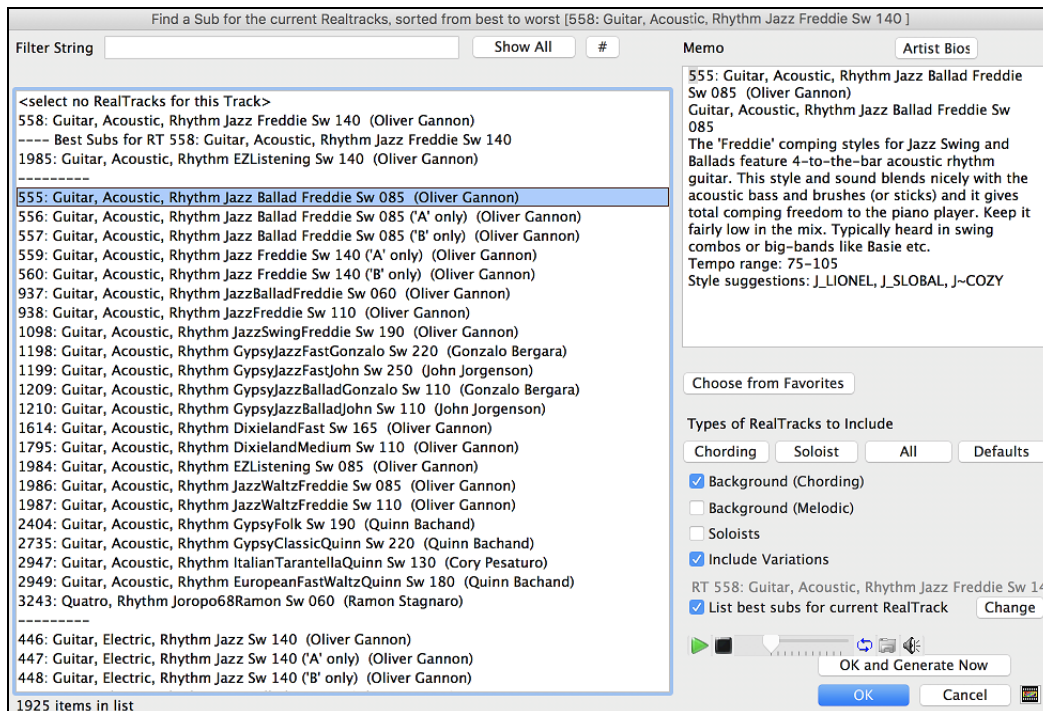
Select Best Sub RealTracks

Musicians with bands are familiar with the need to “find a sub” when you’re looking for a replacement. In Band-in-a-Box, “Find-a-Sub” means to find a different RealTracks that is the most similar in sound (genre, feel, tempo, and time signature). This helps to “freshen up” or vary the sound of an arrangement and allows you to explore different sounds for the band.

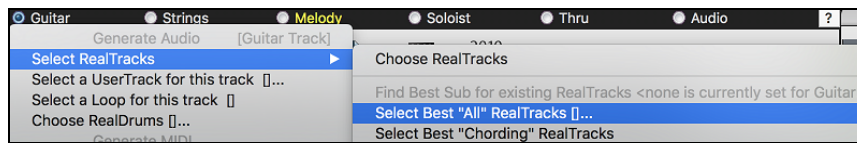
To find a sub for a RealTracks, if the RealTracks to be subbed is on a track, right-click (or double-click) on the track radio button, and then go to *Select RealTracks | Find Best Sub*.



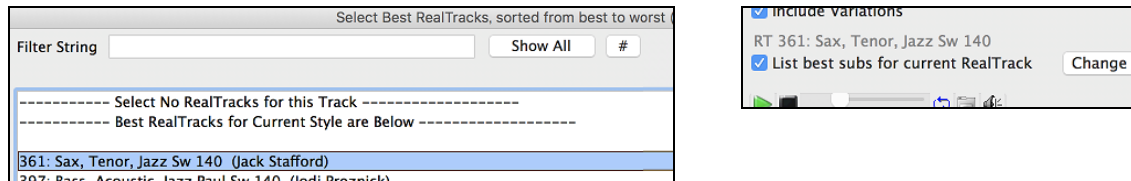
You will then see the **Find a Sub** dialog, which lists the RealTracks that would work best as a sub, sorted from best to worst. You can double-click on the list to audition, and when you find one you like, press OK.



If you don’t have a RealTracks already on the track, go to *Select RealTracks | Select Best “All” RealTracks*.



In the dialog that opens, select a RealTracks that you want to sub, and enable the “List best subs for the current RealTracks” checkbox.

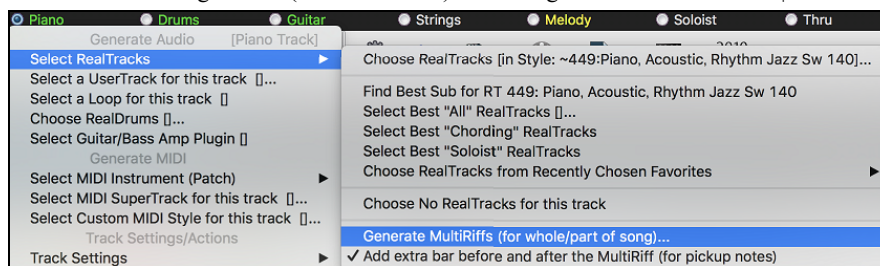


This will sort the list showing you the best subs. Select a RealTrack from the list and press OK.

MultiRiffs

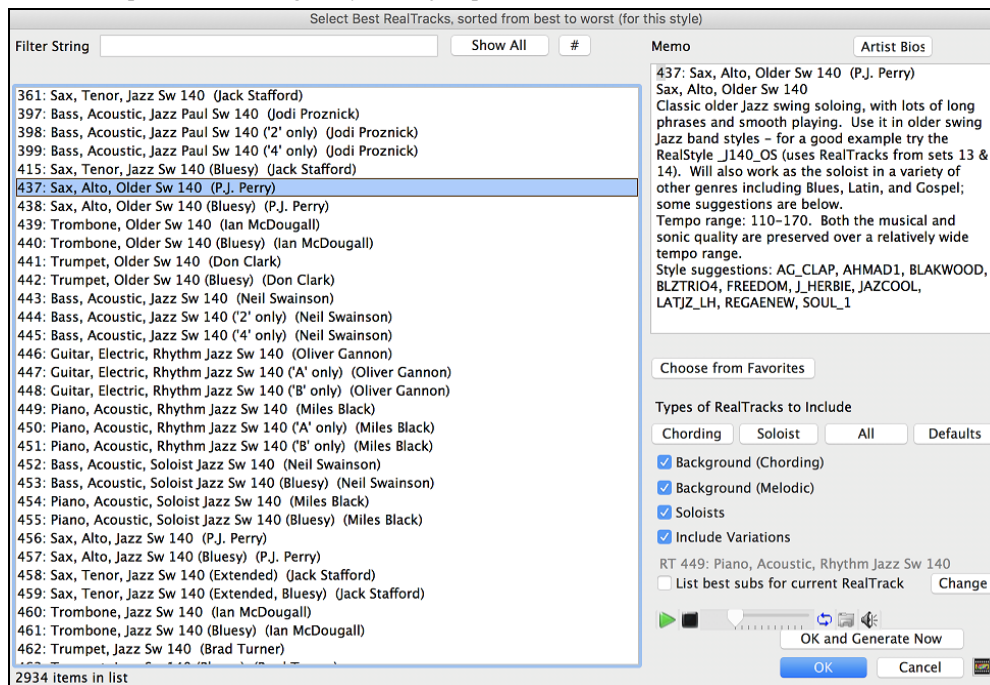
MultiRiffs is a popular feature that has been available in Band-in-a-Box DAW Plugin. Now it is available in Band-in-a-Box. It allows you to quickly generate 7 variations of riffs from the same RealTracks for either a portion of the song or the whole song. Once the tracks are generated, the 7 files are saved as .WAV files and can be accessed from the Drop Station (noted by the green highlight of the [WAV] box).

To use the feature, click on a track radio button at the top of the screen, either one with the instrument you want to use for the MultiRiffs or a blank track. Then right-click (or double-click) on it and go to *Select RealTracks | Generate MultiRiffs (for whole/part of song)*.



Tip: The *Add extra bar before and after the MultiRiff* menu item adds an extra bar before the riff begins to ensure that the riffs with “pickup” (early) notes will be heard. It does not add an extra bar at the end of the riff unless there are trailing notes.

You will then see a dialog with a list of available RealTracks. Select a RealTrack and press OK. If there is one already on the track, it will be the default option in the dialog and you can just press OK.



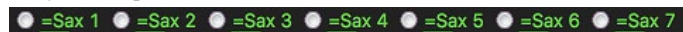
Then choose the range of the song or the whole song, and press OK.

Tip: If you highlight the region in the Chord Sheet before using this feature, that region will be automatically set.

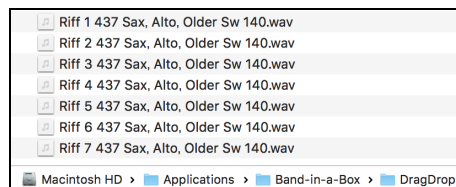
The MultiRiffs will then be generated.

7 Multiriffs are generated. They are saved to the Drop Station (see green box at top left) (also saved in the folder: Applications/Band-in-a-Box/DragDrop/). You can drag them to DAWs etc. Choose menu-Edit-Undo to restore previous tracks.

They show up as 7 different tracks, numbered from 1 to 7.



They are rendered as WAV files and are ready to be dragged from the Dropbox to the Finder or dropped into your DAW program.



Or you can just find them in your *Band-in-a-Box/DragDrop* folder.

You can audition them individually by enabling the [S] button on the **Mixer**. Playing them all at once will result in a “cacophony” of 7 instruments at once, which might be OK for strumming guitars, but not so good for 7 solo saxophones playing different phrases.

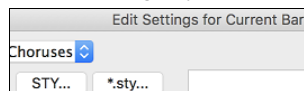
If you’ve generated a region of the song, pressing the **F10** key will play the song looped with the current highlighted region so that you can just hear the riffs.

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.

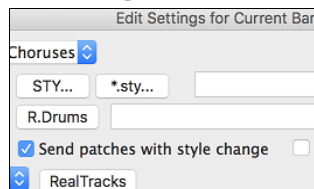


To do this, first open the **Edit Settings for Current Bar** dialog (press **F5**) at the bar that you want the style change. Then press the [STY...] or [*.sty...] button to select a style change.

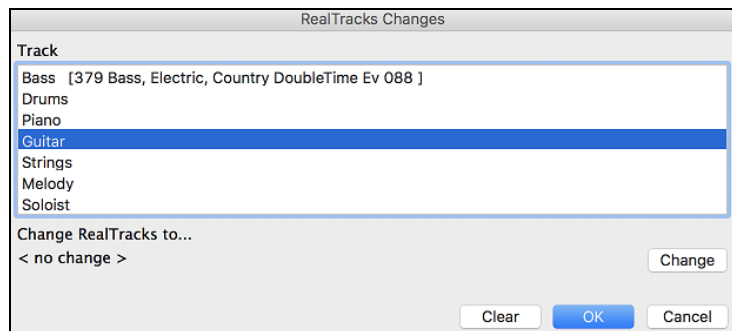
Note: If the track type changes by the style change, the track will be silent from the current bar. For example, when the style with a MIDI piano track is selected for the song, if you select a style with a RealTrack piano track at the current bar, the piano track will be silent after the style change.

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 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.

RealTracks Soloist Medleys

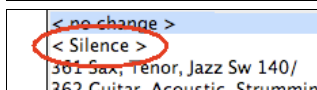
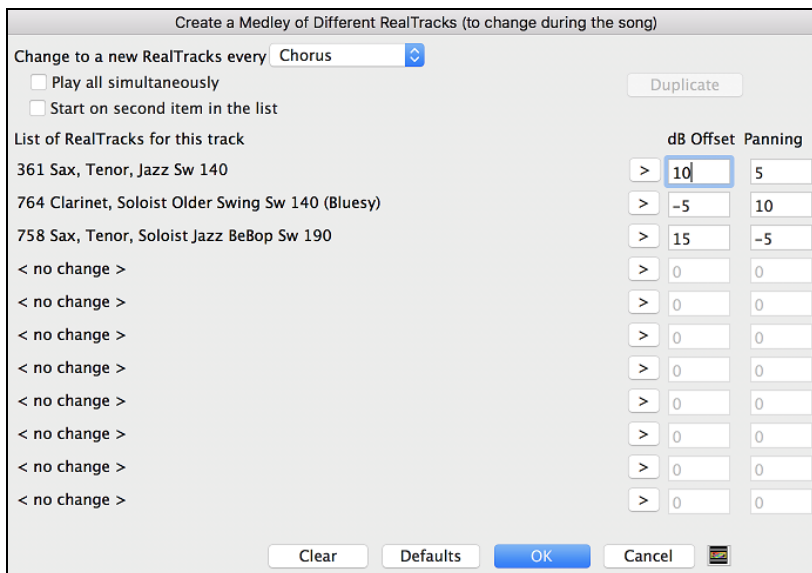
In Soloist Medleys, the RealTracks is made to switch instruments every “N” bars or every chorus. For example, you can add a Bluegrass Medley Soloist that switches between solos from Mandolin, Guitar, Banjo, and Fiddle every 4 bars. Or a Jazz Medley Soloist that switches between Alto Sax, Trumpet, Piano, 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 or create a custom one yourself on any track.

There are 3 ways that you can get RealTracks with Medleys (changing soloists).

1. Some styles have them built-in. (See **StylePicker** for details.)



2. Some RealTracks have Medleys built in, applicable to all songs. Look in the **RealTracks Picker**, and search for a filter term “Medley.” You will then see Medleys that are available.
3. You can define your own Medley, to be saved with the current song only. To do this, start in the **RealTracks Picker**, with 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. You can also control the loudness of each instrument.



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.

The **Start on second item in the list** option is useful if you want to start on a different instrument or start with “Silence.”

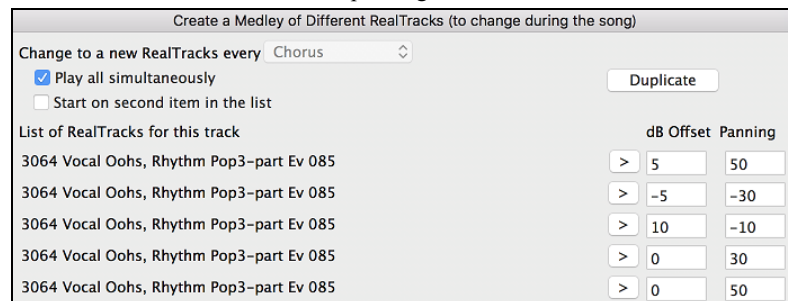
You can use the medley feature to play up to 10 RealTracks simultaneously on the same track. If you want to generate many RealTracks, the theoretical limit would be 7 tracks x 10 per track = 70 RealTracks instruments playing at the same time. Multiple RealTracks are created as medleys, but you also select the **Play All Simultaneously** option. Then all the instruments will play all the time.

RealTracks Thickening and Panning

When you select multiple RealTracks on the same track and have them play simultaneously, the followings are possible.

- The RealTracks can be the same but will play differently on each sub-track.
- You can set the stereo panning (-64 to +64) for each sub-track.

To do this, select a RealTracks at the top row, and press the **[Duplicate]** button. This will create a specified number of duplicates of the RealTracks selected. Set the stereo panning for each to create a “thickened” sound.

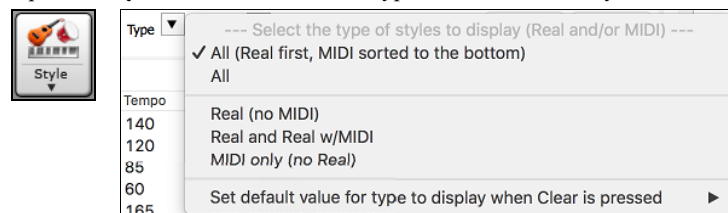


When you play the song, you will hear a fuller sound with smooth transitions from chord to chord.

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*.

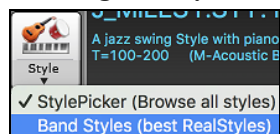
The style names for RealStyles are prefaced by an underscore, _.

J140_GB R 4/4 sw8 140 Jazz Swing Combo

The style names for styles with RealTracks and MIDI tracks are prefaced by an equal sign (=).

=TBONE_B RM 4/4 sw8 130 Jazzy Blues w/ AcBass

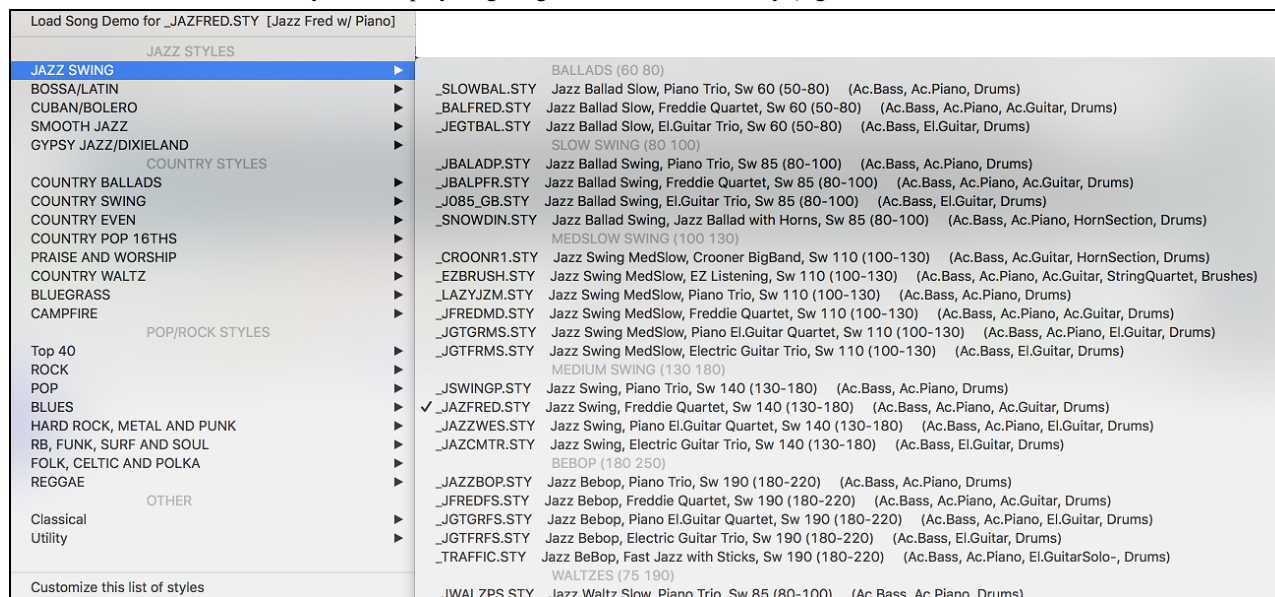
Selecting RealStyles from Band Styles List



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.

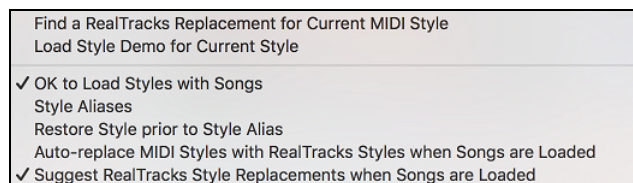
Note: You should have tempo swapping so that the styles will work over a widest range of tempos. BB will remind you about this (by a yellow message) if you have turned off tempo swapping.

The instruments used in each style are displayed, giving a “thumbnail” summary (e.g., Bass, Piano, Guitar, Brushes, and Alto Sax Soloist).



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.

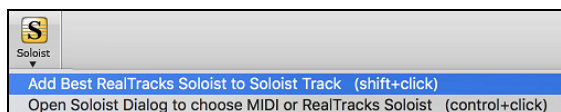
These style replacement options are also available from the [RealTracks] button.

Using RealTracks in Solos

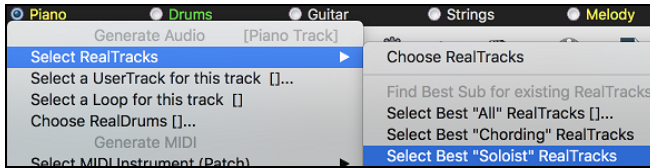
Pick “best” soloist RealTracks

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.

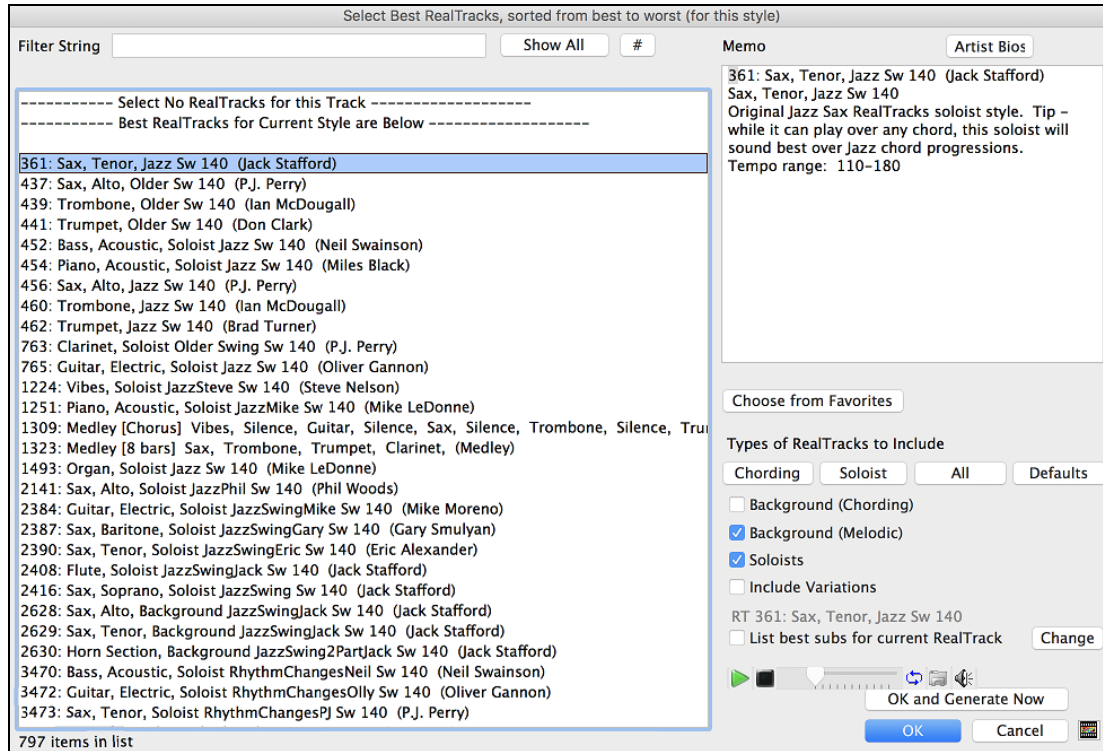
- To add a best Soloist to the Soloist track, press the [Soloist] button, and choose the menu option *Add Best RealTracks Soloist to Soloist Track*.



- 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).

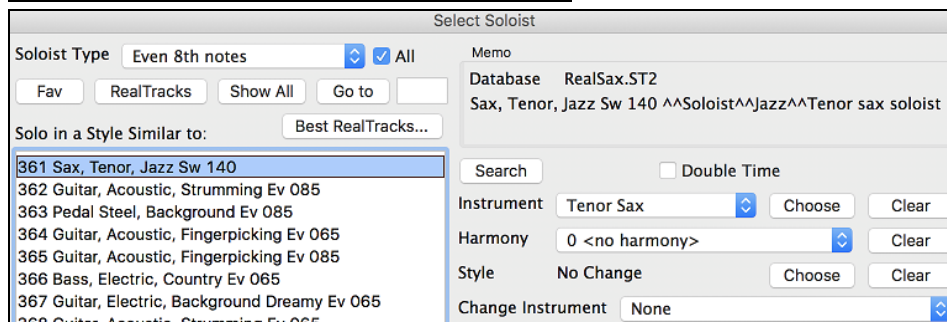
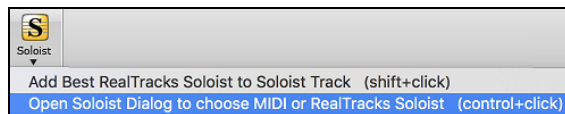


The **[OK and Generate Now]** button closes the dialog, entering the currently selected item, and generating the track.

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. **[RealTracks]** Click on the **[RealTrack]** button to jump directly to the start of the RealTracks soloists listings.

☐ All solo ☒ Mel & Solo 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.

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.

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.

When you load a video RealTracks, you can use it just like an audio RealTracks, but you can also generate a video, which will display the musician playing your song exactly as you hear it. If you load one of the video RealTracks bands, you will have video RealTracks on 5 tracks, and you can make a video of 1-5 musicians. You can also include a chord sheet or notation in the video.

You can easily find the video RealTracks in the RealTracks or RealDrums Picker. The “Set” column will show “vid” if the video RealTracks is installed.

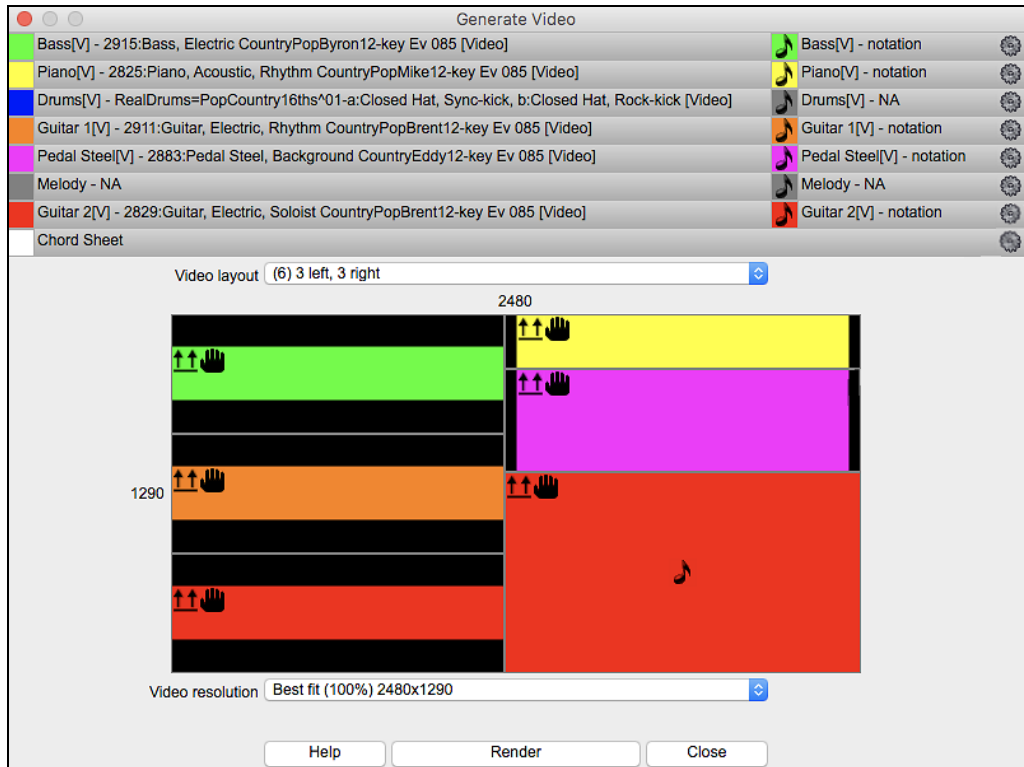
Name	GM	Type	Feel	Tempo	Genre	#	NA	Set*	St	Nt
Guitar, Electric, Rhythm CountryTrainBeatBrent12-key Ev16	28	Rhythm	Ev	90	Country	2913		vid	Mn	Gt
Pedal Steel, Soloist CountryEddy12-key Ev 085	28	Soloist	Ev	85	Country	2824		vid	Mn	N
Bass, Electric CountryPopByron12-key Ev 085	34	Rhythm	Ev	85	Country,Pop	2915		vid	Mn	Gt
Bass, Electric CountryTrainBeat12-key Ev16 090	34	Rhythm	Ev	90	Country	2912		vid	Mn	Gt

Note: The “Set” column will show “VNA” if a video is available but not installed. Not all video RealTracks/RealDrums are included with a regular Band-in-a-Box package, so seeing “VNA” is normal unless you have purchased these add-ons.

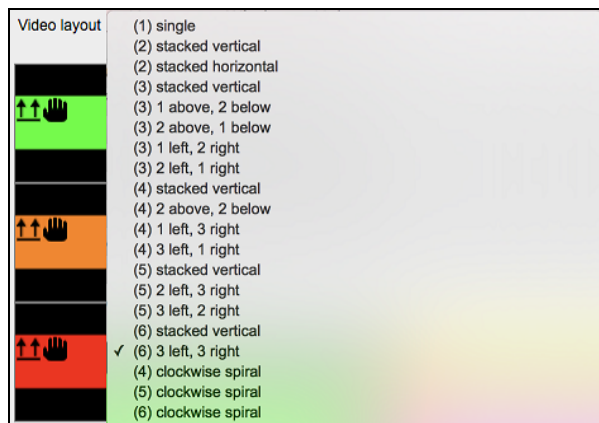
When you select video RealTracks, [V] will show at the track buttons.

To make a video, click on the **[Video]** toolbar button and select *Render Video(s)* from the menu.

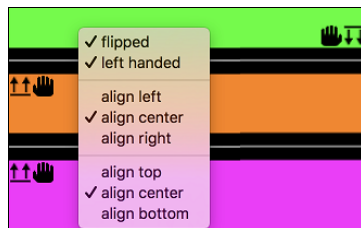
This will open the **Generate Video** dialog.



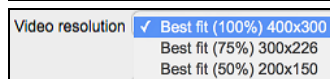
Drag one of the available tracks listed at the top of the dialog and drop it onto the layout selector below. You can also drag and drop the Chord Sheet or Notation (if available). You can even drag a video file (.mp4 files and some .avi files) from the Finder and drop it onto the video layout selector.



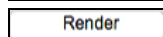
If you are making a video of multiple tracks, you can choose a track layout. For example, you can stack 3 tracks vertically for a 3-track video, or 3 tracks on the left and 2 tracks on the right for a 5-track video.



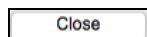
Right-clicking on the layout selector will show you a menu with options to flip a video, make a video for the left-handed, or select alignment for each video.



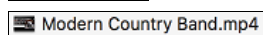
You can select the resolution for the video. The aspect ratio is determined by which tracks are included and how they are arranged, but this allows you to make the final video smaller if you want.



When you are ready, press this button and select the name and location for the video.

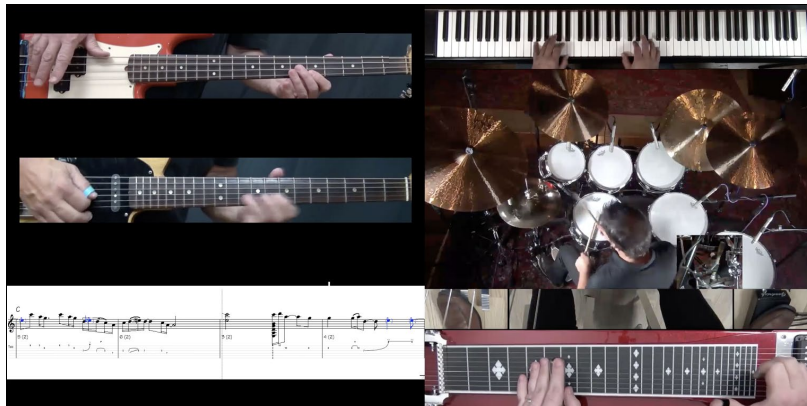


While the video is being rendered, you can close the dialog and use other features in Band-in-a-Box.



When the video has been rendered, you can click on the .mp4 file in the Finder to play the video.

Here is an example of a modern country band (electric bass, electric guitar, piano, drums, and pedal steel).



RealDrums

The RealDrums are recordings of top studio drummers, playing multi-bar patterns. MIDI drums are patterns based on single drum hits, being programmed, typically on a quantized grid, of what people assume drummers are typically playing. We record 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 `C:\bb\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.

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: 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: 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: 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.

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: Individual songs can have RealDrums added to them.

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.

the song.

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.

The **[Clear]** button clears the currently selected RealDrums for the song.

Amount of Reverb to add to Drums: 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 1/2 or 1/4 speed (from the Play menu).

Global Volume Adjust: If you are finding that the RealDrums track is too loud or quiet in relations to the MIDI tracks, you can adjust the volume here. This affects all RealDrums styles.

Slide Track: 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: 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: 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.

Use a custom folder location for the RealDrums: 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.

[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 rebuild the RealDrums list.

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.

Press [OK] to make your selection and exit the dialog.

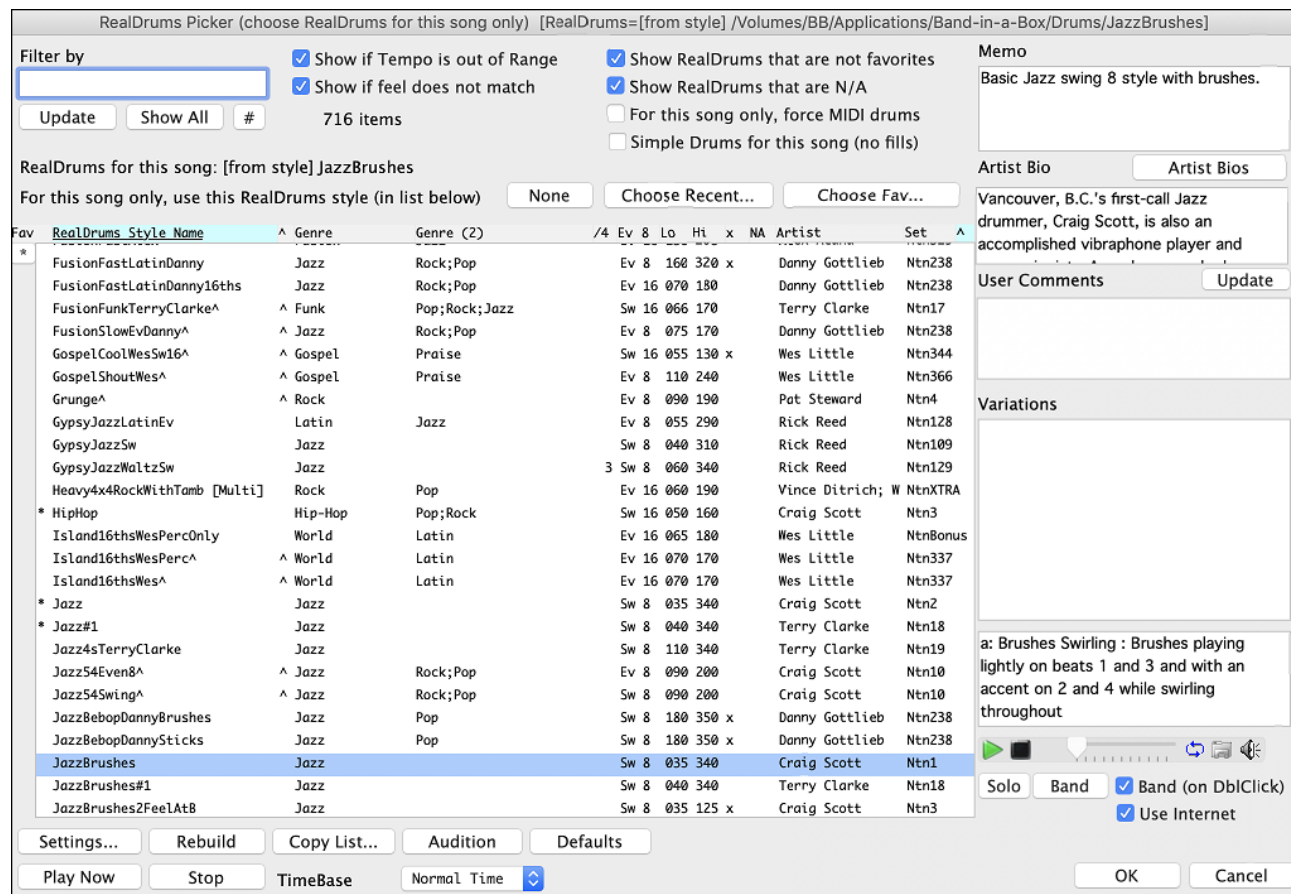
Press [Cancel] to exit the dialog without making any changes.

Selecting RealDrums - RealDrums Picker

Use the **RealDrums Picker** to choose RealDrums for the current song only.

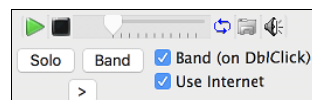
RealDrums Picker opens by several ways.

1. Press the **control+U** keys.
2. Click on the [RealDrums] toolbar button and select *RealDrums Picker Dialog*.
3. Right-click (or double-click) on the Drums track button at the top of the main screen and choose *RealDrums* in the menu.
4. Right-click (or double-click) on the Drums track in the Mixer and choose *RealDrums* in the menu.
5. 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*.



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).

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. This column also tells you whether a video or notation (RealChart) is available for the RealDrums.

Filter: 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. 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.

Pressing the **[#]** button allows you to quickly filter the list by many elements including feel, time signature, RealDrums with notation, artists, etc.

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.

RealDrums for this song: This is the current RealDrums for this song. This can either come from the style, or a specific RealDrums for this song, set in this dialog.

Force MIDI Drums 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.

The **[None]** button sets the drums to no RealDrums override for the song, and optionally also forces MIDI drums (i.e., no RealDrums for the style either).

Simple Drums for this song (no fills): If this is enabled, RealDrums will play a simpler arrangement without fills.

Timebase: You can select a timebase (normal, half-time, double-time, or triple-time) for any RealDrums.

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 190, then you can choose Double-Time, and it will play at tempo 95 (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. If the RealDrums is named with the timebase appended, it will function in that timebase. For example, “BossaBrushes” is a normal Ev 8 timebase, but “BossaBrushes [Double-Time]” would play this in a Cut-Time ev 16 feel.

Memo: This is a memo description of the style. These are stored in the *Band-in-a-Box/Data/RDPGMemos.txt* file.

Artist Bio: RealDrums are recorded by top studio drummers. See the “Bio” for a capsule description of the musician’s career and credits. Pressing the **[Artist Bios]** button opens the **Artist Browser**, which lists all RealDrums artists and allows you to see more info.

User Comments: You can type in your own comments about any style in the “User Comments” field and they are saved.

Variations: 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 *Drums* 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 your audio 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.

Press **[Cancel]** to return to the song without making a selection.

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.

Settings apply to Chorus # All Choruses

beats this bar 0 STY... *.sty... Clear Style Change

Tempo Change 0 R.Drums BluesRockSlowEv^1-SdStk,Snr Clear RealDrums Change

Relative Tempo Change 0 ☒ Send patches with style change ☐ Notation - Start a New Line

Key signature change ... RealTracks

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.

RealDrums QuickList

This is the simpler dialog for choosing RealDrums, an alternative to the **RealDrums Picker**. It displays all available RealDrums in a simple list, which can be easily filtered by genre, time signature, feel, and more. The list can be set to show only RealDrums that are compatible with the current style of the song. You can also set the highlighted RealDrums as a prototype RealDrums to find alternates to that RealDrums.

Drums To open the dialog, right-click on the Drums track button, and select *[QuickList] RealDrums* from the menu.

Style Filter by:

Filter String Clear Refresh Artist Bios

Genre TimeSig Feel Tempo

Set to RD: Jazz

Set to Style: ZZJAZZ.STY

Style	TimeSig	Feel	Tempo	Artist	
GypsyJazzCuttieV	4/4	Ev8	60-120	Jazz;Jazz	Rick Reed
GypsyJazzSw	4/4	Sw8	50-270	Jazz	Rick Reed
GypsyJazzWaltzSw	3/4	Sw8	70-300	Jazz	Rick Reed
Heavy4x4RockWithTamb [Multi]	4/4	Ev8	70-150	Rock;Pop	Vince Ditrich; Wayne Killius
HipHop	4/4	Sw16	60-120	Hip-Hop;Pop;Rock	Craig Scott
Island16thsWesPerc^1-HtKck,BllRd	4/4	Ev16	80-130	World ;Latin	Wes Little
Island16thsWesPerc^2-HtKck,SnrKck	4/4	Ev16	80-130	World ;Latin	Wes Little
Island16thsWesPerc^3-SnrKck,BllRd	4/4	Ev16	80-130	World ;Latin	Wes Little
Island16thsWes^1-HtKck,BellRide	4/4	Ev16	80-130	World ;Latin	Wes Little
Island16thsWes^2-HtKck,SnrKck	4/4	Ev16	80-130	World ;Latin	Wes Little
Island16thsWes^3-SnrKck,BellRde	4/4	Ev16	80-130	World ;Latin	Wes Little
Jazz	4/4	Sw8	45-300	Jazz	Craig Scott
Jazz#1	4/4	Sw8	50-300	Jazz	Terry Clarke
Jazz4sTerryClarke	4/4	Sw8	120-300	Jazz	Terry Clarke
Jazz54Even8^1-Sticks,Ride	4/4	Ev8	100-160	Jazz;Rock;Pop	Craig Scott
Jazz54Even8^2-Sticks	4/4	Ev8	100-160	Jazz;Rock;Pop	Craig Scott
Jazz54Even8^3-Brushes,Sticks	4/4	Ev8	100-160	Jazz;Rock;Pop	Craig Scott
Jazz54Even8^4-Brushes,Ride	4/4	Ev8	100-160	Jazz;Rock;Pop	Craig Scott
Jazz54Even8^5-Brushes	4/4	Ev8	100-160	Jazz;Rock;Pop	Craig Scott
Jazz54Swing^1-Ride,RideTom	4/4	Sw8	100-160	Jazz;Rock;Pop	Craig Scott
Jazz54Swing^2-Brushes,Ride	4/4	Sw8	100-160	Jazz;Rock;Pop	Craig Scott
Jazz54Swing^3-Brushes,RideTom	4/4	Sw8	100-160	Jazz;Rock;Pop	Craig Scott
Jazz54Swing^4-Brushes	4/4	Sw8	100-160	Jazz;Rock;Pop	Craig Scott

2739 items in list Play Drums demo

OK Cancel

You can filter the list by genre, time signature, feel, tempo, and text. Use the **[Set to Style:]** button to see RealDrums that are compatible with the current style of the song. The **[Set to RD:]** button allows you to set the highlighted RealDrums as a prototype RealDrums so you can find alternates to that RealDrums. Press the **[Clear]** button to clear any filter.

Pressing the **[Artist Bios]** button opens the **Artist Browser**, which lists all RealDrums artists and allows you to see more info.

Multi-Drums

You can put multiple drums/percussions, 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*.

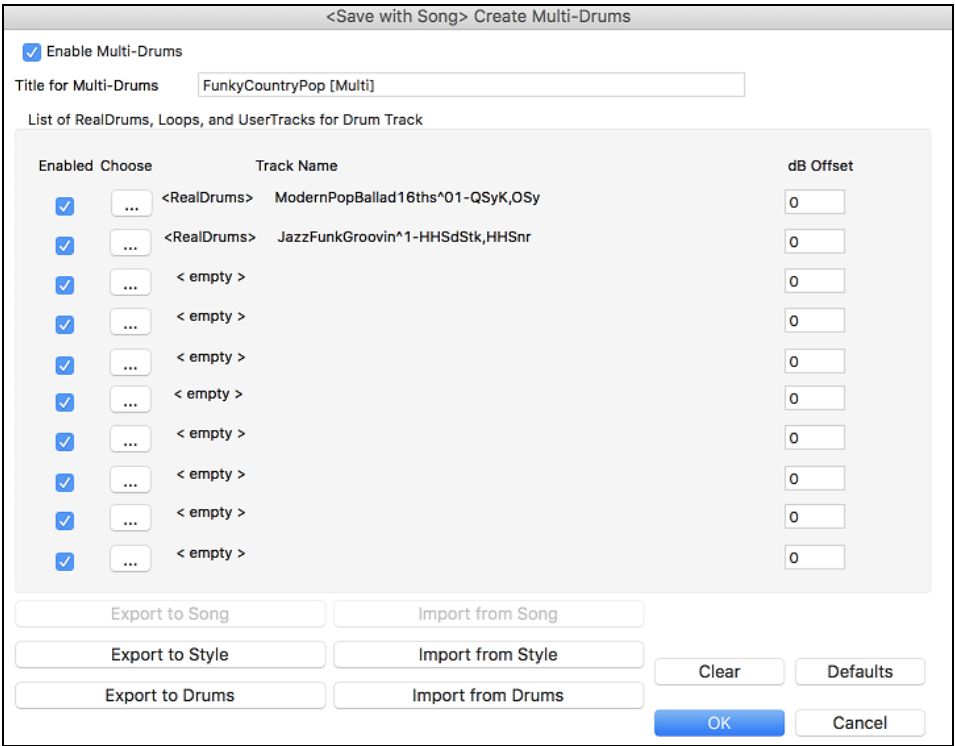
Multi-Drums (multiple drum tracks)...

Force Drums track to MIDI drums

Select RealTracks

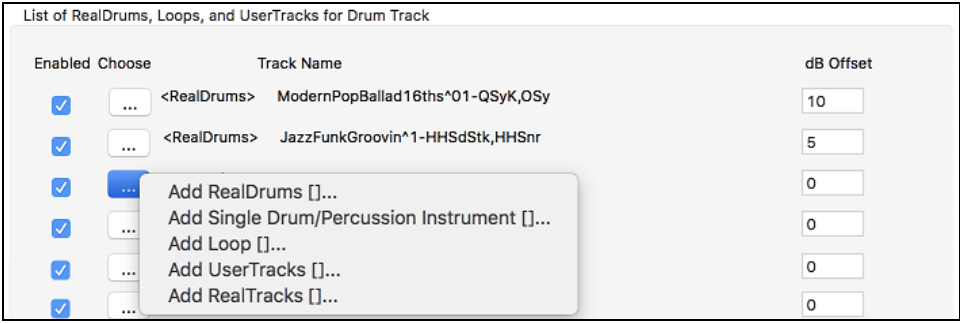
Edit Multi-Drums for this song

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



Make sure that you enable the **Enable Multiple Drums** checkbox.

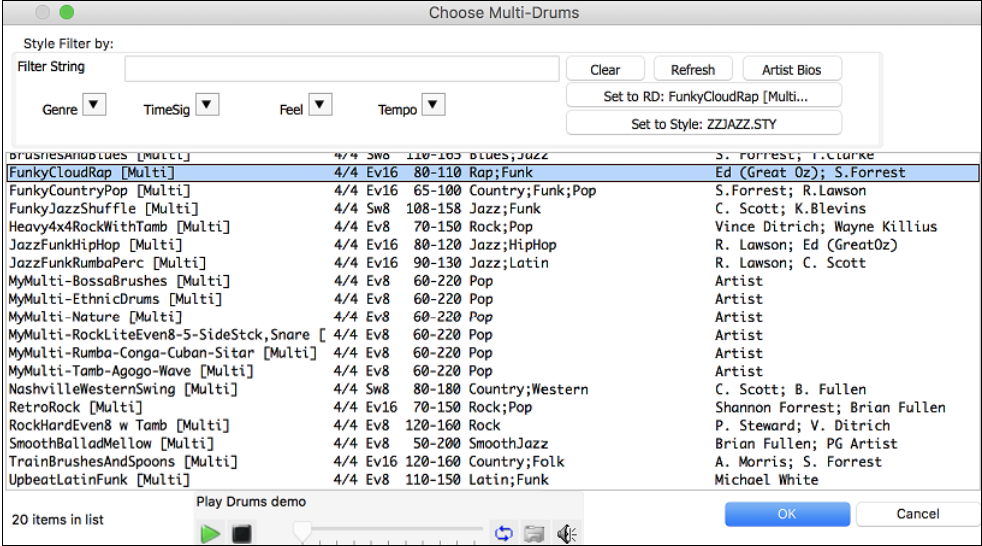
To add drums, click on the [...] button on an unused slot. This will show you a menu where you can choose a second RealDrums, [single] drum/percussion (e.g., tambourine), loop, UserTracks, or RealTracks. You can adjust volume for each with the “dB Offset” option.



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

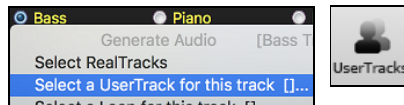
UserTracks are an exciting new feature in Band-in-a-Box and allow anyone to create their own audio styles for use in Band-in-a-Box. With a UserTracks style, you can type in any chords into Band-in-a-Box, and the UserTracks style you made will play that chord progression! For example, if you have made 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).

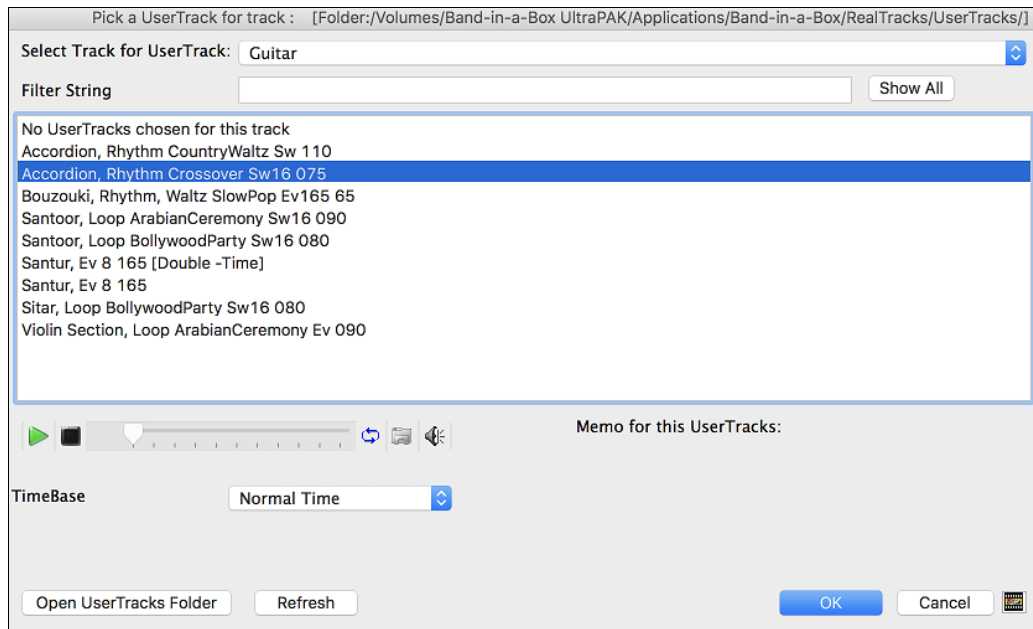
Selecting UserTracks in Songs

You can use the UserTracks in a similar manner to using RealTracks.

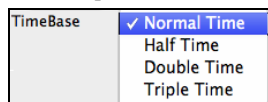
Right-click (or double-click) on the track button at the top of the screen and choose the *Select a UserTrack for this track* command from the menu. An alternative to the menu would be to select the track and then press the **[UserTracks]** button on the main screen



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]**.

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

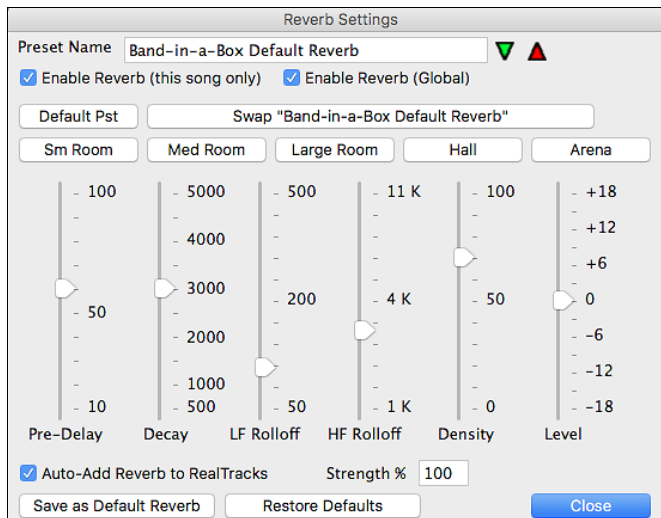
There is also a feature that automatically adds reverb to RealTracks, according to instrument type. (No Reverb is added to Bass for example, but most instruments get reverb.) This feature defaults to on, but you can turn it off in **RealTracks Settings** or **Reverb Settings** dialog.

☒ Auto-Add Reverb to RealTracks Strength % 100

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.

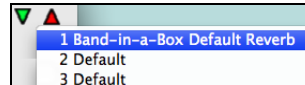
Reverb Settings

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.



☒ Enable Reverb (this song only) ☒ Enable Reverb (Global) 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.

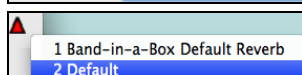
Typical Reverb Settings

- 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.

Preset Name Bright Room



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.

☒ Auto-Add Reverb to RealTracks Strength % 100

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 track, 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.

Save as Default Reverb

You can save the current settings as the Default Reverb.

Restore Defaults

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, both for viewing parts on-screen as they play and for printing them as sheet music.

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.

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.

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.

Drum Notation

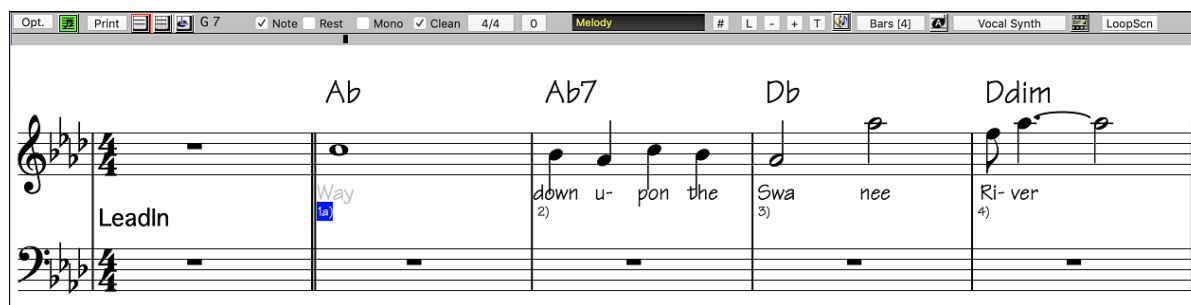
Play the song and open the Notation window. Then, select the Drums track and you will see drum notation.

In the clef area, you see a guide telling you what drum notes are used in that line of notation (e.g., Kick, Snare, HiHat).

For the Melody or Soloist track, you need to set the track type to “Drums” either in the **Notation Window Options** dialog or with the menu *Melody (or Soloist) | Track Type*.

Note: For this to work properly, you need to have the Melody track with drums that are using GM Drum notes.)

Standard Notation Mode



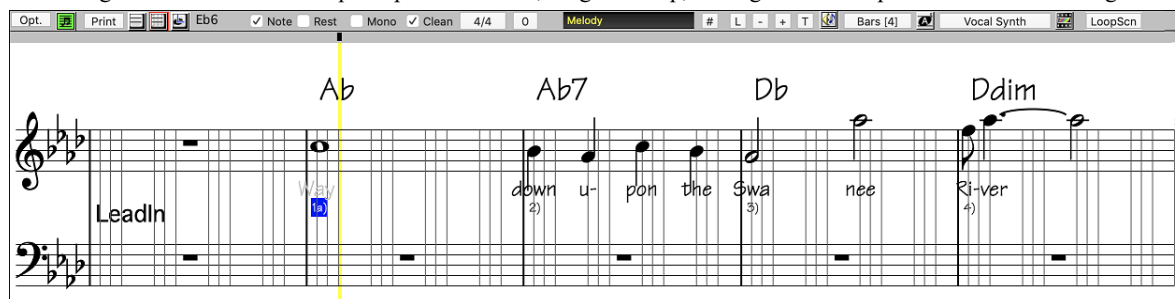
The Standard Notation window displays the notation for any individual track and allows for the entry of chords and lyrics. Features include:

- 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.
- Double-clicking on the window or pressing the space bar plays the song from the current time location.
- 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 time line, and set the resolution to 5 for that beat.

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 time line 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.



This is the screen for step-entry of a melody or for editing existing tracks. Notice the grid of vertical lines, which sub-divide each beat. These lines indicate where the notes will be placed according to the resolution of the song.

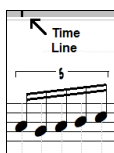
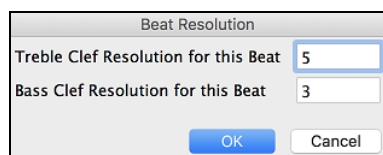
Resolution

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.

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. You can also open this dialog by right-clicking on the window and selecting *Change Beat Resolution* from menu.



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 will be lost if you press [Play] and the song arrangement is regenerated. To save edits to accompaniment tracks, 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.

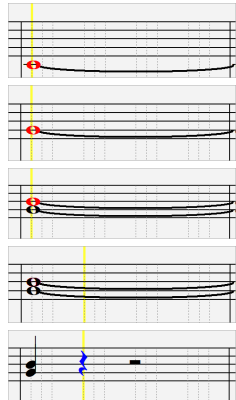
How is the length of the notes determined?

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 Notes Entirely with Keystrokes

There's a keystroke entry mode, which lets you enter a melody entirely using keystrokes. The keystrokes are **N** to enter a note, **up/down** cursor to change its pitch, **M** to enter an additional note a third above the existing note, **left/right** cursor to move the time line, and **R** to enter a rest.



Hit the **N** key to enter a note at the current time line.

While the note is highlighted, use the **up/down cursor** keys to change its pitch.

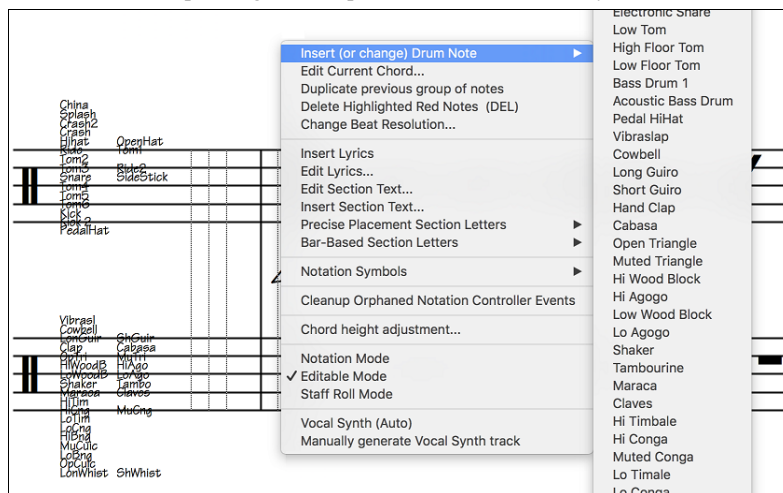
If you want to add a note a third above the existing note on the current time line, hit the **M** key.

Use the **right/left cursor** keys to move the time line.

Hit the **R** key to enter a rest at the current time line.

Entering Drum Notes

You can enter drum notes to the Drums track or the Melodist/Soloist track with the track type set to Drums. Right-click on the window and use the *Insert (or change) Drum Note* menu item. For drum notes shown on the left in the drum guide (e.g., China, Splash, Crash2, etc.), you can click on the corresponding vertical position of the drum note 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.

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 can 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.

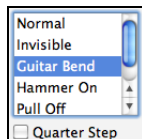
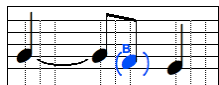
Moving a Note in Time

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



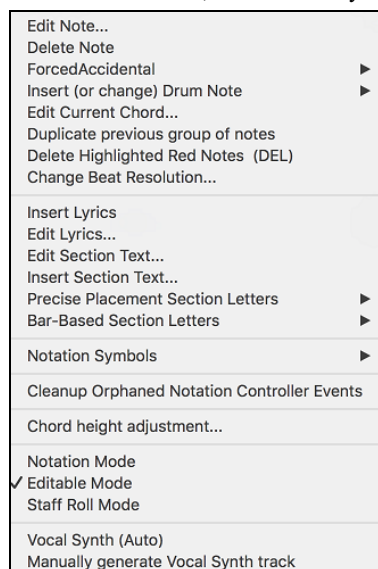
In the Editable Notation window, any note can be made into a bend by right-clicking on the note and selecting “Guitar Bend” in the **Note Edit** dialog.

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 Note opens the **Note** dialog and lets you edit the current note.

Delete Note deletes the current note.

Forced Accidental lets you quickly add an accidental to the current note.

Insert (or change) Drum Note enters a drum note. (**Note:** This menu item will appear for Drums track or Melody/Soloist track with the track type set to Drums.)

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.

Duplicate previous groups of notes quickly duplicates the previous chord (a group of notes on the same location) without having to reenter it.

Delete Highlighted Red Notes delete all notes that are currently highlighted in red.

Change Beat Resolution allows you to change the beat resolution of the current beat.

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, 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 letter or number from the list and it will be inserted at the current location of the time line bar. Use this same item to remove section letters/numbers.

Bar-Based Section Letters: Select a letter or number from the list and it will be inserted at the top of the bar line so that it doesn't overwrite chords or notes.

Notation Symbols: This lets you insert (or remove) notation symbols such as, Slur, Crescendo, Decrescendo, Staccato, etc. 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, 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.

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.

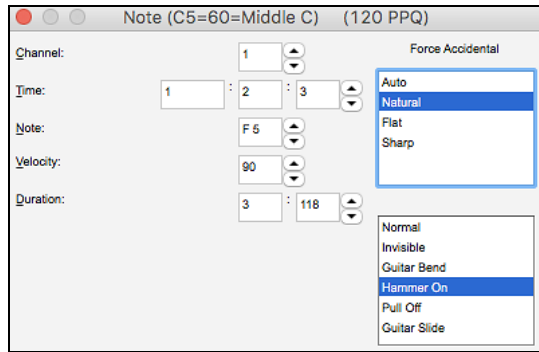
Notation Mode / Editable Mode / Staff Roll Mode: Clicking on another notation mode will change to that screen while staying at the same location in the song.

Vocal Synth (Auto): Your Melody or Soloist track with lyrics can be rendered to a vocal audio track by sending it to the third-party vocal synthesizer Sinsy. Choose the language, Japanese or English, and one of the female or male vocalists. You can adjust the gender of the voice in a range from -0.8 to +0.8. Higher values are more masculine. If your track does not include lyrics you can enter a syllable to use for notes with no lyrics. With the “Auto” command, your song will be sent automatically to the song server and returned as an audio file on the Audio track. This may take a few minutes.

Manually generate Vocal Synth track: With this command, Band-in-a-Box will generate a file named Sound.XML and save it in *Band-in-a-Box/Data/SRequest*. Use your browser to navigate to www.sinsy.jp and upload the xml file. A file named sound.wav will be returned and loaded into the Audio track of your 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.

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.

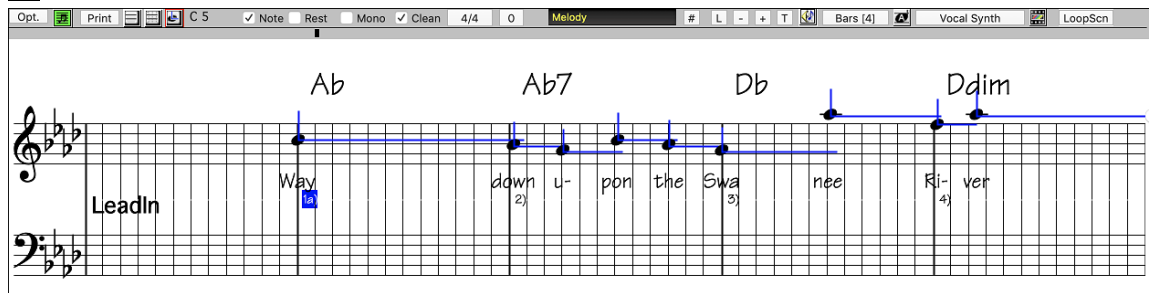
Force Accidental - If a note is being displayed as a sharp, but you want it to appear as a flat (or vice versa), you can force that here. Notes like Fb, Cb, E#, B# can be entered. To do this, right-click on a note (like F), and set the forced accidental to #, and the note will appear as E#.

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.

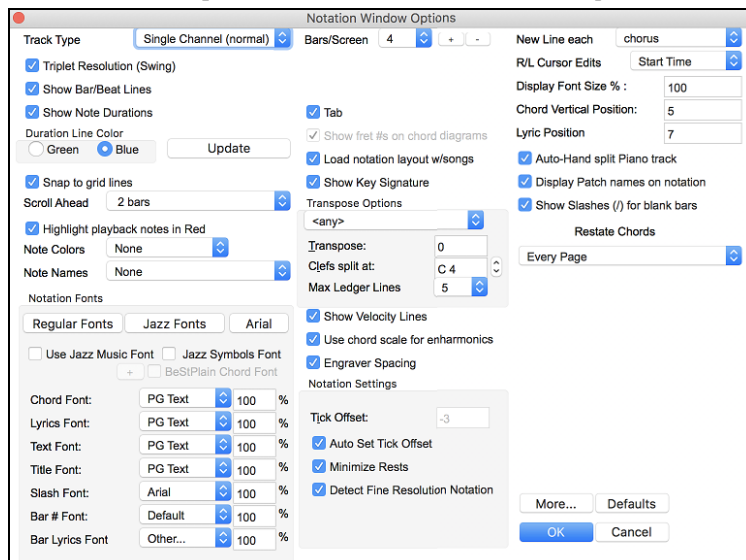
Using the Mouse to Edit Velocity and Duration

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: You can set the track type to use for the Melody or Soloist track. Normally, you would leave the track type set to Single Channel, but you can also set it to other types.

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 track.

If the track has drums that use GM Drum notes, you can select Drums to see drum notation.

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.

The **[Update]** button applies the changes made to the Notation Window Options. Pressing **[OK]** will have the same effect.

Snap to grid lines: If this 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." 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.

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 this is enabled, the Guitar and Bass tracks will print tablature notation.

Load notation layout w/songs: When this option is enabled, your Notation Option settings will be saved with the song and restored the next time you load the song.

Show Key Signature: If this option is 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: 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.

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, displayed as C5* to indicate it is 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. 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, 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. 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: 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.

The **[More...]** button opens the **Other Notation Options** dialog.

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 X 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.

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.

Lead Sheet Window

The **Lead Sheet** window displays a full screen of notation with one or more tracks. 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 *Windows | Lead Sheet Window* menu option.

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 Tracks in the Lead Sheet

Melody + Click on the track selector button and select a track from the menu to view notation of that track.

Melody Piano Bass + To view multiple tracks, first select the track that you want to show at the top, and then click on the **[+]** button and select the tracks in the order that they should appear from top to bottom. To remove an extra track from the display, click on that track name and select *remove* from the menu. To remove all extra tracks, click on the **[+]** button and select *remove extras* from the menu.

☒ **Show Chords above each track** 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.

Fake Sheet Mode

☒ **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.

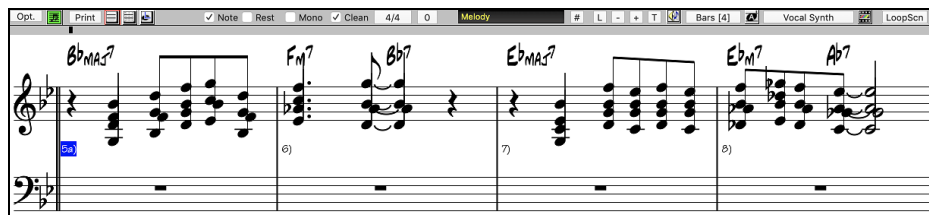


Harmony Notation Display

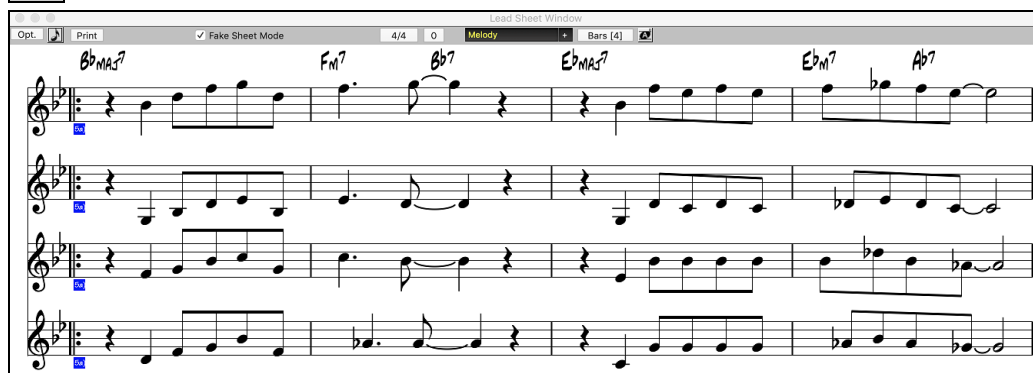
Harmonies can be displayed on the **Lead Sheet** window (or printed) with **separate notation tracks for each harmony voice**. View each harmony on a separate track, or view/print a single harmony voice. To examine the harmony display features, load in the song “Night_T.MGU.” The melody of this song was previously converted to a harmony using the *Melody | Convert Harmony to Melody Track* option, so there is a harmony on the Melody track.



Open the **Notation** window and you will see all four voices of the harmony on the same treble clef.



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.

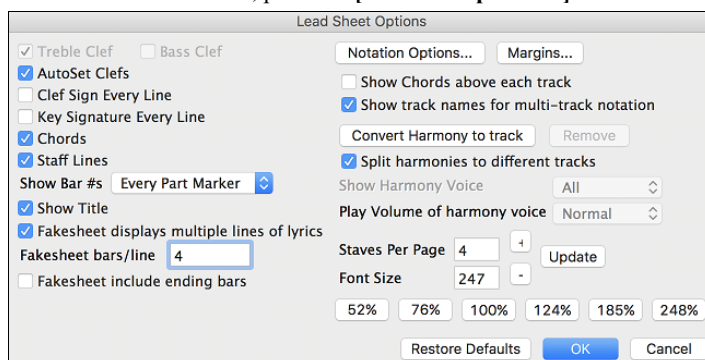


Lead Sheet Options Dialog



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.



Treble Clef / 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: 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 track in the multitrack notation display.

Harmony display: **[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.

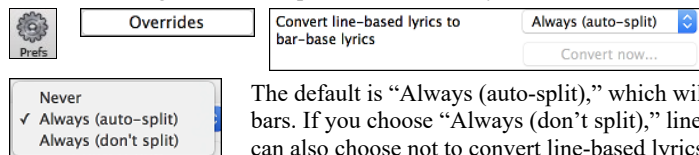
Staves Per Page: The number of staves shown in the lead sheet can be set by typing in a number or using the **[+]** and **[-]** buttons.

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.

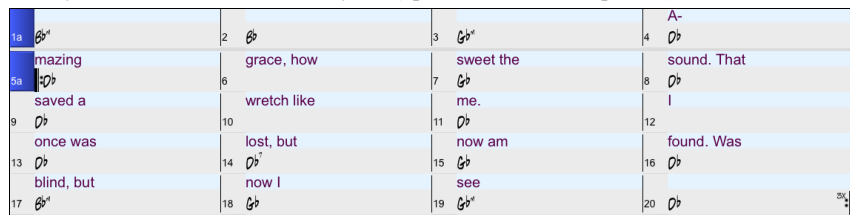
In the previous versions, there were line-based lyrics, which could be entered for each line on the Notation window. You can longer enter this type of lyrics, but if your existing song has line-based lyrics, Band-in-a-Box can convert them to bar-based lyrics. In the **Global Song Override** dialog, there is an option which allows you to choose how the conversion should occur when the song with line-based lyrics opens.



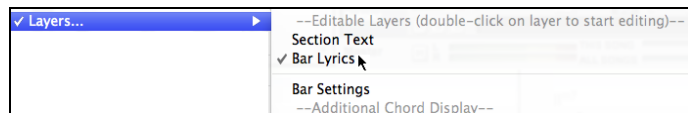
The default is “Always (auto-split),” which will convert line-based lyrics to bar-based lyrics and splitting them into 4 bars. If you choose “Always (don’t split),” line-based lyrics will be converted but they won’t be split into 4 bars. You can also choose not to convert line-based lyrics automatically. If the current song has line-based lyrics, you can press the **[Convert now]** button to convert them to bar-based lyrics.

Bar-based Lyrics

Bar Lyrics are editable bar-based lyrics (up to 255 characters per bar) that are loaded and saved with the song.

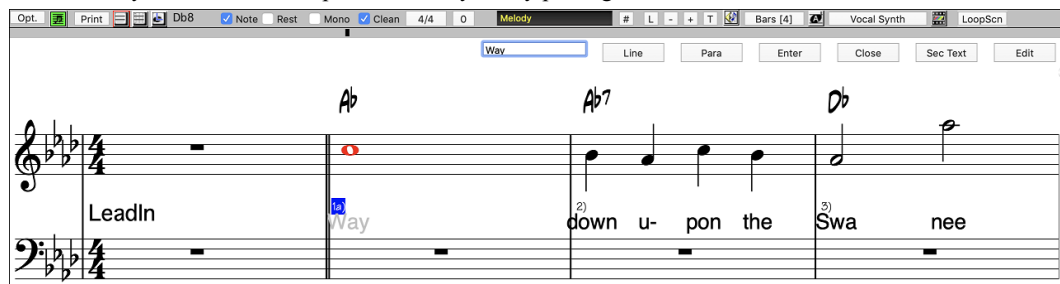


To enter Bar Lyrics, display the Bar Lyrics layer by clicking on the **[Chord Display]** toolbar button and selecting **Layers | Bar Lyrics**.



Note-based Lyrics

Note-based lyrics offer accurate placement of lyrics by placing a word under each note.



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



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.

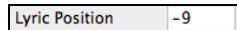
The **[Close]** button closes the Lyrics Edit mode, equivalent to hitting the **[L]** button again.

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.

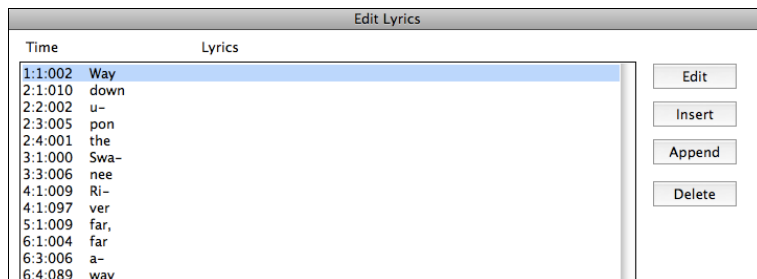


Vertical placement is set in the **Notation Options** dialog. A setting of -10 puts the lyrics directly under the treble clef, higher values put them lower.

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.

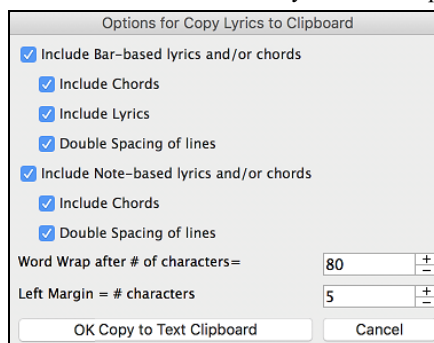
Edit Lyrics... Once you press the **#** button, you then press the **[Edit Lyrics]** button. You can then see the **Edit Lyrics** dialog.



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 open 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.



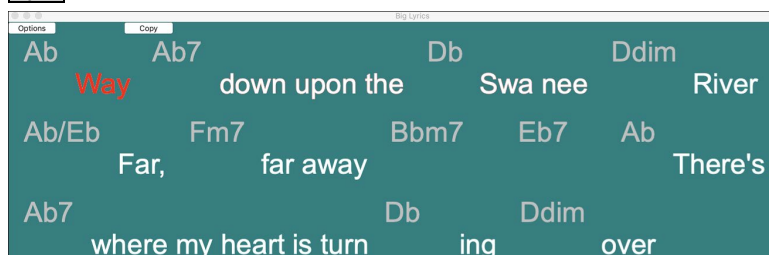
The dialog has options to allow note-based and/or bar-based lyrics to be copied to the clipboard.

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.

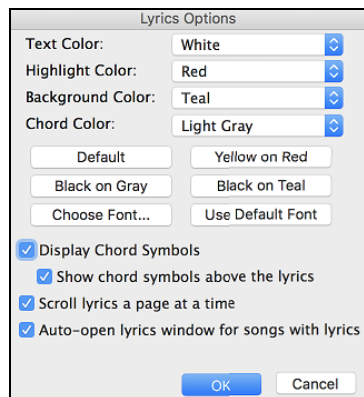


Each word is highlighted as it plays, and the window can be customized by clicking on the **[Options]** button. Click on any word in the **Big Lyrics** window to start the song playing from that point.

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.

The 'Lyrics Options' dialog box contains several settings. At the top, there are color pickers for 'Text Color' (set to White), 'Highlight Color' (set to Red), 'Background Color' (set to Teal), and 'Chord Color' (set to Light Gray). Below these are buttons for 'Default', 'Yellow on Red', 'Black on Gray', and 'Black on Teal'. There are also buttons for 'Choose Font...' and 'Use Default Font'. A section of checkboxes includes 'Display Chord Symbols' (checked), 'Show chord symbols above the lyrics' (checked), 'Scroll lyrics a page at a time' (checked), and 'Auto-open lyrics window for songs with lyrics' (checked). At the bottom are 'OK' and 'Cancel' buttons.

Chords can be displayed on a row above the lyrics on the Big Lyrics window.

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.

Chord Color: You can also select the color for the chords in the options dialog.

With the **Scroll lyrics a page at a time** 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.

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.

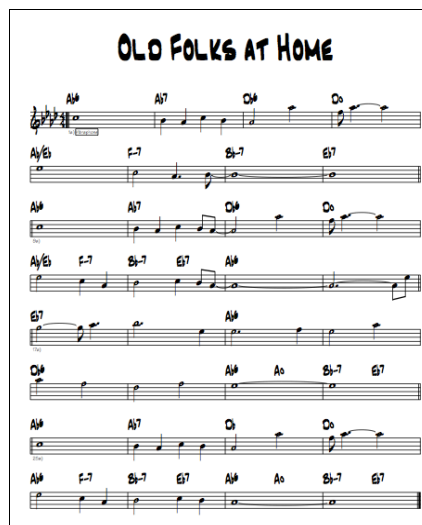
The popular Karaoke file format (.KAR) can be opened directly into Band-in-a-Box just like MIDI files. Chord symbols are displayed (Band-in-a-Box intelligently analyzes the chords of the song), as well as the lyrics from the Karaoke files.

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.

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 or multiple tracks. Most songs will fit on one page, so your printout will look like a standard fake book.

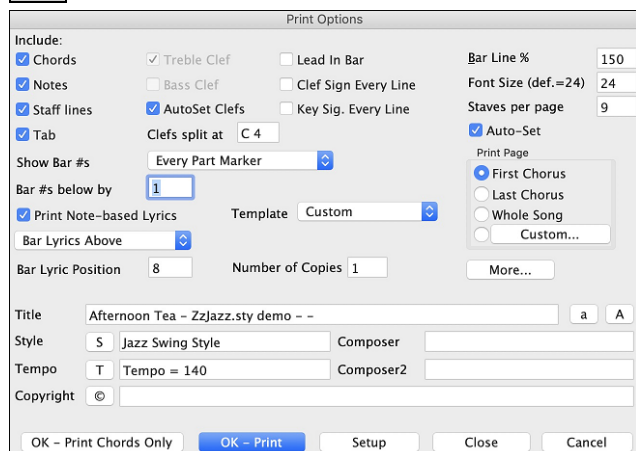
You can easily make and print out a custom fake book of all your tunes. Instantly transpose and print tracks for brass or reed instruments. Print options include title, bar numbers, composer, style, and copyright information.



Print Options



Pressing the [**Print**] button launches the **Print Options** dialog. Print options include title, bar numbers, composer, style, and copyright.

The 'Print Options' dialog box is divided into several sections. The 'Include:' section has checkboxes for 'Chords', 'Notes', 'Staff lines', 'Tab', 'Treble Clef', 'Bass Clef', 'AutoSet Clefs', 'Clef Sign Every Line', 'Lead In Bar', 'Key Sig. Every Line', 'Bar Line %', 'Font Size (def.=24)', 'Staves per page', 'Auto-Set', 'Print Page', 'First Chorus', 'Last Chorus', 'Whole Song', and 'Custom...'. The 'Show Bar #' section has a dropdown for 'Every Part Marker' and a text box for 'Bar #s below by' set to '1'. The 'Print Note-based Lyrics' section has a 'Template' dropdown set to 'Custom' and a 'Bar Lyrics Above' dropdown. The 'Bar Lyric Position' is set to '8' and 'Number of Copies' is '1'. The bottom section contains fields for 'Title' (Afternoon Tea - ZzJazz.sty demo -), 'Style' (Jazz Swing Style), 'Tempo' (Tempo = 140), and 'Copyright'. At the bottom are buttons for 'OK - Print Chords Only', 'OK - Print', 'Setup', 'Close', and 'Cancel'.

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.

Tab: This enables tablature display and printout for guitar and bass tracks.

Treble Clef: Normally, you will want to include the treble clef unless you are printing a Bass track or left-hand Piano track alone and want to save space.

Bass Clef: For melodies or solos, you probably won't want the bass clef printed. For other tracks (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 track would use only the bass clef, and a Piano track would use both clefs.

Clef Split at: 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 track, you will probably want the entire track to be printed on the treble clef, so you could choose to split the clefs at C4.

Lead In Bar: 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.

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."

Bar Line %: This allows you to set the bar line thickness.

Font Size: This is the font size for the printed music. Changes will be seen in the Print Preview.

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.

Show Bar #s: There are options to include the bar # on the printout (e.g., every bar, every part marker, every row, every page).

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).

Print Note-based Lyrics: Set to "Yes" to print the Melody track with Lyrics or turn off to print just the music for the melody line.

Bar Lyrics: Bar lyrics can be printed either above or below the treble clef.

Bar Lyric Position: This allows you to adjust the vertical position of the bar lyrics.

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.

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.

Number of Copies is how many copies of the song will be printed.

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.

Press the **[More]** button to set margins and more.

[Setup]: This launches the setup dialog for your printer. If you choose a new printer, Band-in-a-Box will automatically set this as your default printer.

[OK - Print Chords Only]: This button lets you quickly print a "chords only" fake sheet.

[OK - Print]: Press this button to print your song.

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** can 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!

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**.

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 | Auto-Generate Song Title* menu command (**option+shift+T**). 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.



Add Best RealTracks Soloist to Soloist Track (shift+click)
Open Soloist Dialog to choose MIDI or RealTracks Soloist (control+click)

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.

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.

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!



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.

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.



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.

Chapter 10: Working with MIDI

Band-in-a-Box has a built-in sequencer, which allows you to record and edit MIDI. MIDI can be recorded into Band-in-a-Box in several ways:

- Live with a MIDI keyboard, MIDI guitar, or MIDI wind controller.
- In step time by entering notes in the Notation window with the mouse.
- Using the Wizard feature to “play” notes with your QWERTY keyboard.
- Importing a pre-recorded Standard MIDI File.

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.

The Record MIDI dialog box has the following options:

- Start of Song** (selected)
- From Bar #**: 1 **Chorus**: 1
- Tag**
- End**
- Record Audio to:** None
- Record MIDI to:** Melody
- ☐ **overdub underlying MIDI**
- Filter...**
- Record** and **Cancel** buttons

Set the start point for the recording and select the destination track. If there are underlying MIDI notes in the destination track, you can choose the option to merge or overwrite them. 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.

You can stop recording by pressing the **esc** key or the spacebar, or by clicking the **[Stop]** button. When the recording is finished, you have several options.

91 notes recorded to Melody track

Options

- ☒ **Copy 1st Chorus to Whole Song**
- ☐ **Overdub Underlying Notes**
- ☒ **Retain Past Last Recorded**

OK - Keep Take **Take Again** **Cancel**

[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 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. Go to menu *Melody | Edit Melody Track | Step edit Notes*.

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	Vel	Time	Bar	Beat	Tick	Duration
64	0	0	0	-3	0	0
65	90	1233	1	3	33	550
64	72	2882	5	1	2	44

☒ **Previous Event** ☒ **Next Event**

Note: The note is played out through the MIDI driver, so you can hear it. The note is also drawn on the keyboard on the Mixer, 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.

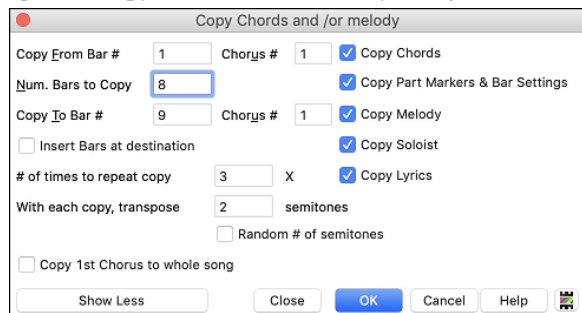
Note: You can get better results by using the Notation window to edit notes instead of this window. To do this, you open the Notation window and mouse click on a note while holding down the option key in Staff Roll or Editable notation mode.

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.

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.

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.

The dialog box is titled "Copy Chords and/or Melody". It contains several input fields and checkboxes. "Copy From Bar #" is set to 1, "Chorus #" is 1, and "Copy Chords" is checked. "Num. Bars to Copy" is 8, "Copy Part Markers & Bar Settings" is checked. "Copy To Bar #" is 9, "Chorus #" is 1, and "Copy Melody" is checked. There are checkboxes for "Insert Bars at destination", "Copy Soloist", and "Copy Lyrics". "# of times to repeat copy" is 3, with a multiplier "X". "With each copy, transpose" is 2 semitones, with an option for "Random # of semitones". A checkbox "Copy 1st Chorus to whole song" is at the bottom. Buttons at the bottom include "Show Less", "Close", "OK", "Cancel", and "Help".

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 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 Keyboard Wizard Enabled*, or press the **option+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 **command** 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 MIDI Files

Standard MIDI files can be read to your song 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.

The **Import MIDI File** dialog opens.

The dialog box is titled "Import MIDI File: /Volumes/BB/Applications/Band-in-a-Box/Tutorials/violet.mid". It shows five source tracks: "Violet Song", "Bass (BB)", "Drums (BB)", "Piano (BB)", and "Guitar (BB)". Each track has an "Include Channels:" section with checkboxes 1-16 and "All" or "None" buttons. There are also "Merge with existing data" checkboxes and "Destination Track" dropdown menus. At the bottom, there are checkboxes for "Include Continuous Controllers", "Include Pitch Bend", "Include Patch Changes", and "Include Lyrics". There are also input fields for "Set all tracks to this:", "Number of bars to offset from start of MIDI file", "How many bars to import", "Number of blank bars to insert at beginning", and "Include notes played before the bar by this # of ticks". Buttons at the bottom are "OK" and "Cancel".

Include Channels: You can hover the mouse cursor over the channel selector check boxes to see how many events are on each channel. If you select all channels, Band-in-a-Box will merge them to the destination track.

Merge with Existing Data on the track: You can choose to merge the imported data with the existing data in the destination track.

Destination Track: You can choose the destination track for each track for multi-track MIDI files.

Set all tracks to this: This allows you to set a destination track for all source tracks.

Include Continuous Controllers / Include Pitch Bend / Include Patch Changes / Include Lyrics: If you don’t need these items, you can save space by not importing them.

Number of bars to offset from start of MIDI file: If you want to start reading from the *beginning* of the MIDI file, select 0 as the offset. If you want to start 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 want.

Number of blank bars to insert at beginning: This will insert blank bars into the 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 played before the bar by this # of ticks: If you're 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.

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. 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 track 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.

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.

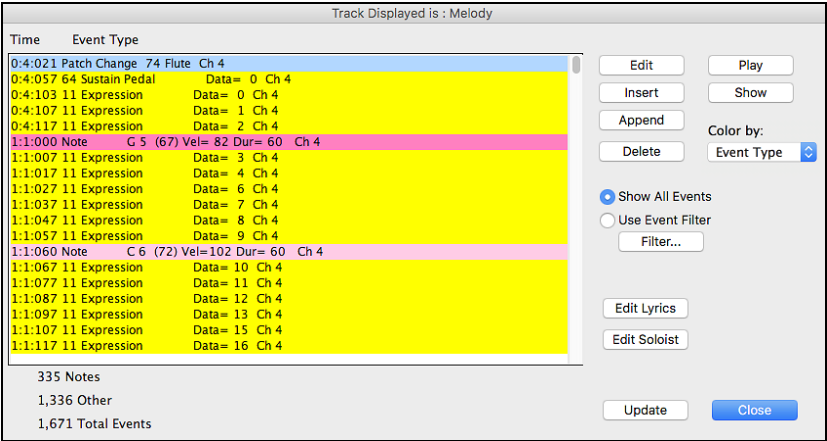
Insert Beats/Delete Beats in Melody

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



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.

If the color-coding is based on “Event Type,” the list shows the event as follows.

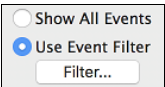
- Notes starting near the beat boundary are dark pink.
- Notes starting on the offbeat are light pink.
- Patch changes are cyan.
- Controller changes are yellow.
- Pitch Bends are grey.

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.

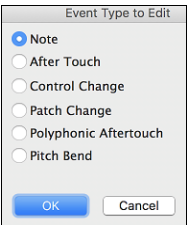
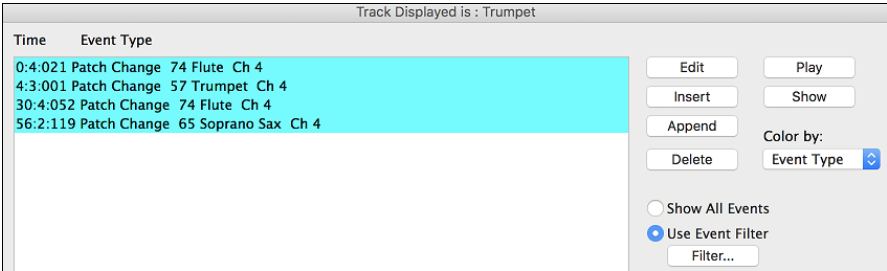
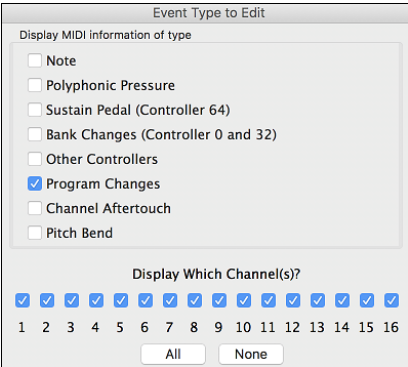
Event List Filter

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.

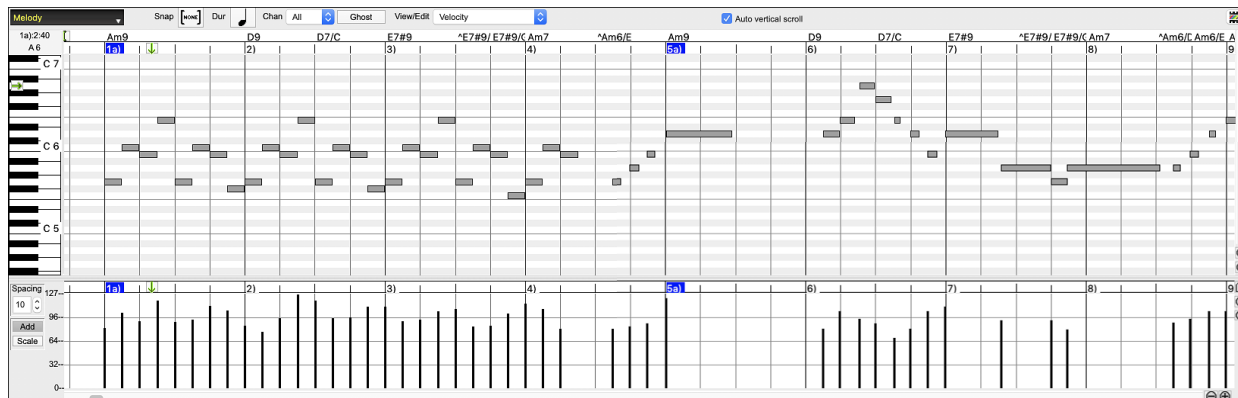
Piano Roll Window

The **Piano Roll** window enables precise graphic editing of note timing and duration. You can also graphically edit note velocity, controllers, program changes, channel aftertouch, and pitch bend.



You can open the **Piano Roll** window with the toolbar button or *Windows | Piano Roll Window* menu item.

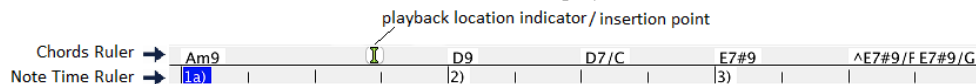
Tip: Shift+clicking on the button will open the movable and resizable window.



Note: A demo song PianoRollDemoSong.MGU in the *Band-in-a-Box/Tutorials/Tutorial – BB2018* folder contains some MIDI data, which can be seen in the Piano Roll window.

Chords Ruler and Note Time Ruler Panel

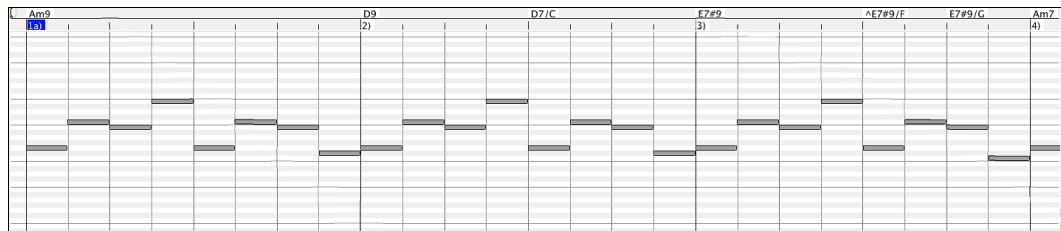
There are two rulers. The Chords Ruler displays chords and the playback location indicator. The Note Time Ruler displays bars and bar subdivisions. When zoomed-in, more subdivisions are displayed. When zoomed-out, fewer subdivisions are displayed.



Click or drag in the Chords Ruler to set the insertion point. If the song is playing, a Chords Ruler click will stop playback.

Double-click in the Chords Ruler to start playback at the indicated bar.

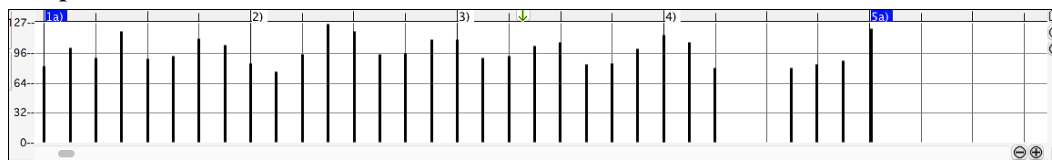
Note Panel



Horizontal bars represent notes. Notes can be selected, edited (start time, pitch, duration), inserted, and deleted.

Overlapped notes are displayed in bold aqua color, making them easy to identify. They can be eliminated from the right-click menu in this window.

Graphic Event Panel



This panel graphically displays non-note MIDI events, which are specified in the Chan, View/Edit, and Controller Type controls.


Zero-value events are drawn as small hollow squares, to make them easy to identify.

When graphically inserting controller and pitch bend events the event density is adjustable from one event per 1 tick up to one event per 30 ticks.

With events such as pitch bend or controllers like modulation and sustain, it is important to take care to end a “gesture” with a zero-value event. Otherwise, subsequent notes will be affected, with an unwanted “hanging” permanent pitch bend, permanent vibrato, or sustain pedal locked down.

Chapter 11: Working with Audio

About Band-in-a-Box Audio Files

 You can open an audio file by clicking the **[Open]** toolbar button and selecting *Open Audio (wav, aif, mp3, m4a, etc.)* from the pulldown menu.

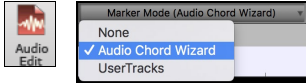
Audio files can also be opened from the *File* menu with the command *Open Special | Open Audio (WAV, AIFF, M4A, MP4)*. Open an audio file and play it back at 1/2, 1/4, or 1/8 speed. This is great for transcribing or analyzing audio.

If MySong.MGU is loaded, and a same named audio file (e.g., MySong.WAV) is present, Band-in-a-Box will open the audio file to the Audio track. This allows third parties to make audio files with chords in them, by making a MySong.MGU and MySong.MP3 pair of files, which will load into Band-in-a-Box yet will have the audio compressed to take up little disk space. For example, make a teaching set of trombone files for Band-in-a-Box, with audio trombone track, and Band-in-a-Box file with chords, all fitting in a small file size.

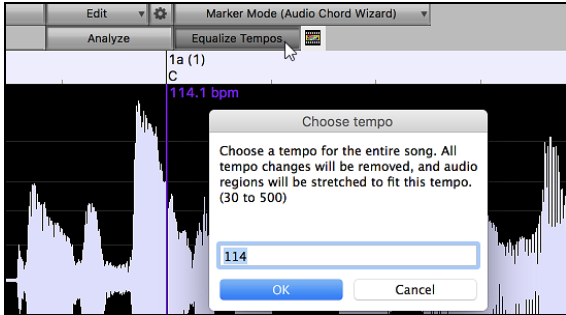
Equalize Tempo

If you have an audio file that wasn't recorded at a fixed tempo, you can change so that the tempos in the audio are all at the same. We call this an "equalization" of the tempos.

Open the **Audio Edit** window, press the **[Marker Mode]** button, and select *Audio Chord Wizard*.



Set bar lines for the whole audio and press the **[Equalize Tempos]** button.



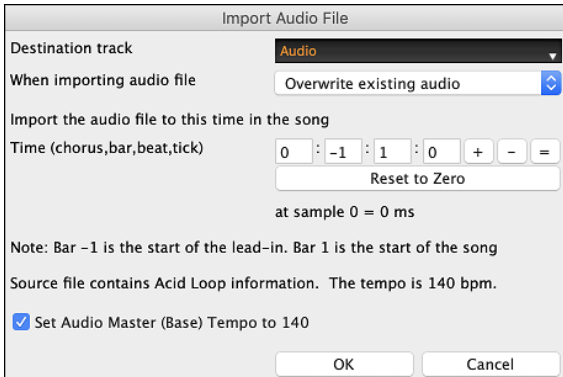
Tip: Press the video button on the **Audio Edit** window toolbar to see how you can set bar lines.

Audio and Utility Tracks

The Audio and Utility tracks can contain your live recording or the imported audio file.

Import Audio File

You can import an audio file (WAV, AIFF, MP3, M4A, etc.) to your song. To do this, go to menu *File | Import | Import 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.

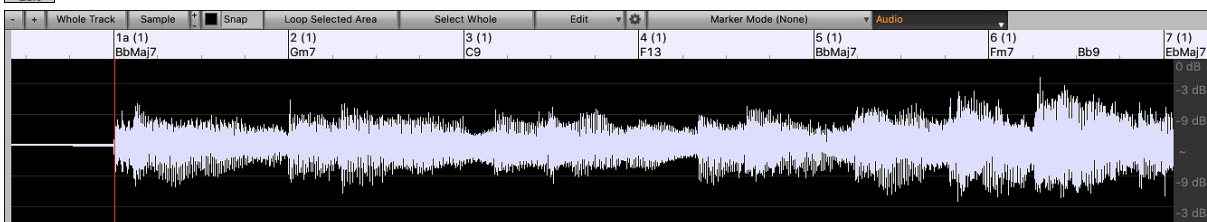


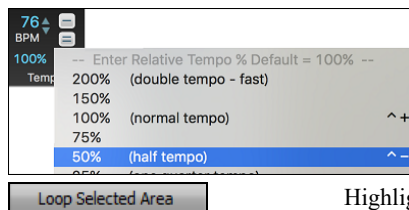
Select the destination track, the point to insert the audio file, and the option to merge or overwrite existing audio in the destination track.

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.

Using the Half-Speed Audio feature to help you transcribe a piece of music

 Once you open the audio file, open the **Audio Edit** window and you can see the audio data on the track.





Choose “Half-speed tempo” (**control+minus (-)** hot key). **control+equals (=)** returns to normal tempo.

Highlight the range that you want to hear, and then press **[Loop Selected Area]**.

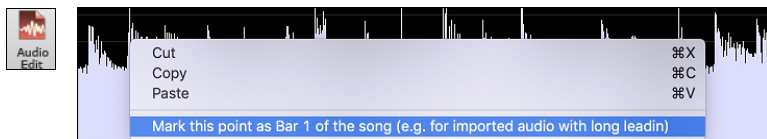
You can then move around the window to play different sections as you transcribe the recording.

Audio Offset

The **Audio Offset** feature allows you to synchronize any point of the audio file with bar 1 of the Band-in-a-Box song – usually to sync the audio file with the rest of the song.

Let’s say you have a home recording of a live performance of one of your songs, saved as a WAV file (or MP3/AIFF). *File | Open Special | Open Audio* will load the song into Band-in-a-Box.

Now open the **Audio Edit** window, right-click where you would like to be considered bar 1 and select *Mark this point as Bar 1 of the song* from the menu.

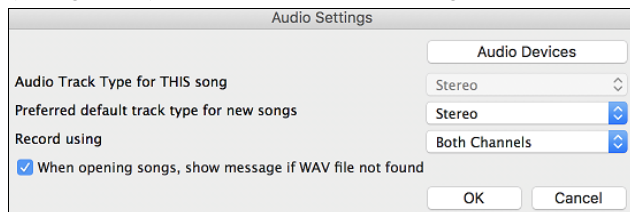


Then, as the song is playing, use the tap tempo feature (the minus key, pressed 4 times in tempo) to set the tempo of the piece.

Your audio file will then start playing at bar 1 of the Band-in-a-Box song in sync with the audio starting at the place you have marked as bar 1, and the bars will be in sync (approximately in sync, they will drift as the tempo of your live performance varies.) You can put tempo changes on certain bars to keep it perfectly in sync if you want to.

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.

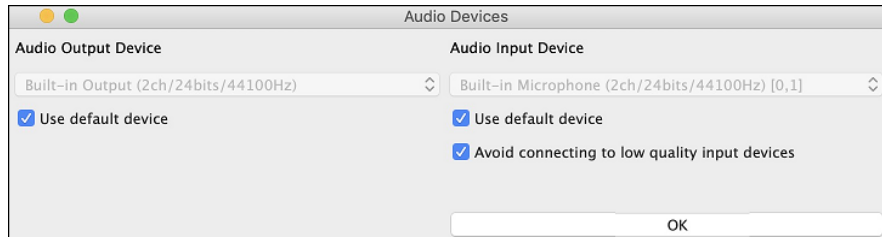


Audio Track Type for THIS song: This allows you to choose either mono or stereo for the Audio track in the current song. If you change this, then you will be asked if you want to convert the existing Audio track after exiting the dialog.

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.

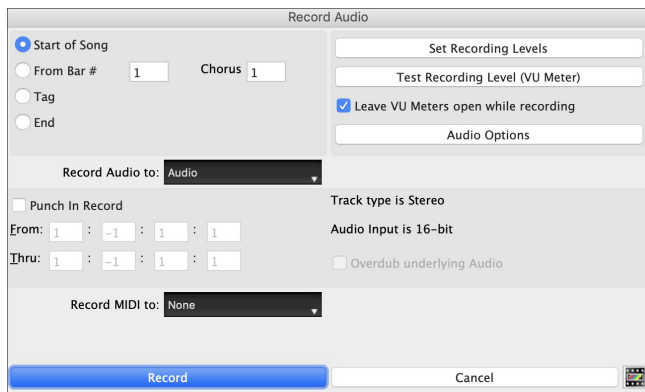
The **Avoid connecting to low quality input devices** option prevents Band-in-a-Box from connecting to low quality input devices, which are usually Bluetooth devices such as AirPods. These devices might reduce audio output quality if input is active.

Record Audio

You can record vocal or instrument to your song.



Press the **[Record Audio]** button to open the **Record Audio** dialog.



Set the start point for the recording.

You can record from the start of the song, somewhere in the middle, or punch in by choosing a bar and chorus # to start recording.

Select the destination track.

Audio can be recorded to the Audio or a Utility track.

Select the destination track for recording MIDI.

If you also want to record MIDI at the same time, choose the destination track with the “Record MIDI to” option.

Select the punch-in recording option.

Punch-in audio recording allows you to punch-in record or overdub a section of audio. You can select a section to punch-in by highlighting it in the **Audio Edit** window. You can also hear the existing audio part when you are overdubbing. This is automatic.

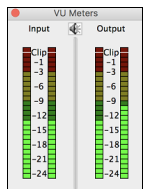
Select the overdub underlying audio option.

If you have previously recorded audio on the track, and want to overdub (to add a harmony for example), then you should select the “Overdub underlying audio.” It is not essential to select it at this point, since you will get another chance at the end of the recording. Note that the Audio track will not play during record, so you’d have to sing the harmony without hearing the original audio part.

Set the track type (stereo/mono) for recording.

The dialog displays the mono/stereo status of the recording, but if you want to change it, press **[Audio Options]** button.

Test the recording level with 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.

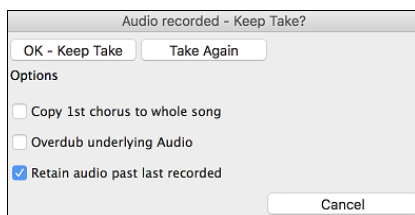
Ideally, the sounds should remain in the green and avoid the red altogether. Unlike analog recording, where it’s good to get a “hot” high signal, digital recordings need to absolutely avoid high levels since any overload of the signal will result in clipping and a ruined.

Press **[Record]**.

Audio recording begins. If you have set the “Leave VU Meter while recording” option, then the **VU Meter** will open and display during recording so you can monitor the VU meters.

Press the **[Stop]** toolbar button or press the **[Esc]** key.

You will then see 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.”

The **[Audio Options]** button will open 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.

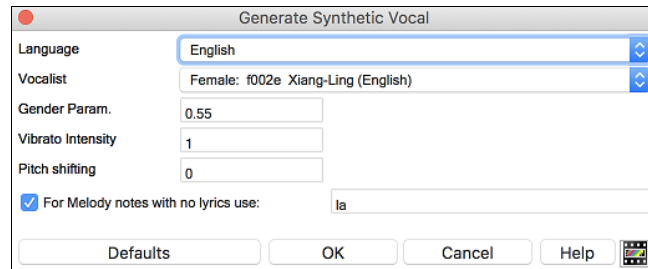
The **[Set Recording Levels]** will launch *System Preferences > Sound* where you can select a recording device and recording levels for that device.

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.



The dialog box titled "Generate Synthetic Vocal" contains the following fields and controls:

- Language:** A dropdown menu set to "English".
- Vocalist:** A dropdown menu set to "Female: f002e Xiang-Ling (English)".
- Gender Param.:** A text input field with the value "0.55".
- Vibrato Intensity:** A text input field with the value "1".
- Pitch shifting:** A text input field with the value "0".
- For Melody notes with no lyrics use:** A checked checkbox followed by a text input field containing "la".
- Buttons at the bottom: "Defaults", "OK", "Cancel", and "Help".

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.)

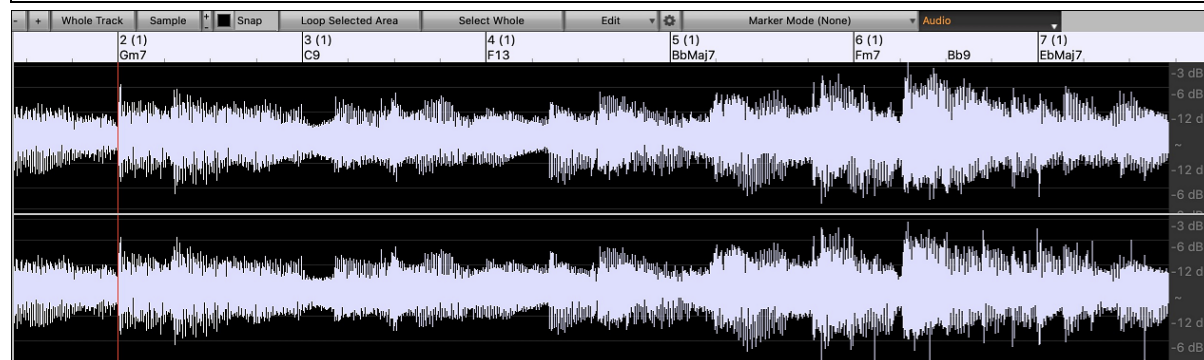
When you press **[OK]**, your song will be sent automatically to the Sinsy server and will be rendered to a vocal synth. This may take a few minutes. When the vocal synth has been generated, press the **[Play]** toolbar button to hear the vocal synth singing your song!

Editing Audio (Audio Edit Window)



In the **Audio Edit** window, you can edit audio data using Copy, Cut, and Paste. Launch the **Audio Edit** window with the toolbar button or the *Audio | Audio Edit Window* menu item.

Note: The window can display audio data on any track, but it allows editing only for the Audio and Utility tracks.



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.


To select a region, you can **shift+click** on the end point to easily select a large area.

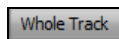
- Click on the starting bar.
- **shift+click** on the ending bar.


Following hotkeys are available.


- **home** will move the cursor to the beginning of a track.
- **end** will move the cursor to the end of a track.
- **shift+home** will move the left cursor of the selected region to the beginning of a track. If no region is selected, this will select a region from the cursor to the beginning of a track.
- **shift+end** will move the right cursor to the end of a track. If no region is selected, this will select a region from the cursor to the end of a track.


 This button zooms out horizontally to display a larger area of the audio. Zoom focus will be on audio cursor. You can also zoom with the mouse wheel, which focuses on the mouse cursor.

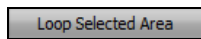
 This button zooms in horizontally to display a smaller area of the audio. Zoom focus will be on audio cursor. You can also zoom with the mouse wheel, which focuses on the mouse cursor.

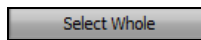
 This will zoom out as far as possible, showing the entire audio track.

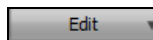
 This will zoom in to the sample level, which displays individual sample points (digital audio), and the curve of the waveform (analog audio). This is band limited interpolation which represents the waveform as it will be heard in reality once converted from digital to analog.

 These buttons change the height of the waveform display. **[+]** increases the height of the waveform display, **[-]** decreases the height of the display.


 **Snap** Enable this to snap to the closest beat when selecting a region of audio.

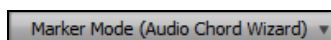
 This will start playback and loop the selected region.

 This will select the whole audio track.

 This button lets you access various features for editing the selected audio region and allows you to change your settings for the **Audio Edit Window**.

Note: The editing functions are available for the Audio and Utility tracks only.

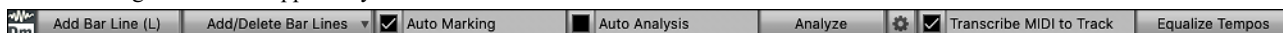
 This button will open the **Audio Edit Settings** dialog, which allows you to customize the appearance of the window.

 This button allows you to change the Marker Mode. When you select the Audio Chord Wizard or UserTracks mode, the markers will be visible and editable.

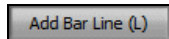
Each marker mode displays editable markers for various purposes. The Audio Chord Wizard mode shows bar line markers for making a tempo map, and the User Track mode shows bar/beat markers for defining rules in your UserTrack.

Audio Chord Wizard

The following buttons will appear if you select the Audio Chord Wizard marker mode.



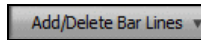
The first task is to locate bar lines in the audio so that the Audio Chord Wizard can detect chords accurately and the audio will play in sync with the Band-in-a-Box song.


 You can add bar lines with the **[Add Bar Line]** button or with the L key on your keyboard. A bar line will be placed at the audio edit cursor or at the playback cursor if the song is currently playing.

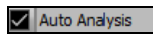
When you start entering bar lines, the program automatically sets the tempo of the song to the tempo of the first bar of the audio.

Once the tempo of the first bar is set, the program automatically moves the location of the first bar of audio over so that the visual space of the count-in bars is visible.

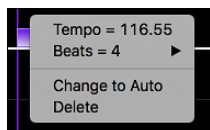
After you've added the bar lines, if you adjust the first or second bar and the tempo of the first bar changes accordingly, the program automatically changes the tempo of the song to match.

 The **[Add/Delete Bar Lines]** button menu has options to add bar lines based on your song structure or tempo. You can delete all the existing bar lines or only the ones within the highlighted region.

 If **Auto Marking** is enabled, then Band-in-a-Box will automatically add and arrange bar lines based on the bar lines you have added manually. The "auto" bar lines will show in light blue, and the "user" bar lines will show in purple. You can change these colors in the **Audio Edit Settings** dialog if you want.

 If **Auto Analysis** is enabled, then Band-in-a-Box will re-analyze the chords in the audio whenever you add or move a bar line, or when you edit the audio data. Keep this setting disabled if you prefer to set all bar lines first (i.e., establishing tempo), and then analyze the chords when you are done.

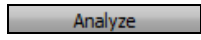
Bar lines can be moved with the mouse. Just click and drag the thumb control at the bottom. If you move an "auto" bar line, it will become a "user" bar line.



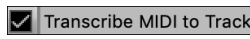
You can also right-click on the thumb control to get a context menu with options to switch a marker type ("user" or "auto"), delete the bar line, or set the time signature for the bar. The menu also shows you the tempo of the bar, based on the time signature of the bar and the position of the next bar line.

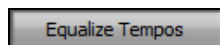
When you add or move bar lines, Band-in-a-Box will automatically make a tempo map, so your song is in sync with the audio.

Any changes you make in the Audio Chord Wizard mode are undo-able.

 Use the **[Analyze]** button to analyze the chords in the audio. The chords detected in the audio will be written into the Chord Sheet. You don't need to do this if you have "Auto Analysis" enabled, but you might want to if you have erased or made changes to the chords in the Chord Sheet.

When you open the Chord Sheet, you will see the Audio Chord Wizard has entered the chords and the tempo map.

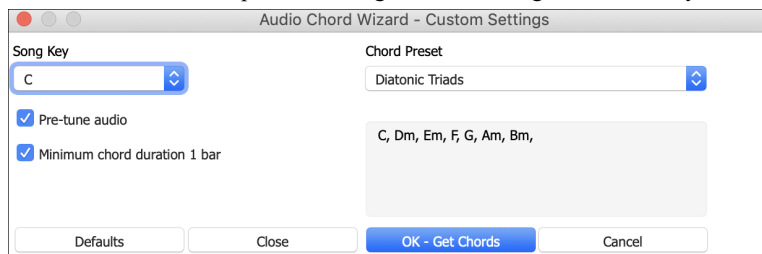
 If **Transcribe MIDI to Track** is checked, the wizard will send the transcribed MIDI notes to the Soloist track for further analysis by the user (via Piano Roll or Notation window). Note that this is a "snapshot" view every 8th note of the pitches present, not an attempt at polyphonic transcription.



The **[Equalize Tempos]** button will remove tempo changes by stretching regions of audio so that the tempos are all equal.



The wheel button opens the dialog for customizing the chord analysis.



Song Key: Choose the key in which to look for chords. For example, if the song key is set to G major, the wizard will search for chords in the key of G major. These G major chords are further specified by the Chord Preset.

Chord Preset: Choose which set of chords to look for, from the chosen key.

Pre-tune audio: Auto-tune the track to a reference of A440 before performing the chord analysis. This is useful for songs that were recorded slightly out of tune.

Minimum chord duration 1 bar: This forces the wizard to choose only 1 chord per bar (i.e., no half-bar chords).

Audio Harmonies

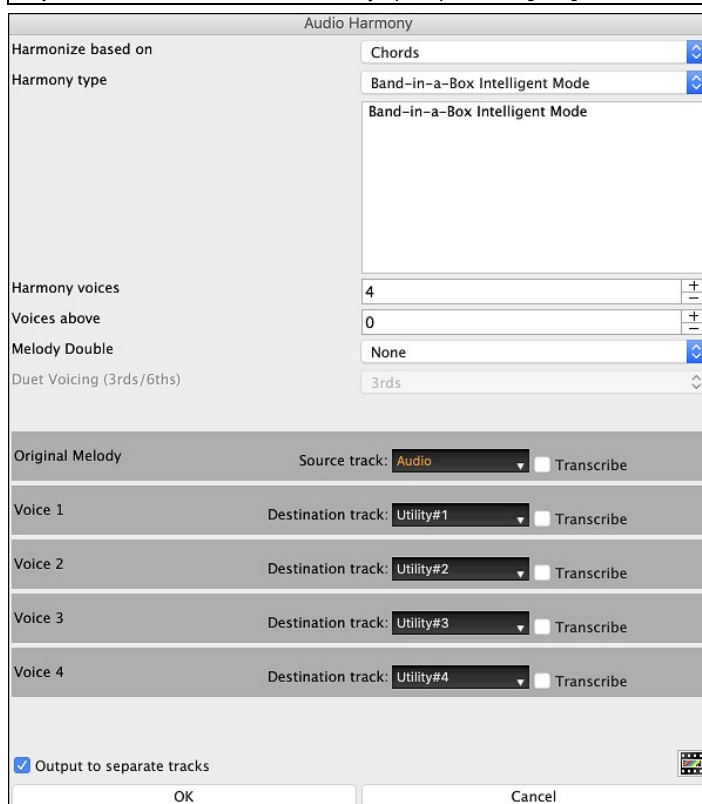
The audio harmonies include following features.

- Harmonizing the audio with up to 4 voices.
- Correcting out-of-tune notes.
- Transcribing the audio to notation.

Harmonize the Audio Track

First, import an audio file or open a Band-in-a-Box song file with audio. Then, go to the menu *Audio* or *Harmony*, and select *Audio Harmonies*, *Pitch Tracking*, *Fix Tuning (Audio Edit)*. This will open the **Audio Edit** window and the **Audio Harmony** dialog.

Tip: If the **Audio Edit** window is already open, press the **[Edit]** button on its toolbar and select *Harmonize* to open the **Audio Harmony** dialog.



Choose one of the 3 harmonizing modes.

- The “Chords” mode will harmonize the audio based on the chords in your song. Choose a type of harmony from the “Harmony type” option. Choose either the intelligent mode, which allows you to select the number of voices and other options, or one of the harmony presets. When you select the intelligent mode, you can also use the “Melody Double” option to make one of the harmony voices double the original melody. For the 2-part harmony, you can make the harmony voice 3rds or 6ths above/below the original melody depending on the “Voice above” setting or a combination of 3rds and 6ths with the “Duet Voicing” setting.
- The “MIDI” mode will add voices to the audio, based on MIDI notes in the source track. You can choose the number of voices (up to 4 voices).
- The “Fix Tuning” mode will analyze the source track and corrects out-of-tune notes in the selected region according to the key of your song.

Source track is the track that the selected harmonizing mode will apply to.

The **Output to separate tracks** option is selectable when the source track is the Audio or a Utility track. If you uncheck this, harmony voices will be written into the source track and merged with the existing audio in that track. You can also set the volume and stereo balance for each harmony voice. If you check this option, harmony voices will be written into other tracks that you select with the **Destination track** option. After harmony voices are generated, you can use the Mixer to control volume, panning, reverb, and tone, or add effects for each voice.

You can enable the **Transcribe** option for the source track and/or harmony voices. Note that the audio in the source track should be monophonic (e.g., vocal, saxophone).

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.

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)*.

Chapter 12: Tools, Wizards, Tutors, and Fun

Note: This chapter is fully described in the full manual, which opens from the menu *Help | Display Program Manual*. It is also available at our website (<https://www.pgmusic.com/manuals/>) as "Printable Full PDF Download."

DAW Plug-In Mode: 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.

"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.

Playalong Wizard: This intelligent feature 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.

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.

MIDI File Chord Interpretation Wizard: Band-in-a-Box will *automatically* figure out the chords of the MIDI file 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.

Chord Breaks: This will make Band-in-a-Box play for a number of bars and then rest for a number of bars. During the silence, you keep playing in tempo. When the band comes back, you will get instant feedback on how well you have maintained the tempo, if the band comes in time with you or not.

Guitar Tutor: 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.

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 can "read-along" to a Melody/Solo simply by looking at the guitar fretboard.

Big Piano Window: This resizable window displays notes on a piano keyboard.

Animated Drum Kit Window: 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!

Chapter 13: User Programmable Functions

Note: This chapter is fully described in the full manual, which opens from the menu *Help | Display Program Manual*. is also available at our website (<https://www.pgmusic.com/manuals/>) as "Printable Full PDF Download."

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 create their own personalized versions of these features:

- Styles
- Harmonies
- Soloists
- Melodists
- Guitarists

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 tracks. If you don't want an instrument in a style, you don't need to record any patterns for it.



The StyleMaker opens with the **[StyleMaker]** toolbar button. It also opens from the *File | StyleMaker | New – Make a New Style* or *Edit Current Style*.

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 *MIDI - Melody Harmony* or *MIDI - Thru Harmony* and then click on the **[Edit]** button in the **Harmony Select** dialog. Or you could go to the menu *Harmony | Harmonies Editor | Edit Current Harmonies File*.

The 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!

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.

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**. Click on the **[CH. Solo]** button in the Guitar window to open the **Select Guitarist** window. Then click on the **[Edit Guitarist Maker]** button to launch the **Guitarist Editor**, where you'll see the options for making or editing Guitarists.

Chapter 14: MIDI Setup

Mac OS X CoreMIDI

Band-in-a-Box uses **CoreMIDI** as a MIDI driver. CoreMIDI is the Mac® 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.

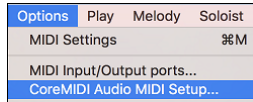
CoreMIDI with a MIDI Interface and External Synthesizers

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.

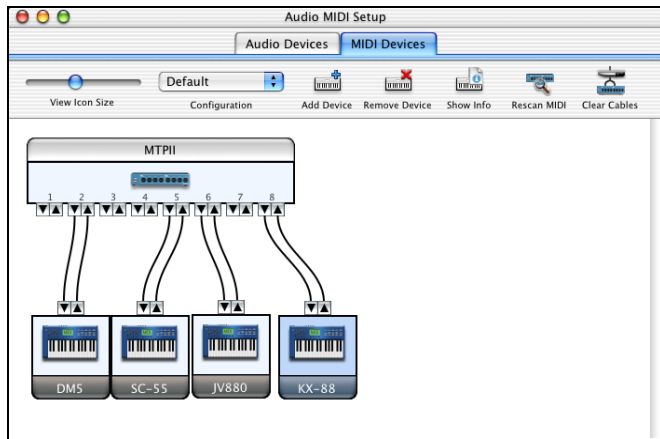
Hint: It is helpful to occasionally check your manufacturer’s web site and download/install MIDI Interface driver updates which might become available.

Apple® “Audio MIDI Setup” Application

Audio MIDI Setup is usually found in your *Applications/Utilities* 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.

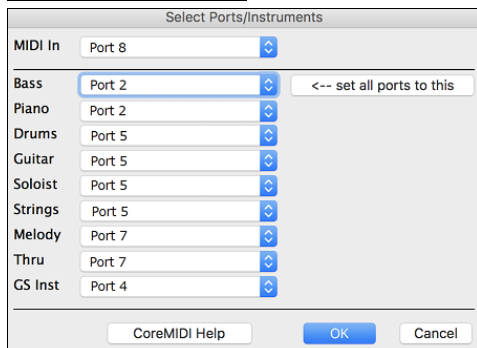
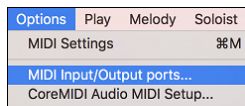
If your MIDI Interface has been properly installed, the picture of your MIDI Interface will automatically appear in the Audio MIDI Setup window, showing input/output “pins” for each MIDI input and output socket on your MIDI Interface.

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

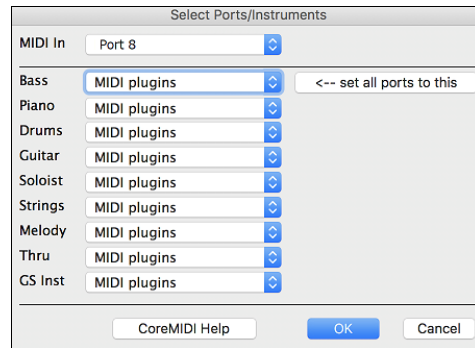


This example shows Band-in-a-Box configured to receive/record from a MIDI keyboard on MIDI Interface Port 8. Band-in-a-Box transmits tracks on an assortment of synthesizers, connected to various MIDI Interface ports. This scheme would be useful on a large MIDI setup, if your best Drum sounds are on a 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.

Apple® DLS Synth and a Controller Keyboard

If you have a small MIDI controller keyboard but 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 MIDI plugins 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.

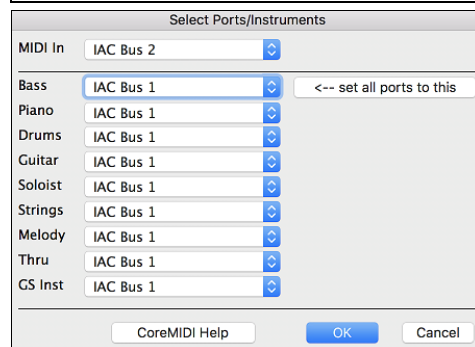
Inter-Application Communication with IAC or Virtual Ports

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 stand-alone soft synths (“Using Band-in-a-Box with stand-alone synths”) at <https://www.pgmusic.com/videos.bbmactm>. 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.



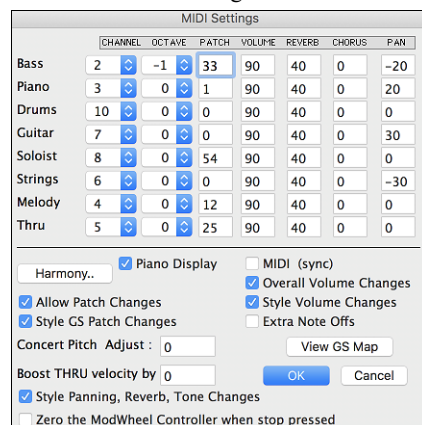
In Band-in-a-Box, go to the **Select Ports/Instruments** dialog, and select **IAC** on all output ports.

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.

MIDI Settings

The **MIDI Settings** dialog allows you to setup settings for each track. You can also set the Harmony channels by pressing the **[Harmony]** button inside this dialog.



CHANNEL: Range 0 to 16. (If set to 0, the track 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 tracks (e.g., Melody) a lower channel than other tracks (e.g., Guitar).

OCTAVE: This adjusts the octave of the track. 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.

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 tracks 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: Uncheck this box if you don't want to see notes played on the piano keyboard in the Mixer Window.

Allow Patch Changes: 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: Styles frequently come with patch changes. If you want to disable these, uncheck this box.

Concert Pitch Adjust: 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): To synchronize Band-in-a-Box with an external sequencer, check this box.

Overall Volume Change: To prevent any changes of volume inside Band-in-a-Box, uncheck this box.

Style Volume Changes: Styles occasionally come with volume changes. To prevent these, uncheck this box.

Extra Note Offs: 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.

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