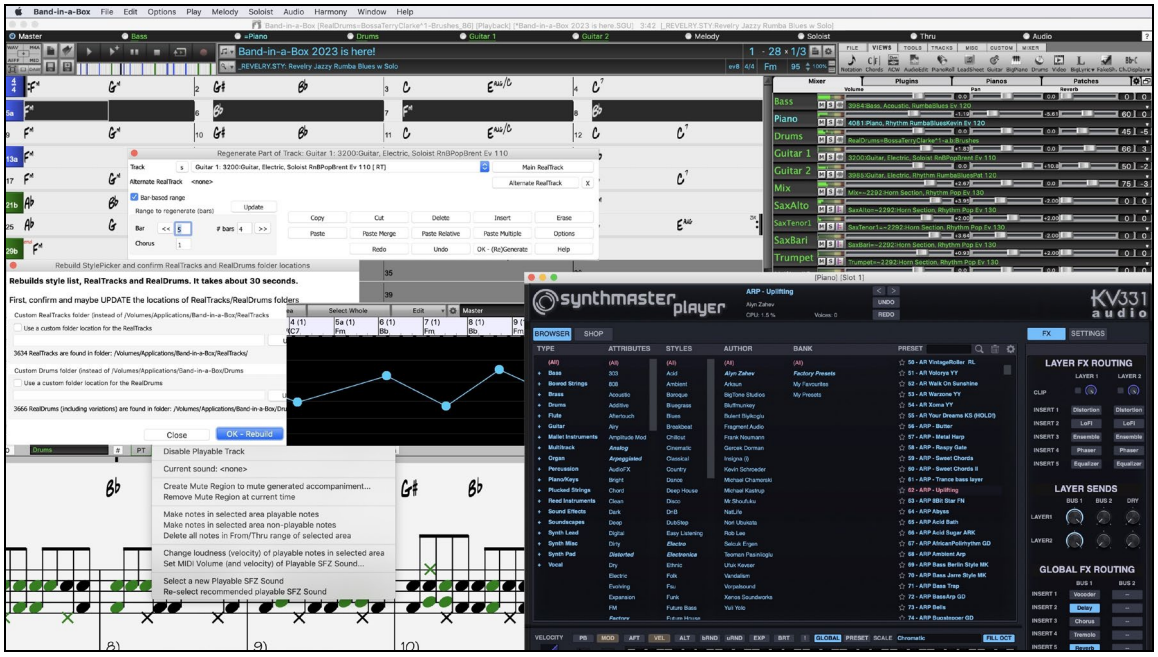
BAND IN A BOX®

Version 2023 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 to 13.x

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

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: ~40 GB
- MegaPAK RealCombos: ~50 GB
- UltraPAK/UltraPAK+ when installed to internal hard drive: ~190 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.

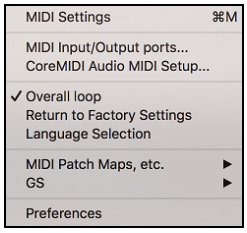
Setup

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

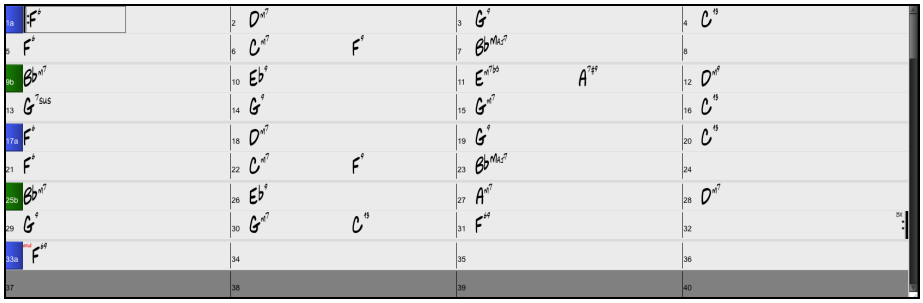
Creating music with Band-in-a-Box is as easy as 1-2-3! In this tutorial, you will see just how easy it is to get Band-in-a-Box making music for you.

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.



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.

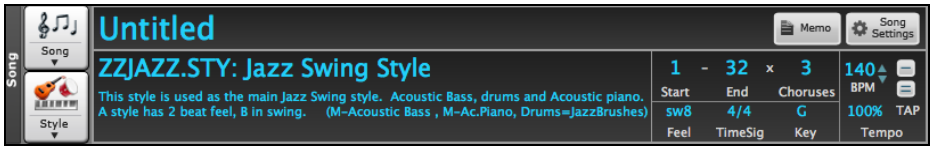
You can browse styles by sorting columns or hear an "instant" preview by double clicking on the list. If style has both MIDI and RealDrums available, you can hear both, and choose which one you want. This makes it much faster to find the style that fits your song.

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.

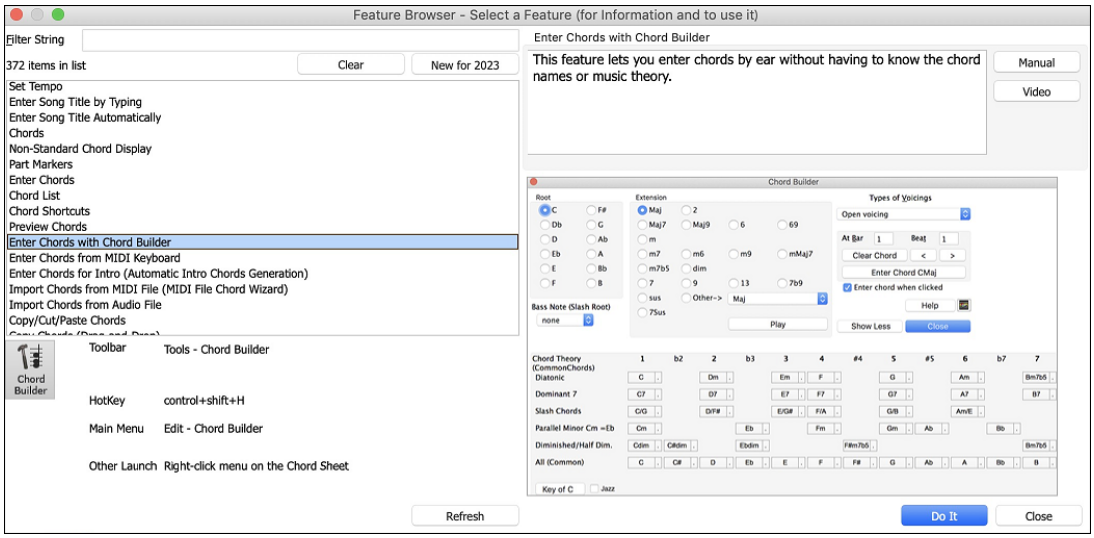
More fun with Band-in-a-Box

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.



Have Fun!

Chapter 3: Band-in-a-Box 2023

Overview of New Features

We've been busy and added over **70 new features** and **an amazing collection of new content**, including **MIDI SuperTracks, Instrumental Studies, "Song with Vocals" Artist Performances, Playable RealTracks Set 2, Playable RealDrums Set 1 & 2,** new sets of **"RealDrums Stems"** and more!

There's more great news! Version 2023 UltraPAK, UltraPAK+, and Audiophile users get all **222 new RealTracks with 150+ RealStyles** and Pro users get 45 new RealTracks and **80 new RealStyles** with the **RealCombos Booster PAK 2**. That's more RealTracks and RealStyles for everyone!

We have **Bonus PAKs** with **60 RealTracks** (20 more than we've released in previous versions!) in addition to the **222 new RealTracks**, so in total an amazing **282 new RealTracks and RealDrums** are available! There are **404 new "Playable RealTracks" Hi-Q sounds**, which match many of our RealTracks, so you can easily switch from RealTracks parts to MIDI notes while maintaining the instrument sound! ALL Playable RealTracks and RealDrums now also have audio demos. The Bonus PAKs also include **2 new Artist Performance Sets**, containing over 50 original songs with vocal performances by a variety of talented singers! There are also **Instrumental Studies Sets** including **Rockin' Blues Soloing** and more **Classic Country Guitar Soloing**. There are also new **RealDrums Stems**, which allow you to access the individual wave files from each different mic used to record many of our most popular RealDrums! There are also over **30 new MIDI SuperTracks**, including styles designed to work with the **new SynthMaster Player plugin** included with Band-in-a-Box 2023!

In addition, there are over **100 new RealStyles** that use the new RealTracks. These include new jazz, fusion and funk styles that feature **legendary drummer Mike Clark**! We have lots of requested blues styles, including new **guitar and harmonica with Pat Bergeson**, **lap steel with Rob Ickes & Eddy Dunlap**, and more **blues with Nashville great Johnny Hiland.** We've also expanded our Bossa piano soloing, with styles using both soloing and left-hand comping. There are also exciting new **Funk & Soul Horn Section** and requested Latin pop styles. In the "pop, rock, & world" category, we've added many requested "southern soul" drums, guitar, and bass. There are also requested **Prog-Rock** styles, as well as **"80s" New Wave Guitars**. There are new exciting **Boogie & Gospel Piano** with Nashville great **Kevin McKendree**. There are vocal **Doo-Wop** styles, as well as **Modern Pop**. There are also requested **Metal** styles featuring new drums, basses and guitar, and the **guitars are all "12-key,"** meaning Band-in-a-Box does not need to use any pitch shifting on the audio, making for a more consistent tone no matter what chords you enter. And we've also included requested **World Styles**, expanding our collection of **Sitar, Tabla and Dholak**. For country, americana and Celtic, we've greatly expanded our extremely popular **"Producer" "Explosive" Country Guitar Styles** with three sets of radio-friendly guitars from Nashville legend **Brent Mason**, designed to be layered into a polished "produced" sound. We've also added more indie-folk, singer songwriter styles, requested autoharp styles, and more contradance piano & guitar. The **2023 Bonus 49-PAK** includes even **60 more RealTracks**, including **Nashville "Producer" Guitars**, more **Rock & Soul Organ**, piano, requested bongo RealDrums, and a RealTracks first: Erhu! This requested instrument originated in China, and is similar to a violin. And there are new requested **Reggaeton & K-Pop RealDrums**, more fusion drums from **Mike Clark**, and more **Soul Guitar & Horns!**

Band-in-a-Box 2023 Features and Additions

There are over **70 New Features** in Band-in-a-Box 2023. This includes **Many Major New Features**. First, there are **Partial Track Re-Generations**, with an on-screen **Regeneration Panel** and an **Always Different** setting to get up to 40 variations on any RealTracks. **Undo - Track Generation** and **Undo - Song Generation** is added. You can now **copy, cut, paste, delete, insert, and do other editing functions** to the RealTracks/RealDrums tracks, while preserving the ability for the tracks to re-generate new material. **Auto-Save Song** prevents data loss. **Playable Tracks** are enhanced for Playable RealTracks (**404 new Sforzando sounds, 700 total - all with Audio Demos**), and now include **Playable RealDrums, MIDI SuperTracks and MIDI tracks**. There are now **RealTracks Stems**, separate isolated tracks available for multi-track RealTracks like Horns (e.g., Crooner, Blues), Vocals, and String Quartets. **Master Track Volume Automation** for fadeouts, crescendos etc. added. **SynthMaster® Player** synth included, with modern/techno sounds. **Audio Input** monitoring to hear your audio input (e.g., electric guitar with effects) through to Audio Out. **Arpeggiator** sounds available. **EZ Selection** of your **RealTracks/RealDrums** Folders. **Help for "Style not Found"** providing info and lists of substitutes. Generate **Intros using Song Chords. RealDrums Fills** control, Enhancements for StylePicker **- Preview, Prototypes and Rebuild.** And more!

Additional New Content Available for Band-in-a-Box 2023

- 60 Bonus Unreleased RealTracks
- 34 MIDI SuperTracks
- 30 All-MIDI Styles
- 12 Instrumental Studies
- 50 Artist Performances
- 50+ RealDrums Stems
- 10 Playable RealDrums, with Audio Demos
- 400+ Additional Audio Demos for Playable RealTracks
- 700+ Audio Demos for All New and Existing Playable RealTracks
- SynthMaster Sounds and Styles, with Audio Demos
- RealCombos Booster PAK
- XPro Styles PAK 4
- Xtra Styles PAK 14
- Xtra Styles PAK 15

222 NEW RealTracks

Band-in-a-Box 2023 contains an amazing assortment of new RealTracks & RealDrums! These include new **jazz, fusion and funk** styles that feature legendary drummer **Mike Clark**! We have lots of requested **blues** styles, including new guitar and harmonica with **Pat Bergeson**, lap steel with **Rob Ickes** & **Eddy Dunlap**, and more blues with Nashville great **Johnny Hiland**. We've also expanded our **Bossa piano**

soloing, with styles using both soloing and **left-hand comping**. There are also exciting new **Funk & Soul Horn Section** and requested **Latin pop** styles. In the "pop, rock, & world" category, we've added many requested "**southern soul**" drums, guitar, and bass. There are also requested **Prog-Rock** styles, as well as "**80s" New Wave Guitars**. There are new exciting **Boogie & Gospel Piano** with Nashville great **Kevin McKendree**. There are vocal **Doo-Wop** styles, as well as **Modern Pop**. There are also requested **Metal styles** featuring new drums, basses and guitar, and the guitars are all **"12-key,"** meaning Band-in-a-Box does not need to use any pitch shifting on the audio, making for a more consistent tone no matter what chords you enter. And we've also included requested **World Styles**, expanding our collection of **Sitar, Tabla And Dholak**. For country, americana and Celtic, we've greatly expanded our extremely popular **"Producer" "Explosive" Country** Guitar Styles with three sets of radio-friendly guitars from Nashville legend **Brent Mason**, designed to be layered into a polished "produced" sound. We've also added more indie-folk, singer songwriter styles, requested autoharp styles, and more contradance piano & guitar. The 2023 Bonus 49-PAK includes even 60 more RealTracks, including Nashville "Producer" Guitars, more Rock & Soul Organ, piano, requested bongo RealDrums, and a RealTracks first: Erhu! This requested instrument originated in China, and is similar to a violin. And there are new requested Reggaeton & K-Pop RealDrums, more fusion drums from **Mike Clark**, and more Soul Guitar & Horns!

- **77 Jazz, Blues, Funk & Funk RealTracks (Sets 401-411)**: Our new Jazz, Blues, Funk, and Latin RealTracks include new drums with Mike Clark for Fusion, Funk, Swing, and more! We've got you covered with new funk, blues, 2-handed bossa piano soloing, organ soloing & comping with Charles Treadway, and gritty blues harmonica with Pat Bergeson that pairs well with the new gritty blues guitar with Johnny Hiland! There's also new RealDrums, electric guitar, and acoustic piano all playing in a Latin style by Miles Black, Mike Durham, and Wes Little, and more!
- **78 Pop, Rock & World RealTracks (Sets 412-422**): This new collection covers a lot of requests we've received for styles like southern soul, prog rock, and 80s new wave, and we didn't stop there! We've added siter, tabla, dhoulak, Dave Roe's funky bass playing, doo-wop pop vocals, Kevin McKendree's piano playing, Pat Bergeson's gritty harmonica, 12-key guitar, and more!
- **67 Country, Americana & Celtic RealTracks (Sets 423-429)**: Our Country, Americana, and Celtic RealTracks boasts not one - not two - but THREE new "Producer" country guitar playing sets with Brent Mason! We've also added some great acoustic guitar, nylon guitar, and fingerpicking styles by Quinn Bachand, old-time autoharp, guitar soloing with Johnny Hiland, contradance styles with Daniel Lapp on piano, Quinn Bachand on guitar, and more!

60 Bonus Unreleased RealTracks

Our 2023 49-PAK is loaded with 60 AMAZING bonus RealTracks – 20 more bonus RealTracks than we've offered in the past! There's a new instrument added to our RealTracks collection: the Erhu, a classical Chinese violin with two strings! Electric guitar sounds by Brent Mason (7), Mike Durham (14), Tom Britt (1), and Darin Favorite (13) are included, along with Brian Allen (12) on electric bass, Miles Black on electric piano (1), Quinn Bachand's acoustic guitar playing (1), and lap steel by Rob Ickles (2). Charles Treadway brings the rhythm organ (4), and there's 70s soul electric bass by Dave Roe (3) and 70s soul electric guitar played by Pat Bergeson! We've also included bongo drums (5), tambourine tracks (3), a cowbell, and more!

MIDI SuperTracks Set 36: Funk & Jazz Piano

This Funk & Jazz MIDI SuperTracks Set features the likes of Kevin McKendree and Miles Black. You'll find a mix of faster paced bouncy and lively piano playing, as well as paired back, mellow, and soothing rhythms and soloists in a variety of genres such as bossa, boogie, Latin jazz, and more.

MIDI SuperTracks Set 37: Contradance Piano

This Contradance set showcases old-timey rhythm piano in both even and swing feels played by Daniel Lapp. The set has an overall jaunty and playful vibe to it that would be well suited towards folk and jig dance songs.

MIDI SuperTracks Set 38: Funk & Blues Electric Piano and Organ

Charles Treadway and Kevin McKendree show off their organ and piano skills in this Funk & Blues Electric Piano and Organ set. This set ranges from classic funk, busier and high energy playing, all the way to a slower and smoother blues funk, and features both rhythm instruments and soloists.

MIDI SuperTracks Set 39: SynthMaster

This SuperTracks Set is specifically designed to utilize the award-winning SynthMaster Player Synth by KV331 Audio that is included with Band-in-a-Box 2023. This collection provides a selection of synth pad, bass synth, and arpeggiators in a variety of styles, like fast rhythm funk, trance, dance and more.

MIDI Styles Set "Look Ma! More MIDI 9: Pop Oldies"

If you enjoy working with MIDI, you're going to love the 15 Pop Oldies MIDI styles included with Look Ma! More MIDI 9! The More MIDI 9: Pop Oldies set includes a large variety of styles, like R&B, New Orleans, rockabilly, Texas rock, blues, rock 'n' roll, Gospel, smooth jazz, and even more great Pop sounds!

MIDI Styles Set "Look Ma! More MIDI 10: Acid Jazz"

We've blended genres like funk, soul, hip hop, jazz and more to bring you Look Ma! More MIDI 10: Acid Jazz. There are 15 Styles included, with combinations like funk, fusion & hip hop, techno & EDM, blues, funk, smooth jazz & R&B, and more!

Instrumental Studies 18: Rockin' Blues Soloing

Instrumental Studies Set 18 includes 6 electric guitar solo studies to learn from, including two straight Texas blues, two jump blues, and two Texas blues shuffle!

Instrumental Studies 19: Modern Country Soloing

Learn some modern country electric guitar soloing with Instrumental Studies Set 19! We've included two studies each of country waltz soloing, modern country ballad soloing, and swinging country rock soloing!

Artist Performance Set 13: Songs with Vocals Volume 3

You've requested more original songs with vocal performances, and we've delivered. "Songs With Vocals Volume 3" offers 20 more Band-in-a-Box MGU (song) files, each with vocal performances on the melody track, many with additional harmony vocals as well! This volume

includes the gospel-pop “As If (I Could Get Away), funk-rock “As Purple Turns to Blue,” 90s soul “Better Not Wait Too Long,” and more. Use these to practice your mixing skills or just for listening and enjoying!

Artist Performance Set 14: Songs with Vocals Volume 4

You’ll find 20 more Band-in-a-Box MGU (song) files in “Songs With Vocals Volume 4.” Some of these performances in this volume include the modern-pop “And I Forgive,” country-shuffle “Been to the City,” the slow hard-rock “Butterflies and Thunderclouds,” and more. Each of these have the vocal performances on the melody track, many with additional harmony vocals as well!

RealDrums Stems Set 3: Jazz, Latin & World

RealDrums Stems Set 3 adds stems for 29 RealDrums styles. The “RealDrums Stems” feature allows you to select a RealDrum that has this feature enabled, and then when you generate it, it ALSO generates the SAME drum part, but putting each of the microphones used to record the session on its own track! So, rather than just a stereo mix of the drums, you’re ALSO getting, for example, the mics on both sides of the kick drum, the hi-hat mic, the room mics, etc. In addition to that, any percussion instruments that were added to the drum part are also included. This set features exciting Afro-Cuban percussion ensembles, as well as other great Jazz, Latin & World styles, such as “Island16ths,” “PartidoAlto” and more!

RealDrums Stems Set 4: Pop, Rock & Country

RealDrums Stems Set 4 adds stems for 22 RealDrums styles, including AltRockSlowSteady8ths^, BluesRumbaFastPercEv^, Metal8thsDoubleTime^, and many more! The “RealDrums Stems” feature allows you to select a RealDrum that has this feature enabled, and then when you generate it, it ALSO generates the SAME drum part, but putting each of the microphones used to record the session on its own track! So, rather than just a stereo mix of the drums, you’re ALSO getting, for example, the mics on both sides of the kick drum, the hi-hat mic, the room mics, etc. In addition to that, any percussion instruments that were added to the drum part are also included.

Playable RealDrums with audio demos

Drum roll please... we’ve added Playable RealDrums! Just like the Playable RealTracks, you can now customize these RealDrums performances with the exact notes you want. You’ll then hear those notes using a MIDI sound created from the RealDrums recording. These Playable RealDrums also include clickable audio demos.

Playable RealTracks Set 2 (~400 additional audio demos or Playable RealTracks)

Continuing where Set 1 left off, we’ve added 404 more Playable RealTracks. Plus, we’ve now added clickable demos for all of these sounds, and we’ve also added demos for all of the previously released Playable RealTracks. These Playable RealTracks Hi-Q sounds match many of our RealTracks, so you can easily switch from RealTracks parts to MIDI notes while maintaining the instrument sound! Customize the RealTracks performance by adding your own notes. You will then hear those notes using a MIDI sound created from the RealTracks recording. This means you can get the RealTracks to play the notes you want at key parts of the performance, either augmenting or replacing what the RealTracks is playing, for any sections in the song.

RealCombos Booster PAKS styles

With RealCombos Booster PAK 2, Pro and MegaPAK users receive 45 new RealTracks and a whopping 80 new RealStyles! These include classic country swing, bluesy soul, bluegrass, folk-pop, praise & worship, jazz ballads, jazz funk, modern rock, funky blues, and much more!

SynthMaster Sounds and Styles, with audio demos

Version 2023 includes the award-winning SynthMaster Player Synth by KV331 Audio. This has thousands of presets that are especially useful for modern, techno and arpeggiator sounds. SynthMaster support has been built into Band-in-a-Box so you can easily choose thousands of SynthMaster sounds, or choose “Load Hi-Q patch” dialog to choose from presets made by PG Music. Styles can be made to play with SynthMaster sounds without any need to load it. Plus, we’ve released MIDI SuperTracks Set 39: SynthMaster (Included in the 2023 Free Bonus PAK) that uses a mix of SynthMaster sounds, MIDI SuperTracks with arpeggiators and RealTracks.

XPro Styles PAK 4 (Released Dec 2022)

Coming in hot it’s XPro Styles PAK 4! We’re back once again with the fourth entry in our XPro Styles PAK series with 100 brand new RealStyles and 30 additional RealTracks and RealDrums that can be used to add a little spice to your Band-in-a-Box Pro version!

We’ve got you covered with 25 Rock & Pop, 25 Jazz & Funk, and 25 Country styles. To round out our 100 RealStyles, we’ve put together a collection of 25 styles that focus on the cajon as well as drums played with mallets! Here you can find everything from happy pop to funky bossa nova to minimalist singer-songwriter styles! The included 30 RealTracks and RealDrums can be used with any version of Band-in-a-Box and these additional RealTracks and RealDrums are not included in any Pro or MegaPAK package!

Here are some examples of what we’ve created for you: ambient pop beats, soft Americana ballads, modern mellow country, jazz-rock fusion, slow folk-rock, soulful baritone guitars, country shuffles, and many more! Variety is the spice of life, so add some to your RealStyles library today!

Xtra Styles PAK 15 (Released December 2022)

Hey ho! Here we go! You want styles?! We got ‘em! Xtra Styles PAK 15 has got you covered! We got your rock and your pop, not to mention our usual jazz and country styles but this PAK also includes an entire volume dedicated to MultiStyles! A first for our Xtra Styles PAK collection! Never has there been a better time to dive in and see the phenomenally multitudinous combinations one can conceive with MultiStyles! Ok, maybe that was a bit wordy… suffice to say it’s a lot! What it really comes down to is this: You want fresh, premium styles? Xtra Styles PAK 15 has you covered! Here’s a short list of what is included: funky jazz pop, modern country boogie, 80s glam rock, country pop grooves, heavy alternative rock, quiet rockabilly, New Orleans funk, 12-8 blues rock, ambient rock ballads, and many more!

- **Rock-Pop 15**: This sublime collection of styles curated for Rock+Pop volume 15 will have you bouncing around the room full of joy one moment and then sitting in thoughtful contemplation the next! You can even dress up and rock out to showy 80’s glam should your heart desire! We’ve got synth rock, we’ve got blues rock, we’ve even got some slow gospel rock. There’s something for everyone!
- **MultiStyles**: For the first time ever, we’ve included an Xtra Styles PAK volume dedicated solely to MultiStyles! Here you’ll find a wonderful mix of rock, pop, and country styles ranging from bluesy doo-wop and quick Cajun zydeco to a classic country shuffle! Other styles include outlaw country, alt rock ballads, modern synth pop, and even some retro electro soul! See all the amazing combinations you can create with Xtra Styles Pak 15: MultiStyles!

- **Jazz 15**: Jazz 15 features a splendid mix of jazz, funk, and Latin styles for your aural amusement. Here you can find a funk style featuring only 4 guitars and a drum kit juxtaposed with a quiet and subdued piano and vibraphone duo. You can also find modern jazz, cool bossa nova, fusion-funk soca, and even a swinging big band with a clarinet soloist. Whatever your jazz needs, we have you covered!
- **Country 15**: The final volume of Xtra Styles PAK 15, our country pack delivers a swell mix of styles ranging all the way from happy folk waltzes to smooth country soul and even some funky country pop! Whatever your cup of tea may be, we've brewed up something nice for you here! Other styles include: easy country boogie, minimal cinematic western, a rockabilly-outlaw country fusion, pop country, and many more!

Xtra Styles PAK 14 (Released December 2022)

What's that?! An auspicious need for more premium Band-in-a-Box styles? Fear not! For Xtra Styles PAK 14 has you covered with 140 brand spankin' new styles for your listening pleasure! As usual, Xtra Styles PAK 14 covers the basic genres: rock, pop, jazz, and country. In contrast to previous years, we had SO many great ideas for pop styles that we decided to create an ADDITIONAL 50 styles all contained in a volume of their very own! Now you can easily jam along to epic heavy metal or relax to some chill, ambient grooves! Spark your imagination and spur your creativity with all that Xtra Styles PAK 14 has to offer! Here's a quick snapshot of what you can find: heavy symphonic metal, big band mambo, ambient lo-fi jazz, psychedelic space rock, spaghetti western, energetic pop punk, New Orleans funk, Appalachian jaw-harp folk, acoustic rootsy funk, piano power ballads, and many, many more!

- **Rock-Pop 14**: This Xtra Styles volume runs the gamut of pop-rock history from heavy metal and 70's psychedelica all the way to passionate acoustic rock and energetic pop-punk! You'll find folk rock, alternative rock, funk rock, and even sedimentary rock! OK, we made that last one up, but what we didn't make up is how deep the layers go! Break apart this volume and you'll find many more wonderful rock styles to tumble around with and shine up your own unique ideas!
- **Pop 14**: An expansive genre in and of itself, we couldn't just limit our pop styles to half a volume and so here we've collected 30 amazing styles for your listening pleasure. You can find funky folk-pop jams right next to electro synth grooves and 12-string singer-songwriter styles up against vintage 50's pop. More styles include folk-reggae, synth pop, 70's pop-funk, and lo-fi grooves. In this volume, there's something for everyone!
- **Jazz 14**: Not to stray too far from convention, Xtra Styles PAK 14: Jazz 14 brings more of what you know and love in jazz, funk, and Latin stylings. Examples of some of these delightful styles include: modern jazz fusion, New Orleans soul, big band mambo, stride jazz, organ trios, funky sambas, and even some smooth jazz grooves! Whether you want to relax in your chair, dance up and down the stairs, or snap along without a care, Xtra Styles PAK 14: Jazz 14 has you covered!
- **Country 14**: For our country volume, we've put together a collection of styles from across the country landscape ranging from modern pop country all the way to Appalachian folk music. You'll find styles that hearken to the days of spaghetti westerns and styles that reminisce over rural old-time folk and even a few cheesy country ballads! Other styles include: alternative country rock, slow rockabilly blues, driving train beats, and even some modern bro-country rock. Don't miss out on this amazing collection!

Xtra Styles PAK 13 (Released June 2022) - 200 RealStyles for Jazz, Rock-Pop, Country, and Singer/Songwriter

Xtra Styles PAK 12 (Released December 2021) - 200 RealStyles for Jazz, Rock-Pop, Country, and Blues

Xtra Styles PAK 11 (Released May 2021) - 200 RealStyles for Jazz, Rock-Pop, Country, and Half & Double-Time

Xtra Styles PAK 10 (Released December 2020) - 200 RealStyles for Jazz, Rock-Pop, Country, and Folk Celebration

Xtra Styles PAK 9 (Released May 2020) - 200 RealStyles for Jazz, Rock-Pop, Country, and Folk

Xtra Styles PAK 8 (Released December 2019) - 164 RealStyles for Jazz, Rock-Pop, Country, and Celtic

Xtra Styles PAK 7 (Released August 2019) - 164 RealStyles for Jazz, Rock-Pop, Country, and Americana

Xtra Styles PAK 6 (Released Dec 2018) - 162 RealStyles for Jazz, Rock-Pop, Country, and Trad Folk & Jazz

Xtra Styles PAK 5 (Released July 2018) - 160 RealStyles for Jazz, Rock-Pop, Country, and MIDI Styles

Xtra Styles PAK 4 (Released November 2017) - 150 RealStyles for Jazz, Rock-Pop, Country, and Folk & Beyond

Xtra Styles PAK 3 (Released June 2017) - 160 RealStyles for Jazz, Rock-Pop, Country, and Americana

Xtra Styles PAK 2 (Released December 2016) - 161 RealStyles for Jazz, Country, Rock-Pop, and Bluegrass & World

Xtra Styles PAK 1 (Released August 2016) - 164 RealStyles for Jazz, Country, Rock-Pop, and Singer/Songwriter

Summary of New Features

Partial Track Re-Generation

Now you can re-generate sections of RealTracks by simply highlighting the section and pressing F8. This generates a different part each time, so you can keep regenerating to find the best replacement. You can also re-generate using different RealTracks than the original. Normally, you would choose to replace the existing part but you can also set this to merge so you will hear both parts. This also works with different RealTracks than the original on the same track. There is an optional floating Regeneration window with settings (option+F8), which allows you to customize the re-generations.

Undo Available for Song or Track Generation

When you generate (or re-generate) a full song or part/whole track, you can undo it to get back to the previous generation with the main menu *Edit* | *Undo* or command+Z.

Playable RealDrums

You can now customize the RealDrums performance by adding your own notes. You will then hear those notes using a MIDI sound created from the RealDrums recording. This means you can get the RealDrums to play the notes you want at key parts of the performance, either augmenting or replacing what the RealDrums is playing, for any sections in the song. This includes full drum kits in GM note number format. You can enter the notes in the Notation (using drum notation) or the Piano Roll window.

Playable MIDI Tracks and MIDI SuperTracks

You can now customize the MIDI generated tracks by adding your own notes (on the same track). This uses the same sound as the MIDI tracks. You can use this to replace or augment sections of the performance. You can re-generate the MIDI tracks, and your customizations will remain.

Master Volume Automation

This node-based volume automation allows fine volume control of the Master track. This allows easy creation of fades, crescendos, mutes, etc. This is in addition to the individual track volume automation.

RealTracks Stems

Some RealTracks (e.g., such as quartet vocals, string quartet, blues horns, crooner big band, etc.) have multiple track recordings. Previously, you could only generate a single track with the entire group. Now, you can generate the "stems," which are the individual tracks as recorded. So, for example, for a string quartet you would get 5 tracks - the full mix and 4 separate tracks for each of the instruments. This allows you to mix them as you'd like and also mute parts if you want to play along.

RealDrums Fills

RealDrums fills can be controlled, so you can get a drum fill at any bar without needing a part marker section change. You can also get no drum fill on the bar before a part marker.

SynthMaster Player Synth Included

This award-winning synth by KV331 Audio has thousands of presets that are especially useful for modern, techno and arpeggiator sounds.

SynthMaster support built into Band-in-a-Box includes:

- MIDI SuperTracks that use sounds with arpeggiators.
- Access to SynthMaster sounds using the "Load Plugin" from the track's right-menu to choose from thousands of SynthMaster sounds, or choose "Load Hi-Q patch" dialog to choose from presets made by PG Music for some nice sounds available in SynthMaster just by picking a patch.
- SynthMaster Player comes with thousands of sounds, so you can simply select *Choose Plugin* from the Plugin tab menu on the Mixer, choose SynthMaster, and choose one of these sounds from the SynthMaster Player panel.
- Styles can be made to play with SynthMaster sounds without need to load it.
- MIDI SuperTracks Disk for SynthMaster synth is included, using a mix of SynthMaster sounds, MIDI SuperTracks with arpeggiators and RealTracks.

EZ-RealTracks/RealDrums Folder Locations Dialog

When you rebuild a style list, you can confirm and set the correct locations of your RealTracks and RealDrums folders. Previously, setting these folders took time as they were set in different locations and not incorporated into the style rebuild. Now, there is a dialog that shows the current locations (e.g., *Application/Band-in-a-Box/RealTracks* and *Application/Band-in-a-Box/Drums*) and the number of RealTracks and RealDrums present in these locations. This allows you to confirm that you are using the correct locations as you see the expected numbers of RealTracks and RealDrums found in the folders. The dialog will display in the StylePicker when rebuilding the styles list, and also show once when you run or update the program. It is also accessible from the Track Settings and Actions dialog (F7).

"Different Riffs" Setting for Track Re-Generation

The Regeneration window (option+F8) and MultiRiff dialog (command+F8) have settings for "Different Riffs." If the option is set to "always," each generation will be different from previous ones. If it's set to "start," the first bar of the section generated will be different from previous ones. If it's set to "none," the generation might be similar to previous ones. For example, when you set it to always different and regenerate a few bars of a sax solo, you should hear different phrases each time.

Editing Functions for RealTracks/RealDrums Tracks

You can now copy, cut, paste, delete, insert, and do other editing functions to the RealTracks and RealDrums tracks. This allows you to edit the tracks while preserving the ability for the tracks to regenerate new material, and the file size saved is tiny as the track isn't converted to audio.

Auto-Save Song

If you did not close Band-in-a-Box properly in the last session, when you restart it, you will see a message dialog that asks if you want to load the auto-saved song. This prevents losing your work if something crashes on your system.

Stereo VU Meters on the Mixer

In the Mixer window, the VU meters for the different tracks now show panning information.

Audio Input Monitoring

This is like "Audio Thru" and it routes incoming audio to Audio Out.

RealTracks Picker Enhancements

The "Stems" column is added to show you the number of individual instruments/voices available for the RealTrack.

There is a new menu item in the [#] filter button to find RealTracks with stems.

A right-click menu is added with commonly used functions (e.g., clear filter, set or edit favorites, show similar RealTracks, etc.).

You can launch the StylePicker that will show only styles that use the selected RealTracks.

You can set favorites by using the right-click menu or clicking on the **[*] (**Set as Favorite) button.

The Choose RealTracks from Favorites and Recent dialog shows favorites followed by recently used RealTracks. The list can be filtered with text string. For example, type banjo to find the ones with banjo in the name.

There is a Favorite RealTracks Editor that allows you to re-arrange/add/remove your favorites and add comments, which are searchable in the filter.

A “Similar” button is added that will show RealTracks similar to the currently selected one.

RealDrums Picker Enhancements

A right-click menu is added with commonly used functions (e.g., clear filter, set or edit favorites, show similar or compatible RealDrums, etc.)

You can set favorites by using the right-click menu or clicking on the **[*]** column.

The Choose RealDrums from Favorites and Recent dialog shows favorites followed by recently used RealDrums. The list can be filtered with text string. For example, type fusion to find the ones with fusion in the name.

There is a Favorite RealDrums Editor that allows you to re-arrange/add/remove your favorites and add comments, which are searchable in the filter.

A “Similar” button is added that shows RealDrums that are similar to the currently selected one.

There is a new menu item in the [#] filter button to find RealDrums with stems.

Copy Song to Text Enhancements

The feature that copies the song as a text to clipboard or .txt file has been enhanced with options to:

- Add lyrics as a [Lyrics] section
- Use Tab delimiter for Bars, so the text can be pasted into a spreadsheet with columns for each bar
- Use / for every beat, to see | C / / / | instead of | C |
- Add Bar Numbers to each bar

SongPicker Enhancements

The SongPicker auto-rebuilds for folders if there are less than a specified number of songs. This means the SongPicker will show all songs including new ones without needing to rebuild.

There is an option to include/exclude subfolders from the song list.

Message about rebuilding now is a question so that pressing YES saves the extra step of needing to rebuild it.

Chord Track Added

Chord track is added, for use with a VST (e.g., arpeggiators want a chord track) or for simple “pad” (held chords) tracks.

Chord track can be generated on any track. Specifying note range is required.

There is an option to always put a chord track on a specified track (e.g., Utility track #16).

Specific MIDI SuperTracks are added that generate a simple chord track (triads/7ths) or a chord track including 9ths/13ths. Adding these MIDI SuperTracks to your track will write a chord track in the range set, for use with arpeggiators or other VST’s wanting a chord track. With each play a new chord track is written. To do this, open the Select MIDI SuperTracks and choose one that has “Arpeggio” in the name.

Fit-to-Note-Range MIDI Transpose Added

This will take any MIDI track and transpose the octave of the notes so that they enter the note range specified. For example, if you have a bass MIDI track, and the notes are going too low for your MIDI patch, you can transpose to the instrument range, and notes will have the octave raised as needed. This function is in the track button menu and also available for MIDI SuperTracks.

Yellow Messages Enhancements

The notification messages that appear at the bottom right of the screen are enhanced. They are smaller, occupying less of the screen.

The flash message colors can now be chosen in the Display Options dialog.

A handy function is added to easily see the flash message log. Type L O G Enter, and FlashMessageLog.txt will open.

Help for “Style Not Found”

If a style is not found when loading it, you will be given an option to open the StylePicker showing compatible styles that you do have. Also, it shows information about the missing style like instrumentation, genre, and audio demo so you get an idea of what replacement you need.

StylePicker Enhancements

A style chosen as a prototype always shows in the list, even with a filter applied.

4-bar preview is now settable to 4, 8, 12, 16, 20, 24, 28 or 32 bars.

Double-click on a style can be set to play the Chord Sheet chords instead of the pre-made demo.

A progress bar will show at the top of the StylePicker during style rebuild.

Style rebuild shows a dialog to confirm RealTracks/RealDrums folder locations.

The StylePicker launches when a style is not found and shows you replacement suggestions.

The [Action] button - “Reset Dialog to Default” menu item sets both the StylePicker main screen and StylePicker Options dialog to default.

Generate Intros Using Song Chords

An option is added to incorporate the chords in any section into the intro. For example, you can use the last 4 bars of the song as an intro.

More Track Button Right-Click Menu Items

Menu items are added for copy/move tracks, transpose octave to note range, generate chord track, auto regenerate part of track (F8), regenerate window (option+F8), cut riff, copy riff, paste riff (relative to copy point), paste *N* of copies of riff, paste riff (merge with underlying audio), erase riff, and copy/move tracks.

Find a Drums Sub for Style item is added to the Drums track. This will list RealDrums that would work for the current style.

Track Settings and Actions Dialog Enhancements

The dialog has a new button for various MIDI editing commands like transpose, generate chord track, transpose octave to note range, etc.

There is also a new button to copy/move tracks.

Summary Section in "What Add-ons do I have?" Dialog

This lists the percentage (%) of RealTracks, RealDrums, Styles and add-on styles with links to pgmusic.com with more information.

Pre-made "Showcase" Audio Demos for Playable RealTracks and RealDrums

These show how the playable MIDI sound (.sfz) compares to the audio RealTracks and RealDrums, by playing 4 bars of playable sound, then 4 bars of playable sound with a band, and then 4 bars of RealTracks with a band.

Playable Tracks Enhancement

You can now easily increase/decrease volume of the playable MIDI sounds (using velocity).

Chord display for Nashville Notation and Roman Numerals now shows minor keys as 1m

For example, Am in the key of Am would be 1m. This is settable if you prefer 6m.

Display Option of Red Lines in Bars on Chord Sheet

The Bar Settings (F5) dialog has an option to hide the "red lines" in bars that have changes. This can be done per song or global setting. You can toggle the setting back on when you want to see them again, but it gives the Chord Sheet a cleaner look when you are just playing songs.

Notation Enhancements

The Notation window (Editable or Staff Roll mode) has hotkeys (command+control+arrow R/L) for changing note times left/right.

Rests now transpose from treble to bass.

You can now highlight an area of non-editable notation.

The Lead Sheet can set the number of staves to one per page in Options.

There is a new notation setting for note colors: black (a chord tone), green (not a chord tone) and orange (not a chord tone and not a scale tone).

Notation Printing Enhancements

There is a new *File* menu item *Print Lead Sheet* that prints the song using the Lead Sheet options (such as fake sheet). The hotkey is shift+command+P. This is in addition to *File | Print* (command+P) that prints using the Notation window options.

When you do not include staff lines in printout, there is an option to show chords above instead of inside each bar.

Band-in-a-Box remembers all items in the Print Options dialog when returning and after reboot.

Print Range remembers last settings and uses that as default.

XML Enhancement

Importing a MusicXML file to Utility tracks is enhanced, so tracks don't default to all going on the Melody track.

New Hotkeys

command+A selects all in the various windows like Chord Sheet, Notation, Audio Edit and Piano Roll.

option+shift+Z solos the current track on the mixer.

L O G return opens the flash message log file (FlashMessageLog.txt).

(Audio Edit window) command+shift+V mix-pastes audio.

(Audio Edit window) shift+delete deletes a region of audio.

(Piano Roll window) + (plus) increases velocities of the selected notes by 1.

(Piano Roll window) shift++ (plus) increases velocities of the selected notes by 5.

(Piano Roll window) - (minus) decreases velocities of the selected notes by 1.

(Piano Roll window) shift+- (minus) decreases velocities of the selected notes by 5.

(Piano Roll window) ~ (tilde) randomizes velocities of the selected notes (-1 to +1).

(Piano Roll window) shift+~ (tilde) randomizes velocities of the selected notes (-5 to +5).

Miscellaneous

Songs loaded that previously had audio but no longer have audio files will remove the audio settings (tempo, transpose) from the track.

You can now drop VST plugins (.dll files) onto the plugin selector dialog to add them to the Band-in-a-Box plugin lists.

A song setting to allow chord variations in repeated sections is added.

The DAW button turns red to clearly indicate the DAW plugin mode is currently on.

The "Select Hi-Q MIDI Patch Plugin" menu item always shows in the track button menu.

MIDI tracks that use their own MIDI plugin display VU meters based on audio output rather than estimated MIDI events.

Increase/decrease note velocity adjusting features are added to the Piano Roll window. These can be accessed from the right-click menu or hotkeys.

Feature Browser Enhancements

The Feature Browser (accessed from the / return keys) has been updated to include the latest 2023 features.

There is a new button to filter the list to show the latest 2023 features. You can add keywords to find new features for topics of interest.

… and more!

Introduction to Band-in-a-Box 2023

Let's take a closer look at the great new features in Band-in-a-Box 2023!

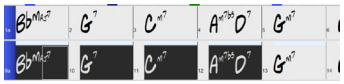
Partial Track Re-Generation

Now you can re-generate sections of RealTracks by simply highlighting the section and pressing **F8**. This generates a different part each time, so you can keep regenerating to find the best replacement. You can also re-generate using different RealTracks than the original. Normally, you would choose to replace the existing part but you can also set this to merge so you will hear both parts. This also works with different RealTracks than the original on the same track.

Let's open a song that has a soloist (e.g., saxophone soloist). Now, press PLAY to generate the song. We'll focus on the sax soloist track since we want to fine tune the solo to our liking.

First off, select the track using the Mixer.

Now, listen to the solo. Let's say you don't like what the sax plays for four bars, starting at bar 9. Highlight the bars 9-13 by dragging on the Chord Sheet. You can also do this in the Audio Edit or Notation window.



Let's generate the selected section. Either press **F8** or right-click on the track button and go to *Track Actions | Auto (Re)Generate Parts of RealTracks.*

That's it. You will now hear the song start playing at bar 8 (one bar before the section to provide a lead-in) and then you will hear the new solo that's generated just for these two bars.

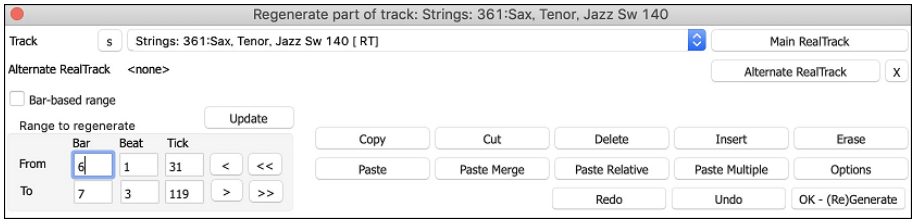
A great thing about this is that the solo generated will be different from the previous one(s) you've generated. If you don't like the new one, try again and generate another one. You can keep going and generate up to 40 variations. And another great thing is that they all will be different from each other. This is new for 2023, as previously it was "hit or miss" if you'd get a different variation or not. And there are more variations available now (typically 40 instead of 20 in previous versions).

If you find one you like, great! Just stop and continue, maybe moving to another section of the song or switching to a different track or something else entirely.

So, the **F8** keys can become your "Fix-it" tool for fixing any section of any RealTracks that you don't like, including soloist, background tracks, comping etc.

If you prefer not to make a selection or you want a more customized approach to regenerate these sections, there is an optional floating **Regeneration** window, which allows you to make settings to customize the type of re-generations.

Let's press **option+F8** or right-click on the track button and go to *Track Actions | Regenerate Window*.



This is a floating window, so you can do any other Band-in-a-Box function as you keep this window open.

There's a track selector to confirm or change what track you want to re-generate.

You can set or change the current track using the **[Main RealTrack]** button.

You can generate a different RealTracks by pressing the **[Alternate RealTrack]** button and selecting an alternate RealTracks. For example, you may want 4 bars of a flute solo instead of sax but want to keep sax as the main soloist on the track.

Pressing the **[X]** button will clear this selection.

The **[S]** button will solo the track

The **[Undo]** button will undo the last generation. (Note that you can also choose *Edit | Undo* or **command+Z** to do this.)

You can generate based on either the full bar boundaries or precise regions including bars/beat and ticks. This is done with the **Bar-based range** option. When this option is selected, you will see Bar, Chorus and Number of bars. The [<<] button will set to the beginning of the song, and [>>] button sets to the end. When this option is not selected, you will see a precise range in bars/beats/ticks. The [<] button moves to the beginning of the bar. The [<<] moves to start of song. [>] moves to end of bar. [>>] moves to end of song. If you make selections on the Chord Sheet, Audio Edit, Piano Roll, or Notation window, these settings for range will update. For example, if you select a range on the Audio Edit window, you will get that precise range as long as the "Bar-based range" option de-selected.

The **[Copy]** button copies a range of riff to the clipboard.

The **[Paste]** button pastes the riff to the current location, overwriting the existing riff at the destination.

The **[Paste Relative]** button pastes the riff to the same relative location in the bar as the copied portion. For example, if the copied range started at beat 2, the relative paste will start at beat 2

The **[Paste Multiple]** button lets you select the number of pastes. Hold down the Shift key as you click on this button to make the pastes merge with existing riffs.

The **[Paste Merge]** button pastes the riff to the current location and merges it with the existing riff so you will hear both riffs/

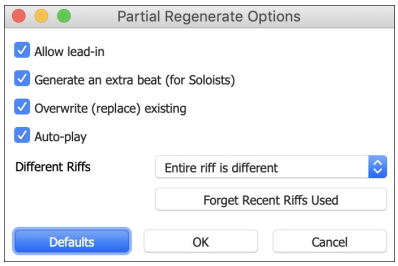
The **[Cut]** button removes a range of riff and copies it to the clipboard.

The **[Erase]** button erases a range of riff.

The **[Insert]** button inserts the selected amount of space and shifts all audio following the inserted region to a later time.

The **[Delete]** button deletes the selected region. All audio following the deleted region will be shifted to an earlier time.

The **[Options]** button shows options for the partial regenerations.



Allow lead-in allows some of the re-generations to start early as a pickup to the range you've selected.

Generate an extra beat will finish the riff up to 1 beat after the selected range.

Overwrite (replace) existing will make the generation replace the existing part. Setting it to false will merge with the existing generation. For example, maybe you have a sax solo and would like to have sax and flute soloing together for a few bars. You can use this setting to accomplish this by setting this option to false. Remember to set it back to normal when you prefer the re-generations to "replace" instead of "merge."

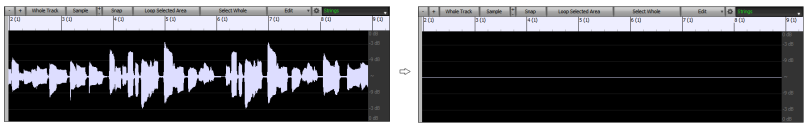
Auto-play will play the song from the bar before the selected range, so you can hear what it sounds like.

Different Riffs determines how the riffs will be different from previous ones. If it's set to "Entire riff is different," each generation will be different from previous ones. If it's set to "Start of riffs are different," the first bar of the section generated will be different from previous one. If it's set to "Allow some duplicate riffs," the generation might be similar to the previous one.

[Forget Recent Riffs Used] allows Band-in-a-Box to "forget" the previous ones so that you can generate using all the available ones. Note that re-generation from a different bar, different track or different song will "forget" the previous re-generations, so you likely won't need to press this button much, if at all.

Undo Available for Song or Track Generation

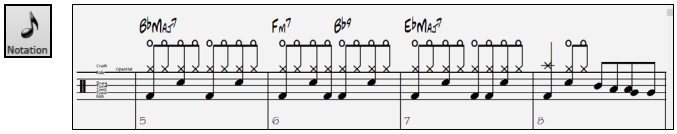
When you generate (or re-generate) a full song or part/whole track, you can undo it to get back to the previous generation. As with other Undo functions, choose menu *Edit | Undo Tracks Generation* or menu *Edit | Undo Generation of Song Tracks,* or just press hotkey **command+Z**.



Playable RealDrums

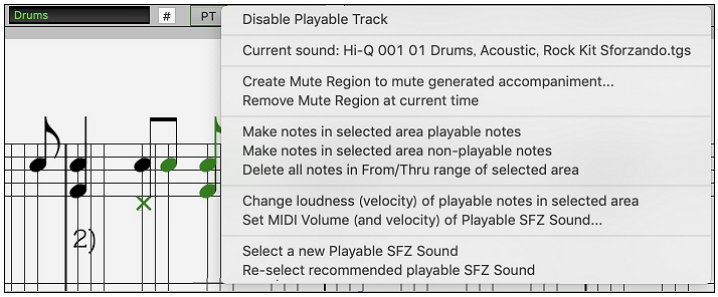
You can now customize the RealDrums performance by adding your own notes. You will then hear those notes using a MIDI sound created from the RealDrums recording. This means you can get the RealDrums to play the notes you want at key parts of the performance, either augmenting or replacing what the RealDrums is playing, for any sections in the song. This includes full drum kits in GM note number format. You can enter the notes in the **Notation** (using drum notation) or the **Piano Roll** window.

To add some Playable RealDrums, load a song that has RealDrums. Press PLAY to generate it. Choose a track with Drums. Open the **Notation** window, and you will see the notation for the Drums track.



Switch the **Notation** window to the Editable or Staff Roll mode to enable editing of the Drums track.

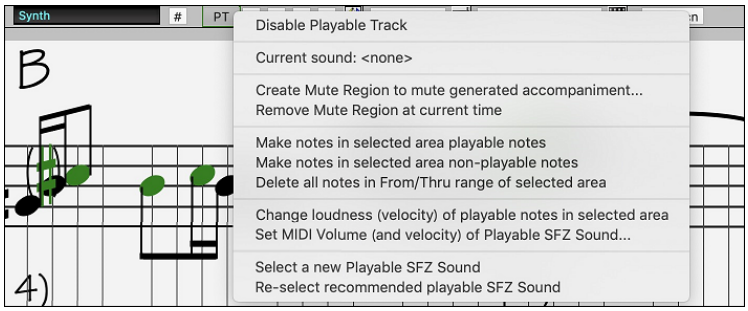
Press the **[PT]** button and select *Enable Playable Track* from the menu. When this menu item is enabled, you can choose a MIDI Drum sound that will match the selected RealDrums. You can use the same functions as for Playable RealTracks. Inserting your own notes (green color) and muting sections of the RealDrums will allow you to add notes to the current RealDrums or replace sections of the RealDrums. For example, add a cymbal crash, control the volume using the velocity of the MIDI note (or overall volume setting using the **[PT]** button menu).



Playable MIDI Tracks and MIDI SuperTracks

You can now customize the MIDI generated tracks by adding your own notes (on the same track). This uses the same sound as the MIDI tracks. You can use this to replace or augment sections of the performance. You can re-generate the MIDI tracks, and your customizations will remain.

PT In a manner similar to the Playable RealTracks and RealDrums, press the **[PT]** button in the **Notation** window (Editable or Staff Roll mode) and select *Enable Playable Track* from the menu. This allows you to add or replace sections of the MIDI track or MIDI SuperTracks. These additions you make won't get erased when you generate new MIDI tracks.

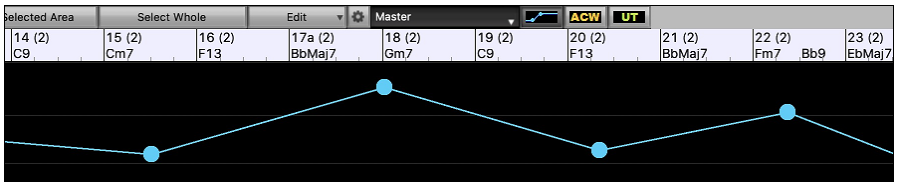


Master Volume Automation

This node-based volume automation allows fine volume control of the Master track. This allows easy creation of fades, crescendos, mutes, etc. This is in addition to the individual track volume automation.

Open the **Audio Edit** window, select the Master track, and press the volume automation mode button.

This will show blue lines on the Master track. You can click anywhere on the blue line to add a node (a small blue dot), which acts as an anchor. If you add more nodes and then move some of them up or down, the blue line will be drawn between nodes that you've entered. And the position of the blue line at any given point determines the amount in decibels that the audio is increased or decreased at that point.



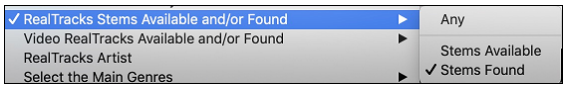
RealTracks Stems

Some RealTracks (e.g., quartet vocals, string quartet, blues horns, crooner big band, etc.) have multiple track recordings. Previously, you could only generate a single track with the entire group. Now, you can generate the "stems," which are the individual tracks as recorded. So, for example, for a string quartet you would get 5 tracks - the full mix and 4 separate tracks for each of the instruments. This allows you to mix them as you'd like and also mute parts if you want to play along.

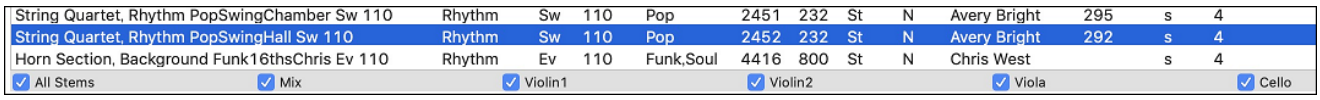
In the **RealTracks Picker**, you can find which RealTracks have stems if you look at the "Stems" column. It shows you the number of individual instruments/voices available.

Name	Type	Feel	Tempo	Genre	#	N/A	Set	Stereo	Chart	Artist	TS	Holds	S...	D...	Stems*
Vocal, Rhythm Doo-WopSlow128 Sw 065	Rhythm	Sw	65	Pop	4015		392	St	N	David Wise,...			s		12
Horn Section, Background CroonerBallad11-Part Sw 060	Background	Sw	60	Jazz	2792		265	St	N	Jim Clark		260	s		11
Horn Section, Background CroonerBossa10-Part Ev 110	Background	Ev	110	Jazz	2781		264	St	N	Jim Clark		350	s		10
Horn Section, Background CroonerBigBand9-Part Sw 110	Background	Sw	110	Jazz	2593		236	St	N	Jim Clark		350	s		10
Horn Section, Soloist CroonerBigBandShoutChorus11-Part Sw 110	Soloist	Sw	110	Jazz	2977		294	St	N	Jim Clark		350	s		10
Multi[Thickened=5] Vocals, Background GospelCool3-part Sw16...	Background	Sw	75	Gospel,Soul,Pop	3555		344	St	N	Britt Savage		600	s		9
Vocals, Background GospelCool3-part Sw16 075	Background	Sw	75	Gospel,Soul,Pop	3527		344	St	N	Britt Savage		600	s		9

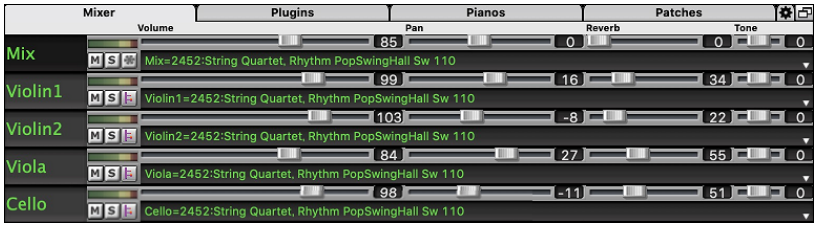
You can also find them using the *RealTracks Stems Available and/or Found* menu item in the [#] filter button.



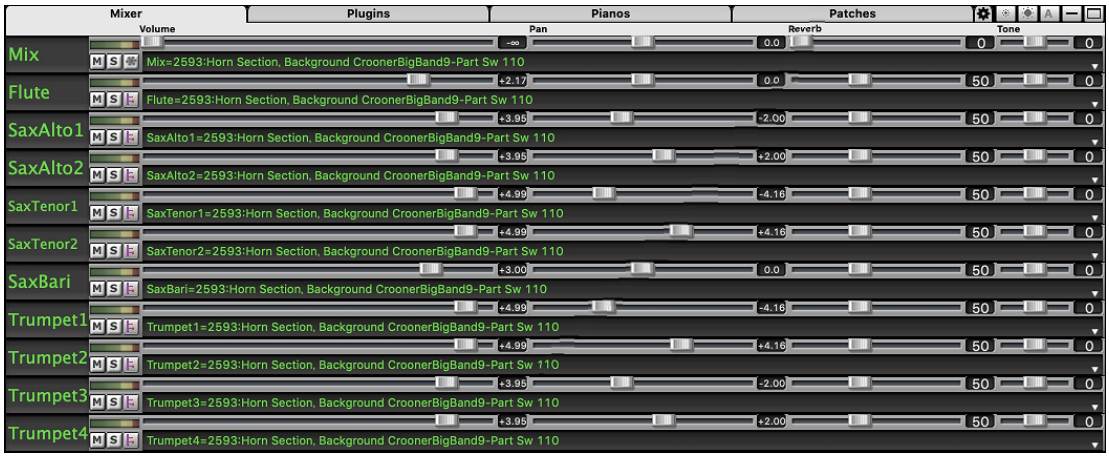
When you select RealTracks that have stems, you will see what they are just below the list. Using the checkboxes, you can load all stems, the selected stems, or the mix of all stems.



If you select all or individual stems, each stem will be loaded to separate tracks, so you can control volume, pan, etc. for each stem using the Mixer.



There is a demo song "RealTracks Stems - Crooner Jazz Horn Section stems.SGU" in *Applications/Band-in-a-Box/Tutorials/Tutorial - BB2023*. When you open this songs, a mix of stems and 10 individual stems will be loaded to the Utility tracks.



RealDrums Fills

RealDrums fills can be controlled, so you can get a drum fill at any bar without needing a part marker section change. You can also get no drum fill on the bar before a part marker. Previously, the only way to get the drums to play a fill would be to put a part marker on the bar following the fill.

Press the **[Bar Settings]** toolbar button or the **F5** key to open the **Edit Settings for Current Bar** dialog.

If you enable the "Allow Drum Fill" option, you'll get a drum fill at the current bar.

If you are at a bar before a part marker and you *don't* want a drum fill, then disable the option.

SynthMaster Player Synth Included

This award-winning synth by KV331 Audio has thousands of presets that are especially useful for modern, techno and arpeggiator sounds.

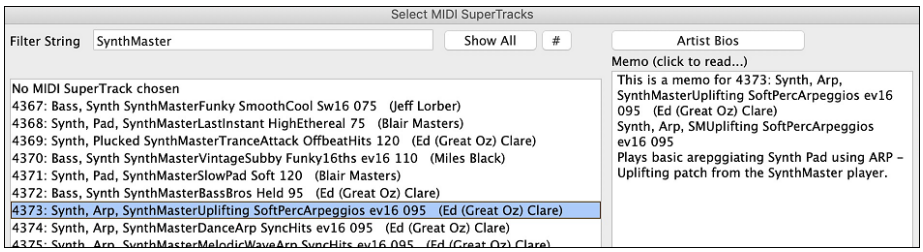
SynthMaster support built into Band-in-a-Box includes:

- MIDI SuperTracks that use sounds with arpeggiators.
- Access to SynthMaster sounds using the "Load Plugin" from the track's right-menu to choose from thousands of SynthMaster sounds, or choose "Load Hi-Q patch" dialog to choose from presets made by PG Music for some nice sounds available in SynthMaster just by picking a patch.
- SynthMaster Player comes with thousands of sounds, so you can simply select *Choose Plugin* from the Plugin tab menu on the Mixer, choose SynthMaster, and choose one of these sounds from the SynthMaster Player panel.
- Styles can be made to play with SynthMaster sounds without need to load it.
- MIDI SuperTracks Disk for SynthMaster synth is included, using a mix of SynthMaster sounds, MIDI SuperTracks with arpeggiators and RealTracks.

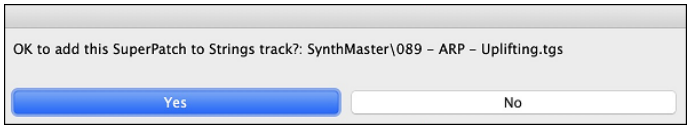
The SynthMaster VST file is installed to the */Library/Audio/Plug-Ins/VST* folder by default.

To select MIDI SuperTracks that use SynthMaster sounds, right-click on a track button and choose *Select MIDI SuperTrack for this track* from the menu.

This will open the **Select MIDI SuperTracks** dialog. Type a "SynthMaster" text to filter the list.

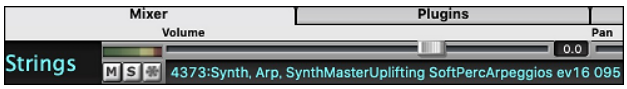


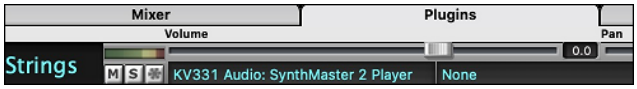
Some of them have arpeggiators in the sounds. Select one you like and press OK and answer yes to the confirmation message.



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

In the Mixer, you can confirm that the SynthMaster synth sound is loaded to the track.

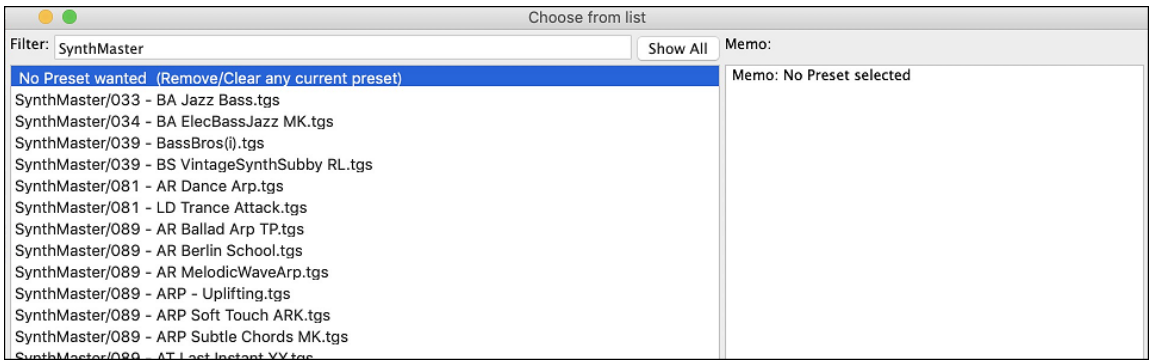




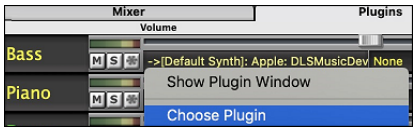
If you want to customize the sound, click on the SynthMaster synth in the [Plugins] tab to open the synth window.

You can also access SynthMaster sounds using the Hi-Q patch dialog. Right-click on a track button, and go to *Select MIDI Instrument (Patch) | Select Hi-Q MIDI Patch Plugin.*

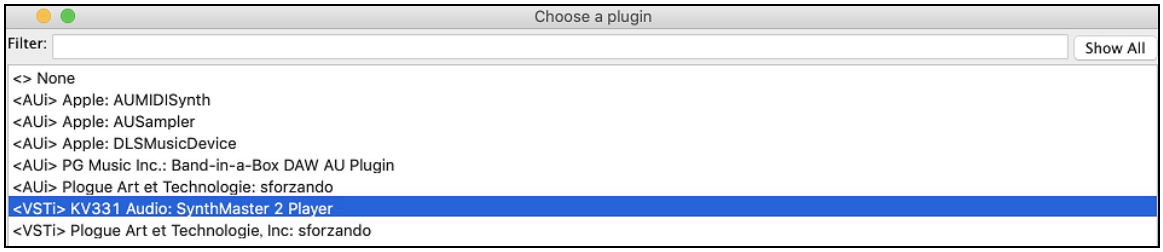
This will open the dialog that lists Hi-Q patch plugins (.tgs). Type "SynthMaster" in the text filter and select any of the presets that PG Music has made.



SynthMaster comes with thousands of sounds. To choose a sound, right-click on the [Plugin] in the Mixer to open a menu and select *Choose Plugin*.



Then, select "<VSTi> KV331 Audio: SynthMaster 2 Player" from the list of plugins and press OK.



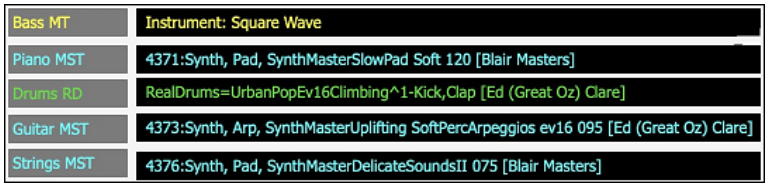
You can now choose from many sounds in the SynthMaster Player panel.

Some styles use MIDI SuperTracks that automatically play with SynthMaster sounds. They are included in MIDI SuperTracks Set 39. In the StylePicker, you can find them using the [Other] filter button menu item *Specific MIDI SuperTracks Set #*.

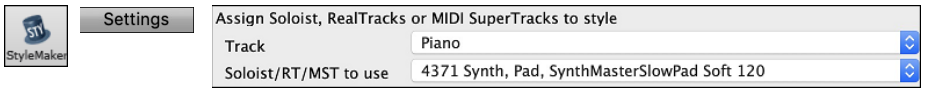
6 items in list. Sorted by: Style Disk # (High to Low)

Name	Type	TSig	EvSw	Tempo	Long Name	Genre	Group	Date	Set#*	#Instr	#substyles	Other Genres
=BEEBAD	RM	4/4	ev8	95	Bee Bad Minimal Modern Pop	Modern Pop	Pop 70	2022-11	MST 39	7	2	Modern R&B
=PICNIC	RM	4/4	sw16	75	Picnic Funky Indie Synth Pop	Hip Hop	Pop 43	2022-11	MST 39	8	230	Synth Pop,Pop,Lite Pop
=PUTUPON	RM	4/4	ev16	65	Put Upon Ambient Modern Pop	Modern Pop	Pop 30	2022-11	MST 39	8	2	Synth Pop
=SLEEVE	RM	4/4	sw16	90	Sleeve Modern Pop Reggae	Modern Pop	Pop 50	2022-11	MST 39	6	2	Reggae
=SUBBY	RM	4/4	ev8	100	Subby Modern Funky Pop	Funk	Pop 45	2022-11	MST 39	5	2	Pop,EDM,Synth Pop
=WITNESS	RM	4/4	ev16	85	Witness Electric Club Beat	Synth Pop	Pop 46	2022-11	MST 39	7	2	Pop,EDM,Modern Pop

When you look at the mixer area in the StylePicker, you can see which tracks use SynthMaster sounds.

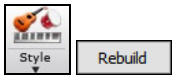


To make a style that plays with SynthMaster sounds, open the **StyleMaker** and press the **[Settings]**. Then, in the **Miscellaneous Style Settings** dialog, select the track and MIDI SuperTracks in the "Assign Soloist, RealTracks or MIDI SuperTracks" area.

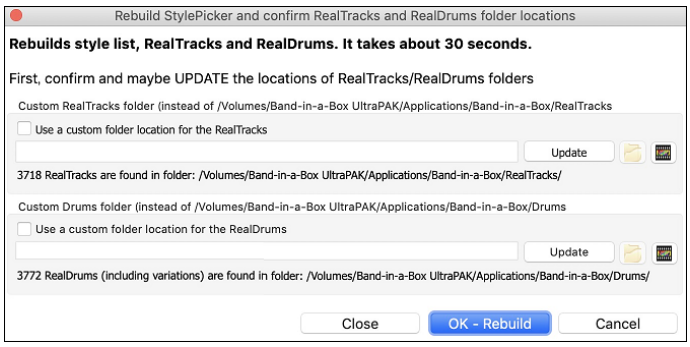


EZ RealTracks/RealDrums Folder Locations Dialog

When you rebuild a style list, you can confirm and set the correct locations of your RealTracks and RealDrums folders. Previously, setting these folders took time as they were set in different locations and not incorporated into the style rebuild. Now, there is a dialog that shows the current locations (e.g., *Applications/Band-in-a-Box/RealTracks* and *Applications/Band-in-a-Box/Drums*) and the number of RealTracks and RealDrums present in these locations. This allows you to confirm that you are using the correct locations as you see the expected numbers of RealTracks and RealDrums found in the folders.



The dialog will display in the **StylePicker** when rebuilding the styles list. It will also show once when you run the program first time after installation or update.



In the dialog, you can see how many RealTracks and RealDrums are found in the selected folder.

3718 RealTracks are found in folder: /Volumes/Band-in-a-Box UltraPAK/Applications/Band-in-a-Box/RealTracks/

3772 RealDrums (including variations) are found in folder: /Volumes/Band-in-a-Box UltraPAK/Applications/Band-in-a-Box/Drums/

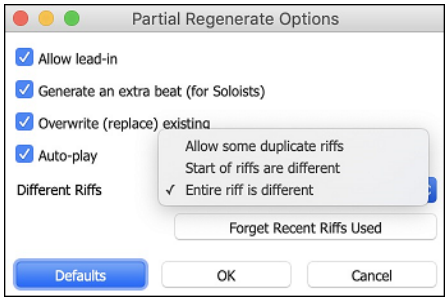
The dialog is also accessible with the **[Set RT/RD Folders]** button in the **Track Settings and Actions** dialog (F7).

Set RT/RD Folders...

“Different Riffs” Setting for Track Re-Generation

The Regeneration window (option+F8) and MultiRiff dialog (command+F8) have settings for “Different Riffs.” If the option is set to “Entire riff is different,” each generation will be different from previous ones. If it’s set to “Start of riffs are different,” the first bar of the section generated will be different from previous ones. If it’s set to “Allow some duplicate riffs,” the generation might be similar to previous ones. For example, when you set it to always different and regenerate a few bars of a sax solo, you should hear different phrases each time.

You can change this setting in the Regeneration window (option+F8 - [Options]). You can also set this in the MultiRiff dialog (command+F8).

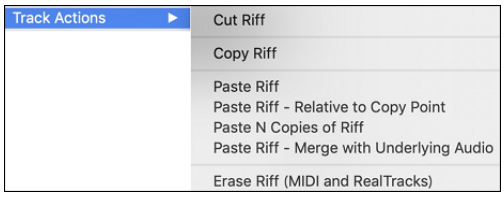


Editing Functions for RealTracks/RealDrums Tracks

You can now copy, cut, paste, delete, insert, and do other editing functions to the RealTracks and RealDrums tracks. This allows you to edit the tracks while preserving the ability for the tracks to regenerate new material, and the file size saved is tiny as the track isn't converted to audio.

You can use these functions on the Chord Sheet, Notation window or Audio Edit window.

There are two ways to use the functions. One is to use the new items in the track’s right-click menu.



Cut Riff removes a range of riff and copies it to the clipboard.

Copy Riff copies a range of riff to the clipboard.

Paste Riff pastes the copied riff to the current location, overwriting the existing riff

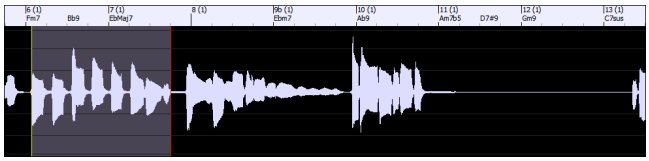
Paste Riff - Relative to Copy Point pastes the copied riff to the same relative location in the bar as the copied portion. For example, if the copied riff started at beat 2, the relative paste will start at beat 2.

Paste N Copies of Riff pastes the copied riff to the current location and repeats the paste by the specified number of times.

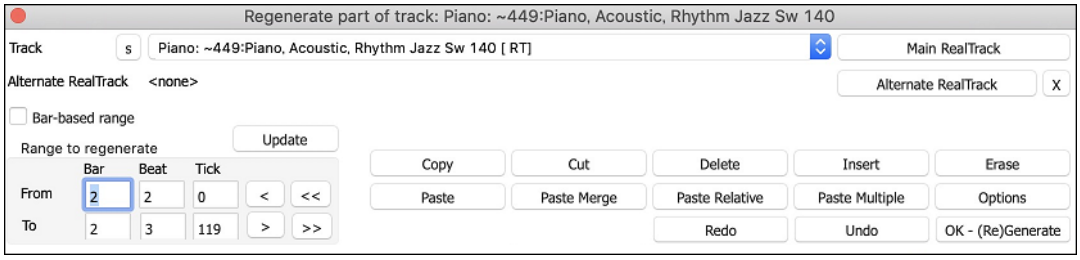
Paste Riff - Merge with Underlying Audio pastes the copied riff to the current location and merges it with the existing riff so you will hear both riffs.

Erase Riff (MIDI and RealTracks) erases a region of RealTracks and related MIDI notation.

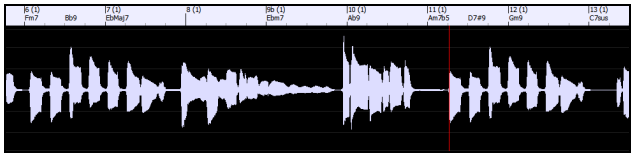
Another way is to use the buttons in the **Regenerate window** (**option+F8**). For example, if you like a certain riff and you want it at other location, highlight it on the Audio Edit window.



When you look at the Regenerate window, the range is automatically selected for the highlighted area. Now, press the **[Copy]** button to copy the riff to the clipboard.



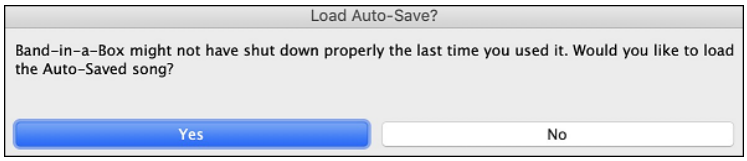
Move the time line to the location you want to paste the copied riff and press the **[Paste]** button. This will paste the riff to the destination.



If you want to paste the riff and merge it with the existing riff at the destination, press the **[Paste Merge]** button instead. If you want to paste the riff to the same relative location in the bar as the copied portion, use the [**Paste Relative]** button. For example, if the copied range started at beat 2, the relative paste will start at beat 2. The **[Paste Multiple]** button lets you select the number of pastes. Hold down the Shift key as you click on this button to make the pastes merge with existing riffs. The **[Paste Merge]** button pastes the copied riff to the current location and merges it with the existing riff so you will hear both riffs.

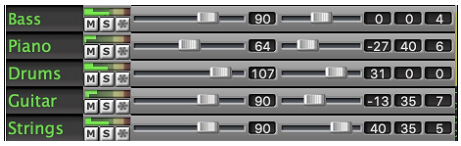
Auto-Save Song

If you did not close Band-in-a-Box properly in the last session, when you restart it, you will see a message dialog that asks if you want to load the auto-saved song. This prevents losing your work if something crashes on your system.



Stereo VU Meters on the Mixer

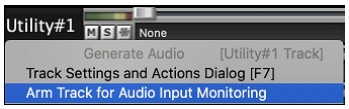
In the Mixer window, the VU meters for individual tracks now show panning information.

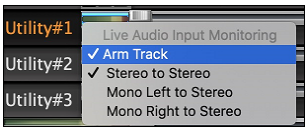


Audio Input Monitoring

This is like "Audio Thru" and it routes incoming audio to Audio Out.

To use this feature, you need to arm the track that you are recording to. Right-click on the track button in the Mixer and select the *Arm Track for Audio Input Monitoring* menu item, or right-click on the VU meters and select *Arm Track* from the menu.



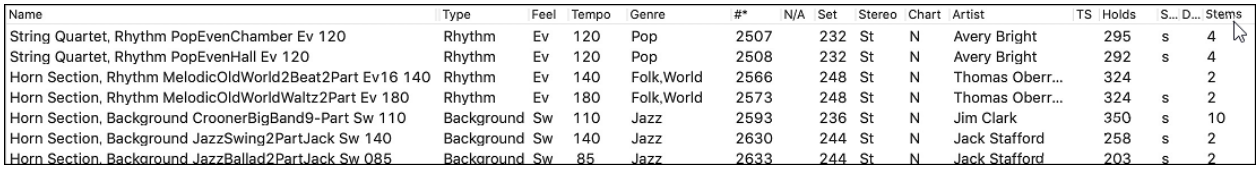


The VU meters right-click menu has options to select an audio input. For example, if your audio interface has two inputs (right/left) and you want to record from a microphone plugged into the right input, select the *Mono Right to Stereo* menu item.

When the track is armed, blue borders are drawn around the VU meters. You can now monitor audio input along with the effects that you select on that track. For example, if you want to add a tremolo effect to your recording, right-click on the first slot in the Mixer, select *Choose Plugin* from the menu and select a tremolo effect. Now, when you sing or play an instrument though the microphone, you will see it on the VU meters and you will hear it along with the tremolo effects.

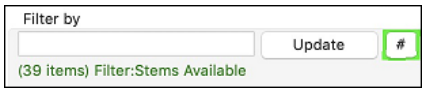
RealTracks Picker Enhancements

The "Stems" column is added to you the number of individual instruments/voices available for the RealTrack.

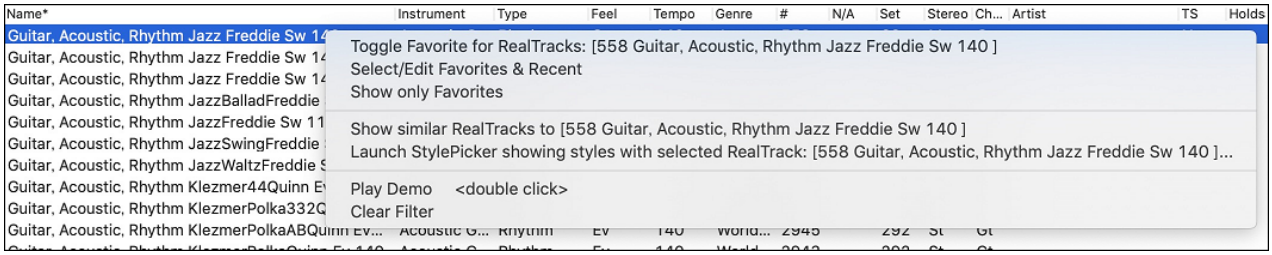


Name	Type	Feel	Tempo	Genre	#*	N/A	Set	Stereo	Chart	Artist	TS	Holds	S...	D...	Stems
String Quartet, Rhythm PopEvenChamber Ev 120	Rhythm	Ev	120	Pop	2507		232	St	N	Avery Bright		295	s		4
String Quartet, Rhythm PopEvenHall Ev 120	Rhythm	Ev	120	Pop	2508		232	St	N	Avery Bright		292	s		4
Horn Section, Rhythm MelodicOldWorld2Beat2Part Ev16 140	Rhythm	Ev	140	Folk,World	2566		248	St	N	Thomas Oberr...		324			2
Horn Section, Rhythm MelodicOldWorldWaltz2Part Ev 180	Rhythm	Ev	180	Folk,World	2573		248	St	N	Thomas Oberr...		324	s		2
Horn Section, Background CroonerBigBand9-Part Sw 110	Background	Sw	110	Jazz	2593		236	St	N	Jim Clark		350	s		10
Horn Section, Background JazzSwing2PartJack Sw 140	Background	Sw	140	Jazz	2630		244	St	N	Jack Stafford		258	s		2
Horn Section, Background JazzBallad2PartJack Sw 085	Background	Sw	85	Jazz	2633		244	St	N	Jack Stafford		203	s		2

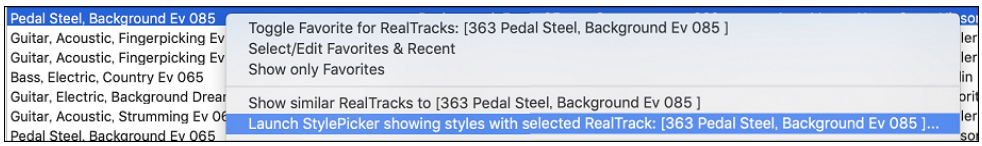
There is a new menu item in the [#] filter button to find RealTracks with stems.

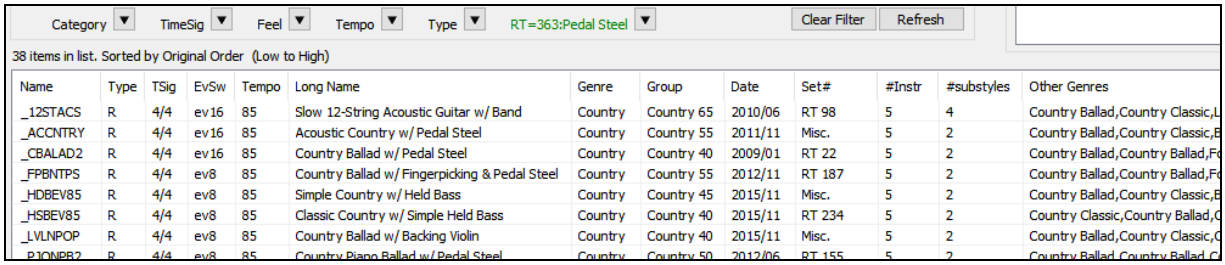


A right-click menu is added with commonly used functions (e.g., clear filter, set or edit favorites, show similar RealTracks, etc.).

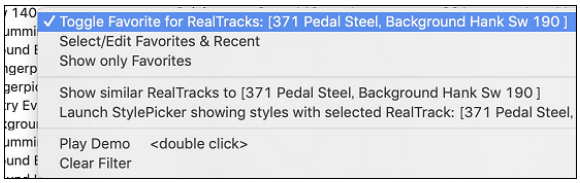


You can launch the StylePicker that will show only styles that use the selected RealTracks. You can do this with the *Launch StylePicker showing styles with selected RealTrack* right-click menu item. For example, if you right-click on" Pedal Steel, Background Ev 085" and select this menu item, the StylePicker will open and show you styles that use this RealTracks.

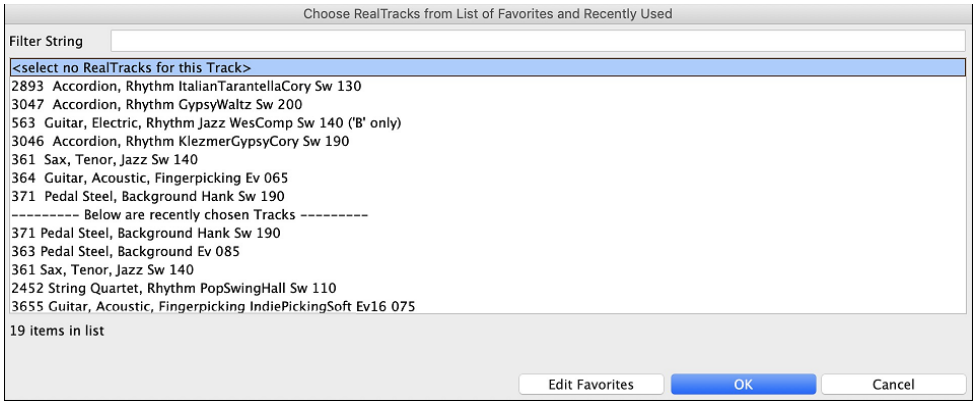




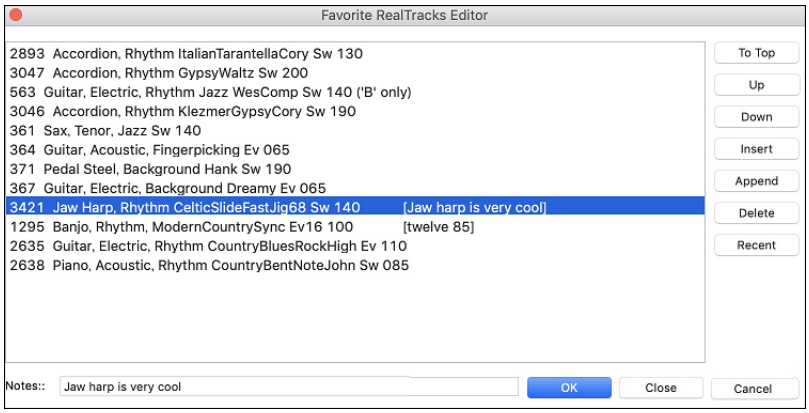
You can set favorites by using the right-click menu or clicking on the **[*]** (Set as Favorite) button.



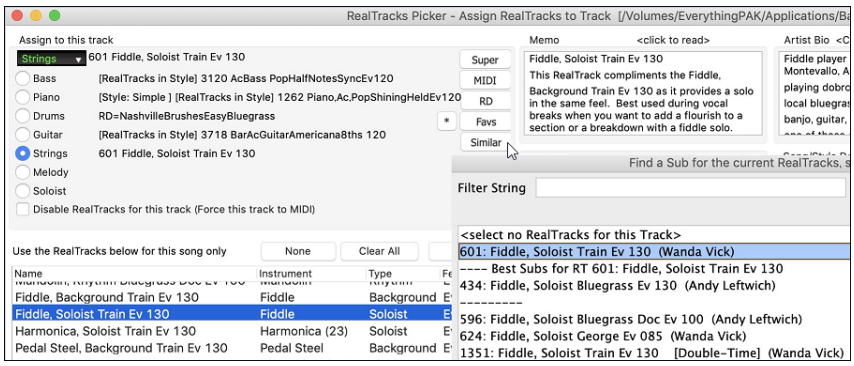
The **[Favs]** button opens the **Choose RealTracks from Favorites and Recently Used** dialog, which shows your favorites followed by recently used RealTracks. The list can be filtered with text string. For example, type "banjo" to find the ones with banjo in the name.



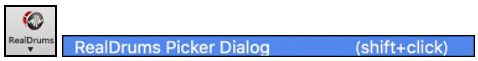
The [**Edit Favorites**] button in the **Choose RealTracks from Favorites and Recently Used** dialog opens the **Favorite RealTracks Editor** that allows you to re-arrange/add/remove your favorites. You can also add comments, which are searchable in the **Choose RealTracks from Favorites and Recently Used** dialog.



A "Similar" button is added that will show RealTracks similar to the currently selected one. For example, if you have a RealTracks like "Fiddle, Soloist Train Ev 130" chosen and want to find similar RealTracks, press the Similar button, and you'll see the Find a Sub dialog that lists similar RealTracks.

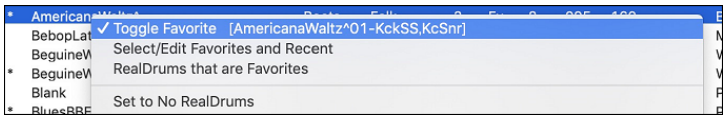


RealDrums Picker Enhancements

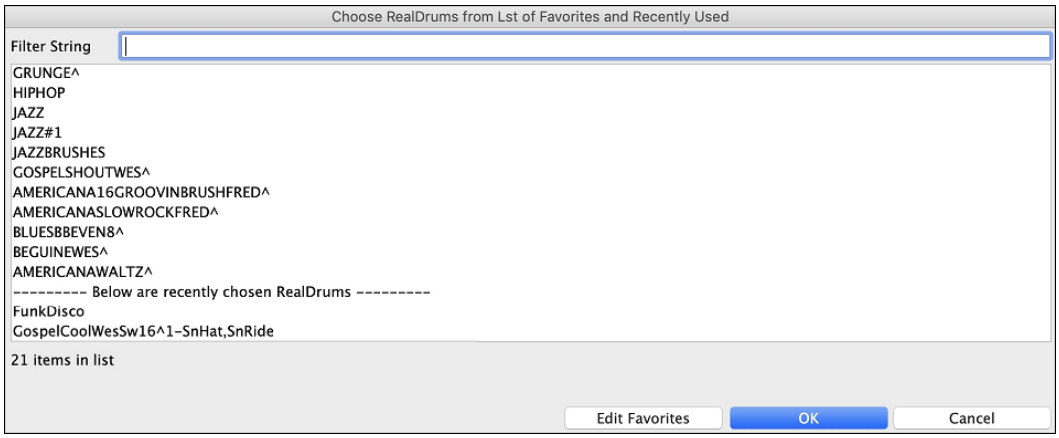


A right-click menu is added with commonly used functions (e.g., clear filter, set or edit favorites, show similar or compatible RealDrums, etc.).

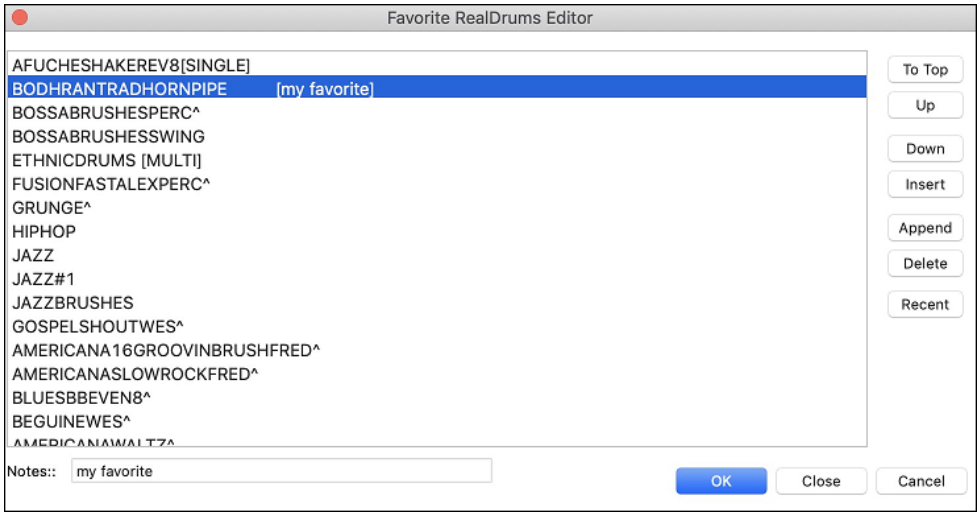
You can set favorites by using the right-click menu or clicking on the **[*]** column.



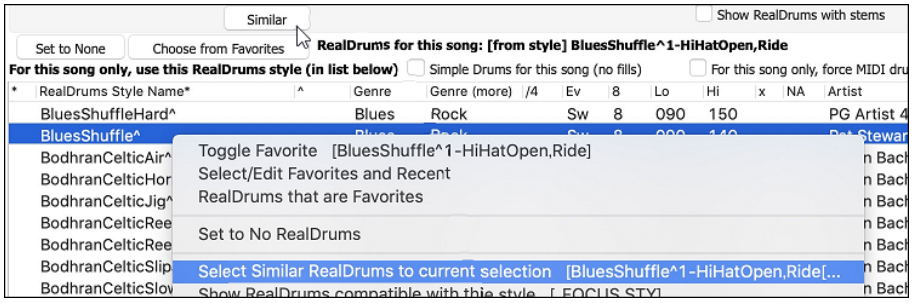
The **Choose RealDrums from Favorites and Recently Used** dialog shows favorites followed by recently used RealDrums. The list can be filtered with text string. For example, type "fusion" to find the ones with fusion in the name.

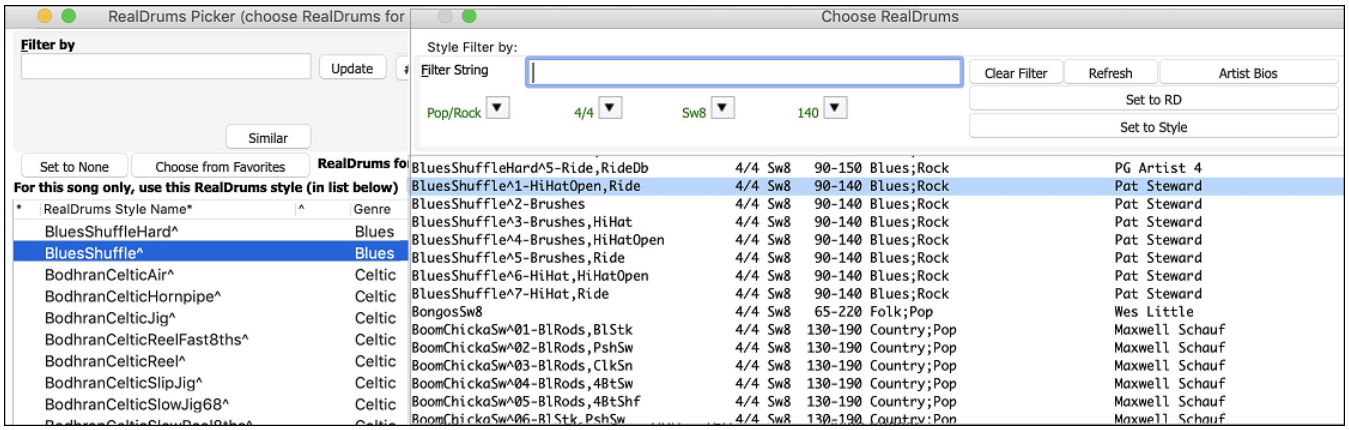


The [**Edit Favorites**] button in the **Choose RealDrums from Favorites and Recently Used** dialog opens the **Favorite RealDrums Editor** that allows you to re-arrange/add/remove your favorites. You can also add comments, which are searchable in the **Choose RealDrums from Favorites and Recently Used** dialog.



Pressing the new **[Similar]** button or choosing *Select Similar RealDrums to current selection* from the right-click menu shows RealDrums that are similar to the currently selected one. For example, if you want RealDrums similar to "Blues Shuffle," highlight the style, press the **[Similar]** button. You will then see a list of other compatible Blues RealDrums, other RealDrums in Pop/Rock 4/4 Swing 8 and tempo 85, and other RealDrums in Pop/Rock 4/4 Swing 8 and tempo 85.





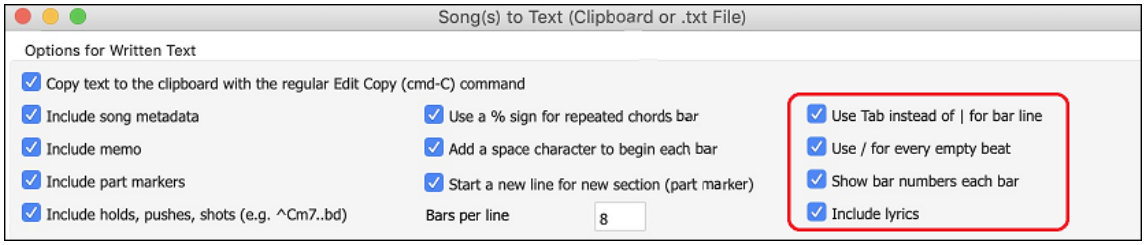
There is a new menu item in the [#] filter button to find RealDrums with stems.

Copy Song to Text Enhancements

The feature that copies the song as a text to clipboard or .txt file has been enhanced with options to:

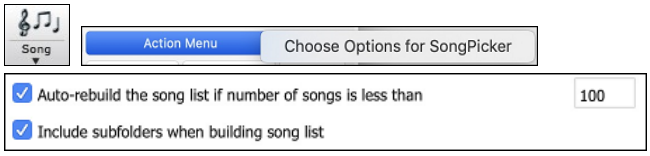
- Add lyrics as a [Lyrics] section.
- Use Tab delimiter for bars, so the text can be pasted into a spreadsheet with columns for each bar.
- Use a slash for every beat to see | C / / / | instead of | C |.
- Add bar numbers to each bar.

You can launch the **Song(s) to Text** dialog with the menu *Edit | Copy Special | Copy Song(s) to Text on Clipboard of File(s)*.



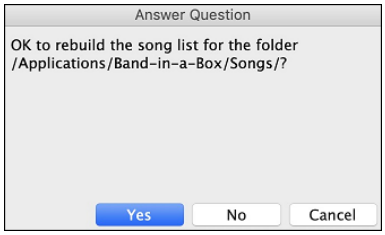
SongPicker Enhancements

The **SongPicker** auto-rebuilds for folders if there are less than a specified number of songs. This means that the SongPicker will show all songs including new ones without needing to rebuild. You can set this with the new option in the **SongPicker Options** dialog.



There is also an option to include/exclude subfolders from the song list.

A message about rebuilding is now a question so that pressing YES saves the extra step of needing to rebuild it.

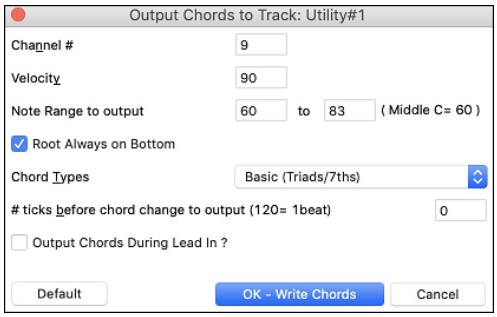


Chord Track Added

Chord track is added, for use with a VST (e.g., arpeggiators want a chord track) or for simple "pad" (held chords) tracks.

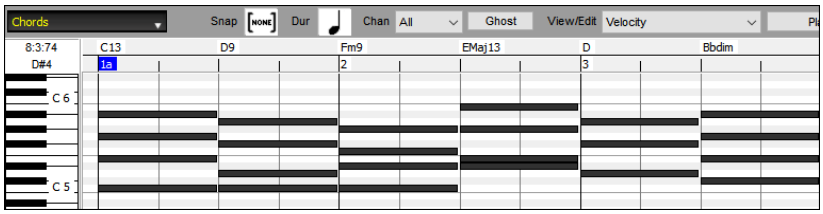
A chord track can be generated on any track. Right-click on the track in the Mixer that you want to generate chords to and select *Edit MIDI | Generate Chord Track on this track* from the menu.

You will then see the **Output Chords to Track** dialog with options about the chord track to be generated.

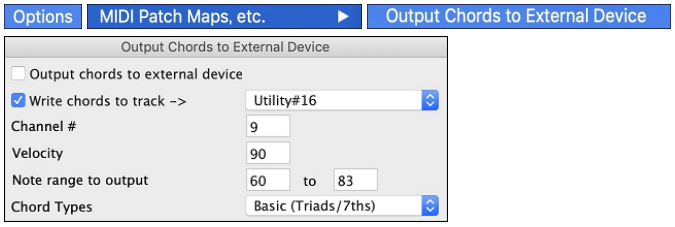


These options include channel, velocity, note range, chord types, root at bottom, ticks before the chord change, and chord output during lead in. If the chord types are set to basic chords (triads/7ths), a chord like C13 will be played as a C7, but if they are set to complex chords, a C13 chord will be played as C13. The default setting for "# ticks before chord change to output" is 0, which means chords will be exactly on the downbeat, but if you enter a number other than 0, the chords will start a little bit earlier and may have sufficient time to swell.

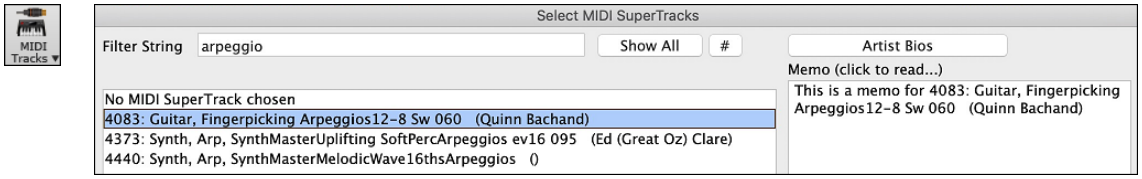
For example, if you select the "60-72" note range and "triads and 7ths" chord types, you will see in the Piano Roll window that the chords are generated within the 60-72 (C5-C6) note rage and the simpler chords are written for complex chords.



In addition, using the **Output Chords on Channel** dialog (*Options | MIDI Patch Maps, etc. | Output Chords to External Device)* you can set a chord track to be always written to a certain track (e.g., Utility track #16).



Specific MIDI SuperTracks are added that generate a simple chord track (triads/7ths) or a chord track including 9ths/13ths. Adding these MIDI SuperTracks to your track will write a chord track in the range set, for use with arpeggiators or other VSTs wanting a chord track. With each play a new chord track is written. To do this, open the **Select MIDI SuperTracks** dialog and choose one that has "Arpeggio" in the name.

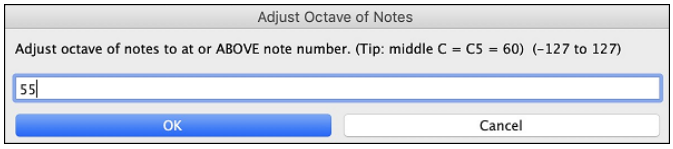


Fit-to-Note-Range MIDI Transpose Added

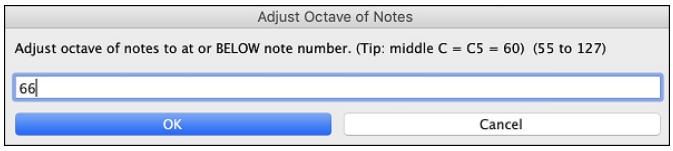
This will take any existing MIDI track and transpose the octave of the notes so that they enter the note range specified. For example, if you have a bass MIDI track and the notes are going too low for your MIDI patch, then you can transpose it to the instrument range, and notes will have the octave raised as needed. This function is also available for MIDI SuperTracks.

To transpose an existing track using the MIDI Note Range, right-click on a track button and select *Edit MIDI | Adjust octave of Notes to fit Note Range* from the menu.

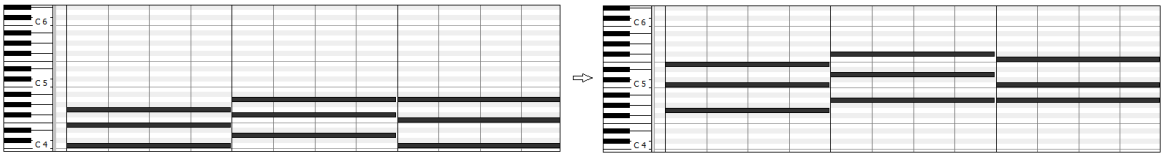
You will be given two dialogs. In the first dialog, enter a note number that will be the lowest of the range and press OK.



In the next dialog, enter a note number that will be the highest of the range and press OK.

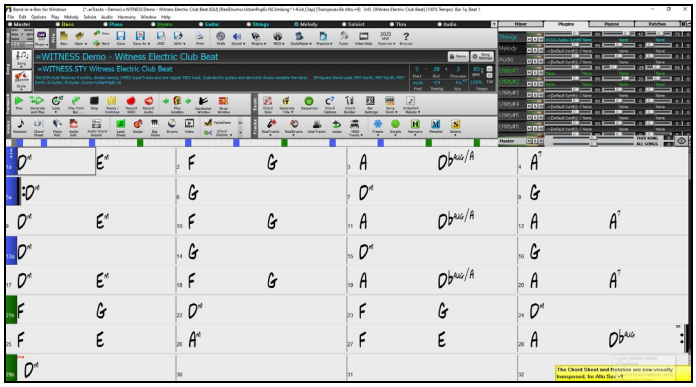


Now the track will be transposed for any note that is below or above your range so that it is within the range.

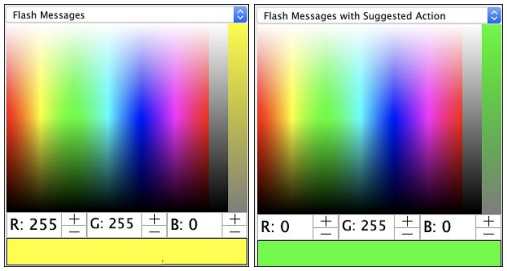


Yellow Messages Enhancements

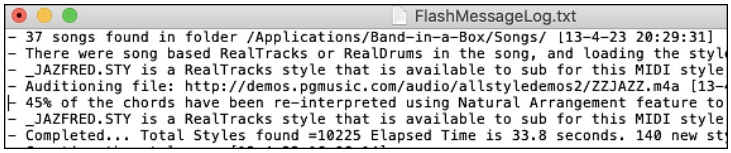
The notification messages that appear at the bottom right of screen are enhanced. They are smaller, occupying less of the screen.



The flash message colors can now be chosen in the **Display Options** dialog (*Options* | *Preferences* | *[Display Options]*).



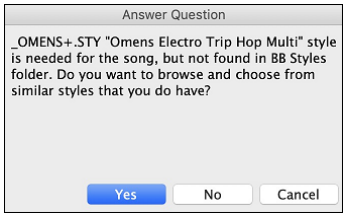
A handy function is added to see the flash message log. Type **L O G return**, and FlashMessageLog.txt will open.



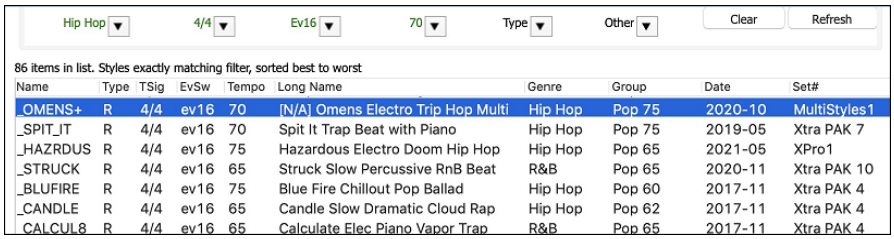
Help for "Style Not Found"

If a style is not found when loading it, you will be given an option to open the StylePicker showing compatible styles that you do have. Also, it shows information about the missing style like instrumentation, genre, and audio demo so you get an idea of what replacement you need.

For example, you have a song that needs the style _OMENS+.STY but you don't have that style. Previously, you would load it, get a message that you don't have it, and it would just get set to a default style. Now, if Band-in-a-Box knows about that style, you will get a message like this:



You get a little more information about the style like the full name “Omens Electro Trip Hop Multi,” which helps, and you also can choose “Yes” to launch the StylePicker.

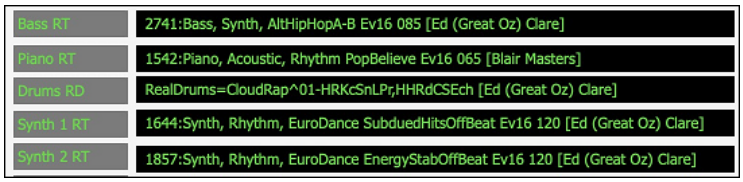


The StylePicker shows you a lot of information about the style that you don’t have, such as genre (Hip Hop), time signature (4/4), feel (even 16), tempo (70), and the Styles Disk that it comes from (MultiStyles 1).

Double-clicking on the style will play a pre-made demo so you can hear what the style should sound like if you have it.

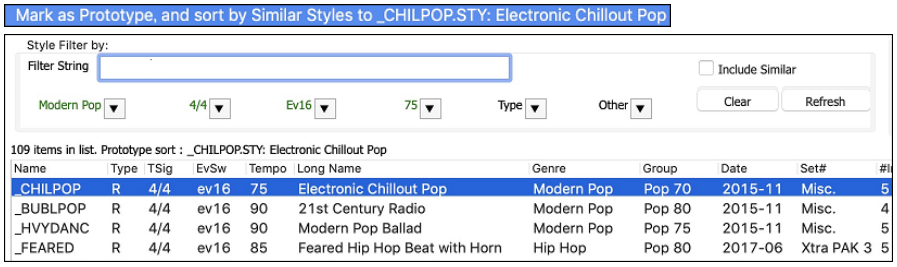
The StylePicker shows you styles that you do have that would be good substitutes. For example, the first one is “+Spit It Trap Beat with Piano,” which is a Hip Hop style with the same tempo, feel and time signature. So, you can try out these other hip hop styles to find the best substitute for the missing style.

If you highlight the missing style “_OMENS+,” you will also see a list of the RealTracks and RealDrums used. This is useful as you may have many of the RealTracks and can use this to add them to the style that you do choose.

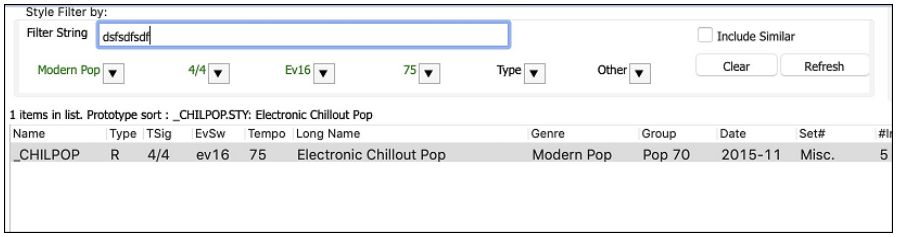


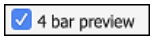
StylePicker Enhancements

A style chosen as a prototype always shows in the list, even with a filter applied. For example, if you make _CHILPOP a protype by right-clicking it and choosing *Mark as Prototype and sort by Similar Styles to* from the menu, then you will see a list of styles compatible with CHILPOP.



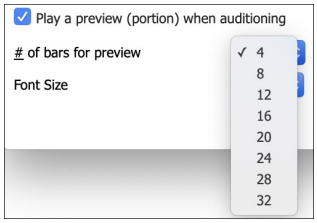
Now, if you type an unusual filter, like “dsfsdfsdf” that no style will contain, you won’t lose the prototype style as it will always display.

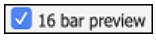




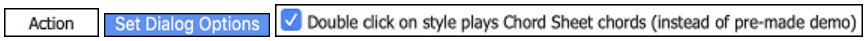
4-bar preview is now settable to 4, 8, 12, 16, 20, 24, 28 or 32 bars.

If you want more than 4 bars as a preview, press the **[Action]** button and select *Set Dialog Options* from the menu. This will open the **StylePicker Options** dialog. With the “# bars for preview” option, select a number of bars. If you select 16, for example, then the checkbox in the StylePicker will show “16 bar preview.”

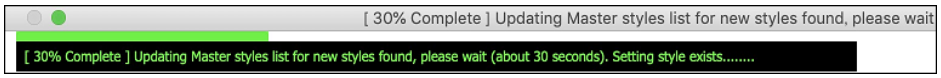




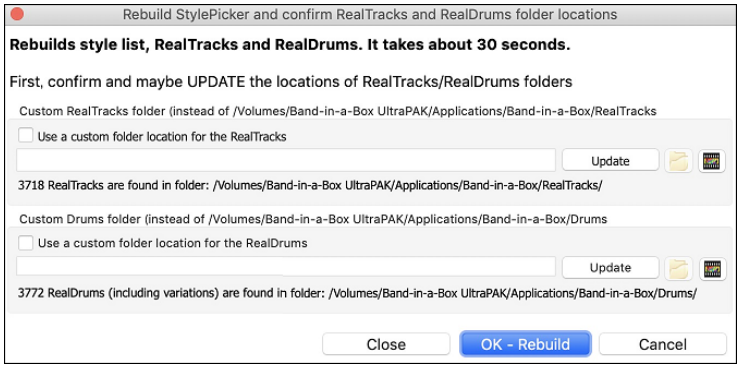
Double-click on a style can be set to play the Chord Sheet chords instead of the pre-made demo. To set this, open the **StylePicker Options** dialog by pressing the **[Action]** button and selecting *Set Dialog Options*, and enable the “Double click on style plays Chord Sheet instead of pre-made demo.”



A progress bar will show at the top of the StylePicker during style rebuild.



Style rebuild first shows a dialog to confirm RealTracks and RealDrums folder locations.



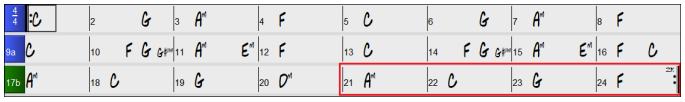
If a style is not found, the StylePicker will launch and suggest replacement styles. (This is described in the "Help for Style Not Found" section.)

The **[Action]** button - *Reset Dialog to Default* menu item sets both the **StylePicker** main screen and the **StylePicker Options** dialog to defaults.

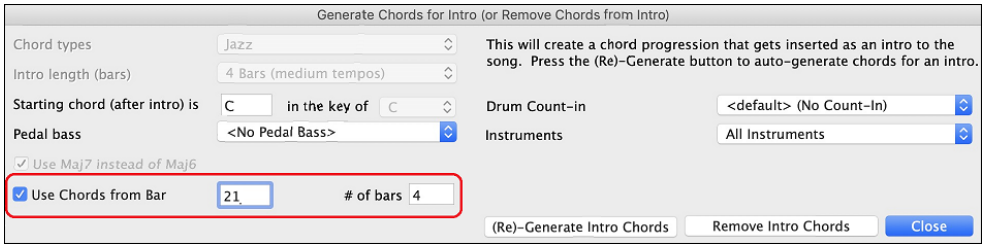
Generate Intros Using Song Chords

An option is added to incorporate the chords in any section into the intro. For example, you can use the last 4 bars of the song as an intro.

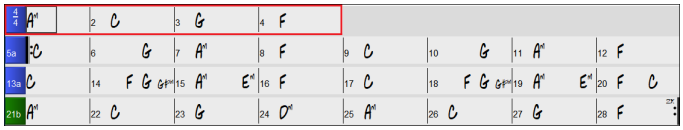
Let's use a demo song for _CHILPOP.STY, which doesn't have an intro.



Then, open the **Generate Chords for Intro** dialog (*Edit* | *Song Form* | *Generate Chords for Intro*), and select 4 bars from the bar 21 for the new "Use Chords from Bar" option.



Now, when you press the **[(Re)-Generate Intro Chord]** button, you will get an intro that uses the last 4 bars, which works well.



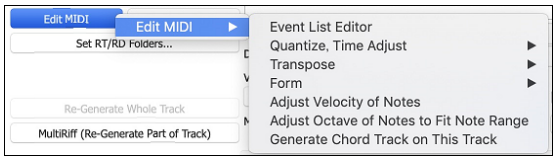
More Track's Right-Click Menu Items

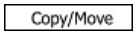
Menu items are added to the track's right-click menu.

- *Track Actions | Auto (Re)Regenerate Part of RealTrack) (F8)*
- *Track Actions | Regenerate Window (option+F8)*
- *Track Actions | Cut Riff*
- *Track Actions | Copy Riff*
- *Track Actions | Paste Riff*
- *Track Actions | Paste Riff - Relative to Copy Point*
- *Track Actions | Paste N copies of Riff*
- *Track Actions | Paste Riff - Merge with underlying audio*
- *Track Actions | Erase Riff (Track and RealTracks)*
- *Track Actions | Copy/Move Tracks*
- *Edit MIDI | Adjust Octave of Notes to Fit Note Range*
- *Edit MIDI | Generate Chord Track on This Track*
- (Drums track) *Find a Drums Sub for Style*

Track Settings and Action Dialog Enhancements

The dialog that opens with the **T return** keys has a new button for various MIDI editing commands like transpose, generate chord track, transpose octave to note range, etc.

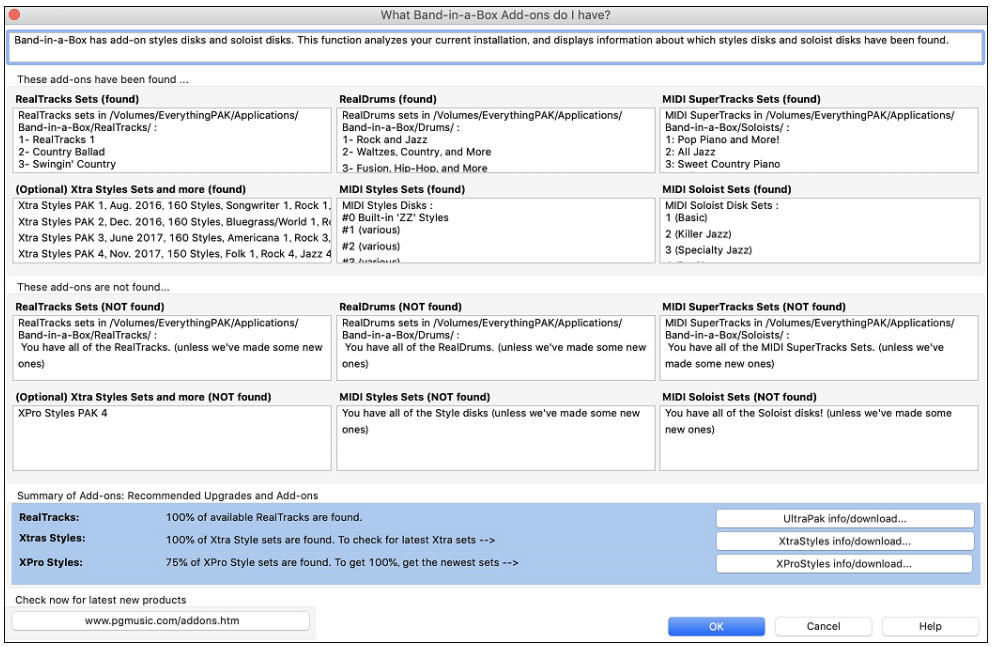


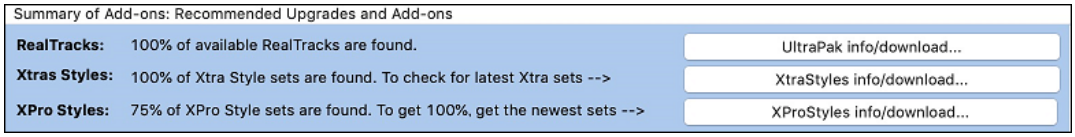


There is also a new button to copy/move tracks.

Summary Section in "What Add-ons do I have?" Dialog

The dialog that opens with the *Help | What add-ons do I have?* menu item or the StylePicker's [Add-ons] button lists the percentage (%) of RealTracks, RealDrums, Styles and add-on styles with links to pgmusic.com with more information.





For example, on this installation you can see that:

- 100% of RealTracks and RealDrums are found.

- 100% of Xtra Styles Sets are found.

- 75% of XPro Styles Sets are found.

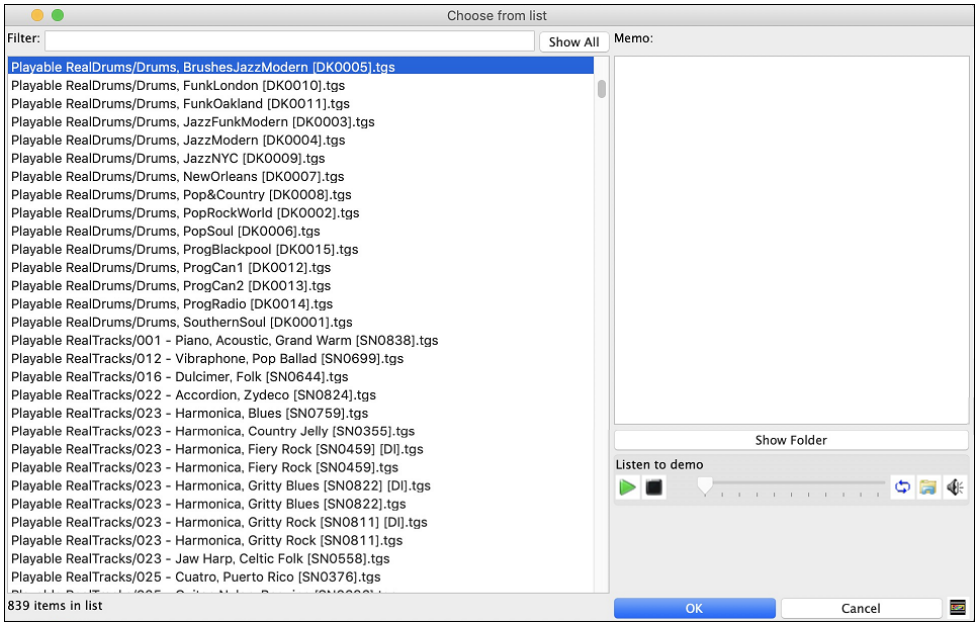
In addition, there are buttons to launch pgmusic.com site with pages of more information and download information.

Pre-made "Showcase" Audio Demos for Playable RealTracks and RealDrums

These show how the playable MIDI sound (.sfz) compares to the audio RealTracks and RealDrums, by playing 4 bars of Playable sound, then 4 bars of Playable sound with a band, then 4 bars of RealTracks with a band.

Press the **[PT]** button in the **Notation** window and choose the *Select a new Playable SFZ Sound* menu item, or right-click on the track button and go to *Select MIDI Instrument (Patch) | Select Hi-Q MIDI Patch Plugin.*

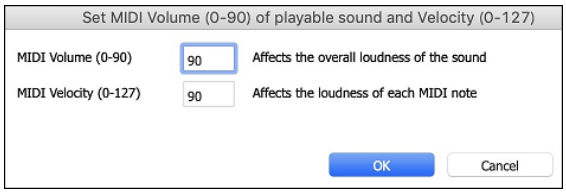
Now double-click or press the green PLAY button to hear a demo. The demos of the Playable RealTracks allow you to compare the original RealTracks (real musicians and instruments) with the MIDI sound playing the same part, by playing 4 bars of Playable sound, then 4 bars of Playable sound with a band, then 4 bars of RealTracks with a band.



Playable Tracks Enhancement

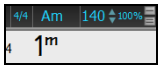
You can now easily increase/decrease volume of the playable MIDI sounds.

PT Pressing the **[PT]** (Playable Track) button in the **Notation** widow and choosing the menu item *Set MIDI Volume and Velocity of Playable Sound* opens the dialog with an additional setting for the MIDI Velocity. The MIDI Volume setting is 0-90, so if it is 90, you can't make it higher, but the MIDI Velocity can be set separately and you can make that louder or softer.



Chord display for Nashville Notation and Roman Numerals now shows minor keys as 1m

For example, Am in the key of Am would be 1m. This is settable if you prefer 6m using the **Display Options** dialog.



Display Option of Red Lines in Bars on Chord Sheet

There is an option to hide the red lines in bars that have changes. This can be done per song or global setting. You can toggle the setting back on when you want to see them again, but it gives the Chord Sheet a cleaner look when you are just playing songs.

You can control if you see these red lines on songs with bar changes. Use the "Red Line on Chord Sheet" option in the **Edit Settings for Current Bar** dialog (F5).

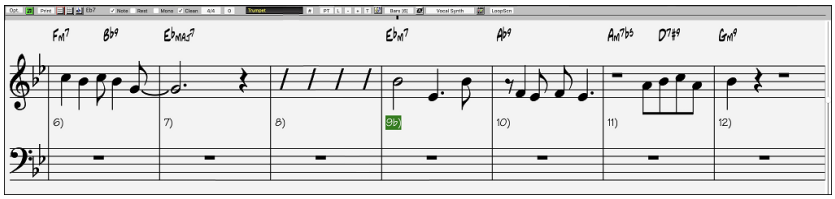
The "All" checkbox applies to all songs and it's enabled by default.

The "Auto/No/Yes" dropdown applies to the current song only and overrides the global setting. If you select "No" when "All" is checked, you won't see the red lines in the current song. If you select "Yes" when "All" is unchecked, you will see the red lines in the current song. If "Auto" is selected, the global setting will apply to the current song.

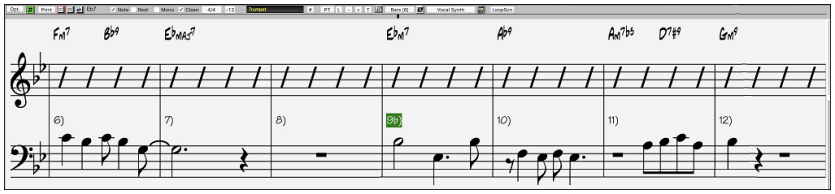
Notation Enhancements

The Notation window (Editable or Staff Roll mode) has hotkeys for changing note times left/right. When a note is highlighted in red (using the **shift+arrow R/L** keys), use the **command+control+arrow R/L** keys to change the note time +/- 5 ticks (120 ticks per beat).

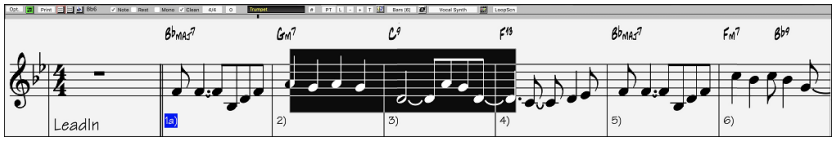
Rests now transpose from treble to bass. For example, in this image the Melody track contains some rests on the treble clef.



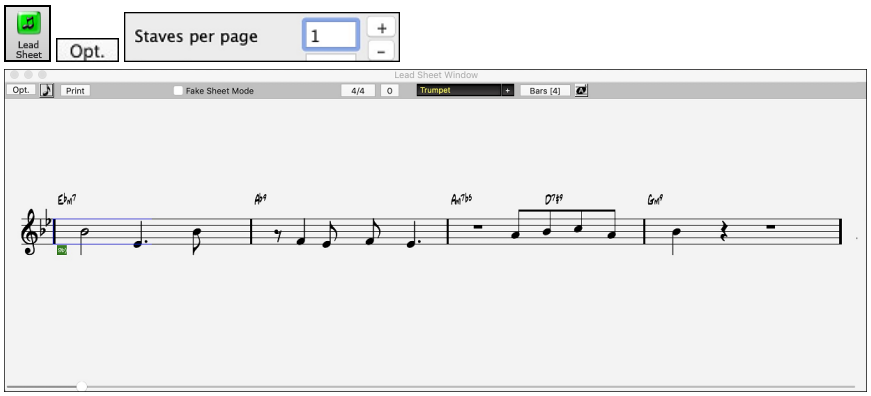
If you visually transpose the song, the rests will display on the bass clef.



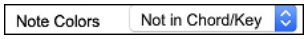
You can now highlight an area of non-editable notation.

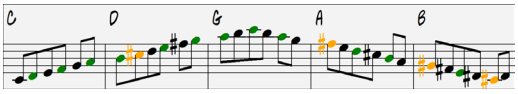


The Lead Sheet can set the number of staves to one per page in Options.



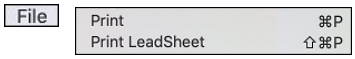
There is a new notation setting for note colors: black (a chord tone), green (not a chord tone) and orange (not a chord tone and not a scale tone).



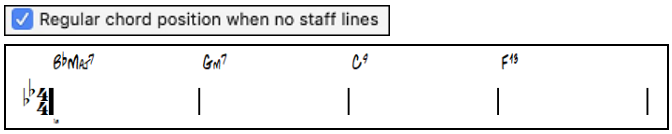


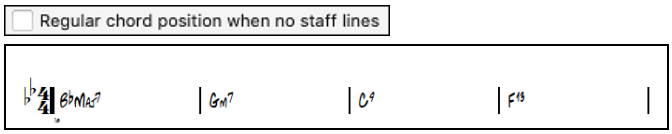
Notation Printing Enhancements

There is a new *File* menu item *Print Song (Chords/Melody) in Lead Sheet Mode* that prints the song using the Lead Sheet options (such as fake sheet). The hotkey is **shift+command+P**. This is in addition to *File* | *Print (***command+P**) that prints using the Notation window options.



When you do not include staff lines in printout, there is an option to show chords above instead of inside each bar. This is set with the "Regular chord position when no staff lines" option.



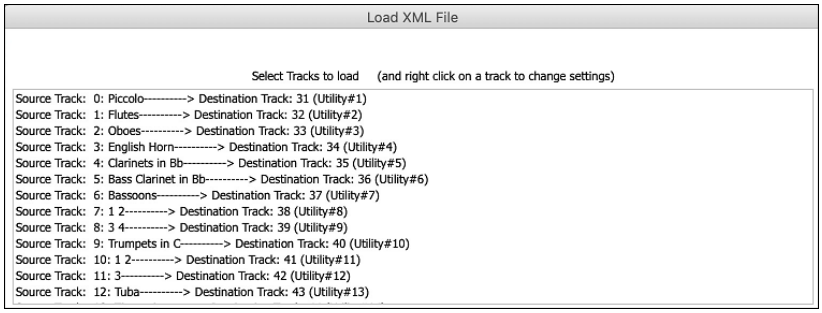


Band-in-a-Box remembers all items in the Print Options dialog when returning to it and after reboot.

Print Range remembers last settings and uses that as default.

XML Enhancement

Importing a MusicXML file to Utility tracks is enhanced, so tracks don't default to all going on the Melody track.



New Hotkeys

command+A selects all in the various windows like Chord Sheet, Notation, Audio Edit and Piano Roll.

command+shift+Z solos the current track on the Mixer.

L O G return opens the FlashMessageLog.txt.

(Audio Edit window) **command+shift+V** mix-pastes audio.

(Audio Edit window) **shift+delete** deletes a region of audio.

(Piano Roll window) + (plus) increases velocities of the selected notes by 1.

(Piano Roll window) **shift**++ (plus) increases velocities of the selected notes by 5.

(Piano Roll window) - (minus) decreases velocities of the selected notes by 1.

(Piano Roll window) **shift**+**-** (minus) decreases velocities of the selected notes by 5.

(Piano Roll window) ~ (tilde) randomizes velocities of the selected notes (-1 to +1).

(Piano Roll window) **shift**+~ (tilde) randomizes velocities of the elected notes (-5 to +5).

Miscellaneous

Songs loaded that previously had audio but no longer have audio files will remove the audio settings (tempo, transpose) from the track.

You can now drop VST plugins (.dll files) onto the plugin selector dialog to add them to the Band-in-a-Box plugin lists.

A song setting to allow chord variations in repeated sections is added.

The DAW button turns red to clearly indicate the DAW plugin mode is currently on.

The "Select Hi-Q MIDI Patch Plugin" menu item always shows in the track button menu.

MIDI tracks that use their own MIDI plugin display VU meters based on audio output rather than estimated MIDI events.

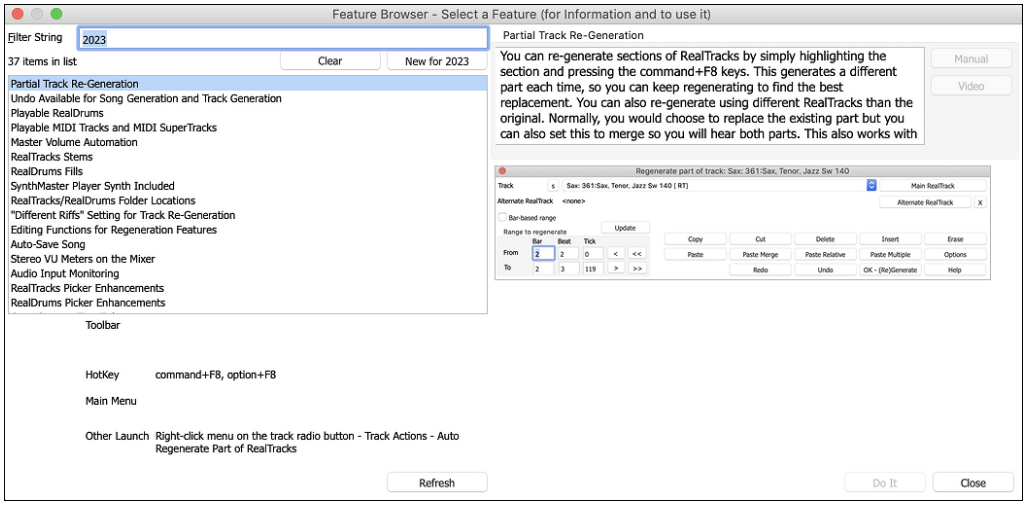
In the Piano Roll window, drawing in velocity area only affects selected notes if applicable.

Increase/decrease note velocity adjusting features are added to the Piano Roll window. These can be accessed from the right-click menu or hotkeys.

Feature Browser

The **Feature Browser** (accessed from the **/ return** keys) is updated to include the latest 2023 features.

There is a new button to filter the list to show the latest 2023 features. You can add keywords to find new features for topics of interest.



Thank you for taking the time to read this introduction to Band-in-a-Box 2023!

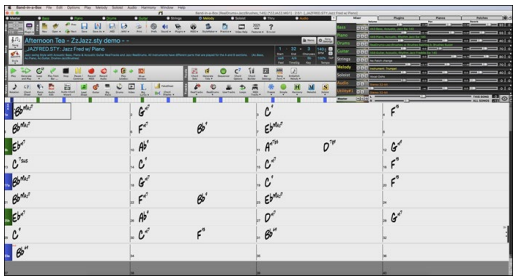
Chapter 4: The Main Screen

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 →
2 →
3 →
4 →
5 →
7 →



← 6

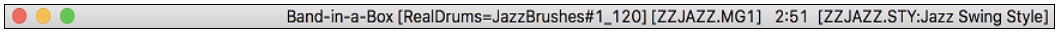
1. The **Status Bar** shows program running status messages and path names of the currently loaded song. This area also includes the **Menu Bar**. Immediately below it are the **Track Radio Buttons**, where instruments are assigned and sounds are chosen. Right-click on the instrument names to open a 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.

The Band-in-a-Box window is resizable. 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 bottom 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).

With previous versions, the tracks were always called the same names - Bass, Piano, Drums, Guitar, and Strings. Now, the track labels show the instrument names. And if there are multiple tracks with the same instrument, a number (1, 2, etc.) will follow.

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

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, RealDrums, Loops, MIDI SuperTracks, etc. on the Utility tracks. 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.

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

Export Song as Audio File will render the tracks together into one AIFF file.

Export Song as M4A File will render the tracks together into one m4a file.

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

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

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

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

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

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

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

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

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

Render Video(s) allows you to make a video of RealTracks that are selected for your song, optionally with the chord sheet or the corresponding notation.

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.

Track Settings and Actions opens a convenient "one-stop-shopping" dialog where you can select RealTracks, Loops, MIDI SuperTracks, etc., set volume/reverb/panning/tone, mute, solo, freeze, and do many other things for all 24 tracks.

Select RealTracks

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

Find Best Sub will allow you to find a replacement that is similar to the currently selected RealTracks.

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

Choose *Select Best "Soloist" RealTracks* to add a best Soloist to any track.

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

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

Generate seven variations of WAVs (for whole/part of song) will generate 7 variations of WAVs from the same RealTracks for either a portion of the song or the whole song. Once the files are generated, they can be accessed from the Drop Station.

Add extra bar before and after the WAVs (for pickup notes) adds an extra bar before the WAV begins to ensure that the "pickup" (early) notes will be heard. It does not add an extra bar at the end of the WAV unless there are trailing notes.

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

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

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

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

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

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

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

Track Settings

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

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

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

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

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

Set track to avoid transpositions allows the RealTracks to avoid transposition. This will produce higher quality sound but less variation.

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

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

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

Duplicate RealTracks (to thicken sound) duplicates the currently selected RealTracks on the track. You can then set the stereo panning for each sub-track to achieve a fuller sound.

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

Change track description allows you to change the track description.

Display dB instead of MIDI Volume allows you to see the Volume and Panning levels in the Mixer as decibels instead of MIDI levels.

MIDI Channel allows you to re-route MIDI events to the selected channel.

Auto-Fix "Sour" Notes is a feature that auto-fixes 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. You can choose one of the following rules.

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.

Following menu items are available for the tracks that contain audio.

Set Base Tempo allows you to set the tempo of the audio so that tempo stretches will be based on the correct master tempo.

Conform to Playback Tempo allows the track to conform to the tempo of the song during playback. For example, if the base tempo of a Utility track is 120 and the tempo of the song is 140, then that track will be tempo stretched.

Transpose by Semitones allows you to transpose the audio by a certain number of semitones.

Transpose Automatically when Changing Song Key: Check this menu item if you want the audio transposed automatically when you change the song key.

Edit MIDI shows submenus to let you edit the MIDI track.

Event List Editor opens a window that lists MIDI events on the track.

Quantize, Time Adjust shows menu items for adjusting the note locations.

Transpose shows menu items for transposing the track.

Form shows menu items for copying the first chorus to all other choruses, erase notes from a specified chorus, etc.

Adjust Velocity of Notes lets you adjust velocity of notes in the track.

Adjust Octave of Notes to fit Note Range transposes the notes so that they enter the note range specified. For example, if you have a bass MIDI track and the notes are going too low for your MIDI patch, then you can transpose to the instrument range, and notes will have the octave raised as needed. When you select this menu item, you will be given two dialogs. In the first dialog enter a note number that will be the lowest of the range, and in the next dialog enter a note number that will be the highest of the range. The track will be transposed for any note that is below or above your range so that it is within the range.

Generate Chord Track on This Track is for use with a VST (e.g., arpeggiators want a chord track) or for simple "pad" (held chords) tracks. A chord track can be generated on any track. When you select this menu item, you will see a dialog with options for channel, velocity, note range, chord types, root at bottom, ticks before the chord change, and chord output during lead in. If the chord types are set to basic chords (triads/7ths), a chord like C13 will be played as a C7, but if they are set to complex chords, a C13 chord will be played as C13. The default

setting for "# ticks before chord change to output" is 0, which means chords will be exactly on the downbeat, but if you enter a number other than 0, the chords will start a little bit earlier and may have sufficient time to swell.

Track Actions

(Re)Generate this RealTrack (re)generates the track with the selected RealTrack.

(Re)Generate Part of RealTracks (MultiRiff) allows you to interactively create sections of RealTracks by choosing from multiple candidates (up to 20).

Auto Re-Generate Part of RealTracks (re)generates the highlighted region of RealTracks. This generates a different part each time, so you can keep regenerating to find the best replacement.

Regenerate Window opens a floating window which allows you to customize the regeneration.

Revert Track to Style Instrument removes any custom instrument you have chosen for the track and revert to the instrument in the style.

Cut Riff removes a range of RealTracks riff and copies it to the clipboard.

Copy Riff copies a range of RealTracks riff to the clipboard.

Paste Riff pastes the copied riff to the current location, overwriting the existing riff

Paste Riff - Relative to Copy Point pastes the copied riff to the same relative location in the bar as the copied portion. For example, if the copied riff started at beat 2, the relative paste will start at beat 2.

Paste N copies of Riff pastes the copied riff to the current location and repeats the paste by the specified number of times.

Paste Riff - Merge with Underlying Audio pastes the copied riff to the current location and merges it with the existing riff so you will hear both riffs.

Erase Riff (MIDI and RealTracks) erases a region of RealTracks and related MIDI notation.

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

Unassign Stem removes a RealDrums/RealTracks stem from the track. (**Note**: This menu item is grayed out for a track that is not showing the stems icon on the Mixer.)

Copy/Move Tracks allows copying or moving data (audio and/or MIDI) from one track to another.

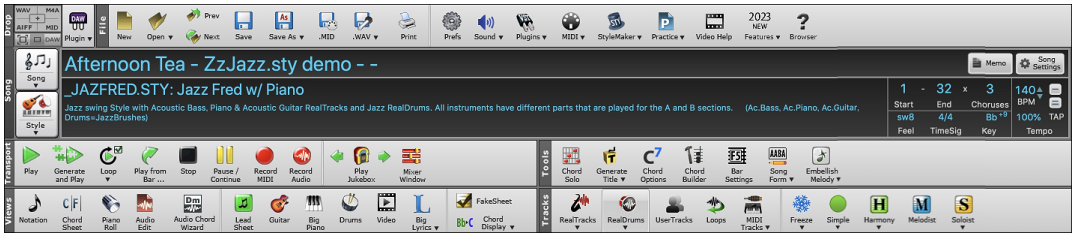
Save Track as AIFF File or *Save Track as M4A File* will save a track (RealTracks or MIDI) as AIFF or M4A audio file to a folder you choose.

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

Render Video(s) allows you to make a video of RealTracks that are selected for your song, optionally with the chord sheet or the corresponding notation.

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. First, click on the **[+]** button on the right to open a palette of buttons. Then, while holding down the **command** key, drag buttons around to add, remove, or set the order.

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

Drop Station

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. (See Chapter 12 for more details about the drag 'n' drop feature.)

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.

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.

The **[Memo]** button opens a dialog where you can type any information about your song in the Memo window.

The **[Song Settings]** button opens a full menu of settings to use for a polished song arrangement, including a tag (coda), automatic endings, style variations and more.

The **Start** control shows the bar where the chorus begins. Click on it, and click on a bar number or type a number in the dialog to select the first bar of the chorus.

The **End** control shows the bar where the chorus ends. Click on it and then click on a bar number or type in the dialog to select the last bar of the chorus. By default, the end bar for new songs is 32, but you can change this default in the Preferences dialog.

The **Choruses** control shows the number of choruses. Click on it and choose the number of choruses (up to 40). By default, new songs default to 1 chorus, but you can change this default in the Preferences dialog.

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

The **TimeSig** control shows the time signature of the song. You can click on it to change the time signature for the whole song or the selection region of the song.

The **Key** control 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 **BPM** in 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. The **%** allows you to quickly set the relative tempo. Click on 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: Ctrl - (minus key) for half speed and Ctrl = for normal speed. Use the **TAP** 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

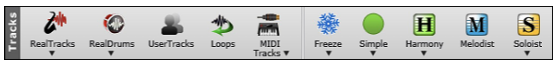
This section is for miscellaneous Band-in-a-Box tools.

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.

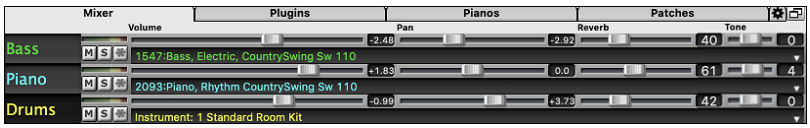
You can drag track labels from the Mixer and drop them to the Drop Station to render audio or MIDI files.

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.



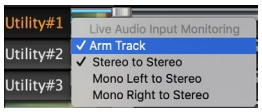
In the Mixer screen, each individual track has settings for Volume, Pan, Reverb, and Tone that can be adjusted as the song is playing. Volume, Pan, and Reverb are controlled by horizontal sliders. Tone is controlled by typing in a number from -18 (full bass) to 18 (full treble), or by clicking on a number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



Right-clicking on the VU meter shows a menu with options for live audio input monitoring. This is like "Audio Thru" and it routes incoming audio to Audio Out. When the *Arm Track* menu item is checked, blue borders are drawn around its VU meters and you can monitor your recording along with the effects that you select on that track. For example, if you want to add a tremolo effect to your recording, right-click on the first slot in the Mixer, select *Choose Plugin* from the menu, and select a tremolo effect.

For an audio track, a waveform button displays.

A stems button indicates that the track has a RealTracks/RealDrums stem loaded.

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.

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.

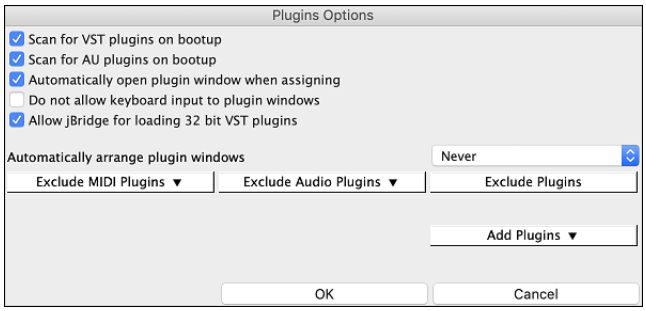
When you click on a slot, this launches the **Plugins** dialog, which allows you to select a VST/AU synthesizer and/or audio effects.

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

Note: A "group" includes presets for all four plugins on the track. This is saved in a .tgs (Transform Group Settings) file.

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. It 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.

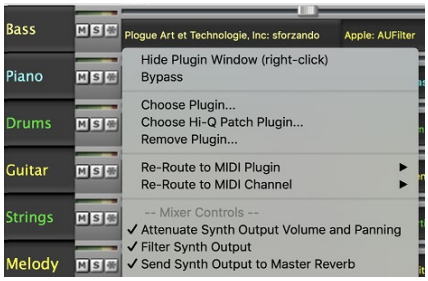
[Exclude Plugins]: You can choose specific VST/AU plugin files that you do not want Band-in-a-Box to attempt to load when scanning for new plugins.

[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.

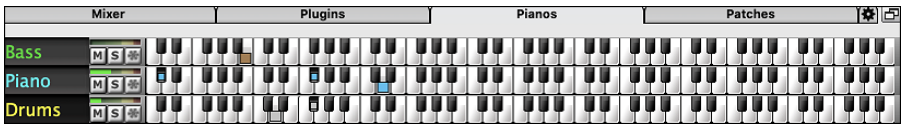


Attenuate Synth Output Volume and Panning: This will change the gain of the plugin's audio output based on the Volume and Panning controls on the Mixer. When this is enabled, MIDI controllers for volume will not be sent to the plugin. This setting is useful for plugins that do not respond to MIDI controllers.

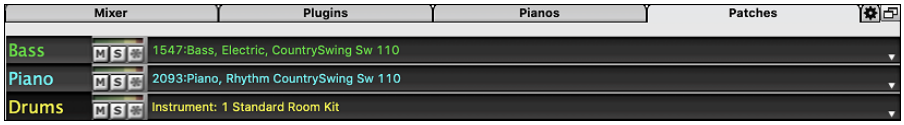
Filter Synth Output: This will apply high/low-pass filtering to the plugin's audio output based on the Tone control on the Mixer.

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.)

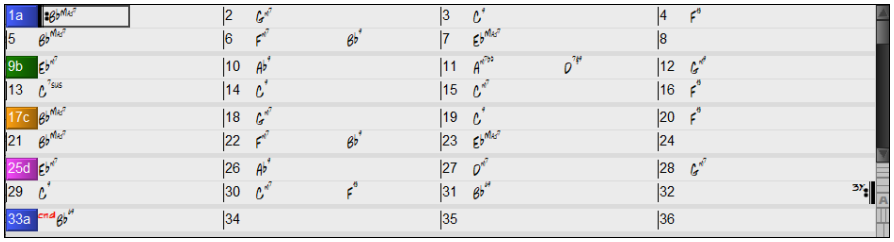
Minimum Panel Height / Maximum Panel Height: With these options, the track panels will be restricted to a certain height when resizing the Mixer.

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

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.

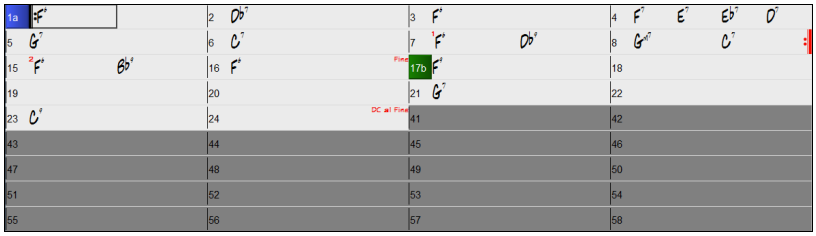
You can use **tab** and **shift+tab** keys to navigate through the Chord Sheet.

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

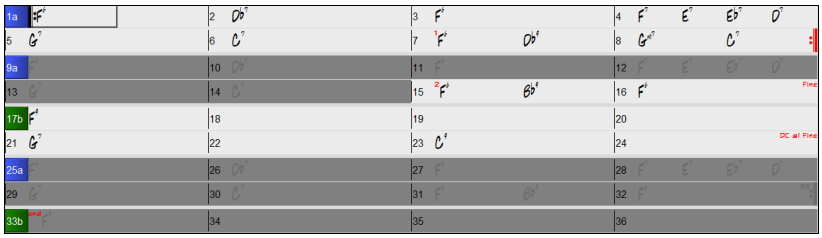
Open a demo song "Repeats Tutorial example 2 with 1st-2nd and DC al Fine" from the *Band-in-a-Box/Tutorials/ Tutorial - Repeats and Endings* folder.

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.

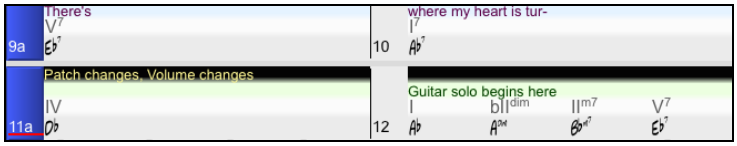
The chord you choose will automatically be inserted into your song (Chord Sheet or notation view) at the current cursor location. Then, Band-in-a-Box is ready for the next chord. You can insert up to two chords per bar in this fashion.

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.

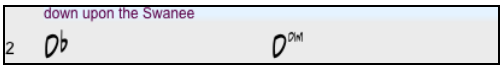


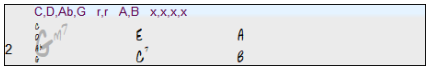
When there is no additional information within a row, that row will not show to maximize space on the Chord Sheet.

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

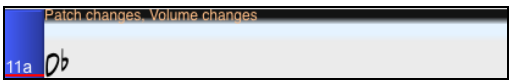
- The "Section Text" layer is for editable text (up to 255 characters per bar) that is loaded and saved with the song.

- 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.) This layer also displays MicroChords (including Motifs and Rests), if you have set this in the **Set MicroChords** dialog.

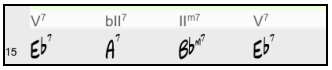




- The "Section Text" and the "Bar Lyrics" layers will attempt to intelligently separate your lyrics into different bars. For example, if you have a whole song of lyrics in a text file and the lyrics for every bar are on separate lines, you can simply highlight the entire block of text and paste it into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

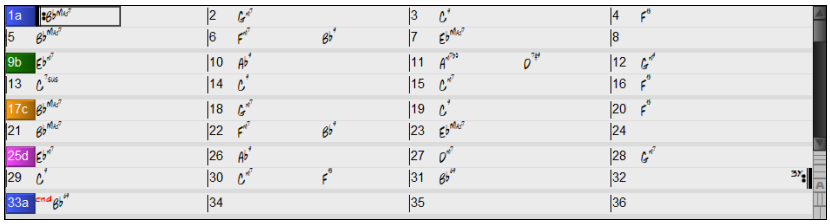
You can set up the Chord Sheet with your own preferences.

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.



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 allows 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

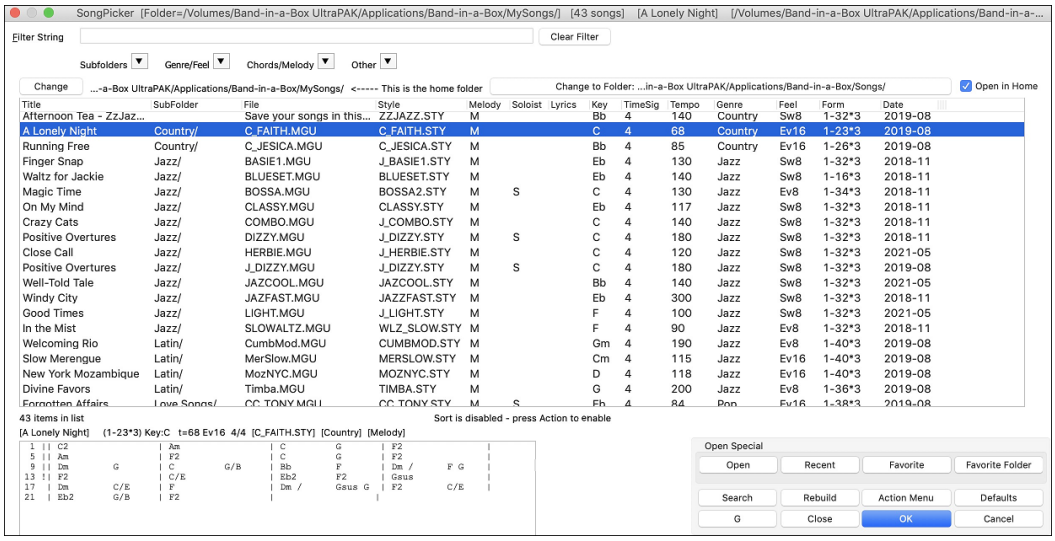
You can open a song with the with the menu command *Open File* or the **F3** function keys.

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 **SongPicke**r 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.

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 | C |)

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.

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

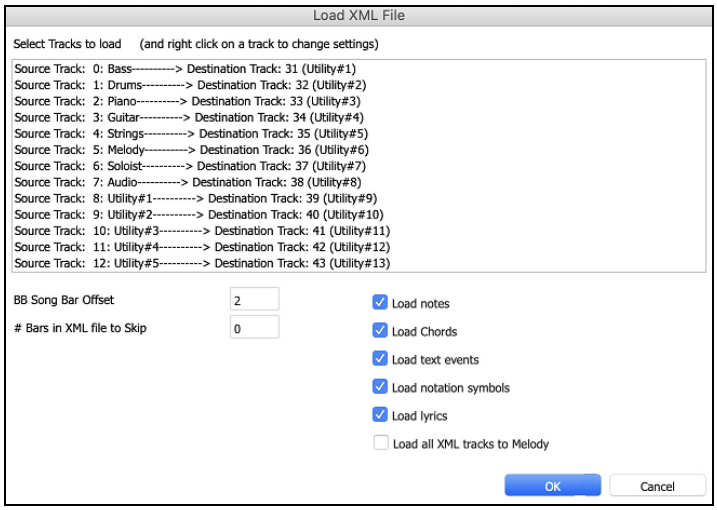
This command opens a Karaoke file to the Melody track.

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*.

In the area below the track selection, select items that you want to load from the MusicXML 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.

The "# Bars in XML file to Skip" setting allows you to load the MusicXML file from a certain bar. For example, a setting of 4 will load the MusicXML file from bar 5.

Press **[OK]**, and the MusicXML 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 abcnotation.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.

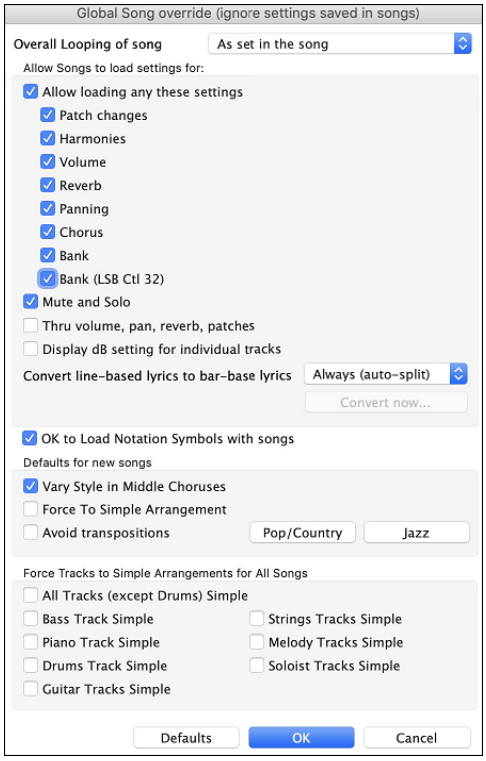
Open from Favorite Folders

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

The **Global Song Override** dialog ignores settings that were saved in song files. (*Options | Preferences | Overrides*)



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.

Thru Volume, Pan, Reverb, Patches: If this is enabled, mixer settings for the Thru track will be loaded from songs. If it's disabled, the Thru track will use global settings

Display dB Setting for Individual Tracks: If you check this option, you will be able to change the *Track Setting | Display dB instead of MIDI Volume* setting in the track radio button contextual menu and the setting will be loaded/saved with songs. If you uncheck this option, the global setting will be used for all tracks.

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.

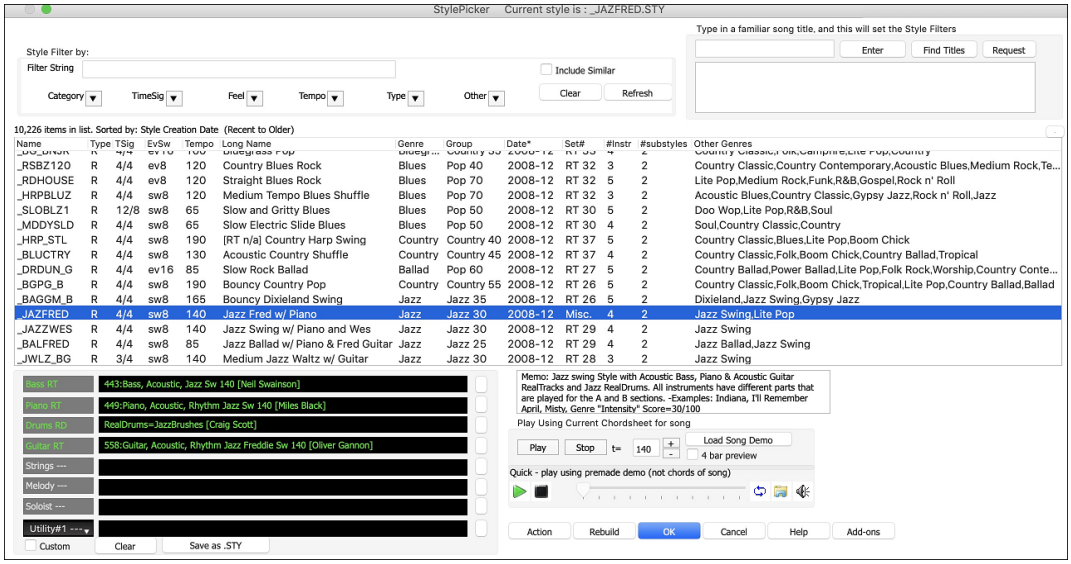
For example, if there is a check mark beside *StylePicker*, clicking on the top half of the button will launch the **StylePicker** dialog. If *Recently Used Style* is checked, clicking on the button will go directly to the **Recently Played Styles** list, and so on.

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.



Playing, Pausing, and Stopping Songs

Playing Songs

The **[Play]** 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**.

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

Click on the **[Loop]** button 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.

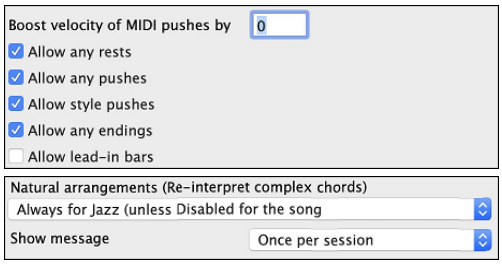
The **[Play from Bar…]** will play the song starting at the selected chorus and bar number. Use it to jump to any bar in the song. The hotkey is **control+F**.

The **[Stop]** stops song playback. Pressing the **ESC** key also stops playback.

The **[Pause/Continue]** 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: 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.

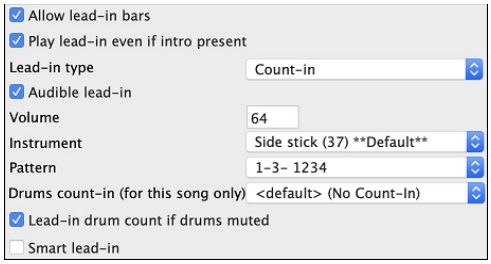
Allow any pushes: If for some reason you don't want a style or a song to have pushes, you can uncheck this box.

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 a several options for how the lead-in is played.



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

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

Lead-in type: You can specify to have Band-in-a-Box play 2 bars of a drum pattern instead of the count-in. You may prefer hearing the drum beat to a simple count-in, since it provides more information about the upcoming groove. To set this, set Lead-in Type to one of "b" substyle fills/ "a" substyle fills/ or fill-pattern or pattern-pattern combinations.

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

Instrument / Pattern: 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 (for this song only): This allows you to set the lead-in option for the current song only.

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.

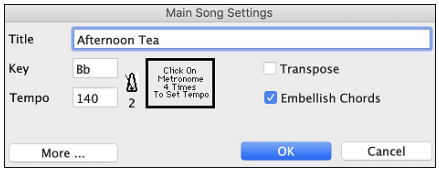
Smart lead-in: Smart lead-ins can also be set here; they avoid playing the count-in drum sound during a Melody pickup.

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 Song Settings

The **Main Song 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 **command+K** to open the dialog.



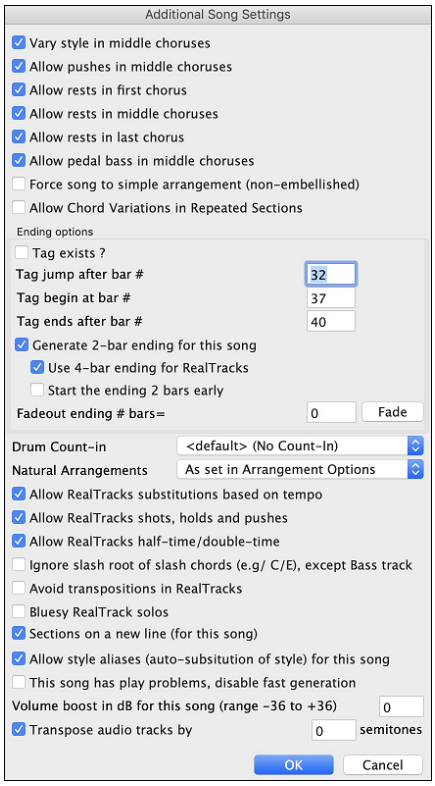
Transpose: If you change the key you can transpose all the MIDI tracks to the new key by checking the Transpose box. This is especially useful when loading in new songs and transposing them to other keys. If you've entered a progression that you intend for a particular key, and then choose the key afterward 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.

Force song to 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.

Allow Chord Variations in Repeated Sections: This is disabled by default, but if you enable it, you can use alternate chords in repeated sections (DC al Coda, 1st/2nd Endings, etc.).

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.

Drum count-in: You can select the count-in option for this song.

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 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.

Bluesy RealTrack solos: 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.

Sections on a new line (for this song) is an option to enable/disable the Section Paragraphs feature for this particular song.

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 in dB for this song: 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

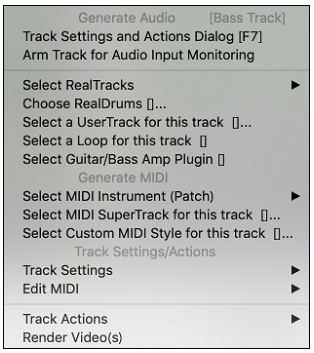
The **[Simple]** button on the toolbar allows you to set individual tracks or all tracks to unembellished arrangements. The simple arrangement option can be set on a song-by-song basis or for all songs.

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.

Solo a Track

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

Or you could hold the **command** key and click (left or right) on the track button at the top of the screen. For example, if you want to hear only the Piano track, **command**+click on the Piano track button. If you want to use hotkeys for this, you can press **option+2** (Mute-All) and then **option+4** (Unmute Piano). You can also solo the current track with **option+shift+Z**.

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.

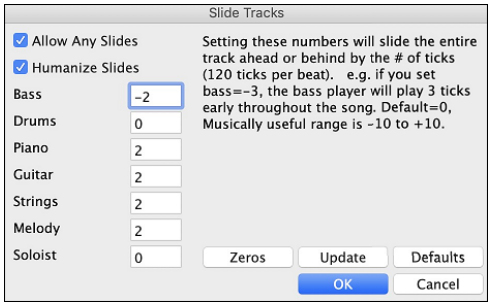
Hold down the **shift** key as you press the **[Generate and Play]** button (the fly-by hint will remind you of that) or go to menu *Play | Play Special | Generate (even if tracks are frozen)*.

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 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.

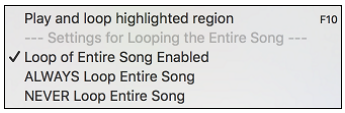
The **[Zeros]** button enters a value of zero for all fields.

If the song is currently playing, you can press the **[Update]** button to hear any changes you have made.

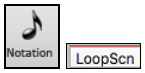
The **[Defaults]** button returns all fields to factory default settings. The default settings are as shown in the illustration.

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.

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.

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 **[Favorites]** 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.

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

The **[Note Off]** button is to turn off any notes that are stuck on. (There shouldn't be any.)

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

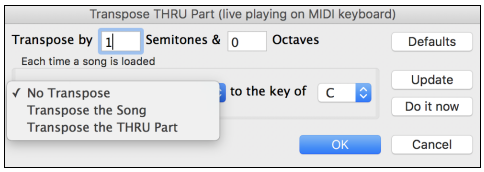
Thru Transpose Settings

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 (second, fourth, sixth)

Z X C V B N M , . < This row plays CHORD tones (root, third, 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

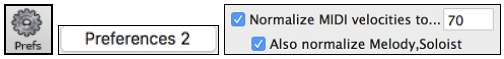
Additionally, you will find another great Wizard feature in the *Soloist* menu; the **Solo Wizard**. Toggling this option "on" enables the Soloist Wizard. As you play notes on the MIDI or QWERTY keyboard, the program will play "correct" notes in the style of the current Soloist! This means that you can 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.

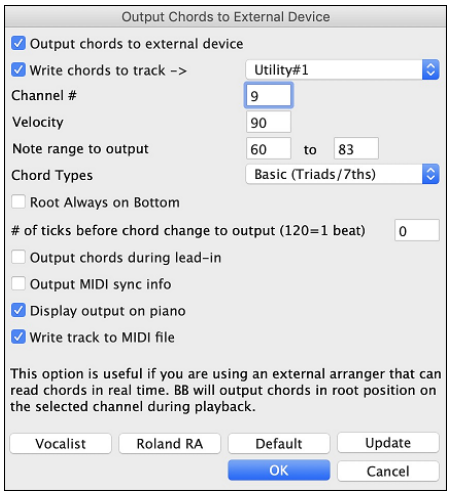
[Normalized Velocity=70, was 69] When you have set the normalize to "on" the status area at the top of the screen reports that Normalization is set to 70, and that the velocity of the currently playing song has been increased from 65 to 70.

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. The **Output Chords to External Device** dialog will then open.



To enable this function, check the **Output Chords to external MIDI out during playback** option. You can now save this chord track to the MIDI file. Make sure the **Write track to MIDI File** option is checked.

With the **Write chords to track number** option, you can always write chords to a certain track (e.g., Utility track #16.)

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).

Select the **Channel #**. Recommended values are 9, 11-16. Default is 9. Remember to turn OFF the MIDI channel used for this function on your sound source so that this MIDI data does not interfere with song playback.

Set the **Velocity**. Most external devices do not require an audible velocity to be triggered. Default is 90.

Select the appropriate **Note Range to output** that your external device requires to function correctly. (Note: The **[Vocalist]** button inserts the appropriate note range values for the Digitech Vocalist to operate correctly. If your device is not a Vocalist, refer to your manufacturer's documentation for the appropriate Note Range values.)

Check the **Root Always on Bottom** checkbox if you want to keep the chord root as the lowest note.

Select the **Chord Types** appropriate for your external device. Options are basic chords (triads and 7ths only), or complex chords (e.g., all extensions).

Change the **# ticks before chord change to output** you wish to have output sent to your external device. Change this setting to allow your external device sufficient time to accept MIDI data and program changes. (120 ticks = 1 beat.) Default is 40.

Set the **Output Chords During Lead In** checkbox to true to enable MIDI chord data to be sent during a song lead-in.

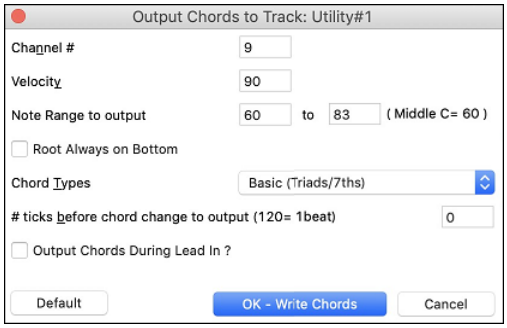
Enable the **Output MIDI Sync info** checkbox to send MIDI sync info to your external device.

Set the **Display Output on Piano** checkbox to true to enable MIDI chord data to be displayed on the piano keyboard.

Press the **[Update]** button to apply changes to Band-in-a-Box. These will remain in effect until new changes are applied. Press the **[OK]** or **[Cancel]** button when you wish to exit this window.

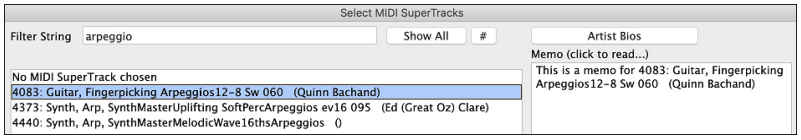
Output Chords to Track

A chord track can be generated on any track. Right-click on the track in the Mixer and select *Edit MIDI | Generate Chord Track on this track* from the menu. You will then see the **Output Chords to Track** dialog with options about the chord track to be generated.



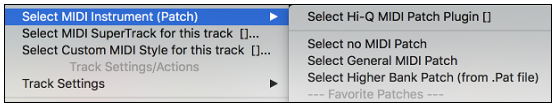
These options include channel, velocity, note range, chord types, root at bottom, ticks before the chord change, and chord output during lead in. If the chord types are set to basic chords (triads/7ths), a chord like C13 will be played as a C7, but if they are set to complex chords, a C13 chord will be played as C13. The default setting for "# ticks before chord change to output" is 0, which means chords will be exactly on the downbeat, but if you enter a number other than 0, the chords will start a little bit earlier and may have sufficient time to swell.

Some MIDI SuperTracks generate a simple chord track (triads/7ths) or a complex chord track including 9ths/13ths. Adding these MIDI SuperTracks to your track will write a chord track in the range set, for use with arpeggiators or other VSTs wanting a chord track. With each play a new chord track is written. To do this, open the Select MIDI SuperTracks dialog and choose one that has "Arpeggio" in the name.



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 SynthMaster Player

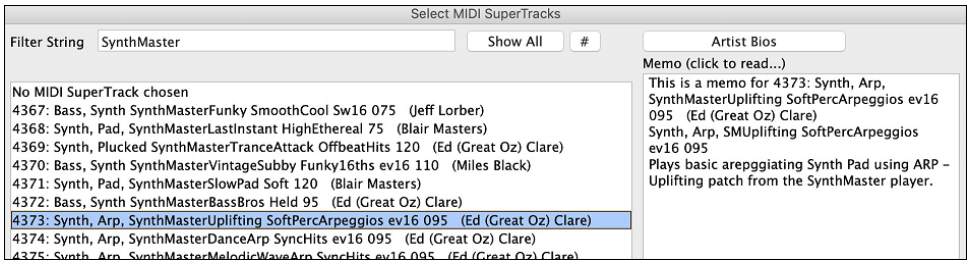
SynthMaster Player is an award-winning synth by KV331 Audio and has thousands of presets that are especially useful for modern, techno and arpeggiator sounds.

SynthMaster support built into Band-in-a-Box includes:

- MIDI SuperTracks that use sounds with arpeggiators.
- Access to SynthMaster sounds using the “Load Plugin” from the track’s right-menu to choose from thousands of SynthMaster sounds, or choose “Load Hi-Q patch” dialog to choose from presets made by PG Music for some nice sounds available in SynthMaster just by picking a patch.
- SynthMaster Player comes with thousands of sounds, so you can simply select *Choose Plugin* from the Plugin tab menu on the Mixer, choose SynthMaster, and choose one of these sounds from the SynthMaster Player panel.
- Styles can be made to play with SynthMaster sounds without need to load it.
- MIDI SuperTracks Disk for SynthMaster synth is included, using a mix of SynthMaster sounds, MIDI SuperTracks with arpeggiators and RealTracks.

The SynthMaster VST file is installed to the */Library/Audio/Plug-Ins/VST* folder by default.

To select MIDI SuperTracks that use SynthMaster sounds, right-click on a track button and choose *Select MIDI SuperTrack for this track* from the menu. This will open the **Select MIDI SuperTracks** dialog. Type a “SynthMaster” text to filter the list.



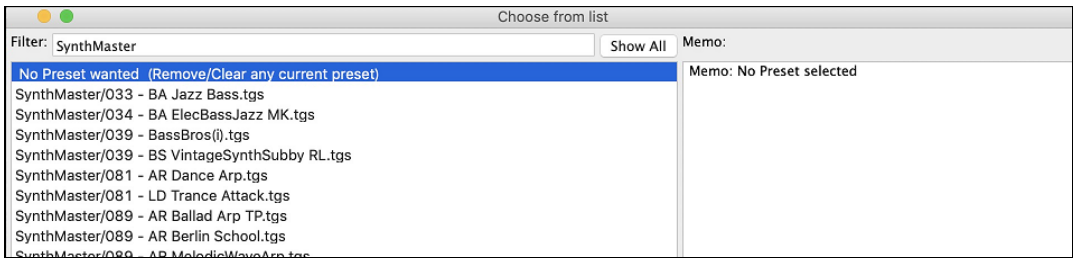
Some of them have arpeggiators in the sounds. Select one you like and press OK and answer yes to the confirmation message.

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

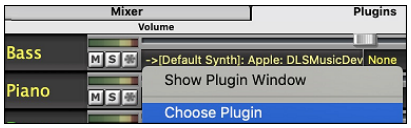
In the Mixer, you can confirm that the SynthMaster synth sound is loaded to the track.

If you want to customize the sound, click on the SynthMaster synth in the [Plugins] tab to open the synth window.

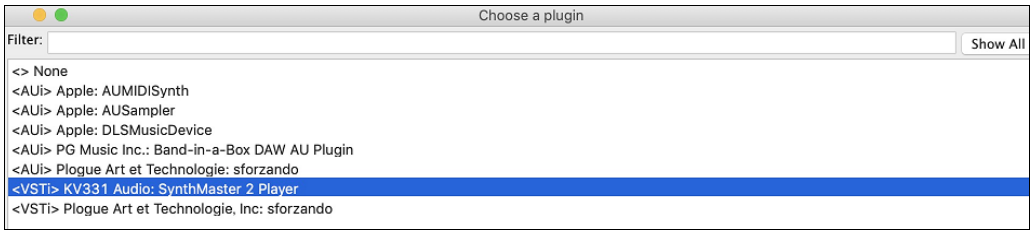
You can also access SynthMaster sounds using the Hi-Q patch dialog. Right-click on a track button, and go to *Select MIDI Instrument (Patch) | Select Hi-Q MIDI Patch Plugin.* This will open the dialog that lists Hi-Q patch plugins (.tgs). Type “SynthMaster” in the text filter and select any of the presets that PG Music has made.



SynthMaster comes with thousands of sounds. To choose a sound, right-click on the [Plugin] in the Mixer to open a menu and select *Choose Plugin*.

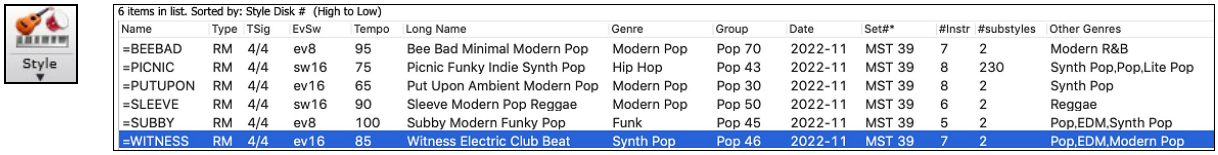


Then, select "<VSTi> KV331 Audio: SynthMaster 2 Player" from the list of plugins and press OK.



You can now choose from many sounds in the SynthMaster Player panel.

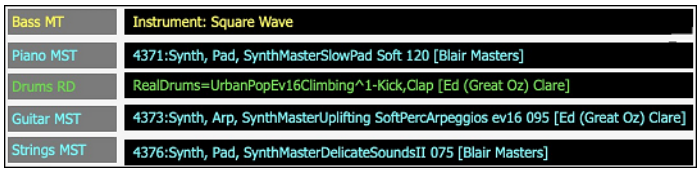
Some styles use MIDI SuperTracks that automatically play with SynthMaster sounds. They are included in MIDI SuperTracks Set 39. In the StylePicker, you can find them using the [Other] filter button menu item *Specific MIDI SuperTracks Set #*.



6 items in list. Sorted by: Style Disk # (High to Low)

Name	Type	TSig	EvSw	Tempo	Long Name	Genre	Group	Date	Set#*	#Instr	#substyles	Other Genres
=BEEBAD	RM	4/4	ev8	95	Bee Bad Minimal Modern Pop	Modern Pop	Pop 70	2022-11	MST 39	7	2	Modern R&B
=PICNIC	RM	4/4	sw16	75	Picnic Funky Indie Synth Pop	Hip Hop	Pop 43	2022-11	MST 39	8	230	Synth Pop,Pop,Lite Pop
=PUTUPON	RM	4/4	ev16	65	Put Upon Ambient Modern Pop	Modern Pop	Pop 30	2022-11	MST 39	8	2	Synth Pop
=SLEEVE	RM	4/4	sw16	90	Sleeve Modern Pop Reggae	Modern Pop	Pop 50	2022-11	MST 39	6	2	Reggae
=SUBBY	RM	4/4	ev8	100	Subby Modern Funky Pop	Funk	Pop 45	2022-11	MST 39	5	2	Pop,EDM,Synth Pop
=WITNESS	RM	4/4	ev16	85	Witness Electric Club Beat	Synth Pop	Pop 46	2022-11	MST 39	7	2	Pop,EDM,Modern Pop

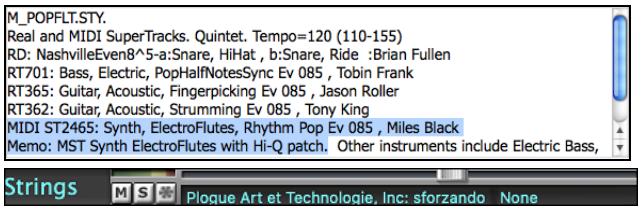
When you look at the mixer area in the StylePicker, you can see which tracks use SynthMaster sounds.



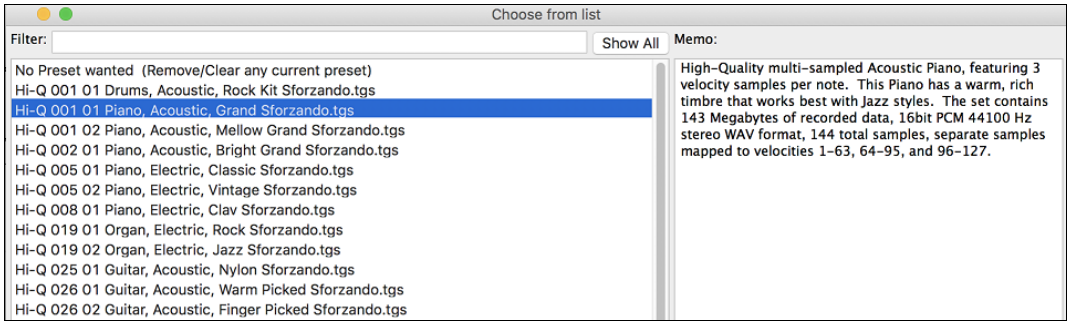
Hi-Q MIDI Instruments for sforzando

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.

RealTracks

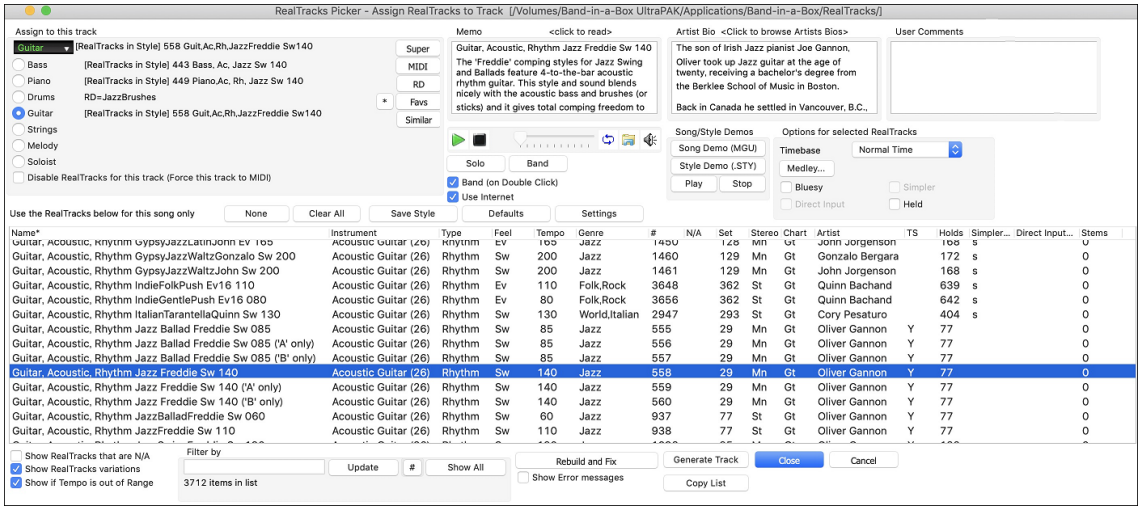
The **RealTracks Picker** allows you to assign a RealTrack to any track. It also displays any RealTracks that are currently assigned to each track.

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 **R T return**, **R T 1 return** or **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.
6. In the **Track Settings and Actions** dialog, click on the [+] button to the right of the RealTracks radio button and choose *Select RealTracks* in the menu.



To use the dialog, first select the track at the top left corner. Then, select the RealTracks for that track from the list.

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 Double Click)** checkbox. Otherwise, press the **[Band]** or the **[Solo]** button. The demos play from the Internet (www.pgmusic.com) or your hard drive.

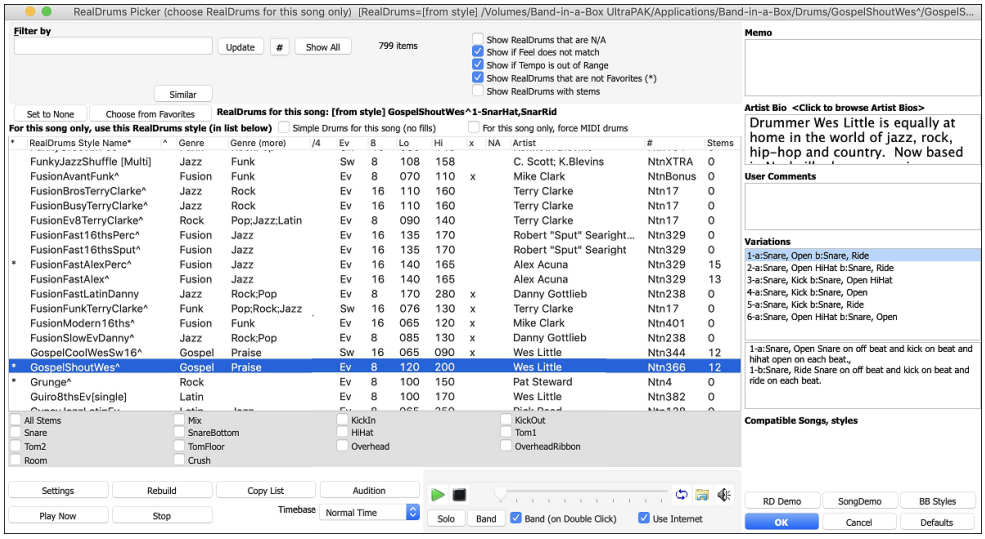
RealDrums

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.

RealDrums Picker opens by several ways.

1. Press the **control+U**, **R D return** or **R D 1 return** 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.*
6. Click on the RealDrums radio button in the **Track Settings and Actions** dialog.

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



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 them plays first when you double-click on the list, by the **Band (on Double Click)** 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).

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:

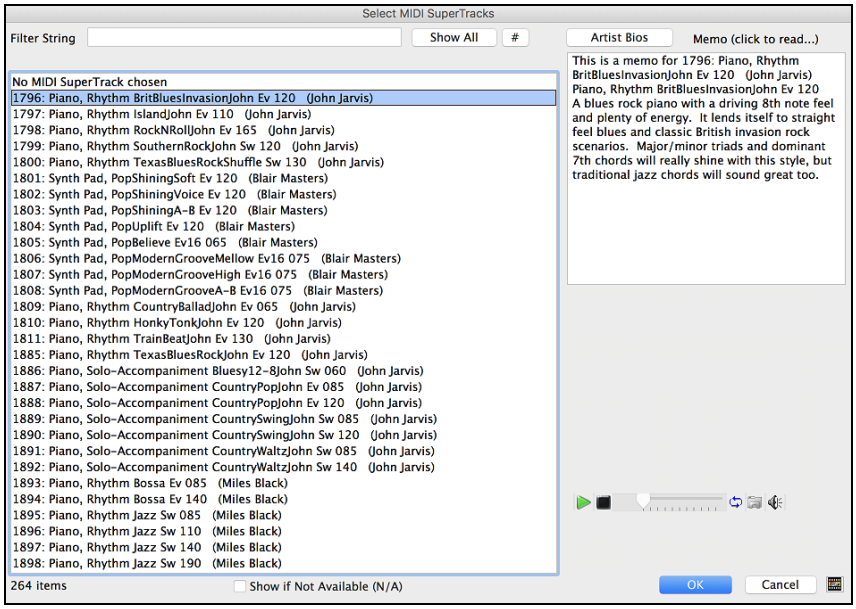
1. Choose a style or song that has MIDI SuperTracks, and press **[Play]**. (Look in the *MIDI SuperTracks Demos* folder for these songs.)

or

2. Add a MIDI SuperTrack to a certain track.

For example, let's add a MIDI SuperTrack to the Piano track. Right-click on the Piano track label at the top of the screen and choose *Select MIDI SuperTrack for this track.*

You will see a list of available MIDI SuperTracks.



You can type 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.

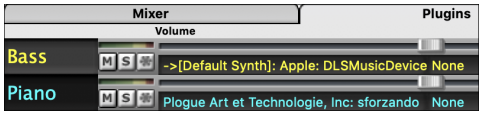
You can audition MIDI SuperTracks by double clicking on the list or using the transport control in the dialog.

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 has 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.



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.

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 **command +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 **command+[** or **command+]** keys to select the "Previous Juke Song" or the "Next Juke Song" respectively, or choose these options from the *Song* menu.

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.

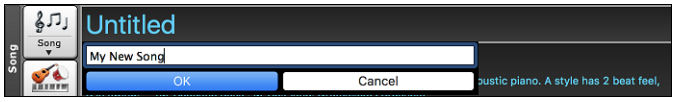
Starting a New Song

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 **T K C** and press **return** key to set the key signature to C. Typing **T K B B** would set it to Bb. To transpose from another key to Bb you would type **T R B B**.

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. 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).

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.

- **B E G I N return** sets the beginning of the chorus to the current bar.
- **C H O R U S E N D return** sets the end of the chorus to the current bar.
- **E N D 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

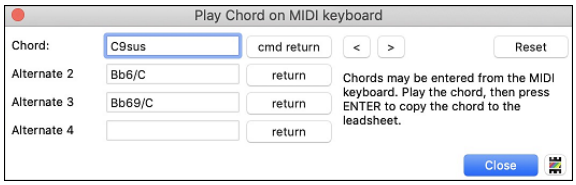
You select the beginning and end bars of the chorus. If you select a bar greater than 1 for the first bar of the chorus, then Band-in-a-Box knows that you want the previous bars for an intro.

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.

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:

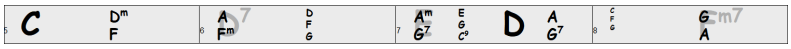
- Use b for a flat, e.g., Bb7. It is not necessary to type upper or lower case; the program will sort this out for you.
- Use # or 3 for a sharp, e.g., F#7. (# is the uppercase symbol of 3, so you can type F37 to get F#7. Band-in-a-Box will sort out the case, saving you the effort of using <SHIFT>3 to 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. In the example below, we would type Ab9,G9 to get the 2 chords in the cell (on beat 3 and 4 of bar 2).

MicroChords (Multiple Chords per Beat)

The MicroChords feature allows you to enter up to 4 chords per beat. You can select which tracks will play the MicroChords, allowing some tracks to play fast moving chord progressions and others to play the main chords.

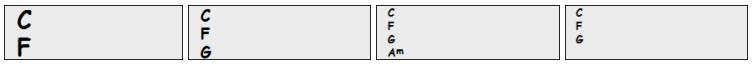
Note: The soloist and background RealTracks do not follow MicroChords by design because playing would be too chopping if they did.

MicroChords are stacked vertically on the Chord Sheet. If there is also a main chord at the same beat, it will display in gray.



You can enter MicroChords on the Chord Sheet with parentheses and commas. Start with an open parenthesis, type chords separated by commas, and end with a close parenthesis.

For example, typing (C,F) enters two chords for 8th notes, (C,F,G) enters three chords for triplets, and (C,F,G,Am) enters four chords for 16th notes. If you do not type a chord between commas, it will enter a blank chord. For example, typing (C,F,G,,) would enter the first and the second chords for 16th notes and the third chord for an 8th note.



You can have both MicroChords and a main chord at the same beat. For example, type D7(A,Fm) to enter D7 as a main chord and A and Fm as MicroChords.

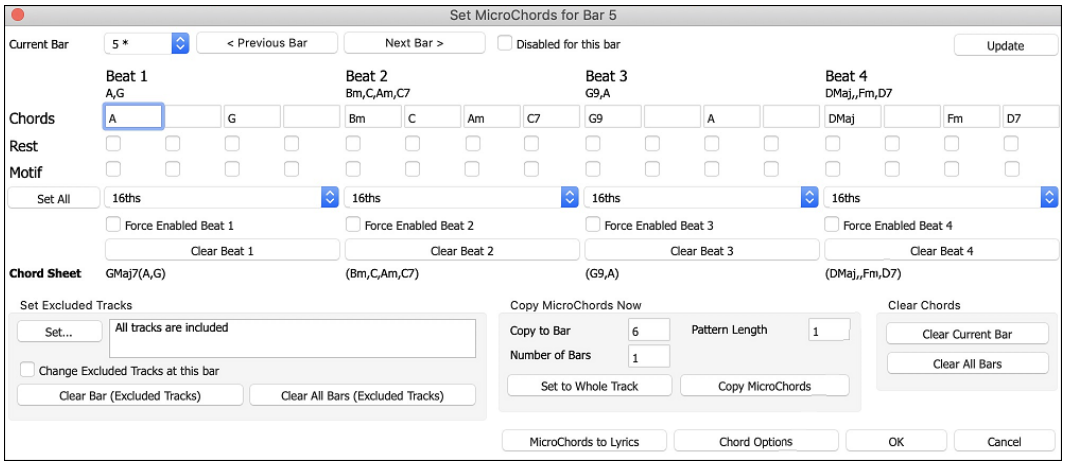
You can erase all chords (main and/or MicroChords) from the highlighted cell with the **Delete** key.

Pressing the **()** and **return** keys will erase just the MicroChords and advance the cell.

You can change the current main chord and keep the current MicroChords at the beat by typing another main chord. For example, if you type Gm and press the **return** key, the main chord will be replaced with Gm and the MicroChords will remain.

If you want to change the main chord and erase the MicroChords, type a chord followed by parentheses. For example, type Gm() to replace the current main chord with Gm and erase the MicroChords.

You can also use a dialog to enter MicroChords. Press the **F6** or **M return** keys to open the **Set MicroChords** dialog. It has additional settings including the option to exclude some tracks from playing the MicroChords.



Current Bar: The bar number will display with "*" if there are some MicroChords data in the bar, and "t" if there is a new "Excluded Tracks" setting.

Disabled for this bar: If this option is checked, none of the MicroChords settings will be played for this bar.

[Update] will update the settings in the dialog. Press this if chords have changed.

Chords: Enter MicroChords on this row. Each beat is divided into four for an even style and three for a swing style.

Rest: A rest will cause the previous chord duration to stop playing, turning the previous chord into a "shot."

Motif: Enter a checkmark if you want to create a specific rhythmic pattern. You do not need to enter chords as the motif will use whatever current chord is in the song.

[Set All] applies the divisions of the first beat to all other beats.

Triplets/16ths/Auto: This sets the number of divisions per beat. "Triplet" divides the beat into 3, and 16th divides the beat into 4. If "Auto" is selected, the division is automatically selected by the style loaded.

Force Enabled: This is useful if you do not enter any MicroChords in the current beat but still want a beat of silence instead of the main chord.

[Clear Beat #] clears the data for the corresponding beat.

Set Excluded Tracks: This area allows you to select tracks to be excluded from playing the MicroChords. Enabling the **Change Excluded Tracks at this bar** option allows you to select tracks that should be excluded from playing the MicroChords. Press the **[Set]** button to select tracks that should be excluded. The excluded tracks will play main chords, instead. The **[Clear Bar (Excluded Tracks)]** button clears any excluded-track setting for the current bar, and the **[Clear All Bars (Excluded Tracks)]** clears any track-excluded settings for all bars in the song.

Copy MicroChords Now: This area allows you to copy MicroChords and settings to other bars. Enter the destination bar in **Copy to Bar** and the total number of bars to be copied in **Number of Bars**. Set the **Pattern Length** option to 1 if you want the current bar to be copied. If you want a longer section to be copied, enter the number of bars to copied. For example, enter 2 to copy the current and the next bars. The **[Set to Whole Track]** button sets the destination to the whole song. The **[Copy MicroChords]** button copies the MicroChords and settings in the current bar (or more bars if the Pattern Length is more than 1) and paste them to the selected bar.

The **[Clear Current Bar]** button clears all settings from the current bar, and the **[Clear All Bars]** button clears all settings from all bars in the song.

[MicroChords to Lyrics] displays the MicroChords, including the Motifs (x) and Rests (r), as Bar Lyrics, which are viewable on the Chord Sheet when the Bar Lyrics layer is selected with the [Chord Display] toolbar button menu.

[Chord Options] opens the Chord Options dialog.

Chord Options

Chord options include rests, pushes, and pedal bass. The **Chord Options** dialog opens with the C7 toolbar button, the **option+Z** keys, or the right-click contextual menu on the Chord Sheet.

Beat: You can choose the beat location for the chord you are entering.

Chord: If a chord has been entered for this beat, it will appear here. If no chord has been entered, you can type it here.

MicroChords: You can enter up to 4 chords on a beat by typing chords separated by a comma. For example, you could type C,F for 8th notes, C,F,D or C,,D for triplets, or C,F,G,Am or C,F,,Am for 16th notes. The **[MicroChords]** button opens the **Set MicroChords** dialog, which allows you to exclude some tracks from playing the MicroChords and select other options.

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.

Rests, Shots, Holds:

- **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.

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.

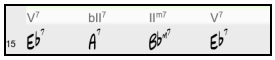
These systems are very useful for learning or analyzing tunes, because they are independent of the key signature. You can take an existing song and print it out in Roman Numeral Notation, so you can study the chord progression. You can also just type a chord in any of these systems, like "4" which will 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.

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} 4maj7 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.



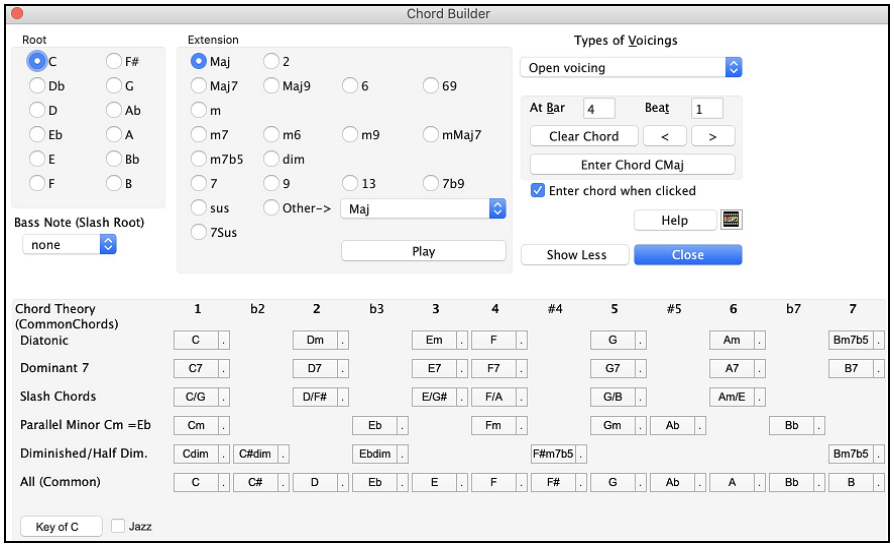
Preview Chords

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.

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 by the MIDI patch on the Bass track, and the extension played by the MIDI patch on the Piano track. You can change these MIDI patches using *Select MIDI Instrument (Patch)* in the right-click menu on the Mixer or the track radio buttons at the top of the screen.

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.

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.

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 **B**ass, **D** for **D**rums, **P** for **P**iano, **G** for **G**uitar, and **S** for **S**trings.

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…).

Copy Breaks (Rests/Shots/Holds)

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

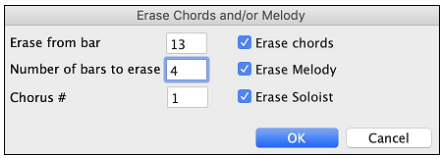
With this feature, you can copy the attributes of a chord over a range of other chords. The settings allow you to specify the bar and beat to copy from, the number of bars to copy, and the location to copy to.

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.



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.

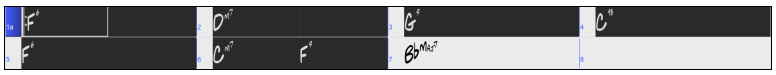
To insert bars choose *Edit | Insert Measure(s)* or **command+i** and you can insert a given # of bars. You can also use hotkeys to insert N bars at the current location. For example, **I N return** would insert 4 bars at the current location, and **I N 8 return** would insert 8 bars.

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.

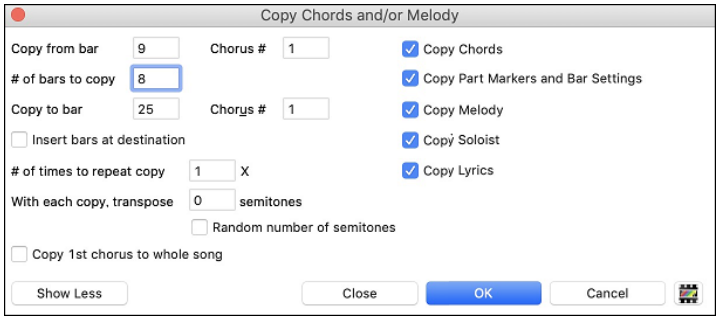
Paste the copied section with **command +V** or select the *Edit | Paste* menu item. The chords will then appear at the new location. These features are also available from the **control**+click (or right-click) context menu.

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

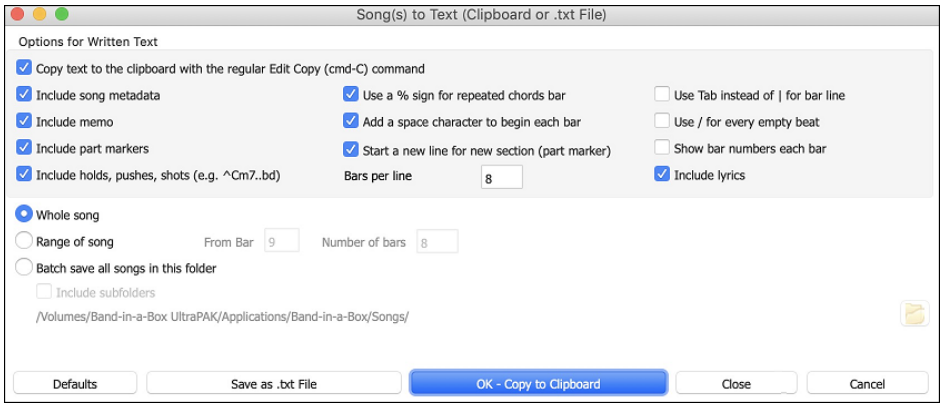
Copy from a Band-in-a-Box song

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.

Use Tab instead of | for bar line: With this option, text can be pasted into a spreadsheet with columns for each bar.

Use / for every empty beat: This will write a slash for an empty beat. For example, you will see | C / / / | instead of | C |.

Show bar numbers each bar: If this is enabled, a bar number will be included.

Include lyrics: This allows you to include the lyrics as a [Lyrics] section.

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

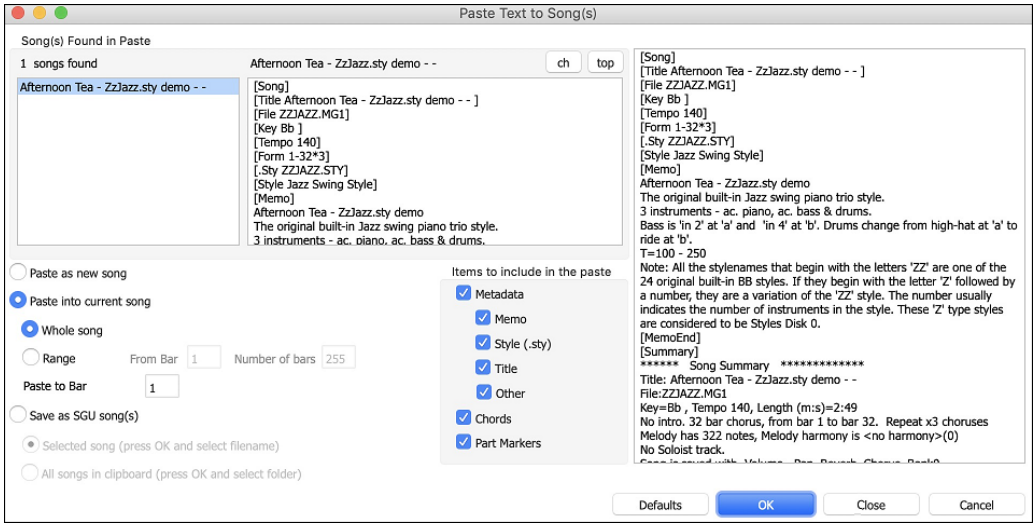
You can copy chords in a text file and paste them into a Band-in-a-Box song. Type chords in a text file using a vertical line for a bar line. If you want a blank bar, leave a space or type a % sign between vertical lines. For example, you can type | D | G7 | | F | or | D | G7 | % | F |. ou can use shortcuts 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.

```
|a) Ej| C7| F.| Bb9| Eb| F3| %| A6|b) C| ^D| Fd| G..| Cm| F7| Am| Bd|
```

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 no 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.

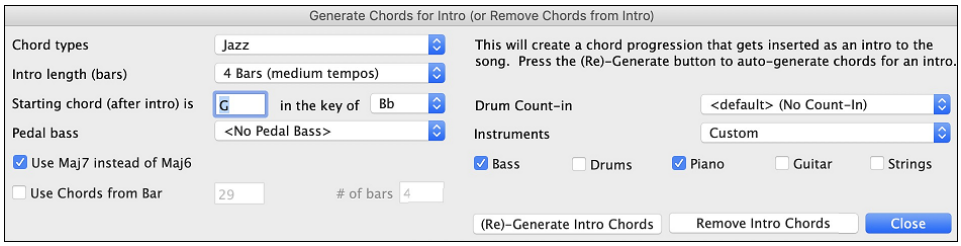
Shrink/Expand

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

With a single press of a button, you can auto-generate a 2-, 4-, or 8-bar intro for any song. The chords will be different each time, and you can keep trying as often as you like until you get the progression that you want. The intro generated will be an intelligent chord progression (i.e., appropriate for an intro) in the chosen style of music (Jazz/Pop). It can have optional pedal bass and will "lead" correctly to the first chord of the song. There is also an option to have the intro be played by the whole band, a specific track, or any combination of tracks.

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 Generate Chords for Intro* menu option or use the keystroke **control+shift+B** to open this dialog.



“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

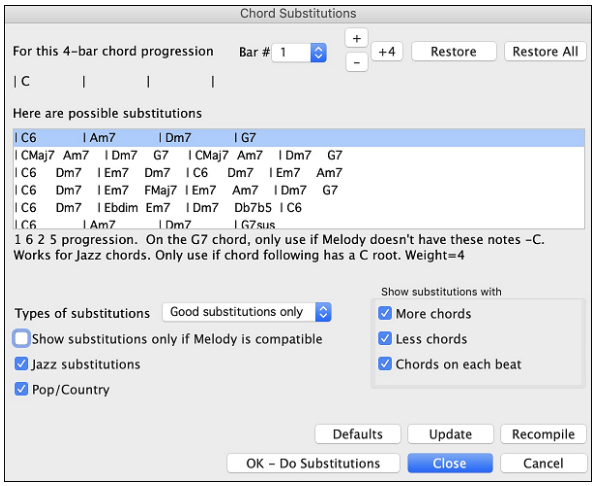
Reharmonizing a song with the Chord Substitution Wizard is a fun and educational way to perform or practice a familiar song in a brand-new way. This feature is very easy to use; simply highlight an area of chords and select “Chord Substitution.” The possible chord substitutions are instantly displayed 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 (Choose Your Own*), or you can let Band-in-a-Box pick them automatically (*Edit | Chords | Chord Substitution (Auto-Generate)*).

Manual Chord Substitution

This dialog depends on what chords were present at the bar that was currently highlighted. This bar number is shown in the dialog and may be changed.



Jazz substitutions / Pop/Country substitutions: You can control what types of substitutions to see by using these checkboxes. Some substitutions include more chords than the original, and 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.

Types of substitutions: This combo box will filter the substitutions to include only the best substitutions or all of them.

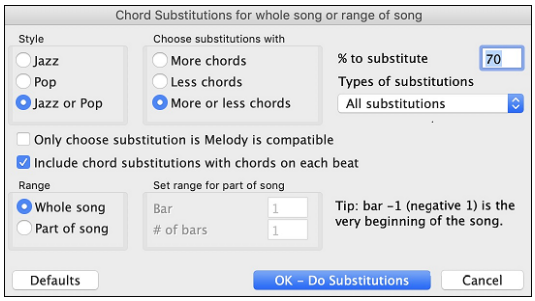
The **[Recompile]** button is only used if you have edited the chordsub.txt file to add your own substitutions. This recompiles the file and takes about 1 to 2 minutes.

Press the **[OK - Do Substitutions]** button once you see a substitution that you like so that you can enter it onto the worksheet directly. Double-clicking on the substitution line will also accomplish the same. 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]** button. You can undo all substitutions by pressing the **[Restore 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.



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.

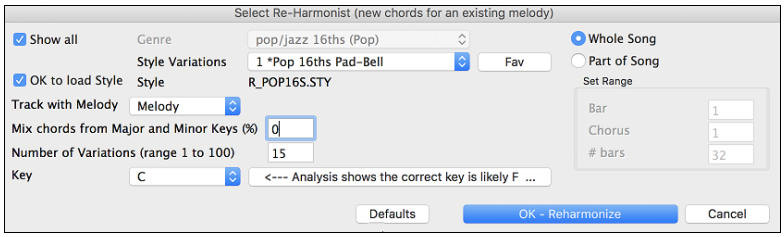
There are 2 separate windows for the Reharmonist feature.

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 | Chord Reharmonization (Auto-Generate)*. You will then see the **Select Re-Harmonist** dialog.



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.

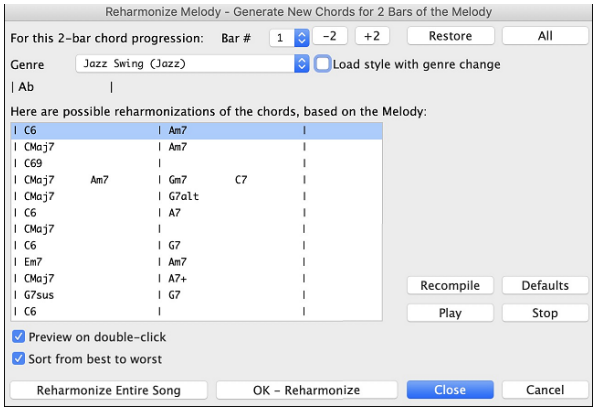
Set the region of the song that you want reharmonized. Usually this will be the "Whole Song."

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.



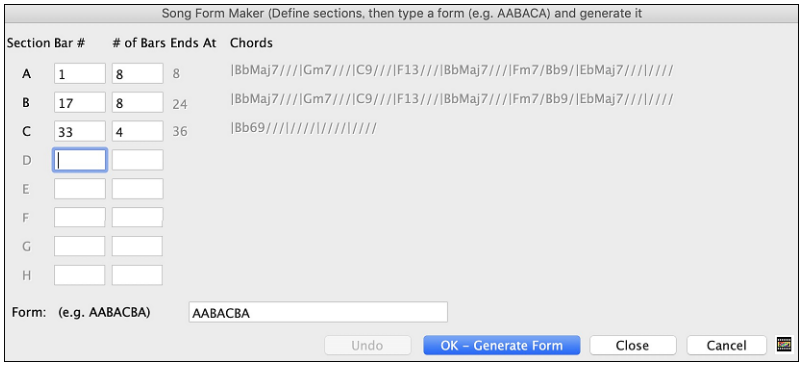
Sort from best to worst: The progressions are sorted in alphabetical order, or from "best to worst" depending on this setting.

Choose a chord progression, and press **[OK - Reharmonize]** 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.

Go to *Edit | Song Form | Song Form Dialog*, or press the **[Song Form]** toolbar button and choose *Song Form Dialog* from the dropdown menu. You will then see the **Song Form Maker** dialog.



Then define your sections (e.g., A = bars 1 for 8 bars, B=start at bar 17, for 8 bars C=start at bar 25, for 4 bars). Then type the form that you want (AABACABA).

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

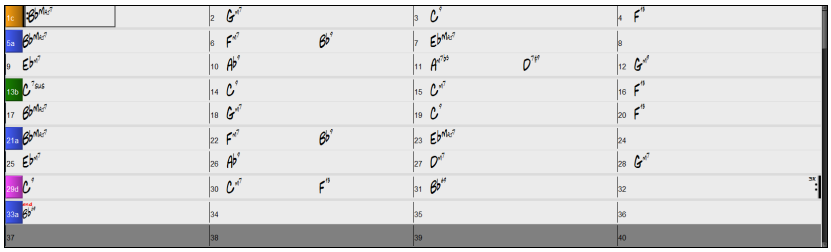
You can revisit this dialog to re-order the sections. Or change a chord in the "A" section of the Chord Sheet, and then use the Song Form Maker to propagate the changes through all the "A" sections.

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, to insert a substyle change, or to insert drum fills. They typically occur every 8 bars or so but may be placed at the beginning of *any* bar.

There is always a part marker at bar 1 so that Band-in-a-Box knows which substyle to begin with. The song continues to play in one substyle until it encounters a new part marker. The substyle will change automatically on second choruses when the "Vary Style in Middle Choruses" setting is selected in the **Song Settings** dialog.



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.

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."

- Substyle "a" is usually used for the verse of a song.
- Substyle "b" is usually used for the "b-section" or the chorus, and for soloing in the middle choruses.
- 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.

Placing Part Markers

Move the highlight cell to the bar where you want to place the part market. Then press the **P** key on the computer keyboard. Repeatedly pressing **P** scrolls through all available part markers.

Position the mouse cursor directly over the bar line (or an existing part marker). Then, click the left mouse button. Repeat this procedure to scroll through the available options.

To remove a part marker, keep pressing **P** or clicking the mouse until you reach the end of the available part markers and there is no marker on the bar number.

Copying Part Markers

You can drag a part marker to copy it to other bars.

Placing Drum Fills

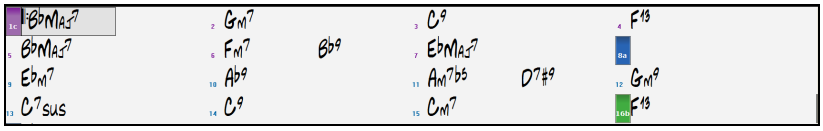
A one bar drum fill will play in the bar preceding (leading into) a part marker, just as a live drummer will play a fill to accent the transition between sections of a song. If you want a drum fill to play in bar 7 of a song, insert a part marker at bar 8. You can either retain the current substyle or change the substyle ("a" or "b") when you place the part marker.

You can get no drum fill on the bar before a part marker, or you can get a drum fill at any bar without needing a part marker. This is controlled in the **Edit Settings for Current Bar** dialog (**F5**). When the "Allow Drum Fill" option is checked, you'll get a drum fill at the current bar. If you are at a bar before a part marker and you don't want a drum fill, then disable this option.

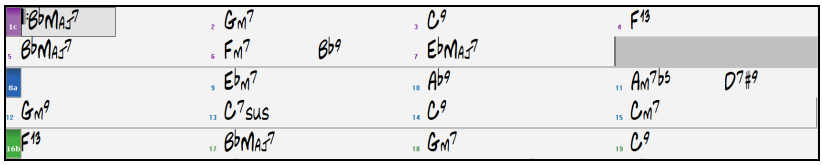
Section Paragraphs

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.

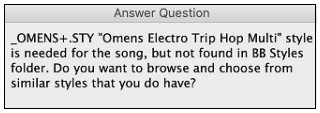
Applying Styles

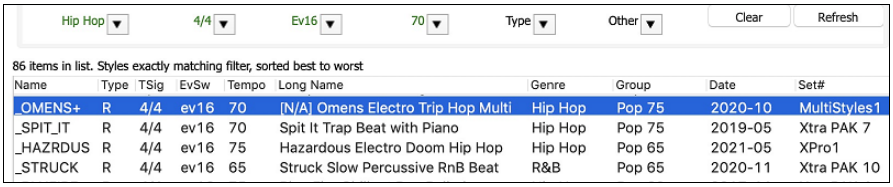
The chords, tempo, number of repeats and other information that you enter in the Chord Sheet tell Band-in-a-Box what to play. The style you choose tells the program how to play it. When a style is loaded, the song will be played play back in that style.

There are many styles available for use with the Band-in-a-Box program. For the purposes of this program, styles refer to styles of music, i.e., Jazz Swing, Tango, Blues, Pop Ballad, etc. Either before or after you have entered the chords to a song, you will have to pick one of these styles. Once a style is loaded, the song will be played back in that style.

Help for "Style Not Found"

If a style is not found when loading it, you will be given an option to open the **StylePicker** showing compatible styles that you do have. Also, it shows information about the missing style like instrumentation, genre, and audio demo so you get an idea of what replacement you need. For example, you have a song that needs the style _OMENS+.STY but you don't have that style. If Band-in-a-Box knows about that style, you will get a message telling you that the style is not found but you can browse similar styles in the StylePicker. If you answer "Yes," the StylePicker will launch.



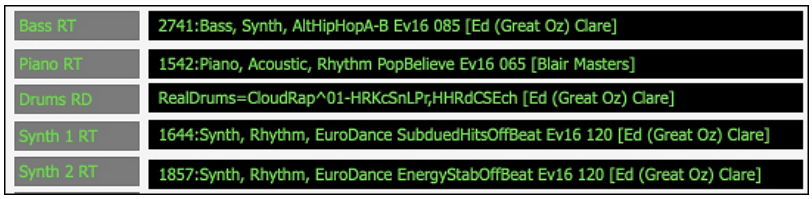


It shows you a lot of information about the style that you don't have, such as genre (Hip Hop), time signature (4/4), feel (even 16), tempo (70), and the Styles Disk that it comes from (MultiStyles 1).

Double-clicking on the style will play a pre-made demo so you can hear what the style should sound like if you have it.

The StylePicker shows you styles that you do have that would be good substitutes. For example, the first one is "+Spit It Trap Beat with Piano," which is a Hip Hop style with the same tempo, feel and time signature. So, you can try out these other hip hop styles to find the best substitute for the missing style.

If you highlight the missing style "_OMENS+," in the mixer area you will see a list of the RealTracks and RealDrums used. This is useful as you may have many of the RealTracks and can use this to add them to the style that you do choose.



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

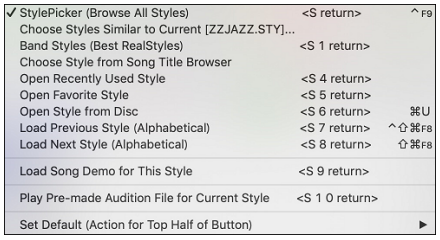
The name of the current style displays in the window below the song title.

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.



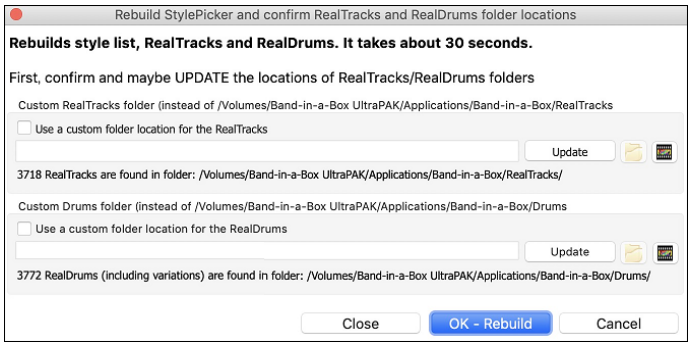
The StylePicker

The **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.

Tip: You can quickly launch the window with the **S return**, **S 1 return** or **control+F9** keys.

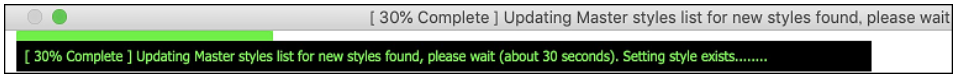
Rebuild StylePicker and Confirm RealTracks and RealDrums Folder Locations Dialog

If the style list needs rebuild when you open the **StylePicker** window, a dialog will open to confirm and set the correct locations of your RealTracks and RealDrums folders. In the dialog, you can see the current locations (e.g., *Applications/Band-in-a-Box/RealTracks* and *Applications/Band-in-a-Box/Drums*) and the number of RealTracks and RealDrums present in these locations. This allows you to confirm that you are using the correct locations as you see the expected numbers of RealTracks and RealDrums found in the folders.

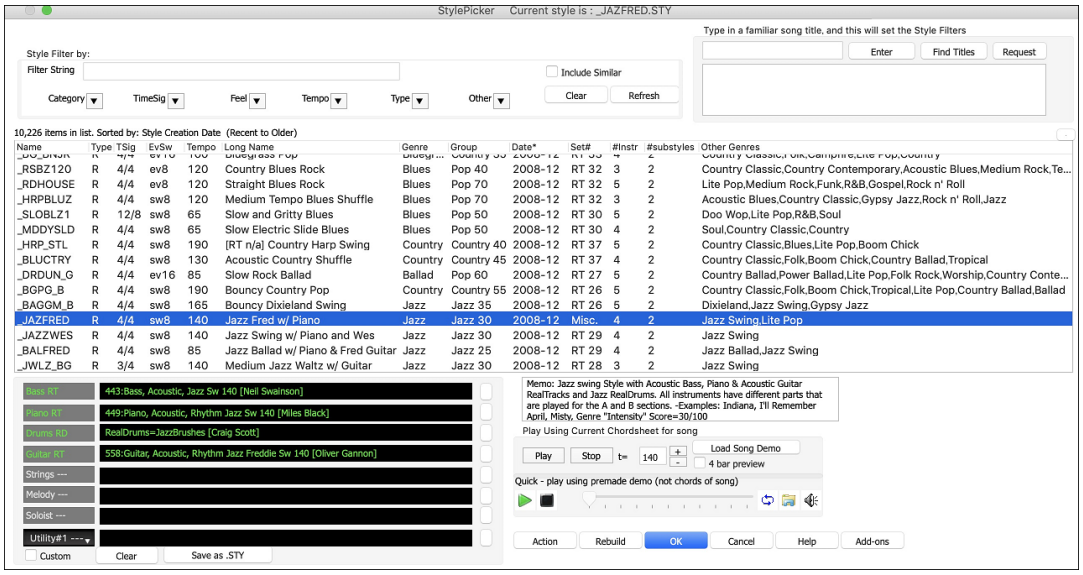


Note: The dialog is also accessible with the **[Set RT/RD Folders]** button in the **Track Settings and Actions** dialog (**F7**).

A progress bar will show at the top of the **StylePicker** window during style rebuild.



After you have rebuilt the style list, 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.



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.

Note: In order to toggle the sort between the forward and reverse order, you need to enable "Sort columns in forward and reverse order" in the StylePicker Options dialog.

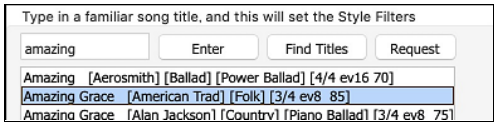
Quick Filter

You can easily find a style 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.

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.

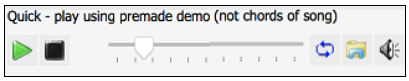
Style Suggestion



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.

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.

Also, when the control is playing, if there are 2 files that can be played, a toggle button displays. This appears for previewing MIDI styles, because there are MIDI drums and RealDrums available for most MIDI styles, and now you can easily hear both.

To hear a preview, simply double-click on a style name in the list. Or highlight a style and press the green arrow button.

The demos are pre-made, so they play instantly. And they are a good idea of what the style is supposed to sound like.

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, it will play from the Internet. This all takes place very quickly, and inside the control, so no external browser is launched.

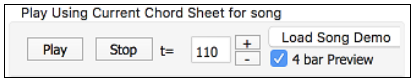
When you demo a style, the program will play the version on disk if available; otherwise, it will play from the Internet.

The style demos sometimes play files from the internet. You can download a file that is being played from the internet by clicking on the folder button. If the file is being played on your hard drive, this 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.



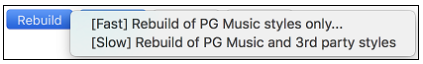
The **[Play]** button will generate arrangement for your song with the currently highlighted style. The **[Stop]** button will stop playback.

You can speed up the generation if you enable the **4 bar Preview** option, which will play only for the first 4 bars. The number of bars for preview is settable to 4, 8, 12, 16, 20, 24, 28 or 32. This can be done by selecting *Set Dialog Options* from the **[Action]** button menu and selecting a number for the "# of preview" option.

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.

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.

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).

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.

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.

Action

Clicking on the **[Action]** 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.

Set Dialog Options: This menu item opens the **StylePicker Options** dialog with additional options for the **StylePicker**.

Reset Dialog to Defaults: This menu item resets the dialog to default settings.

Mark as Prototype, and sort by Similar Styles to: This menu item will sort and filer the list by best to worst match of the prototype's tempo, feel, genre, time signature, and more. Once you do this, the sort status indicator will tell you that the sort is by prototype. For example, if you choose _BUBLPOP as the prototype style, the list will be sorted with styles most similar to _BUBLPOP. These are the styles with a similar genre, feel, tempo, and time signature. Here is an example of the results of setting _BUBLPOP as the prototype.

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. 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.

Copy List to Clipboard: This 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.

Copy List to Clipboard: This menu item saves the current list with all information to a tab-delimited .txt file and opens it in Notepad. In Notepad copy all and paste it into a spreadsheet such as an Excel file. You can then apply a hierarchical sorting of the list.

Remix Full Vocal Songs

Band-in-a-Box has over 50 original songs (Pop, R&B, and Modern Country) with high-quality, great sounding vocals, harmonies and Band-in-a-Box arrangements.

They are included in new Artist Performance sets 11 and 12.

Applications/Band-in-a-Box/Artist Performance Sets/Artist Performance Set 11 - Songs with Vocals volume 1

Applications/Band-in-a-Box/Artist Performance Sets/Artist Performance Set 12 - Songs with Vocals volume 2

Use these to remix new arrangements, starting from these high-quality, great sounding tracks!

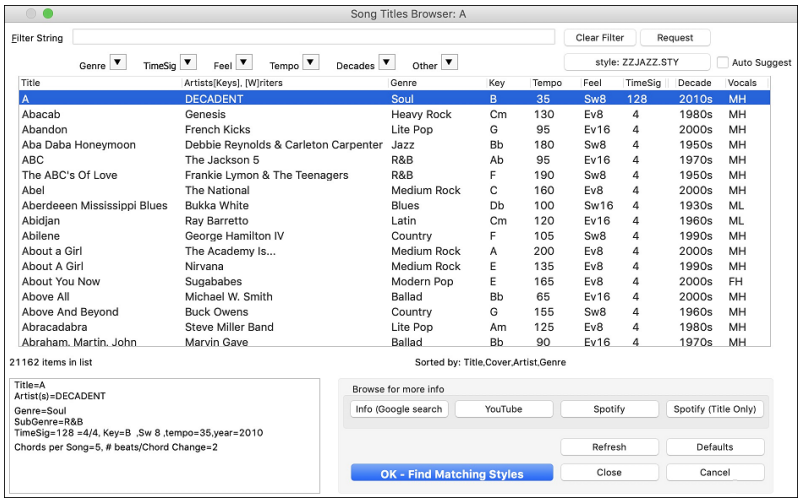
To hear audio demos, press the **[Other]** filter button in the **StylePicker**, and select *Styles that have .m4a full song demos, with vocals* from the drop-down menu. Or, press the **[Category]** filter button, select *Choose and Show User Category* from the drop-down menu, and select "PGMusic\Style Demos with Vocals\All Style Demos with Vocals" from the list. This will list styles that have full vocal audio songs. You can then click on a style in the list to listen to a demo.

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.

You can open this window by several ways.

- Press the **[Find Titles]** button in the StylePicker window.
- Click on the **[Style]** button and select the *Choose style from Song Title* menu item.
- Press the **S 3 return** keys.



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

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.

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 **[Request]** 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.

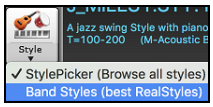
When **OK to add recent files** is checked, Band-in-a-Box automatically adds styles to the list.

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.

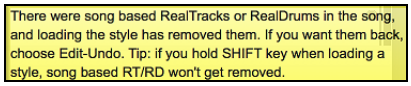
Band Styles (Best RealStyles)



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).

Keeping RealTracks and RealDrums in Songs

Selecting a new style won't necessarily wipe out song-based RealTracks and RealDrums selections. If you hold down the **shift** key when loading a style (from any style selection dialog), then the currently selected RealTracks and RealDrums won't get wiped out.

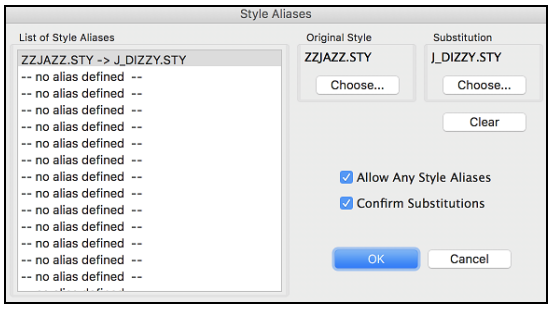


If you load a new style (without holding **shift** as above), this wipes out any song-selected RealTracks and RealDrums (unless **shift** is held). After loading the style, you can choose Undo, and the previous RealTracks and RealDrums come back.

Style Aliases

Let's say you have a new style for Jazz called "Dizzy." You can create an alias so that when Band-in-a-Box looks for a Jazz Swing style, it will load in "Dizzy" instead, so you don't have to change all your songs that were made with the old style. And when you find a new favorite style, just change the alias.

Aliases are accessed by the *File | Load Style Special | Style Aliases* or *Options | MIDI Patch Maps, etc. | Style Aliases* menu item.



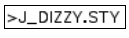
To make an alias, click on the **[Choose]** button under the "Original Style" heading to select the original style in the *Styles* folder. Then click on the **[Choose]** button under "Substitution" to select the style you would like to substitute in its place.

The **[Clear]** button will clear the styles chosen for the style alias that is currently selected in the **List of Style Aliases**.

You can temporarily disable the Style Aliases feature by unchecking the **Allow Any Style Aliases** checkbox.

You can also have confirmation of substitutions by checking the **Confirm Substitutions** checkbox.

When you are using an alias, you will notice that there will be a small arrowhead in the Title window on the main screen indicating that you have an alias loaded. Aliases are stored in files called *.ALI.



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.

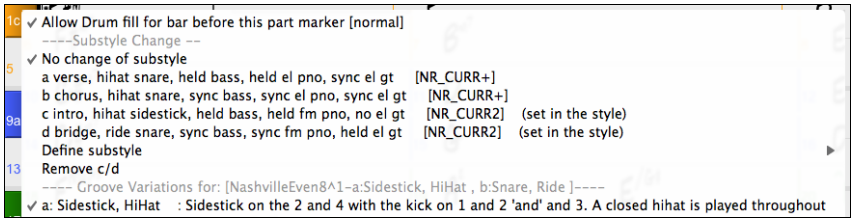
MultiStyles in Styles ("+" Styles)

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).

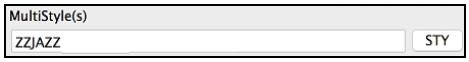
Choose your substyle by clicking on the part marker, or right clicking to select and define substyles. Here we have chosen "c" substyle, appropriate for the intro or first verse of the song (because the playing is sparse and sustained).

Making your own MultiStyles in Styles

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

Open the **StyleMaker** and press the **[Settings]** 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.



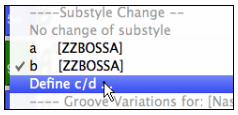
If you'd like more substyles, add more styles separated by semicolons (e.g., "zzjazz;z5bossa;c_george"). Then you would have 8 substyles from "a" to "h."

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.

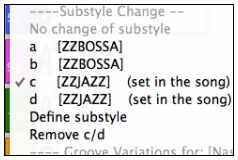
MultiStyles in Songs

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.

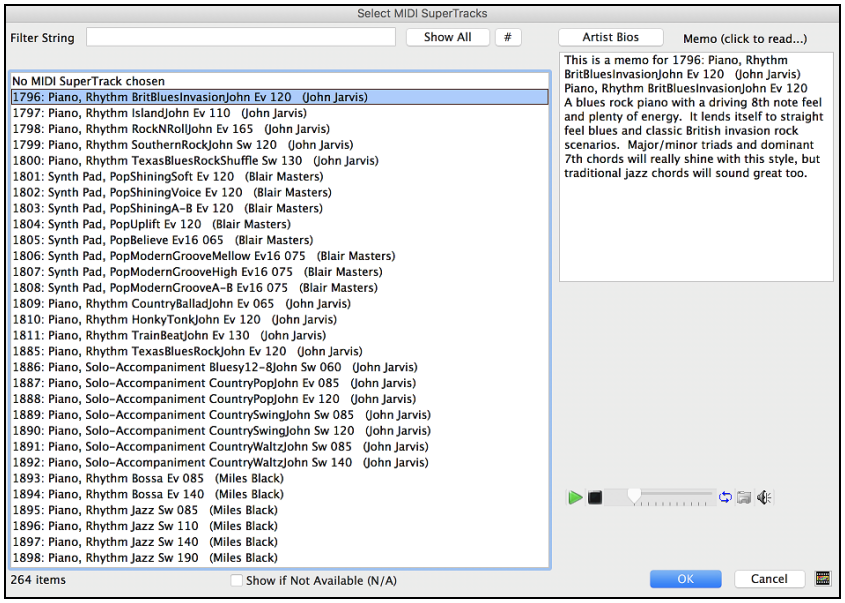
Using MIDI SuperTracks

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 see the **Select MIDI SuperTracks** dialog.



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 has 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.

Using RealTracks in Songs

Your songs, styles, and solos can use live audio tracks recorded by studio musicians. Many Band-in-a-Box styles already use these tracks, and you can substitute these live recordings for the Band-in-a-Box MIDI tracks in any song.

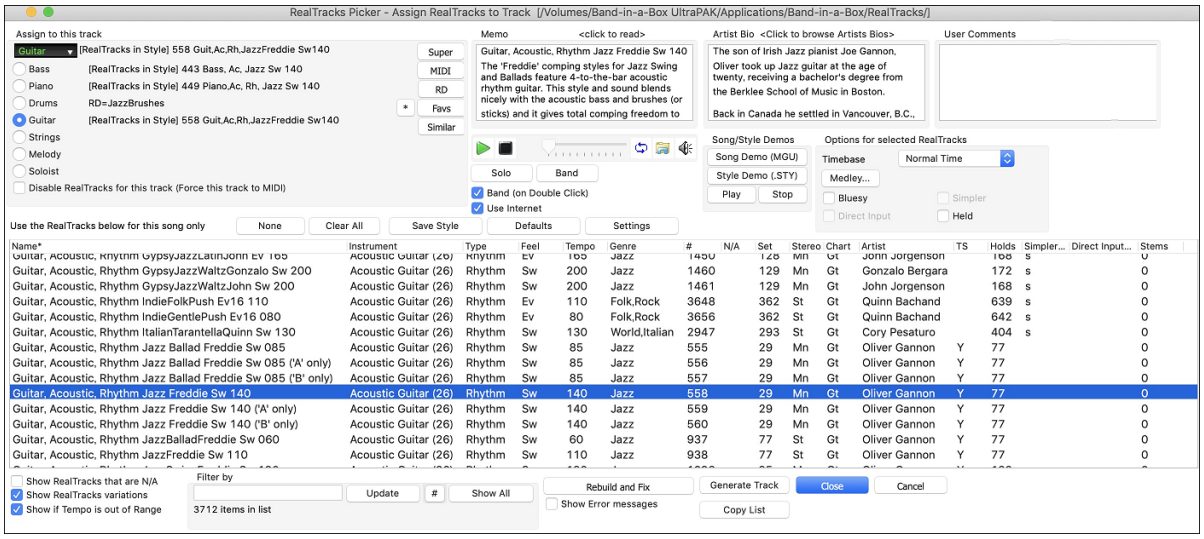
RealTracks Picker

The **RealTracks Picker** allows you to assign a RealTrack to any track. It also displays any RealTracks that are currently assigned to each track.

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

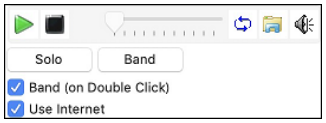
This dialog is launched by several ways.

1. Press the **control+K**, **R T return** or **R T 1 return** 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.
6. In the **Track Settings and Actions** dialog, click on the [+] button to the right of the RealTracks radio button and choose *Select RealTracks* from the menu.



To use the dialog, first select the track at the top left corner. Then, select the RealTracks for that track from the list.

You can instantly hear an audio demo by double-clicking a RealTracks 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 Double 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.

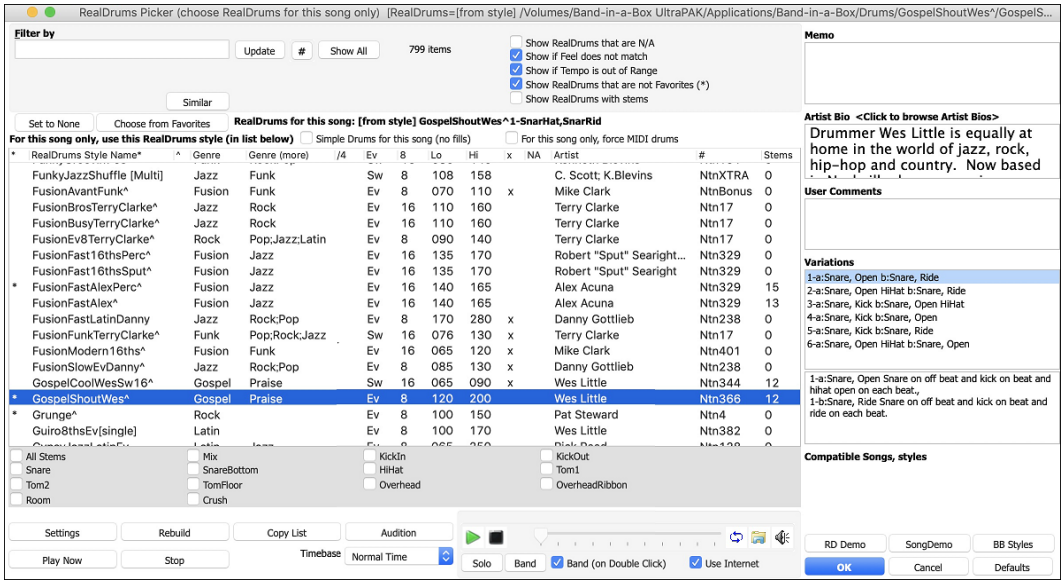
Using RealDrums in Songs

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**, **R D return** or **R D 1 return** keys.
2. Click on the **[RealDrums]** toolbar button and select *RealDrums Picker Dialog*, or **shift**-click on this button.
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*.
6. Click on the RealDrums radio button in the **Track Settings and Actions** dialog.



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.).

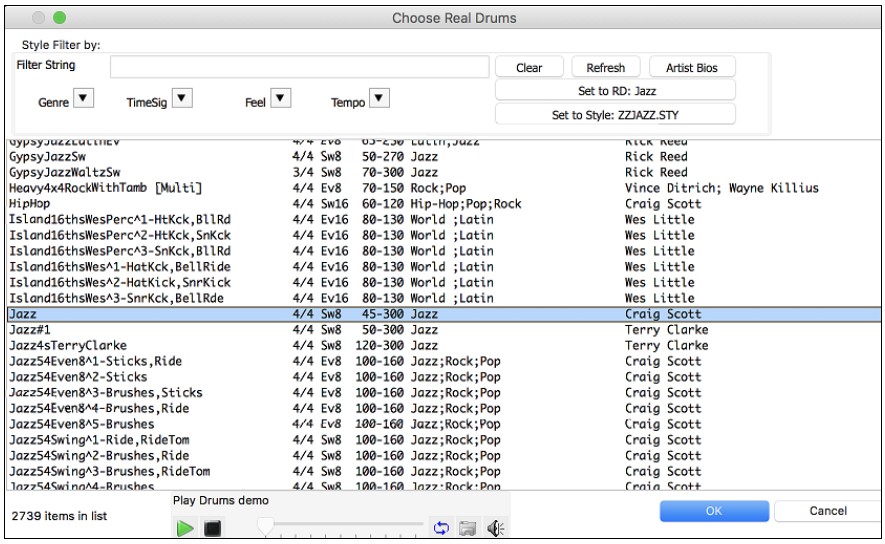
Each demo has a "band" version with all instruments and a "solo" version with drums only. You can choose which of them plays first when you double-click on the list, by the **Band (on Double Click)** checkbox. Otherwise, press the **[Band]** or the **[Solo]** button. The demos play 4 bars of "a" substyle, and then 4 bars of "b" substyle, using the current RealDrums (left hand panel) and the variation (right hand panel).

Choose RealDrums

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.

Tip: Pressing the **R D 3 return** keys also opens the dialog.

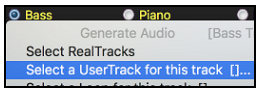


You can filter the list by genre, time signature, feel, tempo, and text. Use the **[Set to Style:]** button to see RealDrums that are compatible with the current style of the song. The **[Set to RD:]** button allows you to set the highlighted RealDrums as a prototype RealDrums so you can find alternates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

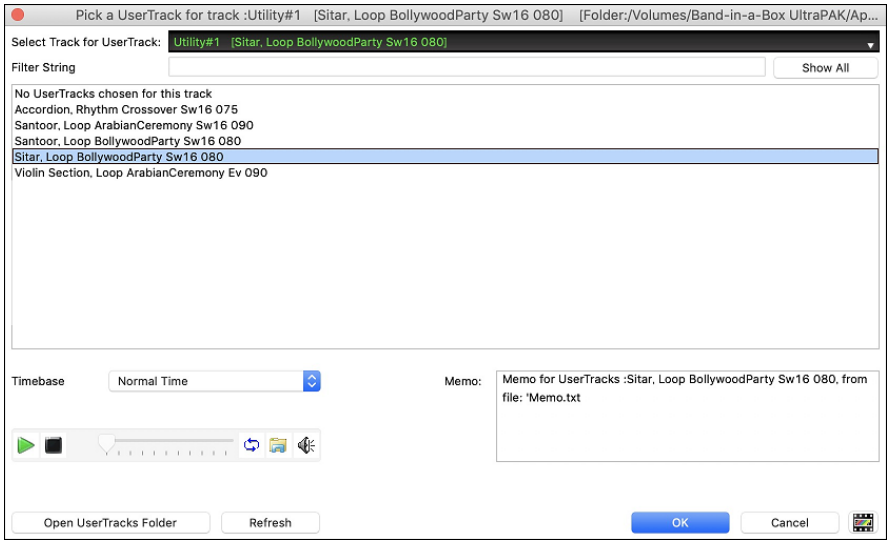
You can use the UserTracks in a similar manner to using RealTracks.



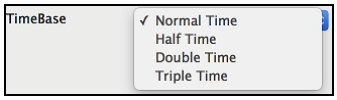
Right-click (or double-click) on the track button at the top of the screen and choose the *Select a UserTrack for this track* command from the menu.

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.

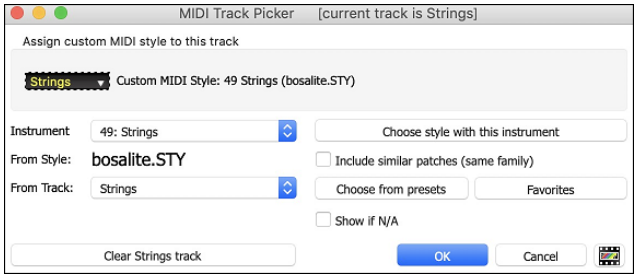
Select a UserTrack and press **[OK]**. You will then see the selected UserTrack listed on the Mixer. Simply press the **[Generate and Play]** button to hear it.

Adding Custom MIDI Style (MIDI Track Picker)

You can add MIDI Tracks individually to tracks in your song (from any style) as easily as adding RealTracks.

This can be done with a right-click on the desired 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 **[Favorites]** 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.

When you assign an instrument to a different track Band-in-a-Box will open a yellow message box to confirm your choice.

Press **[OK]** to continue or **[Clear]** to redo your choice.

Tutorial Demo Song – Adding MIDITracks

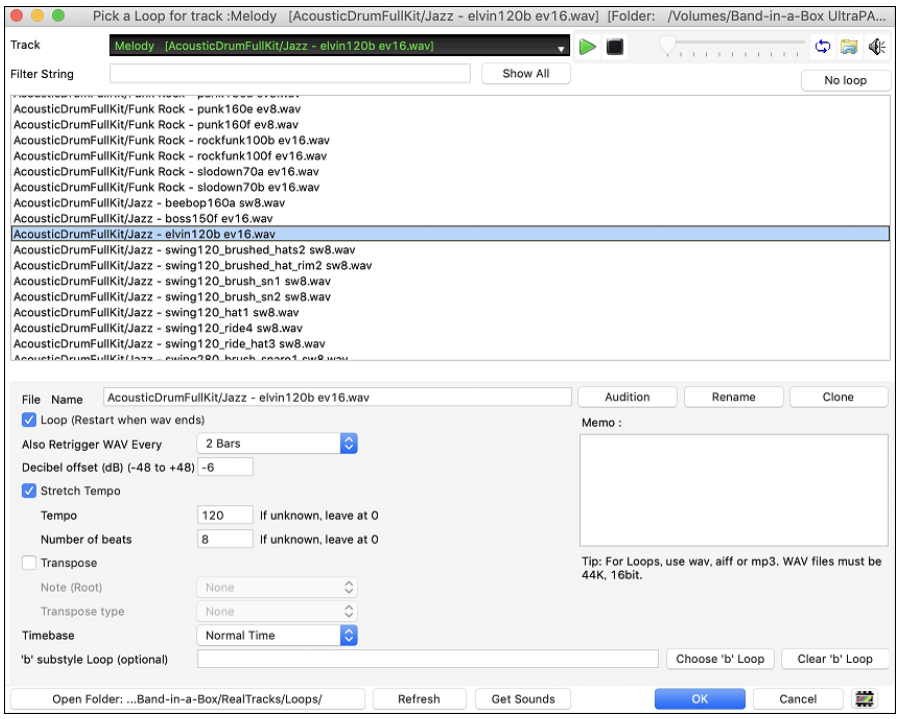
To check out a song that has had two individual MIDITracks added to it, open this folder: *Band-in-a-Box/Tutorials/Tutorial - BB2012*, and open the file <=HANKMID Demo (MIDI Presets used over a country swing style).SGU>. Press the **[Memo]** toolbar button to read about the feature and the demo song.

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. Pressing the **R L return** keys also opens the dialog.



Double-click on the list or use a transport control button to preview the loop. The instant preview sometimes plays demos from the internet. You can save any file that is being played from the internet by clicking the folder icon.

You can control the volume of the demos with the speaker icon in the transport control.

Normally, the loop will retrigger when it ends, but it can be retriggered at certain points using the **Also retrigger WAV every** option.

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 WAV 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, enter that WAV file name in the **'b' substyle loop** setting.

The **[Open Folder]** button opens your Loops folder and allows you to add audio files (loops) to it. If you add files, you need to press the **[Refresh]** button, or exit the dialog and re-enter it to refresh the list.

There are many good sources for loops and sounds on the Internet. One is freesound.org, which has many sound effects. The **[Get Sounds]** button launches your internet browser to search for free loops.

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."

The **[Rename]** button allows you to rename a loop.

The **[Clone]** button will duplicate a loop, allowing you to use it with different parameters.

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, select that track in the Mixer and press the **R T return** keys to open the **RealTracks Picker**. You then select RealTracks from the list and press the **[Generate Track]** button.

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.

You can use the Mixer to control volume, panning, etc. for the Utility track.

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.

Track Settings and Actions Dialog

This is a convenient "one-stop-shopping" dialog where you can select RealTracks, Loops, MIDI SuperTracks, etc., set volume/reverb/panning/tone, mute, solo, freeze, save as Performance Tracks, and do many other things for all 24 tracks.

You can open this dialog in several ways.

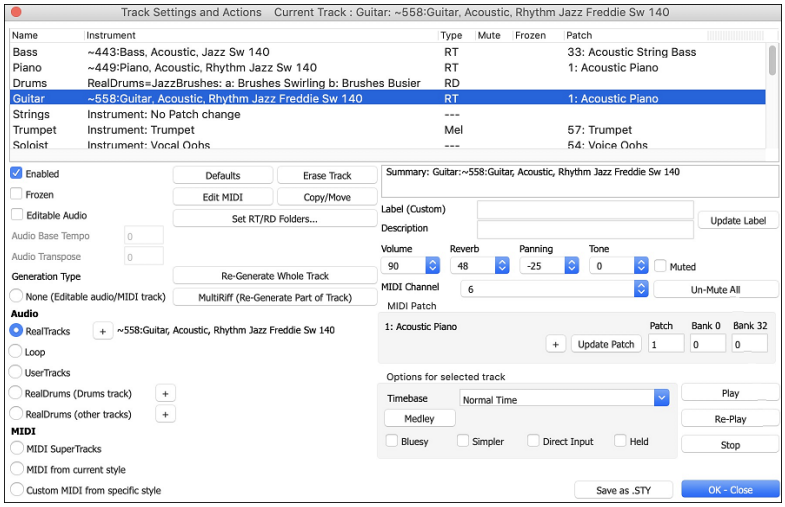
- Press the **F7** or **T return** keys.

- Use the *Edit | Track Settings and Actions* menu item.

- Right-click on the Chord Sheet and select *Track Settings and Actions* from the contextual menu.

- Right-click on the track radio button at the top of the screen and select *Track Settings and Actions* from the contextual menu.

In the list at the top of the dialog, you can see which instruments are currently selected for each track. It also shows the type of the track (RT/RD/MST), the mute or frozen status, and MIDI patches. Select a track in the list and select settings for that track at the bottom half of the dialog.



Enabled: If you uncheck this, the track will not be generated.

[Defaults]: This sets the track settings to defaults. Note that any settings from the underlying style will remain. To prevent style tracks from playing, disable the track.

[Erase Track]: This erases both audio and MIDI data from the track.

[Edit MIDI]: This has various MIDI editing commands like transpose, generate chord track, transpose octave to note range, etc.

[Copy/Move]: This allows you to copy or move the current track to another track.

[Set RT/RD Folders]: This lets you confirm or set the RealTracks and RealDrums folders to use. After changing them, visit the StylePicker and Press the [Rebuild] button to rebuild the style list.

Frozen: If this is checked, no new data will be auto-generated.

Editable Audio: This changes the track to an editable audio track, which will be saved as a WAV. This is usually done for vocals or other recordings.

Audio Base Tempo: If the track type is an editable audio track, this is the tempo that the audio was recorded or created at.

Audio Transpose: You can transpose the track if it's an editable audio track.

[Re-Generate Whole Track]: For a RealTrack, this will re-generate the whole track.

[MultiRiff (Re-Generate Part of Track)]: This allows you to interactively create sections of RealTracks by choosing from multiple candidates (up to 20).

Generation Type - None: If this is set, no auto-generation will occur except for an underlying style. To prevent generation from an underlying style, disable the track.

Generation Type - RealTracks: Click on the radio button to open the RealTracks Picker, or click on the [+] button to select a RealTrack using other dialogs.

Generation Type - Loop: Click on this radio button to select a Loop.

Generation Type - UserTracks: Click on this radio button to select a UserTrack.

Generation Type - RealDrums (Drums Track): To select RealDrums on the Drums track, select this radio button to open the RealDrums Picker or the click on the [+] button to select RealDrums using other dialogs.

Generation Type - RealDrums (Other Tracks): This can be used for a second drum track or Drum Stems.

Generation Type - MIDI SuperTracks: Click on this radio button to select a MIDI SuperTrack. MIDI SuperTracks are high-quality MIDI tracks, based on performances by studio musicians.

Generation Type - MIDI from current style: This is a MIDI track from the current style.

Generation Type - Custom MIDI from specific style: You can select a MIDI track from another style.

Summary: You can copy this summary and paste it into a custom description.

Label: This allows you to customize the short track label.

Description: This allows you to customize the long track description.

[Update]: Press this button if you have entered a label and/or description.

Volume/Reverb/Panning/Tone: You can control mixer for the track.

[Un-Mute]: This will un-mute all tracks.

Muted: This will mute the track.

MIDI Channel: This allows you to re-route the MIDI events on the current track to another channel.

MIDI Patch: You can select a MIDI patch for the MIDI track by pressing the [+] button and using the menu. If you know the General MIDI patch number, Bank 0, and Bank 32, enter the numbers and press the [Update] button.

Timebase: With this option, you can hear an audio-type track (RealTracks, RealDrums, etc.) at normal, half time, double time, or triple time. If the style tempo is 80, a 160 tempo should be set to double time.

[Medley]: This allows a RealTracks medley (multiple consecutive or simultaneous RealTracks on the same track).

Bluesy: This option will play major triad like C as if they were C7, so the track sounds bluesy.

Simpler: This makes the arrangement use “simpler” playing, with less notes and embellishments.

Direct Input: This option is for electric guitar RealTracks that were recorded any effects so that you can add your own effects by amp simulators.

Held: If you check this, the track will make a simple arrangement, mostly playing held chords.

[Play]: This plays the song, using the current track settings and re-generating the tracks.

[Re-Play]: This replays the song without regenerating the tracks.

[Stop]: This stops playback.

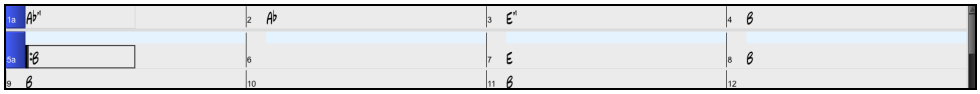
[Save as .STY]: This allows you to create a new style with a new name. The style will contain the current auto-generated tracks in the song.

Adding Bar-Based Lyrics

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

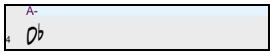
To enter lyrics, you first need to display the Bar Lyrics layer by clicking on the **[Chord Display]** toolbar button and selecting *Layers | Bar Lyrics*.

If the song does not have any lyrics, the Bar Lyrics layer does not appear on most lines, but it appears on the row where the bar is highlighted. If you click on a bar on another row, the layer will appear on that row.



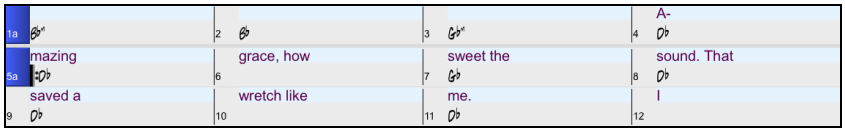
Double click on the Bar Lyrics layer on a bar where you want to enter lyrics. This will change the color of the layer, which indicates that you can type in that location.

You can use keys to navigate through the layer: **tab** to go forward, **shift+tab** to go backward.



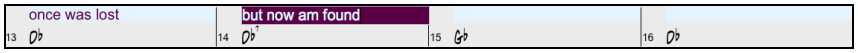
Type a lyric and press the **tab** key. This will enter the lyric and move the editing bar forward.

To edit lyrics, go back there by clicking on that bar or using the **shift+tab** keys, and then retype.

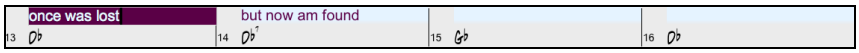


If you have entered lyrics that were supposed to be spaced out over some bars, go back to the bar, and use the arrow key to move the cursor to the beginning of the lyric that should be in the next bar. Then press **return**. This will push that lyric to the next bar and shuffle the lyrics in the following bars forward as well.

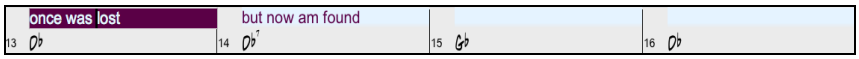
Example: You realize that “once was lost” in bar 13 should have been “once was,” and lyrics in bar 14 should have been spread over some bars.



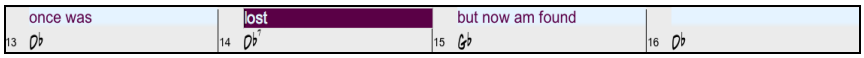
Press **shift+tab** to go back to bar 13.



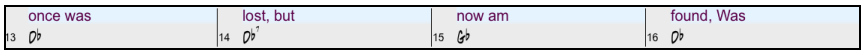
Use the left arrow key to move the cursor to the beginning of “lost.”



And press **return**. This pushes “lost” to bar 14 and “but now am found” to bar 15.

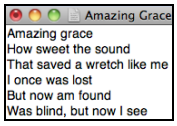


Use **tab** or **shift+tab** to move through the bars, the left/right arrow keys to move the cursor within the bar, and **return** or **backspace** to push lyrics, until the lyrics are in the correct bars.

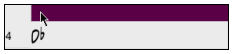


The Bar Lyrics layer is designed so that you can even edit lyrics during playback.

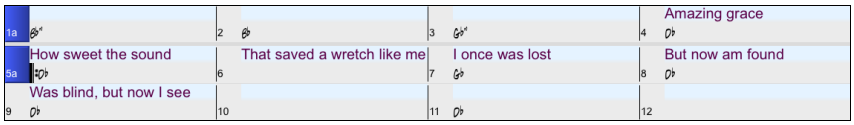
Another way to enter lyrics is to copy lyrics from a text file and paste them directly to the Bar Lyrics layer.



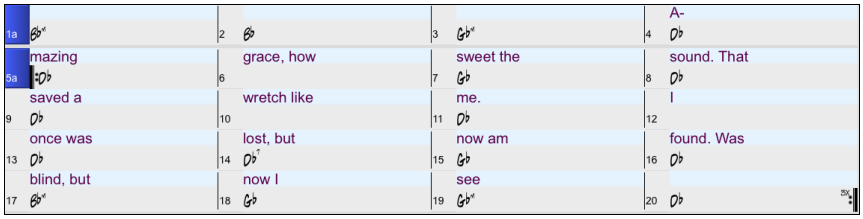
First, prepare lyrics in the text file, and copy them to the clipboard. Then, go back to Band-in-a-Box, double click on the bar where the lyrics should be inserted and press **command+V** keys.



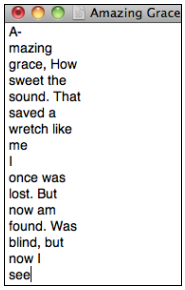
Now all the lyrics are entered in the layer.



However, the lyrics are not quite in the correct bars, so you need to fix using the **tab**, **return**, or **arrow** keys.

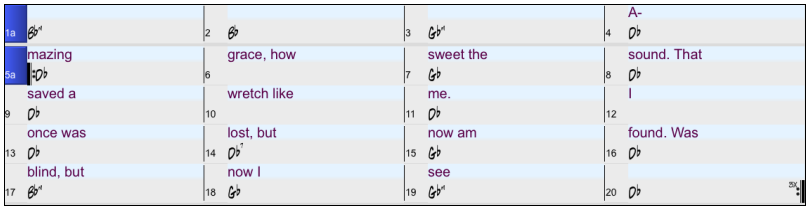


There is an easier way for this copying and pasting method. If the lyrics in the text file are arranged so that each line represents a bar, you need very little to fix after pasting.



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!

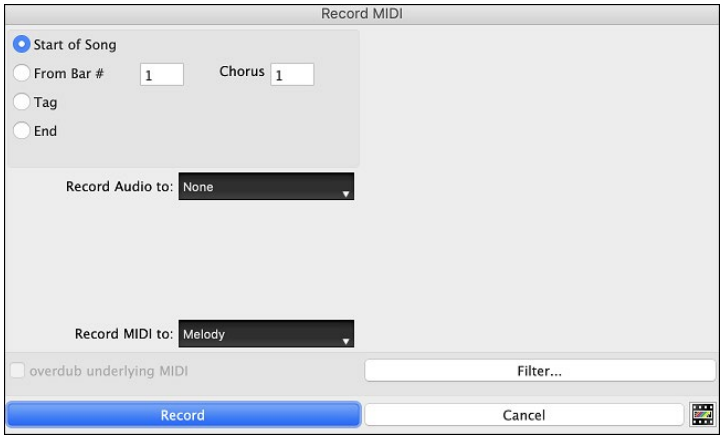


Adding a Melody – MIDI and/or Audio

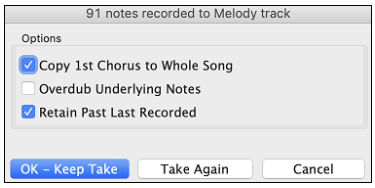
Recording a MIDI Melody

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.



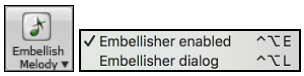
Pressing the **[Record]** button will start recording what you play on the Thru track. An audible count-in is played prior to recording.



Once you have completed recording your melody Band-in-a-Box will ask you if you would like to keep the take and if you would like to copy the recorded chorus to the whole song.

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.

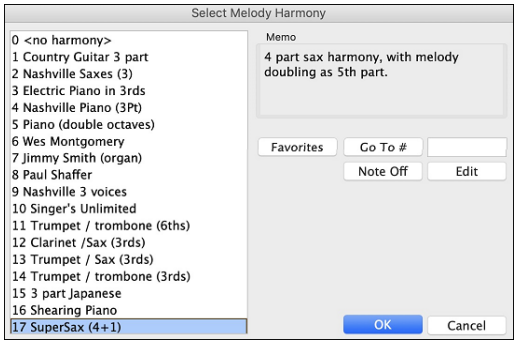
Embellisher dialog opens the **Melody Embellisher** dialog with many user options to control the embellishment settings. The Embellisher Presets allow you to choose a combination of common settings for the Embellisher quickly.

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 **[Favorites]** 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.

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

The **[Note Off]** button is to turn off any notes that are stuck on. (There shouldn't be any.)

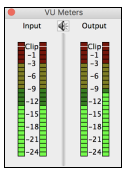
The **[Edit]** button opens the **Harmony Maker**, where you can customize Harmonists.

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**.

Tip: To leave the VU Meters open while recording, enable the "Leave VU Meters open while recording" option in the dialog.



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 any track.

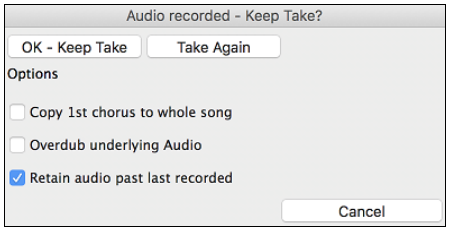
If you also want to record MIDI at the same time, choose the destination track with the **Record MIDI to** option.

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.

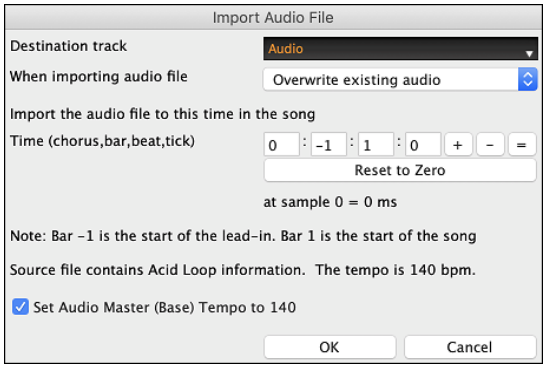
Overdub underlying Audio: If this is enabled, any existing data in the track will be merged with the new recording.

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

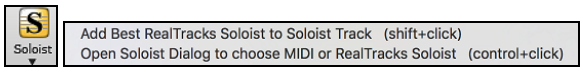
A mono or stereo WAV file can be imported to your song, optionally merging with or replacing any existing audio. Choose the menu item *File* | *Import Audio* or *Audio* | *Import Audio*. You then choose an audio file to import. This will open the **Import Audio File** dialog, which allows selection of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



Select Best RealTracks

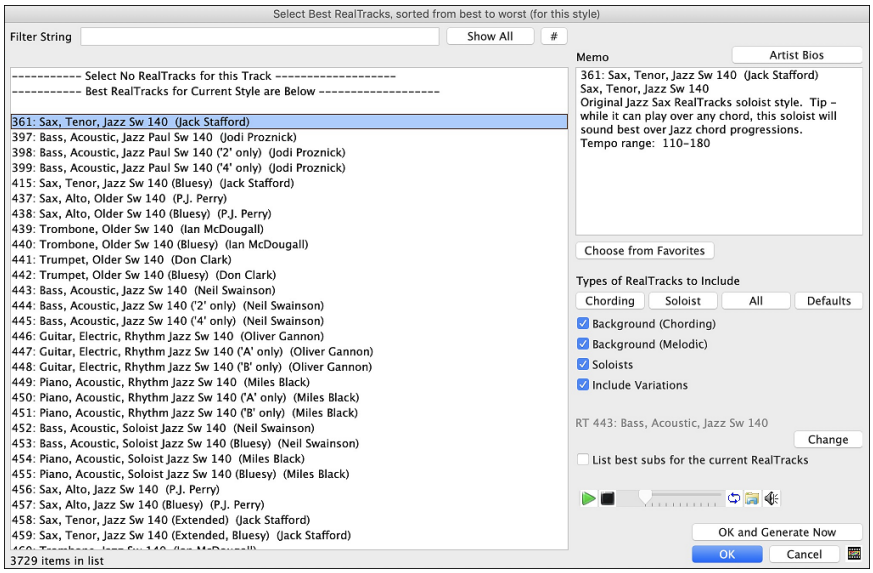
This dialog shows you the RealTracks that best match the genre, tempo, feel of your song. The list is displayed from best to worst. For example, if you have a Jazz Ballad style loaded (tempo 60), the list will show Jazz RealTracks that will work well at a tempo of 60 at the top of the list.

To add a best 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” 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.

To add a best Soloist to any track, right-click (or double-click) on the track button and choose the *Select RealTracks* | *Select Best Soloist RealTracks* menu command.

You will then see the dialog that lists the best Soloists for the current style.



It will include “Soloists” and “Background (Melodic).” You can de-select these if you want to see only “Soloists” (and not “Background”).

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

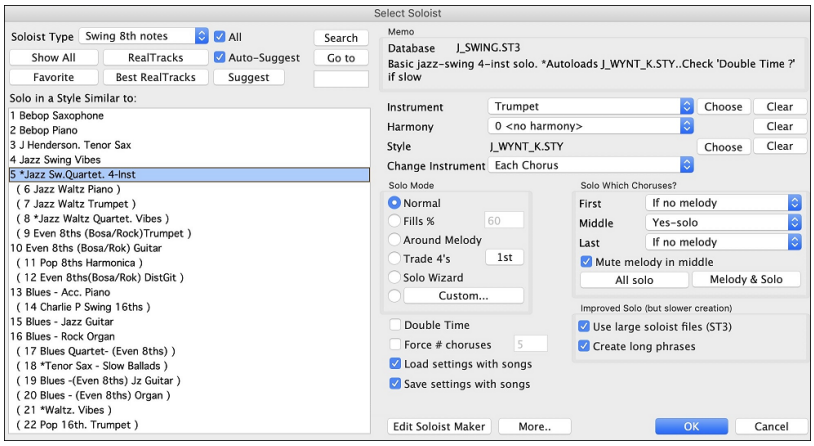
Enabling the **List best subs for the current RealTrack** option will list RealTracks that are similar to the currently selected RealTracks.

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.

Select MIDI or RealTracks Soloist (Select Soloist Dialog)

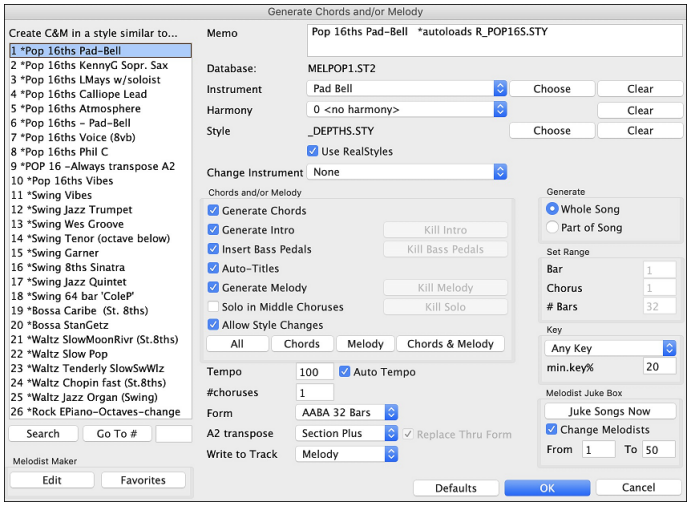
To select a pre-made MIDI or RealTrack Soloist, press **shift+F4**, or choose *Soloist* | *Generate and Play a Solo*. The **Select Soloist** dialog will open. You can also **control**+click on the **[Soloist]** button, or select *Open Soloist Dialog to choose MIDI or RealTracks Soloist* from the **[Soloist]** button drop-down menu.



Automatic Songs - “The Melodist”

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

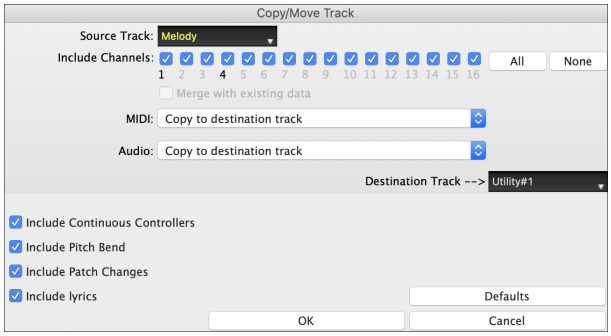
To launch the Melodist, press the **[Melodist]** button on the main screen, or use the **shift+F5** hot keys.



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 tack** 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.

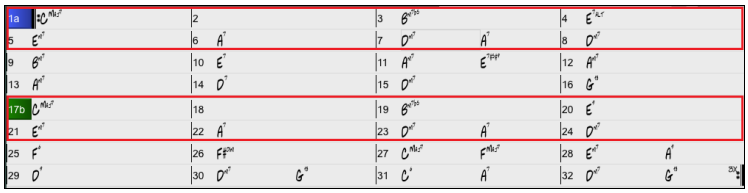
Unfold (convert to 1 big chorus)

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.

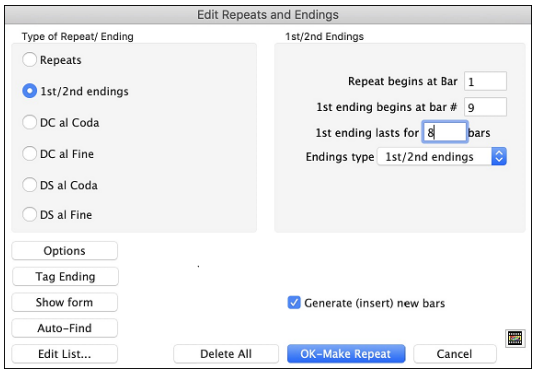
Add Repeats and 1st/2nd Endings

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.



From looking at the Chord Sheet, we can see that this 32-bar form consists of two 16 bar sections. The first 8 bars of each section (bars 1-8 and 17-24) are the same. The 8 bars from bar 9 to bar 16 are the 1st ending, and the 8 bars from 25 to 32 are the 2nd ending.

Right-click on bar 9 and select the *Repeats/Codas/1st-2nd Endings* menu item. This will open the **Edit Repeats and Endings** dialog.



Select "1st/2nd Endings" as a type of repeat and ending.

Enter the following data.

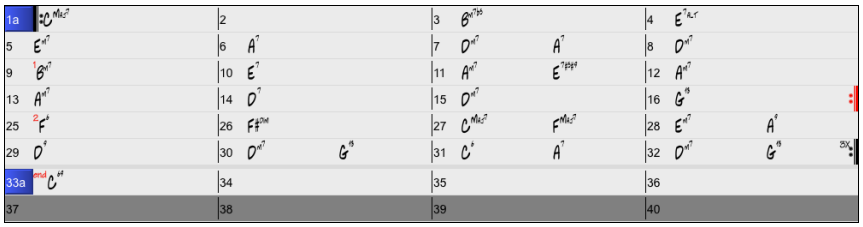
- Repeat begins at bar # 1.
- 1st ending begins at bar 9.
- 1st ending lasts for 8 bars.
- Endings type 1st/2nd endings.

Note that by entering this data we have defined the complete 1st and 2nd endings: if the 1st ending begins at bar 9 and lasts for 8 bars, the 2nd ending must begin at bar 25 (17+8) (because there is an 8-bar repeated section from bar 1 to 8).

Since this is an existing song and it already has all the bars laid out, do not select the **Generate (insert) new bars** option.

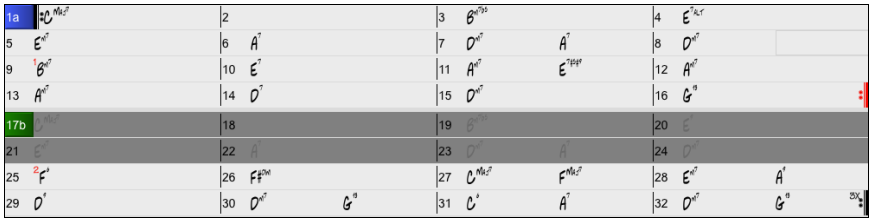
Press the **[OK-Make Repeat]** button. Repeat will be made, and the Chord Sheet redraws with the 1st/2nd repeat showing.

Make sure you have the **Fake Sheet** mode enabled.



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.



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.

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.

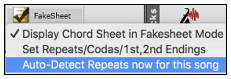
The **[Tag Ending]** button opens the **Song Setting** dialog where you can set a tag ending.

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.



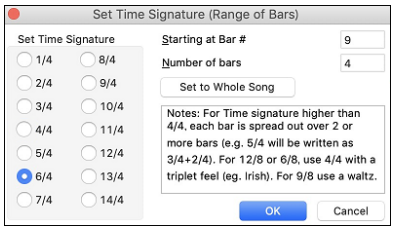
Click on the **[Fake Sheet]** button and select *Auto-Detect Repeats now for this song*.

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!

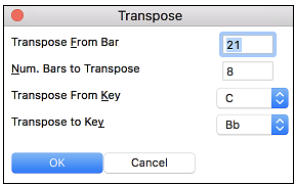
Set Time Signature for Range of Bars

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

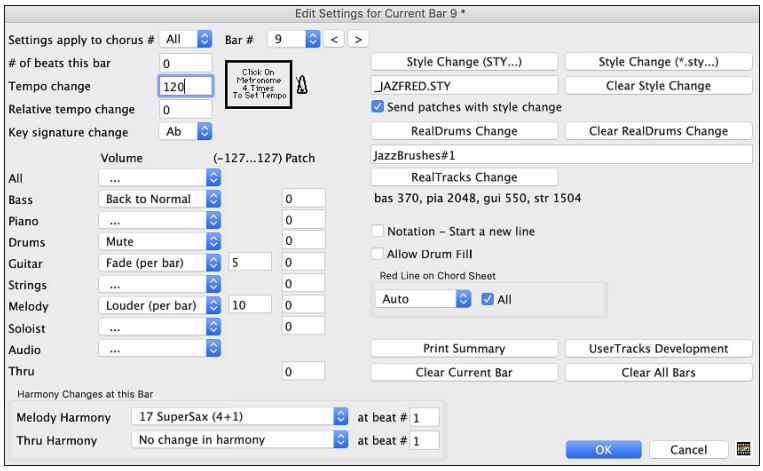
The *Edit | Transpose* submenu lets you transpose the entire song by a number of semitones, or specify a range to transpose with the *Transpose From.. To..* command. To transpose part of a song, simply highlight the area you wish to transpose and select *Transpose From.. To..* in the submenu. When you 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.



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.



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 Change: 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 **[Style Change (STY…)]** button to select a style using the **StylePicker** dialog. Use the **[Style Change (*.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.

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.

RealDrums Change: 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 **[Real Drums Change]** 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]**.

RealTracks Change: 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 Change]** 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: 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: 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.

Notation - Start a New Line: You can set the notation to start a new line at any bar. This allows you to customize the number of bars on each line and is used in conjunction with the Notation Options settings of bars-per-line on the notation. This feature works for chord sections.

Allow Drum Fill: When this is enabled, you'll get a drum fill at the current bar even if the following bar does not have a part marker. If you are at a bar before a part marker and you don't want a drum fill, then disable this option.

Red Line on Chord Sheet: Any changes made in this dialog will be recorded on the Chord Sheet indicated by a line below the bar number, but you can hide the line using this option. The "All" checkbox applies to all songs and it's enabled by default. The "Auto/No/Yes" dropdown applies to the current song only and overrides the global setting. If you select "No" when "All" is checked, you won't see the red lines in the current song. If you select "Yes" when "All" is unchecked, you will see the red lines in the current song. If "Auto" is selected, the global setting will apply to the current song.

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 Current 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.

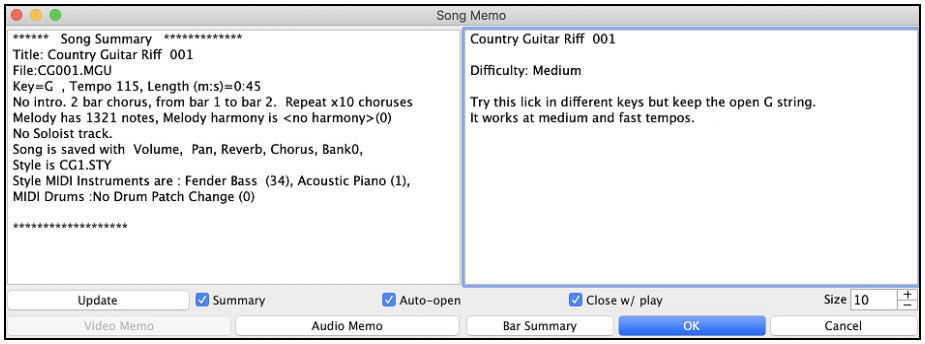
The **[Print Summary]** button opens a text report of all settings in the song that have been made in the **Edit Settings for Current Bar** dialog.

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.

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.mov. 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.

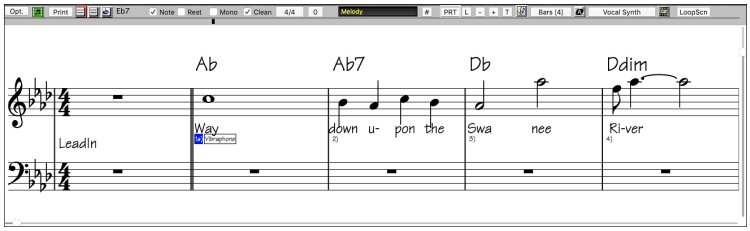
View and Print Notation

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.

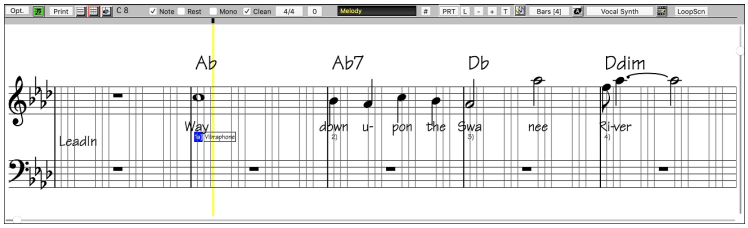
Notation Window

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.

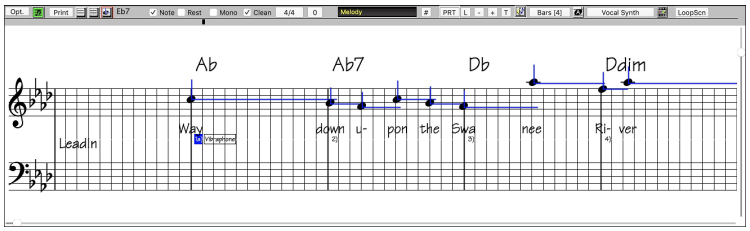
The **Standard Notation** mode can be used for notation display and the entry of chords and lyrics. Just type a chord name and it will be inserted at the current time line location (the black vertical stripe just under the tool bar.)



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.



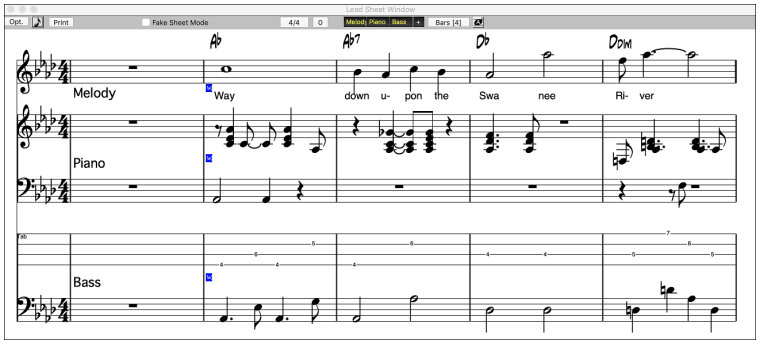
Lead Sheet Window

The **Lead Sheet** window displays a full screen of notation with one or more tracks. Other options include a selectable number of staffs 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.

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

Press the **[Print]** button on the Notation window to launch the **Print Options** dialog. It is very likely that Band-in-a-Box has made all the correct settings for you. You should make sure to select the print range of first chorus, to print only the first chorus of the song. The options are fully described in the Notation chapter of this manual.

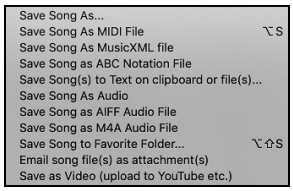
Saving Your Work

Now that you have produced a great sounding song, it is time to save it as a Band-in-a-Box file, as a MIDI file, or as an audio wave file.

Saving a Song

Once you have made a song (or have made changes to a song), you will probably want to save the song by clicking on the **[Save]** button. Alternatively, choose *Save* from the *File* menu, or press **F2**, or **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.

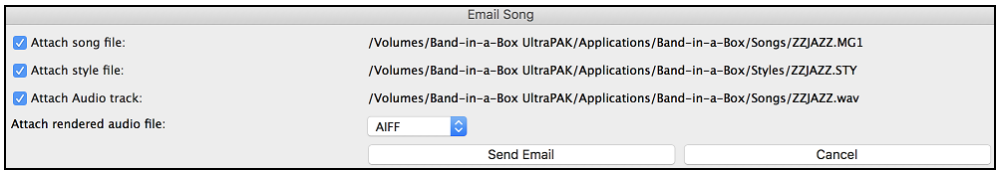
Email Song file(s) as attachment(s) will open the **Email Song** dialog, which allows you to choose what files to email.

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.



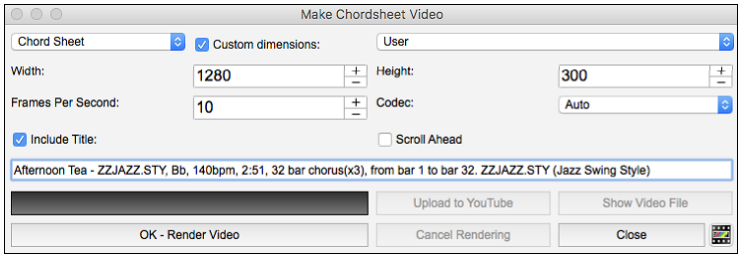
Pressing the **[Send Email]** button will launch your default mail application and prepare a new message with files attached.

You can also email a Drop station file. After you drag a track button to the Drop station, right-click on the Drop station and select the *Email the drop station file* menu item.

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.



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).

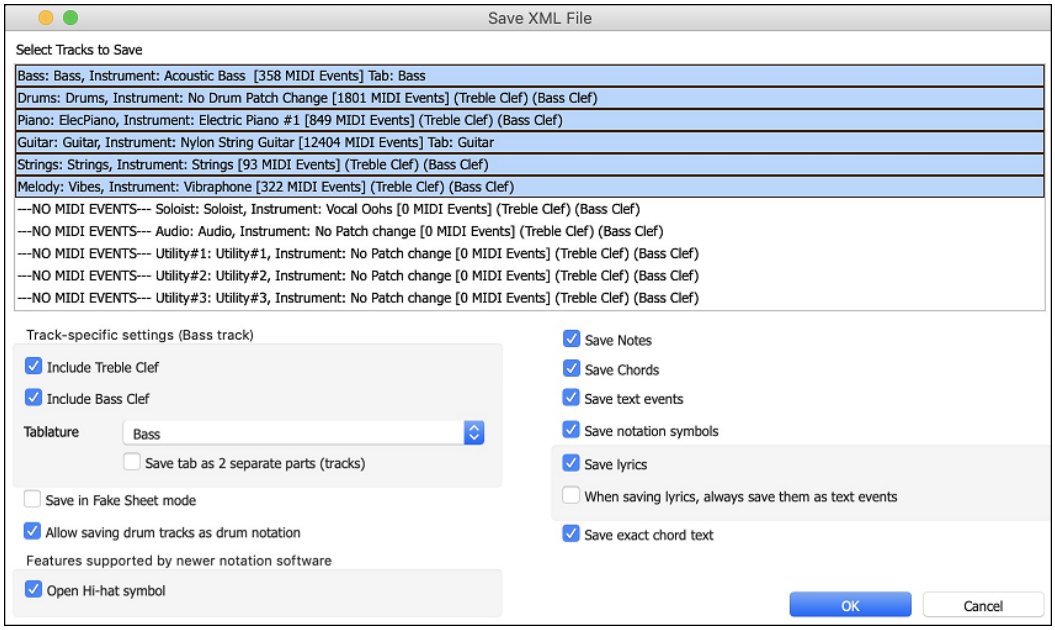
Press the **[OK - Render Video]** button to start rendering the video. The video will continue to render unless you press the **[Cancel Rendering]** button. When the rendering is done, a message will show and you will be able to press the **[Upload to YouTube]** or **[Show Video File]**.

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 **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.

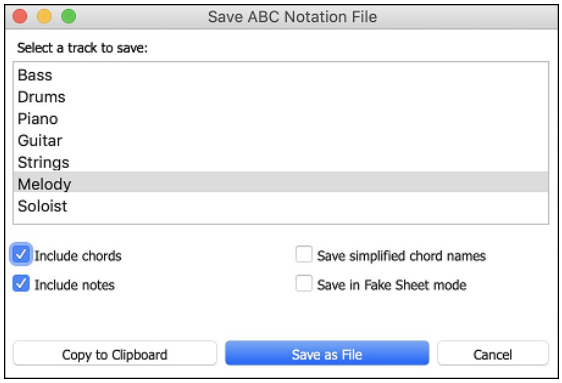
The **Save exact chord text** option allows you to save the exact chord text, rather than relying mainly on saving the chord type and degrees.

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.

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

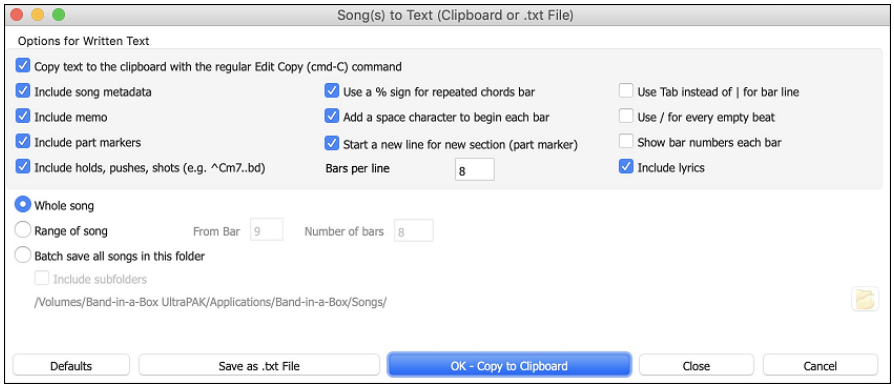
Saving Song(s) as Simple Text

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.

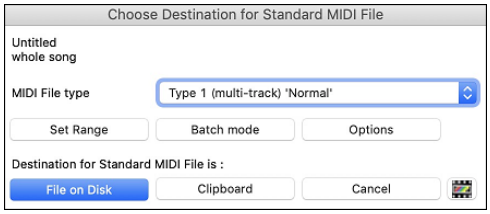
In the dialog, check the items you want to include in text. By default, the song metadata (title, key, tempo, form, style, etc.) and memo will be included, but if you don't want them, you can exclude them. Select the **Whole Song** mode, and press the **[Save as .txt file]** button. If you want to copy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

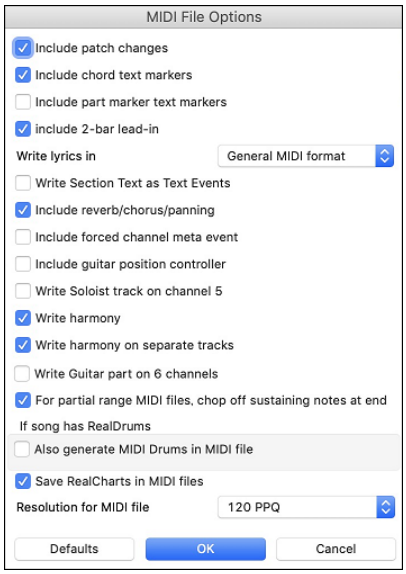
The **[Clipboard]** button copies the MIDI file to the clipboard as a standard MIDI file. This feature allows clipboard enabled programs to *Edit | Paste* the Band-in-a-Box MIDI file directly into the program.

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 will include the patch (instrument) changes.

Include chord text markers writes the chords as text marker MIDI events if selected.

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: 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 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 track 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: 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.

Write 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.

Save RealCharts in MIDI files: Enable this to save RealChrarts 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.

Artist Performance Tracks

Artist Performance tracks use the Melody track to showcase Band-in-a-Box RealTracks demos accompanying a live recording of a top artist performing the melody. These are great for listening or learning-from-the-Pros (since notation/tab shows for the performances).

These performances play the melody (2 choruses), and 2 choruses of solo (first chorus "simple" solo, 2nd chorus advanced). All performance tracks include audio (stretchable to any tempo), notation, on-screen guitar, and guitar tab.

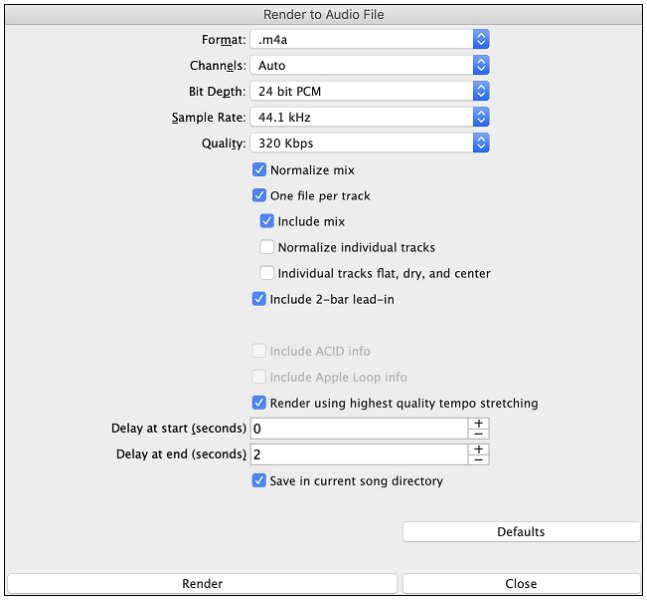
To play the Artist Performance Tracks, open the songs from the */Applications/Band-in-a-Box/Artist Performances* folder.

Artist Performance tracks display the track name in orange.

Saving 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.

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 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.

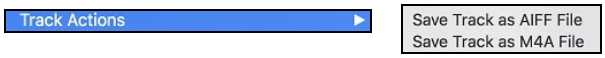
[Render]: To render the song, press this button and select the name and destination for the audio file.

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

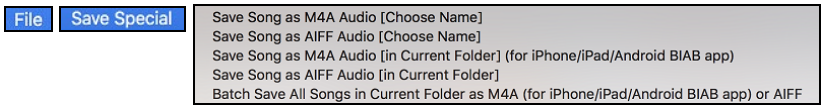
Any track can be saved as an M4A or AIFF audio file from its contextual menu. The menu opens with a right- click, **control**+click, or a double-click on the track name.



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

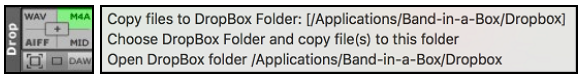
File Menu Rendering Commands

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.

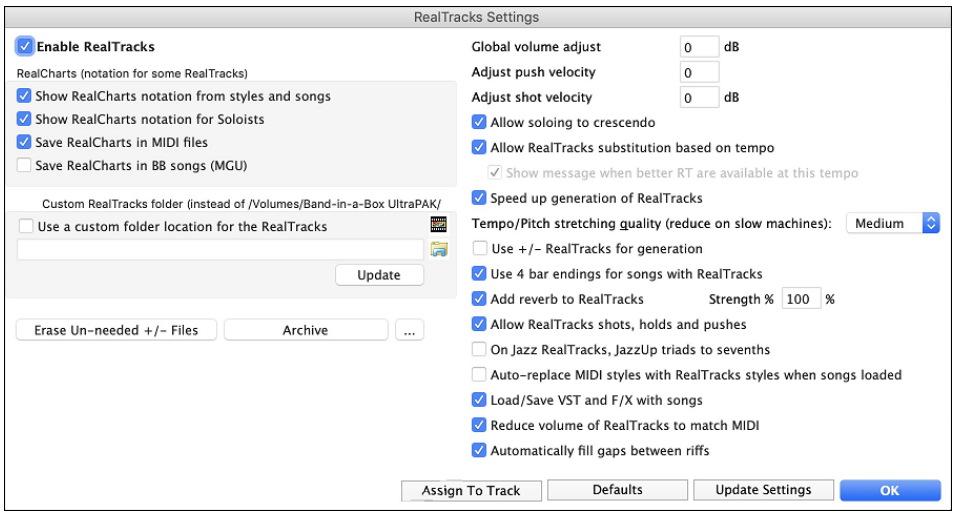
RealTracks use élastique Pro V2 time stretching and pitch transposition engine by zplane.development for great natural sound. These improvements are built-in, so there is nothing you need to do to get it working. Your songs will just “sound better” over a much wider range of tempos and transpositions.

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*.

The dialog also opens with **control+shift+K** or **R T 2 return** keys.



Enable RealTracks: You can enable/disable the RealTracks feature.

RealCharts (notation for some RealTracks): Most RealTracks now display notation, i.e., RealCharts, showing the notes that are being played. Some Guitar RealTracks also show tablature and an accurate on-screen fretboard guitar display to show what is being played on guitar.

- **Show notation for RealCharts in styles** 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.
- **Show RealCharts notation for styles and songs** 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 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.

Adjust push velocity: If you find that RealTracks (other than Drums) pushes are too loud (soft), then put negative (positive) numbers in this field.

Adjust shot velocity: If you find that RealTracks (other than Drums) shots are too loud (soft), then put negative (positive) numbers in this field.

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 7ths chords (e.g., Guitar: Freddie, Wes Piano: some Jazz, all Stride, and Rehearsal). If you prefer to have triads automatically "jazzed up" when comping using Jazz RealTracks, then you can set this s 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."

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.

[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:

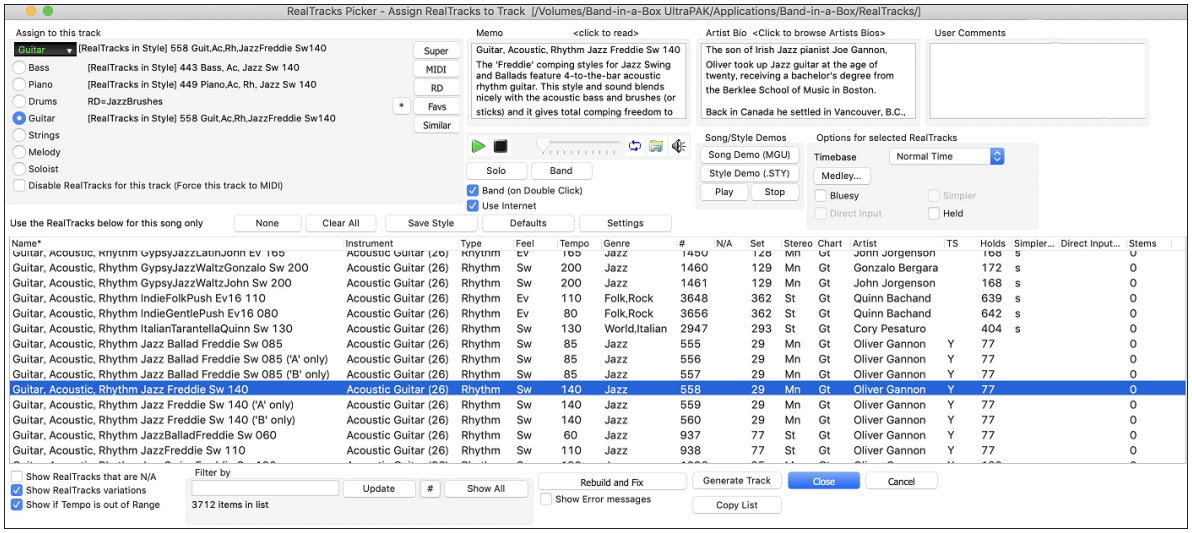
1. Using RealTracks in Songs
2. Using RealTracks in Styles
3. Using RealTracks in Solos

Using RealTracks in Songs – RealTracks Picker

The **RealTracks Picker** allows you to assign a RealTrack to any track. It also displays any RealTracks that are currently assigned to each track.

This dialog is launched by several ways.

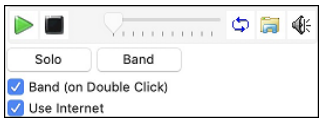
1. Press the **control+K**, **R T return** or **R T 1 return** keys.
2. Click on the **[RealTracks]** toolbar button and select *RealTracks Picker Dialog*.
3. Right-click or double click on an instrument name at the top of the main screen and go to *Select RealTracks | Choose RealTracks*.
4. Right-click 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.
6. In the **Track Settings and Actions** dialog, click on the [+] button to the right of the RealTracks radio button and choose *Select RealTracks* in the menu.



To use the dialog, first select the track at the top left corner. Then, select the RealTracks for that track from the list.

A filter is available. Type a filter text (e.g., bass) in the **Filter by** field, and press **[Update]**. 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 filter. 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.

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 Double Click)** checkbox. Otherwise, press the **[Band]** or the **[Solo]** button. The demos play from the Internet (www.pgmusic.com) or your hard drive (*/Applications/Band-in-a-Box/RealTracks-Demos* folder).

The list can be sorted by clicking on any column heading. As well as Name, Instrument, Type (Rhythm or Soloist), Feel (Even or Swing), Tempo, Genre, and Number, there are more columns with additional information about each RealTrack.

- The "Tempo" shown is the "base" (or typical) tempo for the RealTracks instrument as it is played, but RealTracks have a tempo stretching capability that enables their application over a wide range of tempos. If saving a song with RealTracks and the audio base tempo is different from the song tempo, a warning message will show, asking you to confirm that you want to save it like this.
- The "N/A" column shows "N/A" for RealTracks that you have not installed yet or haven't purchased, if "Show RealTracks that are N/A" is checked.
- "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 "Stereo" column shows whether the instrument playback is stereo or mono.
- Instruments with an "N" or "Gt" in the "Chart" column will display the RealTracks in notation.
- The "Artist" column has the name of the musician playing on that RealTrack. See the "Artist Bio" box for information about the player.
- The letter "Y" in the "TS" column means that Tempo Swapping is supported for the instrument. If you have similar RealTracks available at different tempos, Band-in-a-Box automatically chooses the best one to use.
- "Holds" indicates whether that RealTrack supports shots, holds, and pushes. If there is a number there (other than a blank field), then they are all supported.
- "Simpler Available" will have a letter "s" in the column if the RealTracks instrument has simpler options available. These are parts with less busy, less embellished playing for generating simpler arrangements.
- "Direct Input Available" has a letter "y" if the instrument offers the option of clean recordings without effects. This allows you to start with a clean track and add your own effects.
- The "Stems" column shows the number of individual instruments/voices available.

RealTrack Stems: When you select a RealTrack that has stems, you will see what they are just below the list. Using the checkboxes, you can load all stems, the selected stems, or the mix of all stems for your song. If you select all or individual stems, each stem will be loaded to separate tracks, so you can control volume, pan, etc. for each stem using the Mixer.

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.

Artist Bio: The RealTracks have been recorded by top studio musicians. The artist names and bios are displayed for the RealTracks. Double-click here to open the **Artist Browser**, which lists all artists and allows you to see more info.

User Memo: You can enter your own comments about any style in this field. The comments are saved in RTUserMemos.txt.

Song/Style Demos: Use the song and style demos to audition RealTracks. 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. 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.

With the **Timebase** option, you can play any RealTracks at normal, half time, double time or triple time. Half time is used for fast tempo songs when a much slower tempo RealTrack has been chosen. Double time is used for slow tempo songs (e.g., ballads) when a much faster tempo RealTrack is chosen. This allows you, for example, in a ballad at a tempo of 70, to add a RealTracks Sax solo with a tempo of 140, and play it as a double time, which will match the ballad tempo of 70.

The **[Medley]** button allows you to create a medley of RealTracks on the same track.

If **Bluesy** is checked, the selected RealTracks will play in a bluesy style, where major triads are treated like 7th chords.

If **Simpler** is checked, the selected RealTracks will play a simpler arrangement (less busy, less embellished). See the "Simple Available" column for availability of simpler RealTracks.

If **Direct Input** is checked, the selected RealTracks will use a "clean signal" guitar so that you can add your own effects. See the "Direct Input Available" column for availability of clean recordings.

Sometimes you want the very simplest comping part possible, which is just "held chords" for the whole piece. This would mean that the piano player, for example, just plays a single chord and holds it for the duration until the next chord. If you check **Held** option, the selected RealTracks will play held chords.

The **[Defaults]** button sets the dialog to default values.

The **[Settings]** button launches the **RealTracks Settings** dialog.

The **[Save Style]** button saves the current style, but with RealTracks assigned to the style equal to the current song's RealTracks. The volumes used in the style will match the volumes set on the main screen in Band-in-a-Box (compared to a default of 90). For example, if you set the bass volume to 40, the Style will be saved with a negative decibel (dB) setting, so that it will playback at a quieter volume (when all volumes are set to 90).

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.

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 this checkbox will show you all available RealTracks.

Tip: *Options | What add-ons do I have?* will tell you what RealTracks sets you have.

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).

Use **Show if Tempo is out of Range** checkbox to show/hide RealTracks that are out of compatible tempo range.

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

The **[Copy List]** button will save the current RealTracks list to a tab-delimited .txt file in the *Band-in-a-Box/Data* folder and open it in TextEdit. In TextEdit copy all and paste it into an Excel file. You can then apply a hierarchical sorting of the list.

The **[Close]** button will close the dialog without generating any tracks. Then, when play is pressed, the tracks will be generated.

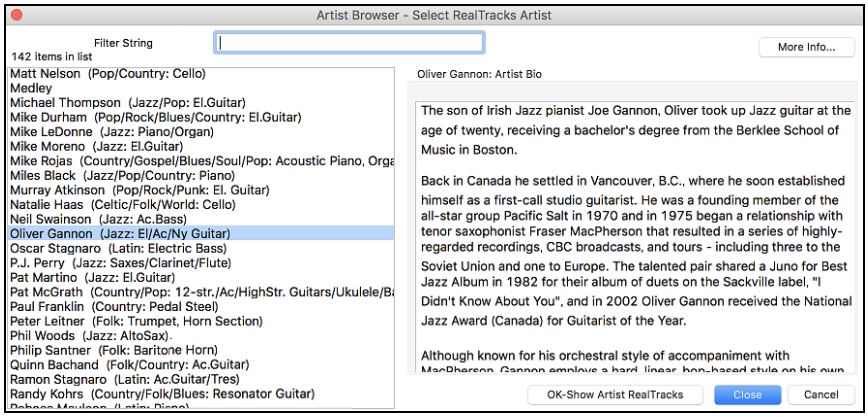
Press the **[Cancel]** button to cancel your selection and leave the dialog.

The **[Rebuild and Fix]** button rebuilds the list of RealTracks and reports any installation errors. Press after you have installed new RealTracks.

Show Error messages: If this option is checked, Band-in-a-Box will display RealTracks installation errors when you open the dialog. Press **[Rebuild and Fix]** for more information.

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.

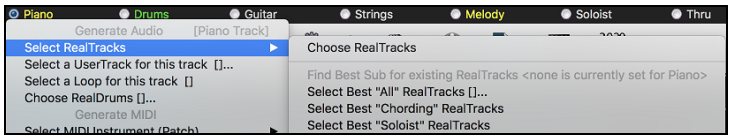
So now, you (we!) students have no more excuses! You can watch and learn from the pros!

We've made some of these for country guitar (Brent Mason), piano (Mike Rojas), and pedal steel (Eddy Dunlap). For guitar, this means that they are typically generated with no transpositions on any chord so that you can learn by copying exactly what you see on the fretboard. In combination with another new feature (Hi-Q RealCharts and guitar display), this gives you great notation and guitar display.

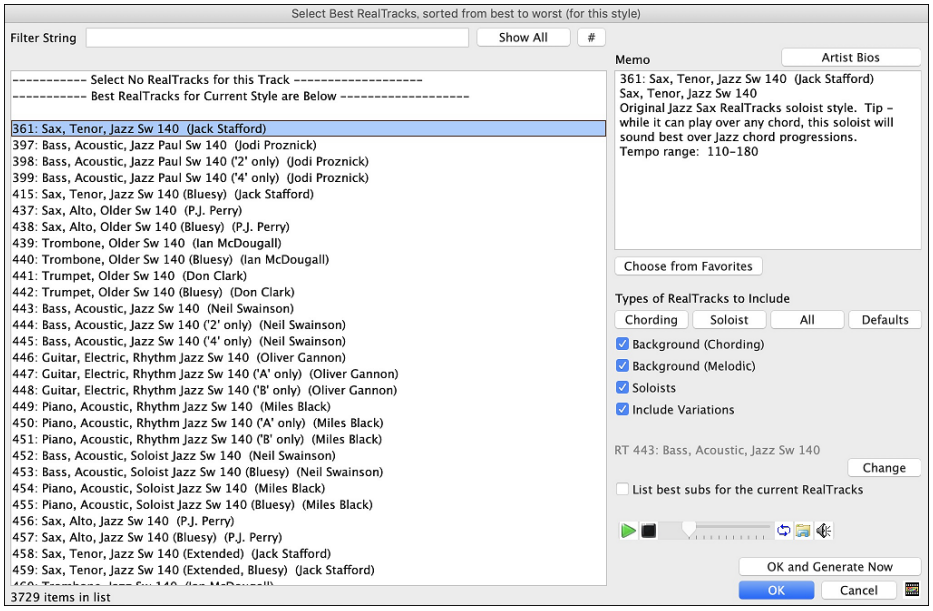
Using RealTracks in Songs – Select Best

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.



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.

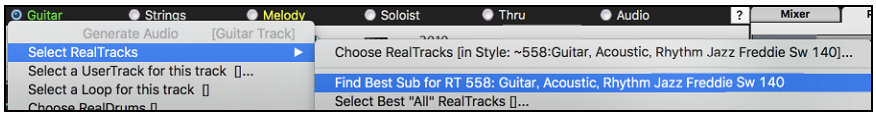
The **[OK and Generate Now]** button closes the dialog, entering the currently selected item, and generating the track.

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.

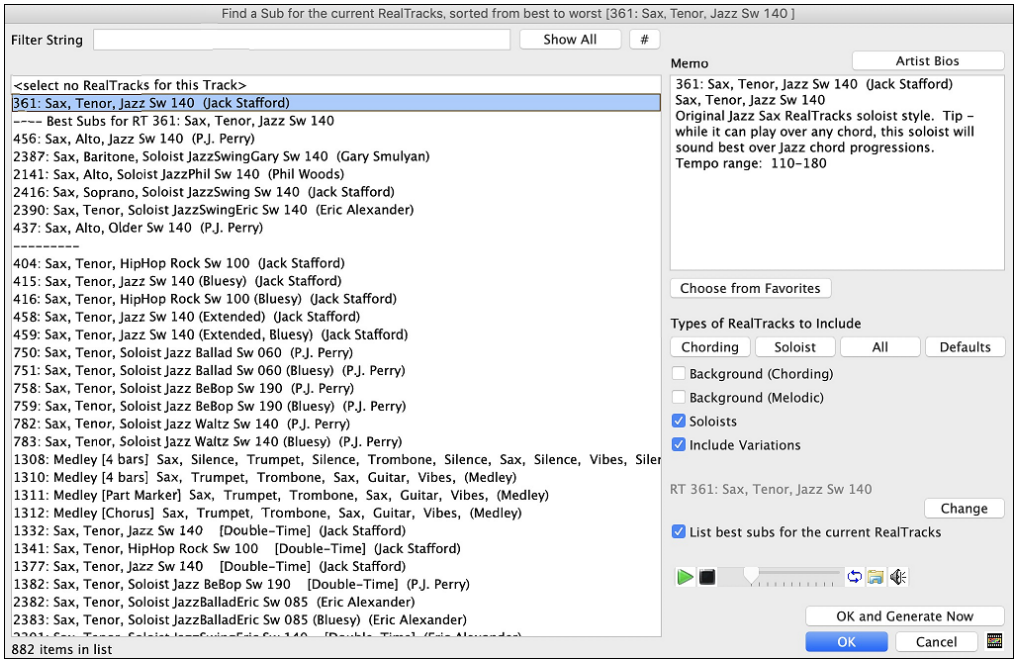
Select Best Sub RealTracks

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.

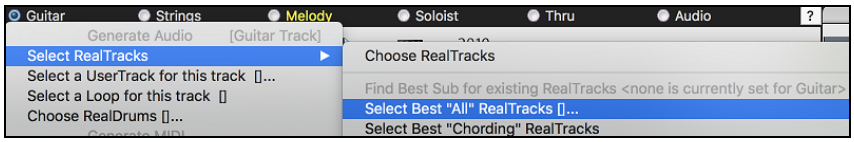
To find a sub for a RealTracks, if the RealTracks to be subbed is on a track, right-click (or double-click) on the track radio button, and then go to *Select RealTracks | Find Best Sub*.



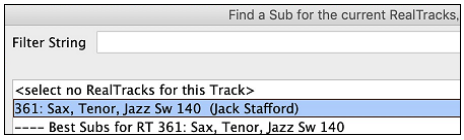
You will then see the **Find a Sub** dialog, which lists the RealTracks that would work best as a sub, sorted from best to worst. You can double-click on the list to audition, and when you find one you like, press OK.

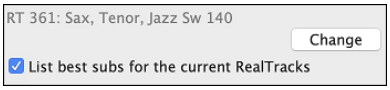


If you don't have a RealTracks already on the track, go to *Select RealTracks | Select Best "All" RealTracks*.



In the dialog that opens, select a RealTracks that you want to sub, and enable the "List best subs for the current RealTracks" checkbox.





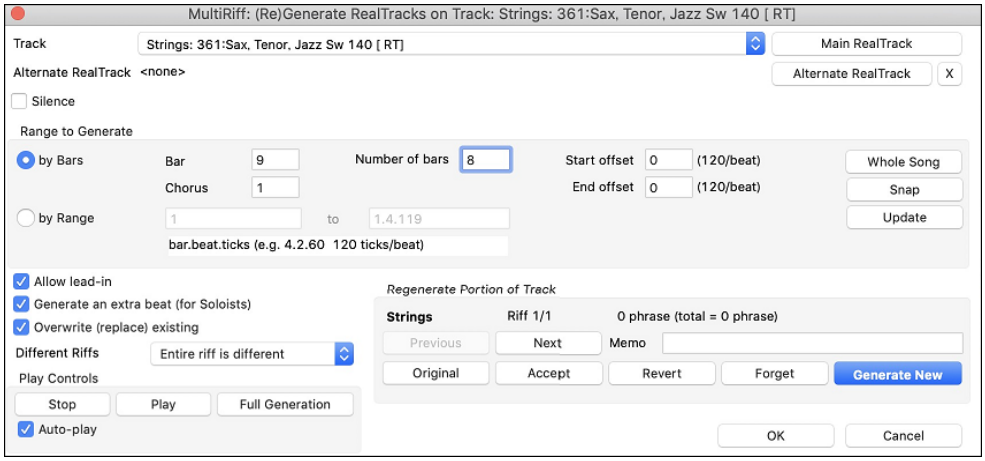
This will sort the list showing you the best subs. Select a RealTrack from the list and press OK.

MultiRiff – (Re)Generate RealTracks

This feature allows you to interactively create sections of RealTracks on any track by choosing from multiple candidates (up to 20). Generate riffs for a section of a track, audition them, and pick one, either replacing or merging with the existing RealTracks. This can add life to old tracks, by improving sections that had problems to a better riff!

Press the **command+F8** key to open the dialog. You can also open it from the track radio button menu at the top of the screen or the new Track Settings and Actions dialog.

In the dialog, select a track, set a range, and choose a RealTrack to use for that range of the track. You can of course use the RealTrack selected for the whole track, but you can also use a different RealTrack for that range. Press the [Generate Now] button. A riff will be generated and play automatically. You can press this button again to get more riffs. The [Previous] and [Next] buttons let you navigate through the generated riffs. For each riff, you can add a memo like a keyword or your score out of 10, which makes it easier for you to decide which one to pick. By default, riffs will replace the existing riff on the track, but you can merge them if you disable the "Overwrite (replace existing)" option. When you are happy with a riff and want to add it permanently to the track, press the [Accept] button. You can then generate new riffs for a different range.



Track: Select the track to generate or regenerate riffs. The track can be an existing RealTrack or empty.

Alternate RealTrack: You can use an alternate RealTrack (other than the main RealTrack on the track), either replacing or merging with the main RealTrack. For example, you can generate a pedal steel riff on a mandolin RealTrack. This is optional.

[Main RealTrack]: This lets you choose a RealTrack to use as the main RealTrack on the track.

[Alternate RealTrack]: This lets you select an alternate RealTrack.

[X]: This quickly clears the alternate RealTrack.

Silence: When this is checked, silence will be generated, replacing the existing RealTracks over the range. This is useful for arranging or tidying up small glitches.

by Bars: Select this if you prefer to enter a range, using the starting bar, the chorus, and the number of bars.

Start Offset: This setting can fine tune the range. The unit is ticks, which are 120 per beat. For example, entering 60 would start the range 60 ticks (half a beat) later.

End Offset: This setting can fine tune the range. The unit is ticks, which are 120 per beat. For example, entering -40 would end the range 40 ticks earlier.

[Update]: This notifies the program to update the range you have entered.

by Range: Select this to enter the range to use for the generation. The format is bar.beat.tick separated by periods. There are 120 ticks per beat. For example, 3.2.50 would be bar 3, beat 2, tick 50.

[Snap]: This snaps the entered setting to the nearest bar boundaries.

Generate an extra beat (for Soloists): Soloist often end a phrase by playing a single note on the next bar. For example, if you are generating riffs for 4 bars, you will hear a note on the first beat of the 5th bar to end the phrase.

Overwrite (replace) existing: If this option is checked, the new riffs will replace the existing one on the track. Uncheck it if you want to hear both of them playing at once.

Different Riffs determines how the riffs will be different from previous ones. If it's set to "Entire riff is different," each generation will be different from previous ones. If it's set to "Start of riffs are different," the first bar of the section generated will be different from previous one. If it's set to "Allow some duplicate riffs," the generation might be similar to the previous one.

[Play]: This will play the song, starting a bar before the beginning of the new generation. It does not generate the other tracks. If you want to do that, choose the [Full Gen.] button instead.

Auto Play: If this is checked, then when a new riff is generated, you will hear it right away. This applied to these buttons: [Generate New], [Previous], [Next], and [Original].

[Full Generation]: This will generate all tracks so that you hear a full arrangement.

[Original]: This returns the current riff to the original riff present on the track before you used this dialog or pressed the [Accept] button.

Memo: You can add a memo like a keyword or your score out of 10, which makes it easier for you to decide which one to pick.

Riff x/x: This shows the current riff number in the list and the total number of riffs. For example, Riff 3/5 means the current is the third riff of 5 riffs total. You can make more (up to 20) by pressing the [Generate New] and navigate through the list until you press [Accept].

[Previous]/[Next]: You can generate up to 20 different riffs at a time. These buttons let you navigate through them.

[Accept]: Press this button when you are happy with a riff and want to add it permanently to the track. This will remove the rest of the riffs in the list, and you can generate new riffs for a different range.

[Revert]: Press this to return to the original riff in the track when you opened this dialog (or changed a track or pressed the [Accept] button to make the riff permanent).

[Forget]: This allows Band-in-a-Box to "forget" the previous ones so that you can generate using all the available ones. Note that re-generation from a different bar, different track or different song will "forget" the previous re-generations, so you likely won't need to press this button much, if at all.

[Generate New]: This will generate a new riff for the selected range. You can keep generating new riffs (up to 20), press the [Previous]/[Next] buttons to navigate through them, and then choose one to add to the track by pressing the [Accept] or [Close] button or changing tracks.

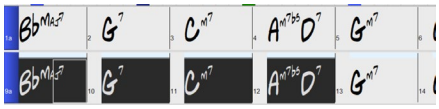
(Re)-Generate RealTracks for Regions - Floating Window

You can re-generate sections of RealTracks by simply highlighting the section and pressing **F8**. This generates a different part each time, so you can keep regenerating to find the best replacement. You can also re-generate using different RealTracks than the original. Normally, you would choose to replace the existing part but you can also set this to merge so you will hear both parts. This also works with different RealTracks than the original on the same track.

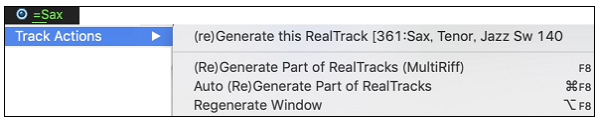
Let's open a song that has a soloist (e.g., saxophone soloist). Now, press PLAY to generate the song. We'll focus on the sax soloist track since we want to fine tune the solo to our liking.

First off, select the track using the Mixer.

Now, listen to the solo. Let's say you don't like what the sax plays for four bars, starting at bar 9. Highlight the bars 9-13 by dragging on the Chord Sheet. You can also do this in the Audio Edit or Notation window.



Let's generate the selected section. Either press **F8** or right-click on the track button and go to *Track Actions | Auto (Re)Generate Parts of RealTracks.*



That's it. You will now hear the song start playing at bar 8 (one bar before the section to provide a lead-in) and then you will hear the new solo that's generated just for these two bars.

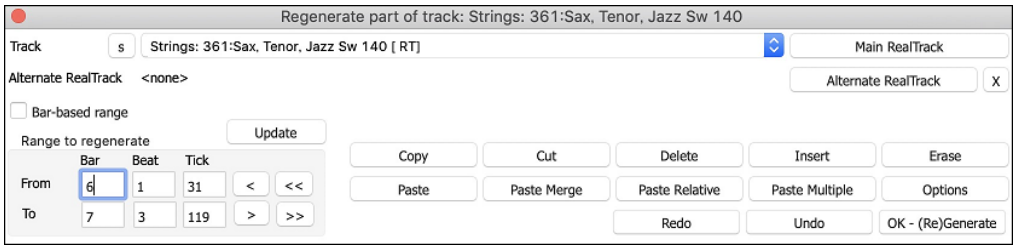
A great thing about this is that the solo generated will be different from the previous one(s) you've generated. If you don't like the new one, try again and generate another one. You can keep going and generate up to 40 variations. And another great thing is that they all will be different from each other. This is new for 2023, as previously it was "hit or miss" if you'd get a different variation or not. And there are more variations available now (typically 40 instead of 20 in previous versions).

If you find one you like, great! Just stop and continue, maybe moving to another section of the song or switching to a different track or something else entirely.

So, the **F8** keys can become your "Fix-it" tool for fixing any section of any RealTracks that you don't like, including soloist, background tracks, comping etc.

If you prefer not to make a selection or you want a more customized approach to regenerate these sections, there is an optional floating **Regeneration** window, which allows you to make settings to customize the type of re-generations.

Let's press **option+F8** or right-click on the track button and go to *Track Actions | Regenerate Window*.



This is a floating window, so you can do any other Band-in-a-Box function as you keep this window open.

There's a track selector to confirm or change what track you want to re-generate.

You can set or change the current track using the **[Main RealTrack]** button.

You can generate a different RealTracks by pressing the **[Alternate RealTrack]** button and selecting an alternate RealTracks. For example, you may want 4 bars of a flute solo instead of sax but want to keep sax as the main soloist on the track.

Pressing the **[X]** button will clear this selection.

The **[S]** button will solo the track

The **[Undo]** button will undo the last generation. (Note that you can also choose *Edit* | *Undo* or **command**+**Z** to do this.)

You can generate based on either the full bar boundaries or precise regions including bars/beat and ticks. This is done with the **Bar-based range** option. When this option is selected, you will see Bar, Chorus and Number of bars. The [<<] button will set to the beginning of the song, and [>>] button sets to the end. When this option is not selected, you will see a precise range in bars/beats/ticks. The [<] button moves to the beginning of the bar. The [<<] moves to start of song. [>] moves to end of bar. [>>] moves to end of song. If you make selections on the Chord Sheet, Audio Edit, Piano Roll, or Notation window, these settings for range will update. For example, if you select a range on the Audio Edit window, you will get that precise range as long as the "Bar-based range" option de-selected.

The **[Copy]** button copies a range of riff to the clipboard.

The **[Paste]** button pastes the riff to the current location, overwriting the existing riff at the destination.

The **[Paste Relative]** button pastes the riff to the same relative location in the bar as the copied portion. For example, if the copied range started at beat 2, the relative paste will start at beat 2

The **[Paste Multiple]** button lets you select the number of pastes. Hold down the Shift key as you click on this button to make the pastes merge with existing riffs.

The **[Paste Merge]** button pastes the riff to the current location and merges it with the existing riff so you will hear both riffs/

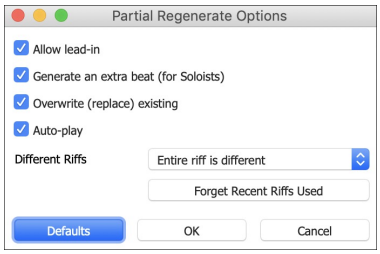
The **[Cut]** button removes a range of riff and copies it to the clipboard.

The **[Erase]** button erases a range of riff.

The **[Insert]** button inserts the selected amount of space and shifts all audio following the inserted region to a later time.

The **[Delete]** button deletes the selected region. All audio following the deleted region will be shifted to an earlier time.

The **[Options]** button shows options for the partial regenerations.



Allow lead-in allows some of the re-generations to start early as a pickup to the range you've selected.

Generate an extra beat will finish the riff up to 1 beat after the selected range.

Overwrite (replace) existing will make the generation replace the existing part. Setting it to false will merge with the existing generation. For example, maybe you have a sax solo and would like to have sax and flute soloing together for a few bars. You can use this setting to accomplish this by setting this option to false. Remember to set it back to normal when you prefer the re-generations to "replace" instead of "merge."

Auto-play will play the song from the bar before the selected range, so you can hear what it sounds like.

Different Riffs determines how the riffs will be different from previous ones. If it's set to "Entire riff is different," each generation will be different from previous ones. If it's set to "Start of riffs are different," the first bar of the section generated will be different from previous one. If it's set to "Allow some duplicate riffs," the generation might be similar to the previous one.

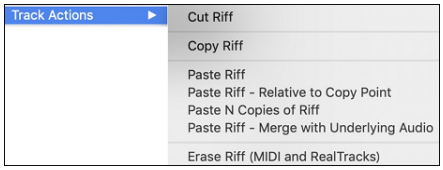
[Forget Recent Riffs Used] allows Band-in-a-Box to "forget" the previous ones so that you can generate using all the available ones. Note that re-generation from a different bar, different track or different song will "forget" the previous re-generations, so you likely won't need to press this button much, if at all.

Edit RealTracks/RealDrums Tracks

You can copy, cut, paste, delete, insert, and do other editing functions to the RealTracks and RealDrums tracks. This allows you to edit the tracks while preserving the ability for the tracks to regenerate new material, and the file size saved is tiny as the track isn't converted to audio.

You can use these functions on the Chord Sheet, Notation window or Audio Edit window.

There are two ways to use the functions. One is to use the new items in the track's right-click menu.



Cut Riff removes a range of riff and copies it to the clipboard.

Copy Riff copies a range of riff to the clipboard.

Paste Riff pastes the copied riff to the current location, overwriting the existing riff

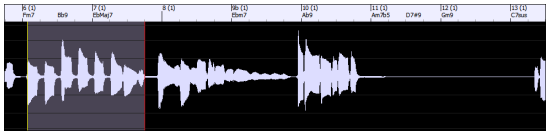
Paste Riff - Relative to Copy Point pastes the copied riff to the same relative location in the bar as the copied portion. For example, if the copied riff started at beat 2, the relative paste will start at beat 2.

Paste N Copies of Riff pastes the copied riff to the current location and repeats the paste by the specified number of times.

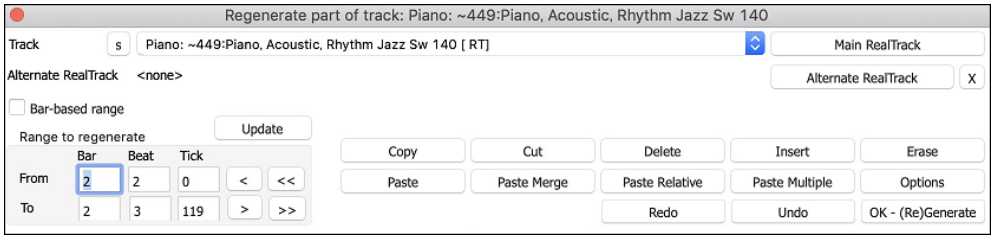
Paste Riff - Merge with Underlying Audio pastes the copied riff to the current location and merges it with the existing riff so you will hear both riffs.

Erase Riff (MIDI and RealTracks) erases a region of RealTracks and related MIDI notation.

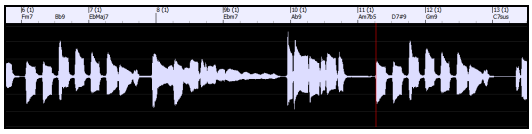
Another way is to use the buttons in the **Regenerate window** (**option+F8**). For example, if you like a certain riff and you want it at other location, highlight it on the Audio Edit window.



When you look at the Regenerate window, the range is automatically selected for the highlighted area. Now, press the **[Copy]** button to copy the riff to the clipboard.



Move the time line to the location you want to paste the copied riff and press the **[Paste]** button. This will paste the riff to the destination.



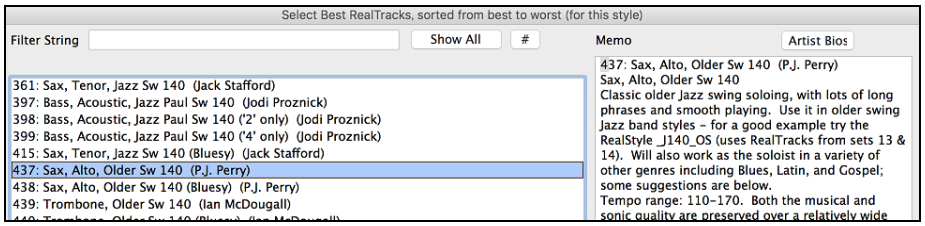
If you want to paste the riff and merge it with the existing riff at the destination, press the **[Paste Merge]** button instead. If you want to paste the riff to the same relative location in the bar as the copied portion, use the [**Paste Relative]** button. For example, if the copied range started at beat 2, the relative paste will start at beat 2. The **[Paste Multiple]** button lets you select the number of pastes. Hold down the Shift key as you click on this button to make the pastes merge with existing riffs. The **[Paste Merge]** button pastes the copied riff to the current location and merges it with the existing riff so you will hear both riffs.

Generate Seven Variations of WAVs

You can quickly generate 7 variations of WAVs from the same RealTrack for either a portion of the song or the whole song.

Right-click (or double-click) on a track radio button at the top of the screen and go to *Select RealTracks | Generate Seven Variations of WAVs (for whole/part of song).*

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.

Once the WAVs are generated, you will see a message, and 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.

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.

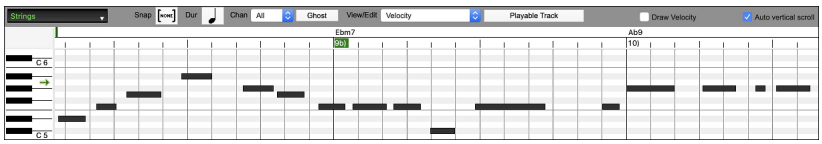
If you've generated a region of the song, pressing the **F10** key will play the song looped with the current highlighted region so that you can just hear the riffs.

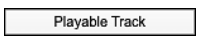
Tip: The *Add extra bar before and after the WAVs (for pickup notes)* menu item adds an extra bar before the riff begins to ensure that the riffs with "pickup" (early) notes will be heard. It does not add an extra bar at the end of the riff unless there are trailing notes.

PlayableTracks (RealTracks/RealDrums/MIDI SuperTracks/MIDI)

This feature allows you to customize the RealTracks (or RealDrums/MIDI/MIDI SuperTracks)performance by adding your own notes. You will then hear those notes using a MIDI sound created from the RealTracks recording. This means you can get the RealTracks to play the notes you want at key parts of the performance, either augmenting or replacing what the RealTracks is playing, for any sections in the song.

When you open the **Piano Roll** or **Notation** window for a RealTrack, the notes you see are RealCharts, which are silent MIDI. You can see them, but they don't actually play during playback. With the Playable Track feature, you can make some of these notes playable.



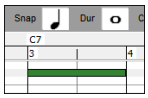


To enter playable notes in the **Piano Roll** window, press the **[Playable Track]** button on its toolbar.

Note: If you want to add notes in the **Notation** window (Editable or Staff Roll mode), press the **[PT]** button on its toolbar and select *Enable Playable Track*.

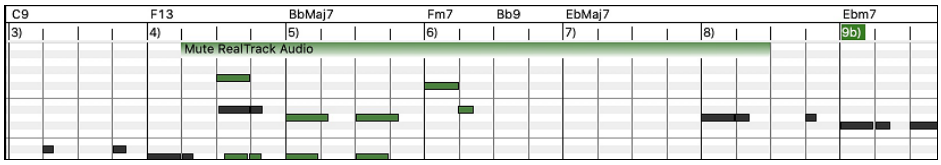
You will then see a message to confirm that a Hi-Q patch plugin will be installed on the track. Press OK to proceed.

Now, the button gets the green borders to indicate that you are in the Playable Tracks mode. In this mode, any note you enter will be heard during playback unlike RealCharts notes.

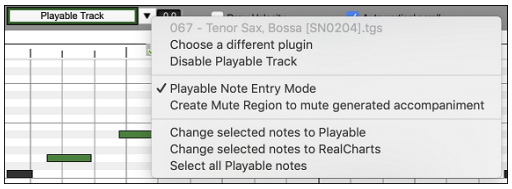


You can enter a note by holding the **shift+command** keys and clicking where you want to add a note. A note will be entered with the duration selected in the "Dur" drop-down menu. It will snap to the nearest grid boundary if the "Snap" setting is enabled. After you have entered a note, you can change its location by dragging it.

The notes you have entered show in green and will be heard during playback along with the RealTrack audio. But you would want to have your own notes play in place of the RealTrack audio. So, right-click on the window and select *Create Mute Region to mute RealTracks* from the contextual menu. This will add a green label at the top. You can extend it by dragging horizontally. When you play the song, the RealTrack audio in this region won't be heard, but the green notes you have entered will be heard. If you regenerate the RealTrack, it will be outside of this is region.



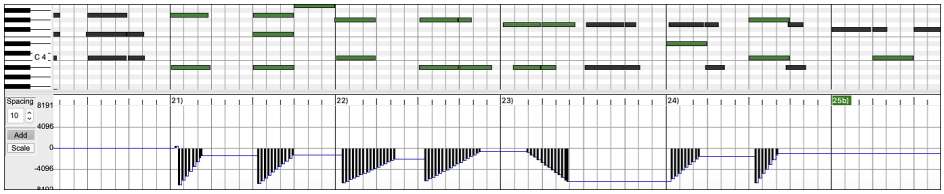
There is also a feature to change the RealCharts notes in a region to Playable notes. Select the notes, click on the arrow button to the right of the **[Playable Track]** button, and select *Change selected notes to Playable* from the drop-down menu. The selected notes will then become green and be heard during playback.



This drop-down menu also has options to change the selected notes to RealCharts notes, select all Playable notes, choose a different Hi-Q patch, etc.

You can also set volume for the Playable Track notes with the control area to the right of the arrow button.

There are many possibilities you can do with the Playable Track feature. For example, the MIDI version of a pedal steel does not sound realistic, but if you add some pitch bends events, it will sound much better.



Changing RealTracks at any bar

You can have **RealTracks styles changes** within a song. There are two ways to change RealTracks at any bar.

Change of RealTracks Styles at any bar

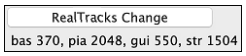
You can change styles with RealTracks at any bar. For example, switch from Jazz Swing to Bossa style at any bar.

To do this, first open the **Edit Settings for Current Bar** dialog (press **F5**) at the bar that you want the style change. Then press the **[Style Change (STY...)]** or **[Style Change (*.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 Change]** 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. You can easily preview a RealTrack by double-clicking on an item in the list.Click on your selection and then choose **[OK]**.

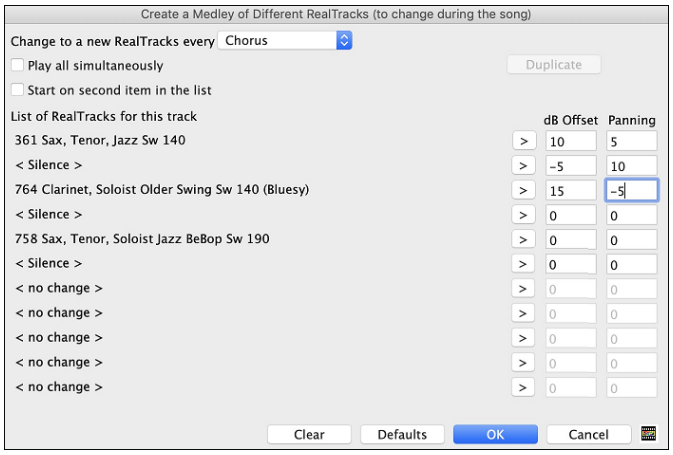
RealTracks Soloist Medleys

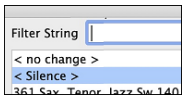
In Soloist Medleys, the RealTracks is made to switch instruments every "N" bars or every chorus. For example, you can add a Bluegrass Medley Soloist that switches between solos from Mandolin, Guitar, Banjo, and Fiddle every 4 bars. Or a Jazz Medley Soloist that switches between Alto Sax, Trumpet, Piano, 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.

Video RealTracks

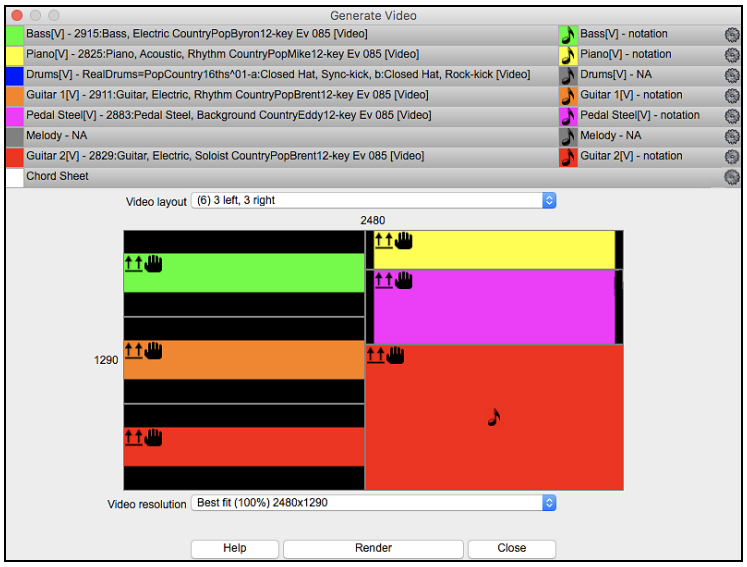
When you load a video RealTracks, you can use it just like an audio RealTracks, but you can also generate a video, which will display the musician playing your song exactly as you hear it. If you load one of the video RealTracks bands, you will have video RealTracks on 5 tracks, and you can make a video 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.

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.

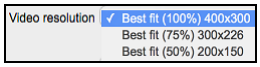
To make a video, click on the [**Video**] toolbar button and select *Render Video(s)* from the menu. This will open the **Generate Video** dialog.



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 the **[Render]** button and select the name and location for the video.

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.

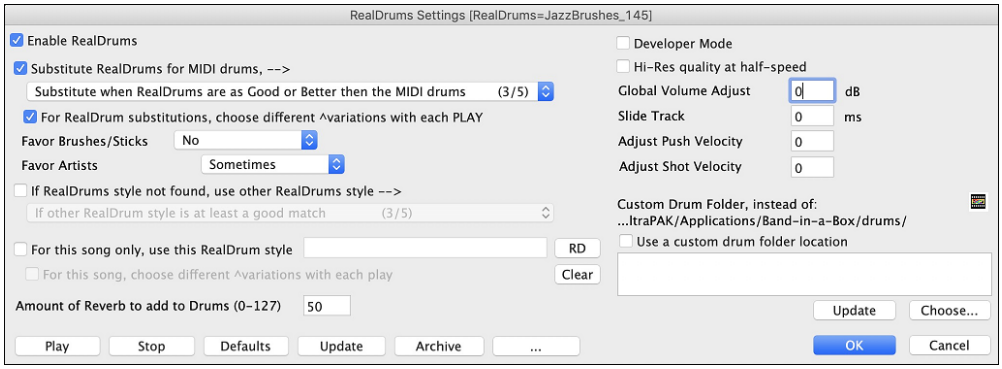
There are several ways to hear RealDrums with new or existing Band-in-a-Box songs. RealDrums can be added to a single song or substituted for MIDI drums in existing styles.

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.

Name	Type	TSig	EvSw	Tempo	Long Name	Genre	Group
-ZZJAZZ	M	4/4	sw8	160	Jazz Swing Style	Jazz	Jazz 30
-ZZLITRK	M	4/4	ev8	110	Light Rock Style	Lite Pop	Pop 70
-ZZMEDRK	M	4/4	ev8	145	Medium Rock	Medium Rock	Pop 70
-ZZMIAMP	M	4/4	ev16	120	Miami Sound Machine	Lite Pop	Pop 70
-ZZMILYP	M	4/4	ev16	90	Milly Pop	R&B	Pop 70

RealDrums Settings

Use the **RealDrums Settings** to substitute RealDrums for MIDI drums in existing Band-in-a-Box styles. The dialog opens with the **[RealDrums]** toolbar button (**control**+click) or with the **[RealDrums]** button in the **Preferences** dialog. The dialog also opens with the **R D 2 return** keys.



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: his 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.

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.

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.

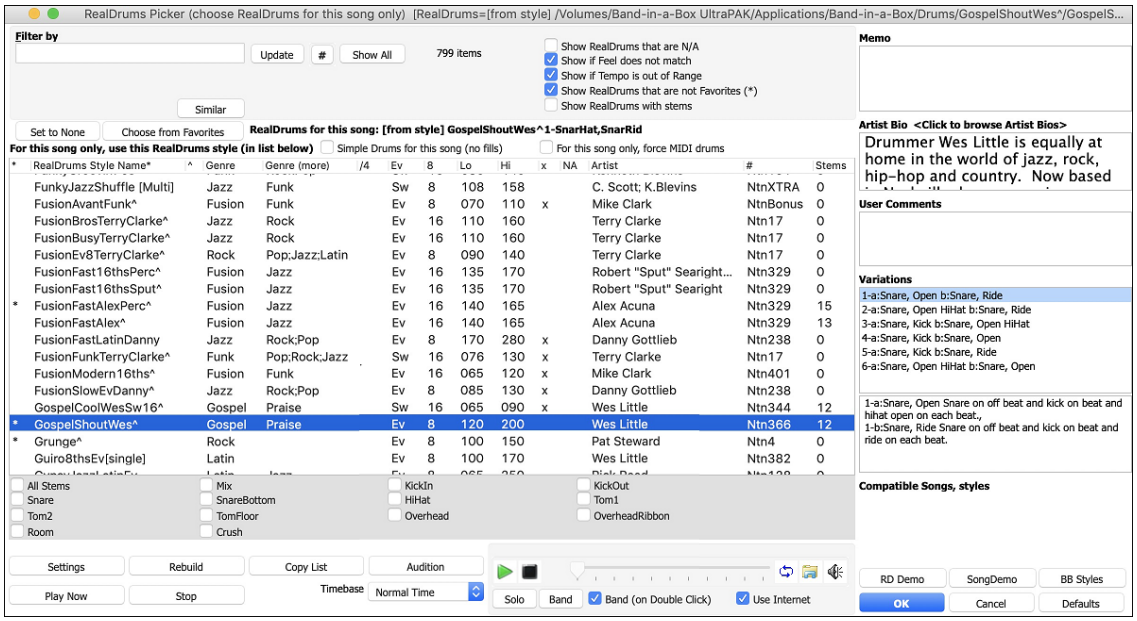
Press **[Cancel]** to exit the dialog without making any changes.

Selecting RealDrums - RealDrums Picker

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

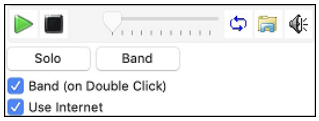
RealDrums Picker opens by several ways.

1. Press the **control+U**, **R D return** or **R D 1 return** 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.*
6. Click on the RealDrums radio button in the **Track Settings and Actions** dialog.



A filter is available. Type a filter text (e.g., bossa) in the **Filter by** field, and press **[Update]**, You will then see the list filtered to show only RealDrums that have the word "bossa" somewhere in the title, memo, etc. 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 RealDrums 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. The **[Clear]** button will cancel the filter and show all 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 them plays first when you double-click on the list, by the **Band (on Double Click)** 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.

Your recent RealDrums selections are saved, and available in the various dialogs that allow you to choose RealDrums. In the **RealDrums Picker**, click on the **[Choose from Favs]** button to open a list of up to 400 most recent selections. Use the Filter String to narrow the selection by entering a term like "bossa" or "swing" to see only RealDrums with those words in the name.

The RealDrums list can be sorted by any of the column headings.

- * Click on this column to enter an asterisk, indicating that this is a favorite style.
- 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 (more) 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 is the name of the drummer who recorded the RealDrums.
- # is the number of the RealDrums set for the style. This column also tells you whether a video or notation (RealChart) is available for the RealDrums.
- The Stems column shows the number of microphones used during the actual recording sessions.

Drum Stems: When you select a RealDrums that has drum stems, you will see what they are just below the list. Using the checkboxes, you can load all stems, the selected stems, or the mix of all stems for your song. If you select all or individual stems, each stem will be loaded to separate tracks, so you can control volume, pan, etc. for each stem using the Mixer.

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.

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 if Tempo is out of Range will show styles that wouldn't work well at the current song tempo. The acceptable range is shown in the list of styles Lo/Hi (9th and 10th) columns.

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 only see favorites.

Show RealDrums with stems: If this is checked, only RealDrums that include stems will be listed.

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.

> **Tip**: RealDrums in styles are assigned in the StyleMaker. Press the [Misc.] button or use the menu command *Style | Misc. Settings* to go to the **Misc. Style Settings** dialog and make your selections in "RealDrums Settings."

Simple Drums for this song (no fills): If this is enabled, RealDrums will play a simpler arrangement without fills.

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.

[None]: This sets the drums to no RealDrums override for the song, and optionally also forces MIDI drums (i.e., no RealDrums for the style either).

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

Memo is a memo description of the style. These are stored in *Band-in-a-Box/Data/RDPGMemos.txt* file. You can also add your own memos in the User Comments box below.

The **Artist Bio** shows brief summaries of the careers of the top drummers featured in RealDrums. Double-click here to open the Artist Browser, which lists all artists and allows you to see more info.

User Comments: You can type in your own comments about any style in this field and they will be saved in a file called RDUserMemos.txt.

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 each variation to hear the demo.

[RD Demo] loads and plays a demo of the chosen RealDrum style.

[Song Demo] shows Band-in-a-Box styles that will use this RealDrums style if "Substitute RealDrums" is selected. The song demo for the style will get loaded.

[BB Styles] shows Band-in-a-Box styles that will use this RealDrums style if "Substitute RealDrums" is selected. The style will get loaded if the menu selection is made.

The **[Settings]** button opens the **RealDrums Settings** dialog.

[Rebuild] builds the list of RealDrums present as folders in the *Band-in-a-Box/Drums* folder. If you add new RealDrums, press this button to update the list. (These are stored in a *Band-in-a-Box/Data/DrumFolderNames.txt* file.)

[Copy List] saves the current list with all information to a tab-delimited .txt file and opens it in Notepad. In Notepad copy all and paste it into a spreadsheet such as an Excel file. You can then apply a hierarchical sorting of the list.

[Defaults] returns the dialog to default settings, which will show all available styles.

[Play Now] loads the selected RealDrums and starts playback. If you haven't played the song yet, since you haven't generated non-drums tracks, you will only hear drums. In that case, press **Shift**+click to generate all tracks.

The **[Stop]** button stops the song playback. Click (or **Shift**+click) on **[Play Now]** to resume.

The **[Audition]** button doesn't load the style but instead uses your audio player to play a demo .WAV file for the style.

Press **[OK]** to make your selection.

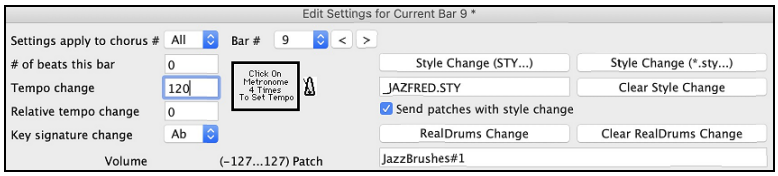
Press **[Cancel]** to close the dialog without making a selection.

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.



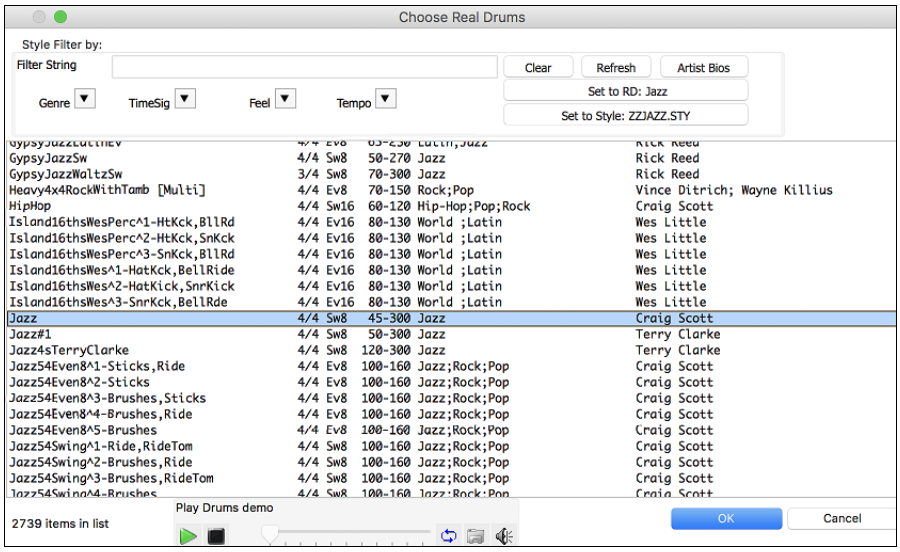
The **[RealDrums Change]** button opens the **RealDrums Picker** to select a new RealDrums style from the list.

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.

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



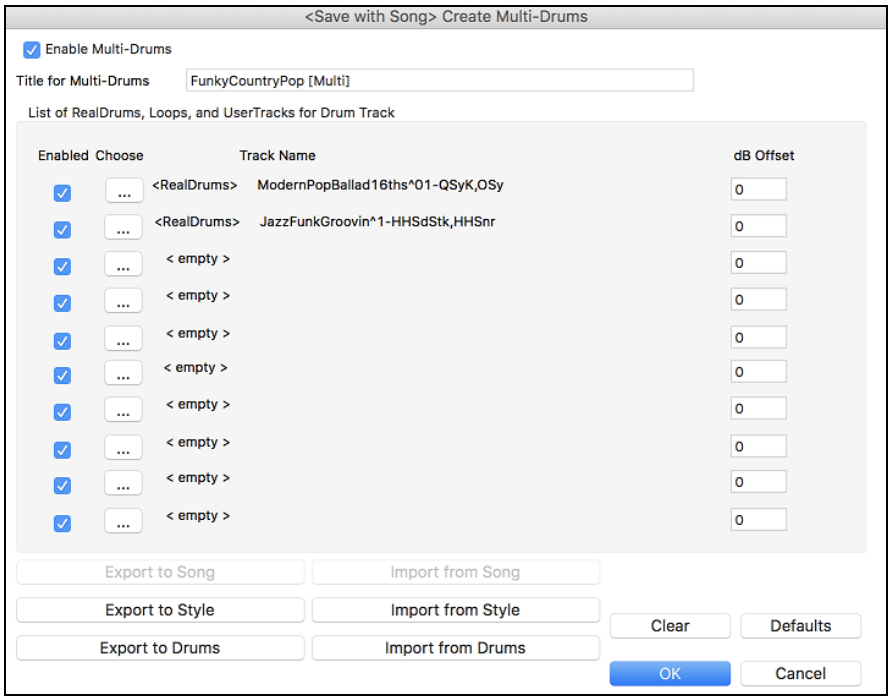
You can filter the list by genre, time signature, feel, tempo, and text. Use the **[Set to Style:]** button to see RealDrums that are compatible with the current style of the song. The **[Set to RD:]** button allows you to set the highlighted RealDrums as a prototype RealDrums so you can find alternates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

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

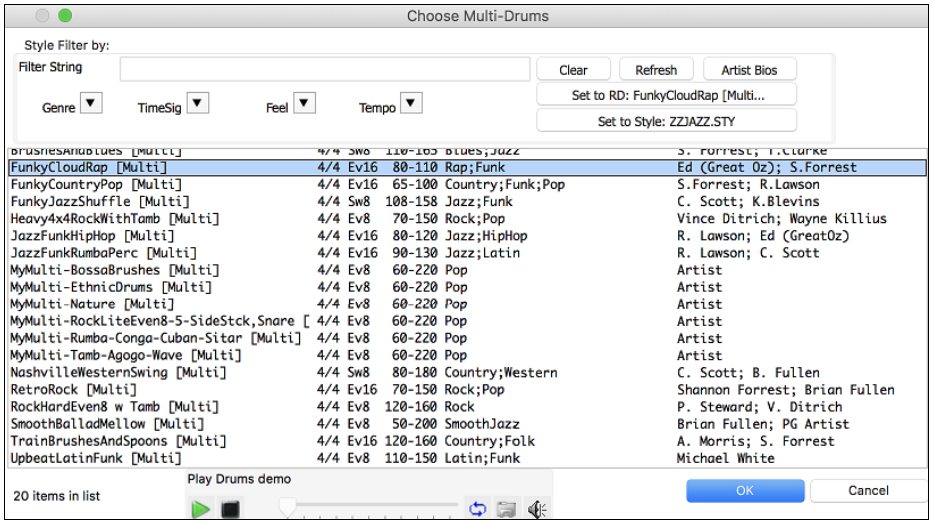


Make sure that you enable the **Enable Multiple Drums** checkbox.

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.

Then type a title for your Multi-Drums and press the [OK] button.

If you want to use a Multi-Drums that you have already made, select the *Choose Existing Multi-Drums* menu option from the Drums track button menu. This will open a list of pre-made Multi-Drums. (Note: These drums are saved in the *Drums* folder, and all have names ending in [Multi].)



UserTracks

UserTracks are an exciting new feature in Band-in-a-Box and allow anyone to create their own audio styles for use in Band-in-a-Box. With a UserTracks style, you can type in any chords into Band-in-a-Box, and the UserTracks style you made will play that chord progression! For example, if you have made a UserTracks style by recording yourself playing a guitar groove, you can then type any chords into Band-in-a-Box, and the result will be that it will play your guitar groove over these completely new, original chord changes! You can even change the tempo, or enter songs in ANY key, and it will still be able to play it!

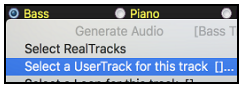
You can make a UserTracks style in any digital audio workstation (or "DAW"), such as GarageBand, Logic, ProTools, or Reaper, and you do not need Band-in-a-Box to make the style (though you do need Band-in-a-Box to use the finished style).

You can also download backing tracks to record along with.

There is much more choice here, including a variety of different genres of music, and a variety of different tempos. Each one, however, will conform to either the Pop, Jazz, or Blues template. You do not NEED to use these backing tracks to make your style, but they can make the process easier.

Selecting UserTracks in Songs

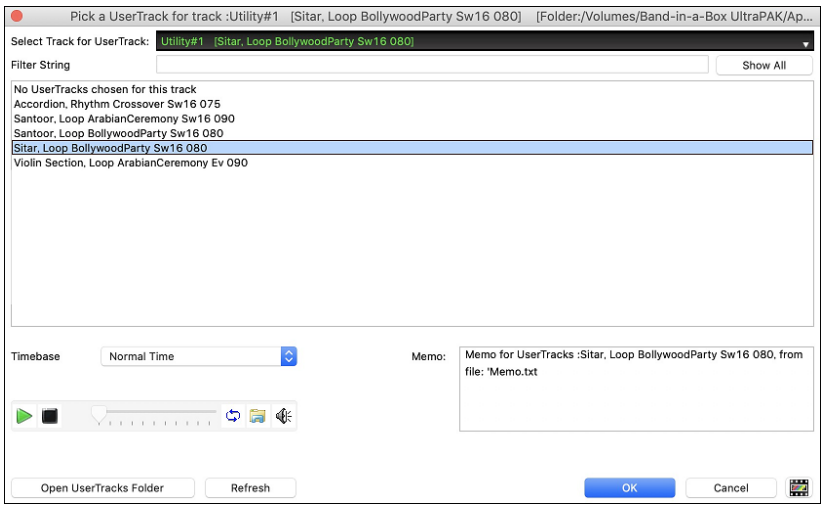
You can use the UserTracks in a similar manner to using RealTracks.



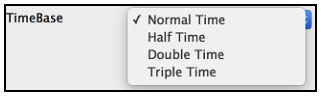
Right-click (or double-click) on the track button at the top of the screen and choose the *Select a UserTrack for this track* command from the menu.

An alternative to the menu would be to select the track and then press the **[UserTracks]** button on the main screen.

Now you will see the **Pick a UserTracks** dialog.



You can preview the selected UserTracks by double clicking on the list or using the transport control buttons.



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

Tip: UserTracks can be made and preset to a timebase by the user. For example, if you have a UserTracks in Ev 8 called "Santur," you can clone the folder and rename the cloned one as "Santur [Double-Time]." Then it will play in Double-Time Ev 16 half of the tempo.

Select a UserTrack and press **[OK]**.

You will then see the selected UserTrack listed on the Guitar Tracks on the Mixer.

Now the track behaves like other RealTracks. Simply press the **[Generate and Play]** button to hear it.

Audio Controls for RealTracks and RealDrums

Tone

The RealTracks bass/treble tone control adjusts the bass/treble EQ for any RealTrack.

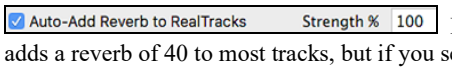
Choose an instrument (bass/drums/piano/guitar/strings/melody) and then use the "TONE" control to adjust the tone from -18 (maximum bass) to +18 (maximum treble). Default is 0. The settings are saved with the song.

Audio Reverb

There is a Reverb control for individual tracks with RealTracks or RealDrums, so you can easily add reverb (0 to 127) for any RealTrack. Reverb type is also settable and saved with the song.

Auto-Add Reverb

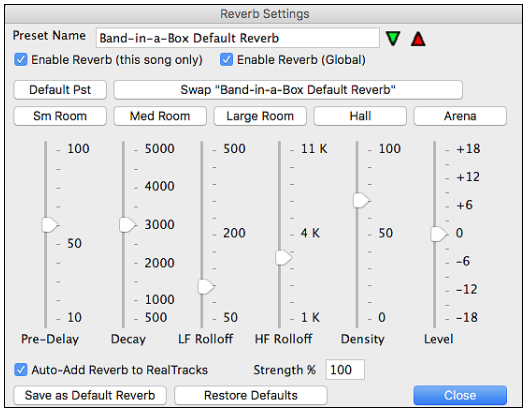
There is also a feature that automatically adds reverb to RealTracks, according to instrument type. (No Reverb is added to Bass for example, but most instruments get reverb.) This feature defaults to on, but you can turn it off in **RealTracks Settings** or **Reverb Settings** dialog.



If you just want more or less added, you can adjust the "Strength %." For example, the default adds a reverb of 40 to most tracks, but if you set the strength to 75%, then 30 will get added.

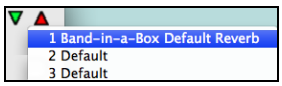
Reverb Settings

You can also set the type of reverb. The default is a "room" type of reverb. To do this, go to menu *Windows | Revert Window*, and adjust the various parameters in the **Reverb Settings** dialog.



Enable Reverb (Global) / Enable Reverb (this song only): 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.

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.

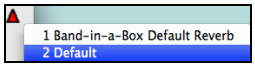
With the [**Save as Default Reverb**] button, you can save the current settings as the Default Reverb.

Click on **[Restore Defaults]** to go back to the original "factory" reverb settings for Band-in-a-Box Default Reverb.

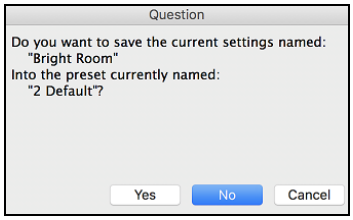
You can save your reverb types as presets, and the current settings will be saved with the song in a Preferences/PGReverbSettings.bin file.

To save the current settings to a preset, type in a name for your preset in the "Preset Name" field.

Then click on the red **Save a Preset** arrow and choose a location in the Preset list. You can write over an existing name.



A prompt will ask you to confirm that you want to save the preset. Select **[Yes]** to save the new preset to the chosen location.



Chapter 8: Notation and Printing

Band-in-a-Box offers a variety of notation and printing features for viewing tracks on-screen as they play, editing MIDI tracks, and for printing tracks as sheet music.

Notation

The grand staff notation scrolls by onscreen as the song plays. A time bar indicates the song position while notes highlight in red as they play. The onscreen notation allows you to follow and read along as the song plays. It's a great way to practice your sight-reading or sight singing.

Band-in-a-Box notation features engraver spacing for clean, uncluttered display without note overlap. It handles Jazz eighth notes and triplet figures correctly with a Jazz font option for letters and chord symbols. Automatic options like "auto durations," "clean notation," "mono display," "minimize rests," and "engraver spacing" produce very musical and readable notation. The Notation window is also a powerful editing tool.

In Editable Notation mode, notes can be entered in step time (clicking with the mouse on the staff, or on the onscreen piano), or in real time from a MIDI keyboard. Drag and drop editing allows notes to be changed and moved. There is also a Staff Roll mode, similar to a piano roll.

The Staff Roll mode supports moving and changing of MIDI notes, and it allows the editing of note velocity and duration. This is a very powerful feature for fine-tuning the dynamics of a performance.

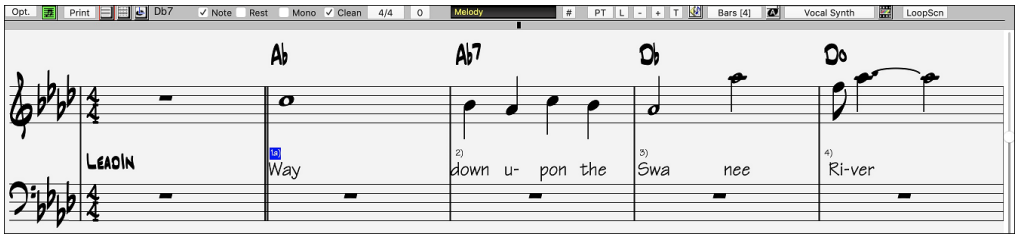
The Lead Sheet window shows multiple staffs, with options to show several different tracks or harmony parts.

Printing

Print out any combination of chords, notes, and lyrics (or blank paper)! You choose what to print out (notes / chords / lyrics / bar numbers), and what clefs to include (treble / bass). You can print out the first chorus, last chorus or the whole song. Margins are available, so you can make a left margin to produce a printout to go into a 3-hole binder for example. Band-in-a-Box prints a lead sheet style of notation, so it will attempt to auto-fit your song onto one page. Use this feature to print a library of your favorite songs.

Notation Window

To view the notation, open the Notation window by pressing the notation button on the main screen. Close the Notation window by pressing the notation button again.



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.

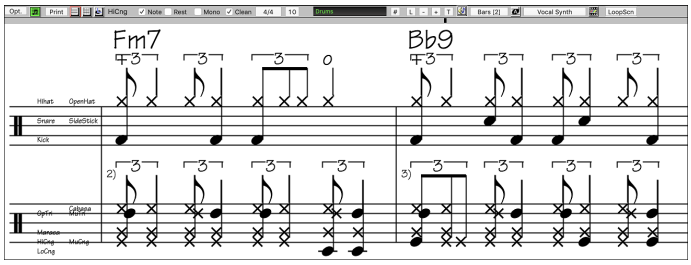
Editable Notation to enter or edit notation. A special staff with time divisions for mouse-based editing.

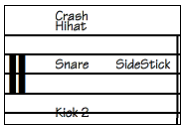
Staff Roll Notation, to enter or edit notes, velocity, and duration. The note heads are shown with editable velocity and duration lines.

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.

Drum Notation

Play the song and open the Notation window. Then, select the Drums track and you will see drum notation.



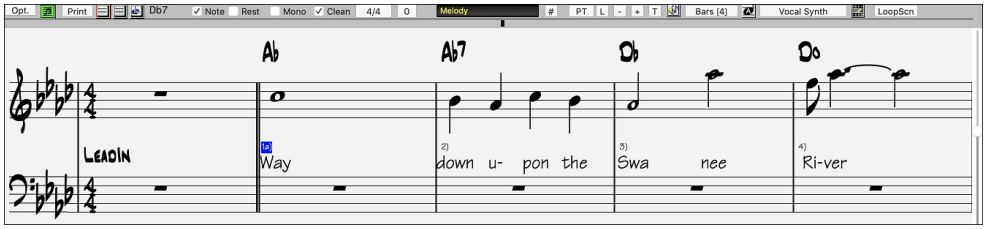


In the clef area, you see a guide telling you what drum notes are used in that line of notation (e.g., Kick, Snare, HiHat).

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



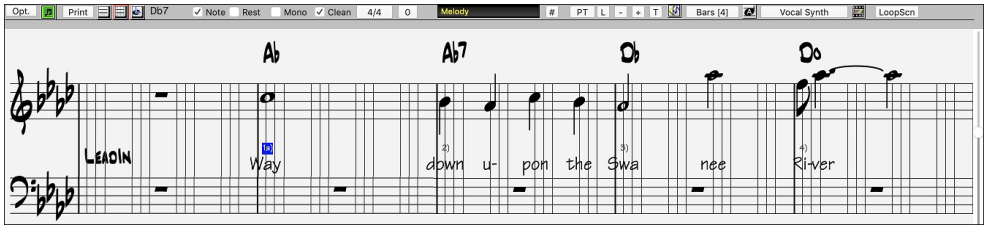
The Standard Notation window displays the notation for any individual track and allows for the entry of chords and lyrics. Features include:

- 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.

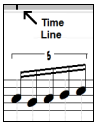
Resolution

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.

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).

A 5 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 and Editing Notes Entirely with Keystrokes

There's a keystroke entry mode, which lets you enter and edit a melody entirely using keystrokes.

N: Enter a note at the current time line.

M: Add a note a third above the current note on the time line

R: Enter a rest at the current time line.

Up Cursor: Change the pitch of the highlighted note by 1 semitone up.

Down Cursor: Change the pitch of the highlighted note by 1 semitone down.

Right Cursor: Move the time line forward.

Left Cursor: Move the time line backwaonrd.

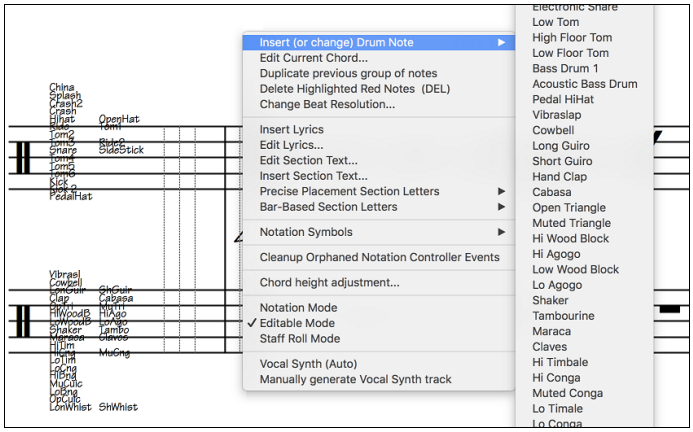
shift+L/R Cursor: Highlight the current note on the time line.

command+option+R Cursor: Change the time of the highlighted note by +5 ticks.

command+option+L Cursor: Change the time of the highlighted note by -5 ticks.

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 Playable Track Notes

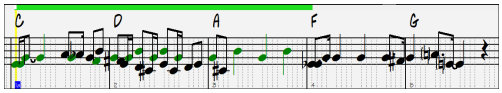
You can customize the RealTracks (or RealDrums/MIDI/MIDI SuperTracks) performance by adding your own notes. You will then hear those notes using a Hi-Q sound created from the RealTracks recording. This means you can get the RealTracks to play the notes you want at key parts of the performance, either augmenting or replacing what the RealTracks is playing, for any sections in the song.

For RealTracks, the notes you see are RealCharts, which are silent MIDI. You can see them, but they don't actually play during playback. With the Playable RealTracks feature, you can make some of these notes playable.

To enter Playable Track notes, press the **[PT]** button and select *Enable Playable Track* from the drop-down menu. You will then see a message to confirm that a Hi-Q patch plugin will be installed on the track. Press OK to proceed.

Now, the button gets the green borders to indicate that you are in the Playable Track mode. In this mode, any note you enter will be heard during playback unlike RealCharts notes.

The notes you have entered show in green and will be heard during playback along with the generated accompaniment. But you would want to have your own notes play in place of the generated accompaniment. So, press the **[PT]** button, select *Create Mute Region to mute generated accompaniment* from the drop-down menu, and set a region in the dialog. This will add a green line at the top. When you play the song, the generated accompaniment in that region won't be heard, but the green notes you have entered will be heard. If you regenerate the track, it will be outside of this is region.



There are other useful tools in the **[PT]** button drop-down menu. For example, *Make notes in selected area playable notes* allows you to change all notes in the region you specify to playable notes. There are also options to change volume of the playable notes in the selected area, choose a different SFZ sound, etc. *Set MIDI Volume (and velocity) of Playable SFZ Sound* opens a dialog with settings for MIDI volume and velocity. MIDI volume is 0-90, so if it is 90, you can't make it higher, but the MIDI velocity can be set separately and you can make that louder or softer.

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

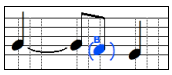
If you want to change the start time of a note, drag the note with the left mouse button to the new location. This is a simple way to move the note. Alternatively, you could edit the note numerically with the right mouse button.

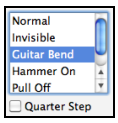
Changing the Pitch of a Note

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.



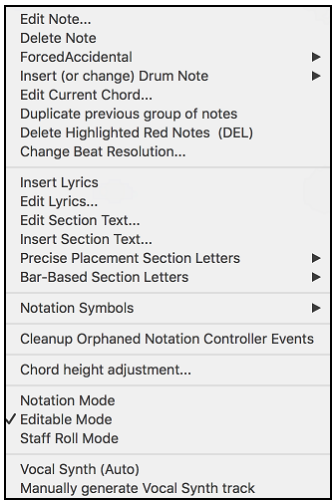


The "Quarter Step" option will make a bend displayed as a quarter step below the target note.

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.

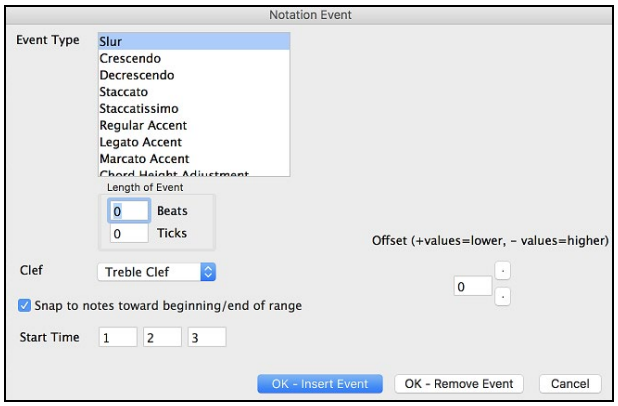
Insert Section Text opens the **Section Text Event** dialog, where either regular or boxed section text is entered along with its time and vertical position in the window.

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: The Notation Symbols are entered from the **Notation Event** dialog, which is accessed from the right-click menu in the Editable Notation window.

Select a notation symbol from those listed and the **Notation Event** dialog will open. In this dialog, you can further define the event and its precise location, and then press [OK - Insert Event] to insert it into the notation. Use the [OK - Remove Event] to delete an existing event that is no longer needed.



The **Event Type** list box lets you choose the event type (slur, decrescendo, etc.).

The **Length of Event** field determines the length of a slur, crescendo, or decrescendo. The length is specified in beats and ticks. If an event is a "single-peg" event, such as a staccato or accent, then this field will cause multiple events to be inserted if the range is greater than zero (and the range spans multiple pegs). If you had highlighted an area of the Notation window prior to right clicking on it (to launch the pop-up menu and choose the notation symbols menu item) then this field is set based on the length of the highlighted area.

Note: The highlighted area does not actually include the very last peg at the very edge of the highlighted area.

The **Clef** field, if present, indicates the clef in which the event will be inserted (or removed from). Most events affect only one clef at a time, and therefore you must choose the clef and this field will be preset based on where you had initially right-clicked with the mouse on the Notation window (you did this to get the pop-up menu that launches this dialog). For example, if you had right clicked on the treble clef, then this will be set to treble.

When **Snap to notes toward beginning / end of range** is enabled slurs, crescendos, and decrescendos will be based on notes that exist at the beginning and end of the specified range.

The **Offset** field, if present, lets you adjust to the vertical position of an event, e.g., slurs or chord height.

The **Start Time** field is the start time of the event (in Measures:Bytes:Ticks).

[OK – Insert Event] exits this dialog and then inserts the event into the notation track.

[OK – Remove Event] exits this dialog and then REMOVES the event (if it exists in the specified time range) from the notation track.

Cleanup Orphaned Notation Controller Events: This command will remove notation symbol events (such as staccato) that are no longer close enough to a note to display properly.

Chord height adjustment: Use this to adjust the height of a certain chord by adjusting the "Offset:" value in the Notation Event dialog. Note that a positive value moves the chord symbol lower, and vice versa.

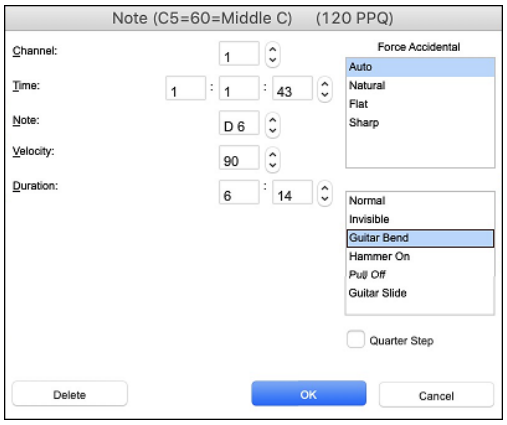
Notation Mode / Editable Mode / Staff Roll Mode: Clicking on another notation mode will change to that screen while staying at the same location in the song.

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.

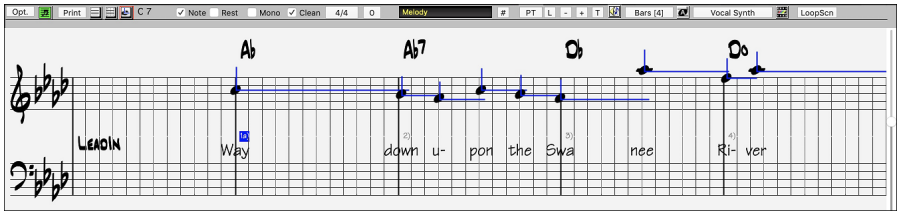
***Note: Shift**-click is also used to enter a sharp (#) note, so the selection via **shift**-click requires that a small region be already selected.

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.

Piano Roll Window

For advanced editing of notes plus graphic controller editing, go to the **Piano Roll** window, either by selecting the **[Piano Roll]** button on the toolbar, or the *Window | Piano Roll Window* menu item.

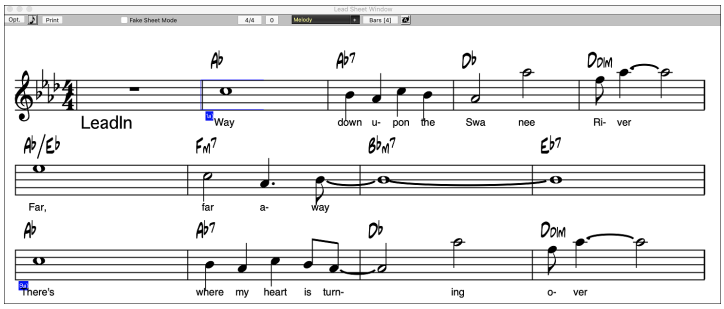
Notation Window Options

Opt. Press the **[Opt.]** button in the **Notation Window** to open the **Notation Window Options** dialog.

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 staffs 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.

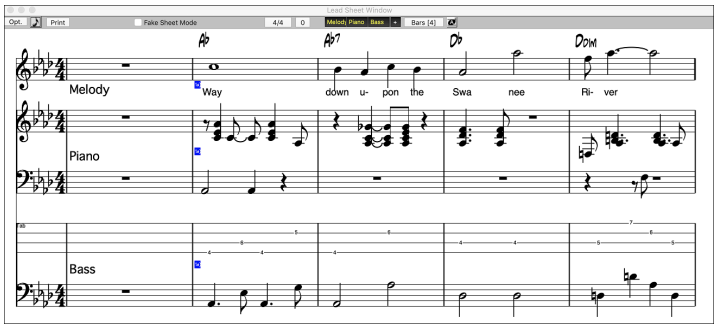
The Lead Sheet is also useful as a kind of "Print Preview" feature, as it offers you the ability to correlate the on-screen notation to a printout.

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

Click on the track selector button and select a track from the menu to view notation of that track.

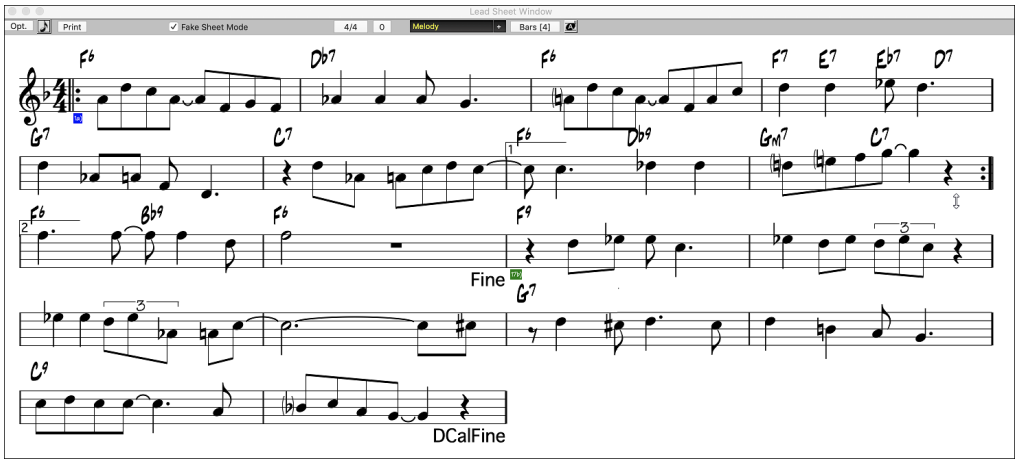
To view multiple tracks, first select the track that you want to show at the top, and then click on the **[+]** button and select the tracks in the order that they should appear from top to bottom. To remove an extra track from the display, click on that track name and select *remove* from the menu.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



The **Show chords above each track** option in the **Lead Sheet Options** dialog allows you 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

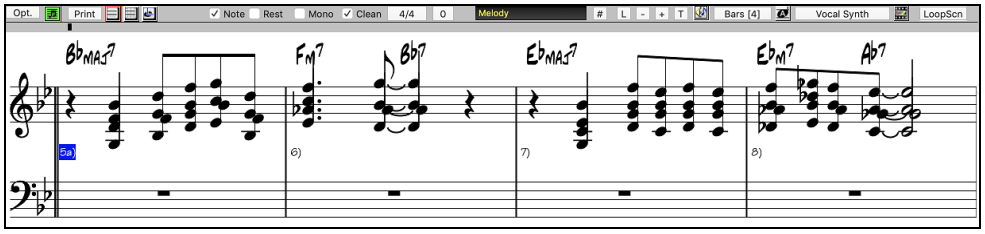
To display the Lead Sheet in the Fake Sheet mode, enable the "Fake Sheet Mode" checkbox on the Lead Sheet window toolbar.



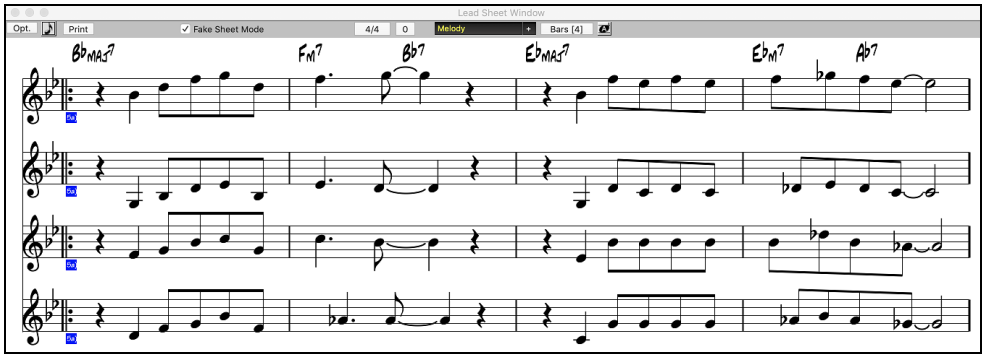
Harmony Notation Display

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.



Press the **[Print]** button to print out "Voice 2." If needed, press the **[Notation Options]** to first visually transpose the instrument to Eb for an "Alto Sax" chart.

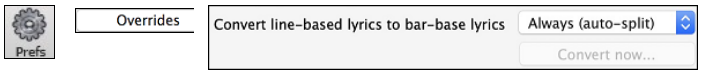
Lead Sheet Options Dialog

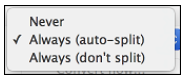
Pressing the **[Opt.]** button in the **Lead Sheet** window launches the **Lead Sheet Options** dialog. The settings in this dialog are applicable to the Lead Sheet window only. If you want to set options that are shared by the Lead Sheet window and the Notation window, press the **[Notation Options…]** button.

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.

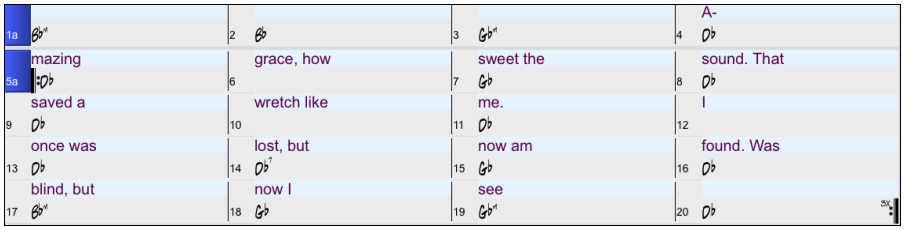




The default is "Always (auto-split)," which will convert line-based lyrics to bar-based lyrics and splitting them into 4 bars. If you choose "Always (don't split)," line-based lyrics will be converted but they won't be split into 4 bars. You can also choose not to convert line-based lyrics automatically. If the current song has line-based lyrics, you can press the **[Convert now]** button to convert them to bar-based lyrics.

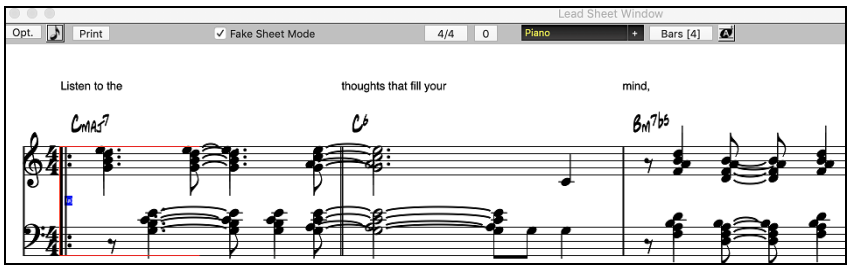
Bar-based Lyrics

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*.

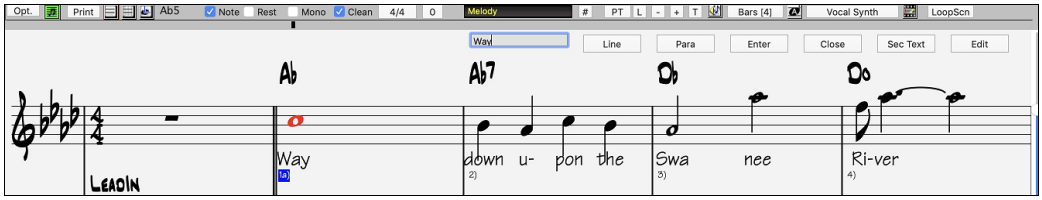
The **Lead Sheet** window can display the bar-based lyrics that you have entered on the Chord Sheet.



Note: You can adjust the position of the lyrics with the "Lyrics Above/Below" option in the **Print Options** dialog.

Note-based Lyrics

Note-based lyrics offer accurate placement of lyrics by placing a word under each note.



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 with the **Lyric Position** option in the **Notation Options** dialog. A setting of -10 puts the lyrics directly under the treble clef, higher values put them lower.

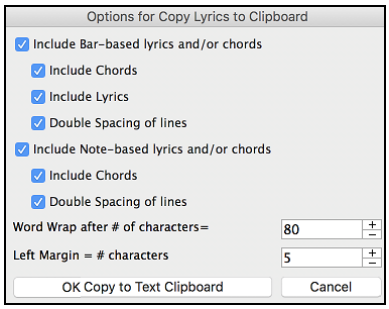
Lyrics Event List

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.

Press the **[#]** button on the **Notation** window toolbar. 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.

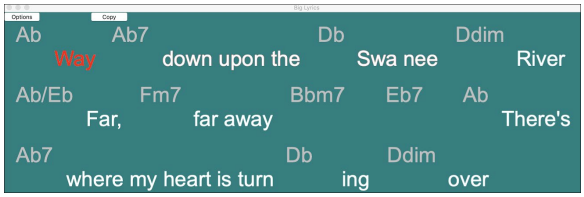


The dialog has options to allow note-based and/or bar-based lyrics to be copied to the clipboard.

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.

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.

Printing Multiple Tracks

To print more than one track of notation:

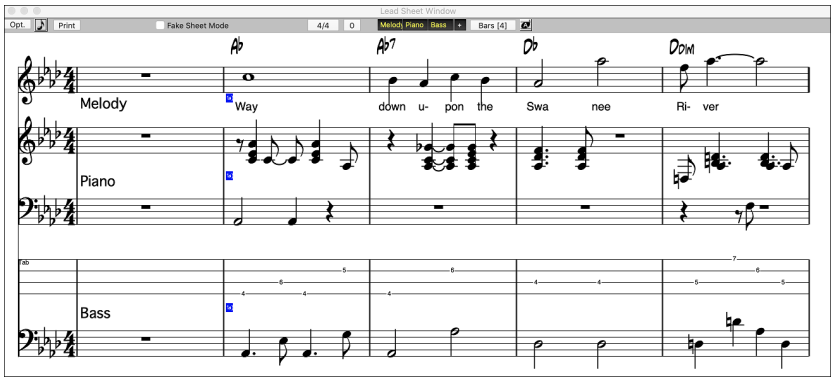
-

Open the Lead Sheet window.
-

Select the track that you want to show at the top.
-

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

You will then see a group of tracks displayed in the order you selected them.



Note: When you are viewing Multiple Tracks of notation, the clefs will be auto-set for you, ignoring the clef settings in the Lead Sheet options window. For example, the bass would always be on bass clef, you would not be able to see it on bass and treble clef.

Press **[Print]** from the Lead Sheet window to print the multiple tracks of Band-in-a-Box notation.

Chapter 9: Automatic Music Features

Band-in-a-Box puts a lot of musical talent in your hands, whether it's the playing of top session musicians on RealTracks and RealDrums or automatic features that encourage your own creativity.

There are features like the **Melodist** for generating all or part of an original song arrangement from scratch, you just tell it what type of song you want. And if you like the song and want to keep it, it's all yours.

The **Soloist** generates improvised solos in hundreds of styles in both MIDI and RealTracks formats. You might use the Band-in-a-Box solos in your finished tracks, or to inspire your own improvisations, or even as exciting (and often challenging) sight-reading and practice exercises.

Likewise, the **Guitarist** 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"

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* | *Generate Chords for Intro* menu option or use the keystroke **control+shift+B**.

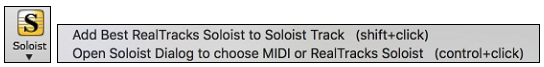
Automatic Song Title Generation

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.



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!

Generate a Guitar Chord Solo

Load a song with a melody in it. Then press the **[Chord Solo]** toolbar button or select the *Melody* | *Edit Melody Track* | *Generate Guitar Chord Solo* menu item.

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

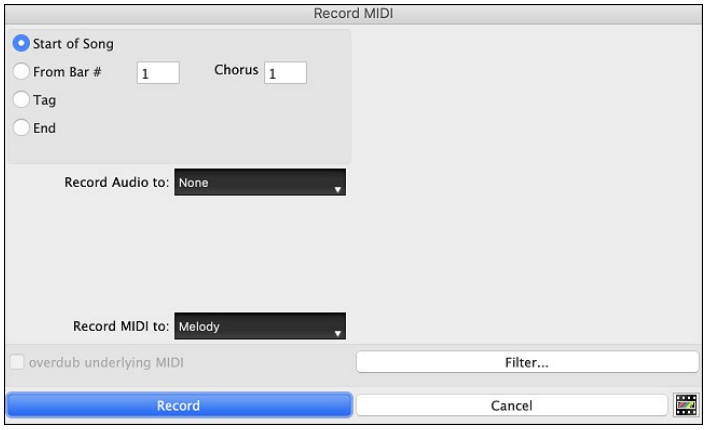
Overview

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

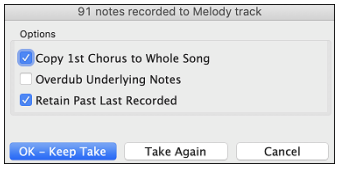
To record using your MIDI controller (keyboard, guitar, wind, etc.), click on the **[Record MIDI]** button or press the **control+R** keys. The **Record MIDI** dialog will appear.



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.



[OK - Keep Take] will save the take that was just recorded.

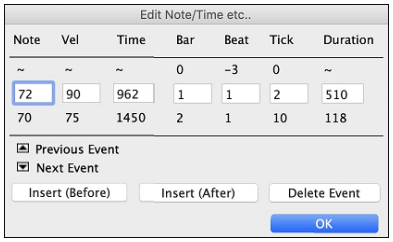
Copy 1st Chorus to Whole Song: If you have recorded one chorus of the song, checking this at the end of the recording will copy the same recording to all the choruses.

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: 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.

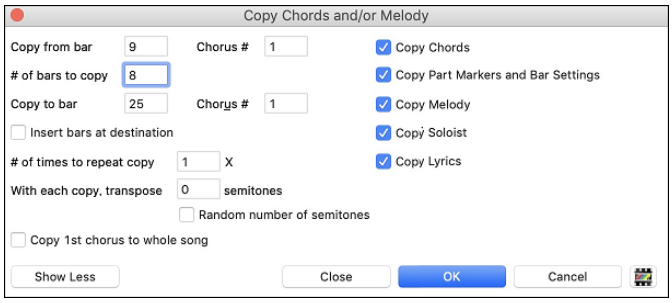
Entering Notes Manually in the Notation Window

You can enter melody notes directly to the track in the Notation window in either the Editable Notation Mode or the Staff Roll Mode.

Enter the Editable Notation mode with a single mouse click on the Editable Notation button.

In the Editable Notation mode, you can enter, move, and edit notes and rests using standard mouse techniques – point and click, drag and drop, and **option**+click to open the **Note Edit** dialog.

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.



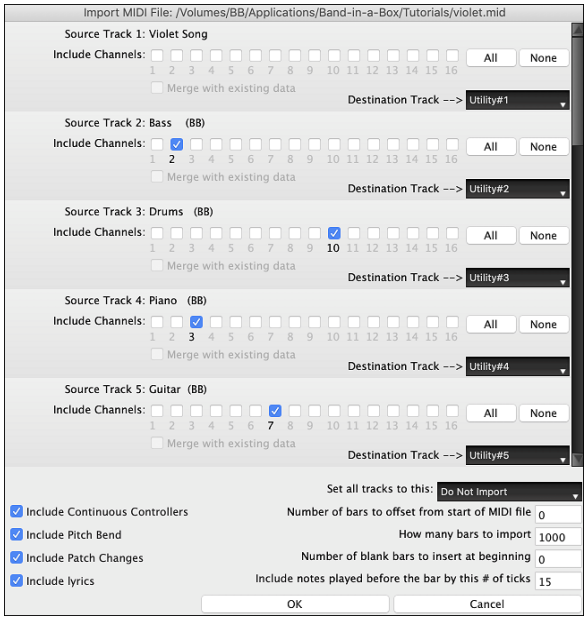
The dialog allows you to specify the location to copy from, the number of bars to copy, the location to copy to, and the option to copy any or all the chords, melody, and/or soloist.

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.



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.

Additional Options for MIDI Tracks

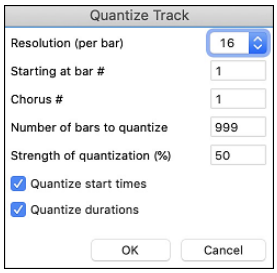
Manipulation of melodies is done with functions like insert/delete beats, time shift track, copy melody from bar... to bar..., etc. Press **option+C** to Copy Chords and /or Melody over a range of bars.

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 Track

A MIDI track can be quantized. Go to menu *Melody* | *Edit Melody Track* | *Quantize, Time Adjust* | *Quantize Melody*. This opens the **Quantize Track** 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.

Number of bars to quantize: Leave at 999 to quantize the entire track or specify 1 or more bars.

Strength of quantization (%):Choose 100% if you want the notes quantized exactly to the division. Otherwise, the notes will be moved the % toward the target quantization.

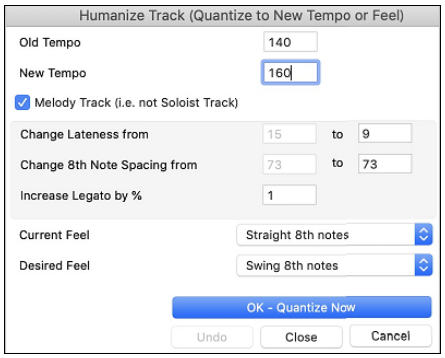
Quantize start times: By default, this option is set to true. If you do not want the beginnings of the notes quantized, set it to false.

Quantize durations: This quantizes the END of the notes. By default, this is set to off.

Humanize 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.

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

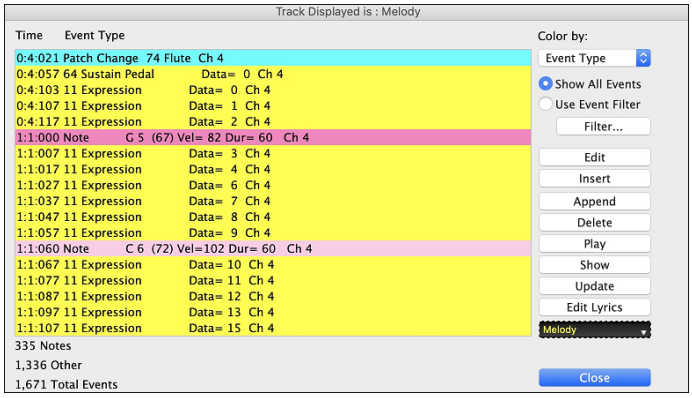
For example, to insert 2 bars in the melody at bar 5, go to *Melody* | *Edit Melody Track* | *Quantize, Time Adjust* | *Insert Beats In Melody*, and select bar 5, and select 8 beats (2 bars) to insert.

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.

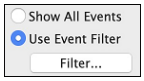
- Notes starting near the beat boundary are dark pink.
- Notes starting on the offbeat are light pink.
- Patch changes are cyan.
- Controller changes are yellow.
- Pitch Bends are grey.

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.

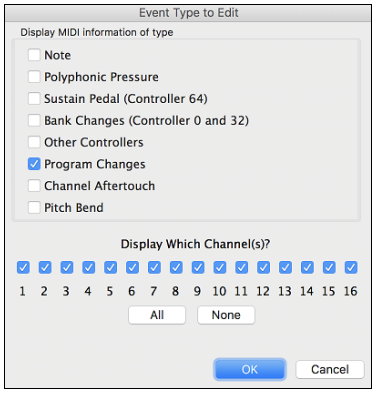
Event List Filter

There is a filter for the **Event List Editor**, allowing you to quickly spot all patch changes.

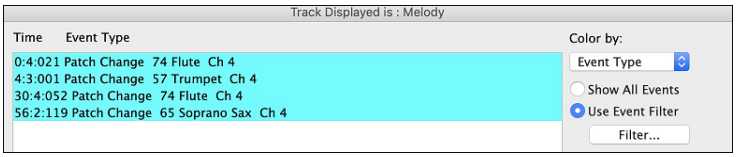


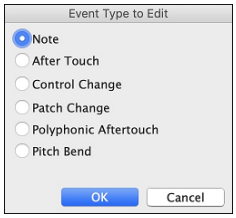
For example, to examine the patch changes on the Melody track, choose "Use Event Filter," and then press the **[Filter]** button.

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**.

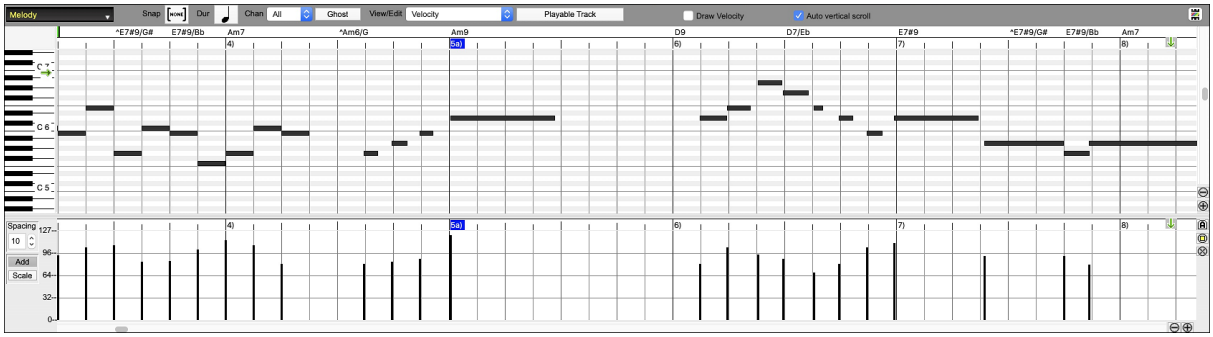
This dialog allows you to select which type of event to insert or append - note, controller, pitch bend, etc. – and then opens the selected edit dialog.

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.

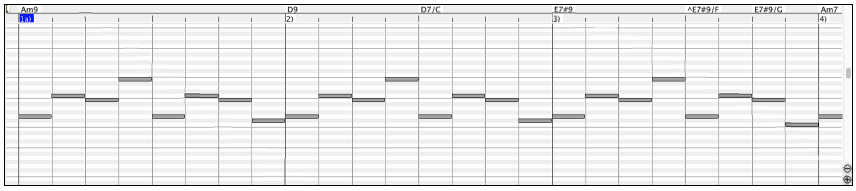
You can open the **Piano Roll** window with the toolbar button or *Windows | Piano Roll Window* menu item.

Tip: Shift+clicking on the button will open the movable and resizable window.



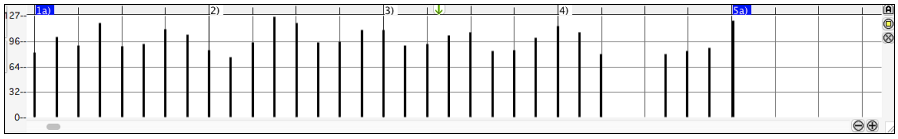
Note: A demo song PianoRollDemoSong.MGU in the *Band-in-a-Box/Tutorials/Tutorial – BB2018* folder contains some MIDI data, which can be seen in the Piano Roll window.

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.

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.

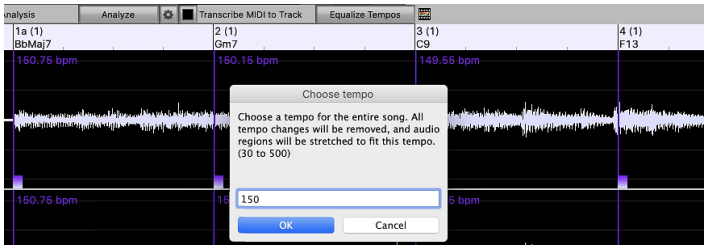
Equalize Tempo

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 with the **[Audio Edit]** button or the **Ctrl+Shift+A** keys, and select the Audio Chord Wizard mode.

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.



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.

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.

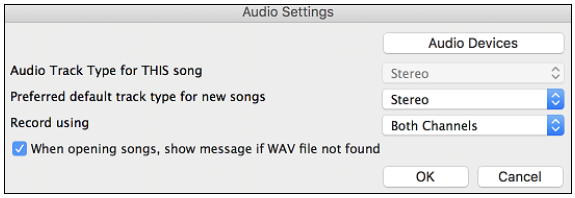
Now open the **Audio Edit** window, select either the Volume Automation or UserTracks mode, and select either "None" or "UserTracks." Right-click where you would like to be considered bar 1 and select *Mark this point as Bar 1 of the song* from the menu.

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.

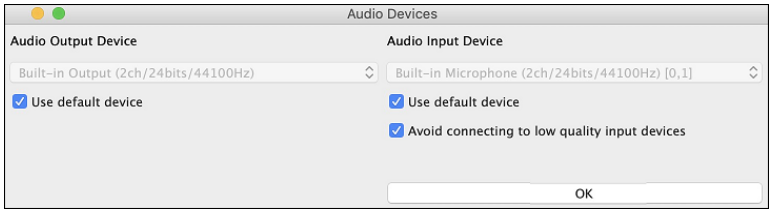


Audio Track Type for THIS song: This allows you to choose either mono or stereo for the Audio track in the current song. If you change this, then you will be asked if you want to convert the existing Audio track after exiting the dialog.

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.

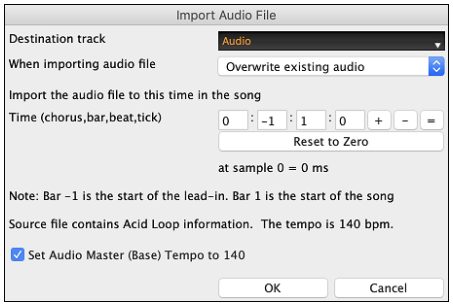


If **Use default device** is checked, Band-in-a-Box will use the device currently selected by your operating system (*System Preferences* > *Sound*). Disable this if you want to manually select a device.

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.

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.

Record Audio

You can record vocal or instrument to your song.

Press the **[Record Audio]** button to open the **Record Audio** dialog.

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.

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 any 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.

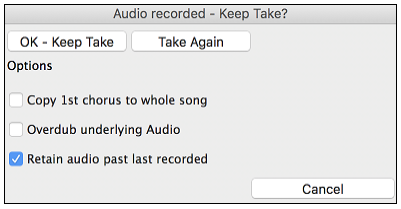
Select the overdub underlying audio option. If you have previously recorded audio on the track, and want to overdub (to add a harmony for example), then you should select the "Overdub underlying Audio." It is not essential to select it at this point, since you will get another chance at the end of the 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.

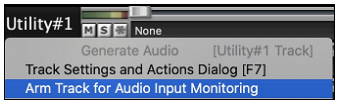
Retain audio past last recorded: If this is unchecked, any audio that follows the end of the current take (i.e., recorded from a previous recording) will be erased.

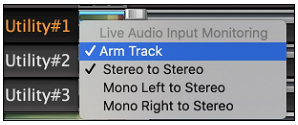
Press the **[OK - Keep Take]** button if you are happy with the recording. Then the audio will be added to the Audio track. You can listen to the result by pressing the **[Play]** button on the toolbar. If you are not happy with the results, you can go to the menu *Edit | Undo Record Audio* and you will 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.

Audio Input Monitoring

This is like "Audio Thru" and it routes incoming audio to Audio Out.

To use this feature, you need to arm the track that you are recording to. Right-click on the track button in the Mixer and select the *Arm Track for Audio Input Monitoring* menu item, or right-click on the VU meters and select *Arm Track* from the menu.





The VU meters right-click menu has options to select an audio input. For example, if your audio interface has two inputs (right/left) and you want to record from a microphone plugged into the right input, select the *Mono Right to Stereo* menu item.

When the track is armed, blue borders are drawn around the VU meters. You can now monitor audio input along with the effects that you select on that track. For example, if you want to add a tremolo effect to your recording, right-click on the first slot in the Mixer, select *Choose Plugin* from the menu, and select a tremolo effect. Now, when you sing or play an instrument though the microphone, you will see it on the VU meters and you will hear it along with the tremolo effect.

Generating Synthetic Vocal

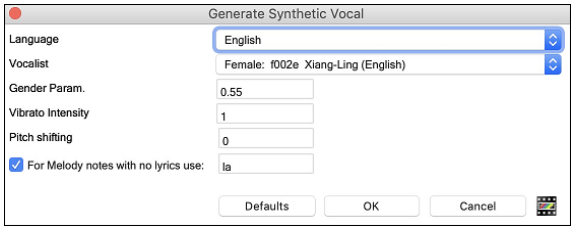
Your Melody or Soloist track with lyrics can be rendered to a vocal audio track, with built-in support for the popular online vocal synth "Sinsy."

To access this feature, you should first enter melodies and note-based lyrics to the Melody or Soloist track. If no lyrics are present, you can still generate a vocal synth using the syllable of your choice (e.g., la la la).

Press the **[Vocal Synth]** button on the Notation window toolbar or right-click on the Notation window and select either of the *Vocal Synth* menu items.

With the manual mode, Band-in-a-Box creates a Sound.XML file, which you need to upload to the Sinsy server. When the Sinsy has generated an audio file with a vocal synth, import it to Band-in-a-Box.

Normally, you would use the auto mode, which does this process automatically for you. When you choose an auto mode, the **Generate Synthetic Vocal** dialog will open.



Language: The choice is English or Japanese. Select English unless your lyrics are entered in Japanese.

Vocalist: Choose one of the female or male vocalists. If the language is set to English, you can only select an English singer.

Gender Parameters: You can adjust the gender of the voice in a range from -0.8 to +0.8. Higher values are more masculine. The default is 0.55.

Vibrato Intensity: This controls the amount of vibrato in the voice. The range is from 0 to 2. The default is 1.

Pitch Shifting: This setting will shift pitch in semitones. The range is from -24 to +24. A setting of -12 would be down one octave. The default is 0.

For Melody notes with no lyrics use: If the track does not include lyrics, you can enter a syllable (e.g., la) to use for notes with no lyrics. (**Note**: If you select a Japanese vocalist, you need to enter a Japanese syllable.)

When you press **[OK]**, your song will be sent automatically to the Sinsy server and will be rendered to a vocal synth. This may take a few minutes. When the vocal synth has been generated, 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.

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** moves the cursor to the beginning of a track.
- **end** moves the cursor to the end of a track.
- **shift**+**home** moves 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** moves 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** selects the whole track.
- **command**+**C** copies the selected region of audio to the clipboard.
- **command**+**X** cuts the selected region of audio.
- **command**+**V** pastes the copied audio to the current location and overwrites the existing audio.
- **command**+**shift**+**V** pastes the copied audio and merges it with the existing audio instead of overwriting it.
- **delete** erases the selected region of audio.
- **shift**+**delete** deletes the selected region of audio.

The window has three modes: Volume Automation, Audio Chord Wizard, and UserTracks. The Volume Automation mode allows fine volume control of any track for fades, crescendos, mutes, etc. When you select the Audio Chord Wizard or UserTracks mode, the markers will be visible and editable. 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.

The **[-]** 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.

The **[+]** 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.

The **[Whole Track]** button zooms out as far as possible, showing the entire audio track.

The **[Sample]** button zooms down to the finest level possible, and at these levels you will see interpolation between the sample points. This is bandlimited interpolation which represents the waveform as it will be heard in reality once converted from digital to analog.

[+] increases the height of the waveform display, and **[-]** decreases the height of the display.

The **Snap** setting allows you to select audio by snapping to a 16th note (or a triplet in Swing styles). A section of the wave file can be selected by clicking and dragging the mouse over an area of the wave file. To expand or reduce the selection, hold down the **Shift** key while clicking on the desired new boundary.

The **[Loop Selected Area]** button plays the selected area, and then stops. The other instruments are all muted; you just hear the audio.

The **[Select Whole]** button selects the whole track, useful for applying one of the built-in audio plug-ins.

The **[Edit]** button lets you access various editing features. They will apply to the highlighted region of audio, but if no region is highlighted, then they will apply to the entire track.

Silence - This will erase the audio. The hotkey is **delete**

Amplify - This will increase or decrease the volume of the audio by a chosen number of decibels. A positive value will make the audio louder, or a negative value will make the audio quieter.

Normalize - This will increase or decrease the volume of the audio in order to make the loudest point match the chosen decibel level. For example, if you choose -6 decibels and the loudest point in your audio is -8 decibels, then the audio will be increased by +2 decibels.

Fade In - This will gradually change the volume of the audio. The audio will begin silent, and then gradually increase to full volume at the end. You can change the type of amplification curve in the Audio Edit Settings dialog.

Fade Out - This will gradually change the volume of the audio. The audio will begin at full volume, and then gradually decrease to silence at the end. You can change the type of amplification curve in the Audio Edit Settings dialog.

Cut - This will cut the selected region of audio. The hotkey is **command+X**.

Copy - This will copy the selected region of audio to the clipboard. The hotkey is **command+C**.

Paste - This will paste the copied audio to the current location and replace the existing audio. The hotkey is **command+V**.

Paste (Mix) - This will mix the audio from the clipboard with the existing audio instead of overwriting it. You will be given the option to set the percentage of the existing audio to keep and the pasted audio to mix in. The hotkey is **shift+command+V**.

Paste (Insert) - This will insert the audio from the clipboard to the current location, instead of overwriting the existing audio. The audio to the right of the insertion point will be shifted to make room for the new audio.

Delete - This will delete the selected region of audio. The hotkey is **shift+delete**.

Insert Silence - This will insert silence at the cursor. The duration of the silence inserted will be equal to the duration of the selected region.

Convert Channels - If the audio is stereo, this will convert it to mono. If it's mono, this will convert it to stereo. You will be given the option to set the percentage of the left and right channels to include.

Transpose - This will transpose the audio by a specified number of cents.

Harmonize - This will add harmonies to the audio.

Transcribe - This will transcribe the audio as MIDI data and write it into the same track. Note that the audio in the source track should be monophonic (e.g., vocal, saxophone).

Fix Tuning - This will automatically correct the tuning according to the key of your song. For example, in the key of C, if a C# is detected then it will be transposed down to C or up to D depending on which one is closer.

Fix "Sour" Notes - This will automatically correct notes in polyphonic audio. When 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. In the dialog, you can select one of the rules for the auto-fix.

Extract Stems - This will extract stems from the selected region. Individual instruments such as bass, drums, and vocals will be extracted onto their own separate Utility tracks. This feature requires a stem splitter application to be installed.

Generate - This allows you to generate RealTracks.

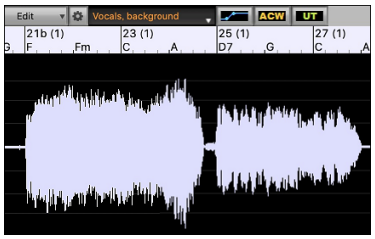
Settings - This allows you to customize the appearance of the window.

Volume Automation

Node-based volume automation allows fine volume control of any track for fades, crescendos, mutes, etc.

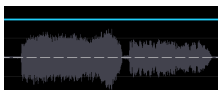
We've created over 50 original songs sung by a variety of very talented singers in a variety of genres. They can be played in Band-in-a-Box and are great for experimenting with different styles. The songs are saved in the following folders.

Let's load a song called "Emmaline 100 country male C _goldrsh.MGU" from the *Applications/Band-in-a-Box/Artist Performance Sets/Artist Performance Set 12 - Songs with Vocals volume 2* folder. This song has great leading and background vocals, but when you play the song, you may notice that the background vocal is too loud.

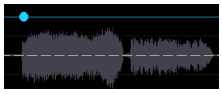


When you open the **Audio Edit** window and show the background vocal track, there is an audio section in bars 21-27, and you may notice that the first half section is a bit louder than the second half. You could use the volume slider in the Mixer, but that would decrease the volume for both sections. There is a better way to adjust the volume and to give you more control.

First, press the volume automation mode button on the window's toolbar.

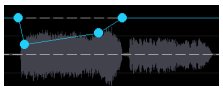


This will show blue lines on the track. The waveform is still visible but it's darker so that we can focus on the blue lines right now.



You can click anywhere on the blue line to add a node (a small blue dot), which acts as an anchor.

If you add more nodes and then move some of them up or down, the blue line will be drawn between nodes that you've entered. And the position of the blue line at any given point determines the amount in decibels that the audio is increased or decreased at that point. When you play the song, the volume of the background vocal is essentially balanced out between two sections.



You could have the background vocal start off quieter and ha2ve it gradually become louder.

Analyzing Chords in Audio - Audio Chord Wizard

The Audio Chord Wizard can be accessed from the **[Audio Chord Wizard]** toolbar button or the menu *Audio | Audio Chord Wizard*.

Alternatively, you can press the **[Audio Edit]** button, and when the **Audio Edit** window opens, press the **[ACW]** mode button on its toolbar.

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.

Audio Harmonies

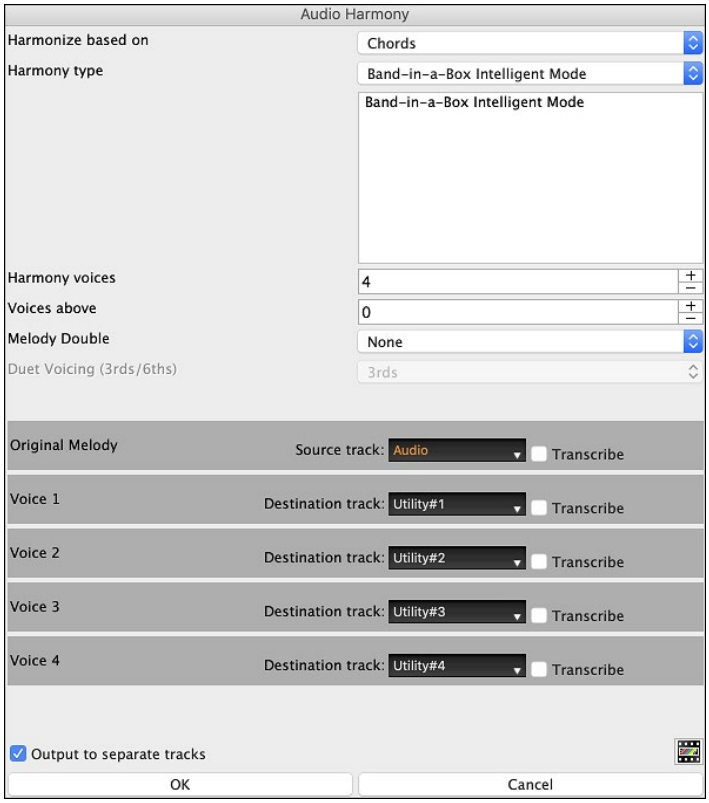
The audio harmonies include following features.

- Harmonizing the audio with up to 4 voices.
- Correcting out-of-tune notes.
- Transcribing the audio to notation.

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.

If **Output to separate tracks** is unchecked, 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).

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."

Install Manager: You can download and install the entire package of your order with the one-click Install Manager. This is a much simpler alternative to manually downloading and installing all the files individually that are listed on the "My Products" page in your account. This is particularly useful for "download-only" (e-delivery) versions of the Band-in-a-Box Pro, Mega, and UltraPAK, since there can be 100 GB of files to download and install.

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.

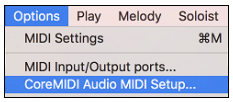
CoreMIDI with a MIDI Interface and External Synthesizers

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.

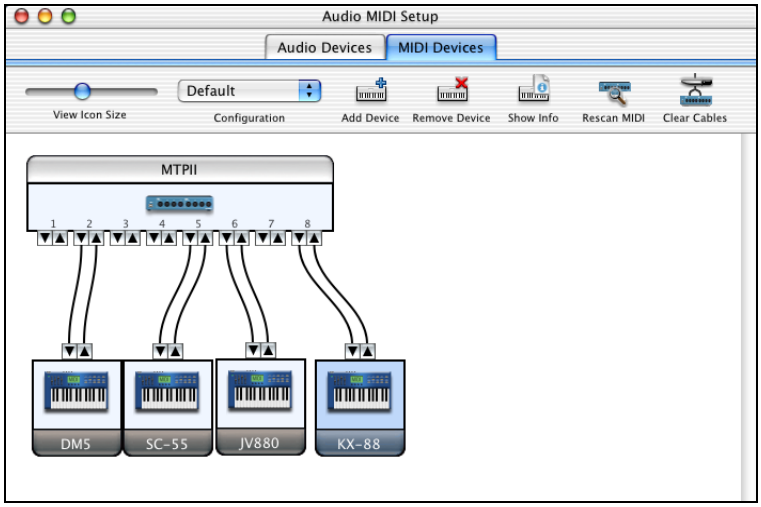
Hint: It is helpful to occasionally check your manufacturer's web site and download/install MIDI Interface driver updates which might become available.

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.

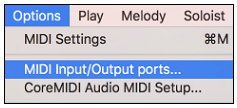
If your MIDI Interface has been properly installed, the picture of your MIDI Interface will automatically appear in the Audio MIDI Setup window, showing input/output "pins" for each MIDI input and output socket on your MIDI Interface.

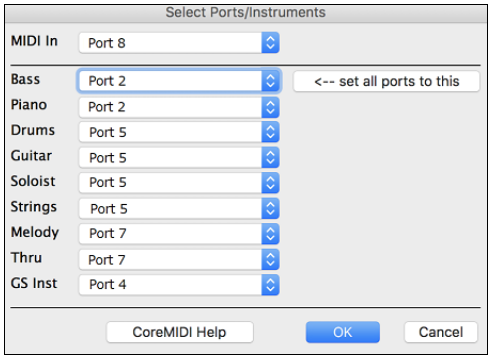
You need to inform Audio MIDI Setup about your external devices (keyboards, synthesizers, drum machines, mixers, etc.). Click the [Add Device] button for each of your external devices, and then double-click each new device to set Manufacturer, Model, number of Send/Receive MIDI channels, and other relevant 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



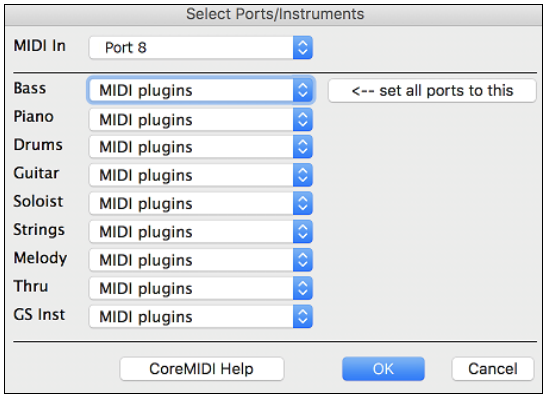


This example shows Band-in-a-Box configured to receive/record from a MIDI keyboard on MIDI Interface Port 8. Band-in-a-Box transmits tracks on an assortment of synthesizers, connected to various MIDI Interface ports. This scheme would be useful on a large MIDI setup, if your best Drum sounds are on a 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.

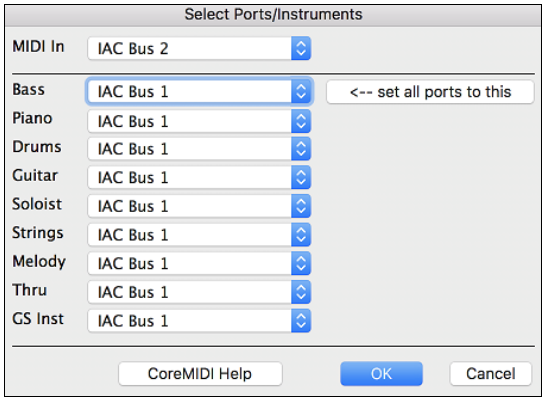
Inter-Application Communication with IAC or Virtual Ports

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.bbmac.htm. 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.

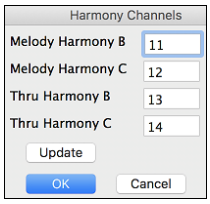
REVERB: Range 0 to 127. Typical setting = 40.

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.

The **[View GS Map]** button opens a list of General MIDI patch numbers for quick reference.

Press the **[Harmony Channels]** 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.

MIDI (sync):To synchronize Band-in-a-Box with an external sequencer, check 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.

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.

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.

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.

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 the option to -2. Alto Sax and other Eb instruments should set 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).

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