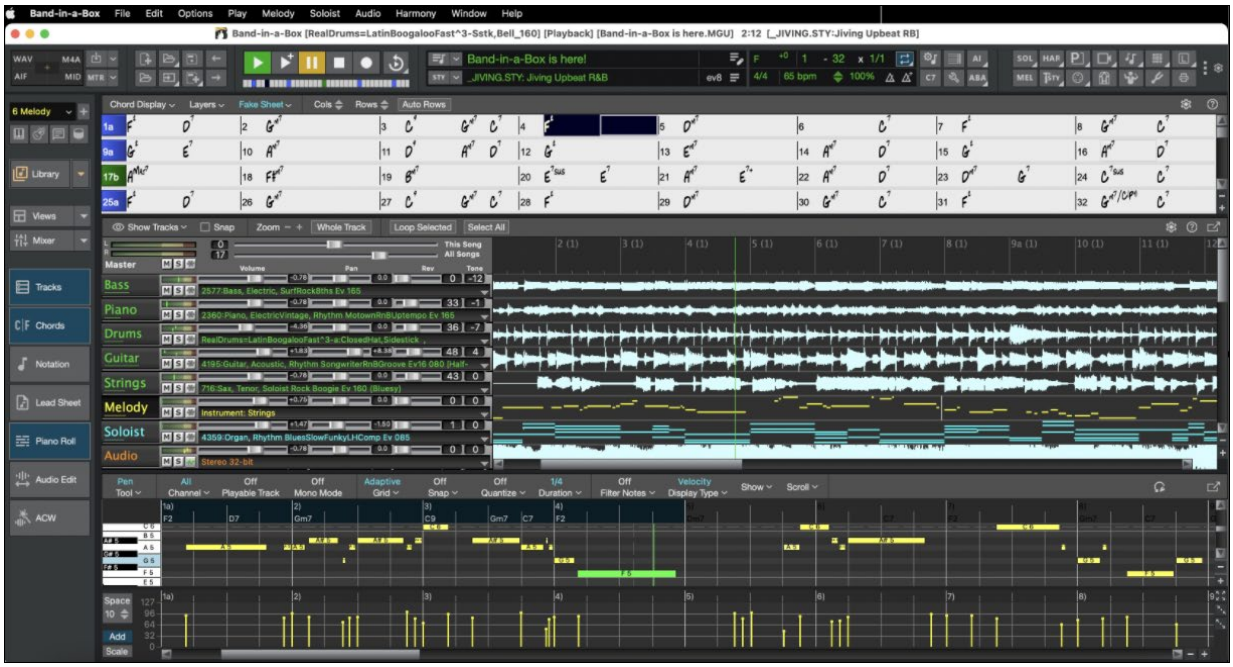
BAND IN A BOX®

Version 2026 for Mac®



User's Guide

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Table of Contents

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.

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.

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 Tahoe 26 inclusive

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

Minimum 2 GB RAM

1024×768 screen resolution

At least 2 GB recommended 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: ~45 GB
- MegaPAK RealCombos: ~55 GB
- Full UltraPAK/UltraPAK+ when installed to internal hard drive: ~205 GB (another ~205 GB is required for the installation files when downloading the UltraPAK or UltraPAK+)
- Hard Drive versions of the UltraPAK or UltraPAK+ do not require any hard disk space when running directly from the external hard drive they are shipped on.

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

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

Band-in-a-Box will not work on a drive formatted with a case sensitive file system. This is not very common. You can check this by selecting the hard drive on your desktop or in Finder, and going to the *File* menu | *Get Info* (command+I is the keyboard shortcut). Apple's Disk Utility gives you the option to format with case sensitivity. What this means is that file.txt, File.txt, and FILE.TXT are all unique filenames. Band-in-a-Box does not support this, and needs to be used on a case insensitive formatted drive.

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 file to run the installation program.

You can also use the one-click Install Manager to download and install the entire package of your order. 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 over 140 GB of files to download and install. (Note: If you selected the download-only option during checkout and are having trouble getting your files, you could contact us to have a physical copy shipped.)

Note: More documentation for the Install Manager is available at https://www.pgmusic.com/download-manager-mac-help.htm

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.

Note: 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**.

Activation

To activate your Band-in-a-Box, follow these steps:

1. Launch Band-in-a-Box on your computer.
2. A flash message will appear asking you to activate the program. Click on this message or select the menu item *Help* | *Activate Band-in-a-Box*. This opens the Band-in-a-Box Activation dialog.
3. If your computer is connected to the internet, click on the [Activate Online] button in the dialog and enter your 24-digit Band-in-a-Box serial number.
4. If your computer is not connected to the internet, click on the [Activate Offline] button in the dialog and enter your 24-digit Band-in-a-Box serial number. This will generate a request number. Contact PG Music with both your Band-in-a-Box serial number and the request number.

You can also watch the video at https://youtu.be/RI1rK19uXIs

Please note that Band-in-a-Box needs to be activated within 30 days after you first run the program.

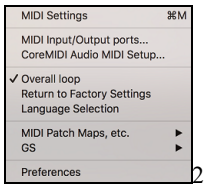
Setup

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.



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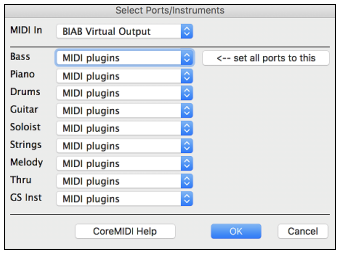
MIDI Settings

The first item on 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.

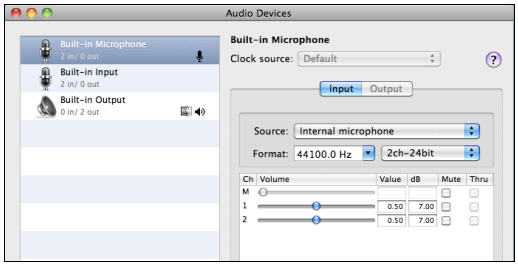


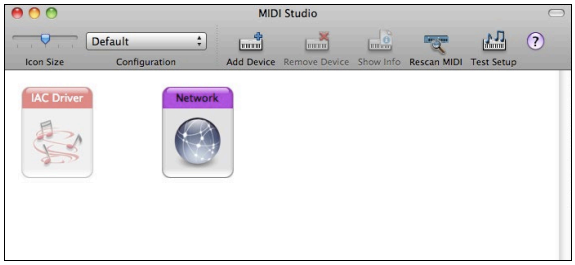
Click on the **[CoreMIDI Help]** button for detailed instructions.

CoreMIDI Audio MIDI Setup

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

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





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

Chapter 2: QuickStart Tutorial

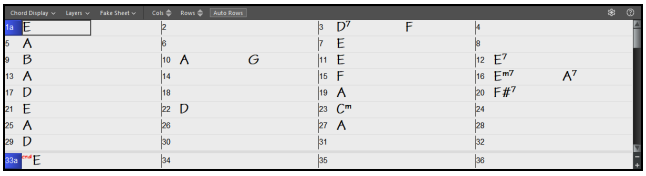
Creating music with Band-in-a-Box is as easy as 1-2-3! In this tutorial, you will see just how easy it is to get Band-in-a-Box making music for you.

Step 1 – Enter the Chords

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

1. Using the Computer Keyboard
2. Playing directly on a MIDI Controller Keyboard

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



Each numbered cell on the Chord Sheet represents a bar. In this example, there is an E chord in the first bar, an A chord in bar 5, and an E7 chord in bar 12. The highlighted cell represents the bar you are currently working on. You can move the highlighted cell around using the cursor keys or click on any bar with the mouse.

Enter Chords Using the Computer Keyboard

To enter a specific chord, move the highlighted 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 highlighted 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 highlighted 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. There is a huge collection of styles in all musical genres, with both RealTracks audio and MIDI.

Selecting a Style

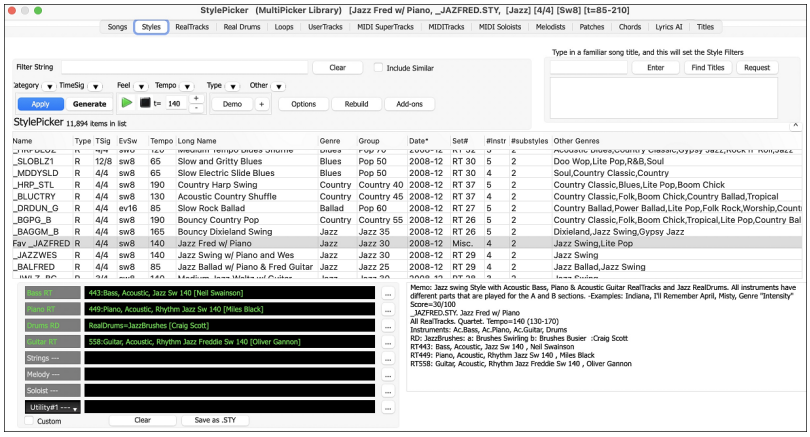
You can select a style using the **[Style]** button on the top toolbar. Pressing the main button on the left performs the default action, while clicking on the arrow button opens a drop-down menu that lets you select a style using alternate methods and set the default action for the main button.

Selecting a Style using the StylePicker

The **StylePicker** lists all styles that are in the *Band-in-a-Box/Styles* folder, providing information such as genre, type (Real/MIDI), time signature, feel, tempo, number of instruments, number of substyles, and more. It also includes useful features for selecting styles, such as filters, search options, demos, memos, and more. You can sort the list of styles by column or listen to an instant preview by double-clicking on a style.

The **StylePicker** can be accessed via the **[Style]** button or the hotkeys **control+F9, S return** or **S 1 return**.

> **Note**: The StylePicker opens in the MultiPicker Library window if *Use MultiPicker instead of dialogs* is enabled in the *Edit* menu or the track label's context menu. If this setting is disabled, the StylePicker opens as a standalone dialog.

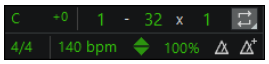


Step 3 – Play your song!

To play your song you will need to tell Band-in-a-Box how long the song is, how many times to play it through, in what key, and how fast.

Framing the Song

Use the buttons on the top toolbar to set the chorus, key, and tempo of your song.



Setting the Chorus

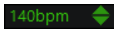
To tell Band-in-a-Box where to start and end the song, locate the framing buttons. There are three of them, one each for Start of Chorus, End of Chorus, and Number of Choruses. In the example shown, the chorus starts at bar 1, ends on bar 32, and is going to play 3 times.

Tip: By default, new songs are set to 32 bars and 1 chorus, but you can change this default in the **Preferences** dialog.

Setting the Key

The Key button is used to set the key or to change it and transpose the song. When you press it, you see two columns of keys. The first column is to set the key and transpose the song; the second is to set just the key signature. Clicking on the small number will show a menu for the visual transpose settings.

Setting the Tempo



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. You can also use hotkeys: **[** to decrease the tempo by 5 and **]** to increase the tempo by 5.

The Percentage button 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: **control -** (minus key) for half speed and **control =** for normal speed.

Use the Tap tempo buttons to count and set a tempo. Tap the left button in tempo four times to set the tempo. It will appear in the tempo box. Tap the right 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.

Press Play

When you are ready, just press the **[Play]** button or the **F4** 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.

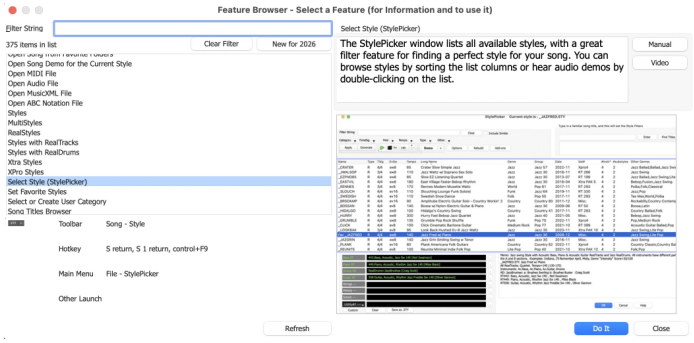
More fun with Band-in-a-Box

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 top toolbar or pressing the **/ return** keys 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.



This dialog helps in the following situations.

- You know about a feature but don't know how to find it. Just type a part of the feature name and you'll see the hotkeys, menu, and toolbar info on how to launch it. For example, if you want to open the Chord Builder but don't know how to do it, type "builder" in the text filter, and you will quickly find the Chord Builder.
- You are exploring available features for Band-in-a-Box. For example, if you are a guitar player, type the word "guitar" and you'll see what's available.
- You prefer "one-stop-shopping" and would like to launch features from the same dialog.
- You are learning the program and like to browse or watch videos about topics you're interested in.
- You can't remember hotkeys and want to review them.

Have Fun!

Chapter 3: Band-in-a-Box 2026

Overview of New Features

We've been busy and added many new features and an amazing collection of new content, including **202 RealTracks**, new **RealStyles**, **MIDI SuperTracks**, **Instrumental Studies**, "**Songs with Vocals**" Artist Performance Sets, **Playable RealTracks Set 5**, two new sets of "**RealDrums Stems**," **XPro Styles PAK 10**, **Xtra Styles PAK 21**, and more!

We have a **2026 49-PAK** with **20 BONUS RealTracks** in addition to the **202 new RealTracks**, so in total an amazing **222 new RealTracks and RealDrums are available**! There are over 50 new "Playable RealTracks" Hi-Q sounds in this year's **Playable RealTracks Set 5**, which match many of our RealTracks so you can easily switch from RealTracks and RealDrums parts to MIDI notes while maintaining the instrument sound! Every sound also has an accompanying audio demo. The **2026 49-PAK** also includes 2 new **Artist Performance Sets** that contain 24 original songs with lead and backing vocals! There are **Instrumental Studies Sets** including "**Groovin' Blues Soloing**" and "**Soul Jazz Guitar Soloing**," providing deep-dive study material in two exciting genres. There are also two new **RealDrums Stems Sets**, which allow you to access the individual wave files from each different mic used to record many of our RealDrums! And there are two new **MIDI SuperTracks Sets**, including styles designed to work with the amazing **SynthMaster** plugin!

In addition, there are over 50 new RealStyles that use the new RealTracks & RealDrums. These include more requested "**Soul Jazz**" RealTracks (10) featuring artists **Neil Swainson** (bass), **Charles Treadway** (organ), **Brent Mason** (guitar), and **Wes Little** (drums). There are new "**Smooth Jazz**" styles (4), which include a RealTracks first: **muted trumpet**, as well as slick new **Smooth Jazz brushes** options for drums. Blues lovers will be thrilled—there are more "**classic acoustic blues**" guitar (5), bass (4) and drums (10) styles with blues master **Colin Linden**, featuring understated and tasty "background soloing" acoustic guitar styles, plus brushes drums and acoustic bass. There are also new electric blues RealTracks including electric blues with PG favorite **Johnny Hiland** (3) and soulful electric slide guitar from **Colin Linden** (4). If you love Funk & Gospel, there are great new options this year, including **Gospel organ** (3) from **Charles Treadway**, as well as new **funk**, **tango** and **rock 'n' roll** drums (3) and bass (1). There are exciting uptempo **soul horns** (4) featuring a three-part Hip Horn Section style, with options for a full mix or stems for each individual horn! These also come with an accompanying rhythm section (4) of drums, bass, guitar, and electric piano.

In the rock & pop vein, we have more of our requested "**Producer Layered Acoustic Guitars**" (15) featuring Band-in-a-Box favorite **Brent Mason**. We've continued our requested **Disco** styles (10). We've also added requested **Celtic guitar** (5) with a more basic, accessible approach than our previous Drop-D or DADGAD styles. There are also requested **Yacht Rock** styles (17), inspired by the smooth, polished soft-rock sound of the late '70s and early '80s—laid-back grooves, silky electric pianos, rich vocal-friendly arrangements, and pristine production aesthetics. We have new **Glam Metal** (13), capturing the flashy, high-energy sound of '80s arena-ready guitar rock. There is also a set of **Rootsy Modern Folk Rock** (18), with a warm, organic sound combining contemporary folk textures and driving acoustic strumming. And we've had lots of requests for more modern pop styles (16). These are the kinds of styles you're hearing on the radio today, with exciting new drums and synth RealTracks.

In the country and Americana vein, we have new **Country Pop** with legendary guitarist **Brent Mason** (9). There is a **"potpourri"** (14) of bouzouki, guitar, banjo, and more. We have **Funky Country Guitar** (5), also with PG favorite **Brent Mason**. There are classic pedal steel styles (5) with steel great **Doug Jernigan**. There are more "**Country Songwriter**" styles (8). And we've added "**background soloing**" acoustic guitar with **Brent Mason** (12), which are simpler—but still VERY tasty—acoustic guitar lines that work great backing vocalists or used as a standalone solo!

Band-in-a-Box 2026 Features and Additions

There are **many major new features** in Band-in-a-Box 2026 for Mac. The program now features a sleek, **modern GUI** redesign across all areas, including toolbars, windows, and workflow. A new side toolbar provides quick access to track selection, the MultiPicker Library, and other key windows. The Multi-View feature allows multiple windows and elements to be displayed as layered panels without overlap, creating a highly flexible workspace. Many windows—including Tracks, Piano Roll, and more—have been redesigned for improved usability and a cleaner, more intuitive interface.

We have an amazing new **"AI-Notes" feature**. This **transcribes polyphonic audio to MIDI**, so it can be viewed in notation or played as MIDI. It can transcribe the entire file (all pitched instruments) and all drums. Or it can transcribe individual instruments within the audio (drums, bass, guitars/piano, vocals). This uses an **AI neural net** to produce results that are accurate and sound very musical when played. Simply choose an audio file (mp3, .m4a, .wav, etc.) of your favorite band/pop song and then choose the instrument(s) that you want to transcribe and destination track(s) for MIDI. You can get **transcriptions of the instruments (bass, drums, guitars/pianos, vocals),** which you can play standalone or along with the audio of the song. This is a great way to learn new songs, as you can watch the parts play on piano keyboard or guitar fretboard. Use this along with the "AI-Stems" feature, and you can also split the original audio into separate tracks.

And much more… over 100 new features in Band-in-a-Box 2026 for Mac!

The latest version of the **Band-in-a-Box DAW Plugin** continues to deliver seamless integration with all major DAWs. Enjoy seamless sync with your DAW—such as Presonus Studio One or Pro Tools—with full support for floating-point tempo changes, making it easy to switch styles and keep your workflow moving, and more!

Band-in-a-Box apps for iOS and Android are now available in a major new update. You can use the apps even if you don't have an iOS or Android device. The iOS app is available for free on Apple Silicon (M1 or newer) Macs, from the App Store. The Android app may be installed on Mac or PC, using an emulator, like BlueStacks. Download the Android 11 version of BlueStacks, install it, and search for Band-in-a-Box in the Play Store app.

Additional New Content Available for Band-in-a-Box 2026

In addition to the 202 New RealTracks, we have more new content available for Band-in-a-Box 2026.

- **Bonus Unreleased RealTracks/RealDrums (20) with 20 RealStyles** - Included in the 2026 49-PAK

- **29 MIDI SuperTracks**

MIDI SuperTracks Set 46: Piano and Organ (7 MIDI SuperTracks) - Included in the 2026 Free Bonus PAK
MIDI SuperTracks Set 47: More SynthMaster (22 MIDI SuperTracks) - Included in the 2026 49-PAK

- **25 All-MIDI Styles**

MIDI Styles Set 92: Look Ma! More MIDI 15: Latin Jazz (15 Styles) - Included in the 2026 Free Bonus PAK
MIDI Styles Set 93: Look Ma! More MIDI 16: SynthMaster (10 Styles) - Included in the 2026 49-PAK

- **14 Instrumental Studies**

Instrumental Studies Set 24: Groovin' Blues Soloing (6 Instrumental Studies) - Included in the 2026 Free Bonus PAK
Instrumental Studies Set 25: Soul Jazz Guitar Soloing (8 Instrumental Studies) - Included in the 2026 49-PAK

- **24 Artist Performances**

Artist Performance Set 19: Songs with Vocals Volume 9 (12 songs) - Included in the 2026 Free Bonus PAK
Artist Performance Set 20: Songs with Vocals Volume 10 (12 songs) - Included in the 2026 49-PAK

- **20 RealDrums Stems**

RealDrums Stems Set 9: Cool Brushes (10 RealDrum Stems) - Included in the 2026 Free Bonus PAK
RealDrums Stems Set 10: Groovin' Sticks (10 RealDrum Stems) - Included in the 2026 49-PAK

- **Over 50 Playable RealTracks**

Playable RealTracks Set 5 (over 50 new sounds with audio demos) - Included in the 2026 Free Bonus PAK

- **SynthMaster Sounds Set 1** (12 sounds with audio demos) - Included in the 2026 Free Bonus PAK
- **SynthMaster Sounds & Styles Set 2** (15 sounds and styles with audio demos) - Included in the 2026 49-PAK
- **RealCombos Booster PAK for 2026** - Included in the 2026 Free Bonus PAK
- **XPro Styles PAK 10** - 100 new RealStyles - Available separately
- **Xtra Styles PAK 21** - 200 new RealStyles - Available separately

202 NEW RealTracks

Band-in-a-Box 2026 presents an exceptional array of RealTracks and RealDrums! These include more requested "Soul Jazz" RealTracks (10) featuring artists Neil Swainson (bass), Charles Treadway (organ), Brent Mason (guitar), and Wes Little (drums). There are new "smooth jazz" styles (4), which include a RealTracks first: muted trumpet, as well as slick new smooth jazz brushes options for drums. Blues lovers will be thrilled—there are more "classic acoustic blues" guitar (5), bass (4) and drums (10) styles with blues master Colin Linden, featuring understated and tasty "background soloing" acoustic guitar styles, plus brushes drums and acoustic bass. There are also new electric blues RealTracks including electric blues with PG favorite Johnny Hiland (3) and soulful electric slide guitar from Colin Linden (4). If you love Funk & Gospel, there are great new options this year, including gospel organ (3) from Charles Treadway, as well as new funk, tango and rock 'n' roll drums (3) and bass (1). There are exciting uptempo soul horns (4) featuring a three-part hip horn section style, with options for a full mix or stems for each individual horn! These also come with an accompanying rhythm section (4) of drums, bass, guitar, and electric piano.

In the rock & pop vein, we have more of our requested "producer layered acoustic guitars" (15) featuring Band-in-a-Box favorite Brent Mason. We've continued our requested Disco styles (10). We've also added requested Celtic guitar (5) with a more basic, accessible approach than our previous Drop-D or DADGAD styles. There are also requested yacht rock styles (17), inspired by the smooth, polished soft-rock sound of the late '70s and early '80s—laid-back grooves, silky electric pianos, rich vocal-friendly arrangements, and pristine production aesthetics. We have new glam metal (13), capturing the flashy, high-energy sound of '80s arena-ready guitar rock. There is also a set of rootsy modern-folk rock (18), with a warm, organic sound combining contemporary folk textures and driving acoustic strumming. And we've had lots of requests for more modern pop styles (16). These are the kinds of styles you're hearing on the radio today, with exciting new drums and synth RealTracks.

In the country and Americana vein, we have new country pop with legendary guitarist Brent Mason (9). There is a "potpourri" (14) of bouzouki, guitar, banjo, and more. We have funky country guitar (5), also with PG favorite Brent Mason. There are classic pedal steel styles (5) with steel great Doug Jernigan. There are more "country songwriter" styles (8). And we've added "background soloing" acoustic guitar with Brent Mason (12), which are simpler—but still VERY tasty—acoustic guitar lines that work great backing vocalists or used as a standalone solo!

- **55 Jazz, Funk & Blues RealTracks (Sets 468-475)**: Our new jazz, funk & blues RealTracks include a groovin' collection of RealTracks and RealDrums! These include more requested "soul jazz" RealTracks (10) featuring artists Neil Swainson (bass), Charles Treadway (organ), Brent Mason (guitar), and Wes Little (drums). There are new "smooth jazz" styles (4), which include a RealTracks first: muted trumpet, as well as slick new smooth jazz brushes options for drums. Blues lovers will be thrilled—there are more "classic acoustic blues" styles, including guitar (5), bass (4), and drums (10) with blues master Colin Linden, featuring understated and tasty background acoustic soloing, plus brushes drums and acoustic bass. There are also new electric blues RealTracks, including electric blues with PG favorite Johnny Hiland (3) and soulful electric slide guitar from Colin Linden (4). If you love funk & gospel, there are great new options this year, including gospel organ (3) from Charles Treadway, as well as new funk, tango, and rock 'n' roll drums (3) and bass (1). And for big, bold arrangements, we have uptempo soul horns (4) featuring a three-part hip horn section with options for a full mix or stems of each individual horn — plus an accompanying rhythm section (4) of drums, bass, guitar, and electric piano!
- **94 Rock & Pop RealTracks (Sets 476–482)**: Our new rock & pop RealTracks bring a powerful mix of requested favorites, fresh genres, and modern chart-inspired styles! We have more of our popular "Producer Layered Acoustic Guitars (15)" featuring Band-in-a-Box favorite Brent Mason. We've continued our much-requested disco styles (10), and added new Celtic guitar (5) with a more basic, accessible approach than our previous Drop-D or DADGAD offerings. There are also highly requested yacht rock styles (17), inspired by the smooth, polished soft-rock sound of the late '70s and early '80s — laid-back grooves, silky electric pianos, warm textures, elegant harmonic movement, and pristine production aesthetics. Fans of heavier styles will love our new glam metal (13), capturing the flashy, high-energy sound of '80s arena-ready guitar rock. We also have a set of rootsy modern-folk rock (18), with a warm, organic sound combining

contemporary folk textures and driving acoustic strumming. And we've added lots of new modern pop styles (16) — the kinds of sounds you're hearing on the radio today, featuring exciting new drums, synths, and cutting-edge RealTracks arrangements.

- **53 Country & Americana RealTracks (Sets 483–488)**: Our new country & Americana RealTracks deliver a rich collection of acoustic, electric, and roots-inspired styles! We have new country pop (9) with legendary guitarist Brent Mason. There is also a potpourri (14) of bouzouki, guitars, banjo, and more, perfect for adding texture and character to contemporary acoustic arrangements. We've added funky country guitar (5) with PG favorite Brent Mason, along with classic pedal steel styles (5) featuring steel great Doug Jernigan. There are more country songwriter styles (8) that provide intimate, rootsy foundations for storytelling and modern Americana writing. Finally, we have "background soloing" acoustic guitar (12) with Brent Mason — simpler, but still very tasty acoustic lines designed to sit beautifully behind vocals or act as a subtle standalone solo part.

Bonus Unreleased RealTracks/RealDrums (20) with 20 RealStyles

The 2026 49-PAK includes an impressive collection of 20 bonus RealTracks, featuring exciting additions to add to your RealTracks library. We have exciting country-rhythm guitar styles from PG Music favorites Johnny Hiland and Brent Mason. We also have more exciting modern-pop styles, giving you that modern radio sound! We also have indie-folk styles, with guitar, bass, 6-string bass used as a high-chording instrument, with acoustic guitar and banjo. And we also have some dedicated "cymbal fills" RealDrums, which can be used as an added layer, and work very well with low-key folky styles with other percussion.

MIDI SuperTracks Set 46: Piano and Organ

MIDI SuperTracks Set 46 features a potpourri of piano and organ styles ranging from songwriters ballads, to uptempo soul and lively soul jazz.

MIDI SuperTracks Set 47: More SynthMaster

This MIDI SuperTracks Set is expertly crafted to showcase the award-winning SynthMaster Player Synth by KV331 Audio, included with Band-in-a-Box 2026. Featuring a selection of synth pads, bass synths, and more, this collection is perfect for enhancing your tracks in genres like ambient, trance, hip-hop, synthwave, and more!

MIDI Styles Set 92 Look Ma! More MIDI 15: Latin Jazz

This collection of MIDI styles is bursting with the rhythms, colors, and energy of Latin genres from across the Americas! This diverse set spans everything from Afro-Cuban grooves to the smooth bossa nova, the sultry tango, and the lively cumbia. Inside, you'll find MIDI and MIDI SuperTracks featuring nylon guitars, upright bass, dynamic percussion, string sections, brass and sax ensembles, and energetic drum grooves. With its rich collection of Latin styles—including Afro-Cuban, salsa, mambo, samba fusion, tango, bolero, montuno, cumbia, and bossa nova— Look Ma! More MIDI 15: Latin Jazz gives you everything you need to bring your Latin-inspired tracks to life.

MIDI Styles Set 93 Look Ma! More MIDI 16: SynthMaster

MIDI Styles Set 93: Look Ma! More MIDI 16: SynthMaster delivers a new collection of MIDI and MIDI SuperTracks synth styles is crafted specifically for the SynthMaster plugin, delivering a wide range of genres including electronica, jazztronica, chiptune, jungle, ambient, techno, and more!

Instrumental Studies Set 24: Groovin' Blues Soloing

Instrumental Studies 24: Groovin' Blues Soloing showcases exceptional electric guitar performances across slow blues (both even and swing) and jump blues styles. These studies demonstrate how each phrase fits naturally over classic 12-bar blues progressions in both major and minor keys. You can slow them down allowing you to focus in on specific elements before bringing everything together. This collection is ideal for developing your soloing technique and improvisation skills over essential blues changes.

Instrumental Studies Set 25: Soul Jazz Guitar Soloing

Instrumental Studies 25: Soul Jazz Guitar Soloing features eight standout electric-guitar solos from fast funk to laid-back grooves and smooth, mellow jazz. These studies demonstrate how each solo fits naturally over soul-jazz progressions in both major and minor keys. It's a great way to build your soloing technique and sharpen your improvisation skills.

Artist Performance Set 19: Songs with Vocals Volume 9

Artist Performance Set 19: Songs with Vocals Volume 9 showcases a wide variety of styles, from reggaeton and rumba to country, smooth jazz, new age, soul grooves, New Orleans boom-chicka, and more. Enjoy these tracks as they are, or explore new creative directions by remixing them into your own styles and genres.

Artist Performance Set 20: Songs with Vocals Volume 10

This collection of 12 brand-new vocal songs spans an eclectic mix of styles, including country, rumba, synth-pop, indie-pop, gospel, folk, funk, and more. Whether you listen to them as complete productions or use them as a starting point for creative remixes, these tracks offer plenty of inspiration across a wide range of genres.

RealDrums Stems Set 9

There's nothing like the sweet sound of brushes on a drum kit, and RealDrums Stems Set 9 gives you full control over the sound with stems for 10 brushes RealDrums. These range from folk-inspired 16ths grooves, to sophisticated funky jazz styles as well as down-n-dirty blues.

The "RealDrums Stems" feature allows you to select a RealDrum and when generated, it not only generates the standard drum mix, but also generates the same drum part, but with separate tracks for each microphone used in the recording session. This means that, instead of just a drum stereo mix, you receive distinct tracks for elements like the kick drum's dual-mic setup, the hi-hat microphone, room mics, etc. This provides you with the flexibility to mix the drums yourself, allowing you to achieve your own distinctive sound for the drum kit!

RealDrums Stems Set 10

Get ready to rock out with this new collection of RealDrums stems. This features 5 "yacht rock" drum grooves with that slick muted snare tone. It also let's you go crazy with some hair metal styles, and we also throw in a modern-soul groove!

The "RealDrums Stems" feature allows you to select a RealDrum and when generated, it not only generates the standard drum mix, but also generates the same drum part, but with separate tracks for each microphone used in the recording session. This means that, instead of just a drum stereo mix, you receive distinct tracks for elements like the kick drum's dual-mic setup, the hi-hat microphone, room mics, etc. This provides you with the flexibility to mix the drums yourself, allowing you to achieve your own distinctive sound for the drum kit!

Playable RealTracks Set 5

This 5th installment adds over 50 more Playable RealTracks, paired with clickable audio demos so you can easily preview these great new sounds at your fingertips!

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.

SynthMaster Sounds Set 1

With Band-in-a-Box version 2026 we've added 12 more SynthMaster sounds with audio demos. With version 2023 we started including 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 is built into Band-in-a-Box so you can easily choose thousands of SynthMaster sounds or use the "Load Hi-Q patch" dialog to choose from presets made by PG Music.

SynthMaster Sounds & Styles Set 2

With Band-in-a-Box version 2026 we've added 12 more SynthMaster sounds and styles, with audio demos. With version 2023 we started including 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 is built into Band-in-a-Box so you can easily choose thousands of SynthMaster sounds or use the "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.

RealCombos 2026 Booster PAK

This collection brings together a selection of acoustic and electric instruments, giving you everything from Americana 16th-note bass lines and smooth pop-waltz grooves to energetic merengue rhythms. Together, these tracks deliver a versatile toolkit for crafting your own songs!

For Pro customers, this includes 27 new RealTracks and 23 new RealStyles.

For MegaPAK customers, this includes 25 new RealTracks and 23 new RealStyles.

For UltraPAK customers, this includes 12 new RealStyles.

XPro Style PAK 10

Few things are certain in life: death, taxes, and a brand spankin' new XPro Styles PAK! In this, the 10th edition of our XPro Styles PAK series, we've got 100 styles coming your way! We have the classic 25 styles each from the rock & pop, jazz, and country genres, and rounding out this volume's wildcard slot is 25 styles in the Praise & Worship genre! A wide spanning genre, you can find everything from rock, folk, country, and more underneath its umbrella. The included 28 RealTracks and RealDrums can be used with any Band-in-a-Box 2025 (and higher) package.

Here's just a small sampling of what you can look forward to in XPro Styles PAK 10: Soft indie folk worship songs, bumpin' country boogies, gospel praise breaks, hard rockin' pop, funky disco grooves, smooth Latin jazz pop, bossa nova fusion, western swing, alternative hip-hop, cool country funk, and much more!

Xtra Styles PAK 21

Rejoice, one and all, for Xtra Styles PAK 21 for Band-in-a-Box® is here! We're serving up 200 brand spankin' new styles to delight your musical taste buds! The first three courses are the classics you've come to know and love, including offerings from the rock & pop, jazz, and country genres, but, not to be outdone, this year's fourth course is bro country! A wide-ranging genre, you can find everything from hip-hop, uptempo outlaw country, hard hitting rock, funk, and even electronica, all with that familiar bro country flair. The dinner bell has been rung, pick up Xtra Styles PAK 21 today.

In this PAK you'll discover: Energetic folk rock, raucous train beats, fast country boogies, acid jazz grooves, laid-back funky jams, a bevy of breezy jazz waltzes, calm electro funk, indie synth pop, industrial synth metal, and more bro country than could possibly fit in the back of a pickup truck!

- **Rock & Pop 21**: Rock & Pop 21 is here and packed with delightful goodies for you to explore! In this volume you can find driving prog rock, calm electro funk, sludgy grunge, folky cinematic western, alternative hip-hop, reggaeton, soul and R&B slow jams, heavy metal, and much, much more!
- **Jazz 21**: Jazz 21 is here to step into the spotlight and dazzle and delight your ears with a bounty of musical treasures! Styles you can find in this volume include: modern jazztronica, smooth funky fusion, uptempo dixieland, soulful boogaloos, Latin jazz jams, sultry jazz noir, and a whole ton more! Pick up Xtra Styles PAK 21: Jazz 21 today!
- **Country 21**: Howdy folks, Xtra Styles PAK 21 is pulling in to the station right on time, and it just so happens to be carrying a wagonload of country styles for your listening enjoyment! In the 21st iteration of this volume, you can find: energetic folk rock, indie country blues, Celtic bluegrass, moody Americana, raucous train beats, country boogies, and a multitude of waltzes across many styles! There's something for everyone, so pick up Xtra Styles PAK 21: Country 21 today!
- **Bro Country 1**: Hip-hop. Hard Rock. Electronica. These were the ingredients chosen to create the perfect country genre, encapsulating the entire history of country music while breathing new life into the style. But then, three more ingredients were added to the mix: blue jeans, boots, and pickup trucks. Thus, bro country was born… yee haw! In Xtra Styles PAK 21: bro country 1 you can find: funky jams, rootsy folk, hard rock, pop ballads, electronic beats, and more! All of these genres are equally at home under the bro country umbrella. Pick up Xtra Styles PAK 21: Bro Country 1 today!

Xtra Styles PAK 20 (Released July 2025) – 200 RealStyles for Jazz, Rock-Pop, Country, and Electronic

Xtra Styles PAK 19 (Released December 2024) – 200 RealStyles for Jazz, Rock-Pop, Country, and Blues

Xtra Styles PAK 18 (Released August 2024) - 200 RealStyles for Jazz, Rock-Pop, Country, and SynthMaster

Xtra Styles PAK 17 (Released December 2023) - 200 RealStyles for Jazz, Rock-Pop, Country, and World

Xtra Styles PAK 16 (Released June 2023) - 200 RealStyles for Jazz, Rock-Pop, Country, and Praise & Worship

Xtra Styles PAK 15 (Released December 2022) - 60 RealStyles and 85 Styles for Jazz, Rock-Pop, Country, and MultiStyles

Xtra Styles PAK 14 (Released December 2022) - 140 RealStyles for Jazz, Rock-Pop, Country, and Pop 1

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

GUI Enhancements

Major Feature: There's a new GUI for the main screen and many program windows, giving the entire interface a modern, consistent look with improved usability.

Top Toolbar

Redesigned Layout: The top toolbar has been redesigned using logical groups of related controls, arranged from left to right:

- Export: Drop Station and export buttons.
- File: New, Open, Save, and related commands.
- Transport Control: Standard play and record controls.
- Song & Style: Song information, style details, and properties.
- Song Settings: Playback and configuration controls.
- Additional Tools: Buttons for additional functions.

Consistent Icon Design: Button icons are visually consistent throughout the application and follow standard UI design conventions.

Customizable Buttons: Buttons in the File, Song Settings, and Additional Tools groups can be added or removed based on your preferences.

Button Display Mode Options: All top toolbar buttons can display either an image or a caption. Caption mode uses larger buttons, so fewer buttons fit on the screen.

Improved Readability: Button captions use an easy-to-read font for crisp, clear text, rather than being embedded in the button images.

Low-Resolution Support: The toolbars and main screen support 1024×768 displays. Toolbars automatically resize to prevent clipping.

Drop Station Improvement: The Drop Station now has a consistent theme and larger drop segments for improved readability.

Drag and Drop Mode: DAW Plugin mode is now called "Drag and Drop" mode.

Drop Button: A new [Drop] button has been added. It is a split button with a Drag and Drop mode toggle on the left as the main button, and a drop-down menu with additional drag-and-drop options on the right.

Active Drag and Drop Mode Indicator: When Drag and Drop mode is active, a red button and descriptive text in the drop-down menu clearly indicate its status.

Master Button: A new [Master] button has been added. It is a split button with a main button on the left that you can drag and drop to the Drop Station to render the master mix, and a drop-down menu on the right with additional options for rendering the song.

Option to Simplify Filenames: A new option in the Drag and Drop Settings dialog controls how filenames are generated, with three choices: Default (long and descriptive), Simple Long (instrument name), and Simple Short (track name only).

Import Button: A new [Import] button provides options for importing MIDI or audio to the current song. (This button can be added using the toolbar preferences.)

Active-State Indicators for Transport Buttons: The [Play], [Generate+Play], [Pause], [Stop], and [Rec] buttons now display an active state. For example, the [Play] button turns green during playback; and the [Generate+Play] button turns blue during track generation, before playback starts.

Active State for Loop Button: The [Loop] button displays an active state when the loop section (looping the highlighted region) is enabled.

Song Overview Tooltip: Hovering over the Song Overview (under Transport buttons) shows bar and chorus numbers.

Song Overview Indicator: The Song Overview indicates Bar Settings changes (e.g., volume changes, beats/bar change) with a red line.

Song Overview Display Mode: The Song Overview can be set to small (under Transport), full width, or hidden completely.

Inline Song Title Editing: The Song Title field is now editable without opening a modal dialog.

Song Info Area: This displays the song length.

Style Name Tooltip: Hovering over the style name shows full short and long style names, useful when the toolbar is narrow.

Style Memo Dialog: A new dialog, similar to the Song Memo dialog, shows summary of information about the style.

Always-Visible Visual Transpose Display: The Visual Transpose is always visible, showing +0 when no transposition is applied.

Dynamic Time Signature Indicator: The Time Signature button always displays the style's time signature and shows an asterisk if any time signature or beats/bar changes occur in the song.

Global Song Loop Control: The [Replay Song] button shows its on/off state and includes a drop-down menu with options such as "never enable" or "always enable."

Enhanced Tap Tempo Buttons: The button size has been increased for easier tapping.

Overflow Menu: A group of buttons on the top-right displays an overflow menu (three dots) when selected buttons do not fit on the screen.

Gear Icon: The gear icon on the far right of the top toolbar lets you open the Toolbar Settings or Program Preferences dialog.

Side Toolbar

Side Toolbar: A new side toolbar provides quick access to track selection, the MultiPicker Library window, and other windows.

Position Option: The side toolbar can be positioned on either the left or right side of the screen.

Resize Option: You can resize the side toolbar (narrower or wider) by dragging its edge. Its width is remembered between sessions.

Mixer Access: The [Mixer] button lets you quickly show or hide the Mixer, with options to display it as docked on the left, docked on the right, or as a floating (movable) window. The selected position (left/right) is remembered between sessions.

Track Selector: The track selector with a [+] button provides a central place to choose the active track and access track-related settings and commands. You can drag the [+] button and drop it to the Drop Station to export the selected track.

View Buttons: Logical groups of view buttons on the side toolbar allow switching the main window (e.g., Chords, Tracks, Notation, etc.) and opening secondary windows (Big Piano, Guitar, Lyrics, Drums).

Docked vs. Floating Windows: Each window can be shown either docked in the main workspace or as a floating window.

- control+click on a view button to force the window to float.
- shift+click on a view button to add the window as docked in the main workspace.
- All view buttons show an active state when their window is docked.
- The MultiPicker Library window can also be docked or floating. control+click on the [Library] button to force it to open as a floating window.

Multi-View

Docking Multiple Windows: You can dock multiple windows in the main workspace by shift+clicking on their buttons. For example, to create a Chords-and-Notation top/bottom layout, click on [Chords], then shift+click on [Notation]. You can also add Lyrics, Guitar, or Piano windows to a multi-view by clicking on their respective buttons.

ACW Multi-View: The Audio Chord Wizard (ACW) uses a special multi-view layout, with the Chord Sheet window on top and the Audio Edit window on the bottom.

Adjustable Layout: All docked windows include splitters, allowing you to adjust their vertical size.

Default Multi-View Access: The [Views] button loads the default multi-view layout (combination of embedded and/or floating windows).

Saving and Loading Multi-View: The [Views] button's down arrow lets you open or save a multi-view layout.

Individual Windows

Consistent Toolbar Design: Every window now includes a toolbar with a unified visual theme. Standard controls (e.g. Preferences, Dock, Help) are located on the right, while window-specific controls appear on the left with descriptive labels.

Overflow Menu for Small Windows: Each toolbar includes an overflow menu (three dots) to display any left-side controls that do not fit when the window is narrow.

Floating Window Support: Most windows can be switched to a floating (movable) window using the Float button in the top-right corner. (Note: The Chord Sheet window serves as the default view and cannot be floated.)

Consistent Zoom Controls: Many windows now include standardized scroll bars and horizontal or vertical zoom buttons.

Chord Sheet Toolbar Enhancements: The Chord Sheet toolbar provides easy access to control for opening Layers, adjusting chord display options, and setting the number of rows and columns displayed.

Chord Sheet Context Menu: The Chord Sheet context menu has been reorganized for easier access.

Smooth Repeat Symbol Dots: Repeat symbol dots previously had a "starry" appearance; they are now smooth circles.

Mixer Window Improvement: The Mixer window has a cleaner, easier-to-read layout.

Always-Visible Mixer Control Labels: Labels for the Volume, Pan, Reverb, and Tone controls in the Mixer are now always visible and remain centered above their respective controls.

Mixer Settings Dialog: The Mixer window now has a standard Mixer Settings dialog.

Track Visibility Button Location on Mixer: The eye button has been moved to the top of the Mixer, making it easier to choose which tracks are displayed.

Mixer Settings from Eye Button: The "eye" button's drop-down menu now includes an item to open the Mixer Settings dialog.

Dynamic Track Visibility Update: Changing the auto show/hide option in the Mixer Settings dialog updates the "eye" button's drop-down list is updated to reflect the new setting.

Track Visibility Control: Tracks set as visible by the “eye” button on the Mixer or Tracks window remain visible for the current song, and this setting is saved with the song.

Dynamic Track Activity Update: On the Mixer or Tracks window, tracks automatically update their active or inactive status in real time. Actions such as loading songs or styles are reflected immediately, ensuring the window always shows the current track activity accurately.

Refreshed Color Scheme: The Audio Edit and Tracks windows feature a refreshed color scheme designed for better readability and reduced eye strain, providing a cleaner and more pleasant working environment.

Tracks Window - Floating vs. Docked: The window can be either floating or docked. A toggle button at the top-right switches between the two modes.

Tracks Window - Per-Track Plugin Display: The window now lets you select plugins on each track. Clicking on the new [Fx] button displays the plugins for the selected track, while control+clicking on it shows the plugins for all tracks.

Tracks Window - Per-Track Piano Keyboard Display: The window can display piano keyboard on each track. Clicking on the new [P] button shows the piano keyboard for the selected track, while control+clicking on it shows the piano keyboard for all tracks.

Tracks Window - Track Visibility Button: The new [Show Tracks] button lets you choose which tracks are displayed. Tracks set as visible by this button remain visible for the current song, and this setting is saved with the song.

Tracks Window - Volume/Pan/Reverb/Tone Labels: Labels have been added for the Volume, Pan, Reverb and Tone controls, and they remain centered above their respective controls.

Tracks Window - Master VU Meter Labels: The Master VU meters now include labels and match the dark theme.

Tracks Window - Cleaner Dividers: Dividers between tracks have a cleaner appearance.

Tracks Window - Track Height: Track height can be adjusted individually by dragging a track divider.

Tracks Window - Set All Tracks to Same Height: Drag a track divider while holding down the control key, then release the mouse button. All tracks will be set to that height.

Tracks Window - Mouse Wheel Behavior: The mouse wheel function is standardized, with different functions depending on where you use it.

- Scrolling on the left side of the window scrolls vertically.

- Scrolling on the right side zooms horizontally.

- Scrolling over the Volume, Pan, Reverb, or Tone controls adjusts those settings.

- Scrolling while holding down the control key changes the height of all tracks.

- Scrolling while holding down the shift key scrolls the window vertically.

Column Tooltips: Tooltip hints now appear for columns on lists in various picker windows (MultiPicker Library, StylePicker, RealDrums Picker, etc.). Hovering over a column shows its full name, which is especially helpful when the column is too narrow to display the entire name.

MultiPicker Library Tab Tooltips: Hovering over a tab displays a tooltip.

Other Areas

Color Picker Improvements: The Display Options dialog includes several improvements to the color picker.

- Element names and ordering have been improved.

- A position indicator dot shows where you clicked in the color palette.

- “New” and “Current” swatches let you revert to the element’s current color.

- The [Load Scheme] button includes an option switch between dark and light mode for the Chord Sheet.

- A new [Reset All] button resets only the colors to the state they were in when the dialog was opened.

Auto-Open Checkbox on Big Lyrics Window: The toolbar now includes an Auto-Open checkbox.

Text Events Edit Access: The Event List Editor includes a button to open the Text Events dialog.

More Website Links: Menu items have been added to *Help* | *PG Music Website* to open the Wishlist, ChatPG, and Video Tutorials webpages.

Install Manager Access: You can run the Install Manager from the *Help* | *Utilities* submenu item.

Tempo Setting from Edit Menu: Commands have been added to the *Edit* menu to set the song tempo and to change playback speed.

Expanded Freeze Tracks Submenu: The *Play* | *Freeze Tracks* submenu now allows freezing any available track, including Utility tracks, and displays custom track labels if used.

Toolbar Settings in Options Menu: A new item has been added to the *Options* menu for configuring toolbar preferences.

Options Added to Track Button Menu: New items have been added to edit MIDI (1. Rechannel to guitar channels, 2. Rechannel to guitar channels (preserving existing guitar channels), 3. Rechannel to bass channels, 4. Rechannel to piano channels.).

AI Notes (Polyphonic Audio to MIDI)

The amazing new “AI-Notes” feature transcribes polyphonic audio to MIDI, allowing it to be viewed in notation or played as MIDI. It can transcribe an entire audio file (all pitched instruments and all drums), or it can isolate and transcribe individual instruments (drums, bass, guitars/piano, and vocals). It uses an advanced AI neural network to produce highly accurate results that sound exceptionally musical when played. For example, load your favorite pop song and generate transcriptions for its instruments (bass, drums, guitars/pianos, vocals), which you can play on their own or along with the audio of the song. This is an excellent way to learn songs, as you can visually follow the parts as they play on the piano keyboard or guitar fretboard. You can also use this feature together with the “AI-Stems” feature to split the original audio into separate tracks.

To use it, click on the [AI] button on the toolbar and select *AI-Notes* from the drop-down menu, or press the N O T E S return keys to open the Notes - AI Audio Transcriber and Stem Splitter dialog. Then, select an audio file (MP3, M4A, WAV, etc.), choose the instrument(s) you want to transcribe, specify the destination track(s) for MIDI, and press OK.

AI Stems Enhancements

The AI Stems dialog now includes Audio-to-MIDI transcription, allowing you to convert any separated stem (or the full mix) into MIDI. These MIDI transcriptions can be viewed, edited, remixed, or used for learning purposes. For example, you can import vocals from your favorite singer, transcribe a desired instrument part to MIDI, and then use Band-in-a-Box to rearrange or replace the backing tracks, creating a fully personalized mix.

The dialog now includes instructions on how to create stems and/or transcriptions.

Piano Roll Window Enhancements

Visual Enhancements

Modernized Color Scheme: A fully refreshed color palette throughout the Piano Roll for improved visual clarity and delivers a more contemporary look.

Velocity Shading by Default: Notes are now color-coded by velocity, with higher velocities appearing brighter and more saturated, and lower velocities appearing more subdued.

Middle C Indicator: A clear visual marker highlights middle C (C5) on the keyboard for easier octave orientation.

Full-Height Playback Cursor: The Piano Roll now features two distinct full-height cursors: a green playback cursor that tracks the current playback position, and a blue position cursor that marks your edit/start position.

Separate Playback and Position Cursors: Playback (green) and edit (blue) cursors are now distinct, matching the behavior of the Audio Edit window for a consistent user experience.

Velocity Editing Cursor: A specialized cursor appears when holding down the command key and dragging notes to adjust velocity, centered precisely at the click point for improved control.

Note Display & Information

Customizable Note Text Display: The new “Note Display” menu option lets you choose what information appears on each note (note name, velocity, duration, etc.), allowing you to control visual information density.

Intelligent Note Text Sizing: Note text now automatically shortens when notes are too small to display full information, maintaining readability at all zoom levels.

Enhanced Note Tooltips: Detailed tooltips appear when hovering over any note, showing pitch, velocity, duration, position, channel, and more. When hovering over empty space, the tooltip shows what note would be created at that location.

Real-Time Duration Feedback: When adjusting note duration by dragging, the updated duration value is displayed in real time as you drag.

Drum Kit Sound Names for Channel 10: On channel 10, notes and keyboard display the drum sound name associated with each key (e.g., “C5 (Kick)”) alongside the standard note name, making drum programming more intuitive.

Guitar Notation for Channels 11-16: On channels 11-16, notes and keyboard display guitar string and fret information (e.g., “C5 (2s/1f)” for second string, first fret) alongside the standard note name, enhancing guitar-oriented MIDI editing.

Bar.Beat.Tick Format: All position displays now use the industry-standard bar.beat.tick (b.b.t) format for consistency and clearer timing reference.

Keyboard Note Name Display: You can toggle MIDI note names on the keyboard for quick reference, with improved spacing on black-key labels for better readability.

Grid and Timing

Advanced Grid Controls: New options in the *Grid* menu allow you to:

- Toggle the grid on/off.
- Adjust the grid resolution to match your workflow.
- Apply swing or groove to the grid for non-straight timing feels.

Smart Snap with Hotkey Toggle: The enhanced snap-to-grid system now includes a shift+S hotkey for quick toggling. Snap functions consistently whether you are entering new notes or moving existing ones.

Adjustable Snap Strength: A new “Snap Strength” setting (0-100%) lets you fine-tune how strongly notes adhere to the grid, enabling subtle timing shifts while still maintaining a loose rhythmic feel when desired.

Grid-Aware Movement: When moving a note with the arrow keys, note movement follows the current grid resolution, providing more predictable and musically aligned navigation.

Loop Region

Visual Loop Area Editor: A new dedicated loop region area appears on the Ruler panel, providing intuitive loop management.

- The default (disabled) loop region spans bars 1-4.
- Click and drag to define a new loop region.
- shift+click on the loop region to toggle looping on or off.
- Drag the left or right edge to adjust loop start/end points.
- Drag the loop region body to move it to a new position.

Note Editing Tools

Pen Tool as Default: The Pen tool is now the default cursor mode, streamlining the note entry for faster composition.

Split Tool: A new Split tool lets you divide a note into two at the click point.

Click-and-Drag Note Creation: Create notes with custom durations by clicking and dragging horizontally. Note extend as you drag, with real-time visual feedback.

Flexible Note Movement: Move notes by clicking and dragging. By default, movement is axis-locked—restricted to pitch or time—for precise editing. Hold the shift key while dragging to remove the lock and move notes freely in both directions.

Edge-Based Duration Editing: Click and drag from the left edge of a note to adjust its start position and duration simultaneously.

Piano Keyboard Note Entry: Click directly on the piano keyboard to insert a note at the current cursor position. Hold the key on the piano keyboard to increase the note's duration while holding.

Direct Velocity Editing: Hold the command key and drag notes vertically to adjust velocity. The current velocity value is displayed in real time as you drag.

Shift+Drag Event Time Adjustment: In the Graphic Event panel, hold down the shift key while clicking and dragging an event horizontally to slide it in time. If multiple events are selected, all selected events will move together.

Selection Rectangle Enhancement: The selection rectangle now selects all notes that overlap with the selection area, not only those whose start positions fall within it, making multi-note selection more intuitive.

Keyboard Shortcuts

Note Panel Shortcuts

- 1 – 6: Toggles the Tool mode.
- shift: Activates the selection tool for selecting multiple notes.
- shift on a note: Enables free movement in both directions (removes axis-lock).
- shift+command: Activates the delete tool for removing notes.
- command+drag: Adjusts note velocity with real-time visual feedback.
- left/right cursors: Moves the selected note by 1 grid resolution, or moves cursor if no note is selected.
- shift+L cursor / shift+R cursor: Selects the adjacent note to the left or right.
- up/down cursors: Moves the selected note up or down by one semitone.
- shift+up cursor / shift+down cursor: Moves the selected note up or down by one octave.
- N: Inserts a new note at the cursor position using the last-entered pitch.
- shift+S: Toggles snap-to-grid on/off.

Control Panel Shortcuts

- shift: Activates the selection tool for selecting automation regions.
- command: Activates the line cursor for drawing straight automation lines.

Keyboard Panel Shortcuts

- shift: Activates the selection tool.

Ruler Panel Shortcuts

- shift: Toggles loop playback on/off.

Zoom and Navigation

Extended Vertical Zoom: Zoom in vertically down to a single octave for detailed editing of specific pitch ranges, or zoom out to display all notes within the visible window height.

Complete Horizontal Zoom Out: Zoom fully out horizontally to view your entire project in the Piano Roll at once, ideal for reviewing overall song structure and long-range patterns.

Auto-Scroll Control: A new "Mouse Scroll" option in the *Scroll* menu allows you to enable or disable mouse wheel scrolling in the Piano Roll, giving you control over navigation behavior.

Cursor-Based Clicking: Clicking anywhere on the Ruler or Note panel (without dragging) now moves the cursor to that position for fast, precise navigation.

Ruler Double-Click Playback: Double-click anywhere on the Ruler to start playback from that position, making it easier to audition specific sections quickly.

Advanced Features

Mono Mode: Enable "Mono Mode" from the toolbar to ensure only one note plays at a time, perfect for creating melodic sequences and single-note lines without unintended chord overlaps.

Quantize Strength: Use the 0–100% options in the *Quantize* menu to fine-tune the intensity of quantization.

Comprehensive Quantize Dialog: A redesigned Quantize dialog provides precise and flexible control over timing and musical alignment:

- Quantize Time: Align note positions to the desired timing resolution.
- Quantize Scale: Adjust notes to a selected musical scale.
- Quantize Velocity: Normalize or modify velocity ranges.
- Clickable Section Headers: Quickly enable or disable each quantize type by clicking on its title bar.

Advanced Filter System: A new floating Filter dialog provides sophisticated note filtering capabilities:

- Pitch Filter: Show or hide notes by pitch (supports note names).
- String Range Filter: Show notes within specific guitar string ranges.
- Fret Range Filter: Show notes within specific fret ranges.
- Position Range Filter: Filter notes by time range using the bar.beat.tick format.
- Duration Filter: Display notes based on note length.
- MIDI Channel Filter: Show or hide notes by channel, with convenient All/None buttons.
- Velocity Filter: Filter by velocity ranges.
- Invert Filter: Swap visible and hidden notes instantly.
- Individual Toggle: Enable or disable each filter criterion independently.
- Filter-Aware Selection: Selection rectangle respects filters, with an option to select filtered notes.

Edit Tool Selection: Choose from different editing tool modes from the toolbar to optimize your workflow for different tasks. The "Right-Click" option in the *Pen* menu lets you configure right-click behavior. By default, right-click dragging selects notes.

GUI Improvements

Streamlined Toolbar: The toolbar has been fully reorganized, with all functions now organized into clear, logical menus for a cleaner, more professional interface.

- Tool: Select the active editing tool.
- Channel: Choose which MIDI channel to display and edit.
- Playable Track: Enable or disable the Playable Track.
- Mono Mode: Turn Mono Mode on or off.
- Grid: Configure grid resolution, visibility, and swing/groove.
- Snap: Adjust snap behavior, including snap strength and toggle.
- Quantize: Access quick quantize presets or the full Quantize dialog.
- Duration: Apply predefined note durations.
- Filter Notes: Open the advanced Filter dialog for note visibility control.
- Display Type: Select what the Control panel displays (velocity, controllers, etc.).
- Show: Toggle visual features including Ghost Notes, Velocity Shading, Note Display, and Keyboard Note Names.
- Scroll: Configure mouse and auto-scroll behavior.
- Reset Button: Restore all settings to their default values.
- Help Button: Open online help documentation.
- Floating/Docking Button: Float or dock the Piano Roll window.

Stem Splitter Player Enhancements

MIDI Transcription

Audio-to-MIDI Transcription: Transform any audio file into editable MIDI notation. The powerful new transcription engine can convert pitched instruments or drums into MIDI format, offering endless possibilities for remixing, learning, and music production.

Individual Track Transcription: Transcribe the source file or specific stems independently without processing the entire mix. Each track has a dedicated transcription button (eighth note icon) that turns blue when a transcription is available, allowing you to drag the generated MIDI file directly to your desired location.

Flexible Transcription Workflows: Combine operations seamlessly—split an audio file into stems, then transcribe everything at once or selectively transcribe only the stems you need. The transcription feature integrates fully with the stem splitting workflow for maximum flexibility.

Intelligent Source Transcription Options: When transcribing the source file directly, the application prompts whether to transcribe as drums or pitched notes, ensuring optimal results based on your content.

Multi-Stem Combined Transcription: Transcribe all stems simultaneously to create individual MIDI files for each stem plus a combined "source transcription" file that merges all parts. This approach produces superior results compared to transcribing the mixed source file directly, while still providing separate MIDI files for each stem.

Transcription Menu: A new dedicated Transcription menu provides quick access to all transcription settings and options.

Waveform Timeline and Region Selection

Visual Waveform Timeline: A new interactive waveform displays your source audio file with precise time references. The timeline provides a visual representation of your audio and links directly to the Start and Length parameters.

Region Selection Tool: Select specific regions of your audio file directly in the waveform timeline by clicking and dragging. The Start and Length values automatically update to match your selection, making it easy to process only the parts you need.

Timeline Zoom and Scroll: Navigate large audio files effortlessly with zoom and scroll capabilities in the waveform timeline, allowing you to focus on precise sections or view the entire song at a glance.

Start Time Parameter: A new “Start Time” parameter lets you specify exactly where in the audio file to begin processing, giving you precise control over which portions of your audio to split or transcribe.

Enhanced Time Precision: Time values now display in seconds with decimal fractions when selecting regions and setting start positions for improved accuracy.

Library Management

Batch Stem Split from Folder: The “Select a folder with songs to split” option in the Stems menu performs a batch operation on all songs in the selected folder. Each song will be split into stems and automatically added to the library, streamlining the process of handling multiple songs at once.

Batch Add to Library: Quickly add multiple songs to your library at once instead of one at a time, making it easier to build your collection.

Drag-and-Drop Library Management: Drag and drop one or multiple songs directly onto the Library panel to instantly add them to your collection - no need to use the Add Song dialog.

Drag-and-Drop Song Loading: Drag and drop a song onto the track table to load it instantly, providing a faster, more intuitive workflow.

Library Search: A new search bar allows you to quickly find songs in your library by name, essential for navigating large collections.

Workflow Automation

Auto-Split After Open: Enable this setting to automatically begin splitting a file into stems immediately after opening it, removing the need for an extra click in your regular workflow.

Auto-Transcribe After Split: When enabled, all stems are automatically transcribed after the splitting process completes, creating a fully automated workflow from audio file to MIDI output.

Interface Improvements

Comprehensive Tooltips: Every component in the application now includes helpful tooltips that appear on hover, making it easier to understand each control’s function.

Settings Menu: A new dedicated *Settings* menu consolidates all application preferences in one convenient location, including automation options, output formats, and mixer controls.

Option to Transcribe Residual Stem: An option has been added to the *Settings* menu to transcribe residual stem. (By default, the residual stem is not transcribed.)

Reset Mixer Option: A “Reset Mixer” option in the *Settings* menu allows you to quickly return all mixer tracks to their default state, useful when starting fresh with a new song.

Streamlined Transport Controls: The Count-in and Sync buttons have been removed to simplify the transport section, focusing on core playback controls for stem and transcription workflows.

Auto-Stop During Processing: Playback now automatically stops when splitting or transcribing operations begin, preventing conflicts and ensuring clean processing.

File Management

Organized Output Folders: A new “Create Subfolder for Files” option in the *Settings* menu organizes generated stem and transcription files into dedicated subfolders, keeping the source file’s directory uncluttered.

Stem Format Options: Moved to the *Settings* | *Output* | *Format submenu*, these options let you choose your preferred output file format (.wav, .mp3, .ogg, etc.) for generated stem files.

Support for M4A/MP4 Files: You can now import and process M4A and MP4 files.

New Hotkeys

S S 1 6 return: Opens the Notes - AI Audio Transcriber and Stem Splitter dialog.

N O T E S return: Opens the Notes - AI Audio Transcriber and Stem Splitter dialog.

I N T R O return: Open the Generate Chords for Intro dialog.

Band-in-a-Box Apps for iOS and Android

Band-in-a-Box apps for iOS and Android are now available in a major new update. You can use the apps even if you don’t have an iOS or Android device. The iOS app is available for free on Apple Silicon (M1 or newer) Macs, from the App Store. The Android app may be installed on Mac or PC, using an emulator, like BlueStacks. Download the Android 11 version of BlueStacks, install it, and search for Band-in-a-Box in the Play Store app. (Note: BlueStacks includes settings that allow you to disable ads if they become intrusive.)

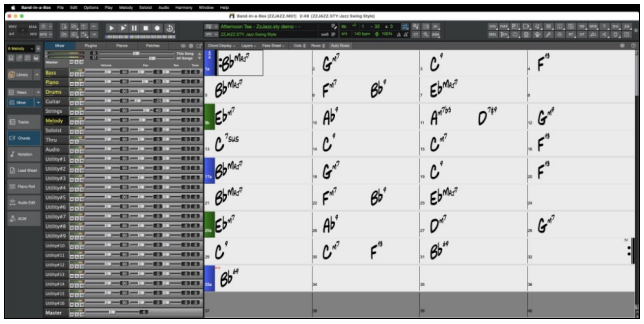
… and more!

Thank you for taking time to read this introduction to Band-in-a-Box 2026

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.



At the top of the screen is the **Status Bar**, which shows program running status and path names of the currently loaded song.

Immediately below it is the **Menu Bar**, featuring standard Windows® menus for accessing program settings.

The **Top Toolbar** has buttons for direct access to important program features and menus. It is organized into groups of buttons for related features such as Export, File, Transport, Song Overview, Song/Style, and more.

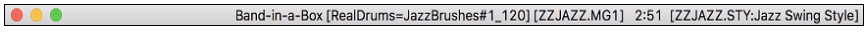
The **Side Toolbar** provides quick access to track selection, the MultiPicker Library window, and other windows.

The **Mixer** provides live control of tracks with Volume, Pan, Reverb, and Tone settings. It also supports the assignment of plugins and patches to individual tracks and has a piano keyboard display.

The **Chord Sheet** is the default window, where you enter chords, rests/shots/holds, and part markers (a, b, through x).

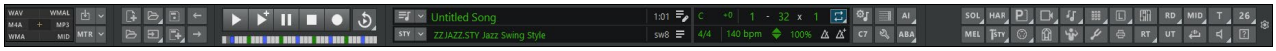
The Band-in-a-Box window is resizable. To resize it, just use the sizing control at the bottom-right corner of the window. Hold down the mouse button while you drag the sizing control. This allows you to have Band-in-a-Box open as a small window on screen with other programs, and you still see a full Chord Sheet. The screen size is remembered between sessions.

Status Bar



The name of the current song is identified in the status bar at the top of the screen, along with the name of the style. You will also see the length of the song in minutes and seconds. The file name in the status bar will have an asterisk * added if the file has been changed.

Top Toolbar



The top toolbar gives quick access to program features and uses logical groups of related controls, arranged from left to right:

- Export: Drop Station and export buttons.
- File: New, Open, Save, and related commands.
- Transport Control: Play, Generate+Play, Pause, Stop, Record and Loop buttons.
- Song Overview: Timeline for the song.
- Song & Style Group: Current song information, style details, and properties.
- Additional Tools: Buttons for additional functions.

Buttons in the File, Song Settings, and Additional Tools groups can be added or removed based on your preferences, and all buttons can display either an image or a caption; caption mode uses larger buttons, so fewer fit on the screen. You can also adjust the font size of button captions. Configure these settings in the **Toolbar Settings** dialog, accessible via the gear icon on the far right of the toolbar, or the menu item *Options | Toolbar Settings*.

Side Toolbar

The side toolbar provides a quick access to track selection, the MultiPicker Library window, and various windows.

It can be positioned on either the left or right side of the screen. This is done with the “Side toolbar location” option in the **Toolbar Settings** dialog, accessible from the gear icon on the top toolbar.

You can resize the side toolbar by dragging its edge, and its width is remembered between sessions.

The track selector with a [+] button provides a central place to choose the active track and access track-related settings and commands.

Tip: To adjust the font size of the track selector, open the **Toolbar Settings** dialog from the gear icon on the top right of the toolbar.

View Buttons

Logical groups of view buttons on the side toolbar allow switching the main window (e.g., Chords, Tracks, Notation, etc.) and also opening secondary windows (Big Piano, Guitar, Lyrics, Drums).

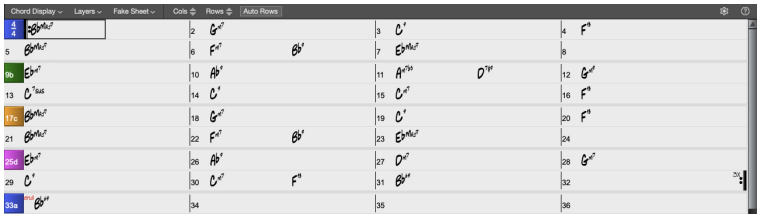
Note: Secondary windows are optional add-on displays. When docked, they always appear at the top and do not replace the main windows. This design is intentional and makes it easy to keep instrument views visible while switching among the main windows.

Each window can be shown either docked in the main workspace or as a floating window.

- **control**+click on a view button to force the window to float.
- **shift**+click on a view button to add the window as docked in the main workspace. For example, to create a Chords-and-Notation top/bottom layout, click on [Chords], then **shift**+click on [Notation]. You can also add Lyrics, Guitar, or Piano windows to a multi-view by clicking on their respective buttons.
- All view buttons show an active state when their window is docked.
- All docked windows include splitters, allowing you to adjust their vertical size.

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.

The toolbar on top of the Chord Sheet provides easy access to control for setting chord display options, opening Layers, and setting the number of rows and columns displayed.

With the **[Cols]** and **[Rows]** buttons, you can change the number of columns and rows displayed on the Chord Sheet. The **[Auto Rows]** button automatically sets the number of rows depending on the number of bars in the song.

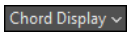
You can change the number of rows and columns displayed on the Chord Sheet with the zoom buttons at the bottom right.

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

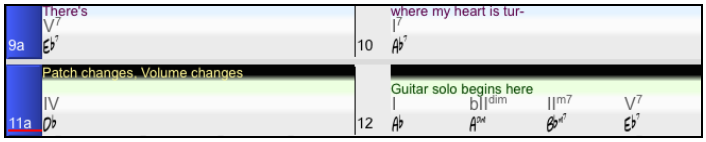
Chord Display



The **[Chord Display]** button shows a menu to select the chord font, chord color, and type of chord display (standard, Roman numeral, Nashville, etc.) and a list for visually transposing the Chord Sheet for non-concert instruments.

Layers

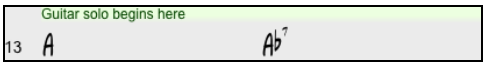
With the **[Layers]** button, optional rows of information display above each bar.



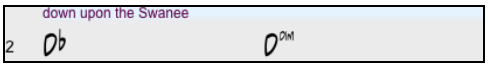
Note: When there is no additional information within a row, that row will not show to maximize space on the Chord Sheet.

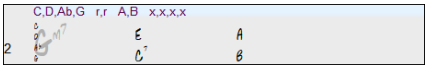
You can choose which layer to display by clicking on the **[Chord Display]** button on the toolbar and selecting *Layers.*

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

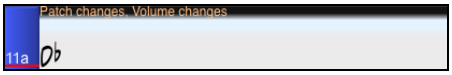


- The "Bar Lyrics" layer is for editable bar-based lyrics (up to 255 characters per bar) that are loaded and saved with the song. This layer also displays MicroChords (including Motifs and Rests), if you have set this in the **Set MicroChords** dialog.

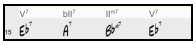




- The "Section Text" and the "Bar Lyrics" layers will attempt to intelligently separate your lyrics into different bars. For example, if you have a whole song of lyrics in a text file and the lyrics for every bar are on separate lines, you can simply highlight the entire block of text and paste it into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

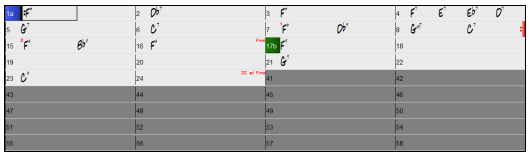


- The “Concert Key” option allows you to display an additional chord display of the same chords transposed to a different key. So, for example, you can see two layers, one with concert chords and the other for Bb instruments.
- All the layers can be customized with font and color in the **Display and Chord Sheet 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.

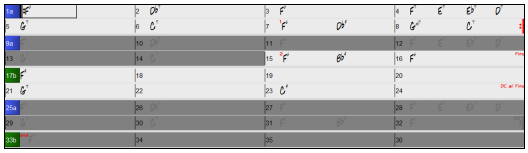
Fake Sheet Mode

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 Fake Sheet mode, press the **[Fake Sheet]** button and enable *Display Chord Sheet in Fake Sheet Mode* in the drop-down menu.



If you disable *Display Chord Sheet in Fake Sheet Mode* in the **[Fake Sheet]** button’s drop-down menu, the Chord Sheet switches to full linear mode, showing all bars in the order that they will be played.



Display Options

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

Click on the gear icon on the Chord Sheet toolbar to open the **Display and Chord Sheet Settings** dialog. You can also right-click on the Chord Sheet and select *Display Options* from the context menu.

Use the color picker to customize the colors of various elements, including the Chord Sheet and Audio Edit window. A position indicator dot shows where you clicked in the palette. The [Current] and [New] swatches let you compare the color difference and revert to the current color if needed. The [Reset All] button restores all colors to the state they were in when the dialog was opened.

Part Markers

Part Markers (a, b, c, d, etc.) 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.

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 (a part marker) occurs, 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 with the “New line for every section” setting in the **Display and Chord Sheet 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.

Chord Entry

The basic way of entering a song into Band-in-a-Box is to type in the chords to the song on the Chord Sheet. The arrow keys move the highlighted cell around in the Chord Sheet. The **return** key advances to the next 1/2 bar. Chords can be entered from the QWERTY keyboard.

Chords are typed in using any of the supported chord symbol displays.

1. Standard chord symbols (C, Fm7, Bb7, Bb13#9/E).
2. Roman numerals (I^{maj7}).
3. Nashville Notation (1^{Maj7}).
4. Solfeggio (Do^{Maj7}).
5. Fixed Do. In Italy and other parts of Europe, chords like C7 are always referred to by the Solfeggio name (Do7 for C7) regardless of the key signature.

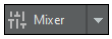
Note: It is not necessary to type upper or lower case. The program will sort this out for you. Any chord may be entered with an alternate root (“Slash Chord”) e.g., C7/E = C7 with E bass. Separate chords with commas to enter 2 chords in a 2-beat cell, e.g., Dm, G7

Chord Sheet Editing Features

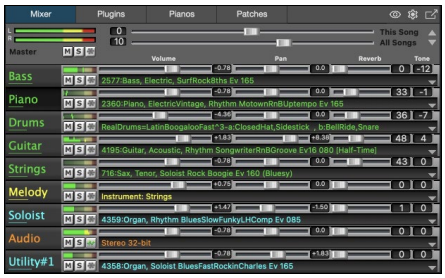
The Chord Sheet has a contextual menu that opens with **control**+click or a right-click on the Chord Sheet. This menu is a very convenient way to access the features for editing song arrangements.

Mixer Window

The Mixer window shows the current state of tracks and allows easy changes or adjustments.



The **[Mixer]** button on the left toolbar shows/hides the **Mixer** window. The down arrow button on its left allows you to show the Mixer on left or right, open the floating Mixer, or hide the Mixer.



The four tabs on the top toggle between screens – Mixer, Plugins, Piano, and Patches. The default screen is Mixer.

The button in the top-right corner switches between floating and docking modes.

In the floating mode, opacity buttons are shown. Clicking on them changes the window's opacity by a significant amount; right-clicking changes by a small amount.

The gear icon at the top right lets you configure settings.

Click on the "eye" button to choose which tracks are displayed in the Mixer. You can show all tracks, only active tracks, or select individual tracks. Tracks set as visible with this button remain visible for the current song, and this setting is saved with the song.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 Mixer Settings.

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 onto the Drop Station to render audio or MIDI files.

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

There are many tracks to use 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.
- Sixteen Utility tracks, which can be used to generate RealTracks, RealDrums, Loops, MIDI SuperTracks, and more. Audio can be recorded or imported for playback, editing, or harmonization. MIDI can also be recorded or imported for playback, notation display, or editing. Audio, MIDI, or both can be copied or moved from other tracks to Utility tracks.

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

- White indicates that the track is empty and is not in use.
- Yellow indicates a MIDI track playing a Band-in-a-Box MIDI part.
- Green indicates a RealTrack. The track name is underlined with a short line if the track has RealChart notation, and with a long line if it includes RealChart notation with accurate guitar or bass tab.
- Blue indicates a MIDI SuperTrack.
- Orange is an audio track.
- Red means that the track is muted.

The track names match the styles, and if the 2 tracks have the same name, numbers will follow. For example, if you load in the Slow Bluegrass Waltz style, you will see these names: Bass, Guitar 1, Mandolin, Guitar 2, Banjo.

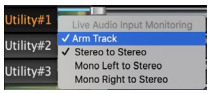
Right-click on a track label for a menu of settings and actions for the selected track. The menu is organized into groups allowing easier selection of track types: audio (RealTracks, UserTracks, Loops) or MIDI (MIDI SuperTracks, classic MIDI tracks) and track settings/actions.

On the **[Mixer]** screen, each track has settings for Volume, Pan, Reverb, and Tone that can be adjusted as the song is playing.

To adjust settings, click on a slider and move it horizontally. They can also be controlled by right-clicking on a number and typing in a new number. You can also adjust them with the mouse wheel while the mouse cursor is over the sliders or number dials. Hold the **command** key down as you click on the slider or 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.

You can set Volume and Pan 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*.


Each track has its own VU meters 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, to add a tremolo effect to your recording, right-click on the first slot in the Mixer, select *Choose Plugin* from the context 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.

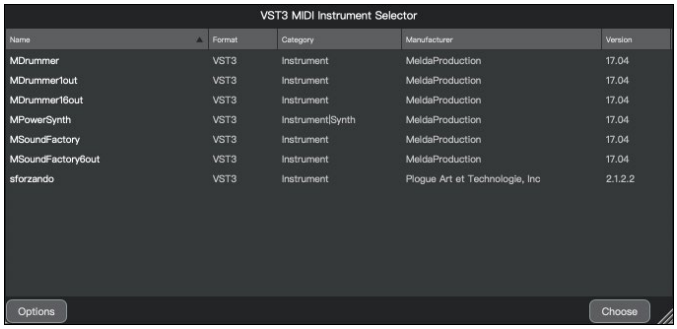
MIDI tracks have four slots. The first slot can take a VST/AU synthesizer (e.g., Sforzando, etc.) and the other three can take audio effects.

Audio tracks have four slots. There is no synthesizer slot, so you can assign up to four 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, select VST2 options, and more.

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

Band-in-a-Box supports VST3 plugins, allowing you to use them alongside VST and AU plugins for MIDI or audio tracks. To use a VST plugin, select *Choose VST3 Plugin* from the right-click menu. This opens the **VST3 Selector** window. When you first open it, the plugin list will be empty, and it asks you to scan for VST3 plugins. Answer "Yes" to begin the scan. Once the scan is complete, you will have a list of VST3 plugins to choose from.



The plugin list is displayed with columns, and clicking on a column heading allows you to sort by name, format, category, manufacturer, or version number.

The **[Options]** button provides functions such as adding a scan directory, removing the selected VST3 plugin, showing the folder of the selected VST3 plugin, and more.

- *Add VST3 Search Directory* lets you specify additional folder locations to scan if you have VST3 plugins not installed in the default location (*/Library/Audio/Plug-Ins/VST3*). If you accidentally add an incorrect folder, selecting *Reset to defaults* will remove any custom folders.
- *Scan for VST3 in a Specific Directory* is useful if you have a folder of VST3 plugins that you want to add to Band-in-a-Box once but do not want them scanned every time.
- *Look for VST3 Plugins* allows you to add individual VST3 files without adding the entire folder.
- If you're having trouble with a plugin, select *Show folder containing selected VST Plugins* to locate the VST3 file for the selected plugin.

To load a VST3 plugin, double-click on it in the list or press the **[Choose]** button.

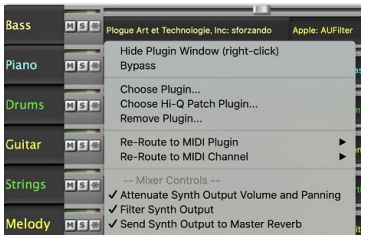
To remove the loaded VST3 plugin from the track, right-click on it in the Mixer and choose *Remove Plugin* from the menu.

The *Plugins Options (VST2)* menu item provides settings for VST2 plugins.

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 context 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.

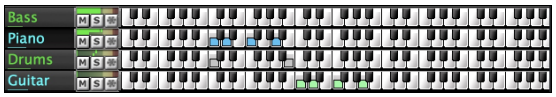


Attenuate Synth Output Volume and Panning: This will change the gain of the plugin's audio output based on the Volume and Panning controls on the Mixer. When this is enabled, MIDI controllers for volume will not be sent to the plugin. This setting is useful for plugins that do not respond to MIDI controllers.

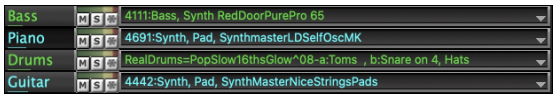
Filter Synth Output: This will apply high/low-pass filtering to the plugin's audio output based on the Tone control on the Mixer.

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.

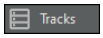


Clicking on any instrument name opens the menu for selecting or changing the instrument.

The gear icon at the top right of the window lets you configure Mixer settings.

Tracks Window

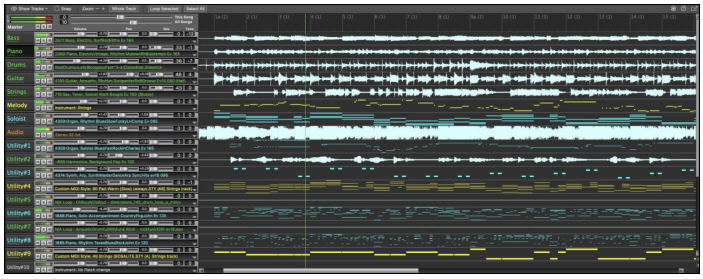
This is similar to a tracks window seen in many DAWs. It displays all track data and allows you to adjust the volume, pan, reverb, and tone; quickly solo or mute tracks; assign VST/AU plugins; select a region for loop playback; and more.



To open the **Tracks** window, press the **[Tracks]** button on the side toolbar, or select the menu item *Window* | *Tracks Window*.

The **Tracks** window can be shown either docked in the main workspace or as a floating window.

- **control**+click on the **[Tracks]** button to force the window to float.
- **shift**+click on the **[Tracks]** button to add the window as docked in the main workspace. For example, to create a Chords-and-Tracks top/bottom layout, click on [Chords], then **shift**+click on [Tracks].
- The mode button in the top-right corner of the window lets you toggle between the floating and docking modes.



The ruler below the toolbar 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 A or B part marker letter with the bar number (1a, 9b).

The toolbar provides buttons for controlling the display and settings of the window.

- The toolbar shows the **[Standard]** and **[Edit Phrases]** buttons if the "Enable 'Edit Phrases and Loops' Mode in Tracks Window" option is enabled in the settings dialog. Standard mode is the normal mode. When Edit Phrases mode is enabled, boxes are drawn for RealTracks phrase segments, and these phrases can be edited.
- Use the **[Show Tracks]** button to select which tracks are displayed.
- When the **Snap** checkbox is enabled, selecting a region aligns it to the nearest beat.
- The **[-]** button zooms out horizontally to display a larger area; the [+] button zooms in to display a smaller area.
- The **[Whole Track]** button zooms out as far as possible, displaying the entire track.
- The **[Loop Selected]** button plays and loops the selected region.
- The **[Select All]** button selects the whole track.
- The gear icon opens the settings dialog, allowing you to customize the waveform's appearance.
- The icon at the far right lets you toggle between floating and docking modes.

Each track has its own VU meters to show the sound level, along with buttons to mute, solo, freeze, manage plugins, and show piano keyboard. **control**+clicking on a **[Fx]** button shows plugins for all tracks, and **control**+clicking on a **[P]** displays the piano keyboard for all tracks.

Use the vertically stacked **[+]** and **[–]** buttons at the bottom right to adjust all track heights. Holding down the **Ctrl** key while clicking on these buttons will expand or reduce the track height at 5 times the normal rate. If you hold down the **Shift** key, the track height will expand or reduce at 10 times the normal rate.

Individual track height can be adjusted by dragging a track divider. To set all tracks to the same height, drag a track divider while holding **control**, then release the mouse button.

You can use the mouse wheel to adjust display. It functions differently depending on where you use it.

- Scrolling on the left side of the window scrolls vertically.

- Scrolling on the right side zooms horizontally.

- Scrolling over the Volume, Pan, Reverb, or Tone controls adjusts those settings.

- Scrolling while holding down the **control** key changes the height of all tracks.

- Scrolling while holding down the **shift** key scrolls the window vertically.

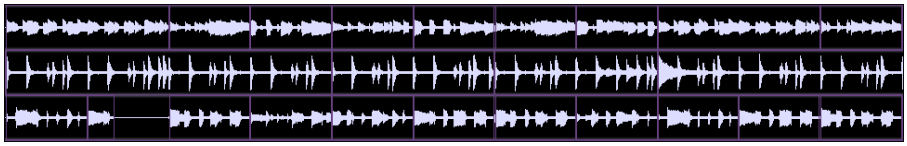
On the left of the window, there are mixer settings for each track that can be adjusted as the song is playing. To adjust volume, pan, reverb and tone, click on a slider and move it horizontally. They can also be controlled by right-clicking on a number dial and typing in a new number. You can also adjust them with the mouse wheel while the mouse cursor is over the sliders or number dials. **control**+dragging the slider forces all tracks to move to the same absolute location as the original track, while **shift**+dragging it moves all tracks relative to the move of the original track. Double-clicking on the slider sets the value to a default value.

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

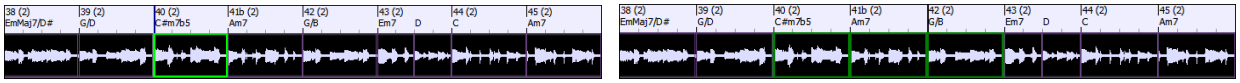
Right-click on a track label to open a menu for track settings and actions for that track.

You can drag a track label and drop it onto the Drop Station to render an audio or MIDI file.

In Edit Phrases and Loops mode, the boxes are drawn for phrase segments.



A phrase can be selected by clicking on a box. **shift**+clicking on multiple boxes selects multiple phrases.



You can press **command+C** to copy the selected phrase, then place the cursor at a different location, and press **command+V** to paste it to that location.

To erase a phrase, click on the box and press the **delete** key.

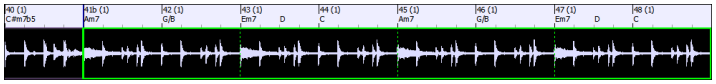
You can shorten a phrase so that you will hear just the first note on the downbeat at a certain bar on a track. Click on the box, hover the mouse cursor over the right of the box, and when the left-right curser appears, drag it to left to shorten the phrase.

To start a phrase earlier, click on the box, hover the mouse cursor over the left of the box, and when the left-right curser appears, drag it to left.

You can also turn a whole or a portion of a phrase into a loop. For example, to use just a 2-bar segment of a 6-bar phrase as a loop, drag the right of the phrase box to left until you will have a 2-bar segment.

Tip: If you want an exactly 2-bar segment of the phrase, enable the **Snap** mode on the toolbar.

Now, if you hover the mouse cursor over the top right corner of the phrase box, a loop icon appears, and you can drag it as long as you want. You will then see dotted lines within the segment. This means that the 2-bar segment was turned into a loop with the dotted lines indicating the loop starting points.



Chapter 5: Playing Songs

Opening Files

Band-in-a-Box supports most popular song formats in addition to its own native song files. It will open most audio file formats, and its powerful Audio Chord Wizard feature will interpret the chords from an audio file and write them to a Band-in-a-Box song file. You can also play karaoke files, including Karaoke MP3/CDG files with scrolling graphical lyrics, in Band-in-a-Box.

You can open files from the buttons on the top toolbar.

 The **[Open]** button lets you open a Band-in-a-Box song file. You can also use the hotkeys **F3**, **command**+**O** or **S S 4 return**.

 The **[Open+] button** shows a menu with commands to open various types of files. including Band-in-a-Box songs, MIDI files, Karaoke files, audio files, MusicXML files, and more.

 Clicking on the left side of the **[Song]** button performs the default action for opening a song, while clicking on the arrow button shows a drop-down menu that lets you open a song sing alternate methods and set the default action for the main button.

You can also open files from the *File* menu.

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

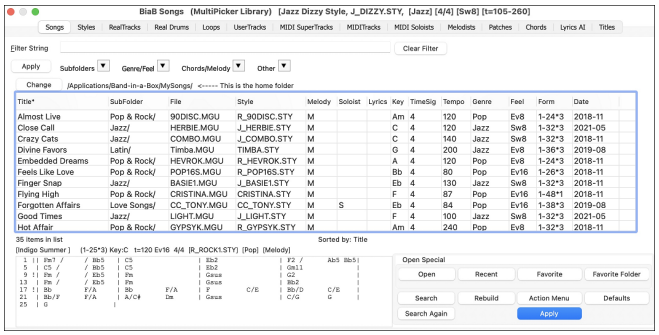
You can drop many file types onto the Band-in-a-Box screen, and they will be loaded into the program, either as a new file or added to the current song. File types include Band-in-a-Box songs (.SGU/.MGU), MIDI (.MID), audio (.WAV/.AIFF/.M4A/ .MP3), MusicXML (.mxl/.xml/.musicxml), and ABC Notation (.abc).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

Open Song with SongPicker

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

 It is opened with the **[Open+]** or **[Song]** button on the top toolbar, the menu item *File* | *Open Special* | *Open SongPicker*, or the hotkeys **command**+**F7** or **S S return**. It is also opened by clicking on the **[Library]** button's down arrow on the side toolbar and selecting *Songs* from the drop-down menu.

Note: The SongPicker opens in the MultiPicker Library window if *Use MultiPicker instead of dialogs* is enabled in the *Edit* menu or the track label's context menu. If this setting is disabled, the SongPicker opens as a standalone dialog.



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**.

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

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.

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

There's a dialog that shows separate lists of Recently Played and Favorite songs. To open these lists, select the menu *File* | *Open Special* | *Open Recently Chosen Songs* or *Open Favorite Songs.* You can also use the **[Open+]** button or the hotkeys **shift+F3**, **S S 2 return** (for the recently played) or **S S 3 return (**for the favorites).

Open Previous Song

The menu item *File* | *Open Special* | *Open Previous Song* opens the previous song in alphabetical order in the current folder. You can also use the **[Prev]** button on the top toolbar, or the hotkeys **control+shift+F8** or **S S 7 return**.

Open Next Song

The menu item *File* | *Open Special* | *Open Next Song* opens the next song in alphabetical order in the current folder. You can also use the **[Next]** button on the top toolbar, or the hotkeys **shift+F8** or **S S 8 return**.

Open Entire MIDI File (mid) to Melody Track

The menu item *File* | *Open Special* | *Open Entire MIDI File to Melody Track* lets you select a MIDI file and open it to the Melody track. You can also use the **[Open+]** button on the top toolbar, or the hotkey **S S 9 return**.

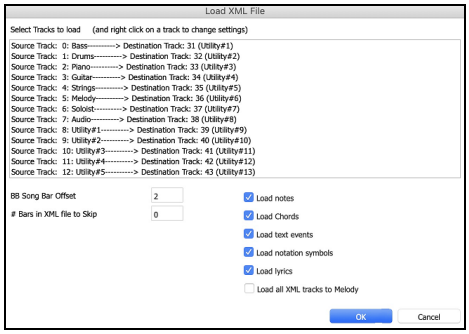
Open Entire Karaoke File (kar) to Melody Track

The menu item *File* | *Open Special* | *Open Entire Karaoke to Melody Track* allows you to select a Karaoke file and open it to the Melody track. You can also the **[Open+]** button on the top toolbar, or the hotkey **S S 1 3 return**.

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.

Select the menu item *File* | *Open Special* | *Open MusicXML File*, then select a MusicXML file (musicxml/XML/MXL). This opens the **Load XML File** dialog. It is also opened with the **[Open+]** button on the top toolbar.



First, select a track that you want to load. To select multiple tracks, hold down the command key and click a track.

To change the destination track, right-click on a track and select *Destination Track*.

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

To prevent all tracks from being 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.

Open ABC Notation File

The menu item *File* | *Open Special* | *Open ABC Notation Music File* lets you open an .abc file. You can also use the **[Open+]** button on the top toolbar.

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 LyricLab File

LyricLab is a third-party program from Joanne Cooper that generates lyrics and chords for songs. For more information about LyricLab, visit lyriclab.net.

The LyricLab text files can be imported into Band-in-a-Box where you can choose a style and generate melodies based on the song chords. To do this, choose the menu item *File* | *Open Special* | *Open LyricLab Chords-Lyrics file* or press the hotkey **L L return**, then select a LyricLab file. The chords will be loaded into the Chord Sheet, and the lyrics will appear on the **Bar Lyrics** layer of the Chord Sheet, **Lead Sheet** and the **Big Lyrics** windows.

Note: For Band-in-a-Box, each line in a text file represents a bar. Therefore, when you save the lyrics and chords generated by LyricLab in a text file, make sure there is one chord on each line before opening it in Band-in-a-Box. Otherwise, when you open the file, only the first chord on the same line will be imported to Band-in-a-Box. For example, if a text file contains two chords on each line, then when you open the file in Band-in-a-Box, the second chord on each line will be ignored. But if you add a line break to the file so that each line contains one chord, then all the chords will show on the Chord Sheet.

Open Audio File

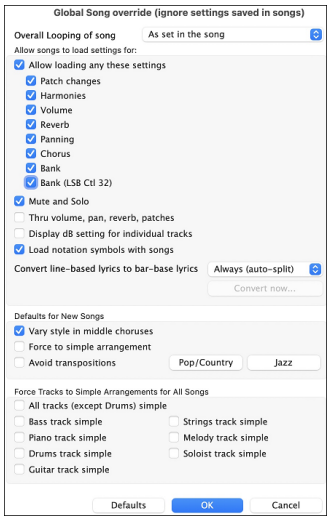
Select the menu item *File* | *Open Special* | *Open Audio* to open supported audio files (WAV, AIF, MP3, M4A, etc.). You can also use the **[Open+]** button or the hotkey **S S 1 0 return**.

Open from Favorite Folders

The menu item *File* | *Open Special* | *Favorite Folders* opens the **Favorite Folders** dialog, which displays a list of recently used folders. The dialog can also be opened with the hotkeys **S S 6 return** or **option+shift+F**. To open a song using this dialog, first select the folder from the list, then choose a song from that folder.

Global Song Overrides

The global overrides ignore settings within individual songs. These are configured in the **Global Song Overrides** dialog, which opens from the **[Overrides]** tab in the **Preferences** dialog (*Options* | *Preferences*).



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 loading any these settings: If set, these items will be allowed to be loaded from songs. If not, the settings will be ignored when loading songs.

Mute and Solo: If this is enabled, the Mute and Solo states for all tracks will be loaded when opening 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 label's 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 old 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.

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 applied for new songs.

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 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 the Song Settings dialog. To set for each track in the current song, use the track label right-click menu on the Mixer.)

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

The **[Jazz]** preset button turns the 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. (Note: To force simple arrangements on a song-by-song basis, use an option in the Additional Song Settings dialog (*Edit* | *Song Form* | *Additional Song Settings*).)

Selecting Style

Styles refer to styles of music like Jazz Swing, Latin, Blues, Pop, Rock, or Country. You can pick a style either before or after you have entered the chords to a song. Once a style is loaded, the song will be played back using your chosen style.

The StylePicker

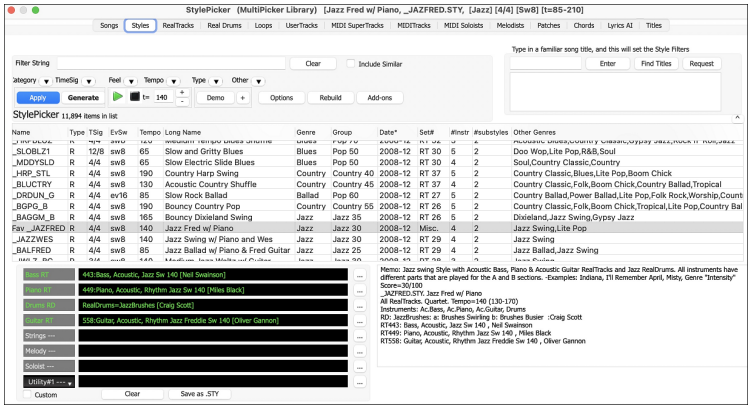
The **StylePicker** lists all styles that are in the *Band-in-a-Box/Styles* folder, providing information such as genre, type (Real/MIDI), time signature, feel, tempo, number of instruments, number of substyles, and more. It also includes useful features for selecting styles, such as filters, search options, demos, memos, and more. You can sort the list of styles by column or listen to an instant preview by double-clicking on a style.

You can open the **StylePicker** using the **[Style]** button on the top toolbar, or the hotkeys **control+F9**, **S return** or **S 1 return**.

> **Note**: The StylePicker opens in the MultiPicker Library window if *Use MultiPicker instead of dialogs* is enabled in the *Edit* menu or the track label's context menu. If this setting is disabled, the StylePicker opens as a standalone dialog.

If the style list needs to be rebuilt when you open the **StylePicker**, a dialog appears asking you to confirm and set the correct locations of your RealTracks and RealDrums folders. In the dialog, you can see the current locations (e.g., *Band-in-a-Box/RealTracks* and *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.

A progress bar appears at the top of the **StylePicker** during style rebuild. Once the style list is rebuilt, you can browse styles by sorting columns or hear an "instant" preview of the style by double-clicking a style in the list.



The **[Demo]** button plays a pre-made audio demo of the selected style. The **[+]** button shows a menu with options to adjust the volume of the audio demos, loop playback of audio demos, load demo songs for the selected style, open the folder of audio demos if the file is being played on your hard drive, etc.

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

The green arrow button plays your song with the currently highlighted style. The black square button stops playback.

You can also double-click on a style or press the spacebar to play the song if the *Double-Click (or Spacebar) plays Chord Sheet (not pre-made demo)* option in the **[+]** button is unchecked.

The number of bars used for song preview can be set. Click on the **[Options]** button, select *Set StylePicker options* from the drop-down menu, and choose a value for **"**# of bars for preview."

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.

You can press the **[Apply]** button to load the selected style to the song. Pressing the **[Generate]** button loads the style to the song and plays the song with the style.

Load Previous Style / Load Next Style

These functions, similar to the Load Previous/Next Song functions, load the previous or next style in alphabetical order by file name. Access them from the menu *Files* | *Load Style Special* | *Load Previous Style* / *Load Next Style*, or use the hotkeys **control+shift+command+F8** / **S 7 return** (previous) or **shift+command+F8** / **S 8 return (**next).

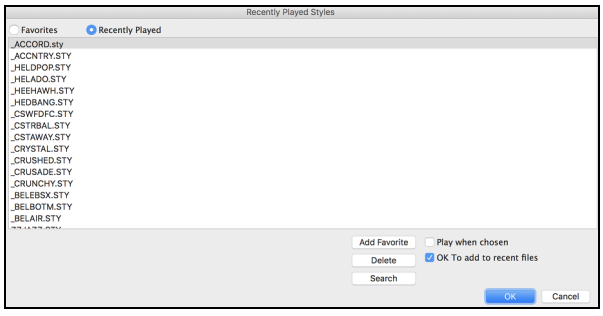
Band Styles (Best RealStyles)

STY Select *Band Syles (Best RealStyles)* from the **[Style]** button's drop-down menu, or press the hotkey **S 2 return**. You will see a menu of style types, with submenus sorted into the listed categories.

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

Favorite Styles / Recently Used Styles

STY Other options in the **[Style]** button's drop-down menu include *Favorite Styles* and *Recently Used Styles.* Selecting either opens a dialog with separate lists of favorites or recently used styles. You can also use the hotkeys **S 5 return** (favorites) or **S 4 return** (recently used).



The **Favorites** and **Recently Played** radio buttons toggle between the lists of your favorite styles and recently played styles.

The favorites list starts off empty, and you can add styles by clicking the **[Add Favorite]** button.

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.

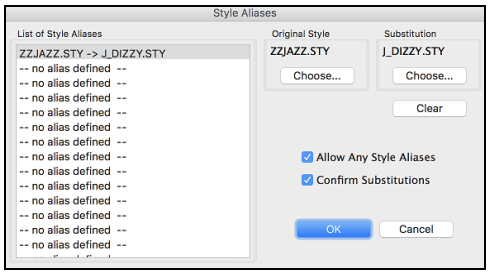
When you have made your selection, press **[OK]** to load the chosen style.

Click on **[Cancel]** to return to the main screen without changing the style.

Style Aliases

The *Style Aliases* option is found in the *File* | *Load Style Special* or *Options* | *MIDI Patch Maps, etc.* submenu.

Let's say you've got a new jazz swing style called "J_DIZZY." You can create an alias so that when Band-in-a-Box looks for a jazz swing style, it will load in "J_DIZZY" instead, so you don't have to make changes to all your songs. And when you have found a new favorite style, just change the alias. You can also load or save sets of "Alias" files and share them with others.



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.

Enable/Disable Style

The *File | Load Style Special* submenu 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

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, 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.

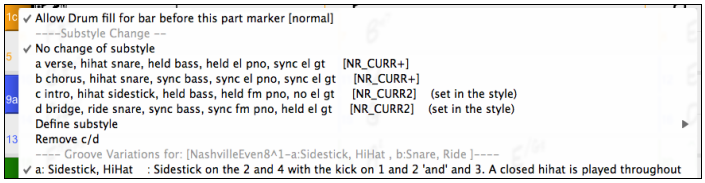
MultiStyles in Styles ("+" Styles)

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 open the **StylePicker** and filter the styles list by "+.sty."

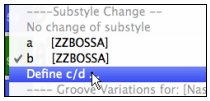
After you load a MultiStyle, right-click on a part marker and you will see that there are multiple substyles available. For example, NR_CURR+ has 4 substyles.



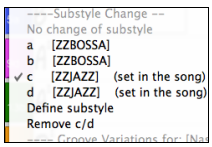
MultiStyles in Songs

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.

Playing, Pausing, and Stopping Songs

 You can use the transport buttons on the top toolbar to control playback.

 This plays the song from the beginning without creating a new arrangement, unless regenerating is required.

 This generates a new arrangement and then plays the song.

 This pauses song playback. Press it again to continue playing from the paused location.

 This stops song playback or recording.

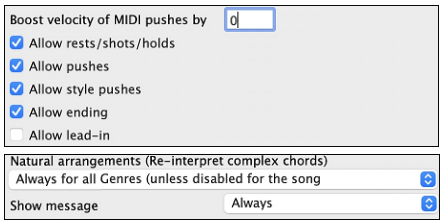
 Use this button to record audio and/or MIDI to your song.

 This lets you play the highlighted section in a loop.

You can also use the *Play* menu commands or hotkeys: **command+R** to play, **F10** to play and loop the selected region, **control+F**. to play from the selected bar, **control+X** to play from the current bar, **esc** or **spacebar** to stop, and **control+H** to pause or continue.

Arrangement Options

Use the **Preferences** dialog (*Options* | *Preferences* or **command**+**,**) to configure overall arrangement settings. For example, you can adjust the boost for push, allow rests and 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 rests/shots/holds: You can disable the rests/shots/holds 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.

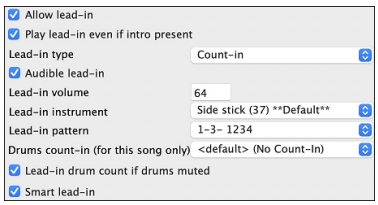
Allow pushes: If for some reason you don't want a style or a song to have pushes, you can uncheck this box.

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

Allow ending: Song ending 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 label in the Mixer or Tracks window, and use *Track Settings* | *Set Natural Arrangement* in the context menu.)

Lead-in Counts

Band-in-a-Box plays a lead-in count at the start of each song if you want it to. This is set in the **Preferences** dialog (*Options* | *Preferences* or **command**+**,**), where there a several options for how the lead-in is played.



Allow lead-in: 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 / 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.

Lead-in instrument / Lead-in 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). (Note: These options apply when the Drums track is set as MIDI.)

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.

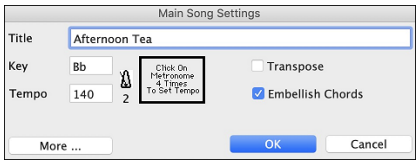
Smart lead-in: Smart lead-ins can also be set here; they avoid playing the count-in drum sound during a Melody pickup.

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* | *Main Song Settings (Title/Key/Tempo/Embellish)* or use the keystrokes **command+K** to open the dialog.



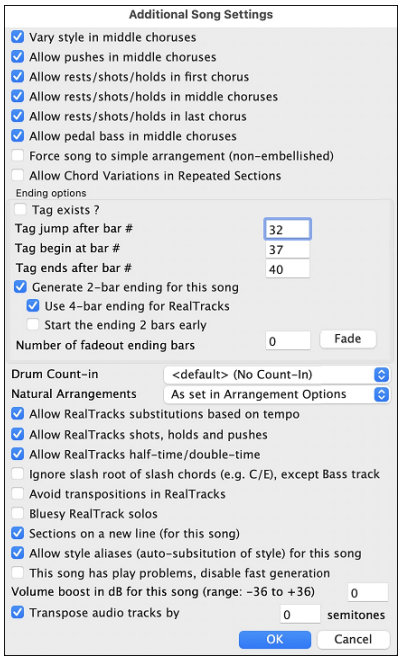
Transpose: If you change the key, you can transpose all the MIDI tracks to the new key by checking the Transpose box. This is especially useful when loading in new songs and transposing them to other keys. If you've entered a progression that you intend for a particular key, and then choose the key afterward 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: This 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 this is enabled, the song will play in substyle B throughout the Middle Choruses. The Middle Choruses include all choruses except the first and last. If this is disabled, 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/shots/holds in first chorus / Allow rests/shots/holds in middle choruses / Allow rests/shots/holds in last chorus: These options allow you to decide which choruses will play rests/shots/holds that are present in a song (indicated by the "." symbol). If you have rests in a song but don't want the rests to play in the middle choruses since you are using them for soloing, uncheck the "Allow rests/shots/holds in middle choruses" option.

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 (also referred to as a coda) is a group of bars that are played in the very last chorus of a song. If you select the **Tag exists?** check box, then the tag will play during the last chorus of the song. After the bar you specify as the **Tag jumps after Bar #**, the song jumps to the **Tag begins at Bar #** and plays through the **Tag ends after Bar #** and then plays a 2-bar ending as usual. Band-in-a-Box will optionally create a 2-bar ending for your song. To turn the song ending off for a "single song," uncheck the **Generate 2-bar ending for this song** checkbox in this dialog, and to turn song endings off for "all songs," uncheck the **Allow ending** checkbox in the **Preferences** dialog. The **Use 4-bar ending for RealTracks** option allows extra time for the natural decay of the instruments. The **Start the ending 2 bars early** 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. Song endings can be turned off for all songs, or on a song-by-song basis. For example, you might want to have your own custom ending that ends the song on the 3rd beat of a bar by playing a shot. There is also an option to generate an ending that will fadeout by gradually reducing the volume. You can type any number in the **Number of fadeout ending bars** option or press the **[Fade]** button to enter 6, which is a typical length of a fadeout ending.

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 a track label in the Mixer or Tracks window, 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, the 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 (e.g., 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 any tracks will be transposed (pitch stretched) by the amount entered here.

Track Settings for Playback

The individual tracks are controlled with the Mixer.

Right-clicking on a track label opens a menu of settings and actions for that track. The menu is organized into groups for easier selection of track types — audio (RealTracks, UserTracks, Loops) and MIDI (MIDI SuperTracks, classic MIDI tracks) — as well as track-specific settings and actions.

Muting, Soloing, and Freezing Tracks

Each track has its own VU meter as well as buttons to **[M]**ute, **[S]**olo, 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.

Mute Tracks

Click on the Mute button to silence the 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 by **command** +clicking on the track label. For example, **command** +click on the Piano track label to hear only the Piano track. You can also use press **Alt+2** (Mute-All) then **Alt+4** (Unmute Piano). The hotkey **option+shift+Z** also solos the current track.

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, whether MIDI or RealTracks, can be frozen. When a track is frozen, it will not be changed or re-generated. This saves time when replaying songs and lets you preserve an arrangement you like. If you freeze the entire song, there is no regeneration delay at all — the next time you press Play, the song is immediately ready.

You can make frozen tracks by pressing the snowflake icon on the Mixer or by using the menu item *Play | Freeze Track.*

Un-Freezing a Track(s)

This is also done from the snowflake icon on the Mixer. You can also use the menu item *Play | Freeze Track*.

Forcing Generation of a Song that is Frozen

Hold down the **shift** key as you press the **[Generate and Play]** button, 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.

> **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.

Changing Volume, Panning, Reverb, Tone

In the Mixer window, each track has individual controls for Volume, Pan, Reverb, and Tone, and these can be adjusted while the song is playing. Volume, Pan, and Reverb are controlled with horizontal sliders. Tone is controlled by typing in a value from –18 (full bass) to +18 (full treble), or by clicking on the value and dragging the mouse vertically. You can also adjust the sliders and controls using the mouse wheel while the cursor is positioned over them.

Hold down the **control** key as you move a slider. This forces all tracks to move to the same absolute location as the original track. Hold down the **shift** key as you move a slider to move all tracks relative to the move of the original track.

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

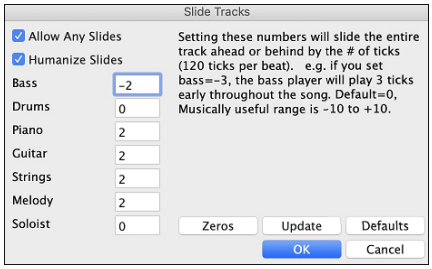
There is also a Master section with a Mute button, VU Meters, and Master Volume controls.

The Master Volume is a true master volume, and 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.

Slide Tracks

This feature lets you move any of the Bass, Drums, Piano, Guitar, Strings, Melody, or Soloist tracks ahead or behind the others by a specified amount. For example, you can shift the Bass track slightly ahead to make the bass player "drive" the band.

To slide tracks, choose the menu item *Edit* | *Slide Tracks*. The values are measured in "ticks-per-beat" with 120 ticks being the equivalent of a quarter note. The musically useful range is from -10 to 10.



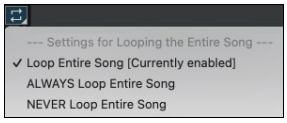
Setting these numbers will slide the entire track ahead or behind by the # of ticks (120 ticks per beat). You could, for example, slide the bass track so it plays a little ahead of the rest of the band. This has the effect of making the bass player "drive the band" and is useful in Jazz styles to make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

Allow Any Slides: Enable this option to allow track sliding. If otherwise, no slides will occur.

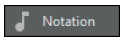
Humanize Slides: When this is enabled, the slides will be humanized, so the track is shifted by a slightly different amount for each note. The amount varies randomly between 0 ticks (none) and the slide value set for the track.

Looping

The **[Loop]** button at the top toolbar opens a menu for looping options. It allows you to play the highlighted section in a loop, toggle looping on or off, and open the **Loop Sections Settings** dialog.



Looping the Notation Screen



Click the **[Notation]** button on the side toolbar to open the **Notation** window. Then, click the **[LoopScr]** button. When there is a red border around this button, the song will loop for the bars shown on the notation screen.

Play Along with MIDI Controller Keyboard

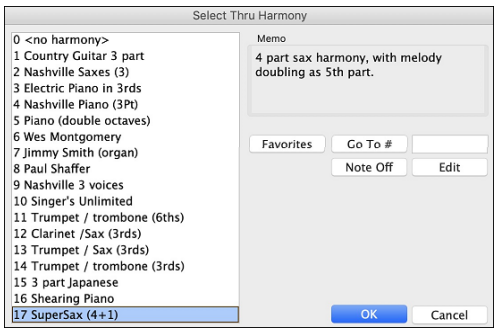
If you have an external MIDI keyboard controller connected to your computer system, you can use the MIDI THRU features to play along with the program.

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

The Thru 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. Click on the **[Harmony]** button on the top toolbar and select *MIDI - Thru Harmony,* or press the **control+option+T** keys. Then, choose a harmony in the **Select Thru Harmony** dialog.



The Thru Harmony is also applied to Soloist tracks when the option to *Allow Soloist Harmony (on Thru)* is selected in the *Soloist* | *Soloist Editor* 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 Editor**, where you can customize Harmonists.

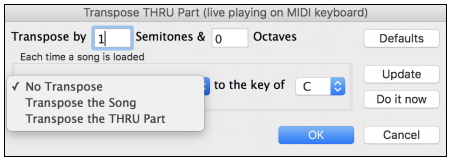
Thru Transpose Settings

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.

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)

 To use this feature, click on the **[MIDI]** button on the top toolbar and select *MIDI Keyboard Wizard Enabled* from the drop-down menu. You can also enable it with the main menu *Play* | *Wizard Playalong feature* or the hotkey **option+W**.

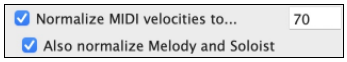
Disable the menu item *Play* | *Wizard uses 'Smart' notes* to have the Wizard provide you access to the chromatic scale. Enable it to have access only to the notes based on the chord/key of the song.

The Wizard works with the harmony feature, so you can play along live in 4-part saxophone harmony for example.

As a play along instrument, the Wizard uses the instrument on the Thru track. To change the instrument, volume, reverb, etc. for the Wizard, select the Thru track in the Mixer or the Tracks window.

MIDI Normalize

If performing a live set, or at a jam session, it helps to have the volume of all songs be similar. With the MIDI Normalize feature, you can level the volumes to a setting in the program options. For example, you can set all volumes to be 70 and the program will make each song play within those levels. This is done in the **Preferences 2** dialog (*Options* | *Preferences* or **command+,)**.



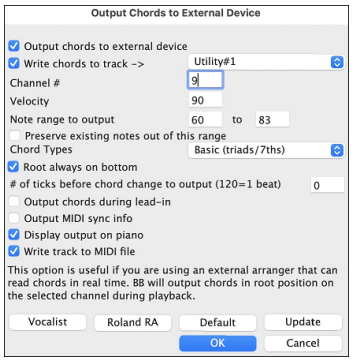
The normalization affects the Bass, Piano, Drums, Guitar, and Strings tracks. If you enable the "Also normalize Melody and Soloist" option, the normalization also affects the Melody and Soloist tracks.

 When you enable this feature 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.

Output Chords to External Device

Some external music hardware devices require chords to be played in **root position** in order to drive them in real time. For example, the Vocalist allows you to sing into a microphone and harmonize your voice based on the chords sent to the device. Band-in-a-Box can automatically output a separate channel with the chords in root position to support such external devices.

Additional settings include chord complexity, output channel, velocity, and note range. Band-in-a-Box can also drive real-time arrangers, such as the Roland RA series. To configure these options, select the menu item *Options* | *MIDI Patch Maps, etc.* | *Output Chords to External Device*. This opens the **Output Chords on Channel** dialog, where you can set all relevant parameters.



To enable this function, check the **Output chords to external device** option.

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 automatically enters the correct note range values for the Digitech Vocalist. If you are using a different device, refer to the manufacturer's documentation for the required note range values.)

Some plugins have "keyswitches," which are specific notes to trigger patters, arpeggios, etc. The **Preserve existing notes out of this range** option allows you to keep those notes and events if they are not within the specified note range.

Enable the **Root always on bottom** option 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.

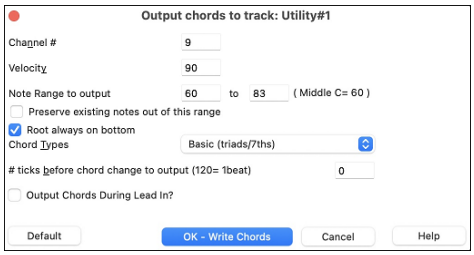
Set the **Display output on piano** checkbox to true to enable MIDI chord data to be displayed on the piano keyboard.

Select the **Write track to MIDI file** option to include the chord track when you save the song as a MIDI file.

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

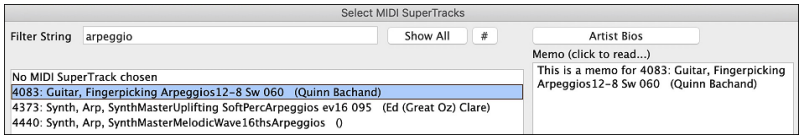
A chord track can be generated on any track. To do this, right-click on the track label in the Mixer or Tracks window and select *Edit MIDI | Generate Chord Track on this track* from the context menu. This opens the **Output Chords to Track** dialog, where you can configure options for the chord track 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 plugins have "keyswitches," which are specific notes to trigger patters, arpeggios, etc. The **Preserve existing notes out of this range** option allows you to keep those notes and events if they are not within the specified note range.

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 label in the Mixer or Tracks window, go to *Select MIDI Instrument (Patch)* and choose one of the menu commands.

Select Hi-Q Patch Plugin: Use this menu item to select a preset of a Hi-Q MIDI instrument and a VST plugin.

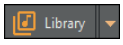
Select no MIDI Patch: This removes the current selection of the MIDI Instrument.

Select General MIDI Patch: This lets you select an instrument from the list of GM patches.

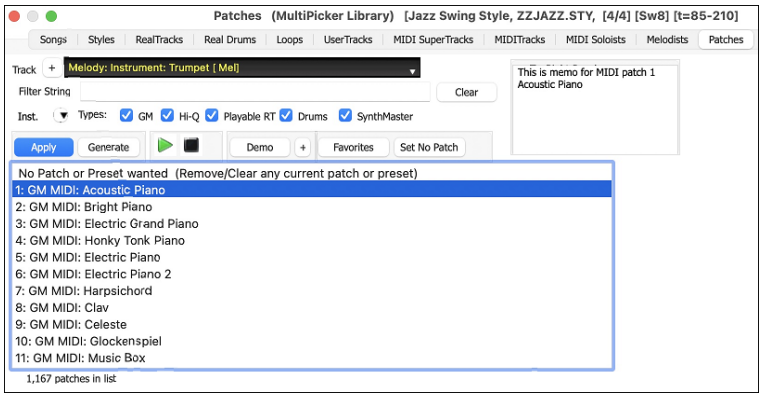
Select Higher Bank Patch (from .Pat file): This lets you select a higher bank instrument on your synthesizer.

MIDI Patch Picker

This allows you to select a MIDI patch (instrument sound) from a list of over 1,100 patches, all categorized by GM numbers.



To open it, press the down arrow button beside the **[Library]** button on the side toolbar and select *MIDI Patches* from the drop-down menu. You can also press the **F7** key, and then click on the **[Patches]** tab.



The track selector at the top left lets you confirm or change the current track. Your selection from the patch list will be applied to this track.

A complete list of MIDI patches displays. You can search for a patch by name or filter the list by Instruments, Types, GM, Hi-Q, Playable RealTracks, Drums, and/or SynthMaster.

You can hear a pre-made demo of the selected patch by pressing the **[Demo]** button. The **[+]** button provides options to enable internet-based demo playback, loop the demo, and adjust its volume.

The **[Favorites]** button shows a menu of favorite GM patches that are set in the Favorite Instruments dialog (*Options | MIDI Patch Maps, etc. | Set Favorite Patches/Combos*).

Press the **[Apply]** button to assign the selected patch to the current track. To assign the patch to the current track and play the song, press the **[Generate]** button.

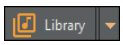
Hi-Q MIDI Instruments for SynthMaster Player

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.

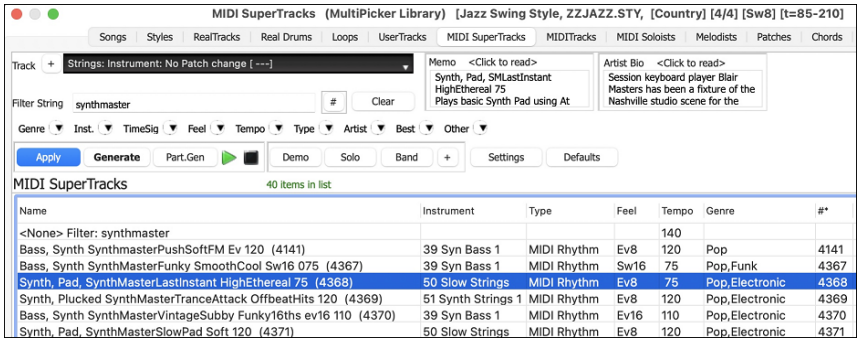
The SynthMaster VST file is installed to the */Library/Audio/Plug-Ins/VST* folder by default.



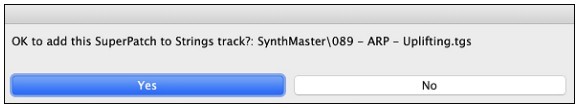
To select MIDI SuperTracks that use SynthMaster sounds, click on the down arrow beside the **[Library]** button on the side toolbar and select *MIDI SuperTracks* from the drop-down menu. You will then see the **MIDI SuperTracks Picker**.

Note: The MIDI SuperTracks Picker opens in the MultiPicker Library window if *Use MultiPicker instead of dialogs* is enabled in the *Edit* menu or the track label's context menu. If this setting is disabled, the MIDI SuperTracks Picker opens in a standalone dialog. The standalone dialog offers the same basic functionalities as the MultiPicker Library window, but it features a different GUI and lacks options to switch the track, generate a portion of the track, access track settings (such as solo, mute, freeze, volume, reverb, etc.) or change the font size of the list.

Type "SynthMaster" in the text filter field, select a MIDI SuperTrack from the filtered list and press the **[Apply]** button.



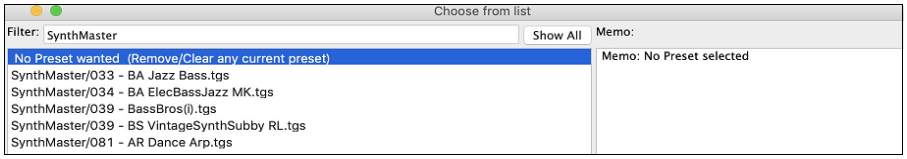
Answer yes to the confirmation message.



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

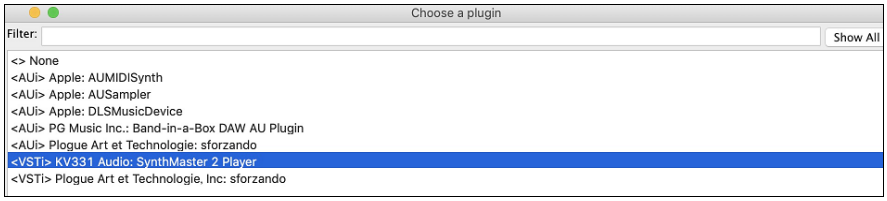
To customize the sound, click on the SynthMaster synth in the [Plugins] tab to open the synth window.

You can also access SynthMaster sounds using the Hi-Q patch dialog. Right-click on a track label and choose *Select MIDI Instrument (Patch)* | *Select Mi-Q MIDI Patch Plugin* from the context menu. This opens 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.



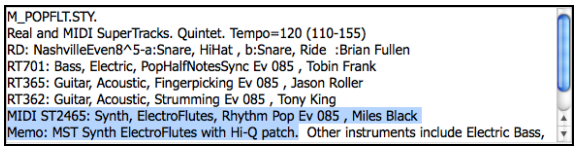
You can choose from many sounds in the SynthMaster Player panel.

Tip: 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 #*.

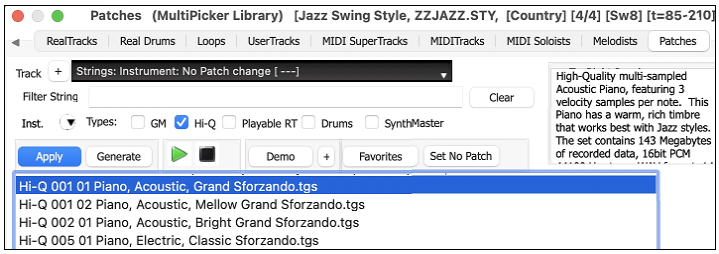
Hi-Q MIDI Instruments for sforzando

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.



To select a specific Hi-Q sound, press the **F7** key to open the **MultiPicker Library** and click on the **[Patches]** tab. Then **shift**+click on the "Hi-Q" filter button, select a Hi-Q sound from the filtered list, and press the **[Apply]** button.

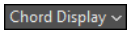


In the Mixer or Tracks window, you can confirm that the sforzando is loaded.

To use a custom sound, such as an .SFZ sound that you've acquired, click on the first slot in the **[Plugins]** tab in the Mixer to launch the sforzando synth.

Non-Concert Visual Transpose

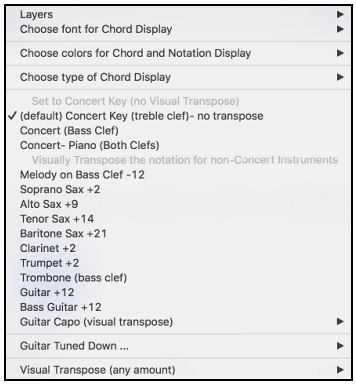
This feature displays the chords and notation for non-concert key instruments like trumpet and saxophone in the non-concert key (Bb, Eb) while the music plays in the concert key.

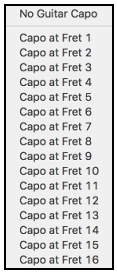


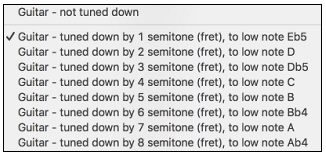
The **[Chord Display]** button on the Chord Sheet toolbar opens a list of concert and non-concert instruments.

There are also settings for guitar capo, tuning the guitar down, and visual transpose of any number of semitones. For example, with "Capo at Fret 2" selected, if you enter a D chord it will play as an E chord but display as a D chord. This is also true for notes entered in notation.

You can also tune the guitar down from 1 semitone to 8 semitones. If you tune down by 1 semitone a song entered in E will display in E but play in Eb.



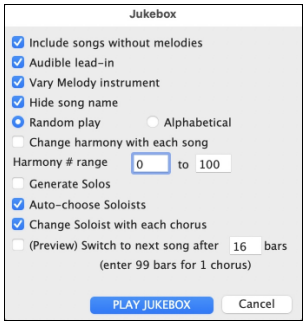




The Jukebox

Use the Jukebox for continuous playback of the songs in the current directory. The Jukebox will continue to play while you move to other Mac® programs, providing continuous background music.


Click on the **[Jukebox]** button on the top toolbar, select the menu item *Play* | *Jukebox Play* or press **command+J** to open the **Jukebox** dialog.



Include songs without melodies: When checked, the program will play both songs that include melodies and those that do not. When unchecked, only songs with melodies will be played.

Audible lead-in: While listening to the Jukebox, you might not want to hear the count-in click. If not checked, you won't hear the count-in click.

Vary Melody instrument: Hearing a song after a song is played with the same melody instrument would get a little monotonous. If you check this option, the program will randomly change the melody instrument between your favorites.

Hide song name: This feature is used to play the "Guess the Song" game. When checked, the titles are hidden until you click the title. When someone guesses the Song Title, you can click in the Title box to verify if he/she is correct. You'll probably want to restrict the Jukebox to only songs with melodies unless you can guess songs without melodies!

Random play / Alphabetical: If "Random play" is selected, the songs will be played in random order (without repeating songs). If "Alphabetical" is selected, the songs will be played in alphabetical order from the *Songs* folder.

Change harmony with each song: If selected, a harmony will be automatically selected for each song that plays in the Jukebox. Use the "Harmony # range" settings to choose from a particular section of the Harmony list.

Generate solos: Enable this option to permit the Soloist to play a solo over all the songs selected for Jukebox playback. When you press the **[Play]** button, the Soloist Select dialog will open with a suggestion to use a Soloist for the first song in the Jukebox list. This is normal. Press **[OK]** to accept the Soloist suggestion. (The Jukebox will not bother you with the Select Soloist dialog again; it will simply choose an appropriate Soloist for any given song in the Jukebox song list.)

(Preview) Switch to next song after __ bars: Use this setting to preview the songs in a Jukebox list. Band-in-a-Box will play each song in the folder for the number of bars you enter into the box. Use a setting of 99 bars to play one chorus of each song.

Chapter 6: Making Songs

Making Your Own Songs

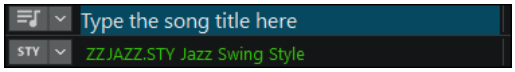
It's fun to play music with Band-in-a-Box, but it's even more fun to make songs of your own. This section gives you step-by-step instructions from start to finish.

Clear the Chord Sheet

 Click on the **[New]** button to blank the Chord Sheet. You can also select the menu item *File* | *New* or use the keystrokes **command+N.**

Name the song

Enter the song title by typing in the title area on the top toolbar.



Select a Key

The key signature of the song is displayed in the Song area on the top toolbar.

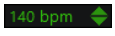
You can use the special operators "TK" and "TR" to set or transpose a key signature.

- Typing **T K C return** keys sets the key of the song to C. Typing **T K B B return** sets it to Bb. Note that this sets the key signature but does not transpose the song.
- The "TR" operation sets the key signature and transposes the song. Typing **T R F return** transposes the song to the key of F; typing **T R A B return** transposes the song to Ab.

 Another way to set a key signature is to click on the **[Key]** button on the top toolbar and choose the key 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 Current Bar** dialog, which opens with the **F5** key.

Set the Tempo

 The tempo is displayed next to the time signature. Click on it to change the time signature.

When creating a new song (*File* | *New*), the tempo defaults to the best tempo for the current style. You can adjust the tempo using the arrow buttons:

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

You can also press the **[** key to decrease the tempo by 5, and **]** key to increase the tempo by 5.

You can quickly set a specific tempo by typing the **T** key followed by the tempo and pressing the **return** key. For example, type **T 1 4 0** and press **return** to set the tempo of the song to 140.

To quickly set a specific tempo, type the **T** key, type the desired tempo, and press **return**. For example, type **T 1 4 0** and press **return** to set the tempo to 140.

Setting the Relative Tempo

 The Percentage button 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: **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 using the minus **[-]** or equals **[=]** key on your computer keyboard. Four taps on the minus key sets the tempo, while four taps on the equals 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 on-screen **[-]** 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.

"Frame" the Song

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.

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.

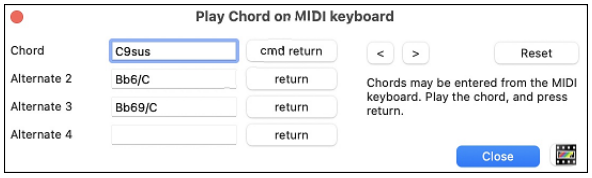
Another option is to right-click on a bar in the Chord Sheet to set it as the beginning or end of the chorus or the end of the song from the settings in the context menu.

Chord Entry

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 menu item *Window* | *MIDI Chord Detection* | *MIDI Chord Detection* 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 highlighted cell by ½ bar. To place an alternate chord in the Chord Sheet, click on the **[return]** button beside the chord you want.

Import Chords from Audio File (Audio Chord Wizard)

You can import chords from an audio file using the Audio Chord Wizard. It analyzes an audio file (MP4, M4A, AIFF, etc.) and imports it to Band-in-a-Box. It detects the tempo, bar lines, and chord changes, making it easy to turn your favorite audio files into Band-in-a-Box songs. This feature is fully described in the **Working with Audio** chapter.

Import Chords from MIDI file (MIDI Chord Wizard)

You can import chords from a MIDI file. To do this, first blank the Chord Sheet by choosing *File* | *New*. Then select the menu item *File* | *Import* | *Import Chords from MIDI File* to open the **MIDI Chord Wizard** dialog. Press the **[Open (Change)]** button to select the MIDI file that you want to import. Once the file is selected, press **[OK - Interpret Chords]**. The chords will then be interpreted from the MIDI file and written onto the Chord Sheet. This feature is fully described in the **Wizards, Tutors, Fun** chapter.

Enter Chords with Computer Keyboard

The most common way to enter the chords is by typing them on the computer keyboard. You can enter up to four chords per beat.

The location of the highlighted cell determines where chords will be entered. Use either the mouse or the cursor arrow keys on the computer keyboard to move the highlighted cell around the Chord Sheet.

Click on any bar to select a cell, and then type in the chords for that bar.

The highlighted cell covers two beats, or half a bar in 4/4 time. Two chord names can be typed into the highlighted 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 highlighted cell. Each time the **return** key is pressed the highlighted cell advances 2 beats, or ½ a measure.

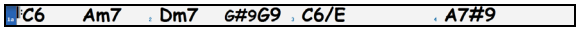
Note: To view a list of Band-in-a-Box chord names, please refer to the Reference chapter of this manual.

To start typing in chords:

- Go to the top (bar 1) of the Chord Sheet.
- Blank the Chord Sheet by clicking the **[New]** button, or with the keystroke **command+N**.
- The highlighted 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 do not need 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).



The sequence of keystrokes to enter all these chords above would be c6>am7>dm7>ab9,g9>c6/e>>a739.

Shortcut Chords

To speed up chord entry, use the following shortcut keys.

- J = Maj7
- H=m7b5 (H stands for Half diminished.)
- D=dim
- S=Sus

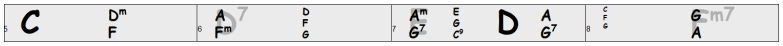
For example, type CJ to enter CMaj7.

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.

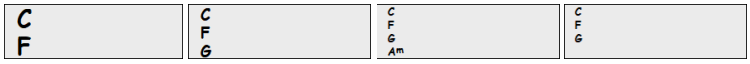
Note: The soloist and background RealTracks do not follow MicroChords by design because playing would be too chopping if they did.

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.

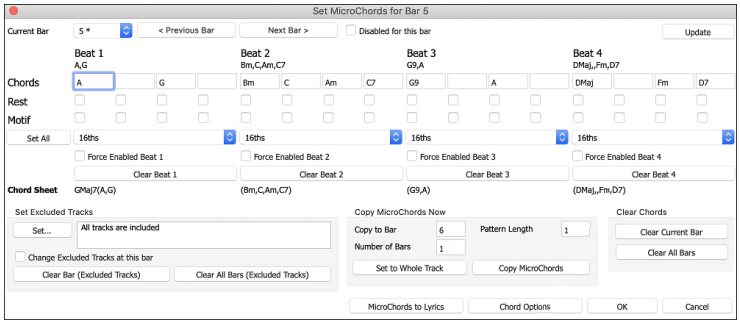
You can erase all chords (main and/or MicroChords) from the highlighted cell with the **Delete** key.

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.

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 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."

otif: Enter a checkmark 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. This feature allows selected tracks to play specific rhythms without changing the chords. For example, you might want the guitar and bass to play a specific 16th rhythm in a funk song, while the piano and sax stick with the normal feel. Suppose you have loaded a funk style and you want a horn section to play a specific rhythm (16th-rest-rest-16th) in Beat 1 and 3 and just to rest in Beat 2 and 4. So, you check the "Motif" checkbox in the first and fourth slots, and the "Rest" checkbox in the second and third slots for Beat 1, and then you check the "Rest"

checkbox for all slots in Beat 2. You repeat this patten for Beat 3 and 4. Enable the “Change Excluded Tracks at this bar” option and press the [Set] button to exclude tracks other than a horn section. To use this rhythm pattern in other bars, use the “Copy Chords” area. Now, when you play the song, you will hear horns to play hits interspersed with the cool lines that are part of the style itself.

[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.

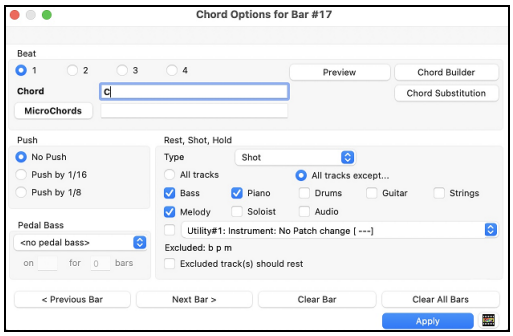
[Clear Current Bar] clears all settings from the current bar, and **[Clear All Bars]** clears all settings from all bars in the song.

[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 [Layers] button menu on the Chord Sheet toolbar.

[Chord Options] opens the Chord Options dialog.

Chord Options

Chord options include rests, shots, holds, pushes, and pedal bass. The **Chord Options** dialog can be opened using the **[C7]** button on the top toolbar, the hotkey **option+Z** or the context 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.

Push: “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.

Pedal Bass: You can have the Bass track play a specific rhythm pattern. Choose the pattern from the drop-down menu, enter the note you want the bass to pedal on in the “on” field, and specify the duration in the “bars” field.

Rest, Shot, Hold: When a shot or hold is assigned to a chord, the tracks that are excluded from the shot or hold play normally. There is an additional option for those excluded tracks to stay silent. To set this, select a shot or a hold and enable the **Excluded track(s) should rest** option. This option gives you the ability to rest some tracks while others play the shot or hold.

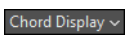
Normally, you don’t need to press the **[Apply]** button because the chord you enter will immediately update on the Chord Sheet.

Support for other chord display types

You can enter or display chords in Roman Numeral notation, Nashville notation, Solfeggio notation, or Fixed Do notation.

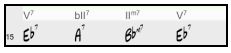
For example, the chord G^{m7} in the key of F would be displayed as II^{m7} in Roman Numeral notation, 2^{m7} in Nashville notation, Re^{m7} in Solfeggio notation, and Sol^{m7} in Fix Do notation. (Note: In Italy and other parts of Europe, chords are always referred to by the Solfeggio name (Do7 for C7) regardless of the key signature.)

These systems are very useful for learning or analyzing tunes, since 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 type a chord in these systems, like “4” which will enter the “4” chord in the current key.



Click on the **[Chord Display]** button on the Chord Sheet toolbar, then select a type from *Choose type of Chord Display*.

You can display the non-standard chord above the standard chord on the Chord Sheet.



To do this, click on the **[Layers]** button on the Chord Sheet toolbar and select a chord type from the *Additional Chord Display* list.

Preview Chords

You can hear chords as you type them. After entering a chord name on the Chord Sheet or Notation window, press **shift+return**. This enters the chord and plays it using the MIDI patches on the Piano and Bass tracks. You can also hear a chord that's already been entered: move the highlight to the bar with the chord and press **shift+return** to play the chord on the first beat of that bar.

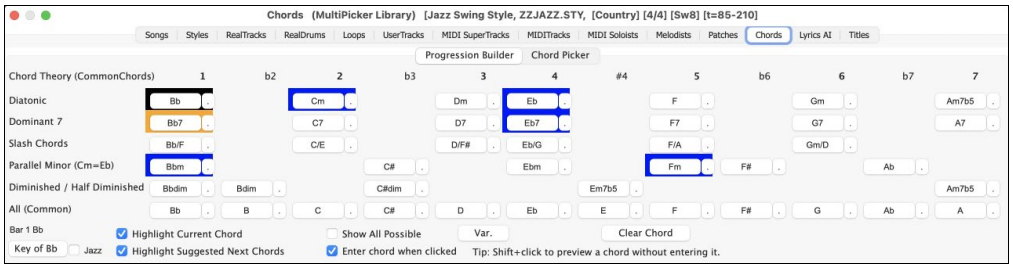
You can also preview chords from the **Chord Options** dialog. Press **option+Z** to open the dialog, and then press the **[Preview]** button to hear the current chord.

Chord Builder

The **Chord Builder** offers two features: Progression Builder and Chord Picker, both of which allow you to enter chords by ear without needing to know their names or any music theory.

 You can launch the **Chord Builder** using the **[Chord Builder]** button on the top toolbar, the menu item *Edit* | *Chord Builder*, or the hotkey **control+shift+H**.

The **Progression Builder** displays and suggests the best next chords in the current key, in pop or jazz, allowing you to interactively create your own progression.



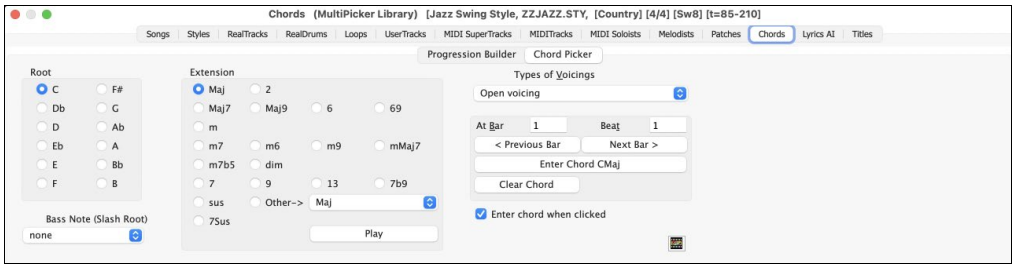
The current chord is highlighted in black and the suggested good chords to come after it are highlighted in colors. These occur if the **Highlight Current Chord** and **Highlight Suggest Next Chords** options are enabled. The blue color indicates common chords and the orange color indicates less common but more interesting chords. Normally, you will see just one or two interesting chords but you can cycle through the interesting chords by pressing the **[Var.]** button. If the **Show All Possible** option is enabled, you will see all the interesting chords.

The top **Diatonic** row shows 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. Other rows add additional chords that are part of the key. The chords on the **Dominant 7** row 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. The diatonic chords are also commonly used with different chord tones as the bass note. They are called slash chords, like C/E, are listed on the **Slash Chords** row. For a major key like C, the chords from the Cm key are also commonly used and are shown on the **Parallel Minor** row. 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. The **All (Common)** row lists all commonly used chords with the root in the key. Clicking on the small button on each row will list more suggestions.

When the **Enter chord when clicked** option is enabled, clicking on one of the suggested chords enters it to the current cell on the Chord Sheet, and then the Builder will suggest the best chords for the next.

The **[Clear Chord]** button erases the chord already entered on the current cell.

The **Chord Picker** lets you pick a root and extension to build a chord.



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 instrument on the Bass track, and the extension played by the MIDI instrument on the Piano track. You can change these MIDI patches using *Select MIDI Instrument (Patch)* in the right-click menu on the Mixer or Tracks window.

You can **shift**+click on a root or an extension to preview. 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 want the chord to be inserted automatically when you click on the note/extension names, select the "Enter chord when clicked" option. This will advance the Bar/Beat position. You can change the Bar/Beat settings to move to a different bar. The **[<]** & **[>]** buttons move 1 beat on a right-click, and 2 beats on a left-click.

Delete Chords

The chords at the current location of the highlighted cell on the Chord Seet can be cleared by pressing the **delete** key, using the standard "Cut" command, or typing a comma and pressing **return**.

To delete chords over a range of bars, select the range and press the **delete** key.

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

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

- **Rests** specify any, some, or all tracks to rest at any bar. For example, you could rest all tracks 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 tracks 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 tracks 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.

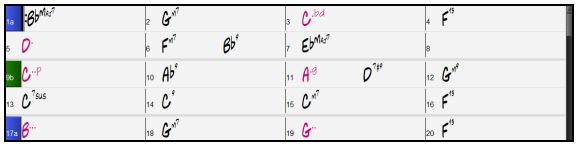
C... indicates a C chord that is a HELD CHORD.

You can specify that some tracks not to be affected by the breaks.

The coded names for the tracks are **B** for Bass, **D** for Drums, **P** for Piano, **G** for Guitar, **S** for Strings, **M** for Melody, **L** for Soloist, **A** for Audio, and **U1** to **U16** for Utility #1 to Utility #16.

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

To exempt tracks, add their letters following the break. For example, **C.bd** will put a rest on all tracks except the bass and drums. To indicate a held chord for all tracks except the piano, type **C...p**



Breaks can also be set in the **Chord Options** dialog (**option+Z**).

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.

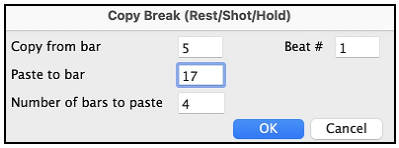
Not all RealTracks styles have shots, holds, and pushes available, so check the "H" column in the RealTracks Picker to see if the style has them.

- 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 Break (Rest/Shot/Hold)

You can copy the breaks (rests/shots/holds) to a range of other chords. To do this, select the menu item *Edit* | *Copy Special* | *Copy Breaks*.



Copy Breaks by Shortcuts

Shortcuts are available to enter breaks (rest/shot/hold) across a range of bars.

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

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

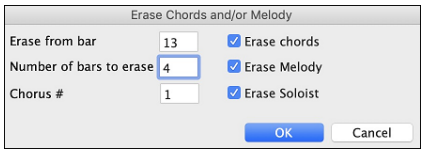
In Jazz styles (and other triplet feels), the chord will be pushed by a triplet, regardless if there is a single or double caret (^^).

Erase Chords

To erase a chord, move the highlighted cell to that chord 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 open 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 Bar(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 Bar(s)* or **command+D** and you can delete a given # of bars.

Copying and Pasting a Section of Chords

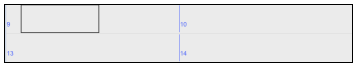
Since many songs repeat the same sequence of chords throughout, a faster method to enter a song into Band-in-a-Box is to COPY and PASTE the repeating chords.

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 highlighted cell to the bar that you want to paste the chords into, using the arrow keys or the mouse.



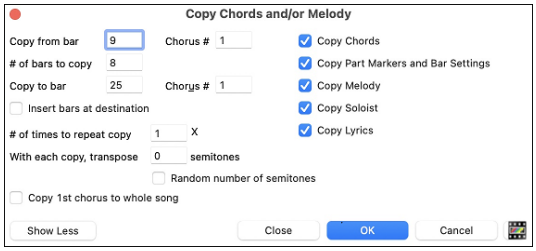
Paste the copied section with **command+V** or select the *Edit* | *Paste* menu item. The chords will then appear at the new location. These features are also available from the **control**+click (or right-click) context menu.

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 open 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.

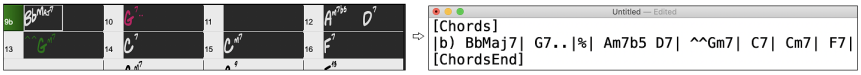
The chords always get copied. The Melody, Soloist, and Lyrics also get copied if these items are set in the **Copy Chords and/or Melody** dialog.

Copy and Paste Chords as Simple Text

Copy from a Band-in-a-Box song

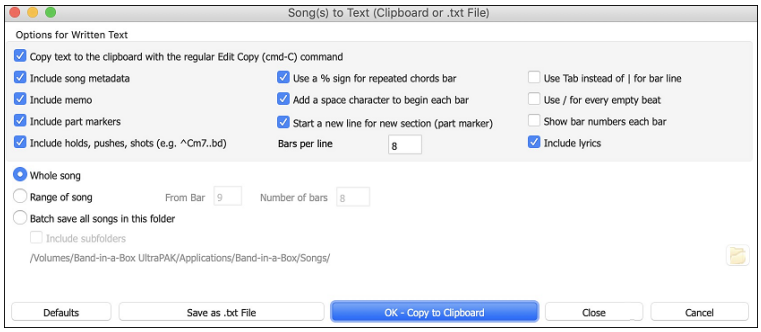
Chords can be copied as a simple text format and be pasted into another song in Band-in-a-Box or a text file in a program like TextEdit.

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 must be enabled in order to copy chords with the standard **command+C** keys.

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

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

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

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

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

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

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

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

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.

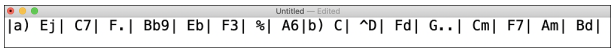
Batch save all songs in this folder: With this mode, you can copy or save all songs in a specific folder. Press the folder icon to select the folder, and choose the option to include subfolders of that folder. Also select the destination with the **Batch Save As** option. You can copy all songs to the 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.

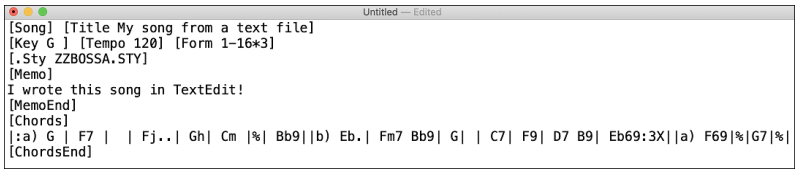
The **[Close]** button closes the dialog, saving the settings but not copying anything.

Copy from a text file

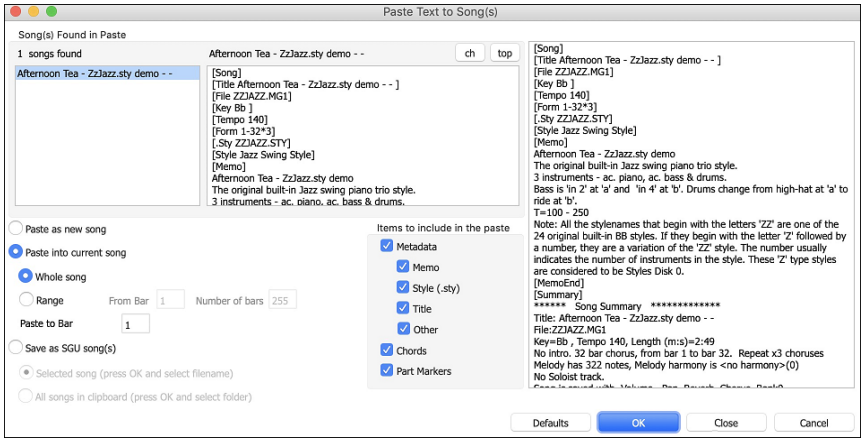
You can copy chords in a text file and paste them into a Band-in-a-Box song. Type chords in a text file using a vertical line for a bar line. If you want a blank bar, leave a space or type a % sign between vertical lines. For example, you can type | D | G7 | | F | or | D | G7 | % | F |. You can use shortcuts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



You can even enter a whole song with a text file. The easiest way is to use the text file that you pasted the whole song into. Some of the information pasted into that text file cannot be pasted back into Band-in-a-Box because they are not applicable for a new song. For example, “Song Summary” is 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.



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 opens 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 pastes all the chords in the selected song into a new song

Paste into current Song: This mode pastes 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 saves 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.

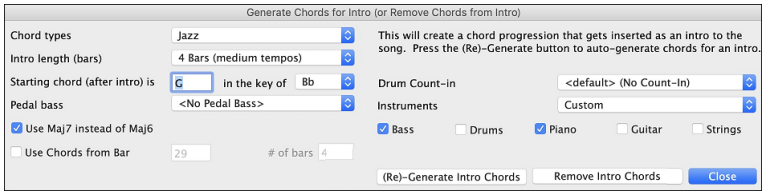
Shrink/Expand

Edit | *Song Form* | *Shrink* cuts chord durations by 50%. (e.g., 4beats>>2beats, 2beats>>1beat).

Edit | *Song Form* | *Expand* doubles chord durations. (e.g., 1beat>>2beats, 2beats>>4beats).

Auto-Generate Chords for Intro

To generate an intro, click on the **[Song Form]** button on the toolbar and select *Generate Intro* from the drop-down menu. You can also use the menu item *Edit* | *Song Form* | *Generate Chords for Intro.* The **Generate Chords for Intro** dialog will then open.



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.

The duration of the intro can be set to 2, 4, or 8 bars. You can also get a pedal bass figure inserted throughout the intro. Press the **[Remove Intro Chords]** button to delete any intro present in your song.

'Jazz Up' the Chords

The menu item *Edit* | *Chords* | *'Jazz Up' Chords* will "Jazz Up" the chords by changing chords like C and Cmaj to 7th and 6th chords. Song embellishment will be turned on for the song. Select the type of 7ths from the list box, and then click on the **[OK – Jazz Up]** button.

'Jazz Down' the Chords

The menu item *Edit* | *Chords* | *'Jazz Down' Chords* will "Jazz Down" the chords by changing chords with 7ths (e.g., C7) to triads (e.g., C) and 9ths and 13ths to 7th chords. Song embellishment is turned off. Press **[OK - Jazz Down]** to proceed.

Chord Substitution

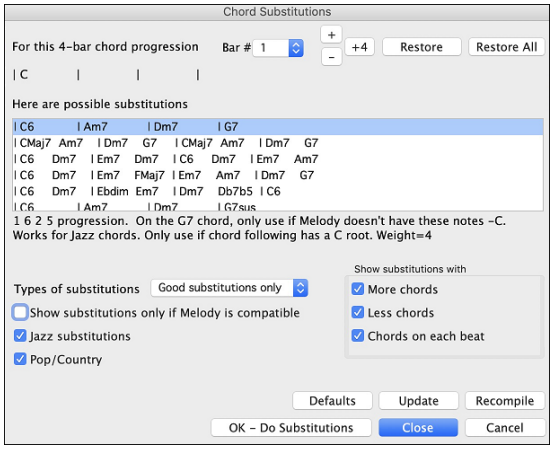
Reharmonizing a song with the Chord Substitution Wizard is a fun and educational way to perform or practice a familiar song in a brand-new way. This feature is very easy to use; simply highlight an area of chords and select "Chord Substitution." The possible chord substitutions are instantly displayed 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 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.

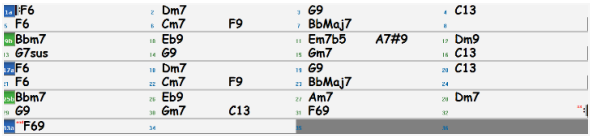
The **[Recompile]** button is only used if you have edited the chordsub.txt file to add your own substitutions. This recompiles the file and takes about 1 to 2 minutes.

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.

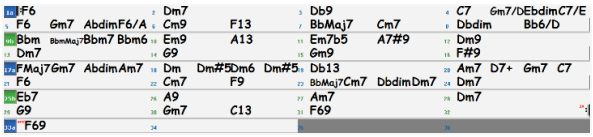
You can undo the substitution by pressing the **[Restore]** button. You can undo all substitutions by pressing the **[Restore All]** button.

Auto-Chord Substitution

You can quickly auto-generate substitutions for an entire song or portion of a song using the auto-substitution dialog. For example, we can generate substitutions for the !Freddie.MGU song. Here is the original chord progression.

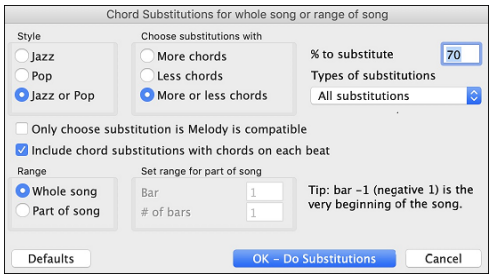


By using the auto-substitution dialog, we can generate substitutions for the whole song, and we get this result:



You can see that Band-in-a-Box chose the substitutions for about 70% of the chords in the song (that's what we told it to do in the dialog). Some of the substitutions chosen are more advanced than that (replacing an F7 with a B13 for example)

Here are the settings in the auto-substitution dialog that produced this result:



If you want 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, and open 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.

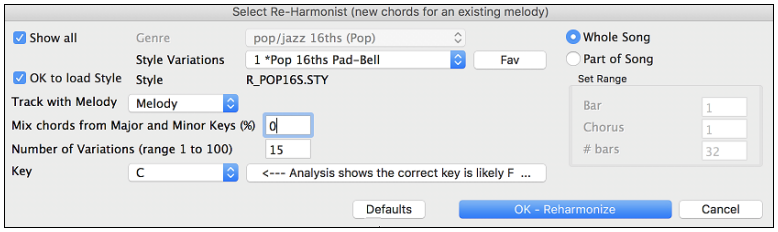
Generate Chords for a Melody (The Reharmonist)

Use the "Reharmonist" feature to generate chords for a melody or create an improved chord progression. It produces a chord sequence in the chosen genre, based solely on the melody, ignoring any existing chords in the song.

The Reharmonist feature provides two separate windows: one allows you to reharmonize the entire song with a new chord progression, and the other shows a list of possible reharmonizations for a selected section of the song.

Reharmonization (Auto-Generate)

To generate an entirely new chord progression for a complete song or a portion of a song, go to menu *Edit* | *Chords* | *Chord Reharmonization (Auto-Generate)*. You will then see the **Select Re-Harmonist** dialog.



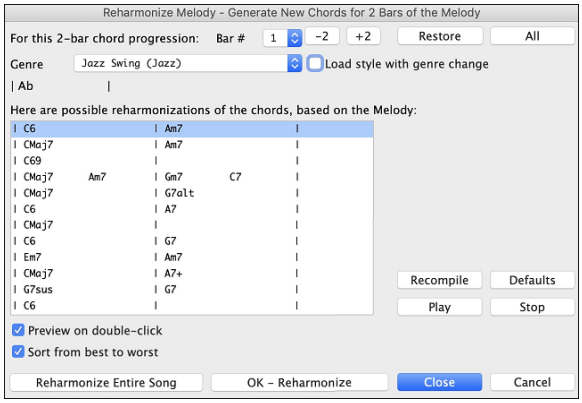
The first thing you should do is set the "Genre" for the reharmonization. For example, if you want "Jazz Swing" genre, choose that in the genre drop down. You will then get typical Jazz chords.

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."

Reharmonization (Choose)

Use the feature interactively with the "Bar Reharmonist" to display a list of possible chord progressions for a portion of the melody and audition them to choose the best one. This lets you hear new chord progressions for existing melodies or entirely new progressions for tunes without chords. To use it, choose the menu item *Edit* | *Chords* | *Chord Reharmonization (Choose your own)*. The dialog shows the current bar in the song and presents a list of suggested chord progressions based on the melody and genre you select.



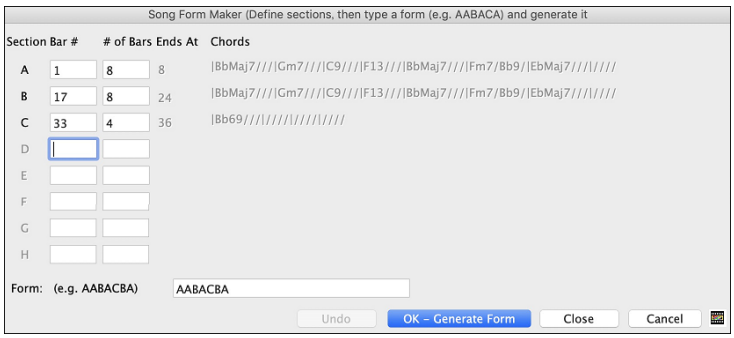
The progressions are sorted in alphabetical order, or from "best to worst" depending on this setting.

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

Rearrange Chords - Song Form Maker

The **Song Form Maker** lets you define sections of a song (A, B, C etc.), and rearrange the song by selecting the desired form (e.g., AABABAACA). You can reopen the dialog at any time to change the form.

To open it, click on the **[Song Form]** button on the top toolbar and select *Song Form Dialog* from the drop-down menu, or go to the main menu *Edit* | *Song Form* | *Song Form Dialog*.



Define the 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), type the form that you want (AABACABA), and press **[OK - Generate Form]**.

The form and sections are saved with the song.

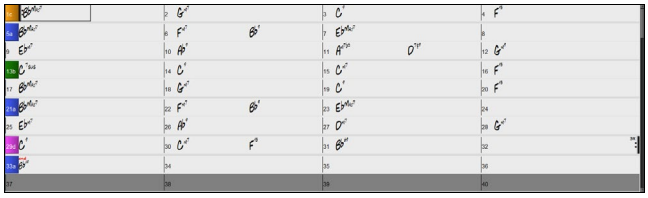
You can revisit this dialog to re-order the sections. Or change a chord in the "A" section of the Chord Sheet, and then use the Song Form Maker to propagate the changes through all the "A" sections.

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

Part Markers and Substyles

Part Markers (a, b, c, d, etc.) 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 and Chord Sheet Settings** 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 highlighted cell to the bar where you want to place the part marker. 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.

Placing Drum Fills

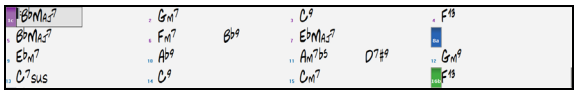
A one bar drum fill will play in the bar preceding (leading into) a part marker, just as a live drummer will play a fill to accent the transition between sections of a song. If you want a drum fill to play in bar 7 of a song, insert a part marker at bar 8. You can either retain the current substyle or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

Generating Tracks

Band-in-a-Box generates backing arrangements based on the chords you type in, playing them in a particular style.

Selecting Styles

There are many styles available for use with the Band-in-a-Box program. Styles refer to styles of music like Jazz Swing, Latin, Blues, Pop, Rock, or Country. You can pick a style either before or after you have entered the chords to a song. Once a style is loaded, the song will be played back using your chosen style. All style files have the .STY extension.

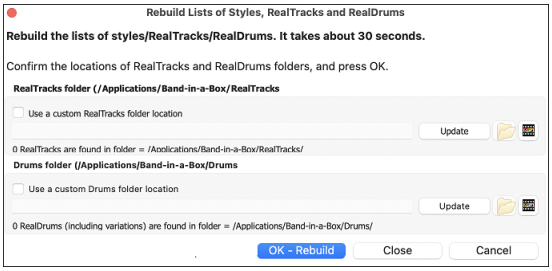
The StylePicker

The **StylePicker** lists all the styles that are present in the *Band-in-a-Box/Styles* 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.

The **StylePicker** can be accessed with the **[Style]** button on the toolbar or the hotkeys **control+F9**, **S return** or **S 1 return**.

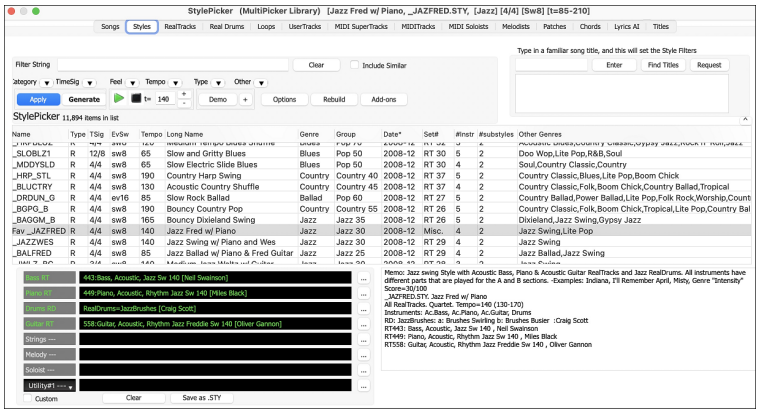
> **Note**: The StylePicker opens in the MultiPicker Library window if *Use MultiPicker instead of dialogs* is enabled in the *Edit* menu or the track label's context menu. If this setting is disabled, the StylePicker opens as a standalone dialog.

Rebuild StylePicker and Confirm RealTracks and RealDrums Folder Locations Dialog



If the style list needs to be rebuilt 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.

A progress bar appears at the top of the **StylePicker** window during style rebuild. Once the list is rebuilt, you can browse styles by sorting columns or hear an "instant" preview of the style by double-clicking on the list.



Styles List

Name	Type	TSig	EvSw	Tempo	Long Name	Genre	Group	Date	Set#	#Instr	#substyles	Other Genres

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**: 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.

Each column provides following information for the style.

- **Name**: This column shows the file name of the style.
- **Type**: This column tells you whether the style has RealTracks only ("R"), MIDI only ("M"), or a combination of RealTracks & MIDI ("RM")

- **TSig**: This column shows a time signature (4/4, 3/4, etc.) of the style.
- **EvSw**: The “ev” or “sw” indicates whether the style plays in an even feel or a swing feel.
- **Tempo**: The tempo shown here is the tempo set in the style.
- **Long Name**: This column shows the full name of the style.
- **Genre**: This column shows the genre of the style.
- **Group**: The styles are grouped into three groups: Pop, Jazz, and Country. This column also shows a "genre score," which describes a style by a simple number from 1 to 100. This works as follows: quiet, classical, acoustic, jazz, or folk would have low genre scores (1 to 30); loud, aggressive, or heavy rock would have high genre scores (80-100); and light-medium pop would have mid-range genre scores. You can filter the style list by the genre score with the "Other" filter button either by choosing a pre-defined range or setting your own custom range. For example, if you're looking for a quiet "living room" type style, use the filter to only show styles with a genre score less than 40. This might show jazz, classical, folk or other quiet-acoustic styles.
- **Date**: This column shows the date when the style was made.
- **Set #**: In this column, you can see which set includes the style.
- **# Instr**: This column shows the number of instruments that are present in the style.
- **# Substyles**: A style can contain as many as 24 substyles.
- **Other Genres**: This column suggests additional genres of the style.

Filter

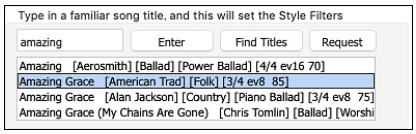
You can easily find a style using the text filter. For example, to find punk styles, simply type “punk” and the list will be filtered to show punk styles. If there is a RealTracks musician that you want to check out, just type in his name, and the list will show styles with that musician in them.

You can also use the arrow button to select a category, time signature, feel, etc., and you will immediately see the filtered list.

- **Category**: This lets you filter styles by a genre or category.
- **TimeSig**: This allows you to filter styles by the time signature.
- **Feel**: This sorts the list by feel (even 8th, swing 8th, even 16th or swing 16th).
- **Tempo**: This sorts the list by the tempo.
- **Type**: With this button, you can choose to display Real and/or MIDI styles. The default is to display Real styles first and MIDI styles at the bottom, but you can change the default selection with the last menu item.
- **Other**: This is a miscellaneous filter. For example, the list can be filtered to show only your favorite styles, styles that use a specific RealTrack, styles with soloists, or styles in a specific Xtra Styles set.

If **Include Similar** is unchecked, then the filtered list will show the exact match only, but if this option is checked, then the list will show the exact match and the similar styles. The **[Clear]** button will clear any filter so all styles will display.

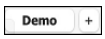
Style Suggestion



In the **Type in a familiar song title** field, type in a familiar song title, artist name, or genre of music, and the StylePicker will filter the list by the genre, feel, tempo, and time signature of that song title.

You can also press the **[Find Titles]** button to open the **Song Titles Browser**, which allows you to browse and filter the huge list of over 21,000 popular song titles. You can, for example, filter by a certain artist, and then sort all the songs by tempo, key, feel, time signature, and more.

Instant Preview of Styles - Audio Demos



The **[Demo]** button plays a pre-made audio demo of the selected style. The audio demos are found on your hard drive or on the Internet (www.pgmusic.com). The program will play the hard drive version if available; otherwise, it will play from the Internet.

The **[+]** button shows a menu with options to allow use of the Internet to play audio demos, adjust the volume of the audio demos, load demo songs for the selected style, open the folder of audio demos if the file is being played on your hard drive, etc.

Instant Preview of Styles – Play Your Song

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

The green arrow button plays your song with the currently highlighted style. The black square button stops playback of the song or the audio demo.

You can also double-click on a style or press the spacebar to play the song if the *Double-Click (or Spacebar) plays Chord Sheet (not pre-made demo)* option in the **[+]** button is unchecked.

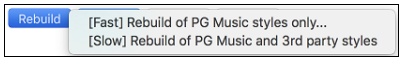
You can set the number of bars used for song preview. Press the **[Options]** button, select *Set StylePicker options* from the drop-down menu, and enter a value for the “# of preview” option.

The ideal tempo for the selected style is shown in “t=” but you can change it to any tempo by typing a number or clicking on the [+] and [-] buttons, even while the song is playing.

[Apply] [Generate]

You can press the **[Apply]** button to load the selected style to the song. Press the **[Generate]** button to load the style, generates the tracks, and plays the song using that styl.

Rebuild of Styles List



Press the **[Rebuild]** button and select *[Fast] Rebuild of PG Music styles only* from the drop-down menu. This typically takes about 30 seconds. Selecting *[Slow] Rebuild of PG Music and 3rd party styles* scans not only PG Music styles but also new or updated user or third-party styles, and therefore takes longer to complete.

Customization

The mixer-like display shows tracks and instruments used in the currently selected style in the list, with color-coding to indicate track types (MIDI, MIDI SuperTracks, or RealTracks).

Each track has a menu button that lets you change the instrument, enable or disable the track, and perform other track actions.

An asterisk appears next to the track name when it has been customized.

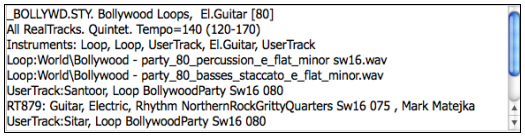
When the **Custom** option is checked, the tracks of the currently selected style will be overridden with your choices.

Use the **[Clear]** button to clear any custom settings.

Click on the **[Save as .STY]** button to save your customized style; it will then be added to the StylePicker list.

Memo

This area shows additional information about the style. You can see instruments, artists, a brief description, and song examples currently selected style. If the style has Loops or UserTracks, you will see the names of the Loops or UserTracks.



Options

Clicking on the **[Options]** button shows a drop-down menu with options to select or create User Category, add the current style to the User Category, set styles as favorites, and more. These options are also available by right-clicking on the style list.

Load highlighted style: This loads the selected style to the current song

Play current chords with highlighted style: This plays the current song with the selected style.

Load demo song for highlighted style: This opens a demo song (.SGU) of the selected style.

Play pre-made audio demo for highlighted style: You can hear a pre-made audio demo of the selected style.

Revert to remembered style: This quickly reverts to the remembered style after loading other styles.

Set remembered style to highlighted style: This sets the selected style as a remembered style so that you can easily revert to it after loading other styles.

Set remembered style to currently loaded style: This sets the currently loaded style as a remembered style.

Set StylePicker options: This opens a dialog with additional options for the **StylePicker**.

Reset StylePicker to defaults: This resets the **StylePicker** and **StylePicker Options** 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. (**Technical notes**: User Categories are stored as .txt files, which just contain the list of style names. The User Categories must reside in *Band-in-a-Box/Data/StylePicker/User Categories* folder. You can re-arrange this folder by creating subfolders and moving the categories around to organize them. You can also directly edit the .txt file in this folder. If you have made any changes to this folder, remember to press the **[Refresh]** button in the **Choose User Category to Display in StylePicker** dialog.) User Categories are analogous to playlists in a song player. You can create/edit them and choose to display only the styles from the category or all styles including the category styles that show with * asterisks.

Set highlighted style as favorite: This will set the selected style as a favorite.

Add custom memo for: You can add your own memo to the highlighted style.

Save current 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 see only the styles from the current User Category, click on the **[Category]** button above the list and select *Show this User Category*. To see only the styles from another User Category, select *Choose and Show User Category* and choose a User Category from the list.

Copy current list to clipboard: This menu item 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.

StylePicker Options

Selecting the ***Set StylePicker options*** from the [**Options**] button drop-down menu opens a dialog with additional options for the StylePicker.

- **Preferred listing of styles**: This controls the default type of listing of styles (Real and/or MIDI).
- **Default display should include all styles (available and N/A not available)**: If this option is enabled, you will see all styles including N/A ones even when all filters are cleared.
- **Show current style in list even if it doesn't match the filter**: This setting lets you choose to always show the current style even if it doesn't match the filter.
- **Sort columns in forward and reverse order**: If this option is enabled, clicking on a column name again will sort the list in reverse order.
- **Always change tempo to best tempo for style whenever a style is loaded**: If this option is checked, pressing the [OK] button in the StylePicker will always change the current tempo to the ideal tempo for the selected style. Note: If the song is "blank" (no chords past bar 5), then the tempo will change, but if the song has chords in more than 5 bars, then the tempo will not change unless this option is enabled.
- **Change 4-bar preview tempo to best tempo for style**: If this is enabled, the tempo for the preview will be played at the best tempo for the style.
- **Use Internet to Audition Demos**: If this is checked, then when a demo file isn't found in the *Band-in-a-Box/ RealTracks/Data/Style Demos Audio* folder, a demo from the internet will be played instead.
- **Double click on style plays Chord Sheet chords (instead of pre-made demo)**: If this is checked, double-clicking on a style on the list or pressing the spacebar plays your song, but if this is unchecked, it plays a pre-made audio demo.
- **Play a preview (portion) when auditioning**: This limits audition of your song to the first few bars.
- **# of bars for preview**: You can select the number of bars to play for a preview.
- **[Defaults]**: Press this button to set all options to default settings.

Remix Full Vocal Songs

Band-in-a-Box has over 150 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 the Artist Performance sets 11 - 16. Use these to remix new arrangements, starting from these high-quality, great sounding tracks!

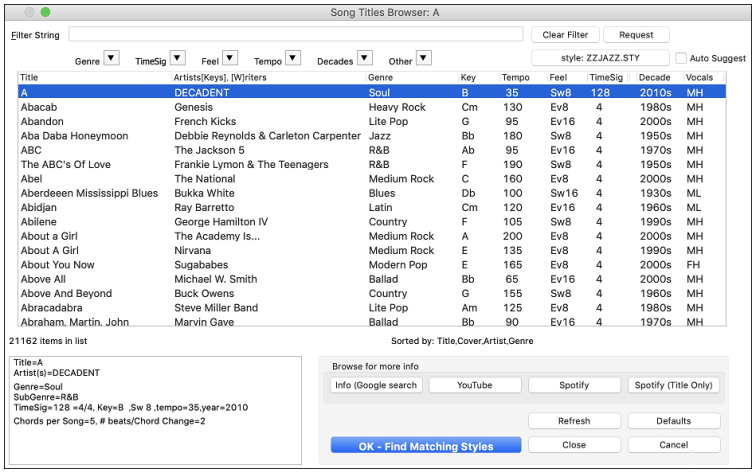
To hear the audio demos, press the **[Other]** filter button in the **StylePicker**, and select *Styles that have .m4a full song demos, with vocals* from the drop-down menu. Or, press the **[Category]** filter button, select *Choose and Show User Category* from the drop-down menu, and select "PGMusic\Style 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 shows basic information, such as artist, genre, time signature, key, and more, for over 21,000 popular songs. Select a song, and it will find styles that match the genre, feel, time signature, and tempo of the selected song.

You can open this window by pressing the **[Titles]** tab in the **MultiPicker Library** or the **[Find Titles]** button in the **StylePicker**, clicking on the **[Style]** button and selecting *Choose style from Song Title*, or using the hotkey **S 3 return**.

Note: The Song Title Browser opens in the MultiPicker Library window if *Use MultiPicker instead of dialogs* is enabled n the *Edit* menu or the track label's context menu. If this setting is disabled, the Song Title Browser opens as a standalone dialog.



You can sort the list by any column.

You can filter the list by genre, time signature, feel, tempo, decade, 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.

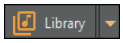
If you do not see a song title you are looking for, press the **[Request]** button. This will launch your internet browser and open the PG Music forum page where you can request to add the song to the database.

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.

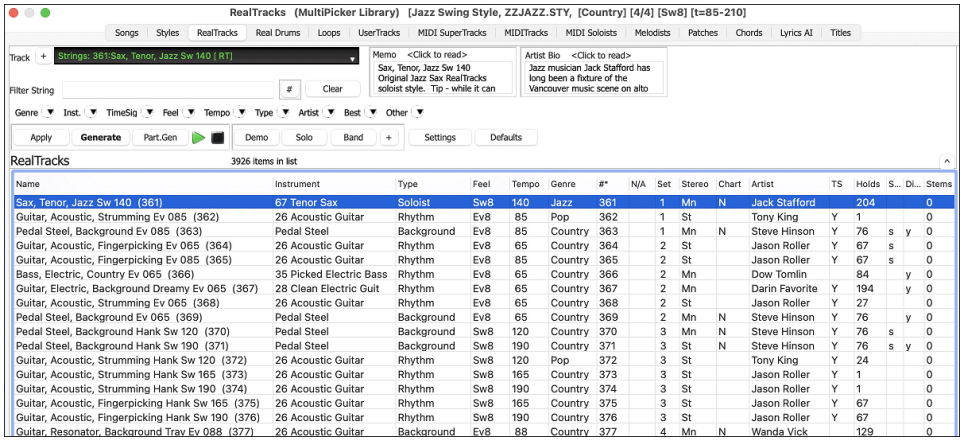
Once you have found a song, press the **[OK - Find Matching Styles]** button. This will take you to the **StylePicker** window with styles that best match the tempo, feel, and genre of the selected song title.

MultiPicker Library

The **MultiPicker Library** window provides a one-stop hub for various features including the SongPicker, StylePicker, RealTracks Picker, RealDrums Picker, Melodist Picker, Chord Builder, AI Lyrics Generator, and more. The tabs are logically organized: Songs, Styles, Audio Tracks (RealTracks, RealDrums, Loops, and UserTracks), MIDI tracks (MIDI SuperTracks, MIDI Tracks, MIDI Soloists, Melodists, and Patches), and AI/Assistant (Chords, AI Lyrics Generation, and Song Titles Browser). All pickers share a common interface with similar functionality, including filters, search options, demos, memos, and more.



Press the left side of the [**Library**] button on the side toolbar, or use the hotkeys **F7** or **M return** to open the **MultiPicker Library** window. It opens either docked in the main workspace or as a floating window, depending on the *MultiPicker Library opens as floating window* setting, which is found in the drop-down menu in the arrow button. Regardless of this setting, **control**+clicking on the [**Library**] button opens the floating window, while **shift**+clicking adds it docked in the main workspace.



Use the tab buttons at the top of the window to switch the type of tracks.

[Songs]: This opens the SongPicker, which displays information for all songs in a specific folder, including title, key, time signature, genre, form, and more.

[Styles]: This tab opens the StylePicker. Styles refer to styles of music like Jazz, Latin, Blues, Pop, Rock, Country, etc. You can pick a musical style either before or after you have entered the chords to a song. The StylePicker 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.

[RealTracks]: RealTracks are recordings of top studio musicians and recording artists. RealTracks are not “samples” but full recordings, lasting several bars at a time, and can generate tracks that will play along in perfect sync with the other Band-in-a-Box tracks. Best of all, they follow the chord progression that you have entered, so that you hear an authentic audio accompaniment to your song!

[RealDrums]: 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.

[Loops]: Loops are audio files (wav, wma, m4a, mp4, mp3) that reside in the *RealTracks/Loops* folder. You can add your own or third-party loops to this folder. Loops support many types of ACIDized Loops (for wav and mp3 files), an, if you add an Acid loop that is on a certain root (e.g., F), Band-in-a-Box will instantly allow you to use that as a complete style, by transposing that loop to the current chord of the song in Band-in-a-Box, so that the loop follows your chord progression.

[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!

[MIDI SuperTracks]: MIDI SuperTracks are called "SuperTracks" because they are generated using a different engine than typical MIDI tracks. Typical MIDI tracks are generated from C7 patterns in a 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.

[MIDITracks]: You can add a MIDITrack from a MIDI style to any track of your song. There are over 800 custom MIDITracks to choose from.

[MIDI Soloists]: That's right! Band-in-a-Box can "solo like a pro." Pick one of the many MIDI Soloists available, and the Soloist will generate a great solo for your song!

[Melodists]: The Melodists can compose a new song in the style of your choice, complete with intro, chords, melody, etc. It even auto-generates a unique title for you! You can go from nothing to a completed song in less than 1 second! All you have to do is pick from a great variety of the Melodists. The Melodists can also generate just a melody over an existing chord progression.

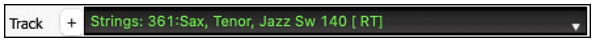
[Patches]: This allows you to choose from a list of over 1,100 MIDI patches (instrument sounds), all categorized by GM numbers.

[Chords]: This provides two features: Progression Builder and Chord Picker, both of which allow you to enter chords by ear

[Lyrics]: Band-in-a-Box offers creative songwriting functions that suggest or generate themes, styles, titles, and even entire song ideas. It also provides customized AI lyrics generation, allowing you to create lyrics from scratch, generate the next line, or experiment with rhymes, synonyms, antonyms, related words, or alliterations. You can enhance your existing lyrics by adding vivid imagery, emotion, richer vocabulary, or more natural phrasing. With six lyric modes - Word Suggestions, Inspiration, Songwriting, Improvements, Full Song, and Custom - you can refine your lyrics in numerous ways.

[Titles]: The Song Titles Browser shows basic information for over 21,000 popular songs. Select a song, and it will find styles that match the tempo, key, feel, and other characteristics of the selected song.

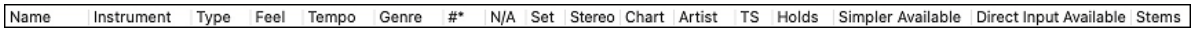
Some pickers allow you to confirm or change the track to which the selected item from the list will be applied.



Note: For the Melodist, when selecting a track other than the Melody track, uncheck the "Use Melody track for Melodist" option below the track selector so that the Melodist will be generated on the selected track, not the Melody track. Similarly, uncheck the "Use Soloist track for Soloist" option when selecting a track other than the Soloist track.

The **[+]** button beside the track selector opens a panel for soloing, muting, freezing, adjusting volume/reverb/pan/tone, changing the track label, writing a description, and more.

The list can be sorted by clicking on the column headings.



Note: The column headings vary depending on the track types.

- For RealTracks and MIDI SuperTracks, the **Type** column shows the types of playing (Rhythm, Background, and Soloists). For styles, this column tells you whether the style has RealTracks only ("R"), MIDI only ("M"), or a combination of RealTracks and MIDI ("RM").
- The **Feel** column tells you whether the playing is in an even 8th feel, an even 16th feel, a swing 8th feel, or a swing 16th feel.
- The **Tempo** column shows the base (or typical) tempo.
- For the RealDrums, the **/4** column indicates the time signature. If this column is empty, the time signature is 4/4; if there is a 3 in this column, the time signature is 3/4. There are also **Lo** and **Hi** columns that shows the recommended tempo range, and the **x** column tells if the tempo of the RealDrums that is out of range for the song.
- The **Genre** shows the types of music such as Jazz, Rock, Country, etc.
- There is a **Group** column for the styles list. The styles are grouped into three groups: Pop, Jazz, and Country. This column also shows a "genre score," which describes a style by a simple number from 1 to 100. This works as follows: quiet, classical, acoustic, jazz, or folk would have low genre scores (1 to 30); loud, aggressive, or heavy rock would have high genre scores (80-100); and light-medium pop would have mid-range genre scores. You can filter the style list by the genre score with the "Other" filter button either by choosing a pre-defined range or setting your own custom range. For example, if you're looking for a quiet "living room" type style, use the filter to only show styles with a genre score less than 40. This might show jazz, classical, folk or other quiet-acoustic styles.
- The **N/A** column shows "N/A" for the items that you have not installed yet or haven't purchased.
- In the **Set** column the number of the RealTracks set that includes the instrument. This column also tells you whether a video is available for the RealTracks/RealDrums.
- The **Stereo** column shows whether the playback is stereo or mono.
- The **Chart** column shows "N" if notation is available. This column shows "Gt" for RealTracks or MIDI SuperTracks that have notation with accurate guitar tab and on-screen guitar fretboard display.
- The **Artist** column shows the name of the player. You can see the "Artist Bio" box for information about the player.
- The letter "Y' in the **TS** column means that Tempo Swapping is supported. If you have similar RealTracks/ MIDI SuperTracks available at different tempos, Band-in-a-Box automatically chooses the best one to use. For MIDITracks, this column shows a note density. For example, d=1 means there is one note in each bar and d=8 means there are eight notes in each bar.
- If a number shows in the **Holds** column, the RealTrack supports shots, holds, and pushes.
- The **Simpler Available** column shows he letter "s" if there are simpler options available. These are parts with less busy, less embellished playing for generating simpler arrangements.
- The **Direct Input Available** column has the letter "y" if there is an option of clean recordings without effects. This allows you to start with a clean track and add your own effects.

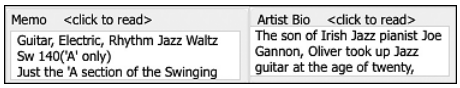
- For RealTracks and RealDrums, there is a **Stems** column. For RealTracks, it shows number of individual instruments/voices available. For RealDrums, it shows the number of microphones used for stems during the actual recording sessions. When you select a RealTrack/RealDrum that has stems, you will 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.
- The styles list has extra columns. The **Date** column shows the date when the style was made. The **Set #** column shows the set number that includes the style. The **# Instr** column shows the number of instruments that are present in the style, The **# Substyles** column shows the number of substyles contained in a style.

You can use the filter function to search items on the list.

Type a text (e.g., bossa) in the **Filter String** field, and the list will be filtered to show only the items that contain that text somewhere in the name, genre, memo, etc. The **[#]** button allows you to filter the list by many elements including feel, time signature, set numbers, artists, etc. You can also use the arrow buttons to quickly filter the list by genre, instrument, time signature, feel, and more. Press the **[Clear]** button to clear the filter and show all available items on the list.

For the StylePicker, there is also an **Include Similar** checkbox. If this 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.

You can read memos and artist bios (if available).



Audio demos are available.

To hear them, press the **[Demo]** button. Double-clicking on or pressing the spacebar also plays the audio demos if you have disabled the *Double-Click (or Spacebar) plays Chord Sheet (not pre-made demo)* option in the **[+]** button. For RealTracks, RealDrums and MIDI SuperTracks, each demo has a "band" version with all instruments and a "solo" version with just one instrument. The demos play the band version first if the *Demo button Plays "Band" (not "Solo")* menu item in the **[+]** button is enabled. If this is disabled, then the solo version will be played first. You can also press the **[Band]** button for the band version or the **[Solo]** button for the solo version. The **[+]** button shows a menu with options to adjust the volume of the audio demos, loop playback of audio demos, load song/style demos of the selected item on the list, etc.

The **[Apply]** button applies the selected item on the list to the current track. This won't generate a track but if you press the **[Generate]** button, a whole track will be generated and the song will play from the current position. **shift**+clicking on this button generates a whole track and plays the song from the start.

The green arrow button plays the song from the current position. **shift**+clicking on it plays the song from the start. The black square button stops the song or the audio demo.

To generate just a portion of the track, press the **[Part.Gen]** button to open a small panel. Then, specify the range based on either the full bar boundaries or precise regions in bars/beat/ticks, and press the **[Re-Gen this Range]** button.

For some types of tracks, there is a **[Settings]** button that opens a small panel or a menu for additional settings.

RealTracks Settings and MIDI SuperTracks Settings Panels

- The **Timebase** option is to play the selected RealTracks/MIDI SuperTracks at normal, half time, double time or triple time.
- The **[Medley]** button allows you to create a medley of RealTracks on the same track.
- If **Bluesy** is checked, the selected RealTracks/MIDI SuperTracks will play in a bluesy style, where major triads are treated like 7th chords.
- If **Simpler** is checked, the selected RealTracks/MIDI SuperTracks will play a simpler arrangement (less busy, less embellished). See the "Simple Available" column for availability of simpler RealTracks/MIDI SuperTracks.
- If **Direct Input** is checked, the selected RealTracks/MIDI SuperTracks 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.
- If you check the **Held** option, the selected RealTracks/MIDI SuperTracks will play held chords.
- Select **Disable RealTracks for this track (Force this track to MIDI)** if you don't want RealTracks for this track, even if the current style specifies a RealTrack.

RealDrums Settings Panel

- Check **For this song only, force MIDI drums** if you don't want the RealDrums set in the current style.
- If **Simple Drums for this song (no fills)** is checked, RealDrums will play a simpler arrangement without fills.
- You can select a **Timebase** (normal, half-time, double-time, or triple-time) for any RealDrums.
- Enable **Show RealDrums that are N/A** to see RealDrums that are not installed in the *Drums* folder.
- **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).
- Check **Show if Tempo is out of range** to see RealDrums that wouldn't work well at the current song tempo.
- Uncheck the **Show RealDrums that are not Favorites (*)** to see only RealDrums that you have assigned as favorites.
- If **Show RealDrums with stems** is checked, only RealDrums that include stems will be listed.

Melodist Settings Panel

In this panel, you can select the elements (melody, chords, song title, etc.) that the Melodist will generate. If the **Chords** checkbox is enabled, the Melodist will generate chords, but if you want to keep the current chord progression already entered on the Chord Sheet, then uncheck this option. By default, the Melodist will use the associated style, but if you don't want the current style changed, then uncheck the **Style Change** option. You can also use the preset buttons to quickly select the elements; for example, the **[Chords Only]** button checks the "Chord" option and unchecks all other elements. The **[Chords (from Existing Melody)]** generates chords based on the existing melody using the Reharmonist feature. The **[More Melodist]** button opens the Melodist dialog to select additional settings and options.

MIDI Soloists Settings Menu

The *Allow Style Changes with MIDI Soloists* menu item lets you enable or disable style changes. You can select *More MIDI Soloist Settings* to open the Select Soloist dialog for more settings.

Defaults Panel

The **[Defaults]** button opens a panel where you can reset to defaults separately for the column width and the window size.

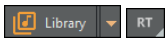
Style Options

For styles, there is an **[Options]** button that shows you a menu with various useful functions. These include loading song demos, setting the selected or loaded style as a remembered style so that you can easily revert to it, assigning the selected style as a favorite, opening the StylePicker Options dialog, etc. These functions are also accessible if you right-click on the style list.

Generating RealTracks

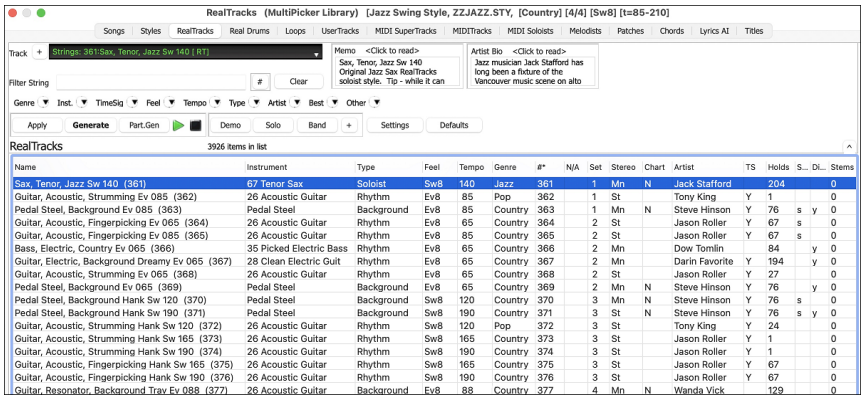
RealTracks are recordings of top studio musicians and recording artists. RealTracks are not "samples" but full recordings, lasting several bars at a time, and can generate tracks that will play along in perfect sync with the other Band-in-a-Box tracks. Best of all, they follow the chord progression that you have entered, so that you hear an authentic audio accompaniment to your song!

The **RealTracks Picker** allows you to assign specific RealTracks in your song. It displays all RealTracks from the *Applications/Band-in-a-Box/RealTracks* folder, providing information such as type (Rhythm/Background/Soloist), genre, feel, tempo, artist, and more. It also includes useful features for selecting RealTracks, such as filters, search options, demos, memos, and more.



To open the **RealTracks Picke**r, click on the down arrow beside the **[Library]** button on the side toolbar and select *RealTracks* from the drop-down menu. You can also use the **[RealTracks]** button on the top toolbar, or the hotkeys **R T return** or **R T 1 return**.

Note: The RealTracks Picker opens in the MultiPicker Library window if *Use MultiPicker instead of dialogs* is enabled in the *Edit* menu or the track label's context menu. If this setting is disabled, the RealTracks Picker opens as a standalone dialog. The standalone dialog offers the same basic functionalities as the floating window, but it features a slightly different GUI and lacks options to generate a portion of the track, access track settings (such as solo, mute, freeze, volume, reverb, etc.), or change the font size.



The track selector at the top left lets you confirm or change the current track. Your selection from the RealTracks list will be applied to this track.

The [+] button beside the track selector opens a panel for soloing, muting, freezing, adjusting volume/reverb/pan/tone, changing the track label, writing a description, and more.

The list can be sorted by clicking on the list column headings.

Right-clicking on the list opens a menu with commonly used functions, such as toggling a favorite, displaying only favorites, clearing the filter, finding similar RealTracks, opening the StylePicker to show only styles that use the selected RealTracks, and more.

You can use the filter functions to search for RealTracks. Type a text (e.g., "bass") to filter the list, showing only RealTracks that contain the typed text in the title, memo, genre, etc. When separated by spaces, each term is searched individually. For example, a search for "Country Guitar Ev 120" will find Country Guitar styles with an even feel and a tempo near 120. Adding a search term with a number will filter for RealTracks that match the tempo or fall within a compatible range. You can also use the arrow buttons to quickly filter the list by genre, instrument, time signature, feel, and more.

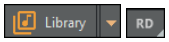
Audio demos are available. To hear them, select a RealTrack and press the **[Demo]** button. Double-clicking on a RealTrack in the list or pressing the spacebar also plays the audio demos if you have enabled the *Double-Click (or Spacebar) plays Chord Sheet (not pre-made demo)* option in the **[+]** button menu. Each demo has a "band" version with all instruments and a "solo" version with just one instrument. The demos play the band version first if the *Demo button Plays "Band" (not "Solo")* option in the **[+]** button menu is enabled. If this is disabled, then the solo version will be played first. You can also press the **[Band]** button for the band version or the **[Solo]** button for the solo version. The **[+]** button provides additional options to adjust the volume of the audio demos, loop playback, load song/style demos for the selected RealTracks, and more.

The **[Apply]** button applies the selected RealTrack to the current track. This won't generate a track but if you press the **[Generate]** button, the entire track will be generated and the song will play from the current position. **shift**+clicking on this button generates the entire track and plays the song from the beginning. The green arrow button plays the song from the current position, and **shift**+clicking on it plays the song from the beginning. The black square button stops the song or the audio demo. To generate just a portion of the track, press the **[Part.Gen]** button to open a small panel. Then, specify the range based on either the full bar boundaries or precise regions in bars/beat/ticks, and press the **[Re-Gen this Range]** button.

Generating RealDrums

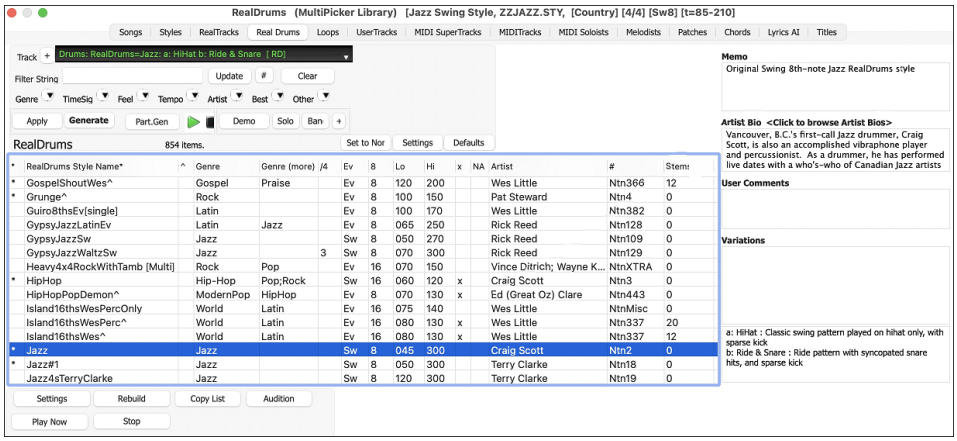
RealDrums are recordings of top studio drummers, playing multi-bar patterns. MIDI drums are patterns based on single drum hits, being programmed, typically on a quantized grid, of what people assume drummers are typically playing. We record drummers at multiple tempos, so the playing you hear at various 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.

The **RealDrums Picker** allows you to assign specific RealDrums in your song. It displays all RealDrums from the *Applications/Band-in-a-Box/Drums* folder, providing information such as genre, time signature, feel, tempo, artist, and more. It also includes useful features for selecting RealDrums, such as filters, search options, demos, memos, and more.



To open the **RealDrums Picker**, click on the down arrow beside the **[Library]** button on the side toolbar and select *RealDrums* from the drop-down menu. You can also use the **[RealDrums]** button on the top toolbar, or the hotkeys **control+U**, **R D return** or **R D 1 return**.

Note: The RealDrums Picker opens in the MultiPicker Library window if *Use MultiPicker instead of dialogs* Is enabled in the *Edit* menu or the track label's context menu. If this setting is disabled, the RealTracks Picker opens as a standalone dialog. The standalone dialog offers the same basic functionalities as the floating window, but it features a slightly different GUI and lacks options to generate a portion of the track, or access track settings (such as solo, mute, freeze, volume, reverb, etc.).



The track selector at the top left lets you confirm or change the current track. Your selection from the RealDrums list will be applied to this track. RealDrums can be generated on any of the 24 tracks, not just the Drums track, allowing you to use multiple RealDrums tracks in a single song.

The [+] button beside the track selector opens a panel for soloing, muting, freezing, adjusting volume/reverb/pan/tone, changing the track label, writing a description, and more.

The list can be sorted by any of the column headings.

Right-clicking on the list opens a menu with commonly used functions. For example, you can toggle a favorite, list only favorites, clear filter, find similar RealDrums, and show RealDrums compatible with the current style. Choosing *Select/Edit Favorites and Recent* from the context menu opens a dialog that shows favorites followed by recently used RealDrums.

You can use the filter features to search for RealDrums. Type a text (e.g., bossa) in the **Filter String** field, and press **[Update]**. You will the see only RealDrums that contain the typed text in the title, memo, genre, 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. You can also use the arrow buttons to quickly filter the list by genre, instrument, time signature, feel, and more.

Audio demos are available. To hear them, select a RealDrum and press the **[Demo]** button. Double-clicking on a RealDrum in the list or pressing the spacebar also plays the audio demos if you have enabled the *Double-Click (or Spacebar) plays Chord Sheet (not pre-made demo)* option in the **[+]** button menu. Each demo has a "band" version with all instruments and a "solo" version with just drums. The demos play the band version first if the *Demo button Plays "Band" (not "Solo")* option in the **[+]** button menu is enabled. If this is disabled, then the solo version will be played first. You can also press the **[Band]** button for the band version or the **[Solo]** button for the solo version. The **[+]** button provides additional options to adjust the volume of the audio demos, loop playback of audio demos, load song/style demos of the selected RealDrums, and more.

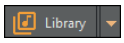
The **[Apply]** button applies the selected RealDrums to the current track. This won't generate a track but if you press the **[Generate]** button, the entire track will be generated and the song will play from the current position. **shift**+clicking on this button generates the entire track and plays the song from the beginning. The green arrow button plays the song from the current position, and **shift**+clicking on it plays the song from the beginning. The black square button stops the song or the audio demo. To generate just a portion of the track, press the **[Part.Gen]** button to open a small panel. Then, specify the range based on either the full bar boundaries or precise regions in bars/beat/ticks, and press the **[Re-Gen this Range]** button.

Generating Loop Tracks

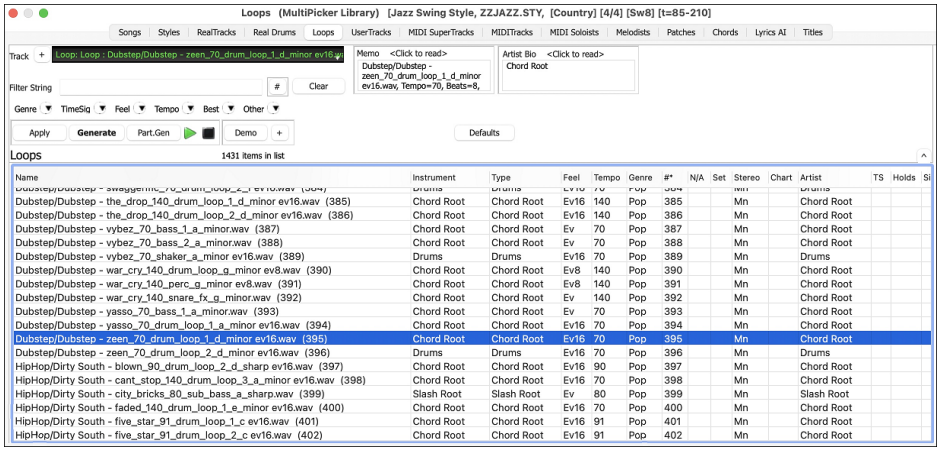
You can add your own or third party loops to any track. Loops are audio files (WAV/AIFF/CAF/MP3/MP4/WMA) that reside in *Loops* folder (*Applications/Band-in-a-Box/RealTracks/Loops*). You can add your own files to this folder.

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).

Loops Picker (MultiPicker Library)



To open the Loops Picker in the MultiPicker Library, click on the down arrow beside the **[Library]** button on the side toolbar and select *Loops* from the drop-down menu.



The track selector at the top left lets you confirm or change the current track. Your selection from the Loops list will be applied to this track.

The list can be sorted by clicking on the list column headings.

Note: Some columns, such as TS (Time Swapping), Holds, Direct Input Available, Stems., are not applicable to Loops and therefore do not display any information.

Right-clicking on the list opens a menu with commonly used functions, such as toggling a favorite, displaying only favorites, clearing the filter, and more.

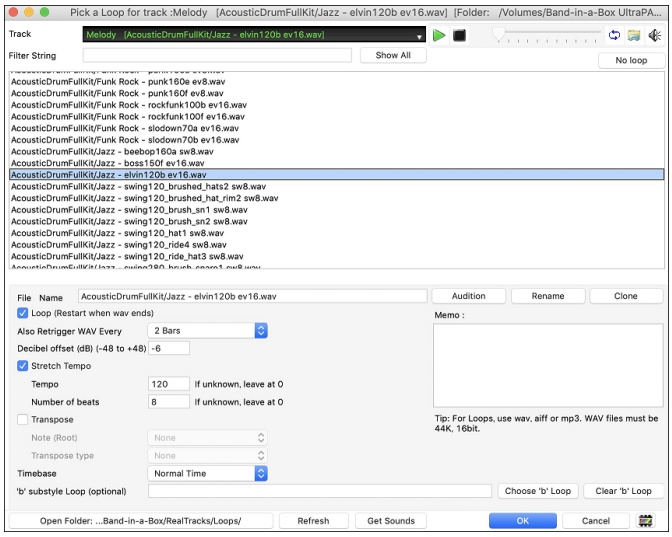
You can use the filter functions to search for Loops. Type a text (e.g., "bossa") in the **Filter String** field, and the list will be filtered to show only the Loops that contain that text somewhere in the name, genre, memo, etc. You can also use the arrow buttons to quickly filter the list by genre, time signature, feel, tempo, and more.

Audio demos are available. To hear them, select a Loop and press the **[Demo]** button. Double-clicking on a Loop in the list or pressing the spacebar also plays the audio demos if you have enabled the *Double-Click (or Spacebar) plays Chord Sheet (not pre-made demo)* option in the **[+]** button menu. This button also provides additional options to adjust the volume of the audio demos, loop playback, and more.

The **[Apply]** button applies the selected Loop to the current track. This won't generate a track but if you press the **[Generate]** button, the entire track will be generated and the song will play from the current position. **shift**+clicking on this button generates the entire track and plays the song from the beginning. The green arrow button plays the song from the current position, and **shift**+clicking on it plays the song from the beginning. The black square button stops the song or the audio demo. To generate just a portion of the track, press the **[Part.Gen]** button to open a small panel. Then, specify the range based on either the full bar boundaries or precise regions in bars/beat/ticks, and press the **[Re-Gen this Range]** button.

Loops Picker (standalone dialog)

The **Loops Picker** diaog is opened by pressing the **[Loops]** button on the top toolbar or using the hotkey **R L Enter**.



The track selector at the top lets you confirm or change the current track. Your selection from the Loops list will be applied to this track.

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.

Technical Note: The settings that you make to the WAV files are stored in .bt6 files in the *Loops* folder. If you don't make any settings, then default settings are used, which would be a "nature sound" type of loop, that wouldn't be transposed or tempo stretched.

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.

Tutorial Demo Songs - Loops

To see the Loops feature in action, open this folder: *Band-in-a-Box/Tutorials/Tutorial - BB2012* and open one of these files:

_ELECTAM Demo ('Loop' feature with tambourine percussion added).SGU.

=THUNDER Demo (New Age style with Thunder Loop).MGU.

In the first example, a percussion loop has been added to a rock song, in the second example, a rain & thunder sound effects loop has been added to a New Age style.

When you play these songs, press the **[Memo]** button on the top toolbar to read about the feature and the demo song.

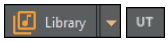
Generating UserTracks

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!

Note: UserTracks support "Avoid transpositions in RealTracks" and "Ignore Slash Root of Slash Chords, except Bass Track" options in the Song Settings dialog.

Tip: UserTracks work with rests. Just add rests to chords, and UserTracks will follow them. Note that there is no specific support for shots or hold by UserTracks. They will just rest when these are encountered.

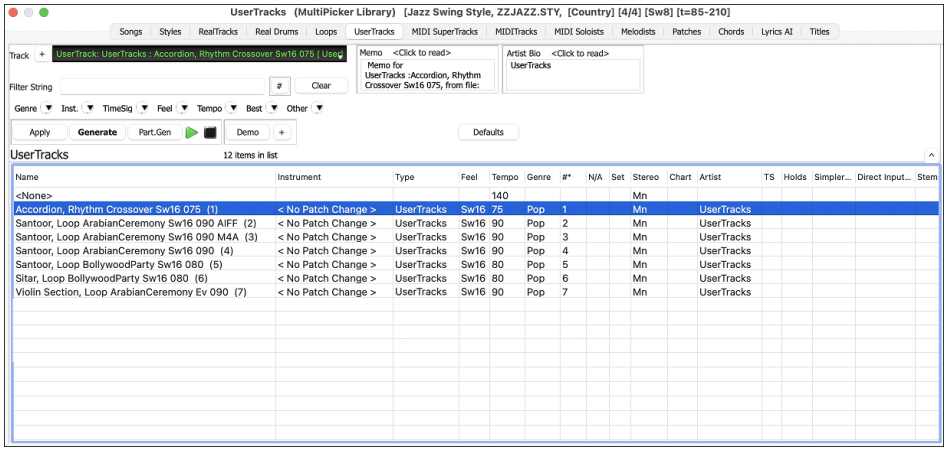
You can use the UserTracks in a similar manner to using RealTracks.



Click on the down arrow beside the **[Library]** button on the side toolbar and select *UserTracks* from the drop-down menu to open the **UserTracks Picker**. You can also use the **[UserTracks]** button on the top toolbar.

Note: The UserTracks Picker opens in the MultiPicker Library window if *Use MultiPicker instead of dialogs* is enabled in the *Edit* menu or the track label's context menu. If this setting is disabled, the UserTracks Picker opens as a standalone dialog. The standalone dialog offers the same basic functionalities as the floating window, but it features a different GUI and lacks options to generate a portion of the track, access track settings (such as solo, mute, freeze, volume, reverb, etc.) or change the font size of the list.

UserTracks Picker (MultiPicker Library)



The track selector at the top left lets you confirm or change the current track. Your selection from the UserTracks list will be applied to this track.

The **[+]** button beside the track selector opens a panel for soloing, muting, freezing, adjusting volume/reverb/pan/tone, changing the track label, writing a description, and more.

The list can be sorted by clicking on the list column headings.

Note: Some columns, such as TS (Time Swapping), Holds, Direct Input Available, Stems, etc., are not applicable to UserTracks and therefore do not display any information.

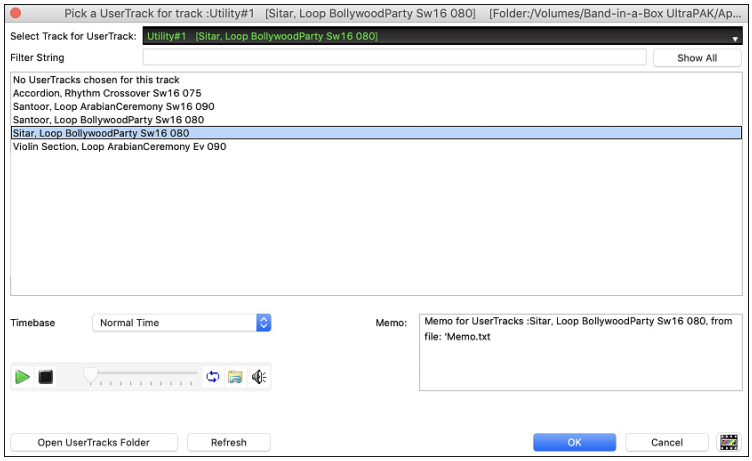
Right-clicking on the list opens a menu with commonly used functions, such as toggling a favorite, displaying only favorites, clearing the filter, and more.

You can use the filter functions to search for UserTracks. Type a text (e.g., “bossa”) in the **Filter String** field, and the list will be filtered to show only the UserTracks that contain that text somewhere in the name, genre, memo, etc. You can also use the arrow buttons to quickly filter the list by genre, instrument, time signature, feel, and more.

Audio demos are available. To hear them, select a UserTrack and press the **[Demo]** button. Double-clicking on a UserTrack in the list or pressing the spacebar also plays the audio demos if you have enabled the *Double-Click (or Spacebar) plays Chord Sheet (not pre-made demo)* option in the **[+]** button menu. This button also provides additional options to adjust the volume of the audio demos, loop playback, and more.

The **[Apply]** button applies the selected UserTrack to the current track. This won’t generate a track but if you press the **[Generate]** button, the entire track will be generated and the song will play from the current position. **shift**+clicking on this button generates the entire track and plays the song from the beginning. The green arrow button plays the song from the current position, and **shift**+clicking on it plays the song from the beginning. The black square button stops the song or the audio demo. To generate just a portion of the track, press the **[Part.Gen]** button to open a small panel. Then, specify the range based on either the full bar boundaries or precise regions in bars/beat/ticks, and press the **[Re-Gen this Range]** button.

UserTracks Picker (standalone dialog)



The track selector at the top lets you confirm or change the current track. Your selection from the Loops list will be applied to this track.

You can preview UserTracks by double-clicking on the list or using the transport control buttons.

The **Timebase** option allows you to adjust the tempo of the selected UserTrack to normal, half-time, double-time, or triple-time.

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.

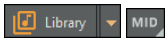
Select a UserTrack and press **[OK]**. You will then see the selected UserTrack listed on the Mixer. Simply press the **[Generate and Play]** button to hear it.

Generating 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.

To use MIDI SuperTracks, either:

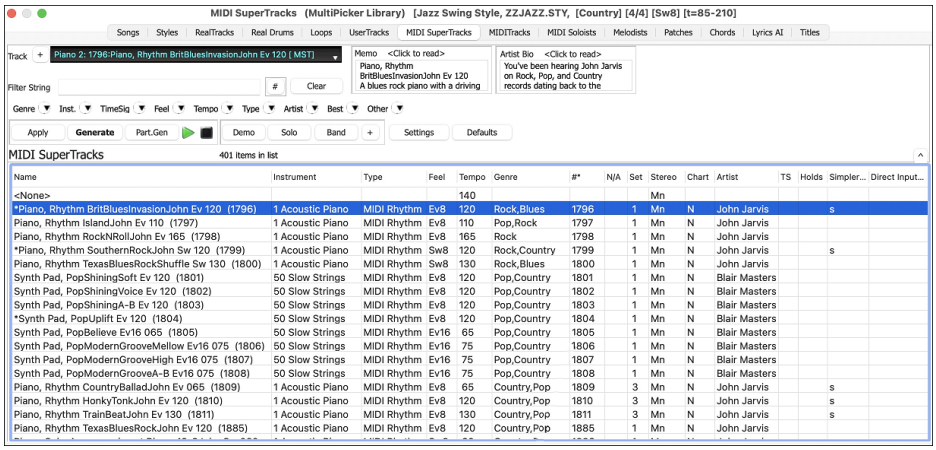
1. Choose a style or song that has MIDI SuperTracks, and press **[Play]**. (Look in the *MIDI SuperTracks Demos* folder for these songs.)
2. Add a MIDI SuperTrack to a certain track.



Click on the down arrow beside the **[Library]** button on the side toolbar and select *MIDI SuperTracks* from the drop-down menu to open the **MIDI SuperTracks Picker**. You can also use the **[MIDI Tracks]** button on the top toolbar.

Note: The MIDI SuperTracks Picker opens in the MultiPicker Library window if *Use MultiPicker instead of dialogs* is enabled in the *Edit* menu or the track label’s context menu. If this setting is disabled, the MIDI SuperTracks Picker opens as a standalone dialog. The standalone dialog offers the same basic functionalities as the floating window, but it features a different GUI and lacks options to switch the track, generate a portion of the track, access track settings (such as solo, mute, freeze, volume, reverb, etc.) or change the font size of the list.

MIDI SuperTracks Picker (MultiPicker Library)



The track selector at the top left lets you confirm or change the current track. Your selection from the MIDI SuperTracks list will be applied to this track.

The **[+]** button beside the track selector opens a panel for soloing, muting, freezing, adjusting volume/reverb/pan/tone, changing the track label, writing a description, and more.

The list can be sorted by clicking on the list column headings.

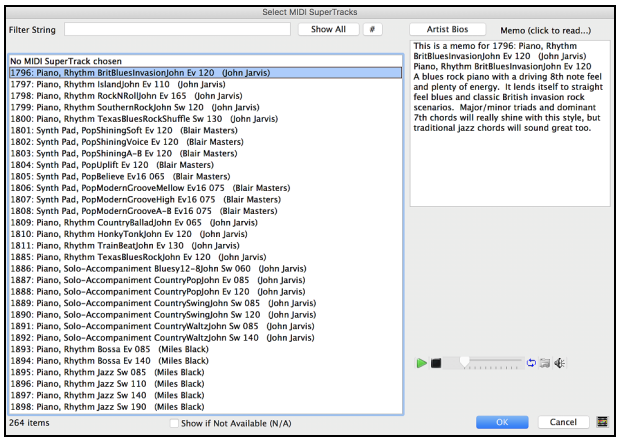
Right-clicking on the list opens a menu with commonly used functions, such as toggling a favorite, displaying only favorites, clearing the filter, and more.

You can use the filter functions to search for MIDI SuperTracks. Type a text (e.g., "bossa") in the **Filter String** field, and the list will be filtered to show only the MIDI SuperTracks that contain that text somewhere in the name, genre, memo, etc. You can also use the arrow buttons to quickly filter the list by genre, instrument, time signature, feel, and more.

Audio demos are available. To hear them, select a MIDI SuperTrack and press the **[Demo]** button. Double-clicking on a MIDI SuperTrack in the list or pressing the spacebar also plays the audio demos if you have enabled the *Double-Click (or Spacebar) plays Chord Sheet (not pre-made demo)* option in the **[+]** button menu. Each demo has a "band" version with all instruments and a "solo" version with just one instrument. The demos play the band version first if the *Demo button Plays "Band" (not "Solo")* option in the **[+]** button menu is enabled. If this is disabled, then the solo version will be played first. You can also press the **[Band]** button for the band version or the **[Solo]** button for the solo version. The **[+]** button provides additional options to adjust the volume of the audio demos, loop playback, load song/style demos for the selected MIDI SuperTracks, and more.

The **[Apply]** button applies the selected MIDI SuperTrack to the current track. This won't generate a track but if you press the **[Generate]** button, the entire track will be generated and the song will play from the current position. **shift**+clicking on this button generates the entire and plays the song from the beginning. The green arrow button plays the song from the current position, and **shift**+clicking on it plays the song from the beginning. The black square button stops the song or the audio demo. To generate just a portion of the track, press the **[Part.Gen]** button to open a small panel. Then, specify the range based on either the full bar boundaries or precise regions in bars/beat/ticks, and press the **[Re-Gen this Range]** button.

MIDI SuperTracks Picker (standalone dialog)



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.

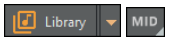
You can audition MIDI SuperTracks by double clicking on the list or using the transport control in the dialog.

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

When you play the song, you will hear a much more sophisticated MIDI arrangement than a typical MIDI style, since it is not based on C7 chord patterns; instead, it is based on hours of actual MIDI playing from a top studio musician.

Generating Custom MIDI Tracks

You can add MIDI tracks individually (from any style) to play on any track of your current song.

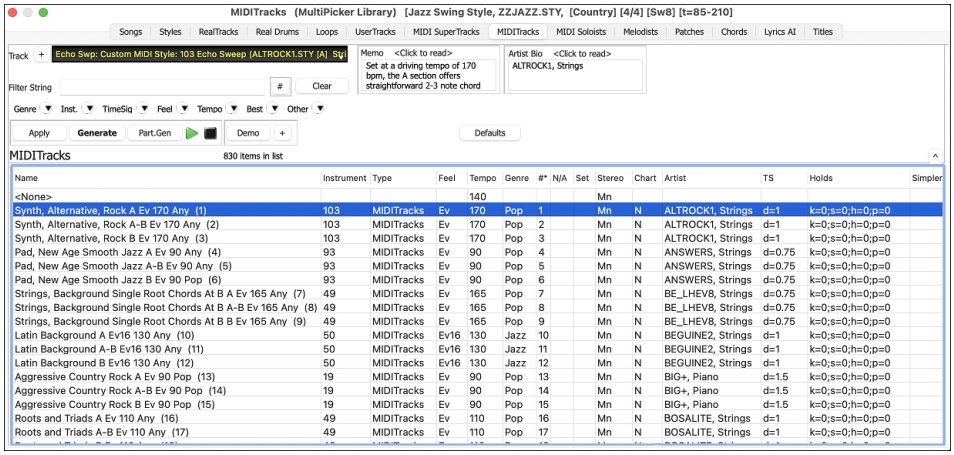


Click on the down arrow beside the **[Library]** button on the side toolbar and select *MIDITracks (from .STY)* from the drop-down menu to open the **MIDI SuperTracks Picker**. You can also use the **[MIDI Tracks]** button on the top toolbar.

Note: The MIDI Track Picker opens in the MultiPicker Library window if *Use MultiPicker instead of dialogs* is enabled in the *Edit* menu or the track label's context menu. If this setting is disabled, the MIDI SuperTracks Picker opens as a standalone dialog.

MIDI Track Picker (MultiPicker Library)

This window allows you to choose from a list of over 800 custom MIDI tracks.



The track selector at the top left lets you confirm or change the current track. Your selection from the MIDI Tracks list will be applied to this track.

The **[+]** button beside the track selector opens a panel for soloing, muting, freezing, adjusting volume/reverb/pan/tone, changing the track label, writing a description, and more.

The list can be sorted by clicking on the list column headings.

Right-clicking on the list opens a menu with commonly used functions, such as toggling a favorite, displaying only favorites, clearing the filter, and more.

You can use the filter functions to search for MIDI Tracks.

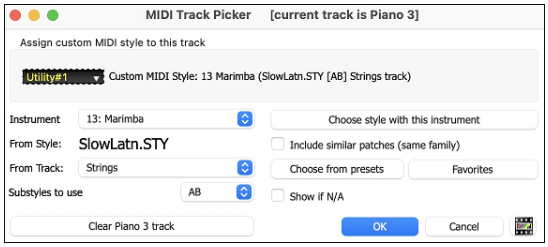
Type a text (e.g., "bossa") in the **Filter String** field, and the list will be filtered to show only the MIDI Tracks that contain that text somewhere in the name, genre, memo, etc. You can also use the arrow buttons to quickly filter the list by genre, instrument, time signature, feel, and more.

Audio demos are available. To hear them, select a MIDI Track and press the **[Demo]** button. Double-clicking on a MIDI Track in the list or pressing the spacebar also plays the audio demos if you have enabled the *Double-Click (or Spacebar) plays Chord Sheet (not pre-made demo)* option in the **[+]** button menu. This button also provides additional options to adjust the volume of the audio demos, loop playback, and more.

The **[Apply]** button applies the selected MIDI Track to the current track. This won't generate a track but if you press the **[Generate]** button, the entire track will be generated and the song will play from the current position. **shift**+clicking on this button generates the entire track and plays the song from the beginning. The green arrow button plays the song from the current position, and **shift**+clicking on it plays the song from the beginning. The black square button stops the song or the audio demo. To generate just a portion of the track, press the **[Part.Gen]** button to open a small panel. Then, specify the range based on either the full bar boundaries or precise regions in bars/beat/ticks, and press the **[Re-Gen this Range]** button.

MIDI Track Picker (standalone dialog)

This dialog allows you to select MIDI tracks from any MIDI style.



You can select MIDI tracks a few different ways:

- The **[Choose Style with this instrument]** button opens 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 opens 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 allows you to choose a MIDI track from a list of your last few hundred choices.

The **Substyles to use** option lets you select a substyle from the selected style.

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.

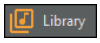
When you assign an instrument to a different track Band-in-a-Box will open a yellow message box to confirm your choice.

Generating Soloist Track

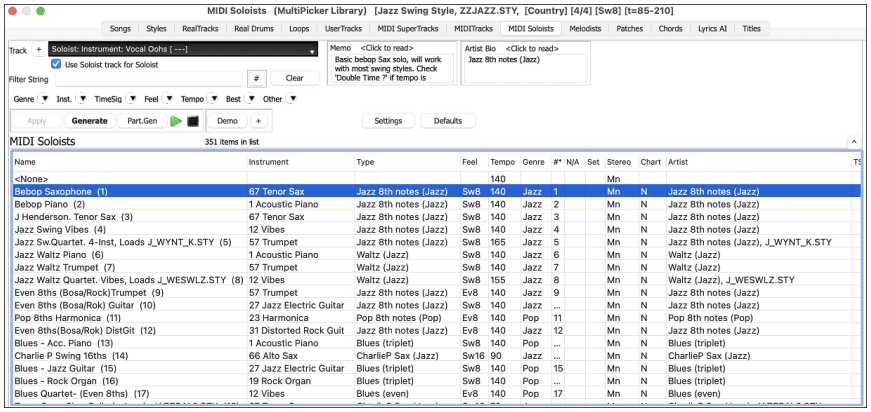
That's right! Band-in-a-Box can "solo like a pro" in hundreds of styles. You can either use the dedicated Soloist track or assign a Soloist RealTrack to any track.

MIDI Soloist Picker

The **MIDI Soloist Picker** displays a list of Soloists with information such as instrument, genre, feel, tempo, and more. It also includes useful features for selecting Soloists, including filters, search options, demos, memos, etc., and allows you to generate the entire track or just a portion of it.



To use this feature, click on the down arrow beside the **[Library]** button on the side toolbar and select *MIDI Soloists* from the drop-down menu.



The track selector at the top left lets you confirm or change the current track. Your selection from the Soloist list will be applied to this track. (Note: When selecting a track other than the Soloist track, uncheck the "Use Soloist track for Soloist" option below the track selector so that the Soloist will be generated on the selected track, not the Soloist track.)

The **[+]** button beside the track selector opens a panel for soloing, muting, freezing, adjusting volume/reverb/pan/tone, changing the track label, writing a description, and more.

The list can be sorted by clicking on the list column headings.

Right-clicking on the list opens a menu with commonly used functions, such as toggling a favorite, displaying only favorites, clearing the filter, and more.

You can use the filter functions to search for Soloists.

Type a text (e.g., “bossa”) in the **Filter String** field, and the list will be filtered to show only the Soloists that contain that text somewhere in the name, genre, memo, etc. You can also use the arrow buttons to quickly filter the list by genre, instrument, time signature, feel, and more.

Audio demos are available. To hear them, select a Soloist and press the **[Demo]** button. Double-clicking on a Soloist in the list or pressing the spacebar also plays the audio demos if you have enabled the *Double-Click (or Spacebar) plays Chord Sheet (not pre-made demo)* option in the **[+]** button menu. This button also provides additional options to adjust the volume of the audio demos, loop playback, and more.

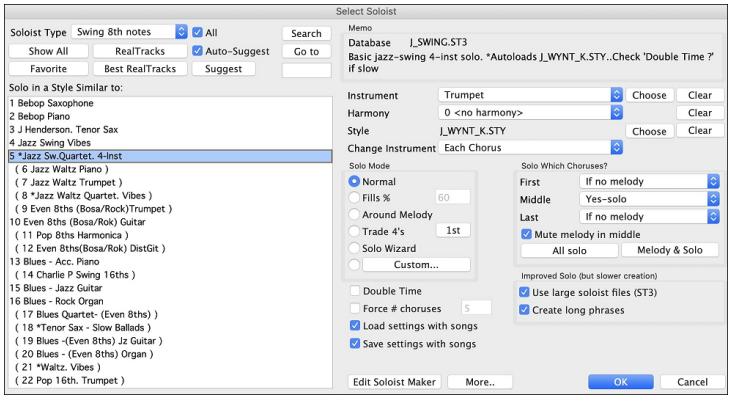
Some Soloists use a specific style to generate a track. To prevent the current style in your song from being changed, click the **[Settings]** button and uncheck the *Allow Style Changes with MIDI Soloists* option.

You can press the **[Generate]** button to generate the entire track and play the song. The green arrow button plays the song from the current position, and **shift**+clicking on it plays the song from the beginning. The black square button stops the song or the audio demo. To generate just a portion of the track, press the **[Part.Gen]** button to open a small panel. Then, specify the range based on either the full bar boundaries or precise regions in bars/beat/ticks, and press the **[Re-Gen this Range]** button. (**Note**: The **[Apply]** button is not relevant for Soloists.)

MIDI/RealTracks Soloist Picker (Select Soloist Dialog)

Use the **Select Soloist** dialog to generate a MIDI or RealTracks Soloist track.

To open it, use the **[Soloist]** button on the top toolbar, the hotkey **shift+F4**, or the menu item *Soloist* | *Generate and Play a Solo*. You can also **control** +click on the **[Soloist]** button on the top toolbar.



Choose one of the available Soloists, optionally customize the settings, and press OK. It will play a great solo for your song!

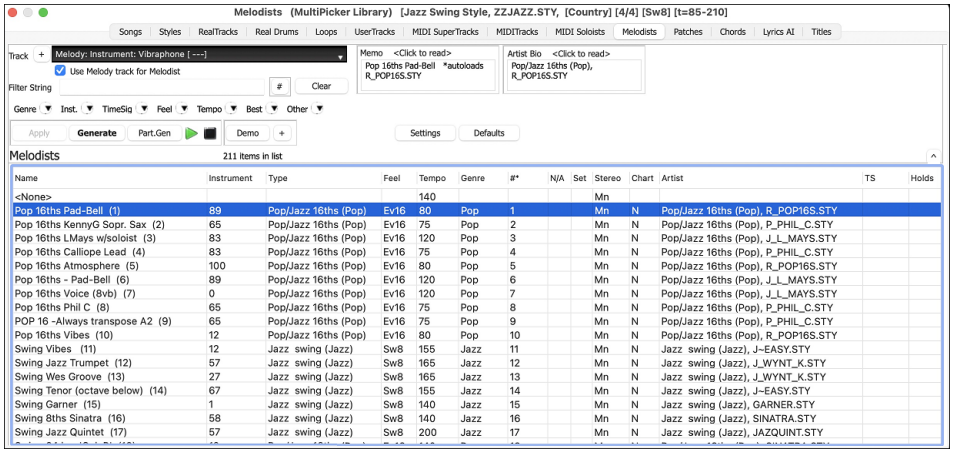
Generating Melodist Track

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 an intro, chords, melody, arrangement, and improvisations— all created by the program

Melodist Picker (MultiPicker Library)

The **Melodist Picker** displays a list of Melodists with information such as instrument, genre, feel, tempo, and more. It also includes useful features for selecting Melodists, including filters, search options, demos, memos, etc., and allows you to generate the entire track or just a portion of it.

To use this feature, click on the down arrow beside the **[Library]** button on the side toolbar and select *Melodists* from the drop-down menu.



The track selector at the top left lets you confirm or change the current track. Your selection from the Melodist list will be applied to this track.

Note: When selecting a track other than the Melody track, uncheck the “Use Melody track for Melodist” option below the track selector so that the Melodist will be generated on the selected track, not the Melody track.

The **[+]** button beside the track selector opens a panel for soloing, muting, freezing, adjusting volume/reverb/pan/tone, changing the track label, writing a description, and more.

The list can be sorted by clicking on the list column headings.

Right-clicking on the list opens a menu with commonly used functions, such as toggling a favorite, displaying only favorites, clearing the filter, and more.

You can use the filter functions to search for Melodists. Type a text (e.g., "bossa") in the **Filter String** field, and the list will be filtered to show only the Melodists that contain that text somewhere in the name, genre, memo, etc. You can also use the arrow buttons to quickly filter the list by genre, instrument, time signature, feel, and more.

Audio demos are available. To hear them, select a Melodist and press the **[Demo]** button. Double-clicking on a Melodist in the list or pressing the spacebar also plays the audio demos if you have enabled the *Double-Click (or Spacebar) plays Chord Sheet (not pre-made demo)* option in the **[+]** button menu. This button also provides additional options to adjust the volume of the audio demos, loop playback, and more.

The **[Settings]** button opens a panel, allowing you to select the elements the Melodist will generate.

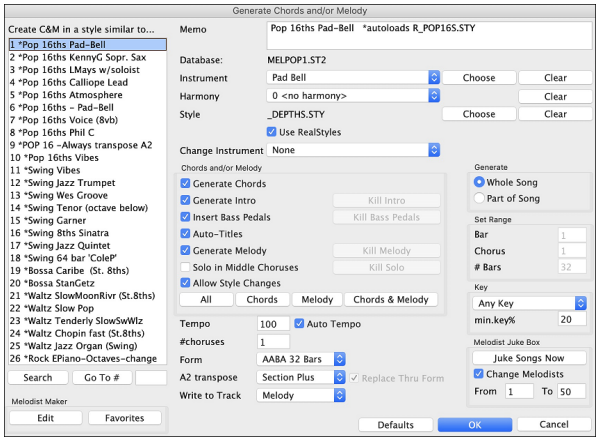
- If the **Chords** checkbox is enabled, the Melodist will generate chords, but to keep the current chord progression in your song, uncheck this option.
- By default, the Melodist will use the associated style, but if you don't want the current style changed, uncheck the **Style Change** option.
- You can also use the preset buttons to quickly select the elements. For example, the **[Chords Only]** button checks the "Chord" option and unchecks all other elements.
- The **[Chords (from Existing Melody)]** generates chords based on the existing melody using the Reharmonist feature.
- The **[More Melodist]** button opens a dialog that allows you to generate songs and play them in a jukebox style, select the number of choruses, access the Melodist Editor, and more.

You can press the **[Generate]** button to generate the entire track and play the song. The green arrow button plays the song from the current position, and **shift**+clicking on it plays the song from the beginning. The black square button stops the song or the audio demo. To generate just a portion of the track, press the **[Part.Gen]** button to open a small panel. Then, specify the range based on either the full bar boundaries or precise regions in bars/beat/ticks, and press the **[Re-Gen this Range]** button.

Melodist Picker (Select Melodist Dialog)

There is another dialog that provides the Melodist feature. While it doesn't include the audio demo option, it allows you to generate songs and play them in a jukebox style, select the number of choruses, access the Melodist Editor, and more.

To open the Select Melodist dialog, click on the **[Melodist]** button on the top toolbar, or use the hotkey **Shift+F5**.



Pick one of the available Melodists, choose any desired settings, and press OK to let the Melodist work its magic!

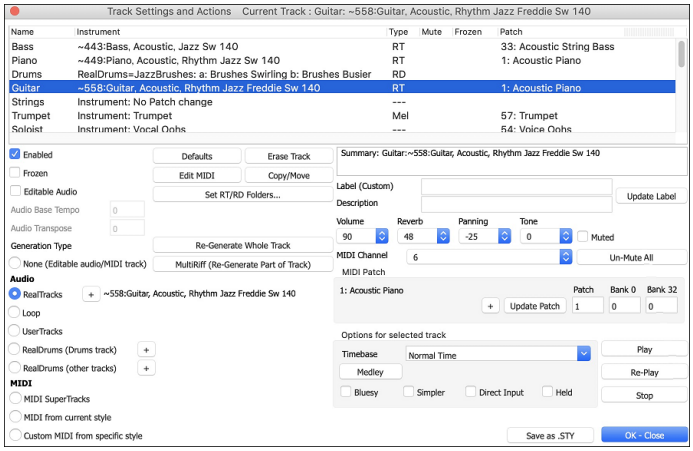
Track Settings and Actions Dialog

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.

- Use the hotkeys **control+F7** or **T return**.
- Use the menu item *Edit | Track Settings and Actions Dialog*.
- Right-click on the Chord Sheet and select *Track Settings and Actions* from the context menu.
- Click on the [+] button beside the track selector on the side toolbar and select *Track Settings and Actions Dialog* from the context menu.

The list at the top of the dialog displays which instruments are currently selected for each track. It also shows the track type (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 this is unchecked, 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.

Change Audio Tempo: When this is set, the tempo of the audio track will get stretched (changed) with any tempo changes in the song, and also stretched (changed) if "Audio Base Tempo" is different from the song tempo. If this option is disabled, the tempo of the audio track will not change from the native tempo.

[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 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.

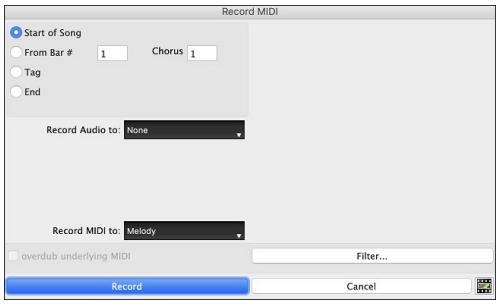
[Save as .STY]: This allows you to create a new style with a new name. The style will contain the current auto-generated tracks in the song.

Adding Melody (MIDI and/or Audio)

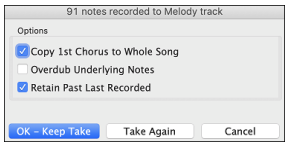
Recording MIDI Melody

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.

Click on the **[Record]** button on the top toolbar or choose the menu option *Melody* | *Edit Melody Track* | *Record Melody* to open the **Record MIDI** dialog.



Pressing the **[Record]** button starts 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 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.

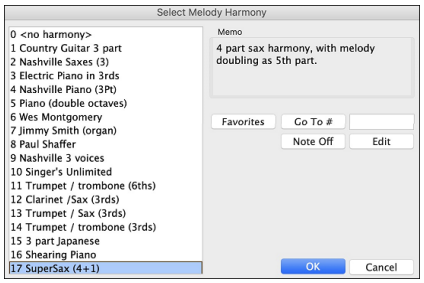
You can enable the Embellisher with the **[Embellish]** button on the top toolbar or with **control+option+E**. Any melody will be embellished as it is played so that you hear a livelier and more realistic melody - and it's different every time.

Embellisher dialog in the **[Embellish]** button menu or **control+option+L** 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 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 top toolbar and select *MIDI - Melody Harmony*, or use the hotkey **control+option+H**. This opens the **Select Melody Harmony** dialog, where you can choose from any of the pre-defined harmonies.



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.)

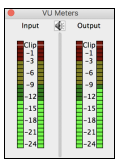
The **[Edit]** button opens the **Harmony Editor**, where you can customize Harmonists.

Recording Audio Melody

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.

Click on the **[Record]** button on the top toolbar or select the menu item *Audio* | *Record Audio*. This opens the **Record Audio** dialog and the **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]** button launches *System Preferences* > *Sound*, where you can select a recording device and recording levels for that device.

The **[Test Recording Level (VU Meter)]** button opens the **VU Meters**.

The **[Audio Options]** button opens the **Audio Settings** dialog, where you can choose the Audio track type (mono or stereo) for the current song or the new songs, and channels (left/right/both) to record the audio.

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.

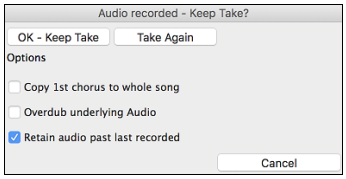
If you also want to record MIDI at the same time, choose the destination track with the **Record MIDI to** option.

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 stops 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.

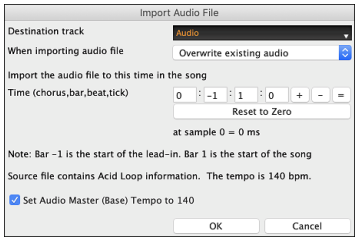
Overdub underlying Audio: If this is enabled, any existing data in the track will be merged with the new recording.

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

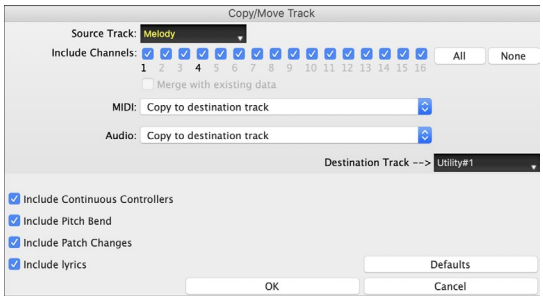
A mono or stereo WAV file can be imported to your song, optionally merging with or replacing any existing audio. Choose the menu item *File* | *Import* | *Import Audio* or *Audio* | *Import Audio*. You then choose an audio file to import. This opens the **Import Audio File** dialog, which allows selection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



Editing Song

Copy/Move Tracks

The menu item *Edit* | *Copy Special* | *Copy/Move Tracks* 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.

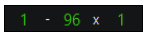
You should also select the action (Do nothing, Copy, or Move) for each of **MIDI** and **Audio**.

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)

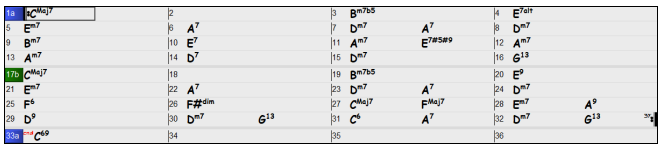
You can unfold a multi-chorus song into one big chorus. To do this, select the menu item *Edit | Song Form | Unfold (Convert to 1 Big Chorus),* or click on the **[Song Form]** button on the top toolbar and choose *Unfold (Convert to 1 Big Chorus* from the drop-down menu.

becomes


If you have a song with three choruses and want to convert it to a single large chorus, this command unfolds the song into one big chorus. This is useful for customizing a song with style, patch or tempo changes across different verses.

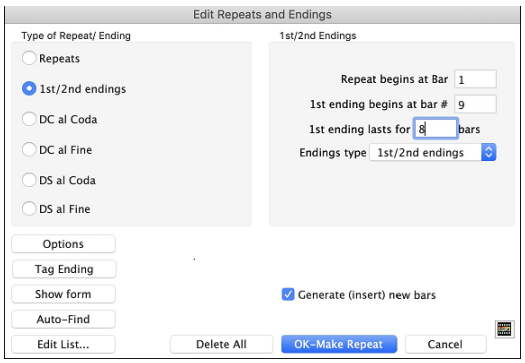
Add Repeats and 1st/2nd Endings

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.

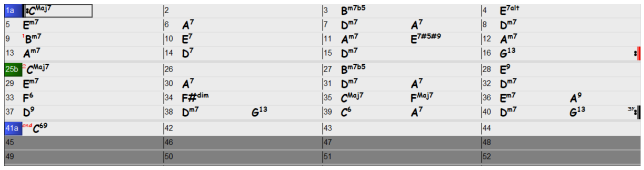
- Repeat begins at bar # 1.
- 1st ending begins at bar 9.
- 1st ending lasts for 8 bars.
- Endings type 1st/2nd endings.

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.

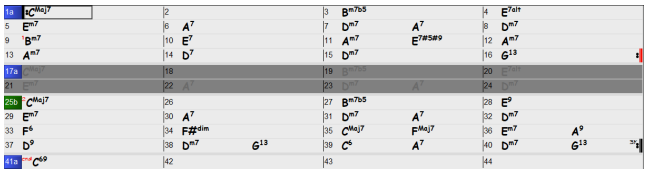
Press the **[OK-Make Repeat]** button. Repeat will be made, and the Chord Sheet redraws with the 1st/2nd repeat showing.

Make sure you have Fake Sheet mode selected on the Chord Sheet.



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 and Chord Sheet Settings** 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.

When you press the **[Auto-Find]** button, Band-in-a-Box examines 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.

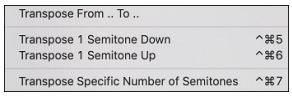
Note that this "auto-detect" does not find every 1st/2nd ending, especially if the chords are different in the repeated sections, but it can be a time saver when it does find them!

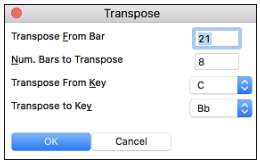
Set Time Signature for Range of Bars

Click on the time signature shown on the top toolbar or select the menu item *Edit* | *Song Form* | *Set Time Signature for a Range of Bar*. This lets you 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.





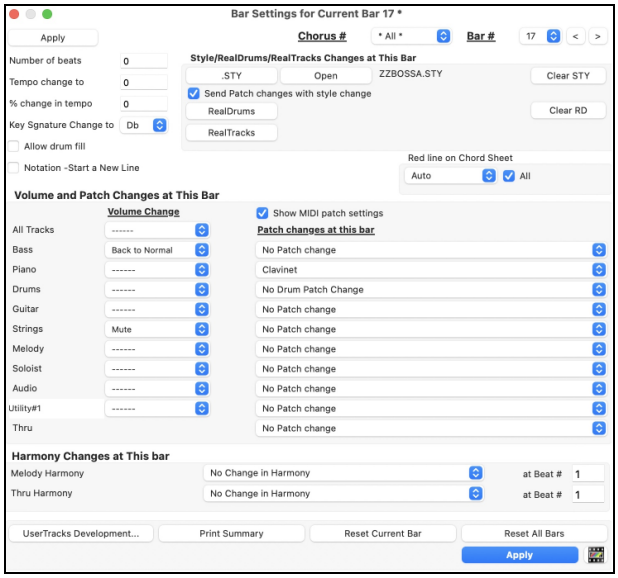
To transpose part of a song, simply highlight the area you wish to transpose and select *Transpose From.. To..* in the submenu. When you have confirmed the starting bar and the number of bars you wish to transpose, click on the "Transpose to Key" area and select the destination key.

Settings for Current Bar

You can change the number of beats per bar, tempo, style, patch, volume, or harmony at a specific bar.


Open the **Bar Settings for Current Bar** dialog by using the **[Bar Settings]** button on the toolbar, the hotkeys **F5** or **option+B**, or the menu item *Edit* | *Bar Settings*.

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.



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.

Number of beats 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/RealDrums/RealTracks Changes at This Bar: You can specify a new style at any bar of the song, so that you can use many styles within the same song. Use the **[STY]** button to select a style using the **StylePicker** dialog. Use the **[Open]** 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 STY]** button. Individual styles have instrument patches assigned to them. **Send patch changes with style change** allows the option to send those assigned patches at the current bar. To keep the patches that had been previously used in the song, disable this option.

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.

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 **[RealDrums]** 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 RD]**.

You can insert a specific RealTracks instrument at any bar to create a customized performance, without changing the style. For example, you can change an acoustic bass comping part to an acoustic bass solo at Chorus 4, Bar 1. Press the **[RealTracks]** button and you will see the **RealTracks Changes** dialog where you can choose which tracks you want to have RealTracks changes on. Select a track, press the down arrow button, and select a RealTrack from the list of available RealTracks.

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.

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.

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" drop-down 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.

Volume/Patch Changes at This Bar: Volume and patch changes can be made for any track at any bar. Volume changes can be specified values or fade up/down amounts. Enabling "Show MIDI patch setting" allows you to select a MIDI patch for any track.

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.

[UserTracks Development] opens a dialog for advanced settings when making UserTracks.

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

[Reset Current Bar] removes any settings you have changed for the current bar.

[Reset All Bars] removes any settings you have changed for all bars.

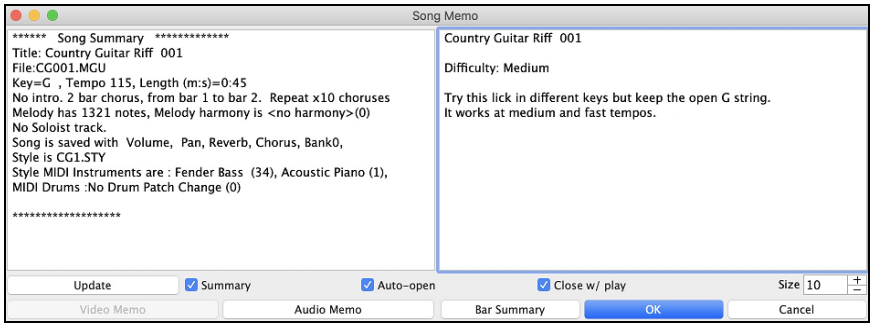
Normally, you don't need to press the **[Apply]** button because any setting will automatically update as you change.

Any changes made for the current bar will remain in effect from that bar forward until new changes are recorded or until the next chorus if you have set the changes to apply only to the current chorus.

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 **[Song Memo]** button on the top toolbar or the hotkey **option+M** opens the **Song Memo** dialog, where you can type or edit a memo about the song. You can also select the "auto-open" option to display the memo automatically each time the song is loaded.



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.

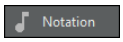
You can press the **[Bar Summary]** button to see a report of any changes to settings that are programmed in the **Edit Settings for Current Bar** dialog (**F5**).

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.

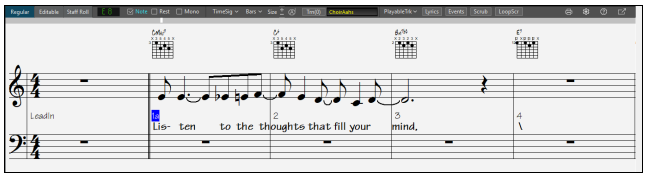
Viewing and Printing Notation

Notation Window

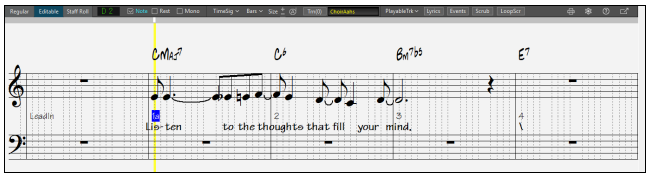


Open the **Notation** window with the **[Notation]** button on the side toolbar. You will see standard notation on the grand staff. There are 3 notation modes in Band-in-a-Box, selected with the buttons in the Notation window toolbar.

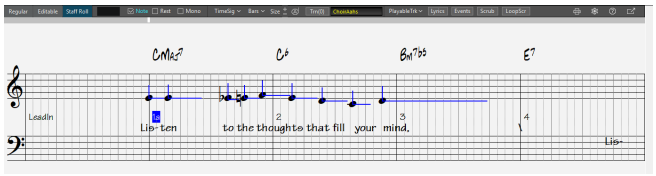
The **Standard Notation** mode can be used for notation display and the entry of chords and lyrics. Just type a chord name and it will be inserted at the current timeline location (the black vertical stripe just under the toolbar.)



The **Editable Notation** mode allows entry of chords, lyrics, and text, and it also permits point-and-click entry of notes and rests as well as drag-and-drop editing.

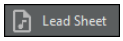


The **Staff Roll Notation** mode has editing features of the Editable Notation mode. In addition, the velocity (vertical line) and duration (horizontal line) of notes can be edited.

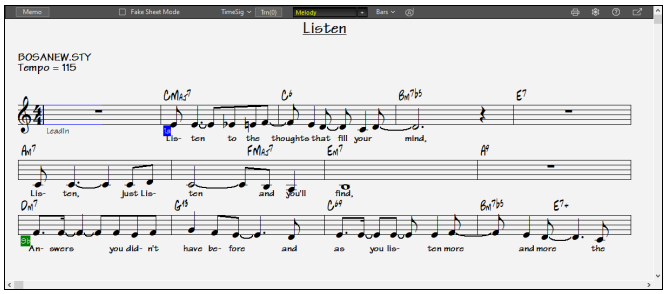


Lead Sheet Window

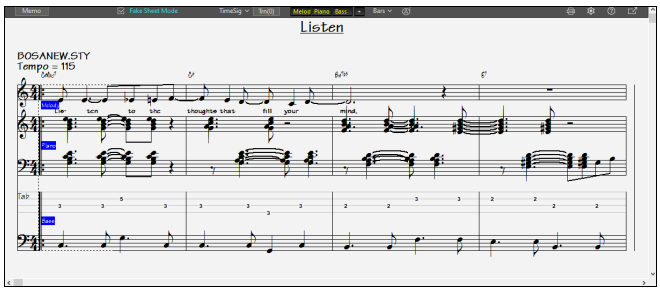
The **Lead Sheet** window displays a full screen of notation with one or more tracks. Other options include a selectable number of staffs per page, clefs to show, font size, margin, scroll-ahead notation, and lyrics. If you like to sight-read along with Band-in-a-Box, this is the window for you.



To open the **Lead Sheet** window, press the **[Lead Sheet]** button on the side toolbar or use the hotkey **control+L**.



Multiple tracks of notation can be viewed together in the **Lead Sheet** window. To add tracks to display, click on the [+] button to the right of the track selector button, and select the tracks in the order that they should appear from top to bottom. Multiple tracks can also be printed like a score.



Printing

To print your song as sheet music, click on the printer icon button in the **Notation** or **Lead Sheet** window. This opens the **Print Options** dialog with a full range of options including “Number of Copies” to print and “Print Range.” The options are fully described in the Notation chapter.

Saving Song

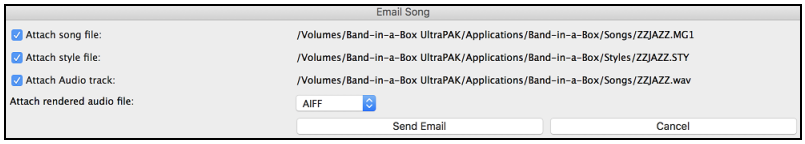
 Once you have made a song (or have made changes to a song), you will probably want to save the song. Click on the **[Save]** button on the top toolbar, choose the menu item *File* | *Save* from the menu, or press **F2** or **command+S**.

 Use the **[Save+]** button on the top toolbar to save a 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.) The **[Save As]** button menu includes additional options for saving a song.

Emailing Song

You can email a song, style or rendered audio file as attachments.

 Press the **[Save+]** button on the top toolbar and choose *Email Song File(s) as Attachment(s)* from the drop-down menu, or select the menu item *File* | *Save Special* | *Email Song File(s) as Attachment(s)*. This opens the **Email Song** dialog.

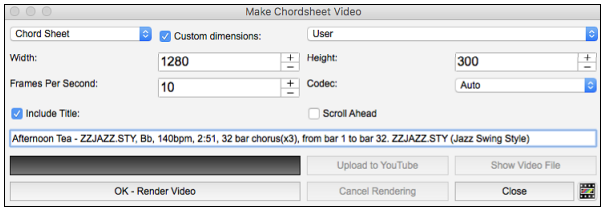


Pressing the **[Send Email]** button launches your default mail application and prepare a new message with files attached.

Saving Song as Video and Upload to YouTube

You can save your song as a video for uploading to YouTube or for use in video editing programs. You can create a video from the Chord Sheet or Notation window, showing the highlighted chords or notes as they move in sync with playback.

 To use this feature, press the **[Save+]** button on the top toolbar and choose *Save as Video* from the drop-down menu.



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

Enable **Custom dimensions** to set the width and height of the video. If 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.

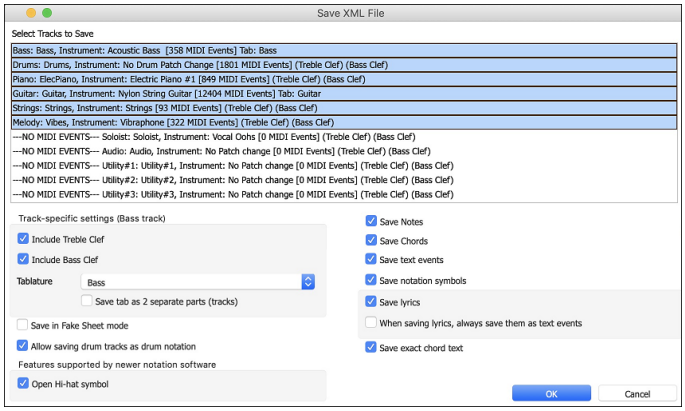
The **Scroll Ahead** option makes the video of the Chord Sheet scroll so the bar that is currently playing will always be at the top of the video (i.e., more bars ahead will be visible).

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.

 Press the **[Save+]** button on the top toolbar and select *Save Song as MusicXML File* from the drop-down menu, or use the main menu *File* | *Save Special* | *Save Song as MusicXML File.* Then, when the **BB File Save** dialog opens, specify a file name and the location, and press the [Save] button. You will then see the **Save XML File** dialog.



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.

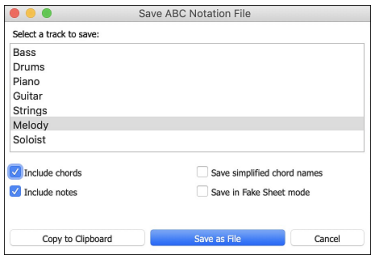
The **Save exact chord text** option allows you to save the exact chord text, rather than relying mainly on saving the chord type and degrees.

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.

 Press the **[Save+]** button on the top toolbar and select *Save as ABC Notation File* from the drop-down menu, or use the main 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 to save repeats and endings in the file.

[Copy to clipboard] copies 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 folder.

Saving Song as Simple Text

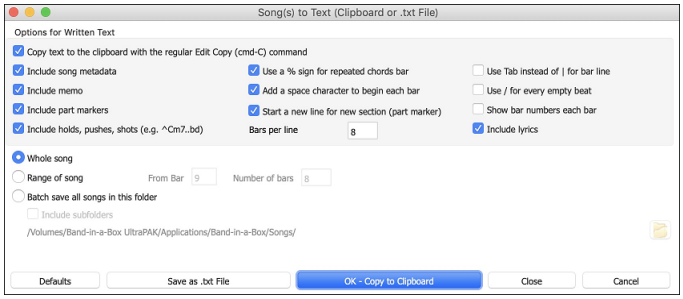
You can save the song, including the chords and other information (title, key, tempo, form, style, etc.), as a text file.

 Press the **[Save+]** button on the top toolbar and select *Save Song(s) to Text on Clipboard or File(s)* from the drop-down menu, or use the main menu *File | Save Special | Save Song(s) to Text on Clipboard or File(s)*.

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 you can uncheck them if you don't want them.

You can select **Whole song** or **Range of song** mode, then press either **[Save as .txt file]** or **[OK - Copy to Clipboard**].

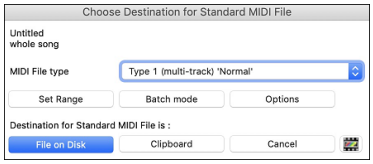
The dialog also has an option to copy or save all songs in a specific folder. Select the **Batch save all songs in this folder** mode, press the folder icon to select the folder, and choose the option to include subfolders of that folder. Also select the destination with the **Batch Save As** option. 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 Song as MIDI File

Your songs can be saved as Type 0 and Type 1 MIDI files as well as Karaoke files and General MIDI lyrics.

 Press the down arrow of the **[Master]** button on the toolbar and select *Export song as MIDI file* from the drop-down menu, or choose the menu item *File | Save Special | Save Song as MIDI File*. This opens the **Save MIDI File** dialog. The hotkey is **control+S**.



Select the type of MIDI file 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 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.

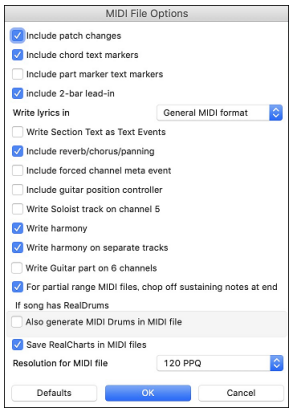
The **[File on Disk]** button saves a MIDI file to the folder you select. You can then load the MIDI file into your sequencer for further editing.

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.

Click on the **[Options]** button to open the **MIDI File Options** dialog.



Include patch changes: If selected, patch (instrument) changes will be included in the MIDI file.

Include chord text markers: If selected, the chords will be written as text marker MIDI events.

Include part marker text markers: If selected, descriptive text part markers will be written to the MIDI file.

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, disable this option. If there is a Melody pickup, 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.

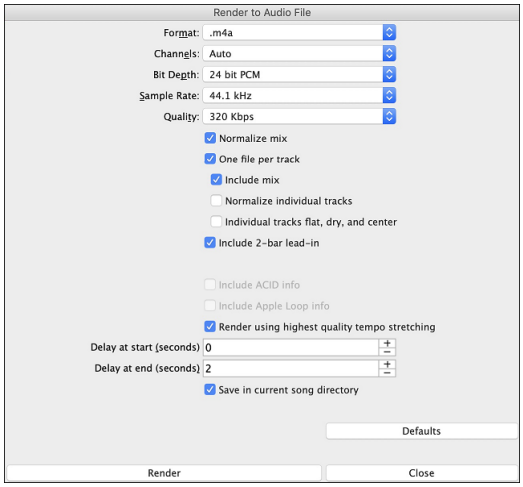
Also generate MIDI Drums in the MIDI file can be unchecked if your song uses RealDrums and you don't want MIDI drums included in the MIDI file.

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.

Saving Song as Audio File

To save your song as an audio file, press the down arrow of the **[Master]** button on the toolbar and select *Export Song as Audio File* from the drop-down menu, or choose the menu item *Audio | Export Song as Audio File*. This opens the **Render to Audio File** dialog.



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.

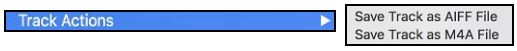
[Render]: To render the song, press this button and select the name and destination for the audio file.

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

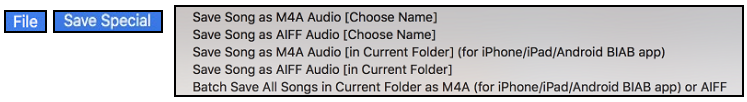
Any track can be saved as an M4A or AIFF audio file from its contextual menu. The menu opens with a right-click, **control**+click, or a double-click on the track label.



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.



Exporting Tracks by Drag and Drop

Band-in-a-Box has a "Drag and Drop" mode for your favorite DAW/sequencer (GarageBand, ProTools, Logic, Nuendo, Reaper and more e). In this mode, Band-in-a-Box becomes an always-on-top small window, making it easy to drag tracks from the Drop Station to your sequencer. Enter a chord progression in Band-in-a-Box, then drag the track label from the Mixer to your sequencer at the desired track and bar location.

 To toggle the Drag and Drop mode, click on the left side of the **[Drop]** button on the top toolbar.

Drop Station

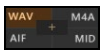
Use the **Drop Station** to drag and drop tracks from Band-in-a-Box to DAWs that don't support direct drag and drop. If your DAW does not support the direct drop of a track that is not yet generated, you can drag a track label (Master, Bass, Piano, etc.) from the Mixer and drop it onto the Drop Station.

The Drop Station displays four different file types: WAV, M4A, AIF and MID. You can drag a track label and drop it onto the Drop Station to get an audio or MIDI file.

The Drop Station makes it faster and easier to make different file types. It also allows you to make MIDI versions of the RealTracks (RealCharts) by simply dragging a RealTrack to the "MIDI" area of the Drop Station.

If you want the entire performance into your DAW, drag the **[Master]** button on the top toolbar or the Master label on the Mixer and drop it onto the Drop Station. By default, a single file containing the full arrangement is dropped. If you want all tracks transferred as separate files instead, uncheck the "Drag Master as separate tracks" option in the **Drag and Drop Settings** dialog.

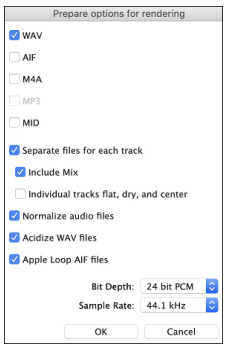
 To render only a portion of the performance, select the region on the Chord Sheet, then drag a track from the Mixer and drop it onto the Drop Station. (Don't drag the selected region.)



When you drop the track onto the Drop Station, the file format button turns orange to indicate that the track has been accepted and the file is being prepared.

When the file is generated, the file format button turns green. You can now drag it to your favorite DAW or Finder.

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



You can choose a format (WAV, AIF, M4A, MP3, or MID) of the file.

If you have dropped the Master track, you can select the **Separate files for each track** option.

Check the **Include Mix** option to render a mix of all tracks to a separate file.

When the **Individual tracks flat, dry, and center** 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.

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

To add ACID information (tempo, key, and time signature) to the WAV file, enable **Acidize WAV files**.

The dialog also has settings for **Bit Depth** (16, 24, 32 bit) and **Sample Rate** (44.1, 48, 96 kHz).

Drag and Drop Settings

 To customize the Drag and Drop settings, click on the right side of the **[Drop]** button and choose *Configure Settings for Drag and Drop* from the drop-down menu. Alternatively, open the **Preferences** dialog (**command+,** or *Options | Preferences*) and click on the **[Drag and Drop]** tab.

Chapter 7: RealTracks and RealDrums

RealTracks

What are RealTracks?

RealTracks create Band-in-a-Box tracks with live audio recordings of top studio musicians and recording artists. These tracks take the place of the MIDI track for that instrument but can still 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.

RealTracks are not "samples," but are full recordings, lasting several bars at a time, playing along in perfect sync with the other Band-in-a-Box tracks. There are many Band-in-a-Box styles that use RealTracks, and they can be built into any style to replace the Bass, Guitar, Piano, or Strings track. They can also be generated to the Soloist (or Melody) track using the Soloist feature and saved with the song.

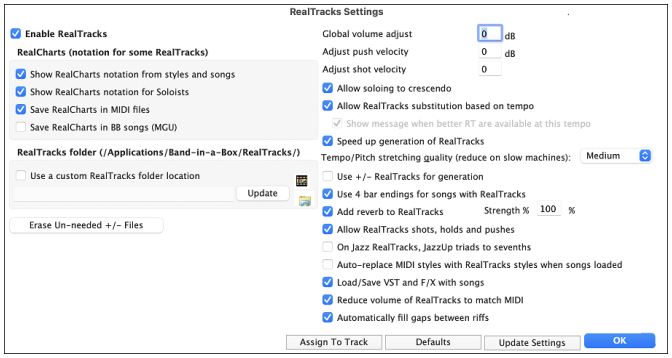
More RealTracks

There are hundreds of RealTracks available, either as separate add-ons or bundled into the various Band-in-a-Box PAKs for better value. To see which RealTracks you have, visit the "What add-ons do I have?" dialog. (*Help | What add-ons do I have?*). This will list the RealTracks sets that you have.

When a song is loaded, played or saved, a yellow hint message will appear if any RealTracks are missing, listing the files that are missing.

RealTracks Settings

RT Global settings (preferences) for RealTracks are made in the **RealTracks Settings** dialog. To open it, use the hotkeys **control+shift+K** or **R T 2 return**, or the **[RealTracks]** button on the top toolbar.



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.

RealTracks folder: The RealTracks are stored in *Applications/Band-in-a-Box/RealTracks* by default. You can choose an alternate folder location by checking **Use a custom RealTracks folder location** and then clicking on the folder button and picking an alternate folder. Then, click on the **[Update]** button to confirm the new location.

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 / Adjust shot velocity: If you find that RealTracks (other than Drums) pushes or shots are too loud (or soft), enter negative (or positive) numbers here. (Note: Drums are set in **RealDrums Settings** dialog.)

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 RealTracks substitution based on tempo: If you have similar RealTracks available at different tempos, Band-in-a-Box will automatically choose the best one to use. For example, if you have a ballad loaded, with an Acoustic Bass RealTracks at tempo of 60, and you speed up the tempo to 140, and press **[Play]**, Band-in-a-Box will automatically choose an Acoustic Bass RealTracks closer to tempo of 140, if it is the same genre and feel. This means you can use a simple jazz style, and play it at various tempos, without having to set the best RealTracks based on tempos.

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] button on the top toolbar and choose *Select better RealTracks for this tempo*. 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 opens the **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.

The **[Defaults]** button sets the dialog 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]**.

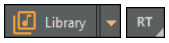
Using RealTracks

There are three ways that you can use RealTracks with Band-in-a-Box:

1. **RealTracks in songs**. You can assign specific RealTracks using the **RealTracks Picker**.
2. **RealTracks in styles**. RealTracks can be built in styles, so you can have styles that are all MIDI, a mix of MIDI tracks and RealTracks, or all RealTracks. Styles that use RealTracks only are called RealStyles. Open the **StylePicker** and locate the Type button above the styles list. This button lets you filter the list by the type (Real or MIDI). To see only RealStyles, select *Real (no MIDI)*. To see RealStyles and styles with RealTracks and MIDI tracks, select *Real and Real w/MIDI*. The style names for RealStyles are prefaced by an underscore, _. The style names for styles with RealTracks and MIDI tracks are prefaced by an equal sign, =.
3. **RealTrack Soloists**. These are Soloists #361 and above.

Selecting RealTracks

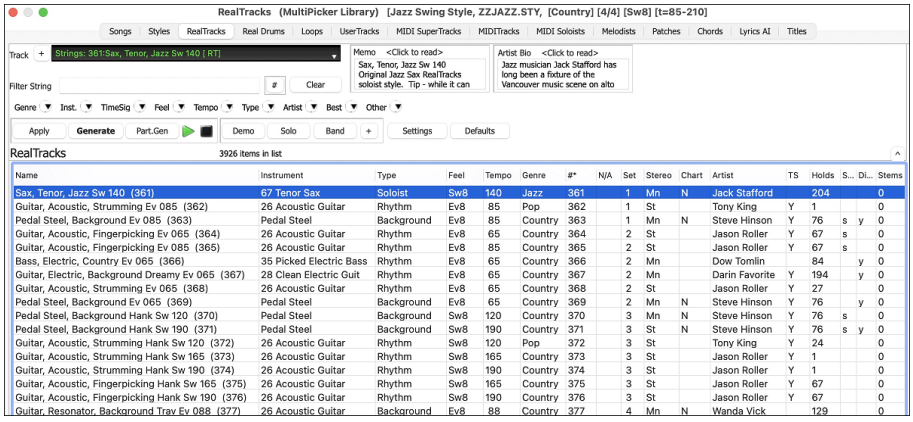
The **RealTracks Picker** allows you to assign a RealTrack to any track. It also displays any RealTracks that are currently assigned to each track.



To open the **RealTracks Picker**, click on the down arrow beside the **[Library]** button on the side toolbar and select *RealTracks* from the drop-down menu. You can also use the **[RealTracks]** button on the top toolbar, or the hotkeys **control+K**, **R T return** or **R T 1 return**.

Note: The RealTracks Picker opens in the MultiPicker Library window if *Use MultiPicker instead of dialogs* is enabled in the *Edit* menu or the track label's context menu. If this setting is disabled, the RealTracks Picker opens as a standalone dialog. The standalone dialog offers the same basic functionalities as the floating window, but it features a slightly different GUI and lacks options to generate a portion of the track, access track settings (such as solo, mute, freeze, volume, reverb, etc.), or change the font size.

RealTracks Picker (MultiPicker Library)



The track selector at the top left lets you confirm or change the current track. Your selection from the RealTracks list will be applied to this track.

The **[+]** button beside the track selector opens a panel for soloing, muting, freezing, adjusting volume/reverb/pan/tone, changing the track label, writing a description, and more.

The list can be sorted by clicking on the list column headings.

- The **Type** column shows the types of playing (Rhythm, Background, and Soloists).
- The **Feel** column tells you whether the playing is in an even 8th feel, an even 16th feel, a swing 8th feel, or a swing 16th feel.
- 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.
- **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. 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.

Right-clicking on the list opens a menu with commonly used functions, such as toggling a favorite, displaying only favorites, clearing the filter, finding similar RealTracks, opening the StylePicker to show only styles that use the selected RealTracks, and more.

You can use the filter functions to search for RealTracks. Type a text (e.g., "bass") to filter the list, showing only RealTracks that contain the typed text in the title, memo, genre, etc. When separated by spaces, each term is searched individually. For example, a search for "Country Guitar Ev 120" will find Country Guitar styles with an even feel and a tempo near 120. Adding a search term with a number will filter for RealTracks that match the tempo or fall within a compatible range. You can also use the arrow buttons to quickly filter the list by genre, instrument, time signature, feel, and more.

Audio demos are available.

To hear them, select a RealTrack and press the **[Demo]** button. Double-clicking on a RealTrack in the list or pressing the spacebar also plays the audio demos if you have enabled the *Double-Click (or Spacebar) plays Chord Sheet (not pre-made demo)* option in the **[+]** button menu. Each demo has a "band" version with all instruments and a "solo" version with just one instrument. The demos play the band version first if the *Demo button Plays "Band" (not "Solo")* option in the **[+]** button menu is enabled. If this is disabled, then the solo version will be played first. You can also press the **[Band]** button for the band version or the **[Solo]** button for the solo version. The **[+]** button provides additional options to adjust the volume of the audio demos, loop playback, load song/style demos for the selected RealTracks, and more.

The **Memo** area provides information about the selected RealTracks, including useful tips such as a suggested tempo range and recommended Band-in-a-Box styles to pair with it.

The **Artist Bio** area shows the name and biography of the artist who recorded the selected RealTracks. Double-click on it to open the Artist Browser, where you can view a list of all artists and access more information.

The **[Settings]** button opens a small panel for additional settings.

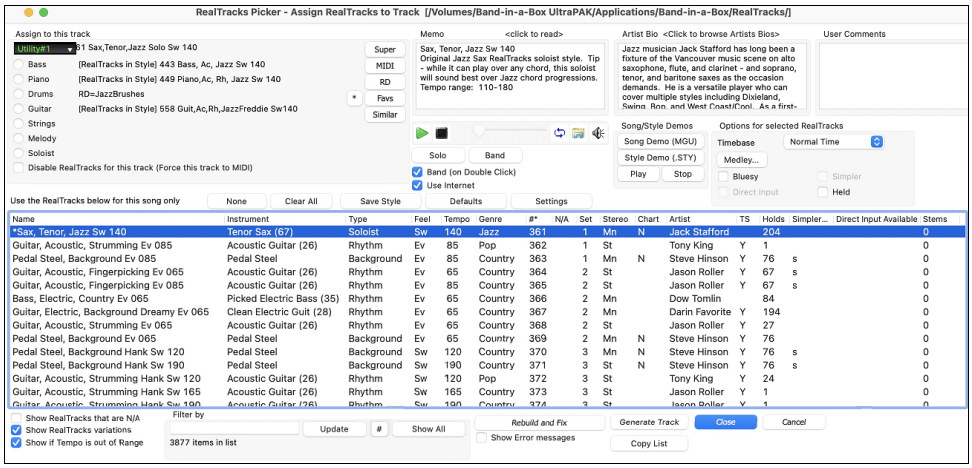
- The **Timebase** option lets you adjust the tempo of the selected RealTracks to normal, half-time, double-time, or triple-time. Half-time is useful for fast-tempo songs when a slower RealTrack is selected, while double-time is used for slow-tempo songs (e.g., ballads) with faster RealTracks. For example, in a ballad with a tempo of 70, you can use a sax solo RealTrack with a tempo of 140 and play it in double-time to match the 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.
- If you check the **Held** option, the selected RealTracks will play held chords.
- Select **Disable RealTracks for this track (Force this track to MIDI)** if you don't want RealTracks for this track, even if the current style specifies a RealTrack.

The **[Defaults]** button opens a panel where you can reset to defaults separately for the font size, the column width, and the window size.

The **[Apply]** button applies the selected RealTrack to the current track. This won't generate a track but if you press the **[Generate]** button, the entire track will be generated and the song will play from the current position. **shift**+clicking on this button generates the entire track and plays the song from the beginning. The green arrow button plays the song from the current position, and **shift**+clicking on it plays the song from the beginning. The black square button stops the song or the audio demo. To generate just a portion of the track, press the **[Part.Gen]** button to

open a small panel. Then, specify the range based on either the full bar boundaries or precise regions in bars/beat/ticks, and press the **[Re-Gen this Range]** button.

RealTracks Picker (standalone dialog)



The track selector at the top left lets you confirm or change the current track. Your selection from the RealTrack list will be applied to this track.

With the **[Super]**, **[MIDI]** and **[RD]** buttons, you can assign other types of tracks (MIDI SuperTracks, MIDI and RealDrums) to the current track. The **[Fav]** button opens a dialog that lists favorites followed by recently used RealTracks. The **[*]** button assigns the highlighted RealTracks to a favorite. The **[Similar]** button opens the Find a Sub dialog that lists RealTracks similar to the currently selected one.

Select the **Disable RealTracks for this track (Force this track to MIDI)** option if you don't want RealTracks for the current track, even if the current style specifies a RealTrack.

The list can be sorted by clicking on the list column headings.

- The **Type** column shows the types of playing (Rhythm, Background, and Soloists).
- The **Feel** column tells you whether the playing is in an even 8th feel, an even 16th feel, a swing 8th feel, or a swing 16th feel.
- 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.
- **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. 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.

Right-clicking on the list opens a menu with commonly used functions, such as toggling a favorite, displaying only favorites, clearing the filter, finding similar RealTracks, opening the StylePicker to show only styles that use the selected RealTracks, and more.

The filter functions are available. Type a filter text (e.g., bass) in the **Filter by** field, and press **[Update]**. You will then see only RealTracks that contain the typed text in the title, memo, genre, etc. You can use multiple search terms with the filter. When separated by spaces, each term is searched individually. For example, a search for "Country Guitar Ev 120" will find Country Guitar styles with an even feel and a tempo near 120. Adding a search term with a number will filter for RealTracks that match the tempo or fall within a compatible range. You can press the **[#]** button to quickly filter by multiple elements, including feel, time signature, artists, RealTracks set number, and more.

You can instantly hear an audio demo by double-clicking on a RealTrack in the list. Each demo has a "band" version with all instruments and a "solo" version with just one instrument. The demos play the band version first if the **Band (on Double Click)** option is enabled. You can also press the **[Band]** button for the band version or the **[Solo]** button for the solo version. The preview sometimes plays 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. You can control the volume of the demos with the speaker button.

The **Memo** area provides information about the selected RealTracks, including useful tips such as a suggested tempo range and recommended Band-in-a-Box styles to pair with it.

The **Artist Bio** area shows the name and biography of the artist who recorded the selected RealTracks. Double-click on it to open the Artist Browser, where you can view a list of all artists and access more information.

You can enter your own comments in the **User Memo** field. The comments are saved in RTUserMemos.txt.

The **[None]** button sets the current track to no RealTracks. The **[All None]** button sets all tracks to no RealTracks, optionally disabling all RealTracks present in the style for the current song.

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 **[Settings]** button opens the RealTracks Settings dialog.

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.

The **Options for selected RealTracks** section offers additional settings for the currently selected RealTracks in the list.

Since RealTracks are add-on purchases for Band-in-a-Box, your version may not contain all RealTracks. Enabling the **Show RealTracks that are N/A** option displays all available RealTracks.

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). Select the **Show RealTracks variations** option to see such RealTracks.

Use the **Show if Tempo is out of range** checkbox to show/hide RealTracks that are out of compatible tempo range.

The **[Rebuild and Fix]** button rebuilds the list of RealTracks and reports any installation errors. Press after you have installed new RealTracks.

When the **Show Error messages** option is checked, Band-in-a-Box displays RealTracks installation errors when you open the dialog. Press **[Rebuild and Fix]** for more information.

The **[Generate Track]** button generates a RealTrack on the currently selected track.

The **[Copy List]** button saves the current RealTracks list to a tab-delimited .txt file in the *Band-in-a-Box/Data f*older 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 closes the dialog without generating any tracks. Then, when play is pressed, the tracks will be generated.

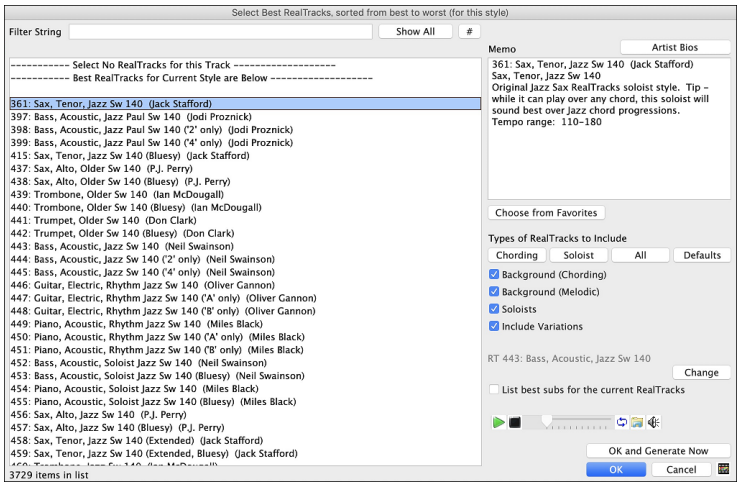
Press the **[Cancel]** button to cancel your selection and leave the dialog.

Selecting Best RealTracks

This dialog displays 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 a track, right-click on the track label in the Mixer or Tracks window, and go to *Select RealTracks*. You will then see the menu items for "All" RealTracks, "Chording" RealTracks, and "Soloist" RealTracks.

The menu item *Select Best "All" RealTracks* lists all types (background and soloist) of RealTracks, *Select Best "Chording" RealTracks* lists background (chording or melodic) RealTracks, and *Best "Soloist" RealTracks* lists the best soloist or background soloist RealTracks. Selecting one of these menu commands opens a dialog listing the best RealTracks, sorted from best to worst for the current style.



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.

The **[OK and Generate Now]** button closes the dialog, entering the currently selected item, and generating the track.

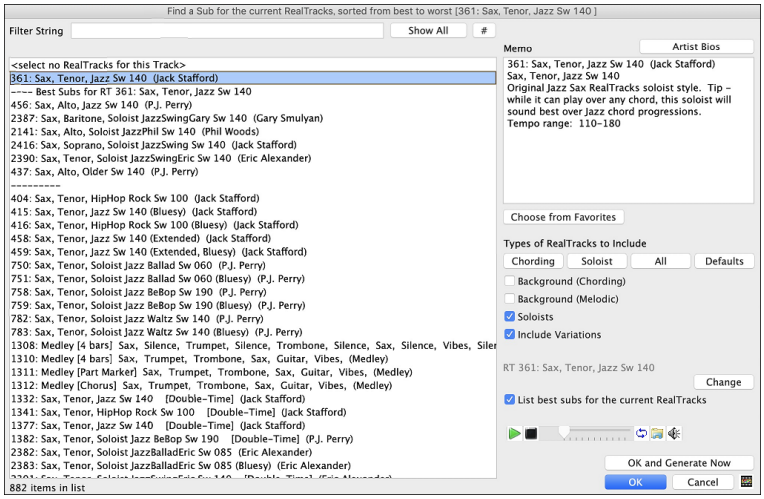
You can also make your choice and press **[OK]** to return to the main screen. When you press the **[Generate and Play]** toolbar button, the song will be generated with the new RealTrack instrument.

Selecting 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, click on the [+] button on the side toolbar, and then go to *Select RealTracks | 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.



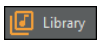
If you don't have a RealTrack already on the track, go to *Select RealTracks | Select Best "All" RealTracks*.

In the dialog that opens, select a RealTrack 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.

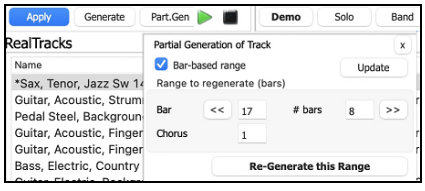
(Re)Generate RealTracks for Regions

You can (re)generate RealTracks for regions of a track instead of the whole track. There are several ways to do this.

(Re)Generate RealTracks for Regions - MultiPicker Library



Click on the [**Library]** button on the side toolbar, or press the hotkeys **F7** or **M return** to open the **MultiPicker Library**. Then select a RealTrack from the list and press the **[Part.Gen]** button to open a small panel. Specify the range using either full bar boundaries or precise bar/beat/tick positions, and then press **[Re-Gen this Range]** to regenerate that section.

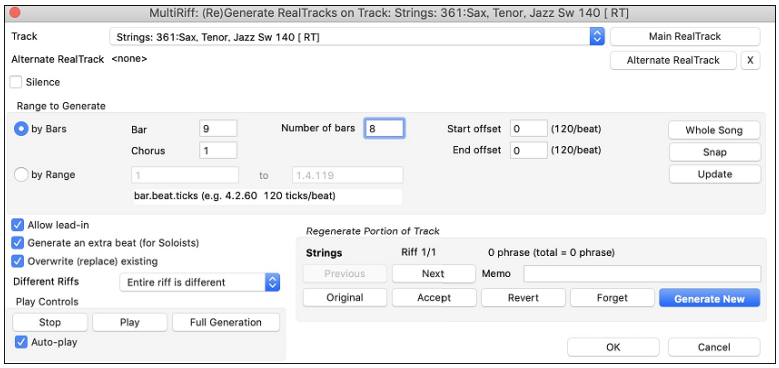


(Re)Generate RealTracks for Regions - MultiRiff Dialog

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 **MultiRiff** 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 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.

Allow lead-in: This allows some riffs to start 1-2 beats early as a pickup.

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 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; to do that, choose the [Full Generation] button instead.

Auto Play: When this is enabled, a new riff will play immediately when generated. This applies 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.

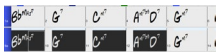
(Re)Generate RealTracks for Regions - Auto Regeneration

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, select the track from the track selector at the top of the side toolbar.

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 9-12 by dragging on the Chord Sheet. You can also do this in the Audio Edit or Notation (Editable or Staff Roll) window.



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

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.

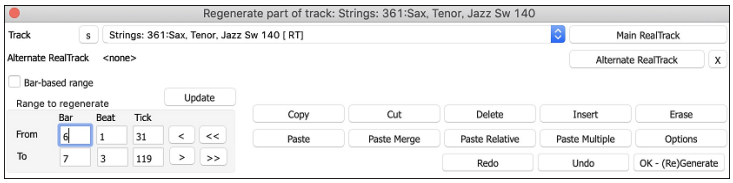
If you find one you like, great! Just stop and continue, maybe moving to another section of the song or switching to a different track or something else entirely.

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.

(Re)Generate RealTracks for Regions - Regeneration Window

If you want a more customized approach to regenerate selected sections, there is a floating **Regeneration** window, which allows you to make settings to customize the type of re-generations.

Press **option+F8,** or click on the [+] button beside the track selector on the side toolbar and select *Track Actions* | *Regenerate Window* from the drop-down menu.



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

The track selector at the top lets you 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 clears 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.

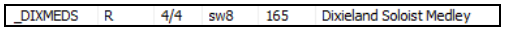
The **[Options]** button shows options for the partial regenerations.

RealTracks Medleys

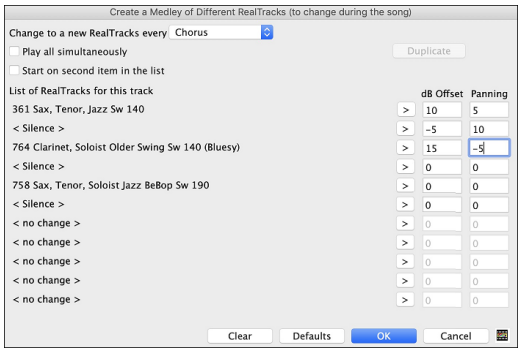
In Medleys, the RealTracks is made to switch instruments every “N” bars or every chorus. For example, you can add a Bluegrass Medley Soloist that switches between solos from Mandolin, Guitar, Banjo, and Fiddle every 4 bars. Or a Jazz Medley Soloist that switches between Alto Sax, Trumpet, Piano, and 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.

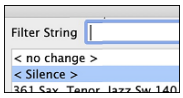
There are 3 ways that you can get RealTracks with Medleys (changing soloists).

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 choosing RealTracks, note that there is a RealTrack called “Silence.” Use this when you want a part to rest—for example, 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 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 is 7 tracks × 10 per track = 70 RealTracks playing at the same time.

Multiple RealTracks are created as medleys, but if you select the **Play all simultaneously** option, all instruments will play at the same time.

Edit RealTracks/RealDrums Tracks

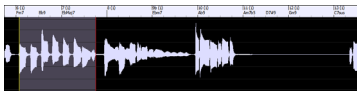
You can copy, cut, paste, delete, insert, and do other editing functions to the RealTracks and RealDrums tracks. This allows you to edit the tracks while preserving the ability for the tracks to regenerate new material, and the file size saved is tiny as the track isn’t converted to audio.

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

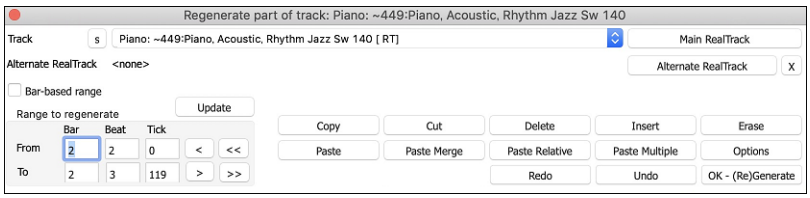
There are two ways to use the functions. One is to use the editing commands in the track label’s context menu.

- *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.

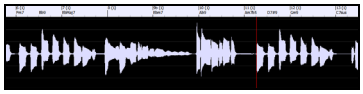
Another way is to use the buttons in the **Regenerate window** (**option+F8**). For example, if you like a certain riff and you want it at other location, highlight it on the Audio Edit window.



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



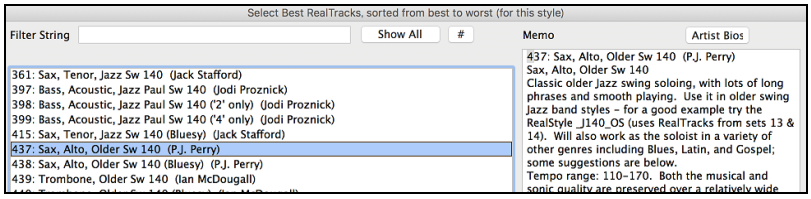
To paste the riff and merge it with the existing riff at the destination, press the **[Paste Merge]** button instead. To paste the riff to the same relative location in the bar as the copied portion, use the **[Paste Relative]** button. For example, if the copied range started at beat 2, the relative

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 generate 7 variations of WAVs from the same RealTrack for either a portion of the song or the whole song.

Click on the [+] button beside the track selector on the side toolbar 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.

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 and dropped to the Finder or dropped into your DAW program.

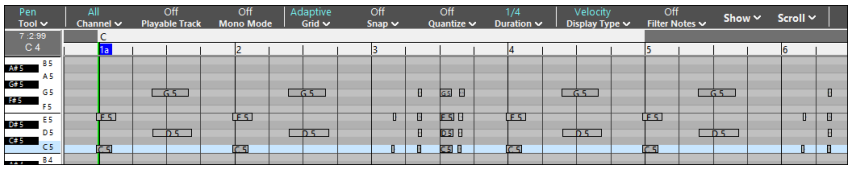
You can audition them individually by enabling the **[S]** button in the **Mixer** window. Playing them all at once will result in a "cacophony" of 7 instruments at once, which might be OK for strumming guitars, but not so good for 7 solo saxophones playing different phrases.

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.

Playable Tracks (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.

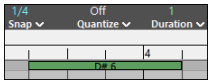


To enter playable notes in the **Piano Roll** window, turn on the **[Playable Track]** button on its toolbar.

Note: To add notes in the **Notation** window (Editable or Staff Roll mode), press the [**PlayableTrk]** button on its toolbar and select *Enable Playable Track* from the drop-down menu.

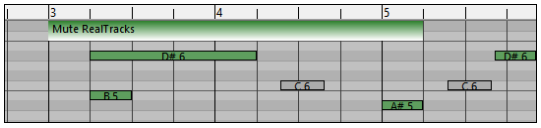
You will then see a message to confirm that a Hi-Q patch plugin will be installed on the track. Press OK to proceed.

Now, the **[Playable Track]** button is **On** 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.



You can enter a note by clicking where you want to add a note. A note will be entered with the duration selected in the "Duration" setting. 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 generated accompaniment. But you would want to have your own notes play in place of the generated accompaniment. So, right-click on the window and select *Create Mute Region to mute generated accompaniment* from the context menu. This will add a green label at the top. You can extend it by dragging horizontally. When you play the song, the generated accompaniment in this 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 thisregion.



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.

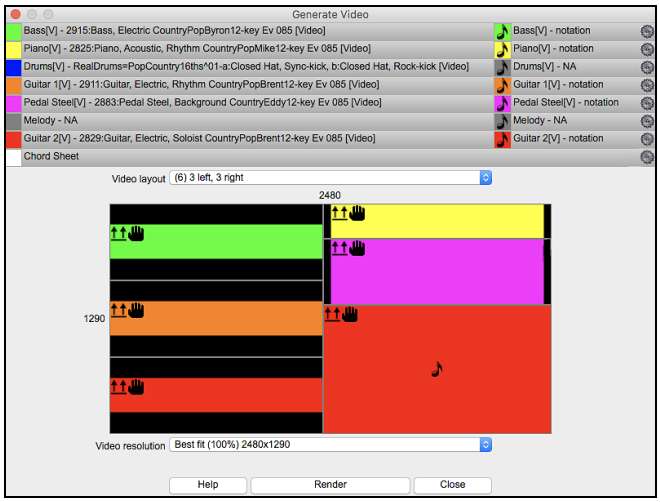
Video RealTracks

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.

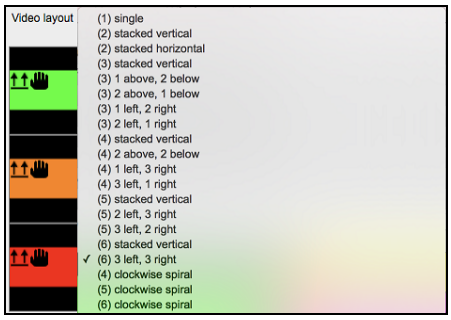
You can easily find the video RealTracks in the RealTracks or RealDrums Picker. The "Set" column shows "vid" if the video RealTracks is installed.

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.

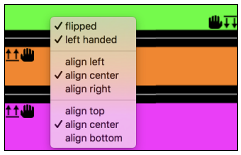
 To make a video of RealTracks that are selected for your song, click on the **[Video]** button on the top toolbar and select *Render Video(s)* from the drop-down menu. This opens the **Generate Video** dialog.



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 opens a menu with options to flip a video, make a video for the left-handed, or select alignment for each video.

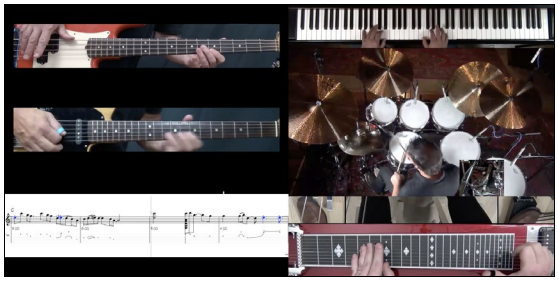
You can select the resolution for the video. The aspect ratio is determined by which tracks are included and how they are arranged, but this allows you to make the final video smaller if you want.

When you are ready, press the **[Render]** button and select the name and location for the video.

While the video is being rendered, you can close the dialog and use other features in Band-in-a-Box.

When the video has been rendered, you can click on the .mp4 file in the Finder to play the video.

Here is an example of a modern country band (electric bass, electric guitar, piano, drums, and pedal steel).



Saving Your RealTracks

RealTracks that have been frozen will be saved with the song. Frozen tracks will play back instantly, not requiring time to generate. They play back the same way each time, so if you like a solo, you can "freeze it." If you send a song to a friend as "frozen," they will hear the same performance.

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.

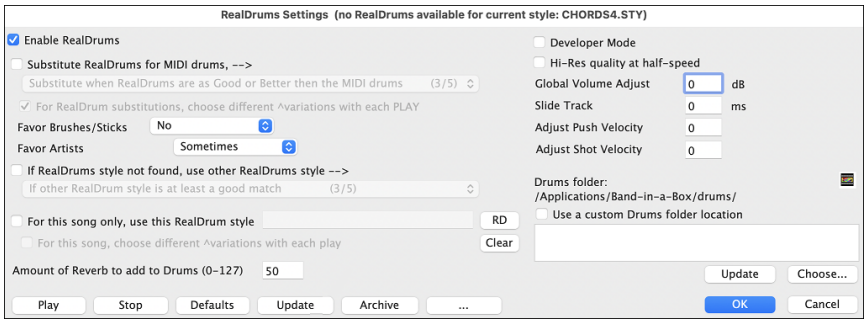
How Do RealDrums Work?

There are several ways to RealDrums with new or existing Band-in-a-Box songs. The simplest way is to select a style that already uses RealDrums. In the **StylePicker**, styles with RealDrums can be identified in the list by a style name beginning with a minus sign. For example, -ZZJAZZ.STY is a version of the ZZJAZZ.STY 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

RD RealDrums can be substituted for MIDI drums on existing styles in the **RealDrums Settings** dialog. To open it, use the hotkey **R D 2 return** or the **[RealDrums]** button on the top toolbar.



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: This lets the current song use the specific RealDrums style. Click on the **[RD]** button to select a specific RealDrums style to use in a particular song. This opens the **RealDrums Picker** with a list of all available RealDrums styles. The **[Clear]** button clears the currently selected RealDrums for the song.

For this song, choose different ^variations with each play: When this is set, if you save a specific style with a song, you will hear a new variation of that style each time you press PLAY, with different drum instruments.

The **[Clear]** button clears the currently selected RealDrums for the song.

Amount of Reverb to add to Drums: Normally, no reverb is added to the drums, but if you want some added, you can set it here.

Developer Mode: Only set this when you are a developer making a RealDrums style and want to see additional debug information such as the /Applications/Band-in-a-Box /drumaudioresults.txt file and messages about errors in the _style.txt file.

Hi-Res quality at half-speed: When selected, RealDrums will use a higher quality (more CPU intensive) method to play the drums when playing at 1/2 or 1/4 speed (from the Play menu).

Global Volume Adjust: If you are finding that the RealDrums track is too loud or quiet in relations to the MIDI tracks, you can adjust the volume here. This affects all RealDrums styles.

Slide Track: You should normally leave this at 0, but if you are having sync problems between the MIDI tracks and RealDrums you can set this to a positive or negative value. Values are in milliseconds (ms).

Adjust Push Velocity: If you find that RealDrums pushes are too loud, put a negative value in this field. Enter a positive value if they are too soft.

Adjust Shot Velocity: If you find that RealDrums shots are too loud, put a negative value in this field. Enter a positive value if they are too soft.

Use a custom Drums folder location: 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 stops song playback.

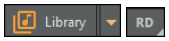
Defaults: This returns the settings in this dialog to their defaults.

Update: This updates the settings in the dialog and rebuild the RealDrums list.

Archive / …: These reverse the Install function and erases the AIFF file when there is already an M4A file.

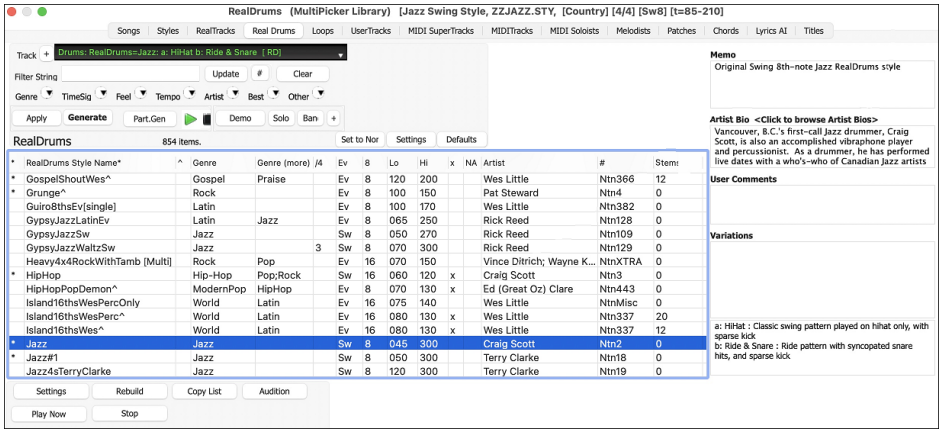
Selecting RealDrums (RealDrums Picker)

The **RealDrums Picker** allows you to assign specific RealDrums in your song. It displays all RealDrums from the *Applications/Band-in-a-Box/Drums* folder, providing information such as genre, time signature, feel, tempo, artist, and more. It also includes useful features for selecting RealDrums, such as filters, search options, demos, memos, and more.



To open the **RealDrums Picker**, click on the down arrow beside the **[Library]** button on the side toolbar and select *RealDrums* from the drop-down menu. You can also use the **[RealDrums]** button on the top toolbar, or the hotkeys **R D return**, **R D 1 return** or **control+U**

Note: The RealDrums Picker opens in the MultiPicker Library window if *Use MultiPicker instead of dialogs* is enabled in the *Edit* menu or the track label's context menu. If this setting is disabled, the RealDrums Picker opens as a standalone dialog. The standalone dialog offers the same basic functionalities as the floating window, but it features a slightly different GUI and lacks options to generate a portion of the track, or access track settings (such as solo, mute, freeze, volume, reverb, etc.).



The track selector at the top lets you confirm or change the current track. Your selection from the RealDrums list will be applied to this track. RealDrums can be generated on any of the 24 tracks, not just the Drums track, so you can have multiple RealDrums in your song. You then choose RealDrums for the selected track from the list.

The **[+]** button beside the track selector opens a panel for soloing, muting, freezing, adjusting volume/reverb/pan/tone, changing the track label, writing a description, and more.

The 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. 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.

Right-clicking on the list opens a menu with commonly used functions. For example, you can toggle a favorite, list only favorites, clear filter, find similar RealDrums, and show RealDrums compatible with the current style. Choosing *Select/Edit Favorites and Recent* from the context menu opens a dialog that shows favorites followed by recently used RealDrums.

You can use the filter features to search for RealDrums. Type a text (e.g., bossa) in the **Filter String** field, and press **[Update]**. You will the see only RealDrums that contain the typed text in the title, memo, genre, 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. You can also use the arrow buttons to quickly filter the list by genre, instrument, time signature, feel, and more.

Audio demos are available. To hear them, select a RealDrum and press the **[Demo]** button. Double-clicking on a RealDrum in the list or pressing the spacebar also plays the audio demos if you have enabled the *Double-Click (or Spacebar) plays Chord Sheet (not pre-made demo)* option in the **[+]** button menu. Each demo has a "band" version with all instruments and a "solo" version with just drums. The demos play the band version first if the *Demo button Plays "Band" (not "Solo")* option in the **[+]** button menu is enabled. If this is disabled, then the solo version will be played first. You can also press the **[Band]** button for the band version or the **[Solo]** button for the solo version. The **[+]** button provides additional options to adjust the volume of the audio demos, loop playback of audio demos, load song/style demos of the selected RealDrums, and more.

The **[Apply]** button applies the selected RealDrums to the current track. This won't generate a track but if you press the **[Generate]** button, the entire track will be generated and the song will play from the current position. **shift**+clicking on this button generates the entire track and plays the song from the beginning. The green arrow button plays the song from the current position, and **shift**+clicking on it plays the song from the beginning. The black square button stops the song or the audio demo. To generate just a portion of the track, press the **[Part.Gen]** button to open a small panel. Then, specify the range based on either the full bar boundaries or precise regions in bars/beat/ticks, and press the **[Re-Gen this Range]** button.

Note: The standalone RealDrums Picker dialog does not include the partial generation feature.

Other Settings and Options

The **[Set to None]** button sets the drums to no RealDrums override for the song, and optionally also forces MIDI drums (i.e., no RealDrums for the style either).

The **[Settings]** button shows RealDrums settings.

- **For this song only, force MIDI drums**: Set this if you want a MIDI drum to override a RealDrum set in the style.
- **Simple Drums for this song (no fills)**: If this is enabled, the RealDrums will play a simpler arrangement without fills.
- **Timebase**: You can select a timebase (normal, half-time, double-time, or triple-time) for the RealDrums.
- **Show RealDrums that are N/A**: These are RealDrums 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 RealDrums 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 RealDrums as 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.

The **[Defaults]** button resets the window to default settings.

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 You can type in your own comments about any style in the **User Comments** field and they will be saved in a file called RDUserMemos.txt.

RealDrums ending in a caret (^) have variations, which are listed in the **Variations** field. 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.

The **[Settings]** button opens the **RealDrums Settings** dialog.

The **[Rebuild]** button 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 TextEdit. In TextEdit copy all and paste it into a spreadsheet such as an Excel file. You can then apply a hierarchical sorting of the list.

The **[Play Now]** button 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.

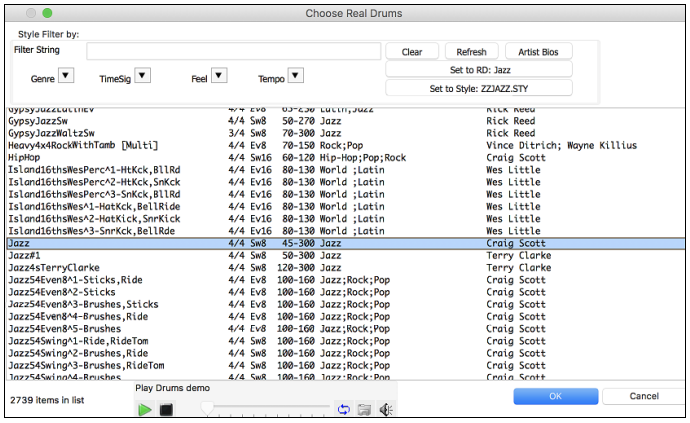
The **[Audition]** button launches your audio player to play a demo.

Press **[OK]** to apply your selection and close the window. Press **[Cancel]** to cancel your selection and close the window.

Selecting RealDrums (Simple Dialog)

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.

RD To open the dialog, right-click on the **[RealDrums]** button on the top toolbar and select *RealDrums Quick List* from the drop-down menu. You can also use the hotkeys **R D 3 return**.

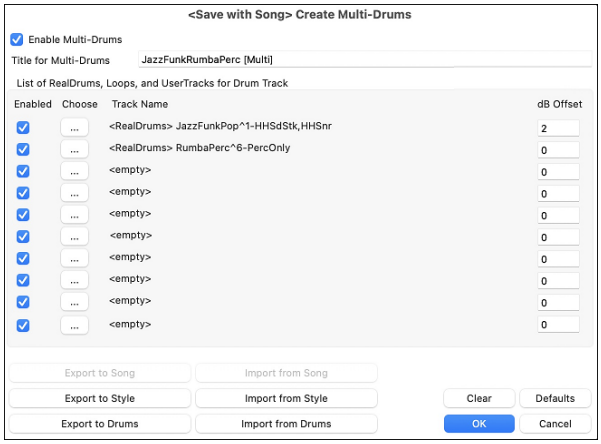


You can filter the list by genre, time signature, feel, tempo, and text. Use the **[Set to Style:]** button to see RealDrums that are compatible with the current style of the song. The **[Set to RD:]** button allows you to set the highlighted RealDrums as a prototype RealDrums so you can find alternates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

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.

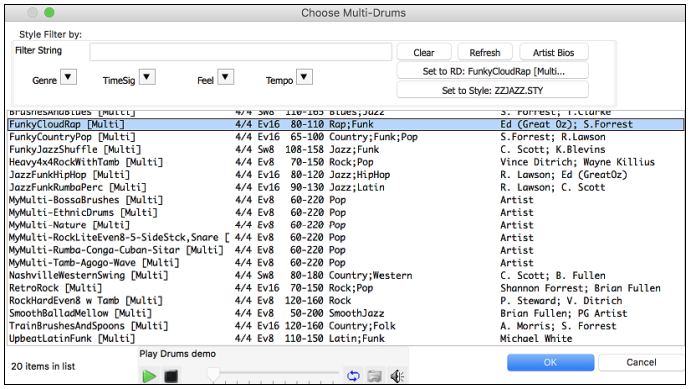
To do this, right-click on the Drums track label in the Mixer and select *Multi-Drums* | *Edit Multi-Drums for this song* from the context menu. This opens the **Create Multi-Drums** dialog.



Make sure the "Enable Multiple Drums" checkbox is selected. Then type a title in the "Title for Multi-Drums" field.

To add drums, click on the **[…]** button on an unused slot. This opens a drop-down 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.

To use a pre-made Multi-Drums, right-click on the Drums track label in the Mixer and select *Choose Existing Multi-Drums* from the context menu. This will list pre-made Multi-Drums. (**Note**: These drums are found in the *Drums* folder, and all have names ending in [Multi].)

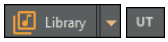


UserTracks

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!

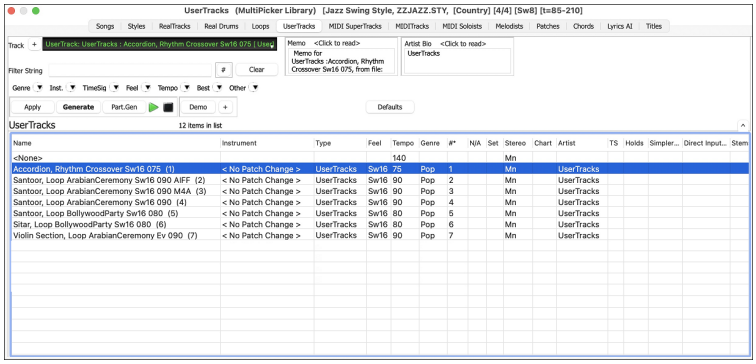
Selecting UserTracks in Songs

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



Click on the down arrow beside the **[Library]** button on the side toolbar and select *UserTracks* from the drop-down menu to open the **UserTracks Picker**. You can also use the **[UserTracks]** button on the top toolbar.

Note: The UserTracks Picker opens in the MultiPicker Library window if *Use MultiPicker instead of dialogs* is enabled in the *Edit* menu or the track label's context menu. If this setting is disabled, the UserTracks Picker opens as a standalone dialog. The standalone dialog offers the same basic functionalities as the floating window, but it features a different GUI and lacks options to generate a portion of the track, access track settings (such as solo, mute, freeze, volume, reverb, etc.) or change the font size of the list.



The track selector at the top lets you confirm or change the current track. Your selection from the UserTracks list will be applied to this track.

The **[+]** button beside the track selector opens a panel for soloing, muting, freezing, adjusting volume/reverb/pan/tone, changing the track label, writing a description, and more.

The list can be sorted by clicking on the list column headings.

Note: Some columns, such as TS (Time Swapping), Holds, Direct Input Available, Stems, etc., are not applicable to UserTracks and therefore do not display any information.

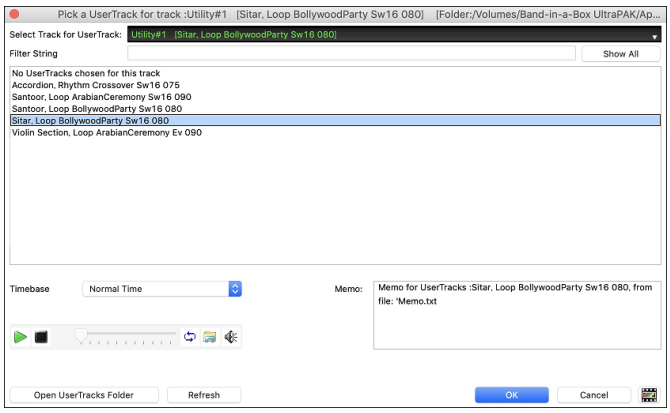
Right-clicking on the list shows you a menu with commonly used functions, such as toggling a favorite, displaying only favorites, clearing the filter, and more.

You can use the filter functions to search for UserTracks. Type a text (e.g., "bossa") in the **Filter String** field, and the list will be filtered to show only the UserTracks that contain that text somewhere in the name, genre, memo, etc. You can also use the arrow buttons to quickly filter the list by genre, instrument, time signature, feel, and more.

Audio demos are available. To hear them, select a UserTrack and press the **[Demo]** button. Double-clicking on a UserTrack in the list or pressing the spacebar also plays the audio demos if you have enabled the *Double-Click (or Spacebar) plays Chord Sheet (not pre-made demo)* option in the **[+]** button menu. This button also provides additional options to adjust the volume of the audio demos, loop playback, and more.

The **[Apply]** button applies the selected UserTrack to the current track. This won't generate a track but if you press the **[Generate]** button, the entire track will be generated and the song will play from the current position. **shift**+clicking on this button generates the entire track and plays the song from the beginning. The green arrow button plays the song from the current position, and **shift**+clicking on it plays the song from the beginning. The black square button stops the song or the audio demo. To generate just a portion of the track, press the **[Part.Gen]** button to open a small panel. Then, specify the range based on either the full bar boundaries or precise regions in bars/beat/ticks, and press the **[Re-Gen this Range]** button.

UserTracks Picker (standalone dialog)



The track selector at the top lets you confirm or change the current track. Your selection from the UserTracks list will be applied to this track.

You can preview UserTracks by double-clicking on the list or using the transport control buttons.

The **Timebase** option allows you to adjust the tempo of the selected UserTrack to normal, half-time, double-time, or triple-time.

Select a UserTrack and press **[OK]**. Now the track behaves like RealTracks. Simply press the **[Generate and Play]** button to hear it.

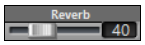
Audio Controls for RealTracks and RealDrums

Tone Control

There is a bass/treble Tone control for individual tracks with RealTracks or RealDrums, so you can easily adjust the bass/treble EQ for any RealTrack. The Tone settings save with the song.

Use the tone control to adjust the tone from -18 (maximum bass) to +18 (maximum treble). Default is 0.

Audio Reverb Control



You can 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 the Bass part, for example, but most instruments get reverb.

This feature defaults to on, but you can turn it off in the **PG Music Reverb** dialog, which opens by clicking on the **[Plugins]** button on the top toolbar and selecting *PG Music Reverb* from the drop-down menu.

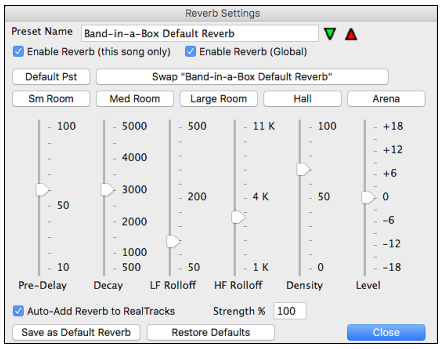
If you simply want to increase or decrease the amount of reverb, adjust the **Strength %** in the dialog. For example, the default Band-in-a-Box reverb level is 40 for most tracks. If you set the strength to 75%, the reverb level will be reduced to 30.

Reverb Settings

The default is a "room" type of reverb, but you can also set the type of reverb.

To do this, open the **PG Music Reverb** dialog.

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 arrow button to open the list of presets. This list shows 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]** 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.

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.

The [**Save as Default Reverb**] button saves 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.

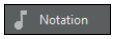
You can save your reverb types as presets, and the current settings will be saved with the song in a Preferences/PGReverbSettings.bin file.

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.

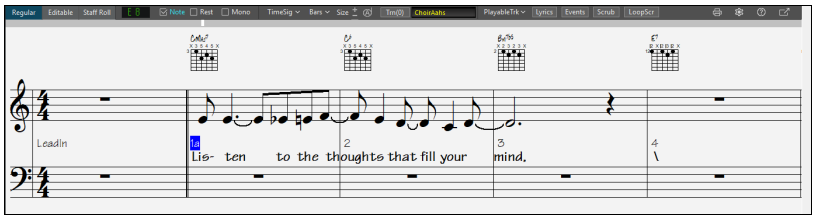
Chapter 8: Notation, Lyrics and Printing

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 Window



To view the notation, open the **Notation** window by clicking on the **[Notation]** button on the side toolbar. **control**+click on the button to open it as a floating window, or **shift**+click to add it as an embedded window.



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.

Notation Window Toolbar

The toolbar at the top of the window gives you access to its many features and options.

The **[Standard]** button switches the window to the Standard mode.

The **[Editable]** button switches the window to the Editable mode.

The **[Staff Roll]** button switches the window to the Staff Roll mode.

The box to the right of the [Staff Roll] button displays the name of the note the mouse is currently hovering over.

The **Note** and **Rest** checkboxes determine whether a Note or a Rest will be inserted when the mouse is clicked.

When the **Mono** checkbox is selected, the notation is entered as monophonic (one note only) to avoid extra notes in a single note melody line.

The **Clean** mode cleans up the notation by eliminating display of redundant grace notes and glitches for easier reading.

Notation supports various time signatures (4/4, 3/4, 2/4, 2/2, 12/8, 9/8, and 6/8). Press the **[TimeSig]** button to select one of the time signatures from the list.

The **[Bars]** button lets you quickly change the number of bars per line.

Use the [+] and [-] buttons to increase or decrease the notation font size.

Press the note icon to display notation with larger font size and note names within note heads. Pressing it again returns to the normal size.

The **[Trn]** button allows you to visually transpose the notation.

Click on the track selector to choose a track to display. You can also hover the mouse cursor over it and use the mouse wheel to switch tracks.

If you press the **[Playable Trk]** button and select *Enable Playable Track* from the drop-down menu, any notes you enter will be heard during playback unlike RealChart notes, which are silent.

Press the **[Lyrics]** button to enter note-based lyrics.

The **[Events]** button opens the **Event List Editor**, where you can edit MIDI events.

When the **[Scrub]** button is enabled, you can drag the mouse over notes to hear them.

Press the **[LoopScr]** button to play the currently visible bars in a continuous loop.

Press the printer icon to print the notation.

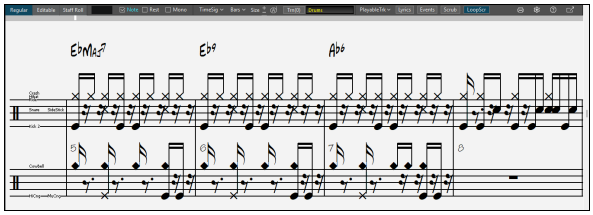
The gear icon is for customizing the notation display.

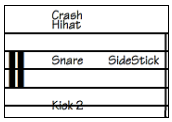
The question mark icon opens the help file for the Notation window.

The icon at the far right toggles between floating and docking modes.

Drum Notation

Play the song and open the Notation window. Then, select the Drums track to view the drum notation.



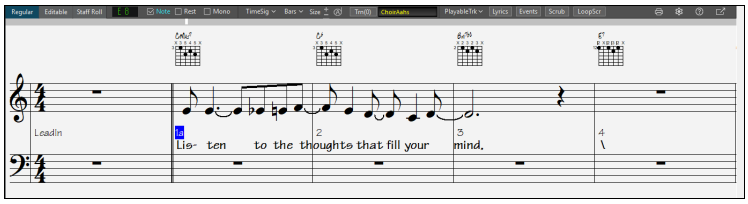


In the clef area, you see a guide telling you what drum notes are used in that line of notation (e.g., Kick, Snare, HiHat).

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

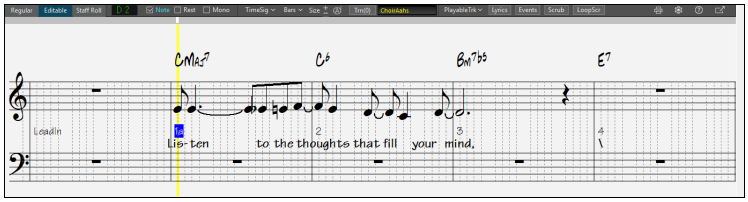


The Standard Notation window displays the notation for any individual track and allows for the entry of chords and lyrics. Features include:

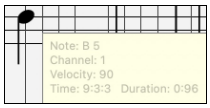
- As the notation plays, the notes that are sounding are highlighted in red. This helps with sight-reading or following the music.
- You can set the notation to scroll either 1 or 2 bars ahead of the music without interfering with your view of the current notation.
- Handles Jazz eighth notes and triplet 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 timeline, and set the resolution to 5 for that beat.

Editable Notation Mode

In this mode, the timeline is more visible as it shows with a thick yellow vertical line. You can play the song from the current location by pressing the space bar or double-clicking on the timeline. 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.



When mousing over notes in this window, summary information about the note is displayed (pitch/channel/velocity/duration).

To enable this feature, click on the **[More]** button in the **Notation Options** dialog to open the **Other Notation Options** dialog. Then select the "Show Popup Hint for Note Properties" checkbox.

Easy Method of Guitar Tab Entry

Click on the string (on the tab), then click on the note (on notation, or on-screen guitar) to get it entered on that string/fret. To access this feature, for melody (or soloist) track, first set menu-Melody- Track Type to Guitar. Then open the Notation Window and choose editable notation. You will now see Guitar Tab below the Treble Clef. You can now highlight a note, using the **shift+arrow (right/left)** keys. When a note is highlighted in red, you can click on the tab on the string that you want the note played on. This will change the note to that string, and the tab will be updated to reflect this.

For Editable Notation with Guitar Tab, you can now easily change the string for a note, by dragging the note from one tab string to another.

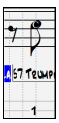
Select the Melody track in the Notation window.

Enter the Editable Notation.

And set the track type to Guitar (via main menu *Melody - Track Type = Guitar*).

Now you have Editable Notation and tab. After you insert notes on the Notation, you can drag notes from one tab string to another to change the channel and fret position that plays on the guitar.

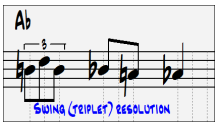
For example, here you can drag the "1" down a string to have the middle C note played on the third string instead of the second.



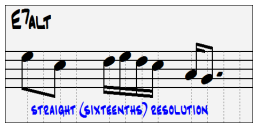
Resolution

The above example is in Jazz Swing style so Band-in-a-Box has automatically set the grid resolution to 3 per beat (triplets). This resolution can be changed in the Notation Options dialog, but the program automatically sets the resolution to the correct value based upon the Band-in-a-Box style that is in use.

- Swing styles use 3 lines to divide each beat into eighth note swing triplets.
- Straight styles use 4 lines to divide each beat into sixteenth notes.



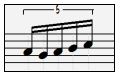
Example of swing (triplet) resolution.



Example of straight (16ths) resolution.

Beat Resolution

The user can manually set the resolution for any beat in the **Beat Resolution** dialog, which opens with a right-click on the black vertical timeline. You can also open this dialog by right-clicking on the window and selecting *Change Beat Resolution* from menu.



Setting the Treble Clef Resolution for this beat to 5 allows a group of five notes to be placed on one beat.

Tip: Although you can edit any track (e.g., Bass track), your edits will be lost if you press [Play] and the song arrangement is regenerated. To save edits to accompaniment tracks, save your song as a MIDI file for export.

Entering Notes

To insert a new note on the staff, move the mouse to the location that you want. If you want beat 1, move to the first dotted line in the bar. Click on the staff over the note that you want.

Confirmation dialogs show warnings to prevent accidental entry of a duplicate note (same pitch near same time) and of a very high or very low note (large # of ledger lines).

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. 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 timeline.

M: Add a note a third above the current note on the timeline.

R: Enter a rest at the current timeline.

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 timeline forward.

Left Cursor: Move the timeline backward.

shift+Left Cursor: Highlight the current note on the timeline.

shift+Left Cursor: Highlight the previous note from the timeline.

command+option+Right Cursor: Change the time of the highlighted note by +5 ticks.

command+option+Left 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 select *Insert (or change) Drum Note* from the context menu. For drum notes shown on the left in the drum guide (e.g., China, Splash, Crash2, etc.), click on the corresponding vertical position of the drum note you want.

Entering Playable Track Notes

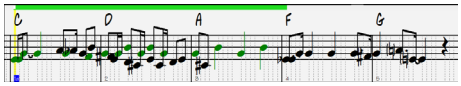
You can customize the RealTracks (or RealDrums/MIDI/MIDI SuperTracks) performance by adding your own notes. You will then hear those notes using a Hi-Q sound created from the RealTracks recording. This means you can get the RealTracks to play the notes you want at key parts of the performance, either 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, click on the **[PlayableTrk]** button and select *Enable Playable Track* from the drop-down menu. A message will appear confirming that a Hi-Q patch plugin will be loaded on the track. Press OK to proceed.

The button text then turns blue 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 **[PlayableTrk]** button's context 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.

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.

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 enable the Rest checkbox on the toolbar, 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, disable the Minimize Rests option in the Notation Window 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 are able to display a 16th note rest even though the Minimize Rests feature is on. To do this, enable the **Rest** checkbox and click on the notation at the location where 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 **delete** key and clicking on the rest.

Moving a Note in Time

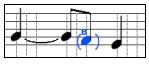
To change the start time of a note, drag the note with the left mouse button to the new location. This is a simple way to move the note. Alternatively, you could edit the note numerically with the right mouse button.

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

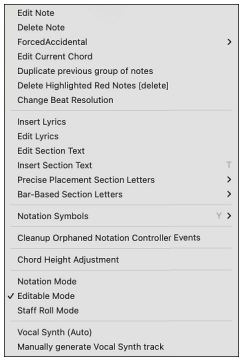
In the Editable Notation window, any note can be made into a bend by right-clicking on the note and selecting "Guitar Bend" in the **Note Edit** dialog.



The "Quarter Step" option will make a bend displayed as a quarter step below the target note.

Context Menu

A right-click in the Editable Notation window opens a context menu.



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 appears 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 timeline 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.

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.

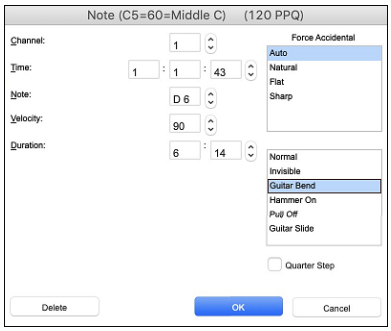
Notation Mode / Editable Mode / Staff Roll Mode: Clicking on another notation mode will change to that screen while staying at the same location in the song.

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, and select *Edit Note* from the context menu to open the **Note** dialog.



In the 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.

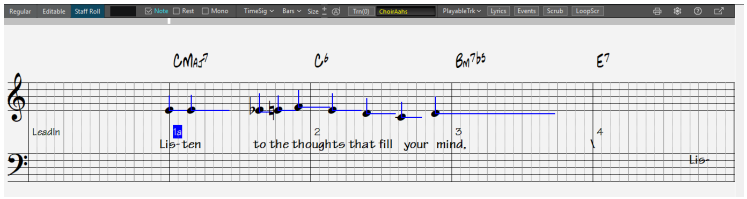
- Select a small region by dragging the mouse.*
- Enlarge the region by **shift**+clicking on the end point.

***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



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.

Using the Mouse to Edit Velocity and Duration

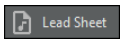
There is an additional function available in this mode; **right mouse drag**. Place the mouse cursor on the note head and hold down the right-mouse button. Then, starting at the note head, drag the cursor horizontally to set the note's duration, or drag it vertically to set the note's velocity.

Notation Window Options

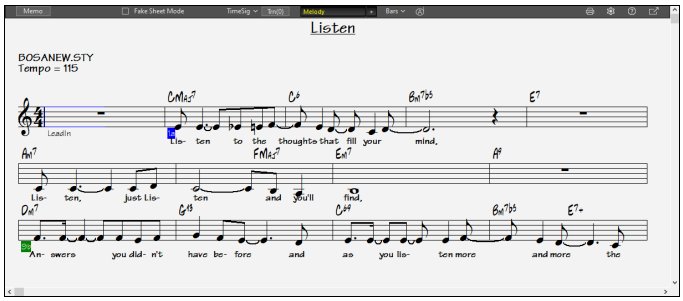
Click on the gear icon on the **Notation** window toolbar to open the **Notation Window Options** dialog.

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.



To open it, click on the **[Lead Sheet]** button on the side toolbar. **control**+clicking on the button opens a floating window, while **shift**+clicking to add it as an embedded window.



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 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.

Lead Sheet Window Toolbar

The **[Memo] b**utton lets you add a memo to the bottom of the Lead Sheet.

Enable **Fake Sheet Mode** to show repeats, coda, and 1st/2nd endings.

Press the **TimeSig** button to select one of the time signatures from the list.

The **[Trn]** button allows you to visually transpose the notation.

Click on the track selector to choose a track to display.

The **[Bars]** button lets you quickly change the number of bars per line. (Note: This feature works in the linear mode.)

Press the note icon to display notation with larger font size and note names within note heads. Pressing it again returns to the normal size.

Click on the printer icon to print the Lead Sheet.

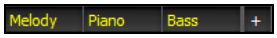
The gear icon is for customizing the display.

The question mark icon opens the help file for the Lead Sheet window.

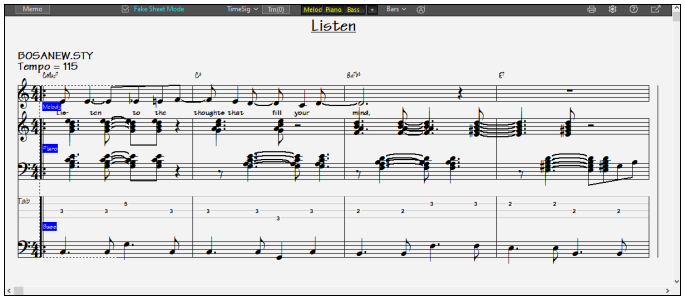
The icon at the far right toggles between floating and docking modes.

Selecting Tracks in the Lead Sheet

Click on the track selector and select a track from the drop-down 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 drop-down menu. To remove all extra tracks, click on the **[+]** button and select *remove extras* from the drop-down menu.

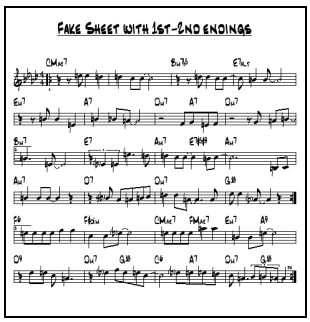


The **Show chords above each track** option in the **Lead Sheet Options** dialog allows you to display the chords above each track, or just the top track of the notation. If you press the printer icon on the Lead Sheet window toolbar, you will be able to print out the multiple tracks of notation.

Fake Sheet Mode

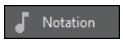
When Fake Sheet Mode is selected, the form shows like a lead sheet, with only one chorus showing, and 1st/2nd endings and repeats displayed.

The Fake Sheet can show multiple lines of lyrics for 1st and 2nd endings or several verses stacked in multiple lines.

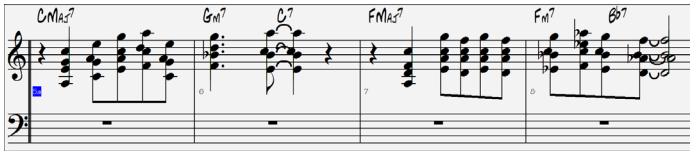


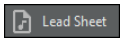
Harmony Notation Display

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.

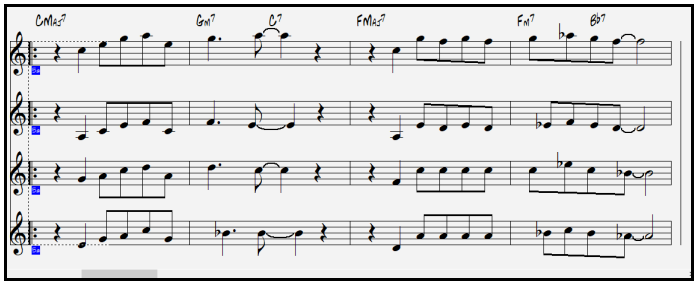


Open the **Notation** window, and you will see all four voices of the harmony on the same treble clef.





Now open the **Lead Sheet** window. Band-in-a-Box recognizes this as a generated harmony and displays each voice on a separate track.



Press the printer icon on the toolbar to print out "Voice 2." If needed, press the notation "Transpose Options" to first visually transpose the instrument to Eb for an "Alto Sax" chart.

Lead Sheet Options Dialog

The gear icon on the **Lead Sheet** window toolbar opens the **Lead Sheet Options** dialog.

The settings in this dialog are applicable to the Lead Sheet window only. To set options that are shared by the Lead Sheet window and the Notation window, press the **[Notation Options]** button.

Lyrics

In Band-in-a-Box, there are two types of lyrics: note-based lyrics and bar-based lyrics. Note-based lyrics can be entered in the Notation Window, while bar-based lyrics can be entered on the Chord Sheet.

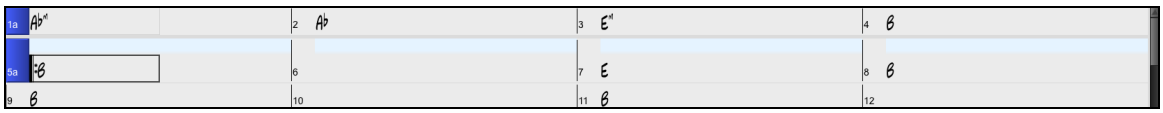
Note: In the old versions, there were line-based lyrics, which could be entered for each line in the Notation window. You can longer enter this type of lyrics, but if your existing song has line-based lyrics, Band-in-a-Box can convert them to bar-based lyrics. In the **Global Song Override** dialog (*Options* | *Preferences* | [Overrides]), there is an option which allows you to choose how the conversion should occur when the song with line-based lyrics opens.

Bar-based Lyrics

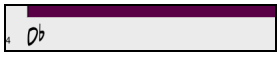
You can enter lyrics in each bar on the Chord Sheet.

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

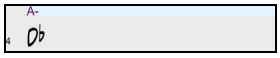
If the song does not have any lyrics, the Bar Lyrics layer does not appear on most lines, but it appears on the row where the bar is highlighted. If you click on a bar on another row, the layer will appear on that row.



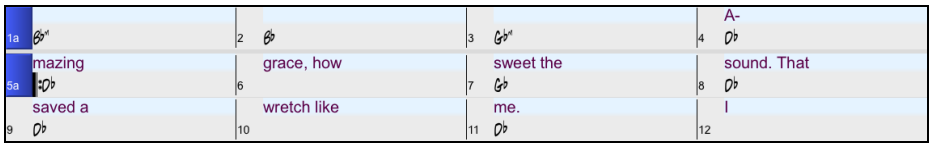
Double click on the Bar Lyrics layer on a bar where you want to enter lyrics. This will change the color of the layer, which indicates that you can type in that location. You can use keys to navigate through the layer: **tab** to go forward, **shift+tab** to go backward.



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

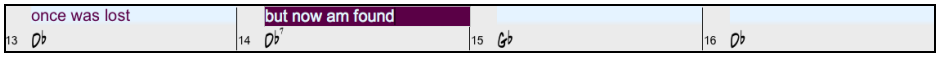


To edit lyrics, go back there by clicking on that bar or using the **shift+tab** keys, and then retype.

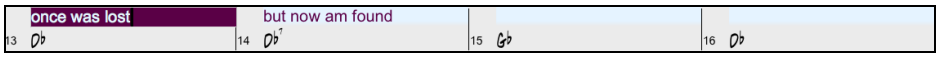


If you have entered lyrics that were supposed to be spaced out over some bars, go back to the bar, and use the arrow key to move the cursor to the beginning of the lyric that should be in the next bar. Then press **return**. This will push that lyric to the next bar and shuffle the lyrics in the following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

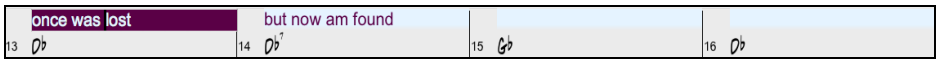
For example, you realize that "once was lost" in bar 13 should have been "once was," and lyrics in bar 14 should have been spread over some bars.



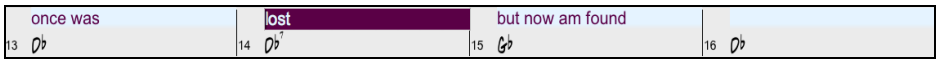
Press **shift+tab** to go back to bar 13.



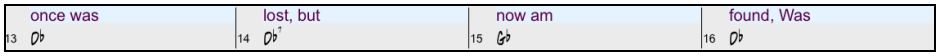
Use the left arrow key to move the cursor to the beginning of "lost."



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



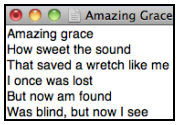
Use **tab** or **shift+tab** to move through the bars, the left/right arrow keys to move the cursor within the bar, and **return** or **backspace** to push lyrics, until the lyrics are in the correct bars.



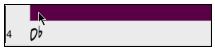
The Bar Lyrics layer is designed so that you can even edit lyrics during playback.

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

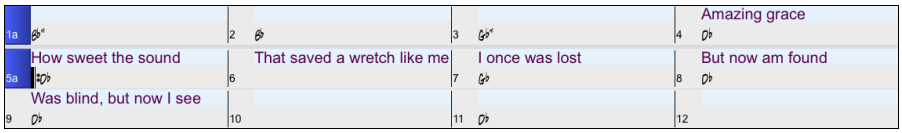
First, prepare lyrics in the text file, and copy them to the clipboard.



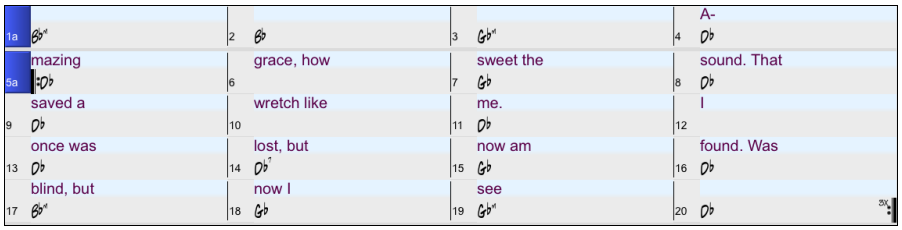
Then, go back to Band-in-a-Box, double click on the bar where the lyrics should be inserted and press **command+V** keys.



Now all the lyrics are entered in the layer.

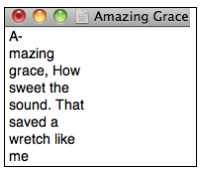


However, the lyrics are not quite in the correct bars, so you need to fix using the **tab**, **return**, or **arrow** keys.

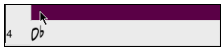


There is an easier way for this copying and pasting method. If the lyrics in the text file are arranged so that each line represents a bar, you need very little to fix after pasting.

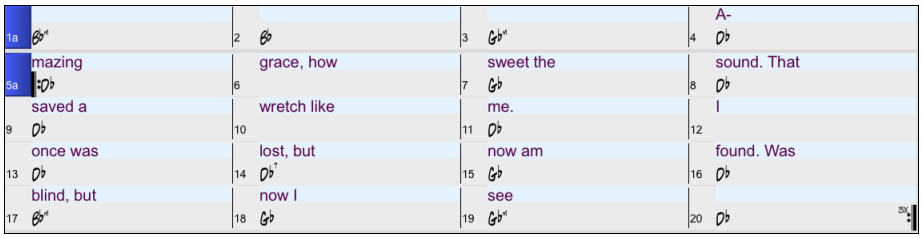
First, edit the lyrics in the text file so that every line corresponds to a bar. Then, copy them all to the clipboard.



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!



Note-based Lyrics

Note-based lyrics offer accurate placement of lyrics by placing a word under each note.

To enter note-based lyrics, open the **Lyric Entry** bar by clicking on the **[Lyrics]** button on the Notation window toolbar.

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 **return** or **tab** key.

The **[Close]** button closes the Lyrics Edit mode, equivalent to hitting the **[Lyrics]** button again.

The **[Sec 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.

As you enter the lyrics, the note is highlighted. Pressing the **tab** or **return** key moves to the next note. You can "undo" lyrics with the *Edit | Undo* command.

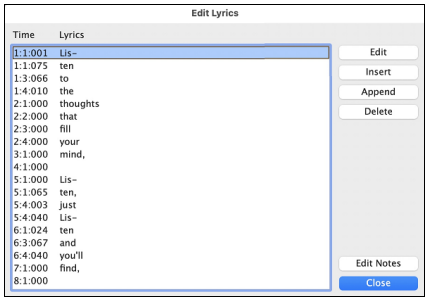
Note-based lyrics are saved with the MIDI file, so you can use them in your other MIDI programs.

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 **[Events]** button on the **Notation** window toolbar, and press the **[Edit Lyrics]** button to open the **Edit Lyrics** dialog.



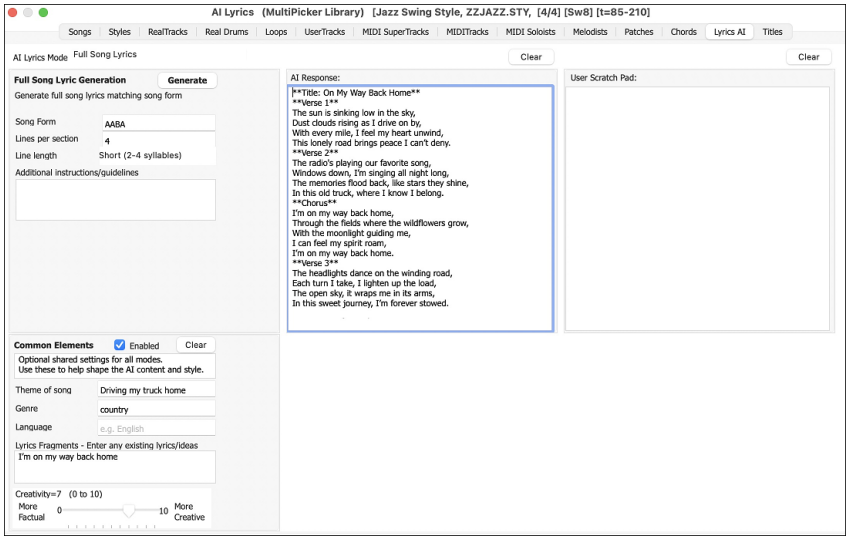
You can edit lyrics, insert new lyrics, append lyrics to the end of the track, or delete lyrics. A single lyric event can be 128 characters.

AI Lyrics

Band-in-a-Box provides creative songwriting functions that suggest or generate themes, styles, titles, and even entire song ideas. It also offers customized AI lyrics generation, allowing you to create lyrics from scratch, generate the next line, or experiment with rhymes, synonyms, antonyms, related words, or alliterations. You can enhance your existing lyrics by adding vivid imagery, emotion, richer vocabulary, or more natural phrasing. The **AI Lyrics Generator** consolidates all these features, allowing you to easily tailor your lyrics to fit your song. With six lyric modes - Word Suggestions, Inspiration, Songwriting, Improvements, Complete Song, and Custom - you can refine your lyrics in numerous ways.

Note: An internet connection is required to use these features.

To access these features, click on the **[AI]** button on the top toolbar and select *AI Lyrics* from the drop-down menu, or use the hotkey **A I L return**.



AI Lyrics Mode: There are six modes to choose from.

1. Word/Phrase Suggestions: Find rhymes, synonyms, antonyms, related words, or alliterations for a specific word or phrase.
2. Songwriting Assistant: Chat with the AI assistant to help develop your song idea.
3. Inspiration: Generate song themes, titles, or even entire song ideas, complete with examples.
4. Lyrics Improvement: Refine, rewrite, extend, or add to your lyrics.
5. Full Song Lyric Generation: Generate complete song lyrics matching a specific form (e.g., AABA), the number of lines per section, and other details.
6. Custom: Ask the AI anything and have fun exploring creative ideas!

Mode 1 - Word/Phrase Suggestions: Find rhymes, synonyms, antonyms, related words/phrase, or alliterations for a specific word or phrase.

This mode lets you input a word or phrase and find rhymes, synonyms, antonyms, related words/phrases, or alliterations. You can enter a word or phrase by typing it directly or by selecting text from other memo controls, such as the scratchpad.

If you have a song idea with a specific theme, genre, or lyrics, enter them in the "Common Elements" area. This will ensure that the rhymes, synonyms, and other suggestions are tailored to fit your song.

Mode 2 - Songwriting Assistant: Chat with the AI assistant to help develop your song idea.

Simply start the conversation with something like, "Let's get started" or share your idea, such as "I want to write a country song about hard work and blue-collar life." Alternatively, you can start by asking for themes suggestions, choose one, and the generate lyrics based on that theme.

Mode 3 - Inspiration: Generate song themes, titles, or even entire song ideas, complete with examples.

The **Complete Song Idea** function generates lyrics for an entire song, incorporating any information you provide, including details from the "Common Elements" area. At the end of the suggested lyrics, you'll see style suggestions to use in Band-in-a-Box. Click on the [Styles] tab of the MultiPicker Library and type the suggested styles (e.g., Traditional Country, Americana, Southern Rock) into the text filter area to find them.

The **Themes** function provides various song themes based on any ideas you input. For example, you could suggest a theme like "Driving my truck back home" and the AI will generate a variety of related themes or topic, such as "Wide open roads and endless skies," "Nostalgic memories of home," "The comfort of familiar places," and more.

The **Titles** function generates song titles that align with your desired theme or genre.

Refine, rewrite, extend, or add to your lyrics

Mode 4 - Lyric Improvement: Refine, rewrite, extend, or add to your lyrics.

In this mode, you can enhance your lyrics in the following ways:

- Refining phrasing for a more natural flow, vivid imagery, richer vocabulary, and deeper emotion
- Suggesting the next line to complement your lyrics
- Rewriting the lyrics for a fresh perspective
- Expanding the lyrics to develop the theme further

As with other modes, any information entered in the "Common Elements" area will help tailor the response to your specific settings.

Mode 5 - Full Song Lyric Generation: Generate complete song lyrics matching a specific form (e.g., AABA), the number of lines per section, and other details.

This mode generates a complete song of lyrics that match the form and number of bars for each section you specify. For example, if each line of lyrics represents two bars of music, then 4 lines of lyrics would equal 8 bars. So, if you want a 32-bar song with 8-bar sections, select a form like AABA, set 4 lines per section, and choose the number of words per line.

Mode 6 - Custom: Ask the AI anything and have fun exploring creative ideas!

You can ask anything in any wording you prefer. For example, you might ask "What are the notes of an F9 chord?"

The **Common Elements** section applies to all lyric modes. It allows you to optionally provide information about your song, such as its theme, genre, language, lyric fragments, and creativity level.

- Enabled: If the checkbox is disabled, any information in this section will be ignored.

- Theme of song: Describe the idea or story behind your song.

- Genre: Specify the genre of the song, such as “heavy rock” or “children’s song about the zoo.”

- Language: Choose the language for the lyrics. If you leave it blank (default), the lyrics will be in English.

- Lyric Fragments: Provide any existing lyric fragments, and these will be considered when generating the lyrics.

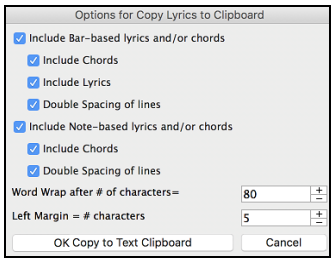
- Creativity: Higher settings encourage the assistant to be more creative and inventive in generating the lyrics.

- You can press the **[Clear]** button to erase all entered information.

There is a **User Scratch Pad** where you can save your ideas. This space is for your use only, allowing you to copy and paste your thoughts or AI-generated suggestions so you won’t lose them. The contents of this pad will be saved to the current song.

Options for Copy Lyrics to Clipboard

The menu item *Edit* | *Lyrics* | *Copy Lyrics to Clipboard* opens the **Options for Copy Lyrics to Clipboard** dialog, which allows you to copy bar-based and/or note-based lyrics to the clipboard so that you can paste them in another program.



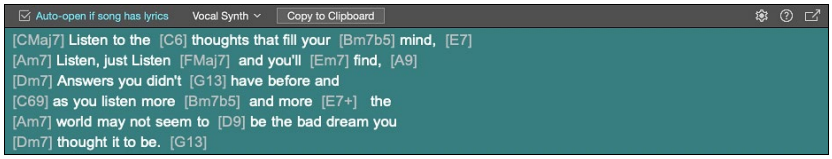
The dialog has options to allow note-based and/or bar-based lyrics to be copied to the clipboard.

With either option, you can choose to include the chord symbols, have double or single line spacing, and make margin settings.

Big Lyrics Window

The **Big Lyrics** window is great for sing-along or Karaoke.

 This window is opened by using the lyrics icon on the side toolbar or the hotkey **control+Y**.



Each word is highlighted as it plays. Click on any word in the window to start playback from that point.

If the **Auto-open if song has lyrics** checkbox is enabled, the window will automatically open when you load a song that contains lyrics.

The **[Vocal Synth]** button provides auto and manual modes for sending the Melody track and lyrics to the third-party Sinsy vocal synthesizer. A synthesized vocal track is then generated and imported into the Audio track.

The **[Copy to Clipboard]** button copies lyrics to the clipboard. They can then be pasted into your word processor (e.g., Write) for print out.

Click on the gear icon to customize how lyrics are displayed.

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.

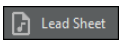
You can easily make and print out a custom fake book of all your tunes. Instantly transpose and print tracks for brass or reed instruments. Print options include title, bar numbers, composer, style, and copyright information.

Print Options

 The **[Print]** button on the top toolbar or the hotkey **command**+**P** opens the **Print Options** dialog, where you can select which items to print.

Printing Multiple Tracks

To print more than one track of notation:

1.  Open the Lead Sheet window.
2.  Select the track that you want to show at the top.
3.  Click on the **[+]** button and choose additional tracks in the order you want them displayed from top to bottom. To remove a 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.

4. Press the printer icon on the Lead Sheet window.

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 Song/Melody Generation - "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 an intro, chords, melody, arrangement, and improvisations— all created by the program.

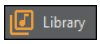
Once the song is generated, the chords and melody are part of the regular Band-in-Box tracks, and as such can be edited, printed, saved as MIDI file, etc. You can also regenerate any part of a song to further refine your Band-in-a-Box compositions.

A Melodist "Jukebox" mode creates and performs new compositions in succession. Besides the compositional advantages of the Melodist, utilizing this feature can also be a powerful practicing aid for improving your sight reading by reading the melodies generated in various keys using the Lead Sheet window, and improving your ear by playing along with the chord progressions in the generated songs using the ear training window.

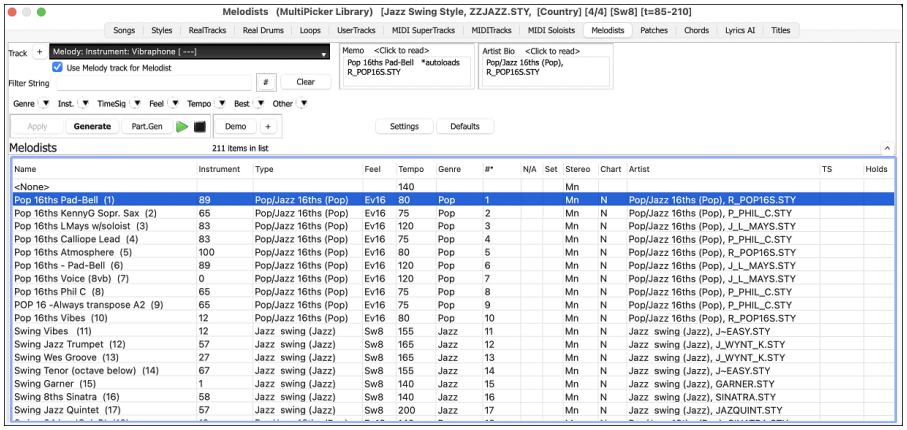
This feature can be a powerful practicing aid for sight reading and improving your ear.

Melodist Picker (MultiPicker Library)

The **Melodist Picker** displays a list of Melodists with information such as instrument, genre, feel, tempo, and more. It also includes useful features for selecting Melodists, including filters, search options, demos, memos, etc., and allows you to generate the entire track or just a portion of it.



To use this feature, click on the down arrow beside the **[Library]** button on the side toolbar and select *Melodists* from the drop-down menu.



The track selector at the top left lets you confirm or change the current track. Your selection from the Melodist list will be applied to this track.

> **Note**: When selecting a track other than the Melody track, uncheck the "Use Melody track for Melodist" option below the track selector so that the Melodist will be generated on the selected track, not the Melody track.

The **[+]** button beside the track selector opens a panel for soloing, muting, freezing, adjusting volume/reverb/pan/tone, changing the track label, writing a description, and more.

The list can be sorted by clicking on the list column headings.

> **Note**: The Artist column shows the type of playing (e.g., Pop/Jazz 16th) and the style the Melodist will use. Some columns, such as Holds, Direct Input Available, Stems, etc., are not applicable to the Melodists and therefore do not display any information.

Right-clicking on the list opens a menu with commonly used functions, such as toggling a favorite, displaying only favorites, clearing the filter, and more.

You can use the filter functions to search for Melodists. Type a text (e.g., "bossa") in the **Filter String** field, and the list will be filtered to show only the Melodists that contain that text somewhere in the name, genre, memo, etc. You can also use the arrow buttons to quickly filter the list by genre, instrument, time signature, feel, and more.

Audio demos are available. To hear them, select a Melodist and press the **[Demo]** button. Double-clicking on a Melodist in the list or pressing the spacebar also plays the audio demos if you have enabled the *Double-Click (or Spacebar) plays Chord Sheet (not pre-made demo)* option in the **[+]** button menu. This button also provides additional options to adjust the volume of the audio demos, loop playback, and more.

The **[Settings]** button opens a panel, allowing you to select the elements the Melodist will generate.

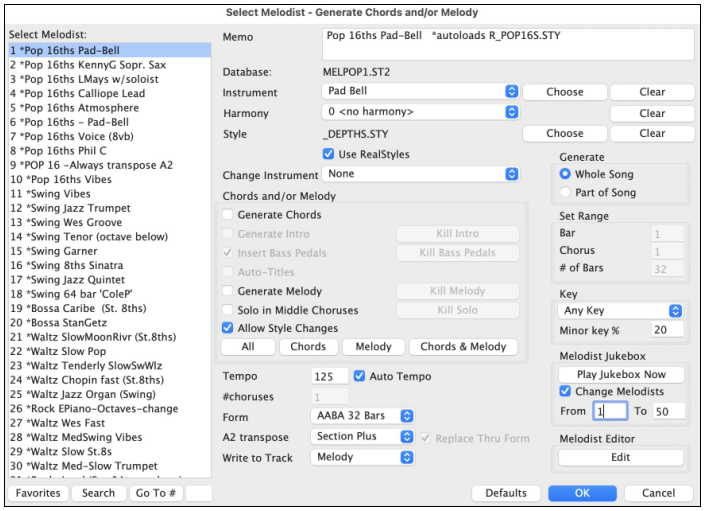
- If the **Chords** checkbox is enabled, the Melodist will generate chords, but to keep the current chord progression in your song, uncheck this option.
- By default, the Melodist will use the associated style, but if you don't want the current style changed, uncheck the **Style Change** option.
- You can also use the preset buttons to quickly select the elements. For example, the **[Chords Only]** button checks the "Chord" option and unchecks all other elements.
- The **[Chords (from Existing Melody)]** generates chords based on the existing melody using the Reharmonist feature.
- The **[More Melodist]** button opens a dialog that allows you to generate songs and play them in a jukebox style, select the number of choruses, access the Melodist Editor, and more.

You can press the **[Generate]** button to generate the entire track and play the song. The green arrow button plays the song from the current position, and **shift**+clicking on it plays the song from the beginning. The black square button stops the song or the audio demo. To generate just a portion of the track, press the **[Part.Gen]** button to open a small panel. Then, specify the range based on either the full bar boundaries or precise regions in bars/beat/ticks, and press the **[Re-Gen this Range]** button.

Melodist Picker (Select Melodist Dialog)

There is another dialog that provides the Melodist feature. While it doesn't include the audio demo option, it allows you to generate songs and play them in a jukebox style, select the number of choruses, access the Melodist Editor, and more.

To open this dialog, click on the **[Melodist]** button on the toolbar, or use the hotkey **shift+F5**.



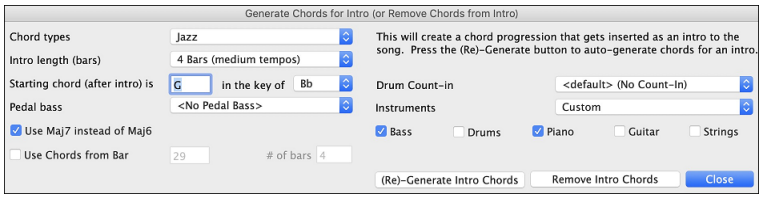
Select a Melodist, choose any desired settings, and press [OK] to let the Melodist work its magic!

Automatic Intro Generation

With a single button, you can generate a 2, 4, or 8-bar intro for any song. The chords will be different each time, and you can keep pressing until you get the progression that you want. The intro generated is an appropriate chord progression in the chosen style of music (e.g., Jazz/Pop), with optional pedal bass, and leads correctly to the first chord of the song. Intros can also be removed.

An intro can be automatically generated for any song. The chords will differ each time, and you can keep generating until a desire progression appears. The intro will be an appropriate chord progression in the chosen style of music (e.g., Jazz/Pop), with optional pedal bass, and leads correctly to the first chord of the song. Intros can also be removed.

Press the **[Song Form]** button on the top toolbar and select *Generate Intro* from the drop-down menu. You can also use the hotkeys **control+shift+B** or **I N T R O return**, or the menu item *Edit* | *Song Form* | *Generate Chords for Intro.* The **Generate Chords for Intro** dialog then opens.



Chord types: You can choose between Jazz and Pop styles of chords.

Intro length (bars): This sets the duration of the intro to 2, 4, or 8 bars.

Starting chord (after intro) is: This setting assures the generated intro smoothly transitions into the song.

Pedal bass: This inserts a pedal bass figure throughout the intro.

Use Maj7 instead of Maj6: Choose between using Maj7 or Maj6 chords.

Use chords from bar: This allows you 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.

Drum count-in (for this song only): Select the lead-in option for the current song.

Instruments: The intro can be played by the entire band, a specific track, or any combination of tracks.

[(Re)-Generate Intro Chords]: This inserts or replaces an intro in the song, with the given settings.

[Remove Intro]: This removes the intro from the song.

Automatic Song Title Generation

Band-in-a-Box can automatically generate a song title for you.

Press the **[Generate Title]** button on the top toolbar and select *Auto-generate a song title* from the drop-down menu. You can also use the menu item *Edit* | *Auto generate Song Title* or the hotkey **option+shift+T**.

A new title will appear immediately in the title area on the top toolbar. Continue generating titles until you find one you like. To revert to the previous title, use the menu item *Edit* | *Undo* or the hotkey **command+Z**.

A Tune for You

Tip: Band-in-a-Box can generate titles for songs created by the Melodist if you enable the "Auto-Titles" checkbox in the Select Melodist dialog.

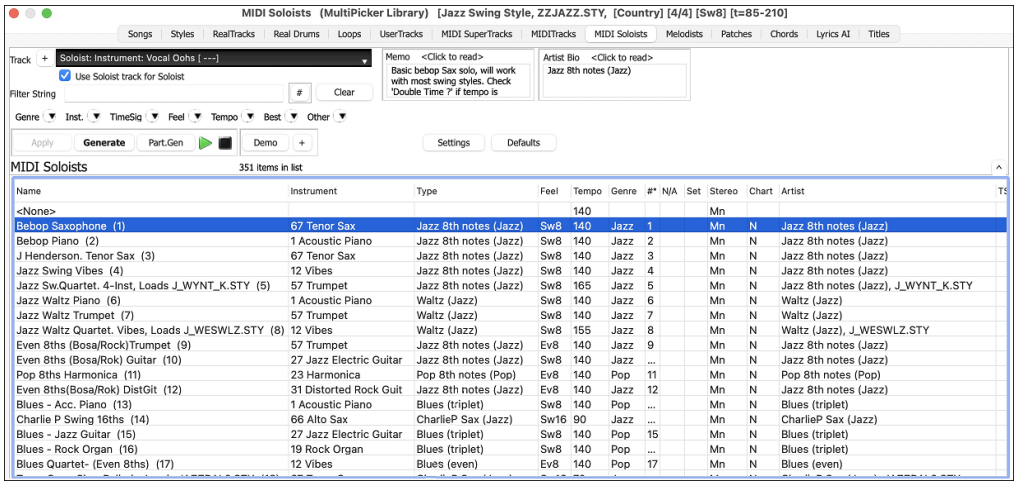
Automatic Solo Generation – "The Soloist"

That's right! Band-in-a-Box can "solo like a pro." Pick one of the many Soloists available, and it will play a great solo for your song!

MIDI Soloist Picker (MultiPicker Library)

The **MIDI Soloist Picker** displays a list of Soloists with information such as instrument, genre, feel, tempo, and more. It also includes useful features for selecting Soloists, including filters, search options, demos, memos, etc., and allows you to generate the entire track or just a portion of it.

Library To use this feature, click on the down arrow beside the **[Library]** button on the side toolbar and select *MIDI Soloists* from the drop-down menu.



The track selector at the top left lets you confirm or change the current track. Your selection from the Soloist list will be applied to this track.

Note: When selecting a track other than the Soloist track, uncheck the "Use Soloist track for Soloist" option below the track selector so that the Soloist will be generated on the selected track, not the Soloist track.

The **[+]** button beside the track selector opens a panel for soloing, muting, freezing, adjusting volume/reverb/pan/tone, changing the track label, writing a description, and more.

The list can be sorted by clicking on the list column headings.

Note: The Artist column shows the type of playing (e.g., Jazz 8th) and the style the Soloist will use. Some columns, such as Holds, Direct Input Available, Stems, etc., are not applicable to the Soloists and therefore do not display any information.

Right-clicking on the list opens a menu with commonly used functions, such as toggling a favorite, displaying only favorites, clearing the filter, and more.

You can use the filter functions to search for Soloists.

Type a text (e.g., "bossa") in the **Filter String** field, and the list will be filtered to show only the Soloists that contain that text somewhere in the name, genre, memo, etc. You can also use the arrow buttons to quickly filter the list by genre, instrument, time signature, feel, and more.

Audio demos are available. To hear them, select a Soloist and press the **[Demo]** button. Double-clicking on a Soloist in the list or pressing the spacebar also plays the audio demos if you have enabled the *Double-Click (or Spacebar) plays Chord Sheet (not pre-made demo)* option in the **[+]** button menu. This button also provides additional options to adjust the volume of the audio demos, loop playback, and more.

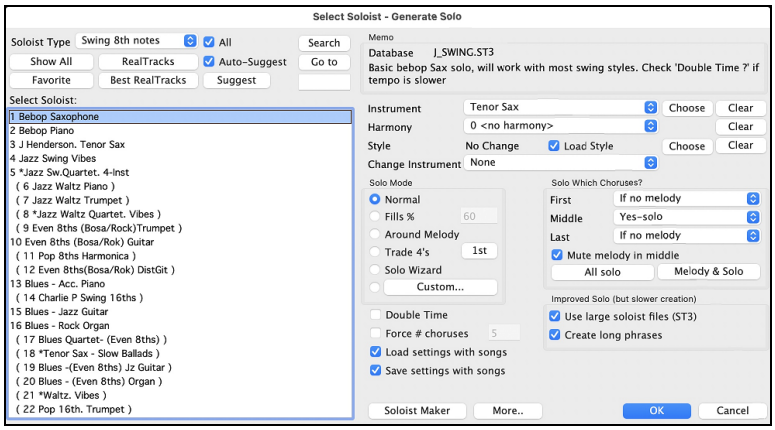
Some Soloists use a specific style to generate a track. To prevent the current style in your song from being changed, click the **[Settings]** button and uncheck the *Allow Style Changes with MIDI Soloists* option.

You can press the **[Generate]** button to generate the entire track and play the song. The green arrow button plays the song from the current position, and **shift**+clicking on it plays the song from the beginning. The black square button stops the song or the audio demo. To generate just a portion of the track, press the **[Part.Gen]** button to open a small panel. Then, specify the range based on either the full bar boundaries or precise regions in bars/beat/ticks, and press the **[Re-Gen this Range]** button. (**Note**: The **[Apply]** button is not relevant for Soloists.)

MIDI/RealTracks Soloist Picker (Select Soloist Dialog)

Use the **Select Soloist** dialog to generate a MIDI or RealTracks Soloist track.

To open it, use the **[Soloist]** button on the top toolbar, the hotkey **shift+F4**, or the menu item *Soloist* | *Generate and Play a Solo*. You can also **control**+click on the **[Soloist]** button on the top toolbar.

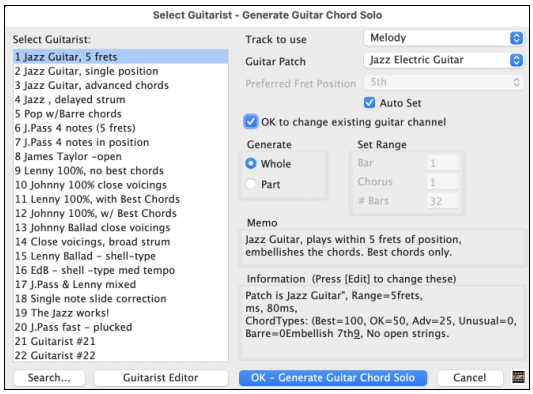


Choose one of the available Soloists, optionally customize the settings, and press OK. It will play a great solo for your song!

Automatic Guitar Chord Solo Generation – "The Guitarist"

With Band-in-a-Box, you can generate a guitar chord solo for any melody. Band-in-a-Box will intelligently arrange the melody into a guitar chord solo by inserting real guitar voicings throughout the piece. You can select from among many Guitarists to create your arrangement. And you can define your own Guitarists, choosing parameters such as strum speed, types of voicings (Pop/Jazz), embellishments, and many more. You can easily make and learn a professional quality guitar chord solo to your favorite song!

Load a song with a melody, and press the **[Chord Solo]** button on the top toolbar or select the menu item *Melody* | *Edit Melody Track* | *Generate Guitar Chord Solo*. You will see the **Select Guitarist** dialog.



choose one of the available Guitarist, optionally customize the settings, and press OK.

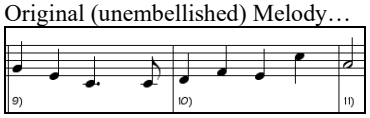
Automatic Melody Embellishment – "Embellisher"

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.

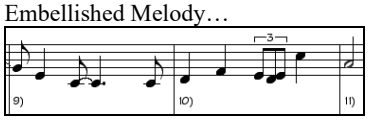
This feature is turned on and off with the **[Embellish]** button on the top toolbar or the hotkey **control+option+E**. The Embellisher only functions during playback.

As the melody plays, the embellished notes are shown on the notation. When **[Stop]** is pressed, the notation will revert to the original (unembellished) melody. The embellishment changes timing of notes, durations, velocities, legato, as well as adding grace notes, additional notes and turns. Here is a "before and after" example that shows a typical embellishment of a Melody.

Original (unembellished) Melody…



Embellished Melody…



As you can see in the notation examples, the embellished melody adds anticipation in bar 9, and in bar 10 adds extra notes and timing changes to spice up the melody.

If you disable the Embellisher, by de-selecting the *Embellisher Melody during playback* or by pressing the **control+option+E** keys, the melody (or solo) will play as normal with no changes.

Chapter 10: Working with MIDI

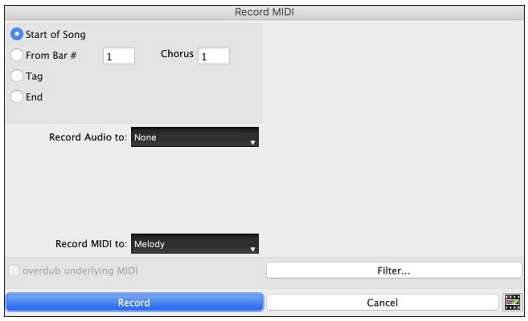
Overview

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

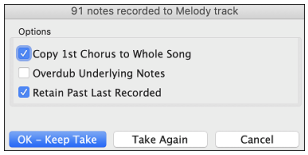
To record live using your MIDI keyboard, guitar, or wind controller, click on the REC button on the top toolbar or press **control++R**. You can also use the menu item *Melody* | *Edit Melody Track* | *Record Melody*.



In the Record MIDI dialog, 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, which lets you choose the type of MIDI data to be recorded. You can eliminate unnecessary MIDI information or select new MIDI information, like controllers, to add to an existing track.

Press the **[Record]** button to begin recording.

You can stop recording by pressing the **esc** key or the spacebar, or by clicking on the **[Stop]** button on the top toolbar. The **Recorded** dialog will then open..



[OK - Keep Take] saves the take that was just recorded.

Copy 1st Chorus to Whole Song: If you have recorded one chorus of the song, enabling this option copies the same recording to all the choruses.

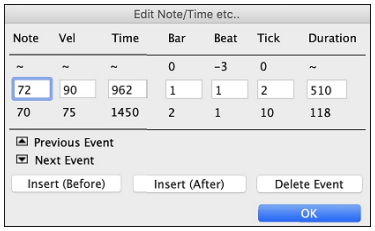
Overdub Underlying Notes: You have the option to merge the recording with existing melody. (If there is no underlying melody, this option is grayed out.)

Retain Past Last Recorded: You can keep or erase any melody after the last recorded note.

Step-Edit Notes

You can step-edit a recorded track or create a new track in the **Edit Note/Time etc.** dialog. Select the menu item *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.

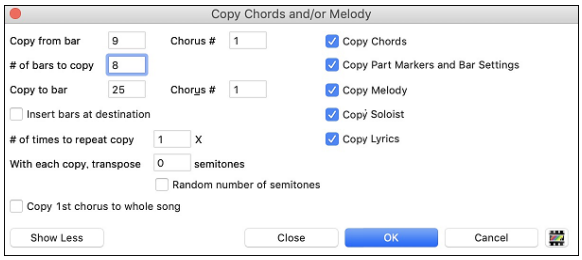
Note: You can get better results by using the Notation window to edit notes instead of this window. To do this, you open the Notation window and mouse click on a note while holding down the **option** key in Staff Roll or Editable notation mode.

Entering Notes Manually

You can enter melody notes directly onto a track in the Notation window, using either the Editable Notation or Staff Roll mode. Notes and rests can be entered, moved, and edited with standard mouse actions—point and click, drag and drop, or right-click to open the Note Edit

dialog. Confirmation dialogs help prevent accidental entry of duplicate notes (same pitch near the same time) or notes that are extremely high or low (requiring many ledger lines).

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.

Recording with the Play Along Wizard Feature

This is a very helpful feature if you do not have a MIDI keyboard, but you want to record with a "live" feel. Use the Wizard to record notes from the computer's QWERTY keyboard for a track that is more natural than step time.

Here is how it works:

1. Click on the **[MIDI]** button on the top toolbar and check *MIDI Keyboard Wizard Enabled*. You can also press **option+W**.
2. Press the **[REC]** button on the top toolbar or the hotkey **control+R**, and press [**Record**] in the **Record MIDI** dialog.
3. As the song plays, play the melody on any keys on the bottom two rows of the QWERTY keyboard, in the rhythm of the melody. The "wizard" notes will not be the correct melody of course, but don't worry about that as you record. When you are finished, look in the Notation window. You will see notes in the right places and with the correct durations, but with the wrong pitches.
4. Drag the notes with the mouse and drop them on the correct place on the staff. You will hear the notes play as you drop them, and the names will show in the note name box. For sharps, flats, and naturals, hold down the **shift** key, **control** key, or **command** key respectively. You will end up with a melody that sounds like it was recorded live, without the rigid feel of tracks entered in step time.

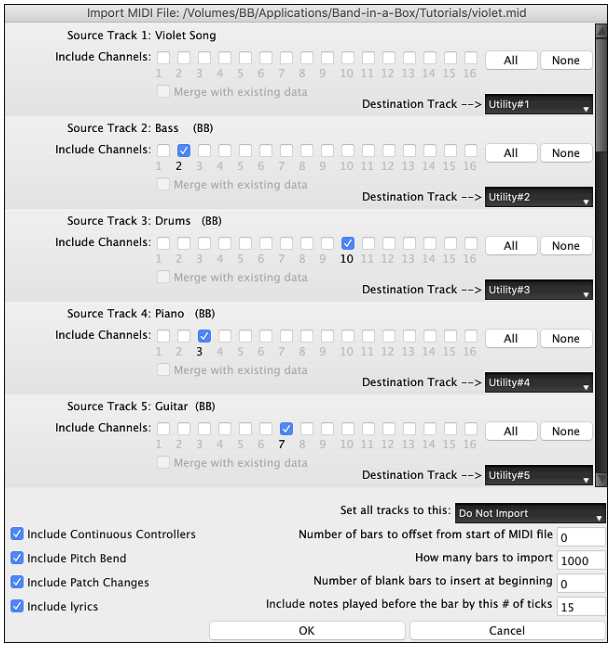
Tip: If you have the wizard on, the spacebar will not stop playback. You need to press [Esc] key to stop playback when the Wizard is on. This is to prevent stopping the song inadvertently if you mistakenly hit the spacebar while playing the wizard.

Importing MIDI Files

Standard MIDI files can be read to your song from MIDI files or from the clipboard. You can read in all of a MIDI file, or selected channels and a specific range of bars. Use either 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: 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: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.

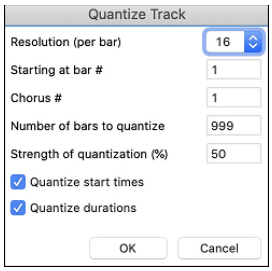
Number of blank bars to insert at beginning: This will insert blank bars into the track. Remember that Band-in-a-Box normally has a 2-bar lead-in count. If your MIDI file has no lead-in, then you need to set this to = 2 to compensate for the 2 bars of lead-in.

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.

Editing MIDI Tracks

Quantize Track

Right-click on a track label in the Mixer or Tracks window, and go to *Edit MIDI* | *Quantize, Time Adjust* | *Quantize*. This allows you to quantize the MIDI track.



Resolution: Choose the division you want the track quantized to. Choosing 16 will quantize to 16th notes.

Starting at Bar# / Chorus #: Quantization begins at the selected location.

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.

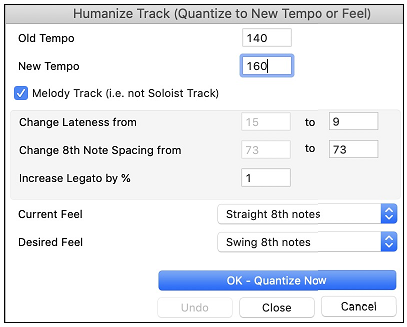
Quantize start times: This option is enabled by default. To prevent note beginnings from being quantized, set it to false.

Quantize durations: This option quantizes note endings and is disabled by default.

Humanize Track

Quantize routines can leave the music sounding stiff and unmusical. Some routines 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 to 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.

Right-click on a track label in the Mixer or Tracks window, and select *Edit MIDI* | *Quantize, Time Adjust* | *Humanize* from the context menu.



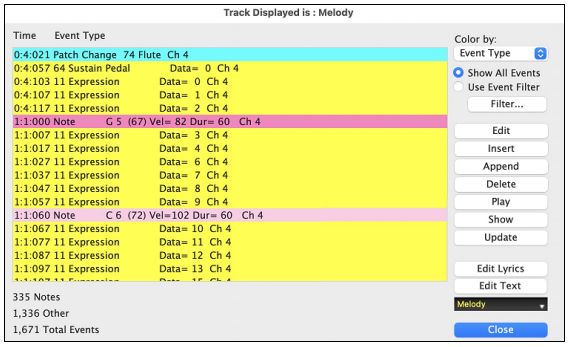
We have broken down the Humanize effect into 5 main categories: tempo, lateness, 8th note spacing, legato, and feel. The best way to learn how these parameters combine is to try them (you can always press the **[Undo]** button if you don't like the results.) For example, try changing the tempo of a song to see the changes that this will make to the 8th note spacing and lateness. Press the **[OK - Quantize Now]** button to apply your changes to your song.

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.

Event List Editor

You can edit events including all MIDI events and lyric events using the **Event List Editor**. It can be opened in several ways.

- Choose the meu item *Melody* | *Edit Melody Track* | *Step Edit Melody.*
- Choose the meu item *Soloist* | *Edit Soloist Track* | *Step Edit Soloist Track.*
- Choose the meu item *Window* | *Notation* | *Event List Editor.*
- Press the **[Events]** button in the Notation window.
- Right-click on a track label in the Mixer or Tracks window, and select *Edit MIDI* | *Event List Editor* from the context menu.



The list is color-coded based on Event Type, Channel, Duration, or Velocity.

When 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.

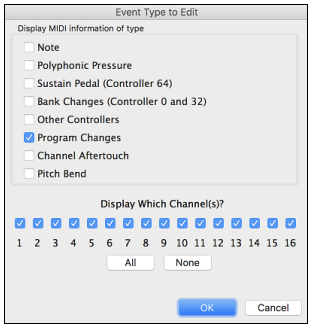
The **Event List Editor** allows you to modify, insert, and delete notes.

- Double-click on an event to edit it (or press the **[Edit]** button).
- **[Insert]** opens the **Event Type to Edit** dialog, where you can select a type of event to insert before the selected event.
- **[Append]** also opens the **Event Type to Edit** dialog for selecting a type of event to add at the end of the track.
- **[Delete]** removes the selected event.
- **[Show]** exits the dialog and highlights the note in the Notation Window.
- **[Play]** plays the selected event and moves the next event.
- **[Update]** redraws the notation screen.
- **[Edit Lyrics]** allows you to edit note-based lyrics.
- **[Edit Text]** is for editing text events.

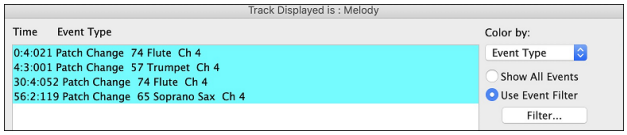
Event List Filter

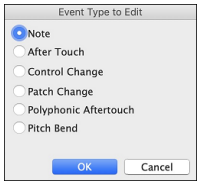
There is a filter for the **Event List Editor**, allowing you to quickly spot all patch changes.

For example, to examine the patch changes on the Melody track, choose **Use Event Filter**, and press the **[Filter]** button to open 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.





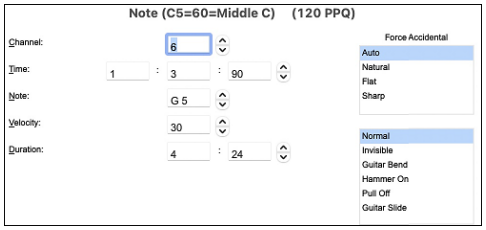
The **Event Type to Edit** dialog opens when either the **[Insert]** or **[Append]** buttons are pressed in the **Event List Editor**.

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.

Notation Window Editing

You can often get better results by using the Notation window to edit notes instead of the Event List Editor. To do this, open the Notation window in either Editable Notation or Staff Roll Notation mode. In both modes, notes can be dragged and dropped with the mouse.

For precise note editing, right-click on the note you want to edit and choose “Edit Note” from the context menu. This opens the **Note** dialog where all the parameters of the note can be addressed.



Timeshift Track

Right-click on a track label in the Mixer or Tracks window, and select *Edit MIDI* | *Quantize, Time Adjust* | *Timeshift Track (ticks)* from the context menu. This moves (slides) the track 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.

Insert/Delete Beats

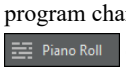
You can insert or delete a specified number of beats in the MIDI track. For example, to insert 2 bars at bar 5, right-click on a track label in the Mixer or Tracks window, select *Edit MIDI* | *Quantize, Time Adjust* | *Insert Beats at Bar…*, select bar 5, and select 8 beats (2 bars) to insert.

More Editing Features

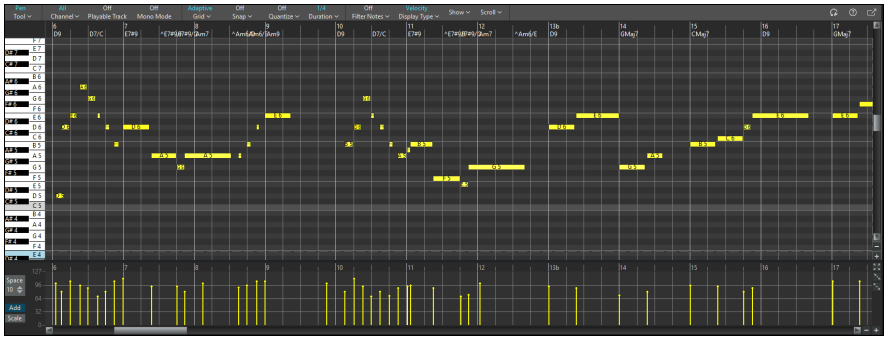
More MIDI editing features are available in the *Edit MIDI* submenu of the track label’s context menu. For example, you can transpose the track without affecting other tracks, eliminate note overlaps, copy MIDI data in the first chorus to all choruses, erase all MIDI data from the track, and more.

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, or pitch bend.



To open the **Piano Roll** window, click on the **[Piano Roll]** button on the side toolbar. **control**+clicking on this button opens it as a floating window, while **shift**+clicking adds it as an embedded 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.

Toolbar

Tool

Choose from different editing tool modes to optimize your workflow for different tasks. “Pen” is the default tool, streamlining the note entry for faster composition. The “Split” tool lets you divide a note into two at the click point. The “Right-Click” option lets you configure right-click behavior. By default, right-click dragging selects notes. You can also switch tools by hotkeys **1-6** (1 - Pen, 2 - Select, 3 - Move, 4 - Split, 5 - Erase, 6 - Velocity).

Channel

Choose which MIDI channel’s events to display.

When “All” is selected, events on all channels in a multi-channel track are shown.

When “10” is selected, Note and Keyboard panels display the drum sound name associated with each key (e.g., “C5 (Kick)”) alongside the standard note name, making drum programming more intuitive.

When a channel from 11 to 16 is selected, Note and Keyboard panels display guitar string and fret information (e.g., “C5 (2s/1f)” for second string, first fret) alongside the standard note name, enhancing guitar-oriented MIDI editing.

Playable Track

Enable or disable the Playable Track. When enabled, any note you enter will be heard during playback unlike RealCharts notes.

Mono Mode

When Mono mode is on, only one note plays at a time. This is ideal for creating melodic sequences and single-note lines without unintended chord overlaps.

Grid

Toggle the grid on/off, adjust the grid resolution to match your workflow, or apply swing or groove to the grid for non-straight timing feels.

Snap

Adjust snap behavior, including snap strength and toggle.

When the Snap mode is on, selections, inserted notes, or edited notes will align to the selected note value.

The hotkey (Shift+S) toggles the Snap mode on and off.

The “Strength” option (0-100%) lets you fine-tune how strongly notes adhere to the grid, enabling subtle timing shifts while still maintaining a loose rhythmic feel when desired.

Quantize

This provides quick quantize strength presets (0-100%) or opens the full Quantize dialog, which offers precise and flexible control over timing and musical alignment.

In the Quantize dialog, click on a quantize type button (Time, Scale, or Velocity) to enable or disable that quantize type.

Duration

Set the default duration of inserted notes. You can easily adjust individual note durations with the mouse, so typically you only need to choose a standard duration that fits your song.

Filter Notes

This lets you toggle note filtering on or off and provides advanced filtering options.

The Note Filter Settings dialog provides sophisticated note filtering capabilities.

Display Type

This determines which graphic data is displayed or edited in the Graphic Event panel. You can choose Velocity, Controller, Program Change, Channel Aftertouch, or Pitch Bend.

Show

This lets you select visual features including:

- Crosshairs: These are the faint dotted horizontal and vertical lines that follow the mouse as you move it in the Note panel.

- Middle C Indicator: A clear visual marker highlights Middle C (C5) for easy octave orientation.

- Ghost Notes: When viewing a single channel, notes on other channels are displayed, helping you follow multi-channel tracks.
- Velocity Shading: Notes are color-coded by velocity, with higher velocities appearing brighter and more saturated, and lower velocities appearing more subdued.
- Note Display: Choose what information appears on each note (note name, velocity, duration, etc.).
- Keyboard Note Names: Display MIDI note names on the piano keyboard for quick reference.

Scroll

The “Mouse Scroll” option allows you to enable or disable mouse wheel scrolling, giving you control over navigation behavior.

When the “Auto Vertical Scroll” option is enabled, the Piano Roll automatically scrolls vertically as you switch tracks to keep the average note range in view.

Reset Button

This restores all settings to their default values.

Help Button

This opens the help file for the Piano Roll window.

Floating/Docking Button

This toggles between floating and docking modes.

Ruler Panel

The Ruler panel displays bars numbers with a full-height vertical line for each bar and a shorter line for each beat, along with the chords in the song.

Click anywhere on the Ruler panel to move the cursor to that position

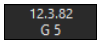
Double-click anywhere to start playback from that position.

The Ruler panel shows a loop region, providing intuitive loop management.

A loop region area appears on the Ruler panel, providing intuitive loop management.

- The default (disabled) loop region spans bars 1-4.
- Click and drag to define a new loop region.
- **shift**+click on the loop region to toggle looping on or off. When the
- Drag the left or right edge to adjust loop start/end points.
- Drag the loop region body to move it to a new position.

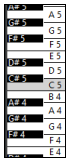
Cursor Location Info Panel



This panel shows the cursor’s location in bar.beat.tick format, along with the corresponding MIDI note or controller value (depending on the cursor position).

Piano Keyboard Panel

The piano keyboard displays MIDI note names for quick reference. This is enabled by default via the *Keyboard Note Names* option in the [Show] drop-down menu.



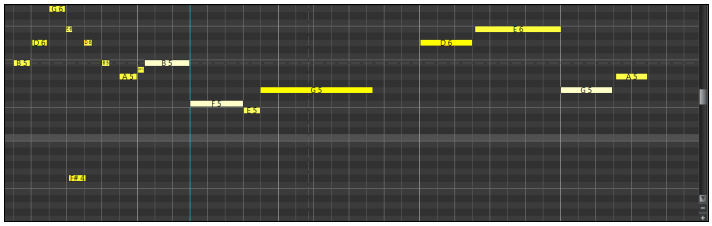
Clicking on a key inserts a note at the cursor with the duration set in the [Duration] drop-down menu.

Holding a key inserts a note at the cursor with a duration determined by how long you hold the key.

shift+clicking on a key selects all notes of that pitch.

shift+dragging across the keyboard selects all notes within a pitch range.

Note Panel



This panel displays two distinct full-height cursors: a green playback cursor that tracks the current playback position, and a blue position cursor that marks your edit/start position.

Faint dotted horizontal and vertical lines appear as you move mouse.

A clear visual marker highlights Middle C (C5) for easy octave orientation.

Zoom in vertically down to a single octave for detailed editing of specific pitch ranges, or zoom out to display all notes within the visible window height.

Zoom fully out horizontally to view your entire project at once, ideal for reviewing overall song structure and long-range patterns.

Horizontal bars represent notes. Notes can be selected, edited (start time, pitch, duration), inserted, and deleted.

Notes are color-coded by velocity, with higher velocities appearing brighter and more saturated, and lower velocities appearing more subdued.

When viewing a single channel, notes on other channels are displayed in while, helping you follow multi-channel tracks.

Notes display information such as note name, velocity, duration, etc. You can choose what information appears using the [Show] drop-down menu.

Note text automatically shortens when notes are too small to display full information, maintaining readability at all zoom levels.

Detailed tooltips appear when hovering over any note, showing pitch, velocity, duration, position, channel, and more. When hovering over empty space, the tooltip shows what note would be created at that location.

Overlapping notes are displayed in white for easy identification. They can be eliminated from the context menu.

Note Selection

Click on a note to select it. The selected note will be shown in red.

shift+drag over notes to select multiple notes.

shift+click on a note to add it to the selection.

Holding down the **shift** key while pressing the **left/right arrow s**elects the adjacent note to the left or right.

In the "Select" Tool mode, click on empty space and drag a rectangle around notes to select all notes within that rectangle.

The selection rectangle picks up all notes that overlap with the rectangle, not just those whose start positions fall within it, making multi-note selection more intuitive.

Adding Note

In the "Pen" Tool mode, click anywhere on the Note panel to enter a note with the duration set in the [Duration] drop-down menu.

Pressing the **N** key inserts a note at the cursor position using the last-entered pitch.

To add notes with custom durations, click and drag horizontally. Notes will extend as you drag, with real-time visual feedback.

Clicking on a key in the Piano Keyboard panel adds a note at the current cursor position.

If Snap mode is on, inserted notes will align to the selected note value.

Editing Note

Click and drag a note horizontally to adjust its start time.

The **left/right arrow** keys move the start time of the selected note by 1 grid resolution.

Click and drag a note vertically to adjust its pitch.

The **up/down arrow** keys move the selected note by one semitone.

Holding down the **shift** key while pressing the **up/down arrow** keys moves the selected note up or down by one octave.

Click and drag from the right edge of a note to adjust its duration.

Click and drag from the left edge of a note to adjust its start time and duration simultaneously.

When moving a note with the **arrow** keys, note movement follows the current grid resolution, providing more predictable and musically aligned navigation.

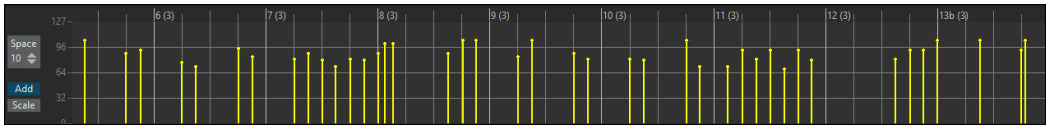
By default, note movement is axis-locked—restricted to pitch or time—for precise editing. Hold the **shift** key while dragging to remove the lock and move notes freely in both directions.

Select a note and press the **delete** key to delete the note. Clicking on a note while holding down the **shift**+**command** keys also deletes the note. If "Erase" is enabled in the [Tool] drop-down menu, clicking on a note deletes it.

Hold down the **command** key as you hover over a note. When the cursor changed to a "V" click and drag the note vertically to adjust its velocity. The current velocity value is displayed in real time as you drag.

Hold down the **command** key while hovering over a note. When a specialized cursor ("V") appears, click and drag the note vertically to adjust its velocity. The current velocity value is displayed in real time as you drag.

Graphic Event Panel

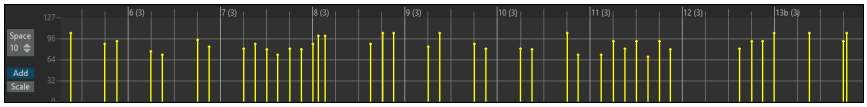


This panel displays non-note MIDI events such as Velocity, Controller, Program Change, Channel Aftertouch, and Pitch Bend. Use the [Display Type] drop-down menu to choose which type of data is shown.

When inserting controller or pitch bend events graphically, the event density can be adjusted from one event per tick up to one event per 30 ticks.

For events like Pitch Bend or Controller (e.g.,modulation or sustain), always end a "gesture" with a zero-value event. Otherwise, subsequent notes may be affected, causing unwanted effects such as a lingering pitch bend, continuous vibrato, or a stuck sustain pedal.

Velocity

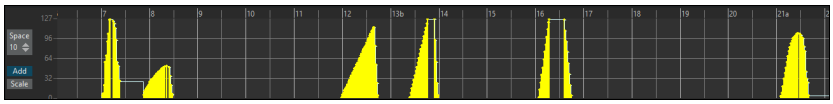


You can increase or decrease velocities of the selected notes using hotkeys or the context menu.

(Hotkey)	(Context menu)
+	*Increase Velocities of Selected Notes by 1.*
shift +	*Increase Velocities of Selected Notes by 5.*
-	*Decrease Velocities of Selected Notes by 1.*
shift -	*Decrease Velocities of Selected Notes by 5.*
~	*Randomize Velocities of Selected Notes (-1 to +1).*
shift ~	*Randomize Velocities of Selected Notes (-5 to +5).*

You can also adjust velocities directly on the Note panel. To do this, hold down the **command** key while hovering over a note, and when a specialized cursor ("V") appears, click and drag the note vertically.

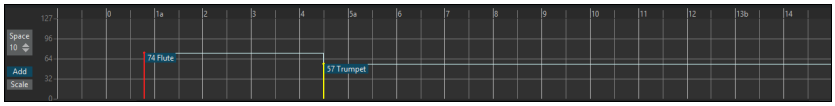
Controller



The Graphic Event panel displays the chosen controller type such as:

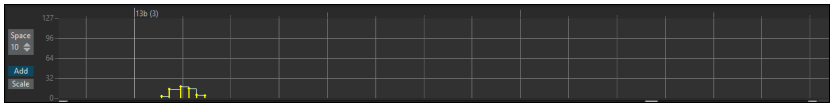
- Expression MSB: This is recognized by most modern synthesizers including most General MIDI synths. However, some older synths do not recognize this controller. Expression is an alternative to "7 Main Volume MSB." Use the Expression controller for individual tracks and reserve the main Volume controller for overall track loudness. That way, you can use the Band-in-a-Box main window Volume controls without affecting individual notes on the track.
- Modulation Wheel MSB: This is not firmly defined, but it is usually a Vibrato or Tremolo effect (especially in General MIDI synths). Play PianoRollDemoSong.MGU and watch how Modulation has been added to some notes to add Vibrato. It is usually best to use a modest amount. With graphic edits, too much is almost always too much!

Program Change



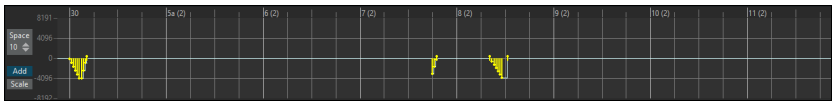
The demo song intro has a flute program change. Then the first chorus is trumpet, the second chorus is flute, and the third chorus is soprano sax.

Channel Aftertouch



Select "ChnAfter" in the [Display Type] drop-down menu to see Channel Aftertouch events.

Pitch Bend



Play the demo song and watch how the pitch bends have been inserted to "scoop" some note attacks, "sting" the middle of a note, or "fall off" some note releases.

Event Selection

Click on an event to select it. The selected event will be shown in red.

shift+drag over events to select multiple events.

shift+click on an event to add it to the selection.

Adding Events

Click on the desired location to insert a single event.

Use the **Pencil** or **Line** tool to add multiple events at once.

- **Pencil Tool**: Hover the mouse cursor over an empty area to activate the Pencil tool. Then, click and drag to draw a freehand curve. If the curve isn't perfect on the first try, keep holding the mouse button and move back and forth until it matches your desired shape. Releasing the mouse inserts a series of events following the freehand curve.
- **Line Tool**: Hold down the **Ctrl** key while hovering the mouse cursor over an empty area to activate the Line tool. Then, click and drag to draw a straight line. Releasing the mouse inserts events along the line slope.
- For both tools, the **Space** setting controls the spacing of inserted events. For example, setting it to 30 inserts events every 30 ticks.

Edit Modes

There are two modes for editing graphic events.

- The **Add** mode adds or subtracts the same amount to all selected events.

- The **Scale** mode scales the selected events. Select one or more Graphic Events and move the mouse over one of the events. **Shift**-drag vertically, and the events are scaled in a proportional fashion. Large-value events are scaled more than small-value events. This keeps the same shape of a gesture but makes the gesture bigger or smaller.

In the **Add** mode, note velocities exactly match the slope of your drawn line.

In the **Scale** mode, the Line Tool shapes the dynamics, but note velocities are scaled to follow the approximate shape of your drawn line. With this mode, you can insert a velocity fade, or change the velocity of a region, while preserving the Velocity dynamics of the music.

Editing Events

Click and drag an event up or down to change its value. If multiple events are selected, the values of all selected events will be changed.

Hold down the **shift** key while clicking and dragging an event horizontally to slide it in time. If multiple events are selected, all selected events will move together.

Select an event and press the **delete** key to delete the event. Clicking on an event while holding down **shift**+command also deletes the event.

Context Menu

Right-click in the Note, Graphic Events, or Ruler panel to access the context menu.

Note: By default, right-clicking in the Note panel opens the context menu. This behavior is controlled by the [Tool] drop-down on the toolbar.

Chapter 11: Working with Audio

About Band-in-a-Box Audio Files

You can open an audio file by clicking on the **[Open+]** button on the top toolbar and selecting *Open Audio (wav, aif, mp3, m4a, etc.)* from the drop-down menu.

Audio files can also be opened by selecting the menu item *File* | *Open Special* | *Open Audio (WAV, AIFF, M4A, MP4).* Once opened, the audio files can be played back at 1/2, 1/4, or 1/8 speed, which is ideal for transcribing or analyzing audio.

When you load an audio file, you can do the following during playback:

- Change the audio tempo to slow down or speed up without changing pitch.
- Press **control+[-]** for half speed, **control+[=]** for full speed.
- Loop a section by highlighting an area in the Audio Edit window and clicking **[Loop Selected]**.
- Use the menu item *Audio* | *Set Audio Master (Base) Tempo* to ensure that all tempo stretching is based on the correct master tempo.

If MySong.MGU is loaded and an audio file with the same name (e.g., MySong.MP3, MySong.WAV, etc.) exists in the same folder, Band-in-a-Box will automatically load the audio file into the Audio track. This allows third parties to create compact teaching or demo packages by making a pair of MySong.MGU and MySong.MP3. The MGU file provides the chords and structure, while the compressed audio file provides the prerecorded audio, keeping the overall file size small.For example, you could create a trombone teaching set for Band-in-a-Box that includes a song file with the chords and a matching audio trombone track, all packaged in a compact, easy-to-share file size.

Equalize Tempo

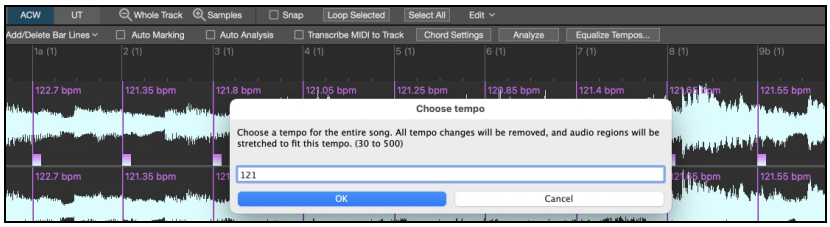
f you have an audio file that wasn't recorded at a fixed tempo, you can adjust it so that all sections play at the same tempo. This process is called "tempo equalization."

Click on the **[ACW]** button on the side toolbar to launch the **Audio Chord Wizard**.

Then, set bar lines for the whole audio, and press the **[Equalize Tempos]** button.

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.



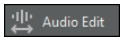
Converting Audio Channels

Easily convert the Audio track from stereo to mono, or vice versa, with the menu item *Audio* | *Edit Audio* | *Convert Channels (mono/stereo)*. When you convert the channel, you can choose the percentage of each channel.

Audio Offset

The Audio Offset feature lets you synchronize any point in an audio file with bar 1 of a Band-in-a-Box song, so the audio lines up with the rest of the song.

For example, if you have a home recording of a live performance saved as a WAV file (or MP3/AIFF), select the menu item *File* | *Open Special* | *Open Audio* to load it into Band-in-a-Box.



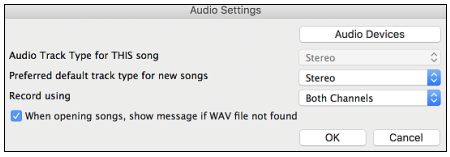
Then open the **Audio Edit** window, and click on the **[Nodes]** (Volume Automation mode) or the **[UT]** (UserTrack mode) button on its toolbar. Right-click on the point in the waveform that should correspond to bar 1 and choose *Mark this point as Bar 1 of the song* from the context menu.

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.

After this, the audio will start playing at bar 1 of the Band-in-a-Box song, in sync with the point you marked in the audio. The bars will be approximately synchronized, though they may drift if your live performance tempo varies. If needed, you can add tempo changes at specific bars to keep everything perfectly in sync.

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.

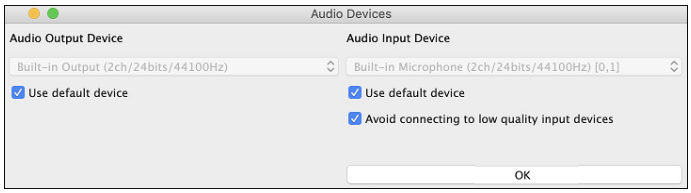


Audio Track Type for THIS song: This allows you to choose either mono or stereo for the Audio track in the current song. If you change this, then you will be asked if you want to convert the existing Audio track after exiting the dialog.

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 opens 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 to manually select a device.

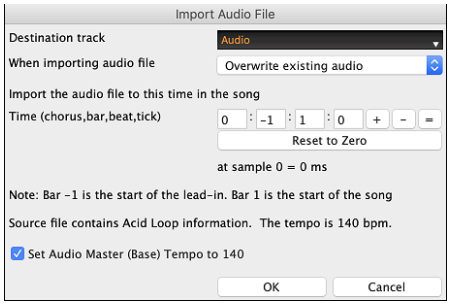
The **Avoid connecting to low quality input devices** option prevents Band-in-a-Box from connecting to low quality input devices, which are usually Bluetooth devices such as AirPods. These devices might reduce audio output quality if input is active.

Importing Audio File

Many types of audio files can be opened directly in Band-in-a-Box, but you can also import an audio file into your Band-in-a-Box song. A mono or stereo audio file can be imported to any track, with options to merge with or replace the current audio on that track. Most common audio formats are supported, including WAV, AIFF, MP3, and M4A.

To import an audio file, open the **Import Audio File** dialog by using one of the following methods.

-  Click on the **[Import]** button on the top toolbar and select *Import Audio* from drop-down menu.
- Choose the menu item *File* | *Import* | *Import Audio*
- Choose the menu item *Audio* | *Import Audio*
- Drag an audio file from the Finder and drop it anywhere onto the Band-in-a-Box screen.



In the 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.

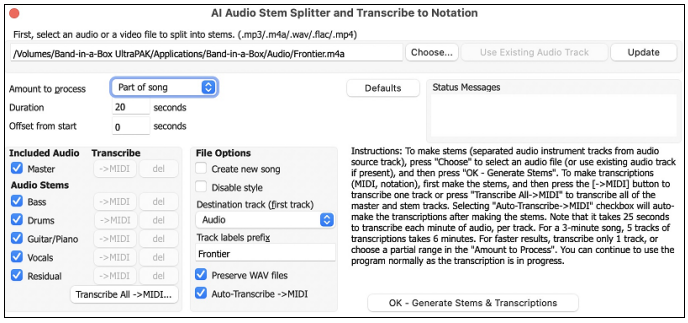
AI Stems - Audio Stem Splitter and Transcriber to Notation

This powerful tool separates a multi-instrument audio file into individual tracks (bass, drums, guitars/piano, vocals, and residual sounds). The separated tracks are then added to your song, allowing you to generate Band-in-a-Box tracks to play along with them. Using advanced AI and machine learning techniques (a process also known as *audio source separation*), it provides greater flexibility and creative control.

It also includes Audio-to-MIDI transcription, allowing you to convert any separated stem (or the full mix) into MIDI notation. These MIDI transcriptions can be viewed, edited, remixed, or used for learning purposes. For example, you can import vocals from your favorite singer, transcribe a desired instrument part to MIDI, and then use Band-in-a-Box to rearrange or replace the backing tracks, creating a fully personalized mix.

To use these features, open the **AI Audio Stem Splitter and Transcriber to Notation** dialog using one of the following methods.

- Click on the **[AI]** button on the top toolbar and select *AI Stems* from the drop-down menu.
- Use the hotkey **S T E M S return**.
- Select the menu item *File* | *Import* | *Import Audio File to Separate Tracks using Stem Splitter.*
- Select the menu item *Audio* | *Import Audio File to Separate Tracks using Stem Splitter.*
- Select the menu item *File* | *Open Special* | *Open Audio File to Separate Tracks using Stem Splitter*.



First, select a file by typing its directory or clicking on the **[Choose]** button. The file can be an audio file (MP3, M4A, FLAC, WAV, etc.) or a video file (MP4). To split the audio already on the Audio track, click on the **[Use Existing Audio Track]** button.

Use the **Amount to Process** setting to choose whether to process the entire song or just a portion. Since creating stems can take some time (typically 10-30 seconds for a full song), selecting a smaller section is useful for previewing the results.

In the **Included Audio** area, select which stems to add to your song. Typically, you'll want to include all the individual tracks as well as the master track, but you can customize this selection to include only specific tracks if desired.

- **Master** is the original audio file.
- **Bass** is the bass part of the song.
- **Drums** contains drums or percussions.
- **Guitar/Piano** contains rhythm section instruments like guitars, keyboards, strings, etc.
- **Vocals** contains all vocals including harmonies. The vocals won't be separated from each other and will be loaded onto a single track.
- **Residual** is optional and may be nearly silent or contain faint, non-instrument sounds. When all stems including the residual are imported, the result should sound identical to the original audio file.
- The **[->MIDI]** button beside the Master checkbox transcribes the Master track. This merges all pitched instruments into a single track, as if they were played on a single piano. Drums are not included in this transcription.
- Use the **[->MIDI]** button for each stem to transcribe the generated stem to MIDI.
- The **[->MIDI]** buttons are greyed out (disabled) if MIDI transcription is not available but they automatically become enabled when the status changes.
- The **[Transcribe All->MIDI]** button transcribes all the generated stems to MIDI separately on their respective tracks, with an option to make copies of the MIDI on the tracks below.

The **File Options** area allows you to select additional options.

- With the **Create new song** checkbox, you can choose to add the stems to either a new song or the current song.
- Check the **Disable style** option if you don't want the Band-in-a-Box style tracks generated when you play the song, allowing you to hear only the stem tracks.
- The **Destination track (first track)** setting lets you select the destination track for the first stem. The rest will be placed on the next tracks.
- The text entered in the **Track labels prefix** field will be used for the track names for generated stems.
- If you enable the **Preserve WAV files** option, WAV files for each track will be saved in the same folder as the original audio file. The audio WAV is always 16 bit 44.1 KHz.
- Enable the **Auto-Transcribe ->MIDI** option to generate stems and automatically transcribe each one to MIDI when you press OK.

When you are ready, press **[OK - Generate Stems]**. For a full 3-minute song, the process may take 10-45 seconds to complete. The routines use multiple CPU cores, so it will be faster on fast machines with higher performance and more cores. If the auto-transcription is enabled, this button will change to **[OK - Generate Stems & Transcription],** and pressing it will separate the file into individual tracks and automatically transcribe each one to MIDI.

Once the stems are generated, they will be added to your song and will appear in the Mixer. You'll see a Master track, which is the original audio file, unchanged. Normally, you want to mute this track because you will be hearing the same thing on individual tracks. It is set to mute (red) by default.

Now you can play these tracks as a group, remix them, or mute/solo any individual track. The possibilities for creative fun are endless!

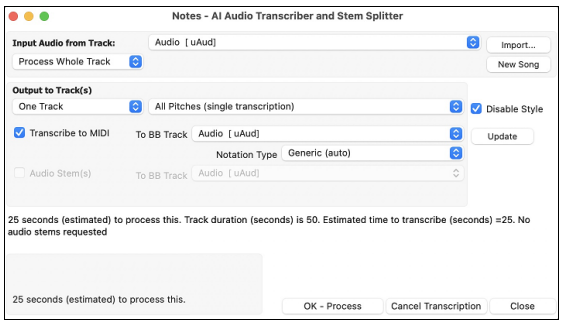
To play these tracks in sync with the Band-in-a-Box style tracks, set the song to the same tempo as the source file. This ensures proper timing and seamless integration. If the source file contains tempo variations open the **Audio Chord Wizard**, mark the bar lines, and let it determine the chords of the song. Once the song is synced and the chords are entered, you can select RealTracks, MIDI SuperTracks, Loops, etc. or change a style to play along with any or all of your tracks.

When you save a song, the stem tracks will be saved as audio files using the song file name followed by the track name. For example, if you save the song as Sunshine.mgu, the stem tracks will be saved as Sunshine-bass.wav, Sunshine-drums.wav, and so on.

AI Notes - Audio Transcriber and Stem Splitter

The amazing "AI-Notes" feature transcribes polyphonic audio to MIDI, allowing it to be viewed in notation or played as MIDI. It can transcribe an entire audio file (all pitched instruments and all drums), or it can isolate and transcribe individual instruments (drums, bass, guitars/piano, and vocals). It uses an advanced AI neural network to produce highly accurate results that sound exceptionally musical when played. For example, load your favorite pop song and generate transcriptions for its instruments (bass, drums, guitars/pianos, vocals), which you can play on their own or along with the audio of the song. This is an excellent way to learn songs, as you can visually follow the parts as they play on the piano keyboard or guitar fretboard. You can also use this feature together with the "AI-Stems" feature to split the original audio into separate tracks.

To use it, click on the **[AI]** button on the top toolbar and select *AI-Notes* from the drop-down menu, or use the hotkeys **N O T E S return** or **S S 1 6 return** to open the **Notes - AI Audio Transcriber and Stem Splitter** dialog. Then, select a track containing audio that you want to process, choose the instrument(s) to split and/or transcribe, specify the destination track(s) for the MIDI output, and press OK.



Input Audio from Track: Transcription or stem split processes use the existing audio in the track selected here.

[Import]: This lets you select an audio file to import to the selected track.

[New Song]: This clears the current song, allowing you to open a new audio file to a new song using the [Import] button.

Process Whole Track / Process Partial Track: Choose whether to process the entire song or only a portion. Because transcription can take time (up to two minutes for a three-minute song), selecting a smaller section speeds up processing.

Offset from start: Specify the location where the transcription begins.

Duration: Set the length of audio to process from the start location

Disable Style: Check this if you don't want the style to play along with the audio.

One Track / Master + 4 Tracks: Choose to output transcriptions and/or stems for a single instrument or multiple instruments.

Audio Stem(s): Select this to generate stems. You should also select a destination track for the generated stems.

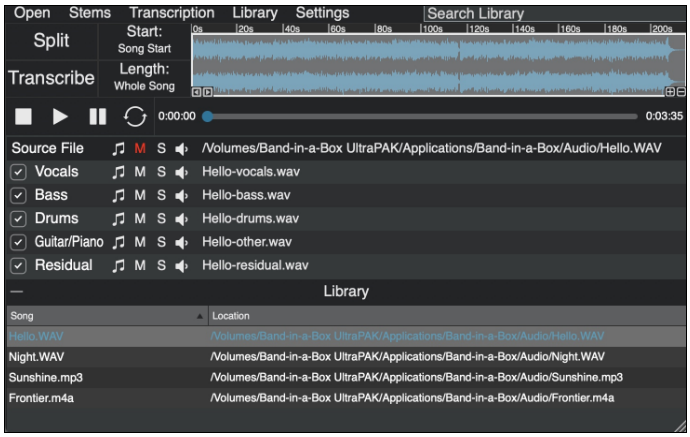
Transcribe to MIDI: Select this to transcribe audio in the selected track to MIDI. You should also choose a destination track for that MIDI output.

Notation Type: Select a type to assign the correct channel, patch, and notation display for the output track.

Stem Splitter Player

The **Stem Splitter Player** allows you to play stems without triggering the Band-in-a-Box style tracks. It also includes Audio-to-MIDI transcription, enabling you to convert stem tracks into MIDI notation for viewing, remixing, or learning purposes. Explore your stems and MIDI transcriptions for flexible music production and creative experimentation!

To launch it, select the menu item *File* | *Open Special* | *Open Stem Splitter Player*.



The menu bar contains following menus:

- *Open* to browse and select an audio file (.wav/.mp3/.flac/.ogg/.wma /.m4a/.mp4) to load.
- *Stems* for options to split songs into stems.
- *Transcription* for options to transcribe songs to MIDI notation. A powerful transcription engine converts pitched instruments or drums into MIDI format, offering endless possibilities for remixing, learning, and music production.
- *Library* to manage your song library. You can also drag and drop one or multiple songs directly onto the Library panel to instantly add them to your collection.
- *Settings* to configure application preferences and behavior. Enable the *Auto-Split After Open* setting to automatically begin splitting a file into stems immediately after opening it. If *Auto-Transcribe After Split* is enabled, all stems are automatically transcribed after the splitting process is completed. The *Output* option includes stem format selection (.wav, .mp3, .ogg, etc.), residual stem transcription, and subfolder creation. The *Reset Mixer* option quickly returns all mixer tracks to their default state.

The toolbar provides quick access to essential functions for managing and processing audio. Use [Split] to separate the current song into individual stems (vocals, bass, drums, guitar/piano, and residual) based on enabled tracks. [Transcribe] transcribes audio to MIDI notation, processing the source file if no stems exist or all enabled stems if available. [Start Time] lets you specify the exact point in the file to begin processing, and [Length] sets the duration to process from the start position; both values automatically update when selecting a region on the waveform.

The interactive waveform display shows your source audio file with precise time references. The timeline provides a visual representation of your audio and links directly to the Start and Length parameters. You can navigate a large file effortlessly with zoom and scroll buttons. You can select a region of your file by clicking and dragging. This updates the Start and Length values automatically, making it easy to process only the selected region.

Just below the toolbar buttons is the transport control area, which includes standard playback controls such as Play, Stop, Pause, Replay, and a progress bar for navigating through the audio. This area allows you to control playback and monitor your position in real time.

The track table displays the source audio file directory along with transcription, mute, solo, and volume controls for the source file and all five stems. It provides quick access to playback control, stem selection, and individual track settings. Each track includes a transcription button (eighth note icon) that, when clicked, generates a transcription for that track (stem or master). When the button turns blue, indicating that a transcription exists, you can drag it to export the MIDI file directly to your desired location.

The Library panel provides a centralized view of all songs in your library. To add songs to your library, use the *Library* menu or drag and drop files directly onto the panel.

Load an audio file by using the *File* menu or by dragging and dropping a file onto the track table, adjust the settings (start position, length, and stem selection), and click on the [Split] button to separate the file into stems. Then click on the [Transcribe] button to convert all stems into MIDI. Whenever all stems are transcribed, the program also generates a multi-stem combined transcription, which merges all individual stem transcriptions into a single master transcription. If you enable the "Auto-Split after Open" and "Auto-Transcribe after Split" in the *Settings* menu, simply loading a file automatically performs the full split and transcription process for a more seamless workflow.

Recording Audio

You can record vocal or instrument performance to your song.

To get started, press the **[Record]** button on the top toolbar.

The **[Audio Options]** button opens the **Audio Settings** dialog, where you can choose the Audio track type (mono or stereo) for the current song or the new songs, and channels (left/right/both) to record the audio.

The **[Set Recording Levels]** opens *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.

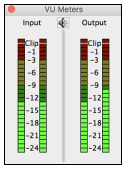
Select the overdub underlying audio option.

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.

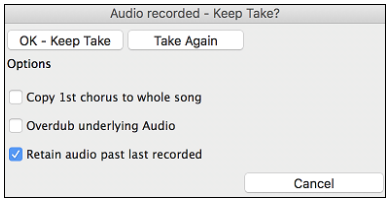
Ideally, the sounds should remain in the green and avoid the red altogether. Unlike analog recording, where it's good to get a "hot" high signal, digital recordings need to absolutely avoid high levels since any overload of the signal will result in clipping and a ruined.

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] button on the top toolbar 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.

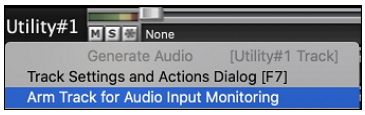
Press the **[OK - Keep Take]** button if you are happy with the recording, and the audio will be added to the Audio track. You can listen to the result by pressing the **[Play]** button on the toolbar. If you are not happy with the results, select the menu item *Edit* | *Undo Record Audio* and you will 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.

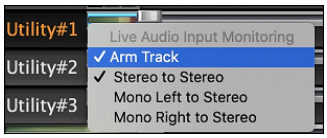
Your recording will be saved as a .WAV file when you save the song, using the same name as the song. For example, if you record audio to the Audio track and save the song as MySong.MGU, the recorded audio will be saved as MySong.WAV. If you record audio to the Utility #1 track and save the song as MySong.MGU, the recorded audio will be saved as MySong #1.WAV.

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 label in the Mixer or Tracks window and select *Arm Track for Audio Input Monitoring* from the context menu, 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, to add a tremolo effect to your recording, right-click on the first slot in the Mixer, select *Choose Plugin* from the context 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

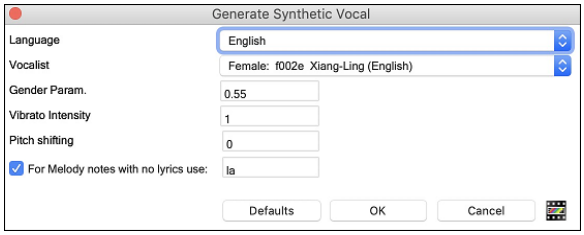
Your Melody or Soloist track with lyrics can be rendered to a vocal audio track, with built-in support for the popular online vocal synth Sinsy.

Note: An internet connection is required to use this feature.

To use 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).

The Vocal Synth generation can be accessed from the menu item *Edit* | *Lyrics* | *Vocal Synth*

This feature has two modes – manual mode and automatic mode. In manual mode, Band-in-a-Box creates a Sound.XML file, which you upload to the Sinsy server. After Sinsy generates the synthetic vocal audio file, you import it back into Band-in-a-Box. Automatic mode is normally used because it handles the entire process for you. When automatic mode is selected, the **Generate Synthetic Vocal** dialog opens.



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.

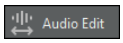
Pitch Shifting: This setting will shift pitch in semitones. The range is from -24 to +24. A setting of -12 would be down one octave. The default is 0.

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 automatically sent to the Sinsy server and will be rendered to a vocal synth. This may take a few minutes. Once the vocal synth has been generated, press the **[Play]** button on the top toolbar to hear it.

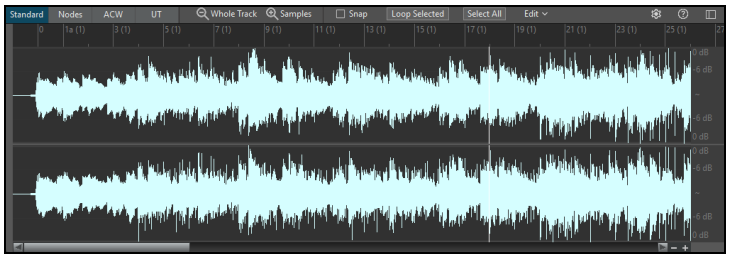
Editing Audio - Audio Edit Window

The **Audio Edit** window shows a digital waveform and allows you to select, preview, or edit audio data on any track.



It is opened with the **[Audio Edit]** button on the side toolbar or the menu item *Audio* | *Audio Edit Window*.

Note: When you edit audio data, it will be saved in a WAV file, not in an MGU/SGU file. For example, if you edit the Audio track in a song called MySong.MGU, the Audio track will be saved in MySong.WAV. For the tracks other than the Audio track, the track names will be added to the WAV files, e.g., MySong Melody.WAV, MySong Bass.WAV, MySong #1.WAV (for the Utility#1 track), etc.



The window displays stereo WAV files as two separate tracks.

The ruler below the toolbar 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 A or B part marker letter with the bar number (1a, 9b). The decibel (dB) scale is shown at the right of the window.

Use the [-] and [+] buttons at the bottom-right corner to zoom in or out horizontally. You can also zoom using the mouse wheel.

A region of the audio can be selected by clicking and dragging the mouse. To select a large region, you can click on the starting point and **shift**+click on the end point. 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]** button.

There are some handy features for stretching or shrinking regions of audio. To use these features, select a region of audio, then click and drag while holding down 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.

The window has four modes – Standard mode, Volume Automation mode, Audio Chord Wizard mode, and UserTracks mode. Volume Automation mode allows fine volume control of any track for fades, crescendos, mutes, etc. Audio Chord Wizard mode allows you to create and edit bar line markers for chord interpretation. UserTracks mode is used to create and edit bar line markers for your UserTracks files.

The **[Whole Track]** button zooms out as far as possible to show the entire audio track.

The **[Samples]** button zooms in to the finest level possible. At this level, you will see interpolation between the sample points. This uses band-limited interpolation, which represents how the waveform will sound when converted from digital to analog.

The **Snap** setting allows you to select audio by snapping to a 16th note (or a triplet in Swing styles). A section of the waveform can be selected by clicking and dragging the mouse over a region. To expand or reduce the selection, hold down the **Shift** key while clicking on the new boundary.

The **[Loop Selected]** button plays the selected region.

The **[Select All]** button selects the whole track, which is useful for applying built-in audio plugins.

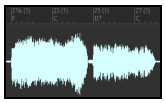
The **[Edit]** button opens a menu for various editing commands. These commands apply to the selected region, or to the entire track if nothing is selected.

Volume Automation

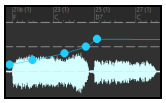
Node-based volume automation allows fine volume control of any track for fades, crescendos, mutes, etc.

We've created over 170 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 *Artist Performance Set 11* to *Artist Performance Set 18* subfolders in *Band-in-a-Box/Artist Performance Sets.*

Let's load a song called "Emmaline 100 country male C _goldrsh.MGU" from the folder *Applications/Band-in-a-Box/Artist Performance Sets/Artist Performance Set 12 - Songs with Vocals volume 2*. This song has great leading and background vocals, but when you play the song, you may notice that the background vocal is too loud.



Open the **Audio Edit** window and see the background vocal track. In bars 21-27, you may notice that the first half is slightly louder than the second half. While you could adjust the volume in the Mixer window, that would change the level for the entire section. A better approach is to use Volume Automation for more precise control.



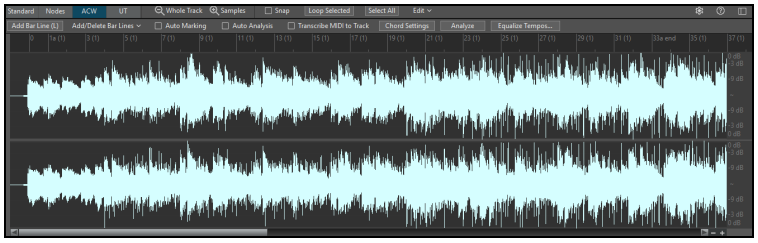
Switch to Volume Automation mode. You'll see a blue line on the track. Click anywhere on the line to add a node, which acts as an anchor. Add more nodes as needed and move them up or down—the blue line will be drawn between the nodes. The position of the blue line at any point determines the volume change in decibels for that moment. When you play the song, the background vocal will be balanced between the two sections. You could have the vocal start off quieter and have it gradually become louder.

Analyzing Chords in Audio - Audio Chord Wizard

You can import chords from an audio file using the **Audio Chord Wizard**. It analyzes audio files (WAV, MP3, M4A, etc.) and imports the results into Band-in-a-Box. It detects tempo, bar lines, and chord changes, making it easy to turn your favorite audio files into playable Band-in-a-Box songs.

After loading an audio file to your song, launch the **Audio Chord Wizard** using the **[ACW]** button on the side toolbar, the hotkey **S S 1 4 return**, or the menu item *Audio | Audio Chord Wizard*.

Note: The **Audio Chord Wizard** uses a special multi-view layout, with the Chord Sheet on top and the Audio Edit window on the bottom.



Your first task is to locate bar lines in the audio so that wizard can detect chords accurately and ensure the audio plays in sync with the Band-in-a-Box song.

You can define bar lines using the **[Add Bar Line]** button on the toolbar or by pressing the **L** key. 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 wizard automatically sets the tempo of the song to match the tempo of the first bar of the audio.

Once the tempo of the first bar is set, the wizard automatically adjusts the location of the first bar of audio so that the visual space for the count-in bars is displayed.

After you've added the bar lines, if you adjust the first or second bar and the tempo of the first bar changes, the wizard automatically updates the song tempo to match.

The **[Add/Delete Bar Lines]** button provides options to add bar lines based on your song structure or tempo. You can also delete all existing bar lines or only those within a highlighted region.

If the **Auto Marking** option is enabled, the wizard will automatically add and arrange bar lines based on the ones you've added manually. By default, auto-generated bar lines appear in light blue, while user-defined bar lines appear in purple.

If the **Auto Analysis** option is enabled, the wizard re-analyzes the chords in the audio whenever you add or move a bar line, or edit the audio data. Disable this option if you prefer to place all bar lines first and then analyze the chords once you're done.

Bar lines can be moved with the mouse by clicking and dragging the thumb control at the bottom. Moving an "auto" bar line will convert it into a "user" bar line.

You can also right-click on the thumb control to open 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 displays the tempo of the bar, based on the time signature of the bar and the position of the next bar line.

Use the **[Analyze]** button to detect chords in the audio and write them into the Chord Sheet. You don't need to do this if the "Auto Analysis" option is enabled, but it can be useful if you've erased or modified chords in the Chord Sheet.

When you add or move bar lines, the wizard automatically generates a tempo map so your song stays in sync with the audio.

Any changes made in Audio Chord Wizard mode can be undone.

On the Chord Sheet, you will see that the Audio Chord Wizard has entered the chords and the tempo map.

If you enable the **Transcribe MIDI to Track** option, the wizard will send the transcribed MIDI notes to the track for further analysis (in the Piano Roll or Notation window). Note that this provides a "snapshot" view of the pitches every 8th note and is not intended for full polyphonic transcription.

The **[Equalize Tempos]** button removes tempo changes by stretching regions of audio so that all tempos are equal.

The **[Chord Settings]** button allows you to customize the chord analysis settings.

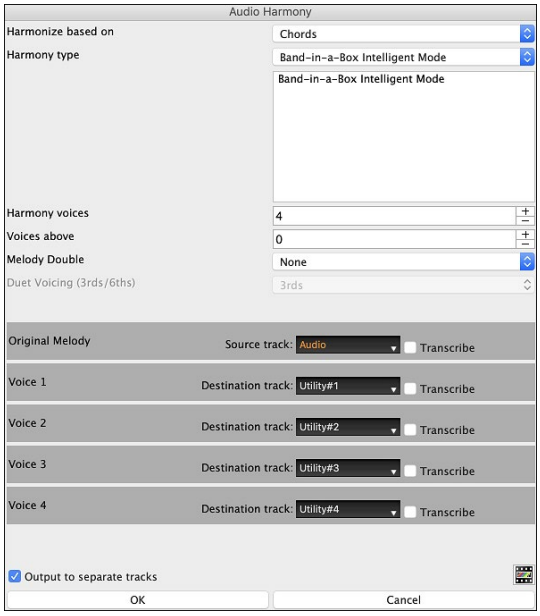
- **Song Key**: Choose the key in which to look for chords. For example, if set to G major, the wizard will search for chords in the key of G major. These G major chords are further specified by the Chord Preset.
- **Chord Preset**: Choose which set of chords to consider within the chosen key.
- **Pre-tune audio**: Auto-tune the track to a reference of A440 before analysis. This is useful for recordings slightly out of tune.
- **Minimum chord duration 1 bar**: This forces the wizard to choose only one chord per bar, avoiding half-bar chords.

Harmonizing Audio

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, open an audio file (WAV/WMA/MP3/M4A) or a Band-in-a-Box song file with audio. Then, select *Pitch Tracking, Fix Tuning* from the *Audio* or *Harmony* menu. This opens the **Audio Edit** window and the **Audio Harmony** dialog.



Choose one of the three 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 over 100 GB of files to download and install.

"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. Press the **[Practice]** button on the top toolbar and select *Woodshed (increasing) Tempo* from the drop-down menu. This opens the **Tempo Woodshedding** dialog. When you press Stop, the tempo reverts to the original tempo.

Play Along Wizard

This feature 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!

To use this feature, click on the **[MIDI]** button on the top toolbar and select *MIDI Keyboard Wizard Enabled* from the drop-down menu. You can also enable it with the main menu *Play* | *Wizard Playalong feature* or the hotkey **option+W**.

Scales Wizard

When students are practicing Jazz tunes, it is helpful to see the scales that are used for each chord. The Scale Wizard allows you to easily generate these scales, which appear as notation on the Soloist track. Options include Instrument Range, Patch Selection, Jazzy Mode (will use Lydian dominant scales for some 7th chords), and Diatonic Mode (keeps scales relative to the song key).

The *Soloist* | *Scales* menu items allow you to generate scales for a certain song or auto-generate them for all loaded songs. View the scales in the notation or the on-screen guitar and piano.

MIDI File Chord Interpretation Wizard

Many people who play music by ear think of songs in terms of "Chords and Melody." However, many MIDI files lack chord symbols, so they become difficult to learn without the user having to figure out the chords in a time-consuming process.

You can open any MIDI file in Band-in-a-Box, and Band-in-a-Box will automatically figure out the chords of the song for you. It analyzes the MIDI file, figures out where the Bass, Piano, Melody, and other tracks are, and then figures out the chord changes for the song. The chords are written onto the Chord Sheet like any other song. This allows you to quickly learn how to play a song from a MIDI file - just read it into Band-in-a-Box and you'll see the chord symbols, and then learn the melody! You can also read tracks into the Melody and Soloist tracks.

To interpret MIDI chords, first blank the Chord Sheet, by choosing *File* | *New*. Then select the menu item *File* | *Import* | *Import Chords, Tracks and Lyrics from MIDI File* or press the keystrokes **control+option+I**. This opens the **Chord Wizard** dialog.

Chord Breaks

This feature is great for practicing tempo control. Select the number of bars, and Band-in-a-Box will play for, say 4 bars, and then will rest all instruments for the next 4 bars. During the silence, you keep playing (comping, drums, melody, etc.), trying to stay in tempo. Drummers can mute the drum part. When the band comes back in after the 4 bars, you will get instant feedback on how well you have maintained the tempo, as indicated by whether the band comes back in time with you or not.

To use this feature, open the **Preferences 2** dialog (*Options* | *Preferences* | [Preferences 2]). Then, enable the **Insert Breaks (silence) in arrangement** option, and choose how many bars the program should play, and how many bars the program should not play.

Guitar Tutor

Use the Guitar Tutor to analyze any song. This feature shows 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.

To use the Rhythm Guitar Chord Tutor, open the **Guitar** window and press the **[Tutor**] button.

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.

To open it, click on the [**Guitar]** button on the side toolbar, use the hotkey **control+shift+G**, or choose the menu item *Window* | *Guitar Window*.

Big Piano Window

The Big Piano window displays the notes of any track on a resizable piano keyboard. You can set the keyboard range and number of octaves to display. You can also show note names, which display the scale notes of the current key. Notes can be color-coded by pitch. The Big Piano window makes it easier to learn piano parts within Band-in-a-Box.

To open it, click on the [**Piano]** button on the side toolbar or select the menu item *Window* | *Big Piano Window*.

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!

To open it, click on the [**Drum]** button on the side toolbar, use the hotkey **control+D**, or select the menu item *Window* | *Drums Window*.

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 can be accessed by pressing the **[StyleMaker]** button on the top toolbar and selecting *Make a New Style* or *Edit Current Style* from the drop-down menu. It is also available from the *File* | *StyleMaker* submenu by choosing *Make a New Style* or *Edit Current Style*. The hotkey **command+F9** can also be used to create a new style in the StyleMaker.

The Harmony Editor

The **Harmony Editor** allows you to create or edit 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.

To access the **Harmony Editor**, open the **Select Melody Harmony** dialog and click on the **[Edit]** button.

The Soloist Editor

The **Soloist Editor** allows you to create or edit Soloists. It lets you define parameters that shape a soloist's playing, such as instrument range (e.g., tenor saxophone), increased legato, playing ahead of the beat, and using straighter 8th notes instead of typical swing 8th notes. You can also set phrasing options, including phrase length and how much "space" to leave between phrases. Additionally, you can control how "outside" the playing should be (for Coltrane, this would be set to maximum!).

To access the **Soloist Editor**, open the **Select Soloist** dialog and click on the **[Edit]** button.

The Melodist Editor

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.

To access the **Melodist Editor**, open the **Select Melodist** dialog and click on the **[Edit]** button.

The Guitarist Editor

Band-in-a-Box intelligently arranges any melody as a guitar chord solo by inserting real guitar voicings throughout the song. You can choose from many predefined Guitarists, customize existing Guitarists' settings, or create your own Guitarists from scratch using the **Guitarist Editor**.


To access it, open the **Select Guitarist** dialog and click on the **[Edit]** button.

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

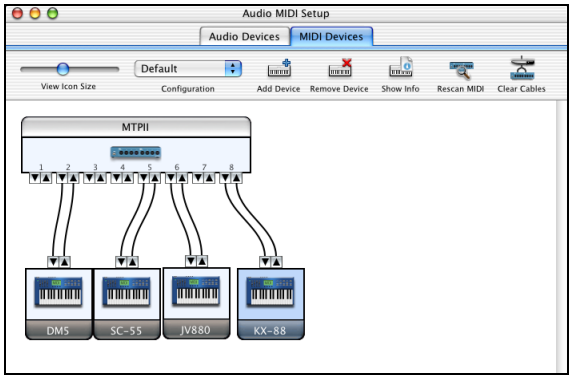
If you have not done so already, follow the manufacturer's instructions to install your MIDI interface. Installation details may vary, depending on the manufacturer and the model of your MIDI Interface.

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, using the menu item *Options* | *Core MIDI Audio MIDI Setup*.



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.

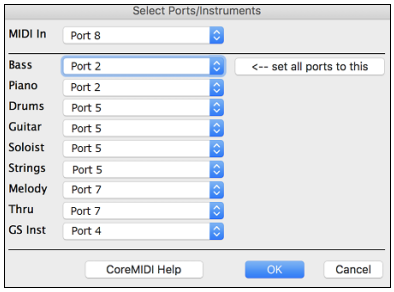
You need to inform Audio MIDI Setup about your external devices (keyboards, synthesizers, drum machines, mixers, etc.). Click the [Add Device] button for each of your external devices, and then double-click each new device to set Manufacturer, Model, number of Send/Receive MIDI channels, and other relevant 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

The menu item *Options* | *MIDI Input/Output Ports* allows you to select MIDI ports.

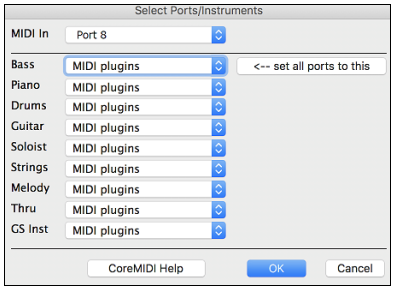


This example shows Band-in-a-Box configured to receive/record from a MIDI keyboard on MIDI Interface Port 8. Band-in-a-Box transmits tracks on an assortment of synthesizers, connected to various MIDI Interface ports. This scheme would be useful on a large MIDI setup, if your best Drum sounds are on a 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.

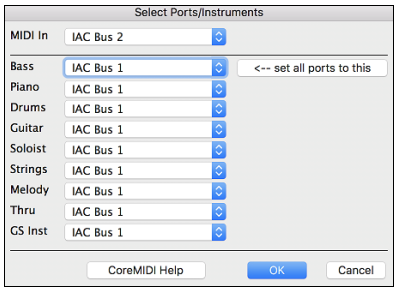
Inter-Application Communication with IAC or Virtual Ports

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.

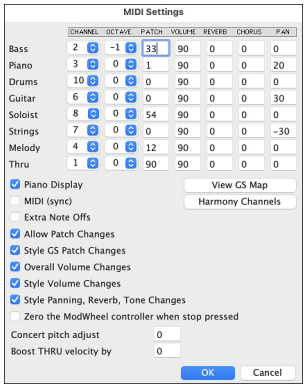
In Band-in-a-Box, go to the **Select Ports/Instruments** dialog, and select **IAC** on all output ports.



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.

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 Channels]** 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 open the **Harmony Channels** dialog.

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).

Chapter 15: Reference

Keystroke Commands – "Hot Keys"

It's often faster to use keystrokes instead of picking up the mouse. We've added many keystroke "hot keys" to mute instruments or to adjust volume, panning, reverb, chorus, or bank of instrument without using the mouse.

If a hot key is not performing as expected, it might be because the operating system has assigned a different function to that key. You can disable the operating system hot keys assignments by going to the Apple® System Preferences/Keyboard & Mouse and clicking on the Keyboard Shortcuts tab. Scroll down to find the key you are looking for and uncheck it in the "On" column. Then your Band-in-a-Box hot key should work properly.

Tip: You can add your own hotkeys using the system preferences in your Mac.

1. Choose the **Apple** menu and select **System Settings**.
2. Select **Keyboard** in the sidebar and select **Keyboard Shortcuts** on the right.
3. Select **App Shortcuts** in the sidebar and press the **[+]** button on the right.
4. Select Band-in-a-Box.app from the **Application** dropdown menu. In the **Menu Title** field, type the menu command for which you want to create a shortcut. Click on the **Keyboard Shortcut** field and press the key combination that you want to use. Press the [**Done**] button.

Quick Song Settings

These are for entering songs quickly in the Chord Sheet and Notation windows. Typing special words, instead of chord names, will make the following settings:

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.
T K C return	Sets the key signature to C. (T K B B would set it to Bb.)
T R C return	Transposes song to key of C.
T 1 2 5 return	Sets the tempo to 125.
[	Decreases the tempo by 5.
]	Increases the tempo by 5.

You can use hotkeys to set the time signature for the current bar. Just type a time signature (4/4, 3/4, 2/4, or 1/4), and it will be entered to the current bar. Typing 0/4 clears the time signature from the current bar.

Placing Part Markers

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

K Quick Copy

K return copies the last 8 bars to the current location.

You can specify a different number of bars to copy by adding additional keys. For example, **K 1 2, 3 return** copies 12 bars starting from bar 3 to the current location.

To insert a number of bars at the current bar, use the **I N** hotkey. For example, **I N 8 return** inserts 8 bars, and **I N 4 return** inserts 4 bars.

To copy the bars immediately preceding the current bar and insert them at the current bar, use the **K I** or **I K** hotkey. For example, **K I 8 return** or **I K 8 return** copies the previous 8 bars and inserts them at the current bar.

By adding additional keys, you can specify the copy source location. For example, **I K 8 , 9 return** or **K I 8 , 9 return** copies 8 bars from the bar 9 and inserts them to the current bar. **I K K 8 , 9 return** or **K K I 8 , 9 return** does the same, but opens the Copy Chord and/or Melody dialog, allowing you to choose what to copy.

Muting Tracks

option+2	Mute all tracks.
option+3	Mute the Bass track.
option+4	Mute the Piano track.
option+5	Mute the Drums track.
option+6	Mute the Guitar track.
option+7	Mute the Strings track.
option+8	Mute the Melody track.
option+9	Mute the Soloist track.
option+0	Mute the Thru track.

Soloing Tracks

option+shift+Z	Solo the current track.
option+2 then **option+3**	Solo the Bass track.
option+2 then **option+4**	Solo the Piano track.

option+2 then **option+5**	Solo the Drums track.
option+2 then **option+6**	Solo the Guitar track.
option+2 then **option+7**	Solo the Strings track.
option+2 then **option+8**	Solo the Melody track.
option+2 then **option+9**	Solo the Soloist track.
option+2 then **option+0**	Solo the Thru track.

Selecting Tracks

control+F5	Switch to next track.
control+shift+F5	Switch to previous track.
control+3	Select the Bass track.
control+4	Select the Piano track.
control+5	Select the Drums track.
control+6	Select the Guitar track.
control+7	Select the Strings track.
control+8	Select the Melody track.
control+9	Select the Soloist track.

Mixer Settings

control+M	Open/Close the Mixer window
control+shift+Q	Decrease the current track's volume by 5.
control+shift+W	Increase the current track's volume by 5.
control+shift+E	Decrease the current track's panning by 5.
control+shift+R	Increase the current track's panning by 5.
control+shift+T	Decrease the current track's reverb by 5.
control+shift+Y	Increase the current track's reverb by 5.
control+option+shift+R	Set the current track's volume.
control+command+A	Decrease master volume by 5.
control+command+S	Increase master volume by 5.
control+command+V	Set master volume.
control+shift+command+Q	Decrease all tracks' volumes by 5.
control+shift+command+W	Increase all tracks' volumes by 5.
control+shift+command+E	Set all tracks' volumes.

Opening Files

command+N	Start a new song
S S 4 return, **F3**, **command+O**	Open song.
S S 7 return, **control+shift+F8**	Open previous song (in alphabetical order).
S S 8 return, **shift+F8**	Open next song (in alphabetical order).
S S 1 return, **S S return**, **command+F7**	Open song using the Song Picker window.
S S 2 return, **shift+F3**	Open song from favorite songs list.
S S 3 return, **shift+F3**	Open song from recently played songs list.
option+shift+F	Open song from favorite folders.
command+F3	Open song with melodies.
S S 9 return	Open MIDI file.
S S 1 3 return	Open Karaoke file.
S S 1 0 return	Open audio file.
S T E M S return	Open or import audio file to separate tracks using the Stem Splitter.
S S 1 2 return, **S 9 return**	Open song demo for the current style.
S S 1 4 return	Open audio file and launch the Audio Chord Wizard.
L L return	Open LyricLab file.
S T E M S return	Launch AI Stems (Audio Stem Splitter and Transcriber) feature.
N O T E S return, **S S 1 6 return**	Launch AI Notes (Audio Transcriber and Stem Splitter) feature.

Opening Styles

S 6 return, **command+U**	Open style.

S 7 return, **control+shift+command+F8**	Open previous style (in alphabetical order).
S 8 return, **shift+command+F8**	Open next style (in alphabetical order).
S return, **S 1 return**, **control+F9**	Open style using the StylePicker.
S 4 return, **option+F9**	Open style from recently played styles list.
S 5 return, **option+F9**	Open style from favorite styles list.
S 2 return	Show the Best RealStyles list.
S 3 return	Open the Song Titles Browser.
S 1 0 return	Play audio demo for the current style.

Track Generation

F7, M return	MultiPicker Library
R T return, **R T 1 return**, **control+K**	Select RealTracks.
R T 2 return, **control+shift+K**	Set RealTracks preferences.
R T 3 return	Select Best RealTracks.
R T 4 return	Select Best Chording RealTracks.
R T 5 return	Select Best Soloist RealTracks.
F8	Auto generate part of RealTracks.
option+F8	Regenerate part of RealTracks (floating window).
command+F8	Regenerate part of RealTracks (modal dialog).
R D return, **R D 1 return**, **control+U**	Select RealDrums (RealDrums Picker).
R D 3 return	Select RealDrums (RealDrums QuickList).
R D 2 return, **control+shift+U**	Set RealDrums preferences.
R L return	Select Loops.
shift+F5	Select Melodist.
shift+F4	Select Soloist.
shift+F7	Refresh Melodist or Soloist.

Saving Song

F2, **command+S**	Save song.
shift+command+S	Save song as…
control+S	Save song as MIDI file.
option+shift+S	Save song to favorite folder.

Playing/Recording Song

F4	Play song with generation.
command+R	Play song with no generation.
spacebar	Play song from the current position with no generation.
control+spacebar	Play song from the beginning with no generation.

> **Note**: The **spacebar** plays from the current position and control**+spacebar** plays from the beginning if "Plays from current position (control+spacebar from start)" is selected for the "Spacebar" setting in the **Preference** dialog (*Options* | *Preference*). These hotkeys will be opposite if "Plays from start (controll+spacebar from current position)" is selected for this setting.

control+F	Play song from any bar.
control+X	Play song from current bar.
F10	Play and loop the highlighted area.
control+G	Open song and play.
control+H	Pause/Resume playing song.
spacebar or **esc**	Stop playing song.
command+J	Play/Stop jukebox.
command+[	Play previous jukebox song
command+]	Play next jukebox song
control+R	Record MIDI.
option+R	Record MIDI from any bar.
option+W	Toggle play-along wizard.
control+D	Open the Drum Kit window.
control+shift+G	Open the Guitar window.

Editing Song

command+C	Copy.
command+X	Cut.
command+V	Paste.
command+Z	Undo.
shift+command+Z	Redo.
option+C	Copy From ... To…
option+K	Erase From ... To…
command+shift+V	Paste text to Song(s).
command+I	Insert bars.
command+D	Delete bars.
F5, option+B	Edit current bar options.
option+Z	Edit current chord options.
F6, **M M return**	Set MicroChords.
command+B	Set the first bar of the chorus.
command+E	Set the last bar of the chorus.
command+L	Set the number of choruses.
control+command+T	Set tempo.
control +	Set to normal speed.
control -	Set to half speed.
command+K	Song Settings.
control+F7, **T return**	Track Settings and Actions dialog.
control+shift+H	Chord Builder.
control+option+I	Import chords from MIDI file - MIDI Chord Wizard.
shift+return	Preview the chord on the first beat of the current cell.
command+shift+return	Preview the chord on the second beat of the current cell.
control+shift+B, **I N T R O return**	Auto-generate intro chords.
option+shift+T	Auto-generate a title.
control+command+1	Transpose Melody track one octave down.
control+command+2	Transpose Melody track one octave up.
control+command+3	Transpose Soloist track one octave down.
control+command+4	Transpose Soloist track one octave up.
control+command+5	Transpose song 1 semitone down.
control+command+6	Transpose song 1 semitone up.
control+command+7	Transpose song by a specific number of semitones.
control+shift+A	Transpose Thru settings dialog.
shift+F5	Select Melodist.
shift+F4	Select Soloist.
shift+F7	Refresh Melodist or Soloist.
control+option+H	Select Melody harmony.
control+option+T	Select Thru harmony.
control+F10	Select favorite Melody harmony.
control+F11	Select favorite Thru harmony.
option+H	Allow Melody harmony.
option+T	Allow Thru harmony.
control+option+E	Toggle Melody Embellisher.
control+option+L	Melody Embellisher dialog.
option+M	Song Memo.

Lyrics

control+Y	View lyrics in the Big Lyrics window.
A I L return	Generate AI lyrics.

Notation Window

control+N	Open the Notation window.

control+shift+N	Open the Movable Notation window.
control+L	Open the Lead Sheet window.
control+P	Print the lead sheet.
N	Enter a note at the current timeline.
M	Add a note a third above the current note on the timeline.
R	Enter a rest at the current timeline.
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 timeline forward.
left cursor	Move the timeline backward.
shift+right cursor	Highlight the next note from the timeline.
shift+left cursor	Highlight the previous note from the timeline.
command+option+right cursor	Change the time of the highlighted note by +5 ticks.
command+option+left cursor	Change the time of the highlighted note by -5 ticks.

Piano Roll Window

command+**A**	Select the whole track.
command+**C**	Copy the selected MIDI to the clipboard.
command+**X**	Cut the selected MIDI.
command+**V**	Paste the copied MIDI to the current location and merges it with the existing MIDI.
left cursor	Move the selected note to the left by 1 grid resolution, or move cursor if no note is selected.
right cursor	Move the selected note to the right by 1 grid resolution, or move cursor if no note is selected.
shift+**left cursor**	Select the adjacent note to the left
shift+**right cursor**	Select the adjacent note to the right, or move edit cursor if no note is selected.
up cursor	Move the selected note up by one semitone.
down cursor	Move the selected note down one semitone.
shift+up cursor	Move the selected note up by one octave.
shift+**down cursor**	Move the selected note down by one octave.
N	Insert a new note at the cursor position using the last-entered pitch.
shift+S	Toggle snap-to-grid on/off.
delete	Delete the selected MIDI.
delete	Delete the selected MIDI.
+ (plus)	Increase velocities of all selected MIDI by 1.
shift++	Increase velocities of all selected MIDI by 5.
– (minus)	Decrease velocities of all selected MIDI by 1
shift+-	Decrease velocities of all selected MIDI by 5
~ (tilde)	Randomize velocities of all selected MIDI by -1 to +1.
shift+~	Randomize velocities of the selected MID by -5 to +5.

Audio Edit Window

home	Move the cursor to the beginning of the track.
end	Move the cursor to the end of the track.
shift+**home**	Move the left cursor of the selected region to the beginning of the track.
shift+**end**	Move the right cursor to the end of the track.
command+A	Select the whole track.
command+**C**	Copy the selected region to the clipboard.
command+**X**	Cut the selected region of audio.
command+**V**	Paste the copied audio to the current location and overwrites the existing audio.
command+**shift**+**V**	Paste the copied audio to the current location and merges it with the existing audio.
delete	Erase the selected region of audio
shift+**delete**	Delete the selected region of audio.

More Hot Keys

command+T	Toggle normal/minimal modes.
command+=	Send GM mode on message.

command+G	Reset Sound Canvas and send BB MIDI settings.
command+M	MIDI Settings dialog.
command+, **option+P**	Preferences dialog.
F12	Panic! All notes off.
F1	Displays Band-in-a-Box manual.
command+H	Hide Band-in-a-Box.
command+F4, **command+Q**	Quit the program.
/ return	Feature Browser.
L O G return	Show the flash message log file (FlashMessageLog.txt).

Index