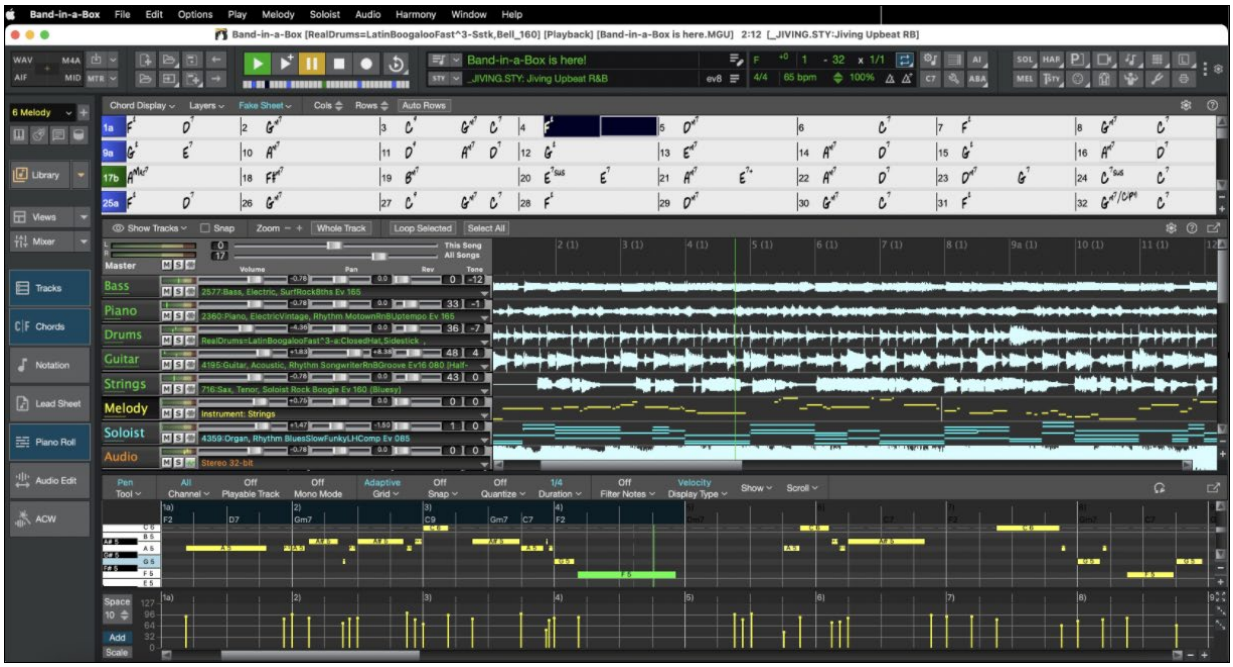
BAND IN A BOX®

Version 2026 for Mac®



User's Guide

© Copyright PG Music Inc. 1989-2026. All rights reserved.

PG Music Inc. License Agreement

CAREFULLY READ THE FOLLOWING TERMS AND CONDITIONS BEFORE COMPLETING THE INSTALLATION OF THIS SOFTWARE. USAGE OF THE SOFTWARE INDICATES YOUR ACCEPTANCE OF THE FOLLOWING TERMS AND CONDITIONS.

LICENSE

A. The program may only be used on a single machine.

B. You may transfer the program and license to another party if the other party agrees to accept the terms of this Agreement. If you transfer the program, you must either transfer all copies, whether in printed or machine-readable form, to the same party, or, destroy all copies not transferred. This includes all modifications and/or portions of the program merged into other programs.

C. You may receive the program in more than one media. Regardless of the type or size of media you receive, you may install or use the media on a single machine.

D. The program (including any images, “applets,” photographs, animations, video, audio, music, and text incorporated into the program) is owned by PG Music Inc. or its suppliers, and is protected by international copyright laws and international treaty provisions.

You may not use, copy, or transfer the program, or any copy, modification or merged portion of the program, in whole or in part, except as expressly provided for in this license. If you transfer possession of any copy, modification or merged portion of the program to another party, your license is automatically terminated.

LICENSE GRANT FOR BAND-IN-A-BOX

License Type: Subject to the terms and conditions of this agreement, PG Music Inc. ("Licensor") grants you ("Licensee") a non-exclusive license to use the Band-in-a-Box (or other PG Music) software and all files and music related content (audio, midi, songs, notation etc.) included with Band-in-a-Box. (the "Software"). This License applies any and all of the Software.

Ownership: Licensee acknowledges and agrees that the Software is licensed, not sold. Licensor retains all right, title, and interest in and to the Software, including all intellectual property rights.

Permitted Use: Licensee may use musical content generated by the Software solely for personal compositions and arrangements.

Prohibited Use: The license expressly excludes and does not permit the use of content generated by the Software as any part of a partly or fully automated process to generate musical content that involves either:

a. Collecting input from third parties.

b. Generating musical content based on input from third parties.

or c. Transmitting or providing access to third parties to music or musical content generated at least in part by the Software.

Third-Party Involvement: Licensee shall not use the Software to create musical content in a manner that involves partly or fully automated collection, generation, or transmission of musical content or instructions with the involvement of third parties.

LIMITATION OF REMEDIES

PG Music Inc.’s entire liability and your exclusive remedy shall be:

A. The replacement of any media not meeting PG Music Inc.’s “Limited Warranty,” which are returned to PG Music Inc., or an authorized PG Music Inc. dealer, with a copy of your receipt.

B. If PG Music Inc. or the authorized dealer is unable to deliver replacement media which is free of defects in materials or workmanship, you may terminate this agreement, and your money will be refunded.

In no event will PG Music Inc. be liable to you for any damages, including but not limited to lost profits, lost savings, or other incidental or consequential damages arising out of the use or the inability to use such program, even if PG Music Inc. or an authorized PG Music Inc. dealer has been advised of the possibility of such damages, or for any claim by any other party.

NOTICE TO CUSTOMERS

The following paragraph applies to the video join tool (vjt.exe, vjt_ffmpeg.exe, and other files in the \Data\VJT folder) that may be included with this installation. Notice Required for the License Granted under Articles 2.1 and 2.6 and for Sales to Codec Licensee Customer(s). As a condition of the license granted under Article 2.6 and the license granted to a Codec Licensee to make Sales to Codec Licensee Customer(s), Licensee agrees to provide any party that receives an AVC Product from Licensee exercising such license rights the following notice: THIS PRODUCT IS LICENSED UNDER THE AVC PATENT PORTFOLIO LICENSE. SUCH LICENSE EXTENDS TO THIS PRODUCT ONLY AND ONLY TO THE EXTENT OF OTHER NOTICES WHICH MAY BE INCLUDED HEREIN. THE LICENSE DOES NOT EXTEND TO ANY OTHER PRODUCT REGARDLESS OF WHETHER SUCH PRODUCT IS INCLUDED WITH THIS LICENSED PRODUCT IN A SINGLE ARTICLE. THIS PRODUCT IS LICENSED UNDER THE AVC PATENT PORTFOLIO LICENSE FOR THE PERSONAL USE OF A CONSUMER OR OTHER USES IN WHICH IT DOES NOT RECEIVE REMUNERATION TO (i) ENCODE VIDEO IN COMPLIANCE WITH THE AVC STANDARD (“AVC VIDEO”) AND/OR (ii) DECODE AVC VIDEO THAT WAS ENCODED BY A CONSUMER ENGAGED IN A PERSONAL ACTIVITY AND/OR WAS OBTAINED FROM A VIDEO PROVIDER LICENSED TO PROVIDE AVC VIDEO. NO LICENSE IS GRANTED OR SHALL BE IMPLIED FOR ANY OTHER USE. ADDITIONAL INFORMATION MAY BE OBTAINED FROM MPEG LA, L.L.C. SEE HTTPS://WWW.MPEGLA.COM.

The following paragraph applies to the video join tool (vjt.exe, vjt_ffmpeg.exe and other files in the \Data\VJT folder) that may be included with this installation. Video Join Tool “VJT” is hereby licensed to the End-user as a limited, non-exclusive, non-transferable license to run one copy of the object code version of the x264 Software on one machine, device, or instrument solely as integrated into the Integrated Product. If the Integrated Product is licensed for concurrent or network use, the End-User may not allow more than the maximum number of authorized users to access and use the x264 Software concurrently. The End-User may only make copies of the Integrated Product only for backup and archival purposes. The End-User is Prohibited from: (a) copying the Integrated Product and/or x264 Software onto any public or distributed network; (b) using the x264 Software to operate in or as a time-sharing, outsourcing, service bureau, application service provider or managed

service provider environment; (c) using the x264 Software as a standalone application or any other purpose than as integrated into the Integrated Product; (d) changing any proprietary rights notices which appear in the x264 Software or the Integrated Product; or (e) modifying the x264 Software. The End-User may transfer the license granted by the EULA only if (a) End-User complies with any transfer terms imposed by Licensee and delivers all copies of the Integrated Product to the transferee along with the EULA; (b) transferee accepts the terms and conditions of the EULA as a condition to any transfer; and (c) the End-User's license to use the Integrated Product terminates upon transfer. The End-User must comply with all applicable export laws and regulations. If the EULA is ever terminated, the End-User is required to immediately destroy all copies of the Integrated Product and x264 Software upon termination of the EULA.

This program may include video join tool (vjt.exe, vjt_ffmpeg.exe and other files in the \Data\VJT folder). The program uses FFmpeg under the LGPLv2.1, which can be seen here: https://www.gnu.org/licenses/old-licenses/lgpl-2.1.html. FFmpeg software is not owned by PG Music and information on ownership can be found at www.ffmpeg.org.

You may receive occasional product and marketing email messages from PG Music Inc. and KV331 Audio (SynthMaster). All marketing emails sent include an unsubscribe link at the bottom to allow you to opt out.

INTERNET-DEPENDENT FEATURES AND AI SERVICE DISCLAIMER

-- Use of Internet Services

The Software includes features that rely on an internet connection and communication with PG Music Inc.'s servers to provide certain functionality, including but not limited to AI assistant features (the "AI Features"). These services may involve interaction with third-party service providers to process data and provide responses.

-- Service Changes and Discontinuation

PG Music Inc. reserves the right to modify, replace, or discontinue any internet-dependent features or services, including the AI Features, at any time and without prior notice. Such changes may include altering service providers, reducing functionality, or terminating the service altogether.

--No Guarantee of Continued Availability

While PG Music Inc. strives to maintain the availability of the AI Features and related services, we do not guarantee their uninterrupted or permanent availability. You acknowledge and agree that these features are provided "as-is" and may be modified or discontinued at PG Music's sole discretion.

--- Limitation of Liability

PG Music Inc. shall not be liable for any damages or losses resulting from the modification, suspension, or discontinuation of the AI Features or related internet-dependent services.

TRADEMARKS

Band-in-a-Box®, Band-in-a-Box for Bozos®, CloudTracks®, GuitarStar®, JazzU®, PG Music®, PowerTracks Pro®, RealBand®, RealDrums®, RealStyles®, and RealTracks® are either the trademarks or registered trademarks of PG Music Inc. in the United States, Canada, and other countries. Microsoft® and Windows® are either registered trademarks or trademarks of Microsoft Corporation in the United States and/or other countries. Apple®, the Apple logo, iPad™, iPhone®, iPod touch®, Leopard®, Macintosh®, Mac®, Panther®, Power Mac®, QuickTime®, Snow Leopard®, Tiger®, and TrueType® are trademarks of Apple Computer, Inc., registered in the U.S. and other countries. IBM® is the registered trademark of International Business Machines Corporation. Roland® and "Roland" Logo, EDIROL® and "EDIROL" Logo, GS® and "GS" Logo, are registered trademarks and "MIDI2" Logo, EDIROL Virtual Sound Canvas Multi Pack, VSC-MP1™ are trademarks of Roland Corporation. Steinberg and ASIO are trademarks of Steinberg Media Technologies AG. VST is a registered trademark of Steinberg Media Technologies AG. Fretlight® is a registered trademark of Optek Music Systems, Inc. Other brands and their products are trademarks or registered trademarks of their respective holders and should be noted as such.

PATENTS

Band-in-a-Box® is protected under US Patents 5990407, 8097801, 8581085, and 8680387.

Band-in-a-Box®, RealBand®, and other PG Music software use "élastique Pro V3 by zplane.development" as a time and pitch stretching engine, "élastique Tune V1 by zplane.development" as a monophonic pitch editing engine, "Harmony addon V1 by zplane.development" for audio harmonizing, "reTune V1 by zplane.development" as a polyphonic pitch editing engine, and "Stems Pro V1" for Stem Separation.

Some audio conversions use libsndfile. Libsndfile is licensed under LPGL. BeStPlain chord font - © 2016 by Bernhard Steuber CDS Design GmbH http://cdsdesign.de. RealScore and BigBand chord fonts - Copyright © 2014 by Nor Eddine Bahha https://norfonts.ma.

Printed in Canada

Table of Contents

PG Music Inc. License Agreement **2**
Table of Contents **4**
Chapter 1: Welcome to Band-in-a-Box! **7**
What is Band-in-a-Box? 7
System Requirements 7
Installation 8
Activation 8
Setup 8
Chapter 2: QuickStart Tutorial **10**
Step 1 – Enter the Chords 10
Step 2 – Choose a Style 10
Step 3 – Play your song! 11
Feature Browser 11
Chapter 3: Band-in-a-Box 2026 ..... **13**
Overview of New Features 13
Band-in-a-Box 2026 Features and Additions 13
Additional New Content Available for Band-in-a-Box 2026 14
Summary of New Features 18
Introduction to Band-in-a-Box 2026 25
Chapter 4: The Main Screen **46**
Main Screen Overview 46
Status Bar 46
Top Toolbar 46
Side Toolbar 49
Chord Sheet 53
Mixer Window 57
Tracks Window 61
Chapter 5: Playing Songs **64**
Opening Files 64
Selecting Style 68
Playing, Pausing, and Stopping Songs 72
Non-Concert Visual Transpose 82
The Jukebox 82
Chapter 6: Making Songs **84**
Making Your Own Songs 84
Chord Entry 85
Generating Tracks 98
Adding Melody (MIDI and/or Audio) 119
Editing Song 122
Viewing and Printing Notation 126
Saving Song 127
Chapter 7: RealTracks and RealDrums **135**
RealTracks 135
RealDrums 151
UserTracks 157
Audio Controls for RealTracks and RealDrums 161
Chapter 8: Notation, Lyrics and Printing **163**

Notation Window 163
Lead Sheet Window 172
Lyrics 175
Printing 180
Chapter 9: Automatic Music Features 182
Automatic Song/Melody Generation - "The Melodist" 182
Automatic Intro Generation 185
Automatic Song Title Generation 185
Automatic Solo Generation – "The Soloist" 185
Automatic Guitar Chord Solo Generation – "The Guitarist" 189
Automatic Melody Embellishment – "Embellisher" 191
Chapter 10: Working with MIDI 193
Overview 193
Real-Time Recording 193
Step-Edit Notes 193
Entering Notes Manually 194
Recording with the Play Along Wizard Feature 194
Importing MIDI Files 194
Editing MIDI Tracks 195
Piano Roll Window 197
Chapter 11: Working with Audio 205
About Band-in-a-Box Audio Files 205
Importing Audio File 206
AI Stems - Audio Stem Splitter and Transcriber to Notation 206
AI Notes - Audio Transcriber and Stem Splitter 208
Stem Splitter Player 208
Recording Audio 209
Audio Input Monitoring 211
Generating Synthetic Vocal 211
Editing Audio - Audio Edit Window 211
Volume Automation 214
Analyzing Chords in Audio - Audio Chord Wizard 214
Harmonizing Audio 215
Chapter 12: Tools, Wizards, Tutors and Fun 217
Install Manager 217
"Woodshed" Tempo Feature 217
Playalong Wizard 218
Scales Wizard 218
MIDI File Chord Interpretation Wizard 219
Chord Breaks 222
Guitar Tutor 222
Guitar Window 222
Big Piano Window 225
Animated Drum Kit Window 225
Chapter 13: User Programmable Functions 228
The StyleMaker 228
The Harmony Editor 241
The Soloist Editor 242
The Melodist Editor 245

The Guitarist Editor 247
Chapter 14: MIDI Setup 249
Mac OS X CoreMIDI 249
MIDI Settings 251
Chapter 15: Reference 253
Band-in-a-Box Menu 253
File Menu 253
Edit Menu 256
Options Menu 258
Play Menu 262
Melody Menu 263
Soloist Menu 264
Audio Menu 266
Harmony Menu 267
Windows Menu 267
Help Menu 268
Keystroke Commands – "Hot Keys" 269
Chord List 275
Files and Folders 276
PG Music Inc. 278
Appendix A: RealTracks Sets 279
Appendix B: MIDI SuperTracks Sets 327
Index 332
Registration Form 338

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

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

What is Band-in-a-Box?

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

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

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

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

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

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

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

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

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

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

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

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

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

And much more…

System Requirements

Mac® OS X 10.6.8 to 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.

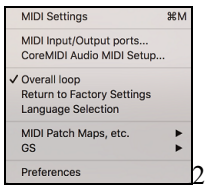
Setup

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.



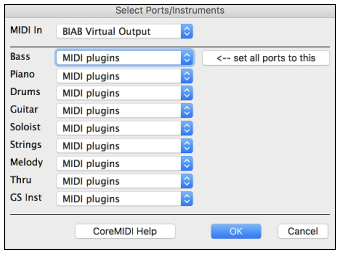
2

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.

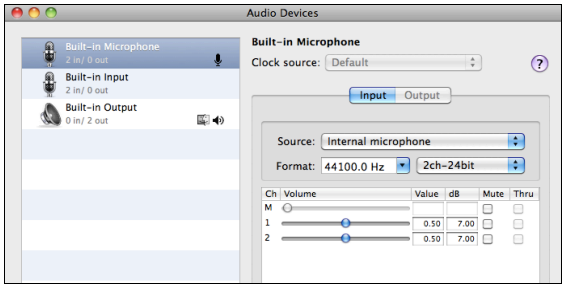


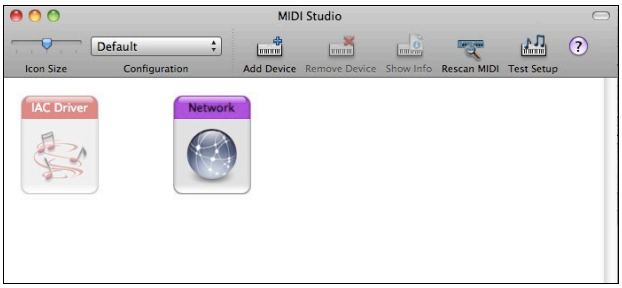
Click on the **[CoreMIDI Help]** button for detailed instructions.

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.

The MIDI Setup chapter gives detailed instructions for your MIDI setup.

Chapter 2: QuickStart Tutorial

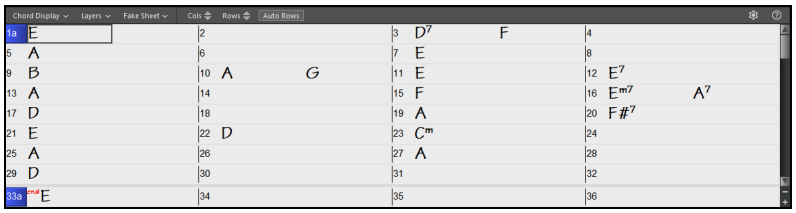
Creating music with Band-in-a-Box is as easy as 1-2-3! In this tutorial, you will see just how easy it is to get Band-in-a-Box making music for you.

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

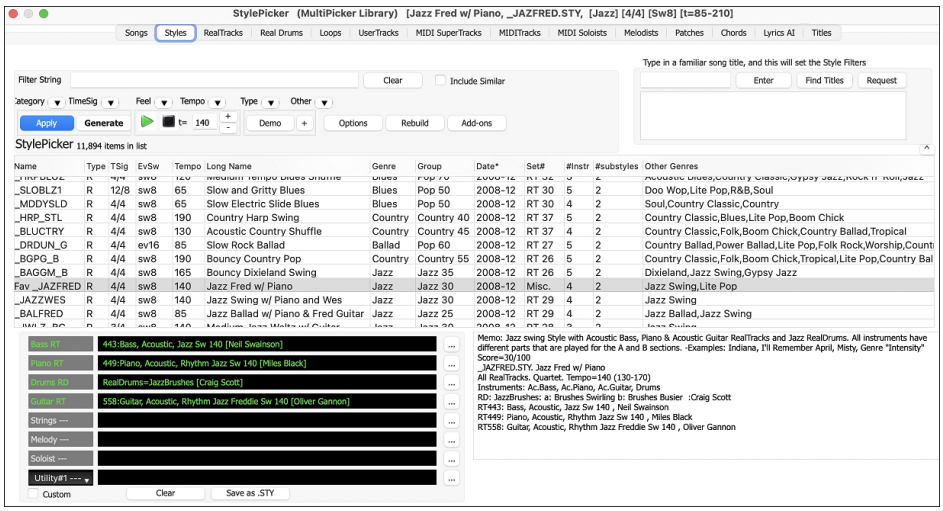
You can select a style using the **[Style]** button on the top toolbar. Pressing the main button on the left performs the default action, while clicking on the arrow button opens a drop-down menu that lets you select a style using alternate methods and set the default action for the main button.

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.

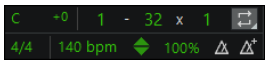


Step 3 – Play your song!

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.

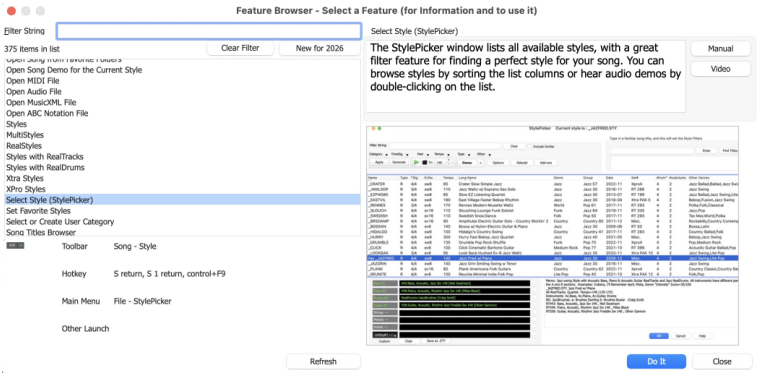
More fun with Band-in-a-Box

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.



In the dialog, you will see:

- Text filter.
- Info on how to launch the feature from the toolbar, menu, hotkeys and/or other means.
- Memo with description about the feature.
- [Manual] button that links to online information about the feature.
- [Video] button to see a video. (Tip: over 80 topics have videos, and you can type the word “video” in the filter to find them.)
- A graphic showing the feature.
- [Do It] button that will launch the feature.

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 reset settings.

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 Settings Option: A “Reset Settings” option in the *Settings* menu allows you to quickly return settings 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.)

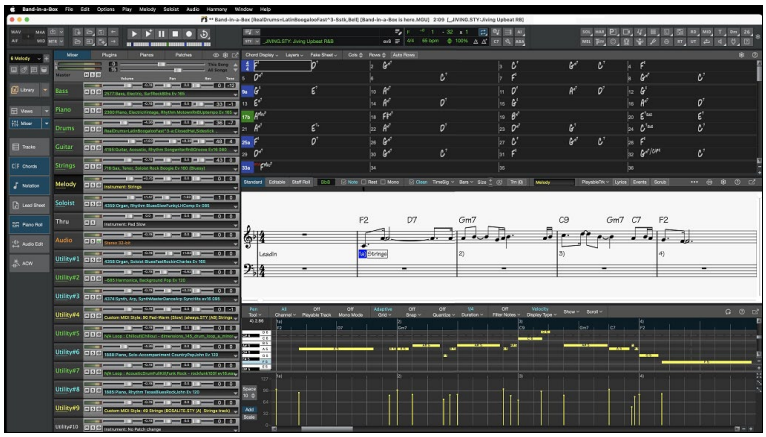
… and more!

Introduction to Band-in-a-Box 2026

Let’s take a close look at the great new features in Band-in-a-Box 2026!

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:

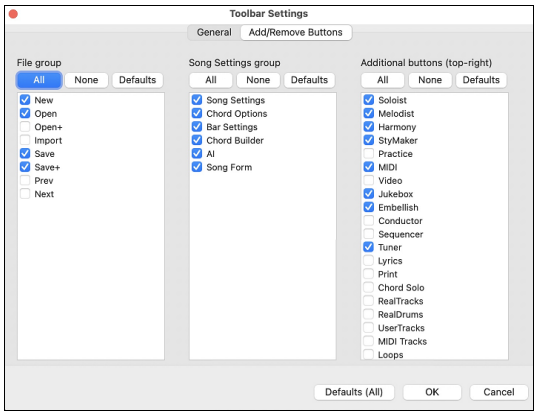
- Export: Drop Station and export buttons.
- File: New, Open, Save, and related commands.
- Transport Control: Standard play and record controls.
- Song & Style: Song information, style details, and properties.
- Song Settings: Playback and configuration controls.
- Additional Tools: A customizable set of extra buttons.

Consistent Icon Design

Button icons are visually consistent throughout the application and follow standard UI design conventions.

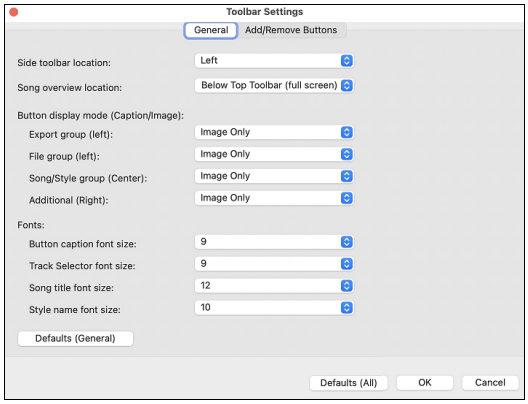
Customizable Buttons

Buttons in the File, Song Settings, and Additional Tools groups can be added or removed based on your preferences. You can configure these settings in the **Toolbar Settings** dialog. To open it, use the gear icon on the far right of the toolbar or select the menu item *Options* | *Toolbar Settings*. Then, use the options in the [Add/Remove Buttons] tab. There are quick-select presets for Defaults, All, or None.



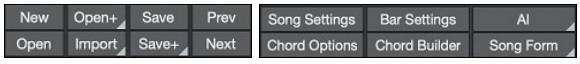
Button Display Mode Options

All top toolbar buttons can display either an image or a caption. Caption mode uses larger buttons, so fewer buttons fit on the screen. You can also adjust the font size of captions. To configure these, use the options in the **[General]** tab in the **Toolbar Settings** dialog.



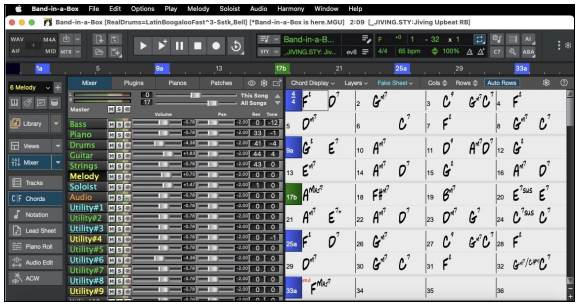
Improved Readability

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.

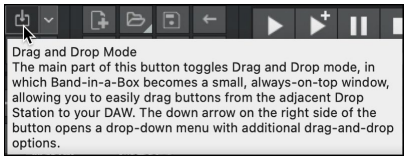


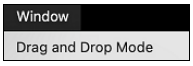
Drop Station Improvement

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

Drag and Drop Mode

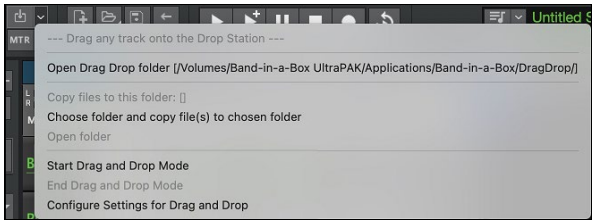
DAW Plugin mode is now called “Drag and Drop” mode.





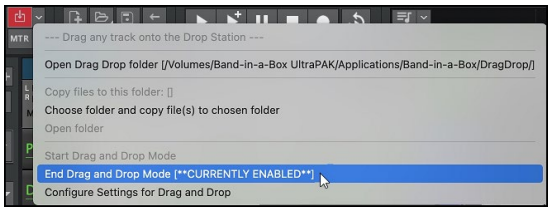
Drop Button

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.



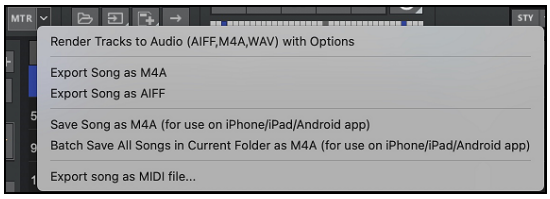
Active Drag and Drop Mode Indicator

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



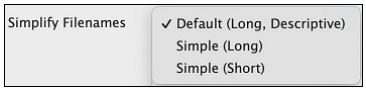
Master Button

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.



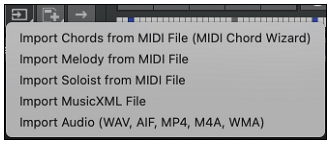
Option to Simplify Filenames

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

The new [Import] button provides options for importing MIDI or audio to the current song. (This button can be added using Toolbar Preferences dialog.)



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

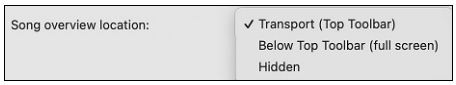
Hovering over the Song Overview (under Transport buttons) shows bar and chorus numbers.

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. This is done in the Toolbar Preferences dialog.

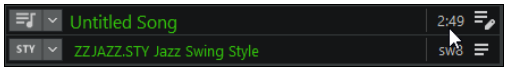


Inline Song Title Editing

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

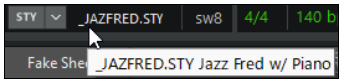
Song Info Area

This displays the song length.



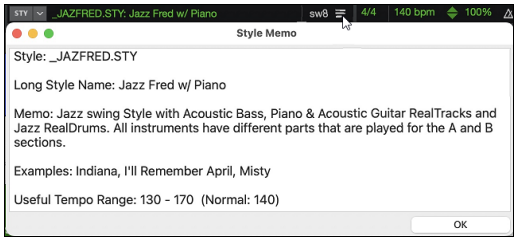
Style Name Tooltip

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

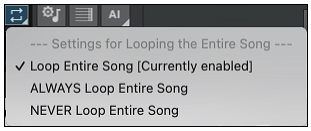
The Visual Transpose is always visible, showing +0 when no transposition is applied.

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

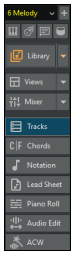
A group of buttons on the top-right displays an overflow menu (three dots) when selected buttons do not fit on the screen.

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

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

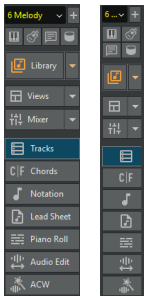


Position Option

The side toolbar can be positioned on either the left or right side of the screen. This setting is found in the Toolbar Settings dialog.

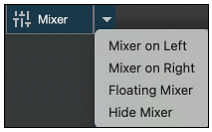
Resize Option

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.

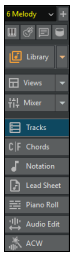
View Buttons

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).

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.

Docked vs. Floating Windows

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

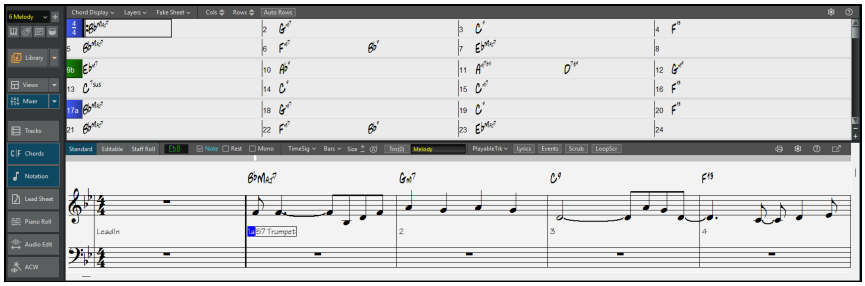


- **control**+click on a view button to force the window to float.
- **shift**+click on a view button to add the window as docked in the main workspace.
- All view buttons show an active state when their window is docked.
- The MultiPicker Library window can also be docked or floating. **control**+click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

Multi-View

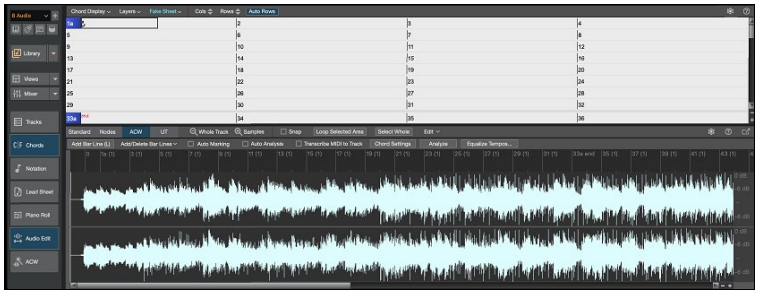
Docking Multiple Windows

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

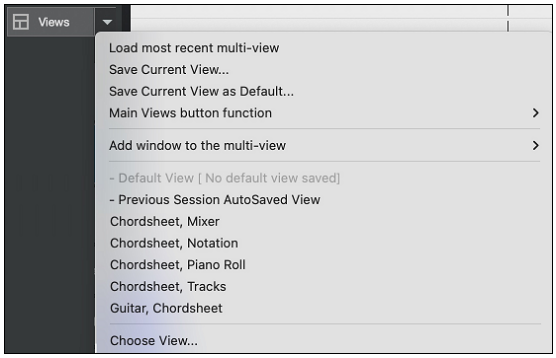
All docked windows include splitters, allowing you to adjust their vertical size.

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

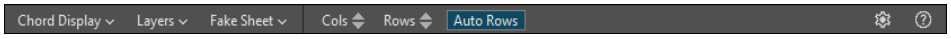
Most windows can be switched to a floating (movable) window using the Float button in the top-right corner. (Note: The Chord Sheet window serves as the default view and cannot be floated.)

Consistent Zoom Controls

Many windows now include standardized scroll bars and horizontal or vertical zoom buttons.

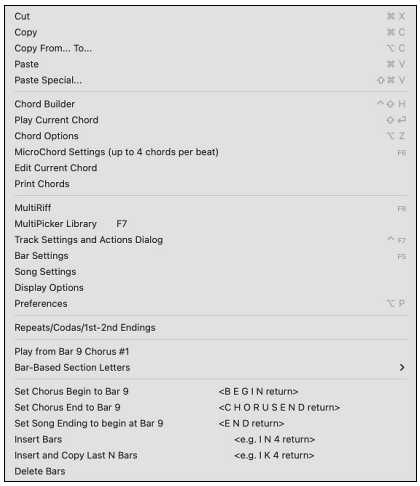
Chord Sheet Toolbar Enhancements

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.

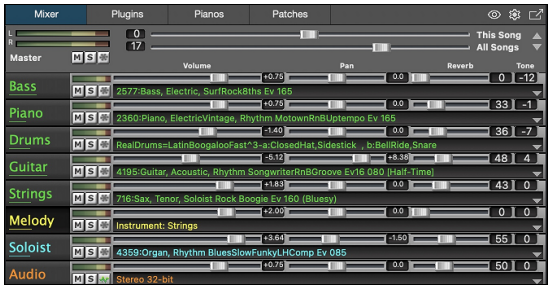


Smooth Repeat Symbol Dots

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.

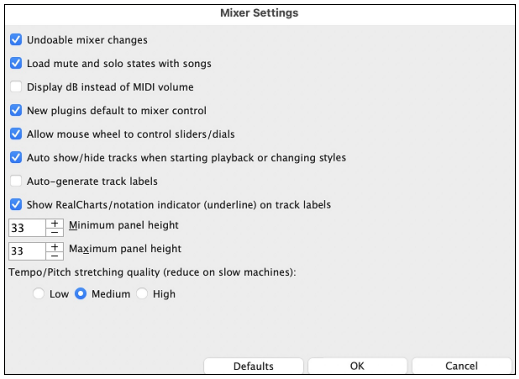


Always-Visible Mixer Control Labels

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.

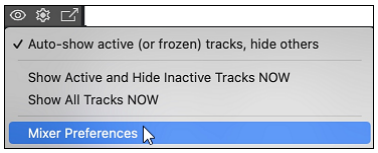


Track Visibility Button Location on Mixer

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.

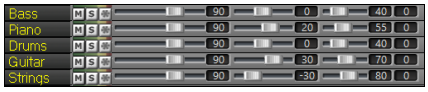
Dynamic Track Activity Update

On the Mixer or Tracks window, tracks automatically update their active or inactive status in real time. Actions such as loading a new song or style are reflected immediately, ensuring the window always shows the current track activity accurately.

For example, with ZZJAZZ.STY loaded, the Bass, Piano, and Drums tracks appear as active, but changing the style to ZZLITROK.STY adds Guitar and Strings tracks, reflecting the instrumentation of the new style.

ZZJAZZ.STY loaded:

ZZLITROK.STY loaded:



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

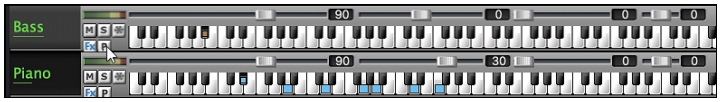
The window can be either floating or docked. A toggle button at the top-right switches between the two modes.

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.

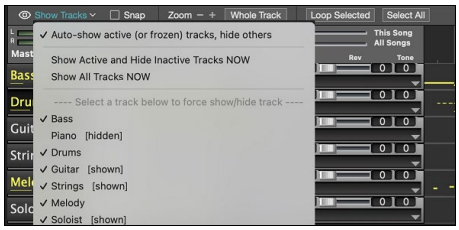
Tracks Window: Per-Track Piano Keyboard Display

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 Metes Labels

The Master VU meters now include labels and match the dark theme.

Tracks Window: Cleaner Dividers

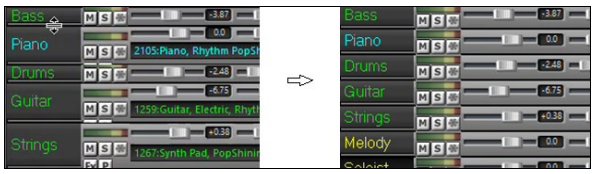
Dividers between tracks have a cleaner appearance.

Tracks Window: Track Height Adjustment

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.



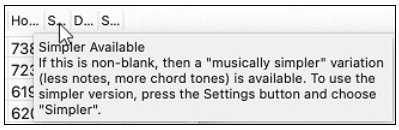
Tracks Window: Mouse Wheel Behavior

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.



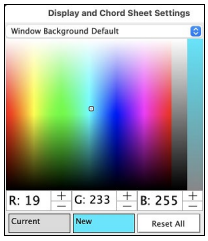
MultiPicker Library Tab Tooltips

Hovering over a tab displays a tooltip.

Other Areas

Color Picker Improvements

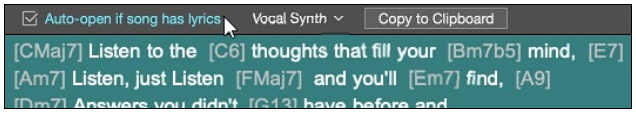
The Display and Chord Sheet Settings dialog includes several improvements to the color picker.



- 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 to 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.

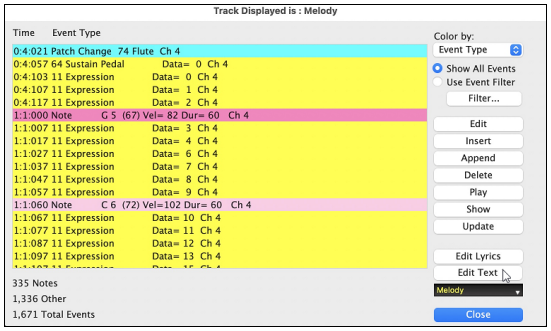
Auto-Open Checkbox on Big Lyrics Window

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.

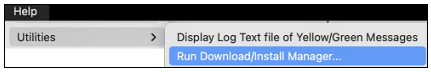


More Website Links

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

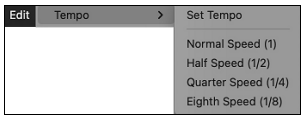
Install Manager Access

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



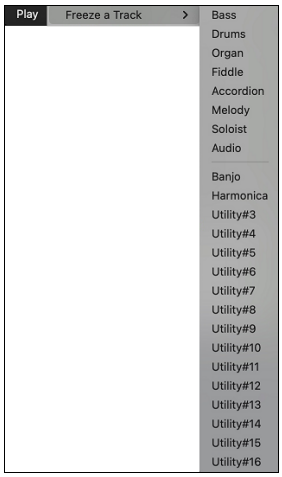
Tempo Setting from Edit Menu

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.

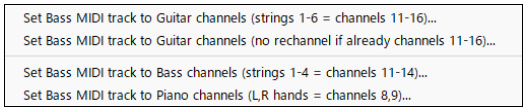


Toolbar Settings in Options Menu

A new item has been added to the *Options* menu for configuring toolbar preferences.

Options Added to Track Button Menu

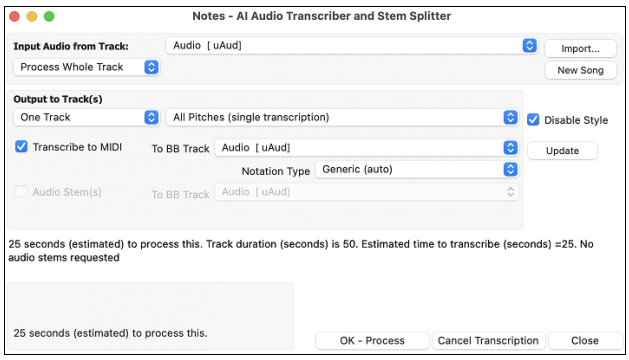
New items have been added to edit MIDI (1. Rechannel to guitar channels, 2. Rechannel to guitar channels (preserving existing guitar channels), 3. Rechannel to bass channels, 4. Rechannel to piano channels.).



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 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** 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.

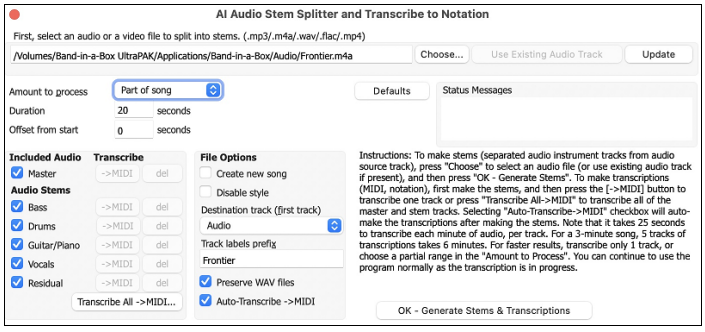
Transcribe to MIDI: Select this to transcribe audio in the selected track to MIDI. You should also choose a destination track for that MIDI output.

Notation Type: Select a type to assign the correct channel, patch, and notation display for the output track.

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.

To use this feature, click on the **[AI]** button on the top toolbar and select *AI Stems* from the drop-down menu, or use the hotkey **S T E M S return**. You will then see the **AI Audio Stem Splitter and Transcriber to Notation** dialog.



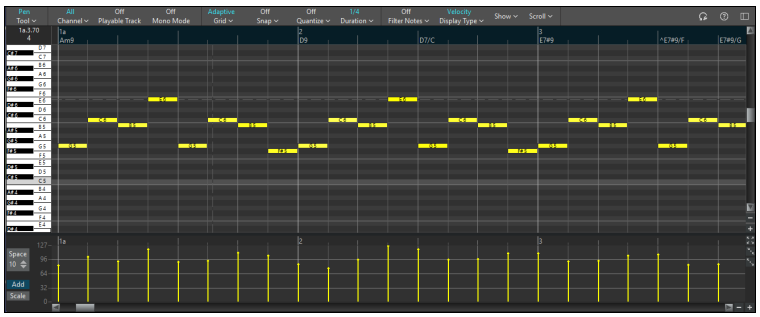
Choose a file, select the options, and click on the **[OK – Generate Stems]** button. Once stems are generated, use the **[->MIDI]** button for any stem to transcribe it to MIDI. The **[Transcribe All ->MIDI]** button transcribes all generated stems to MIDI at once, with the option to place a second copy below the stem tracks. Note that the **[->MIDI]** and **[Transcribe All ->MIDI]** buttons are greyed out (disabled) if MIDI transcription is not available but they automatically become enabled when the status changes.

If you prefer to separate the file into individual tracks and automatically transcribe each one to MIDI, enable the **Auto-Transcribe ->MIDI** option, and click on the **[OK – Generate Stems & Transcription]** button.

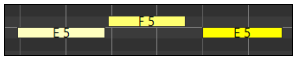
Piano Roll Window Enhancements

Visual Enhancements

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

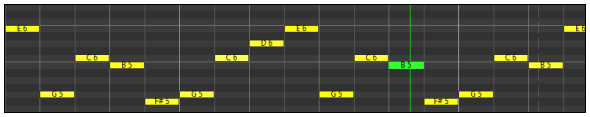


Velocity Shading by Default: Notes are now color-coded by velocity, with higher velocities appearing brighter and more saturated, and lower velocities appearing more subdued.



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.

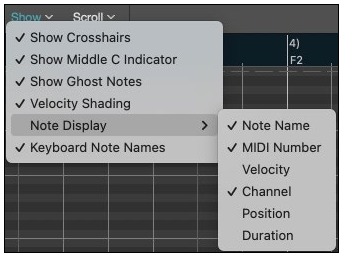


Separate Playback and Position Cursors: Playback (green) and edit (blue) cursors are now distinct, matching the behavior of the Audio Edit window for a consistent user experience.

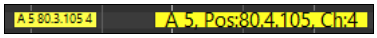
Velocity Editing Cursor: A specialized cursor appears when holding down the command key and dragging notes to adjust velocity, centered precisely at the click point for improved control.

Note Display & Information

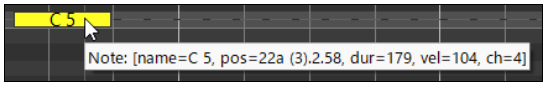
Customizable Note Text Display: The new “Note Display” menu option lets you choose what information appears on each note (note name, velocity, duration, etc.), allowing you to control visual information density.



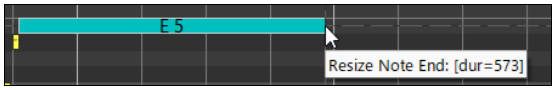
Intelligent Note Text Sizing: Note text now automatically shortens when notes are too small to display full information, maintaining readability at all zoom levels.



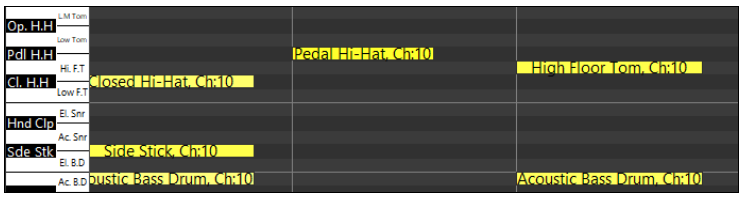
Enhanced Note Tooltips: Detailed tooltips appear when hovering over any note, showing pitch, velocity, duration, position, channel, and more. When hovering over empty space, the tooltip shows what note would be created at that location.



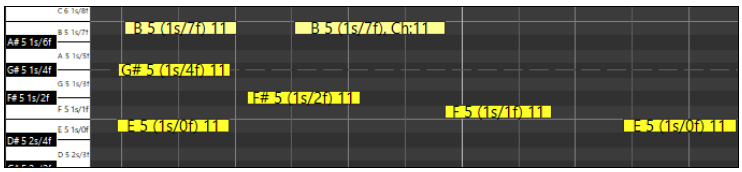
Real-Time Duration Feedback: When adjusting note duration by dragging, the updated duration value is displayed in real time as you drag.



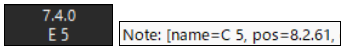
Drum Kit Sound Names for Channel 10: On channel 10, notes and keyboard display the drum sound name associated with each key (e.g., “C5 (Kick)”) alongside the standard note name, making drum programming more intuitive.



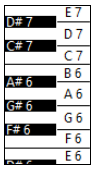
Guitar Notation for Channels 11-16: On channels 11-16, notes and keyboard display guitar string and fret information (e.g., “C5 (2s/1f)” for second string, first fret) alongside the standard note name, enhancing guitar-oriented MIDI editing.



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.



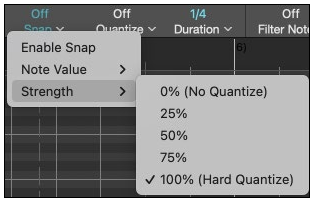
Grid and Timing

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 an [S] hotkey for quick toggling. Snap functions consistently whether you are entering new notes or moving existing ones.

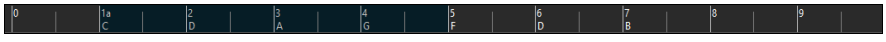
Adjustable Snap Strength: A new “Snap Strength” setting (0-100%) lets you fine-tune how strongly notes adhere to the grid, enabling subtle timing shifts while still maintaining a loose rhythmic feel when desired.



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

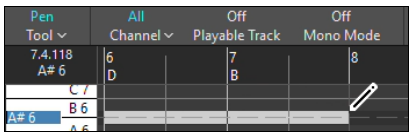
Visual Loop Area Editor: A new dedicated loop region area appears on the Ruler panel, providing intuitive loop management.



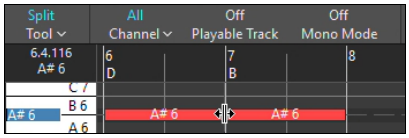
- The default (disabled) loop region spans bars 1-4.
- Click and drag to define a new loop region.
- shift+click on the loop region to toggle looping on or off.
- Drag the left or right edge to adjust loop start/end points.
- Drag the loop region body to move it to a new position.

Note Editing Tools

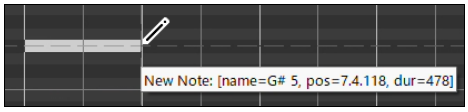
Pen Tool as Default: The Pen tool is now the default cursor mode, streamlining the note entry for faster composition.



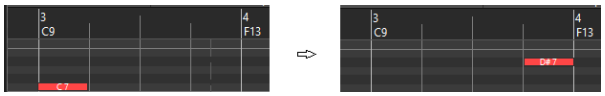
Split Tool: A new Split tool lets you divide a note into two at the click point.



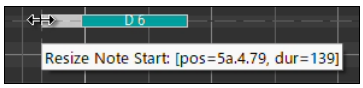
Click-and-Drag Note Creation: Create notes with custom durations by clicking and dragging horizontally. Note extend as you drag, with real-time visual feedback.



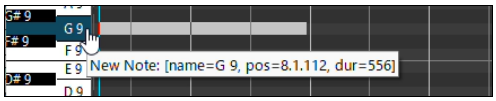
Flexible Note Movement: Move notes by clicking and dragging. By default, movement is axis-locked—restricted to pitch or time—for precise editing. Hold the shift key while dragging to remove the lock and move notes freely in both directions.



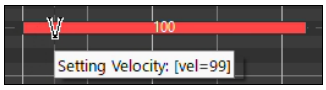
Edge-Based Duration Editing: Click and drag from the left edge of a note to adjust its start position and duration simultaneously.



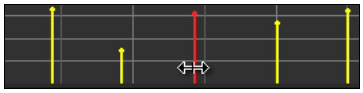
Piano Keyboard Note Entry: Click directly on the piano keyboard to insert a note at the current cursor position. Hold the key on the piano keyboard to increase the note's duration while holding.



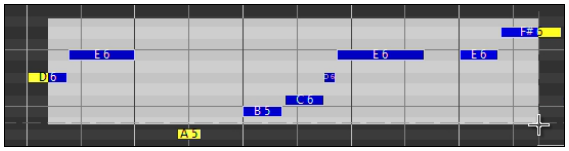
Direct Velocity Editing: Hold the command key and drag notes vertically to adjust velocity. The current velocity value is displayed in real time as you drag.



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.
- ← →: Moves the selected note by 1 grid resolution, or moves cursor if no note is selected.
- shift+← / shift+→: Selects the adjacent note to the left or right.
- ↑ ↓: Moves the selected note up or down by one semitone.
- shift+↑ / shift+↓: Moves the selected note up or down by one octave.

- N: Inserts a new note at the cursor position using the last-entered pitch.
- 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

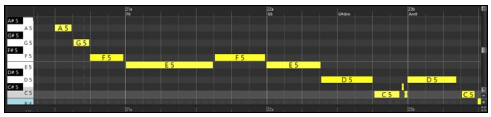
- shift: Activates the selection tool.

Ruler Panel Shortcuts

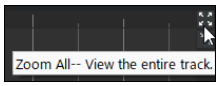
- shift: Toggles loop playback on/off.

Zoom and Navigation

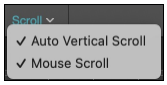
Extended Vertical Zoom: Zoom in vertically down to a single octave for detailed editing of specific pitch ranges, or zoom out to display all notes within the visible window height.



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.



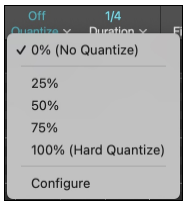
Cursor-Based Clicking: Clicking anywhere on the Ruler or Note panel (without dragging) now moves the cursor to that position for fast, precise navigation.

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

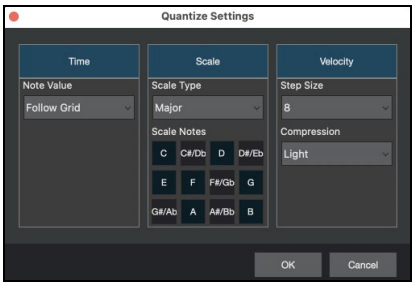
Advanced Features

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.

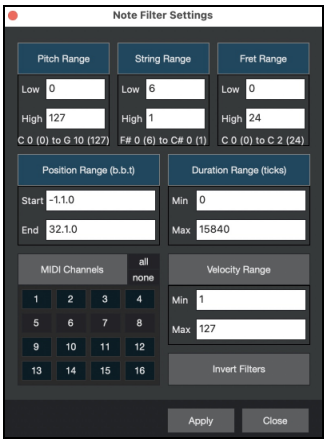


Comprehensive Quantize Dialog: A redesigned Quantize dialog (*Quantize* - *Configure*) provides precise and flexible control over timing and musical alignment.



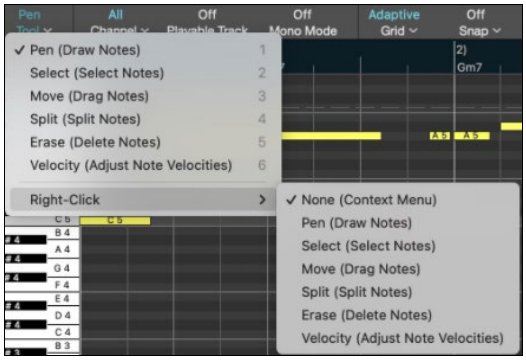
- Quantize Time: Align note positions to the desired timing resolution.
- Quantize Scale: Adjust notes to a selected musical scale.
- Quantize Velocity: Normalize or modify velocity ranges.
- Clickable Section Headers: Quickly enable or disable each quantize type by clicking on its title bar.

Advanced Filter System: A new floating Filter dialog (*Filter Notes* - *Configure*) - provides sophisticated note filtering capabilities.



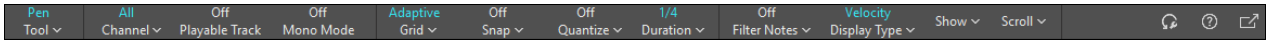
- Pitch Filter: Show or hide notes by pitch (supports note names).
- String Range Filter: Show notes within specific guitar string ranges.
- Fret Range Filter: Show notes within specific fret ranges.
- Position Range Filter: Filter notes by time range using the bar.beat.tick format.
- Duration Filter: 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.



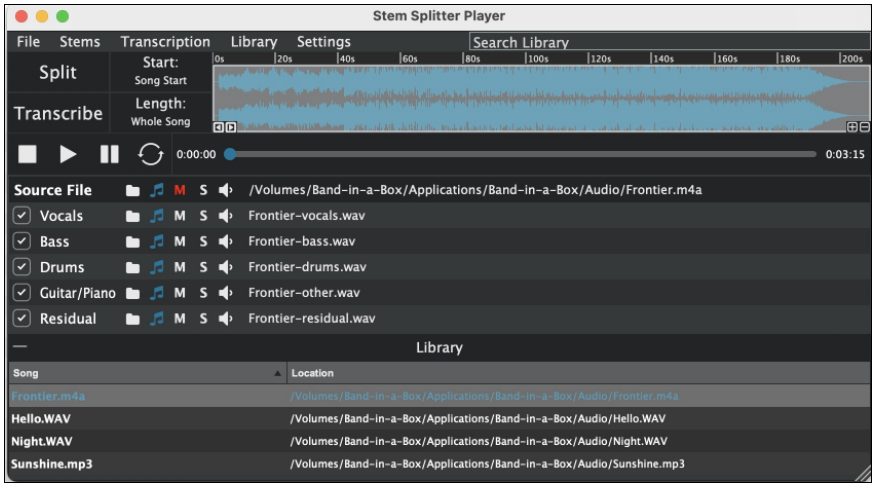
GUI Improvements

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.

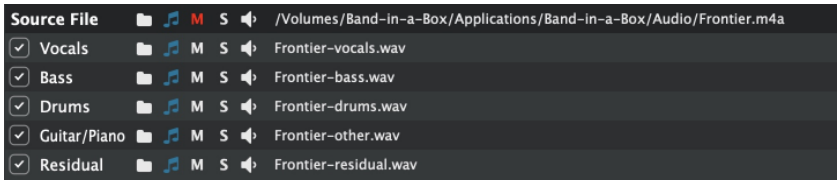
Stem Splitter Player Enhancements



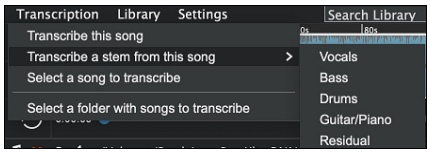
MIDI Transcription

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, opening 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.



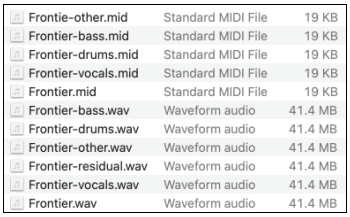
Flexible Transcription Workflows: Combine operations seamlessly—split an audio file into stems, then transcribe everything at once or selectively transcribe only the stems you need. The transcription feature integrates fully with the stem splitting workflow for maximum flexibility.



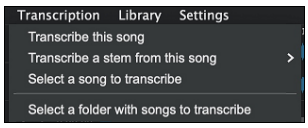
Intelligent Source Transcription Options: When transcribing the source file directly, the application prompts whether to transcribe as drums or pitched notes, ensuring optimal results based on your content.

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.

Load an audio file by using the *File* menu or by dragging a file to 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.



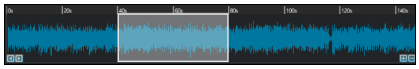
Transcription Menu: A new dedicated *Transcription* menu provides quick access to all transcription settings and options.



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.

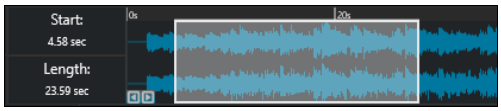
Region Selection Tool: Select specific regions of your audio file directly in the waveform timeline by clicking and dragging. The Start and Length values automatically update to match your selection, making it easy to process only the parts you need.



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.

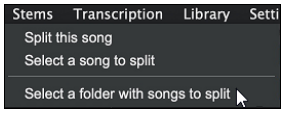
Start Time Parameter: A new “Start Time” parameter lets you specify exactly where in the audio file to begin processing, giving you precise control over which portions of your audio to split or transcribe.

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

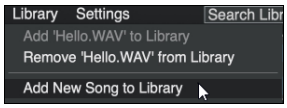


Library Management

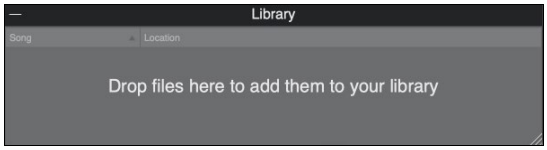
Batch Stem Split from Folder: The “Select a folder with songs to split” option in the Stems menu performs a batch operation on all songs in the selected folder. Each song will be split into stems and automatically added to the library, streamlining the process of handling multiple songs at once.



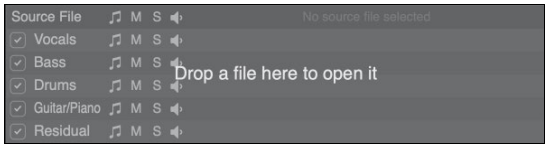
Batch Add to Library: Quickly add multiple songs to your library at once instead of one at a time, making it easier to build your collection. To do this, select “Add New Song to Library” from the Library menu, then highlight the songs in the Open dialog. You can also drag multiple songs from Finder and drop them onto the Library panel.



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.



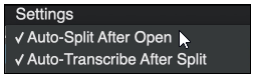
Drag-and-Drop Song Loading: Drag and drop a song onto the track table to load it instantly, providing a faster, more intuitive workflow.



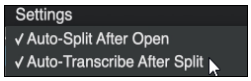
Library Search: A new search bar allows you to quickly find songs in your library by name, essential for navigating large collections.

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.

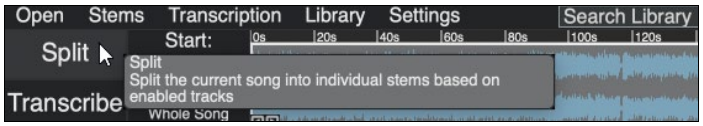


Auto-Transcribe After Split: When enabled, all stems are automatically transcribed after the splitting process completes, creating a fully automated workflow from audio file to MIDI output.

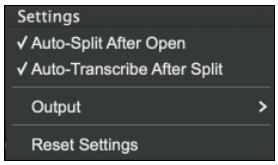


Interface Improvements

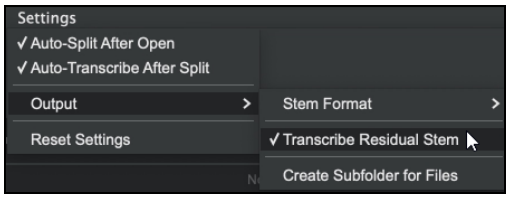
Comprehensive Tooltips: Every component in the application now includes helpful tooltips that appear on hover, making it easier to understand each control's function.



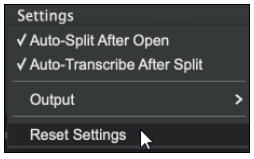
Settings Menu: A new dedicated *Settings* menu consolidates all application preferences in one convenient location, including automation options, output formats, and reset settings.



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 Settings Option: A "Reset Settings" option in the *Settings* menu allows you to quickly return settings to their default state, useful when starting fresh with a new song.

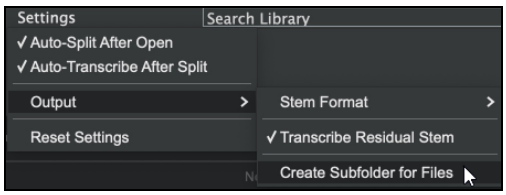


Streamlined Transport Controls: The Count-in and Sync buttons have been removed to simplify the transport section, focusing on core playback controls for stem and transcription workflows.

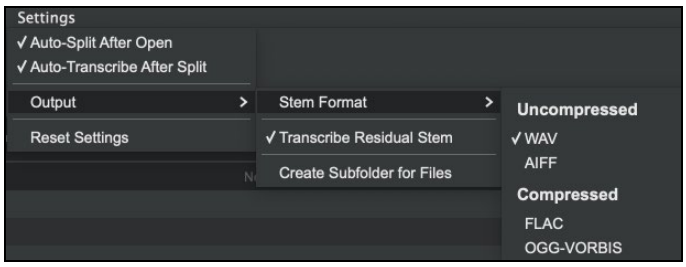
Auto-Stop During Processing: Playback now automatically stops when splitting or transcribing operations begin, preventing conflicts and ensuring clean processing.

File Management

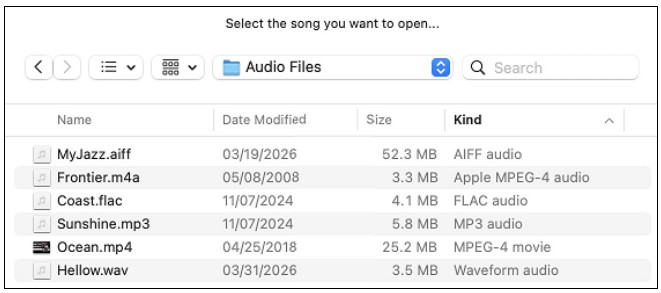
Organized Output Folders: A new "Create Subfolder for Files" option in the *Settings* menu organizes generated stem and transcription files into dedicated subfolders, keeping the source file's directory uncluttered.



Stem Format Options: Moved to the *Settings* | *Output* | *Stem Format*, 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.

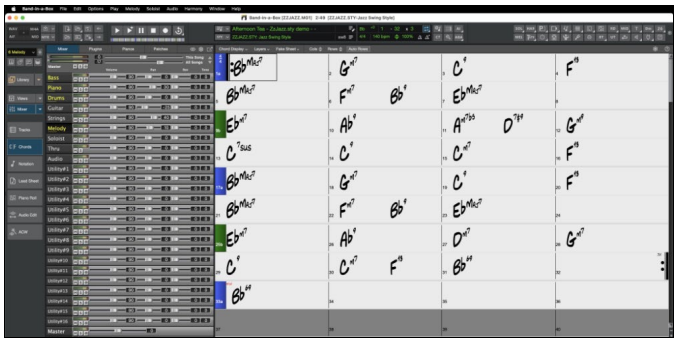


Thank you for taking time to read this introduction to Band-in-a-Box 2026

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.

Yellow Alert Messages and Green Action Messages

Many Band-in-a-Box messages appear as yellow alerts at the bottom-right of the screen, so you can see them without interrupting your workflow. If the message box is green instead of yellow, it indicates an "action" message—you can click on it to perform the described action, such as loading a substitute style. Green action messages also include a close button, allowing you to dismiss the message without taking the action

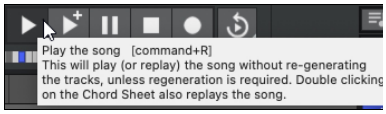
Chord Sheet and Notation are set to transpose by 9 semitones. To change this, [menu]-Windows-Notation - Options- Transpose

_JAZFRED.STY is a RealTracks style that is available to sub for this MIDI style, with better sounds. Press RealTracks button - Find Replacement.. to load it in, or to disable this message.

Do it now!

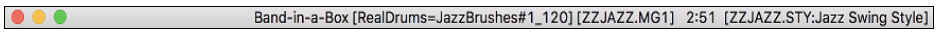
Tip: You can change the flash message colors in the **Display and Chord Sheet Settings** dialog (*Options* | *Preferences* | *[Display Options]*).

Descriptive Hints



The pop-up hints are comprehensive fly-by hints that appear when you move over an item, including hints for the dialog boxes and various windows.

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*.

Export Group

The area that shows four different file types is called the **Drop Station**. This is used to drag and drop tracks from Band-in-a-Box to Digital Audio Workstations (DAWs) that don't support direct drag and drop. Many DAWs allow you to do this directly, but 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.

Your file will be rendered to the format of the target you drop it onto, and the button will turn orange to indicate that the file has been accepted and is being prepared. When it turns green, the track has been generated and is ready to be dragged from the Drop Station into your DAW. When you drop the track label to the [+] in the center, you are presented with a dialog, where you can choose a file format and other render options.

The **[Drop]** button is a split button. The main button on the left toggles Drag and Drop mode, while the down arrow on the right shows a drop-down menu with additional drag-and-drop options. When Drag and Drop mode is enabled, the main button turns red and Band-in-a-Box becomes an always-on-top small window, making it easy to drag buttons from the Drop Station to your DAW.

The **[Master]** button is also a split button. You can drag the main button on the left and drop it onto the Drop Station to render the Master track. The down arrow on the right shows a drop-down menu with additional export options.

File Group

This area is for file functions like Open, Save, etc.

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

The **[Open]** button lets you open a Band-in-a-Box song file. The hotkeys are **F3** or **S S 4 return**.

The **[Open+]** button lets you open various types of files. including Band-in-a-Box songs, MIDI files, Karaoke files, audio files, MusicXML files, and more.

The **[Import]** button lets you import MIDI files, audio files, MusicXML files, and others into the current song.

The **[Save]** button saves the current song as a Band-in-a-Box song file (.SGU or .MGU). The hotkeys are **F2** or **command+S**.

The **[Save+]** button lets you save the current song using various methods.

Use **[Prev]** button to immediately open the previous song in the same folder (in alphabetical order) without going through the usual file opening process. The hotkey is **control**+**shift**+**F8**.

Use the **[Next]** button to instantly open the next song in the same folder (in alphabetical order) without going through the usual file opening process. The hotkeys is **shift**+**F8**.

Transport Group

This area is for standard play and record controls.

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

Press the **[Generate+Play]** button to generate a new arrangement and then play the song.

The [Pause] button pauses song playback, and you can press it again to continue playing from the paused location.

Press the **[Stop]** to stop song playback or recording.

The **[Record]** button lets you record audio and/or MIDI to your song.

The **[Loop]** button lets you play the highlighted section in a loop.

These buttons 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.

Song Overview

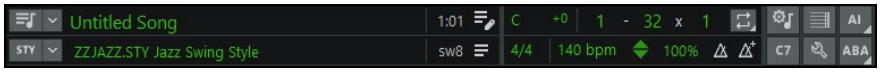
This area displays a timeline for the current song. The current time is marked with a gray vertical line. You can click on the bar to move the current time to that point. Part markers are marked with colored (blue, green, etc.) vertical lines, and the beginning of each chorus is marked with outlines. You can double-click on the bar to start playback from that point.

Hovering over the Song Overview shows bar and chorus numbers.

It indicates Bar Settings changes (e.g., volume changes, beats/bar change) with a red line.

The Song Overview can be set to small (under Transport), full width, or hidden completely. This is done in the Toolbar Settings, which can open with the gear icon at the far right of the top toolbar.

Song & Style Group



This area is for information related to the current song, such as current style, tempo, key, form, etc.

The **[Song]** button is for loading a song. Clicking the main button on the left performs the default action, 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.

The **[Style]** button is for loading a style. Clicking the main button on the left performs the default action, while clicking on the arrow button shows a drop-down menu that lets you load a style sing alternate methods and set the default action for the main button.

Untitled Song The song title is displayed, and you can type one in this box.

ZZJAZZ.STY Jazz Swing Style Directly below the song title, the style display shows the style name and more information about the style. Hovering over the style name shows full short and long style names, useful when the toolbar is narrow. Clicking on the name of the style shows a menu with options for choosing a style for your song. *Change style at any bar* inserts a style change at the currently highlighted bar on the Chord Sheet. *Open Style from disk* is for selecting styles from file folders. *Choose Favorite Style* opens either a list of pre-selected favorites, or a list of recently played styles. *Load Song Demo* loads a song demo for the current style.

Tip: To adjust the font size of the song title and style name, open the **Toolbar Settings** dialog from the gear icon on the top right of the toolbar

3:45 The song length is displayed in minutes and seconds.

sw8 This shows the song's feel (swing or even, and 8th or 16th), as determined by the current style.

This opens the Song Memo dialog, where you can enter notes and information about the song.

This displays information about the currently loaded style.

1 This shows the bar where the chorus begins. Click on it, then click on a bar number or enter one in the dialog to set the first bar of the chorus.

32 This displays the bar where the chorus ends. Click on it and then click on a bar number or enter one in the dialog to set the last bar of the chorus. By default, the end bar for new songs is 32, but you can change this default in the Preferences dialog.

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

Use this button to configure overall song replay.

4/4 This displays the time signature of the current style. You can click on it to change the time signature for the entire song or for a selection region. An asterisk appears if there are any time signature changes in the song.

C +0 Use this 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 lets you set the key and transpose the song; the second lets you set just the key signature. The Visual Transpose setting is displayed in a small font next to the key. You can click on it to show a menu for selecting the setting.

140 bpm The current song tempo is shown. 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.

100% This button allows you to set the relative tempo. Click on it 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 these 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.

The **[Song Settings]** button is for setting options such as endings, tags, style variations, pushes, rests, and chord embellishments to make your song interesting and varied.

The **[Chord Options]** button lets you add pushes, rests, shots, and holds to chords in any bar. The hotkey is **option+Z**.

The **[Bar Settings]** button allows you to enter changes to the arrangement at any bar. The hotkey is **F5**.

The **[Chord Builder]** button lets you enter chords by ear without needing to know the actual chord names or any music theory. The hotkey is **control+shift+H**.

The **[AI]** button provides access to the various AI features, including AI Notes, AI Stems and AI Lyrics.

The **[Song Form]** button lets you control the form of your song, create a medley, auto-generate an intro, add repeats and 1st/2nd endings, reduce/expand, or fold/unfold the song.

Additional Tools Group

This group has buttons for many more features.

The **[Soloist]** button lets you select a RealTracks Soloist from a list of best Soloists, or choose a MIDI or RealTracks Soloist from the Select Soloist dialog with configurable settings.

The **[Melodist]** button opens the Select Melodist dialog, which generates a new song with chord changes, melody, a solo, and an original song title.

Use the **[Harmony]** button to add MIDI harmonies to the Melody or the Thru/Soloist track, providing harmonies for live playing on the Thru channel or QWERTY wizard.

The **[StyleMaker**] buttons displays a menu for creating styles.

The **[Practice]** button provides access to various practice features.

The **[MIDI]** button shows a menu with various MIDI options, including setting MIDI/Audio drivers, launching the MIDI Monitor, and enabling the MIDI Keyboard Wizard.

The **[Video]** button lets you open either the Video window or the Generate Video dialog.

The **[Jukebox]** button opens the Jukebox Options dialog. The Jukebox playa all songs in a selected folder.

The **[Embellish]** button lets you enable the melody embellisher or open a dialog for customizing the melody embellisher.

The **[Print]** button opens the Print Options dialog for printing notation.

The **[Chord Solo]** button opens the Select Guitarist dialog, which generates a guitar chord solo based on the existing Melody track.

The **[RealTracks]** button provides access to RealTracks selection, RealTracks preferences, tempo-optimized RealTracks, or replacement of MIDI styles with RealStyles

The **[RealDrums]** button provides access to RealDrums selection and RealDrums preferences.

The **[UserTracks]** button lets you choose UserTracks, which are like RealTracks but are made by you or third parties.

The **[MIDI Tracls]** button shows a menu for selecting MIDI SuperTracks or Custom MIDI Tracks.

The **[Loops]** button allows you to select audio loops (e.g., nature sound, drum loop, etc.).

The **[Title Generator]** button automatically generates a song title.

The **[Sound]** button shows a menu to launch the system's sound control, CoreMIDI Audio MIDI Setup, and more.

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.

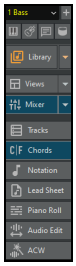
The **[Plugins]** button shows a menu to set VST/AU plugins options, open the default VST software synthesizer, and adjust the reverb parameters.

The **[New Features]** button launches your internet browser and opens the new feature tutorial page.

The **[Feature Browser]** button opens the Feature Browser, which lists many features in Band-in-a-Box and allows you to browse them.

The gear icon opens a menu for configuring toolbar preferences and various program settings. Toolbar preferences include font size selection for top and side toolbar button captions, track selectors on the side toolbar, song tile and style names on the top toolbar, and more.

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.

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.

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.

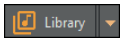
- **control**+click on a view button to force the window to float.
- **shift**+click on a view button to add the window as docked in the main workspace. For example, to create a Chords-and-Notation top/bottom layout, click on [Chords], then **shift**+click on [Notation]. You can also add Lyrics, Guitar, 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.

The piano icon opens the Big Piano window, which displays the notes as the music is playing.

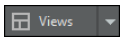
The guitar icon opens the Guitar window, which displays guitar notes as music is playing.

The lyrics icon opens the Big Lyrics window for full screen karaoke-style scrolling lyrics.

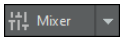
The drum icon opens the animated Drum Kit window.



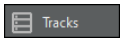
The **[Library]** button opens the MultiPick Library, a central hub for various pickers (e.g., SongPicker, StylePicker, RealTracks Picker, Melodist Picker, etc.) and AI/Assistant features. The down arrow button displays a menu with options to open the Library as a floating window or embedded panel, close the Library, or jump directly to a specific picker or AI/Assistant features in the Library. To open a standalone picker dialog instead of the Library, hold down the **shift** key while clicking on an item in the drop-down menu; for example, **shift**+clicking on *RealTracks* opens the standalone RealTracks Picker.



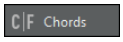
The **[Views]** button loads the default multi-view layout (combination of embedded and/or floating windows). Use the drop-down menu to create a default layout, load the the most recently used layout, or set options for this button.



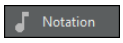
The **[Mixer]** button opens the Mixer window. The down arrow button opens a drop-down menu that lets you show the Mixer on left or right, open the floating Mixer, or hide the Mixer.



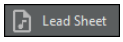
The **[Tracks]** button opens the Tracks window, which displays all track data and allows you to adjust the volume, pan, reverb, and tone; quickly solo or mute tracks; assign VST/AU plugins; select a region for loop playback; and more.



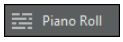
The **[Chords]** button opens the Chord Sheet window. This is the default window in Band-in-a-Box, where you enter chords.



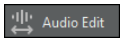
The **[Notation]** button opens the Notation window, which displays notation for the individual track.



The **[Lead Sheet]** button opens the Lead Sheet window, which displays notation for one or more tracks.



The **[Piano Roll]** button opens the Piano Roll window, which allows editing MIDI tacks in a piano roll format.



The **[Audio Edit]** button opens the Audio Edit window, which displays graphical waveforms and allows editing.

The **[ACW]** button sets a special multi-view layout, with the Chord Sheet window on top and the Audio Edit window on the bottom, and runs the Audio Chord Wizard, which will automatically figure out the chords in an audio file.

[+] Button's Drop-Down Menu for Individual Tracks

MultiPicker Library opens a window that serves as a one-stop hub for various pickers and AI/Assistant features.

Use MultiPicker instead of dialogs (control=yes, shift=no): When this is enabled, for the picker features the MultiPicker Library will open instead of individual picker dialogs. For example, selecting *Load Style from StylePicker* from the *File* menu or pressing control+F9 opens the MultiPicker Library, displaying the StylePicker. You can override this setting by holding the shift or control key while selecting a menu command. For example, shift+clicking on the *Load Style from StylePicker* menu item opens the modal StylePicker, while control+clicking on the same menu item opens the MultiPicker Library, displaying the StylePicker.

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

Arm Track for Audio Input Monitoring allows live audio input monitoring. When the track is armed, blue borders are drawn around the VU meters on the Mixer, and you can 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 through the microphone, you will see it on the VU meters and hear it along with the tremolo effects.

Select RealTracks shows menu options to generate RealTracks.

Choose RealTracks allows you to generate the track as a RealTrack using any available RealTracks instrument.

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

Select Best "All" RealTracks shows all RealTracks, sorted by best to worst for the current style.

Select Best "Chording" RealTracks allows you to select comping or background RealTracks.

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

Choose RealTracks from Favorites opens a dialog that shows recently used and favorite RealTracks.

Choose RealTracks from Recently Chosen shows a list of recently used RealTracks.

Choose No RealTracks for this track removes the current selection from the track.

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

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

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

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

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

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

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

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

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

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

Track Settings

XXX track is enabled. This command is the easy way to disable/enable a track, even during song playback. When a track is disabled, the color of the track name is dark gray.

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

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

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

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

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

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

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

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

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

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

Change track description allows you to change the track description.

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

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

Auto-Fix "Sour" Notes is a feature that auto-fixes out-of-tune notes in polyphonic audio, either for the generated RealTracks or any audio track. This means that if a chord is played with multiple notes at once, this feature can fix certain notes within that chord so that the note won't clash with the chord progression or other tracks. You can choose one of the following rules.

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

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

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

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

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

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

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

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

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

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

Edit MIDI shows menu items for editing the MIDI track.

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

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

Transpose shows menu items for transposing the track.

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

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

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

Generate Chord Track on This Track is for use with a VST (e.g., arpeggiators want a chord track) or for simple "pad" (held chords) tracks. A chord track can be generated on any track. When you select this menu item, you will see a dialog with options for channel, velocity, note range, chord types, root at bottom, ticks before the chord change, and chord output during lead in. If the chord types are set to basic chords (triads/7ths), a chord like C13 will be played as a C7, but if they are set to complex chords, a C13 chord will be played as C13. The default setting for "# ticks before chord change to output" is 0, which means chords will be exactly on the downbeat, but if you enter a number other than 0, the chords will start a little bit earlier and may have sufficient time to swell.

Track Actions

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

(Re)Generate RealTrack on Selected Region (re)generates the highlighted region of the RealTrack. This generates a different part each time, so you can keep regenerating to find the best replacement.

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

MultiRiff Dialog (Choose from multiple variations) allows you to interactively create sections of RealTracks by choosing from multiple candidates (up to 20).

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

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

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

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

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

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

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

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

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

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

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

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

Save Track as Performance File (wav/m4a) renders the track as a WAV or M4A audio file.

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

[+] Button's Drop-Down Menu for Master Track

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

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

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

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

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

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

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

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

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

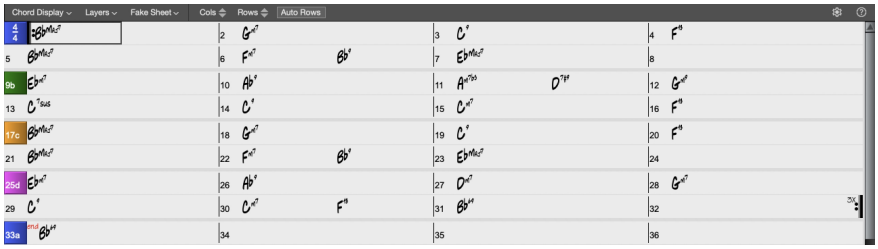
This Song Volume Boost (range -36 to +36dB) opens a dialog where a dB value can be entered that will affect only the current song. For reference, 6dB is generally considered to double the volume; -6dB would be half the volume.

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

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

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.

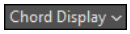
You can also use the mouse wheel to change the number of rows and columns instantly.

- 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.

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

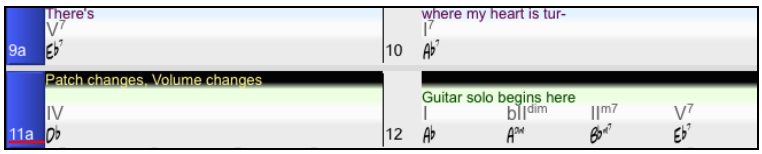
Chord Display



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.

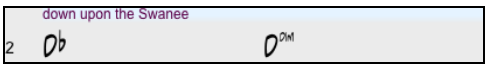


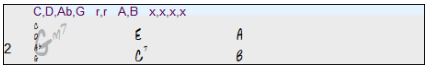
Note: When there is no additional information within a row, that row will not show to maximize space on the Chord Sheet.

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

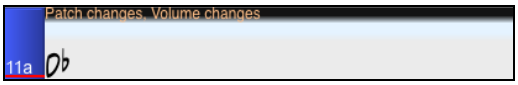
- The "Section Text" layer is for editable text (up to 255 characters per bar) that is loaded and saved with the song.

- 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.

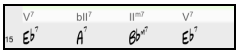




- The "Section Text" and the "Bar Lyrics" layers will attempt to intelligently separate your lyrics into different bars. For example, if you have a whole song of lyrics in a text file and the lyrics for every bar are on separate lines, you can simply highlight the entire block of text and paste it into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



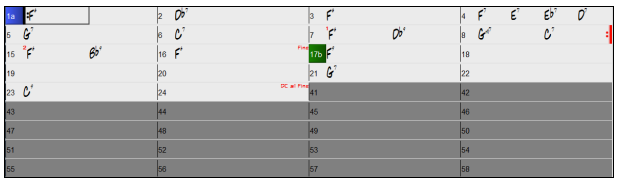
The height of this layer can be set as a percentage of the main chord using the "Height % of Additional Chord Display layer" setting in the **Display and Chord Sheet Options** dialog. For example, you might want to see Nashville Notation as big as the main chord display below it.

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

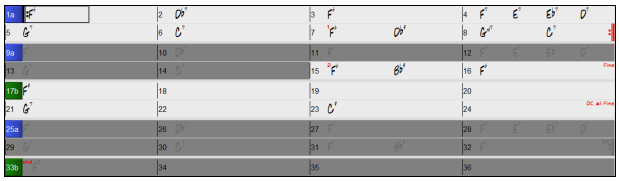
Fake Sheet Mode

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.



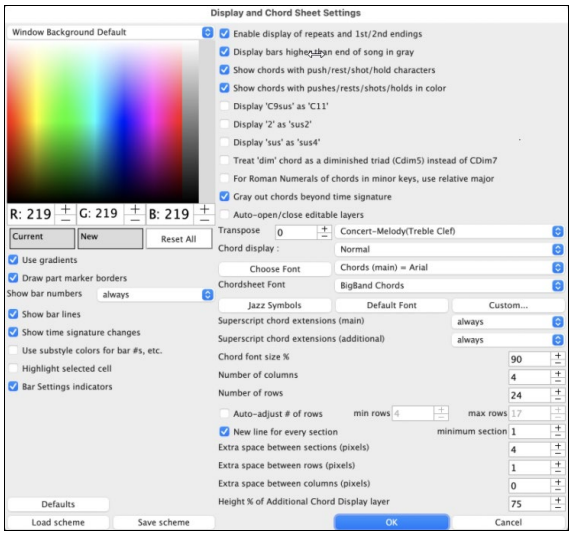
Fake Sheet If you disable *Display Chord Sheet in Fake Sheet Mode* in the **[Fake Sheet]** button's drop-down menu, the Chord Sheet switches to full linear mode, showing all bars in the order that they will be played.



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.

Use gradients: This option gives the part markers with a gradient look. This also makes smoother seams between layers.

Draw part marker borders: This option lets you choose whether a border around the part markers is drawn or not.

Show bar numbers: This determines how often bar numbers appear. Choices are never, always, only at part markers, or only at new rows.

Show bar lines: Check this option to see a bar line to left of bar numbers.

Show time signature changes: Enable this to show time signature changes on part markers.

Use substyle colors for bar #s, etc.: This option controls the color of bar lines, bar numbers, and section letters. If this is enabled, bars without part markers will use the color of the current style. If this is disabled, everything will be displayed using a single color which is set for "Non-Part Marker (text)" in the color picker.

Highlight selected cell: If this option is selected, the currently selected cell will be highlighted instead of just outlined. You can change the highlighting color by selecting "Cell highlighting" in the color picker. This feature is useful for JAWS Screen Reader users.

Bar Settings indicators: If you enable this, a line will be drawn below the bar number whenever there are Bar Settings (F5) changes for that bar. The color of this line can be chosen with the "Bar Settings indicator" in the color picker. (Note: You can override this setting for the current song using the **Edit Settings for Current Bar** dialog (*Edit | Bar Settings* or the F5 key).

Enable display of repeats and 1st/2nd endings allows repeats signs and 1st/2nd ending markers to be shown on the Chord Sheet.

Display bars higher than end of song in gray will "gray out" the bars on the Chord Sheet after the end of the song.

Show chords with push/rest/shot/hold characters: The push character is the caret symbol (^). So, a C chord with a push is displayed as ^C. The rest/shot/hold character is a period (.) so a C chord with a rest is displayed as C. (C period). To hide these characters, set this to false. These characters will not appear on the printout, regardless of this setting.

Show chords with pushes/rests/shots/holds in color: If this is enabled, pushes will be displayed in green, and rests/shots/holds are displayed in red. This only applies to the Chord Sheet, not the notation.

Display 'C9sus' as 'C11': This option allows display of "9sus" chords as "11" (e.g., Bb11 instead of Bb9sus). This only affects how the chord is displayed, not how it is stored. And you can type either C11 or C9sus to enter the same chord.

Display '2' as 'sus2' / Display 'sus' as 'sus4': These options show suspended chords more explicitly. "sus" implies "sus4," and "2" implies "sus2," but you might want to see the full extension name.

Treat 'dim' chord as a diminished triad (Cdim5) instead of Cdim7 controls if Cdim will represent Cdim5 or Cdim7. When set, Cdim means the diminished triad (Cdim5) and the diminished 7th is entered as Cdim7.

For Roman Numerals of chords in minor keys, use relative major: For minor keys, base roman numerals on the relative major. For example, in key of Am, Am is either the Im chord or the VIm chord.

Gray out chords beyond time signature: This setting grays out chords that won't play in the song. For example, if you switch a song of 4/4 time signature to a waltz style, the chords on beat 4 will be grayed out.

Auto-open/close editable layers: If this is enabled, any editable layers (Bar Lyrics and Section Text layers) will automatically open or close when you open a song.

Transpose: This visually transposes the chord sheet and notation display by a number of semi-tones for concert or non-concert instruments, either by typing in a number or choosing a preset. If a Chord Sheet or Notation window transpose setting is in effect, a yellow hint message opens on boot up as a reminder.

Chord display: This setting allows you to choose a chord display for the main layer.

[Choose Font]: This button allows you to choose a font, style, and size for the selected item in the combo box to the right.

Chord Sheet font: This allows you to choose a font for the chords on the main layer. If you click on the **[Jazz Symbols]** button, then "Jazz Chord Symbols" will be selected and you will see shorthand jazz chord symbols on the Chord Sheet. The **[Default font]** button selects BigBand Chords. The **[Custom]** button allows you to choose the size as well.

Superscript chord extensions (main) / **Superscript chord extensions (additional)**: The superscript feature shows the chord extensions using smaller raised text. This makes the root of the chord more distinguishable and also helps maximize space on the Chord Sheet. "Superscript chord extensions (main)" is for extensions of the chords on the main layer, and "Superscript chord extensions (additional)" is for extension of the chords on the additional layer.

Chord font size %: The chord font size can be adjusted as a percentage. 100% means that the chords will be as large as possible, while fitting into each chord cell.

Number of columns: You can select the number of columns displayed on the Chord Sheet.

Number of rows: The number of rows displayed on the Chord Sheet screen can be selected manually to best match your screen size and resolution. This only applies if Auto-adjust number of rows" is disabled.

Auto-adjust number of rows: If this is set, when songs are loaded, the number of rows will change depending on the number of bars in the song, and the number of rows will vary within the supplied range between "min rows" and "max rows."

New line for every section: When this is set, most part markers will start a new line on the Chord Sheet. This makes the sections more readable. It can be disabled for a song using *Edit | Settings (for This Song)*. The "minimum section" setting is the minimum number of bars that is required for a section to automatically start a new line.

Extra space between sections (pixels) is the amount of space to add on a new line when there is a part marker.

Extra space between rows (pixels): This allows you to set a border thickness between rows.

Extra space between columns (pixels): This allows you to set a border thickness between columns.

Height % of Additional Chord Display layer: This sets the percentage of additional chord display layer. For example, to see Nashville Notation on the additional chord display layer as big as the main chord display below it, set this option to 100%.

[Load Scheme]: This lets you select a scheme, including dark and light modes. Schemes are stored as .csc files in the *Band-in-a-Box\Data\Scheme* folder.

[Save Scheme]: This saves the current settings and colors so you can restore them later.

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.

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. 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 **Chord Sheet and 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.

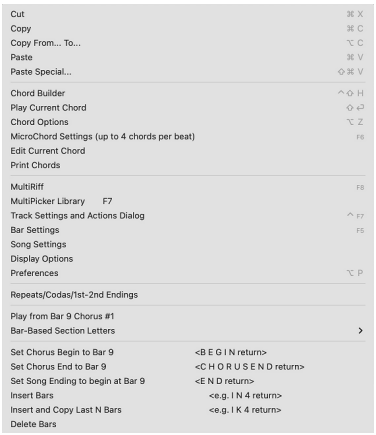
1. Standard chord symbols (C, Fm7, Bb7, Bb13#9/E).
2. Roman numerals (I^{maj7}).

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.



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

Chord Options allows pushes, rests, shots, holds, and pedal bass to be applied.

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

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

Display Options allow full customization of the Chord Sheet.

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

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

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

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

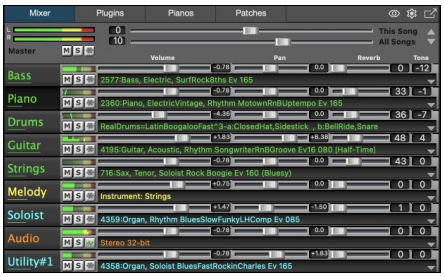
Print Chords will print the Chord Sheet.

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

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.

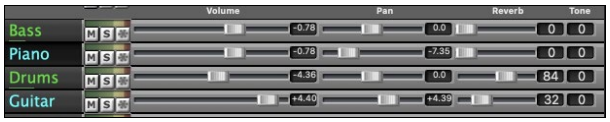
- White indicates that the track is empty and is not in use.
- Yellow indicates a MIDI track playing a Band-in-a-Box MIDI part.
- Green indicates a RealTrack. The track name is underlined with a short line if the track has RealChart notation, and with a long line if it includes RealChart notation with 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.

Note: If you like the fixed track names (Bass/Piano/Drums/Guitar/Strings/Melody/Soloist), uncheck the "Auto-Generate track labels" option in the **Preference 2** dialog.

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.

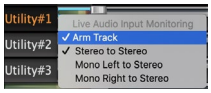
On the **[Mixer]** screen, each track has settings for Volume, Pan, Reverb, and Tone that can be adjusted as the song is playing.



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.

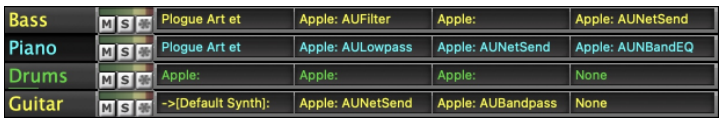
For an audio track, a waveform button displays.

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.



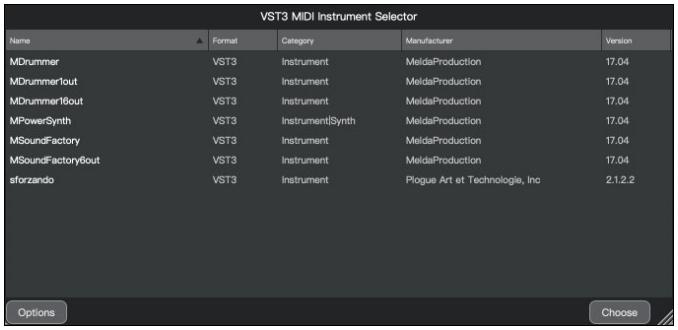
MIDI tracks have four slots. The first slot can take a VST/AU synthesizer (e.g., Sforzando, etc.) and the other three can take audio effects.

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.

Here is the VST3 of Sforzando loaded. Now you can use the VST3 plugin just like other plugin types such as VST or AU.

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.

- **Scan for VST2 plugins on bootup**: Enable this option if you want Band-in-a-Box to scan for new VST2 plugins every time it boots up. This only includes plugins that have not been found previously.
- **Scan for AU plugins on bootup**: Enable this option if you want Band-in-a-Box to scan for new Audio Unit plugins every time it boots up.
- **Automatically open plugin window when assigning**: If this is checked, a plugin's window will open automatically when you assign to a track. This only applies if the Plugin dialog is open.

- **Do not allow keyboard input to plugin windows**: Enabling this will prevent plugin windows from taking focus away from Band-in-a-Box, so keyboard input always goes directly to the main program. Disable this if you are using plugins that use keyboard input.
- **Allow jBridge for loading 32 bit VST2 plugins**: If this is enabled, Band-in-a-Box will attempt to use jBridge to load 32 bit VST2 plugins. Disable this option for troubleshooting or speeding up the plugin scans.
- **Automatically arrange plugin windows**: Plugin windows can be arranged automatically according to the assigned track, and the position in the plugin chain. It this option is disabled, then each plugin window will open at its previous position.
- **[Exclude MIDI Plugins]**: You can choose MIDI plugins to exclude. Excluded plugins will not show up in the lists and will never be loaded by Band-in-a-Box.
- **[Exclude Audio Plugins]**: This allows you to choose audio plugins to exclude. Excluded plugins will not show up in the lists and will never be loaded by Band-in-a-Box.
- **[Exclude Plugins]**: You can choose specific VST/AU plugin files that you do not want Band-in-a-Box to attempt to load when scanning for new plugins.
- **[Add Plugins]** allows you to select VST plugins individually, add/remove VST scan folders, or scan for VST plugins in a specific folder.

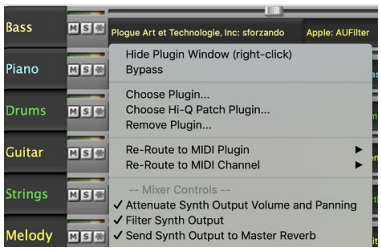
> **Note**: The lists of VST2 locations are stored in text files in the *Band-in-a-Box/Plugin Settings* folder.

- **[Choose / Scan VST3 Plugins]** opens a window where you can choose or scan VST3 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.

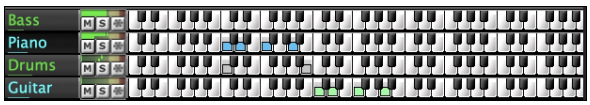


Attenuate Synth Output Volume and Panning: This will change the gain of the plugin's audio output based on the Volume and Panning controls on the Mixer. When this is enabled, MIDI controllers for volume will not be sent to the plugin. This setting is useful for plugins that do not respond to MIDI controllers.

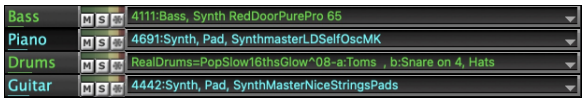
Filter Synth Output: This will apply high/low-pass filtering to the plugin's audio output based on the Tone control on the Mixer.

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.

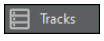
The gear icon at the top right of the window lets you configure Mixer settings.

- **Undoable mixer changes**: If this is enabled, changing Volume, Panning, Reverb, or Tone can be cancelled with the *Edit* | *Undo* menu item.
- **Load mute and solo states with songs**: If this is enabled, the Mute and Solo states of each track will be saved in the songs and will be loaded the next time you open the songs.
- **Display dB instead of MIDI volume**: With this option, you can see Volume and Panning in decibels instead of MIDI values. This option can also be set manually for each track with the right-click menu on the track name.

- **New plugins default to mixer control**: When adding a new MIDI plugin, “Attenuate Synth Output Volume and Panning,” “Filter Synth Output,” and Send Synth Output to Master Reverb” settings will be enabled. These allow the Mixer to control the plugin’s volume/panning/reverb/tone.
- **Allow mouse wheel to control sliders/dials**: If this is enabled, you can control the sliders and dials with the mouse wheel while the mouse cursor is over them.
- **Auto show/hide tracks when starting playback or changing styles**: If this is checked, then when playback starts, active tracks will be shown but unused tracks will be hidden.
- **Auto minimize floating mixer when starting playback**: If this is enabled, starting playback will reposition the Mixer to the minimal size and position, and stopping playback will reposition back to the custom size and position.
- **Auto generate track labels**: If this option is enabled, the Mixer will display auto-generated labels (e.g., Banjo, Harmonica, etc.) instead of the default track labels (Bass, Piano, Melody, etc.)
- **Show RealCharts/notation indicator (underline) on track labels**: Enable this to see an underline on the track label if notation is available for the selected RealTrack
- **Minimum panel height / Maximum panel height**: With these options, the track panels will be restricted to a certain height when resizing the Mixer.
- **Tempo/Pitch stretching quality**: This allows you to select quality of the tempo and pitch stretching. You can select “High” if you have a fast computer, but you should select “Low” if you have a slower computer and are hearing stuttering during playback.

Tracks Window

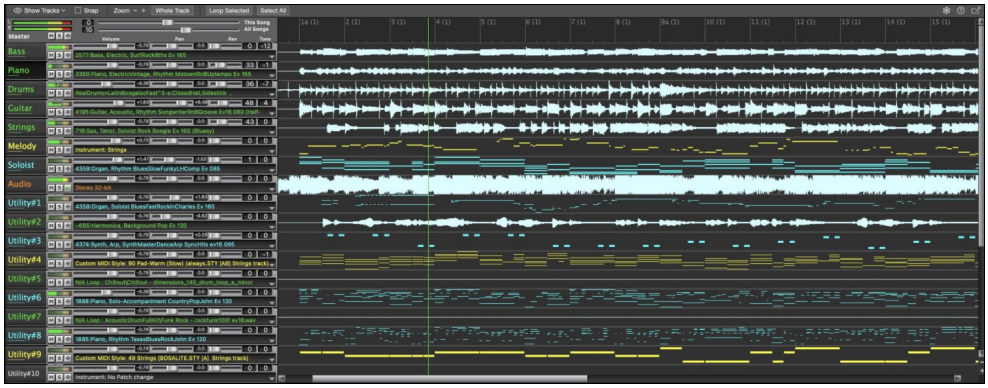
This is similar to a tracks window seen in many DAWs. It displays all track data and allows you to adjust the volume, pan, reverb, and tone; quickly solo or mute tracks; assign VST/AU plugins; select a region for loop playback; and more.



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 **shif**t key scrolls the window vertically.

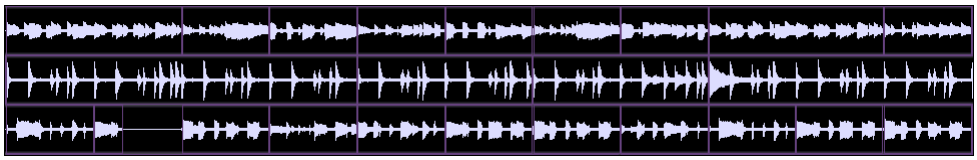
On the left of the window, there are mixer settings for each track that can be adjusted as the song is playing. To adjust volume, pan, reverb and tone, click on a slider and move it horizontally. They can also be controlled by right-clicking on a number dial and typing in a new number. You can also adjust 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.

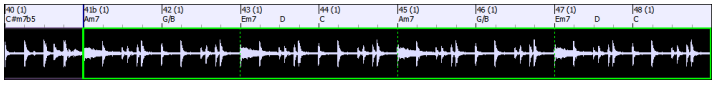
You can shorten a phrase so that you will hear just the first note on the downbeat at a certain bar on a track. Click on the box, hover the mouse cursor over the right of the box, and when the left-right curser appears, drag it to left to shorten the phrase.

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

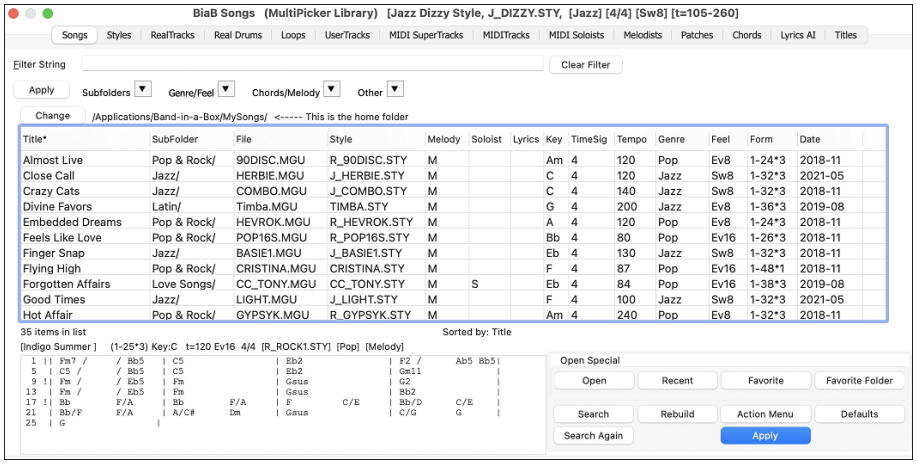
You can drop many file types onto the Band-in-a-Box screen, and they will be loaded into the program, either as a new file or added to the current song. File types include Band-in-a-Box songs (.SGU/.MGU), MIDI (.MID), audio (.WAV/.AIFF/.M4A/.MP3), MusicXML (.mxl/.xml/.musicxml), and ABC Notation (.abc).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

- Title: This is the title of the song.
- SubFolder: If the folder has subfolders, they will show here.
- File: This is the file name of the song.

- Melody: A letter “M” indicates that the song has the Melody track. A blank column means that the Melody track is empty.
- Soloist: A letter “S” tells you that the Soloist track is present. If the column is blank, the Soloist track is empty.
- Lyrics: If the song has note-based lyrics, a letter “L” will show in this column.
- Key: This is the key of the song.
- TimeSig - The number shown is the numerator of the time signature, so “4” means the song is in 4/4 time and “3” means it is in 3/4 time.
- Tempo: The tempo of the song displays.
- Genre: This tells you the genre of the song.
- Feel: The feel (even/swing, 8th/16th) will show in this column.
- Form: This shows you the song form. For example, if 1-32*3 is shown, the chorus starts at the bar 1 and ends at the bar 32, and there are 3 choruses in the song.
- Date: The file was last modified in this year/month.

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

The song list can be filtered in many ways.

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

The *Songs with Custom Chord Progression* item in the “Chords/Melody” filter menu helps you find songs that contain a chord progression that you specify. When the **Custom Chord Progression Match** dialog opens, type in a chord progression using a vertical line for a bar line. (e.g., Dm7 | G7 | C |) This function will always find the progressions in every key; for example, it will find | Am7 | D7 | G.

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

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

- To find the progression that is relative to the key of C (i.e., Dm7 is IIm7), enable the **Only match if relative to this key** checkbox and set the key to C.
- Enable **Key must match exactly** to find the songs of the same key.
- If **Chord Extension must match exactly** is enabled, the SongPicker will list songs that match the chord extension. (For example, C7 would not match C9 or C7b5.) If this option is disabled, the chord extension will be ignored. (For example, C7 would match C9 or C7b5.)
- Enable **Time Sig must match** to find the songs of the same time signature.

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.

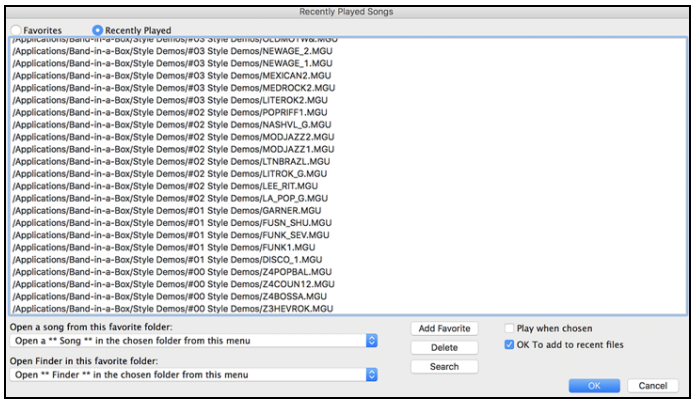
There are more buttons in the **SongPicker** for opening and finding songs.

- The **[Open]** button lets you open files of any available format from any folder.
- Press the **[Recent]** button to open recently played songs.
- The **[Favorite]** button is for opening your favorite songs.
- Use the **[Favorite Folder]** button to open files from your favorite folders.
- The **[Search]** button lets you find a song that contains a certain text in any field. You can continue the same search with the **[Search Again]** button.
- Press the **[Rebuild]** button to rebuild the song list for the current folder. The song list builds very fast; approximately 150 songs are processed per second.

- The **[Action Menu]** button lets you access additional options, including selecting the font size, enabling sorting of the song list, allowing auto-rebuild for folders with fewer than a specified number of songs, and including subfolders when building songs.
- You can reset the dialog with the **[Defaults]** button.

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).



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

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

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

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

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

The **[Search]** button lets you search for songs by a keyword.

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

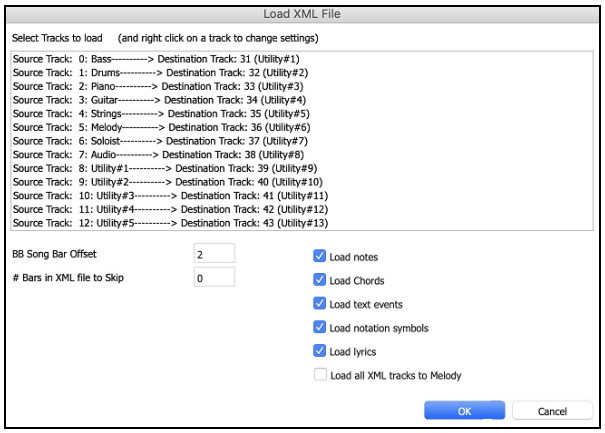
The menu item *File* | *Open Special* | *Open Entire Karaoke to Melody Track* allows you to select a Karaoke file and open it to the Melody track. You can also the **[Open+]** button on the top toolbar, or the hotkey **S S 1 3 return**.

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.

Note: To import a MusicXML file to the current song instead of opening it as a new song, use the [Import+] button.



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.

Note: When loading a MusicXML file, if more than 20% of the notes are triplets, the beat resolution in the Notation window will automatically be set to 3.

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

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

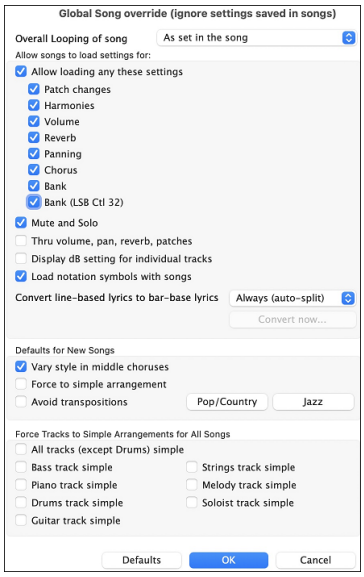
Select the menu item *File* | *Open Special* | *Open Audio* to open supported audio files (WAV, AIF, MP3, M4A, etc.). You can also use the **[Open+]** button or the hotkey **S S 1 0 return**.

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.

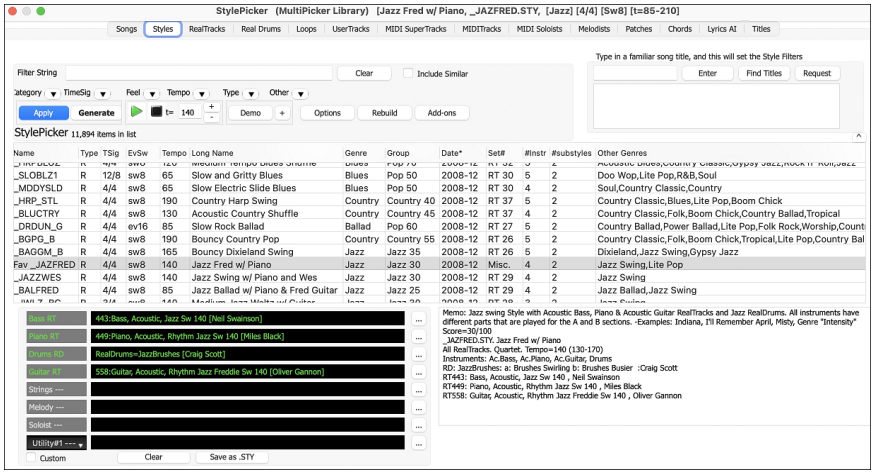
You can open the **StylePicker** using the **[Style]** button on the top toolbar, or the hotkeys **control+F9**, **S return** or **S 1 return**.

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.

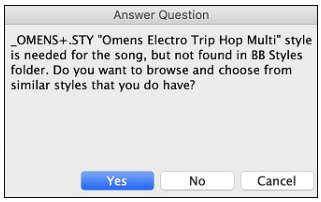
The number of bars used for song preview can be set. Click on the **[Options]** button, select *Set StylePicker options* from the drop-down menu, and choose a value for **"**# of bars for preview."

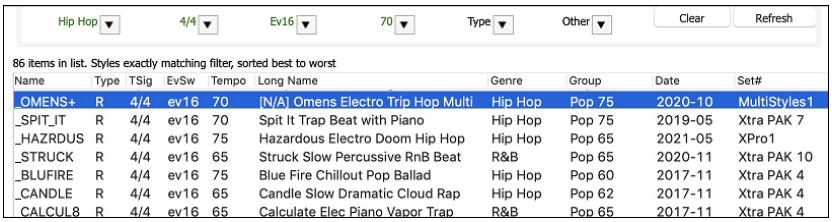
The ideal tempo for the style is shown here but you can change it to any tempo by typing in the number or clicking on the [+] and [-] buttons. You can even change it during playback.

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.

Help for "Style Not Found"

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



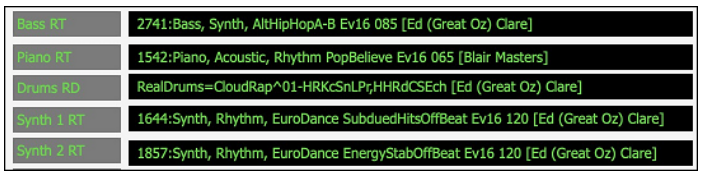


It shows a lot of information about the style that you don't have, such as genre (Hip Hop), time signature (4/4), feel (even 16), tempo (70), and the Styles Disk that it comes from (MultiStyles 1).

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

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

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



Load Previous Style / Load Next Style

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.

This list of styles can be customized by the user. You can create a text file of styles to add to the top and/or bottom of the list (i.e., above or below the list of styles provided by PG Music). To customize this list at the top, create a file called *Applications/Band-in-a-Box /Data/RealCombos_User_Top.txt*. To customize this list at the bottom, create a file called *Applications/Band-in-a-Box /Data/RealCombos_User_Bottom.txt*.

The format of the file is identical to the one that PG Music includes, which is called *Applications/Band-in-a-Box /Data/RealCombos.txt*. You can list a line of text (for a heading) e.g.

---- My Favorite Country Styles ----

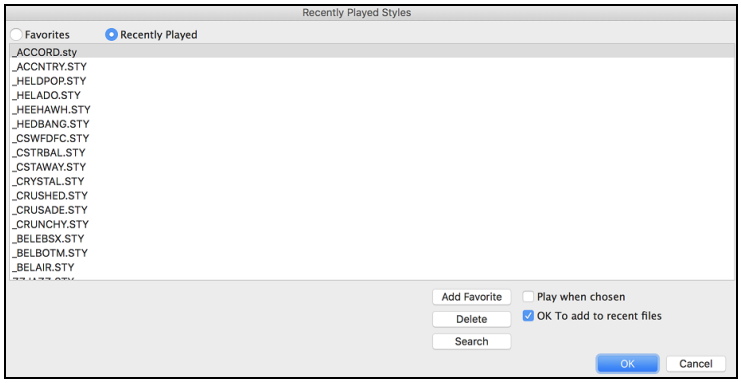
or a line with a style on it e.g.

_JAZFRED$ Jazz Style with 4 in the bar Guitar

On this line, the $ character is a delimiter between the style name and the description.

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.

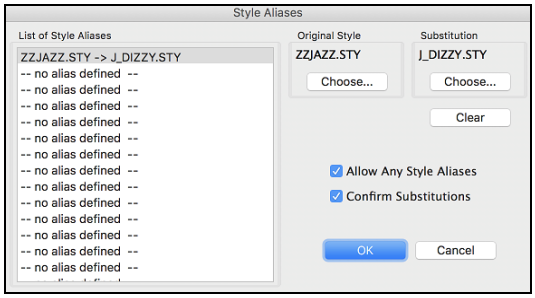
When you have made your selection, press **[OK]** to load the chosen style.

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

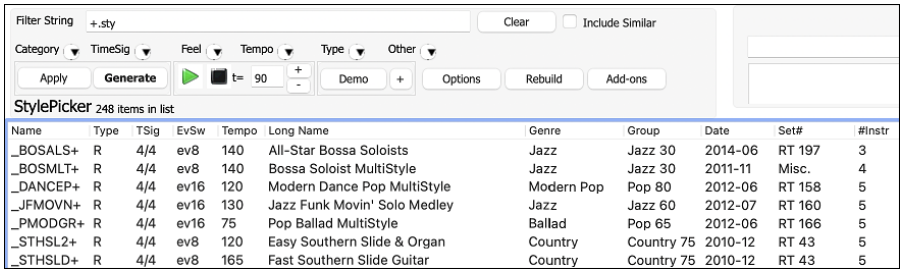
1. MultiStyles in styles, working for every song (e.g., NR_CURR+.STY Nashville Rock Current MultiStyle).
2. MultiStyles for a specific song only.

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.

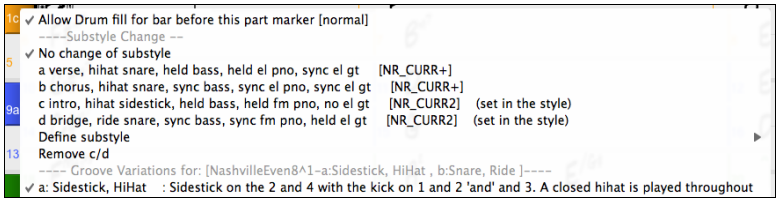
Our naming convention for MultiStyles is to use a + sign at the end of the style name. For example, MyStyle+.STY would be a MultiStyle.

You can use these substyles easily. Just open the **StylePicker** and filter the styles list by "+.sty."



Name	Type	TSig	EvSw	Tempo	Long Name	Genre	Group	Date	Set#	#Instr
_BOSALS+	R	4/4	ev8	140	All-Star Bossa Soloists	Jazz	Jazz 30	2014-06	RT 197	3
_BOSMLT+	R	4/4	ev8	140	Bossa Soloist MultiStyle	Jazz	Jazz 30	2011-11	Misc.	4
_DANCEP+	R	4/4	ev16	120	Modern Dance Pop MultiStyle	Modern Pop	Pop 80	2012-06	RT 158	5
_JFMOVN+	R	4/4	ev16	130	Jazz Funk Movin' Solo Medley	Jazz	Jazz 60	2012-07	RT 160	5
_PMODGR+	R	4/4	ev16	75	Pop Ballad MultiStyle	Ballad	Pop 65	2012-06	RT 166	5
_STHSL2+	R	4/4	ev8	120	Easy Southern Slide & Organ	Country	Country 75	2010-12	RT 43	5
_STHSLD+	R	4/4	ev8	165	Fast Southern Slide Guitar	Country	Country 75	2010-12	RT 43	5

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.



Standard Pop Song form with 4 substyle MultiStyle

In NR_CURR+ (and as a general rule for styles with 4 substyles):

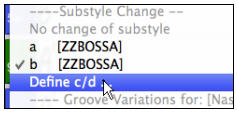
- "a" substyle is for the verse.
- "b" substyle is for the chorus.
- "c" substyle is for the intro (or first verse).
- "d" substyle is for the break (or interlude).

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

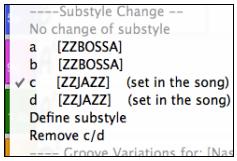
MultiStyles in Songs

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.

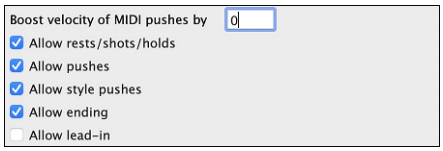
Use this button to record audio and/or MIDI to your song.

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.

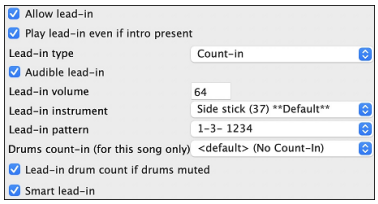
Allow style pushes: If for some reason you don't want a style to have pushes, you can uncheck this box.

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.

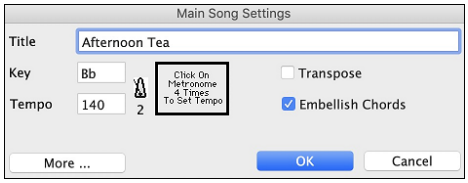
Smart lead-in: Smart lead-ins can also be set here; they avoid playing the count-in drum sound during a Melody pickup.

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.



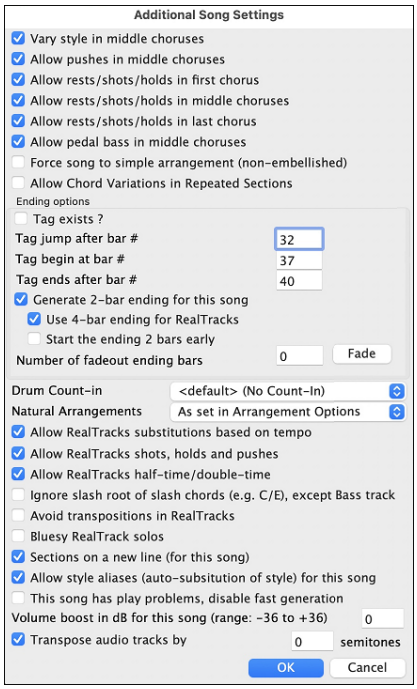
Transpose: If you change the key, you can transpose all the MIDI tracks to the new key by checking the Transpose box. This is especially useful when loading in new songs and transposing them to other keys. If you've entered a progression that you intend for a particular key, and then choose the key afterward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

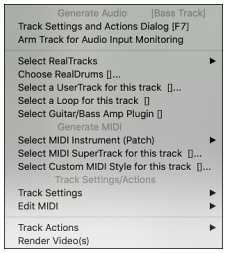
This song has play problems, disable fast generation: On slower computers, songs with lots of RealTracks might have playback problems (stuttering). If so, check this option to disable Fast Generation for this song.

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*.

There are several reasons why you might want to freeze a track.

Reasons to Freeze a RealTracks track (audio):

- Frozen tracks will play back instantly because no generation time is required.
- They play exactly the same each time, so if you like a particular solo or performance, you can preserve it by freezing the track.
- If you send a song to someone else with frozen tracks, they will hear the exact same performance.
- For the Soloist track, freezing allows you to permanently keep a generated solo.

Reasons to Freeze a MIDI track

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

More reasons to freeze any track

- Frozen tracks play back instantly, without requiring time to regenerate.
- They play back the same way each time.

- You can change the chord progression of the song and have one track playing a different chord progression than the rest of the band. For example, type a "blowing" chord progression, generate a solo, freeze the solo track, then type a normal chord progression and generate the rest of the instruments (bass/guitar etc.) that will play the normal changes.
- Have different instruments play different styles. For example, the Bass could be generated using Reggae, then Frozen, and then the rest of the instruments generated using a Techno style.

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.

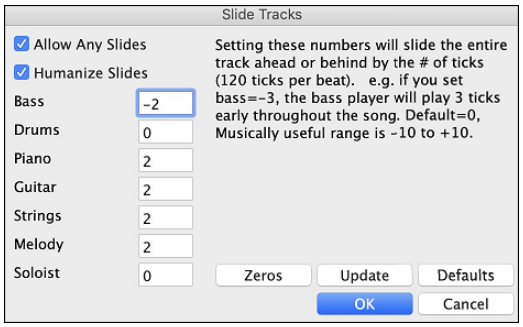
There is also a Master section with a Mute button, VU Meters, and Master Volume controls.

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.

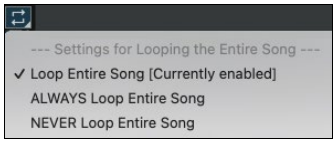
Press the **[Zeros]** button to reset (zero-out) the slide values for all tracks.

Press the **[Update]** button to apply your changes and hear the result instantly.

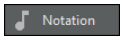
Press the **[Default]** button to fill the tracks with default slide values.

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

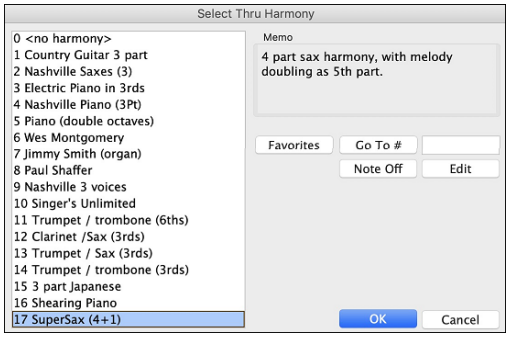
If you have an external MIDI keyboard controller connected to your computer system, you can use the MIDI THRU features to play along with the program.

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**.

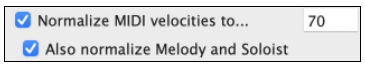
Disable the menu item *Play | Wizard uses 'Smart' notes* to have the Wizard provide you access to the chromatic scale. Enable it to have access only to the notes based on the chord/key of the song.

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+,)**.



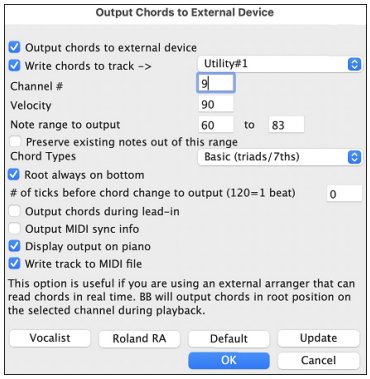
The normalization affects the Bass, Piano, Drums, Guitar, and Strings tracks. If you enable the "Also normalize Melody and Soloist" option, the normalization also affects the Melody and Soloist tracks.

[Normalized Velocity=70, was 69] 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.

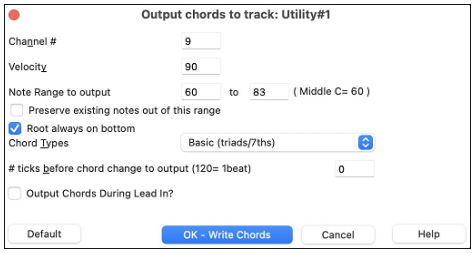
Set the **Display output on piano** checkbox to true to enable MIDI chord data to be displayed on the piano keyboard.

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

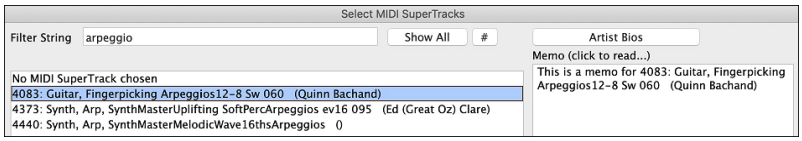
A chord track can be generated on any track. To do this, right-click on the track label in the Mixer or Tracks window and select *Edit MIDI* | *Generate Chord Track on this track* from the context menu. This opens the **Output Chords to Track** dialog, where you can configure options for the chord track 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.

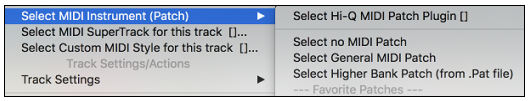
Some plugins have "keyswitches," which are specific notes to trigger patters, arpeggios, etc. The **Preserve existing notes out of this range** option allows you to keep those notes and events if they are not within the specified note range.

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.

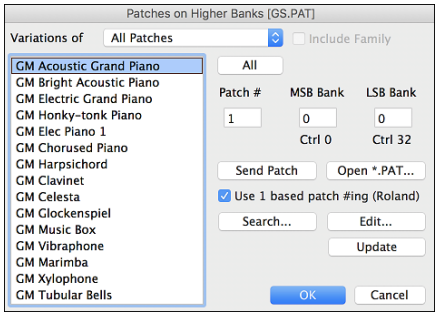


Select Hi-Q Patch Plugin: Use this menu item to select a preset of a Hi-Q MIDI instrument and a VST plugin.

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

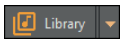
Select General MIDI Patch: This lets you select an instrument from the list of GM patches.

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

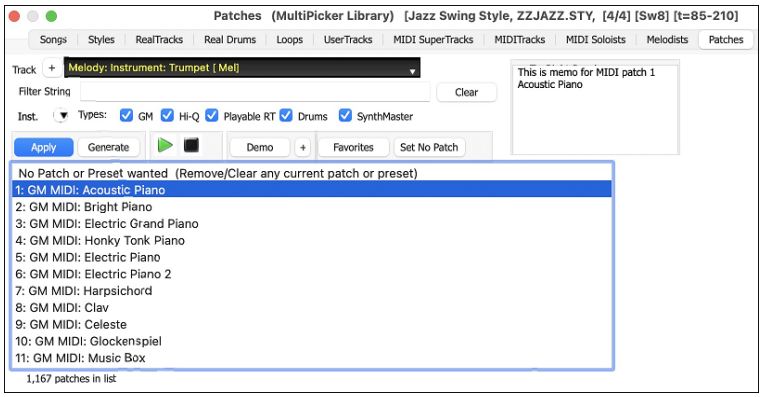


MIDI Patch Picker

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.

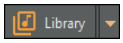
Hi-Q MIDI Instruments for SynthMaster Player

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.

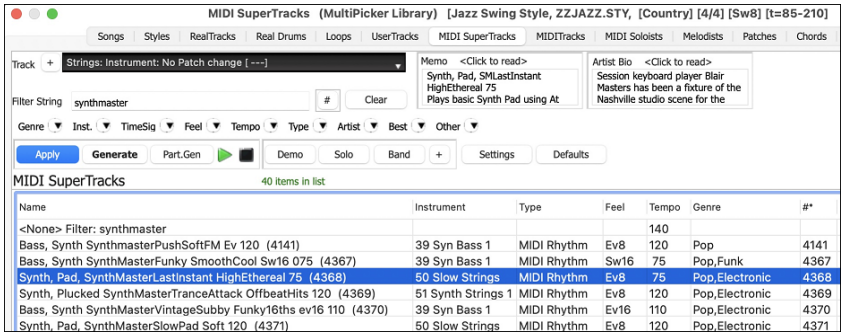
The SynthMaster VST file is installed to the */Library/Audio/Plug-Ins/VST* folder by default.



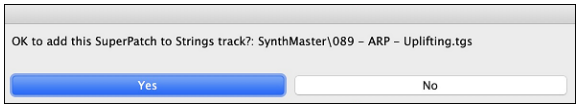
To select MIDI SuperTracks that use SynthMaster sounds, click on the down arrow beside the **[Library]** button on the side toolbar and select *MIDI SuperTracks* from the drop-down menu. You will then see the **MIDI SuperTracks Picker**.

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.



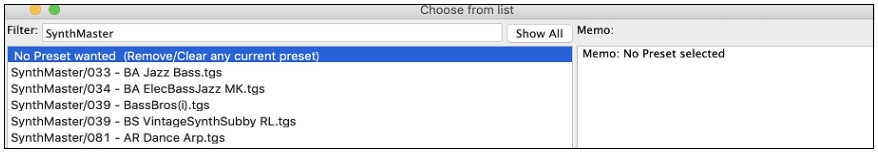
Answer yes to the confirmation message.



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

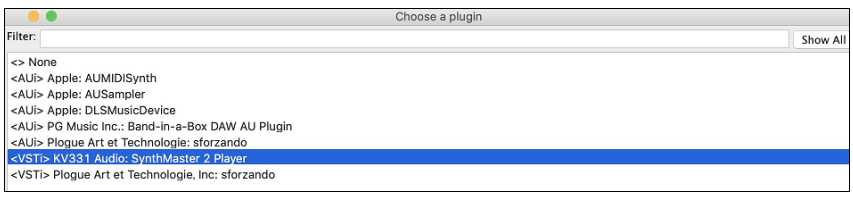
To customize the sound, click on the SynthMaster synth in the [Plugins] tab to open the synth window.

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.



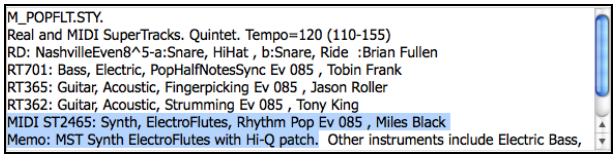
You can choose from many sounds in the SynthMaster Player panel.

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 #*.

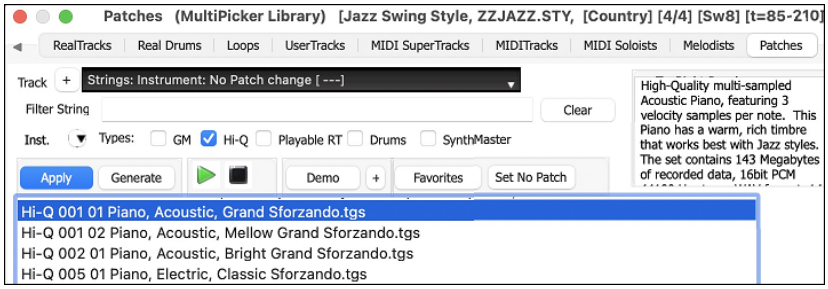
Hi-Q MIDI Instruments for sforzando

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.

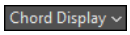


In the Mixer or Tracks window, you can confirm that the sforzando is loaded.

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

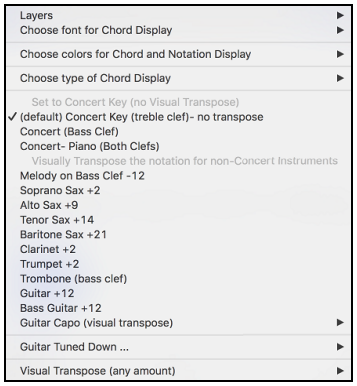
This feature displays the chords and notation for non-concert key instruments like trumpet and saxophone in the non-concert key (Bb, Eb) while the music plays in the concert key.

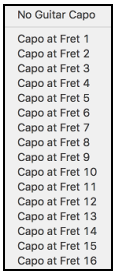


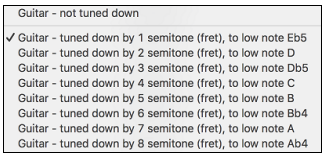
The **[Chord Display]** button on the Chord Sheet toolbar opens a list of concert and non-concert instruments.

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.



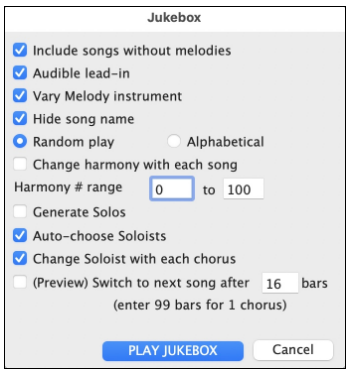




The Jukebox

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

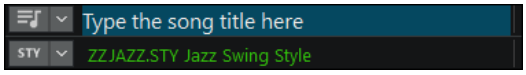
It's fun to play music with Band-in-a-Box, but it's even more fun to make songs of your own. This section gives you step-by-step instructions from start to finish.

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.

C 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

140 bpm 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

100% 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.

> **Note**: We use the term “chorus” as commonly used in Jazz music. A chorus therefore means once through the entire form of the song. A typical length of a chorus is 32 bars. A song may have the form AABA where the A sections are verses and the B section is the bridge. This entire form AABA is called one chorus.

For this song, bar one is the first bar of the chorus and bar 32 is the last bar of the chorus. The chorus will play three times, jumping to the two-bar ending the third time through. You can click these buttons to change the setting.

You can also type special words to set the beginning and end of the chorus, and the end of the song.

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

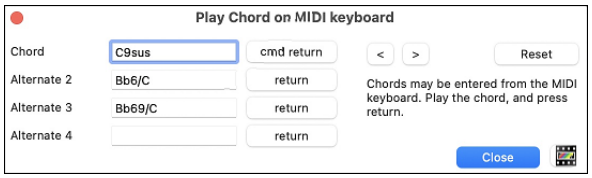
Another option is to right-click on a bar in the Chord Sheet to set it as the beginning or end of the chorus or the end of the song from the settings in the context menu.

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 in Band-in-a-Box 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.

Tip: The fastest way to type in chords is to use your left hand to type in the chords. Your right hand stays on the cursor keys (or mouse) to advance the highlighted cell to the next bar/beat after you've typed in the chords.

Note: The "Display 'C9sus' as 'C11'" setting in the **Display and Chord Sheet Settings** dialog (*Options* | *Preferences* | [Display]) allows display of '9sus' chords as '11' (e.g., Bb11 instead of Bb9sus). This only affects how the chord is displayed, not how it is stored, and you can type either C11 or C9sus to enter the same chord.

Note: The "Display '2' as 'sus2'" and "Display 'sus' as 'sus4'" settings in the **Display and Chord Sheet Settings** dialog show suspended chords more explicitly: 'sus' implies 'sus4,' and '2' implies 'sus2,' but you might want to see the full extension name.

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

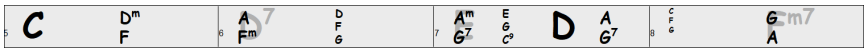
For example, type CJ to enter CMaj7.

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.

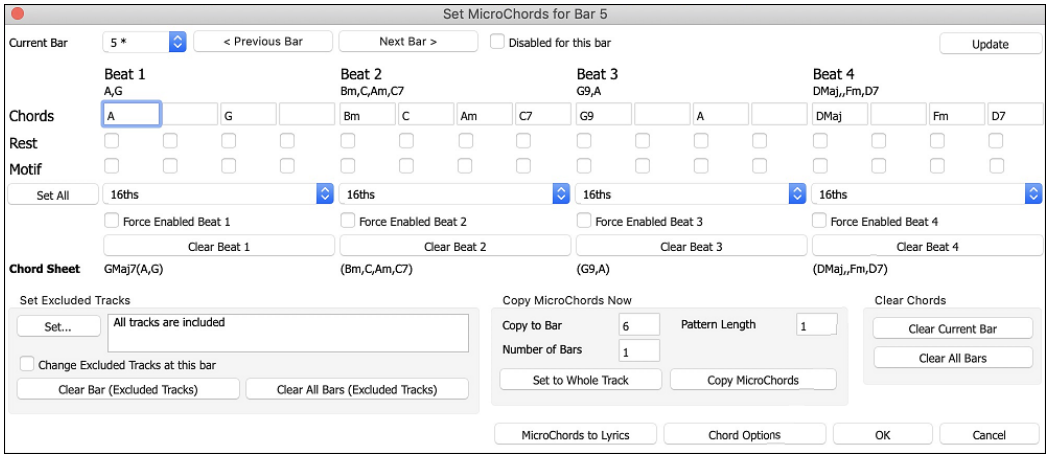
You can erase all chords (main and/or MicroChords) from the highlighted cell with the **Delete** key.

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.

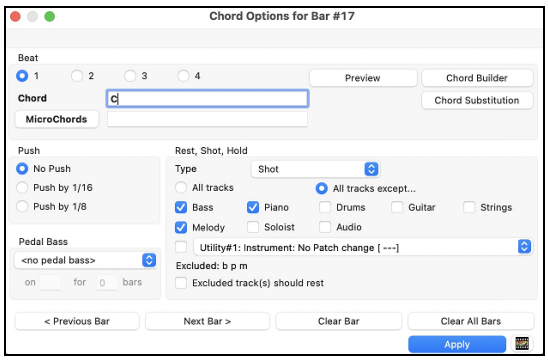
[Clear Current Bar] clears all settings from the current bar, and **[Clear All Bars]** clears all settings from all bars in the song.

[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

C7 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.

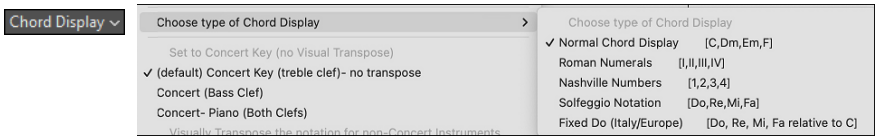
Support for other chord display types

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.)

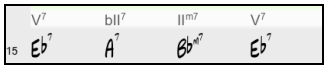
These systems are very useful for learning or analyzing tunes, since they are independent of the key signature. You can take an existing song, and print it out in Roman numeral notation, so you can study the chord progression. You can also type a chord in these systems, like "4" which will enter the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



Tip: Print out a song in Nashville Notation or Roman Numeral notation. Then learn the song this way (i.e., 1^{maj7} 4maj7 3^{m7b5} 6^{7b9}). You'll then discover that it is much easier to play the song in any key.

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



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

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

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.

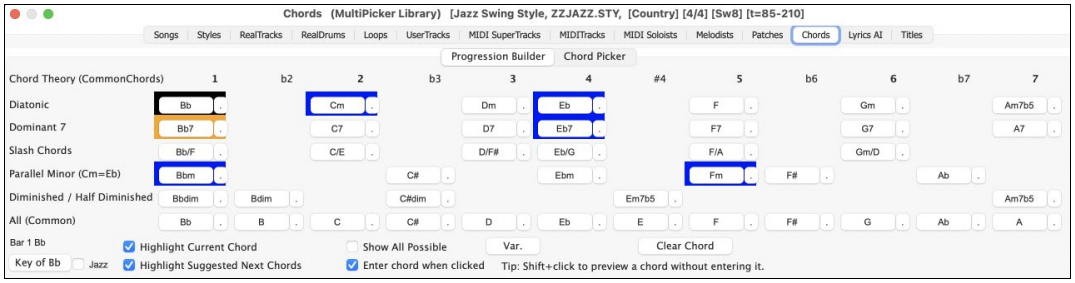
You can also preview chords from the **Chord Options** dialog. Press **option+Z** to open the dialog, and then press the **[Preview]** button to hear the current chord.

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.



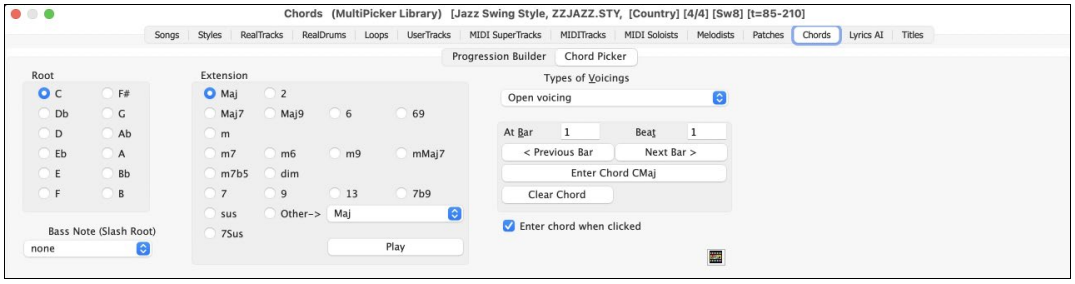
The current chord is highlighted in black and the suggested good chords to come after it are highlighted in colors. These occur if the **Highlight Current Chord** and **Highlight Suggest Next Chords** options are enabled. The blue color indicates common chords and the orange color indicates less common 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.

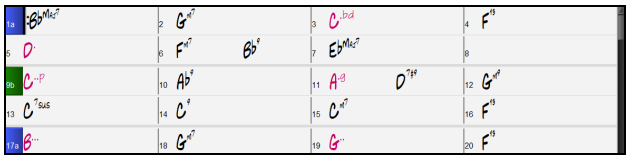
C... indicates a C chord that is a HELD CHORD.

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.

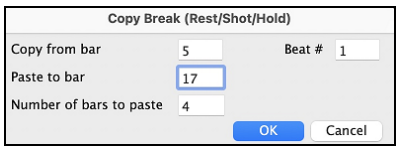
Not all RealTracks styles have shots, holds, and pushes available, so check the "H" column in the RealTracks Picker to see if the style has them.

- 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

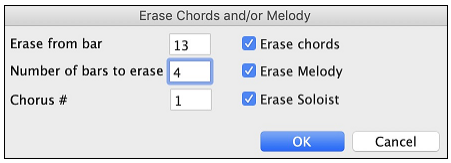
In Jazz styles (and other triplet feels), the chord will be pushed by a triplet, regardless if there is a single or double caret (^^).

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.

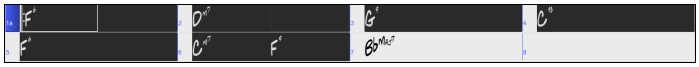
To insert bars choose *Edit* | *Insert Bar(s)* or **command+I** and you can insert a given # of bars. You can also use hotkeys to insert N bars at the current location. For example, **I N return** would insert 4 bars at the current location, and **I N 8 return** would insert 8 bars.

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.

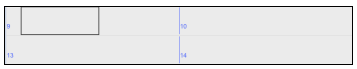
Copying a section of chords is done in a manner similar to copying text in a word processor. Highlight a section of chords by dragging the mouse over them while holding the left mouse button. The area will be blackened/highlighted.



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.



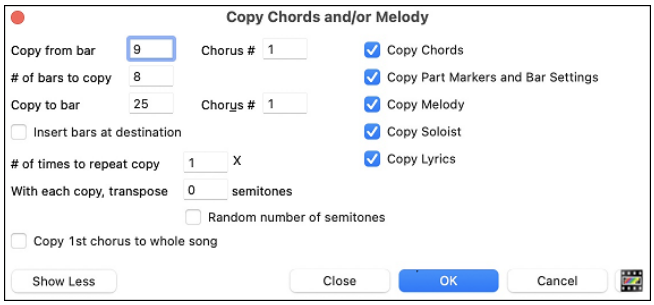
Paste the copied section with **command+V** or select the *Edit* | *Paste* menu item. The chords will then appear at the new location. These features are also available from the **control**+click (or right-click) context menu.

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.

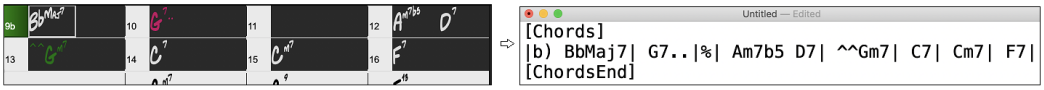
The chords always get copied. The Melody, Soloist, and Lyrics also get copied if these items are set in the **Copy Chords and/or Melody** dialog.

Copy and Paste Chords as Simple Text

Copy from a Band-in-a-Box song

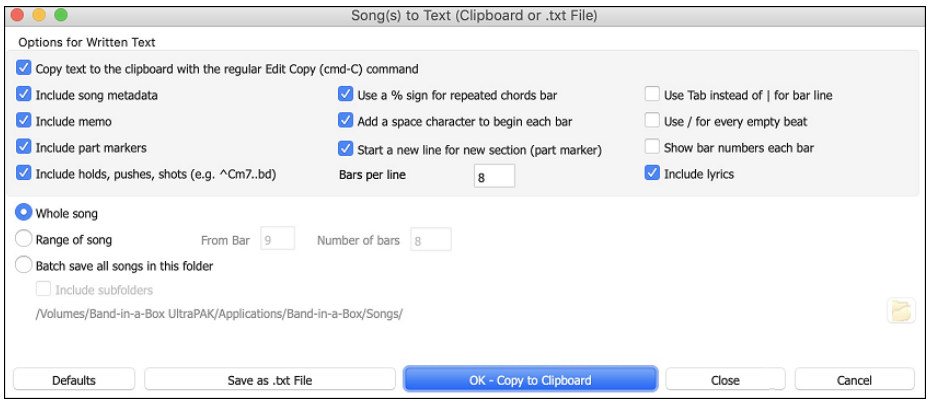
Chords can be copied as a simple text format and be pasted into another song in Band-in-a-Box or a text file in a program like TextEdit.

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.

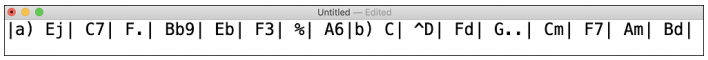
Batch save all songs in this folder: With this mode, you can copy or save all songs in a specific folder. Press the folder icon to select the folder, and choose the option to include subfolders of that folder. Also select the destination with the **Batch Save As** option. You can copy all songs to the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

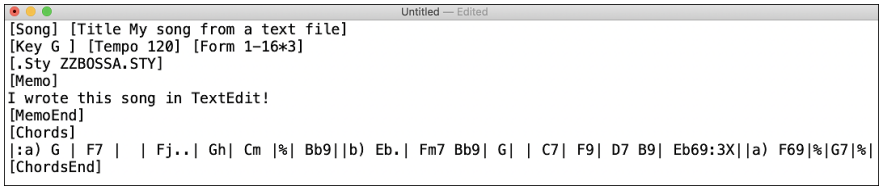
The **[Close]** button closes the dialog, saving the settings but not copying anything.

Copy from a text file

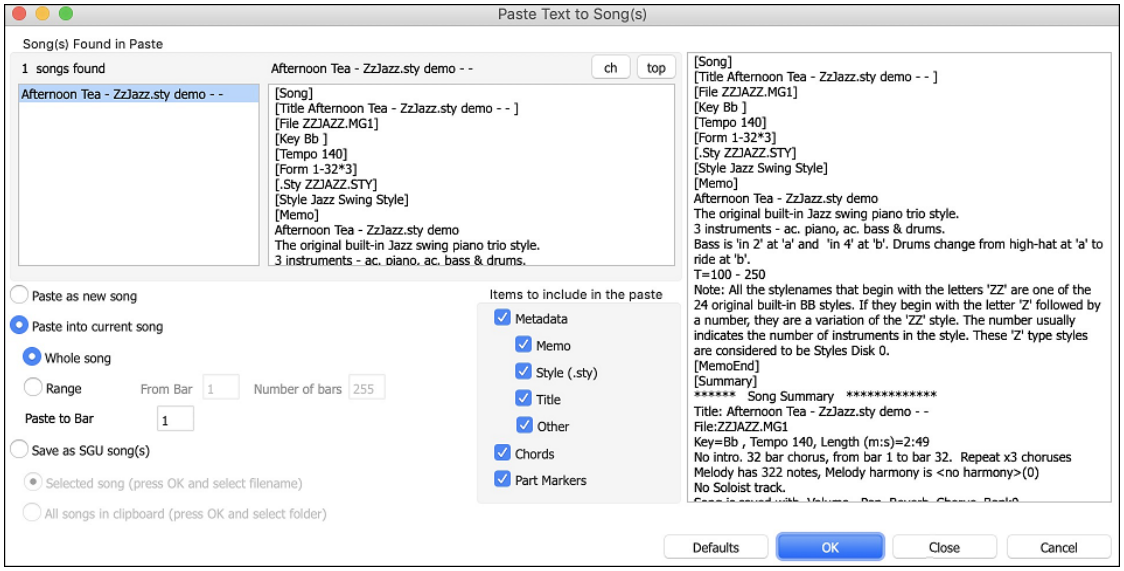
You can copy chords in a text file and paste them into a Band-in-a-Box song. Type chords in a text file using a vertical line for a bar line. If you want a blank bar, leave a space or type a % sign between vertical lines. For example, you can type | D | G7 | | F | or | D | G7 | % | F |. You can use shortcuts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

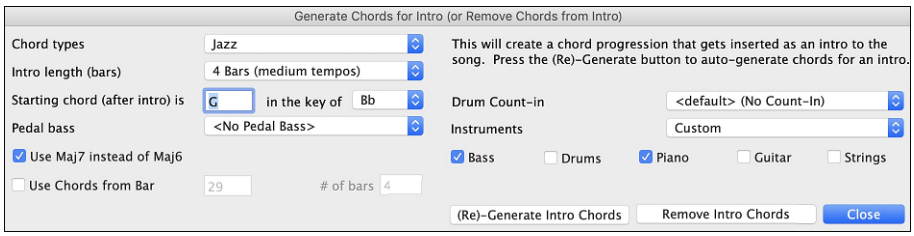
Shrink/Expand

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

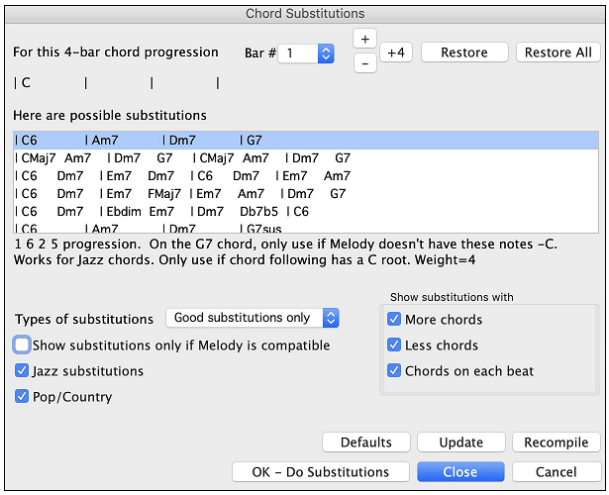
Reharmonizing a song with the Chord Substitution Wizard is a fun and educational way to perform or practice a familiar song in a brand-new way. This feature is very easy to use; simply highlight an area of chords and select “Chord Substitution.” The possible chord substitutions are instantly displayed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

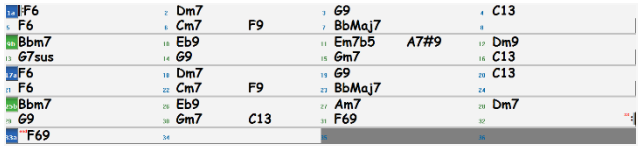
The **[Recompile]** button is only used if you have edited the chordsub.txt file to add your own substitutions. This recompiles the file and takes about 1 to 2 minutes.

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.

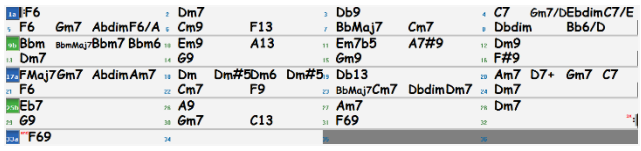
You can undo the substitution by pressing the **[Restore]** button. You can undo all substitutions by pressing the **[Restore All]** button.

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.

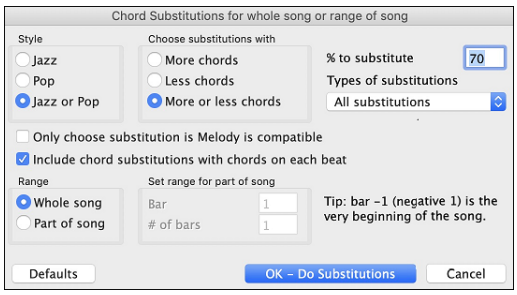


By using the auto-substitution dialog, we can generate substitutions for the whole song, and we get this result:



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.

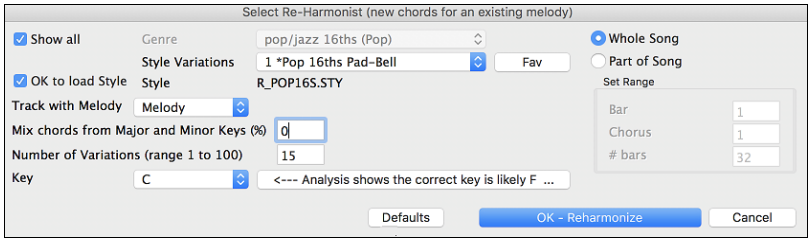
Generate Chords for a Melody (The Reharmonist)

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.



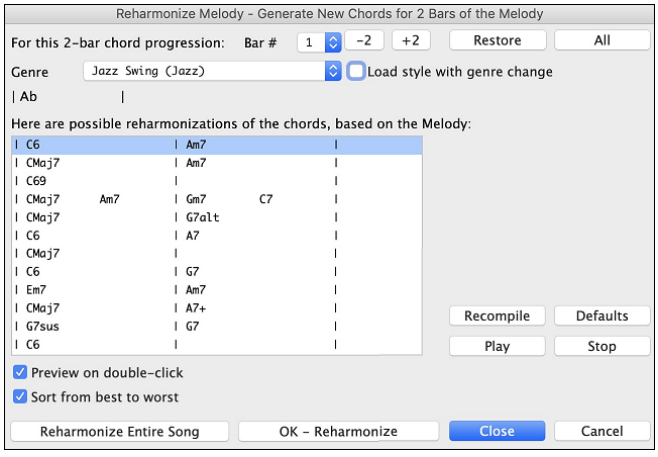
The first thing you should do is set the "Genre" for the reharmonization. For example, if you want "Jazz Swing" genre, choose that in the genre drop down. You will then get typical Jazz chords.

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.



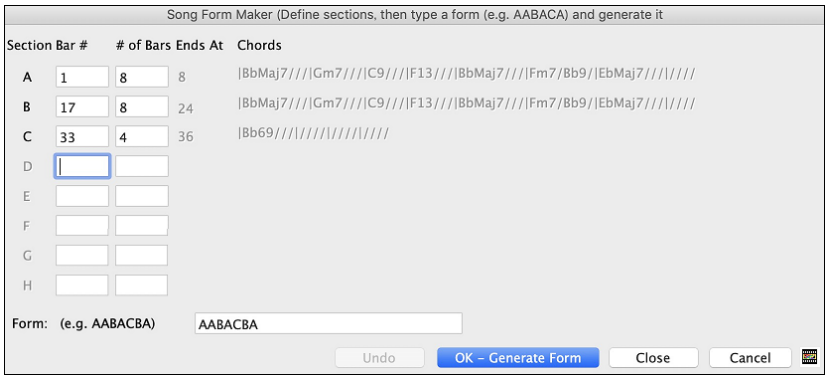
The progressions are sorted in alphabetical order, or from "best to worst" depending on this setting.

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.

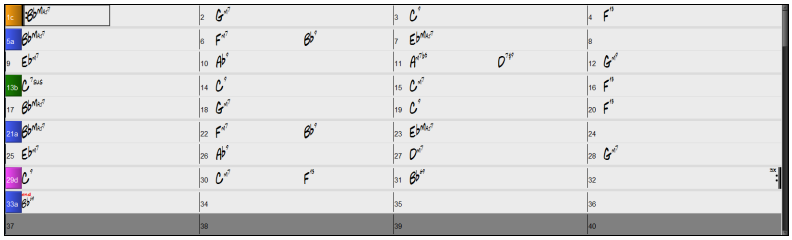
Uses for the Song Form Maker

- Enter a song by simply entering each section once, and then visit the Song Form Maker, typing the form that you want and generating it. Change the form without having to type in new chords, just redo the Form String (AABACABA, etc.).
- Change chords in each section by simply changing the chord in the main section, and then regenerate the form.
- Enter a melody once and copy it throughout the form by regenerating the form.

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

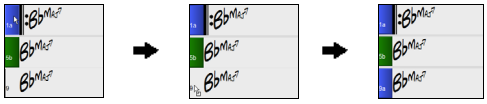
Move the highlighted cell to the bar where you want to place the part marker. Then press the **P** key on the computer keyboard. Repeatedly pressing **P** scrolls through all available part markers.

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.

Copying Part Markers

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



Placing Drum Fills

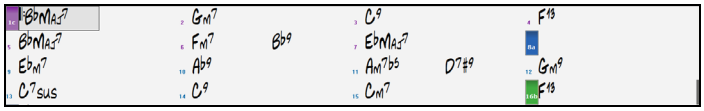
A one bar drum fill will play in the bar preceding (leading into) a part marker, just as a live drummer will play a fill to accent the transition between sections of a song. If you want a drum fill to play in bar 7 of a song, insert a part marker at bar 8. You can either retain the current substyle or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

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

Section Paragraphs

When you are reading a book, a new section begins on a new line, with space between. Band-in-a-Box does that for chords too. Whenever a new section (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

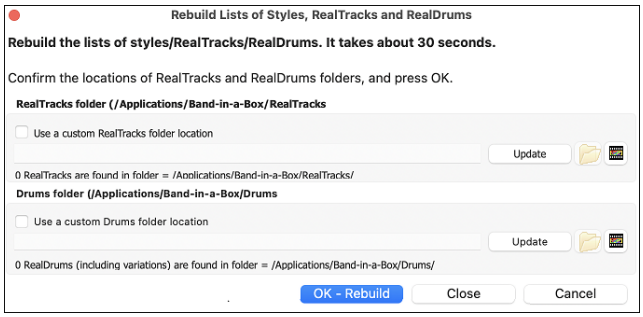
The **StylePicker** lists all the styles that are present in the *Band-in-a-Box/Styles* folder. The **StylePicker** window has a great filter feature for finding a perfect style for your song by selecting elements such as time signature, feel, or tempo or by simply typing in a familiar song title.

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.

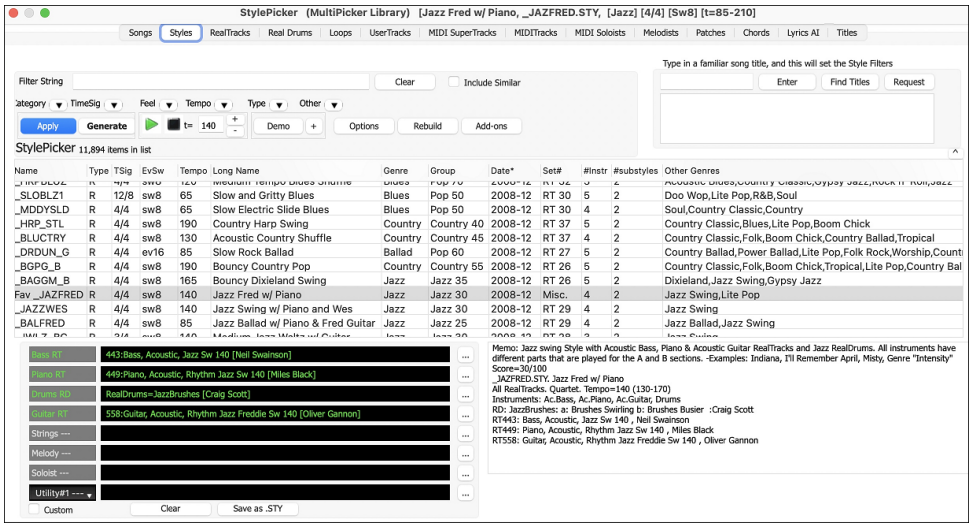
Rebuild StylePicker and Confirm RealTracks and RealDrums Folder Locations Dialog

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.



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

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

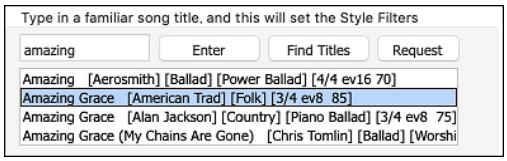
You can easily find a style using the text filter. For example, to find punk styles, simply type "punk" and the list will be filtered to show punk styles. If there is a RealTracks musician that you want to check out, just type in his name, and the list will show styles with that musician in them.

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.

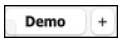
Style Suggestion



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

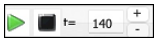


The **[Demo]** button plays a pre-made audio demo of the selected style. The audio demos are found on your hard drive or on the Internet (www.pgmusic.com). The program will play the hard drive version if available; otherwise, it will play from the Internet.

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.



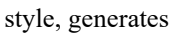
The green arrow button plays your song with the currently highlighted style. The black square button stops playback of the song or the audio demo.

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.

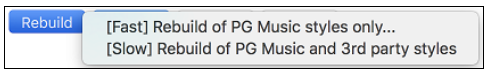
The ideal tempo for the selected style is shown in "t=" but you can change it to any tempo by typing a number or clicking on the [+] and [-] buttons, even while the song is playing.

[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.

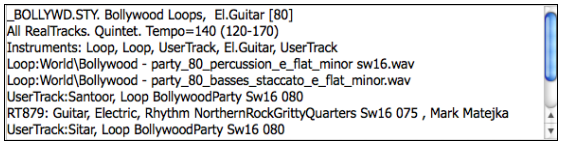
When the **Custom** option is checked, the tracks of the currently selected style will be overridden with your choices.

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!

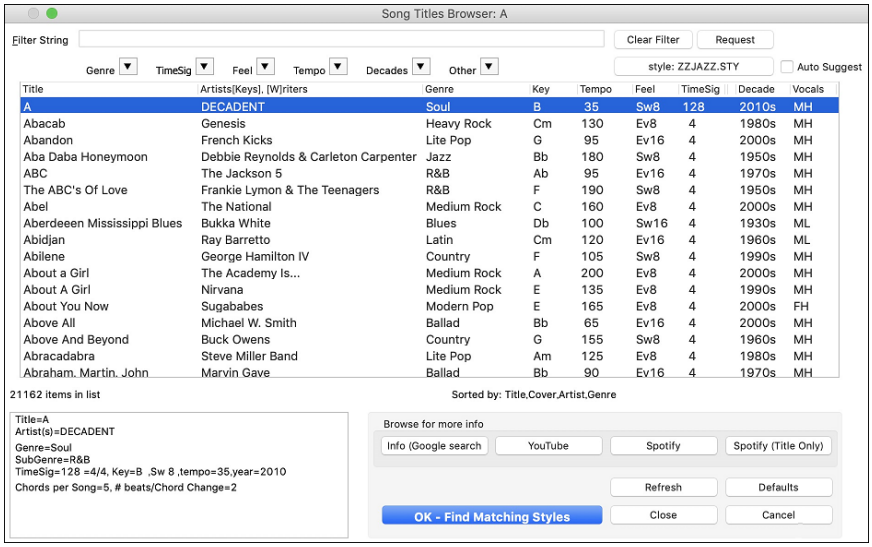
To hear the audio demos, press the **[Other]** filter button in the **StylePicker**, and select *Styles that have .m4a full song demos, with vocals* from the drop-down menu. Or, press the **[Category]** filter button, select *Choose and Show User Category* from the drop-down menu, and select "PGMusic\Style 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.

- Title: This displays the song title.
- Artist: These are the artist or artists most commonly associated with the song.
- Genre: This is the musical genre that the song is typically played in.
- Key: This is the song key that is usually associated with the song.
- Tempo: This is a typical tempo for the song.
- Feel: This shows whether the song is even or swing, and 8th or 16th cut-time.
- TimeSig: This is the time signature of the song.
- Decade: This displays the decade that the song is from.
- Vocals: Typical vocals are shown: (M)ale/(F)emale, (H)igh/(L)ow voice.

You can filter the list by 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.

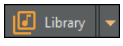
If you do not see a song title you are looking for, press the **[Request]** button. This will launch your internet browser and open the PG Music forum page where you can request to add the song to the database.

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.

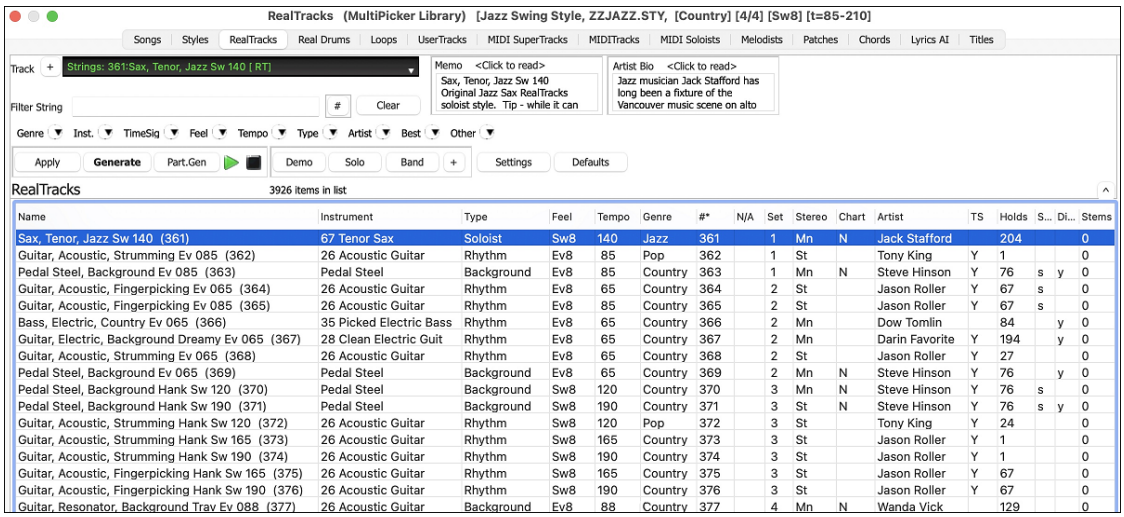
Once you have found a song, press the **[OK - Find Matching Styles]** button. This will take you to the **StylePicker** window with styles that best match the tempo, feel, and genre of the selected song title.

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.

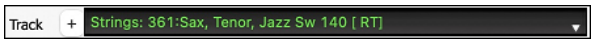
[Chords]: This provides two features: Progression Builder and Chord Picker, both of which allow you to enter chords by ear

[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.

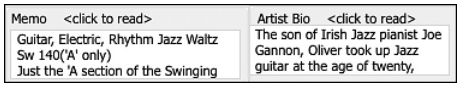
- For RealTracks and MIDI SuperTracks, the **Type** column shows the types of playing (Rhythm, Background, and Soloists). For styles, this column tells you whether the style has RealTracks only (“R”), MIDI only (“M”), or a combination of RealTracks and MIDI (“RM”).
- The **Feel** column tells you whether 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).



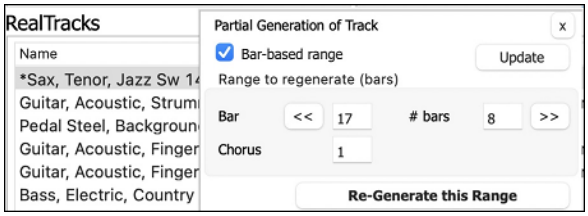
Audio demos are available.

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.

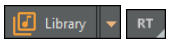
Style Options

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

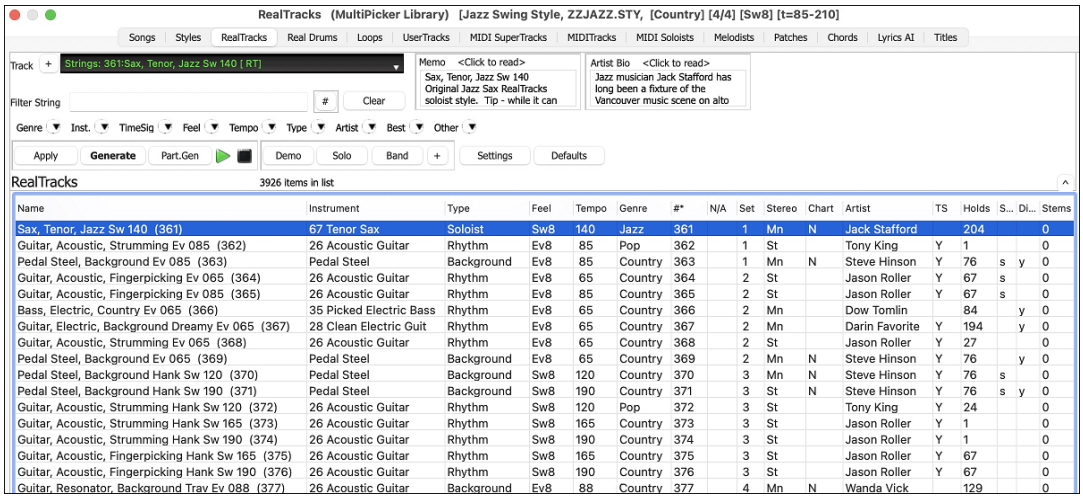
RealTracks are recordings of top studio musicians and recording artists. RealTracks are not "samples" but full recordings, lasting several bars at a time, and can generate tracks that will play along in perfect sync with the other Band-in-a-Box tracks. Best of all, they follow the chord progression that 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.

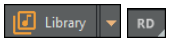
Audio demos are available. To hear them, select a RealTrack and press the **[Demo]** button. Double-clicking on a RealTrack in the list or pressing the spacebar also plays the audio demos if you have enabled the *Double-Click (or Spacebar) plays Chord Sheet (not pre-made demo)* option in the **[+]** 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

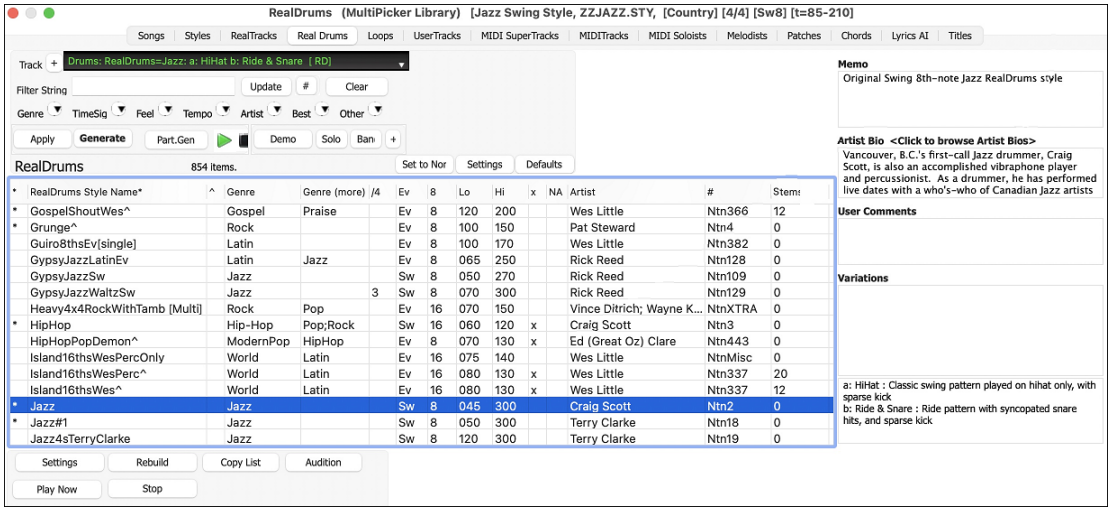
RealDrums are recordings of top studio drummers, playing multi-bar patterns. MIDI drums are patterns based on single drum hits, being programmed, typically on a quantized grid, of what people assume drummers are typically playing. We record drummers at multiple tempos, so the playing you hear at various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

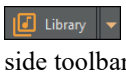
The **[Apply]** button applies the selected RealDrums to the current track. This won't generate a track but if you press the **[Generate]** button, the entire track will be generated and the song will play from the current position. **shift**+clicking on this button generates the entire track and plays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

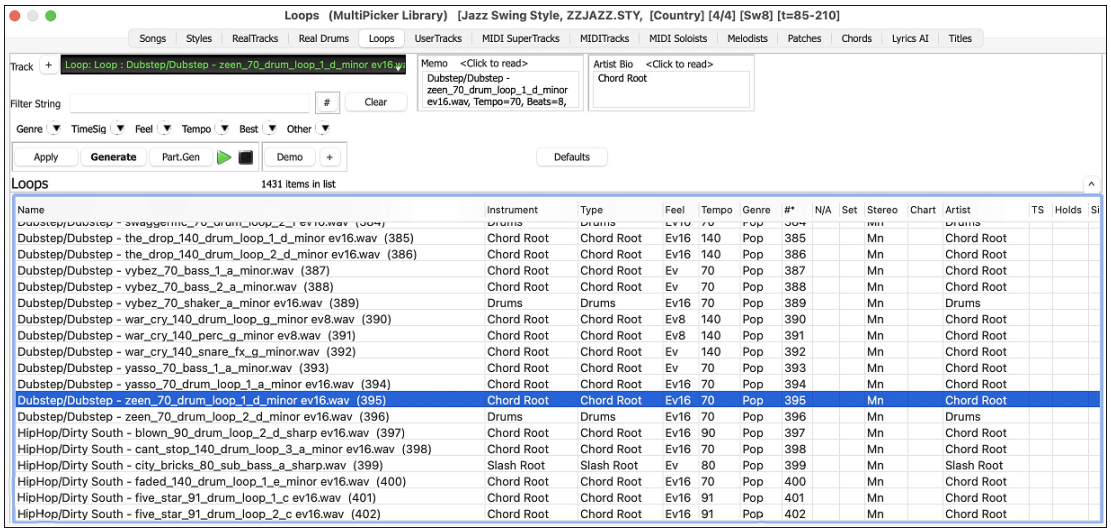
You can add your own or third party loops to any track. Loops are audio files (WAV/AIFF/CAF/MP3/MP4/WMA) that reside in *Loops* folder (*Applications/Band-in-a-Box/RealTracks/Loops*). You can add your own files to this folder.

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.

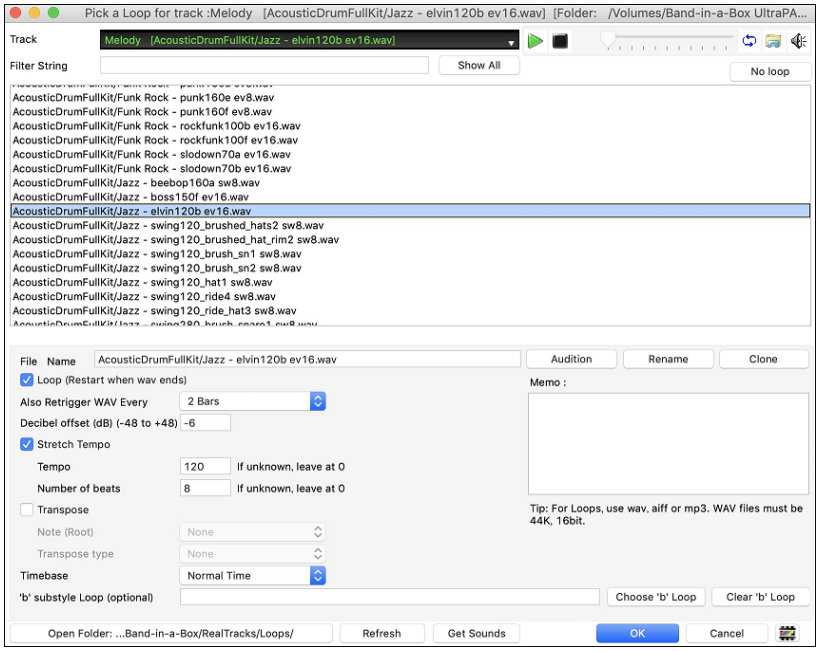
You can use the filter functions to search for Loops. Type a text (e.g., "bossa") in the **Filter String** field, and the list will be filtered to show only the Loops that contain that text somewhere in the name, genre, memo, etc. You can also use the arrow buttons to quickly filter the list by genre,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

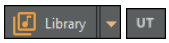
Generating UserTracks

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.

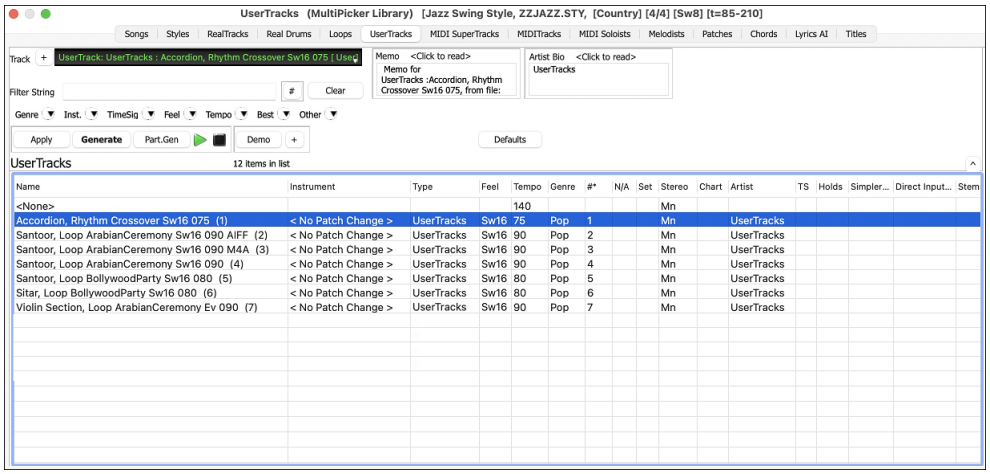
You can use the UserTracks in a similar manner to using RealTracks.



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.

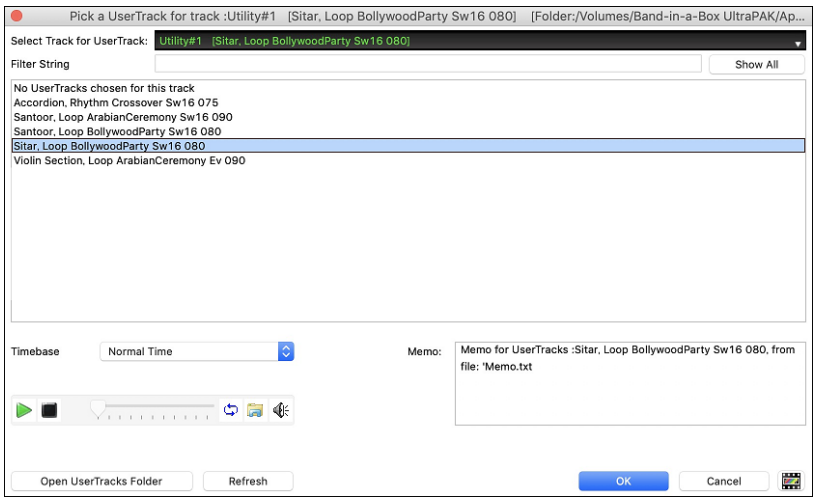
You can use the filter functions to search for UserTracks. Type a text (e.g., "bossa") in the **Filter String** field, and the list will be filtered to show only the UserTracks that contain that text somewhere in the name, genre, memo, etc. You can also use the arrow buttons to quickly filter the list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

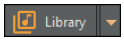
Select a UserTrack and press **[OK]**. You will then see the selected UserTrack listed on the Mixer. Simply press the **[Generate and Play]** button to hear it.

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:

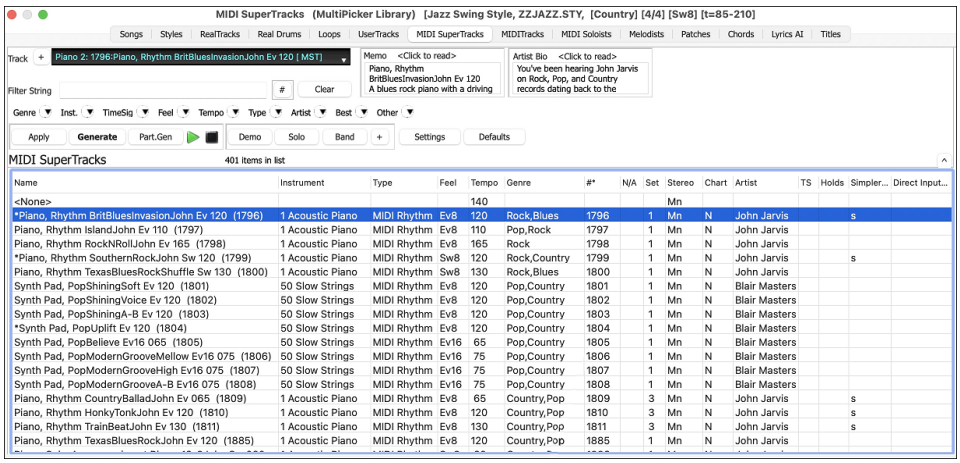
1. Choose a style or song that has MIDI SuperTracks, and press **[Play]**. (Look in the *MIDI SuperTracks Demos* folder for these songs.)
2. Add a MIDI SuperTrack to a certain track.



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.

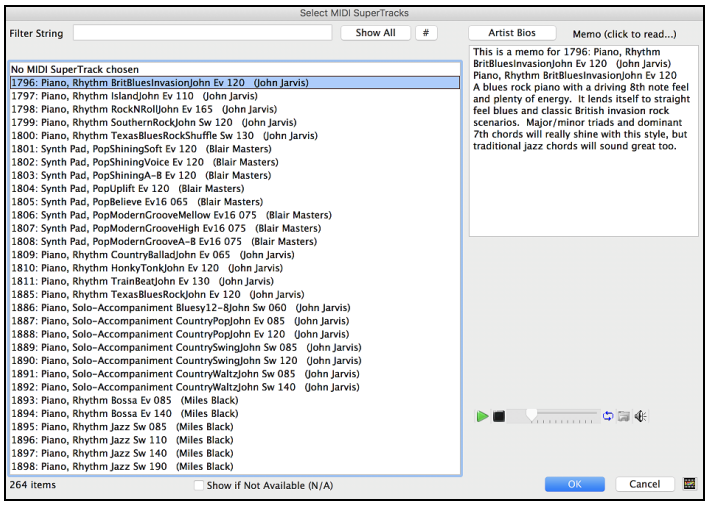
Right-clicking on the list opens a menu with commonly used functions, such as toggling a favorite, displaying only favorites, clearing the filter, and more.

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.

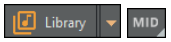
You can audition MIDI SuperTracks by double clicking on the list or using the transport control in the dialog.

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.

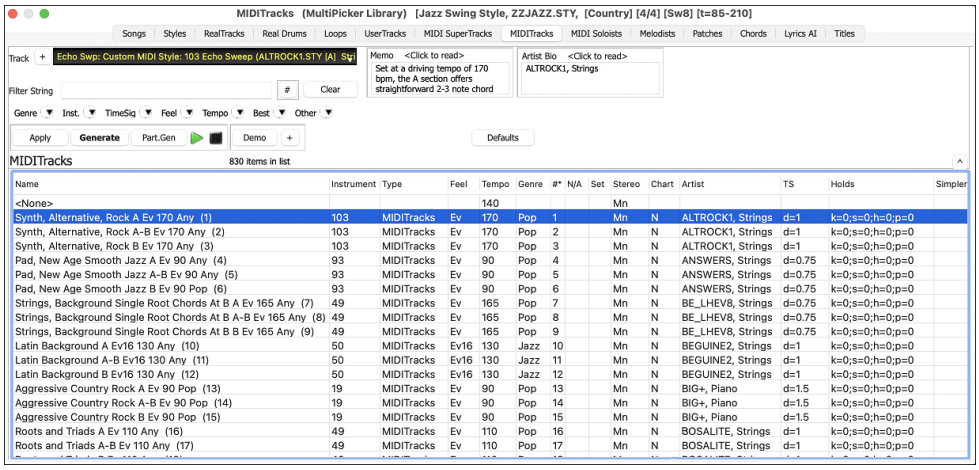


Click on the down arrow beside the **[Library]** button on the side toolbar and select *MIDITracks (from .STY)* from the drop-down menu to open the **MIDI SuperTracks Picker**. You can also use the **[MIDI Tracks]** button on the top toolbar.

> **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.

> **Note**: The Artist column shows the source style and track. The TS column indicates 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. Some columns, such as Holds, Direct Input Available, Stems, etc., are not applicable to Custom MIDI Tracks 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 MIDI Tracks.

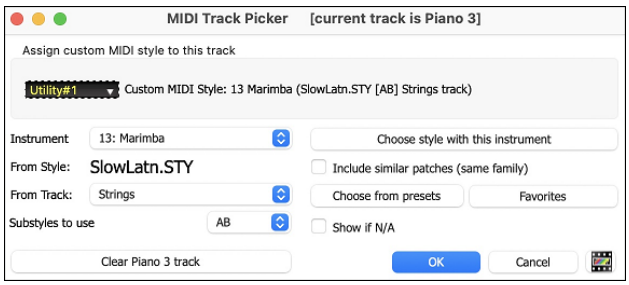
Type a text (e.g., "bossa") in the **Filter String** field, and the list will be filtered to show only the MIDI Tracks that contain that text somewhere in the name, genre, memo, etc. You can also use the arrow buttons to quickly filter the list by genre, instrument, time signature, feel, and more.

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.

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

Tutorial Demo Song – Adding MIDITracks

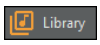
To check out a song that has had two individual MIDITracks added to it, open this folder: *Band-in-a-Box/Tutorials/Tutorial - BB2012*, and open the file <=HANKMID Demo (MIDI Presets used over a country swing style).SGU>. Press the **[Memo]** button on the top toolbar to read about the feature and the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

Generating Soloist Track

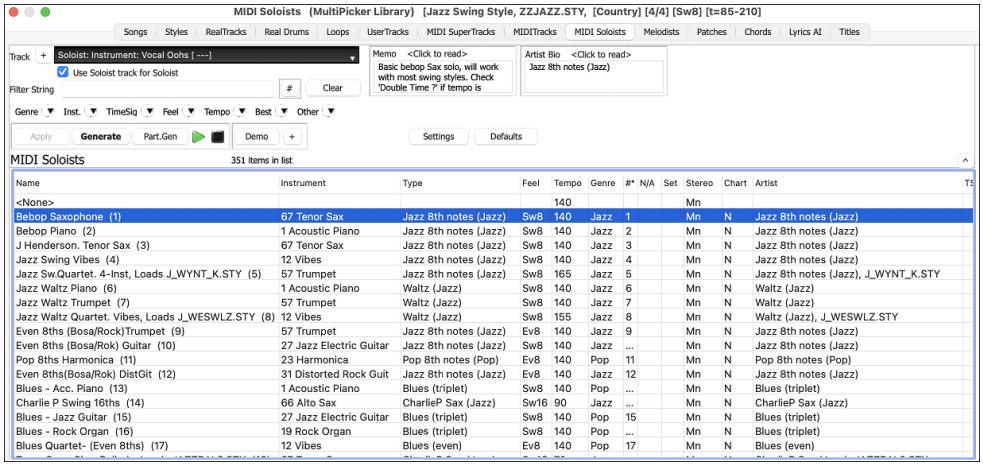
That's right! Band-in-a-Box can "solo like a pro" in hundreds of styles. You can either use the dedicated Soloist track or assign a Soloist RealTrack to any track.

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.

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.

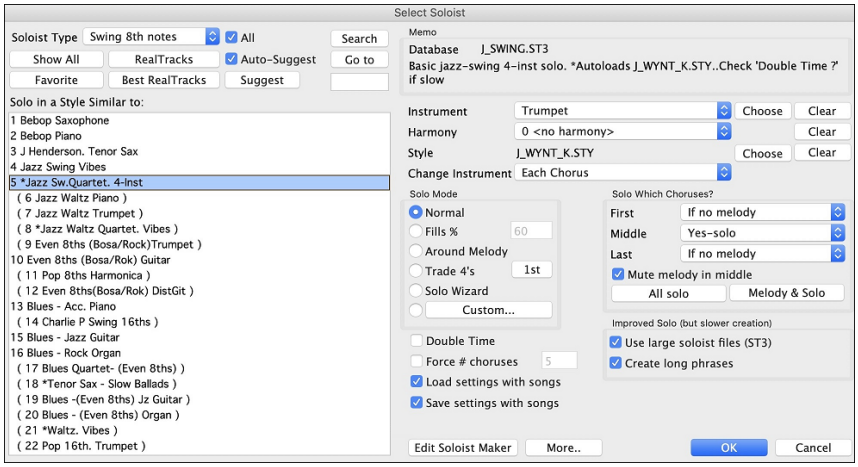
You can press the **[Generate]** button to generate the entire track and play the song. The green arrow button plays the song from the current position, and **shift**+clicking on it plays the song from the beginning. The black square button stops the song or the audio demo. To generate just a portion 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!

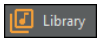


Generating Melodist Track

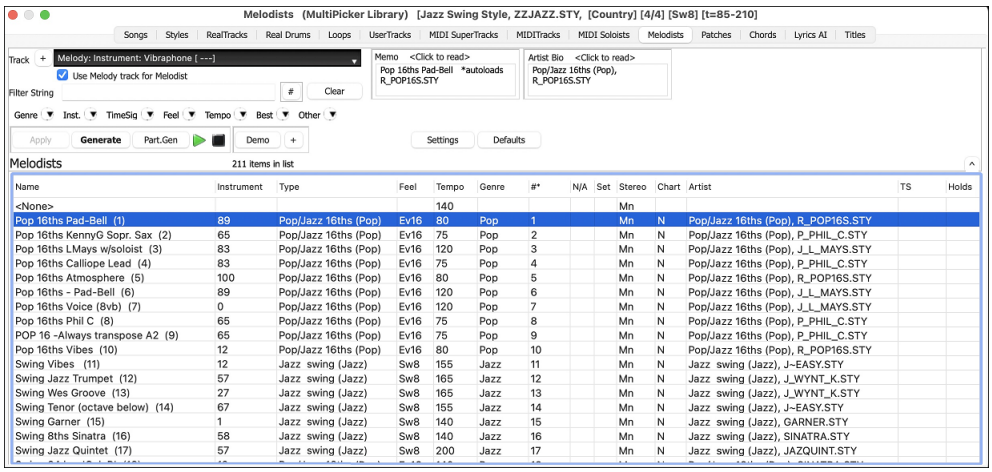
Feel like composing a brand-new song? With Band-in-a-Box, you can compose a new song in the style of your choice, complete with an intro, chords, melody, arrangement, and improvisations— all created by the program

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.

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.

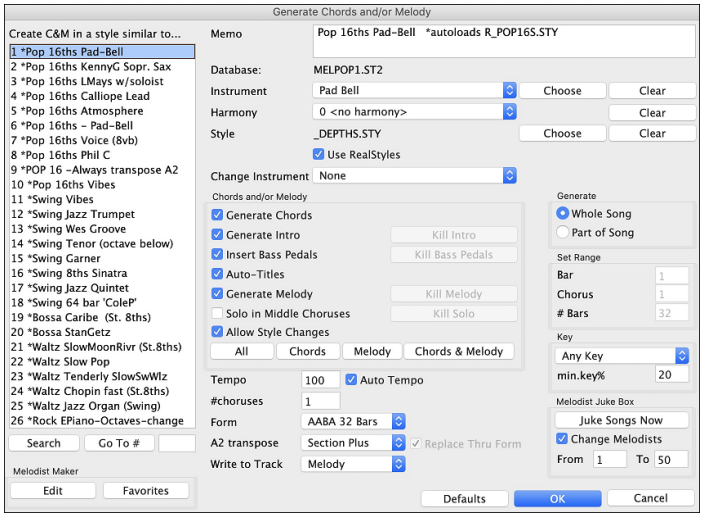
You can press the **[Generate]** button to generate the entire track and play the song. The green arrow button plays the song from the current position, and **shift**+clicking on it plays the song from the beginning. The black square button stops the song or the audio demo. To generate just a portion 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.

MEL 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!



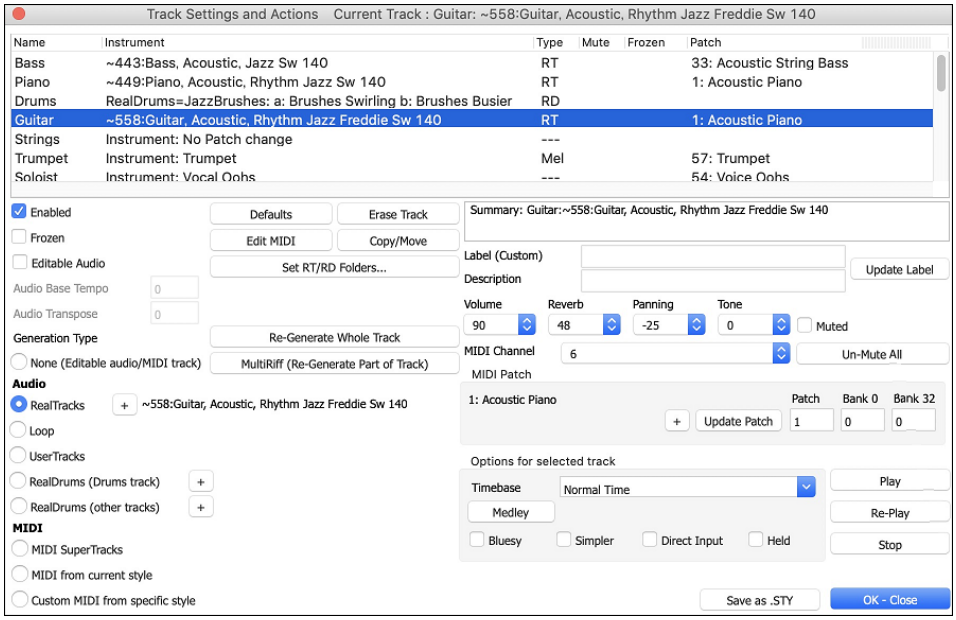
Track Settings and Actions Dialog

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

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

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

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

[Stop]: This stops playback.

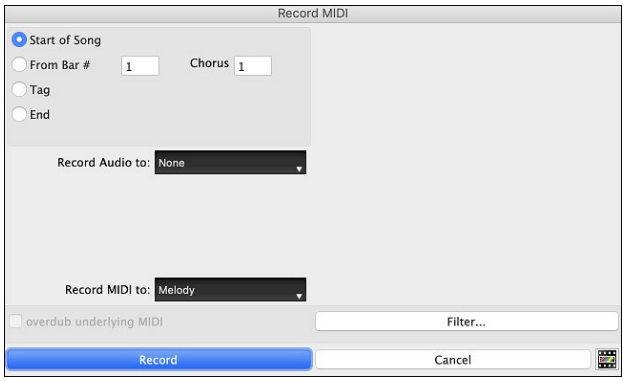
[Save as .STY]: This allows you to create a new style with a new name. The style will contain the current auto-generated tracks in the song.

Adding Melody (MIDI and/or Audio)

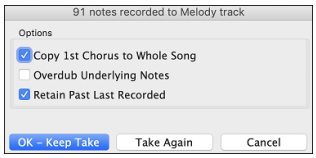
Recording MIDI Melody

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.

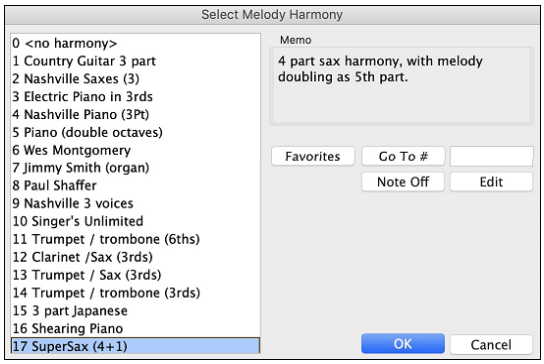
You can enable the Embellisher with the **[Embellish]** button on the top toolbar or with **control+option+E**. Any melody will be embellished as it is played so that you hear a livelier and more realistic melody - and it's different every time.

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.)

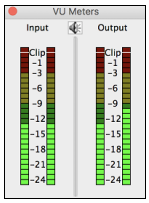
The **[Edit]** button opens the **Harmony Editor**, where you can customize Harmonists.

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.

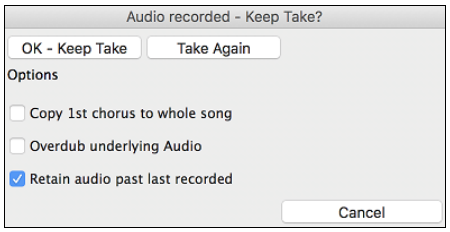
If you also want to record MIDI at the same time, choose the destination track with the **Record MIDI to** option.

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.

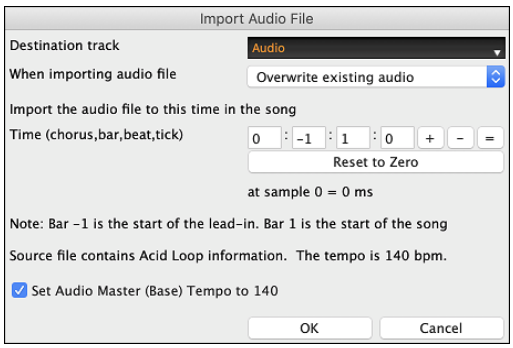
Overdub underlying Audio: If this is enabled, any existing data in the track will be merged with the new recording.

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

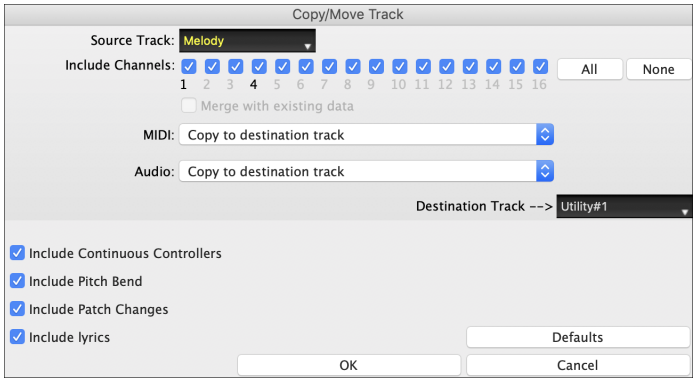
A mono or stereo WAV file can be imported to your song, optionally merging with or replacing any existing audio. Choose the menu item *File* | *Import* | *Import Audio* or *Audio* | *Import Audio*. You then choose an audio file to import. This opens the **Import Audio File** dialog, which allows selection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

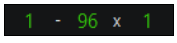
There are also options to include continuous controllers, pitch bend, patch changes, and lyrics when copying or moving MIDI data.

Examples of uses include:

- Loading a MIDI file to the Melody track, and copying the bass part to the Bass track, and then freezing the Bass track. This lets you set up a MIDI file with the same tracks as Band-in-a-Box uses. Note: the command automatically freezes the destination track after the copy.
- Getting the RealChart to play, to double a RealTracks part on another instrument. To do this, generate a RealTracks for piano on the piano track. Then copy the piano track to the strings track and set a strings patch. You now hear a RealTracks piano, with the strings doubling the piano part.
- Replace a RealChart with a MIDI version. If a RealChart is available, copy the RealChart as in the example above. Then eliminate the RealTracks on the original track. You now have a RealChart MIDI part playing instead of the RealTracks, and you can edit that part etc. as with any MIDI track.

Unfold (Convert to 1 big chorus)

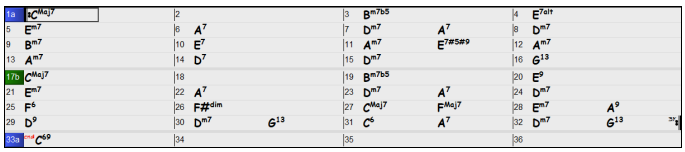
You can unfold a multi-chorus song into one big chorus. To do this, select the menu item *Edit* | *Song Form* | *Unfold (Convert to 1 Big Chorus),* or click on the **[Song Form]** button on the top toolbar and choose *Unfold (Convert to 1 Big Chorus* from the drop-down menu.

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.

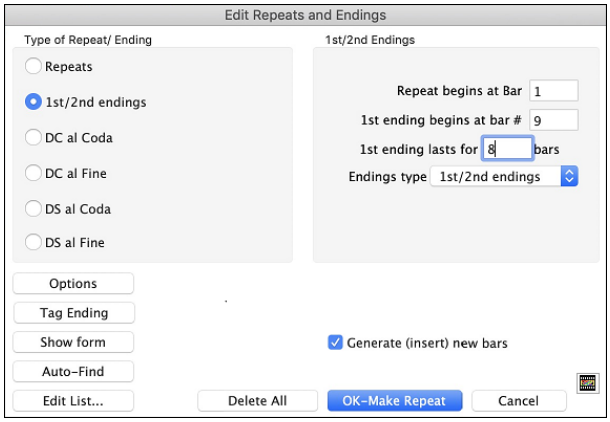
Add Repeats and 1st/2nd Endings

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.

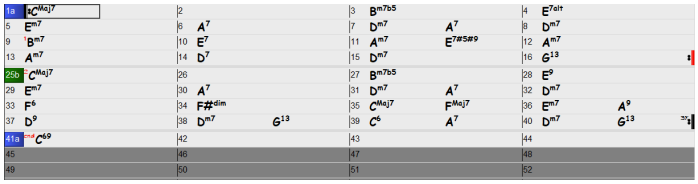
- Repeat begins at bar # 1.
- 1st ending begins at bar 9.
- 1st ending lasts for 8 bars.
- Endings type 1st/2nd endings.

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.

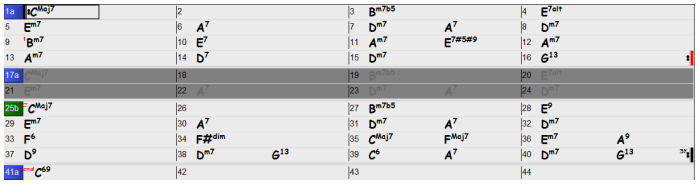
Press the **[OK-Make Repeat]** button. Repeat will be made, and the Chord Sheet redraws with the 1st/2nd repeat showing.

Fake Sheet 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.

Fake Sheet 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. Band-in-a-Box shows you the form in 2-bar sections. A typical AABA song might display a form like this.

0, 1, 2, 3
0, 1, 2, 4

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

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

When you press the **[Auto-Find]** button, Band-in-a-Box 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.

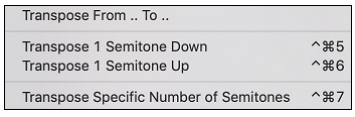
Note that this "auto-detect" does not find every 1st/2nd ending, especially if the chords are different in the repeated sections, but it can be a time saver when it does find them!

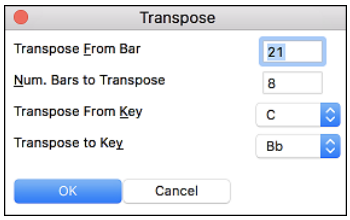
Set Time Signature for Range of Bars

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.





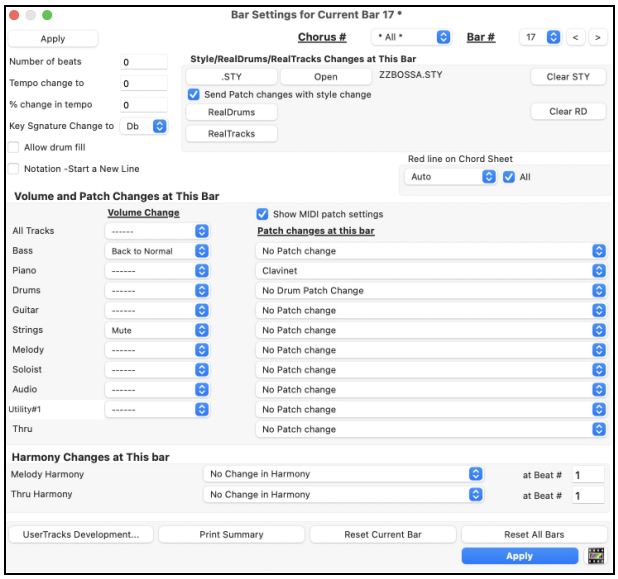
To transpose part of a song, simply highlight the area you wish to transpose and select *Transpose From.. To..* in the submenu. When you have confirmed the starting bar and the number of bars you wish to transpose, click on the "Transpose to Key" area and select the destination key.

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.

Examples:

- A song in 4/4 time with a single bar of 6/4 time. Since the maximum # beats per bar is = 4 we will split the 6/4 bars into 2 bars, a 4/4 bar and a 2/4 bar. Insert a # beats per bar = 2 at the beginning of the 2/4 bar and then restore the time signature to 4/4 by assigning # beats per bar = 4 for the next bar.
- A song in 5/4 time throughout: To do this we will alternately create a 3/4 bar + 2/4 bars. On odd numbered bars insert a # beats per bar = 3, and on even bars insert # of beats per bar = 2. This needs to be done for every bar.

Tip: Instead of using this dialog, 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.

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.

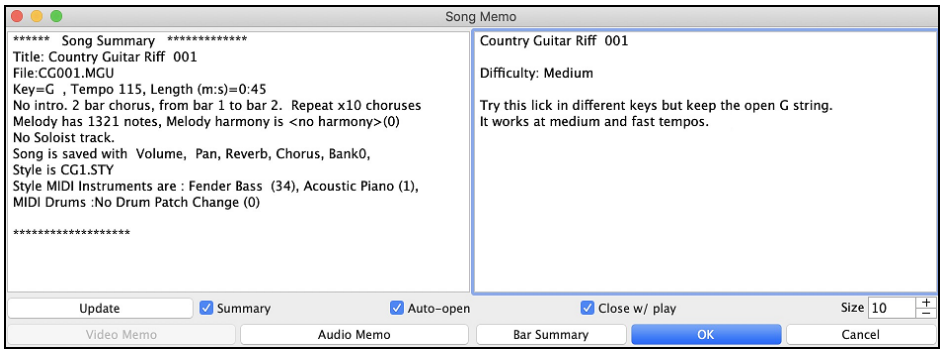
Normally, you don't need to press the **[Apply]** button because any setting will automatically update as you change.

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.

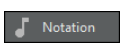
You can press the **[Bar Summary]** button to see a report of any changes to settings that are programmed in the **Edit Settings for Current Bar** dialog (**F5**).

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

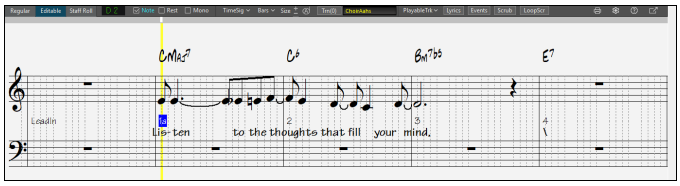
Notation Window



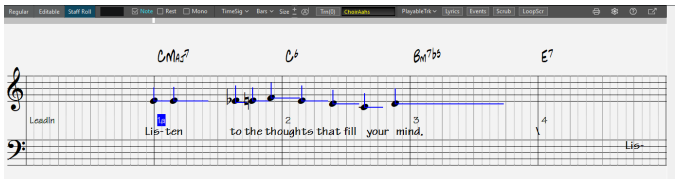
Open the **Notation** window with the **[Notation]** button on the side toolbar. You will see standard notation on the grand staff. There are 3 notation modes in Band-in-a-Box, selected with the buttons in the Notation window toolbar.

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.

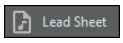


The **Staff Roll Notation** mode has editing features of the Editable Notation mode. In addition, the velocity (vertical line) and duration (horizontal line) of notes can be edited.

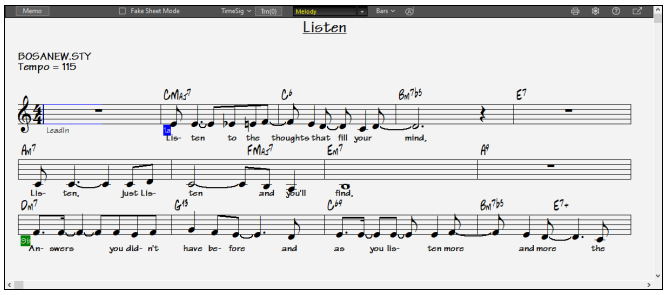


Lead Sheet Window

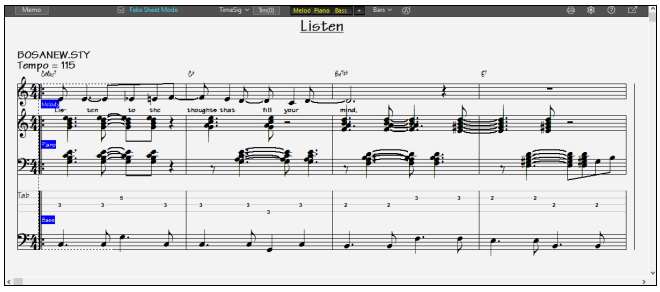
The **Lead Sheet** window displays a full screen of notation with one or more tracks. Other options include a selectable number of staffs per page, clefs to show, font size, margin, scroll-ahead notation, and lyrics. If you like to sight-read along with Band-in-a-Box, this is the window for you.



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

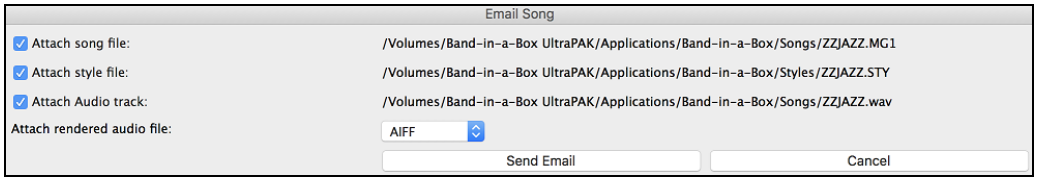
Once you have made a song (or have made changes to a song), you will probably want to save the song. Click on the **[Save]** button on the top toolbar, choose the menu item *File* | *Save* from the menu, or press **F2** or **command+S**.

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.



The dialog allows you to choose files you want to email:

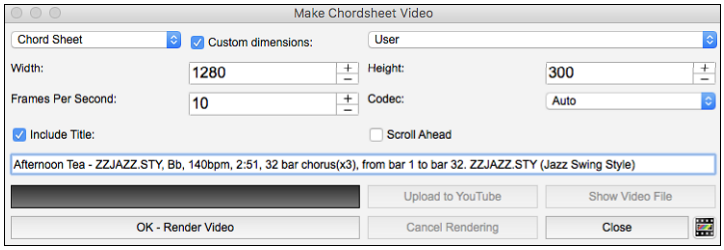
- the song (.MGU or .SGU)
- the style (.STY)
- the extended style (.STX) (if any)
- a rendered audio file (choice of AIFF, M4A, WAV)
- Audio track (if any)
- Performance track (if any)

Pressing the **[Send Email]** button 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).

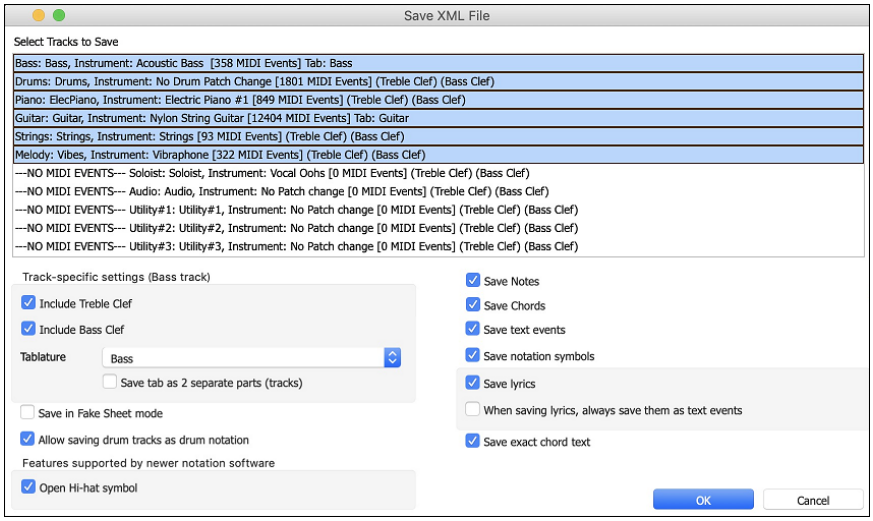
Press the **[OK - Render Video]** button to start rendering the video. The video will continue to render unless you press the **[Cancel Rendering]** button. When the rendering is done, a message will show and you will be able to press the **[Upload to YouTube]** or **[Show Video File**].

Note: A special use of this feature is to combine a video RealTracks with the corresponding notation in a single video. This creates an educational video, which shows the actual performance with notation/tab, playing over your chord progression! To do this, press the [+] button beside the track selector on the side toolbar and select *Render Video(s)* from the drop-down menu.

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.

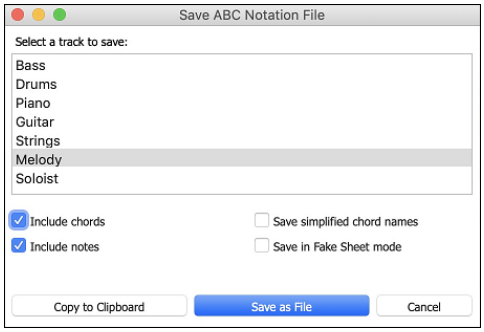
The **Save exact chord text** option allows you to save the exact chord text, rather than relying mainly on saving the chord type and degrees.

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

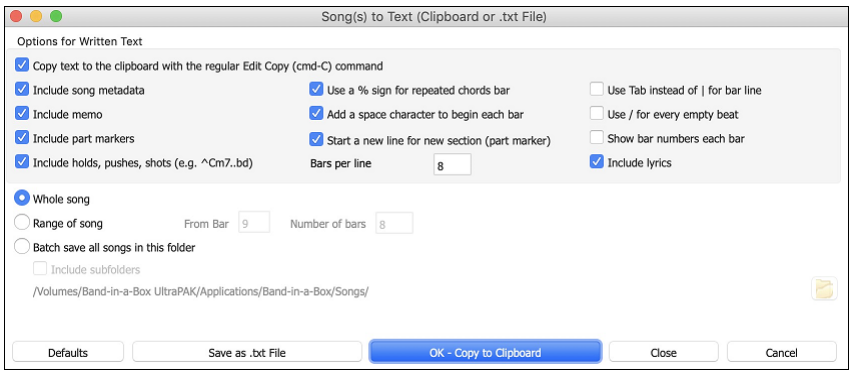
You can save the song, including the chords and other information (title, key, tempo, form, style, etc.), as a text file.

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**].

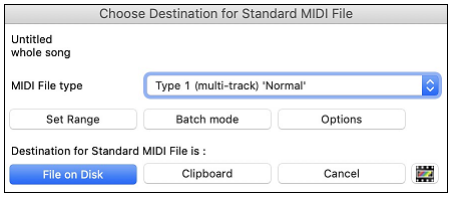
The dialog also has an option to copy or save all songs in a specific folder. Select the **Batch save all songs in this folder** mode, press the folder icon to select the folder, and choose the option to include subfolders of that folder. Also select the destination with the **Batch Save As** option. 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.

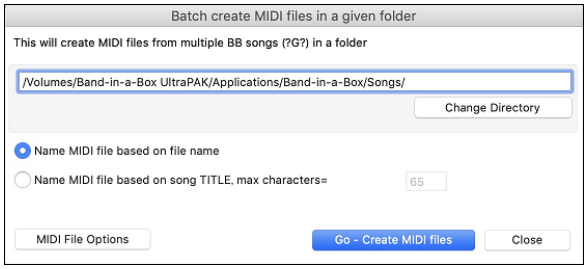
- By default, Band-in-a-Box writes Type 1 multiple track Standard MIDI Files.
- You can also save Type 0 MIDI files. They have all parts on a single track and are used by many hardware modules and other devices that play MIDI files because they are simpler to play (since they only have 1 track).
- Karaoke 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.

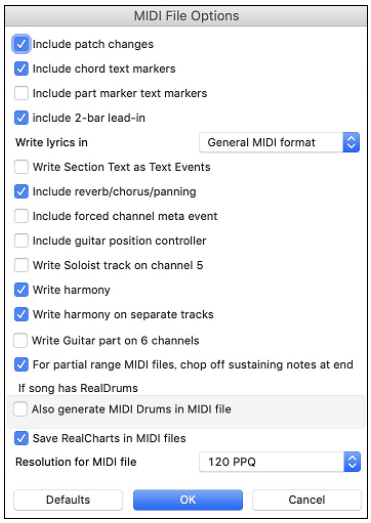
When making a MIDI file, you can select a range of bars to be included. Highlight any range of bars on the Chord Sheet, and the MIDI file will be made for just that range. Alternatively, you can make a MIDI file for a partial range by pressing the **[Set Range]** button.

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.



MIDI File Options

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.

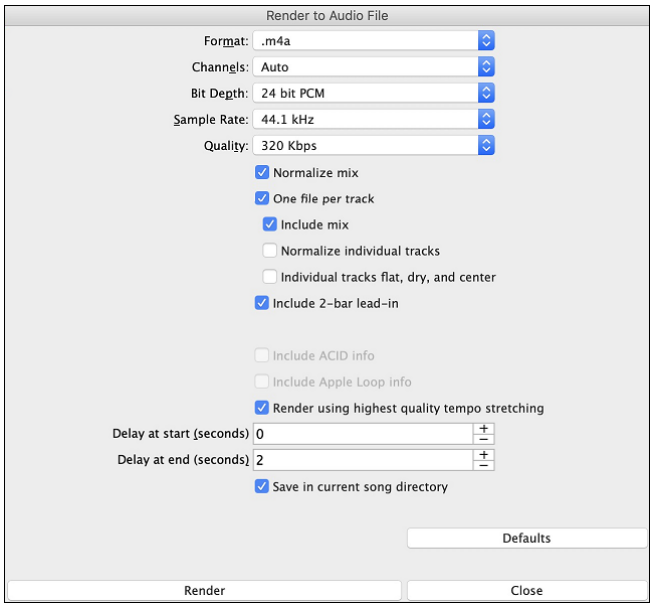
Also generate MIDI Drums in the MIDI file can be unchecked if your song uses RealDrums and you don't want MIDI drums included in the MIDI file.

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.

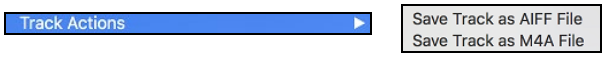
[Render]: To render the song, press this button and select the name and destination for the audio file.

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

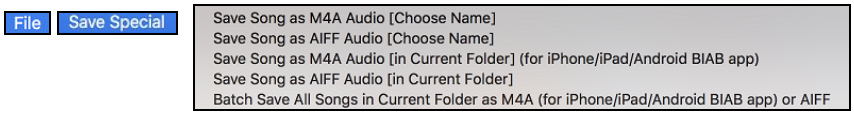
Any track can be saved as an M4A or AIFF audio file from its contextual menu. The menu opens with a right-click, **control**+click, or a double-click on the track label.



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.

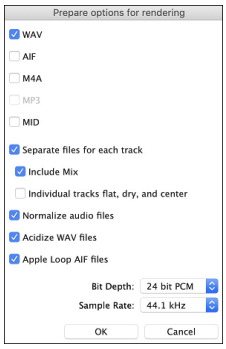
If you want the entire performance into your DAW, drag the **[Master]** button on the top toolbar or the Master label on the Mixer and drop it onto the Drop Station. By default, a single file containing the full arrangement is dropped. If you want all tracks transferred as separate files instead, uncheck 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.

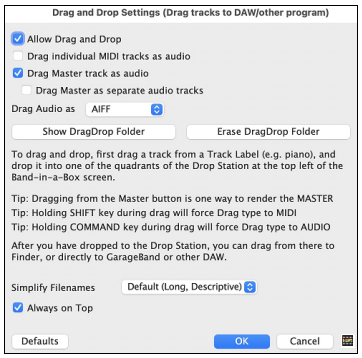
When **Normalize audio files** is selected, the file will be normalized. Normalizing boosts the volume to a maximum level without distortion. Most professional music tracks are normalized.

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.



Allow Drag and Drop: Enable this to use the Drag and Drop feature.

Drag individual MIDI tracks as audio: This option applies when dragging a track directly to a DAW. When this is enabled, the MIDI tracks get converted to audio, using Apple® Synth.

Drag Master track as audio: If this is enabled, the entire arrangement gets converted to audio, using Apple® Synth. If this is disabled, the MIDI tracks in the arrangement get transferred as MIDI, in a single file.

Drag Master as separate tracks: If this is enabled, when dragging the Master button, the drop will result in multiple files, one for each track.

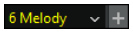
Drag Audio as: You can select a type of audio files to create.

Simplify Filenames: This controls how filenames are generated, with three choices: Default (long and descriptive), Simple Long (instrument name), and Simple Short (track name only).

Always on Top: If this is enabled, the Band-in-a-Box window will be always-on-top. Note that if you change this in the dialog, it won't take effect until you exit the dialog.

Saving Track as Performance

This feature takes “freezing” a track one step further and saves the audio itself. So, you can send your Band-in-a-Box song to your friend, who will be able to play that track without needing to have the RealTracks installed.



To save a track, choose the track from the track selector on the side toolbar, click on the [+] button, and select *Track Actions* | *Save Track as Performance File* from the drop-down menu. You have a choice of an aiff or m4a file. When you choose, the track will be rendered to <Song Title><track name (e.g., Bass).aiff or .m4a.

Select *Track Actions* | *Erase Performance Track* from the [+] button to remove the Performance Track.

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

Congratulations!

Now you know how to produce a complete song arrangement in Band-in-a-Box with RealDrums and RealTracks, a melody, solo, harmonies, and lyrics; either from scratch or from an imported MIDI file. You can print out clean lead sheet notation, complete with chord symbols. And you can save your song in MIDI form or as lossless PCM audio or compressed m4a audio for playback from your computer or over the Internet, to send as an e-mail attachment, or to upload to services such as Dropbox. You are on your way to making lots of great music with Band-in-a-Box.

Have Fun!

Chapter 7: RealTracks and RealDrums

RealTracks

What are RealTracks?

RealTracks 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.

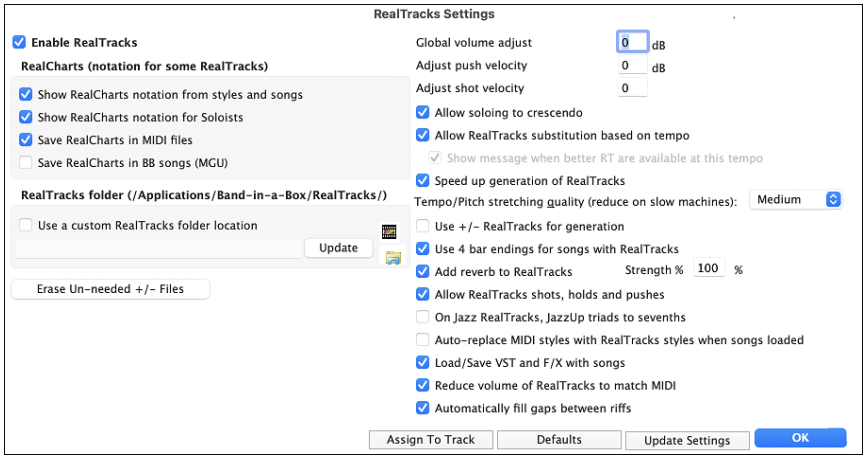
More RealTracks

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.

To see which instruments have RealCharts, visit the **RealTracks Picker** dialog and see the "Chart" column. Instruments with an "N" or "Gt" in this column have RealCharts.

- Instruments with "Gt" in the Chart column have RealCharts with accurate guitar tab and on-screen guitar fretboard display.
- If the instrument is Acoustic Piano and there is an "N" in the Chart column, the instrument has a Jazz piano RealChart. RealTracks piano parts that are on the piano track will appear with the right and left hands split in notation.
- The various other instruments with an "N" (Pedal Steel, Slide Guitar, Resophonic, Trumpet, Alto Sax, Tenor Sax) have RealCharts in standard notation.

The RealCharts can be saved to MIDI files or with Band-in-a-Box songs (MGU).

RealCharts are optional and are selected in the **RealTracks Settings** dialog.

- **Show RealCharts notation for RealCharts in styles** will show RealCharts that have been generated from styles with RealTracks.
- **Show RealCharts notation for Soloists** will show RealCharts that have been generated from the **Select Soloist** dialog.
- **Show RealCharts notation for styles and songs** will save the RealChart to a MIDI track so you can analyze it in other programs.

- **Save RealCharts in BB Songs (MGU)** will save the RealChart MIDI information to the MGU file.

RealTracks folder: The RealTracks 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. You don't need to visit this folder when using RealTracks; it is used internally by Band-in-a-Box, so you shouldn't add or remove files from this RealTracks folder unless you "know what you're doing."

Global volume adjust: You can apply an overall volume adjust to the RealTracks. If they are too loud overall, try a Global Volume Adjust of about -10 dB.

Adjust push velocity / 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.

For example, if you load a ballad jazz style like _BALFRED.STY, you will see that the name of the Bass RealTrack has a tilde (~) symbol at the beginning. This indicates that it *could* be changed to a different RealTrack at a higher tempo.

Now let's increase the tempo of the song to a higher tempo, like 115. You will then see that the name of the RealTrack switches to one that is suitable for a tempo=110. So, when you press play, you will hear the RealTrack closest to your tempo, without having to do anything to make this happen.

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.

IMPORTANT: If you plan on continuing to use older versions of Band-in-a-Box with the same RealTracks folders, then DON'T erase these +/- files, because the older versions of Band-in-a-Box still need the larger size RealTracks.

Q. What are RealTracks +/- files?

A. With RealTracks from Band-in-a-Box 2010 or earlier, we included extra M4A files in the RealTracks folders. These have transposed versions of the M4A files, which have + or - in the file names. For example, bs1031+1.m4a would be a +/- file, whereas bs1031.m4a would not be one. We call them RealTracks "+/- files." They are not included with Band-in-a-Box 2011 or higher because they are not needed and they take up extra space.

Q. I bought Band-in-a-Box for the first time with version 2011. Do I need to do anything?

A. No, there are no +/- files included with Band-in-a-Box 2011 or higher, so there is nothing to do.

Q. I have upgraded to Band-in-a-Box 2011 and have existing RealTracks folders with +/- files. Do I need to do anything?

A. You don't need to do anything. But if you want to save a lot of hard drive space, and you have a newer/faster machine, you can go to the **RealTracks Settings** (Preferences) and click on **[Erase Un-needed +/- files]**. Customers with existing RealTracks collections (2010 or earlier) don't need to do anything, as their existing RealTracks will work.

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]**.

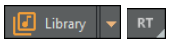
Using RealTracks

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

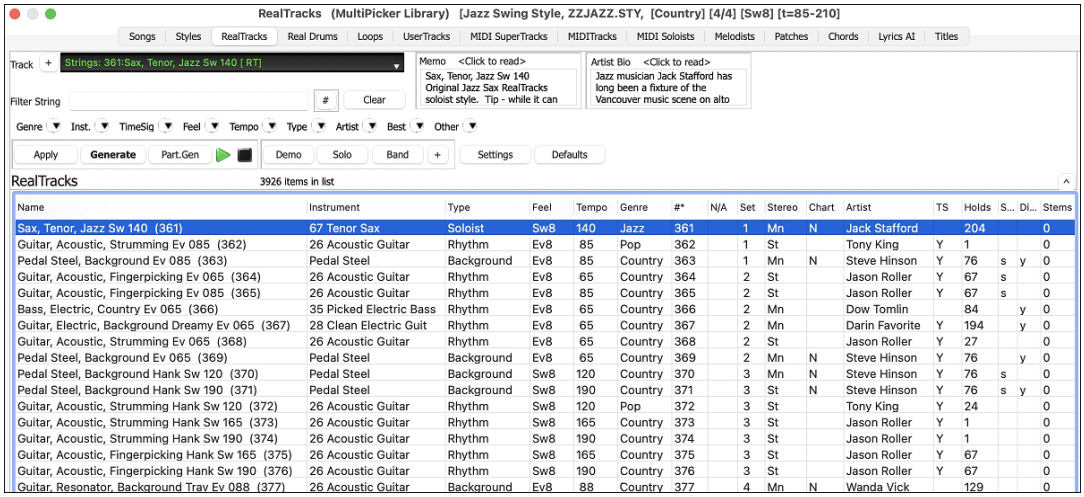
The **RealTracks Picker** allows you to assign a RealTrack to any track. It also displays any RealTracks that are currently assigned to each track.



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)



Name	Instrument	Type	Feel	Tempo	Genre	#*	N/A	Set	Stereo	Chart	Artist	TS	Holds	S...	Di...	Stems
Sax, Tenor, Jazz Sw 140 (361)	67 Tenor Sax	Soloist	Sw8	140	Jazz	361		1	Mn	N	Jack Stafford		204			0
Guitar, Acoustic, Strumming Ev 085 (362)	26 Acoustic Guitar	Rhythm	Ev8	85	Pop	362		1	St		Tony King	Y	1			0
Pedal Steel, Background Ev 085 (363)	Pedal Steel	Background	Ev8	85	Country	363		1	Mn	N	Steve Hinson	Y	76	s	y	0
Guitar, Acoustic, Fingerpicking Ev 065 (364)	26 Acoustic Guitar	Rhythm	Ev8	65	Country	364		2	St		Jason Roller	Y	67	s		0
Guitar, Acoustic, Fingerpicking Ev 085 (365)	26 Acoustic Guitar	Rhythm	Ev8	85	Country	365		2	St		Jason Roller	Y	67	s		0
Bass, Electric, Country Ev 065 (366)	35 Picked Electric Bass	Rhythm	Ev8	65	Country	366		2	Mn		Dow Tomlin		84		y	0
Guitar, Electric, Background Dreamy Ev 065 (367)	28 Clean Electric Guit	Rhythm	Ev8	65	Country	367		2	Mn		Darin Favorite	Y	194		y	0
Guitar, Acoustic, Strumming Ev 065 (368)	26 Acoustic Guitar	Rhythm	Ev8	65	Country	368		2	St		Jason Roller	Y	27			0
Pedal Steel, Background Ev 065 (369)	Pedal Steel	Background	Ev8	65	Country	369		2	Mn	N	Steve Hinson	Y	76		y	0
Pedal Steel, Background Hank Sw 120 (370)	Pedal Steel	Background	Sw8	120	Country	370		3	Mn	N	Steve Hinson	Y	76	s		0
Pedal Steel, Background Hank Sw 190 (371)	Pedal Steel	Background	Sw8	190	Country	371		3	St	N	Steve Hinson	Y	76	s	y	0
Guitar, Acoustic, Strumming Hank Sw 120 (372)	26 Acoustic Guitar	Rhythm	Sw8	120	Pop	372		3	St		Tony King	Y	24			0
Guitar, Acoustic, Strumming Hank Sw 165 (373)	26 Acoustic Guitar	Rhythm	Sw8	165	Country	373		3	St		Jason Roller	Y	1			0
Guitar, Acoustic, Strumming Hank Sw 190 (374)	26 Acoustic Guitar	Rhythm	Sw8	190	Country	374		3	St		Jason Roller	Y	1			0
Guitar, Acoustic, Fingerpicking Hank Sw 165 (375)	26 Acoustic Guitar	Rhythm	Sw8	165	Country	375		3	St		Jason Roller	Y	67			0
Guitar, Acoustic, Fingerpicking Hank Sw 190 (376)	26 Acoustic Guitar	Rhythm	Sw8	190	Country	376		3	St		Jason Roller	Y	67			0
Guitar, Resonator, Background Trav Ev 088 (377)	26 Acoustic Guitar	Background	Ev8	88	Country	377		4	Mn	N	Wanda Vick		129			0

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.

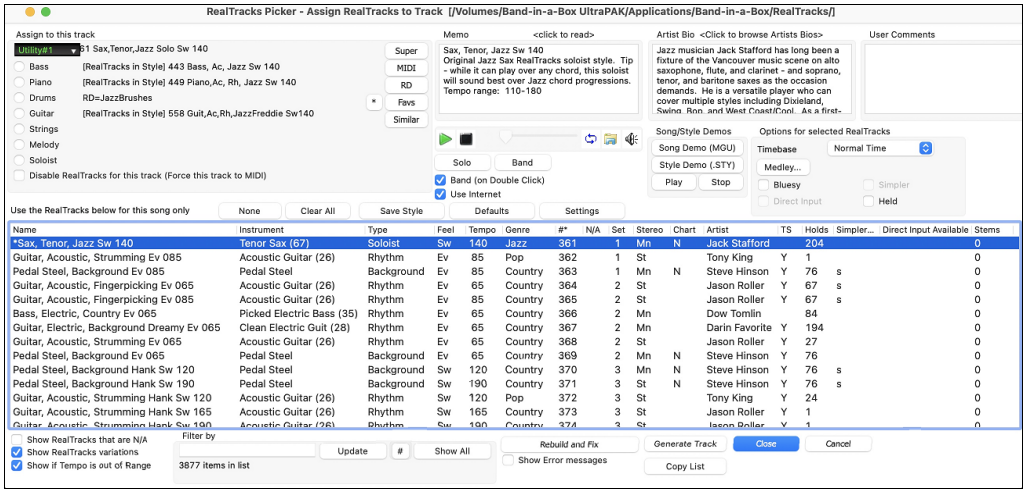
The **[Settings]** button opens a small panel for additional settings.

- 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.

- 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 lets you create a medley of RealTracks on the same track.
- If **Bluesy** is checked, the selected RealTracks will play in a bluesy style, where major triads are treated like 7th chords.
- If **Simpler** is checked, the selected RealTracks will play a simpler arrangement (less busy, less embellished). See the "Simple Available" column for availability of simpler RealTracks.
- If **Direct Input** is checked, the selected RealTracks will use a "clean signal" guitar so that you can add your own effects. See the "Direct Input Available" column for availability of clean recordings.
- Sometimes you want the very simplest comping part possible, which is just "held chords" for the whole piece. This would mean that the piano player, for example, just plays a single chord and holds it for the duration until the next chord. If you check the **Held** option, the selected RealTracks will play held chords.

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.

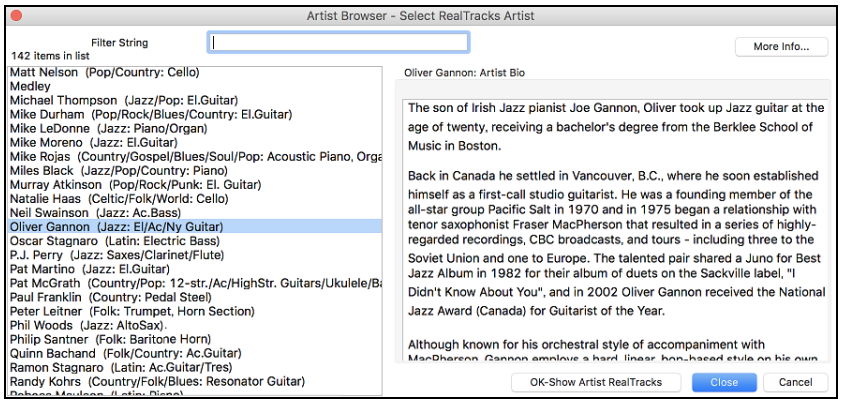
The **[Copy List]** button saves the current RealTracks list to a tab-delimited .txt file in the *Band-in-a-Box/Data f*older and open it in TextEdit. In TextEdit copy all and paste it into an Excel file. You can then apply a hierarchical sorting of the list.

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.

Artist Browser

Clicking on the artist bio in the **RealTracks/RealDrums Picker** or the **[Artist Bio]** button in other RealTracks/RealDrums selection dialogs opens the **Artist Browser** dialog.



- It lists all artists and the instruments they play.
- It shows the total number of artists.
- You can read the biography of the artist.
- There is a text filter.
- The [More Info] button will launch the PG Music web page.
- The [OK - Show Artist RealTracks] button will go back to the RealTracks/RealDrums selection dialog and list all the RealTracks/RealDrums that the selected artist plays.

12-Key “Woodshedding” RealTracks

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

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

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

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

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

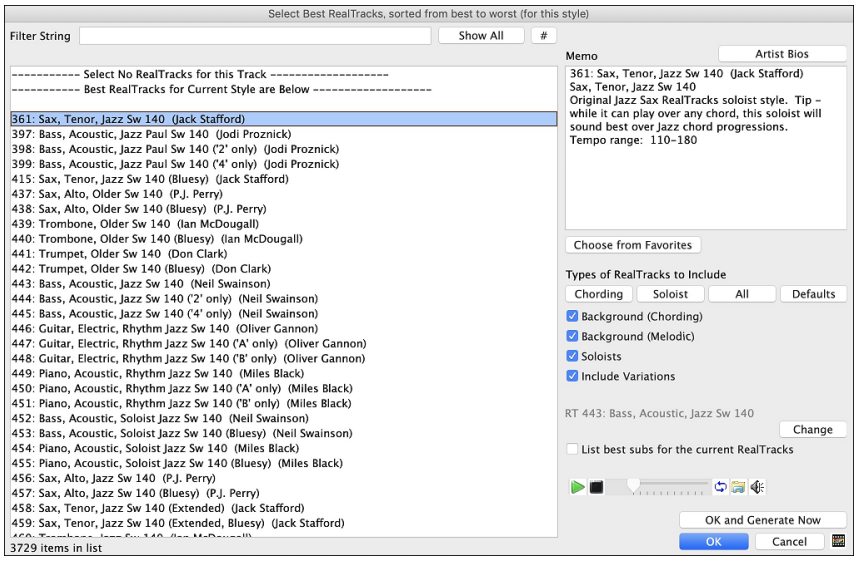
We’ve made some of these for country guitar (Brent Mason), piano (Mike Rojas), and pedal steel (Eddy Dunlap). For guitar, this means that they are typically generated with no transpositions on any chord so that you can learn by copying exactly what you see on the fretboard. In combination with another new feature (Hi-Q RealCharts and guitar display), this gives you great notation and guitar display.

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.

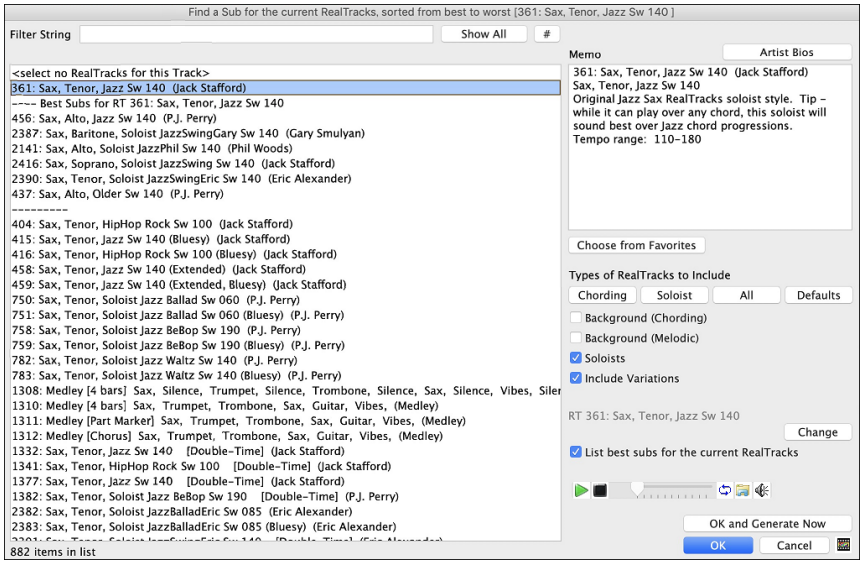
You can also make your choice and press **[OK]** to return to the main screen. When you press the **[Generate and Play]** toolbar button, the song will be generated with the new RealTrack instrument.

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*.

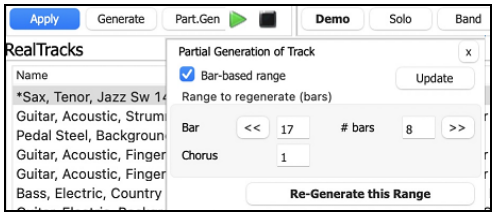
In the dialog that opens, select a RealTrack that you want to sub, and enable the "List best subs for the current RealTracks" checkbox. This will sort the list showing you the best subs. Select a RealTrack from the list and press OK.

(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

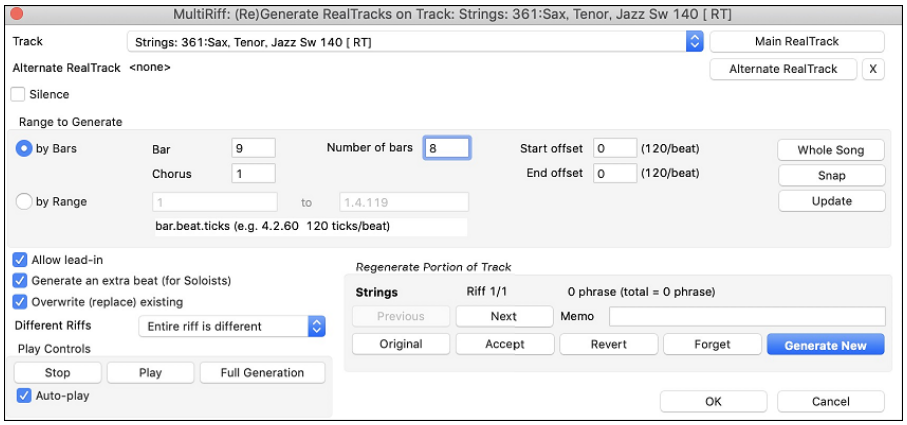
Click on the **[Library]** button on the side toolbar, or press the hotkeys **F7** or **M return** to open the **MultiPicker Library**. Then select a RealTrack from the list and press the **[Part.Gen]** button to open a small panel. Specify the range using either full bar boundaries or precise bar/beat/tick 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.

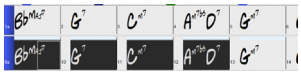
(Re)Generate RealTracks for Regions - Auto Regeneration

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.

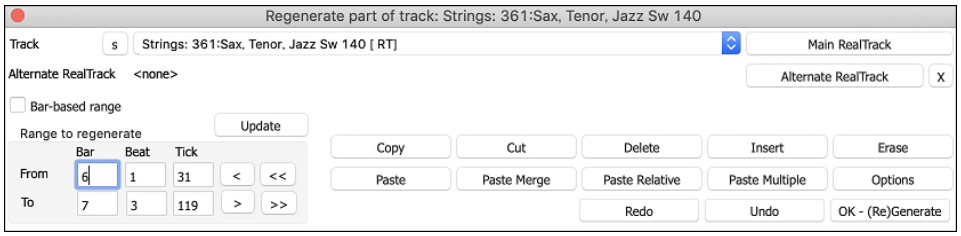
If you find one you like, great! Just stop and continue, maybe moving to another section of the song or switching to a different track or something else entirely.

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.

- **Allow lead-in** allows some of the re-generations to start early as a pickup to the range you've selected.
- **Generate an extra beat** will finish the riff up to 1 beat after the selected range.
- **Overwrite (replace) existing** will make the generation replace the existing part. Setting it to false will merge with the existing generation. For example, maybe you have a sax solo and would like to have sax and flute soloing together for a few bars. You can use this setting to accomplish this by setting this option to false. Remember to set it back to normal when you prefer the re-generations to "replace" instead of "merge."
- **Auto-play** will play the song from the bar before the selected range, so you can hear what it sounds like.
- **Different Riffs** determines how the riffs will be different from previous ones. If it's set to "Entire riff is different," each generation will be different from previous ones. If it's set to "Start of riffs are different," the first bar of the section generated will be different from previous one. If it's set to "Allow some duplicate riffs," the generation might be similar to the previous one.
- **[Forget Recent Riffs Used]** allows Band-in-a-Box to "forget" the previous ones so that you can generate using all the available ones. Note that re-generation from a different bar, different track or different song will "forget" the previous re-generations, so you likely won't need to press this button much, if at all.

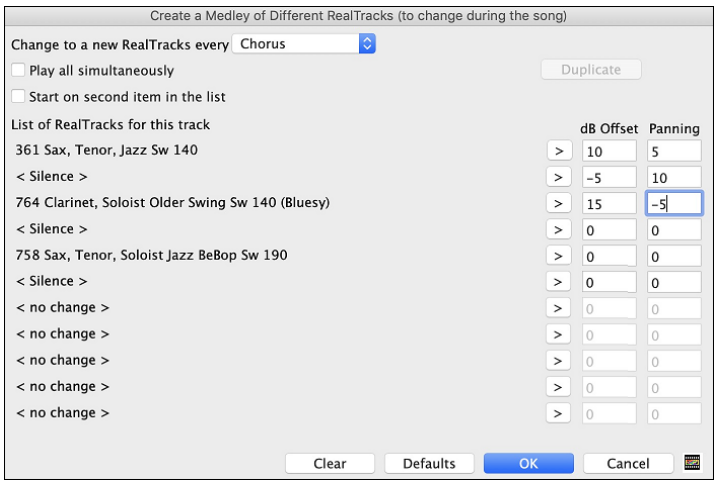
RealTracks Medleys

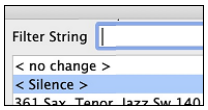
In Medleys, the RealTracks is made to switch instruments every "N" bars or every chorus. For example, you can add a Bluegrass Medley Soloist that switches between solos from Mandolin, Guitar, Banjo, and Fiddle every 4 bars. Or a Jazz Medley Soloist that switches between Alto Sax, Trumpet, Piano, and 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.

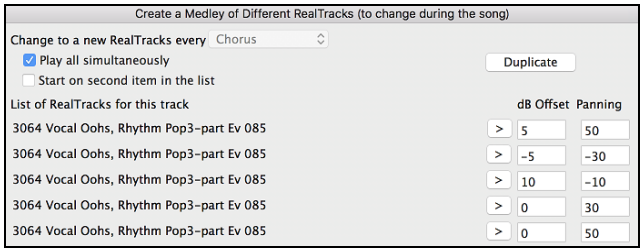
Multiple RealTracks are created as medleys, but if you select the **Play all simultaneously** option, all instruments will play at the same time.

RealTracks Thickening and Panning

When you select multiple RealTracks on the same track and have them play simultaneously, the followings are possible.

- The RealTracks can be the same but will play differently on each sub-track.
- You can set the stereo panning (-64 to +64) for each sub-track.

To do this, select a RealTrack at the top row, and press the **[Duplicate]** button. This will create a specified number of duplicates of the RealTracks selected. Set the stereo panning for each to create a "thickened" sound.



When you play the song, you will hear a fuller sound with smooth transitions from chord to chord.

Thickened and Panned Multiple RealTracks

The *Applications/Band-in-a-Box/Tutorials/Tutorial - BB2020* folder has demo songs that have multiple RealTracks on the same track with the stereo panning set for each sub-track.

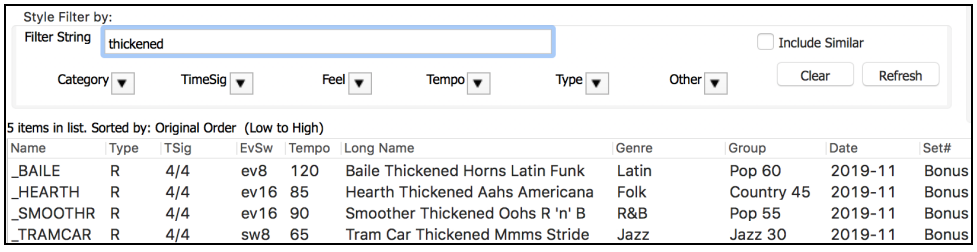
_BAILE Demo - Baile Thickened Horns Latin Funk.SGU

_HEARTH Demo - Hearth Thickened Aahs Americana.SGU

_SMOOTHR Demo - Smoother Thickened Oohs R 'n' B.SGU

_TRAMCAR Demo - Tram Car Thickened Mmms Stride.SGU

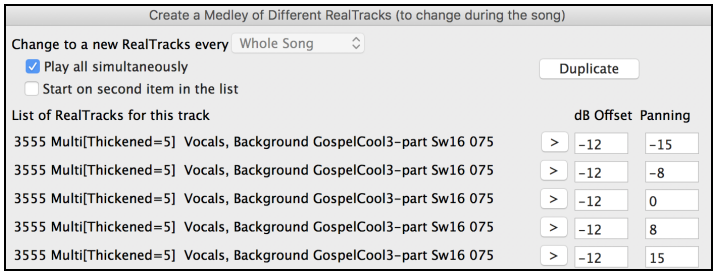
To find styles with the thickened and panned RealTracks, open the **StylePicker**, and type "thickened" in the text filter.



In the **RealTracks Picker**, you can easily identify the RealTracks with this feature by Multi[Thickened=#] in the name.

Multi[Thickened=5]	Vocal Oohs-Aahs, Rhythm Pop3-part Ev 085\	54	Rhythm	Ev	85	Pop,Country	3552
Multi[Thickened=5]	Horn Section, Rhythm SlowPopPads Ev16 065\	67	Rhythm	Ev	65	Pop,Country	3553
Multi[Thickened=5]	String Quartet, Rhythm PopHall Ev 085\	49	Rhythm	Ev	85	Pop	3554
Multi[Thickened=5]	Vocals, Background GospelCool3-part Sw16 075\	54	Background	Sw	75	Gospel,Soul,Pop	3555

If you select one of these RealTracks and press the **[Medley]** button, you can see how the panning is set for each sub-track to achieve a thickened sound.



Edit RealTracks/RealDrums Tracks

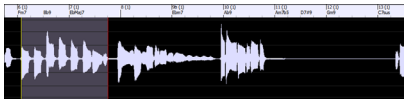
You can copy, cut, paste, delete, insert, and do other editing functions to the RealTracks and RealDrums tracks. This allows you to edit the tracks while preserving the ability for the tracks to regenerate new material, and the file size saved is tiny as the track isn't converted to audio.

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

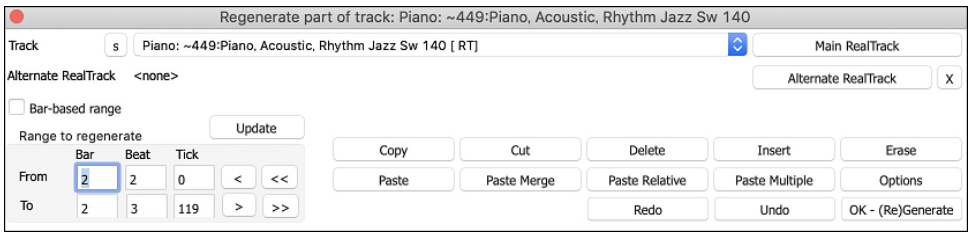
There are two ways to use the functions. One is to use the editing commands in the track label's context menu.

- *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.

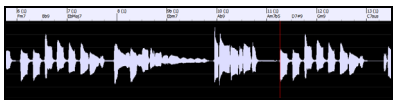
Another way is to use the buttons in the **Regenerate window** (**option+F8**). For example, if you like a certain riff and you want it at other location, highlight it on the Audio Edit window.



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.

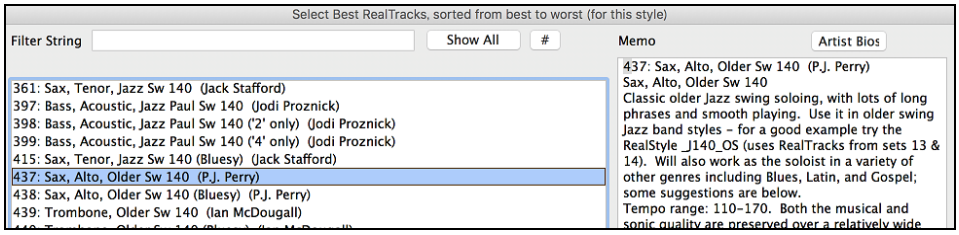


To paste the riff and merge it with the existing riff at the destination, press the **[Paste Merge]** button instead. To paste the riff to the same relative location in the bar as the copied portion, use the [**Paste Relative]** button. For example, if the copied range started at beat 2, the relative 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.

Tip: If you highlight the region in the Chord Sheet before using this feature, that region will be automatically set.

Once the WAVs are generated, you will see a message, and they show up as 7 different tracks, numbered from 1 to 7.

They are rendered as WAV files and are ready to be dragged and dropped to the Finder or dropped into your DAW program.

Tip: The generated files are saved in the *Band-in-a-Box/DragDrop* folder.

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.

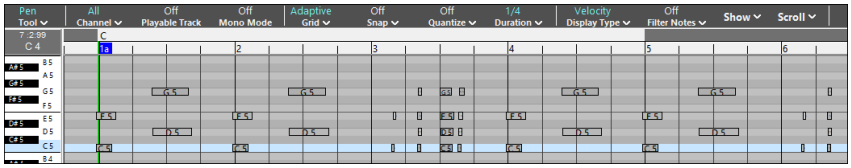
If you've generated a region of the song, pressing the **F10** key will play the song looped with the current highlighted region so that you can just hear the riffs.

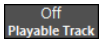
Tip: The *Add extra bar before and after the WAVs (for pickup notes)* menu item adds an extra bar before the riff begins to ensure that the riffs with "pickup" (early) notes will be heard. It does not add an extra bar at the end of the riff unless there are trailing notes.

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.

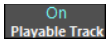




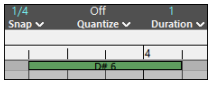
To enter playable notes in the **Piano Roll** window, turn on the **[Playable Track]** button on its toolbar.

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.

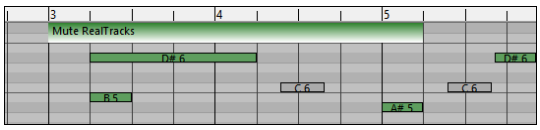


Now, the **[Playable Track]** button is **On** to indicate that you are in the Playable Track mode. In this mode, any note you enter will be heard during playback unlike RealCharts notes.

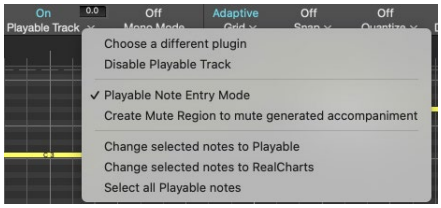


You can enter a note by clicking where you want to add a note. A note will be entered with the duration selected in the "Duration" setting. It will snap to the nearest grid boundary if the "Snap" setting is enabled. After you have entered a note, you can change its location by dragging it.

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.



There is also a feature to change the non-playable notes in a region to playable notes. Select the notes, click on the down arrow beside the **[Playable Track]** setting, and select *Change selected notes to Playable* from the drop-down menu. The selected notes will then become green and be heard during playback.



This drop-down menu also has options to change the selected notes to RealCharts notes, select all Playable notes, choose a different Hi-Q patch, etc.

You can also set volume for the Playable Track notes with the control area to the right of the arrow button.

There are many possibilities you can do with the Playable Track feature. For example, the MIDI version of a pedal steel does not sound realistic, but if you add some pitch bends events, it will sound much better.

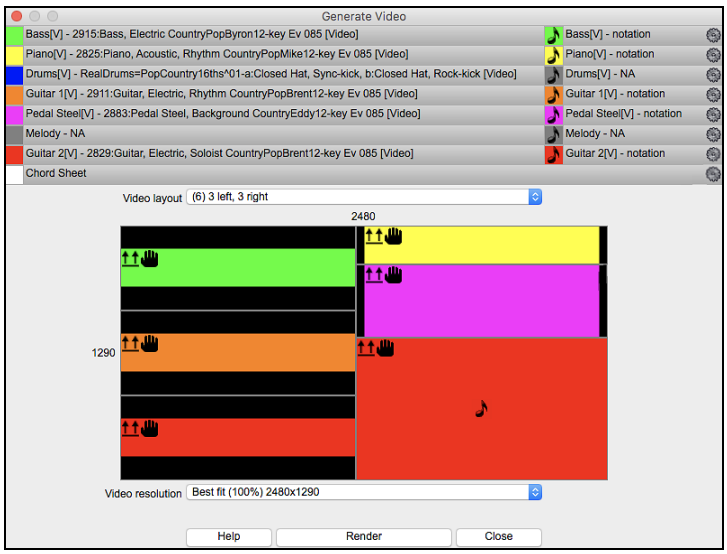
Video RealTracks

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.

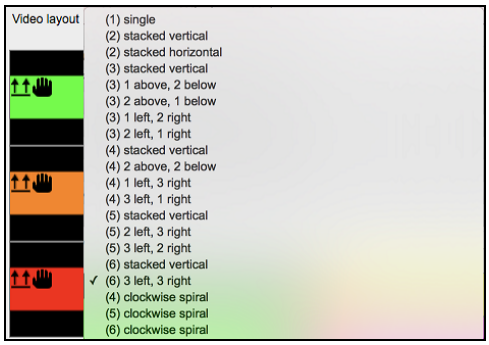
You can easily find the video RealTracks in the RealTracks or RealDrums Picker. The “Set” column shows “vid” if the video RealTracks is installed.

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.

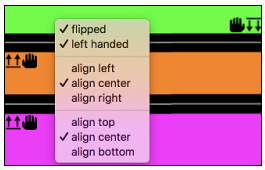
To make a video of RealTracks that are selected for your song, click on the **[Video]** button on the top toolbar and select *Render Video(s)* from the drop-down menu. This opens the **Generate Video** dialog.



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.

Technical note: If interested, you can see which tempos have been recorded by looking in the *Applications/Band-in-a-Box/Drums* folder for the particular style you are interested in.

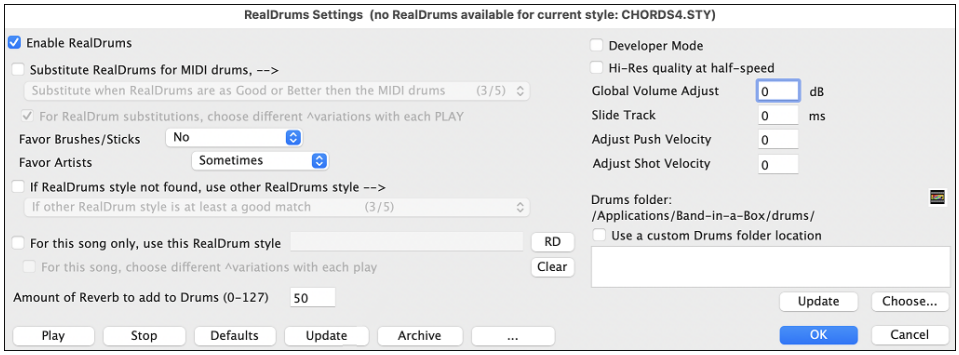
How Do RealDrums Work?

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.

Technical note: The a_pgmusic.ds text file controls this feature.

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.

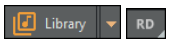
Defaults: This returns the settings in this dialog to their defaults.

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.

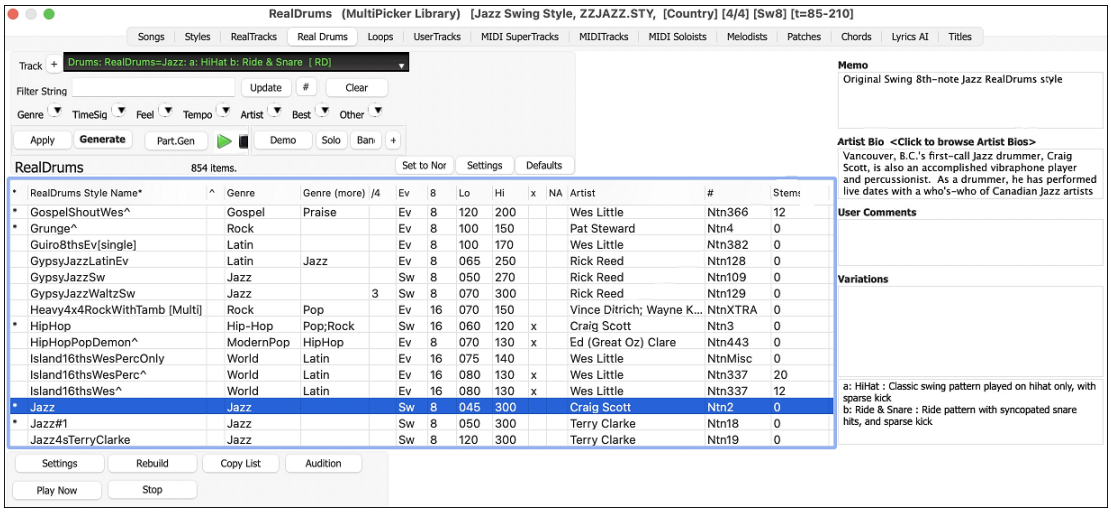
Selecting RealDrums (RealDrums Picker)

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. For example, if you have an even 16ths Folk drums track at tempo 90, then you can choose Half-Time, and it will play even 8 feel with a style at tempo 180. If you have an even 8 feel style at tempo 190, then you can choose Double-Time, and it will play at tempo 95 (Cut-Time) even 16ths feel. If you have a fast waltz style at tempo 150, then you can choose Triple-Time, and it will play with a slow 4/4 style at tempo 50, which gives a triplet 12/8 feel. Timebase can be stored with song, style, or RealDrums. If the RealDrums is named with the timebase appended, it will function in that timebase. For example, "BossaBrushes" is a normal Ev 8 timebase, but "BossaBrushes [Double-Time]" would play this in a Cut-Time ev 16 feel.
- **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.

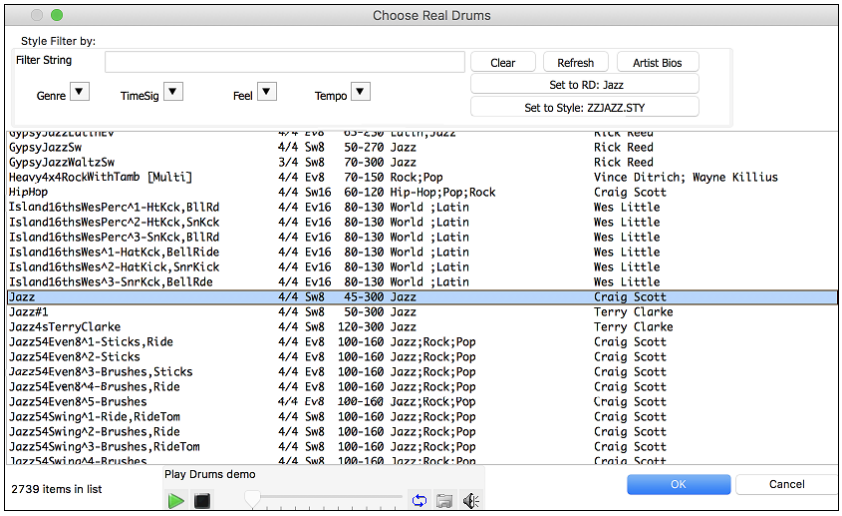
The **[Audition]** button launches your audio player to play a demo.

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.

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**.



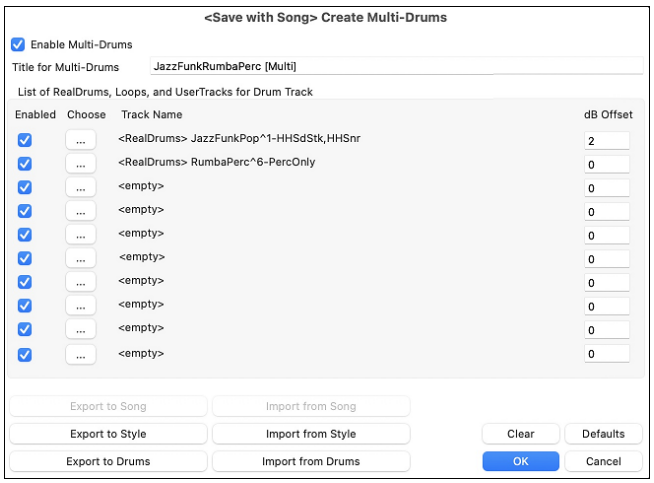
You can filter the list by genre, time signature, feel, tempo, and text. Use the **[Set to Style:]** button to see RealDrums that are compatible with the current style of the song. The **[Set to RD:]** button allows you to set the highlighted RealDrums as a prototype RealDrums so you can find alternates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

The **[Artist Bios]** button opens the Artist Browser, which lists all RealDrums artists and lets you see more info.

Multi-Drums

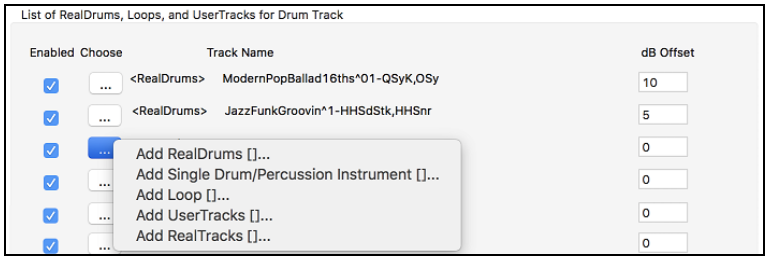
You can put multiple drums/percussions, drum loops, UserTracks drums, and even RealTracks on the same Drums track, with volume mixer adjusting levels. For example, you can add single drums instruments (e.g., Tambourine and Shaker), a bass drum loop, and/or UserTracks drums to BossaBrushes Drums track.

To do this, 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.

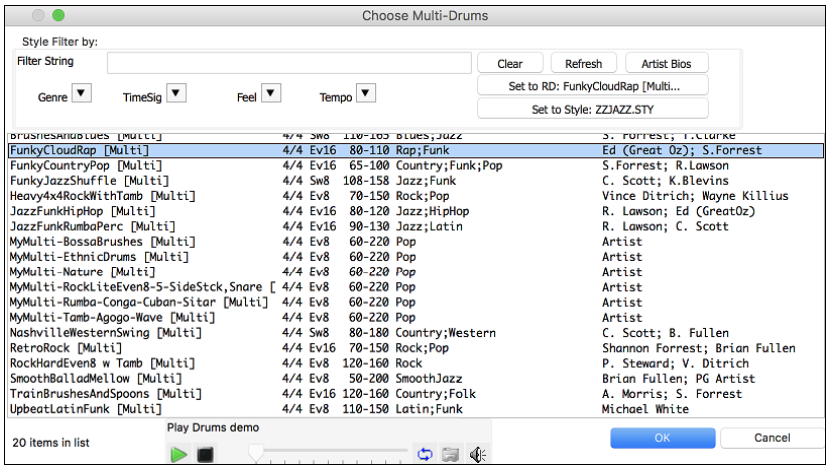


Make sure the "Enable Multiple Drums" checkbox is selected. Then type a title in the "Title for Multi-Drums" field.

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.



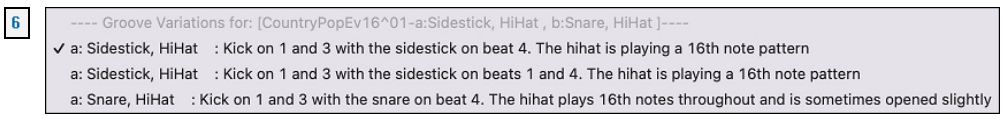
To use a pre-made Multi-Drums, right-click on the Drums track label in the Mixer and select *Choose Existing Multi-Drums* from the context menu. This will list pre-made Multi-Drums. (**Note**: These drums are found in the *Drums* folder, and all have names ending in [Multi].)



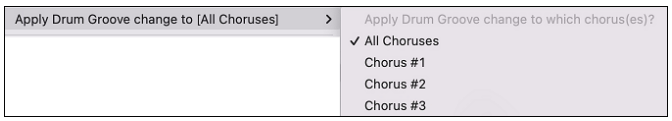
EZ Selection of Drum Grooves

Many RealDrums sets include variations, or different grooves. There is an easy way to select the different grooves within the song. Simply right-click on a bar number, and you see a menu of the DrumGrooves within the style. So, for example, you could easily switch from the "side stick/hihat" groove to "snare/Ride." These are RealDrums with names that end with a caret (^) like CountryPopEv16^.

You can access the Drum Grooves to select them at any bar, by right-clicking on the bar number. You then see a menu of all the Drum Grooves.



For example, one Drum Groove is "Snare, HiHat" and another one is "Snare, Ride." You can switch the Grooves at any bar, so that the Drums part is more interesting.



The menu item *Apply Drum Groove change to* allows you to select which chorus the change of Drum Groove should apply to (default is all choruses).

Note that the changes of Drum Grooves are entered in the **Settings for Current Bar** dialog **(F5)**.

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!

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

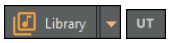
You can make a UserTracks style in any digital audio workstation (or "DAW"), such as GarageBand, Logic, ProTools, or Reaper, and you do not need Band-in-a-Box to make the style (though you do need Band-in-a-Box to use the finished style).

You can also download backing tracks to record along with.

There is much more choice here, including a variety of different genres of music, and a variety of different tempos. Each one, however, will conform to either the Pop, Jazz, or Blues template. You do not NEED to use these backing tracks to make your style, but they can make the process easier.

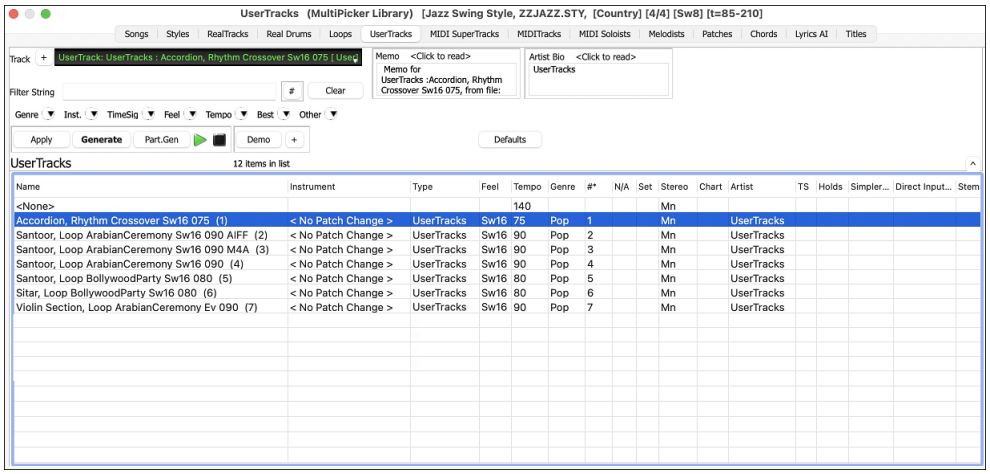
Selecting UserTracks in Songs

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



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 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.

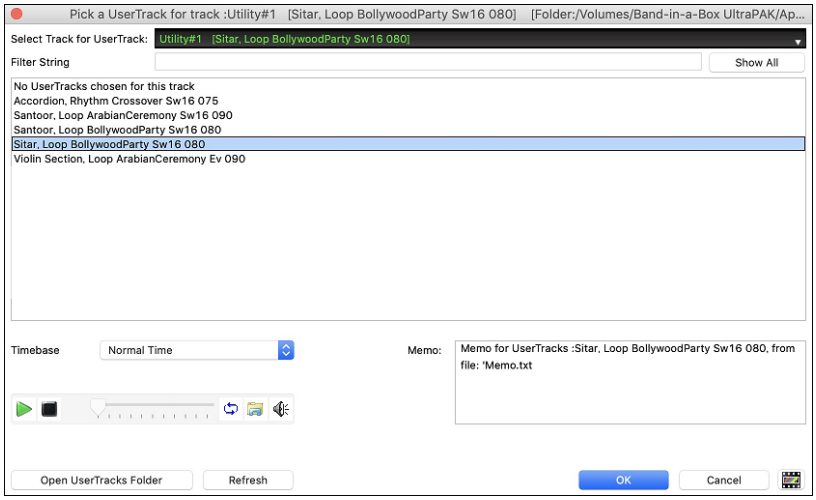
Right-clicking on the list shows you a menu with commonly used functions, such as toggling a favorite, displaying only favorites, clearing the filter, and more.

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.

Tip: UserTracks can be made and preset to a timebase by the user. For example, if you have a UserTrack 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]**. Now the track behaves like RealTracks. Simply press the **[Generate and Play]** button to hear it.

Adding new UserTracks

RealTracks are made by PG Music. UserTracks are made by you, or other Band-in-a-Box users. So, you will have a different list than displayed above. We include a small number of UserTracks with Band-in-a-Box package. There is a UserTracks forum in the PG Music forum, where users can notify others about their UserTracks creations, and share them if they choose to.

For example, if your friend makes a UserTracks of his accordion playing, and wants to give it to you...

- He can name it whatever he likes, and has called it “Accordion, Rhythm CountryWaltz Sw 110.”
- He has sent you a ZIP file of this folder.
- You will unzip it to your *UserTracks* folder.

A UserTracks consists of a single Folder, with the name of the UserTracks as the name of the folder. To add the UserTracks to your collection, you simply put the folder into your *Applications/RealTracks/UserTracks* folder.

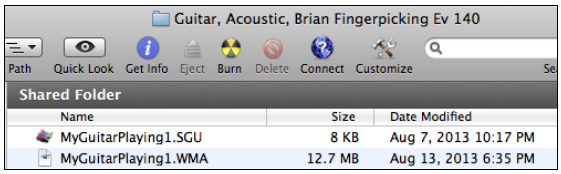
Creating your own UserTracks

Creating your own UserTracks is a simple process! It consists of the following steps:

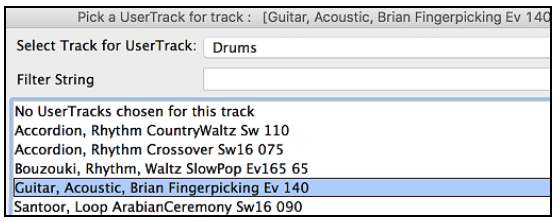
- Create a folder in the *UserTracks* folder (i.e., usually *Applications/Band-in-a-Box/RealTracks/UserTracks*) and let’s call it “Guitar, Acoustic, Brian Fingerpicking Ev 140.”
- Now, in that folder, you need to put at least one Band-in-a-Box song. This song can have any chords but should have a wide variety of chords and chord types. Let’s say you call that file MyGuitarPlaying1.sgu

- For each BB song that you put in the folder, there needs to be a corresponding audio file (WAV or AIFF) that matches the BB Song. So, the name must be MyGuitarPlaying1.wav or MyGuitarPlaying1.aiff. You can make that WAV file in any program, (Band-in-a-Box, RealBand, Sonar, Pro Tools etc.). It needs to have a 2-bar lead-in like BB songs always have, and of course it needs to be at the same tempo and be playing over the same chords as the BB file.

That's it! You now have a folder that looks like this, and you are ready to use your UserTracks.



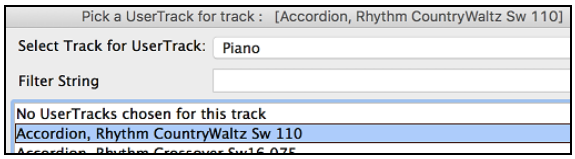
To use it, follow the same routine as described above, opening the **Pick a UserTracks** dialog, where you will now see your UserTracks listed with the others.

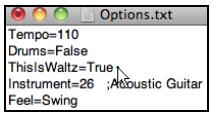


Now, you can leave it at that, or you can record more files, (i.e., more pairs of files with a Band-in-a-Box file and a corresponding wav file). These can be any other names. And you simply add them to the folder. Band-in-a-Box will automatically add these files to your UserTracks, simply by you putting them there.

UserTracks support 3/4 waltz time signature.

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





You can find lots of help about making UserTracks on our website, and this page is a good start.
https://www.pgmusic.com/usertracks1.htm

UserTracks Tutorial

Part 1 - Making a basic UserTracks style

This tutorial will show you how to go about making a style, starting with the most basic, simple style that you can make, and then progressing to other ways to make your style even better, with more features and greater variety.

The easiest way to start is by using one of our pre-made templates. You can find templates in the */Applications/Band-in-a-Box/Data/TemplatesForUserTracks* folder or download additional templates from pgmusic.com.

Each template contains .pdf chord charts and Band-in-a-Box files. The files are numbered PopSong_1_..., PopSong_2_..., etc. You do not NEED to use these backing tracks to make your style, but they can make the process easier. For the most basic UserTracks style you can make, you ONLY need to use Song_1. We will start off by showing you how to make a basic pop style.

The first thing you need to do is download and unzip the template, UserTracks_Template_Files.zip. Out of the files from that archive, you need to find and print PopSong_1_FirstSong.pdf. This is a 7-page chord chart. The next step is to set up your DAW with the tempo you want your UserTracks style to be at. You are now ready to record your part.

The first two bars are allotted as a count-in and will NOT be used in Band-in-a-Box, so your playing should begin in the DAW at bar 3. This will correspond to bar 1 in the chart. You can then record the song in full (punching in or doing retakes as much as you like or need). You will notice that the chart follows basic Pop progressions (examples: I-VIm-IV-V; I-V-VIm-IV; etc.), and that it is in the key of C for the first 80 bars, then switches to E for 80 bars, and then switches to G for 80 bars.

Once you have finished recording the entire chart, render the track you recorded to either a .wav or .aiff file. The two bars at the beginning for the count-in need to be in the final file.

Then, the audio file you made can be named whatever you like, for example: MyGuitarStyle.wav, AND, the Band-in-a-Box template file (it has a file extension .SGU) has to be saved with the exact same name, which would have to be: MyGuitarStyle.sgu). The only difference between the two names will be that your file ends with .aiff or .wav, and the Band-in-a-Box file ends with .sgu.

To use the style you made, the files need to be placed in a particular place in the Band-in-a-Box folder. If Band-in-a-Box was installed to /Applications/Band-in-a-Box, then the files need to be in a subfolder of */Applications/Band-in-a-Box/RealTracks/UserTracks*. So, for example, if you wanted your UserTracks name to be "My First Guitar UserTracks style," then the two files would go in */Applications/Band-in-a-Box/RealTracks/UserTracks/My First Guitar UserTracks style*. **Note:** It is the **folder** name that determines the name of the style as it appears in Band-in-a-Box, NOT the names of the individual wav/aiff/m4a/sgu files.

Once this is done, the style is now available for you to use in Band-in-a-Box!

Part 2 - Adding to your basic style by recording more material.

Once you have the basic style done from Part 1 of this tutorial, you may find that you want to add more material to make your style even better. There are several reasons for this. To start with, that first basic template has a limited number of chord types. For example, the first song of the pop template only uses major or minor triads. Another reason is that certain features will not work with only the first song recorded. Endings of songs, for example, will stop at the right time, but you won't have dedicated recorded endings. The final reason you may want to record more material is simply to have more variety in your song. With only the first song recorded, when you use the style you may notice certain licks repeating. The more material you record, the less likely it is that you'll notice that kind of repetition when the style is used.

So, we have specific templates set up to address these different issues. So, you are free to record some or all additional templates. You can pick and choose if there are certain issues that are more important to you and your style, or you can record all of them to make sure your style can handle ANY musical situation!

For all additional templates, the method of recording them is the same as with the first song.

When the recordings are finished, again you simply need to render your recorded track to wav or aiff, save it in the */Applications/Band-in-a-Box/RealTracks/UserTracks* folder in the same location as the song1 file, and give it a unique name, which needs to be the same name as the corresponding Band-in-a-Box .sgu file.

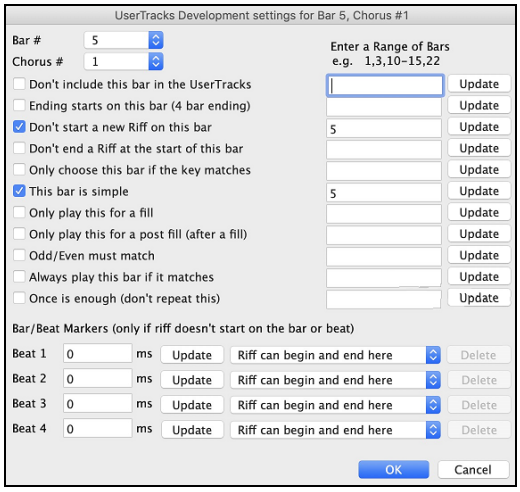
When this is done, when the UserTracks style is used in Band-in-a-Box, all additional material you put in that folder will now be part of the style! For most of the additional templates, the method is the same as it was for recording song1.

You can find lots of help about making UserTracks on our website, and this page is a good start.
https://www.pgmusic.com/usertracks1.htm

UserTracks Development Settings for Current Bar

The **[UserTracks Development]** button in the **Edit Settings for Current Bar** dialog opens a dialog with advanced settings for making UserTracks.

This dialog lets you control how the bars you recorded are used in the song. For example, you can completely exclude a specific bar or restrict it to play only in certain situations, such as endings or fills.



Bar # and **Chorus #** indicate the current song location. This is the bar where the settings will be applied, but you can apply them to a range of bars if you enter a list (3,5,7) and/or range (10-20, 25-28) of bars, separated by commas, in the field under **Enter a Range of Bars**.

Don't include this bar in the UserTracks excludes the current bar (or range of bars, if set) from the UserTracks and will never be used.

Ending starts on this bar (4 bar ending) sets the current bar as the first bar of the 4-bar ending.

Don't start a new Riff on this bar prevents the current bar from being used as the start of a new riff. This is useful if the bar has sustained notes carried over from the previous bar and no new attack of a note.

Don't end a Riff at the start of this bar means that the current bar (or list of bars in the edit control) will not be used to end a riff at the start of the bar. This is useful if the previous bar doesn't have a defined ending for a riff.

Only choose this bar if the key matches allows the bar to be used only if the user's song key matches the key of this song. So, if this is the IV chord, it would only get chosen if it will be the IV chord in the user's song.

This bar is simple sets the bar to use simple riffs.

Only Play this for a fill sets the current bar as a fill, which will only be played where the user's song is also a fill.

Only play this for a post fill (after a fill) sets the current bar (or list of bars in the edit control) to only play after a fill in the user's song.

Odd/Even must match sets the current bar to play in the user's song only if the odd/even status (bars after a part marker) matches the user's song.

Always play this bar if it matches means that the current bar (or list of bars) will always get played, as long as its chord and other settings are compatible. It overrides any other riffs that match.

Once is enough (don't repeat this) sets the bar to only be played once in a song. Use for an unusual riff that you don't want repeated.

Bar/Beat Markers: You can set the location of the bar or beat markers if the riff doesn't start on the bar or beat. You can set the location in ms offset, and also set the riff marker type, begin and/or end. The offsets can be set visually in the Audio Edit window.

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.

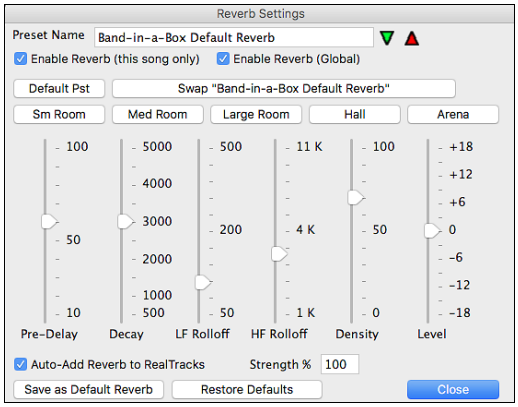
If you simply want to increase or decrease the amount of reverb, adjust the **Strength %** in the dialog. For example, the default Band-in-a-Box reverb level is 40 for most tracks. If you set the strength to 75%, the reverb level will be reduced to 30.

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.

Typical Reverb Settings:

- A large hall might have long Pre-Delay, long Decay, and moderate Density.
- A hard large space, such as a gymnasium, might have long Pre-Delay, high Density and high HF Rolloff.

- A soft large space, such as a concert hall with carpet, padded seats, hangings, might have medium Density and low HF Rolloff.
- A small hard space, such as a tile washroom, might have short Pre-Delay, medium-to-long Decay, high Density, and high HF Rolloff.
- A small soft space, such as a large living room, might have short Pre-Delay, short Decay, medium-to-low Density, and low HF Rolloff.

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.

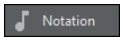
You can save your reverb types as presets, and the current settings will be saved with the song in a Preferences/PGReverbSettings.bin file.

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



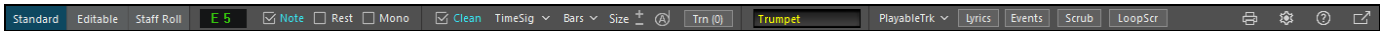
To view the notation, open the **Notation** window by clicking on the **[Notation]** button on the side toolbar. **control**+click on the button to open it as a floating window, or **shift**+click to add it as an embedded window.

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 quickly 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.

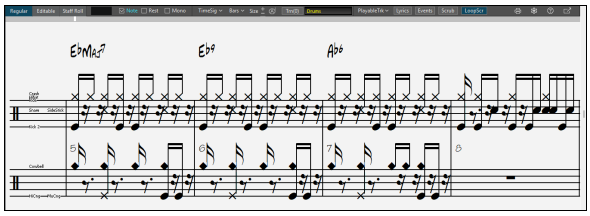
The gear icon is for customizing the notation display.

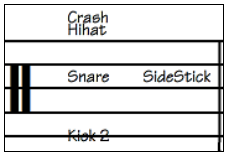
The question mark icon opens the help file for the Notation window.

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).

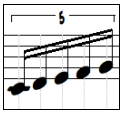
For the Melody or Soloist track, you need to set the track type to "Drums" either in the **Notation Window Options** dialog or with the menu *Melody* (or *Soloist*) | *Track Type*.

Note: For this to work properly, you need to have the Melody track with drums that are using GM Drum notes.)

Standard Notation Mode

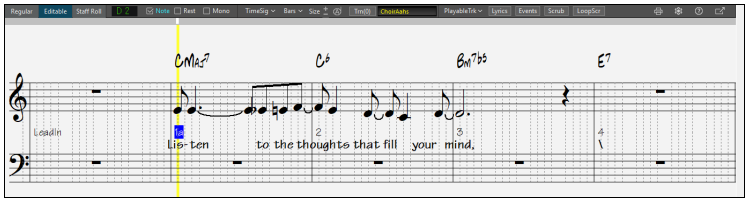
The Standard Notation window displays the notation for any individual track and allows for the entry of chords and lyrics. Features include:

- 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.

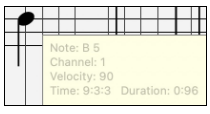


Editable Notation Mode

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.

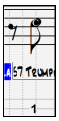
Select the Melody track in the Notation window.

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.

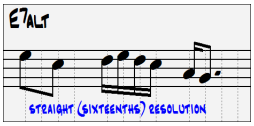


Resolution

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.

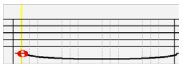
shift+Left Cursor: Highlight the current note on the timeline.

shift+Left Cursor: Highlight the previous note from the timeline.

command+option+Right Cursor: Change the time of the highlighted note by +5 ticks.

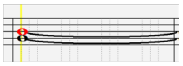
command+option+Left Cursor: Change the time of the highlighted note by -5 ticks.

(Examples)

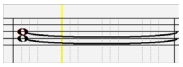


Press the **N** key to enter a note at the current timeline.

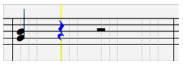
While the note is highlighted, use the **Up/Down Cursor** keys to change its pitch.



Pressing the **M** key adds a note a third above the existing note on the current timeline.



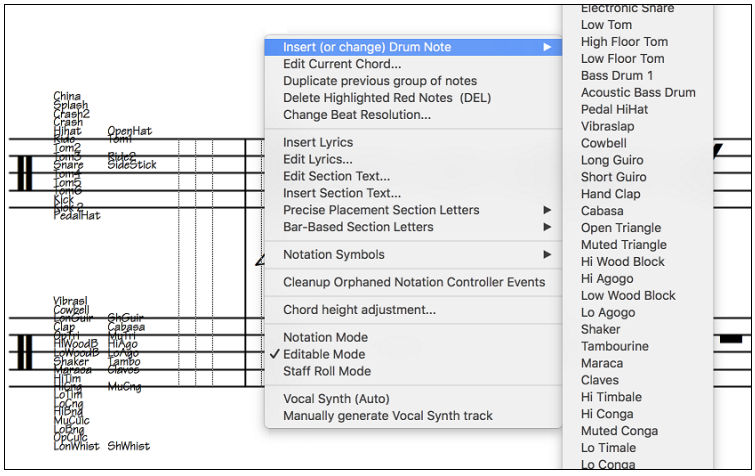
Use the **Right/Left Cursor** keys to move the timeline.



Press the **R** key to enter a rest at the current timeline.

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

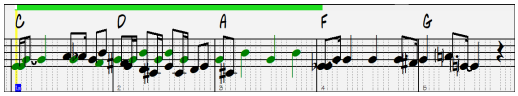
You can customize the RealTracks (or RealDrums/MIDI/MIDI SuperTracks) performance by adding your own notes. You will then hear those notes using a Hi-Q sound created from the RealTracks recording. This means you can get the RealTracks to play the notes you want at key parts of the performance, either 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

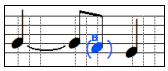
To change the start time of a note, drag the note with the left mouse button to the new location. This is a simple way to move the note. Alternatively, you could edit the note numerically with the right mouse button.

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

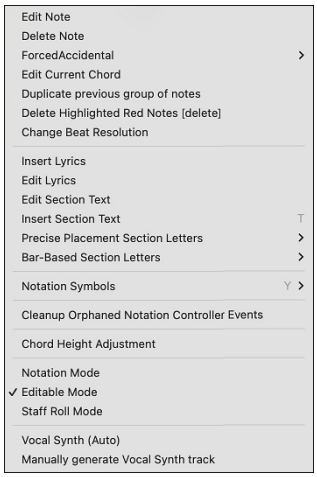
In the Editable Notation window, any note can be made into a bend by right-clicking on the note and selecting "Guitar Bend" in the **Note Edit** dialog.



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.

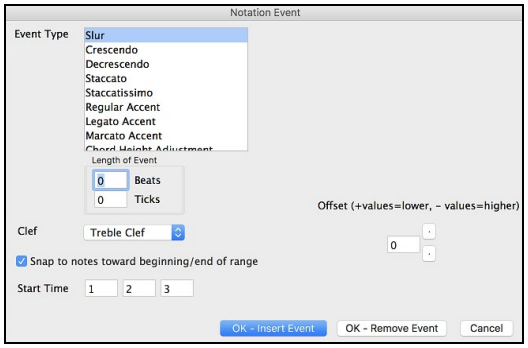
Precise Placement Section Letters: Select a letter or number from the list and it will be inserted at the current location of the timeline bar. Use this same item to remove section letters/numbers.

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. This dialog lets you insert (or remove) notation symbols such as,

Slur		Staccato	•	Marcato	^
Crescendo		Accent	>	Staccatissimo	▼
Decrescendo		Legato	–	Trill	tr

Select a notation symbol from those listed and the **Notation Event** dialog will open. In this dialog, you can further define the event and its precise location, and then press [OK - Insert Event] to insert it into the notation. Use the [OK - Remove Event] to delete an existing event that is no longer needed.



The **Event Type** list box lets you choose the event type (slur, decrescendo, etc.).

The **Length of Event** field determines the length of a slur, crescendo, or decrescendo. The length is specified in beats and ticks. If an event is a "single-peg" event, such as a staccato or accent, then this field will cause multiple events to be inserted if the range is greater than zero (and the range spans multiple pegs). If you had highlighted an area of the Notation window prior to right clicking on it (to open the pop-up menu and choose the notation symbols menu item) then this field is set based on the length of the highlighted area.

Note: The highlighted area does not actually include the very last peg at the very edge of the highlighted area.

The **Clef** field, if present, indicates the clef in which the event will be inserted (or removed from). Most events affect only one clef at a time, and therefore you must choose the clef and this field will be preset based on where you had initially right-clicked with the mouse on the Notation window (you did this to get the pop-up menu that opens this dialog). For example, if you had right clicked on the treble clef, then this will be set to treble.

When **Snap to notes toward beginning / end of range** is enabled slurs, crescendos, and decrescendos will be based on notes that exist at the beginning and end of the specified range.

The **Offset** field, if present, lets you adjust to the vertical position of an event, e.g., slurs or chord height.

The **Start Time** field is the start time of the event (in Measures:Bytes:Ticks).

[OK – Insert Event] exits this dialog and then inserts the event into the notation track.

[OK – Remove Event] exits this dialog and then REMOVES the event (if it exists in the specified time range) from the notation track.

Cleanup Orphaned Notation Controller Events: This command will remove notation symbol events (such as staccato) that are no longer close enough to a note to display properly.

Chord height adjustment: Use this to adjust the height of a certain chord by adjusting the "Offset:" value in the Notation Event dialog. Note that a positive value moves the chord symbol lower, and vice versa.

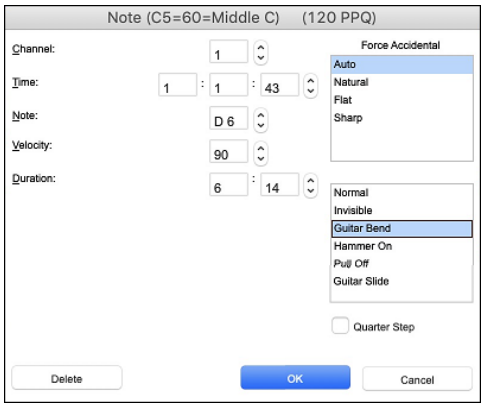
Notation Mode / Editable Mode / Staff Roll Mode: Clicking on another notation mode will change to that screen while staying at the same location in the song.

Vocal Synth (Auto): Your Melody or Soloist track with lyrics can be rendered to a vocal audio track by sending it to the third-party vocal synthesizer Sinsy. Choose the language, Japanese or English, and one of the female or male vocalists. You can adjust the gender of the voice in a range from -0.8 to +0.8. Higher values are more masculine. If your track does not include lyrics you can enter a syllable to use for notes with no lyrics. With the "Auto" command, your song will be sent automatically to the song server and returned as an audio file on the Audio track. This may take a few minutes.

Manually generate Vocal Synth track: With this command, Band-in-a-Box will generate a file named Sound.XML and save it in *Band-in-a-Box/Data/ SRequest*. Use your browser to navigate to www.sinsy.jp and upload the xml file. A file named sound.wav will be returned and loaded into the Audio track of your song.

Editing Note Values

Right-click on a note, 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.

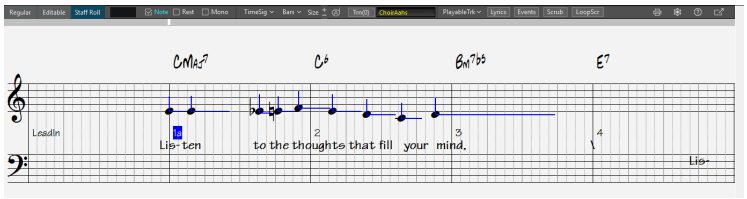
- Select a small region by dragging the mouse.*
- Enlarge the region by **shift**+clicking on the end point.

***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.

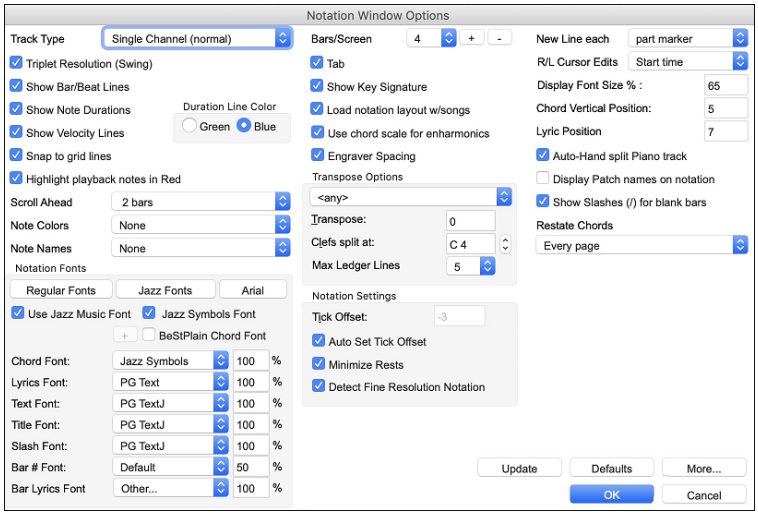
Tip: If you can't see these lines, press the gear icon on the Notation window's toolbar and enable "Show note durations, Show velocity lines," and "Show bar/beat lines" options.

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.



Track Type: You can set the track type to use for the Melody or Soloist track. Normally, you would leave the track type set to Single Channel, but you can also set it to other types.

Multi (16) -Channel: All MIDI channel assignments are preserved and output on playback. This would be useful for importing an entire MIDI file and playing it from the Melody channel using a silent style.

Guitar: MIDI channels 11 to 16 are assigned to the guitar strings 1 to 6. Correct guitar tablature replaces the bass clef, the notation will be up an octave, and guitar channel assignments are saved with MIDI files.
Piano: In this mode, channels 8 and 9 are treated as the left and right hand of a piano track.

If the track has drums that use GM Drum notes, you can select Drums to see drum notation.

Triplet Resolution (Swing) : Band-in-a-Box automatically sets the resolution whenever a style is loaded. When a style has a triplet feel (such as Jazz Swing or a Shuffle style), Band-in-a-Box selects Triplet Resolution. This ensures that Jazz eighth notes (swing triplets) are handled correctly. When a style with a straight feel loads (Pop, Latin) the Triplet Resolution setting is automatically turned off. Then the notation shows even eighth notes, not triplets, and each note and duration is rounded to the nearest sixteenth note when displaying the music.

Show Bar/Beat Lines: This setting is for the Staff Roll mode only. When turned off (unchecked) only the staff lines will show, helpful for editing note Duration and Velocity lines.

Show Note Durations: This is a Staff Roll mode setting to show or hide the horizontal Duration lines.

Show Velocity Lines: This is a Staff Roll mode setting to show or hide the vertical Velocity lines. Line color is determined by the Duration Line Color setting.

Duration Line Color (Green /Blue): There are two color choices for the Duration lines, green or blue.

Snap to grid lines: If this is checked, the inserted note will be lined up with the closest grid line. This is similar to the way a graphics or typesetting program aligns elements accurately on a page. This means that you do not have to click exactly on the beat to have the note inserted precisely on the beat.

Highlight playback notes in Red: Good sight-readers who like to read ahead can use this option to disable the highlighting of notes in red as the song is playing so it won't be distracting.

Scroll Ahead: The Notation window can be set to scroll 1 or 2 bars ahead of the music without interfering with your view of the current notation. To enable this feature, select the number of bars you wish to scroll-ahead in the Notation Window Options (1 or 2). Select zero bars to disable this feature. When the notation scroll-ahead feature is enabled, the lyrics will also scroll ahead.

Note Colors: Notation can display notes in different colors based on absolute note names or relative to chord or key. When "Not in Chord/Key" is selected, a chord tone displays in black, a non-chord tone green, and a non-chord/non-scale tone orange. The color scheme is one that was introduced by the Russian composer Alexander Scriabin (1872-1915).

Colored notes will appear in color for printout on color printers or when saved in a color graphics file.

Note Names: There is an option to display note names in the center of the note head. You can display absolute note names (A, Bb etc.) or you can display numbers relative to the key or the current chord. This is helpful for learning to read music. Combined with the ability to display large font sizes, this achieves the big note of "EZ-2-Play" music books.

Channel numbers can also be displayed on the notation. When editing notes, it is often helpful to see the channel number of each note. By setting Note Names to "Channel Numbers" you will see the channel number for each note written into the note head of the notes.

This is useful when viewing an entire MIDI file that you have loaded onto the Melody track, and want to examine the channel information, or for editing a guitar track that uses channels 11 to 16.

Notation Fonts: You can use the PG Music fonts or Jazz fonts for your chords and notation. Or you can choose Arial or any other font on your system for chords, lyrics, text, and titles. The Jazz fonts have the "handwritten manuscript" look. It's a great alternative to music fonts that look too "computerized."

- To select just the Jazz music font, select the **Use Jazz Music Font** option, then choose your Chord, Lyrics, Text, and Title fonts.
- Click **[Regular Fonts]** for a quick overall change to regular fonts in the Notation window.
- The **[Jazz Fonts]** button selects a pre-selected group of Jazz fonts.
- The **[Arial]** button selects the regular notation font and Arial for everything else.
- Check **Use Jazz Music Font** to use the Jazz font, and check **Jazz Symbols** to use shorthand Jazz chord symbols in the notation.
- **BeStPlain Chord Font** is a very clear and readable font. The **[+]** button beside this checkbox will open the dialog with options to use a triangle for major, a minus sign for minor, and a half or full circle for half or full diminished chords.
- The **Lyrics** and **Text** fonts appear in the Notation window, the Lead Sheet and the printout.
- The **Title Font** is used for the Titles, Composer, and Styles names that appear on the Lead Sheet window and printout.
- The **Slash Font** is used for slashes / / / /, which appear in the empty bars.
- The **Bar # Font** is used for bar numbers.
- The **Bar Lyrics Font** is used for bar-based lyrics.

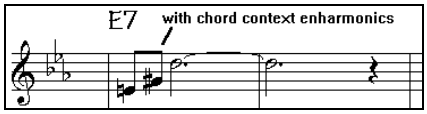
Bars/Screen: This option lets you to choose the number of bars per line for both the on-screen notation display and printing.

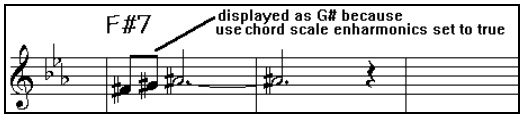
Tab: When this is enabled, the Guitar and Bass tracks will print tablature notation.

Show Key Signature: If this option is turned off, you won't have the key signature box displayed on the Notation screen. This will save some space on the screen.

Load notation layout w/songs: When this option is enabled, your Notation Option settings will be saved with the song and restored the next time you load the song.

Use chord scale for enharmonics: The sharps and flats in Band-in-a-Box notation are context sensitive to the chord names. For example, if you are in the key of Eb, and the chord is E7, a G# note will show up as G#, and not Ab. This means that the notation accidentals will automatically show up correctly.





For example, on an F#7 chord in the key of Eb, the Ab note is part of the F#7 scale (as a G#, the 2nd of the scale), but is also part of the Eb key of the song. If you want to display based on the chord scale, setting "Use chord scale enharmonics" will display the note as a G# instead of an Ab.

Engraver Spacing: This is another one of the program's intelligent features, which spaces the Notation appropriately to avoid overlapping notation while accounting for space required by accidentals, rests, etc. This feature is visible only in Standard Notation mode.

Transpose Options: These preset transpose settings for non-concert instruments like brass and woodwinds will auto-select the correct transpose settings and clef split points for the instrument. For example, Trumpet +2 will write the music up 2 semitones, and the split point will be adjusted to display the music in treble clef. Guitar and bass settings are also included. If a Chord Sheet or Notation window transpose setting is in effect, a yellow hint message opens on boot up as a reminder.

Transpose: The Transpose setting lets you manually adjust the Notation window to display notes either higher or lower than their actual pitches.

Clefs split at: This setting determines the split point for placing notes on the Bass or Treble clef. The default setting is C5, displayed as C5* to indicate it is middle C. Use a higher split point, such as C6, if you want notes up to a B above middle C written on the bass clef with ledger lines.

Max Ledger Lines: You can specify an upper limit of a note range so that high notes won't result in an excessive number of ledger lines. The default is 6, which would show a maximum of 6 ledger lines above the treble clef staff.

Tick Offset: The Tick Offset on the notation options is one of the keys to great looking notation. It accounts for playing that is before or behind the beat. The track is automatically scanned to determine the best tick offset so that you do not have to set this yourself. This results in better looking notation. You can change/override this setting in the **Notation Window Options** dialog, but normally the best tick offset is set automatically. For example, to properly notate Jazz performances, it is sometimes necessary to set the tick offset to approximately -15. This effectively adjusts for a performance that has been played slightly "behind" the beat or, in Jazz terms, "very laid back."

In Editable Notation mode, notes entered with the mouse take the notation offset into account. So, if a note is clicked on the beat 1:1:0 will get entered at 1:1:7 if the notation offset is -7. This gives a more human feel to the arrangement.

Auto Set Tick Offset: When this is enabled, Band-in-a-Box will automatically determine the tick offset by analyzing the notes on the track. To set the tick offset manually, disable this and enter the value in the "Tick Offset" option above.

Minimize Rests: When this is enabled, Band-in-a-Box will eliminate unnecessary rests. For example, if staccato eighth notes are displayed as sixteenth notes separated by sixteenth rests the setting will remove the rests and show the notes as eighth notes.

Detect Fine Resolution Notation: Improved auto-transcription identifies and correctly displays up to 128th notes. If for some reason you prefer to disable it, there is an option to do so. To set a beat to a certain specific resolution right mouse-click on the timeline located at the top of the Notation window. You will then see a Beat Resolution dialog where you can set the resolution for both the Treble and Bass clefs.

New Line each: Use this setting to automatically start a new line on each chorus, on each chorus and the intro, or on each part marker. It applies to the Lead Sheet notation screen and to printing. To control how many bars per line get displayed, use the **Edit Settings for Current Bar** (**F5**) options, and select "Notation - Start a New Line" on bars that you'd like a new line of notation. That setting, in combination with the Notation Window Options setting for "Bars/Screen," and "New Line each" allow you to save custom settings for bars per line in non-fake sheet mode.

R/L Cursor Edits: This is used in the Keystroke Note Editing features.

Bar Number Font and %: Select any installed font for the bar numbers and adjust its size in a percentage range from 10% to 1000%. These settings affect the notation, lead sheet, and printout.

Display Font Size %: To select the notation font size for display, enter the Display Font Size as a percentage, either more or less than 100%. The same setting is available in the Lead Sheet window and the Print dialog.

Chord Vertical Position: This controls how high the chords will be written above the staff. If set to 5, the chords will be written 5 notes above the top of the staff. If your piece contains many high notes, then set the chord position to a high setting.

Lyric Position: You can adjust the height of the lyrics by setting the lyric height (smaller values like –8 are higher on the notation).

Auto-Hand split Piano track: When checked, the Piano track (not any other track) will be displayed on both clefs with intelligent hand-splitting. You can print out the Piano track with the hands separated.

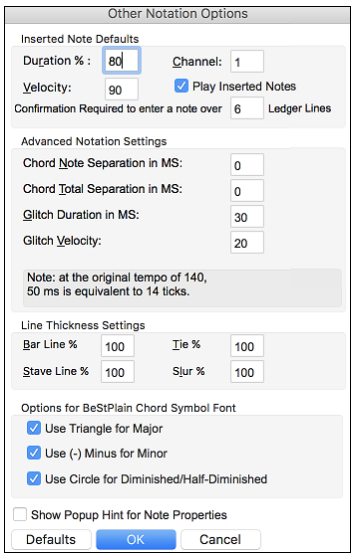
Display Patch Names on Notation: When this box is checked in the **Notation Window Options,** the patch name for the track is displayed on the notation, lead sheet, and printout.

Show Slashes (/) for blank bars: If this is enabled, slash marks / / / / will show for empty bars.

Restate Chords: If this is set to "Don't Restate," then the program works as in previous versions, and if the chord stays the same, it will never be stated again in the arrangement until it does change. If set to "Every Bar," "Every Line" or "Every Page," then the Notation, Lead Sheet and Printout will restate the chord every bar, line or page. The setting of "Every Page" is the default, which means that the first bar of the Lead Sheet Window will always have a chord as will the top of each Notation Window screen.

The **[Update]** button applies the changes made to the Notation Window Options. Pressing **[OK]** will have the same effect.

The **[More]** button opens the **Other Notation Options** dialog.



Inserted Note Defaults: These settings determine the default values for notes that you enter manually.

Duration %: Notes are not always played for their full duration. If a whole note is inserted with a duration of 80%, the note would play for 80% of 4 beats = 3.2 beats.

Velocity: The loudest possible note has a velocity of 127; a velocity of 0 is silent.

Channel: Assign the MIDI channel of the inserted notes.

Play Inserted Notes: When checked, notes that you insert will sound briefly as they are inserted. This lets you hear that the note you inserted sounds correct.

Confirmation required to enter a note more than _ ledger lines:
To prevent accidental entry of very high/low notes, this means that a confirmation dialog would be needed to enter notes with more than X ledger lines.

Chord Note Separation in MS / Chord Total Separation in MS:
This lets you set the width of chords. Band-in-a-Box will display a new group of notes on the notation for every chord. If you know that a track is single notes and therefore couldn't have any chords, set the chord note separation to a small value like 10ms and then every note will be displayed on a new note stem. The chord width parameter is also used for the "chord step advance" feature.

Glitch Duration in MS / Glitch Velocity: When set properly, "Glitches" will not be shown on the notation. Any note less than a certain length of time or less than a certain velocity can be filtered out.

Line Thickness Settings: These settings allow you to control the thickness of various line elements of the notation. For example, if you set the Bar Line width to 200%, the bar lines will be twice as wide, and easier to see. This affects display and printout.

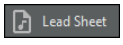
Line Thickness Settings: These settings allow you to control the thickness of various line elements of the notation. For example, if you set the Bar Line width to 200%, the bar lines will be twice as wide, and easier to see. This affects display and printout.

Options for BeStPlain Chord Symbol Font: With these options, you can see a triangle for major, a minus sign for minor, and a half or full circle for half or full diminished chords when you use the BeStPlain chord font.

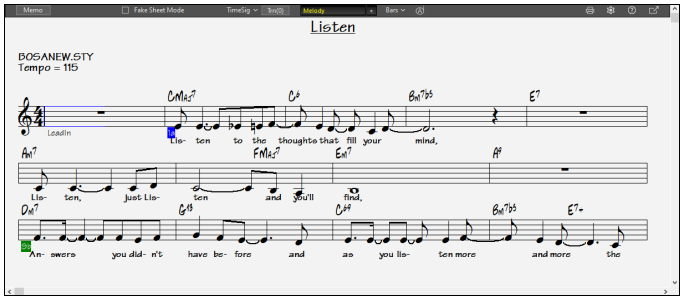
Show Popup Hint for Note Properties: If this is checked, the note properties pop-up will open when you hover the mouse cursor over a note in the Editable Notation window.

Lead Sheet Window

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

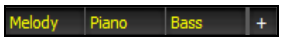
The gear icon is for customizing the display.

The question mark icon opens the help file for the Lead Sheet window.

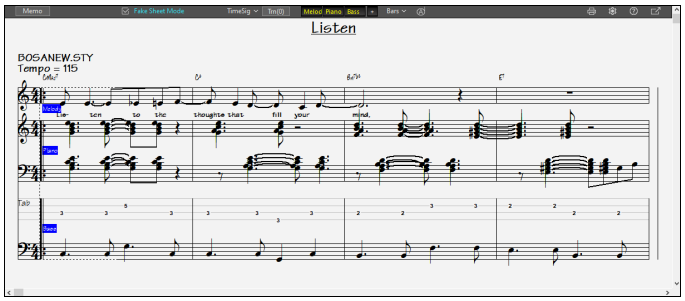
The icon at the far right toggles between floating and docking modes.

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.

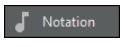
Fake Sheet Mode

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.

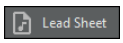
The Fake Sheet can show multiple lines of lyrics for 1st and 2nd endings or several verses stacked in multiple lines.

Harmony Notation Display

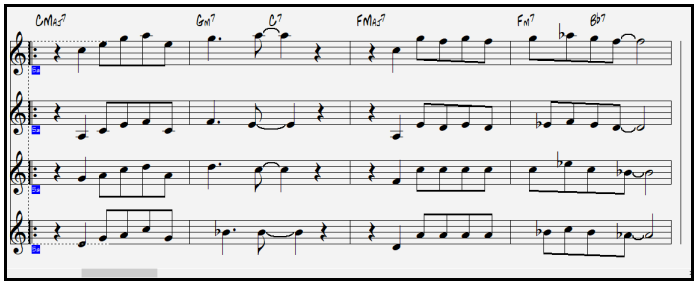
Harmonies can be displayed on the **Lead Sheet** window (or printed) with **separate notation tracks for each harmony voice**. View each harmony on a separate track, or view/print a single harmony voice. To examine the harmony display features, load in the song "Night_T.MGU." The melody of this song 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.



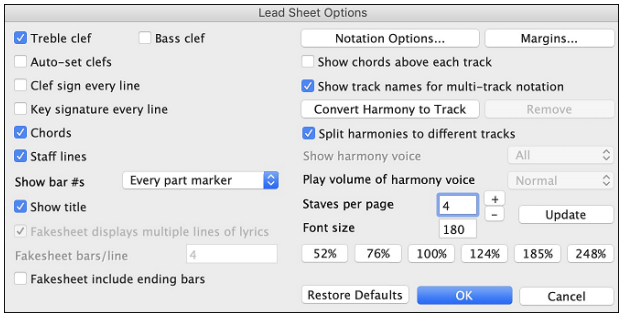
Now open the **Lead Sheet** window. Band-in-a-Box recognizes this as a generated harmony and displays each voice on a separate track.



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.

Treble clef / Bass clef: These checkboxes choose which clefs will display in the Lead Sheet view.

Auto-set clefs: When set, Band-in-a-Box will attempt to pick the clef for you automatically displaying the bass clef when you are on the bass track or any other track with low bass notes. It will show both clefs when on the piano or drum track.

Clef sign every line / **Key signature every line**: By default, the Clef and Key will be shown at the beginning of every page, but if you want one every line, you can check these options.

Chords / **Staff lines**: Both are shown by default. Uncheck this box if you do not want them to display.

Show bar #s: Choose whether the bar numbers will be shown for each bar, only at part markers, or not at all.

Show title: If set, the song title will be displayed along with other information like Composer Names and Style information that is set in the **Print Options** dialog of the Notation window.

[Notation Options]: This allows you to set options that are shared by the Lead Sheet window and the Notation window.

[Margins]: Set margins for the Lead Sheet window, just like the margins in a word processor. For example, if you want the lead sheet window to only take up the top part of the screen, set a bottom margin (of, say, 2 inches) and then make the lead sheet window smaller by pulling the bottom up. This feature has no effect on printout; the **Print** dialog has its own margin settings.

Show chords above each track: When using multiple tracks of Notation, this determines whether each track will show the chord names or not.

Show track names for multi-track notation: If checked, the Band-in-a-Box track names will be inserted at the start of each track in the multitrack notation display.

Harmony display

[Convert Harmony to Track] will add a harmony to an existing Melody.

[Remove] will remove the harmony from the track.

Split harmonies to different tracks enables the splitting of the harmonies to different tracks on the lead sheet.

Show harmony voice allows you to select ALL tracks, which will cause each track to display on a different track on the Lead Sheet, or select a specific Voice to display only that voice. For example, if you choose "Voice 2" and press OK, you will now see just voice 2 of the harmony.

You can control the volume of the selected harmony voice relative to the other voices in the harmony. The "Play Volume of harmony voice" setting can be set to:

- **Normal**: Harmony plays as normal.
- **Solo**: Only the selected voice will play.
- **50% Solo**: Selected voice is much louder than other voices.
- **Quiet**: Selected Voice is much quieter than other voices.
- **Muted**: Selected Voice is muted.

These settings are useful to sight-read along on harmonies and learn to hear inner voices of a harmony.

Staves per page: The number of staves shown in the lead sheet can be set by typing in a number or using the **[+]** and **[-]** buttons.

Font size: Choose the font size with one of the preset buttons for popular sizes or type a number between 45% and 300% in the **Lead Sheet Options** dialog.

Lyrics

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.

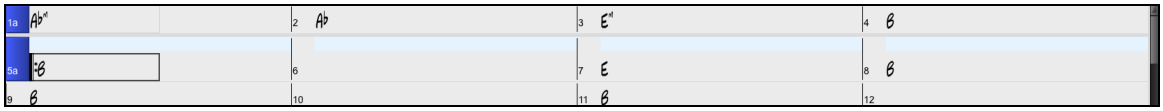
> **Note**: In the old versions, there were line-based lyrics, which could be entered for each line in the Notation window. You can longer enter this type of lyrics, but if your existing song has line-based lyrics, Band-in-a-Box can convert them to bar-based lyrics. In the **Global Song Override** dialog (*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.

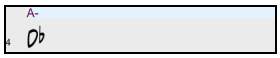
To enter lyrics, you first need to display the Bar Lyrics layer by clicking on the **[Layers]** button on the Chord Sheet toolbar and selecting *Bar Lyrics*.

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.

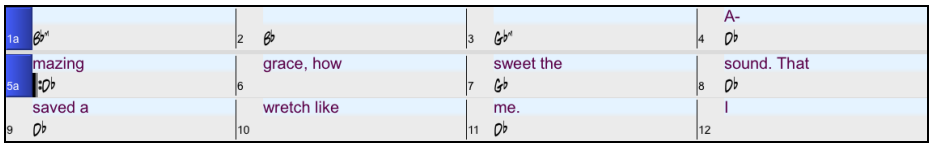


Double click on the Bar Lyrics layer on a bar where you want to enter lyrics. This will change the color of the layer, which indicates that you can type in that location. You can use keys to navigate through the layer: **tab** to go forward, **shift+tab** to go backward.

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

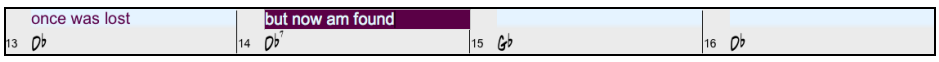


To edit lyrics, go back there by clicking on that bar or using the **shift+tab** keys, and then retype.

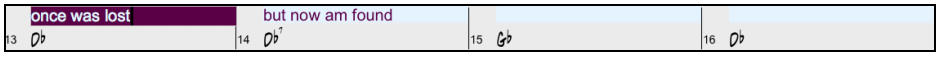


If you have entered lyrics that were supposed to be spaced out over some bars, go back to the bar, and use the arrow key to move the cursor to the beginning of the lyric that should be in the next bar. Then press **return**. This will push that lyric to the next bar and shuffle the lyrics in the following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

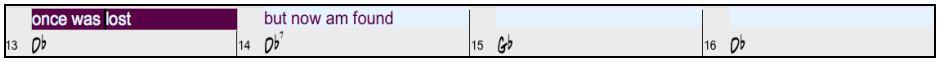
For example, you realize that "once was lost" in bar 13 should have been "once was," and lyrics in bar 14 should have been spread over some bars.



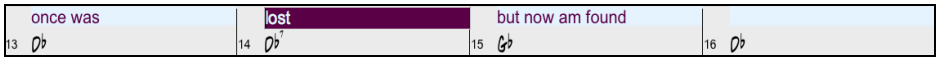
Press **shift+tab** to go back to bar 13.



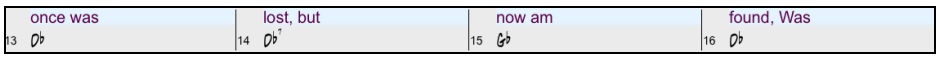
Use the left arrow key to move the cursor to the beginning of "lost."



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



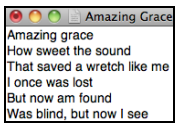
Use **tab** or **shift+tab** to move through the bars, the left/right arrow keys to move the cursor within the bar, and **return** or **backspace** to push lyrics, until the lyrics are in the correct bars.



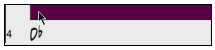
The Bar Lyrics layer is designed so that you can even edit lyrics during playback.

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

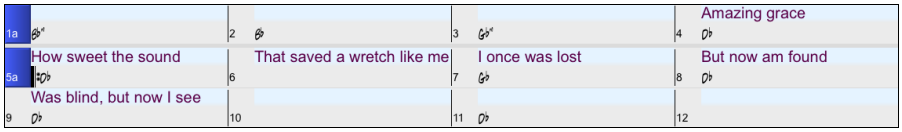
First, prepare lyrics in the text file, and copy them to the clipboard.



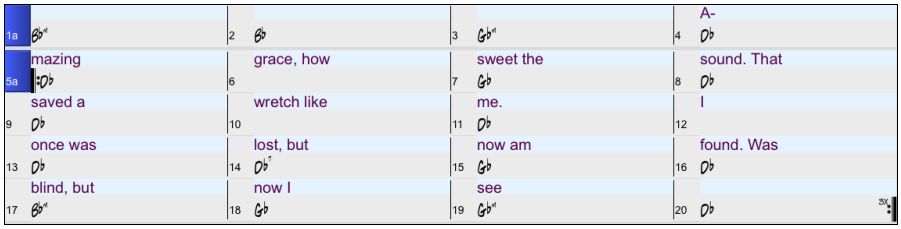
Then, go back to Band-in-a-Box, double click on the bar where the lyrics should be inserted and press **command+V** keys.



Now all the lyrics are entered in the layer.

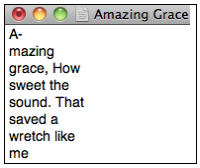


However, the lyrics are not quite in the correct bars, so you need to fix using the **tab**, **return**, or **arrow** keys.

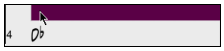


There is an easier way for this copying and pasting method. If the lyrics in the text file are arranged so that each line represents a bar, you need very little to fix after pasting.

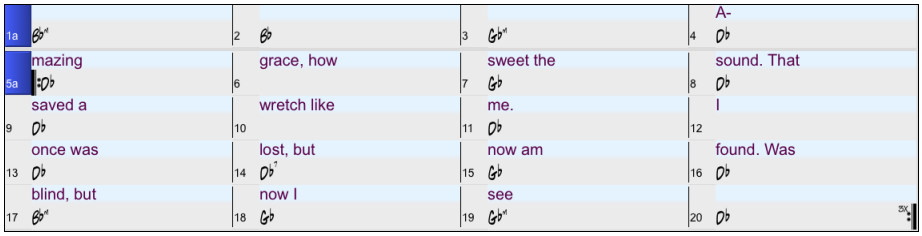
First, edit the lyrics in the text file so that every line corresponds to a bar. Then, copy them all to the clipboard.



Next, go back to Band-in-a-Box, double click on the bar where the lyrics should be inserted and press **command+V** keys.

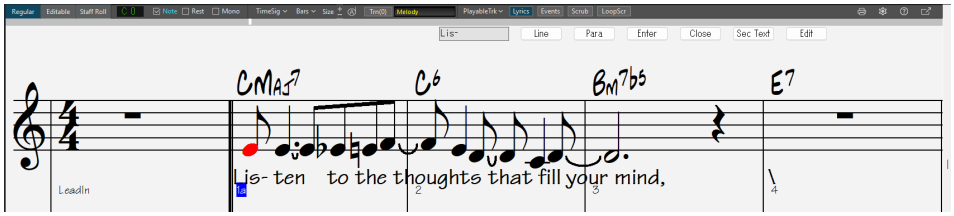


The lyrics will be lined up perfectly!



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.

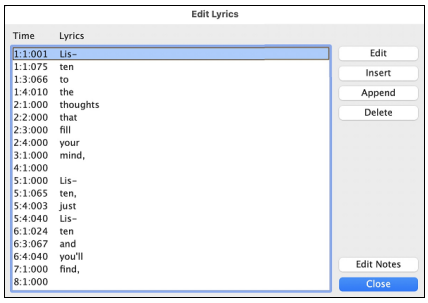
Note-based lyrics are saved with the MIDI file, so you can use them in your other MIDI programs.

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.



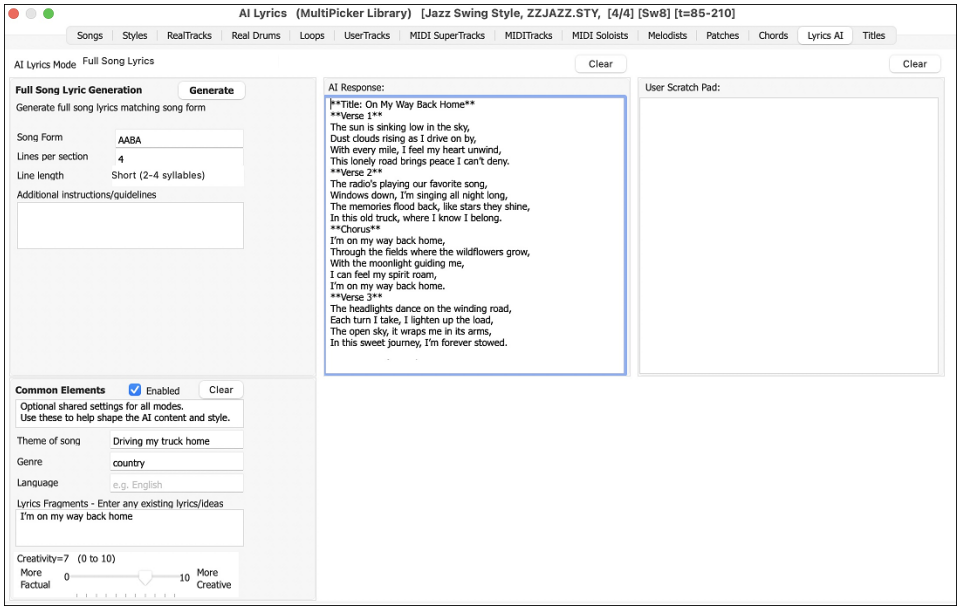
You can edit lyrics, insert new lyrics, append lyrics to the end of the track, or delete lyrics. A single lyric event can be 128 characters.

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.

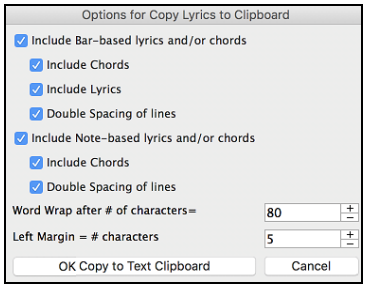
- Creativity: Higher settings encourage the assistant to be more creative and inventive in generating the lyrics.

- 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.



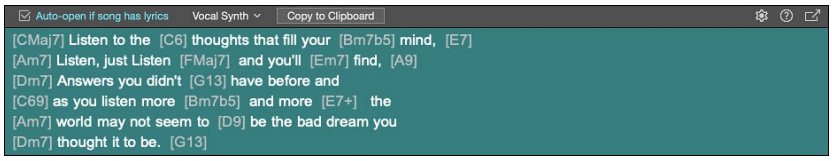
The dialog has options to allow note-based and/or bar-based lyrics to be copied to the clipboard.

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**.



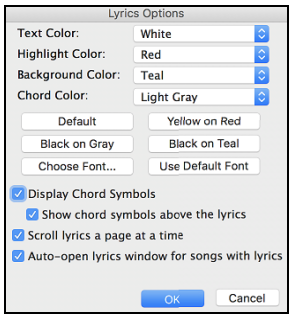
Each word is highlighted as it plays. Click on any word in the window to start playback from that point.

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.



Individual color elements can be picked or you can choose one of the presets.

If **Show chord symbols above the lyrics** is enabled, the chords are displayed on a separate line. When there are no lyrics for several bars, the window displays the chords on a bar-divided line for easier reading.

With the **Scroll lyrics a page at a time** option selected, the window scrolls one page at a time. When the lyric cursor reaches the next-to-last line of the lyrics it will scroll to the top of the page, allowing uninterrupted reading of lyrics.

If **Auto-open lyrics window for songs with lyrics** is enabled, opening a song with lyrics will automatically open the Big Lyrics window.

The popular Karaoke file format (.KAR) can be opened directly into Band-in-a-Box just like MIDI files. Chord symbols are displayed (Band-in-a-Box intelligently analyzes the chords of the song), as well as the lyrics from the Karaoke files.

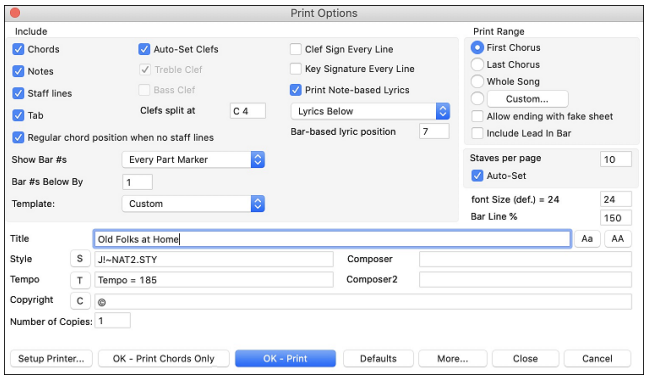
Printing

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.



Chords: If selected, this will include the chords of the song on the lead sheet. Remember that you can set the height of the chords in the **Notation Window Options** dialog.

Notes: If you want only a chord lead sheet with no Notes, then turn this off. Otherwise, it should be ON.

Staff Lines: Set to off (uncheck) to print a "chords only" fake sheet with chord symbols and bar lines but no staff lines or notation.

Tab: This enables tablature display and printout for guitar and bass tracks.

Regular chord position when no staff lines: When staff lines are not included in printout, this option allows you to see chords above instead of inside each bar.

Auto-Set Clefs: With this setting, the program will print only the clefs that are necessary. For example, a Melody would probably print with just the treble clef, while a Bass track would use only the bass clef, and a Piano track would use both clefs.

Treble Clef: Normally, you will want to include the treble clef unless you are printing a Bass track or left-hand Piano track alone and want to save space.

Bass Clef: For melodies or solos, you probably won't want the bass clef printed. For other tracks (Piano, Bass, Drums, etc.) you should set this option to YES.

Clef split at: This determines where the notation will split the treble and bass clefs. Middle C is normally considered C5, and C4 is one octave below. For a Melody or Soloist track, you will probably want the entire track to be printed on the treble clef, so you could choose to split the clefs at C4.

Show Bar #s: There are options to include the bar # on the printout (e.g., every bar, every part marker, every row, every page).

Bar #s below by: This sets the vertical position of the bar numbers in the printout between 1 and 7. 1 is closest to the staff and 7 is farthest from the staff (lowest).

Clef Sign Every Line: Leave this unchecked if it's not needed and you prefer a cleaner, less cluttered look.

Key Signature Every Line: Most modern fake books don't include the key signature on every line, but if you want a key signature shown on every line, enable this option.

Print Note-based Lyrics: Enable this to print the Melody track with lyrics or turn it off to print just the music for the melody line only.

Bar Lyrics: Bar lyrics can be printed either above or below the treble clef.

Bar-based lyrics position: This allows you to adjust the vertical position of the bar lyrics.

Template: There are print templates in the print dialog to achieve various printout styles - Normal/Lyrics Only/Chords and Lyrics/Chords Only/Blank Staff Paper. Select the desired print template. To return to default settings choose the "Normal" template.

Print Range (First Chorus/Last Chorus/Whole Song/Custom): You can print the First chorus, the Last chorus, the whole song, or a specific range of bars. When you change this setting, Band-in-a-Box resets the number of staves per page setting in order to auto-fit the printout to one page, if possible.

Allow ending with fake sheet: If this is enabled, an ending will be included when printing the fake sheet as a whole song.

Include Lead-In Bar: If your song has a lead-in (pickup) to bar 1, make sure you've checked the Lead-In. Actually, Band-in-a-Box sets this for you by looking for notes in the lead-in measure. You can override this automatic setting, if necessary.

Staves per page: Band-in-a-Box will automatically auto-fit on 1 page, use this to override the auto setting. Remember that the title takes up 1 stave. The "Auto-Set" option will set the number automatically and will try to fit the lead sheet on a single page.

Font Size: This is the font size for the printed music. Changes will be seen in the Print Preview.

Bar Line %: This allows you to set the bar line thickness.

Number of Copies is how many copies of the song will be printed.

Title/Style/Tempo/Composer/Copyright: Enter this information in the fields provided. If the title is long the font size will be reduced, and the title won't be underlined. Titles are limited to 60 characters.

- Press the **[Aa]** button to print the title in a combination of upper and lower case.
- Press the [**AA**] button to print the title in upper case.
- The [**T**] button automatically inserts the current tempo setting for the song.
- The [©] button will insert the copyright symbol into the copyright field.
- The [**S**] button will enter the full style name into the Style field.

Press the **[More]** button to set margins and more.

- There is an **Always fill tempo** option, which automatically writes the current tempo on the song sheet.
- If **Include 'a' / 'b' part markers** is enabled, bar numbers will include 'a' or 'b' after them (the name of the substyle).
- Use **Offset Bar Numbers by**" to offset the display of bar numbers on the printout or lead sheet. For example, if you want bar 1 to display as bar 17, enter an offset of 16.

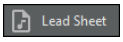
[Setup Printer]: This opens the setup dialog for your printer. If you choose a new printer, Band-in-a-Box will automatically set this as your default printer.

[OK - Print Chords Only]: This button lets you quickly print a "chords only" fake sheet.

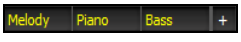
[OK - Print]: Press this button to print your song.

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.

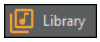
Once the song is generated, the chords and melody are part of the regular Band-in-Box tracks, and as such can be edited, printed, saved as MIDI file, etc. You can also regenerate any part of a song to further refine your Band-in-a-Box compositions.

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.

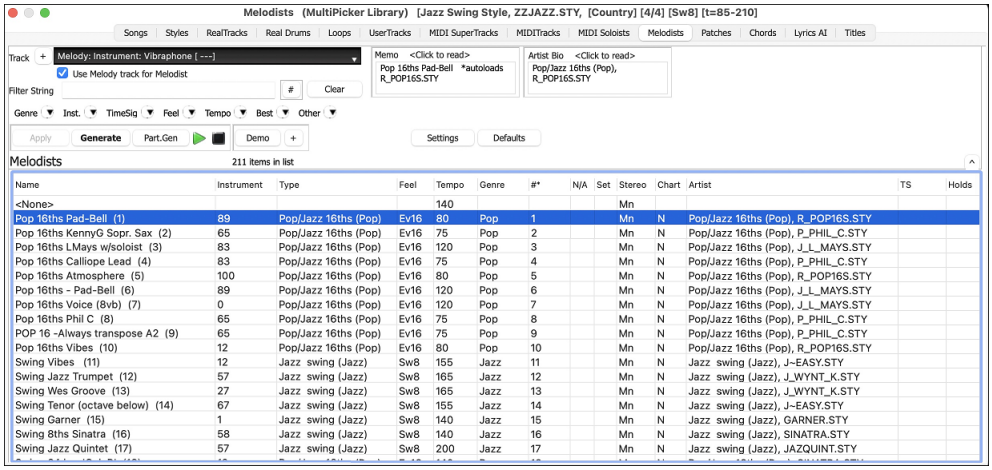
This feature can be a powerful practicing aid for sight reading and improving your ear.

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.

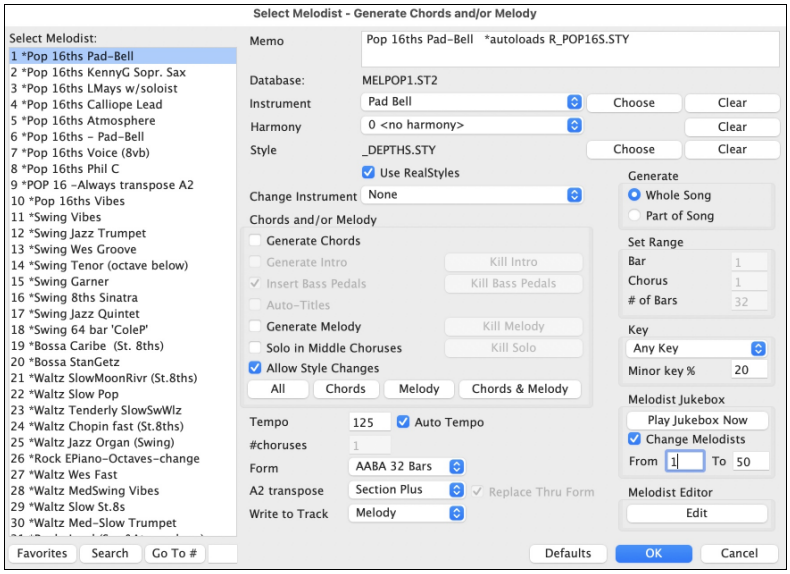
- If the **Chords** checkbox is enabled, the Melodist will generate chords, but to keep the current chord progression in your song, uncheck this option.
- By default, the Melodist will use the associated style, but if you don’t want the current style changed, uncheck the **Style Change** option.
- You 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!

The left of the screen has the list of the Melodists. Scroll down the list and pick a Melodist that you’d like to use. Once you have chosen a Melodist, examine the group of settings called “Chords and/or Melody.” You can press the **[Search**] button and then type in part of a Melodist name, memo, style name or other text associated with a Melodist. This will then cause the Melodist selection to change to the next item containing the text. Similarly, you can type in a number of a Melodist and press the **[Go To** #] button. The **[Favorites]** button allows you to pick a Melodist that you have used recently.

Memo / Database: This area displays a memo for the current Melodist, as well as the name of the database (e.g., Melody1.ST2) that the Melodist is based on.

Instrument / Harmony / Style / Change Instrument: Melodists can store patch and harmony settings, and these are displayed in the patch area of the Melodist selection screen. By default, Melodists use RealStyles instead of MIDI styles, but if you prefer the MIDI styles, disable the “Use RealStyles” checkbox. You can also set the instrument to change each chorus. You can

override the settings of the current Melodist and choose your own patch, harmony, and change instrument settings in these controls.

Chords and/or Melody: This section determines what aspects of the song are going to be generated. There are convenient buttons that will set these settings to popular presets. For example, pressing the **[Chords & Melody]** button sets the checkboxes to Generate Chords & Melody (but not Solos). The **[All]** button generates Chords, Melody, and Solos. The [**Chords]** button sets the options to generate Chords only (no Melody), and the **[Melody]** button sets the options to generate only a Melody (no chords) over an existing chord progression. If you want to remove the current Intro, Melody or Soloist track, press the **[Kill Intro]**, **[Kill Melody]** or **[Kill Soloist]** button.

- If you want to generate **Chords**, **Melody**, and an **Intro**, ensure to select these items.
- If you'd like a Pedal Bass figure during the intro and at the end of sections, select the **Insert Bass Pedals** option.
- Selecting **Solo in Middle Choruses** generates an improvisation in the middle choruses of the song. The Soloist is selected with the Melodist Editor **[Edit]** button, and RealTracks soloists can be used.
- The **Allow Style Changes** checkbox, if set, allows a Melodist to load in the style associated with it. If you don't want Melodists to change the current style that you have loaded, then deselect this option.
- If you want Band-in-a-Box to generate a title for your song select the **Auto-Titles** option.

Tempo / Auto Tempo: The Tempo setting determines the Tempo of the song, and defaults to the current tempo of the previous song. If "Auto-Tempo" is checked, the tempo will be set by the tempo range stored with the Melodist. For example, if a Melodist is called "Fast Waltz," it would have a fast tempo range stored inside the Melodist and the song would be generated at a fast tempo if the "auto-tempo" option is set.

The **# choruses** setting determines how many choruses of the song form (Melodies) are to be generated. For example, if set to 5, the Melodist will generate 5 choruses, enough for an intro chorus, ending chorus, and 3 Middle Choruses. The **# choruses** setting defaults to the # choruses present in the current song.

The **Form** selection box allows you to choose between a song generated with a specific form (AABA 32 bars) or no form. The AABA defaults to 32-bar form, which is the most popular song form.

Note: Melodists may alternatively be set to 64 bars (e.g., Melodist # 18 ColeP 64 bar form). The song "form" refers to the pattern that the verse and chorus repeat. An "AABA 32" form has 4 sections of 8 bars each - the "a" section is the verse and the "b" is the chorus (or bridge) of the song. If you would prefer for the song to have no form, you could set the song to "no form" This wouldn't be a very musical setting but might be useful for practicing or ear training.

A2 Transpose: In songs with an AABA form, it is common for the second "a" section to be transposed. For example, the first "a" section might be in the key of Eb, and the second would be transposed up to the key of Gb. Melodists store these settings, and some Melodists are set to transpose the A2 sections. If you don't want to allow Melodists to transpose the form in this way, set the A2 transpose to none. If set to "section plus," it will transpose the A2 section, and might transpose 2 bars early or 2 bars late. The song will only be transposed if the Melodist is set to transpose the section.

Replace Thru Form: If the form of the song were AABA, you'd normally want the regenerated section to be repeated throughout the form, for example, in all the "a" sections. The Replace Thru form will set the Melodist to copy the generated bars to the other "a" sections.

Write to track: Normally, you'd want the Melodist to be written to the Melody track. If you'd prefer the Melody to be written to the Soloist track (e.g., for a counter melody) then set the "Write to Track" setting to Soloist.

Part of Song / Whole Song: The next section of the Melodist dialog allows you to select whether you want to generate the "Whole Song" or just part of the song. If you select part of the song, you can specify which bar and chorus to start at, and how many bars to generate. An easy way to set the range of bars is to select the bars by dragging the mouse over the chord area prior to opening the Melodist dialog. Then the "Generate" form will be automatically set to "Part of Song" and the range of bars will be set to the selected area. If you were generating a song from scratch, you'd want to set "Generate Whole Song." After you listen to the song, you might want to improve on a certain section of the song (say bars 9 and 10 of the first A section). To do this, from the Chord Sheet window, select bars 9 and 10, and press the Melodist button again. You'll notice that the "Generate Part of Song" radio button is set, with the range set to 2 bars starting at bar 9 of chorus 1. Pressing OK at this point will cause only bars 9 and 10 to be regenerated, preserving the rest of the song. This allows you to repeatedly generate/re-generate parts of the melody and/or chords until you get the Melody/Chord progression that you're looking for!

Key: This area determines the key for the song. If set to **Any Key**, the program will randomly pick a key for the song, weighed more heavily toward the popular keys like C and F. The **Minor Key %** setting determines what % of songs would be generated in minor keys (vs. major keys). If set to 20, then 20% of the songs would be generated in minor keys. You can also set the Song Key Pop-up to a specific key or set it to use the current key of the previous song.

Melodist Jukebox: The Melodist Jukebox continuously generates new songs and plays them in jukebox fashion. You can set the range of Melodists to include in the jukebox (using the From and To settings) or keep the Jukebox on the same Melodist by de-selecting "Change Melodists." To Launch the Melodist Jukebox, press [Play Jukebox Now].

[Defaults]: This sets the Melodist settings back to Defaults.

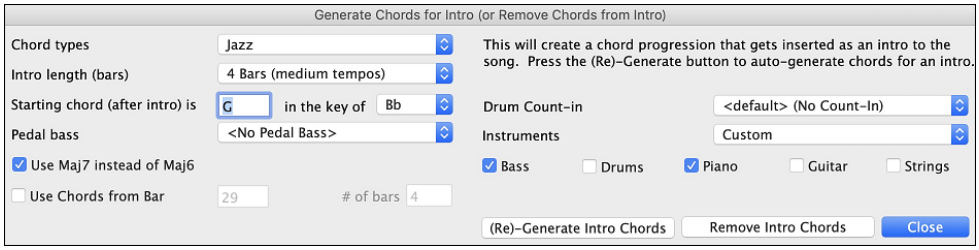
If you'd like to create your own Melodists, or permanently change the settings of existing Melodists, press the **[Edit]** button to open the Melodist Editor.

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**.

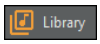
Tip: Band-in-a-Box can generate titles for songs created by the Melodist if you enable the "Auto-Titles" checkbox in the Select Melodist dialog.

Automatic Solo Generation – "The Soloist"

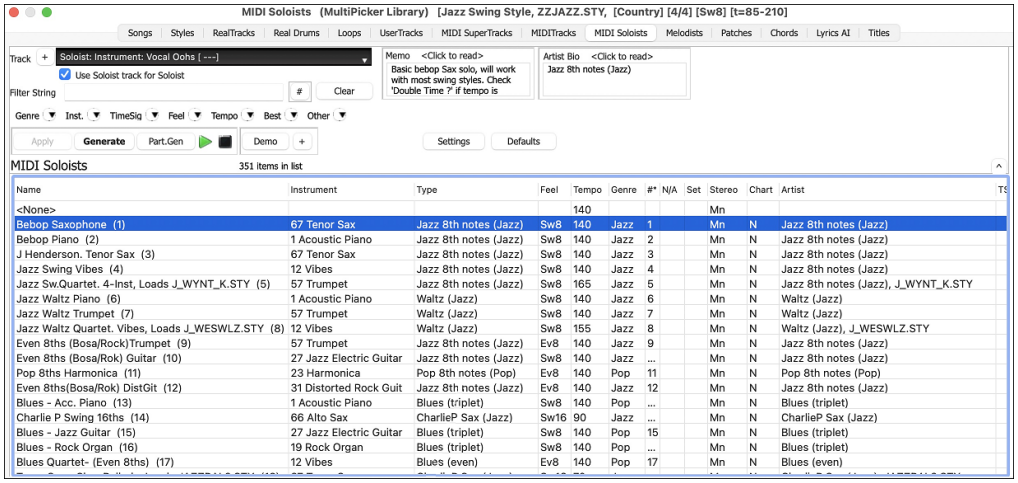
That's right! Band-in-a-Box can "solo like a pro." Pick one of the many Soloists available, and it will play a great solo for your song!

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.



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.

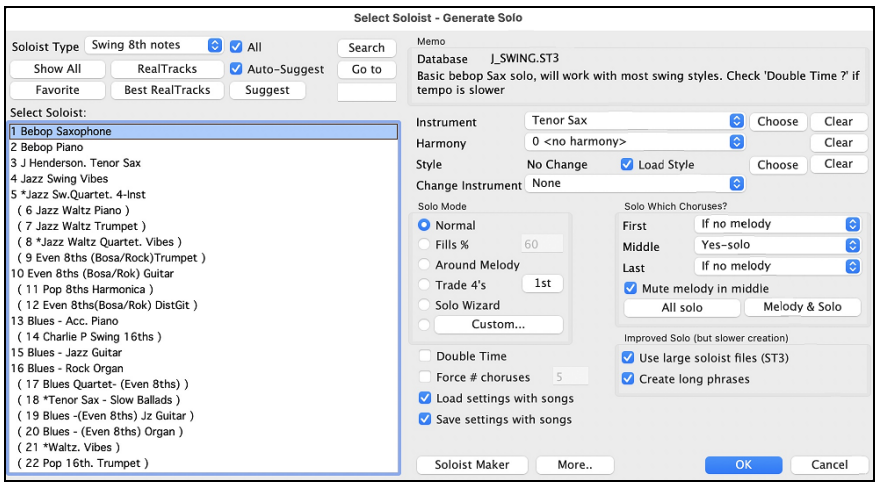
Some Soloists use a specific style to generate a track. To prevent the current style in your song from being changed, click the **[Settings]** button and uncheck the *Allow Style Changes with MIDI Soloists* option.

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!

If the **Auto-Suggest** checkbox is selected, an appropriate Soloist will be chosen for you. To select a different Soloist, press the **[Suggest]** button, and Band-in-a-Box will suggest an alternative. Continue pressing it until you're satisfied with the selection.

When the **All** box is checked, all Soloists will be displayed but those that do not conform to the Soloist Type box will be in parentheses. If this box is not checked, only Soloists that conform to the Soloist Type selection will be displayed.

The **[Favorites]** button opens a Favorite Soloist list of the fifty most recently used Soloists, with the most recent at the top.

The **[RealTracks]** button moves the Soloist list to #361, which is the start of the RealTracks Soloists. These are Soloists that are audio, not MIDI. Soloists generated with RealTracks are saved with the song, so you will hear the RealTracks play the same solo when you reload the song. When you generate a solo using RealTracks, Band-in-a-Box will remember this, and when you go to save the song, Band-in-a-Box will ask you if you want to save that solo (and thereby freeze the Soloist track). If you say yes, then the solo will play instantly the same way when the song is reloaded. Of course, you can freeze the Soloist track yourself at any time. Note that only one solo can be saved. You can't generate a bunch of different segments of solos; only the last one will be saved.

MIDI SuperTracks are also listed as Soloist selections.

The **[Show All]** button removes any filters and shows the full list of soloists.

[Go to] will go to the specific Soloist number that you enter in the box.

Use the **[Search]** button to find Soloists by name or memo.

The **Memo** has information about the selected Soloist and notes about using it.

Instrument: The solo instrument is set by default according to the selected Soloist, but you can override that instrument by clicking on the list box and choosing from the General MIDI patch list. The **[Choose]** button opens a list of instruments that typically play in the same register as the default instrument. You can choose a new solo instrument from the list. **[Clear]** will clear the default or chosen solo instrument, useful if you want to keep a previously used solo instrument.

Harmony: Some Soloists have a harmony assigned. You can use this setting to override the selection or to add a harmony of your own choosing. Use **[Clear]** to remove the harmony.

Style: If a selected Soloist autoloads a new style, that style will be displayed here. You can **[Choose]** to load a new style with the selected Soloist, or you can **[Clear]** the selection so that no style is loaded.

Load Style: This lets you enable or disable style changes.

Change Instrument determines if and how frequently the Soloist instrument will change. This could be each chorus, every part marker, every substyle change, or every 4, 8, 16, or 32 bars.

Solo Modes: In **Normal** mode, Band-in-a-Box solos in the normal way of improvising choruses of the song. Several other options are provided for adding improvisation to your song in a variety of ways:

- **Fills%**: Fill instructs the Soloist to play fills or "noodle" on the song for a user-defined period of time (% box).
- **Around Melody option**: This option for the Soloist track creates a solo around the melody, that is, at times when the melody is silent. To solo around the melody, do the following:
  1. Open a song that has a melody, preferably a sparse one with some space in it that a Soloist might be able to "jump in."
  2. Press the [Soloist] button. Select the "Around Melody" Solo Mode
  3. Set the Soloist to play in All Choruses and uncheck the "Mute Melody in Middle" option.
  4. Press [OK], and the solo will be generated, playing riffs at times when the melody isn't playing.

> **Tip:** For added effect, add a guitar chord solo to the Soloist track using the Chord Solo button on the Guitar and choosing Solo as the destination. Or simply choose a Guitar Harmony like 32 J Pass.

- **Trade**: Band-in-a-Box can generate the first four or the second four bars. "Trading fours" refers to a solo lasting four bars, usually followed by a different melodic solo (or drum solo) for the next four bars. It's fun to solo along with Band-in-a-Box in 4's mode, letting the computer solo for four bars, followed by your solo.

  In the Select Soloist dialog, you can click on the button beside the "Trade 4's" radio control to select whether you want the first four bars or the second four bars. If set to 1st, the soloist will take bars 1-4, 9-12, etc. And if set to 2nd, it will solo on bars 5-8, 13-16, etc. The fours are based on the beginning of the chorus, not the first bar of the song.

  You can generate four bars trading off with each other in two ways. The easiest way is to choose the Normal Solo mode and select the "Change Instrument Every 4 bars" option. This results in different instruments taking four bar solos.

  Another method is to choose the trade 4's option, generate 4's using the first setting, and then choose *Soloist | Edit Soloist Track | Swap Melody and Soloist Track*, and then generate a solo again, using the second set of four bars. This will result in 4's with one track on Melody and the other on the Soloist track.
- **Solo Wizard**: Additionally, you will find another great feature in the Solo mode list, the "Solo Wizard." With this mode selected, the program will play correct notes in the style of the current Soloist as you play notes on the MIDI or QWERTY keyboard.

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

  Tip: The Soloist will use the velocities you play or pick its own, depending on the setting in the **Soloist Prefs** "Use MIDI Volume for Soloist Wizard" checkbox.

- The **[Custom]** button opens the **Generate Solo for a Specific Range of Bars** dialog, which lets you set the range for the solo.

  Tip: You can have these values preset to the values you'd like by first selecting the range of bars that you'd like from the Chord Sheet screen, and then clicking on the Soloist button.

  - **OK to solo for an extra beat**: Usually, Soloists end a little after a bar's end – they play a couple of extra notes, spilling over to the next bar. Selecting this option gives Band-in-a-Box Soloist this ability also.
  - **Overwrite existing solo in range**: If you want to "overdub" a solo and have multiple solo tracks playing at once, deselect this checkbox to avoid conflicts.
  - **[Generate Solo Now]**: Once you press this button, the portion of the solo that you have selected will be generated. The song will start playing two bars before the new part, so you can quickly hear the new solo. Remember that the custom solo generation can be used with different Soloists, so you can use a "tenor sax jazz" Soloist for a few bars, and then insert a custom "bluegrass banjo" Soloist for four bars and so on.

Solo Which Choruses?: Select which choruses you would like the Soloist to solo over. Choose from first, middle, last, any combination, or all three choruses. Press the **[All Solo]** button if you wish to have the Soloist play over everything. Press the **[Melody & Solo]** button to have the Melody play the first chorus, then have the Soloist come in on the second chorus, then have the Melody "play the tune out" on the last chorus.

When **Double Time** is checked, the Soloist will play twice as many notes in a given space of time. This is useful for ballads or other tunes with slower tempos.

Force to # of Choruses: Allows you to set a song to a definable number of choruses (e.g., 5) so that there are enough choruses for everyone to take a turn Soloing. This box allows you to quickly decide how many choruses you would like Band-in-a-Box to generate without having to open the *Play | Looping | Force loaded songs to # choruses* menu item. The default is 5. Note that when this setting is enabled (by setting the checkbox to "true"), all songs subsequently loaded using this Soloist will also change to the number of choruses indicated in this box.

Load settings w/song / Save settings w/song: These settings allow the saving and loading of Soloist settings. Enable these checkboxes if you wish to load and save these settings with a song.

The **[Edit]** button launches the **Soloist Editor,** where you can make your own or modify an existing Soloist.

The **[More]** button opens the **More Soloist Settings** dialog.

- **Use MIDI Volume for Soloist Wizard**: Enable this to send MIDI velocity information to the Soloing Wizard. If you have a velocity sensitive MIDI device attached to your computer and you want to control the dynamics of the Soloist, enable this feature.
- **Trigger Solo Playback Early**: When enabled, song playback starts before the Soloist has completed composing a solo. Disabling it will instruct Band-in-a-Box to completely compose a solo before song playback begins.
- **Soloist –Prefer Long phrases**: Set to true if you would like the Soloist to use the longest musical phrases it knows. (Note: this option may also increase Soloist creation times. Disable this feature if you are using a slower or low-memory equipped computer.)
- **Soloist Velocity Adjust** / **Melodist Velocity Adjust**: These allow you to quickly boost or reduce the volume of the Soloist or Melodist part relative to the other tracks. For a realistic mix, the Soloist or Melodist track is set slightly louder than the other tracks in a song. The default is 5.

- **OK to treat the V Major triad as a V7**: Since the V chord is usually played as a 7th, this allows better playing on V chords. You can disable it for Rock or Blues songs that use the major triad.

Using the Soloist Feature

1. Generate a Soloist and practice the solo by looping it, slowing it down, or printing it out, until you can perform a great solo on any chord changes!
2. Generate a Soloist and attach a Harmony such as "Big Band Brass" to create phenomenally quick and interesting Big Band Arrangements automatically. Generate a standard MIDI file or print them out for you and your friends.
3. Have the Soloist play a solo according to your accompaniment and arrangement (along with the other members of your Band-in-a-Box, of course!)
4. Trade 4's in a call-response fashion with the Soloist (you solo for 4 bars, Band-in-a-Box solos for 4 bars, etc.)
5. Concentrate separately on different aspects of your playing with assistance from the "Wizard." From soloing with proper phrasing and "feel" (the best notes are included automatically) to accompanying a Soloist with confidence and authority. (Tip: Try muting one of the accompaniment tracks such as the piano or guitar track and play along to the Soloist in a supportive role - it's fun!)
6. Use the Soloist track to record another track in addition to the Melody and other tracks provided by Band-in-a-Box.
7. Generate a Soloist on chords/keys that you want to practice. Band-in-a-Box will play and solo with you all day without getting bored. For example, if you want to work on your II-V7-I progressions ("two-five-one"), you can just type the chords you want, and generate a solo to play over those changes. As the solo plays, you can follow along by sight-reading the notation. Pressing the [LoopScn] button on the Notation window toolbar loops the notation screen, so you can master each 4-bar phrase (II-V-I) and then move ahead to the next one!

Technical Notes:

1. The Soloist has its own separate channel and settings. But when the Soloist uses a harmony, it becomes linked to the Thru Harmony channels and settings. Since we are already using 12 of the available 16 MIDI channels in Band-in-a-Box, we didn't want to use up another 2 channels on dedicated Soloist Harmony channels. So, if you want to hear a Soloist with harmony, use the THRU Harmony settings. In other words, wherever a Thru harmony is selected, the Soloist track will use the Thru Harmony settings.

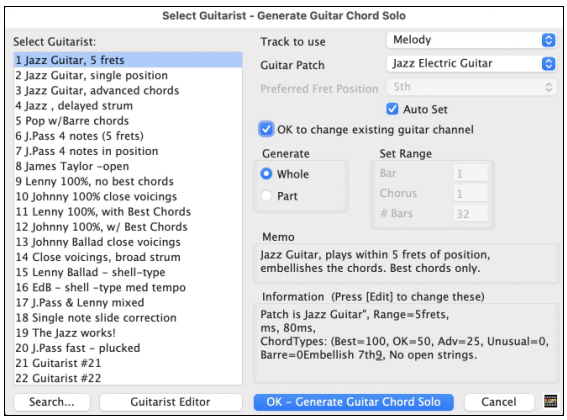
2. We have designed the Soloist to not repeat any solo ideas so that the solos are always fresh, with new ideas forming and playing all the time. As a result, we have included a refresh Soloist menu item (under the Soloist menu) that, when selected, allows the Soloist to think about all of its musical notions again.
Choosing the Refresh Soloist option is like telling the Soloist "It's O.K., you can play whatever you like, even if it's something that you played 5 minutes ago..." It's a good idea to refresh the Soloist regularly to ensure maximum "idea" availability.

3. The Soloist menu contains many options. It has the same editing options found in the Melody menu, so you can treat the Soloist track as a 2nd melody track. Even if you don't plan on using the Automatic Soloist feature, you can just use the Soloist track as a 2nd track for counter melodies, overdubs etc. The result: two melody tracks, two solo tracks, or one melody and one solo track all at your disposal for any song, without having to resort to an outboard sequencer.

Automatic Guitar Chord Solo Generation – "The Guitarist"

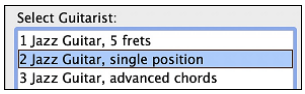
With Band-in-a-Box, you can generate a guitar chord solo for any melody. Band-in-a-Box will intelligently arrange the melody into a guitar chord solo by inserting real guitar voicings throughout the piece. You can select from among many Guitarists to create your arrangement. And you can define your own 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.



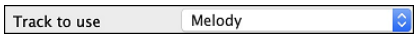
Here are the steps needed to generate your Chord Solo:

1. Select the Guitarist to use.



In the main list at the left of the Window, you see the list of Guitarists. For example, you can see that Guitarist #2 is called "Jazz Guitar, single position." That will create chord solos that stick to a single position on the guitar neck whenever possible.

2. Select Melody or Soloist track.

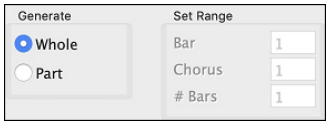


You would normally want the Guitar Chord solo to be written to the Melody track, but you can also select the Soloist track as the destination.

3. Confirm the Guitar Patch selection.

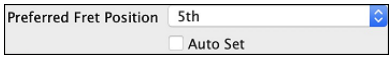
The Guitarist that you pick (see item #1) will already have chosen the guitar patch to use, but you can override it with this setting.

4. Select the Range of the song to use.



You can either generate a chord solo for the whole song, or just a region of the song. In either case, remember that you need to have an existing melody to work with. You can use the Melodist to generate a melody if you do not have one.

5. Select the Main Guitar Position to use.



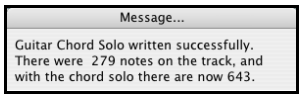
Band-in-a-Box has a setting called "Auto Set" that will set the main guitar position for the solo for you, based on the key signature. For example, in the key of C, Band-in-a-Box will choose the 5th position as the best position for the chord solo to be played. You can override this. For example, if you wanted the solo to be in the 12th position you could de-select the "Auto-Set" and then set the guitar position to 12th position.

6. Change Guitar channel.

If you already have a guitar track that has guitar channels (for example if it was already played on a guitar controller as a single string guitar track), then you might want to tell Band-in-a-Box not to change the guitar positions of the notes that it finds. Normally, you'd want to set "OK to change existing guitar channels" to true.

7. Press [OK] to generate the Guitar Chord Solo.

You will then see a message confirming that a chord solo has been added.



Playing the Guitar Chord Solo

Playback will begin automatically, and you will see the guitar voicings on the guitar neck.

This particular solo will be played in a single position, because those are the parameters of this particular guitarist. Other Guitarists will play in a range of positions (e.g., Guitarist #1), or in open position (e.g., Guitarist # 8).

As you listen to the solo, you will notice the following:

1. Some of the notes are left as melody, and some are assigned to chords.
2. Wide varieties of guitar chords are used, including some advanced chords. All of them are popular chords played by real guitarists – there are no *theoretical* chords.
3. The chords are strummed, to simulate a real guitar player.
4. The Track Type for the Melody has been set to Guitar, and the MIDI file will be saved with the Guitar Channels (11-16) preserved which preserves the fret positions.

Note: All these items can be customized in the Guitarist Editor, which is opened by the [Guitarist Editor] button in the **Select Guitarist** dialog.

Redo Part of the Solo

Let's redo part of the solo at a higher fret position. This song GIT_TEST.MGU has 6 choruses, and the last 3 choruses have a much higher range of soloing. Let's redo that part of the solo, using a higher fret position. We will press the [Chord Solo] button again, de-select the auto-set position button, and choose the 12 position. Since we only want to regenerate this for the choruses 4 to 6, we set the range to "Part of Song" and the range to start at chorus 4, bar 1, and range of 96 bars. This will rewrite the solo, by first removing the existing guitar chord solo (if any) and then generating a new one.

Technical Note: Since some of the Guitarists can be assigned to strum the chords in a delayed fashion, if you repeatedly re-generate the solo, the melody will become more and more delayed. The solution(s) would be to choose *Edit* | *Undo Solo* prior to re-generating the solo or picking a Guitarist that does not delay the strum. The Strum delay status is indicated on the "Info" panel of the Select Guitarist screen.

Saving the Guitar Chord Solo

Once you have generated a Guitar chord solo it becomes part of the notation track. You can edit it like any other part by deleting/inserting notes, etc.

The solo will be saved with the song (MGU) and exported to a MIDI file, with the string positions intact (because we use channels 11 to 16 for the Guitar part). You can remove the solo at any time, even after the solo has been saved/reloaded, by choosing *Melody | Remove Harmony (or guitar solo) from Melody Track.*

Editing Guitarists

Guitarists can be customized using the **Guitarist Maker**, which is described in a separate topic and is opened by the **[Guitarist Maker]** button in the **Select Guitarist** dialog.

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.

Using the Embellisher

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.

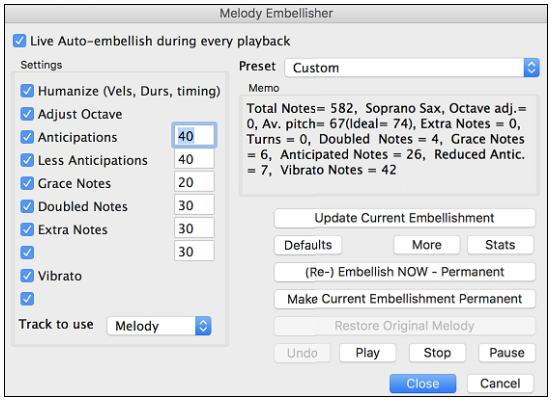
If you disable the Embellisher, by de-selecting the *Embellisher Melody during playback* or by pressing the **control+option+E** keys, the melody (or solo) will play as normal with no changes.

Melody Embellisher Settings

The **Melody Embellisher** dialog allows you to:

- Customize the settings of the Embellisher or choose Embellisher presets.
- Make a particular embellishment permanent.

It is accessed by selecting *Embellisher Dialog* from the **[Embellish]** button drop-down menu or pressing the hotkey **control+option+L**.



Live Auto-embellish during every playback is the same setting that is on the main page checkbox. If enabled, embellishment will occur during every playback. If disabled, embellishment will not occur unless you choose the [(Re-) Embellish NOW - Permanent] button in the dialog.

Preset: The presets allow you to choose a combination of common settings for the Embellisher quickly.

The **Memo** describes the current embellishment, with statistics counting the number of embellished notes.

If the song is playing and the Embellisher is enabled, you can update the embellishment by pressing the **[Update Current Embellishment]** button. This is useful if you have changed settings and want to hear what the new embellishment sounds like.

[Defaults] reverts to factory settings. **[More]** opens a dialog with additional settings to fine-tune the Embellisher, and **[Stats]** displays the same thing that appears in the Memo field but will display it even when there is no current embellishment.

If the song is not currently playing, you can still create an embellishment and have it applied permanently by pressing the **[(Re-) Embellish NOW – Permanent]** button.

Normally, the embellishment occurs live when the song is playing and does not affect the Melody track permanently. But if you like the embellishment, and want to apply it permanently to the melody, you can choose the **[Make Current Embellishment Permanent]** option.

The original Melody track is not permanently affected unless you press the **[(Re-) Embellish NOW – Permanent]** button. If you have done this, and want to restore the original melody, you can press the **[Restore Original Melody]** button.

Track to use: The Embellisher is usually referred to as the Melody Embellisher, because you'll usually want to have it affecting the Melody track. But if you'd prefer it to affect the Soloist track, you can choose the Soloist track as the Embellisher track.

Settings: The settings contain a number of parameters that affect the embellishment. They can be turned on and off and can be set with certain percentage strength. The settings are:

Humanize: The velocities, durations (legato), and timing of the notes are humanized. The original velocities etc. of the notes are ignored. This is useful when the melody has been entered in a stiff manner.

Adjust Octave: The octave of the Melody is changed to the best octave for the current Melody instrument. For example, if the instrument were a Piccolo the octave would be raised to the best range for a piccolo. There is an additional setting for the octave in the "More" settings dialog.

Anticipations: An anticipated note is played early, or "ahead of the beat," as in this example.

Unembellished

ANTICIPATIONS on beat 1 and 3

Less Anticipations: This is the opposite of anticipation. This finds notes that are anticipated, and "embellishes" them by playing them later (on the beat).

Grace Notes: The grace notes are brief notes played just before, and a semi-tone below the original note. The grace notes intentionally do not show on the notation, so that it will remain easily readable. They can be heard.

Doubled Notes: Melody notes are doubled with the same pitch.

Unembellished.

Quarter note doubled.

Extra Notes: Extra notes are added between melody notes.

Unembellished.

With extra notes added.

Note "Turns": With a note turn, a single note is replaced by a group of notes that includes the original note and the semitone or scale tones above and below.

Unembellished.

Embellished with turn.

Vibrato: Vibrato can be added according to the additional vibrato settings available in the "More" dialog. The vibrato cannot be seen on the notation window, but you can examine the events in the Event List.

If **"Laid-back" feeling to Melody** is set, the Melody will be delayed a little, providing a "laid-back" feeling.

[More]: This lets you set advanced settings for the Embellisher. These include,

- **Vibrato Depth**: Set the amplitude of the vibrato. The range is 0 - 127.
- **Vibrato Speed**: Set the speed of the vibrato (slow to fast). The range is 0 - 127.
- **Only use Vibrato if Note is this many ticks**: For example, if set to 120 ticks (one quarter note), only notes with a duration of at least 120 ticks will get vibrato
- **Start the Vibrato after this many ticks**: For notes that will get vibrato, the effect begins after the specified number of ticks.
- **Adjust Octave Method:** If the octave is adjusted, it will either change only notes outside the playable range or always move notes to the best octave, depending on this setting.
- **Dynamic Range:** This sets the range of velocities used for humanization. A useful range is 30 - 50.
- **Legato Settings:** This sets the amount of legato for the notes. A useful range is 55 - 75.

Chapter 10: Working with MIDI

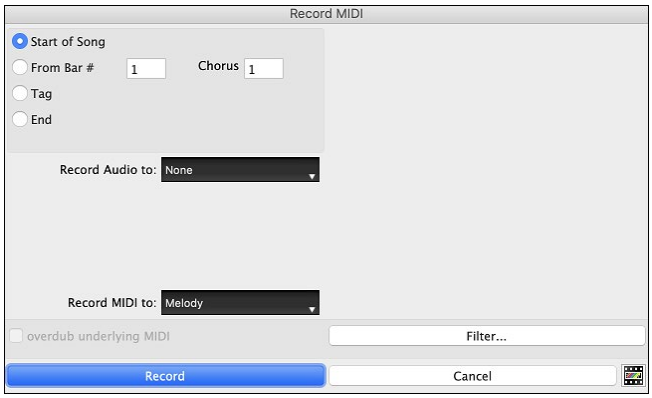
Overview

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

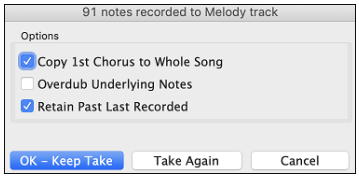
To record live using your MIDI keyboard, guitar, or wind controller, click on the REC button on the top toolbar or press **control++R**. You can also use the menu item *Melody* | *Edit Melody Track* | *Record Melody*.



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.

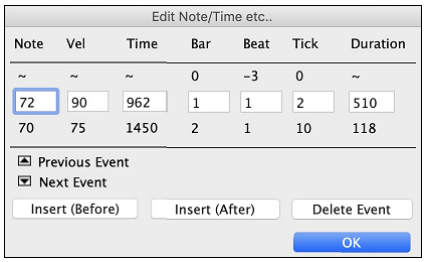
Overdub Underlying Notes: You have the option to merge the recording with existing melody. (If there is no underlying melody, this option is grayed out.)

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.

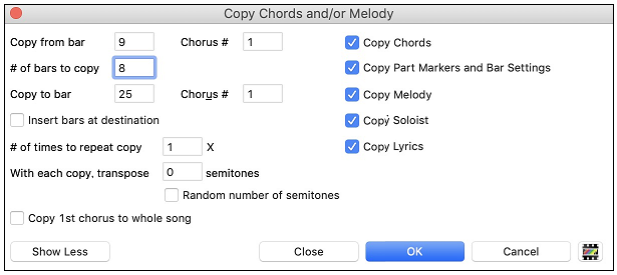
Insert Before/After: This allows you to insert an event before or after the currently displayed event.

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.

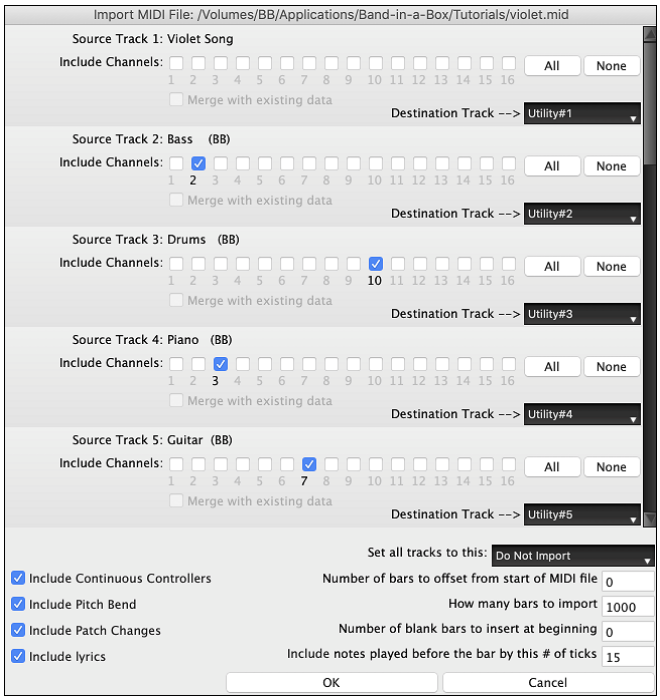
Tip: If you have the wizard on, the spacebar will not stop playback. You need to press [Esc] key to stop playback when the Wizard is on. This is to prevent stopping the song inadvertently if you mistakenly hit the spacebar while playing the wizard.

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.

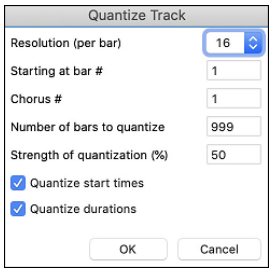
Number of blank bars to insert at beginning: This will insert blank bars into the track. Remember that Band-in-a-Box normally has a 2-bar lead-in count. If your MIDI file has no lead-in, then you need to set this to = 2 to compensate for the 2 bars of lead-in.

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.

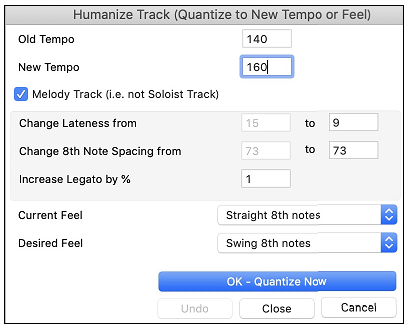
Quantize start times: This option is enabled by default. To prevent note beginnings from being quantized, set it to false.

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.

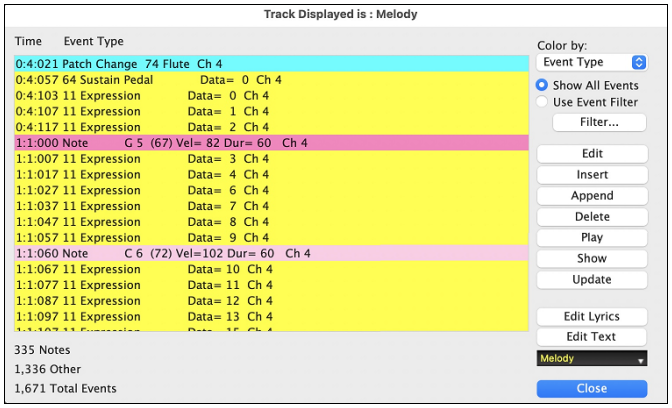
Tip: Usually, when a musician plays at faster tempos, he/she plays the swing 8th notes closer together, and a little later.

These categories are very straightforward, and you should have no trouble achieving the desired results. Remember to apply such parameters as Legato and Lateness sparingly.

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.

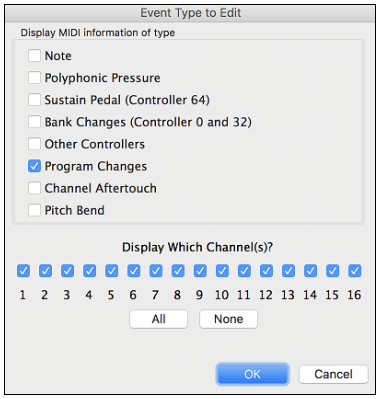
The **Event List Editor** allows you to modify, insert, and delete notes.

- 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.

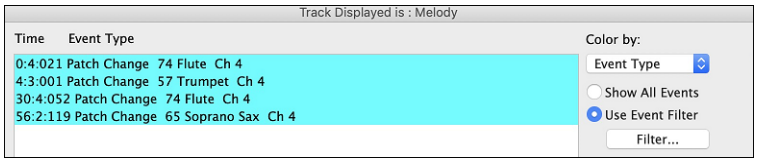
Event List Filter

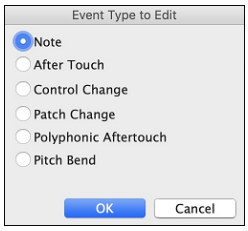
There is a filter for the **Event List Editor**, allowing you to quickly spot all patch changes.

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.





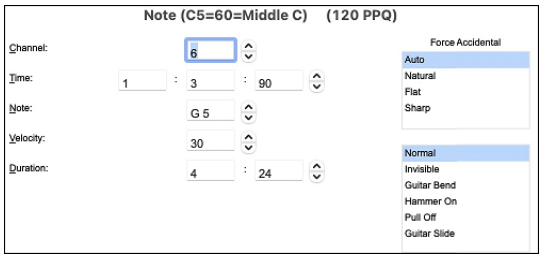
The **Event Type to Edit** dialog opens when either the **[Insert]** or **[Append]** buttons are pressed in the **Event List Editor**.

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

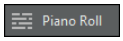
You can insert or delete a specified number of beats in the MIDI track. For example, to insert 2 bars at bar 5, right-click on a track label in the Mixer or Tracks window, select *Edit MIDI* | *Quantize, Time Adjust* | *Insert Beats at Bar…*, select bar 5, and select 8 beats (2 bars) to insert.

More Editing Features

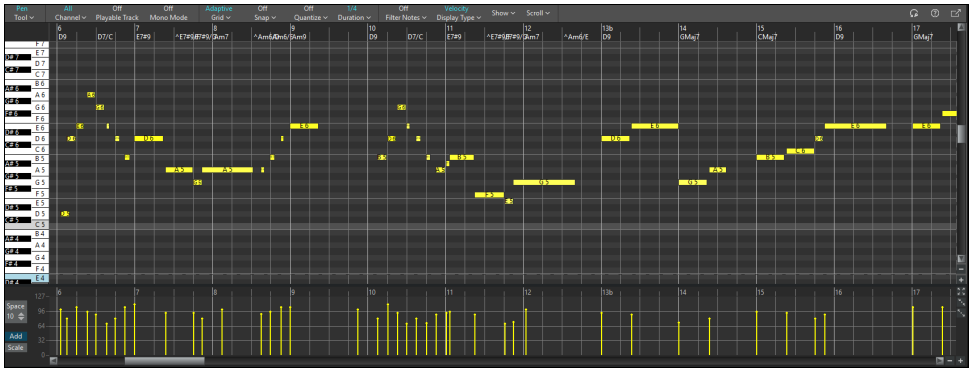
More MIDI editing features are available in the *Edit MIDI* submenu of the track label’s context menu. For example, you can transpose the track without affecting other tracks, eliminate note overlaps, copy MIDI data in the first chorus to all choruses, erase all MIDI data from the track, and more.

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.

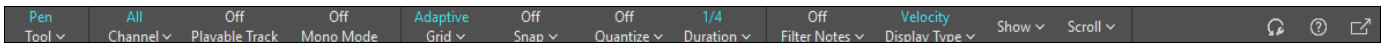


To open the **Piano Roll** window, click on the **[Piano Roll]** button on the side toolbar. **control**+clicking on this button opens it as a floating window, while **shift**+clicking adds it as an embedded window.



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.

- Time: Align note positions to the desired timing resolution.

- Scale: Adjust notes to a selected musical scale.

- Velocity: Normalize or modify velocity ranges.

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.

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

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

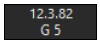
Double-click anywhere to start playback from that position.

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.
- Drag the left or right edge to adjust loop start/end points.
- Drag the loop region body to move it to a new position.

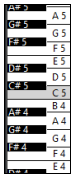
Cursor Location Info Panel



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.



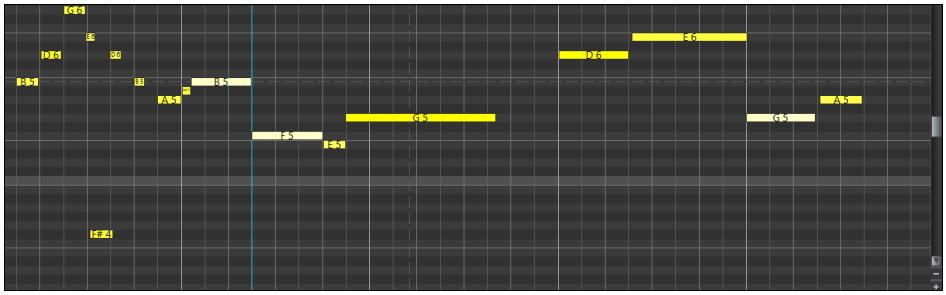
Clicking on a key inserts a note at the cursor with the duration set in the [Duration] drop-down menu.

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.

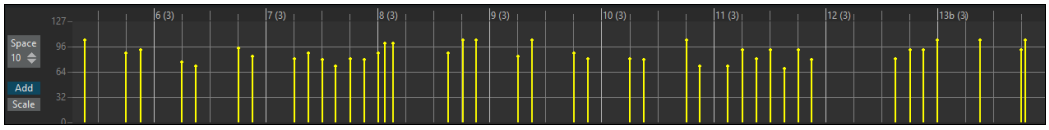
By default, note movement is axis-locked—restricted to pitch or time—for precise editing. Hold the **shift** key while dragging to remove the lock and move notes freely in both directions.

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

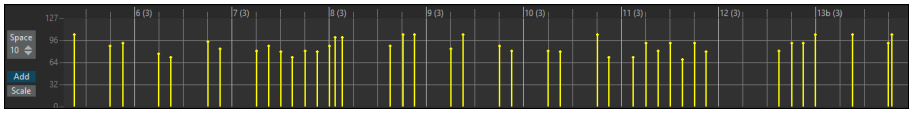


This panel displays non-note MIDI events such as Velocity, Controller, Program Change, Channel Aftertouch, and Pitch Bend. Use the [Display Type] drop-down menu to choose which type of data is shown.

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

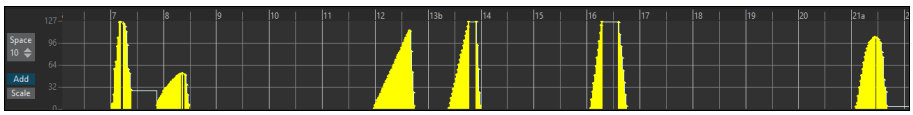


You can increase or decrease velocities of the selected notes using hotkeys or the context menu.

(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.

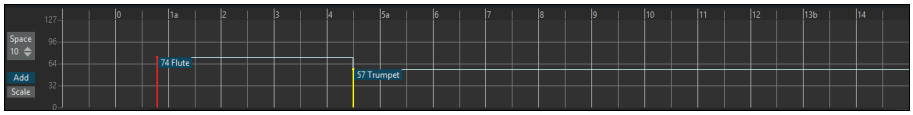
Controller



The Graphic Event panel displays the chosen controller type such as:

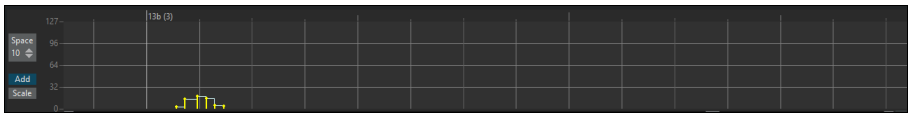
- Expression MSB: This is recognized by most modern synthesizers including most General MIDI synths. However, some older synths do not recognize this controller. Expression is an alternative to “7 Main Volume MSB.” Use the Expression controller for individual tracks and reserve the main Volume controller 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



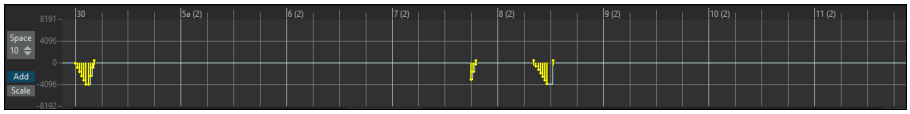
The demo song intro has a flute program change. Then the first chorus is trumpet, the second chorus is flute, and the third chorus is soprano sax.

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.

Undo: Duplicates the Band-in-a-Box *Edit* | *Undo* (or **command+Z**) action.

Delete Selected Events: Deletes any selected events (highlighted in red). This can also be accomplished by tapping the **delete** key.

Select All Notes and Graphic Events: If the "Chan" combo box is set to "All," this item will select ALL EVENTS on ALL CHANNELS (all events in the track). Otherwise, ALL EVENTS are selected which match the CURRENT MIDI CHANNEL.

Select All Note Events (Of Current Channel) (right-click the Note Panel or Note Ruler): If the Chan combo box is set to All, this item will select ALL NOTES on ALL CHANNELS, but it will not select any non-note events. Otherwise, ALL NOTES are selected which match the CURRENT MIDI CHANNEL.

Select All Note Events (Of Current Channel): (right-click the Graphic Event Panel or Graphic Event Ruler) If the "Chan" combo box is set to "All," this item will select ALL GRAPHIC EVENTS of the CURRENT VIEW/EDIT TYPE on ALL CHANNELS. Otherwise, ALL GRAPHIC EVENTS of the CURRENT VIEW/EDIT TYPE are selected which match the CURRENT MIDI CHANNEL. For instance, you could select all channel 4 modulation events, then **Delete**, to easily remove all of those events from the track.

Cut: Copy selected events to the clipboard and then remove them from the track. Can also be accomplished with the menu *Edit* | *Cut* (or **command+X**) action. If you wish, it is possible to cut from the Piano Roll, and then paste into the Notation window, or vice-versa.

Copy: Copy selected events to the clipboard can also be accomplished with the menu *Edit* | *Copy* (or **command+C**) action. If you wish, it is possible to copy from the Piano Roll, and then paste into the Notation window, or vice-versa.

Paste - Replace: (If no events are on the clipboard, this item is dimmed.) The paste occurs at the time location of your right-click. Move the mouse cursor to the desired insert location. Right-click on the Note Panel, Graphic Event Panel, or any of the Rulers. Then choose this item from the pop-up menu. Any previous event types in the paste range which match event types in the clipboard are removed before the clipboard data is added to the track.

If the "Chan" combo box is set to "All," pasted events keep their original (copied) MIDI channel. Otherwise, the pasted events will be re-channeled to match the "Chan" combo box.

Paste - Merge: (If no events are on the clipboard, this item is dimmed.) The paste occurs at the time location of your right-click. Move the mouse cursor to the desired insert location. Right-click on the Note Panel, Graphic Event Panel, or any of the Rulers. Then choose this item from the pop-up menu. Events from the clipboard are merged with existing data in the track.

If the "Chan" combo box is set to "All," pasted events keep their original (copied) MIDI channel. Otherwise, the pasted events will be re-channeled to match the "Chan" combo box.

The feature can also be accomplished with the menu *Edit* | *Paste* (or **command+V**) action (to match the Notation window, which also uses a merge style of pasting). Before using the main menu *Edit* | *Paste* (or **command+V**), first make sure the insertion marker is set to your desired paste time location.

This is easy to do. Just click or drag in the Chord Ruler to place the insertion marker where you want it. Then tap **command+V**.

Re-Channel All Events to the Track Channel (Ch = xx): Re-channel all notes and graphic events (the entire track) to the MIDI Output channel assigned for this track. Sometimes this can come in handy to bring some "sanity" into Piano Roll editing.

For instance, though the default Melody output channel might be channel 4, meaning that Band-in-a-Box transmits any events in the Melody track on channel 4. The actual events in the Melody track might be channel 1, or a mixture of several channels.

For ordinary playback or note tweaking, it doesn't matter if the event channels are "mixed up," as long as you have the view channel set to All. But if you wish to use *Paste - Replace*, the Paste - Replace function is smart enough not to "stomp on" a track's events that differ from the channels of the clipboard MIDI data. So if you force all events to the track channel, the Paste - Replace function will always replace appropriately.

Re-Channel Selected Events to the Track Channel (Ch = xx): Re-channel only the selected events to the track channel.

Re-Channel Selected Events to the View Channel: When editing a multi-channel guitar track or editing an imported multi-channel MIDI file, this command may be useful. Beware that it might initially appear confusing.

For instance, one might set the view channel to ALL, and make a selection (intending to set these events to Ch 12). Then set the view channel to 12, and of course the selected events disappear (if the events had some other MIDI Channel). But then when you invoke "Re-Channel Selected Events to the View Channel," the MIDI events will reappear on the Piano Roll.

Eliminate Overlapped Notes: Overlapping notes are displayed in bold aqua color, making them easy to identify. Selecting this menu command will remove the overlap.

Create Mute Region to mute generated accompaniment: This menu item is available in the Playable Track mode. When you select this, a green label will show at the top, and 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 accompaniment, it will be outside of this region.

Increase Velocities of Selected Notes by 1: This increases velocities of all selected notes by 1. The hotkey is **+** (plus).

Increase Velocities of Selected Notes by 5. This increases velocities of all selected notes by 5. The hotkey is **shift**++.

Decrease Velocities of Selected Notes by 1: This decreases velocities of all selected notes by 1. The hotkey is **–** (minus).

Decrease Velocities of Selected Notes by 5: This decreases velocities of all selected notes by 5. This The hotkey is **shift**+**-**.

Randomize Velocities of Selected Notes (-1 to +1): This changes velocities of all selected notes by a random number from -1 to +1. The hotkey is **~** (tilde).

Randomize Velocities of Selected Notes (-5 to +5): This changes velocities of all selected notes by a random number from -5 to +5. The hotkey is **shift**+**~**.

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

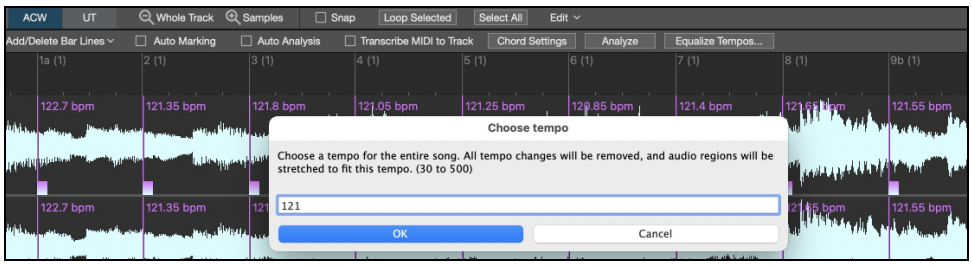
f you have an audio file that wasn't recorded at a fixed tempo, you can adjust it so that all sections play at the same tempo. This process is called "tempo equalization."

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.

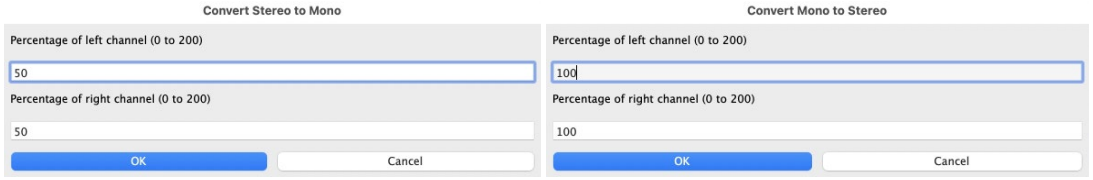
Set bar lines for the whole audio and press the **[Equalize Tempos]** button.

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.

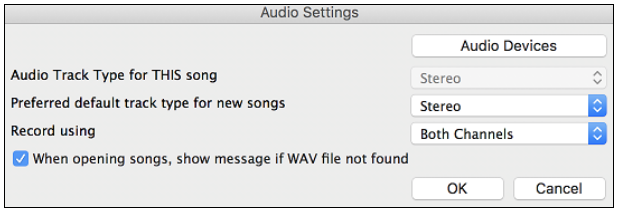
Then open the **Audio Edit** window, and click on the **[Nodes]** (Volume Automation mode) or the **[UT]** (UserTrack mode) button on its toolbar. Right-click on the point in the waveform that should correspond to bar 1 and choose *Mark this point as Bar 1 of the song* from the context menu.

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.

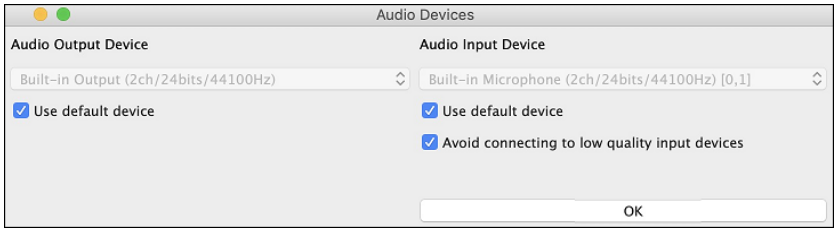


Audio Track Type for THIS song: This allows you to choose either mono or stereo for the Audio track in the current song. If you change this, then you will be asked if you want to convert the existing Audio track after exiting the dialog.

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.

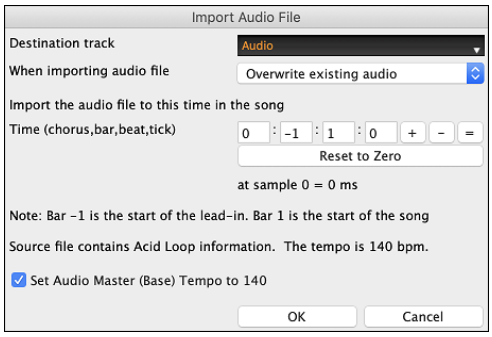
The **Avoid connecting to low quality input devices** option prevents Band-in-a-Box from connecting to low quality input devices, which are usually Bluetooth devices such as AirPods. These devices might reduce audio output quality if input is active.

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

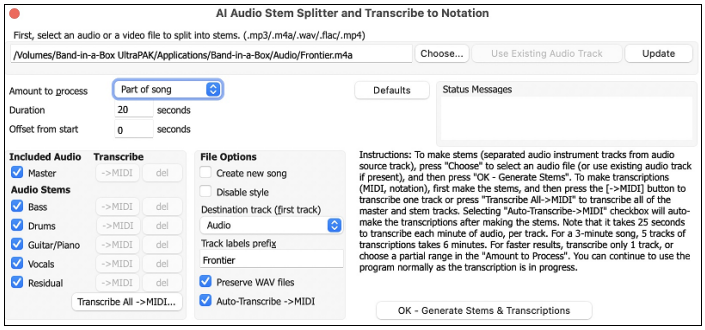
This powerful tool separates a multi-instrument audio file into individual tracks (bass, drums, guitars/piano, vocals, and residual sounds). The separated tracks are then added to your song, allowing you to generate Band-in-a-Box tracks to play along with

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!

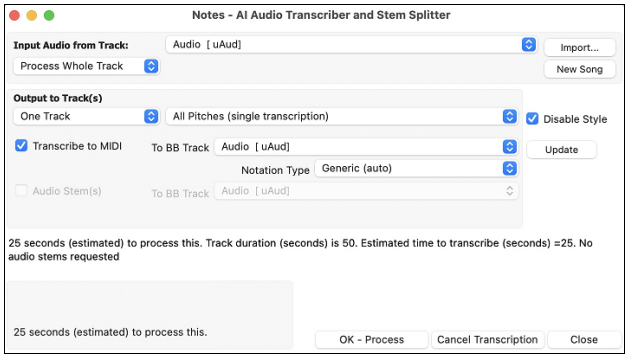
To play these tracks in sync with the Band-in-a-Box style tracks, set the song to the same tempo as the source file. This ensures proper timing and seamless integration. If the source file contains tempo variations open the **Audio Chord Wizard**, mark the bar lines, and let it determine the chords of 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.

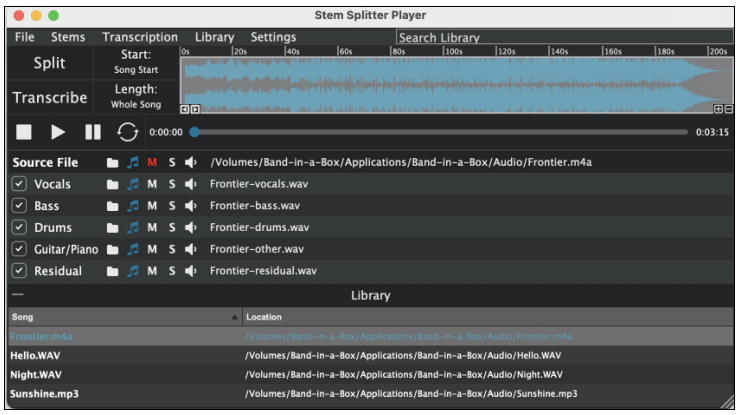
Transcribe to MIDI: Select this to transcribe audio in the selected track to MIDI. You should also choose a destination track for that MIDI output.

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 Settings* option quickly returns all settings 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.

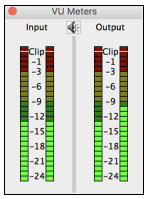
Select the overdub underlying audio option.

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.

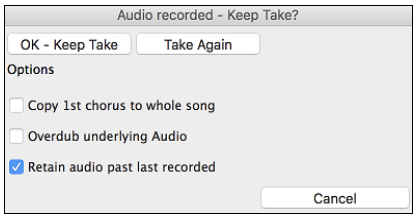
Ideally, the sounds should remain in the green and avoid the red altogether. Unlike analog recording, where it's good to get a "hot" high signal, digital recordings need to absolutely avoid high levels since any overload of the signal will result in clipping and a ruined.

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.

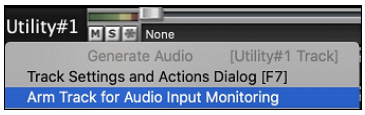
Press the **[OK - Keep Take]** button if you are happy with the recording, and the audio will be added to the Audio track. You can listen to the result by pressing the **[Play]** button on the toolbar. If you are not happy with the results, select the menu item *Edit* | *Undo Record Audio* and you will 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.

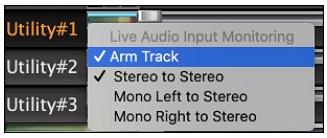
Your recording will be saved as a .WAV file when you save the song, using the same name as the song. For example, if you record audio to the Audio track and save the song as MySong.MGU, the recorded audio will be saved as MySong.WAV. If you record audio to the Utility #1 track and save the song as MySong.MGU, 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

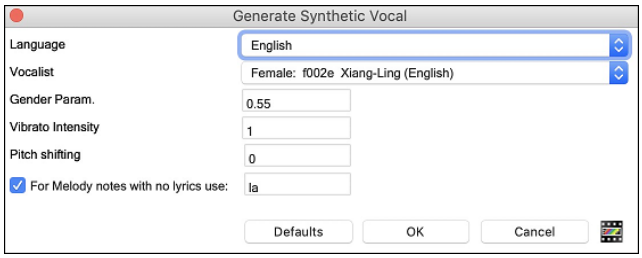
Your Melody or Soloist track with lyrics can be rendered to a vocal audio track, with built-in support for the popular online vocal synth Sinsy.

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.

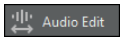
Pitch Shifting: This setting will shift pitch in semitones. The range is from -24 to +24. A setting of -12 would be down one octave. The default is 0.

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.

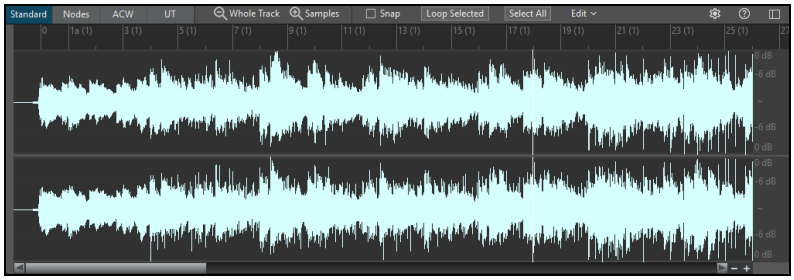
Editing Audio - Audio Edit Window

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.

Silence: Erases the audio. The hotkey is **delete**.

Amplify: Increases or decreases the audio volume by a specified number of decibels. Positive values make the audio louder; negative values make it quieter.

Normalize: Adjusts the audio level so that the loudest peak matches the specified decibel value. For example, if you choose –6 dB and the current loudest point is –8 dB, the audio will be increased by +2 dB.

Fade In: Gradually increases the volume from silence to full level. You can adjust the fade curve in the Audio Edit Settings dialog.

Fade Out: Gradually decreases the volume from full level to silence. You can adjust the fade curve in the Audio Edit Settings dialog.

Cut: Cuts the selected audio. The hotkey is **command+X**.

Copy: Copies the selected audio to the clipboard. The hotkey is **command+C**.

Paste: Pastes the copied audio at the current location, replacing the existing audio. The hotkey is **command+V**.

Paste (Mix): Mixes the copied audio with the existing audio instead of overwriting it. You can specify the percentage of the original audio to keep and the pasted audio to mix in. The hotkey is **command+shift+V**.

Paste (Insert): Inserts the audio from the clipboard at the current location instead of overwriting. Audio to the right of the insertion point is shifted to make room.

Insert Silence: Inserts silence at the current cursor position. The inserted silence has the same duration as the selected region.

Delete: Deletes the selected audio. The hotkey is **shift+delete**.

Convert Channel: Converts between stereo and mono. If the audio is stereo, it is converted to mono; if it is mono, it is converted to stereo. You can specify the percentage of the left and right channels to include.

Transpose: Transposes the audio by a specified number of cents.

Harmonize: Adds harmonies to audio.

Fix Tuning: Automatically corrects tuning based on the song key. For example, in the key of C, if a C# is detected, it will be corrected to C or D depending on which is closer.

Fix "Sour" Notes: Automatically corrects notes in polyphonic audio. When multiple notes are played at once in a chord, this feature can adjust certain notes so they do not clash with the chord progression or other tracks. In the dialog, you can select one of several auto-fix rules.

- **Rules**: Defines the auto-fix rules.
- **Process MIDI**: If enabled, any MIDI notes on the track are processed as well. Notes within the selected region are modified according to the selected rule.
- **Sensitivity Level**: Increasing this level causes weaker notes to be detected. Decreasing it causes weaker notes to be ignored and left unaffected by the auto-fix.
- **Transient Level**: Increasing this level makes transients (e.g., plucks or drum hits) more prominent. Decreasing it makes transients less prominent.
- **Smoothing ms**: Specifies the time, in milliseconds, over which notes change pitch. Increase this for instruments that sound better with slower pitch transitions, such as vocals or pedal steel. Decrease it for more rigid-sounding instruments like piano.
- **Pitch Correction**: Corrects the tuning of detected notes. For example, if one guitar string is slightly out of tune, notes played on that string can be pitch-corrected.

*Extract Stem*s: Separates a multi-instrument audio file into individual tracks (bass, drums, guitars/piano, vocals, and residual sounds).

Generate: Generates RealTracks.

Settings: Opens options for customizing the appearance of the Audio Edit window and the Tracks window.

- **Auto cross-fade regions**: When a region of audio is modified or replaced, the beginning and ending of the region are cross-faded with the existing audio to make a smooth transition. This applies to Cut, Paste, Silence, Amplify, and Normalize.
- **Default fade type**: Choose the type of curve used for the automatic/manual cross-fading. "S-Curve" works well in most situations and is best for very short fade durations, as it does not introduce noise.
- **Default duration in samples for cross-fades**: This is the number of samples used for audio cross-fading. This duration will be shortened automatically when processing very short regions of audio.
- **Synchronize insert/delete edits with MIDI on track**: If enabled, MIDI on the same track will be shifted when inserting or deleting regions of audio, keeping the MIDI and audio in sync.
- **Mouse wheel zooms to edit cursor instead of mouse pointer**: If enabled, the mouse wheel will zoom to the edit cursor instead of the mouse pointer.
- **Center screen to edit cursor when zooming**: If enabled, the edit cursor will scroll to the center of the window when zooming with the mouse wheel. This applies only if "Mouse wheel zooms to edit cursor instead of mouse pointer" is enabled.
- **Delete decompressed WAV files when loading songs**: If your song has compressed audio tracks (e.g., MySong.M4A for MySong.SGU), disabling this setting will keep a copy of the decompressed WAV file that is created. This allows faster song loading the next time.
- **Draw interpolation**: If enabled, the curved lines will be drawn between sample points to represent the sound more realistically.
- **Interpolation quality**: This sets the accuracy of the interpolation drawing.
- **Enable 'Edit Phrases and Loops' Mode in Tracks Window**: This is a specialized Tracks Window mode where boxes are drawn for RealTracks phrase segments. These phrases can be edited in a few ways: Copy and Paste to different locations on the same track, delete by pressing the **delete** key, move by dragging the top of the box, or change the duration and starting location by dragging the sides of the box.

Hotkeys.

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

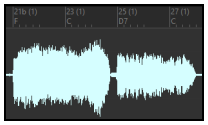
- **command**+**C** copies the selected region of audio to the clipboard.
- **command**+**X** cuts the selected region of audio.
- **command**+**V** pastes the copied audio to the current location and overwrites the existing audio.
- **command**+**shift**+**V** pastes the copied audio and merges it with the existing audio instead of overwriting it.
- **delete** erases the selected region of audio.
- **shift**+**delete** deletes the selected region of audio.

Volume Automation

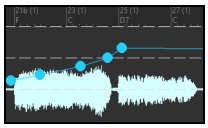
Node-based volume automation allows fine volume control of any track for fades, crescendos, mutes, etc.

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.



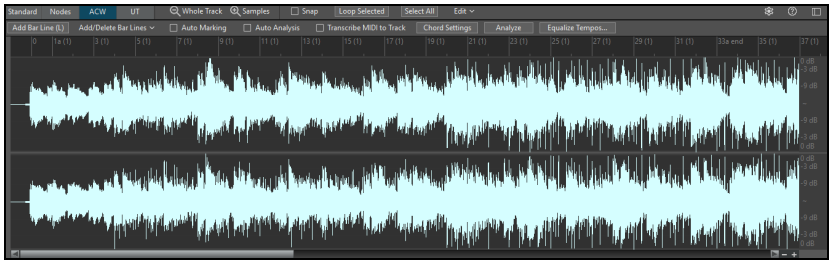
Switch to Volume Automation mode. You'll see a blue line on the track. Click anywhere on the line to add a node, which acts as an anchor. Add more nodes as needed and move them up or down—the blue line will be drawn between the nodes. The position of the blue line at any point determines the volume change 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.

Tip: You can customize these colors in the **Display and Chord Sheet Settings** dialog, accessible by clicking on the gear icon on the Chord Sheet toolbar.

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.

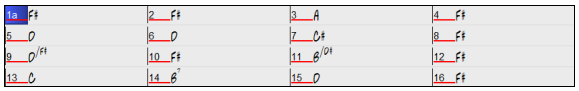
You can also right-click on the thumb control to open a context menu with options to switch a marker type ("user" or "auto"), delete the bar line, or set the time signature for the bar. The menu also displays the tempo of the bar, based on the time signature of the bar and the position of the next bar 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.

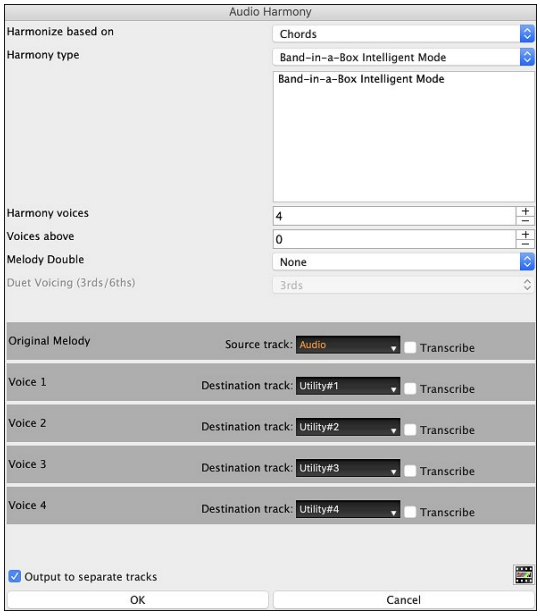
Harmonizing Audio

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.

Tip: If the **Audio Edit** window is already open, press the **[Edit]** button on its toolbar and select *Harmonize* from the drop-down menu.



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

Install Manager

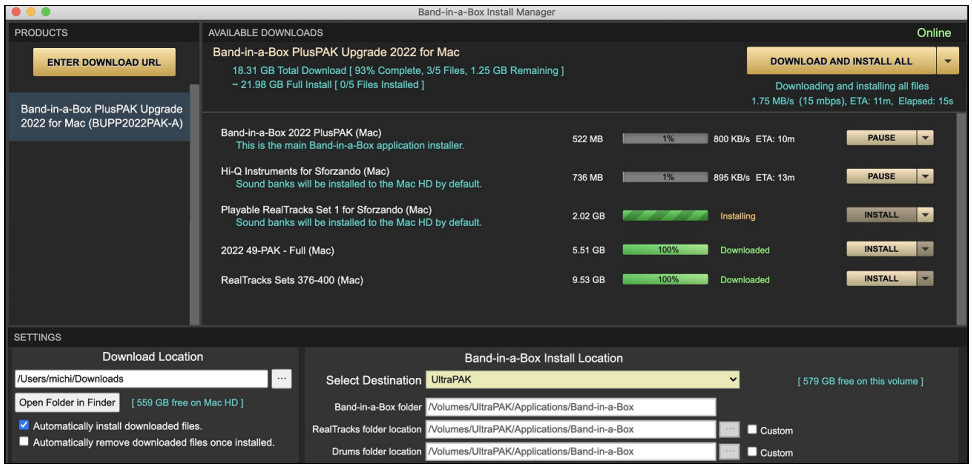
You can download and install the entire package of your order with the one-click Install Manager. This is a much simpler alternative to manually downloading and installing all the files individually that are listed on the "My Products" page in your account. This is particularly useful for "download-only" (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.

After you place your order, click on the link(s) in your order confirmation email to go directly to your Downloads page for each product. If the Install Manager is available for the product, there will be a link to download it at the top of your download page list.

Once this setup file is downloaded, run it to install the Install Manager program on your computer. The program will be installed into the *Applications* folder on your Mac system hard drive.

Run the Install Manager. Press [Enter Download URL] and paste in the link to your download page for any product. Then, press [Download and Install All]. Files will be downloaded to the specified download folder and installed to your Band-in-a-Box folder.

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

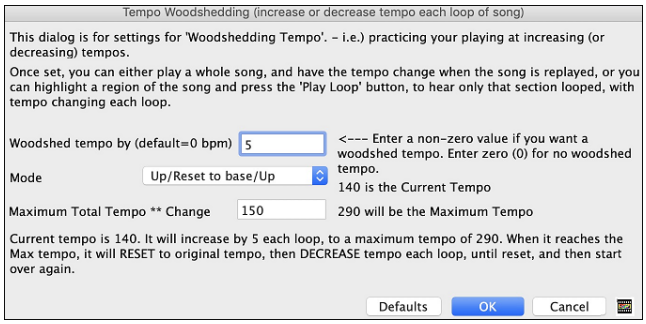


"Woodshed" Tempo Feature

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.

For example, if you set the value to 5, the tempo will speed up by 5 each time the song (or a highlighted section) loops to the beginning. The idea is that you start off with a slow tempo, playing the part perfectly, and keep this up as the song tempo increases.



When you press Stop, the tempo reverts to the original tempo.

There are four modes to the woodshed tempo field.

1. "Up only," which is getting faster each loop "forever," well until tempo = 500, which is BB's maximum tempo.
2. An "up then down" mode that goes up by [a settable increment] up to a [settable maximum] and then starts going down by the increment back to the original where it restarts. For example, a song with a tempo of 140, if you set the tempo to increase by 5, to a maximum increase of 100, the song will go from 140,145,150 etc. to 240, then go to 235,230… back to 140 and cycle again.

3. An “Up then Reset” mode, that goes up in increments up to the settable maximum, then resets to the original and starts again. For example, a song with a tempo of 140, if you set the tempo to increase by 5, to a maximum increase of 100, the song will go from 140,145,150 etc. to 240, then go to 140 and start again.
4. An “Up and stay at Max” mode that goes up until the maximum and stays there.

Modes 2 and 3 are analogous to a “treadmill workout,” with programmed changes in speed.

Play Along Wizard

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

Turning the Wizard On/Off

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**.

Playing the Wizard

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

A S D F G H J K L ; < This row plays PASSING tones (second, fourth, sixth)

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

Changing Instruments / Settings for the Wizard

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

Play Regular Notes

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

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

Soloist Wizard

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

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

Recording Using the Wizard

To record the Wizard, press the **[Record]** button to record, and play the Wizard. This will be recorded. You can use the feature of recording the Wizard to enter music without a MIDI keyboard that doesn’t sound as stiff as most music entered in step time. This is how it works:

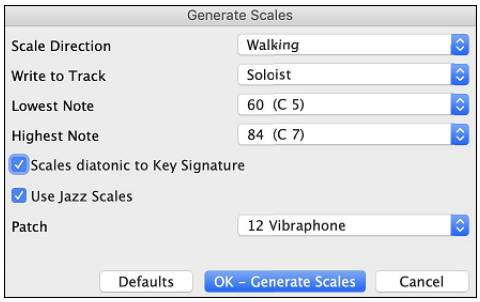
- Press the **[Record]** button.
- As the song plays, play the melody that you want on any Wizard key, using the same key for each note, in the rhythm of the melody. The Wizard notes won’t be the exact melody, but don’t worry about that as you record.
- When you are finished, go to the Notation window. You now have the notes with the correct durations and times, but the wrong pitches.
- One by one drag the notes up to the correct melody note, holding down the shift, control, and command keys for sharps, flats, and naturals respectively. You will then have entered a melody that sounds like it was recorded from a keyboard, without the stiff sound of a melody entered in step time!

Note: If you have the wizard on, the SPACEBAR will not stop playback. You need to press ESCAPE to stop playback if the Wizard is on. This is because people mistakenly hit the spacebar while playing the wizard, which would stop the song inadvertently.

Scales Wizard

When students are practicing Jazz tunes, it is helpful to see the scales that are used for each chord. The Scale Wizard allows you to easily generate these scales, which appear as notation on the Soloist track. Options include Instrument Range, Patch Selection, Jazzy Mode (will use Lydian dominant scales for some 7th chords), and Diatonic Mode (keeps scales relative to the song key).

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.



Scale Direction: When playing a new scale, either start on the root of the scale (going up) or start with the closest scale tone (moving up or down). The two modes are:

- Ascending. The scales will always start on the root that is in the octave above the Lowest Note that is set and will play in ascending order.
- Walking. The scales will start on the nearest scale tone to the previous tone that was played. The notes will ascend to the Highest Note setting, and then descend (by scale tones) down to the Lowest Note.

Write to Track: Choose Melody or Soloist track to write the scales to.

Lowest Note is the lowest note to play for any scale. C5 (note 60) is middle C.

Highest Note is the highest note to play, used when the scale direction is up and down (Walking).

Scale Tones Diatonic to Key Signature: If diatonic, minor scales will be according to the key (VI minor is Aeolian etc.). Otherwise, all minors will be Dorian.

Use Jazz Scales: If set, the program will use Lydian b7 chords. Chords like Bb7 in the key of C will have Lydian b7 scales (i.e., A#4 in the scale).

Patch: Send this MIDI patch (instrument) when playing the scale.

Press the [OK - Generate Scales] to write the scales to the notation of the selected track.

MIDI File Chord Interpretation Wizard

Many people who play music by ear think of songs in terms of "Chords and Melody." However, many MIDI files lack chord symbols, so they become difficult to learn without the user having to figure out the chords in a time-consuming process.

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.

Press the **[Open (Change)]** button to select the MIDI file that you'd like to import. If you select the "All" checkbox, then all files will be displayed. If you deselect the "All" checkbox, then only filenames ending with .MID will be displayed.

Note: Any Band-in-a-Box song can quickly be converted into a MIDI file by pressing the [.MID] button, or with the keystrokes **option+S**, or from the menu *File | Save Special | Save Song as MIDI File*. The song will be saved in the Band-in-a-Box folder with the same file name, but the file type will be ".MID." For example, the Band-in-a-Box song Violet.MGU becomes the MIDI file Violet.MID.

Once you have selected the file, you can press the **[OK - Interpret Chords]** button. When you do that, the chords will be interpreted from the MIDI file, and written onto the Chord Sheet. Prior to pressing the button, you might want to make some custom settings.

When you load in the MIDI file, Band-in-a-Box automatically interprets many things from the MIDI file for you. Normally, you'd want this to happen, but if for some reason you'd prefer to make the settings yourself, you can set **Auto Interpret settings from MIDI file** to false.

The settings that are determined automatically for you are:

- The key signature of the song (MIDI file). Some MIDI files contain a special event that states the key signature of the file, but most don't. For the ones that don't, Band-in-a-Box analyzes the tracks and makes a "best guess" at the correct key signature for the song. It usually gets it right, but if it's wrong, it's likely out by a 4th or 5th interval.
- Tempo, time signature.
- The channels used for the Bass track, Piano (comping) tracks.
- The channels used for the Melody tracks.
- The number of bars in the song to import, including the number of lead-in bars in the song.

Once you have loaded in the MIDI file, (by pressing the **[Open (Change)]** button), and assuming that you have the "Auto Interpret" set to true, you'll see that the dialog displays the settings that the Chord Wizard has found in the MIDI file for the key signature and channels used for the song.

Let's work with an example song called Violet Song.MID.

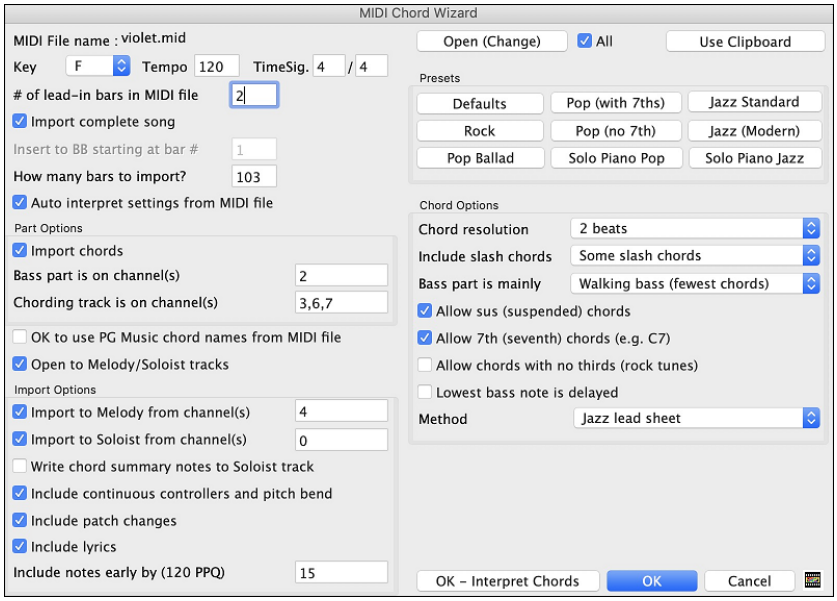
This should be included in your *Songs* folder. For this example, we are going to interpret the chords of this MIDI file and read them into Band-in-a-Box.

Start with a blank Chord Sheet by choosing *File | New*.

Choose the MIDI file Chord Wizard dialog by choosing *File | Import Chords from MIDI File*.

Press the **[Open (Change)]** button to select the MIDI file, and then choose the file that you would like to import. In this case, it is called "Violet Song.MID."

Once you load in the file, you will notice that the Chord Wizard has analyzed the MIDI file and made these determinations for you.



Once the MIDI file is loaded, the wizard analyzes it and determines that the file

- has 2 lead-in bars
- has 103 bars of chords
- is in F major, 4/4 time, tempo 120
- has Bass on channel 2
- has comping parts on channels 3, 6, and 7
- has the Melody on channel 4
- has no additional melody-type parts for the Soloist track

After loading a MIDI file, review these detected settings to ensure they are correct. If not, you can adjust them—for example, if you know the Melody is on channel 3, you can override the wizard's detection.

Presets: Once you have done that, choose one of the Presets to quickly enter the settings to the type of song that you are trying to interpret. Preset choices are Jazz Standard, Jazz (Modern), Pop (with seventh chords), Pop (with no seventh chords), Rock, Pop Ballad, Solo Piano, and Solo Piano (Jazz).

Chord Options: When you choose one of these presets, it automatically makes settings in the Chord Options section of the dialog, but you can override them in this dialog.

Chord Resolution: This is the minimum number of beats for a chord. For example, if you set it to 2 beats, then the Chord Wizard will never attempt to come up with different chords that are only a beat apart. (Range from 1 beat to 4 bars, default = 2 beats)

Tip: If you have a song that has a short section that does include chords every 1-beat, you can redo that section of the song with a 1-beat resolution.

Include slash chords: If set, the Chord Wizard will include "slash chords" like F7/A or Cm/G.

Bass part is mainly: You can set this to "Root only," "Root third and 5th," or "Walking bass." If you choose "Root Only," the Chord Wizard will assume that any bass note is the root of the chord. Choosing "Root-3-5" will cause the Chord Wizard to assume that the bass pattern is mainly on the root-3-5 of the chord. If you choose "Walking bass," it will assume that the bass notes can be changing and can include many notes beside the root. Setting the "Walking bass" line will likely result in fewer chords overall than setting the "Root only" option.

Allow Sus (suspended) chords / Allow 7th chords / Allow chords with no thirds: The setting for "Allow Sus" chords determines if chords like Csus or Bbsus7 will be included. The "Allow 7th chords" specifies if 7th chords like C7 or Bbm7 would be allowed. Simple Rock songs might not have 7th chords or SUS chords. Allowing chords with no thirds should be set in a hard rock song, or similar song with "power chords" that might not contain the 3rd of the chords.

Lowest bass note is delayed: Usually, a bass player plays the root of the chord at or near the time when the chord changes. But in solo piano playing or some bass styles, the bass doesn't state the root until later on, and this setting should be set to "delayed" in a solo piano style of this type.

Method: You can also set the primary style of the song to Jazz or Pop using the Lead sheet Method combo box.

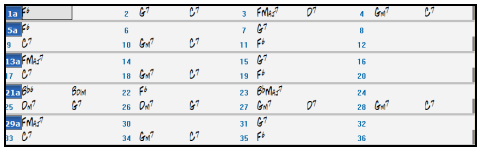
Using the Chord Options Presets to make settings for Violet Song.MID

For the song "Violet Song.MID," we know that this is a Jazz Swing type of song, so we press the preset called "Jazz Standard." By doing this, we see that the chord options have then been set to Chord Resolution of 2 beats, no slash chords, walking bass, sus chords, 7th chords, and Jazz lead sheet. These settings look OK for our Jazz song; if we wanted to customize it (for example to allow slash chords) we could do it at this point.

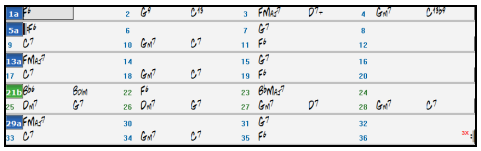
So, to recap, using the Chord Wizard is a 3-step process.

1. We loaded in the song violet.MID.
2. Pressing the preset button called **[Jazz Standard]**, we then looked at the Chord Options settings for the various channels, and they looked OK, so we didn't make any changes.
3. We pressed **[OK - INTERPRET CHORDS NOW]**.

Here are the chords that were interpreted.



Here are the actual chords of the song, entered by a musician listening to the song.



By comparing the two sets of chords, we can see that the Chord Wizard got almost all chords correct in this example. The Chord Wizard purposely avoids chords like "C13." It will put a simpler "C7" instead, since this is more like a typical lead sheet.

If you've read in the entire MIDI file, you have 103 bars of chords on the Chord Sheet. This actually contains 3 choruses of the song. You might want to reduce that to a single chorus by setting the chorus end of the song to bar 36 and then erasing the excess bars (after bar 36) by choosing the menu item *Edit* | *Erase From… To….*

Examining the song that has been interpreted by the Chord Wizard.

You will notice that the title (Violet Song), key (F,) and tempo (120) have been set to the values found in the file. Part markers are not set; the Chord Wizard doesn't try to guess where part markers might be occurring. You need to put the part markers in yourself. You also need to choose the style to use (a Jazz Swing style in this case).

If you examine the Melody track by opening the Editable Notation window and option clicking on some notes you will notice that the Melody track contains notes from Channel 4, which is what we specified in the Chord Wizard dialog.

Importing part of a MIDI file or redoing a section of the Chord Sheet.

Normally, we'd want to import an entire MIDI file worth of chords. But if you only want to import some bars, you can deselect the "Import Complete Song" checkbox, and then specify where to start in the MIDI file (i.e., "the # of lead-in bars in MIDI file") and what bar to start at in Band-in-a-Box ("Insert to BB starting at bar #") and the number of bars to import ("How many bars to import").

For example, using the song "Violet Song.MID," we could redo a section of the song using different settings (for example, a chord resolution of 1 beat instead of 2 beats). If we were unhappy with the results at bar 7 and 8, we could redo this by making the settings as follows:

Other Settings for the Chord Wizard

OK to use PG Music Chord names from MIDI File: Band-in-a-Box and PowerTracks Pro songs contain special events that write the exact chord names into the MIDI file. So, if the Chord Wizard sees these events, it will use them instead of interpreting the chords, since they are likely to be completely accurate. If you'd prefer the Chord Wizard to ignore these chord events, you set the "OK to use PG Music Chord names from MIDI file" to false.

> **Note:** If you set this to TRUE, then the Chord Wizard won't be working – it won't be interpreting chords since it relies instead on the chord names being present in the MIDI file.

Write Chord Summary Notes to Soloist track: The setting for "Write chord summary notes to Soloist Track" is only used for diagnostic or special purposes. If set, the Soloist track will contain a special track that has a chord written every 2 beats (or whatever the setting for chord resolution is) that contains every note found for the chord. This shows you the type of logic that the Chord Wizard was basing its decisions on. If you encounter a song that gives incorrect results for the chords, you can try this setting, and then examine the Soloist track to see the actual notes of the chords.

Include continuous controllers and pitch bend / Include Patch Changes / Include Lyrics: You can optionally include controllers, pitch bend, patch changes, and lyrics from the MIDI file.

Include notes early by: Use this setting to allow for playing in the original MIDI file that is pushed ahead of the beat. At the Band-in-a-Box resolution of 120 PPQ, a setting of 15 equals a 32nd note (i.e., 1/8th of a quarter note).

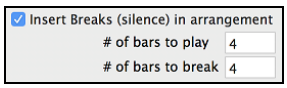
Chord Breaks

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.

Once set, this feature works automatically with all songs until you turn it off.

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.



This setting remains in effect for all songs. Turn it off to resume normal song playback.

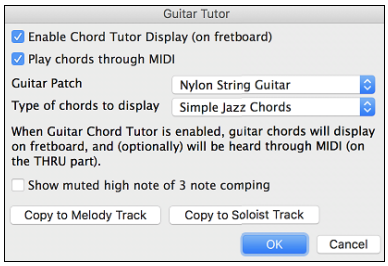
Guitar Tutor

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.

The Guitar Tutor is most useful on styles that *aren't* guitar styles. This would apply to styles that *don't* have an exclamation point (!) in the file name. This is because the guitar styles already have a guitar track that you can learn from, on the Guitar track.

Using the Guitar Tutor, you can see (and optionally hear) guitar chords played on the guitar fretboard. This teaches you how to play the chords on guitar.

To use the Rhythm Guitar Chord Tutor, open the **Guitar** window and press the **[Tutor]** button.



Enable Chord Tutor Display: This setting silently displays the chords on the guitar fretboard.

Play Chords through MIDI: To hear the chords, select the "Play Chords through MIDI" checkbox.

> **Tip:** The Tutor uses the MIDI Thru part to playback on. You can control volume, panning, etc. by using the Thru settings in the Mixer.

Guitar Patch: You can select the patch to use directly from the Tutor dialog.

Type of chords to display: The tutor will display Jazz, Pop, and Folk voicings in easy, medium, and advanced forms. The advanced forms use inversions, and changing patterns of chords, while the easier ones just stick to the common "campfire" chords. Half Note (sax) chords use the advanced Jazz Guitar "highest-4-strings-comping mode." This usually plays on the 4 highest strings, and it plays several chords over a single chord. For example, for 2 bars of Cmaj7 it might play Cmaj7-Dm7-Ebdim-Em7 all played as half notes. There are also tutors for the alternate tunings like DADGAD, Open G, etc. They can be selected from this drop-down list.

Show muted high note of 3 note comping: One of the tutors uses 3 note jazz voicings to simulate the famous Big Band chord guitar comping styles. If you use this, you will only see 3 notes in the chords of course. Since it sometimes helps to see the entire 4 chord voicing in this case, there is an option to show the muted note as well.

> **Note:** This applies to the guitar tutor. There is also an option to show this for the guitar styles. This option is present in the **Guitar Options** dialog.

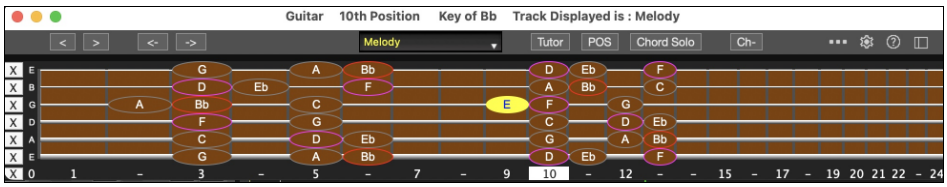
Copy to Melody track / Copy to Soloist track: Pressing either one of these buttons will send the chord to the appropriate track.

The Guitar Tutor stays enabled until you change the Guitar track to another track (for example, to change it to the Bass track). You can easily re-enable it by clicking on the **[Tutor]** button again.

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.*



The top title bar states the key of the song, the current track, and the fret position.

The fretboard is displayed with the highest notes of the guitar at the top, and the open position of the guitar on the left.

There are names for the open strings displayed on the left (E B G D A E).

There are fret positions marked at the bottom of the fretboard. You can mouse click on these positions to change the current fret position. Right-clicking on a fret position sets a capo at that fret.

There are Note Names displayed for two positions on the guitar fretboard. One of the positions is the scale beginning with the third of the scale on the lowest string. In the key of F, this is the 5th position beginning on an A note (the third of the scale). Because it begins on the third of the scale, this position is referred to as the Phrygian Position (since an A Phrygian scale is the same as an F scale). Similarly, the other popular scale is the scale beginning on the 6th of the scale, in the key of F, this is up at the 10th position, and is called the Aeolian Position.

There are note names displayed in color, with ellipses around the notes that are in the scale. The root note of the scale is highlighted in red, the third and fifth of the scale are in purple, and the rest of the scale tones are circled in gray.

Pitch bends show up on the Guitar Fretboard. As the pitch bend occurs, a blue line moves along the string in real time, illustrating the height of the pitch bend.

A capo is also drawn if you set a capo value with the [Chord Display] on the Chord Sheet toolbar.

Clicking on the [x] button on a string deletes the notes on just the channel of that string on the current notation timeline. Clicking on the bottom [x] button deletes all notes on the current notation timeline.

Clicking on a note deletes the note from the Notation window if the note is currently highlighted. If no notes are highlighted in red, then clicking on a note will first delete any notes on the current notation timeline and channel before inserting a new note.

It supports the left-handed (in addition to the right-handed) guitar and student view. The student view is the view a student (or YouTube video watcher) would have of the (right-handed) guitar facing him with the head at the right and low notes at the top. There's also a left-handed student view, so all 4 possible views are supported. To change the view, open the Guitar Settings dialog with the [Settings] button.

Automatic Settings for Guitar Display

Band-in-a-Box does many things automatically on the guitar window, to ensure that the notes are displayed intelligently on a guitar fretboard. These include:

- Automatically setting the 2 positions that will display the note names based on the key.
- Auto-Scanning the track to be played and adjusting the **display octave** on the guitar fretboard to ensure that the best octave is picked to minimize the number of notes that will be outside of the current position displayed on the fretboard.
- After Auto-scanning the track, the *best position* for displaying the music on the guitar is determined. This is always one of the 2 positions (Aeolian or Phrygian) as discussed above, though you may over-ride this by clicking on any fret position.
- Color coding note displays. In addition to the note names being outlined in the colors (as discussed above), when the note is played, it is highlighted in green if it is a scale note, and yellow if it is an out-of-scale note.

Guitar Window Toolbar

The **[<] [>] [<-] [->]** buttons perform chord-step or note-step advancement. Chord-step advance is the most commonly used function. It is also accessible using the **Ins** and **Del** keys on the numeric keypad, and moves forward or backward one chord at a time while keeping the chord displayed on the guitar.

You will see the name of the current note that the mouse is over. If you click on the guitar at that position, the note will sound. If the Notation window is open (in Editable Notation or Staff Roll mode), that note will get inserted on the notation at the current position on the timeline – you can disable that option to insert notes.

To change the track to display, click on the track selector and select a track from the drop-down menu. You can also hover the mouse cursor over it and use the mouse wheel to quickly switch tracks.

The **[Tutor]** button runs the Guitar Tutor, which will show the chords that are playing on the virtual guitar fretboard, in your choice of a Jazz, Pop, or Folk perspective.

The **[POS]** button toggles between the two popular positions displayed with note names.

The **[Chord Solo]** button generates a guitar chord solo based on the existing Melody track using correct guitar fret positions.

When you have a note or chord highlighted using the Chord Step Advance keys (**[Ins]** or **[Del]** on the NUMPAD keypad), press the **[Ch-]** or **[Ch+]** (insert guitar chord) button on the guitar, or **[7]** or **[8]** on the NUMPAD keypad. Each time you press the

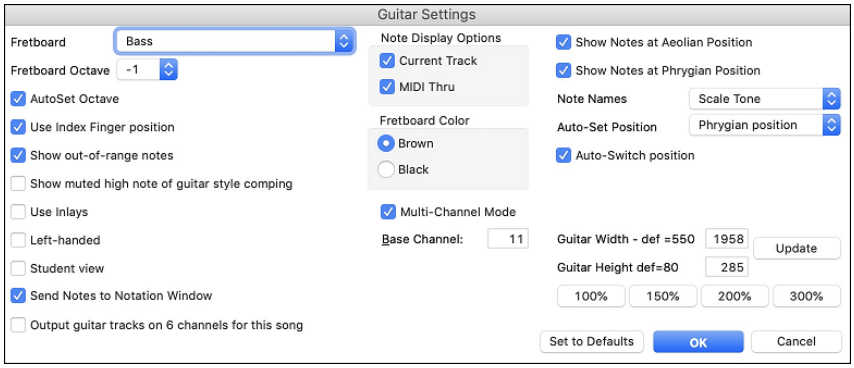
[Ch-] or **[Ch+]** you will see that the guitar chord changes to a different voicing, cycling through the available 5-10 voicings possible for each chord. (Some notes won't have any chord voicings, for example a C# note on a Cmaj7 chord, because it is always a passing tone.)

In a similar manner, you can convert a chord to a guitar note using the insert guitar note button. Pressing the **[N-]** or **[N+]** (or **[3]** or **[4]** on the NUMPAD keypad) repeatedly cycles through playing the same note on all 6 strings.

The gear icon opens the **Guitar Settings** dialog, where you can set the guitar options.

Guitar Settings Dialog

The **Guitar Settings** dialog allows you to adjust various parameters on the virtual guitar fretboard so that music can be displayed effectively (and easily) on this window, regardless of the original instrument intended for the track data. It also offers the ability to enter notation using the virtual guitar and play back track data in specific fretboard positions for educational and sight-reading purposes.



Use these settings to control the appearance and output of the Guitar window.

Fretboard: You can choose the regular guitar, bass, ukulele, mandolin, banjo, and violin as well as the alternate tunings available in Band-in-a-Box, such as DADGAD, Double Drop D, and Nashville high-strung tunings.

Fretboard Octave / Auto Set Octave: You can set the fretboard octave. For example, if the music is very low, and you need to boost the octave to display it on the guitar, set the guitar octave to 1 or 2. If "Auto Set Octave" is enabled, the guitar octave will get set automatically.

Use Index Finger position: If you enable this option, the scale will use the "index finger" to play notes that are one fret outside of the normal position, instead of the little finger.

Show out-of-range notes: Enable this to see any note displayed on the guitar even if it is out of the guitar range.

Show muted note of guitar style comping: If this is enabled, the applicable high note that is muted or left out with three note jazz voicings will be displayed.

Use inlays: Enable this option to see a guitar inlay along the neck.

Left-Handed: With this option, the Guitar window displays for the left-handed users.

Student View: This is a view a student (or YouTube video watcher) would have of the (right-handed) guitar facing him, with the head at the right and low notes at the top. (With the combination with Left-Handed and Tutor Mode options, the Guitar window has 4 possible views - Right-Handed, Left-Handed, Right-Handed & Tutor Mode, Left-Handed & Tutor Mode.)

Send Notes to Notation Window: If set, when you click on the Guitar notes (and the Notation window is open in editable notation mode or note roll mode), the note will be inserted at the current timeline on the Notation window.

Output guitar track on 6 channels for this song: If you would like to have Melody and Soloist tracks written specifically for guitar, set this to "Yes." Then the notes that are played on the six different strings will be assigned to six separate MIDI channels.

Note Display Options: If "MIDI Thru" is selected (Default=On), the Guitar will display the music played on a MIDI keyboard. If "Current Track" is selected (Default=On), the current track will be displayed.

Fretboard Color: The fretboard color can be brown or black. (Default=brown)

Multi-Channel Mode / Base Channel: The guitar will display information on channels 11 to 16 on strings 1 to 6 if "Multi-Channel Mode" is set to on (default). Channel 11 is referred to as the base channel (Default=11). You can edit notes on the notation to set the channels of the notes. Guitar controllers will also record information in this manner, so you can record on a MIDI guitar and see the display on the guitar fretboard. The base channel is normally 11, but you can set it to any channel (e.g., if set for channel 5, this would mean that channels 5 to 10 would be the guitar channels).

Show Notes at Aeolian Position / Show Notes at Phrygian Position: The note names will get displayed in up to two positions, depending on the settings for Show Notes at Aeolian Position and Show Notes at Phrygian Position (Default=True).

Note Names: You can choose which notes will be displayed on the fretboard from None, Root Only, Chord Tone and Scale Tones.

Auto-Set Position: The position can be auto-set to None, Aeolian or Phrygian.

Auto-Switch position: This setting allows the program to automatically switch the display of the guitar when a new track is loaded in. This auto-chooses the best position to display the track.

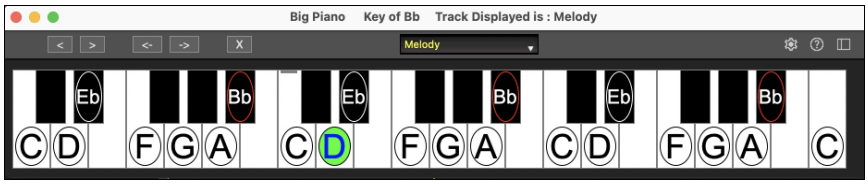
Guitar Width / Guitar Hight: The Guitar can be resized using the **Width** and **Height** setting or the preset buttons that set the size. You can also resize the Guitar by dragging the bottom right corner of the window. The **[Update]** button will apply any change you have made to the fretboard size.

[**Set to Defaults**]: This button sets the Guitar window to factory defaults.

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*.



The window can be resized by dragging the bottom right corner.

Use the track selector to switch tracks to display.

The range of the piano is set automatically (based on the actual notes in the track) to show the largest possible piano.

The key of the song is displayed at the top of the window.

Clicking on the key plays a note (using the Thru track).

The notes of the scale are circled, with the note names included.

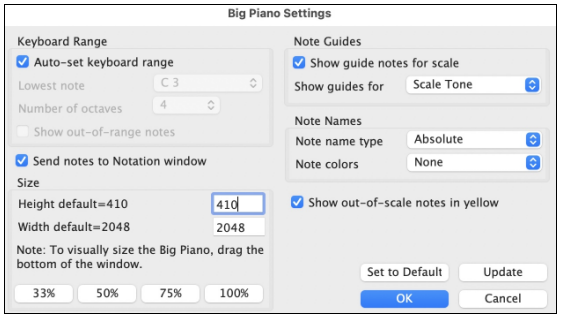
The root of the scale is colored in red. As the song plays, scale tones are colored in green; other notes are colored in yellow.

[<][>][<-][->] buttons step-advance one note or chord at a time within the current track.

Clicking on the [x] button deletes highlighted red notes from the Notation window.

Clicking on a note deletes the note from the Notation window if the note is currently highlighted in red.

The piano display can be customized by pressing the gear icon.



If **Auto-set keyboard range** is unchecked, you can choose the **Lowest note** and **Number of octaves**.

Show out-of-range notes ensures that all notes will be displayed.

If **Send notes to Notation window** enabled, clicking a key on the Big Piano inserts a note to the Notation window. (Note: The Notation window must be opened and set to Editable Notation mode.)

The size of the keyboard can be changed by typing values in **Height** and **Width** or pressing the preset buttons.

Note Guides are numbers or letters displayed on the keyboard. The guide can be scale tones, chord tones, or roots only.

You can select a **Note name type**. If "Relative to Key" is selected, numbers will show. For example, if the key were Eb, the Eb would be 1; F would be 2, etc.

The **Note colors** apply when the song is playing. The colors can be relative to the key, relative to chords, absolute or none.

Show out-of-scale notes in yellow applies only if the "Note colors" option is set to none.

Animated Drum Kit Window

This sizable window is a cool animated 3D display of a complete drum kit, with all 61 Drum sounds displayed on their instruments. Watch the various drum instruments being played, or play-along/record on any of the drum instruments by using QWERTY keys or a mouse. Very educational and lots of fun!

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.*

You can do several things with the Drums Window:

- Watch the Drums track being played on the Drums Window in real time.
- Play along with the drums in real time by mouse clicking on the Drum Instrument or using QWERTY keys (the key names to use are listed on the Drums Window).

- Record a drum part into Band-in-a-Box. To do this, simply press RECORD in Band-in-a-Box and play along.

Note: To record a drum part to the Melody track, set the Melody channel to 10 using the *Options* | *MIDI Settings* menu item.

Note: If your computer video is in 256-color mode, the colors in the Drums window may sometimes appear strange. To display the drum window at its best, use thousands-of-colors (16 bit) or millions-of-colors (24 bit) video modes.

Drum Display

All the General MIDI percussion instruments are shown. Some percussion instruments are triggered by multiple MIDI notes. When controlled by more than one MIDI note, a percussion instrument will show different behavior in response to the different notes. For instance, the Hi-Hat responds differently to Close Hat, Pedal Hat, and Open Hat MIDI notes.

The on-screen instruments may be played by mouse-click or computer keys. When playing by mouse-click or computer keys, the **shift** key adjusts velocity between two user-specified levels.

Drums that you play show up in blue (the computer played drums are red). There is an option to display all the QWERTY names on the drums at the same time, so that you can see what keys to hit without having to mouse over the instrument. The drums can be moved off-screen without snapping back to the middle.

To display the QWERTY keys on the notes, select the option in the Drums Window Settings dialog to “Display QWERTY Chars on Drums.”

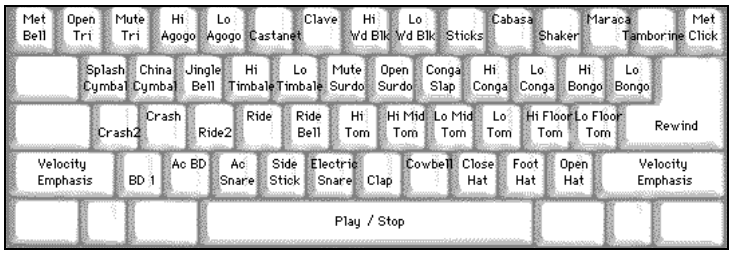
Multi-note instruments send different notes depending on where you click on the instrument. For instance, the Kick Drum can send three different notes, Ac. Bass Drum (MIDI note 35), Bass Drum 1 (MIDI note 36), and Square Kick (MIDI Note 32).

The hint line at the top of the window describes the current control under the mouse cursor. Use the hint line to learn the mouse-responsive areas of each drum instrument.

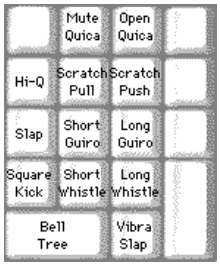
Multi-Note Drums Instruments

Kick Drum - Ac. Bass Drum, Bass Drum 1, Square Kick
Snare - Acoustic Snare, Side Stick
Hi Hat - Closed, Pedal, Open
Floor Tom - Low, High
Electronic Pad - Multi-zoned for Hi-Q, Slap, Electric Snare
High Conga - Mute, Open
Surdo - Mute, Open
Cuica - Mute, Open
Metronome - Bell, Click
Whistle - Long, Short
Triangle - Mute, Open
Guiro - Long, Short
Scratch - Push, Pull

Computer “QWERTY” Drum Keys



Numeric Keypad Drum Keys



Strike computer keys to play drums.

Drums are grouped on the computer keyboard by category. The kick, snare, and hi-hat sounds are on the lowest keyboard row. The lower-middle row contains toms and cymbals. The upper-middle row contains Latin drums, and the top row contains Latin hand percussion.

The numeric keypad keys contain the remainder of the Latin hand percussion plus the electronic tones.

Drum Kit Main Window

The Drums main window can be resized to tile with other windows of interest.

On 256 color displays, the image does not look its best. The window looks its best if the computer is in Thousands-of-colors (16 bit) or Millions-of-Colors (24 bit) video mode.

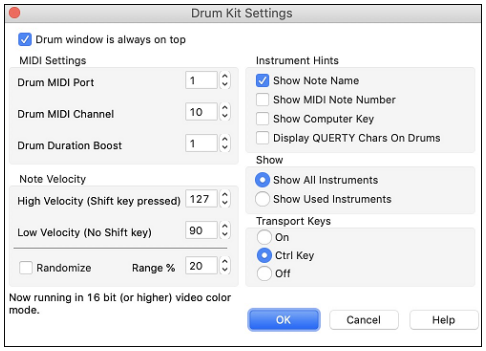
Drum Transport Controls

Place the mouse cursor on each control to see its function.

- **Record**: Place Band-in-a-Box in Record mode so drum instruments can be recorded.
- **Play**: Start Band-in-a-Box song playback.
- **Rewind**: Stop and return to song start.
- **Stop**: Stop Band-in-a-Box playback.
- **Size Buttons 1/1, 1/2, 1/4**: Preset the window to full size, half size, or quarter-size. If the window has been changed to a size different from these, by dragging a window border, none of the size buttons will be down.
- **Settings Dialog**: Adjust program behavior.

Drum Kit Settings

Press the [Settings] button (to the left of the Record button) to adjust the various settings.



Drum window is always on top: Use this checkbox to keep the Drums window on top of other program windows.

Note Velocity: When playing drums with a mouse or computer keys, the shift key toggles between two levels of note velocity. The two velocity levels can be set any way desired. For instance, if you want the shift key to send quieter notes you can set the shift velocity lower than the non-shift velocity.

Randomize: Use this checkbox to enable the program to send random velocity levels when playing the drums. This is handy when using non- velocity sensitive devices. “Range” controls the amount of velocity randomization. Usually a small range works best, around 10% to 30%. For example, if velocity is set to 127, and the random range is set to 20%, notes would randomly vary between a maximum velocity of 127 and a minimum velocity of 102.

Instrument Hints: Customize the appearance of the Hint line.

- Show Note Name
- Show MIDI Note Number
- Show Computer Key

Show

- “Show All Instruments” shows all instruments in the drum window.
- “Show Used Instruments” displays the basic trap kit but does not display any extra instruments unless they are used in a song.

Chapter 13: User Programmable Functions

Band-in-a-Box offers users the ability to program many of its most powerful features from scratch. Those with the interest and enthusiasm can create their own personalized versions of these features:

- **Styles**
- **Harmonies**
- **Soloists**
- **Melodists**
- **Guitarists**

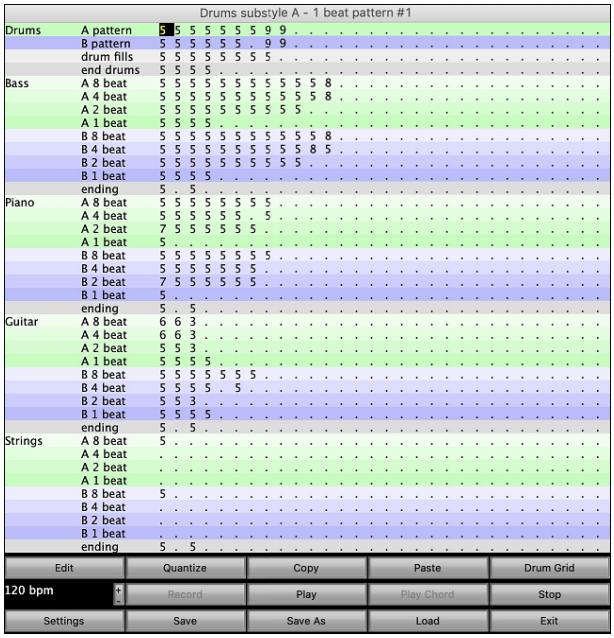
Have fun!

The StyleMaker

Overview of the StyleMaker

The StyleMaker is the section of the program that allows you to create brand-new styles or edit existing styles. This is done by recording patterns for each of the Drums, Bass, Piano, Guitar, and Strings 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.



MIDI Styles

The simplest style consists of 1 pattern each for the instruments that you want in the style. If you like, you can use options available to you called "masks." Masks are options that you set for a pattern to specify when you want the pattern to be played. There is a list of masks below.

Masks Available for Patterns

Complex styles can be made allowing patterns to be recorded that are played only at certain times. These are referred to as masks.

Substyle masks:	Substyle A or Substyle B
Chord duration masks:	On chords lasting 1,2,4 or 8 beats
Bar masks:	On certain bar numbers
Beat masks:	On certain beat numbers
Chord masks:	On certain types of chords
Roman Numeral masks:	On certain Roman numerals (e.g., II chord)
Next interval masks:	Only when next chord of song is certain interval (e.g., up a fourth)

But the StyleMaker is loaded with options and features that allow your styles to grow in complexity and number of patterns. For example, it is possible to input up to 600 patterns in a given style.

In addition, patterns can be classified by many ways allowing them to be played only at appropriate times. For example, patterns can be given varying lengths or can be assigned to certain types of chords or only to be played on even or odd number bars and many others. We believe that the StyleMaker satisfies both the need to create simple styles with repetitive patterns and the ability to create complex styles intelligently.

To create a style, you will be creating Bass / Piano / Guitar / Strings patterns (in the key of C) and Drum patterns. Once made, the styles are saved to disk and are then ready to be used by the program for playing any song in the selected "User style." Styles end up as files with a .STY extension, different from song files, which have a .SG? or an .MG? extension.

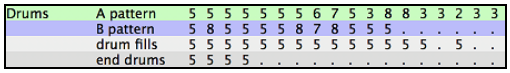
The StyleMaker has been designed to be as flexible as possible. A simple style would consist of three patterns (one each for bass, drums, and piano) but more complex styles are created by using more patterns.

The styles consist of two substyles, "a" and "b." Typically, the "a" sub-style would be the more "laid -back" portion of the style such as a verse or, in the case of a Jazz Swing style, a two-beat part. The "b" substyle would be a chorus section (bridge) or "Swing" part in reference to a typical Jazz Swing style.

On the StyleMaker page, you will see rows of dots that line up with their respective instruments / substyle / length in beats / etc. These are locations for your patterns that you will be recording. In order to create a Style, you will need a MIDI instrument of some sort (keyboard, MIDI guitar, drum controllers) with a MIDI Out port. Styles are made by entering Drum, Bass, and/or Piano patterns in the desired style.

Drum patterns:

- Are entered in step time, Tap mode, and Real Time from a typical drum programming screen (grid).
- Are always entered as 1-bar patterns (longer patterns may be chained together using BAR MASKS – described below).

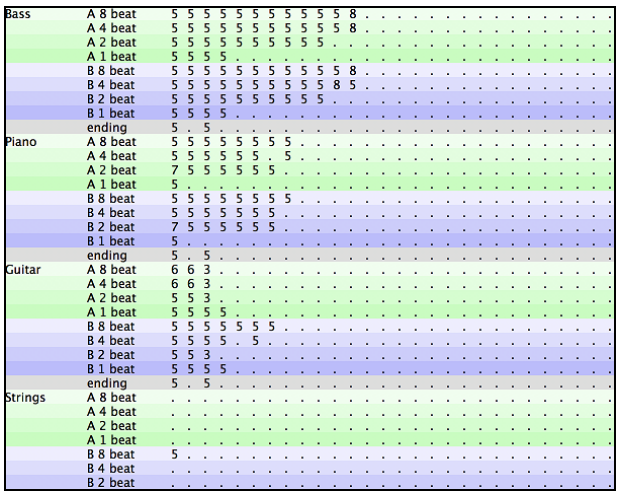


A pattern	This row is for 1 bar drum patterns for the "a" substyle.
B pattern	This row is for 1 bar drum patterns for the "b" substyle.
drum fills	This row is for 1 bar drum patterns for the "a" substyle.
end drums	This row is for endings. Endings are 2 bars (2 patterns of 1 bar each). If you've made a style and haven't included an ending, a 2-bar "auto-ending" can be generated automatically, based on the style.

Tip: If you are making a simple style, you only need to use the top row ("a" patterns).

Bass / Piano / Guitar / Strings patterns:

- Are played in real time from a MIDI keyboard, MIDI guitar, etc. by clicking on [Rec] or typing "**r**" with the cursor placed on the first dot of the A or B section of the desired instrument starting with 8 Beat.
- Are played in based on a C7 chord (C E G Bb) though all 12 notes may be used.



The patterns for Bass/Piano/Guitar/Strings are classified by the length of the pattern, i.e., the number of notes that the chord lasts without a change of chord. For example, the row A 8 beat is for the substyle A patterns that last 8 notes.

Explanation of the numbers on the StyleMaker screen.

The StyleMaker screen is full of patterns, mostly empty indicated by a period (**.**). When a pattern has been recorded, there is a number in place of the period for example (5). These numbers indicate whether a pattern has been recorded at the location.

A period indicates no pattern and a number from 1 - 9 indicates that a pattern has been recorded with the actual value corresponding to the desired weight the pattern is to be given relative to other similar patterns. Patterns that you don't want to hear very often in the style are given low weights. Usually, you will use weights in the range of 0 - 8 where
0 = no pattern recorded
1 -– 8 = pattern recorded

9 = special weight that is really given a much higher weight internally by the program. A pattern with a weight of 9 will always be played (if not masked out by other options).

"a" and "b" refer to the 2 substyles available in the Band-in-a-Box program.

Explanation of the pattern lengths 8, 4, 2, and 1 beat.

You may ask, "Why would I need to have different pattern lengths in a style?" Whenever Band-in-a-Box encounters a chord change in a song it will begin to playback a new pattern, starting at the beginning of the pattern. It firsts scans the chord to see how long that chord is going to last without a chord change. For example, let's look at these chords:

| 1a Dm7 | 2 G7 C6 | 3 FMAJ7 | 4 (These chords are in substyle "a.")

When Band-in-a-Box is playing back your style, it starts by looking at the Dm7 chord, and counts that it lasts four beats before the next chord change to a G7 chord. It then looks to the style that you have created and sees if you have any patterns created in the A 4 beat line – if so, you will get an appropriate pattern that you have recorded for chords lasting four beats.

Note: If you don't want to classify patterns according to this method (don't worry), you can just record all your patterns on the A 8 beat line. When Band-in-a-Box sees that you haven't any 4 beat patterns it will choose an eight-beat pattern and then only use the first four beats of it.

Then when Band-in-a-Box encounters the G7 chord, it sees that it lasts two notes before the next chord change. So, Band-in-a-Box will look for any A 2 beat patterns. There is tremendous advantage to being able to record different length patterns. Eight beat patterns might be blank for the first four beats for example, a situation that could not apply for four beat patterns or the entire pattern would be blank!

Here is another example of chords with the durations of the chords displayed for you underneath:

4 bar e.g., | F | Bb C7 | F6 | |
chord duration 4 2 2 8

Patterns may be entered for chord durations of 1, 2, 4, and 8 notes. The Band-in-a-Box program sorts out everything else about determining the length of the chord durations in the song and combining lengths for unusual lengths (3 = 2+ 1 etc.).

So now we know what the rows are for: they are for patterns of different lengths and different substyles (A and B). The columns across the screen are used to contain multiple variations of similar sounding patterns. The program will randomly pick between the similar patterns on playback. The number that is recorded and displayed on the screen refers to the weight assigned to that pattern. Normally, if you have three similar patterns with equal weight they will be picked equally, but if you assign lower or higher weights in the range 0 - 8, you can fine tune how often patterns are played.

Note: Normally, weights are in the range 0 - 8. A weight of 9 may also be assigned when you have a pattern that only occurs under certain conditions, but you want to ensure that whenever that condition occurs that the pattern will always be picked.

The Bass and Piano / Guitar / Strings patterns are always recorded in two bar chunks regardless of the chord duration. If a shorter chord duration is entered, the remainder of the pattern is ignored. Patterns are also entered for the A and B substyles.

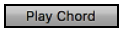
Drum patterns are not of variable duration like the Bass and Piano patterns. The Drum patterns are always one bar long. Longer patterns than one bar may be chained together using bar masks (see below). When you record a new pattern (Bass / Piano or Drums), a dialog will be displayed with several options, all set to defaults of 0. If you are making a simple style, or if you don't understand all the options, just leave them at their default settings. When you record a pattern with all the default settings, it is called a generic pattern. Generic patterns may be picked at any time by the program.

Playback of patterns in the StyleMaker is done from the StyleMaker screen:

Playing Patterns

The **[Play]** button plays the pattern.

Playing Patterns on Chord



The **[Play Chord]** button plays the pattern on a specific chord set by the user from a menu.

Stopping Playback

The **[Stop]** This button stops playback of the pattern. Clicking the mouse button or pressing the < Spacebar > also stops playback of the pattern.

Erasing Patterns

Patterns are erased by assigning a weight of zero to the pattern. Type a 0 at the pattern.

NOTE: All user styles are entered in 4/4 time.

The Band-in-a-Box Program can play back in any time signature (via the *Bar Settings* option on the Edit Menu or **option+B**) so user defined waltz styles would be made as 4/4 but played as 3/4.

Editing Existing Styles

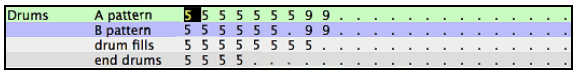
The easiest way to become familiar with the StyleMaker is to start with an existing style and modify it. In this tutorial, we will describe several ways to edit an existing style. These include:

- Changing patches saved with style
- Adding/editing drum patterns to a style

- Copying and pasting drum patterns
- Recording additional bass patterns
- Adding strings to a style by importing strings from another style

Let's edit the Light Rock style ZZLITROK.STY. Close the StyleMaker, and load this style using the StylePicker, the menu item *File | Load Style Special | Load a Style From Disk* or the hotkey **command+U**. Then, open the StyleMaker using the menu item *File | StyleMaker | Make a New Style* or *Edit Current Style* or the hotkey **command+F9.**

Let's have a closer look at the Drums.



There are 4 rows of drum patterns:

- **A pattern** is the row to record drum patterns for the "a" substyle.
- **B pattern** is the row to record for the "b" substyle.
- **drum fills** are recorded on the Fills row.
- **end drums** are recorded on the Endings row. (2 consecutive patterns of 1 bar.) If you've made a style, and haven't included an ending, a 2-bar ending based on the style can be generated automatically, based on the style.

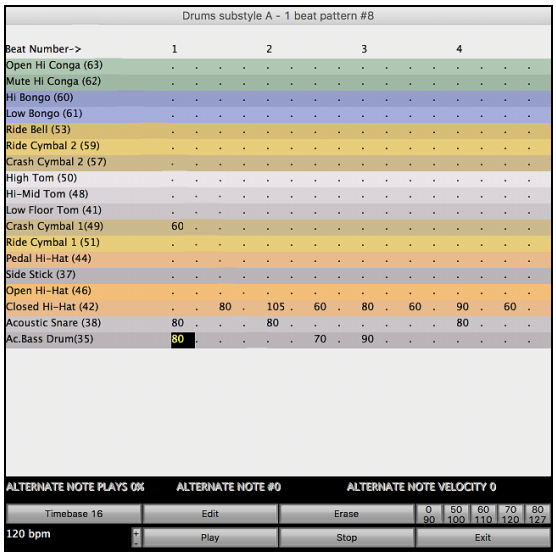
Let's have a closer look at the **A pattern** row.

Each of the numbers represents a drum pattern that has been already recorded. There are 8 patterns that have been recorded on this line. The numbers themselves are called **weights**. The weights can be from 1 to 8 (a weight of 9 is a special case explained below). Most of the patterns have weights of 5, which is the default. Assigning a higher or lower weight will cause that pattern to be played more or less often relative to the other patterns. The 2 patterns with a weight of 2 will be played less often than the patterns with weights of 5.

Use of a weight of 9 on one of the patterns is a special case. Patterns with a weight of 9 will **always** be played instead of any other patterns on the same row. These patterns usually have other options associated with them to ensure they are played under certain circumstances only. For example, the pattern on this row has an option set of "Bar Mask = post fill" which means it will be the bar *after* a drum fill. In this case, the pattern has a Crash cymbal on beat 1. This pattern will always be played when the song is at the first bar of a new part (which is the bar after a drum fill).

You can examine the options for any pattern by selecting the pattern by mouse clicking on it, and then clicking on the **[Edit]** button. Move around the screen to different patterns by either using the cursor keys or mouse clicking on the desired pattern.

Let's examine the Drum pattern by pressing the **[Drum Grid]** button. This opens the **Drum Grid Editor**. This window allows you to create or edit drum patterns in step time.



There are 16 columns, representing 1 bar of 16th notes. The numbers on this screen represent velocities from 0 to 127. Using the bottom row of the computer keyboard i.e., the **XCVBNM,.** / keys is the fastest way to put in commonly used velocities, or by selecting the various commonly used velocity buttons at the bottom right of the **Drum Grid Editor** screen. You can also just type in the number that you want. Try typing in some new drum notes and press the **[Play]** button to audition them.

Let's create a new drum fill.

- Move to an empty location on the "drum fills" row.
- Press **[Drum Grid]** to open the **Drum Grid Editor**.
- Type a drum pattern in the drum grid.

- Save the pattern by pressing **[Exit]** to exit the **Drum Grid Editor**.
- Accept the generic settings in the **Drum Pattern Recorded** dialog.

You will see your new pattern on the Fills line as represented by a weight number.

Let's use COPY/PASTE to simplify creating a new drum pattern.

- To make another fill, move to an existing fill.
- Press the **[Copy]** button to copy that drum fill to the clipboard.
- Move to an empty pattern.
- Press the **[Paste]** button to paste in the previous drum fill.
- Now press the **[Drum Grid]** button to open the **Drum Grid Editor** and step edit the drum fill. You will only need to change a few notes of the drum fill to make a variation of the one you have copied.

Save the style by pressing the **[Save As]** button. This allows you to rename the style, so you don't affect the original ZZLITROK.STY.

Change the Patches that are assigned to the Style.

Each style can have patches assigned to it. For example, if you want the style's Piano track to use a Rhodes piano, you can select the piano patch of 5, which is the General MIDI number for the Rhodes Electric Piano.

- Press the **[Patches]** button.
- This displays the **Miscellaneous Style Settings** dialog.
- Press the **[Set Patches...]** button.
- You will then see a dialog which allows you to type in patches you would like for the style. If you don't need a specific patch, use 0 for no change of patch number.

Let's add Strings to the Style.

There are 2 ways to do this.

1. You could move to the strings track and then record the strings patterns.
2. The easiest way is to import strings from another style that already has strings. This allows you to use existing string patterns. For example, the Miami Pop style has a nice Strings track.

Let's import the "Miami Pop" strings into our style.

- Press the **[Load]** button.
- Select the **ZZMIAMI.STY** style from the file dialog.
- Select an 8-beat String pattern to copy and press the [**Copy**] button.
- Press the **[Load]** button.
- Select the **ZZLITROK.STY** style.
- Choose an empty 8-beat "b" String pattern (because that is where the String pattern was recorded in) and press the **[Paste]** button.
- Press the **[Save As]** button to save the Lite Rock style with Strings.

The strings will play in the "b" substyle only, because that's how they were made in the **Miami Pop** style.

You could now import the Guitar from the **ZZCONTRY.STY**, for example, using the steps above. It is quite easy to quickly add instruments to styles by importing instruments from other styles.

Let's record some new bass patterns.

> **Note:** If you are not able to play patterns in real time ("live"), then you shouldn't record these Bass, Piano, Guitar, or Strings patterns. You cannot enter them in step time. Only Drum patterns can be entered in step time. If you can't enter them in real time, import an instrument from existing styles as described above.

Recording a Bass Pattern

Move the highlighted cell to an unused Bass pattern. If you're recording a pattern lasting 8 beats, record this on the top "A 8 beat" row. This pattern will be used when the song has chords lasting 8 beats or more without a chord change.

Press the **[Record]** button to record the bass pattern. You will need to wait during a 2-bar lead-in. Then you record the 2-bar pattern.

Play the pattern on a C7 chord. You can use all 12 notes; just play a pattern that you would have normally played in the song if the song were on a C7 chord (C E G Bb). When you're finished recording the pattern, you'll see a dialog listing all the options available. Just accept all the defaults by pressing the [OK] button.

Press the **[Save As]** button to save your new style.

Press the **[Exit]** button to close the StyleMaker window and exit. Make sure that you have saved the style first, otherwise edits will be lost.

Creating New Styles

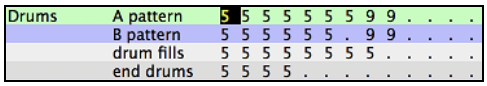
Making Drum Patterns

There are 2 screens in the StyleMaker associated with making drum patterns.

1. The StyleMaker screen with drum patterns.

2. The Drum Grid Editor, allowing step editing of patterns.

The StyleMaker screen with drum patterns looks like this:



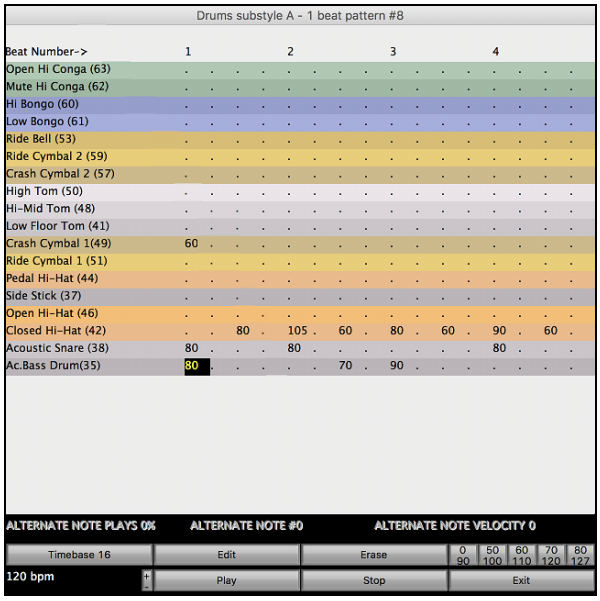
The solid box indicates the currently selected pattern. Empty patterns are indicated by a (**.**), i.e., patterns that have not been recorded yet. If a pattern has been recorded there will be a number in place of the (**.**) indicating the weight of the pattern.

The 4 rows are for the different types of patterns, “a” substyle, “b” substyle, Fills, and 2 bar Endings.

Drum Grid Editor screen is where the Drum patterns can be created or edited.

You can open the **Drum Grid Editor** by selecting a Drums pattern and pressing the **[Drum Grid]** button.

There are 16 rows across, indicating 4 beats with 4 divisions per beat.



Changing Timebase of Drum Pattern

Change the timebase to 12 by clicking on the **[Timebase]** button. This allows for drum patterns in 3/4 time. The program will ignore the 4th column of each beat. **[Timebase 12]** will then be displayed in the timebase button.

Moving around the Drum Grid Editor

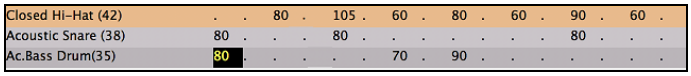
Move around the screen with cursor keys or a mouse click. The different drum instruments are named along the left side and the 4 beats are displayed along the top.

Tempo Changes

Tempo changes are done using the **[+] [-]** buttons or press the **[** and **]** key.

Entering Notes onto the Drum Grid Editor

A typical pattern may look like this:



The numbers are velocities. Move around the Drum Pattern screen and type in the numbers as above. These are velocities and should range between 0 and 127. The fastest way to put the numbers onto the screen is to use the hot keys on the bottom row of the typewriter keyboard - **XCVBNM,.** or the velocity buttons, **0, 50, 60, 70, 80, 90, 100, 110, 120** and **127** at the bottom right of the **Drum Grid Editor**.

Using Alternate Drum Notes

What are alternate notes? Alternate notes can be entered for any note. This tells Band-in-a-Box to randomly choose a different note to the one specified. For example:

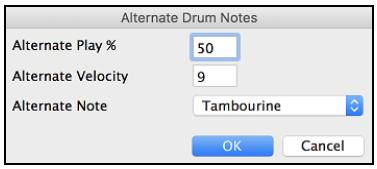
- you might want a note to be a closed high hat 80% of the time, and an open high hat 20% of the time.
- you might want a note to be high conga 60% and low conga 40% of the time, or

- high tom 30% of the time and NO note the other 70%.

This allows one drum pattern to sound like many, because it will be played different ways depending on which of the notes are picked.

How to put in an alternate note:

In the **Drum Grid Editor**, press the [**Edit]** button. This displays the **Alternate Drum Notes** dialog.



Select the Alternate Drum Note type, such as Open High Hat or Bass Drum, from the Alternate Note drop down menu. When you exit the box, you will see that the box has a border indicating that an alternate note is located there.

Playing the Drum Patterns

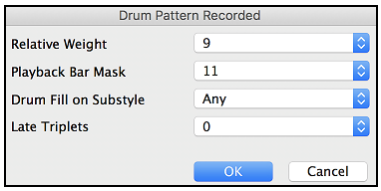
Play the drum pattern by pressing the **[Play]** button.

Stop playback by pressing the **[Stop]** button or the **Spacebar**.

Press the **[Play]** button again to hear the pattern again if you have made changes.

When the pattern is sounding like you want, press the **[Exit]** button.

Drum Pattern Options



Relative Weight: (usual setting =5) Relative Weight is the number that you assign to the pattern from 1 - 9. Numbers from 1-8 indicate how often you want the pattern to be played in relation to the other patterns on the same row. A weight of 9 is a special setting that ensures that the pattern will ALWAYS be played. Patterns assigned a weight of 9 usually have other options set which instruct the pattern to only be played at certain times (bar after a drum fill for example).

Playback Bar Mask: (usual setting =0) Playback Bar Mask determines on what bars of the song the pattern will play. The bar numbers are counted relative to the last part marker. Bar 1 is the first bar after a part marker for example. Bar mask setting of 0 is the default. This lets the pattern be played at any time.

Other bar mask settings:

1. pattern played at odd number bars only 1, 3, 5, 7, 9...
2. pattern played at even bars only 2, 4, 6, 8, 10...
3. pattern played on 3rd of 4 bar (3, 7, 11, 15...)
4. pattern played on 4th of 4 (4, 8, 12, 16, 20...)
5. pattern played on 5th of 8 (5, 13, 21...)
6. pattern played on 6th of 8 (6, 14, 22...)
7. pattern played on 7th of 8 (7, 15, 23...)
8. pattern played on 8th of 8 (8, 16, 24...)
9. PRE-FILL special value - refers to the bar before a fill
10. FILL refers to the bar of a fill (not applicable to drums because there is a special row for drum fills).
11. POST-FILL refers to the bar after a fill (same as the first bar after a part marker).

Drum Fill on Substyle: (usual setting = Any) This setting is only relevant on the Drum Fills line. It lets you specify if you want the drum fill to be used on the “a” substyle, the “b” substyle, or either. The default setting is Any.

Late Triplets: (usual setting = 0) This is only relevant in drum patterns with time base =12 (triplet feel). If you want the 3rd triplet to be played late (as is usually done in slow jazz style), then set a number from 0 - 11. Default is 0 (not late at all). A typical setting for a slow triplet style is triplets late =5 (the units are 120/beat).

Now let’s make the ending drum pattern.

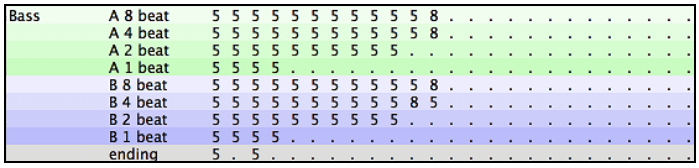
Endings are 2 bars long. In the case of the drums, this is done by 2 consecutive 1-bar patterns on the ending row. Move to the Endings row. Input a 1 bar pattern in the first column and then another 1 bar pattern in the 2nd. These 2 patterns are the ending patterns, so you should make the 2nd pattern an ending drum pattern typically with a crash cymbal on beat 3 for example.

“Auto Endings”

If you’ve made a style, and haven’t included an ending, a 2-bar ending can be generated automatically, based on the style.

Making Bass Patterns

Bass patterns are recorded live from a MIDI keyboard. If you can't play in real time, or if you don't have a MIDI keyboard, you'll have to import these instruments from other styles (as we will be doing with the strings).



If you're making a simple bass pattern, you'll only need to record pattern(s) on the **A 8 beat** row. These patterns will be chosen for every chord, regardless of the length. But if you want the style to play different patterns when the song is encountering chords that last 1, 2, 3, or 4 notes, you should record separate patterns on these rows.

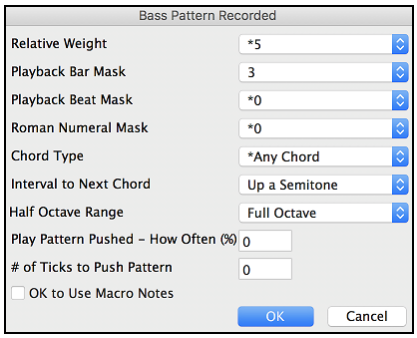
Recording a Bass Pattern

Move to the top row of the bass area, in column 1. Press the **[Record]** button. This will begin the recording of the bass pattern. You will hear a 2-bar lead-in and then you record a 2-bar bass pattern. For your bass pattern, you will play a pattern based on a C7 chord. You can use all 12 notes but should just play the pattern as you would if the chord was a C7. You should center the bass patterns around MIDI note 48 (C3).

Tip: If you are uncertain what to play, edit another style that comes with the program by pressing the **[Load]** button and selecting another style - you can then play the bass patterns by pressing the **[Play]** button to see what patterns we used to make it, and imitate them in your style.

After you have recorded the bass pattern, a dialog with options will appear. This allows you to specify the conditions that must occur for this pattern to be played back in the song. These are called masks. Usually you can just accept all the defaults, which allow the pattern to be played at any time.

Bass Pattern Options



Relative Weight: (usual setting = 5) Set this number higher/lower if you want the pattern to be played more/less often than the other patterns on the same row. This number is also displayed on the main StyleMaker screen. A setting of **9 (always)** is a special setting that instructs the pattern to always be played instead of the other patterns on the same row. These patterns always have other options set which specify the times that this pattern would be eligible to be played.

Playback Bar Mask: (usual setting = 0) Playback Bar Mask determines on what bars of the song the pattern will play. The bar numbers are counted relative to the last part marker and range from 1-8. Bar 1 is the first bar after a part marker for example. Other bar mask settings:

1. pattern played at odd number bars only 1, 3, 5, 7, 9...
2. pattern played at even bars only 2, 4, 6, 8, 10...
3. pattern played on 3rd of 4 bar (3, 7, 11, 15...)
4. pattern played on 4th of 4 (4, 8, 12, 16, 20...)
5. pattern played on 5th of 8 (5, 13, 21...)
6. pattern played on 6th of 8 (6, 14, 22...)
7. pattern played on 7th of 8 (7, 15, 23...)
8. pattern played on 8th of 8 (8, 16, 24...)

Special bar masks

1. PRE-FILL special value - refers to the bar before a fill.
2. FILL refers to the bar of a fill (this allows you to put in "bass fills" for example).
3. POST-FILL refers to the bar after a fill (same as the first bar after a part marker).

Playback Beat Mask: (usual setting = 0) Set the beat mask to a beat from 1-4, if you want the pattern to only be played on certain beat numbers. 1= Beat 1, 2= Beat 2, 3= Beat 3, 4= Beat 4.

Roman Numeral Mask: (usual setting = 0) If you have a pattern that should only be played on the I chord or the IV chord (of the key), you can use this Roman Numeral Mask. This setting is rarely used.

Chord Type: (usual setting = Any Chord) This setting is very useful. This allows you to record patterns that will only work on certain types of chords. For example, you can record a specific riff that will only work on a minor 7th chord. You then play the pattern on a Cmin7 (not a C7). There are chord types for most types of chords.

Interval to Next Chord: (usual setting = Any Interval) This setting allows you to restrict the pattern to be played only if the next chord is a certain interval away. For example, you can record a bass pattern that is walking up a fourth and then assign an Interval of "Up a Fourth" so that the pattern would only be played if you're going up a 4th.

Half Octave Range (usual setting = Full Octave) This is a new setting in the StyleMaker. Usually, a pattern will be picked on any of the 12 roots. You can select a smaller range, either A to D, or Eb to Ab. In this case, the pattern would only be picked if the chord in the song is in that range.

Play Pushed - How Often (%) / # of Ticks to Push Pattern: (usual setting = 0) Pushed patterns are patterns that are played *before* the chord begins. Jazz styles typically use pushed patterns for the piano. Patterns are recorded in the normal way (non - pushed) and then you assign the % of time and amount (in ticks, 120 ticks = 1 beat) to push the pattern. The pattern only plays pushed in the song (not in the StyleMaker).

OK to Use Macro Notes: (usual setting = No) Bass Macros are special notes that you record. When they are played back, they are replaced by a function,

List of Bass Macro Notes

- Note number 72 (C): Pop Walking Note(s).
  On playback, the note number 72 will be replaced by intelligent notes walking in a Pop/Country mode to the next chord. Maximum 4 walking notes per pattern.
- Note number 76 (E): Note a semitone below Root of Next Chord.
- Note number 77 (F): Root of Next Chord.
- Note number 78 (F#): Note a semitone ABOVE Root of Next Chord.
- Note number 79 (G): Best Fifth (a Fifth above or below the Root depending on how high the root is. Also stays on the root if in a slash chord (C7 /E).

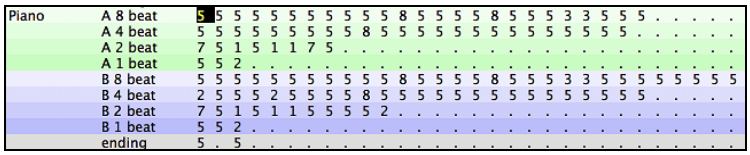
Remember to get Bass Macros Working you must:

- Hit the right note number (you may be out by an octave).
- Check the "OK to Use Macro Notes" box.
- Play the pattern with the **[Play Chord]** button. (The **[Play]** button gives you an "as played" playback with the strange sounding high macro notes.)

Making Piano, Guitar, and Strings Patterns

Piano, Guitar and Strings are all considered together because they have all the same options available. They, like the Bass patterns, are recorded live from a MIDI keyboard. If you can't play in real time, or if you don't have a MIDI keyboard, you'll have to import these instruments from other styles (as we'll be doing with the Strings).

In this section we will refer to Piano patterns, but this information applies equally well to Guitar and Strings patterns.

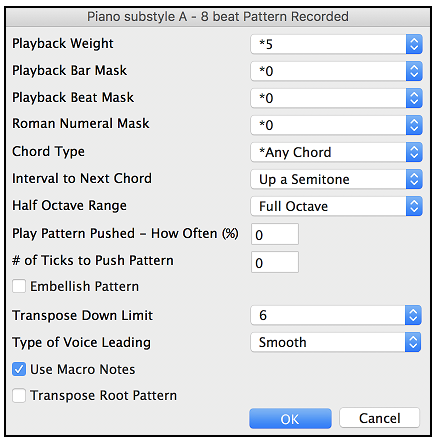


If you are making a simple piano pattern, you will only need to record pattern(s) on the **A 8 beat** row (the top row). These patterns will get chosen for every chord, regardless of the length. But if you want the style to play different patterns when the song is encountering chords that last 1, 2, 3, or 4 beats, you should record separate patterns on these rows.

Move to the top row of the piano area, in column 1. Press the **[Record]** button. This will begin the recording of the piano pattern. You will hear a 2-bar lead-in, and then you record a 2-bar piano pattern. For your piano pattern, you will play a pattern based on a C7 chord. You can use all 12 notes but should just play the pattern as you would if the chord was a C7.

Tip: If you are uncertain what to play, press the **[Load]** button and edit another style that comes with the program - you can then play the piano patterns by the pressing the **[Play]** button to see what patterns we used to make it, and imitate them in your style.

After you have recorded the piano pattern, a dialog with options will appear. This allows you to specify the conditions that must occur for this pattern to be played back in the song. These are called masks. Usually, you can just accept all the defaults, which allow the pattern to be played at any time.



Playback Weight: (usual setting = 5) Set this number higher/lower if you want the pattern to be played more/less often than the other patterns on the same row. This number is also displayed on the main StyleMaker screen. A setting of "9 (always)" is a special setting that instructs the pattern to always be played instead of the other patterns on the same row. These patterns always have other options set which specify the times that this pattern would be eligible to be played.

Playback Bar Mask: (usual setting = 0) Playback Bar Mask determines on what bars of the song the pattern will play. The bar numbers are counted relative to the last part marker and range from 1-8. Bar 1 is the first bar after a part marker for example.

Other bar mask settings:

1. pattern played at odd number bars only 1, 3, 5, 7, 9...
2. pattern played at even bars only 2, 4, 6, 8, 10...
3. pattern played on 3rd of 4 bar (3, 7, 11, 15...)
4. pattern played on 4th of 4 (4, 8, 12, 16, 20...)
5. pattern played on 5th of 8 (5, 13, 21...)
6. pattern played on 6th of 8 (6, 14, 22...)
7. pattern played on 7th of 8 (7, 15, 23...)
8. pattern played on 8th of 8 (8, 16, 24...)

Special bar masks:

1. PRE-FILL special value - refers to the bar before a fill.
2. FILL refers to the bar of a fill (this allows you to put in "piano fills" for example.)).
3. POST-FILL refers to the bar after a fill (same as the first bar after a part marker).

Playback Beat Mask: (usual setting = 0) Set the beat mask to a beat from 1-4, if you want the pattern to only be played on certain beat numbers. 1= Beat 1, 2= Beat 2, 3= Beat 3, 4= Beat 4.

Roman Numeral Mask: (usual setting = 0) If you have a pattern that should only be played on the I chord or the IV chord (of the key), you can use this Roman Numeral Mask. This setting is rarely used.

Chord Type: (usual setting = Any Chord) This setting is very useful. This allows you to record patterns that will only work on certain types of chords. For example, you can record a specific riff that will only work on a minor 7th chord. You then play the pattern on a Cmin7 (not a C7). There are chord types for most types of chords.

Half Octave Range: (usual setting = Full Octave) This is a new setting in the StyleMaker. Usually, a pattern will be picked on any of the 12 roots. You can select a smaller range, either A to D, or Eb to Ab. In this case, the pattern would only be picked if the chord in the song is in that range.

Interval to Next Chord: (usual setting = Any Interval) This setting allows you to restrict the pattern to be played only if the next chord is a certain interval away. For example, you can record a bass pattern that is walking up a fourth and then assign an interval of "Up a Fourth" so that the pattern would only be played if you're going up a 4th.

Play Pattern Pushed - How Often % / **# of Ticks to Push Pattern**: (usual setting = 0) Pushed patterns are patterns that are played *before* the chord begins. Jazz styles typically are pushed patterns for the piano. Patterns are recorded in the normal way (non -pushed) and then you assign the % of time and amount (in ticks, 120 ticks = 1 beat) to push the pattern. Pushed patterns only play pushed in the song, not in the StyleMaker.

Embellish Pattern: (usual setting = No) If checked, the pattern will be embellished. This is useful in Jazz styles.

Transpose Down Limit: (usual setting = 6) This setting is quite useful. It controls the range that the pattern will be played over. For example, if the transpose down range is set to = 2 the pattern (recorded in C) will be transposed a maximum of 2 semitones **down**, and therefore up to 10 semitones **up** to play all 12 possible roots of the chords.

Type of Voice Leading: (usual setting = Transpose Only) The easiest type of voice leading is "Transpose Only." If the notes C E G Bb were played as a C7 pattern, the Band-in-a-Box would transpose that voicing to a F7 chord as F-A-C-Eb, which is fine

but not very smooth. A more pleasant setting would be “Smooth” voice leading then the F7 would be voiced automatically as C-Eb-F-A. “Riff Based” voicing is used when you have recorded a pattern with a melodic riff in it. This setting ensures that Band-in-a-Box will not try to transform any of the notes into chord tones.

Use Macro Notes: (usual setting = No) Piano Macros are special notes that you record. When they are played back they are replaced by a function, as listed below:

List of Piano Macro Notes (same as Guitar/String macro notes)

MIDI Note number 83 B Pop Chord Diatonic Below

MIDI Note number 84 C Pop Chord

MIDI Note number 85 C# Pop Chord Diatonic Above

MIDI Note number 88 E Jazz Chord Chromatic Below

MIDI Note number 89 F Jazz Chord

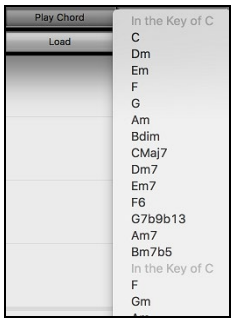
MIDI Note number 90 F# Jazz Chord Chromatic Above

Remember to get Macro Notes Working you must:

- Hit the right note number (you may be out by an octave).
- Check the “Use Macro Notes” box.
- Play the pattern by pressing the **[Play Chord]** button. (Pressing the **[Play]** button gives you an “as played” playback with the strange sounding high macro notes.)

Transpose Root Pattern: (usual setting = No) This is a rarely used setting. It is only relevant when voice leading is set to smooth. It determines where the center of the pattern is considered to be. If checked, the center of the pattern will be moved to the song’s key.

Play Chord

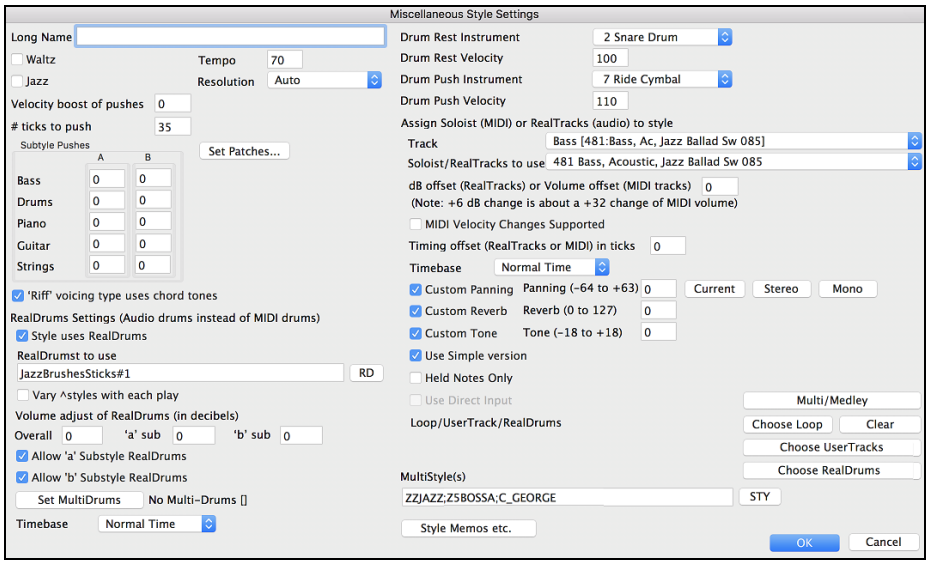


The **[Play Chord]** button allows you to play a pattern on a specific chord that you choose. You can hear what patterns will sound like in a style by “trying them out” on certain songs. Macro notes recorded in a pattern will play their corresponding chords; smooth voice leading is demonstrated etc.

Note: This does not apply to drum patterns, since drum patterns don’t play any differently on different chords.

Miscellaneous Style Settings

The **[Settings]** button on the toolbar opens the **Miscellaneous Style Settings** dialog, which allows you to set miscellaneous settings for the style.



Long Name: A long style name can be stored in the style (up to 32 characters).

Waltz: Enable this option to make a waltz style. Then the StyleMaker will record and play patterns in 3/4 time. The “8 beat row” will record “6 beat” (2 bar patterns); the “4 beat” will record 3 beat (1 bar) patterns. The “2 beat” and “1 beat” still record

2 and 1 beat patterns. The new style is made as a waltz, and will play with a 3/4 lead in. There is no need to put a 3/4 time signature change in bar 1.

Jazz: This lets Band-in-a-Box know if the style you've made is a Jazz style or not. If it's a Jazz style it will use the Jazz Snare/Bass Drum instead of the Pop Snare/Bass Drum, and makes some other decisions based on this setting.

Tempo: This allows you to set the tempo of the style. You can also change this tempo by the tempo button on the StyleMaker main screen. Tempos can also be changed by the [and] keys. When you create a new song, the tempo will be set to the tempo of the style.

Resolution: Styles can either have Triplet (swing eighth notes) Straight (even eighth or sixteenth notes) resolution.

Velocity boost of pushes: Pushes can get a velocity boost, so that they are played louder than other patterns. A usual setting would be 10.

 # ticks to push: Styles can be pushed with the StyleMaker. This will cause the patterns to be played a little ahead of the beat, a certain % of time, which gives your arrangement a more human (musical) feel.

Substyle Pushes: The % of notes that are pushed can be set separately for each track and for the "a" and "b" substyles.

[Set Patches]: This will open a dialog which allows you to assign instruments and set the volume for each instrument.

'Riff' voicing type uses chord tones: This is an option for piano, guitar, and string patterns. If selected, voicing modifies to match the chord and scale. Deselect for a simple transpose ignoring chord type.

RealDrums Settings: You can assign RealDrums.

Enable **Style uses RealDrums** in order to designate a RealDrums style. If your style is in the correct directory, it should appear when you press the "RD" button. You can then select your RealDrums style, and whenever the current style is played, it will use your RealDrums style (if RealDrums are enabled).

Most RealDrums styles include several variations. Select **Vary ^styles with each play** to hear a different variation each time the song is played.

There are also additional volume controls here. If you have your dB setting exactly where you want it in your style file, but with this particular Band-in-a-Box style you want it a bit higher or lower, you can enter a setting here. There are also fields for adjusting the "a" or "b" subsection volumes only.

You can also remove the check mark from either "**Allow 'a' Substyle RealDrums**" or "**Allow 'b' Substyle RealDrums**," which means that for this style, the one with the checkmark remaining will be used for the entire song, regardless of what substyle is currently called for in the song.

The **[Set MultiDrums]** button will open the **Create Multi-Drums** dialog, which allows you to create the Drums track with multiple drums/percussion, drum loops, UserTracks drums, and even RealTracks.

You can select a timebase (normal-time, double-time, half-time, or triple-time) for the Drums track with the '**Timebase**" option.

Drum Rest Instrument/Velocity, Drum Push Instrument/Velocity: Since rests can be "shots" that play a chord on beat 1, the style can define what instrument to use for this, and at what volume. Similarly, each push is accompanied by a drum stab, and the style can define what instrument to use and at what volume.

Assign Soloist (MIDI) or RealTracks (audio) to style: Styles can contain RealTracks and RealDrums or MIDI soloists.

To assign RealTracks to a style, select a track and the RealTracks to use.

Note: This list also includes all soloists, but the RealTracks listing begins at #361.

Styles can have multiple RealTracks. For example, you could have a Real Guitar and Real Bass - and also RealDrums for the drum track.

Styles can also use MIDI soloists. For example, make a style with a banjo part that has the same quality as the Band-in-a-Box Banjo Soloist. Here we are assigning an Earl Scruggs Bluegrass solo to the Strings track.

Use the **dB or volume offset** to match the level of your RealTracks audio or MIDI soloist to the rest of the style. To apply the MIDI volume offset, enable the "MIDI Velocity Changes supported" checkbox.

The **Timing offset** can be used to offset the selected track by a certain number of ticks, either plus or minus. A minus number will give the style a laid-back feel, a plus number will "push" the part.

The **Timebase** option allows styles to use Half-Time, Double-Time, or Triple-Time RealTracks. For example, you can make a Jazz Ballad style (tempo 65) that uses a Sax Soloist at tempo 140 (playing double time).

Custom Settings: Each track can have custom settings for panning, reverb, and tone. You can also choose to use the simple version of RealTracks, the 'held' notes only version of RealTracks, or the Direct Input version of RealTracks.

[Multi/Medley]: A style can have a huge number of RealTracks by using the RealTracks multi/medley feature, which allows a single track to have up to 10 RealTracks. For example, you can have choirs with different singers and several guitars on the same track. To do this, press the **[Multi/Medley]** button, and when the **Create a Medley of different RealTracks** dialog opens, select RealTracks to use and the playing option.

Loop / UserTracks / RealDrums: You can assign a loop, UserTracks, or RealDrums for any track.

MultiStyle(s) : Enter the name of a style: zzjazz, or multiple styles separated by semicolons: zzjazz;zzbossa and these will appear as MultiStyles, substyles c/d/e/f etc. You can click on the **[STY]** button to choose the styles for your MultiStyle from the StylePicker window.

Importing Patterns into a Style

Importing a pattern into a style is a powerful feature that greatly speeds up the making of new styles. In the interests of not "re-inventing the wheel" with each new style, this allows you to import a pattern from another style.

How to Import a Pattern into a Style

A pattern can be copied from one style to another by copying and pasting. The Miami Pop style has a nice Strings track, in this example we'll import the Strings from Miami Pop style into the Light Rock style, ZZLITROK.STY.

Let's import the "Miami Pop" strings into the Light Rock style.

- Press the **[Load]** button.
- Select the ZZMIAMI.STY style from the file dialog.
- Select an 8-beat String pattern to copy and press the **[Copy]** button.
- Press the **[Load]** button.
- Select the ZZLITROK.STY style.
- Choose an empty 8-beat "b" String pattern (because that is where the String pattern was recorded in) and press the **[Paste]** button.
- Press the **[Save As]** button to save the Lite Rock style with Strings.

The strings will play in the "b" substyle only, because that's how they were made in the Miami Pop style.

You could now import the Guitar from the ZZCONTRY.STY for example, using the steps above. It is quite easy to quickly add instruments to styles by importing instruments from other styles.

Intelligent Guitar Styles

Would you like to hear some realistic, accurate MIDI guitar from Band-in-a-Box styles, with strumming, picking, and accurate fret fingering? You'll get it with Version 11! **"Guitar Styles"** are styles that show strummed and picked guitar tracks accurately on the guitar fretboard, and they sound great. These styles also play accurate guitar *voicings*, in your choice of Pop, Jazz, Country, or Folk Guitar chording. There's even a "walking guitar comping" style that plays guitar that emulates the famous "Basie Big Band" Jazz style. The "Guitar Styles" play like any regular style, and when you view them on the virtual guitar fretboard you can see exactly which strings and frets are used so it is a great learning tool as well.

Information about Guitar Styles for Playback

Guitar Styles are identified by the exclamation point (!) in the style name. This is not a requirement but is usually present in the style name. For the typical user who is just using the styles for playback and isn't making their own styles there's not much that you need to know about the styles, since they play normally like other Band-in-a-Box styles.

You can see which tracks have intelligent guitar parts by looking at the title window of the Guitar fretboard, when the track is highlighted. If it is a guitar style track, it will say **[Guitar voicings]** after the name of the track. The usual track that has the intelligent guitar styles is of course the Guitar track. Some of the styles have more than one guitar, so the Piano and/or Strings track might also have an intelligent guitar part. In these cases, you can also view the guitar on those tracks.

The styles can be set to use different types of voicings for guitar. For example, there are Jazz, Pop and Folk (open position) voicings. Also, some of the styles allow the guitar to play advanced chords and inversions. Some of the styles play chord patterns, so the chord in the song might be F7, but the guitar plays a "walking-chord" pattern of F7, Cm7/G, Abdim, F7/A on each beat. There can be "finger-picking" styles that have a lowest note alternate between root and 5th.

Guitar tracks use channels 11 to 16 for the notes, corresponding to strings 1 to 6 of the guitar. When the notes are output to MIDI, they are re-channeled to the Guitar channel, so that it only uses 1 channel. When you make a MIDI file, the notes will all be written on the single guitar channel. Some other sequencers (e.g., PowerTracks Pro for Windows) will recognize guitar parts on all 6 channels, so if you want to write the MIDI file from an intelligent guitar style, you can set Band-in-a-Box to do this from the **Preferences** "Write Guitar part on 6 channels" option.

As previously mentioned, you don't need to be aware of the details of how this is done; you just play the styles as usual.

Let's Examine the Intelligent Guitar Styles

Load in the song !Freddie.MGU from the *Songs* folder. This is a demo song for the style !Freddie.STY. The exclamation point (!) in the name of a style is a convention to indicate that the style is an "intelligent guitar style." This means that the patterns on the Guitar track will play with correct guitar voicings on the fretboard.

Play the !Freddie.MGU song, and open the Guitar window and click on the track selector to view the Guitar track on the guitar fretboard.

As the song plays, you'll see and hear the guitar played on the fretboard using correct Jazz voicings. For some chords, you'll notice that the guitar plays different voicings on each beat in a walking pattern. For example, on an F7 chord lasting 4 beats, the guitar might play "F7, Gm7, Abdim, and F7/A," with each chord lasting one beat, just as a professional Jazz guitarist might do.

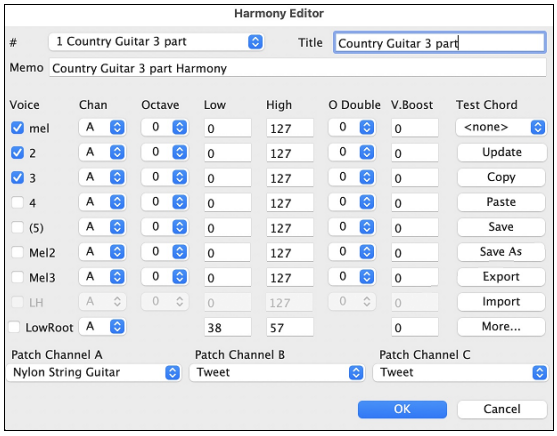
The !Freddie.MGU style uses 3 note chord voicings in order to emphasize the lower range and to enhance the percussive rhythm effect. Since in these cases the guitarist is usually fingering the 4th note and muting it, if you want to see what the 4th note of the voicing would be you can set this option by pressing the **[Settings]** button in the **Guitar** window and checking the box for "Show muted note of guitar style comping" in the **Guitar Settings** dialog.

Note: Remember that for any style you see with an exclamation point (!) in the style name (an intelligent guitar style) you can view and hear the guitar part played on the guitar fretboard as described above.

The Harmony 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.

HAR To access the **Harmony Editor**, open the **Select Melody Harmony** dialog and click on the **[Edit]** button.



You will see the voices on the left side of the dialog.

1: Voice Mel is the melody.

2: Voice 2 is a chord tone below the melody

3: Voice 3 is 2 chord tones below the melody

4: Voice 4 is 3 chord tones below the melody

(5): Voice 5 is an additional chord tone usually the 9th or 11th in the scale. (This is rarely used.)

Mel2: This is used to double the melody.

Mel3: This is also used to double the melody.

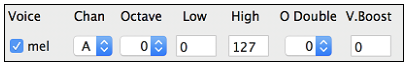
LH: The LH chord feature is not implemented in the current version.

Each harmony can use up to 3 channels.

Harmony Channel A, B, and C. If your harmony only has one instrument, then you will use Channel A for all the voices. If your harmony uses Flute and Bass, then you could use Flute on Channel A and Bass on Channel B.

Tip: When you want to hear the harmony as you are developing it, have a song with a melody playing before you enter the Harmony Editor. After you have made changes to the harmony, hear the changes by pressing the [Update] button.

Settings for Each Voice



Chan.: A 1-instrument harmony will use Channel A only. Additional instruments can use Channel B and C.

Note: These channels are set to numbers in the Harmony Channels dialog, available in the *Options | MIDI Settings*.

For the Shearing Quintet harmony, we will set the Piano to Channel A, the Vibes to B, and the Guitar to C.

Octave: This allows the harmony to "drop down" or "go up" by several octaves. This octave change will only happen in a certain range, as chosen in the **Low** and **High** settings.

Note: There is also an Overall Harmony Octave setting, available by pressing the [More…] button that changes the octave of the entire harmony.

O. Double (Octave Double): This setting lets you double any voice. Usually, you want to do this by doubling an octave below (i.e., octave =-1), but you can set the octave from -2 to +2. The doubling will always be on the same channel, if. If you want a different instrument to double the voice, then use the Melody Doubling Voices.

V. Boost (Velocity Boost): This allows you to increase or decrease the velocity (loudness) of each voice, to make the voice stand out more or less in the harmony. Default = 0.

Patches: The Patches setting at the bottom allows you to assign a patch to the harmony. If you set "No patch," the harmony won't change the patch. This is a useful setting for making a generic harmony that doesn't change the patch of the Melody or Thru channel, for example.

Update: The changes that you have made to the harmony settings won't take effect until you press this button**.**

Copy / Paste: You can copy a Harmony to the clipboard and paste to another Harmony.

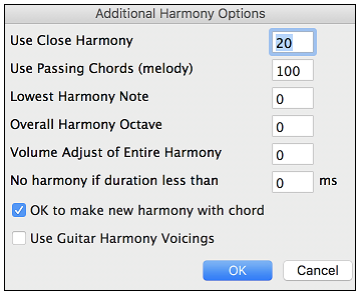
Save / Save A]: Because the harmony is saved automatically for you, you won't need to ever press these buttons. All the 256 harmonies are saved in a single .har file called default.har. If you have run out of harmonies, you can start a new harmonies file by pressing the [Save As]. For example, if you want to make a disk of add-on harmonies, you can make one and save it as

MyName.HAR. Then you could share it with other Band-in-a-Box users who could load in your bank of harmonies (from the *Harmony | Harmony Editor | Edit a Harmonies File…*) without disrupting their own existing default.har file.

Export / Import: Each .har file has 256 harmonies, so you probably need only 1 DEFAULT.HAR for all your harmonies. However, if you've made a great harmony and want to give it to a friend, you can export a single harmony as an .h1 file. Your friend can then import this harmony into their own .har file.

Test Chord: The best way to develop a harmony is to hear it as it's playing. The preferred way to do this is to have a song playing that has a melody in it. Any changes to the harmony will be heard on the melody as soon as you press the **[Update]** button. You can also play along as the song is playing and hear the new harmony on the Thru channel. If you don't want to have a song playing, and want to hear the harmony, then set the **[Test Chord]** to a certain chord. If set to CMAJ7, then you can play on the MIDI keyboard (with no song playing) and hear your harmony. This allows you to examine exactly what notes the program is using to make your harmony.

Press the **[More]** button to select additional harmony settings.



Use Close Harmony: This only applies to 2- and 3-part harmonies.
If set to =0, then it will use only close harmonies (mainly 3rds for 2 -part harmonies).
If set to =1, it will use mostly 3rds, with some 6ths for 2-part harmonies.
If set to =99, it will use mostly 6ths, with some 3rds for 2-part harmonies.
If set to =100, then it will use only wide harmonies (i.e., mainly 6th for 2-part harmonies).
If set to between 2 and 98, it will vary between close and open harmonies (for 2- and 3-part harmonies).

Use Passing Chords (Melody): Band-in-a-Box will sort out when to use passing harmonies, based on factors like the duration of the note, the next note, the chord tone, the velocity, previous notes, and other factors. You don't need to be aware of any of this. You can visually see when the harmony is using a passing chord. The harmony display is usually blue, but when there is a passing chord, it displays as RED. If you don't want passing chords, set this value to = 0. We usually leave it at 100%.

Lowest Harmony Note: You can set a lowest note for the harmony to play. When the melody is low, harmonies begin to sound "muddy," so you can avoid the harmony being played below a certain note.

Overall Harmony Octave: This is very useful setting. It sets the overall octave of the harmony. For example, when we made the 5-part Trumpets harmony, we wanted the harmony to always be played an octave higher than the recorded melody. This is because the 5-part harmony is spread over 2 octaves and needs a high

Volume Adjust of Entire Harmony: You can set an overall adjust to the entire harmony, so it will be quieter.

No harmony if duration less than: If harmonies such as "Garner Piano" harmonize every note, they produce unrealistic harmonies, since a piano player (like Garner) wouldn't harmonize notes of a short duration. You can specify a harmony to only occur for notes longer than certain duration. In the example of Garner, we set the threshold to 200ms, notes shorter than that will not be harmonized.

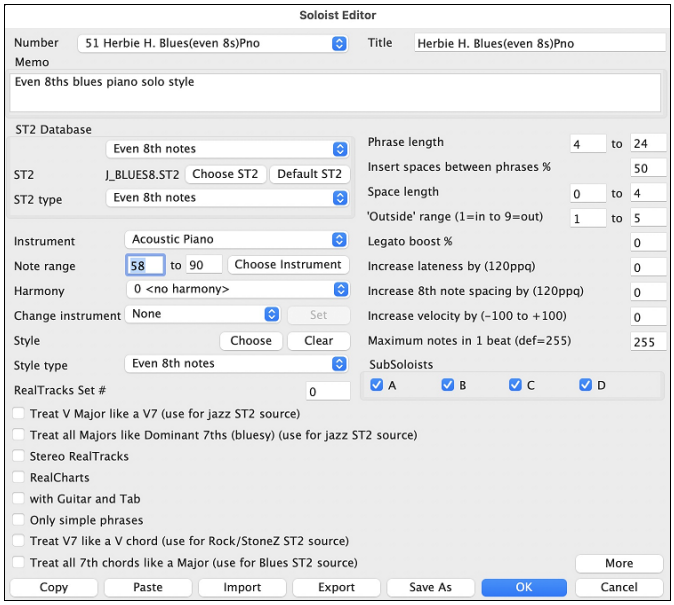
OK to make new harmony with chord: This option is for how the program fixes the harmony when chord changes occur during a sustained note harmony. Most harmonies have a feature that changes the pitch of the harmony voices under the Melody note when the chord changes, if the underlying voice wouldn't be a chord tone. This sounds unrealistic for certain types of harmonies like "Garner" or "Guitar harmonies," since it would be unrealistic for those instruments to change the inner voicings in this manner. If you de-select the option to "Make new harmony with new chord," the voices that would conflict with the new chord merely stop playing instead of changing to new notes.

Use Guitar Harmony Voicings: This harmony type uses real guitar chord voicings that display correctly on the guitar fretboard. Setting the "Use Guitar Harmony Voicings" checkbox means that guitar chord voicings will be used, instead of any other voicings specified in the Harmony Editor. Check out Harmony #32 (J Pass) for an example of this.

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.



Title: Enter the title of your Soloist. (The **Number** field will be filled in for you.)

Memo: You can enter information like extra legato, straighter 8th notes, on top of the beat, laid back, etc.

ST2 Database: There are several databases of solo ideas available. The **[Choose .ST2]** button lets you select an ST2 or ST3 database from the *Band-in-a-Box/Soloists* folder, appropriate for the type of song the Soloist will play (e.g., J_SWING.ST2 for jazz swing songs).

Instrument: Press the **[Choose]** button to select the instrument the Soloist should play. The **[Choose Instrument]** button lets you pick an instrument and set its specific note range.

Harmony: To create a harmonized solo, select a harmony type from the drop-down list.

Change Instrument: This allows you to set how the Soloing will "take turns" with other instruments. Use this option to change instruments every chorus, every 4, 8, 16 bars, etc. Press the **[Set]** button to choose the instruments you want to change to, including the appropriate note range for each instrument. The Sub-Soloist checkboxes are for use ONLY with add-on hybrid Soloists such as the ones found on the SOLOISTPAK for Band-in-a-Box. These checkboxes can be used to "sub" a different instrument and playing style in a Soloist which contains more than one playing style, such as BG_BAND.ST2 found on Soloist Disk Set #5. For more information on additional Soloist Disk Sets and the additional features available with them, contact PG Music.

Phrase length: This determines the length of the phrases. The first value sets the shortest phrase, and the second value sets the longest phrase.

Insert space between phrases: Along with the "Phrase length" setting, this determines how sparse the solo will be. It does not set the actual length of the space but controls the likelihood of a pause between phrases.

Space length: This determines how long the Soloist will pause between phrases. The first value sets the shortest pause, and the second value sets the longest.

'Outside' range: This sets the types of notes the Soloist will play. "Inside" notes include chord tones and scale tones, while "outside" notes are non-scale tones.

Legato boost: Individual notes will be lengthened by the specified percentage.

Increase lateness by: This determines how "on the beat" the Soloist plays. The closer the number is to zero, the more on the beat the Soloist will be. Enter a negative number to play slightly behind the beat, or a positive number to play slightly ahead. For example, set this to -5 to have the Soloist play more on the beat than other jazz Soloists.

Increase 8th note spacing by: This sets how far apart 8th notes will be, contributing to the swing feel. For example, set this to -5 to have your Soloist play 8th notes with a more even feel than other jazz Soloists.

Increase velocity by: This setting increases the velocity of each note in the solo by the value entered or DECREASE the velocity if a negative value is entered.

Maximum notes in 1 beat: This lets you control the maximum number of notes per quarter note that the Soloist will use. For example, you can set a "Rock Guitar" Soloist to use nothing shorter than 16th notes. This would produce less "guitar hero" solos with bursts of 32nd notes etc. Or you could create a jazz solo that uses only quarter notes or longer to help with sight-reading or student study.

Treat V Major like a V7: The RealTracks Soloist treats a V major chord like a V7 instead of treating it like a VMaj7 chord.

Treat all Majors like Dominant 7ths (bluesy): The RealTracks Soloist treats any Major triad (C, F, etc.) like a dominant 7th (C7, F7, etc.) and use flatted 7ths for soloing.

Stereo RealTracks is set to true if the source audio files are stereo files.

RealCharts should be set to true if RealCharts (notation) are available for this track.

With Guitar and Tab should be set to true for a RealChart that also has guitar display.

Only simple phrases can be set for RealTracks that allow it, and you can create a variation that only plays simple (unembellished) phrases.

Treat V7 like a V chord remaps V7 or V9 chords on the Chord Sheet to simple V triads for Rock solos.

Treat all 7th chords like a Major should be set to true for a blues soloist, then any 7th or 9th chord gets remapped to a simple triad, which matches the Blues playing.

Use the **[Import]** button to bring a Soloist in from a disk and use the **[Export]** button to save your Soloist to a disk to share Soloists with your friends.

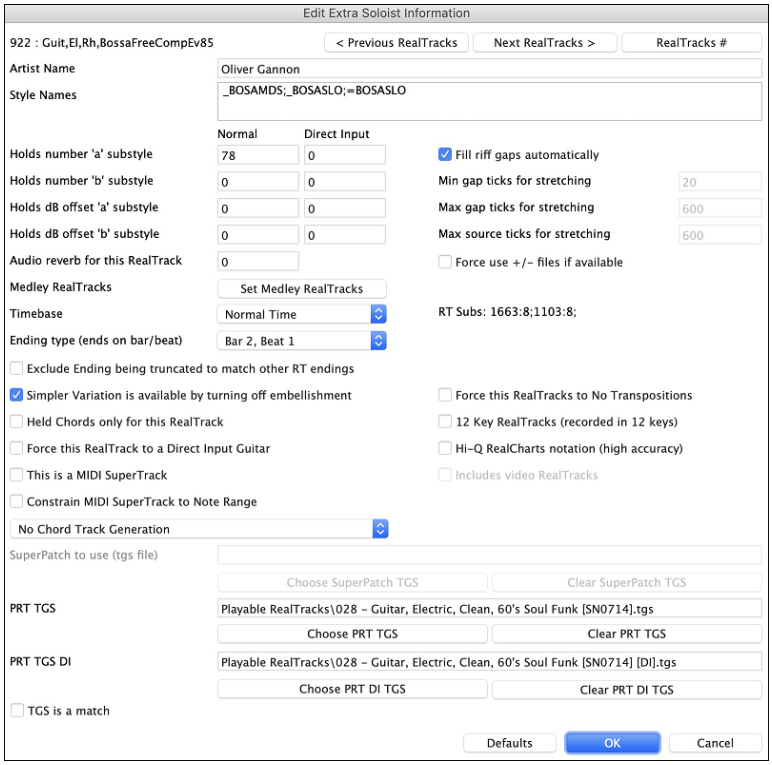
Individual Soloists can be copied and pasted to make variations with the **[Copy]** and **[Paste]** buttons.

The Soloists are saved in the DEFAULT.SOL file, but if you want to save them in another file, press the **[Save As]** button.

The **[OK]** button updates the DEFAULT.SOL file with the current settings.

Editing RealTracks Soloists

Press the **[More]** button to open the **Edit Extra Soloist Information** dialog, where you can change additional parameters about the RealTracks Soloists.



The [**< Previous RealTracks**] and [**Next RealTracks >**] buttons step back and forth through the list of RealTracks soloists to make your selection. If you have the number of the RealTracks instrument to edit, you can select it by clicking on the **[RealTrack #]** button and typing in the numbers.

The **Artist Name** is given, and the "Style Names" for styles that use the particular instrument.

The **Holds Number** and **Holds Number 'b' Substyle** identify the location of the files played when shots or held chords are entered into a song.

Holds dB offset 'a' substyle / Holds dB offset 'b' substyle: The volume level of the "Holds" that play can be adjusted in a range of +/- 64 dB. There are separate settings for "a" and "b" substyles.

Audio Reverb for this RealTrack: The Audio Reverb for the instrument can be adjusted.

[Set Medley RealTracks]: Similar to the Soloist Medleys, it is possible to have multiple RealTracks instruments change in sequence.

Normal/Half/Double/Triple Time: The élastique Pro V2 time stretching and pitch transposition engine by zplane.development expands the possibilities for playing RealTracks in half, double, or even triple time.

Fill riff gaps automatically: If this is enabled, the settings below will be determined automatically based on the type (rhythm/soloist/background, 8th/16th, even/swing, etc.) Note that if this is enabled, the "Automatically fill gaps between fills" setting in the RealTracks Settings dialog also needs to be enabled.

Min gap ticks for stretching: For filling silent gaps between riffs, the end of the previous riff will be stretched. This is the minimum duration of the gap in ticks for this to take effect.

Max gap ticks for stretching: For filling silent gaps between riffs, the end of the previous riff will be stretched. This is the maximum duration of the gap in ticks for this to take effect.

Max source ticks for stretching: For filling silent gaps between riffs, the end of the previous riff will be stretched. This is the maximum duration of audio in the previous riff (in ticks @ 1200ppq) to be used for stretching. A longer duration will result in a better quality stretch but should be set to a shorter duration to avoid including note starts.

Force Use +/- files if available: If this is checked, RealTracks will be generated using source files that have + or - in the file name.

Ending type (ends on bar/beat) specifies the ending type of the RealTracks and the beat that the last held chord occurs on. Do not edit this value.

Exclude Ending being truncated to match other RT endings is used for RealTracks that have various endings, such as soloing RealTracks. Do not change this setting.

For RealTracks that are variants, such as Bluesy variants, the parent is the non-bluesy variant or the main RealTrack that uses the database. Do not change the **Parent RealTracks** setting.

Simpler Variation is available by turning off embellishment is a PG Music setting only and is set if a simpler RealTrack is available.

If **Held Chords only for this RealTrack** is checked, the RealTracks will only play held chords instead of the normal style.

If **Force this RealTrack to a Direct Input Guitar** is set, the RealTracks will always use a Direct Input guitar.

This is a MIDI SuperTrack sets the soloist to play as MIDI SuperTrack instead of a RealTrack.

If **Constrain MIDI SuperTrack to Note Range**:is checked, a generated MIDI SuperTrack will have its notes transposed to fit into the range specified in the Soloist Editor.

If the **Chord Track Generation** combobox is set other than none and the above Constrain option is set, then a simple chord track will be generated using the range set in the Soloist Editor.

12 Key RealTracks (recorded in 12 keys): If this is checked, the RealTracks were recorded in all 12 keys. This is set by PG Music.

If **Hi-Q RealCharts Notation (High Accuracy)** is selected, highly accurate and readable notation in available including new graphical markings for bends, slides, hammer-ons, and pull-offs, for the RealTrack. This is set by PG Music.

If **Includes video RealTracks** is checked, a video is available for the RealTrack. This is set by PG Music.

SuperPatch to use (tgs file) allows you to load a custom synth with the MIDI SuperTrack.

PRT TGS / PRT TGS DI: These fields show the .tgs files for the Playable RealTracks.

If **TGS is a match** is checked, the instrument in the .tgs was recorded by the same artist and at the same recording session as the RealTrack.

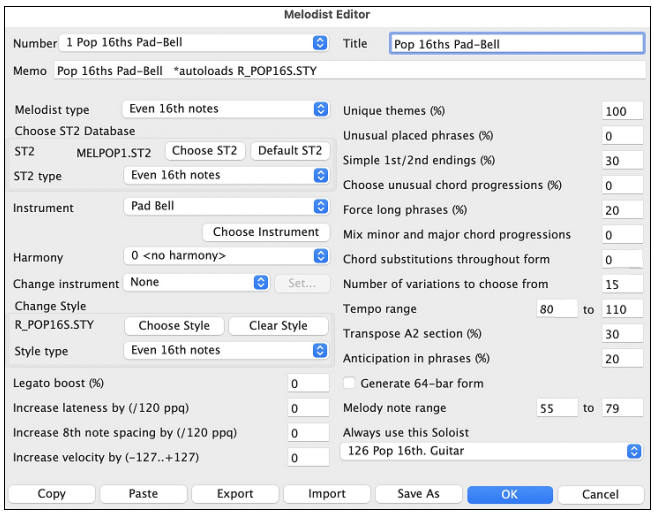
10 easy steps to make a Soloist

1. Open the Select Soloist dialog.
2. Select an undefined Soloist in your list of Soloists and press the [Edit] button.
3. Type a title of your Soloist and any memo note you wish to add. The Number field will be filled in for you. For example, enter “Bebop Saxophone” and “extra legato, straighter 8th notes, on top of the beat.”
4. Choose the type of the Soloist (e.g., swing 8th notes, straight 8th notes, 16th notes, etc.).
5. Press the [Choose] button to select the instrument the Soloist should play.
6. Modify (if required) the phrase length, space length, and outside range parameters.
7. Change the Legato Boost to 10 %. This will add 10% to the duration of the notes..
8. Adjust the Lateness by -5. This will play the notes more “on the beat” than other jazz Soloists.
9. Adjust the 8th Note Spacing by -5. This will play the 8th notes in a more even feel than other jazz Soloists.
10. Press [OK], and you’re done. Then, give the program a few moments to load its “knowledge base” of solo ideas and new parameters, and a few moments more to analyze the chords. Playback will begin automatically as soon as the Soloist has performed the operations mentioned above.

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 **Number** selection box allows you to select the Melodist that you'd like to edit.

The top area of the Melodist Editor screen also allows you to set the **Title** of the Melodist and supply a **Memo**.

In the **Choose ST2 Database** area, select the associated ST2 database for the Melodist. Some ST2 Melodist databases are MEL1.ST2=Jazz Swing (8th notes), MELPOP1.ST2 (Pop Ballads, 16th notes), MELWLZ1.ST2 (Waltzes, 8th notes), and MELROK1.ST2 (Rock, 8th notes).

Tip: Soloist databases also have extensions of ST2, but they are not compatible with Melodists. Melodist databases are easily identified; they all begin with MEL.

Instrument: This allows you to select an instrument the Melodist will use.

Harmony: If you wish to have a harmonized melody, select the harmony type from the drop-down list.

Change Instrument: Use this option to change instruments every chorus, part marker, 4 bars, etc.

In the **Change Style** area, you can choose a style for the Melodist and specify the feel for the style.

Legato boost changes the legato (length) of the notes generated. Instruments like Saxophone have longer legato phrasing.

Increase lateness by (/120ppq) refers to how much after the beat the notes are played. This is normally left at zero for Melodists.

Increase 8th note spacing by (/120ppq) is usually left at zero (0). If set to a nonzero value, the 8th notes will be farther apart (based on units of 120 PPQ).

The rest of the settings in the Melodist Editor allow you to select options that control what type of melody will be generated.

Unique themes: This is normally left at 100%. But if you want to force the Melodist to stick with the same theme throughout the song, set this to a lower value (say 80%). It shouldn't be set much lower than 80. Default = 100.

Unusual placed phrasing: The Melodist tries to make phrases that are appropriate for the position in the song. For example, the first 2 bars of the melody are appropriate for "opening phrases." But if you want to experiment with phrases that don't follow these rules, set the Unusual Placed Phrasing to a value higher than 0%. Default = 0.

Simple 1st/2nd endings: This setting only applies to Melodists that are using the Jazz Swing (MEL1.ST2) or Waltz (MELWLZ1.ST2) databases. This determines the % of time that endings of the A sections (in AABA forms) will be simple endings (1 or 2 notes) instead of complete phrases. Usually, AABA tunes end with simple phrases at the end of the A section, so this option is normally left at 80% or higher. Default = 80%.

Choose unusual chord progressions: If set to a value other than zero, the Melodist will generate atypical chord progressions. For example, instead of a Dm7 | G7 | Cmaj7, the Melodist might generate Dm7 | Db7 | Cmaj7 Am7. Default = 0.

Force long phrases: This determines the % of time that the Melodist will try to generate long phrases (4 bars or more). The downside to setting it higher than 20 will be a loss of uniqueness in the phrases generated. The setting shouldn't be set much higher than 20. Default = 20.

Mix minor and major chord progressions: Typical major key chord progressions have progressions like (in the key of C) Dm7 | G7 | Cmaj7, whereas in the key of Am, they would be | Bm7b5 | E7 | Am6. This setting determines how much the two types of progressions should be mixed in a single song. Default = 0.

Chord substitutions throughout the form: Normally, an AABA song has identical chords for each A section. If this setting is greater than zero, the Melodist will generate chord substitutions throughout the various A sections, while preserving the identical melodies! Default = 0.

Number of variations to choose from: As the Melodist is determining what type of phrase to generate, it will narrow the possibilities to the number of variations set in this variable. Setting a higher number results in more interesting melodies, but the chord progressions are more unusual. Default = 15.

Tempo range: This determines the tempo range that the tune will be created with (it will be a random tempo in the range).

Transpose A2 section: In songs with an AABA form, it is common for the second "A" section to be transposed. For example, the first "A" section might be in the key of Eb, and the second would be transposed up to the key of Gb. Melodists store these settings, and some Melodists are set to transpose the A2 sections. This setting determines the % chance that the song will be generated with a transpose. The transpose will be usually 2, 3, or 4 semitones. The song will only get transposed if the A2 transpose setting isn't set to "none" on the Melodist selection screen. Default = 30.

Anticipations in phrases: Melodic phrases often begin a little before the beat. This is referred to as anticipation. This setting determines what % of the phrases will be anticipated. Default = 20.

Generate 64-bar form: A 64-bar form will still be AABA, but each section will be 16 bars rather than 8.

Melody note range: This determines the highest and lowest notes that will be used in the Melody. Middle C is note #60.

Always use this Soloist: Since Melodists can also generate Solos, a specific Soloist can be set in this setting. If set to "0 - no Soloist" the program will intelligently make a selection from all the Soloists in the list.

[Copy] [Paste]: Melodists can be copied and pasted to make new Melodists that are variations of each other.

[Export] [Import]: You can export (save) and import (load) individual as Melodists.M1 files. This would be useful if you wanted to send a Melodist to a friend, for example.

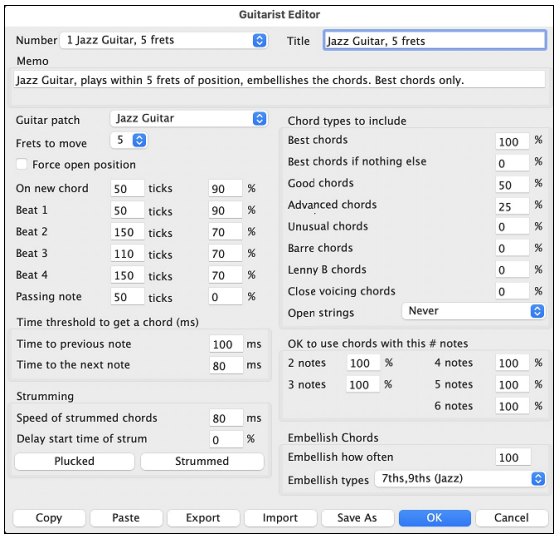
[Save As]: The entire Melodist file, with up to 256 Melodists, can be saved to a .MEL file. The usual file is DEFAULT.MEL.

The DEFAULT.MEL file is saved every time the **[OK]** button is pressed, so you don't need to explicitly save this file by the **[Save As]** button unless you want to save alternate .MEL files and go beyond 256 Melodists.

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.



Title: This is the title of the Guitarist.

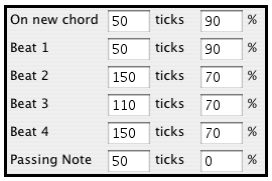
Memo: This field allows a 100-character memo about the Guitarist.

Guitar patch: This is the instrument that the Guitarist uses.

Frets to move If set to zero, the guitar chord solo will be limited to chords that can be played within the current position. If set to 5 (for example), the chords will be limited to chords that can be played within the current position and up to 5 frets away from the current position.

Force open position forces all the guitar voicings to the open position. The exception is when the melody notes are so high that they can't be played using open position voicings. If the melody is in a high range, and you want a "forced open position," you should likely transpose the melody to a lower octave prior to generating the solo.

The settings for note duration thresholds to get a chord refer to the length that a note must be before a chord will be generated.



Looking at the settings above (for Guitarist #2), these would be interpreted as follows:

- If a note occurs and it is the "First Note of a New Chord," and the note is not followed by another note for at least 50 ticks (120 ticks = 1 quarter note), then a chord will get voiced 90% of the time.
- If a note occurs (not the first note of a chord), that is on "Beat 1 of a bar," and the note is not followed by another note for at least 50 ticks (120 ticks = 1 quarter note), then a chord will get voiced 90% of the time.
- Similar interpretations for notes occurring on "Beat 2, 3, and 4." You can see that the threshold is higher for notes on beat 2 and 4, which is how a guitar player makes chord solos.
- "Passing notes" are defined as short duration notes that aren't on the beat and are followed by a note that is on the beat. In the example above, passing notes will never be voiced as chords, since the tick threshold is set to zero.

Time threshold to get a chord: A further threshold is applied to the possibility that a note is voiced to a chord. These are defined as durations in milliseconds. In the settings shown, if the note occurs less than 100ms (Time to Previous Note) after the previous note, the note will not be voiced as a chord. If the note is followed by another note within 80ms (Time to the next note), the note will not be voiced as a chord.

Strumming: If the Guitar Chord were all played at the same time, it would sound as if it was "plucked." Guitar playing is more typically a strum.

- **Speed of strummed chords**: If you set the Speed of the strum to, say, 80ms, then the guitar chord will be "strummed" over a period of 80ms.
- **Delay start time of strum**: If the Delay start time is left at zero, the strum will *end* at the original time of the melody note. If you set it to 50% delay, the strum will be in its midpoint at the original start time of the Melody note, and if it's set to 100%, the strum won't start until the time of the original note. The most musical setting is about 50% delay. A delay of 0% also sounds good and has the added advantage that it doesn't shift the actual time of the Melody note (relevant if you keep regenerating the solo on the Melody track).
- The **[Plucked]** or **[Strummed]** buttons apply preset values.

Chord types to include: You can decide which types of chords should be included in the chord solo.

- **Best chords** are the most commonly played chords by pro guitarists.
- **Best chords if nothing else** will consider best chords for inclusion if no other chords are found.
- **Good chords** are popular alternate chords.
- **Advanced chords** are chords that are difficult to play or have advanced voicings.
- **Unusual chords** are voicings that should be avoided in most cases but have some uses.
- **Barre chords** are chords that require the index finger to be played in a Barre position.
- **Lenny B chords** sets the percentage of shell type Lenny Br. voicings, usually a shell of two notes on strings 4/5 or 5/6 and then a higher note on strings 1 or 2.
- **Open strings** can be set to Never/Sometimes/Favor. If set to "Never," no chords that require and open string will be played. If set to "Favor," it will play open strings whenever possible, and "sometimes" is a "middle ground" setting.

OK to use chords with this # of notes: You can select the # of notes for chords to be included in the chord solo.

Embellish Chords: You can embellish chords.

- **Embellish how often**: Allows you to specify the frequency of embellishment.
- **Embellishment type**: Allows setting of the types of embellishments to do.
  - "Pop" Guitarists should be set to use 9ths only. This will change C7 chords to C9 and Cm7 to Cm9.
  - The "7ths/9ths" setting should be used for Jazz. This adds the embellishments of C to Cmaj7 and Cm to Cm7.
  - The "7/9/11/13" embellishment should be used for "Advanced Jazz" Guitarists and add 11ths and 13ths voicings.

[Copy] [Paste] [Export] [Import]: Individual Guitarists can be copied, pasted, exported, or imported to/from disk.

The Guitarists are saved in the DEFAULT.GIT file, but if you want to save them in another file, press the **[Save As]** button.

The **[OK]** button updates the DEFAULT.GIT file with the current settings.

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

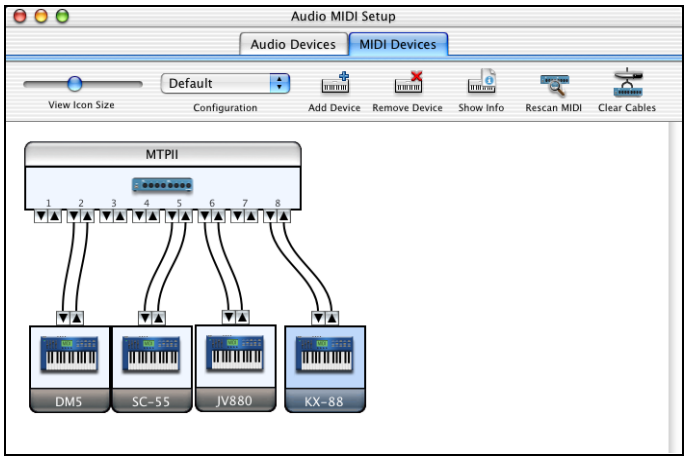
If you have not done so already, follow the manufacturer's instructions to install your MIDI interface. Installation details may vary, depending on the manufacturer and the model of your MIDI Interface.

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.

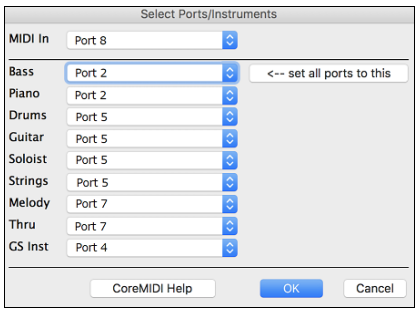
You need to inform Audio MIDI Setup about your external devices (keyboards, synthesizers, drum machines, mixers, etc.). Click the [Add Device] button for each of your external devices, and then double-click each new device to set Manufacturer, Model, number of Send/Receive MIDI channels, and other relevant 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.



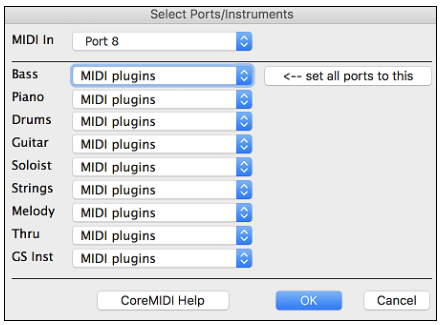
This example shows Band-in-a-Box configured to receive/record from a MIDI keyboard on MIDI Interface Port 8. Band-in-a-Box transmits tracks on an assortment of synthesizers, connected to various MIDI Interface ports. This scheme would be useful on a large MIDI setup, if your best Drum sounds are on a 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

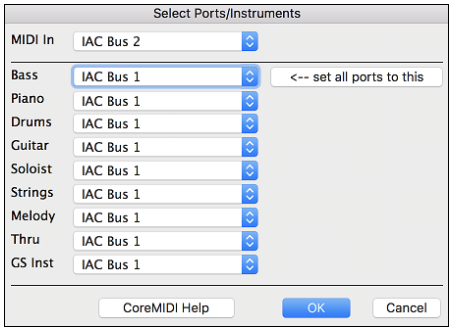
Virtual Ports can be used to "pipe" Band-in-a-Box MIDI playback into most CoreMIDI-compatible sequencers and other MIDI software. This means that when you play a song in Band-in-a-Box, the MIDI information will be sent to another application, rather than directly to a MIDI interface or Apple® DLS softsynth. 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.

Hint: If Band-in-a-Box is running when you enable the IAC driver, you may need to quit and re-open the Band-in-a-Box application before it is recognized.

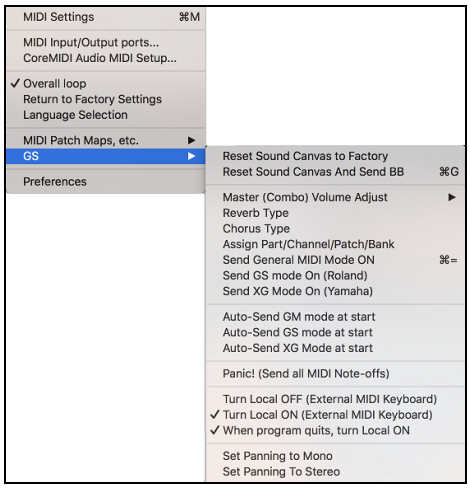
In Band-in-a-Box, go to the **Select Ports/Instruments** dialog, and select **IAC** on all output ports.



Next, launch your third-party MIDI application, and select IAC as the input port. This is often done in the program's *Preferences* | *MIDI* window.

Hint: It can sometimes make a difference which MIDI application you open first. For example, you may need to launch the third-party application before you launch Band-in-a-Box.

On Non-GS Synthesizers, Avoid GS Commands



GS is a Roland-authored set of SysEx commands. GS is recognized by many (but not all) Roland synthesizers. GS is also recognized by some non-Roland synthesizers.

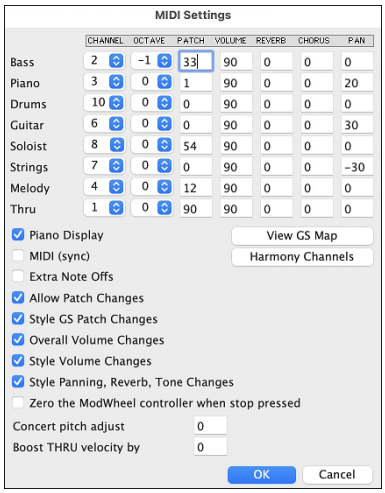
In a perfect world, the worst that would happen to a non-GS synthesizer is that the synthesizer would simply ignore GS messages (and therefore GS parameters like Master Volume or Reverb would not work).

However, there are many synthesizers available, especially amateur-written soft synths. It is possible that you may find occasional devices that can get confused and malfunction, if presented with GS messages.

In order to make sure you get the control response you expect and avoid possible malfunctions on some synthesizers. Unless you know that your synthesizer understands GS messages, make sure to specify MIDI control messages.

MIDI Settings

The **MIDI Settings** dialog 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.

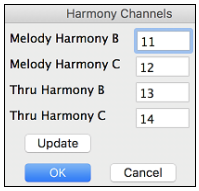
REVERB: Range 0 to 127. Typical setting = 40.

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.



Band-in-a-Box already uses 7 channels (Bass, Drums, Piano, Guitar, Strings, Melody and Thru channels). Adding these 4 harmony channels produces potentially 11 channels of information. If you have a modern module that receives on all channels, then you can use these defaults.

Melody Harmony Channel A: Always uses the Melody channel.
Melody Harmony Channel B: Default =11
Melody Harmony Channel C: Default =12
Thru Harmony Channel A: Always uses the Thru channel.
Thru Harmony Channel B: Default =13
Thru Harmony Channel C: Default =14

Older modules capable of playing only 8 tracks at once (like an MT32 or a Korg M1) won't be able to take advantage of the harmony using different instruments. In this case, you should set the harmony channels as follows:

Melody Harmony Channel A: Uses the Melody Channel. No need to set.
Melody Harmony Channel B: Need to set equal to Melody Channel.
Melody Harmony Channel C: Need to set equal to Melody Channel.
Thru Harmony Channel A: Uses the Thru Channel. No need to set.
Thru Harmony Channel B: Need to set equal to Thru Channel.
Thru Harmony Channel C: Need to set equal to Thru Channel.

If you do this, then you don't need to do any other modifications to your Band-in-a-Box setup, because it is not using any new channels.

Piano Display: Uncheck this box if you don't want to see notes played on the piano keyboard in the Mixer window.

MIDI (sync):To synchronize Band-in-a-Box with an external sequencer, check this box.

Extra Note Offs: Leave this box unchecked unless you are having trouble with stuck notes when you press [Stop]. If you check this box, Band-in-a-Box will send a sweep of all notes off.

Allow Patch Changes: Do not check this box if you want to disable All Patch changes. If you haven't made a patch map, you should disable this.

Style GS Patch Changes: Styles frequently come with patch changes. If you want to disable these, uncheck this box.

Overall Volume Change: To prevent any changes of volume inside Band-in-a-Box, uncheck this box.

Style Volume Changes: Styles occasionally come with volume changes. To prevent these, uncheck this box.

Style Panning, Reverb, Tone Changes: When this option is enabled, styles are allowed to set panning, reverb, and tone, if they are set that way in the style.

Zero the ModWheel Controller when stop pressed: If you use Garritan synths, do not enable this option, because Garritan uses Modulation Wheel for Volume. If you have a MIDI keyboard, and use Modulation Wheel, you might set this.

Concert Pitch Adjust: This is useful for non-concert instruments such as Saxophone or Trumpet. The output is transposed so that you see the music in one key, and it plays in another. Trumpet players and other Bb instruments should set the option to -2. Alto Sax and other Eb instruments should set to +3. Here is an example of an Alto player using Band-in-a-Box by setting the concert pitch adjust to +3. If the song is in the concert key of C, transpose the song to A using the key signature box on the main screen. The song will display in the key of A, but with the Concert Pitch Adjust set to +3 it will play 3 semitones higher, in the key of C. So, the Alto player can read the music in the transposed key while hearing it in the concert key. The song can also be printed out in the key of A.

Boost THRU velocity by: If the sound of your keyboard is too quiet when playing along with Band-in-a-Box, and increasing the THRU Volume doesn't help enough, use this option to boost the THRU velocity and make your THRU playing louder. (For example, non-velocity sensitive keyboards are usually set to output a quiet velocity of 64).

Chapter 15: Reference

Band-in-a-Box Menu

About Band-in-a-Box gives important program information such as the version and build and the people who make it possible. There is also contact information for PG Music Inc., technical support, and the PG Music web page, www.pgmusic.com.

Check for Updates: User can check/download/pause/continue/install for a newer version (not free), newer build (free), and updated RealTracks files (free).

Preferences (command+, or option+P): Use the *Preferences* to set the user options for the program. The settings are all saved in the */Band-in-a-Box/Preferences* folder in a file named Band-in-a-Box Preferences_X86. If this file is removed the program will require the same setup as when it was first installed. This can be a way of removing unwanted settings for a "fresh start."

Services shows menu items for available services in the operating system.

Hide Band-in-a-Box will minimize the Band-in-a-Box window. Restore it by clicking the Band-in-a-Box icon on the dock.

Hide Others / ***Show All*** either shows or hides other open windows and applications.

Quit Band-in-a-Box (command+Q) exits the program.

File Menu

New (command+N) is used to blank the Chord Sheet and start a new song.

Open Song (F3 or S S 4 return or command+O) is used to open an existing song.

Open Special shows a submenu for opening songs.

Open Next Song (shift+F8 or S S 8 return) and ***Open Previous Song*** (control+shift+F8 or S S 7 return) opens the next or previous song in alphabetical order. For example, if the song loaded has a file name of "Paul," then choosing *Open Next Song* will find the next file in alphabetical order after Paul; maybe it would be "Peter."

Open Filtered by Style lists only the songs in a folder with the current style.

Open Song with Melody(command+F3) lists only the songs in a folder with melodies (*.mg?).

Open Favorite Songs (shift+F4 or S S 2 return) opens the dialog listing the last 150 songs played.

Open Song from Favorite Folders (option+shift+F or S S 6 return) opens a list of recently used folders for quick access.

Open Entire Karaoke (.kar) File to Melody Track allows you to open a Karaoke file to extract the data to the Melody track.

Open Song Picker (command+F7 or S S return or S S 1 return) opens the SongPicker, which 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.

Open SongPicker in Current Folder opens the SongPicker in the current folder of the last loaded song

Open SongPicker in Home Folder opens the SongPicker in the home folder, which is Applications/Band-in-a-Box/MySongs or as set in the SongPicker.

Open SongPicker in Favorite Folder opens the Favorite Folder dialog, letting you select a previously used folder and open the SongPicker in that folder.

Open Entire MIDI File (.mid) to Melody Track lets you open a MIDI file to extract the data to the Melody track.

Open MusicXML File allows you to import a MusicXML file from your notation programs such as Finale, Sibelius, and Guitar Pro to Band-in-a-Box.

Open ABC Notation Music File lets you import an ABC notation file.

Open LyricLab Chords-Lyrics file (L L return) is for importing lyrics and chords generated by LyricLab.

Open Audio File to Separate Tracks Using Stem Splitter (S T E M S return) lets you separate a multi-instrument audio file into individual tracks and add them to a new song.

Open Stem Splitter Player launches a program that offers similar functionality to the AI-Stems dialog but also lets you play the stem tracks without triggering the Band-in-a-Box style tracks.

Open Audio with AI Transcribed MIDI (N O T E S return or S S 1 4 return) opens a dialog that separates a multi-instrument audio file into individual tracks and/or transcribe audio to MIDI.

Open Audio File (WAV, AIFF, M4A, AP4) (S S 1 0 return) lets you open an audio file.

Load Style Demo for Current Style (S S 1 2 return) loads the demo song for the currently loaded style. This feature is also available with a click on the name of the style, which opens the StylePicker. The [Song Demo] button loads the demo song for the current style.

Revert to Saved reloads the current song in the last saved state.

Save (F2 or command+S) lets you save the current song to the same folder with the same file name.

Save Song as (shift+command+S) lets you save the current song with a new file name and choose a folder for the saved file.

Save Special shows menu items for saving songs.

Save Song as MIDI File (control+S) allows you to save the song as a standard MIDI file. You can save in Type 1 (multi-tracks) or Type 0 (single track) files. Karaoke MIDI files are also supported. See the settings in the Preferences dialog to control how the Melody, Solo, and Harmony are written to a MIDI file.

Save Song as MusicXML File: Band-in-a-Box supports MusicXML so you can easily export your Band-in-a-Box songs into notation programs such as Finale, Sibelius, and Guitar Pro, while still retaining the chords from the Band-in-a-Box song.

Save Song as ABC Notation File allows you to save the song as an 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.

Save Song to Favorite Folder (option+shift+S) allows you to save the current song in one of your favorite folders.

Save Song(s) to Text on Clipboard or File(s): You can copy the current song, including the chords and other information (title, key, tempo, form, style, etc.), as a text file or save it as a text file. You can also use a batch mode to apply the feature to all songs in a folder.

Save Song as M4A Audio [Choose Name] or ***Save Song as AIFF Audio [Choose Name]*** renders the current song to the chosen audio format, ready for export to other programs or Internet distribution. You can select the name and folder destination for the song.

Save Song as FLAC Audio [Choose Name] renders the current song to a FLAC audio file. FLAC files are about 60% smaller than AIFF files while preserving identical audio quality.

Save Song as M4A Audio [in Current Folder] renders the song with its current name and saves it in the current folder.

Save Song as AIFF Audio [in Current Folder] renders the song and saves it in the current folder with its current name.

Batch Save All Songs to M4A or AIFF Audio [in Current Folder] renders all songs in a folder to the desired format.

Email Song File(s) as Attachment(s) allows you to email a song, style, or audio file as attachments

Save as Video (upload to YouTube, etc.) lets you make a video of the Chord Sheet that you can upload to YouTube or work with video programs.

Import shows menu items for importing chords, MIDI, or audio.

Import Chords from MIDI File (MIDI Chord Wizard) (control+option+I) uses the MIDI File Chord Wizard to interpret chords from any MIDI file and read tracks to the Melody and Soloist tracks.

Import Melody from MIDI File allows you to import MIDI data from a file (*.MID) into the Melody track.

Import Melody from Clipboard allows you to import MIDI data that has been pasted on the clipboard (e.g., from a sequencer) into the Melody track.

Import Soloist from MIDI File allows you to import MIDI data from a file (*.MID) into the Soloist track.

Import Soloist from Clipboard allows you to import MIDI data that has been pasted on the clipboard (e.g., from a sequencer) into the Soloist track.

Import MusicXML File allows you to import a MusicXML file (*.musicxml, *.XML, *.MXL), to the current song. In the dialog that opens after choosing a MusicXML file, select a track that you want to import. If you want to change the destination track, right-click on a track and select *Destination Track*. Then, in the area below the track selection, select items that you want to import from the MusicXML file. If you do not want all the tracks to be merged into the Melody track, disable the "Load all XML tracks to Melody" option. The "# Bars in XML file to Skip" setting allows you to load the MusicXML file from a certain bar. For example, a setting of 4 will load the MusicXML file from bar 5. When you are ready, press **[OK]**, and the MusicXML file will be imported to the current song.

Import Audio (WAV, AIF, MP4, M4A, WMA) allows you to import audio data from an audio file (WAV, AIF, MP4, MP3, M4A, etc.) to your song.

Import Audio File to Separate Tracks Using Stem Splitter (S T E M S return) lets you separate a multi-instrument audio file into individual tracks and add them to the current song.

Open Stem Splitter Player launches a program that offers similar functionality to the AI-Stems dialog but also lets you play the stem tracks without triggering the Band-in-a-Box style tracks.

Open Audio with AI Transcribed MIDI (N O T E S return or S S 1 4 return) opens a dialog that separates a multi-instrument audio file into individual tracks and/or transcribe audio to MIDI.

Load Style from StylePicker (control+F9 or S return or S S 1 return) lets you select a style in the StylePicker window with complete style information.

Load Style Special shows menu items for loading styles.

Current Style shows the file name of the current style in use.

Style Information shows a summary of information about the current style.

Load Style from Disk (command+U or S 6 return): Styles can be selected and loaded from the *Styles* folder or from alternate folders you may have created for them.

Choose Styles Similar to Current opens the StylePicker window showing a list of styles that are similar to the current style.

Select Favorite Recently Uses Styles (option+F9 or S 5 return) opens the Favorites Styles/Recently Played Styles dialog, which contains a list of the most recent styles used.

Load Previous Style (control+shift+command+F8 or S 7 return) **/** ***Load Next Style*** (shift+command+F8 or S 8 return): This function, (analogous to the Load Next Song function) loads in the previous (or next) style in alphabetical order of the file name.

Find a RealTracks Replacement for Current MIDI Style finds the best RealTracks replacement for your current MIDI style and ask if you want to use it.

Load Style Demo for Current Style (S S 1 2 return) loads the demo song for the currently loaded style. This feature is also available with a click on the name of the style, which opens the StylePicker. The [Song Demo] button loads the demo song for the current style.

Style is Enabled: This turns the style on or off. When the style is disabled, tracks won't be generated. This is most commonly used when a MIDI file is loaded onto the Melody track, preventing the style from playing and conflicting with the full arrangement on that track.

OK to Load Style with Songs allows you to keep a style in memory. This way, subsequent songs that are loaded will not change the style (even if they have a different associated style), so you can easily play songs in the same style. If you have found a new favorite style, you can try it out in all kinds of songs without having to reload the style each time. For example, let's say we've discovered the GARNER style, and want to try it out on many different songs. Select *File | Load Style Special | OK to load styles with songs* to ensure the item is NOT checked. Then when you load a song, the saved style associated with the song doesn't load and the song will play in GARNER.STY. You can override this style by loading in another style using the [Style] button or the *Styles* menu. The new style loaded will stay in until you choose another one, or until you turn off the forced styles option and load a song that uses a different style.

Style Aliases: You can create an alias so that when Band-in-a-Box looks for a style, it will load its alias instead, so when you have found a new favorite style just change the alias and you don't have to change all your songs.

Restore Style Prior to Style Alias reverts to the original MIDI style after you have used a RealTracks replacement. It also turns off the style alias feature for the song.

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

Suggest RealTracks Style Replacements When Songs are Loaded is the manual option for Auto-Replace MIDI styles. It will suggest RealTracks style replacements but doesn't automatically load them. That is done manually from the [RealTracks] button on the top toolbar. It is disabled when "Auto-Replace" is checked.

StyleMaker shows menu items for making or editing styles.

New - Make A New Style opens the StyleMaker to create a new style.

Edit Current Style (command+F9) opens the StyleMaker to edit the current style.

File Utilities

Auto Rename 8 Character Song Filenames will rename all song files in a folder using the song title as the name. The Auto Rename Song Files dialog will open. If you have a folder with files that are in the short filename format, you can quickly convert the filenames to long file names. Band-in-a-Box will use the title of the song as the file name, so if you have a file called OldFolk.mgu, Band-in-a-Box read the actual song title stored within the song and rename the filename to "Old Folks at Home.MGU."

- **Convert names in ALL CAPS to Upper /Lower Case**: If the song title found is *OLD FOLKS AT HOME*, setting this option would allow the file name to be called *Old Folks at Home*.
- **Convert names to ALL CAPS** converts a song title with upper and lower case to an upper-case file name.
- **Replace Underscore with Space Char / Replace Space char with Underscore** are options to make the file names with either spaces or underscores between words.
- **Rename files even if the title is Untitled Song**: Since Band-in-a-Box's default song title is *Untitled Song*, setting this option would rename the files to names like *Untitled Song*. If enabling this option results in a duplicate file name, Band-in-a-Box will append the original file name (e.g., MySong.MGU), so the full name would be Untitled Song MySong.MGU. This ensures that all file names will be unique, even if the song titles are the same.
- **Maximum # characters for filename**: Since song titles are a maximum of 65 characters, you can auto-rename song file names up to this 65-character limit.

After renaming the files, Band-in-a-Box will offer to remake the songlist.doc file. This file is used by the SongPicker dialog that shows you the songs with full titles and other information.

Rename any Song on Disk or ***Rename Current Song on disk*** allows you to rename files.

Delete a Song from Disk deletes a song file without exiting the program.

Erase it! (Delete Current Song from Disk) deletes the current song.

Render Song to Audio opens the Render to Audio File(s) dialog, which renders the full mix or selected tracks to either a compressed or an uncompressed audio file in mono or stereo. Output can be an AIFF file, an M4A file, or a WAV file.

Open Finder in Folder of Current Song goes directly to the current song folder.

Page Setup takes you to the setup dialog for your printer.

Print (command+P) opens the Print Options dialog.

Print LeadSheet (shift+command+P) opens the Print Options dialog to print the song using the Lead Sheet options (such as fake sheet).

Edit Menu

Undo (command+Z) and ***Redo*** (shift+command+Z) allow you to undo or redo most operations.

Cut (command+X) functions like a delete command. It removes bars of chords from a song.

Copy (command+C) and ***Paste*** (command+V) are to copy chords from one part of the song to another. Copying a section of chords can be done in the same manner as copying text in a word processor.

Copy Special shows menu items for copying chords, melody, or tracks.

Copy From… To… (option+C) opens the Copy Chords and/or Melody dialog.

Copy Break opens a dialog to allow copying of a break (rest/shot/hold).

Copy/Move Tracks allows copying/moving of any track to any other track.

Copy Song(s) to Text on clipboard or file(s) allows you to select the items to include when you copy the chords in the song. It also allows you to copy or save all songs in a specific folder to the clipboard or save them as text file(s).

Erase From… To… (option+K) opens the Erase Chords and/or Melody dialog. These dialogs allow you to specify the number of bars to copy or erase, the location to copy to, and the option to copy or erase the Chords, Melody, and/or Soloist.

Paste Special - from Clipboard text to Song(s) (command+shift+V) allows you to select the items from the clipboard and the destination of the paste. You can paste them into a new song or the current song, or save them as a new song. If multiple songs are copied on the clipboard, you can use an option to save them all as song files.

Insert Bar(s) (command+I) inserts a certain number of bars into the current location.

Delete Bar(s) (command+D) removes a certain number of bars from the current location.

Clear Lead Sheet blanks the Chord Sheet and restores the default song settings.

Song Form shows menu items for setting the song form

Main Song Settings (Title/Key/Tempo/Embellish) (command+K) will open the Main Settings dialog. This dialog offers you the option to set the title, key, and chorus begin/end, etc. These settings are usually entered on the main screen.

Song Form Begins at shows the bar number for the start of the chorus. Choose this command or command+B to set a new beginning for the chorus by clicking on the bar in the Chord Sheet.

Song Form Ends after shows the current bar setting for the end of the chorus. Use this command or press command+E to set a new ending for the chorus by clicking on the bar in the Chord Sheet.

Total Choruses shows the number of choruses for the song. Select this menu item or press command+L to change it.

Vary Middle Style: If checked, the middle chorus(es) of the song will be played in the "b" substyle.

Song Form Dialog (Arrange song like AABACAA) allows you to define sections of a song (A, B, C etc.) and rearrange the song by typing the form you want (e.g., AABABAACA).

Additional Song Settings will open the Additional Song Settings dialog. This dialog has arrangement options like rests, pushes, chord embellishment, tags, endings and more that turn a standard Band-in-a-Box song into an arrangement. They are saved with the song.

Repeats/codas/1st-2nd endings allows you to add repeats and endings so that the Lead Sheet window will display and print using 1st /2nd endings.

Generate Chords for Intro (control+shift+B*)* will open the Generate Chords for Intro (or Remove Intro) dialog where you can specify the characteristics of the intro you wish to generate.

Shrink (Reduce Duration of Chords by 1/2) cuts chord durations by 50% (e.g., 4beats>>2beats; 2beats>>1beat).

Expand (Increase Duration of Chords by 2) doubles the durations of chords (e.g., 1beat>>2beats; 2beats>>4beats).

Unfold (Convert to 1 Big Chorus)*:* Choose this command to unfold a multi-chorus song into one BIG chorus. When selected, Band-in-a-Box will display all choruses and verses of a song without loops or repeats. It is useful, for instance, when you have a song with 3 choruses and want to convert it to a single large chorus, or to customize a song with the "Edit Settings for Current Bar" feature to change meter, tempo, patches, styles, and/or harmonies and generate a MIDI file for export.

Set Time Signature for Range of Bars allows a new time signature to be selected for highlighted bars on the Chord Sheet.

Mute Melody during Middle Choruses gives the Soloist(s) a chance to play on a given song during the middle choruses. Toggle this option on if you would like the melody to be muted during these choruses.

Kill Melody in Middle Choruses will permanently erase the middle choruses of the Melody.

Force Song to # Choruses: Toggle this option on if you would like a given song to have a preferred number of choruses.

Transpose shows menu items for transposing the current song.

Transpose From ... To ... opens the Transpose dialog for transposing a section of the song. The bar values can be typed in manually or you can transpose a portion of a song by highlighting the region you wish to have transposed, selecting this menu item, and typing in the new key you wish to transpose to.

Transpose 1 Semitone Down (control+command+5) and ***Transpose 1 Semitone Up*** (control+command+6) allow you to transpose the current song 1 semitone.

Transpose Specific Number of Semitones *(*control+command+7*)* will open a dialog where the song can be transposed up or down by a semitone, or by any number of semitones. These operations can also be performed with keystrokes.

Tempo shows menu items for setting the song tempo.

Set Tempo allows you to enter a specific tempo for the current song,

Normal Speed / ***Half Speed*** / ***Quarter Speed*** / ***Eighth Speed***: These quickly change the playback speed. For example, if the current tempo is 120, selecting *Half Speed* plays the song at 60. Hotkeys are available: control+- for half speed and control+= for normal speed.

Lyrics shows menu items for editing lyrics.

Open AI Lyrics Generator (A I L return) launches the AI Lyrics Generator, which offers creative songwriting features, including suggestions for 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.

Copy Lyrics to Clipboard opens the Options for Copy Lyrics to Clipboard dialog, which allows you to copy bar-based and/or note-based lyrics to the clipboard so that you can paste them to another program.

Move Bar-Based Lyrics Up/Down Row(s) allows bar-based lyrics to be shifted up or down in a range of +/- 24 rows.

Erase Bar-Based Lyrics erases the bar-based lyrics from the song.

Convert Note-Based Lyrics to Bar-Based Lyrics converts the note-based lyrics to bar-based lyrics.

Edit Lyrics as Event List opens the Edit Lyrics dialog with Edit, Insert, Append, and Delete functions.

Vocal Synth - Auto Mode (Generate Vocal Audio from Lyrics & Melody): 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.

Vocal Synth - Manual Mode (Generate Vocal Audio from Lyrics & Melody): 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.

Chords shows menu items for substituting, auto-generating, etc.

Chord Substitution (Choose Your Own) will show a list of possible chord substitutions for the current chord progression.

Chord Substitution (Auto-Generate) will automatically pick chord substitutions for all or part of the song.

Chord Reharmonist (Choose Your Own) will show you the current bar in the song with a list of suggested chord progressions for the current melody, based on the melody and genre that you choose.

Chord Reharmonization (Auto-Generate) generates an entirely new chord progression for a complete song or a portion of a song. Selecting this menu option opens the Reharmonist dialog.

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

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

Edit Chord "Shortcut.txt" will edit the file SHORTCUT.TXT using Teach Text. This is the chord shortcuts file.

Refresh Chord Shortcuts saves changes to the SHORTCUT.TXT file. Changes must be saved with this command or they will be lost.

Chord Builder (control+shift+H) allows you to build up chords using mouse clicks. You can enter chords "by ear' without having to know the actual chord names or any music theory. This feature also illustrates the differences between various chord types.

Play Current Chord: Click on any chord and use this command or press shift+return to instantly hear how it sounds.

Chord Options (option+Z) opens the Chord Options dialog, where you can put in rests and pushes. You can launch the Preview, Chord Builder, or Chord Substitution functions from this window.

MicroChord Settings (up to 4 chords per beat) (F6 or M M return) opens the Set MicroChords dialog where you can enter up to 4 chords per beat, select tracks to be excluded from playing MicroChords, select options, and set a specific rhythm.

MultiPicker Library (F7 or M return) opens a window that serves as a one-stop hub for various pickers and AI/Assistant features.

Use MultiPicker instead of dialogs: When this is enabled, the MultiPicker Library opens for the picker features instead of individual dialogs. For example, selecting *Load Style from StylePicker* from the *File* menu or pressing control+F9 will open the MultiPicker Library, displaying the StylePicker. You can override this setting by holding the shift or control key while selecting a menu command. For example, shift+clicking on the *Load Style from StylePicker* menu item will open the modal StylePicker, while control+clicking on the same menu item will open the MultiPicker Library, displaying the StylePicker.

Track Settings and Actions Dialog (control+F7 or T return) opens a convenient "one-stop-shopping" dialog where you can select RealTracks, Loops, MIDI SuperTracks, etc., set volume/ reverb/panning/tone, mute, solo, freeze, and do many other things for all 24 tracks.

Slide Tracks allows you to move any of the Bass, Drums, Piano, Guitar, Strings, Melody or Soloist tracks ahead or behind by a certain amount. You could, for example, slide the Bass track so it plays a little ahead of the rest of the band. This has the effect of making the bass player 'drive the band,' and is useful in Jazz styles to make the music sound more exciting.

Bar Settings (F5 or option+B) opens the Edit Settings for Current Bar dialog where you can change meter, tempo, patches, styles, RealTracks, RealDrums, and/or MIDI harmonies at the current bar.

Song Memo (option+M): A song memo of up to 2000 characters may be added. When a song has a memo associated with it, a little red square is visible around the [memo] button (located to the right of the song title).

Auto-Generate Song Title (option+shift+T): Band-in-a-Box will generate an infinite variety of titles for your songs.

Options Menu

MIDI Settings (command+M) allows you to setup settings for each MIDI track. You can also set the Harmony channels by pressing the [Harmony] button inside this dialog.

MIDI Input/Output ports opens the Select Ports/Instruments dialog.

CoreMIDI Audio MIDI Setup will open the Apple® Audio Devices and MIDI Studio dialogs, which control the system settings for audio and MIDI.

Overall Loop: If you enable this, the song will play again from the beginning each time it reaches the end.

Return to Factory Settings will return program options to factory defaults, excluding patch map set in the MIDI Settings dialog.

Language Selection allows you to switch the languages if there are other languages supported by your version of Band-in-a-Box.

MIDI Patch Maps. etc. shows menu items for editing a General MIDI patch map, setting favorite patches, and more.

Make General MIDI Patch Map: Band-in-a-Box makes its patch (instrument) selections from the standardized General MIDI patch list, which is identical to the basic set of Roland GS Patch numbers. If you are using a non-GM (General MIDI) device you will need to remap the patch numbers for the GS instrument list by selecting the *Options | MIDI Patch Maps, etc. | Make General MIDI Patch Map* command. This opens the GS Patch Numbers dialog, where you can make a customized General MIDI patch map for your non-GM instrument.

Type in the patch number that your synth uses for each instrument listed. For example, suppose that your sound source has Acoustic Piano at patch location 41. In the GS Patch Numbers dialog, select the box beside Acoustic Piano and type 41. Do the same for all the instruments in the General MIDI patch list. If your synth doesn't have an exact match, use a close sounding patch that it does have.

Once you have made a patch map in this way, whenever Band-in-a-Box encounters Acoustic Piano (which is General MIDI instrument #1), it will look up this Patch Map Location and then send out Patch 41 to your synth/sound module.

Furthermore, you will never have to refer to instruments in Band-in-a-Box by your synth's number. Instead, you'll use the General MIDI instrument numbering (e.g., Acoustic Piano = 1). So, if you are Saving a Song with Patches or Assigning favorite instruments or combos you will still type #1 to tell Band-in-a-Box that the patch is Acoustic Piano.

Set Favorite Patches/Combos: For each of the 8 tracks (Bass, Piano, Drums, Guitar, Strings, Melody, Soloist, and Thru) you can assign up to 10 "favorite" instruments. Once assigned, these instruments can be quickly and easily set. Use General MIDI instrument numbers. If you use a custom patch map it will handle the conversion to your synth's non-GM patch numbers, always enter GM patch numbers for the favorite instruments. A Favorite Combo is a group of patch changes (1 for each part) that are sent out as a "batch" when you send one of the combos.

Edit Drum Kit (Note Values): If you have been unable to find a preset drum map that matches your synth's drum notes, then you may need to type in the drum notes that your sound source uses. This is done in the Assign Drum Map dialog. If you already know the MIDI note numbers assigned to the MIDI drum kit you are using (check the manual for your synth or drum machine), just type them into the drum map. Another way to enter them is from your MIDI keyboard. To do this, you need to

hook your MIDI controller up to play the drum sounds from the synth or drum machine. Play up and down the keyboard to hear all the drum sounds. Type the MIDI note numbers for the various instruments as you find them on your drum machine or keyboard.

Save/Load MIDI Setup/Drum Kit allows you to save different custom MIDI setups or load in preset or custom setups.

Send Sys-Ex File is a command that sends SysEx information to your MIDI device.

Style Aliases: Let's say you have a new style for jazz called "Dizzy." You can create an alias so that when Band-in-a-Box looks for a Jazz Swing style, it will load in "Dizzy" instead, so you don't have to 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 original style then select the style you would like to load (substitute) in its place. If you want to type in a style name that you don't have, use the Custom button. When you have successfully made an alias, you will notice that there will be a small arrow in the Styles box on the main screen indicating that you have an alias loaded.

Choose Patch from Higher Bank will display a list of higher bank patches as found in *.PAT text files. Choose a .PAT file from the *Synth Kits* folder.

Output chords to external device is useful with an external arranger that can read chords in real time. Band-in-a-Box will output chords in root position on the selected channel during playback.

Thru Transpose Settings (control+shift+A) will transpose the Thru track, which is the live playing on the MIDI keyboard, so you can play any song in any key.

Filter for Recording is used to filter the MIDI information that is recorded to the Melody track.

Panic! (Send all MIDI Note-offs) (F12) sends a sweep of all MIDI notes "Off." Use if notes are stuck "On."

GS

Reset Sound Canvas to Factory resets the module to factory settings.

Reset Sound Canvas And Send BB sends a reset message to the Sound Canvas and then sends the startup Band-in-a-Box patch changes.

Master (Combo) Volume Adjust sets the overall output level for Band-in-a-Box.

Reverb Type or ***Chorus Type***: Roland GS instruments allow different type of reverb and chorus settings. These settings boxes allow you to make a selection.

Assign Part/Chan/Patch/Bank: If you are using a Roland GS synthesizer or sound module you can customize its settings with the *Options | GS | Assign Part/Chan/Patch/Bank* menu command. The Part Settings/Roland GS are for GS compatible synthesizers only. These synthesizers have 16 parts. The default is for part 1 to be channel 1, part 2 channel 2, etc., but you can change a part to another channel. This allows you to use the same channel for 2 parts, so that you hear a layer of 2 instruments playing the same part.

Send General MIDI Mode ON sets the external module to General MIDI mode. This command will ensure that the module is ready to accept GM-specific MIDI data such as Bank, Controller, and Patch information.

Send GS Mode On Message (Roland) / Send XG Mode On (Yamaha)*:* Since the inception of the GM (General MIDI) standard, there have been two major subsets/extensions of this standard - GS (Roland) and XG (Yamaha). Therefore, in addition to the GM Mode-on menu item feature there are additional commands to send a GS mode ON or a XG mode ON message at any time by accessing the GS menu.

Auto-Send GM Mode at Start sends a "General MIDI mode on" message when the program boots up.

Auto-Send GS Mode at Start sends a Roland GS system on message when the Band-in-a-Box program boots up.

Auto-Send XG Mode at Start sends a Yamaha XG system on message when the Band-in-a-Box program boots up.

Panic! (Send all MIDI note-offs) sends a sweep of all MIDI notes "Off." Use if notes are stuck "On."

Turn Local OFF (External MIDI Keyboard) / Turn Local ON (External MIDI Keyboard): If you are hearing the information played on your keyboard played twice (an echo effect) then Turn Local OFF. If you can't hear what you are playing at all, set then Turn Local ON.

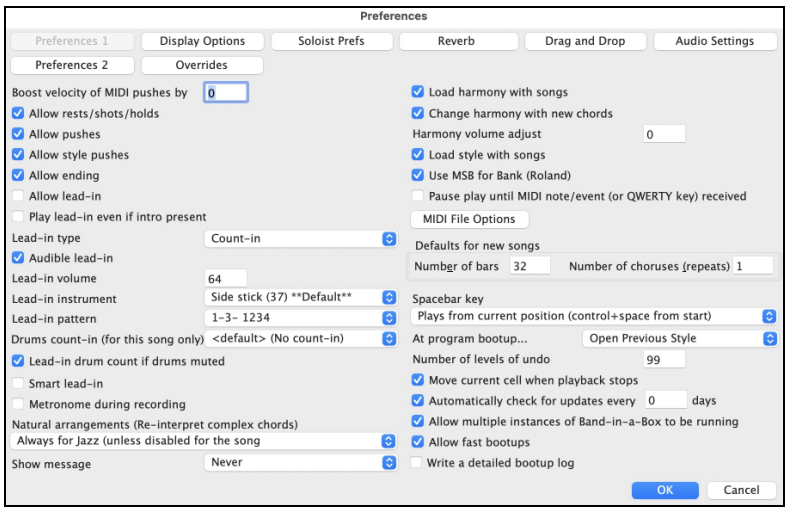
When program quits, turn Local ON: Normally, while using Band-in-a-Box the "local-off" setting for your MIDI keyboard is best, since the THRU track will be coming from Band-in-a-Box and you don't want to hear your MIDI keyboard doubling the notes that are being played. However, when you exit Band-in-a-Box, you might want the "local on" setting for your synthesizer turned back on. This option defaults to true.

Set Panning to Mono / Set Panning to Stereo: Mono/Stereo menu options are available to easily switch all tracks to mono or stereo. Also, if your current settings are mono, the program will offer to convert to stereo when you exit the MIDI Driver selection dialog.

Toolbar Settings lets you customize the toolbar. For example, you can add or remove top toolbar buttons, choose whether top toolbar buttons are displayed as icons or captions, select the side toolbar location, adjust the font size of button captions on the top or side toolbar, and more.

Preferences

Use this menu item or the hotkeys (**option**+**P** or **command**+**,**) to set various program settings.



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 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 endings can be turned off for all songs, or on a song-by-song basis. To turn song endings off for all songs, uncheck this 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."

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 you want the lead-in bars to be played even if an intro is present in the song, set this feature on.

Lead-in type: You can specify to have Band-in-a-Box play 2 bars of a drum pattern instead of the count-in. You may prefer hearing the drum beat to a simple count-in, since it provides more information about the upcoming groove. 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: This avoids playing the count-in drum sound during a melody pickup.

Metronome during recording: Select this to hear the metronome while recording.

Natural arrangements (re-interpret complex chords): If you give a pro musician a complicated chord progression with fancy extensions like C7b9b13 or Gm11, the musician may reinterpret these rather than playing them exactly as written. This can achieve a much better sounding arrangement because the musician has freedom to choose from similar chord extensions. You can get Band-in-a-Box to do the same thing with this option for all tracks in all songs. (Note: To set this feature for all tracks in the current song, use the option in the **Song Settings** dialog. To set this for specific track(s) in the current song, right-click on the track radio button, go to *Track Settings* | *Set Natural Arrangement*, and select an option.)

Show message: You can select to show a flash message when chords are re-interpreted. The choices are: Always, Never, and Once per session.

Load harmony with songs: If you enable this, the harmony settings for each song will be loaded and saved with each song. If set to NO, the harmony setting won't be saved or loaded with the songs. If you are using a certain harmony, you should set this setting to NO, otherwise you'll have to keep re-selecting the harmony when you load in new songs.

Change harmony with new chords: For example, if a harmony is played on bar 1 on a C chord, and then the note is held as the chord changes to a Fm7 chord, (if this setting checked) the harmony notes will change so that they will be still be playing

chord tones. If they don't the harmony sounds dissonant. Leave this setting checked, unless you have a specific reason to disable it. The harmony is changed by moving the voices to the nearest chord tone.

Harmony volume adjust: Raise or lower the overall volume of the Harmony with a range of –128 to 128.

Load style with songs: Leave this unchecked to audition the same style with several different songs.

Use MSB for Bank (Roland): Band-in-a-Box sends General MIDI bank changes in two ways. Most synths (e.g., Roland, Korg, Kawai) use the Controller 0 for the bank. This is the MSB (Most Significant Byte) method. Check this option if you are using one of these synths. Some synths use Controller 32 for the bank (e.g., Peavey). This is the LSB (Least Significant Byte) method. If you have one of these synths, then uncheck the "Use MSB for Bank (Roland)."

Pause play until MIDI note/event (or QWERTY key) received: This allows playback to be started from another keyboard or the computer keyboard. The Band-in-a-Box arrangement will be generated, and then the program will pause until the MIDI or keystroke signal is received.

[MIDI File Options]: This opens the MIDI File Options dialog which allows you to customize how MIDI files are saved.

Defaults for new songs: This allows you to set the default length of the new songs.

Spacebar key: These different functions can be assigned to the spacebar. The default is to play from the current position, which will also stop play when the spacebar is pressed during playback.

At program bootup...: When the new session starts, Band-in-a-Box can automatically open the song or style that was used in the last session.

Number of levels of undo: Set the number of levels of undo from 5 to 999. Undo takes up memory, so don't use huge values unless you have a lot of memory or make a lot of mistakes.

Move current cell when playback stops: If this is enabled, the current cell will move to the last played bar when playback stops.

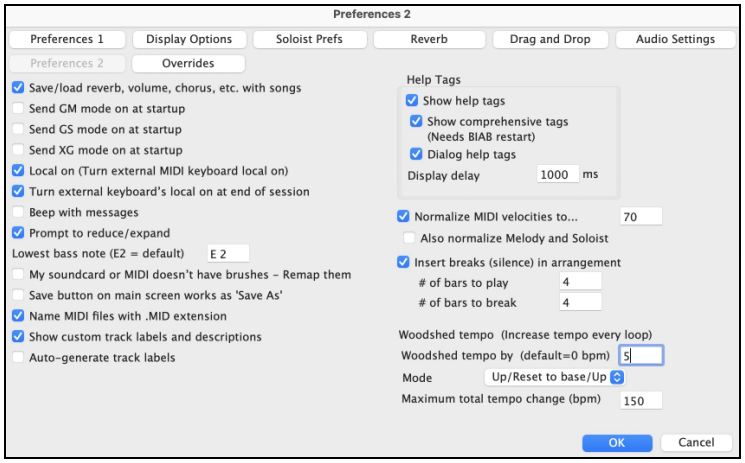
Automatically check for updates every __ days: If this is enabled, the program will automatically check for new updates. This will occur as often as you choose. A setting of 0 days will check every time you run the program.

Allow multiple instances of Band-in-a-Box to be running allows you to have more than one copy of Band-in-a-Box open at a time. (Note: You need to duplicate the Band-in-a-Box.app to be able to run multiple instances Band-in-a-Box You can duplicate it as many as you need. For example, to run 10 instances of Band-in-a-Box, you need 10 duplicates of the Band-in-a-Box.app.)

Allow fast bootups: Normally, this option should be enabled. This should only be disabled if you are having some problem with bootup.

Write a detailed log of bootup times (used for troubleshooting): This will be used as a diagnostic tool only. When this option is enabled, you will get a message on bootup, which displays a detailed description of times for bootup.

More preferences are available from the **[Preferences 2]** button in the **Preferences** dialog.



OK to save/load rev/vol/chorus w/songs: This offers global control over additional song settings (e.g., reverb, chorus, etc.) that can be saved and/or loaded with each song.

Send GM mode at startup: For sound modules that are GM compatible, this command will ensure that the module is ready to accept GM-specific MIDI data such as Bank, Controller, and Patch information.

Send GS mode on at startup: For sound modules that are GS compatible, this command will ensure that the module is ready to accept GS-specific MIDI data such as Bank, Controller, and Patch information.

Send XG mode on at startup: For sound modules that are XG compatible, this command will ensure that the module is ready to accept XG-specific MIDI data such as Bank, Controller, and Patch information.

Turn external keyboard's local on at end of session: Normally, while using Band-in-a-Box the "local-off" setting for your MIDI keyboard is best, since the THRU part will be coming from Band-in-a-Box and you don't want to hear your MIDI keyboard doubling the notes that are being played. However, when you exit Band-in-a-Box, you might want the "local on" setting for your synthesizer turned back on. This option defaults to true.

OK to beep with messages: Now that computers have better speaker systems, a simple "beep" when an incorrect key is pressed can seem loud enough to "wake your neighbors." Setting the "silent beep" option allows Band-in-a-Box to visually flash the window title bar to get your attention, instead of generating an audible "beep."

OK to prompt to reduce/expand: If a style is changed with a different feel (16th notes instead of 8th notes), Band-in-a-Box will automatically offer to expand or reduce the duration of the chords and change the tempo to accommodate the new style. This also works as the song is playing.

Lowest bass note (E2 = default): Styles will normally play bass notes (down to the low E) if the pattern won't go below a low E. This happens with all styles automatically, but there is also an option to set the lowest bass note real low, so you can get a low C if you want to!

My soundcard or MIDI doesn't have brushes – remap them: Most GM modules have brushes available on patch 41 on the drums. On some, you need to load a GS sound font for this to occur. On the Yamaha XG, you likely need to send a "GS mode on" message from the GM menu in Band-in-a-Box. But if your module just doesn't have brushes available, then you can set this option, and the style will remap the notes to different drum instruments that don't have brushes.

Save button on main screen works as Save As: The **[Save]** button will open the file dialog where the location and name of the file being saved can be changed.

Name MIDI files with .MID extension: This will append the file extension .MID to MIDI files saved in Band-in-a-Box, rather than prefacing them with SMF (Standard MIDI File).

Show custom track labels and descriptions: If this option is enabled, then the Track buttons at the top of the main screen and the track labels on the Mixer will display custom track labels and descriptions that you have customized.

Auto-generate track labels: If this option is enabled, the track labels in various locations will the current instrument names (e.g., Banjo, Flute, Harmonica, Organ, etc.) instead of the default track labels (Bass, Piano, Drums, Guitar, etc.).

Help Tags: Help tags are short messages that appear if you leave the mouse pointer hovering over an interface element for a few seconds. When the pointer leaves the object, the tag vanishes. If the mouse pointer is not moved, the operating system hides the help tag after about 10 seconds.
Use these settings to enable help tags, and to set the delay time in mS before a tag opens.

Normalize MIDI velocities to…: If performing live or at a jam session, it helps to have the volume of all the songs be similar. With the "Normalize MIDI velocities" feature, you can level the volumes to a setting you enter. For example, you can set all volumes to be 70 and the program will make each song play within those levels. Normalization for the Melody and Soloist tracks is optional, if you want their MIDI velocities left "as-is" you can uncheck the **Also normalize Melody, Soloist** box.

Insert breaks (silence) in arrangement, also called Chord Breaks, is a great feature for practicing tempo control. Select the # of bars, and Band-in-a-Box will play for, say 4 bars (selectable), and then will rest all instruments for the next 4 bars. Once set, this feature works automatically with all songs until you turn it off. During the silence, you keep playing (comping, drums, melody, etc.), trying to stay in tempo. Drummers can mute the drum part. When the band comes back in after the 4 bars, you'll get instant feedback on how well you have maintained the tempo, if the band comes in time with you or not. Once set, this feature works automatically with all songs until you turn it off.

Woodshed tempo (increase tempo every loop): The Woodshed feature works with looping of a song or passage to adjust the tempo in increments each time the loop repeats. This is a very useful feature for practicing, or "woodshedding."

- **Woodshed tempo by (default = 0 bpm)** is the number of beats per minute (bpm) that the tempo will be changed each time the loop repeats. When set to a non-zero tempo, Band-in-a-Box will speed up (or slow down) the tempo every time it loops back to the start of the song or loop.
- **Mode** determines how the Woodshed feature works. If set to "Up," the tempo will always increase up to the maximum setting (up to 500 bpm). If set to "Up then Down," the tempo will cycle up then back down again. If set to "Up/Reset to base/Up," the tempo will increase to the maximum, reset to the original baseline tempo, and start over again. If set to "Up and stay at Max," the tempo increases to the maximum and stays there.
- **Maximum total tempo change (bpm)** is the setting for the maximum amount that the tempo can rise in the "Up then Down" and "Up/Reset to base/Up" modes.

Play Menu

Note: Most commands in the Play menu are performed by onscreen buttons or by the keystrokes listed to the right of the menu command.

Replay Already Constructed Song (command+R) plays the song from the start with the current arrangement.

Play Special shows more menu items for playing the song.

P*lay (and Generate)* generates a new arrangement and plays the song.

P*lay (with no re-Generation)* plays the current song without generating a new arrangement.

Generate (even if tracks are frozen) forces generation of a song that is frozen.

Play from Bar #… (control+F)*:* Choose a chorus and bar to play from with the current arrangement. Tracks won't be regenerated. Use this command during playback to jump to any bar in the song.

Play from Current Position - No Regeneration (control+X): When the song is stopped this command starts playback again at the bar with the highlighted cell with the current arrangement.

Go (Open and Play) (control+G) : This lets you select a song in any directory and plays it automatically.

Stop (esc) stops playback or recording.

Pause (control+H) pauses the song. Repeating this command resumes play from the exact location where the song was paused.

Play and Loop Highlighted Region (F10) plays and loops the region that you have highlighted in the Chord Sheet. Looping will continue until you stop the song.

Jukebox Play (command+J) opens the Jukebox dialog for continuous playback of the songs in the current directory

Previous Jukebox Song (command+[) and ***Next Jukebox Song*** (command+]) let you navigate back and forth in a jukebox set list.

Wizard Playalong (option+W) enables the Wizard feature for play along on the computer keyboard.

Wizard Uses 'Smart' Notes: Toggle this on so the Wizard will only play notes based on the chord/key of the song. Toggle smart notes "Off" (unchecked) to have the Wizard provide you access to the chromatic scale.

Freeze All Tracks freezes all tracks so that Band-in-a-Box will not overwrite them with new arrangements.

Un-Freeze All Tracks un-freeze all frozen tracks.

Freeze a Track freezes any track so that it will not be overwritten by Band-in-a-Box. You can use this menu command repeatedly to freeze individual tracks in a song.

Melody Menu

Track Type: Normally, you'd leave the track type set to ***Single Channel***. But you can set it to:

- ***Multi (16) Channel***: All channels are preserved and output on the channels. This would be useful for importing an entire MIDI file and playing it from the Melody channel (using a silent style).
- ***Guitar***: Channels 11 to 16 will display on the guitar as strings 11 to 16, the notation will be up an octave, and the MIDI file will contain the channels preserved.
- ***Piano***: In this mode, channels 8 and 9 are treated as the left and right hand of a piano part.
- If the track has drums that use GM Drum notes, you can select ***Drums*** to see drum notation.

Note: When saving a MIDI file and the track type is Guitar, any notes on the guitar channels (11 to 16) are preserved, so that any fret positions are preserved. (Channels 11 to 16 correspond to strings 1 to 6, so that a G5 note on Channel 11 would be shown on the high E string at the third fret.)

Melodist - Generate Chords and Melody (shift+F8) launches the Melodist feature.

Melodist Editor shows menu items for editing Melodist files using the Melody Editor.

Start a Melodists File allows you to make a new Melodist file under the filename of your choice. See Melodist Editor dialog for additional details on importing/exporting/saving Melodists.

Edit a Melodists File lets you select any Melodist file (*.mel) to edit. If you have not created any of your own Melodist files or if you want to edit the one you are using, use the *Edit Current Melodist* File command.

Edit Current Melodists File opens the Select Melodist dialog with the currently installed Melodist file.

Refresh Melodists (shift+F7) allows the Melodist full access to all melody ideas contained in its database. Use to refresh after several Melodists have been made.

Edit Melody Track show menu items for editing the Melody track.

Import Melody from MIDI File allows you to import MIDI data from a file (*.MID) into your song.

Import Melody from Clipboard allows you to import MIDI data that has been pasted on the clipboard (e.g., from a sequencer).

Record Melody (control+R) opens the Record MIDI dialog to record a MIDI melody.

Record Melody from Bar #... (option+R) lets you click on any bar to start recording there.

Step Edit Notes allows you to enter/edit a melody in step time using an event list.

Quantize, Time Adjust shows menu items to quantize, humanize or adjust the Melody track.

Quantize Melody opens the Quantize dialog, where all or part of the Melody track can be quantized.

Humanize with straight feel / Humanize with swing feel: Band-in-a-Box uses intelligent humanization routines, which can humanize a melody from one, feel to another, from one tempo to another, and vary the amount of swing in 8th notes (but not randomly). The results are very musical with natural sounding MIDI melodies.

Humanize Melody opens the Quantize to New Tempo or Feel dialog. The humanize effect is broken down into 5 main categories: Tempo, Lateness, 8th Note Spacing, Legato, and Feel.

Loosen up Start Times is a dedicated function to vary the start times of notes on the Melody track, with options for what notes to affect (harmony, chords) and amount of variance.

Eliminate Note Overlap – Preserve Double Stops or ***Eliminate Note Overlap – Remove Double Stops*** eliminates note overlap while double stops are either preserved or eliminated. There is an option to treat channels as a separate track.

TimeShift Melody (ticks) moves the Melody forwards or backwards in small increments relative to the rest of the song tracks. (Measured in ticks or parts per quarter, PPQ.)

Insert Beats in Melody inserts a blank beat or beats into the song relative to the current time signature.

Delete Beats in Melody deletes a beat or beats from the song relative to the current time signature.

Transpose shows menu items for transposing the Melody track.

Transpose Melody transposes the melody track without affecting the other tracks in the song.

Transpose One Octave Down (control+command+1) / ***Transpose One Octave Up*** (control+command+2) transpose the Melody part one octave in either direction. This is often useful if the Melody instrument has been changed. Transposing can be done while the song plays.

Form shows menu items that is related to a song form.

Copy First Chorus to Whole Song stretches the melody track out over the entire song (all choruses).

Erase from All Choruses erases the Melody track and any data that was contained therein.

Erase from First Chorus eliminates the melody from the First Chorus.

Erase from Middle Choruses eliminates the melody from the Middle Choruses.

Erase from Last Choruses eliminates the melody from the Last Chorus.

Transform Waltz Melody & Soloist to 4/4: If you have a song with a 3/4 time signature, you can instantly hear it as a 4/4 feel. To use this feature, load in any song in 3/4 time. Then load in a 4/4 style. If there's a Melody (or Soloist) present, you'll be asked if it's OK to change the Melody from 3/4 to 4/4. If you answer YES to that, the transformation will occur and you can listen to the Melody in 4/4 time. If you answer No to the offer to transform the Melody, you can still convert it later by choosing *Melody | Edit | Form | Transform 3/4 to 4/4*. Note that if you choose the manual command, the Melody prior to transformation should have 6 beats before bar 1 beat 1 of the Melody begins (as it normally would in a 3/4 style).

Transform 4/4 Melody & Soloist to Waltz: You can automatically transform any 4/4 song/melody to a Waltz 3/4 feel. To use this feature, load in any song in 4/4 time. Then load in a Waltz style. If there's a Melody (or Soloist) present, you'll be asked if it's OK to change the Melody from 4/4 to 3/4. If you answer YES to that, the transformation will occur and you can listen to the Melody in 3/4 time. If you answer NO to the offer to transform the Melody, you can still convert it later by choosing *Melody | Edit | Form | Transform 4/4 to 3/4*. Note that if you choose the manual command, the Melody prior to transformation should have 8 beats before bar 1 beat 1 of the Melody begins (as it normally would in a 4/4 style).

Adjust Level of Melody allows you to increase or decrease the volume (velocity) of the Melody track without affecting the other tracks.

Copy to Soloist Track copies the entire contents of the Melody track to the Soloist Track. Useful for a temporary holding area for your Melody or bouncing tracks.

Move to Soloist Track copies the entire contents of the Melody track and erases the original data from the Melody track, preparing it for a new track or data.

Swap Melody and Soloist Track performs a "double copy/move" so that the data that was in the Melody track is transferred to the Soloist track and vice versa. This is also known as track bouncing.

Convert Harmony to Melody Track converts a single line Melody track to include the current harmony selection.

Remove Harmony (or Guitar solo) from Melody Track removes a harmony from a track, providing that the harmony was put there by Band-in-a-Box in the first place using the *Convert Harmony to Melody Track* command.

Generate Guitar Chord Solo opens the Select Guitarist dialog for generating a guitar chord solo.

Auto-Rechannel to Guitar Display converts the channels on the Melody track to Guitar Channels 11 to 16. When it encounters a chord, it will determine the fret position that it's most possible to play that chord with. Otherwise, if it's a single note, it will play it at the current position at the guitar neck. If you want to convert an existing melody to a customized Guitar part, this command is a good starting point, and you can edit the track further to achieve a better result.

Add Legato/Staccato to Melody allows you to increase legato of the Melody track by N ticks, avoiding the next note by M ticks, or reduce the length of notes by N ticks, preserving a minimum of M ticks duration of notes. To increase legato of the notes, enter a positive number in the first dialog. The duration of notes in the track will be increased by this number of ticks. Then, in the next dialog specify the number of ticks to avoid the next note. To reduce the length of notes, enter a negative number in the first dialog. The duration of notes in the track will be decreased by this number of ticks. Then, in the next dialog, specify the minimum duration of notes.

Remove Extra Sustain Pedals (MIDI Controller 64) will remove extra Sustain Pedals from the track.

Embellish Melody shows menu items for enabling and customizing the Melody embellishment feature

Embellish Melody (control+option+E) toggles the Melody Embellisher feature on or off.

Embellish Melody Dialog (control+option+L) opens the Melody Embellisher dialog, which allows you to customize the settings of the Embellisher, choose an embellisher type from presets, and make a particular Embellishment permanent.

Soloist Menu

Track Type: Normally, you'd leave the track type set to ***Single Channel*** but you can set it to:

- ***Multi (16) Channel***: All channels are preserved and output on the channels. This would be useful for importing an entire MIDI file and playing it from the Soloist channel (using a silent style).
- ***Guitar***: Channels 11 to 16 will display on the guitar as strings 11 to 16, the notation will be up an octave, and the MIDI file will contain the channels preserved.
- ***Piano***: In this mode, channels 8 and 9 are treated as the left and right hand of a piano part.
- If the track has drums that use GM Drum notes, you can select ***Drums*** to see drum notation.

Soloist - Generate and Play a Solo (shift+F4) opens the Select Soloist dialog where a preset Soloist style can be selected or your own Soloist can be defined.

Soloist Editor shows menu items for editing Soloist files using the Soloist Editor.

Start a Soloists File allows you to make and edit Soloist styles saved under the filename of your choice. See Soloist Editor dialog for additional details on importing/exporting/saving Soloists.

Edit a Soloists File opens a file dialog where you can select any Soloist file (*.Soloist) to edit. If you have not created any of your own Soloist files or if you want to edit the one you are using, use the Edit Current Soloist File command. Band-in-a-Box comes with over 3,000 Soloists built-in. If you want to make your own or modify an existing Soloist, use the Soloist Editor (edit) module. The Soloist Editor allows you to define the parameters essential to a soloist's playing, such as instrument range (i.e., tenor saxophone), extra legato playing, playing more on top of the beat than most jazz musicians, and playing straighter 8th notes than usual swing 8th notes.

In addition, you can set phrasing options, such as how long the phrase should be, and how much "space" to leave between phrases. You can also set how "outside" the playing should be.

Edit Current Soloists file opens the Select Soloist dialog with the currently installed Soloists file.

Refresh Soloist (shift+F7) allows the Soloist full access to all solo ideas contained in its database. Use to refresh after several Soloists have been made.

OK to Load Soloists with Song: Enable this option if you want Soloists to be automatically loaded with a song that was saved with Soloist information.

Allow Soloist Harmony (on THRU): Enable this option to permit the Soloist to utilize the Harmony features. This will allow the Soloist to make a harmonized solo with the harmony of your choice. See the Select Soloist dialog for additional details.

Edit Soloist Track shows menu items for editing options.

Import Soloist from MIDI File allows you to import MIDI data from a file (*.MID) into the Soloist track.

Import Soloist from Clipboard allows you to import MIDI data that has been pasted on the clipboard (e.g., from a sequencer such as PowerTracks).

Record Soloist records a MIDI part to the Soloist track.

Record Soloist From Bar # records at the current location of the highlighted cell. When you click to select the bar to begin recording a prompt will ask you to select which chorus to record. At the end of recording the regular Band-in-a-Box confirmation dialogs will open.

Step Edit Notes allows you to enter/edit a solo in step time from an event list.

Quantize, Time Adjust shows menu items to quantize, humanize or adjust the Soloist track.

Quantize Soloist opens the Quantize dialog, where all or part of the Soloist track can be quantized.

Humanize with straight feel / Humanize with swing feel: Band-in-a-Box uses intelligent humanization routines, which can humanize a Soloist from one feel to another, from one tempo to another, and vary the amount of swing in 8th notes (but not randomly). The results are very musical, with natural sounding MIDI solos.

Humanize Soloist opens the Quantize to New Tempo or Feel dialog. The humanize effect is broken down into 5 main categories: Tempo, Lateness, 8th Note Spacing, Legato, and Feel.

Loosen up Start Times is a dedicated function to vary the start times of notes on the Soloist track, with options for what notes to affect (harmony, chords) and amount of variance.

Eliminate Note Overlap – Preserve Double Stops or ***Eliminate Note Overlap – Remove Double Stops*** opens a Choose Range dialog to select the range of bars where note overlap will be eliminated while double stops are either preserved or eliminated. There is an option to treat channels as a separate track.

Time-Shift Soloist (ticks) moves the Soloist track forward or backwards in small increments relative to the rest of the song tracks. (Measured in ticks or parts per quarter, PPQ.)

Insert Beats in Soloist inserts a blank beat or beats into the song relative to the current time signature.

Delete Beats in Soloist deletes a beat or beats from the song relative to the current time signature.

Transpose shows menu items for transposing the Soloist track.

Transpose Soloist transposes the Soloist track without affecting the other tracks in the song.

Transpose One Octave Down (control+command+3) / ***Transpose One Octave Up*** (control+command+4) transposes the Soloist track one octave in either direction. This is often useful if the Soloist instrument has been changed. Transposing can be done while the song plays.

Form shows menu items that is related to a song form.

Copy First Chorus to Whole Song stretches the Soloist track out over the entire song (i.e., first, last, and middle choruses).

Erase Solo from All Choruses erases the soloist track and any data that was contained therein.

Erase Solo from First Chorus eliminates the Soloist from the First Chorus.

Erase Solo from Middle Choruses eliminates the Soloist from the Middle Choruses.

Erase Solo from Last Chorus eliminates the Soloist from the Last Chorus.

Transform Waltz Melody & Soloist to 4/4 allows you to transform waltz melody/soloist to 4/4

Transform 4/4 Melody & Soloist to Waltz allows you to transform 4/4 melody/soloist to a waltz.

Adjust Level of Soloist allows you to increase or decrease the volume (velocity) of the Soloist track without affecting the other tracks.

Copy to Melody Track copies the entire contents of the Soloist track to the Melody Track. This is useful for a temporary holding area for your soloist or for bouncing tracks.

Move to Melody Track copies the entire contents of the Soloist track and erases the original data from the Soloist track, preparing it for a new track or data.

Swap Melody and Soloist Track performs a "double copy/move" so that the data that was in the Soloist track is transferred to the Melody track and vice versa. This is also known as track bouncing.

Convert Harmony to Soloist Track converts a single line Soloist track to include the current harmony selection.

Remove Harmony (or Guitar solo) from Soloist Track removes a harmony from a track, providing that the harmony was put there by Band-in-a-Box in the first place using the *Convert Harmony to Soloist Track* command.

Generate Guitar Chord Solo opens the Guitar feature dialog for generating a guitar chord solo.

Auto-Rechannel to Guitar Display converts channels on a track to channels 11 to 16. Channels 11 to 16 are used by Band-in-a-Box to indicate strings 1 to 6 of a guitar. It uses the current position marker on the guitar for this command.

Add Legato/Staccato to Soloist allows you to increase legato of the Soloist track by N ticks, avoiding the next note by M ticks, or reduce the length of notes by N ticks, preserving a minimum of M ticks duration of notes. To increase legato of the notes, enter a positive number in the first dialog. The duration of notes in the track will be increased by this number of ticks. Then, in the next dialog specify the number of ticks to avoid the next note. To reduce the length of notes, enter a negative number in the first dialog. The duration of notes in the track will be decreased by this number of ticks. Then, in the next dialog, specify the minimum duration of notes.

Scales: When students are practicing Jazz tunes, it is helpful to see the scales that are used for each chord. The Scale Wizard allows you to easily generate these scales, which appear as notation on the Soloist track. Options include Instrument Range, Patch Selection, Jazzy Mode (will use Lydian dominant scales for some 7^{th} chords), and Diatonic Mode (keeps scales relative to the song key).

Generate Scales allows you to set options for the scales that are generated.

Auto-Generate Scales when play pressed generates scales for all loaded songs.

Audio Menu

Record Audio opens the Record Audio dialog and lets you record vocal (using a microphone) or instrument (plugged into a mixer).

Record Audio and MIDI (Melody) or ***Record Audio and MIDI (Soloist)*** allows you to simultaneously record audio and MIDI.

Edit Audio shows menu items for editing audio.

Copy First Chorus to Whole Song copies the first chorus of audio to the rest of the song.

Erase Audio from All Chorused erases the Audio track from the song completely.

Erase Audio Choruses erases audio from the selected chorus.

Erase Region of Audio erases a specified region of bars/beats of audio.

Adjust Level of Region of Wave File (Permanent) allows you to change the volume of the Audio track itself. It uses a sophisticated peak-limiting algorithm to ensure that increases in the volume do not result in clipping of the sound, which would be heard as a loud distortion.

Timeshift Audio (ms) is used to time shift the whole Audio track a certain number of milliseconds.

Insert Bar(s) in Audio inserts best(s) to the Audio track. For example, if you decide to add an extra 2 bars to the intro, and you've already recorded audio, you should insert 2 bars (8 beats in a 4/4 time signature) into the Audio track as well.

Delete Bar(s) from Audio deletes best(s) from the Audio track.

Convert Channels (mono/stereo) converts the Audio track from stereo to mono, or vice versa. There is an option to choose the percentage of each channel.

Mute Audio toggles to mute and unmute the Audio track.

Render Song to Audio File (WAV,AIFF,M4A) opens the Render to Audio File dialog which lets you convert the song to an audio file.

Export Audio to Sequencer opens the Finder and show you the file for the Audio track so that you can copy it to your sequencer.

Import Audio File to Separate Tracks Using Stem Splitter (S T E M S return) lets you separate a multi-instrument audio file into individual tracks and add them to the current song.

Open Stem Splitter Player launches a program that offers similar functionality to the AI-Stems dialog but also lets you play the stem tracks without triggering the Band-in-a-Box style tracks.

Import Audio (WAV,AIFF,M4A,MP4,MP3) lets you import an audio file to the current song.

Audio Edit Window opens the window which displays a graphical waveform for the Audio track. You can select, play, and edit the audio data in this window.

Audio Harmonies, Pitch Tracking, Fix Tuning opens the Audio Harmony dialog, which allows you to harmonize the audio or correct out-of-tune notes.

Audio Transcribe (AI Notes) transcribes polyphonic audio to MIDI, allowing it to be viewed in notation or played as MIDI.

Audio Chord Wizard opens the Audio Edit window and lets you use the Audio Chord Wizard feature.

Set Audio Master (Base) Tempo is used to ensure that tempo stretches are based on correct master tempo. It uses a sophisticated peak-limiting algorithm to ensure that increases in the volume do not result in clipping of the sound, which would be heard as a loud distortion.

Move Audio to Performance Track moves the Audio track to a selected track.

Move Performance Track to Audio renders the selected track and moves it to the Audio track.

Harmony Menu

Melody Harmony shows the current Melody harmony selection. Select this menu item or press control+option+H to open the Select Melody Harmony dialog.

Thru Harmony shows the current Thru harmony selection. Select this meu item or control+option+T to open the Select Thru Harmony dialog.

Favorite Melody Harmonies (control+F10) shows your favorite 50 Harmony styles (based on recent usage) and allows you to choose one to use on the Melody track.

Favorite Thru Harmonies (control+F11) shows your favorite 50 Harmony styles (based on recent usage) and allows you to choose one to use on the Thru track.

Audio Harmonies, Pitch Tracking, Fix Tuning (Audio Edit) opens the Audio Harmony dialog, which allows you to harmonize the audio or correct out-of-tune notes.

Harmony Editor shows menu items for editing harmony files (.har).

- ***Start a New Harmonies File*** allows you to make and edit Harmony styles saved under the filename of your choice.
- ***Edit a Harmonies File*** allows you to select and edit a Harmony file.
- ***Edit Current Harmonies File*** allows you to edit the Harmony file that is currently loaded on your system.

Convert Harmony to Melody Track converts a single line Melody track to include the current harmony selection.

Convert Harmony to Soloist Track converts a single line Soloist track to include the current harmony selection (on the Thru harmony).

Harmony Settings shows menu items for harmony features.

- ***OK to Load Harmony with Songs***: Enable this to load any harmony settings that were saved in a song.
- ***Save Harmony with This Song***: Enable this to allow the current song's harmony settings to be embedded so they can be recalled automatically at a later time.
- ***Change Harmony with New Chord****:* Toggle this option on to allow the program to vary the harmony characteristics (i.e., inversions) each time a new chord is encountered in the song.
- ***Allow Melody Harmony*** (option+H): Toggle this option on to allow the Melody MIDI channels to utilize the harmony features.
- ***Allow Thru Harmony*** (option+T): Toggle this option on to allow the Thru MIDI channels to utilize the harmony features.
- ***Allow Soloist Harmony (on THRU)***: Toggle this option on to allow the Thru MIDI channels to utilize the harmony features for the Soloist track.
- ***Use Passing harmonies for THRU***: When you play along on a MIDI keyboard (or the wizard), and use a Thru harmony, you can use passing harmonies. For example, on a C7 chord, with an Ab note, the harmony might be a B diminished chord, which is a passing harmony.

Windows Menu

Chord Sheet Window toggles between the Notation and the Chord Sheet windows.

Tracks Window displays all track data and allows you to adjust the volume, pan, reverb, and tone; quickly solo or mute tracks; assign VST/AU plugins; and more.

Tracks Window opens the Tracks window in embedded mode.

Movable Tracks Window opens the movable and resizable Tracks window.

Notation Window shows menu items for notation display.

Notation Window (control+N) toggles between the Notation and the Chord Sheet windows.

Movable Notation Window (control+shift+N) opens a movable and resizable window.

Event List Editor opens a window which allows you to edit events including all MIDI events and lyric events.

Lead Sheet Window (control+L) displays a full-page notation with options like selectable number of staffs, clefs to show, margins, lyrics, and multiple tracks of instruments or harmonies.

Lead Sheet Window opens the Lead Sheet window in embedded mode.

Movable Sheet Window (Alt+W) opens the movable and resizable Lead Sheet window.

Piano Roll Window shows menu items to open two types Piano Roll window, which allows precise graphic editing of MIDI data.

Piano Roll Window opens a fixed Piano Roll window below the toolbars.

Movable Piano Roll Window opens a movable and resizable Piano Roll window.

Audio Edit Window shows menu items to open two types of the Audio Edit window, which shows digital waveforms for the audio tracks.

Audio Edit Window opens a fixed Audio Edit window below the toolbars.

Movable Audio Edit Window opens a movable and resizable Audio Edit window.

Audio Chord Wizard sets a special multi-view layout, with the Chord Sheet window on top and the Audio Edit window on the bottom, and runs the Audio Chord Wizard, which will automatically figure out the chords in an audio file.

Big Lyrics Window (control+Y) opens a karaoke-style lyrics window.

Drum Window (control+D) opens an animated drum kit window.

Guitar Window (control+shift+G) opens a guitar fretboard window.

Big Piano Window opens a piano keyboard window.

Mixer Window (control+M) opens a mixer, showing the current state of tracks and allowing adjustments for patches, volume, panning, tone, and reverb.

Reverb Window opens the Reverb Settings dialog for audio reverb settings and selections.

Switch to Next Track (control+F5) ***/ Switch to Previous Track*** (control+shift+F8) switch tracks in various windows.

RealDrums Settings (control+shift+U or R D 2 return) lets you set the RealDrums preferences.

RealDrums Picker lets you select RealDrums for the current song.

RealTracks Settings (control+shift+K or R T 2 return) lets you set the RealTracks preferences.

RealTracks Picker (control+K, R T return or R T 1 return) lets you select RealTracks for your song.

Chord Builder (control+shift+H) allows you to enter chords by ear without needing to know the actual chord names or any music theory.

MIDI Chord Detection shows menu items for entering chords from a keyboard. Select *MIDI Chord Detection* and play any chord on your MIDI keyboard. Band-in-a-Box will then provide you with up to 4 interpretations of the chord you played, with its best suggestion at the top and alternates below.

Drag and Drop Mode puts Band-in-a-Box into a special mode that opens as a small, always-on-top window acting like a plugin for your favorite DAW/sequencer. This allows you to easily drag and drop MIDI or audio tracks directly from Band-in-a-Box into your DAW. In this mode, Band-in-a-Box operates within its normal program environment but provides a convenient way to transfer entire tracks or selected sections of them by simply dragging the track labels into your DAW.

Help Menu

Display Program Manual opens the comprehensive .pdf manual with bookmarks for reference.

Display Program Upgrade Manual opens a guide to the new features in the latest version.

Feature Browser (/ return) opens the Feature Browser dialog that 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.

Panic! All Notes Off!! (F12)*:* This sends a sweep of all MIDI notes "Off." Use if notes are stuck "On."

What add-ons do I have?: One of the greatest strengths of Band-in-a-Box is the ability to add-on and enhance the program through add-on RealTracks, RealDrums, Styles, Soloist, and Melodist disks. The list of available add-ons is large, and it keeps

growing. The "What Add-ons" feature scans your computer's Band-in-a-Box directory and displays what add-ons are and aren't found. Choose *What add-ons do I have?* to analyze your current installation and see which add-ons have been found. This dialog displays the add-on styles and soloist disks you have installed in your Band-in-a-Box program folder. If any styles or soloist add-ons incorrectly appear in the "Not Found" window try reinstalling the appropriate add-ons from the original disc or download.

PG Music Website shows menu items to link to some important pages on the PG Music website. Selecting one of them will automatically launch your web browser and direct you to the PG Music website.

Utilities

Display Log Text File of Yellow/Green Messages (L O G return): Log of "yellow and green messages", listing the message and date/time, is saved in the file /Applications/Band-in-a-Box/Data/FlashMessageLog.txt. This file is saved when you exit the program. The list can be displayed inside the program at any time, by choosing this menu item.

Run Download/Install Managers launches the Download and Install Manager.

Write BandInABoxRequest file: Use this menu item if the support asks you to do so when you have a problem activating the program.

Activate Band-in-a-Box allows you to activate Band-in-a-Box if you haven't done so yet. Band-in-a-Box needs to be activated within 30 days after you first run Band-in-a-Box.

Check for Updates: Users can check/download/pause/continue/install for a newer version (not free), newer build (free), and updated RealTracks files (free). You can set whether you want any checking for updates at boot up to be done, and if so, how often. (Note: A setting of 0 days checks every time you run the program.) You can also press the [Refresh] button to check for a major or minor upgrade of the program and RealTracks patches.

About Band-in-a-Box gives important program information such as the version and build and the people who make it possible. There is also contact information for PG Music Inc., technical support, and the PG Music web page, www.pgmusic.com.

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).

Chord List

Commonly used chords are displayed here in bold type.

Major Chords

C, Cmaj, C6, **Cmaj7**, **Cmaj9**, Cmaj13, **C69**, Cmaj7#5, C5b, Caug, C+, Cmaj9#11, Cmaj13#11

Minor Chords

Cm, Cm6, **Cm7**, Cm9, Cm11, Cm13, Cmaug, Cm#5, CmMaj7

Half Diminished Chords

Cm7b5

Diminished Chords

Cdim

Dominant 7th Chords

C7, C7+, C9+, C13+, **C13**, C7b13, C7#11, C13#11, C7#11b13, **C9**,

C9b13, C9#11, C13#11, C9#11b13, C7b9, C13b9, C7b9b13, C7b9#11,

C13b9#11, C7b9#11b13, C7#9, C13#9, C7#9b13, C9#11, C13#9#11, C7#9#11b13

C7b5, C13b5, C7b5b13, C9b5, C9b5b13, C7b5b9, C13b5b9, C7b5b9b13,

C7b5#9, C13b5#9, C7b5#9b13, C7#5, C13#5, C7#5#11, C13#5#11, C9#5,

C9#5#11, C7#5b9, C13#5b9, C7#5b9#11, C13#5b9#11, C7#5#9, C13#5#9#11,

C7#5#9#11, C13#5#9#11

Suspended 4 Chords

Csus, **C7sus**, C9sus,

C13sus, C7susb13, C7sus#11, C13sus#11, C7sus#11b13, C9susb13, C9sus#11, C13sus#11, C9sus#11b13, C7susb9, C13susb9, C7susb9b13, C7susb9#11,

C13susb9#11, C7susb9#11b13, C7sus#9, C13sus#9, C7sus#9b13, C9sus#11, C13sus#9#11, C7sus#9#11b13,

C7susb5, C13susb5, C7susb5b13, C9susb5, C9susb5b13, C7susb5b9,

C13susb5b9, C7susb5b9b13, C7susb5#9, C13susb5#9, C7susb5#9b13,

C7sus#5, C13sus#5, C7sus#5#11, C13sus#5#11, C9sus#5, C9sus#5#11, C7sus#5b9, C13sus#5b9, C7sus#5b9#11, C13sus#5b9#11, C7sus#5#9, C13sus#5#9#11, C7sus#5#9#11, C13sus#5#9#11

Add2 Chords

Cadd2, Cmadd2

Tricky Chords

C5b: This is "C flat 5." It is spelled this way to avoid confusion.

C2, C5, C4, C69, C7alt, Cm7#5

You can type C-7 for Cm7 (i.e., use the minus sign) or C7-9 for C7b9.

Chord Shortcut

If you enter a lot of songs, you will appreciate these shortcut keys.

J = Maj7 (For example, to type CMaj7, just type CJ.)
H = m7b5 (H stands for Half Diminished.)
D = dim
S = 7sus

Notes about entering chords:

It is not necessary to type upper or lower case. The program will sort this out for you.

Any chord may be entered with an alternate root ("Slash Chord") e.g.: C7/E = C7 with E bass

Separate chords with commas to enter 2 chords in a 2 beat cell e.g.: Dm7,G7

Add your own chord shortcuts.

Have you found a chord that Band-in-a-Box doesn't recognize? If so, add it to your chord shortcuts file, and Band-in-a-Box will allow you to type in that chord in the future. You can also define chord "shortcuts," one-letter abbreviations for longer chord names ("J" for "Maj7" etc.).

To add your own chords and shortcuts, make a text file called shortcut.txt in your *Band-in-a-Box* folder. Note that this file doesn't ship with Band-in-a-Box; if it did it would overwrite your file! Shortcuts supplied by PG Music are in a file named pgshortc.txt, which should be used only by PG Music.

If you find a chord that Band-in-a-Box won't accept like Csus2, when it expects C2 instead, you can enter this as a single line in shortcut.txt, "sus2@2" (without the quotes). Band-in-a-Box will then enter the chord C2 if you type in Csus2, in other words you can type in Csus2 and the program will accept it. You can also use it for shortcuts, just as j@maj7 lets you type Cj for CMaj7. See the file pgshortc.txt for examples of shortcuts.

Files and Folders

Band-in-a-Box Folder

The Band-in-a-Box program installs by default to its own *Band-in-a-Box* folder inside the */Applications* folder. It has a clean look with two application files - Band-in-a-Box and BBM4 (used for the Band-in-a-Box DAW Plugin). The rest of the files are in the following subfolders.

Band-in-a-Box: The */Band-in-a-Box* folder has a clean look with two application files - Band-in-a-Box and BBM4 (used for the Band-in-a-Box DAW Plugin). The rest of the files are in subfolders.

Artist Performance Sets: Artist Performance tracks use the Melody track to showcase Band-in-a-Box RealTracks demos accompanying a live recording of a top artist performing the melody. These are great for listening or learning-from-the-Pros (since notation/tab shows for the performances). These performances play the melody (2 choruses), and 2 choruses of solo (first chorus "simple" solo, second chorus advanced). All performance tracks include audio (stretchable to any tempo), notation, on-screen guitar, and guitar tab. To play the Artist Performance Tracks, open the songs from the */Applications/Band-in-a-Box/Artist Performances* folder.

AutoSave: This folder stores the auto-saved songs to prevent losing your work if something crashes on your system.

BBPlugins: This folder holds copies of the several different types of the Band-in-a-Box DAW Plugin that may be useful in different situations. Band-in-a-Box DAW Plugin Standalone.exe is a special version of the Plugin that is not used within any DAW, but instead works as a standalone program. This is useful for troubleshooting or for people who want to run a simplified version of the Band-in-a-Box program. You can use this program to generate tracks and drag them to the Finder.

Data: This folder contains various data for the various Band-in-a-Box features.

DragDrop is the location for audio files rendered by dragging tracks to the Drop station.

Drums: This folder has subfolders containing the files for all the RealDrums sets installed in your program. It is the default location recognized by Band-in-a-Box when it installs RealDrums sets and generates a RealDrums part. If this folder is moved or the RealDrums files are installed in a custom location, the new location must be entered in the RealDrums Settings dialog so that Band-in-a-Box knows where to find them.

Drums – Demos: Every RealDrums style has a Band-in-a-Box demo song, which can be loaded directly from this folder as a song file. Once a demo song has been played from this folder, you can then use the SongPicker dialog to choose songs from a list.

Manuals: This folder includes a manual with a guide to latest features in the current Band-in-a-Box upgrade, Band-in-a-Box ---- Upgrade Manual.pdf, plus a recent version of the full manual named Band-in-a-Box ---- Mac Manual.pdf. These files are bookmarked for easy reference, and individual pages can be printed out as required. Helpful supplements are sometimes included, such as the Band-in-a-Box CoreMIDI help.pdf that explains how to set up external MIDI devices to the Mac®.

Melodist Demos: These are Band-in-a-Box songs made with the Melodist feature that generates complete songs with chords and melodies. You can select individual songs to hear an example of the different Melodist styles, or you can play them all by clicking on the [Play Jukebox Now] button in the Melodist dialog.

MIDI SuperTracks – Demos: MIDI SuperTracks are MIDI tracks that can be added to a track or a style and play like other MIDI tracks in a style. They are called "SuperTracks" because they are generated using a different engine than typical MIDI style tracks. Typical MIDI style tracks are generated from C7 patterns in the style and repeat these patterns over any chord. MIDI SuperTracks use actual MIDI playing from musicians (similar to RealTracks in that regard), so are not based on patterns. To play the MIDI SuperTracks song demos, open the songs from the */Applications/Band-in-a-Box/MIDI SuperTracks Demos* folder.

MySongs: This is your "home" folder for the SongPicker. You can put any songs to this folder.

Plugin Settings: The .tgs files that stores VST/DX plugin settings are saved in this folder.

Preferences: The preferences you set in the program are saved in this folder, which includes a file named Intrface.BBM with all the program settings. If this file is removed to the trash, the program will open like a new installation the next time it runs. This is useful as a "global reset" if system settings have been changed by accident and are difficult to restore. If deleting this file does not solve the issue you are having, try deleting Band-in-a-Box Preferences_X86, too.

RealTrack: This folder has subfolders containing the files for all the RealTracks instruments installed in your program. It is the default location recognized by Band-in-a-Box when it installs RealTracks sets and generates RealTracks. If this folder is moved or the RealTracks files are installed in a custom location, the new location must be entered in the RealTracks Settings dialog so that Band-in-a-Box knows where to find them.

RealTracks – Demos: Every RealTracks instrument has a Band-in-a-Box demo song, which can be loaded directly from this folder as a song file.

Soloist Demos: These are Band-in-a-Box songs made with the many soloist styles available. There are subfolders for every Soloist set.

Soloists: Soloist files are stored here, both for MIDI soloists and solos that use RealTracks instruments. If you install soloist add-on sets this is where to put them.

Songs: This is the default folder for storing your Band-in-a-Box songs, the default folder that is selected by the *File* | *Open Song* menu command. It includes the basic Band-in-a-Box song library, and the songs you make yourself will be stored here unless you specify a custom folder for them.

Songs and Lessons: Band-in-a-Box comes with a large library of songs that demonstrate some of the most popular styles of music as well as songs for listening, learning, and jamming. This folder is packed with musical content for a variety of tastes and purposes.

Style Demos: Every Band-in-a-Box style has a demo song stored in this folder. There are a lot of them, the easiest way to play them is to pick the style that interests you in the StylePicker dialog and then click on the **[Song Demo]** button to hear the demo song for that style.

Styles: Band-in-a-Box styles use the file extension .sty and are stored in this folder. These are the styles that are listed in the StylePicker. If you add new styles, they will be installed in this folder and added to the StylePicker list by clicking on the [Rebuild] button.

Synth Kit Documentation: These are documents that describe the synth kits provided in the *Synth Kits* folder.

Synth Kits: Even though the General MIDI and GM2 patch lists have been widely adopted, Band-in-a-Box supports many other MIDI patch lists and drum kits. The .DK files in this folder are pre-formatted GM patch lists for most of the popular synthesizers, GM and non-GM, in use since the introduction of Band-in-a-Box. The .PAT files are for the patches found on higher banks GM and other synths and include the custom bank change commands to provide access to any patch on any MIDI synthesizer. Users can write custom .DK and .PAT files and save them to this folder.

Tutorials: This folder contains the files provided for use with the tutorials.

Other files and folders contain files and resources used by the program.

PG Music Inc.

Band-in-a-Box®

is protected by copyright and is the property of
PG Music Inc. and its licensors.
Copyright © 1989-2026 PG Music Inc.
All rights reserved.

PG MUSIC INC.
29 Cadillac Avenue
Victoria, BC V8Z 1T3
Canada

Sales:

E-mail: info@pgmusic.com

Phone: Toll-free in USA & Canada: 1-800-268-6272 or 1-888-PG-MUSIC (746-8742)

Phone: Toll-free outside USA & Canada where International Freephone service is available:
+ 800-4PGMUSIC (800-4746-8742)
or 1-250-475-2874 (tolls apply)

Fax: Toll-free in USA & Canada: 1-877-475-1444
or 1-250-475-2937 (tolls apply)

Technical Support:

E-mail: support@pgmusic.com

Live Internet Chat: www.pgmusic.com

Be sure to visit the FAQ pages at www.pgmusic.com for information about known troubleshooting issues as well as the latest technical support bulletins.

Appendix A: RealTracks Sets

Please see https://www.pgmusic.com/products_realtracks.htm for full descriptions and demos of all the RealTracks sets. While you're there be sure to check for new releases.

RealTracks Set 1 This set comes with every package of Band-in-a-Box.

RealTracks Set 2: Country Ballad How would you like top Nashville players to record on your Country Ballad masterpiece? Now you can with a click of a button! RealTracks Set 2 has so much to choose from, and the different RealTracks styles are great for mixing and matching. We've got acoustic guitar, strumming and finger picking, a beautiful "spacey" electric guitar with delay effects, as well as a sweet pedal steel part. There's even a Real Bass to round out that bottom end. You just enter the chords, press play, and this stellar band will follow you through thick or thin.

RealTracks Set 3: Swingin' Country Looking for the sweet Country-Swing sound? Go no further than RealTracks Set 3 - Swingin' Country. This set includes 2 swing Real Pedal Steel styles that you won't believe. Also included is a collection of Real Acoustic Guitar styles that blend oh-so-nicely with those Steel parts. There are 5 swing 8ths acoustic guitar RealTracks, including both strumming and finger picking.

RealTracks Set 4: Modern Country These days there are fine lines between Rock, Pop, Folk and Country, and the styles in RealTracks Set 4 weave back and forth across those lines with grace! The Double-time groove includes three instruments that blend together beautifully: Real Resonator Guitar, Real Acoustic Guitar & Real Bass. Also included is a modern syncopated groove that includes both acoustic & electric guitars.

RealTracks Set 5: Rockin Guitar Are you in the mood for some down-n-dirty rock-n-roll? We've got what you need with RealTracks Set 5. This set has smokin' rock & country-rock rhythm guitar grooves, as well as slide guitar soloists! Also included is a Real Bass style that blends beautifully with the R&B guitar.

RealTracks Set 6: All Metal We've got everything you need for the full metal band! With RealTracks Set 6, you get three different tempos of killer metal rhythm guitar parts and totally tight bass parts. Our superior stretching methods cover the entire range of tempo possibilities. If you use RealDrums such as "RockHardEven8" (RealDrums Set 4), you can leave MIDI behind and have an all-real Metal band playing your song!

RealTracks Set 7: Acoustic Jazz Bass and Rock Sax Are you ready for some Real Jazz? Well, you've come to the right place with RealTracks Set 7. With Real Double Bass, you get a real bass player playing the changes to your Jazz masterpiece. And, not only that, you can choose between the straight-ahead, fluid approach of our "Paul" bass style, or the aggressive approach of our "Ray" style. Also in this set is the "Motown Rock" sax soloist. Hear a hot Real Sax player nailing the changes to your Rock or Even 8 Jazz tune!

RealTracks Set 8: Country Folk This collection of Country-Folk RealTracks has something for everyone. Whether you're a Resonator Guitar fan, fiddle, or just need a basic acoustic guitar strumming pattern for your song, RealTracks Set 8 is the place to look. With the fantastic stretching capabilities of Band-in-a-Box and RealBand, you'll easily be able to mix and match the Resonator Guitar with any of the rhythm guitar parts, or play the Real Fiddle with many of your existing Band-in-a-Box and RealBand songs.

RealTracks Set 9: Country Electric Guitar It's time for some Chicken Pickin'! With RealTracks Set 9, you get some great country guitar grooves and solos played by top Nashville session musicians... Included are two rhythm guitar parts; "Cowboy" which is a true classic country groove, and "Train," which is a fast train-beat groove. You also get a soloist for each of these grooves, which can generate a smokin' guitar solo over any chord changes you enter!

RealTracks Set 10: All Blues (Shuffle) Whether you're a vocalist or an instrumentalist, if you want to play the blues, the most important thing you need is a smokin' blues band backing you up. With RealTracks Set 10 you can have it all! Just press play and you have a Real drummer, a Real rhythm guitar player, a Real bassist, a Real B3 player and even a Real harmonica player all backing you up on a groovin' Blues Shuffle. And when you're ready for Band-in-a-Box to take over with some killer soloing, this set also comes with an electric guitar soloist and harmonica soloist. You can use this Blues Shuffle in any key, over a wide tempo range (120 - 160bpm), so it'll play what YOU want it to play.

RealTracks Set 11: All Bluegrass (Rhythm) Have you ever wanted to be the leader of your own Bluegrass band? Tired of sitting in the wings doing back-up vocals? With RealTracks Set 11 YOU can step out in front of your very own Bluegrass band, and take charge. Mandolins, fiddles, guitars and banjos abound held to a steady beat by a fat bluegrass bass. Need a backing track? No problem, THIS band is ready to burn the barn down!.

RealTracks Set 12: All Bluegrass (Solos) If you find that your Bluegrass compositions are missing something try filling them out with a rip-roaring Bluegrass solo. RealTracks Set 12 delivers Banjo, Fiddle, Guitar, and Mandolin solos. Spice up any Bluegrass song with a foot-stompin' Banjo solo, or you can really get things going by adding multiple solo instruments. With the ability to solo in any key, at a wide range of tempo's, Band-in-a-Box with you at the controls will soon become the life of the hoe-down!.

RealTracks Set 13: "Older" Jazz Swing Soloists Immerse yourself in the sweet sounds of Classic Jazz with RealTracks Set 13: "Older" Jazz Swing. This collection of Band-in-a-Box RealTracks Soloists includes the essential instruments of Jazz Soloing: Alto Sax, Trumpet and Trombone. These were recorded by top studio musicians, so you know you're getting the real deal! All styles were played at 140bpm, and with the stretching features in Band-in-a-Box and RealBand, they can be used at a

wide tempo range effectively (120bpm-180bpm). You can use them in Band-in-a-Box with hundreds of Jazz styles, or in RealBand on your own multitrack swing 8ths tune.

RealTracks Set 14: Mainstream Swing Imagine having a world-class jazz rhythm section backing you up! Now you can with RealTracks Set 14: Mainstream Swing - Jazz Rhythm Section. This RealTracks set features cool jazz playing at 140bpm. The stretching features in Band-in-a-Box and RealBand make these RealTracks even more versatile. You have a choice of either acoustic piano or jazz electric guitar as your comping instrument, and to round out the bottom end there is an acoustic bass style. Each of these RealTracks has an A section and a B section, so you can add variety to your song simply by entering different part markers in Band-in-a-Box or RealBand. For example, if you want the bass playing in "2," simply change the part marker to "a." If you want the bass playing a walking line, simply put in a "b" part marker.

RealTracks Set 15: Mainstream Swing Nothing says 'sophistication' like an alto sax intricately weaving its way through a set of complex jazz lines. That's now a mouse click away with RealTracks Set 15: Mainstream Swing - Jazz Soloists. Along with the Alto Sax RealTracks, you receive Trumpet and Trombone, as well as bass soloing and piano soloing, complete with left-hand comping! In addition, this set also comes with bonus material to augment our previously release Tenor Sax soloist set. This set, combined with RealTracks Set 14: Mainstream Swing - Jazz Rhythm Section, has everything you need for a complete Real Jazz Band!

RealTracks Set 16: Bossa Have your dream Bossa band right at your fingertips! With RealTracks Set 16: Bossa - Rhythm Section, you'll have everything you need to make the most authentic sounding Latin-Jazz songs around. This balanced set includes Piano, Acoustic Bass and Electric Guitar RealTracks for use in all keys! With the stretching features in Band-in-a-Box and RealBand, these styles can be used on a wide range of tempos, making them even more useful. This Latin band sounds real because it IS real!

RealTracks Set 17: Bossa With RealTracks Set 17: Bossa - Soloists, you'll have all the tools available to generate a killer bossa solo with the most authentic sounds available. This set includes hours of Trumpet, Trombone, Alto Sax, and even Acoustic Bass soloing. These styles can be used with incredible ease in Band-in-a-Box along with existing styles, or use them in RealBand if you're looking to add them to your own multi-track creation!

RealTracks Set 18: Jazz Imagine yourself singing in a jazz bar, as the band plays your latest masterpiece. That is the mood evoked when listening to RealTracks Set 18: Jazz Ballad - Rhythm section. This set includes rhythm tracks for Piano, Acoustic Bass and Electric Guitar. You can really focus on your melody while the bass, piano and guitar provide solid rhythm and harmony all around you.

RealTracks Set 19: Jazz Ballad Lay down the most expressive solo for your jazz ballad with RealTracks Set 19: Jazz Ballad - Soloist. This RealTracks Set comes equipped with Alto Sax, Trombone and Trumpet soloing in every key for your jazz ballad. And, the great thing is every time you press play, you get a brand new solo! Your jazz ballad composition deserves these killer lines!

RealTracks Set 20: Dual Rock Guitars Are you ready for some classic rock guitar tones? You've come to the right place with RealTracks Set 20: Dual Rock Guitars. This set features two tempos of Rock 'n Roll guitar, and with each tempo there are two guitar styles, intended to be played together for a full band sound. The two guitar parts were recorded by two different top studio musicians, each playing off of the riffs of the other. At 120bpm, the guitarists play in a laid-back manner, while at 140, the parts are full of the energy that an up-tempo tune requires. Each part also has different playing for "A" section and "B" section, so if your song needs an added boost, just put a "B" part marker into your song, and Band-in-a-Box or RealBand does the rest!

RealTracks Set 21: Clean Strat Rock Add a clean, even, classic rock guitar sound to all your songs, old and new, with RealTracks Set 21: Clean Strat Rock. Use the Rhythm Guitar with your Verses while letting the Soloist fly during a Chorus; it will sound like you have a professional studio musician over to lay down some tracks - and you do! The Rhythm Guitars cover a wide range of tempos while the Soloist is best suited for an up tempo song. Any way you use them, these RealTracks will add a new dynamic to your compositions.

RealTracks Set 22: Funk & Pop Bass If you feel your songs need more Funk, or that the bass isn't Pop enough for you, then you need RealTracks Set 22: Funk & Pop Bass. With a live musician playing, you can hear the subtle techniques that can't be reproduced by a machine! RealTracks Set 22 has a variety of funk styles, including Funk Finger Bass, Funk Slap Bass, and Pop Bass which suits a wide range of musical styles. Using all electric basses, this set adds another color to your PG Music palate!

RealTracks Set 23: Pop Acoustic Guitar RealTracks Set 23 includes a solid rhythm section of acoustic guitars playing an even style, whether it be strumming or fingerpicking. These RealTracks can be used for more than just Pop; try adding these RealTracks to other styles of music and you will be amazed how they blend together! With a wide range of tempos and a variety of chords you can enter, we're sure this RealTracks Set will compliment your past, present and future musical projects.

RealTracks Set 24: Pop Swing 8ths Guitar Want to add a Swinging 8ths Pop Guitar sound to your latest composition? RealTracks Set 24 has the guitars you've been looking for! Fill in a rhythm section with this dynamic set of acoustic strumming and fingerpicking guitar styles. With a wide range of available tempos and the ability to stretch the tempo, RealTracks Set 24 completes your swing 8ths pop or country song with an understated touch!

RealTracks 25: Pop Swing 8ths Bass 1 Have you ever needed a Swinging Pop Bass player to add a delicate touch to your pop ballad? Do you feel like the MIDI Bass sticks to the 8ths but lacks a human feel? Turn to RealTracks Set 25! With the ability to use these RealTracks with so many styles of music, it's almost impossible to say which genre they belong to. Turn to RealTracks Set 25 whenever you need a bass player to stick to the basics and back you up!

RealTracks Set 26: Pop Swing 8ths Bass 2 With RealTracks Set 26 you can add the solid foundation of Swing 8ths Bass to your Band-in-a-Box or RealBand song. With a wide range of tempos and electric and acoustic basses to choose from, you can always rely on this RealTracks set to keep perfect timing. And, with the superior stretching features in Band-in-a-Box, all of the in-between tempos are covered.

RealTracks Set 27: "Dreamy" Pop Guitar and More Evoking a mood just like the moment between consciousness and dreams, RealTracks Set 27 is another great set of guitar playing for all users. With these simple, tasteful, and dreamy guitar licks, you can add a new level of atmosphere to your song. These RealTracks styles were recorded at tempos of 85, 120, 165 & 190 beats-per-minute, and with the superior stretching features in Band-in-a-Box and RealBand, all of the tempos in between are covered too! Whether you're composing a fast pop masterpiece or a mellow country ballad, these styles are for you!

RealTracks Set 28: Jazz Waltz Would a list of your favorite things include skating in Central Park on a cool winter day? How about jamming with a swingin' piano or guitar trio on a summertime evening until the sun rises? Have you ever heard an acoustic bass with the kind of tone that made you want to tenderly waltz the night away under a star-filled sky? Whatever a waltz lacks in beats-to-the-bar, RealTracks Set 28 makes up for with a rhythm sweeter than a summer breeze. This Set redefines what it means to swing in 3/4 time with this collection of Acoustic Bass, Piano, and Electric Guitar RealTracks!

RealTracks 29: Freddie and Wes The drummer has been holding a steady groove with the bass player all night; the joint is jumping, the dance floor is full and the piano player has more sparkle in his solos than a diamond mine. But something is missing... If you're looking for the "four-on-the-floor" beat that'll keep the dance floor full all night or the sweet intoxication of a tasteful groove, RealTracks Set 29 is the answer; this cat has six strings, nine lives, ten fingers and some of the sweetest comping this side of bebop!

RealTracks Set 30: Blues -Slow Swing Have you ever dreamt that you were blowing a lead over a smokin' hot blues band while a white-hot bass player held down a rock-solid groove that had to be heard to be believed? This RealTracks Set is what you need, with 6 RealTracks styles that will make you feel like you're knee-deep in Mississippi Delta swamp water. The Electric Guitar, Bass and Resophonic Guitar provide the solid foundation, in a variety of combinations. Then to fill up the band we also have the soloists: Electric Guitar, Harmonica and a sweet Slide Guitar! And, with the "RealCharts" feature in Band-in-a-Box, you can see exactly what these pros are playing!

RealTracks Set 31: Blues - Slow Even 8ths In a smoky after-hours bar in New Orleans you find them - your dream band - and in between bourbons you play some of the best blues you've ever played. At least, that's what it feels like when you jam with RealTracks Set 31! This set features some straight-8ths, slow rockin' grooves on the Electric Guitar, Electric Bass, Harmonica, and even the Resophonic Guitar! Whether you use them all together to have an instant on-call band, or you just use one of them to round out the sound of your band, these styles are sure to please. All styles in this set were recorded at the same tempo, so they blend together perfectly, and with the superior stretching features in Band-in-a-Box and RealBand, they can cover even more ground than that!

RealTracks Set 32: Blues Have you ever dreamt that you were blowing a lead over a smokin' hot blues band while a white-hot bass player held down a rock-solid groove that had to be heard to be believed? RealTracks Set 32 has what you need, with a solid even 8ths rhythm section of Electric Guitar, Electric Bass and Resophonic Guitar. In addition, this Set also comes with Harmonica, Tenor Sax and Blues Harmonica Soloists so you can have the whole band right at your fingertips. Come on down to the Delta and visit with the band!

RealTracks Set 33: Bluegrass With the latest offerings in RealTracks Set 33 you will find all you need to play a medium tempo Bluegrass song. This set of RealTracks is full of awesome features like A and B substyles for the Fiddle and Banjo as well as RealCharts for the acoustic guitar soloist. As soon as you select these RealTracks and have them play your latest composition, you will think you're sitting on the blue grass of Kentucky, listening to a real Bluegrass band play your song.

RealTracks Set 34: Country Train Beat The most amazing feature about RealTracks 34 isn't it's solid train rhythm that won't miss a beat. It's how you can use RealCharts to see the notation for all of the instruments. You get RealCharts for Fiddle, Harmonica, and Pedal Steel so you can see exactly what the top studio musicians are playing. These styles work great with many of our other RealTracks Sets, including Bluegrass.

RealTracks Set 35: Chet and Travis Pickin' What's that sound down the way? That just might be the train a-comin' to carry you away. That's how you'll feel when you explore RealTracks Set 35: Chet and Travis Pickin'! This Set comes with 4 different RealTracks styles in this unique genre, two played with that sweet mellow Nylon Guitar, and two played with the warm tones of the Electric Guitar. There are 4 distinct grooves and tempos, and with the superior stretching features in Band-in-a-Box and RealBand, the styles can be used at a variety of tempos.

RealTracks Set 36: Swingin' Country 2 RealTracks Set 36 is like taking a country hayride to a swingin' western dance hall. With 5 Swing 8ths RealTracks styles, you'll be wearing out those dancing shoes in no time! This set features a sweet Pedal Steel style, as well as two tempos of Resonator Guitar and Swing 8ths Mandolin, medium-slow 120bpm and Fast 190bpm. Whether you need some gently swinging riffs, or some barn-burning licks, RealTracks Set 36 has what you need.

RealTracks Set 37: Swingin' Country 3 Get ready to swing! RealTracks Set 37 provides some swinging country licks at a variety of tempos. With Mandolin, Harmonica, Pedal Steel and Resonator Guitar, playing at tempos ranging from 130 to 190 beats-per-minute, you're sure to find something for your swinging country tune! And, with the fantastic stretching features in Band-in-a-Box and RealBand, these styles are even more versatile!

RealTracks Set 38: Classic Country With RealTracks Set 38 you'll be able to start your own Classic Country band! With the Pedal Steel you get three variations that work at a range of tempos and the Fiddle is always ready to play a solo. You also get the added bonus of RealCharts which will show you the notation for all of the RealTracks in this set. With RealTracks set 38 added to your collection you will be ready to create a Band-in-a-Box or RealBand song that could have been recorded in Nashville!

RealTracks Set 39: Slow Country Have you ever written a ballad that you feel is missing something? Try out RealTracks Set 39 and see how a variation of instruments can spark your creativity. Including Pedal Steel, Fiddle, Banjo, Harmonica and Acoustic Guitar you are sure to find the one brick that is missing from your wall of sound. You also get the added bonus of RealCharts for Pedal Steel, Harmonica and Fiddle which will allow you to view the notation for these instruments. Get it now and start playing!

RealTracks Set 40: American Pop-Rock Do you want to hear some of that rootsy contemporary rock that's making itself heard all over the world? How about that gritty American sound? We've got you covered with RealTracks Set 40: American Pop-Rock. There are 4 Electric Guitar styles included in this set, and each style includes two different substyles, so the possible combinations are endless! The two "American" guitar styles are meant to be used together, as are the two "RootsRock" styles, so either way you get that polished, radio-friendly sound that'll make you sound like a professional producer. Each style was recorded by a top session player, and if you're intention is to learn to play like them, these styles also have the "RealCharts" feature, which displays the notes being played in notation, on the on-screen guitar fretboard, and on the on-screen piano keyboard.

RealTracks Set 41: Rockin' Hard You probably never thought you'd hear some great, hard-rockin' guitar being made by a computer, but with RealTracks Set 41, you'll have all that and more! This set comes with 4 different RealTracks guitar styles, and each of those styles has 2 different substyles, so you're sure to get the perfect combination for your song. "Hard Rock Thrash" and "Hard Rock Thrash Hollow" are two slow hard-rockin' styles that can be used together, or individually. "Pop Rock Brit Edgy" and "Pop Rock Brit Heavy" provide that modern British sound that is the current face of the British Invasion. Just enter the chords to your song, select these styles, and sit back and watch Band-in-a-Box rock!

RealTracks Set 42: Boogie 'n Texas Rock "Texas Boogie" and "Texas Rock" guitar RealTracks styles. "Texas Boogie" includes two different guitar styles, intended to be used together if you want a full band effect, or separately if you just need a touch of that Boogie flavor. "Texas Rock" is the same, with two distinct styles that mesh together beautifully, or can be used individually.

RealTracks Set 43: Rockin' Down South Get ready for a trip to the deep south, with RealTracks Set 43: Rockin' Down South. This set includes both acoustic and electric rhythm guitar styles, as well as two marvellously raunchy slide guitar styles. To top it all off, we have a rollicking southern organ. The guitars are all equipped with "RealCharts", which means that not only can they play over any chord changes you'd care to throw their way, but you'll also be able to see exactly what they're playing, either in notation, TAB, on the on-screen guitar fretboard, or on the on-screen piano keyboard!

RealTracks Set 44: Blues Guitar and Organ In the old ramshackle roadhouse there's the grittiest smokin' blues band you've ever seen, and stuck in the corner making some beautiful tones is the good old B3 Organ. With RealTracks Set 44, you can have that very sound coming out of your computer! This set includes three different Blues Organ RealTracks styles: "Monday" Swing 8ths at 65bpm, "Roadhouse" Even 8ths at 120bpm, and "BB" Even 8ths at 85bpm. And, with the superior real-time stretching features in Band-in-a-Box, the styles are not limited to those tempos, but can be used over a wide range, so you're sure to find what you need. Also included in this set is a rollicking Slide Guitar Blues RealTracks style. This style also has the added benefit of "RealCharts" which let you see exactly what's being played on the on-screen piano keyboard, or in notation.

RealTracks Set 45: Driving British Rock Modern Rock and Pop owe a lot to the original British Invasion, and even though the sounds are new, they all tip their hats to the Classics. With RealTracks Set 45, you get RealTracks guitar styles that are very modern and current, but have those timeless elements that have been passed on through generations. All of the guitars included in this set feature different takes on the same slow driving groove, and can be used together to create a full, produced sound, or can be used individually to fill in the spaces for your own project. This set includes a strumming acoustic guitar, and two electric guitars, one that is more "driving" and one that is more "soulful". With the stretching features in Band-in-a-Box, these styles cover a wide tempo range, and all three guitars also include "RealCharts" which let you see exactly what notes are being played in notation, on the piano keyboard, or on the on-screen guitar fretboard!

RealTracks Set 46: Medium Pop - Harmonica, Organ and Bass If your medium-tempo pop tune needs that little something extra, look no further than RealTracks Set 46. This set provides you with some great background organ & harmonica playing, as well as two options for straight-ahead pop electric bass. All of these styles can be used in conjunction with previously released pop RealTracks, such as acoustic or electric guitars, & RealDrums. They can be used with Band-in-a-Box MIDI styles, or they can give your own tracks more depth and sophistication. The harmonica style provides some great pop licks, but as a background style it doesn't get in the way of a singer or the other instruments. The Organ style is a real B3, and will give your pop song that authentic sound. For electric bass, there are two options. The 'PopHalfNotesSync' style plays on the 1, and-of-2, and the 3, which is one of the most common ways to play pop music. The alternate, 'PopHalfNotesPush is the same basic pattern, but doesn't restate the note on beat 3, driving the song with a pushed feel.

RealTracks Set 47: Slow and Fast Pop RealTracks Set 47 gives you what you need to provide that extra little something for your pop masterpiece. Covering the whole even 8ths tempo spectrum, our B3 Organ styles can provide that growling B3 sound whether you've written a slow ballad, or a rockin' fast pop tune. And this is no MIDI synth doing it's best to emulate the sound,

this is a REAL B3, played by a REAL musician. Just enter your chords into Band-in-a-Box, and it'll piece together a completely new B3 performance from our audio database, just for you! For the fast tunes, we've also got a background Pop Harmonica style. No matter what chords you throw at it, this harmonica player will follow the changes and provide some great color to your pop tune.

RealTracks Set 48: Medium Modern Rock Want to get that slick Modern Rock sound on your own personal recordings? Then look no further than RealTracks Set 48. This set provides three Guitar RealTracks, one acoustic, and two electrics. All three styles were recorded at the same tempo, and were designed to blend together beautifully, though you certainly can use them individually. You're stepping into the producer's chair when you work with RealTracks, so the only limitation is your imagination! The acoustic guitar is a bright, strummed rock part. The two electrics have distinct sounds that complement each other: 'ElecRockArp' is a clean guitar tone that plays arpeggios for the A section, then switches to strummed chords for the B section. 'ElecRockDirty' is a distorted guitar tone that plays muted syncopated chords at 'A', and then plays with a more open sound at 'B'. All three guitars are also equipped with 'RealCharts', which means that even though the styles are audio recordings of real musicians, pieced together by Band-in-a-Box or RealBand based on the chords you enter, the program knows what notes are being played and is able to display them. With these guitars, that means that you can view them in notation & TAB, as well as watch the notes go by on the on-screen guitar fretboard. Whether you're producing your own record, or learning to play new guitar styles, RealTracks Set 48 is for you!

RealTracks Set 49: Spirited Acoustic Guitar When most people think of Rock music, they think electric guitars, but the acoustic guitar plays just as important a role. However, you need a player who can really dig in, and that's where RealTracks Set 49 comes in. There are two Acoustic Guitar styles included with this set, both at slow tempos, but they're designed to give the song a harder edge than most ballad playing. Also included in this set are two pop Electric Bass styles, both at 85 beats-per-minutes. The 'PopHalfNotesSync' style plays on the 1, and-of-2, and the 3, which is one of the most common ways to play pop music. The alternate, 'PopHalfNotesPush is the same basic pattern, but doesn't restate the note on beat 3, driving the song with a pushed feel. All of the styles in this set are also equipped with 'RealCharts', which means that even though the styles are audio recordings of real musicians, pieced together by Band-in-a-Box or RealBand based on the chords you enter, the program knows what notes are being played and is able to display them. With both the guitars and the bass, that means that you can view them in notation & TAB, as well as watch the notes go by on the on-screen guitar or bass fretboard.

RealTracks Set 50: More Bossa! Pack your bags for a trip to Brazil with RealTracks Set 50! This set features some great Bossa Nova Guitar and Flute playing. The styles were all recorded at 140bpm, but with the superior stretching features in Band-in-a-Box, they can all be used over a wide tempo range. The Nylon-Electric Rhythm Guitar style provides a great backing track for any chord progression, and is an excellent tool for singers or soloists. The Flute and Electric Guitar Soloist RealTracks can provide fantastic melodic soloing over any changes, and the solo created by Band-in-a-Box will be different every time you press play!

RealTracks Set 51: Slow Bossas and More With RealTracks Set 51, you can choose either the smooth sounds of acoustic bass and piano playing slow gentle bossas, or the fast excitement of some boogying tenor sax. All you have to do is enter any chord progression into Band-in-a-Box or RealBand, and then you decide whether you want mellow or manic! The bass and piano, when used in conjunction with our BossaBrushes RealDrums, provide a great rhythm section for singers or soloists. And then, if you want to either study or just listen to a great rockin' sax solo, you can load in one of our faster styles, and this RealTracks soloist will nail it! Both the piano and the sax are also equipped with 'RealCharts' meaning Band-in-a-Box can display the notes you're hearing on the on-screen piano keyboard and in notation.

RealTracks Set 52: Fast Samba You won't be able to stop your booty from shaking when you hear RealTracks Set 52: Fast Samba! This RealTracks set provides you with some smokin' fast latin sounds. It includes the essential rhythm section instruments, bass and piano, as well as a soprano sax soloist. No matter what chords you enter in Band-in-a-Box, these styles will soar! The piano and sax are also equipped with 'RealCharts'. This means that even though the sounds you hear are real instruments played by real musicians, intelligently pieced together by Band-in-a-Box based on the chords you enter, the program also knows the exact notes that are being played, and is able to display them. You can view the notes in notation or on the on-screen piano keyboard. The piano has the added bonus of correctly placing left-hand notes in the bass clef, and on the piano window, the left-hand notes appear in a different color.

RealTracks Set 53: Slow Jazz Ballad - Rhythm Section The pros know that the hardest thing to play is slow! When you're playing slow ballads, you have to make every note count, which is what makes RealTracks Set 53 such a useful tool for every musician. This set includes both Piano and Acoustic Bass playing at 60 beats-per-minute, and because of the superior stretching features in Band-in-a-Box and RealBand, they can actually be used over a wide range of tempos. Not only do both instruments play at 60 beats per minute, but there are also several variations where they start playing double-time (essentially a 120 bpm groove) for the B section. This is a very common technique in jazz, so you'll be able to master your ballad playing no matter what your band throws at you!

RealTracks Set 54: Slow Jazz Ballad There's nothing in the world that can calm the soul like the mellow sound of a tenor sax lazily navigating it's way through a cool jazz ballad. With RealTracks Set 54, you can have that right now at your fingertips! In addition to the Slow (60bpm) Ballad Tenor Sax RealTracks, this set also includes the Jazz Ballad Electric Guitar Soloist, at a slightly quicker pace (85bpm), and a "Solo-Accompaniment" Jazz Ballad Piano (85bpm). This piano style is intended to be used without Bass or Drums, essentially it's a rhythm section all on it's own. All three of the RealTracks styles in this set are equiped with "RealCharts", which allow you to see the notes being played in notation, or on the on-screen piano keyboard. The Guitar

also has the added bonus of "Guitar RealCharts" which also include TAB and the on-screen guitar fretboard, which also show you the specific strings that the notes were played on.

RealTracks Set 55: Fast Bebop Jazz Get ready for some smokin' hot BeBop! RealTracks Set 55 gives you the tools you need to start hearing some lightning fast jazz coming out of your computer speakers. Simply enter any chords you like, select these BeBop styles, and Band-in-a-Box will generate flawless Acoustic Bass, Piano and Tenor Sax tracks for you. And even though it's generated by the computer, it was REAL top studio musicians who played it originally, so that's who you'll be hearing playing your song now! If you're a singer or a soloist, you can use the Acoustic Bass and Piano styles to provide a great rhythm section for you to sing or blow over, and you can generate a Tenor Sax solo with the soloist to study, or just to enjoy the fine sounds. The Piano and Sax are also equipped with 'RealCharts' which show you the notes that are being played either in notation or on the on-screen piano keyboard, making studying their playing even easier, and the Sax display can be transposed a whole tone so it appears correctly in Bb notation.

RealTracks Set 56: Jazz, Old and New RealTracks Set 56 has something for every jazz fan, whether you're a traditionalist or a fan of the modern sound. This set includes 4 different RealTracks styles, including "modern jazz" versions of Acoustic Bass and Acoustic Piano playing at a medium-swing tempo. These two styles together form the perfect rhythm section for soloing, and provide great inspiration for developing sophisticated lines. The set also includes 2 soloists, the classic "older swing" clarinet style, and the intricate electric guitar jazz swing soloist. The piano and the clarinet have "RealCharts" available, which means you can see exactly what is being played on the on-screen piano keyboard or in notation, and the guitar has the bonus feature of being able to display correct TAB, and display on the on-screen guitar fretboard.

RealTracks Set 57: Jazz Swing, Laid Back We dare you to keep your toes from tapping or your fingers from snapping when you listen to the cool swing from RealTracks Set 57: Jazz Swing, Laid Back. This set features both the essential rhythm section instruments and the soprano sax soloist for that sweet slow-medium groove that sits perfectly in the pocket. The rhythm section is comprised of double bass and piano, and both styles include both an 'A' section and a 'B' section, so you can add further dynamic range to your jazz tune. The soprano sax blows beautifully over any changes you care to throw its way, and both the sax and the piano are equipped with 'RealCharts' which allow you to see the notes that are being played, both in notation and on the on-screen piano keyboard.

RealTracks Set 58: Jazz and Pop Waltzes No matter what the style of music you listen to, the waltz is almost certainly sure to be found in it's midst. With RealTracks Set 58, we provide both Jazz and Pop Waltz styles. On the Jazz front, a Tenor Sax soloist is included, which can be used with some of our previously released Jazz Waltz rhythm section instruments. Simply enter any chords and this Sax will easily be able to blow over the changes. For the Pop fans, we've provided Acoustic Bass and Piano styles playing a slow even 8ths Pop Waltz, so if you're a singer or soloist, you'll have a solid rhythm section backing you up. Both the Piano and the Sax come equipped with 'RealCharts', which means that even though the sounds you hear are actual musicians playing actual instruments, Band-in-a-Box knows what notes are being played and is able to display them in notation or on the on-screen piano keyboard. The piano has the added benefit of correct placement of left-hand notes in the bass clef, and on the on-screen piano, left-hand notes are displayed in red, making it even easier to study and learn the parts.

RealTracks Set 59: Crossover One of the things you hear a lot on the radio today is that swing 16ths Crossover between Country Music and Hip Hop, and with RealTracks Set 59, we give you the tools you need to recreate that sound at home. This set provides you with a total of 5 RealTracks styles, one bass style and four guitar styles. They were recorded at 75 & 90 beats-per-minute, and with the stretching features in Band-in-a-Box, the tempos in between and beyond are covered as well. All of the styles also include 'RealCharts', which means that even though you're listening to REAL instruments played by REAL musicians, Band-in-a-Box knows what notes are being played and can display them either in notation, or on the on-screen guitar fretboard. The three styles recorded at 90bpm include a snappy acoustic guitar, a clean electric guitar, and an additional electric playing 'chops'. At 75bpm, we have a grooving electric guitar and a solid electric bass style.

RealTracks Set 60: Country Rock! These days the line between Country and Rock is blurring, and the best of both worlds are joining forces! With RealTracks Set 60, we give you taste of this marvellous merge in the form of 4 new guitar styles. 'ModernCountrySync' is an even-16ths-based groove, and we provide both an Acoustic and an Electric Guitar style. The 'SouthernSnappy' is a classic sounding Country-Rock groove, also 16ths-based, and for this groove we provide two Electric Guitars, 'Clean' and 'Gritty'. All four styles have 'RealCharts' available, which means that even though you're listening to REAL instruments played by REAL musicians, Band-in-a-Box knows what notes are being played and can display them either in notation, or on the on-screen guitar fretboard.

RealTracks Set 61: Ballads and More! An assortment of Pop and Country Ballad styles with two rhythm electric guitar styles, a hard-edged ballad soloist, and a solo-accompaniment pop piano style. The two rhythm guitars are meant to be used together, but have very distinct sounds. One is a clean guitar tone, playing choppy chords for the A section and held chords for the B section, and the other is a distorted guitar style, playing a syncopated groove at ‘A’, and straightening out to even quarter notes at ‘B’. The soloist is a driving distorted power ballad, and is great for intros or breaks. Finally, we include a ‘solo-accompaniment’ piano pop-ballad style.

RealTracks Set 62: Western Swing and Bluegrass! Three Western Swing electric guitar styles include rhythm playing at the medium-fast tempo of 165bpm, and an up-tempo style at 190bpm. Also at 190 is the “CountryClassicSwing” Soloist, which will create a solo over any changes you care to throw it’s way. As a bonus, this set also includes a Bluegrass Mandolin Soloist, playing at the laid-back (for Bluegrass) tempo of 100.

RealTracks Set 63: Country Waltz 1 Take a trip to Tennessee, with RealTracks Set 63, Country Waltz 1! This Set provides 4 Acoustic Guitar styles, playing at two waltz tempos, 85 & 140. With the stretching features in Band-in-a-Box and RealBand, these styles actually cover a wide range of tempos. Each tempo has a Fingerpicking and a Strumming Acoustic Guitar, and the styles work great together, or they can be used individually, whatever your needs happen to be. All 4 styles also include 'RealCharts' which display the notes being played in notation, TAB, and on the on-screen guitar fretboard, so you can really study what the players are doing.

RealTracks Set 64: Country Waltz 2 With RealTracks Set 64, we continue with that sweet three-quarter time! This set comes with three Guitar styles, all recorded at the comfortable tempo of 110, and a Solo-Accompaniment Waltz Piano style at a bouncy swinging tempo of 85. The guitar styles include strumming acoustic, fingerpicking acoustic, and electric, and are designed to blend nicely together when all three are used, but you can make any combination you need easily in Band-in-a-Box. All styles in this set come equipped with 'RealCharts' which display the notes you're hearing on-screen. The guitars additionally have TAB as well as a guitar fretboard display, and the piano has the bonus feature of correct hand splitting in the treble and bass clefs, and on the on-screen piano keyboard left-hand notes are displayed in red.

RealTracks Set 65: Alt-Country Alt-Country, also known as Americana, is fast becoming one of the most popular styles in the world, and with RealTracks Set 65, we give you a taste of this with 4 Electric Guitar styles. For the very slow tempos, we have a distorted electric guitar providing a gritty backdrop to your melancholy ballad. For ballads a little bit quicker, we have a brighter clean electric guitar style. We then have two Alt-Country styles recorded at 75bpm, which are intended to be used together, as they play off of each other beautifully. One is a moody sounding electric, while the other is more rootsy. All four styles have both an A section and a B section, so your song will have the dynamic shifts it needs, and all styles also have 'RealCharts', so you'll be able to see exactly what the guitarist is doing in notation, as well as on the on-screen guitar fretboard.

RealTracks Set 66: Modern Nashville Pop Nashville is the place to be for that modern pop-country sound! And with RealTracks Set 66, we bring you 4 Electric Guitar styles straight from Music City, USA. All of these styles were recorded at the common medium-pop tempo of 120bpm, but with the sophisticated stretching features in Band-in-a-Box, they all cover a wide tempo range. The two 'CountryRock' styles are intended to be used together, and play off each other beautifully, but can also be used individually, whatever you need. The same goes for the two 'NashvillePop' styles, one of which uses a distorted guitar sound, the other clean. All four styles have 'RealCharts' available, which means that even though you're listening to REAL instruments played by REAL musicians, Band-in-a-Box knows what notes are being played and can display them either in notation & TAB, or on the on-screen guitar fretboard.

RealTracks Set 67: Rockin' in 3/4 Time When hear the word "waltz", you don't often think of hard rockin' guitars, but 3:4 (or 6:8) time has become an important part of the hard rock world. With RealTracks Set 67, you get 10 different Rock and Pop 3:4 styles. These styles can be used individually, or together to create a full background to your waltz song. They can also be combined in A-B combinations, to give your song the dynamic shaping it needs. Also included for the first time are 12-string acoustic guitar RealTracks, both a picking style, and a strumming style.

RealTracks Set 68: R&B Rock RealTracks Set 68 provides 4 different modern R&B Electric guitars, which can be used together or individually, whatever your song needs! It includes two guitars with a warm mellow tone, one playing basic quarter notes with embellishment, the other playing a strumming pattern. Then, we have some funkier guitar styles, one playing an off-beat pattern, the other playing a 16th-note-based groove. And, all of these styles have RealCharts capabilities, so you can see exactly what's being played, either on the on-screen guitar fretboard, or in notation and TAB.

RealTracks Set 69: Rockin' in the North, Rockin' in the South RealTracks Set 69 takes you all over the continent with a Northern Rock sound, as well as a classic 80s Texas Blues-Rock groove. Included are 8 different guitar styles playing many variations on these grooves, including quarter-note variations, strummed patterns, offbeat & syncopated grooves. And a variety of guitar tones are employed in this set, including a mellow fuzz guitar tone, an edgy, gritty guitar sound, and different registers of that Texas Rock 'n Roll sound. All styles are equipped with RealCharts, so you can see the notes you're hearing either in TAB, notation, or on the on-screen guitar fretboard.

RealTracks Set 70: Piano Pop If you want some sophisticated, mellow piano for your pop masterpiece, go no further than RealTracks Set 70: Piano Pop. This set features 7 different Piano RealTracks styles, intended to be used by themselves, with no bass or drums, though they certainly can be used with a rhythm section as well. Travel to England with our PopLiverpool and PopLondon styles, check out New York with our PopBronx style, or travel down south with PopFunkyTexas. And of course all of these styles are equipped with RealCharts, so not only will you be hearing beautiful Real Piano, you'll be see it go by in notation and on our on-screen piano keyboard.

RealTracks Set 71: Folk-Rock Check out some of our brand new 12-String Acoustic Guitar RealTracks with RealTracks Set 71: Folk Rock! It includes a variety of tempos and feels, such as slow ballad folk-rock & medium folk-rock waltz. For the waltz, it comes with both a 12-string and a 6-string guitar style, which can be used individually, or blended together for a full, lush sound.

RealTracks Set 72: Smooth Jazz - Swing 16ths Hip Hop Looking for that sweet Smooth Jazz sound with a tinge of Urban flavor? Look no further than RealTracks Set 72! This set features 4 RealTracks styles, with classic Real Electric Piano and Electric Bass, at two Hip-Hop swing 16ths tempos. The Electric Piano styles can be used either completely dry, with no effects at all, or with authentic effects for that true Smooth Jazz sound: chorus, delay, and reverb. The dry sound is perfect if you'd like to use these styles in a Rock setting, or if you'd like to add your own effects in RealBand.

RealTracks Set 73: Smooth Jazz - Ballad and Pop More classic Smooth Jazz with Electric Bass styles as well as classic Real Electric Piano, both "dry" and with authentic Smooth Jazz effects. Both instruments include both a slow Ballad, and a faster even-16th-based Poppy Smooth Jazz groove. These styles are ideal to use with RealDrums Set 28 but can also be used with many of our other even 8th and even 16th Jazz RealDrums.

RealTracks Set 74: Ballroom Latin Ballroom Latin made for dancing with 7 styles featuring both Acoustic Bass and Piano. Practice your musical chops, your dancing chops, or both! A perfect match with RealDrums Set 5: Latin.

RealTracks Set 75: More Bossa Acoustic Bass, Electric Guitar and Piano playing a sultry medium-slow Bossa tempo. The guitar features a "FreeComp" version, with the guitar as the sole comping instrument, and a "GrooveComp" version, which is intended to work well while there is a piano comping at the same time. Both piano and guitars have RealCharts for on-screen notation and TAB plus piano keyboard and guitar fretboard displays.

RealTracks Set 76: More Jazz Waltz Jazz Waltzes, with Piano, Guitar, and Acoustic Bass styles. Included are two tempos: a slow waltz ballad at 85 bpm, and a medium-slow laid-back waltz at 110 bpm. All three instruments are represented at both tempos, and in addition, there is a rehearsal piano waltz style. This style is a basic piano approach to the swing waltz and is intended to be used by itself to back up a singer or soloist.

RealTracks Set 77: Ballad, Stride & More Jazz with both electric and acoustic guitars at a variety of tempos, as well as 4 different accompaniment piano styles. The slow Jazz Ballad tempo has a free-rhythm Electric Guitar style, an Acoustic Guitar that is designed to work well with a comping piano, and a Stride Jazz Ballad piano. Also included is a slightly quicker Stride Ballad, as well as a "Rehearsal" Piano style that's great if you need a basic piano approach to back up your singing or soloing. All instruments in this set are equipped with RealCharts for on-screen notation and TAB plus piano keyboard and guitar fretboard displays.

RealTracks Set 78: Memphis Swing Memphis Swing gives you 4 different RealTracks styles with 4 different approaches to this distinct version of Country Swing. Two of the styles use a crisp, clean guitar tone, one playing chords letting the notes ring, the other with a shorter staccato approach. Then we have a guitar with a grittier tone, played either with a palm-mute effect, or with a wide-open approach.

RealTracks Set 79: Medium Country Boogie This set features 6 medium tempo Country Boogie guitar RealTracks including 2 acoustic guitars and 4 electrics. With acoustic guitar, you can choose between a palm-mute style of playing, or a more open approach, or you can mix-and-match, using one style for the A section of your song, and the other for the B section. You have lots to choose from with the Electrics too, with both clean and distorted guitars, playing syncopated patterns, classic riffs, palm-mute, and twangy variations. All of these styles are equipped with RealCharts, so you can see exactly what's being played by these world-class studio musicians!

RealTracks Set 80: Fast Country Boogie This set features 6 up-tempo Country Boogie guitar RealTracks including 2 acoustic guitars and 4 electrics. With Acoustic Guitar, you can choose between a palm-mute style of playing, or a more open approach, or you can mix-and-match, using one style for the A section of your song, and the other for the B section. You have lots to choose from with the Electrics too, with both clean and distorted guitars playing syncopated patterns, classic riffs, palm-mute, and twangy variations. All of these styles are equipped with "RealCharts," so you can see exactly what's being played by these world-class studio musicians!

RealTracks Set 81: More Country Swing RealTracks Set 81 adds 8 Country Swing electric guitar styles featuring both clean and "gritty" guitar sounds, played over both slow swing at 85bpm, and medium-up-tempo at 140bpm. The different variations can be used individually, or together, and they can also be used in various A-B combinations. All of these guitar styles are equipped with RealCharts, so you will see exactly what is being played by these top Nashville studio musicians!

RealTracks Set 82: More Country Waltz 10 new electric guitar Country Waltz styles covering a range of tempos from 85bpm through to 140bpm with both clean guitars and distorted guitars. You can mix and match styles, either using multiple styles at the same time, or A-B combinations. And all of these guitars are equipped with RealCharts and display notation, TAB, and on-screen guitar fretboard.

RealTracks Set 83: LA Hard Rock This set provides you with 4 distinct Electric Guitar styles, 2 with a "crisp" tone, and 2 with a "fuzzy" tone, so you're sure to find what you need for your song or section. Also included is the HardRockLA Bass style, a syncopated bass style with a big fat tone. As a bonus, we're also throwing in the HardRockLA RealDrums style! This style has 5 different substyle options, combined together for a total of 8 different style variations. Each substyle was recorded at 3 different tempos, and with the superior stretching features in Band-in-a-Box, the entire tempo spectrum in between tempos is also covered.

RealTracks Set 84: Lite Pop This set features 12-string Acoustic Guitar RealTracks styles as well as 3 Pop Piano styles. The 12-string Acoustic Guitar provides a beautifully full sound which works great on its own, or in the context of a full band. There are two of these styles, one picking, and the other strumming, both at a slow ballad tempo. Additionally, we also include a style that uses the picking for the "a" section of your song and strumming for the "b" section. The 3 Pop Piano styles continue our collection of solo-accompaniment piano styles. Two of the styles embody the melodic California sound, one a slow ballad, the other an upbeat energetic style. The third style is a flowing melodically arpeggiated style.

RealTracks Set 85: Rockin' Bass This set features two classic Brit-Rock basses, a heavily scooped and distorted thrash bass, and a deep rockin' bass that turns out pulsing eighth notes. You can view tab and notation for every style in this set in Band-in-a-Box or RealBand. The wide range of tempos ensures that you will have a rockin' bass for every occasion.

RealTracks Set 86: Blues Rock Three unique and driving guitar styles are included: two with a crisp, unrelenting single-coil tone (which can be linked together as an A/B substyle) and one with a low, twangy fuzz tone. Also included is a dark-toned blues rock bass that syncs up nicely to the guitar styles. All of these styles are equipped with RealCharts, which means that even though you're listening to actual audio recordings of real musicians, you can see the notes they're playing on the on-screen fretboards, in TAB, in standard notation, and on the on-screen piano keyboard. Our unique stretch methods ensure that you're covered for a range of tempos and all twelve keys.

RealTracks Set 87: Electric for All Occasions This set offers an extensive selection of bright guitar sounds for all occasions. At each of the three tempos, we provide you with both clean and slightly distorted guitar tones. Plus, you also have control over the particular texture of the guitars. All of the styles were recorded with both open chords, if you want a brighter sound, and barre chords, if you want a slightly more muted effect. All styles play any chord in any key, and our stretch methods ensure that all in-between tempos are covered! All of these styles also come complete with notation and tablature.

RealTracks Set 88: 12-String Electric RealTracks Set 88 offers some unique, clean 12-string electric guitar tones. The styles are split into two main categories: strumming and fingerpicking. The strumming styles offer a silky, sustained, solid rhythm while the fingerpicking styles deliver an open and bright feel that fills in the eighth notes. Both the strumming and fingerpicking styles were recorded at multiple tempos ranging from slow ballad to up-tempo pop, and with the superior stretching features in Band-in-a-Box and RealBand, all the tempos in between are covered too! Notation and tablature are also included for all of your scoring and learning needs.

RealTracks Set 89: Northern Rock Ballad RealTracks Set 89 provides Acoustic Guitar, High-Strung Acoustic, Banjo & Electric Bass. Both guitar styles feature open chords with traditional folk strumming patterns. These two guitars used together provide a full, rich sound by covering the full sonic spectrum. In addition, both guitars and the electric bass are equipped with RealCharts, which means not only are you getting real instruments played by real musicians, but you can see what they're playing in notation, TAB, and on the on-screen guitar/bass fretboards. The banjo is a nicely subtle, understated fingerpicking style that blends perfectly with the other instruments.

RealTracks Set 90: Jazz Organ A collection of Jazz B3 organ styles from slow, laid-back ballads to energetic up-tempo swing and bebop. The style provides both comping and killer bass lines which play "in-2" for the A sections and walk for the B sections. There are 5 separate styles recorded over the range of tempos from 60 to 190 beats-per-minute. And, with the superior stretching features in Band-in-a-Box, all styles in between are automatically covered as well!

RealTracks Set 91: Smooth Jazz - Sax Soloing Five new additions to your Smooth Jazz RealTracks collection: three alto saxes, a soprano, and a tenor. All of these styles show tasteful contrast with soothing melodies intertwined with fast jazz runs and phrases. This set also covers three avenues of smooth jazz: cool, poppy, and ballad. It offers a wide range of tempos ranging from dramatically slow to moderately fast. The inclusion of RealCharts means that not only will you be hearing Real Saxophone played by a top studio musician, but you will be able to see exactly what's being played in both notation and on the on-screen piano keyboard.

RealTracks Set 92: Smooth Jazz - Trumpet Soloing This set features four different soloists in the subgenres of cool, poppy, and ballad. The cool Jazz styles have a funky swung sixteenth note feel while the down-tempo poppy and ballad styles rely on even spacing and tasteful phrasing. You will have a variety of tempos and all twelve keys at your fingertips thanks to the stretching methods used by Band-in-a-Box and RealBand, and with our RealCharts you will be able to see what's being played, in both notation and on the on-screen piano keyboard.

RealTracks Set 93: Smooth Jazz - Rhythm Guitar & Electric Piano Soloing RealTracks Set 93 adds more Rhythm & Soul to our collection of Smooth Jazz RealTracks styles! This set includes two electric piano soloist styles and two rhythm guitar styles all together. Both split up into two subgenres: a funky swung sixteenth feel and a slow even sixteenth ballad feel. And, the two electric piano styles provide you with even more options, as each one has three different effects sets: Chorus with delay effect, chorus alone, and completely dry. If you want the slick Smooth Jazz sound, go for the chorus & delay, but if you want the unadulterated sound of the real vintage electric piano, go for the dry. All four styles are also equipped with RealCharts which allow you to see the notes that are being played in notation and on the on-screen piano keyboard, and the guitars have the added benefit of correctly displaying TAB & the notes on the on-screen guitar fretboard.

RealTracks Set 94: Jazz Guitar Soloing and More This set includes 4 electric guitar styles, ranging from medium-slow tempos up to fast bebop tempos, in both jazz waltz meters, as well as straight ahead 4:4 swing. In addition, there's an energetic samba soloist played on nylon guitar, and two solo accompaniment piano styles! These real pianos offer a fun and energetic feel and are the perfect companion to a show tunes singer. Every single style in this set is equipped with RealCharts, which means not only will you be hearing great real audio recordings of real musicians, but you will be able to SEE what they're playing too, in notation, and on the on-screen piano keyboard. The electric guitars have the added bonus of displaying correctly in TAB and on the on-screen guitar fretboard.

RealTracks Set 95: Jazz Rhythm Guitar: Bossa and Swing Included are four electric guitar styles that cover a large range of tempos, as well as two bossa styles, and a fast "Freddie" Acoustic Guitar. The Electrics are split into "FreeComp" and "GrooveComp" styles. The FreeComp styles are intended to be the sole comping instrument (no piano) featuring sophisticated rhythms and harmonies. The GrooveComp styles use more repetitive rhythms and more basic harmonies so that they can be used with other comping instruments such as piano or organ without getting in the way. The Bossa Guitars have a warm nylon tone, and were recorded at the tempos of 85 & 140, and with the superior stretching features in Band-in-a-Box, all of the tempos in between are also covered. The electric & acoustic guitars are also equipped with RealCharts which means that not only are

you hearing actual audio performances by actual musicians, you can also see what they're playing in notation, TAB, and on the on-screen guitar fretboard.

RealTracks Set 96: Modern Bluegrass Waltz This set includes a total of six new waltz styles on five different instruments! You will receive two acoustic guitars (one fingerpicking, one strumming), acoustic bass, fiddle, mandolin, and banjo. Every one of these styles covers all twelve keys, and covers a wide tempo range thanks to the high quality stretching features in Band-in-a-Box and RealBand.

RealTracks Set 97: Unplugged Country Swing There are four country swing fiddle styles included, three of which feature melodic background playing over the tempo spectrum of 85 bpm ballads to the sprightly tempo of 140. Since they were recorded at intervals, the entire tempo range is covered, since Band-in-a-Box's superior stretching features can use those three tempos to cover all of the tempos in between. At 140, you also have the option of choosing the "chops" style, where the fiddle plays very short chordal shots on beats 2 & 4. This is a style that would generally only be used on faster tempo tunes. All of these styles also feature RealCharts which means that not only are you hearing audio recordings of top studio musicians playing your song, you can SEE what they're playing too, in notation & on the on-screen piano keyboard!

RealTracks Set 98: Unplugged, 12-String & Fiddle Three strummed acoustic 12-string guitar styles and two country boogie fiddle styles, all recorded over a wide tempo range. And with the superior stretching features in Band-in-a-Box, all the tempos in between are also covered. The 12-string styles were recorded at 85, 120 & 165 beats-per-minute, so if you're song is at 95, no problem, you're covered with 85, which Band-in-a-Box can easily stretch up. Or, if you need 12-string at 160, no problem, the 165 bpm style can easily stretch down to cover that too! RealCharts are included with all 5 styles here, which means that not only do you get real audio recordings of top studio musicians playing your songs, you can see what they're doing in notation, on the on-screen piano keyboard, and for the guitars you can also view the notes in TAB and on the on-screen guitar-fretboard. And all keys are covered, so if you want to boogie down in C sharp, no problem!

RealTracks Set 99: More Country Waltz: Pedal Steel, Bass & Fiddle Three bass styles offer a solid, rhythmic foundation over a wide tempo range, two fiddles offer a variety of melodic ideas, and two pedal steels offer rich layers of harmonies. That's a total of seven new styles, all of them crucial to your Country Waltz songs! In conjunction with previously release Country Waltz styles, it's easy to put together a full band at any tempo. All styles play in any key, and the pedal steel & fiddle styles have RealCharts.

RealTracks Set 100: More Western Swing: Pedal Steel & Electric Guitar RealTracks Set 100 includes 4 new electric guitar styles that can be used in conjunction with our previously release Western Swing styles. The styles were recorded at 2 tempos, 165 and 190, with basic comping patterns at both tempos; a "picked" style at the slower tempo, and a "held" style at the faster tempo. Plus, we add to our increasing collection of Pedal Steel styles at both of these tempos as well. These swinging styles use the classic Western Swing C6 tuning. And you're not limited to 165 or 190, all tempos in between are also covered with the superior stretching features in Band-in-a-Box.

RealTracks Set 101: Folk and Country Swing This library of country and folk crossover styles delivers a large collection on a variety of instruments. Included are Ukulele, Acoustic Bass Guitar, Electric Guitar, and Fiddle styles. The Ukulele and Acoustic Bass Guitars work well as playful duos: a moderate tempo acoustic-bass guitar and ukulele duo with a country feel and a faster tempo acoustic-bass guitar and ukulele duo with a cheerful island feel. The "Memphis" fiddle adds to our existing Electric Guitar styles, and the two Country Swing electric guitar styles can be used independently, or together as an A-B style. The fiddle and guitar have the added bonus of having RealCharts enabled, which allows you to view the notes being played in notation, on the on-screen piano keyboard, and on an on-screen guitar-fretboard.

RealTracks Set 102: Uptempo Reggae This set includes Electric Bass, Electric Guitar, B3 Organ, Acoustic Piano, and a brand-new Reggae Classic RealDrums style. With all the styles used together, you will be constantly immersed in B3 Organ, Guitar strumming out the rhythm, Piano shots on the off-beats, and a booming Bass holds it all together. Each style was recorded at 100 bpm so they sound very natural together, though with the superior stretching features in Band-in-a-Box, all styles cover a wide tempo spectrum.

RealTracks Set 103: Slow Groovin' Reggae Electric Bass, Electric Guitar, B3 Organ, Acoustic Piano, and a brand-new Reggae Classic Tambo RealDrums style. While the Bass and Drums maintain a laid-back syncopated rhythm at 75 bpm, the Guitar and Piano play chord shots on 2 and 4, and the jammin' B3 Organ fills in on 3. The "RealCharts" allow you to see exactly what's being played on the piano, guitar & bass in notation, and on the on-screen piano keyboard. The bass & guitar have the added benefit of displaying correctly in TAB and on the on-screen guitar/bass fretboards.

RealTracks Set 104: Celtic Jigs & Reels This set includes 2 basic Celtic grooves played on a variety of instruments, including Acoustic Bass, Acoustic Guitar, and Piano. Plus, this set comes with the added bonus of two new RealDrums styles feature the Bodhran. This is a traditional Celtic drum played with a wooden mallet. And these Bodhran styles each have several variations, including the standard wooden mallet as well as a variety of brush mallets for a slightly softer tone. The Guitars and Pianos are also equipped with "RealCharts," which means that you can see the notes that are played in notation, TAB, and on the on-screen piano keyboard or guitar fretboard.

RealTracks Set 105: Brent Mason Rock Soloing This set includes three Electric Guitar Rock soloing styles played by the award-winning session guitarist, Brent Mason. Brent's punchy, burning lead sound will rock the house 'til dawn. Plus, these styles have the added bonus of "RealCharts," allowing you to see what Brent's playing in notation, TAB, and on the onscreen guitar fretboard. The guitar fretboard also displays any notes that are bent in blue, for added educational value.

RealTracks Set 106: Calypso Pop Along with Electric Bass and Accordion, this set includes three types of guitar: Acoustic, Electric, and High-Strung Acoustic. The high-strung guitar is great to use with the standard-tuning acoustic, as together they fill out the full sonic spectrum. Also joining the band is a brand-new Pop Calypso RealDrums style. Soft-strumming Guitars, simple Bass lines, and flowing Accordion.

RealTracks Set 107: Medium Pop Waltz This set includes a whole assortment of strings: Electric Bass, Fiddle, Acoustic Guitars, Electric Guitars, Mandolin, Pedal Steel, and Acoustic Piano. Also joining the group is a brand-new Pop-Rock Waltz RealDrums style. The Electric Guitar plays alternate substyles to add dynamic range to your song. Each style plays an even 8ths groove at 120 bpm, but with the superior stretching features in Band-in-a-Box, this actually covers a wide tempo spectrum (110-140). Plus, with the new triple-time feature in Band-in-a-Box these styles can be used in even more ways.

RealTracks Set 108: More Rockin' Bass This set is all Electric Bass: Hard Rock Waltz, Pop Rock Waltz, Modern R'n'B Rock, and Northern Rock. These styles cover a wide range of tempos from 65 bpm to 140 bpm, and blend beautifully with our previously released RealDrums and Guitar RealTracks. All 4 styles also display "RealCharts" which means you can see what you're hearing in notation, bass TAB, and on the on-screen bass fretboard.

RealTracks Set 109: Gypsy Jazz Everything you need for some hot, up-tempo Gypsy Jazz. This set includes Acoustic Bass, Acoustic Guitars, Fiddle, and a brand-new Gypsy Jazz Swing RealDrums style. There are 2 different Rhythm Acoustic Guitar styles that are meant to be used together to provide a full, authentic Gypsy Jazz sound, and then there are two more Acoustic Guitar Soloist styles, played by two different top session players, plus a hot fiddle soloist! The guitars and fiddles have the added bonus of displaying "RealCharts" which means you can see the notes you're hearing blaze past in notation, TAB, or on the on-screen fretboard display.

RealTracks Set 110: Gypsy Jazz RealTracks Set 110 includes Acoustic Bass, Acoustic Guitars, Fiddle, and a brand-new Gypsy Jazz Swing RealDrums style. Whether you need some laid-back comping Nylon Guitar, a lovely Fiddle or Guitar solo, or a melodic Acoustic Bass, each of these styles offers a lot. To add variation throughout your songs, the Bass plays "in-2" for the A section and switches to "walking" at B. The RealDrums also follow the changes at part markers. Each style plays at a relaxing tempo of 110 bpm (though this covers a wide tempo range with the superior stretching features in Band-in-a-Box) and is made to play smoothly over Gypsy Jazz progressions which include 6th, m6, and diminished chords.

RealTracks Set 111: Jazz Vibes This set includes five different Comping Vibes styles played by the world-class Jazz Vibraphonist Steve Nelson. It includes both even 8ths Bossas & Jazz Swing, covering a range of tempos from 60 bpm to 140 bpm.

RealTracks Set 112: Jazz Vibes Steve Nelson steps in to plays smokin' vibes solos. This set includes three Jazz Swing soloists covering a range of tempos from 60 bpm to 140 bpm. With the superior stretching features in Band-in-a-Box, all tempos in-between are taken care of! The set also includes a Bossa soloist at 140 bpm, which can also work over a wide tempo spectrum. In addition, all of these styles are equipped with "RealCharts," which means that even though these are actual audio recordings of Steve Nelson, you can see what he's playing in notation or on the on-screen piano keyboard.

RealTracks Set 113: Smooth Jazz Cool swing 16th soloing on both Electric Piano & Electric Guitar, and also includes a rhythm guitar style. This set works in perfect combination with the rhythm section styles from RealTracks Set 72. With the Electric Piano you have a choice of chorus effect, delay, or no effects at all. Plus, all of the styles in this set display "RealCharts," which means that even though you're hearing audio recordings of real musicians, you can see what they're playing, as they're playing it, in notation, on the on-screen piano keyboard, and for the guitar in TAB and on the on-screen guitar fretboard

RealTracks Set 114: Smooth Jazz - Poppy Guitar and Electric Piano Smooth Jazz soloing on both Electric Piano and Electric Guitar, as well as a bonus Rhythm Guitar style that blends beautifully with our previously released Smooth Jazz Sets. With the Electric Piano you have a choice of chorus effect, delay, or no effects at all. Plus, all of the styles in this set display "RealCharts," which means that even though you're hearing audio recordings of real musicians, you can see what they're playing, as they're playing it, in notation, on the on-screen piano keyboard, and for the guitar in TAB and on the on-screen guitar fretboard.

RealTracks Set 115: Mike LeDonne's Swingin' Jazz Piano This set includes six Jazz Piano styles played by Mike LeDonne, known for playing with some of the greats such as Dizzy Gillespie and Benny Goodman. This set includes Mike comping and soloing in his distinctive East Coast style over Jazz swing grooves ranging from 60 to 140 beats per minute. Also, you can watch how it's done with the RealCharts displayed in Band-in-a-Box either in notation or on the on-screen Piano

RealTracks Set 116: Praise & Worship - Shining 8ths RealTracks Set 116 includes 2 Electric Basses, 4 Electric Guitars (including 1 soloist), 2 Acoustic Pianos, 2 Synth Pads, and a brand-new Praise & Worship RealDrums style. Whether you need a little backing Piano or Guitar, or a rockin' Guitar solo, these styles will compliment your songs beautifully. All styles were recorded at 120 bpm but can be stretched over a wide tempo range with Band-in-a-Box's newly enhanced audio stretching capability. ALL of these styles are also equipped with "RealCharts," which means that you can see what the musicians are playing in notation, on the on-screen piano keyboard, and for the basses & guitars you can see the notes in TAB or on the on-screen guitar fretboard.

RealTracks Set 117: Praise & Worship - Uplifting 16ths This set includes Electric Bass, 4 Electric Guitars (including 1 soloist), 2 Acoustic Pianos, a Synth Pad, and a brand-new Praise & Worship even 16ths up-tempo RealDrums style. All recorded at 120 bpm, these styles will be great to compliment your songs whether you use them individually or the whole band at once. And with Band-in-a-Box's newly enhanced audio stretching methods; you can slow it down and watch each 16th note as it flies by.

RealTracks Set 118: Brent Mason Country Soloing Four Electric Guitar Country soloing styles played by award winning Nashville legend Brent Mason. Whether you are shufflin', train-pickin', waltzin', or just wanna boogie, Brent's delicious Guitar sound and how-DOES-he-do-it string picking will blow you away! And if that is not enough, Band-in-a-Box's RealCharts allow you to watch how these solos are played in notation, TAB, or on the on-screen guitar fretboard.

RealTracks Set 119: TexMex 2-Beat This set includes Electric Bass, Accordion, Electric Guitar, and a brand-new TexMex RealDrums style that makes you want to get on your feet and dance! These styles work great as a full band, or individually to compliment any of your older RealTracks. To liven up your songs, the Electric guitar switches from playing chord shots on the off beats during the A substyle, to lovely little walking melodies in the B substyle.

RealTracks Set 120: TexMex Country Set 120 – TexMex Country - includes Electric Bass, Accordion, Electric Guitar, and a brand-new TexMex Country RealDrums style. Each style plays an up-tempo even 8ths rhythm at 120 bpm, with a slight Latin flavor. Even though the instruments were recorded at this tempo, the superior stretching features in Band-in-a-Box allow these styles to all be used over a very wide tempo range. The Bass and Electric Guitar styles have the bonus of RealCharts so you can see what the musician is playing, either in notation, TAB, or on the on-screen guitar fretboard. These styles are wonderful together as a band, but each style also has great potential to combine with other RealTracks as well.

RealTracks Set 121: More Country Banjo, Fiddle & Steel This set offers a variety of rhythms and tempos all played by your favorite stringed instruments: Banjo, Fiddle, Pedal Steel, and Resonator Guitar. These styles are useful for various tunes because they range in tempo and rhythm. The Banjo is an even beat at 100, Fiddle is a swing beat at 165, and the Pedal Steel and Resonator Guitars are both waltz swing beats at 140. And to increase this assortment of rhythms are Band-in-a-Box's half-time, double-time, triple-time, and newly enhanced tempo stretching features. The Fiddle, Pedal Steel and Resonator Guitar also have the added benefit of displaying "RealCharts," which means that even though these are audio recordings of real musicians, you can see what's being played in notation and on the on-screen piano keyboard.

RealTracks Set 122: '70s Soul This set features a full RealTracks band of electric bass, drums, electric guitar, piano, and synth. There are multiple styles on each instrument, as well as variations that switch from one style to another at the part markers. The piano style also has the option of playing either strictly acoustic, or acoustic piano with a doubled synth layer playing on top of it. All of the RealTracks in this set are equipped with RealCharts, meaning you can see the notes that are being played in notation, and the basses and guitars have the added bonus of also displaying in TAB and on the on-screen fretboard.

RealTracks Set 123: Celtic Hornpipes & Slipjigs RealTracks Set 123 continues our collection of Celtic styles with the "Hornpipe" and "Slipjig" styles, with Acoustic Bass, Acoustic Guitar, and the traditional Irish Bodhran hand drum. The Hornpipe is a stately swing 8ths groove, similar to a Reel, but at a slower tempo. A slipjig, is a quicker paced 9:8 style, like a jig, but with 3 extra 8th notes at the end of each bar. These styles are very common in the Celtic repertoire, making this set an ideal companion for any fiddler, whistler, or anyone who loves Irish music! The Bodhran styles have multiple substyles, with variations played using a wooded mallet, or a brush, giving you complete control over what you hear. The guitar styles are also equipped with "RealCharts," which means that even though these are audio recordings of real musicians, you can see what is being played in notation, TAB, and on the on-screen guitar fretboard.

RealTracks Set 124: More Pop-Rock Bass This set features 5 new electric bass RealTracks styles that blend beautifully with many of our previously-released styles. There are pumping 8ths in the TexasRock style, two funky swing 16ths options, as well as "RootsRock" and "SouthernRock" styles. And, ALL of these styles are equipped with "RealCharts," which means that you can see the notes going by in Band-in-a-Box, on the on-screen bass fretboard, or in notation & TAB.

RealTracks Set 125: Crossover Pop RealTracks Set 125 features styles that all provide a unique approach to common musical genres. The "Crossover" banjo & electric guitar styles are distinctly Country, but take a gritty sound from the Pop world, and a hip, swinging feel from the Jazz world. Calypso is certainly considered to be a world-beat groove, but here it's given a definite pop interpretation, with a piano style to join the previously released PopCalypso styles. Also included in this set are 3 new RealDrums styles, each with a unique departure from basic Pop & Rock grooves.

RealTracks Set 126: Fast Pop Waltz RealTracks Set 126 provides you with an uptempo Pop approach to the waltz. This set includes a whole assortment of RealTracks styles: Electric Bass, Fiddle, Acoustic Guitar, Electric Guitar, Mandolin, Pedal Steel, and Acoustic Piano. Also joining the group is a brand-new Pop-Rock Waltz RealDrums style. The Electric Guitar plays alternate substyles to add dynamic range to your song. Each style plays an even 8ths groove at 180 bpm, but with the superior stretching features in Band-in-a-Box, this actually covers a wide tempo spectrum. Plus, with the new triple-time feature in Band-in-a-Box these styles can also be used in a 12:8 manner.

RealTracks Set 127 - Groovin' Jazz Funk This set features a groove that sits right in the pocket, with drums, electric bass, electric guitar, electric piano, and alto sax. There are 9 individual RealTracks styles in all, and you're in complete control of the instrumentation. And they will all play any changes you throw their way! You can have the rhythm section back you up on your own fusion masterpiece, and you can also throw in a solo or two, either from the electric piano style, or the killer alto sax style. Just like the rhythm section instruments, the soloists will follow any changes you care to enter. Just type in the chords and press play!

RealTracks Set 128 - Gypsy Jazz Latin RealTracks Set 128 features 6 new Gypsy Jazz styles playing an up-tempo Latin groove to add to your collection. You can enter your own song, or any classic Bossa progressions, and these styles will groove effortlessly over the changes! It includes 2 rhythm guitars, intended to be played at the same time for a full rhythmic sound, acoustic bass, drums, and two soloists: acoustic guitar and fiddle. Plus, all of the guitars and the fiddle are equipped with

"RealCharts" which means that even though you are hearing actual audio recordings of real musicians, you can see the notes they are playing in notation, TAB, and on the on-screen guitar fretboard!

RealTracks Set 129 - Gypsy Jazz Waltz This set features the big-name players in the world of modern Gypsy Jazz, playing uptempo waltz styles over any changes you can possibly think to enter into Band-in-a-Box! It includes both A & B substyles for acoustic bass and drums, there are 2 rhythm acoustic guitar styles, intended to be played together in a complementary manner, and there are three soloist styles. The soloists include 2 different acoustic guitar soloists, and a hot fiddle. Plus, there is a "soloist medley" style that trades off on these soloists every 8 bars. All of the guitar styles, as well as the fiddle, are equipped with "RealCharts," which means you can see exactly what these hot musicians are playing in notation, TAB, and on the on-screen guitar fretboard. No matter what changes you enter into Band-in-a-Box, both the rhythm section and the soloists will follow it flawlessly!

RealTracks Set 130: Mike LeDonne – More Swingin' Piano & Organ RealTracks Set 130 gives our customers what they asked for: more swingin' organ and piano from jazz great Mike LeDonne, and more control over what you hear! This set features straight-ahead jazz organ, which works over the whole tempo spectrum, from slow ballads to fast bop, and you have the choice of using the traditional jazz organ technique of having the bass played on the organ, or you can choose instead to have the organ stick to comping, with the bass taken over by an upright player. Each organ style has both an A section and a B section, with you controlling when he will play the different parts. And there's more! This set also includes two organ soloists, slow ballad or medium jazz swing. These soloists will play over any changes you can think to enter into Band-in-a-Box! Then, as if that weren't enough, we also include two jazz waltz comping styles played on a real acoustic piano! RealTracks Set 130 is a must for any serious jazz fan!

RealTracks Set 131: More Swingin' Jazz Guitar If you're looking for that sweet, classic jazz electric guitar sound, look no further than RealTracks Set 131. This set features 5 new RealTracks styles, all with a super mellow jazz tone. 3 of the styles are new "solo-accompaniment" styles, which means they're intended to be used by themselves to back up a singer or a soloist. Also included is a slow jazz ballad soloist which blends perfectly with our previously released jazz ballad rhythm section styles. Plus we have a new "classic" pop waltz guitar style. And, all of these styles are equipped with "RealCharts". This means that even though these are audio recordings of a real musician, you can see what he's playing in notation, TAB, and on the on-screen guitar fretboard!

RealTracks Set 132: Paul Franklin – Pedal Steel Country Soloing There's nothing that embodies the country soul like the pedal steel, and there's no one who can play it like the master: Paul Franklin. RealTracks Set 132 features Pedal Steel soloing over 3 very common Country grooves: The fast-16ths-based "train" groove, a similar but slower 16ths groove, and a medium country shuffle. Plus, each of these Soloists is equipped with "RealCharts" which means that you can see exactly what is being played in notation, or on the on-screen piano keyboard, making this an ideal way to learn from the master!

RealTracks Set 133: More Brent Mason Country Soloing There are three new soloists by Country Legend Brent Mason in this set, all with a distinct country flavor, but with rock & pop overtones. There is a slow ballad which blends beautifully with our previously released ballad RealStyles. And, with the superior stretching features in Band-in-a-Box, it can be used over a very wide tempo range. There is a medium straight-8ths country soloist. And last but not least, there is a "Workin'" soloist, which is a medium tempo even 16ths-based groove, similar to our "Train Beat" styles. And, all of these styles are equipped with "RealCharts" which means you can see exactly what Brent is playing in notation, TAB, and on the on-screen guitar fretboard. Any chord progression you can think to enter, Brent will wail over the changes effortlessly!

RealTracks Set 134: Praise & Worship Power This spirited set of RealTracks features a pumping groove that can be used in P&W, rock, or country settings. It features 2 different electric bass styles, 4 rhythm electric guitars, 2 acoustic piano styles, RealDrums with multiple substyles, and even a powerful electric guitar soloist. Plus, there are variations that switch between the various styles at the A & B part markers. All of the instruments in this set are equipped with "RealCharts" which means you can see exactly what's being played, in notation, TAB, on the piano keyboard, or the guitar fretboard. And, these styles can easily be mixed and matched with countless other RealTracks styles, whether they're pop, rock, or Praise & Worship.

RealTracks Set 135: Praise & Worship Believe This versatile set of slow ballads comes with a full band of RealTracks, with electric bass, 2 rhythm guitars, acoustic piano, synth pad, drums, and even an electric guitar soloist. No matter what chord changes you enter into Band-in-a-Box, this band will play them with the click of a single button. Even the soloist! All of the instruments in this set are equipped with "RealCharts" which means you can see exactly what's being played, in notation, TAB, on the piano keyboard, or the guitar fretboard. And, these styles can easily be mixed and matched with countless other RealTracks styles, whether they're pop, rock, or Praise & Worship.

RealTracks Set 136: More Swingin' Country: Bass, Guitar, Fiddle & Piano With this set we add to our current country swing styles with solid electric bass, acoustic piano which locks in with the bass, fast western swing fiddle, and some swingin', gritty electric guitar. Every style in this set is equipped with "RealCharts" which means you can see exactly what's being played in notation & TAB, or on the onscreen piano keyboard or fretboard. And, with the superior stretching features in Band-in-a-Box, every one of these styles covers a wide tempo range, so you're sure to find exactly what you need for your country swing masterpiece!

RealTracks Set 137: John Jarvis Rockin' Piano This set features legendary Nashville session player John Jarvis, playing 4 different rockin' grooves: British Blues Invasion, Fast Rock 'n Roll, "Island" groove, and Southern Rock. These styles feature virtuosic rock playing at its finest. And, with RealCharts, these styles are opened up to many learning possibilities. You can see

the notes go by either in notation, or on the on-screen piano keyboard. You can slow down and speed up these styles over a wide tempo range, making them not only extremely versatile for your songs, but also making them easier to learn.

RealTracks Set 138: '60s Soul RealTracks Set 138 will bring you back to the raw soul sound of the 60s. This set features a full RealTracks band of electric bass, drums, electric guitar, & piano. There are multiple styles on each instrument, as well as variations that switch from one style to another at the part markers. The drums feature multiple substyles, including some with tambourine, giving you full control of what you want to hear. All of the RealTracks in this set are equipped with RealCharts, meaning you can see the notes that are being played in notation, and the basses and guitars have the added bonus of also displaying in TAB and on the on-screen fretboard.

RealTracks Set 139: Folkie 16ths Often you will find that the place where different genres collide to form exciting new musical forms is the world of folk music. With RealTracks Set 139: Folkie 16ths, you will hear elements of jazz, rock, bluegrass and funk blend together, and yet still be distinctly folkie! This set features 4 RealTracks styles, including banjo, electric bass, acoustic guitar and high-strung acoustic guitar. The groove is a funky 16ths rhythm, with a jazzy swing to it. These styles are great on their own without drums, and you can just imagine 4 stellar session players gathered around a campfire. Or, you can match it with the many different swing 16ths RealDrums options. And, with RealCharts you will be able to watch and learn as these great musicians play!

RealTracks Set 140: Texas Blues-Rock Shuffle Every incarnation of the Blues has its own distinctive sound, and Texas Blues is no exception. This is a heavy swinging, rock-infused form of the blues, and will keep you rockin' all night long! RealTracks Set 140 features a full band, with 2 rhythm guitars, electric bass, piano, and two distinctly different electric guitar soloists! Also included is the BluesRockShuffle RealDrums style. All of these instruments are equipped with RealCharts, which means you can watch and learn what these top session players are playing, in notation, TAB, and on the on-screen guitar/bass fretboard. And, with the bass and guitars, you have the option of using the distinct sound of the players, or you can instead select the Direct Input signal, and use a guitar amp simulator to get your own distinct tone!

RealTracks Set 141: Pop 16ths Ballads Whether it's rock, pop or country, one of the most common types of song you hear on the radio today is the ballad. With RealTracks Set 141, you have at your fingertips an arsenal of ballad RealTracks styles that will work in many different situations. This set features electric bass, two different electric guitar styles, 3 acoustic guitars, including strumming, fingerpicking and high-strung, fiddle, mandolin, and piano! It's easy to mix and match styles within this set, and also to mix with previously released styles to get exactly the right sound for your rock, pop or country ballad. And, if your goal is to learn, many of these styles are equipped with RealCharts, letting you see what these stellar session musicians are playing in notation, and in the case of the basses and guitars, in TAB and on the on-screen fretboards. The bass & electric guitars also have direct input versions available, so you can choose to use the tone selected by the player, or you can use the direct input style with a guitar amp simulator to create your own distinct sound!

RealTracks Set 142: Pop 16ths Medium RealTracks Set 142 is the perfect choice for anyone who needs at their fingertips a variety of different instruments for their pop, country or rock even 8ths tune. This set features 7 instruments playing a medium 16th-note based groove. Included are 3 guitars: electric, acoustic and high-strung acoustic, as well as fiddle, mandolin, piano and electric bass. And, these styles are excellent as writing tools, as well as learning tools. The bass, all 3 guitars, and the piano are all equipped with RealCharts, which means that even though these are studio recordings of real musicians on real instruments, you can see what they're playing in notation, on the on-screen piano keyboard, and for the bass and guitars, TAB and guitar fretboard. There's something for everyone with RealTracks Set 142!

RealTracks Set 143: Dixieland - Fast Rhythm Section Get ready for that sweet classic Dixieland sound! RealTracks Set 143 features 5 RealTracks styles, including piano, acoustic guitar, banjo, drums, and tuba playing the bass lines. These styles are great as a backup for you to practice soloing to, or you can combine them with the Dixieland soloists in RealTracks Set 144 to get the whole band going! The guitar and piano have 'RealCharts' which means that you can see what these fantastic session players are playing by watching the notes go by in notation or on the on-screen piano & fretboard. The tuba and banjo have different parts that they play for the A & B sections, and for the drums there are 7 variations to choose from. These styles form a complete band all on their own and are also great for mixing and matching with styles from other sets.

RealTracks Set 144: Dixieland – Fast Soloists Your toes will be tappin' and your fingers will be snappin' the second you press play in Band-in-a-Box with RealTracks Set 144: Dixieland - Fast Soloists. This set features 4 different instruments for a total of 7 unique RealTracks styles. It's features all of the essential Dixieland soloists: Clarinet, Trombone, Trumpet & Acoustic Guitar. And, the Clarinet, Trombone & Trumpet each have two different RealTracks, a background soloist & a full-on soloist. The background soloist can be used for A sections where you want a more subdued sound before the B section is belted out, or, you can also use all three of the "background soloists" together, in a raucous, rousing Dixieland finale! Every single one of these styles has 'RealCharts', which means you can see exactly what these top session musicians are playing in notation and on the on-screen piano keyboard. Plus, the guitar has the added benefit of displaying TAB, and the notes appear on the correct strings on the on-screen guitar fretboard!

RealTracks Set 145: Jazz-Funk Breezy RealTracks Set 145 will make you feel the smooth, gentle breeze as you listen to these slow grooving jazz-funk styles! This set features 7 RealTracks styles, including electric bass, two electric guitars, a rhythm and soloist electric piano, and a sweet tenor sax soloist. They all blend together beautifully into a mellow, funky groove! The bass, sax & electric piano styles are all equipped with "RealCharts," which means you can see exactly what these first-class session musicians are playing, both in notation, and on the on-screen piano keyboard. And for the bass, there's the added benefit

of correct TAB, and the notes appear on the on-screen bass fretboard. For learning, composing, or just for some great listening, you can go wrong with RealTracks Set 145 - Jazz-Funk Breezy!

RealTracks Set 146: Jazz Fusion Soloing RealTracks Set 146 introduces the sophisticated modern jazz fusion guitar sound to Band-in-a-Box. These soloists combine the complexity of jazz, the grit of rock, and the groove of funk, all into a style that's unmistakably fusion. There are 3 soloists included in this set, from slow, breezy Jazz-Funk, to a medium Jazz-Rock groove, to a fast Samba with elements of modern pop. All of these styles are equipped with RealCharts, which means you can see exactly what's being played in notation, TAB, or on the on-screen guitar fretboard. And, each guitar also has a corresponding 'direct input' option, which means you can either choose the sound selected by this stellar session musician, or you can opt for the DI guitar and create your own tone with VST plugins!

RealTracks Set 147: Mike LeDonne Bossa With RealTracks Set 147 you will feel like you're in New York City, drinking in the sophistication of some of the most famous jazz clubs in the world! This set features jazz legend Mike LeDonne playing Jazz Bossas at multiple tempos, on both organ and piano. The comping organs have options where the bass is played on the organ, as is often the case in jazz organ trios, or where the bass is left out, allowing for the use of acoustic bass. The two piano styles provide a nice alternative from our existing Bossa pianos, and there are also two organ soloists! Every one of these RealTracks styles is equipped with RealCharts, which means you can see exactly when Mike is playing in notation and on the on-screen piano keyboard. This is a great set for learning or for listening!

RealTracks Set 148: Solo Accompaniment Jazz Guitar RealTracks Set 148 continues our collection of "Solo-Accompaniment" Jazz Guitar with 4 new RealTracks styles. These styles are intended to be used as "the whole rhythm section," with no need for additional drums, bass, or any other rhythm section instrument. They're a great way of providing a mellow but elegant backing for a singer or a soloist. Included are two Bossas, a slow ballad and an uptempo Bossa, as well as a slow ballad waltz and a medium tempo jazz waltz. And, every one of these styles is equipped with RealCharts, which means that even those these are actual recordings of a top session musician, you can still see what's going on as if it were MIDI, by watching the notation as well as the TAB and on-screen guitar fretboard. These are excellent tools for learning, listening, or composing!

RealTracks Set 149: Pedal Steel Country with Paul Franklin Get ready for more of the sweetest sound in the world: Pedal Steel! RealTracks Set 149 features 3 new RealTracks soloist styles from Country and Pop legend Paul Franklin. Included is an uptempo western swing, along with a slow country ballad, and a medium even 8ths country groove. Plus, each of these also comes with a "direct input" version, which means that there were two signals recorded, the amp sound that was Paul Franklin's own tone, as well as a direct input, which is the direct signal from the Pedal Steel with no effects added to it. By choosing the direct input version instead, you can create your own tone using VST plugins! Also, each of these is equipped with RealCharts, which means you can see exactly what Paul is playing in notation or on the on-screen piano keyboard.

RealTracks Set 150: Fancy Fingerpicking RealTracks Set 150 adds 7 new acoustic guitar styles to your country/pop/rock collection! This set features 4 fingerpicking styles by Nashville legend Brent Mason, along with 3 fingerpicking 12-string acoustic styles. The Brent Mason styles are intended to be used along with our previously released fingerpicking styles, which will evoke memories of watching your favorite folk heroes in concert halls with killer bands backing them up. There are slow and medium tempos for these styles, both swing 8ths and even 8ths. The 12-string styles provide a nice full sound, which are great for rounding out any even 8ths country, pop or rock band. And, all of these styles are equipped with RealCharts, which means you can watch exactly what the musicians are doing in notation, TAB and on the on-screen guitar fretboard.

RealTracks Set 151: Praise & Worship – Promise RealTracks Set 151 continues our collection of inspiring Praise & Worship RealTracks, with a collection of medium tempo 16th-note-based styles. This set features 7 styles, including acoustic guitar, 4 different electric guitars, piano and drums. With the RealDrums there are 4 different substyle grooves, arranged into 6 different variations, so you can pick exactly what you need for your song. The electric guitars are designed to work well played together, and you can pick variations that switch from one style to another at the A and B part markers, giving your song added dynamics. These guitars also have "direct input" variations available, which means you can select that and create your own unique tone by applying VST plugins! And, all of these RealTracks are equipped with RealCharts, which means you can see exactly what is being played in notation, TAB, and on the on-screen guitar fretboard and piano keyboard.

RealTracks Set 152: Country Drivin' 8ths Are you ready for some hard drivin' country? Then look no further than RealTracks Set 152 – Country Drivin' 8ths! This set adds 5 styles to your Band-in-a-Box country/rock collection with electric bass, fiddle, electric guitar and pedal steel. There are two bass styles, a pumpin' 8ths groove, and a style that plays a rock 'n roll triad pattern, as well as an option to have it switch between the two at A and B part markers. Choosing the fiddle or pedal steel will give your song a real rockin' country flavor, and the electric guitar rounds everything out! Every single style in this set is equipped with RealCharts, which means you can see exactly what's being played in notation, TAB, or on the on-screen guitar fretboard!

RealTracks Set 153: Bluegrass Waltz & More By popular demand, RealTracks Set 153 adds more styles to your country and bluegrass waltz collection! This set features 3 country waltz piano styles, along with bluegrass waltz banjo and mandolin. The two bluegrass styles blend beautifully with our previously released country waltz acoustic bass and guitars to provide a full bluegrass band. The three pianos cover the whole spectrum, and all tempos in-between are covered with the superior stretching features in Band-in-a-Box. If you have your RealTracks preferences set to do so, Band-in-a-Box will ALWAYS pick the best style for your song based on the tempo! These pianos are also all equipped with RealCharts, so you can see exactly what's being played in notation or on the on-screen piano keyboard.

RealTracks Set 154: Brent Mason Classic Country Soloing RealTracks Set 154 is our fifth set to feature Nashville legend Brent Mason, and these sets just keep getting better and better. This "Classic" Country Soloing set has 4 different styles, including Western Swing, classic 12:8, even 8ths country ballad, and uptempo even 8ths country. Learn from this master by watching every note he plays in notation, TAB, and on the on-screen guitar fretboard. Or, mix and match these soloists with other country styles, or even mix and match with other genres, such as jazz swing or gypsy jazz! Plus, all of these styles have 'direct input' variations, which allow YOU to control the exact tone with guitar amp simulators.

RealTracks Set 155: John Jarvis Pop Piano RealTracks Set 155 gives you more great piano styles from Nashville Rock and Country master John Jarvis! This set features three new pop piano styles, from slow ballads to exciting "rootsy" grooves. There are styles that work perfectly with our existing bands, and there is also a "solo-accompaniment" style which is intended to be used without any other rhythm section instruments. This is what you'd want for your soul-searching ballad, where it's just your voice and a master pianist backing you up. All three styles are equipped with RealCharts, which means not only do you get to hear a high-quality audio recording of a real piano, you can also see what's being played in notation and on the on-screen piano keyboard. Slow it down to start and gradually speed it up as you learn, and with the superior stretching features in Band-in-a-Box, it will sound fantastic the whole time!

RealTracks Set 156: Texas Blues-Rock: Straight-8ths This set features rockin' straight-8ths Blues styles making up a complete band which includes 2 rhythm guitar styles, 2 electric guitar soloists, an electric bass and even a brand-new RealDrums style. The guitars are all played by British blues prodigy Sol Philcox and Nashville great Brent Mason. With these two players, you get a full sound with complementary rhythm parts and two unique takes on soloing over this straight-ahead groove. All of the guitars feature RealCharts so you can see exactly what these top session players are playing, in notation, TAB, and on the on-screen guitar fretboard. The rhythm section is rounded out with solid electric bass & drums.

RealTracks Set 157: Texas Blues-Rock: Rock 'n' Roll RealTracks Set 157 continues our collection of Texas Blues-Rock styles with new up-tempo soloists, two new electric bass styles, and exciting new RealDrums. The soloists include two fast Rock 'n' Roll styles with a hard blues edge. One is played by Nashville legend Brent Mason, and the other by up-and-coming master of Blues, Sol Philcox. Both offer a unique approach to soloing over this groove, and there are variations that let you have these two virtuosos trading off solos in the same song! There are also two solid new electric bass styles, one playing over this same fast-rock Blues, and the other playing a slower funky even-8ths style. The guitars and basses also are all equipped with RealCharts that show you exactly what these first-rate musicians are playing in notation, TAB, and on the on-screen fretboards. They can play in any key, over any changes you enter into Band-in-a-Box, and with the superior stretching features in Band-in-a-Box, you can use them over a very wide tempo range.

RealTracks Set 158: Modern Dance Pop This RealTracks set features ten Modern Dance-Pop RealTracks styles that feature synth-based RealTracks, with bass styles, chording, and single-note styles. Also included is the Modern Dance-Pop RealDrums style with 8 different substyles in 16 different combination variations. You can mix and match the RealTracks styles, and also use them with RealTracks styles from other sets, such as Rock, Pop or Country styles.

RealTracks Set 159: Folk-Pop Ballads One of the most popular groups of RealTracks is the slow Ballad style, RealTracks Set 159 features great RealTracks playing this nice slow groove. Whether your creation is Rock, Pop, Country or Folk, the RealTracks in Set 159 are sure to please! This set includes electric instruments such as guitars and bass, and many acoustic instruments including accordion, banjo, bass fiddle, guitars, mandolin and piano. The electric guitars include a crisp, clean tone as well as a powerful overdriven tone, and with acoustic guitar we have a standard tuning strummed acoustic as well as a high-strung fingerpicking style. Many of these styles are equipped with RealCharts.

RealTracks Set 160: Jazz-Funk Movin' RealTracks Set 160 adds ten up-tempo RealTracks styles to our popular collection of Jazz-Funk styles. There are three new RealDrums styles, with different Jazz-Funk variations, as well as 2 electric basses, 2 electric guitars, 2 electric pianos, a rhythm style and a soloist, and a hip tenor sax soloist. A fretless electric bass RealTracks style is included. With the superior stretching features in Band-in-a-Box, all of these styles work very well over a wide tempo range.

RealTracks Set 161: Mike LeDonne Jazz Waltz Organ RealTracks Set 161 continues the popular collection of styles by New York jazz great Mike LeDonne. In this set, there are Jazz Waltz styles, both comping as well as soloists. There are two tempos for each style, 85 & 140, and with the superior stretching features in Band-in-a-Box, the tempos in between are covered too! For the comping styles, there are options where the organist is chording as well as playing the bass lines, which is very common with jazz organs. And, there are also options where the organ bass parts have been removed, giving you the option of picking other bass styles, such as acoustic or electric basses. Every style has RealCharts so you can see exactly what Mike LeDonne is playing in notation as well as on the on-screen piano keyboard.

RealTracks Set 162: Dixieland - Medium Rhythm Section RealTracks Set 162 continues our series of Dixieland styles with four different rhythm instruments all playing at a medium tempo of 110 bpm. This set will provide your whole backing band with tuba, piano, tenor banjo, and acoustic guitar. The tuba and banjo styles include both A and B sub-style variations: from "Simple" to "Razz-a-ma-tazz" for the banjo, and from "in-2" to "walking"‘ for the tuba. The piano and guitar styles have RealCharts, and there is also tablature for the guitar with all of the notes on the correct strings exactly as played.

RealTracks Set 163: Son Montuno RealTracks Set 163 is the first in our series of authentic Cuban styles, starting with Son Montuno. With its fusion of European and African traditions, the Son is one of the most important genres of Cuban popular music. This set features a full band, with two options for bass, acoustic guitar, two choices for piano styles, and the first of our

"tres" styles. The tres is a traditional Cuban instrument and gives the entire style a very distinctive flavor. The basses, guitar and pianos are also all equipped with RealCharts, which means that Band-in-a-Box displays the audio recordings in notation.

RealTracks Set 164: Bolero RealTracks Set 164 continues our collection of Afro-Cuban styles, with a set of slow, grooving Bolero RealTracks styles. The Bolero is a slow Latin Ballad, and the masterful playing in these styles sets the perfect sultry mood. This set features five new styles which include baby bass, 2 acoustic guitars and 2 piano styles. These styles blend beautifully with our Bolero percussion RealDrums styles, and also work very well with other genres, such as our large collection of Bossa styles. For guitars, there is an option that plays a straight ahead solid rhythm, and the second guitar plays tasteful fills that would work very well as a background to a vocal line, or even as a counterpart to another soloist. There are two similar options for piano, one which takes a strictly chordal approach and another that plays simple melodic fills. Each style in this set is also equipped with "RealCharts."

RealTracks Set 165: John Jarvis Country Piano RealTracks Set 165 features three great styles by pop and country legend John Jarvis: Honky-Tonk, Train-Beat, and slow Country Ballad. These styles work well in Country, Pop or Rock settings. Also included are Band-in-a-Box RealStyles that pair these pianos with other RealTracks styles, so all you need to do is load that style and you have a full band that includes these killer pianos. Band-in-a-Box displays the audio recordings in RealCharts notation and on the on-screen piano keyboard.

RealTracks Set 166: Praise & Worship - Modern Groove RealTracks Set 166 continues our popular collection of Praise and Worship styles with thirteen new RealTracks styles including electric and acoustic guitars, electric bass, acoustic piano, synth strings, and RealDrums. The groove here is a slow ballad, though with the superior stretching features in Band-in-a-Box a much wider range is covered. Included are several RealStyles which form various combinations of these styles, including very mellow versions with piano and the drummer playing a toned-down side-stick groove, as well as rocking power ballad RealStyles. There is also a "Multistyle" included which gives you access to ALL of these RealTracks in a single song, simply by selecting different part markers (A, B, C, D). Every one of these styles is equipped with RealCharts, and the electric guitars and basses also include the "direct input" versions.

RealTracks Set 167: Country Boogie and More This set features two tempos of Country Boogie on both electric bass and acoustic piano including a bonus of two new Praise & Worship electric guitar styles and a cello RealTracks style playing slow, Pop/Country ballad parts. The Country Boogie styles work very well with our previously released electric guitar styles, and the basses have two options at each tempo: a root-fifth style, as well as an arpeggiated style. The cello provides simple linear parts to your Country, Pop, or Rock song. The Praise & Worship electric guitars fit right in with our previously released styles but can also be mixed and matched with countless other medium tempo Pop, Rock, or Country styles.

RealTracks Set 168: Western Swing Soloists This set features four new Western Swing soloists: fiddle, resonator guitar, mandolin and piano played by top Nashville studio musicians. We also include RealStyles that combine these fantastic soloists with some of our previous soloists such as Brent Mason's electric guitar and Paul Franklin's pedal steel, in soloist medleys that trade 8s, or in a multistyle that allows you to specify exactly where you want each solo.

RealTracks Set 169: Killer Country Soloing RealTracks Set 169 features four different instruments soloing over four completely different country grooves, ranging from slow ballads to up-tempo train beat. There is a fiddle soloing over a medium even 8ths country groove, a slow swinging 12/8 piano soloist, an up-tempo train beat resonator guitar soloist and a mandolin soloing over a slow country even 8ths ballad. The superior stretching features in Band-in-a-Box enable you to use these RealTracks over a wide tempo range, and each one is also equipped with RealCharts so you can see exactly what they're playing in notation, TAB, on the on-screen piano keyboard, or on the on-screen guitar fretboard.

RealTracks Set 170 - Texas Blues-Rock: Slow Groovin' 12:8 The most anticipated RealTracks event is finally here, R&B Horns! For the first time ever, PG Music is proud to present a horn section RealTracks style. And this style is incredibly versatile, with RealStyles that pair it with JazzFunk, Soul, BluesRock, and even Country rhythm sections! The section is comprised of baritone sax, tenor sax & trumpet, and you have the option of playing them as a group, or even using them as individual background styles. You will be blown away by RealTracks Set 176 - R&B Horn Section!

RealTracks Set 171 - Medium Folk-Pop 8ths This set features the blending of folk and pop. With RealTracks Set 171 you get traditional folk instruments, such as the accordion, fiddle and mandolin, playing with a pop 8ths feel. These medium tempo styles will fit well into many folk and pop situations.

RealTracks Set 172 - EuroDance Unleash your inner diva with RealTracks Set 172! This set features 11 new Modern Dance RealTracks synth styles with a European flair. The RealDrums style provides the foundation, with 20 different possible groove variations, and you can then layer the sound with modern and vintage synth tones.

RealTracks Set 173 - Celtic Bouzouki and Guitar RealTracks Set 173 expands on our collection of Celtic styles. This set features 2 acoustic guitar styles and 2 Bouzouki styles (a first in RealTracks history). The styles represent a slow air along with a reel, a jig and a waltz. RealCharts are available for the guitars to allow you to see all the notes being played.

RealTracks Set 174 - Pop Mandolin, Piano, and Guitar RealTracks Set 174 gives you more opportunities to give your composition that extra flair! With a wide variety of tempos and grooves, you will spend hours mixing and matching these styles, which include a killer acoustic guitar style performed by Brent Mason, a rootsy piano soloist performed by Nashville legend John Jarvis, and 3 Mandolin styles by session wizard Andy Leftwich.

RealTracks Set 175 - Texas Blues-Rock: Smokin' Blues Sax Add instant cool to your blues-rock progressions with this collection of sax soloists. RealTracks Set 175 features 4 alto sax styles that will definitely liven up the room. The playing in all 3

styles ranges from mellow lows to screaming highs. RealCharts allows you to see all the notes that are being played. Get your cool on with RealTracks Set 175!

RealTracks Set 176 - R&B Horn Section The most anticipated RealTracks event is finally here, R&B Horns! For the first time ever, PG Music is proud to present a horn section RealTracks style. And this style is incredibly versatile, with RealStyles that pair it with JazzFunk, Soul, BluesRock, and even Country rhythm sections! The section is comprised of baritone sax, tenor sax & trumpet, and you have the option of playing them as a group, or even using them as individual background styles. You will be blown away by RealTracks Set 176 - R&B Horn Section!

RealTracks Set 177 - Guajira & Guaracha Let the rhythms of RealTracks Set 177 take you away to warmer climes. Both the Guajira and the Guaracha represent the music of late 19th century and early 20th century Latin America. This set features 6 styles containing bass, piano and the tres. The basses and the piano are equipped with RealCharts allowing you to see the notes being played. Let yourself be surrounded by the sounds of the south!

RealTracks Set 178 - Dixieland - Medium Soloists With RealTracks Set 178 we revisit the sweet sounds of Dixieland. You get 7 styles consisting of clarinet, trombone, trumpet and acoustic guitar. The clarinet, trombone and trumpet come with a background soloist and a full-on soloist. You can follow along note by note with the help of RealCharts. All playing is displayed in the notation window and on the on-screen piano keyboard. The guitar can also be viewed in TAB or on the on-screen fretboard.

RealTracks Set 179 - Guitar - Jazz and More! By popular request, RealTracks Set 179 adds more guitar in both the traditional jazz & middle-of-the-road categories. It features two EZ Listening acoustic guitar styles, as well as new "Freddie" acoustic guitar JazzWaltz styles that work great with our existing JazzWaltz rhythm section. Last but not least, there is a new slow bossa soloist which you can add to your slow grooving Latin tunes!

RealTracks Set 180 - Classic Jazz Piano If you love to play or listen to jazz piano, now there are even more options in Band-in-a-Box with RealTracks Set 180 - Classic Jazz Piano. This set features styles that emulate the old masters of jazz, with 3 tempos of "4-to-the-bar" comping, as well as an exciting "40s Boogie" style. And with RealCharts, you can see exactly what is being played in notation and on the on-screen piano keyboard, making this an essential learning tool!

RealTracks Set 181 - Smooth Jazz Piano PG Music is expanding its popular collection of Smooth Jazz styles with 5 new acoustic piano RealTracks styles. The existing Smooth Jazz RealTracks use electric piano, but these new ones give you the option of hearing a great acoustic piano in your smooth jazz compilations. With each new RealTracks set, you're provided with ever more expanding tools to learn, compose, and practice!

RealTracks Set 182 - More Pedal Steel Country with Paul Franklin RealTracks Set 182 gives you more of the Country and Pop legend Paul Franklin. This set features more of the sweet, singing tone of Paul's pedal steel technique. Included is an uptempo style with an even feel and 3 slow tempo swing feel styles. RealCharts allows to see every note of Paul's playing both in notation and on the on-screen piano keyboard.

RealTracks Set 183 - Country Soloists: Sax and More! RealTracks Set 183 gives you some great new sax soloists for your country or pop tunes. The set features one alto sax style and 2 tenor sax styles. And that's not all! Also included in this set are "Country Workin'" RealTracks soloists, with fiddle, resonator guitar and piano soloists! With all this great material, RealTracks Set 183 is a great deal!

RealTracks Set 184 - More John Jarvis Country Piano The masterful playing of legend John Jarvis returns in this collection, RealTracks Set 184. The 7 styles here work well in many Country, Pop or Rock song situations. Tempos of the styles range from 65bpm to 165bpm. RealCharts will give you the ability to see all the notes that John plays in notation or on the on-screen piano keyboard, making it an essential learning tool.

RealTracks Set 185 - More Killer Country Soloing Prepare to have your socks knocked off with the killer licks in RealTracks Set 185! This set features 7 fantastic new Country Soloists, with Fiddle, Mandolin and Resonator Guitar styles! And if that's not enough, you also get "Bluesy" variations for a different take on the styles, as well as double-time variations, which make these styles even more versatile than they already are! If your goal is to learn some great licks, you can see exactly what is being played as you hear it, in the notation screen or printable lead sheet.

RealTracks Set 186 - John Jarvis Solo-Accompaniment Piano RealTracks Set 186 features the solo-accompaniment piano styles of John Jarvis. The set features 6 styles that could easily be used in both a country or pop setting. These styles are intended to be used as the whole rhythm section, backing up a singer or soloist. All notes played can be seen in notation or on the on-screen piano keyboard with the help of RealCharts

RealTracks Set 187 - More Fancy Fingerpicking with Brent Mason Country legend Brent Mason is back once again in RealTracks Set 187 with 5 new acoustic guitar fingerpicking styles. The set features slow and medium/fast tempos with swing and even 8ths feels. All styles are equipped with RealCharts, which means you can follow along with Brent note by note in notation, TAB and on the on-screen fretboard.

RealTracks Set 188: Slow Background Pop Horn Section RealTracks set 188 continues our very popular collection of horn section RealTracks, with exciting new pop styles! This is a 4-part horn section of 3 saxes (alto, tenor, & baritone) and trumpet. It includes slow 16ths pop, with a "pads" variation as well as one that plays more complex rhythmic & melodic phrases. Then there is a medium pop version, also with both a "pads" variation and a melodic variation. You can also use any of the individual horns by themselves or come up with your own combination of instruments! There are "RealCharts" for all of these horns,

which means you can see exactly what is being played in notation, or on the on-screen piano keyboard. With all the different ways to use these great new horn section RealTracks, your Band-in-a-Box experience will now be even more exciting!

RealTracks Set 189: Blues Baritone Sax with Gary Smulyan RealTracks Set 189 brings you more great Blues styles, this time soloist RealTracks by legendary baritone saxophonist Gary Smulyan. Gary is the first name in jazz baritone sax, having multiple wins in all the major jazz polls, including Downbeat Magazine Critics Poll, the Jazz Times polls, and the Jazz Journalist awards. He's also toured and recorded with many great blues and pop artists, such as Ray Charles, Diana Ross, and B.B. King, and now you can have him solo over your own musical creation! This set features 3 RealTracks styles: a straight-8ths soloist, a shuffle soloist, and a 'background' shuffle part. The background part is simpler than the soloists and is intended to be used while a singer or soloist is performing, adding color to the whole mix. These styles are great for students, with features such as accurate notation that displays while the performance is playing. The notation can be viewed in concert notation, so anyone can learn these great licks on ANY instrument, and if you're a baritone sax player yourself, you can transpose to Eb notation with the click of a button!

RealTracks Set 190: New Orleans Boogie! Get ready to boogie with RealTracks Set 190! This set gives you a distinctly New Orleans take on the boogie, with a full rhythm section of RealTracks, and even a smokin' RealTracks piano soloist! The set includes 2 piano styles (one rhythm, one soloist), drums, bass, and electric guitar. The bass and guitar RealTracks provide a solid foundation, with lots of character and drive. The drums offer 6 variations, with different combinations of sidestick, hi-hat, brushes, snare, and ride grooves. And the showpiece is the piano! With the rhythm section piano RealTracks, you get a solid groove and exciting licks, but will still work well with a singer or soloist playing over top. And then with the piano soloist, that's taken up a notch, and you get some crazy, great soloing! The bass and guitar display in notation and TAB, as well as displaying on the on-screen fretboard. The piano also displays in notation, and can be viewed on the on-screen piano keyboard, both with accurate separation of left-hand and right-hand parts. All of these features make this a great learning tool! With RealTracks Set 190, you won't be able to keep your feet still!

RealTracks Set 191: Funky Electric Piano & More! Containing some of the most classic sounds in modern music, RealTracks Set 191 incorporates classic rock and funk rhythms into one of our most groovin' RealTracks sets yet! The set revolves around 3 electric piano RealTracks, performed by Nashville great John Jarvis. One uses a vintage sound used frequently in the '60s, but which is still in common use today, and two use a percussive, funky electric clav sound. These RealTracks are then supported by 3 new RealTracks styles, 2 electric basses, and one electric guitar. And, they also work beautifully with many of our previously release RealTracks styles. Each RealTrack is equipped with "RealCharts," which means you can see exactly what is being played as you hear it. This can be in standard notation, or for the guitars and bass you can see it in TAB or on the on-screen fretboards, and for the piano, you can see it on the on-screen piano keyboard. You can even easily distinguish the left and right-hand parts, as they're displayed in different colors! Whether you're interested in learning the parts, having them add color to your song, or just listen and enjoy, RealTracks Set 191 has something for everyone!

RealTracks Set 192: Dance: GirlPop, 90s & More! Once we hit 88 miles per hour, we will be back to the 80's with RealTracks set 192! This set includes a variety of synth and acoustic piano styles to add to any of your pop songs. The tempos have a wide range from 85bpm to 140bpm all playing even grooves. There is even a new RealDrums set included: SynthDrumsBubblegum! All of the styles in this set work well together, but also work great as individual add-ons for other pop, dance, rock, or even country styles. Each style has MIDI RealCharts included so there are endless possibilities of changing the sound through your favorite synthesizers or sample banks.

RealTracks Set 193: Dance: Disco & More! If you are ready to dance, rock, disco, and then dance some more then RealTracks Set 193 is for you! This set includes a variety of synth RealTracks that can be mixed and matched in many ways. The foundation of this set is the different bass and drums styles that really deliver the Disco and DanceRock grooves. Then you can add to these with all kinds of synth styles including electric piano, saw-tooth leads, synth-guitar, Shakuhachi and more. All of these styles work well on their own but are open to endless possibilities for adding effects or even playing the included RealChart versions (MIDI) through your favorite synthesizers or sample banks. All of these styles were recorded at an even 120bpm, which means they also work great with any previously released synth RealTracks such as the Modern Dance Pop or EuroDance collections.

RealTracks Set 194: Jazz Poll Winners 1 - Great Saxes: Phil Woods & Gary Smulyan RealTracks Set 194 brings Band-in-a-Box jazz soloists to the next level, with jazz legends Phil Woods & Gary Smulyan. Phil Woods is universally regarded as one of the greatest alto sax players of our time. With over 25 wins for best alto player in Downbeat magazine's critic's poll, you know this isn't an understatement. In addition to his jazz pedigree, Phil is also known worldwide as the player of the iconic sax lines & solo in Billy Joel's "Just the Way You Are." Gary Smulyan has also won the critics poll for best baritone sax player many times, and has also won many other accolades, such as the baritone saxophonist of the year award in the Jazz Journalists Association, and the baritone saxophonist of the year award in Jazzit Magazine, among many others. And now you can have these world-class players soloing over your own Band-in-a-Box creations! Enter any chord progression into Band-in-a-Box, and these cats will solo over it! There are 3 RealTracks styles, including bossas and jazz swing styles, and each of those has several options, including double-time playing over slower tempos, and "bluesy" variations. There is over 7 hours of unique recorded material, which makes these ideal for a lifetime of learning from the masters. These styles have accurate RealCharts, which means that even though you are listening to high-quality audio recordings of these musicians, Band-in-a-Box is able to display the notes as they're playing them, both in notation and on the on-screen piano keyboard. This makes these indispensable tools for any music student. You can slow the playing down, speed it up, and loop it, making it all the more accessible for learning.

These are great for any person wanting to develop their improvising chops, regardless of their instrument. And, if you're an alto or baritone player yourself, you can have the notation display change from concert to Eb or Bb display with a single click of the mouse!

RealTracks Set 195: Jazz Poll Winners 2 - Pat Martino Guitar PG Music is thrilled to present Pat Martino as one of the newest RealTracks artists. Pat has been a luminary in the jazz world for over 50 years, being an inspiration to aspiring jazz guitarists, and winning countless jazz polls, including Downbeat Magazine Reader Poll, Guitarist of the Year. And now you can have him playing over any chord progression you enter into Band-in-a-Box! This set features Pat soloing in a fast jazz swing style, as well as a medium bossa style. With the superior stretching features in Band-in-a-Box, these soloists can be used over a wide tempo range. And not only that, but they can also be treated as "Double-Time" soloists, which means they can be played over completely different slow bossa & swing rhythm sections. For the student of jazz guitar, this set is indispensable. You can see every single note that Pat plays in accurate notation, TAB, and you can also watch the notes fly by on the on-screen guitar fretboard. Too fast to learn? Band-in-a-Box can slow the audio down as much as you like, so you can easily learn exactly what this master is playing. The tone of Pat's guitar is smooth and beautiful, but if you want to experiment with your own tone, you can pick the "direct input" (DI) version, in which the audio was simultaneously recorded directly from Pat's guitar, bypassing the amp and effects. You can then use your own amp-modeling software to get your own unique tone.

RealTracks Set 196: Jazz Poll Winners 3 - Killer JazzSwing Rhythm Sections In RealTracks Set 196 you get an incredible collection of Jazz "Poll Winners" with 9 RealTracks and 3 RealDrums with 6 variations. The first style includes Acoustic Bass Jazz Ballad, played by "Jazz Poll Winner" Ron Carter. Here Ron plays an impressive swing jazz ballad with a classic acoustic bass tone. This RealTrack also includes RealCharts so you can follow along with exactly what Ron is playing. Also included in the first style is Acoustic Piano Jazz Swing Slow, from "Jazz Poll Winner" Kenny Barron. Kenny Barron plays a subtle swing style which is excellent accompaniment to Ron Carters bass. You can also watch exactly what Kenny Barron is playing in the RealCharts. Completing the Trio of Jazz Poll Winners is Lewis Nash playing Jazz Swing Drums. Lewis Nash plays 3 styles of Jazz Swing Drums which are combined in to 6 variations. Also included in this set is the medium jazz swing style. Ron Carter plays a swinging acoustic bass, which includes an A section and a B section, in this style. The A section plays in 2's and the B section plays a walking bass pattern. The piano, from Kenny Barron, in this style plays a laid-back swing consisting of half notes and quarter notes. The RealDrums in this style are by Lewis Nash. He plays a Jazz swing style with a wide tempo range and lots of variations. The final style in this set is a Fast Jazz Swing style which includes Fast Swing acoustic piano from Kenny Barron and Lewis Nash RealDrums. Together these instruments create a tight, fast rhythm section which can be paired with existing fast solos. All of the RealTracks in set 196 have RealCharts to view the exact notation of the playing, and the styles are great rhythm sections that you can add your own solo or a solo from a different RealTrack. If you'd like the chance to play with Ron Carter, Kenny Barron and Lewis Nash anytime you'd like and have them on call at the click of a button, then are sure to check out RealTracks Set 196.

RealTracks Set 197: Jazz Poll Winners 4 - Killer Bossa Rhythm Sections! RealTracks set 197 continues our "poll winners" collection with more great rhythm section styles from master pianist Kenny Barron, legendary bassist Ron Carter, and the jazz drummer Lewis Nash. This set is all Bossa Novas, with a medium bass groove, two options for piano (medium & slow bossas), and a RealDrums set that features 5 tempos and multiple variations, which will cover a range of tempos from 50 to 250! Now you can practice your soloing with these master musicians backing you up! Or, you can learn from them by viewing what they're playing in notation or on the on-screen fretboard (for the bass) or big piano. You can also pair this with soloists from other sets, including Phil Woods alto sax & Gary Smulyan baritone sax from RealTracks Set 194! Any chord progression you enter into Band-in-a-Box can be played by this killer combo, so get ready to be inspired!

RealTracks Set 198: Jazz Electric Piano RealTracks set 198 offers a collection of electric piano RealTracks that will add a modern edge to your traditional Jazz combo. The set is comprised of two Bossa styles, two classic Jazz styles, a slow Jazz Ballad style, and a medium tempo Jazz Waltz style for a total of six styles. They all feature Vancouver piano virtuoso Miles Black, and each one uses sophisticated voicings and rhythms, without being too busy. And each one also has a 'simple' variation, which can be selected to make the style even more basic, if that's what your Band-in-a-Box song demands. The precise notation for these styles makes it a great learning tool. You can print out the lead-sheet, or follow along with the on-screen notation, or view what's being played on the on-screen piano keyboard.

RealTracks Set 199: JazzPop Piano Full of skillfully executed rhythm tracks, RealTracks Set 199 - JazzPop Piano is a combination of laid-back styles and exciting jazz rock, perfect for your next composition. With a combination of 8 electric and acoustic piano RealTracks included in set 198, there is a large spectrum of playing styles covered. There are EZ Listening acoustic pianos, created to cover both Jazz and Pop chord progression. The electric vintage piano plays a relaxed style with a warm electric piano tone. The JazzRock electric piano plays an upbeat part, and JazzySwinginPop provides a bouncy electric piano for swing 8ths tunes. And, three of these grooves had separate 'held' versions recorded which play simple held chords throughout, if that's what your song demands. All of these RealTracks include RealCharts which can be viewed in the notation window or on the on-screen piano keyboard. With a wide variety of feel, style, and tone, RealTracks set 199 is ready to be your new go-to set of RealTracks when using Band-in-a-Box or RealBand!

RealTracks Set 200: New Orleans - Swingin' Pop RealTracks Set 200 contains an energetic and unique of swingin' country/pop styles with a New Orleans flair! It includes a full killer RealTracks band of electric bass, electric guitar, piano & RealDrums. The groove is eclectic, upbeat, and just a little bit funky. And these RealTracks are great for mixing and matching with our previously released swing 8ths styles. If you listen to the audio demos, you will see we've used these RealTracks with a

wide variety of Band-in-a-Box soloists, from CountryBoogie guitar soloing to Dixieland clarinet soloing, so you know they will be great for your swing 8ths tune, no matter the genre! Some of these RealTracks also have a 'simple' variation, which can be selected to make the style even more basic, if that's what your Band-in-a-Box song demands. And, the bass and guitar also include direct input (DI) versions, so you can create your own unique tone for the instruments using amp modeling software. For music students, you can see exactly what's being played in notation, on the on-screen piano keyboard, or for guitar and bass, even in TAB or on the on-screen fretboards! If you're looking for a new sound with a touch of New Orleans spirit then look no further than RealTracks Set 200!

RealTracks Set 201: Brent Mason Nylon & Electric Known as "the most recorded guitarist in Nashville," Brent Mason has become a favorite among Band-in-a-Box users, and this critically acclaimed master is back with a whole new RealTracks Set! RealTracks Set 201 features both electric and nylon guitar RealTracks, playing both swing and even grooves. The nylon RealTracks are "background" styles which are melodic in nature, but are less busy, allowing for a singer or soloist to play over top. The electric guitar styles really sing and are full of uplifting energy. All styles include accurate RealCharts that not only allow you to see all the notes in notation & TAB, but also show you exactly how it was played on the guitar fretboard. For students, this is an indispensable tool. You can also speed them up and slow them down, making them extremely versatile, as they can be used over a very wide tempo range. The electric guitars use Brent Mason's signature tone, but they also have "direct input," or "DI" versions. This is the dry signal that was recorded directly from the guitar (before it went into his amp), which allows you to use guitar amp modeling software to get your own killer tone!

RealTracks Set 202: Folk & Country Bouzouki Ready to feel like you're in a Pub in Ireland, drinking in the atmosphere which includes the bright shimmering sound of the Bouzouki? You can with RealTracks set 201. In this set you get 9 RealTracks covering a wide variety of styles, Celtic Slip Jig and Hornpipe, Country Waltz and Rock, all played by the multi-talented Quinn Bachand. You will get some styles with an even feel, like Modern Country, Country Pop, Slow Pop, Rock, and Slow Waltz. Other styles like Celtic Hornpipe and Celtic Slip Jig, Country Crossover and Country Swing are all played with a swing feel. The Bouzouki has a distinct sound, a high tone, bright strings, and an acoustic timbre. When added to a song it will certainly elicit a feeling of classic folk which can be used to give a composition a new, dynamic feel. Try some of the styles created for this RealTracks set specifically or add single RealTracks to an existing song. With a unique sound, the RealTracks in set 202 are versatile and ready to be played along with.

RealTracks Set 203: Country Waltz With RealTracks Set 203 you get a wide variety of solo instruments playing a country waltz style. You get 4 Instruments in total in this RealTracks set with 7 variations. First you get the Fiddle Soloist by Andy Leftwich, playing a laid- back waltz groove which combine eighth note and triplet runs into an amazing RealTrack. You can also select the Bluesy variation which will treat all chords as if they were 7th chords. Next in this set is the Resonator Guitar played skilfully by Rock Ickes. With shimmering slides and expertly played riffs, the Resonator Guitar soloist sounds great when backed by other waltz RealTracks. You can also choose a Bluesy variation for the Resonator Guitar. The Mandolin Waltz Soloist is also played by Andy Leftwich, combining simple eighth note phrases with melodic passages; the waltz mandolin is perfect for a Country or Bluegrass tune. The Mandolin includes a Bluesy variation which treats all chords as if they were 7th. The Acoustic Piano Waltz Solo by John Jarvis also sounds amazing when backed by waltz country RealTracks. This RealTrack also includes a Bluesy variation. The final RealTracks in this set is the Rhythm piano. This Rhythm piano can be accompanying any of the solos in this set and can be combined with other waltz RealTracks to make an amazing composition. With all the variations available in RealTracks set 203, you won't be searching long when you need to add a solo to your next country waltz song.

RealTracks Set 204: Country Shuffle With four different instruments and a total of 13 RealTracks available, RealTracks set 203 is packed full of country solos, plus a killer swinging rhythm piano from John Jarvis. The Fiddle, played by Nashville fiddle star Rob Hajacos, plays a country shuffle solo with elegant melodic phrases which, when combined with other country RealTracks, creates a classic country sound. The fiddle can also be used as a "Double-Time" track which treats the style as "Double-Time" at half the tempo. A "bluesy" variation is also available which allows for b7 notes in the melody to be played on major chords. The Mandolin Soloist Country Shuffle can also be used as a "Double-Time" and a "bluesy" variation. The Mandolin plays eighth note phrases with triplets added at times. The Resonator Guitar has a classic country sound and will add a shimmering solo over any medium tempo song. The Resonator soloist also includes a 'Double'-Time' and "bluesy" variation. The two final acoustic piano RealTracks are played by accomplished pianist, John Jarvis. One RealTrack is a soloist with the "Double-Time" and "bluesy" option; the other is a Rhythm track. Both RealTracks have a classic acoustic piano sound, combined with one of the best rock piano players; create a 'must-have' set of RealTracks. All RealTracks also include notation so you can watch on the staff, or the piano, what the performer is actually playing. The variety and high level of RealTracks in set 204 make this an amazing collection!

RealTracks Set 205: Country Award Winners - Mandolin (Andy), Piano (John), & Resonator Guitar (Rob) RealTracks Set 205 brings some of the best award-winning Nashville musicians to Band-in-a-Box! This set features Rob Ickes, 11-time winner of the Bluegrass Music association's Dobro Player of the Year award, John Jarvis, who has won CMA & ACM awards for his unparalleled piano playing and songwriting, and Andy Leftwich, member of the Grammy-winning instrumental group Kentucky Thunder. And now you can have these stellar musicians playing on your own Band-in-a-Box creations! This set features laid-back ballads, slow 12-8 grooves, as well as some faster, up-tempo solos. There are 6 styles, 5 soloists, and one rhythm piano track, and all of them blend in beautifully with our previously released RealTracks, or the built-in MIDI styles. All of the RealTracks in this set have RealCharts included. This allows the user to follow along with the notes on the screen in

notation, or on the on-screen piano keyboard. The world-class playing is an excellent addition to your Band-in-a-Box collection, whether you're using the parts in your own creations, or studying these masters to learn their style!

RealTracks Set 206: Classical String Quartet Have you ever dreamed of adding a string quartet to your Band-in-a-Box mix? Well now you can, with RealTracks Set 206: Classical String Quartet. This set offers an extremely versatile and full-sounding string ensemble with cello, two violins, and a viola. You can add the entire quartet as one RealTracks style with or without reverb, or you can add any one of the instruments exclusively. Because of the subdued yet pleasantly melodic phrasing, you will find this RealTracks set handy for anything from Country Ballads to Pop Ballads to movie soundtracks or even orchestral arrangements. Every RealTracks style in this set has RealCharts with precise notation. If you would like to hear something new and unique to Band-in-a-Box, be sure to give this set a listen!

RealTracks Set 207: Funky Horns This Set includes five horn section RealTracks that will wow you with their dynamic and articulate funk arrangements. They are all incredibly versatile, adding depth to the mix of any even-feel pop, funk, soul, or bossa song, or try them with other musical styles for something new and unique. The player uses a tastefully-spaced combination of shots and harmonized melodies, leaving adequate space between notes for other melodic instruments or vocals. This is especially true with the (Simple) and (Simple with Space) variations. All of these styles come complete with RealCharts with accurate notation for learning, teaching, and sharing your arrangements.

RealTracks Set 208: Rockabilly Set 1 – Fifties Rock and Roll! You'll be doing the twist when you hear this Rock 'n' Roll ensemble at work. Set 208 includes a full rhythm section with electric guitar, acoustic piano, acoustic bass, and drums played by outstanding musicians like Nashville legends Brent Mason and Kevin McKendree. The guitar plays steady eighth notes, the piano plays classic Rock 'n' Roll licks in the right hand and keeps time in the left, the acoustic bass arpeggiates with a quarter-note rhythm, and the drums keep a basic alternating kick/snare rhythm with airy and present cymbals. For added versatility, try mix-and-matching these RealTracks styles with other even-feel rock and blues RealTracks. All of these styles come with RealCharts. The bass and guitar styles also come with guitar tab. Kick out that piano bench and get ready to rock!

RealTracks Set 209: Rockin' Blues Baritone Sax with Gary Smulyan Featuring the full-toned and sultry playing of Gary Smulyan, these baritone saxophones will rock your socks off in more ways than one. In fact, the four included RealTracks styles cover a wide range of tempos from 60 to 165 beats per minute. There are two background styles and two soloist styles. The background styles are melodic without being intrusive, adding harmonic complexity to your songs without interfering with the leading instrument. The soloist styles have tasteful melodies and licks that capture the essence of the '50s perfectly. Try these saxophones with rock, blues, soul, jazz, and bossa styles for a perfect fit or with other styles for something different. Do you want to learn, teach, or share the baritone sax arrangements that you create? No problem, all of these styles come complete with RealCharts.

RealTracks Set 210: Motown Uptempo R & B If you want to give your arrangement a vintage vibe, look no further! This Motown ensemble captures the feel of the early '70s with its tight rhythm and melodic piano riffs. Instruments include drums, electric bass, electric piano, and electric guitar played by Kenneth Blevins, Steve Mackey, John Jarvis, and Rob McNelley respectively. The guitar plays a combination of staccato strums and held chords while the bass plays a thumping and syncopated eighth-note rhythm. The electric piano hits almost every eighth note, using various melodies and interesting left and right-hand alternations. You can view RealCharts for all of these styles including tablature for guitar and bass.

RealTracks Set 211: Motown Vintage Keys and More! If you're looking for an alternative to acoustic piano, this set is for you. It includes two electric piano styles played by John Jarvis at 85 and 120 beats per minute. The faster style has a hard-hitting swing feel with melodic chord inversions and comes with bass and drums to complete the "funky triplets" ensemble. The slower style has a 12/8 time signature and will blend perfectly with your existing blues songs. Both of these piano styles can also add new life to your existing swing-feel rock, R&B, soul, and pop songs, or try them with a jazz song for something completely different. All of these styles come with notation data for learning, teaching, and sharing your composition. The bass also includes guitar tab.

RealTracks Set 212: World Synths Including a total of six synthesizer RealTracks, this set is like a songwriting toolkit. It contains compelling sounds from around the world that can be used with a variety of musical styles, from '60s British pop to heavy '80s rock. The styles range in tempo from 85 to 120 beats per minute and all have an even subdivision. The synthesized instruments include bass, koto, shakuhachi, flute, and two up-front leads. Transcription data is included with all of these styles and is viewable in the notation and lead sheet windows.

RealTracks Set 213: Pop and Country, Piano and Strings Set 213 is a treasure chest of soothing and subdued piano and strings sounds performed by John Jarvis and Miles Black. The CelticAir and CelticWaltz pianos will fit perfectly with our existing Celtic sounds, adding new sonic depth and melodic complexity to your mix. The TexasBluesRockJohn and Blues12-8John pianos work great with many of our existing blues RealTracks. Completing the package are three strings styles that will add new feeling to your pop and country songs. You can learn, teach, or share notation for all of these styles thanks to the included RealCharts.

RealTracks Set 214: Jazz Pollwinners 5 – Killer JazzWaltz Piano, Bass & Drums The fifth set in our Jazz Pollwinners collection includes eight Waltz RealTracks styles performed on bass (Ron Carter) and piano (Kenny Barron). Jazz waltz RealDrums by Lewis Nash are also included, with a wide tempo range of 50 to 200 beats per minute. The RealTracks instruments come in two different tempos, a medium jazz swing at 140 beats per minute and a jazz ballad at 85. Each of these tempos includes one rhythm piano and three acoustic basses - a held style, a walking style, and a combined style. The piano styles have rich chord voicings coupled with gentle melodies and will blend with any jazz combo. The bass styles have a

pronounced yet bouncy attack and a sensibly minimal amount of embellishment. All of these styles come complete with RealCharts notation.

RealTracks Set 215: Jazz Pollwinners 6 – Sax & Guitar Soloing, Ballads & Bossas For the sixth installment in our Jazz Pollwinners collection, we have included tons of world-class jazz and bossa solos performed by Mike Moreno, Phil Woods, Gary Smulyan, and Eric Alexander on electric guitar and saxophone. Mike's electric guitar playing is relaxing yet deliberate, often sticking to a syncopated eighth-note subdivision with well-placed grace notes. A total of five saxophones are present, including one alto, one baritone, and three tenors. You will have a saxophone soloist available for anything from rainy-day smooth jazz to enthusiastic medium-tempo bossa. RealCharts are available for all of these styles and tablature is available for the guitars.

RealTracks Set 216: Jazz Pollwinners 7 – Swingin' Sax & Guitar Soloing More great solos by Mike Moreno, Gary Smulyan, and Eric Alexander are included in Jazz Pollwinners 7. There are two electric guitar soloists, two baritone sax soloists, and two tenor sax soloists for a total of six styles. They are all at a tempo of 140 with a swing feel, making them perfect for a medium jazz rhythm section. Each style has a double-time alternative which will work great with your slower songs. Notation is included with all instruments and tablature is also included with the guitars.

RealTracks Set 217: Jazz Pollwinners 8 – Jazz Waltz Sax Solos Jazz waltz soloing at its finest! An invaluable collection of saxophone soloists awaits you in Jazz Pollwinners 8, covering all of your medium-tempo jazz waltz soloing needs. Jazz pollwinners Phil Woods, Gary Smulyan, and Eric Alexander are responsible for three new styles on alto, baritone, and tenor sax respectively. Two of these styles are played at 140 beats per minute while one has a laid-back tempo of 110. All three of these styles have a different and distinct flavor of jazz soloing. Phil's performance is playful and articulate as he experiments with variations of patterns and runs. Gary offers melodic sensibility, well-placed accents, and seamless phrasing on his baritone. Eric treats us with a breathy and gentle tone, performing soulful leads.

RealTracks Set 218: Rockabilly Set 2 – Jive! This set includes a full rockabilly jive band playing so fast that you'll bet they're on fire! The band includes acoustic bass by Dave Roe, electric guitar by Brent Mason, and acoustic piano by Kevin McKendree; Jive swing RealDrums are also included. A "CustomFX" version of the Brent Mason guitar is available for those who prefer less echo. The bass uses a rhythmic slapping sound on the offbeat, creating a strong rhythm and synchronizing with the RealDrums ride cymbal. Notation is available for all instruments, with tablature for guitar and bass. This fast-playing rockabilly jive band will surprise you!

RealTracks Set 219: Funky Folk & More! Check out this eclectic combination of guitar, banjo, and synthesizers playing fast jazz and medium funk. The three funk styles present a modern take on a classic sound with two synthesizers and a funky folk acoustic guitar. The three gypsy folk instruments take a more traditional approach on rhythm acoustic guitar, soloist acoustic guitar, and rhythm banjo. The guitar and banjo are performed by Victoria folk artist Quinn Bachand while the synthesizers are the work of renowned pianist Miles Black. The synthesizer and guitar RealTracks come with notation. Guitar tablature is also available for the guitar styles. Give this amazing RealTracks set a listen!

RealTracks Set 220: Flute and Saxes with Jack Stafford Jack Stafford gives us a prolific offering of jazz and bossa soloing on three instruments in this RealTracks set. There are 8 styles in total: two on flute, five on soprano sax, and one on tenor. All of the 140 bpm instruments are available as a double-time style in case you're feeling experimental. There are many different feels available too: even and swing at 140 bpm, even at 85 bpm, and swung sixteenths on the down-tempo 75 bpm soprano sax style. Don't forget to check out the details of your arrangement via RealCharts, which are available for all of these styles. Don't miss out on this lovely collection of flute and saxophone soloists performed by Jack Stafford!

RealTracks Set 221: Rockabilly Set 3 - BoomChicka! The third installment in our Rockabilly collection is a full band playing "Boom Chicka" style at a walking tempo of 100 beats per minute. Instruments include a slapped acoustic bass, clean electric guitar, acoustic piano, drums, and a deep (yet twangy) baritone electric guitar. The parts are played by Brent Mason, Dave Roe, Maxwell Schauf and Kevin McKendree. As a bonus, this set also comes with an extra RealDrums style playing with a swing feel. All of the RealTracks in this set include notation data; the bass, baritone, and electric guitars all come with tablature.

RealTracks Set 222: Rockabilly Set 4 - Slow Swing Here is another great set of rockabilly RealTracks styles performed by our all-star rockabilly band: Brent Mason, Kevin McKendree, Maxwell Schauf and Dave Roe. This time the band plays at a slower tempo of 85 beats per minute with a swing feel, however you can increase or decrease the tempo to your liking. Two basses are present, one with slapping and one without. Other instruments include an acoustic piano, an electric guitar, and RealDrums. The piano plays a simple single-note bass line in the left hand and classic licks and trills in the right hand. The electric guitar strums chords with a basic swing rhythm and the occasional arpeggiated chord. Notation is included with all of these styles, as well as tablature where applicable.

RealTracks Set 223: New Orleans Mardi Gras 16ths Get ready for more classic sounds of New Orleans! This time they're in the form of an even-sixteenths "Mardi Gras" band playing at 170 beats per minute by default. A double-time version of all of these styles is also included, playing at 85 beats per minute. The syncopated accents are uniform across all instruments, creating a tight and cohesive sound. The bass has a round yet punchy tone, the clean electric guitar keeps rhythm with a combination of staccato chords and muted strums, and the piano plays a bright and busy pattern with licks and grace notes.

RealTracks Set 224: New Orleans Shuffle This addition to our New Orleans RealTracks collection includes a full New Orleans shuffle band playing at a moderate tempo with a swing feel. Steve Mackey plays electric bass, Rob McNelley is on

guitar, Kenneth Blevins hits the drums, and Kevin McKendree completes the band on piano. These RealTracks work perfectly with each other or try them with your favorite blues styles too for something new! Direct input tracks are available for the bass and electric guitar in case you would like to use your own custom tones. Every instrument in this set comes complete with notation and the guitars have tablature.

RealTracks Set 225: Banjo, Guitar & Bass - Hip Folk Quinn Bachand returns with more modern acoustic styles that will enhance your country, pop, and folk songs. This set includes four RealTracks styles in total: two acoustic guitars and two banjos. The swung-sixteenths HipFolk banjo and acoustic guitar fit together nicely and will compliment your other swung-sixteenth RealTracks very well. In addition, there is an even-sixteenths banjo playing a melodic and consistent Celtic reel style, which will work great with our existing Celtic RealTracks. Last but not least, a “FolkySwing” acoustic guitar plays at 110 beats per minute with a swung-eighths feel, accenting the back beat and layering gentle melodies on top.

RealTracks Set 226: Requested Country-Pop Drum Grooves This set is a versatile collection of requested country-pop drum grooves performed by Kenneth Blevins. The CountryPopBallad RealDrums only use cymbals and kick drum in the A substyle, omitting the snare. The B substyle introduces the snare but keeps the rhythm simple. PopRockBasic focuses on the quarter notes in the A substyle using the kick drum and hihat. The hihat switches to a sixteenth-note subdivision in the B substyle but the kick drum remains the same. Finally, the TeenBeatUptempoEv16 drums play a cheery even-sixteenths pop pattern rich with ghost notes on the snare in the A substyle and normal back-beat snare in the B substyle.

RealTracks Set 227: Brent Mason - Baritone Guitar and More! Set 227 includes a huge selection of great guitar styles by Brent Mason! There are three distinct baritone styles that each come with a “CustomFX” version. The “CustomFX” RealTracks styles offer a similar tone with fewer effects. The set also includes a “PopDreamy” electric guitar with a CustomFX variant, and an acoustic nylon guitar performing a country waltz. A wide range of tempos are covered in this set, from 65 to 190 beats per minute. The baritone guitars have a deep but biting tone and sometimes use classic effects like tremolo and reverb. RealCharts and guitar tab are included with almost all of these styles.

RealTracks Set 228: Modern Pop with Zane Carney Zane Carney, guitarist for John Mayer, lends his hand to creating four new, exciting, electric guitar RealTracks! The first is a Modern Pop style played with a Swing 16 feel. This guitar has a slight overdrive added to give a little crunch to the tone; the style is a ballad with a combination of bar chords and melodic phrases with double stops. The next RealTrack has a similar sound and tempo, but this time the feel is Even 16ths. The third RealTracks is a slightly faster Modern Pop Swing that really showcases Zane Carney’s style. He combines chording with muted hits and simple melodic riffs to create a one of a kind RealTrack. Finally, we have an upbeat Modern Pop Even 16 RealTracks at a medium tempo. This RealTracks is played higher up on the fretboard of the guitar, and is a combination of chording, muted playing, and simple riffs. All of these RealTracks have notation available which can be viewed in the Notation window. Also, you can select a Direct Input (DI) version and a simple option in the RealTracks picker. All of these Modern Pop RealTracks sound amazing when combined with other RealTracks; try them today and you'll be blown away!

RealTracks Set 229: Great Pop Drums and Percussion RealTracks Set 229 is an amazing set of 12 Pop RealDrums and Percussion instruments included all in one RealTracks Set. All of the drums played in this set are stripped down, no full kits here, just the single instrument! There are 4 different brushes styles including: EZ Swing, EZ Swing Swirl, Pop 8ths, and Pop 8ths Swirl. These brushes are played on a snare drum with no other accompaniment added. There are 2 different shaker RealDrums: one playing an even 8ths style and the other playing a swing 8ths style. The final 6 tambourine styles include and even 16 and an even 8ths, a Pop 8ths and Pop swing and a swing 8ths and swing 16. These percussion RealDrums can be added to a 'break down' of a song or played through the whole song. All of these RealDrums may be stripped down, but with so many different styles and feels there is no doubt that they can find their way into your next song.

RealTracks Set 230: Surf Rock! There is an amazing collection of Surf Rock RealTracks and RealDrums in RealTracks Set 230! There are 2 Surf Rock electric guitars, one a rhythm guitar the other a soloist, played by session master Brent Mason. There are also 2 electric bass guitars, one playing a vintage syncopated Surf Rock style, and the other playing an even 8ths Surf Rock style. You can view the notation for each of these RealTracks in the notation window or select a simple option in the RealTracks Picker. There are also Direct Input (DI) versions of these RealTracks available. There are 6 separate Surf Rock RealDrums included in this set. The first style plays a double snare on beat 2 and the second style plays a double on beat 4. There is an ‘island’ style and a 'liquor' style. There is also a style that accents the off beats and another style that includes just the Toms playing blistering fast. All 6 of these Surf Rock RealDrums and the 4 Surf Rock RealTracks are included in RealTracks Set 230 so you can start having fun creating your own Surf Rock songs with a Surf Rock band!

RealTracks Set 231: Retro Synths and Modern R 'n' B With this RealTracks Set you get an amazing sonic combination of Retro and Modern R 'n' B Synthesizers as well as electronic RealDrums. The first RealTrack is a Retro Pop Synth Bass playing with an even 16 feel at a slow tempo. The next RealTrack is an R 'n' B Modern Sub bass played at a slow tempo with an even 16 feel. The third RealTrack bass is an up-tempo version of the R 'n' B Sub bass. The first Synth RealTrack is a Pop Bells style at a medium tempo with an even feel. The final synth RealTrack in this set is a medium tempo even 16 muted melody. All of these RealTracks include RealCharts which can be viewed in the notation window. The 2 RealDrums in this set are a Retro Pop and Modern R 'n' B. Both of these RealDrums have an even feel and can be used in combination with any of the RealTracks in this set or any other RealTracks set. With a modern set of RealTracks and RealDrums, RealTracks Set 231 provides you with a dance party at the press of a button, you'll have no option but to have fun!

RealTracks Set 232: Pop String Quartets In RealTracks Set 232 includes an amazing String Quartet RealTrack Set made up of two different String Quartet mixes as well as the 4 individual instruments of the string quartet as background styles, all

playing with a pop swing feel. In the String Quartet Chamber RealTrack you get a combination of 4 single RealTrack instruments, Cello, Viola, High Violin and Low Violin. The 'Chamber' style of the Quartet the mix has less reverb so the sound replicates hearing a string quartet in a small Chamber. Also available is a 'Hall' mix of the String Quartet which has a more expansive sound with more reverb. There is a simple arrangement available in the RealTracks picker for these styles; also included is the background Cello. The low register and warm tone of the Cello make it a great background track to add a composition. The Viola is lower in the register than a Violin so it has a warmer tone when compared with a Violin. The background Viola plays a combination of quarter notes and eighth notes with some notes drawn out. The Violin High RealTrack has a higher tone and plays combinations of quarter notes and eighth notes. The final RealTrack in this set is the Low Violin. Playing in the lower register on the violin, this RealTrack would make a great background track to an existing pop swing composition. All of these RealTracks in this set have notation available in the notation window. With RealTracks Set 232 you get the ability to control a whole String Quartet and use the warm classical sounds any way that you like.

RealTracks Set 233: New Age Piano and More In RealTracks Set 233 there is a combination of acoustic New Age pianos and acoustic and electric pianos playing Held Chords and backing String RealTracks. The first 6 RealTracks are all Held acoustic and electric pianos with a wide tempo range. These RealTracks can be used in swing and even styles as they are just long held chords. The first String RealTrack is a Celtic air, slow, even style. The second one is a Celtic Waltz even medium tempo style. The acoustic piano RealTracks include a New Age Fast Ostinato style with an Even 16 feel, a New Age Alberti Moody RealTrack with an even feel and medium fast tempo, a New Age Alberti Pretty style with an even feel at a medium tempo and an even 16 New Age Answers at a medium tempo. All of these RealTracks have notation available to view in the notation window and the Strings and New Age RealTracks have simple versions which can be accessed in the RealTracks picker. With the Held Piano chords and unique styles of New Age music found in RealTracks Set 233, you are sure to enjoy these RealTracks when you add them to your creative process.

RealTracks Set 234: Acoustic Bass, Back to Basics In RealTracks Set 234 you will find a wide range of Acoustic Bass Held RealTracks. There are 8 bowed acoustic bass RealTracks playing from a ballad tempo to a medium tempo with either a slight swing feel or an even feel. A bowed acoustic bass uses a bow across the bass strings, which allows the note to sustain for a longer time. There is also a simple version RealTracks for each of these which is just a single note held for the entire time, without any pickup before the chord change. The 8 acoustic bass held RealTracks are also a combination of swing and even feel from a ballad to a medium tempo. These are played conventionally and also include a simple version of the RealTrack which has any pickup before the held note removed. With over 16 separate RealTracks in Set 234 you will definitely find an acoustic bass, regular or bowed, that can add a new sound to your latest composition or a previous number that was missing that certain quality.

RealTracks Set 235: Punk! It has finally happened! We have created a complete set that has all the RealTracks you could possibly need to create your own Punk band, all in RealTracks Set 235! There are 3 different electric guitar RealTracks: one is a straight ahead Punk rhythm style, the second is a muted Punk rhythm style, and the third is a Punk soloist style. All of these RealTracks are played at a fast tempo. The electric bass guitar comes with 2 different sounds, a fuzz and a rock sound. They both have A and B substyles, picked quarter notes, and picked 8th notes, which can be used separately or within one single RealTrack, using the A and B part markers to change the RealTrack from quarter notes to 8th notes. All of these RealTracks also include a Direct Input (DI) version and simple versions which can be selected within the RealTracks picker. With the different combinations of RealTracks in Set 235 you can now perform Punk music, safely, in your own home while wearing headphones.

RealTracks Set 236: Cocktail Jazz Horns! In RealTracks Set 236 we have an incredible 9-Part Horn Section playing a Big-Band background swing style. Each of the 9 instruments in the horn section are also available as separate RealTracks. The instruments in the horn section include a flute, two alto saxes, two tenor saxes, three trumpets and a baritone sax, all playing a medium tempo swing part in harmony. You can combine each individual RealTrack into your own grouping and create your own horn section. All of these RealTracks have RealCharts which can be viewed in the notation or lead sheet window. Once you hear the horn section in RealTracks set 236 you'll want to immediately start creating some classic Big Band swing tunes!

RealTracks Set 237: Jon Herington Jazz-Rock Guitar For the first time, Jon Herington lends his hand (and guitar) in creating some superb electric guitar Jazz Rock soloist and rhythm RealTracks. With such an amazing guitar style and incredible tone, you will surely want to be adding one of these 4 RealTracks to your next composition! The first RealTrack Jon Herrington plays is a Jazz Rock even 16 soloist style, at a medium-slow tempo with some gain added to the tone; the second RealTrack is more up tempo. Played with an even feel, this soloist has gain added to its tone and can play with either Jazz songs or Rock songs. The final soloist RealTrack is a swinging Jazz Rock shuffle with an upbeat feel playing at a medium tempo with a little distortion added to the tone. The last RealTrack is a rhythm style played with an even feel at a medium tempo. This clean sounding RealTrack can also play in both the Jazz and Rock genres. All of these RealTracks have exact notation available which can be viewed in the notation window as well as a Direct Input (DI) version which you can access in the RealTracks picker. With 4 electric guitar RealTracks that stretch over Rock and Jazz, there are endless songs that can only be strengthened with one of these amazing Jon Herrington RealTracks.

RealTracks Set 238: Danny Gottlieb Jazz Drums We have all RealDrums in RealTracks Set 238 from the amazing drummer Danny Gottlieb. These Jazz and Fusion RealDrums styles are played on a full kit, and each of them has an A section and a B section. The first two styles are Jazz Swing styles, one with sticks and one using brushes. These RealDrums have a wide tempo range. The next two RealDrums are up-tempo Bebop styles, one played with sticks, the other with brushes. These RealDrums are way up there in tempo, so we hope you can keep up! Next, we have a Jazz Soul even style which has a medium to fast tempo

range. Also included is a Fusion Fast Latin which is an excellent style to have in the RealDrums collection. The final RealDrum in this set is a slow Fusion with an even feel. All of these RealDrums are expertly performed by the amazing Danny Gottlieb. Pick up RealTracks Set 238 today and play along with one of the greatest Jazz drummers of our time!

RealTracks Set 239: Great Funk Bass with Alex Al RealTracks Set 239 adds an amazing collection of electric bass Funk RealTracks from the amazing Alex Al to your collection, ready to lay down the groove in your next song! The first electric bass is playing a Modern Slap Funk with an even 16 feel at a medium tempo. The second bass is a Modern Disco style with an even feel played at a medium tempo. The next RealTrack is a Classic Funk playing a Root Five style. The Root Five means the playing starts on the root and moves to the fifth note of the chords scale. The next electric bass Funk RealTrack is a Soul Funk swing style at a medium tempo. The final electric bass RealTrack in this set is an amazing even 16, up-tempo Soul style. All the RealTracks in this set come with a simple version which can be selected in the RealTracks picker and a Direct Input (DI) version which can also be selected in the RealTracks picker. You can also view the notation for each RealTrack in the notation window. When you need to add a little Funk to the rhythm section of your next composition be sure to reach for RealTracks set 239 for all your Funky bass needs.

RealTracks Set 240: Straight Ahead Funk! RealTracks Set 240 includes an amazing collection of Funk RealTracks, including electric guitars, electric basses, organ, electric piano, and drums! The first two RealTracks are a Funk Half Note Pulse and a Funk Half Note Pulse Syncopated electric bass style both played at a medium tempo. The next three electric bass RealTracks are Funk Pumping styles, one playing quarter notes, one playing 8th notes and one playing 16th notes - all with an even feel at a medium tempo. Next, we have electric guitar wahwah with one a rhythm style, a single note background style, a chording style, and another with just the sound of strings being scratched and effected with the wahwah. All of these wahwah electric guitar styles have an even 16 feel and are at a medium tempo. The electric bass and electric guitar RealTracks also include Direct Input (DI) versions which can be accessed in the RealTracks picker. The final two RealTracks in this set are organ and electric piano tremolo, both playing with an even feel at a medium tempo. All of the RealTracks in this Set, excluding the electric piano, include notation which can be viewed in the notation window. Also included in Set 240 is a large collection of Funk RealDrums! The Funk RealDrum names include Half Note Syncopated, Half Note Pulse, Half Note Pulse Tambourine, Funk16ths, Funk ‘70s Pop, Funk Disco, Funk Georgia, Funk Upbeat, Funk Upbeat Tambourine, and Funk Syncopated Snare. With all of the instruments included in RealTracks Set 240 you'll have no problem creating an amazing Funk band which can groove out with you anytime you want.

RealTracks Set 241: Swingin' Funk! RealTracks Set 241 adds a Swingin' Funk band with exciting new electric bass, electric guitar, organ, electric piano, and Funk RealDrums to your library! The electric bass, electric guitar, organ, and electric piano are all playing a swinging sixteenth Funk style at a medium tempo. The electric bass lays down a smooth groove while the electric guitar adds a wahwah effect to the chords it plays in the middle of the fretboard. Both the electric bass and electric guitar include Direct Input (DI) versions which can be selected in the RealTracks picker. The electric piano has a warm, classic tone and the organ plays swirling held chords. All of the RealTracks include RealCharts which can be viewed either in the notation or lead sheet window. The RealDrums are all swinging Funk, and include such styles as Funk New Orleans, Funk Swing, Funk Swing Tambourine, Funk Swing 16, and an even 16 Funk style with a slight swing. All of the RealTracks and RealDrums in Set 241 add up to one amazing swinging funk ensemble ready to play whatever you have in mind!

RealTracks Set 242: Praise Break! RealTracks Set 242 is powerful! This Set includes 7 different RealTracks and 3 different Drum styles. First you get a basic electric bass that plays long held chords with a slight pick-up played before the chord change. Second is an electric bass playing walking style on a 5-string bass. The third RealTrack combines these two separate RealTracks into one RealTrack with the basic style playing the 'A' section and the walking style playing the 'B' section. Next is the Organ, with its awesome whirling sound at sharp attack with the right hand, and long held chords with the right. The acoustic piano has two separate parts, a basic style with long held chords and soft melodic passages before the chord change, and another where the attack is heavier - after the held chords there is a poppy transition to the next chord. You can use these different pianos as individual RealTracks or you can use the RealTrack which has the basic style in the 'A' section and the busier style in the 'B' section. The 3 different RealDrums are PraiseBreak, PraiseBreakHat and Praise BreakHeavy. The first two have 5 substyles to choose from, and PraiseBreakHat has 6 substyles to select from. When all of these RealTracks are combined into a song it's like you're standing in a church listening to one of the best bands you have ever heard lead you in an uplifting song that brings out the praise!

RealTracks Set 243: Blues Baritone and Resonator Guitars With RealTracks Set 243 there are some amazing Baritone and Resonator guitars RealTracks playing some real low-down blues. The first RealTrack is a baritone electric guitar playing a blues shuffle with a slow tempo; the baritone guitar plays a bass part as well as blues licks at the same time. The second baritone guitar also plays bass and licks together, but this time slightly faster with an even feel. Both baritone guitars have a Direct Input (DI) version available in the RealTracks picker. The next guitar is a shining resonator guitar that plays an even feel blues based on 8th note phrases. The final RealTrack is another incredible resonator guitar, this time played with a funky swing 16 feel at a ballad tempo. You'll be sure to find the right RealTrack to take a previously made or a brand-new blues song to the next level with RealTracks Set 243.

RealTracks Set 244: Jazz Background Horns with Jack Stafford Looking for a smooth background Horn section playing either a ballad or a medium tempo swing from the super talented Jack Stafford? RealTracks Set 244 is your answer! Both of the two-part horn sections included in this set are made up of tenor and alto sax. The first RealTrack is a medium tempo horn section playing a background swing style; the background refers to the fact that these styles are not busy and do not stick out in

a song. They are nice harmonies between the two saxophones and blend into the background of a song. The next RealTrack is a slow ballad two-part horn section with a swing feel. The individual instruments in each of these horn section RealTracks is also available as a RealTrack in the RealTracks picker. If you want to hear just a background ballad tenor or alto you can select that RealTrack and add it to your song. Each of these RealTracks also includes RealCharts which can be viewed in either the notation window or the lead sheet window. Try out RealTracks set 244 and you'll be adding a swinging horn section to as many Jazz songs as you possibly can.

RealTracks Set 245: Brent Mason - Country Blues Rock and More You'll find an amazing collection of electric guitar and baritone guitar rhythm and soloist Country Blues and Rock styles all from the talented session great Brent Mason in RealTracks Set 245! The first two RealTracks are electric guitar rhythm styles; one is played high up on the guitar fretboard, and the other is played in a more standard position - together they make a powerful rhythm section! Add to this rhythm section a superb soloist playing a Country Blues and Rock style and you have three talented guitarists playing along with your song. The soloist guitar has notation available in the notation window. These three guitars have Direct Input (DI) options available in the RealTracks picker. Also included in RealTracks Set 245 are two baritone electric guitars: one is a Pop Country style with an even feel at a medium tempo and the other is a Country Workin' style with an even 16 feel at a slightly slower tempo. Both of the Baritone guitars have Custom FX RealTracks that can be selected in the RealTracks picker. RealTracks Set 245 offers some amazing playing from Brent Mason which you can enjoy when you create your next Country, Rock, or Blues song!

RealTracks Set 246: Classic Country Piano with John Jarvis RealTracks Set 246 includes four unique Country “Bent-Note” acoustic piano RealTrack from legendary player John Jarvis. “Bent-Note” refers to the style of playing which frequently uses grace notes into the third of the chord, closely as possible emulating the sound of a guitar bending notes. This style of playing was made popular by the great Nashville pianists of the '50s & '60s and it's performed expertly by John Jarvis. The first RealTrack is an acoustic piano Country ballad even style; this is a laid-back style which sounds amazing when combined with similar RealTracks. The next three RealTracks are all Country “Bent-Note” swinging acoustic piano styles but at slightly different tempos. The tempo range starts at a slow ballad but increases all the way up to a fast tempo. You can view the RealCharts for all of the included acoustic piano RealTracks in the notation window or the lead sheet window. These acoustic piano RealTracks all sound amazing when combined with other Country RealTracks and have a playing style which has not been available before as a RealTrack. Choose RealTracks Set 246 today, and you can have the amazing John Jarvis play your song while you sit at your computer!

RealTracks Set 247: Country Brushes and Percussion RealTrack Set 247 is all RealDrums! A versatile selection of brushes, shakers, and tambourines laying down a simple beat are included! There are four different brushes styles, all just a simple brushes and snare, no full kit used here! The first two styles are Boom Chick styles; one an even 16 style, the other a slow swing 16 style. The next two brushes play a folk style; one an even 16th style, the other a swing style. All of the brushes styles include an A and B section with separate grooves for each. These are great for laying down a simple rhythm track in a stripped-down Folk song. Next, we have three shaker RealDrums: one a Celtic even 16 style, one a Folk even 16 style, and finally a Folk swing 16 style. Also included are two tambourine styles: one a Celtic even 16 style, and another train even 16 style. All of these RealDrums can be used through an entire song or they also sound great when added to a breakdown section of a song. With RealTracks Set 247 you get a wide range of sounds and grooves which you can experiment with whenever you feel like creating your own sound!

RealTracks Set 248: Oberkrainer! Folk Music from the Alps For the first time ever, we are bringing you Oberkrainer RealTracks! The Folk music of the Alps! The Oberkrainer sound originated in Austria but since has moved to many different areas of the Alps where this unique style of music is immensely enjoyed. The instruments included in this folk style of music include the accordion, acoustic guitar, and a horn section made up of baritone horn, clarinet, and trumpet. The first seven RealTracks all have the same feel, starting with accordions playing an “Old World 2 Beat” style, and an “Old World 2 Beat Held Plus” style. Next, we have an acoustic guitar playing the “Old World 2 Beat” style; the horn section playing in this style can be selected as a RealTrack with all three instruments at once or you can select the baritone horn, trumpet, or clarinet to play as a single instrument track. All of these RealTracks are at a medium fast tempo and are played with an even 16 feel. The next seven RealTracks are an “Old World Waltz” style and are played at a fast tempo. These instruments include two accordions, one playing the style straight and one playing a held plus style. Also played in this style is an acoustic guitar and a horn section of clarinet, baritone horn, and trumpet. This horn section can be played all together or each instrument individually. When all of the separate instruments are combined into a classic Oberkrainer chord progression you will be blown away by the accuracy of the sound and your ability to control your own band with your keyboard and mouse.

RealTracks Set 249: Old Time Folk RealTracks Set 249 includes some down home “Old Time” Folk RealTracks like the banjo, acoustic guitar, and fiddle. These RealTracks sound amazing when combined in a song and some of them, like the acoustic guitar “Folk Sorrow,” stand out on their own. The first RealTrack is the banjo clawhammer playing and even 16 “Old Time” style at a medium tempo; the clawhammer refers to a unique style of picking used on the banjo. Also included are three acoustic guitars, one a “Groovin' Folk” swing 16 style, another an even 16 “Old Time” style, and then the “Folk Sorrow” style also with an even 16 feel. The final RealTrack is a soloist fiddle playing a Celtic Reel style with an even 16 feel at a medium tempo. All three of the acoustic guitars and the fiddle have RealCharts available which will show you the exact notation for each RealTrack. You can view the notation in the notation window or the lead sheet window or see what is being played on the guitar in the guitar window. RealTracks Set 249 has such a variety of instruments and grooves, there is no doubt that you'll be having hours of fun creating your own “Old Time” Folk songs!

RealTracks Set 250: Rockabilly Swing With RealTracks Set 250 we offer a swinging Rockabilly electric guitar, acoustic piano, and drums like you have never heard before! The electric guitar is a rhythm style from the amazing session artist Brent Mason. It's an up-tempo swinging Rockabilly style with a classic Rockabilly tone, echo and reverb, with some amazing licks played as well. The acoustic piano plays a swinging Rockabilly style with lots of classic Rockabilly phrases of 8th notes and triplets. You can see the RealCharts for these RealTracks in the notation or lead sheet window. You can also watch what's being played on the piano in the Piano Window and see the guitar on the fretboard in the Guitar Window. The RealDrums in this set are playing a swinging BoomChicha style which fits perfectly with the RealTracks in this set. There are six RealDrums variation made into 15 different substyles to choose from in the RealDrums picker. Get ready to use RealTracks Set 250 to create some vintage sounding songs in a Rockabilly style!

RealTracks Set 251: Traditional Celtic Percussion RealTracks Set 251 is all RealDrums! That's right… an entire set of RealDrums playing all traditional Celtic percussion utilizing the bodhran and the spoons! Each RealDrums groove is included on both bodhran and spoons. These include the Polka, Slide, Reel, Slow Reel, Jig, HornPipe and Slip Jig. Each of these styles of music has its own unique feel, like the Polka which is a two-beat style, or the Slide which is in 12/8 time. Try combining these RealDrums with other Celtic RealTracks and you will have your own Celtic group before you know it! If you want to create some traditional Celtic music and you need your own personal rhythm section, look no further than RealTracks Set 251.

RealTracks Set 252: Modern Country Pedal Steel RealTracks Set 252 includes an amazing assortment of Pedal Steel playing a variety of Modern Country background styles. The first RealTrack in this set is a "Dreamy" even 16 pedal steel playing at a slow tempo. The next RealTrack is a "Pop Country" style with an even feel at a medium tempo. Next, we offer a ballad "Atmosphere" pedal steel played with an even 16 feel; A "Crossover" swing 16 pedal steel, which is at a medium to slow tempo, depending on the other instruments you accompany with. The final RealTrack included is an up-tempo waltz style with a swing feel. All of these RealTracks include RealCharts which can be viewed in the notation or lead sheet window. The included Direct Input (DI) versions can be selected in the RealTracks picker. Since all of these pedal steel RealTracks are "background" styles, they sound best when added to a song when another layer of sound is required that won't distract from the overall song. Start experimenting with RealTracks Set 252 and you will truly be amazed at the sound possibilities!

RealTracks Set 253: Country Fingerpicking with Joe Robinson There is an incredible collection of acoustic guitar RealTracks by the amazingly talented Joe Robinson in RealTracks Set 253! All of the different styles have a high and a regular performance, which are selected as separate RealTracks. The first style is a slow swinging waltz acoustic guitar with a high and a regular RealTrack. The next style of playing is a Nashville swing style at a medium slow tempo, both high and regular versions. Also included is a BoomChick style that has an even 16 feel at a medium tempo and these also come in a high and regular. Finally, there is a slow BoomChick swing style that has both a high and regular part; you can select "Simple" versions of the BoomChick RealTracks in the RealTracks picker. This removes any embellishment from the playing when the RealTrack is generated. All of these RealTracks include RealCharts which can be viewed in the notation window or the lead sheet window. Plus, you can follow along on the fretboard in the guitar window. Joe Robinson is such a skilled guitar player, and we are incredibly fortunate to capture his performances for RealTracks set 253!

RealTracks Set 254: 12-key Hi-Q-Tab Brent Guitar, 12-key Eddy Pedal Steel and 12-key Mike Piano We are excited to introduce two new features in this RealTracks set - 12-key instrumentation and Hi-Q notation! This one-of-a-kind set features the talents of Mike Rojas, Brent Mason, and Eddy Dunlap! 12-Key instrumentations are recordings of all instruments in all twelve keys! This improves the quality of audio by removing the need to transpose these RealTracks digitally. What you hear is exactly what was recorded in the studio! Hi-Q Notation offers improved notation functionality for the Guitar and Pedal Steel RealTracks, which provides accurate transcriptions of bends, slides, hammer-ons, pull-offs and more! This also allows transcriptions that are easier to read and learn! Including Brent Mason on Guitar, Mike Rojas on Piano, and Eddy Dunlap on Pedal Steel, each suitable for any genre! These Tracks also include Direct Input for both Guitar and Pedal Steel so you can sculpt your own tones! Add this definitive set of RealTracks to your collection today!

RealTracks Set 255: Amazing Modern Pedal Steel RealTracks Set 255 adds 4 new pedal steel RealTracks to your library, with exciting modern sounds! These RealTracks will sooth your soul! With Eddy Dunlap performing on each RealTrack, this collection ranges from warm, sunny sounds to cool breezy passages. There is a "dreamy" Country ballad, and a "George" style that will mellow your mood, and a spacious and somber sounding RealTrack that's great for a relaxing day. Finally, we have an upbeat jam with crunchy and crisp tones that is perfect for those long drives! These RealTracks contain many slower riffs and long pedal steel passages, excellent for accompaniments! Each RealTrack was recorded with the artists unique tone, but each one also has a "Direct Input" option, allowing you to create your own sound! Combine these with other styles to get some incredible results!

RealTracks Set 256: Brent Mason Nylon Guitar Named one of the "Top Ten Session Guitarists of All Time," Brent Mason takes the spotlight on this RealTrack set! Featuring warm tones and clean picking rhythms, this easy to listen to collection of nylon guitar will be a classic set for years to come. Each RealTrack contains sweet picking tones to Classic Country riffs and more! There are 8 RealTracks included with this set, each with their own unique playing style. The performances in RealTracks Set 256 are diverse ranging from ballads, contemporary Country, and Waltz styles. Add Brent Mason to your collection today!

RealTracks Set 257: A Taste of Peru Straight from the streets of Peru, these ethnic Peruvian RealTracks styles are the worldly sounds you're looking for! These RealTracks include a wide range of authentic instrumentation including ethnic percussions such as Cajon, Cowbell, Quijada, and Castanets! his RealTracks set also features nylon, and bass guitars, played traditional Latin American rhythms! Get your ticket and explore these new Peruvian sounds today!

RealTracks Set 258: Latin America Take a trip to the island of Puerto Rico with this traditional Latin American RealTracks Set! These 9 RealTracks are dedicated to exploring traditional Latin American music! A variety of styles are available from sweet 16th picking on nylon guitar to genuine walking bass lines that will keep you tapping your toes! Featuring instruments like Maracas, Guiros, Chajchas, Charango, Bongos, and more! Add these authentic sounds to your RealTracks collection - Don't miss this fiesta!

RealTracks Set 259: Old Time and Celtic Enjoy the hearty sounds of Celtic instrumentation with RealTracks Set 259! This includes 6 diverse RealTracks with influences in Polka and Folk! The different rhythms include Ev16s, Swing, and Triplets shuffle. The tempos range from slow ballad-type to galloping upbeat rhythms. This Celtic RealTracks set also includes acoustic guitars, piano, and even an auto harp! Be sure to add this to your collection today!

RealTracks Set 260: Celtic Harp Become entranced listening to thecaptivating, and magical serenades of Sharlene Wallace, one of Canada's most influential harpists! You'll lose yourself in the symphonic melodies of the Celtic styles, Waltzes, even 16ths, and classic jigs in this elegant RealTracks set. Add this golden award-winning harpist to your RealTracks collection today!

RealTracks Set 261: Sounds of Hawaii Aloha! Discover paradise with the Hawaiian sounds of RealTracks Set 261! This collection of Hawaiian swing RealTracks features traditional ukelele and pedal steel, which are perfect for that laid-back island vibe. The pedal steel also comes with a Direct Input option so you can create your own tones! Sit back with the soothing Sounds of Hawaii!

RealTracks Set 262: Great Country Drums with Shannon Forrest Add the sound of one of Nashville's finest session drummers to your studio! If you listen to country radio, there's a good chance you've heard of drummer, Shannon Forrest. Shannon has built a reputation as a session ace and is constantly in demand by chart-topping artists! This exclusive set includes five RealTracks in various rhythms including driving pop 8ths, modern styles, pop 16ths, and more! Add Shannon Forrest to your collection today and get access to one of the best session drummers in the industry!

RealTracks Set 263: Songwriter's Guitar and Cello Toolkit Looking to add more variety to your collection? Look no further! The Songwriters Guitar and Cello Toolkit is here! This versatile set offers eleven new RealTracks including rhythms, backgrounds, finger-picking, resonators, and even a soloist! The diversity of this RealTracks set is phenomenal for any genre including Classical, Folk, Soft-rock and more! Get inspired, pick up your copy of this incredibly well-rounded collection today!

RealTracks Set 264: Crooner Bossa Big Band! Our popular Crooner styles are back and are included in RealTracks Set 264! These smooth background Bossa RealTracks help set the mood for a sophisticated evening. This includes a stylish variety of elegant Jazz horns including tenor, alto, baritone, muted trumpets and more! RealTracks set 264 is played with an Even feel style. Shaken or stirred, get these Classy Crooner Bossa Horns in your collection!

RealTracks Set 265: Crooner Ballad Big Band! Crooner styles are back by popular demand in RealTracks Set 265! This Big Band Ballad influenced set will soothe your soul. Included are a grand range of smooth horns such as alto saxophone, flugel horns, tenor saxophone, trumpets, and more! Float away with all twelve tracks, each of them played in traditional Jazz swing. RealTracks Set 265 is excellent for any project, listen to our demos and find out for yourself!

RealTracks Set 266: Jazz & Funk Potpourri RealTracks Set 266 features a wide variety of great jazzy & funky RealTracks. It includes such diverse RealTracks as jazz waltz soprano sax, rockabilly jive guitar soloing, and dixieland banjo! There are also exciting funk RealDrums, and tango piano. And, to top it off we're including 2 "12-key" jazz guitar comping styles. These RealTracks were recorded in all 12 keys, so there is no digital pitch shifting of the audio, which means the audio quality will be pristine no matter what key your song is in!

RealTracks Set 267: More Blues: Blues with Brent and Mike It's all about the Blues with RealTracks Set 267. What else would you expect when you put Brent Mason and Mike Rojas in a room together? Brent solos over the Blues in every which way – he swings, he shuffles, he plays it straight. Several of these RealTracks are in 12/8, and because of Brent and Mike's versatile playing, this means you now have a huge variety of guitar solos at your fingertips, not to mention piano rhythm tracks that run the gamut from gentle acoustic piano accompaniments to dirty and distorted organ licks. This is a huge set of fifteen RealTracks – any Blues musician would do well to add these killer recordings into their collection.

RealTracks Set 268: Gypsy: Accordion, Piano, and Guitar This is a set of wonderful Gypsy Jazz RealTracks in the modern tradition, with piano, nylon-string guitar, and accordion all swapping between rhythm and lead duties. There's a set of world-class musicians here, with the likes of guitarist Quinn Bachand, pianist John Jarvis, and accordionist Cory Pesaturo all going to work. Lovers of Gypsy Jazz will find much of interest here, with more sprightly runs and dimished-scale phrases than they can shake a stick at. The six RealTracks in this set can be twisted and shaped into the user's most far-out Gypsy Jazz desires and leave plenty of room for Reinhardt roleplaying as well!

RealTracks Set 269: Smooth Soul with Brent and Mike Set 269 offers eight smooth RealTracks that feature the guitar playing of Brent Mason with Mike Rojas on keys. These are some real slow burners that will please musicians who are trying to craft their own masterpieces. Mike and Brent play in perfect unison, offsetting subtle wah guitar with a straight-ahead acoustic piano progression or ducking around a driving organ riff with a classic single-coil rhythm guitar sound. Brent's solos here are exploratory and rewarding and mix wonderfully with Mike's confident right-hand comping.

RealTracks Set 270: Modern Pop Waltz, 8ths, & 16ths with Zane Carney This is an awesome set of feel-good guitar RealTracks played by the ever-impressive Zane Carney. If you're looking for strong rhythm guitar tracks played at the same caliber that he gives to some of the greatest musicians in the world, these Pop Waltz RealTracks are for you. A versatile set of

both straight-ahead and swung 8th and 16th note rhythms make this a must-have for Pop afficionados. Direct Input recordings of all the RealTracks in this set allow you to control the tone – it's like having Zane Carney in your band!

RealTracks Set 271: House and More Get the party started with Tropical House RealTracks Set 271! Featuring twelve RealTracks of synthesizer glory, these upbeat nightlife sounds of Ibiza will keep you dancing all night long! Set 271 Includes synthesizer leads, bass lines, piano, and organic percussion lines! All accompanied with a thumping kick drum designed to rumble the room! Don't miss out on this exciting set. All of these are in even time signatures and will combine well other RealTracks - great for coming up with new ideas!

RealTracks Set 272: Rap and Hip Hop RealTracks Set 272 offers twelve distinct RealTracks dedicated to Rap and Hip-Hop! These includes chest rattling bass drums, sizzling hi-hats, cracking snares, earth shaking sub basses, synthesized strings, and more! Each of the RealTracks are in common time and will work well with any RealTracks Sets you already have. Experiment with these to come up with great new ideas! Don't miss out!

RealTracks Set 273: Hard Rock Shuffle This Hard Rock shuffle set is guaranteed to get you jamming in no time! RealTracks Set 273 is here bringing eleven RealTracks of content filled with crunchy guitars, groovin' rhythms and catchy riffs! This set includes medium tempo to pedal to the metal RealTracks, influenced from British Hard-Rock, Punk, and more! RealTracks set 273 also supports Direct Input functionality giving you full control of the guitar tone! Ready to cruise the highway? Pick up RealTracks Set 273 today!

RealTracks Set 274: Hard Rock Straight Ahead Coming straight out of the jukebox, RealTracks Set 274: Hard Rock Straight Ahead is here! Includes fourteen (Yes fourteen!) RealTracks of thrash guitar riffs, moving bass-lines, edgy guitars and expressive progressions. You won't want to miss out on this set. All the RealTracks are recorded in even time and the tempo ranges from mid to fast. All influenced by 70s Rock, Grunge, and more! Listen to some of demos' - you won't be disappointed!

RealTracks Set 275: Retro 60s Drums Bring back the classic 60s drum sound to your studio with RealTracks Set 275! Influenced by the classic rock era of the 60s, set 275 brings a range of different rhythms, best suited for Surf Pop, Mo-Town, and Rock-n-Roll! It has both even and swing feels, along with upbeat tempos throughout each of the RealTracks. This collection includes big bass drums, popping snares, airy hi-hats, and sizzling' tambourines! Great for any project involving percussion!

RealTracks Set 276: Pop Percussion RealTracks Set 276 offers a wide variety of popular percussion instruments including Agogo bells, Bongos, Congas, Tambourine and more! Most of the RealTracks in this set are played in even style, making it a great option to give your percussion tracks the final touches it needs. Add these seven RealTracks to your library today!

RealTracks Set 277: Pop and Rock Drums with Shannon Forrest Get access to one of the most accomplished session drummers from Nashville: Shannon Forrest! Set 277 includes eleven RealTracks in a variety of drum styles from Pop Rock to Modern Pop Ballad. This is one set you do not want to miss! The feels between each of the RealTracks are mixed between even and shuffle, making RealTracks Set 277 an excellent fit for any project that demands professional drumming!

RealTracks Set 278: Shiny Vocal Oohs & Aahs! For the first time ever, you can generate backing vocals in Band-in-a-Box with amazing "oohs" and "aahs" vocal arrangements! Included with RealTracks Set 278: Shiny Vocals Oohs and Aahs, is a three-part, six-voice arrangement – which you can use all together in your song or individually for more delicate textures! The male and female parts were recorded by renowned Nashville vocalists David Wise and Shelly Justice. Check out some demos to discover the possibilities!

RealTracks Set 279: Americana - Slow Groovin' 12-8 & 16ths One of our most frequent requests has been authentic "Americana" styles, and with this new set, we've provided! With RealTracks Set 279: Americana: Slow Groovin' 12-8 & 16ths you'll find bass, guitar, and fiddle parts played by authentic Americana artists – straight from the heart of Nashville! With this RealTracks Set, you'll be able to create tracks for your songs played by the incomparable Byron House, Brent Mason, Colin Linden, Andy Leftwich, and Bryan Owings! With built-in RealCharts, you'll be able to follow along with notation and guitar tab – an invaluable learning tool for any musician!

RealTracks Set 280: Americana - Gritty Blues & Rockabilly Swing Looking for a faster tempo Americana vibe with a throwback feel? RealTrackss Set 280: Americana - Gritty Blues & Rockabilly Swing is just what you need! This set features Nashville session musicians Byron House, Brent Mason, Colin Linden, and Mike Rojas playing acoustic bass, electric guitar, piano, and drums for two complete bands! Want to follow along with the pros? No problem - with the RealCharts notation and guitar tabs built into the tracks, it's never been easier!

RealTracks Set 281: More 12-key Hi-Q-Tab Brent Guitar, 12-key Eddy Pedal Steel, 12-key Mike Piano, and 12-key Byron Bass With RealTracks Set 281 we've added to our 12-key collection of RealTracks with exciting new Guitar, Pedal Steel, Electric Bass, and Piano styles! With many other RealTracks, they are not recorded in all 12 keys, but the missing keys are provided with automated pitch shifting. With these 12-key RealTracks, they were recorded in all 12 keys. This means that there will never be audio degradation from pitch shifting, and it also means that from a learning perspective you can always be confident that what you're hearing is exactly what the musician played. And, it includes some of the world's top session players, including Brent Mason on guitar, Eddy Dunlap on pedal steel, Mike Rojas on piano, and Byron House on electric bass!

RealTracks Set 282: Country Songwriter - Guitar & Keys Have lyrics scribbled down but still searching for the perfect country sound to create your song? In RealTracks Set 282: Country Songwriter - Guitar & Keys you'll find the acoustic guitar, piano, and organ tracks you've been dreaming of! With both swing 8ths and even 8ths styles recorded in a variety of tempos, Brent Mason (guitar) and Mike Rojas (piano) have created the perfect rhythm tracks for any country blues or country folk song you can imagine! Experiencing writers block? Have a listen to these RealTracks demos to find some inspiration!

RealTracks Set 283: Jelly-Roll Country Harmonica The name says it all! Looking for an authentic and soulful harmonica background for your country song? RealTracks Set 283: Jelly-Roll Country Harmonica includes six Kirk “Jelly Roll” Johnson harmonica RealTracks – recorded in both even and swing feels and fast and slow tempos. Complete with built in RealCharts, you’ll be able to see notation for the track and follow along as Jelly Roll Johnson plays his harmonica over any chord progression you enter!

RealTracks Set 284: “Canadiana” Old Time Guitar, Banjo, and Foot Stompin' Introducing the sounds of The True North, strong and free! RealTracks Set 284: “Canadiana” Old Time Guitar, Banjo, and Foot Stompin' includes ten acoustic guitar, tenor banjo, and foot stomping drum tracks. Recorded with Victoria, British Columbia talent, Quinn Bachand, these tracks are sure to bring you back to your childhood and get you up on your feet!

RealTracks Set 285: Celtic Piano & Harp Sit back and be transported to another time and place as you experience a blend of traditional Celtic jigs with a modern, folky twist. RealTracks Set 285: Celtic Piano & Harp includes eight Celtic acoustic piano tracks by Dave Milligan and three classical and folk inspired harp tracks by Sharlene Wallace. Recorded at various tempos and in both even and swing feels, these tracks are the perfect addition to any Celtic jig, reel, or polka!

RealTracks Set 286: Pop & Rock Guitars with Brent & Joe We’ve added more pop and rock RealTracks with two of Nashville’s finest musicians: Joe Robinson and Brent Mason! RealTracks Set 286: Pop & Rock Guitars with Brent & Joe features two electric guitar soloists and three acoustic guitar rhythm tracks. The soloists were recorded specifically geared towards the beginner musician, with simple, but very tasty licks. The rhythm acoustic guitars are great songwriting tools, and sound great used by themselves or in a band mix!

RealTracks Set 287: Pop Songwriter - Acoustic Guitar When was the last time you were sitting by the fire - wishing you had an acoustic guitar to map out the song that just popped into your head? With RealTracks Set 287: Pop Songwriter - Acoustic Guitar you have all the tools you need to turn that idea into a pop song reality. This set contains six acoustic guitar tracks from three exceptional Canadian musicians – Fintan O'Brien, Quinn Bachand and Colin Linden! With both notation and guitar charts built into every track, you can quickly learn your new song and play it for your friends at the next marshmallow roast!

RealTracks Set 288: Southern Pop Drums with Land Richards Every good Soul or RnB record needs a drum part you can really groove to. In RealTracks Set 288: Southern Pop Drums with Land Richards you’ll find seven different drum variations sure to get your audience swaying. Whether it’s a slow building jam or a faster tempo southern groove you’re looking for, world renowned session musician Land Richards has you covered! Check out the demos below to get a feel for everything this set has to offer!

RealTracks Set 289: Fretless Bass, Pop Keys, and Punk Drums This set features an eclectic mix of different RealTracks for different purposes. We’ve added 3 new fretless bass styles playing a variety of pop grooves. In addition to that, there is a plethora of pop piano and organ styles from Nashville great Mike Rojas. And, to round out the mix, we’ve added two exciting new Punk RealDrums, which work great with our previously released Electric Guitar and Bass Punk styles!

RealTracks Set 290: More Pop Percussion Singles Are you looking for that perfect percussion instrument to add the final touches to your song? RealTracks Set 290: More Pop Percussion Singles adds even more percussion instruments to our current library. Play along as in-demand session percussionist Jim McGillveray delivers a variety of shakers, congas, cowbells, tambourines, and woodblock!

RealTracks Set 291: Modern Dancehall RealTracks Set 291 features electronic RealTracks instruments with roots in Jamaican culture: Modern Dancehall. This set features a band of electronic drums and various synths, with percussive and spacey tones that will transport you! There are 9 RealTracks in this set, as well as various combinations of A-B variations.

RealTracks Set 292: Klezmer! Explore the unique and traditional celebratory music style of Eastern Europe – Klezmer! You’ll rediscover polka with these nine accordion, bass, guitar, and drum tracks. For this set we called in the experts! Check out the demos to see how Cory Pesaturo (accordion), Neil Swainson (acoustic bass), Quinn Bachand (acoustic guitar), and Terry Clarke (drums) navigate this high energy, fast tempo style!

RealTracks Set 293: A Taste of Europe - France, Italy, and Sweden These tracks will make you feel like you’re floating through Venice in a gondola, sipping Champaign at a French delicatessen, or tasting micro-brew at a Stolkholm festival. RealTracks Set 293: A Taste of Europe - France, Italy, and Sweden takes you on a European adventure – with fourteen accordion, guitar, bass, and drum tracks from the incredibly talented Cory Pesaturo, Quinn Bachand, Neil Swainson and Terry Clarke!

RealTracks Set 294: Big Band “Crooner Shout” Soloist! Some of our most popular recent RealTracks have been our exciting “Crooner Big Band” RealTracks, and with RealTracks Set 294 we’ve expanded this with our “CroonerShout” RealTracks. In Big Band music, the “Shout Chorus” is an arranged solo featuring harmonized instruments. With these RealTracks, that’s what you get: intricate soloing with all of the big band instruments harmonized! It features arrangements that utilize two alto saxes, two tenor saxes, flute, baritone sax, and 5 trumpets! And, the individual instruments can be used on their own as well as in the context of the entire ensemble.

RealTracks Set 295: Jazz Potpourri with 12-key Guitar, Jazz-Soul Piano, Jazz Strings, and Percussion Who doesn’t love a little musical potpourri? In RealTracks Set 295: Jazz Potpourri with 12-key Guitar, Jazz-Soul Piano, Jazz Strings, and Percussion we give you nine jazz strings, guitar, piano, and percussion tracks to spice things up! This set features a lush background strings pad, electric guitar jazz comping with Oliver Gannon, Mike Rojas playing piano, and Jim McGillevray and Alex Acuna on the percussion.

RealTracks Set 296: Modern Jazz Bass & Drums Requested by our loyal customers, RealTracks Set 296 features a set of modern jazz basses & RealDrums. It features even styles such as a 16ths groove, a Latin ballad style, and a jazz8ths style, as well as a slow jazz ballad bass with tasty, sparse lines. With a duo of jazz greats like Neil Swainson (acoustic bass) and Terry Clarke (drums), how could you go wrong?

RealTracks Set 297: More Smooth Jazz & Fusion Can you ever have enough Smooth or Fusion Jazz? We certainly don't think so – here are 10 more tracks to expand your library! With RealTracks Set 297: More Smooth Jazz &Fusion you'll discover a world of silky bass tracks from Neil Swainson, fusion piano styles from Jeff Lorber,and smooth brushes and fills from Terry Clarke and Jim McGillevray! You'll also find RealChart notation to help you learn, teach, and share your new song.

RealTracks Set 298: Mariachi! Hold onto your sombrero, the Mariachi band is here! For the first time ever, we've released authentic Mariachi RealTracks in RealTracks Set 298: Mariachi! To ensure a true Mariachi flavour, we've recorded traditional vihuela tracks along with nylon guitar with guitar sensation Ramon Stagnaroand as well as guitarron (a Latin American bass instrument) from the incredibly talented Juan Jimenez. Don't miss out on these one-of-a-kind RealTracks!

RealTracks Set 299: Rootsy Blues Guitar & Piano Get ready to shuffle, slide, sway, and shake with the tracks included in RealTracks Set 299: Rootsy Blues Guitar & Piano. This set includes three guitar and two piano tracks. The folk blues guitar is played by non-other than virtuoso Brent Mason, while the blues and ragtime guitar tracks are played by the renaissance man himself - Colin Linden. Add in Mike Rojas on piano and it's a rootsy blues trio that's hard to beat!

RealTracks Set 300: Smokin' Fast Jazz Bass Ready to take it up a notch? In RealTracks Set 300: Smokin' Fast Jazz Bass, Neil Swainson speeds to first place with this incredible collection of seven acoustic bass RealTracks that even the most proficient bass players would be in awe of! Want to try and keep up? The tracks all have built in RealChart notation to help you learn the parts!

RealTracks Set 301: Modern Funk with Bob Lanzetti, Mark Lettieri, Sput Searight, Keita Ogawa and Alex Al This set of 10 Realtracks features 4 instrumentalists known for their contributions to the popular jazz fusion band Snarky Puppy. Additionally, this set includes 2 funky bass RealTracks from the great Alex Al, past keyboardist and bassist for Michael Jackson. Together, these musicians are currently some of the most prominent and hip jazz fusion and funk instrumentalists worldwide. Besides the 4 RealTracks of rhythmically precise guitar work by Mark Lettieri and Bob Lanzetti, percussionist Keita Ogawa and drummer Robert "Sput" Searight partner up to create a wall of complex and intricate layered funky syncopations.

RealTracks Set 302: A Taste of Brazil with Alex Acuna & Ramon Stagnaro This RealTracks set features two nylon acoustic guitar RealTracks played by the acclaimed Peruvian guitarist Ramon Stagnaro. Additionally, The RealDrum variations on bossa and samba grooves in this set are played by Peruvian Alex Acuna, who is renowned for his collaborations with Weather Report, Chick Corea and Wayne Shorter. In this set, Alex Acuna takes us from the traditional laid-back feel characteristic of bossa nova, to the quick, yet light touch of samba rhythms.

RealTracks Set 303: Blues Harmonica with LD Miller Wondering what to use in the solo section of your rock or blues song? Look no further with these 10 harmonica soloist RealTracks that work extremely well with previously released rock and blues RealStyles, particularly our past Texas style rock and blues RealTracks collection. Gifted for his authentic blues sound on the harmonica, LD Miller is best known for touring with his family in the Clayton Miller Band of whom has shared the stage with Stevie Wonder, B.B. King, Joss Stone and Alicia Keys, among others!

RealTracks Set 304: Blues Shuffle Horn Section Give your blues song an extra edge with tenor saxophone or trumpet horn arrangements! These 4 RealTracks, played by arranger and horn player Jim Clark, work great as background tracks to add another layer to your instrumentation, especially when combined with previously released Blues RealStyles. You can use the 3 single instruments RealTracks individually, and have either just tenor saxophone or trumpet to accompany the band, or you can combine all three in with the RealTracks "Horn Section, Background BluesShuffle Sw 130" to get a fuller sound. Jim Clark, who has shared the stage with legends such as Dizzy Gillespie and Billy Taylor, is likely to take your song to the next level with these tastefully crafted hornlines.

RealTracks Set 305: Funky Acoustic Guitar with Colin Linden and Joe Robinson This RealTracks set includes 3 acoustic guitar RealTracks that are likely to stun listeners given the world-class performances of Canada's Joe Robinson and Collin Linden from Australia. Whether you are looking for a driving feel, or one more relaxed, both "Guitar, Acoustic, Rhythm TrainBluesColin Ev16 090" and "Guitar, Acoustic, Rhythm TrainFunkyJoe Ev16 130" are beautifully accentuated by our previously released trainbeat RealDrum tracks. Wanting something with a more varied and funky twist? Joe Robinson's "Guitar, Acoustic, Rhythm SwampyFunkJoe Ev16 110" provides a nice alternative to the more straight-ahead trainbeat pulse.

RealTracks Set 306: Tango and More! Out of the 6 RealTracks included in this set, the bass, accordion and acoustic guitar RealTracks, when combined together, brilliantly provides the authentic and spicy flavour of Tango. On accordion, the virtuosic Cory Pesaturo is featured, who is the youngest person to ever receive the National Accordion Championship in the United States. His mastery over the instrument allows him to deliver numerous genres with incredible finesse as demonstrated in this Tango collection. Additionally, Canadian legend Terry Clarke's new versatile modern jazz waltz RealTracks can be used to beautifully reimagine numerous previously released waltz RealStyles.

RealTracks Set 307: World Guitar, Percussion, and more with Alex Acuna & Ramon Stagnaro This wide-ranging collection features RealTracks performed by Peruvian guitarist Ramon Stagnaro on quatro, vihuela, and nylon guitar, as well as Juan Jimenez on the guitarron. To support these RealTracks, this collection comes with 6 RealDrums tracks recorded by the accomplished Alex Acuna, who has collaborated with many of the greats spanning a great diversity of genres, such as Chick

Corea and Joni Mitchell. From mariachi, to joropo, to rumba, this dynamic array of world inspired RealTracks yields a comprehensive combination of options for those interested in Latin American and African influenced music.

RealTracks Set 308: Djembe and more with Keita Ogawa What makes the percussion and djembe RealTracks in this collection so appealing, is not just the superb performance by Snarky Puppy member, Keita Ogawa, but the versatility they offer. Looking for an additional layer to support and expand the instrumentation of your Bluegrass tune? Folk? Reggae? Cool Jazz? Out of these 7 RealDrum tracks, there are surely grooves that will fit perfectly, while adding a fresh and worldly spin to your song.

RealTracks Set 309: More Blues with Sol Philcox It doesn't get more funky and bluesy than young Sol Philcox's wailing guitar tone. This is a must-have RealTracks set for the electric guitar enthusiast who finds enjoyment from tasty licks and rich distortion. Still yet to reach the height of his career, Sol Philcox continues to tour arena's around the world and enchant audiences with artists such as Sugarland, Jason Aldean, and Miranda Lambert. Finding inspiration from Brent Mason, Philcox strives for versatility and a deep understanding of modern popular music. To get the full Sol Philcox experience, use the included rhythm RealTracks and soloist RealTracks together when combining other previously released RealStyles.

RealTracks Set 310: Acoustic and Electric Guitar Pop Soloists with Brent Mason One of the largest collections of the award-winning Brent Mason to date, this RealTracks set includes an impressive 14 diverse acoustic and electric guitar soloist RealTracks, ranging from rhythm and blues, to pop ballads, to waltzes. The genius and finesse of Brent Mason is now applicable to a larger variation of previously released RealStyles than it ever was! Whether it be the earthy sounds of Americana, the laid-back swagger of rhythm and blues, or the ease of a pop tune, Brent Mason is now by your side to always deliver an overwhelmingly soulful guitar solo.

RealTracks Set 311: Cinematic Electric Guitar with Darin Favorite Have you been looking for a more atmospheric use of the electric guitar for your Band-in-a-Box repertoire? This collection is for you! These 4 RealTracks use the delay, heavy reverbs and the stoic phrasing you have been craving. Grammy-nominated, and Nashville based producer Darin Favorite performs these unique RealTracks with a mellow and seasoned discernment. These RealTracks are perfect for adding depth to previously released power ballads and soft-rock waltz RealStyles.

RealTracks Set 312: A Taste of Europe 2 Within an instant, this RealTracks set will fill you with tinges of European romanticism. Included are 3 beautifully executed accordion RealTracks performed by the virtuosic Cory Pesaturo. Additionally, a waltz folky acoustic guitar RealTracks is performed by Canadian multi-instrumentalist Quinn Bachand, of which pairs perfectly with "Accordion, Rhythm EuropeanFolkWaltzCory Sw 140." Also, try pairing Cory Pesaturo's accordion RealTracks in this set with previously released Waltz and Swedish themed acoustic guitar RealTracks by Quinn Bachand for more beautiful combinations!

RealTracks Set 313: More Klezmer! With 12 new RealTracks, this set will significantly expand your Klezmer Band-in-a-Box catalogue! Once again, the prodigy Cory Pesaturo delivers a masterful performance of gypsy, romanian hora dance music, and other Klezmer inspired musical traditions. Included in this set are bass, acoustic guitar and drum RealTracks made in conjunction with "Accordion, Rhythm Klezmer44Cory Ev 130" and "Accordion, Rhythm KlezmerHora34Cory Ev 120." Featured on bass is legend Neil Swainson. On guitar is the great multi-instrumentalist Quinn Bachand hailing from Vancouver Island, and on Drums is Torontonian and jazz legend Terry Clarke. While also fitting well with previous Klezmer releases, this RealTracks set has all you need for a full-sounding Klezmer experience!

RealTracks Set 314: Pop Acoustic Bass & Accordion Straight forward and flawlessly performed, these RealTracks are appealing for their simplicity. Performed by Byron House, the included 6 acoustic bass tracks are perfect for building a strong foundation for an endless combination of previously released Realtracks. Likewise, the clarity and consistency of Cory Pesaturo's accordion RealTracks provide a nice pad and endless possibilities for combining with previously released RealTracks

RealTracks Set 315: Rock & Grunge Acoustic Guitar Raw, powerful, and performed with the utmost confidence, Canadian Quinn Bachand gives you 4 extremely adaptable Realtracks that span a wide tempo range from 60 to 160. Like always, Quinn Bachand manages to capture the full potential of the acoustic guitar in his performance, with tasty, clean and full sounding voicings. This is the perfect RealTracks set for adding an acoustic flavour to previously released driving rock and grunge RealStyles.

RealTracks Set 316: More Southern Pop Drums with Land Richards Land Richards brings you 4 brand new Southern Pop RealDrums tracks in this collection! The energy and vibe of each differ greatly, providing a wide range of possibilities for combining with other RealTracks. Try using the sidestick variation of "SouthernPopSw16^" with previously released smooth pop and soul RealTracks to create a happy, easy-going pedestrian sound. Or if you want something completely different, go with "TexasRnBShuffle^" with previous releases of bluesy distorted electric guitar RealTracks!

RealTracks Set 317: Guitar and Piano for Songwriters, with Brent Mason, Mike Rojas, Fintan O'Brien & Quinn Bachand This set features 6 RealTracks perfect for accompanying the singer-songwriter with an assortment of different finger-picking guitar patterns, including muted sixteenths and waltzes. Additionally, this set includes 2 folky piano RealTracks performed by Mike Rojas for those looking for a complimentary texture for the acoustic guitar.

RealTracks Set 318: Campfire 12-String and 6-String Guitar Gather round the campfire and start a sing-a-long! This collection features a whopping 20 Realtracks, making it our largest collection of Quinn Bachand RealTracks to date! With so many to choose from, including tempos spanning from 60bpm to 180bpm, swinging waltzes, and 12/8 feels, there is bound to be a guitar rhythm RealTracks that fits your acoustic vision.

RealTracks Set 319: Amazing Modern Pedal Steel 2 with Eddy Dunlap Nashville based multi-instrumentalist Eddy Dunlap is back with 3 new background pedal steel guitar RealTracks! Either choose Dunlap's gritty and distorted tone to embellish your rocking track, or add a sensitive touch to your pop tune with the alternative beautiful and reverby RealTracks "Pedal Steel, Background PopEdgySwells Sw16 080." In addition to 3 fresh and exceptional pedal steel RealTracks, this set includes an acoustic guitar soloist RealTracks with a heavy use of slides, delay and reverb. Both extraordinaire Eddy Dunlap, and virtuoso Brent Mason bring us amazing expression in this exciting RealTracks set!

RealTracks Set 320: Chicken Pickin' with Johnny Hiland! This chicken pickin' is really swingin'! Few can keep up with the speed and skill of Johnny Hiland on the electric guitar, especially when it comes to chicken pickin'. This set includes 3 soloists RealTracks, each packed with endless licks guaranteed to wow listeners during a solo section. To get the most out of this western swing sound, try mixing with previously released bluegrass, country and trainbeat RealTracks!

RealTracks Set 321: Americana Fiddle & Mandolin with Andy Leftwich Our Americana catalogue continues to grow! In this set, Andy Leftwich brings you 8 RealTracks that will take your americana aesthetic to the next level. With 2 soloist and 2 rhythm mandolin RealTracks that match perfectly with another 2 accompanying fiddle background RealTracks, your americana band has never sounded fuller! Also included are another 2 slower and delicate mandolin rhythm RealTracks guaranteed to serenade audiences. For more combinations, try mixing and matching these new additions with our previously released americana RealTracks!

RealTracks Set 322: Americana Folk 6:8, with Brent Mason, Andy Leftwich, Eddy Dunlap, Bryan Owings, and Byron House Packed full of shuffles, 6/8 grooves, and waltzes, this massive set of 25 RealTracks provides endless possibilities for mixing and matching to get the perfect combination of RealTracks for your americana vision. Use Andy Leftwich's beautiful 5-string fiddle long tones and chopping to bring your waltz to life. Or use some of the 6 additional mandola background and rhythm RealTracks and 6 background resonating guitar RealTracks to give your song a cohesive depth. With Brent Mason's 6 RealTracks contributions on electric guitar, a 12/8 RealDrum track by Bryan Owings, and Bryon House holding it down on bass, this RealTracks set has everything you need to deliver a full americana waltz or 6/8 experience.

RealTracks Set 323: Americana Folk 8ths & 16ths, with Brent Mason, Andy Leftwich, Eddy Dunlap, Bryan Owings, and Byron House An impressive 22 RealTracks in this set will keep you busy! With so many options to choose from, the potential and variation of these americana feels and paces will undoubtedly inspire your creativity. On the washboard and tambourine is Jim McGillevray with 4 RealTracks adding authenticity to your americana aesthetic. Together, with Bryan Owings on drums and shakers, this collection has all you need for your folk drum and percussion section. Additionally, Brent Mason brings you 2 electric guitar Realtracks, as well as a melodic background style and fingerpicking patterns on the nylon acoustic guitar. To fully complete your band, try using Andy Leftwich's gorgeous mandola and fiddle background RealTracks!

RealTracks Set 324: Americana Keys and Resonator Guitar with Mike Rojas and Eddy Dunlap Looking for some more instrument diversification in our growing americana catalogue? This collection is for you! While Eddy Dunlap brings us a large assortment of background RealTracks on the resonating guitar, Mike Rojas brings us 2 organ and 2 vintage electric keyboard RealTracks. All together, this set will round out your choices for your slower, heartfelt americana backing tracks. For something quick and different, this RealTracks set also includes the "Guitar, Resonator, Background RockabillyLicksEddy Sw 190"; the perfect RealTracks to compliment the busy licks of previously released rockabilly styles!

RealTracks Set 325: Celtic Cello with Natalie Haas Nothing is as emotional or gets to the heart like the cello does. In this exciting RealTracks collection, Canadian Natalie Hass, one of the most in demand traditional Celtic cellists today, does just that. Included are 10 RealTracks, with an additional 2 variations, that feature chopping patterns and background styles in which Natalie plays beautiful flowing melodies. Appropriate for jigs, reels, waltz's, or a Celtic spin on a pop tune, Natalie has got you covered on the cello!

RealTracks Set 326: Celtic Nylon and 12-String Guitar with Quinn Bachand Hailing from the west coast of Canada, Quinn Bachand is back doing what he does best! These 6 RealTracks feature Quinn's, bright feel, resonate tone, and tasteful voicings that are irresistible for the lover of rootsy Celtic music. Delivered with effortless mastery, Quinn Bachand brings us hornpipe, jig, and reel styles on both the 12-string acoustic guitar and the nylon acoustic guitar. Try combining the 6 and 12-string acoustic guitar RealTracks for an expansive and full Celtic sound!

RealTracks Set 327: Celtic Fiddle, Banjo, Guitar, and Mandolin Soloists with Andy Leftwich and Quinn Bachand Have a solo section that needs to be filled in your Celtic tune? This RealTracks section has all that you need while providing you with a fantastic diversity of instruments to choose from. Both masters, banjo player and guitarist Quinn Bachand, and Andy Leftwich on the mandolin and fiddle will surely inspire you with these 8 soloist RealTracks. This collection is a goldmine of creative melodies and licks that is firmly grounded in traditional Celtic music.

RealTracks Set 328: Gospel Low Vocal Mmms We are excited that Band-in-a-Box continues to grow its vocal RealTracks with this collection! Included are 14 vocal mmm's background RealTracks that fit with a 12/8 based groove. Choose to have just a single baritone, bass, or tenor voice accompany you. Or, you can choose to use doubles in any of the sections for a thicker sound. Lastly, choose "Vocal Mmms, Rhythm RockNRollGospel12-8 4-part Sw 065" if you want the full gospel vocal experience!

RealTracks Set 329: Fusion and Gritty Funk with Jeff Lorber, Alex Acuna, Alex Al, Mark Lettieri, Sput Searight, and Keita Ogawa RealTracks Set 329 continues our collection of exciting jazz-rock-funk fusion from some of the greatest musicians from both coasts! In this set, we have new RealTracks from bassist Alex Al, guitarist Mark Lettieri, and keyboardist

Jeff Lorber, as well as legendary drummer/percussionist Alex Acuna, modern funk drum master "Sput" Searight, and percussionist extrordinaire Keita Ogawa. In addition to that, this set also comes with many RealStyles that use these RealTracks, combining them with some of our existing jazz and funk styles from previous releases.

RealTracks Set 330: Lounge JazzFunk with Jeff Lorber, Alex Al, Bob Lanzetti, Mark Lettieri, Sput Searight and Keita Ogawa Lorber, Alex Al, Bob Lanzetti, Mark Lettieri, Sput Searight and Keita Ogawa". This set features eleven new RealTracks & RealDrums from these amazing musicians. This set features three electric guitar styles, 2 RealDrums kit styles, 2 RealDrums styles with kit and added percussion, 1 bass style, and two electric piano styles. In addition, it also includes a "RealTracks first:" analog synth soloist. This soloist can be used in combination with the other RealTracks from this set, and can also be used with many of our previously released RealTracks. It also comes with many "RealStyles" that utilize these RealTracks & RealDrums in a variety of musical settings.

RealTracks Set 331: Latin America with Alex Acuna, Wes Little, & Keita Ogawa, drums and percussion, Brian Allen Bass RealTracks Set 331 features brand new exciting Latin RealTracks and RealDrums, with upbeat grooves such as Merengue and Soca. Included are styles by Fusion legend Alex Acuna on drums, as well as percussionist Keita Ogawa, and drummer Wes Little. The bass grooves are provided by Nashville great Brian Allen, and we also have two Soca guitar grooves from Mike Durham. As with all RealTracks, these can play over ANY chord progression you enter into Band-in-a-Box, in ANY key!

RealTracks Set 332: More Blues with Johnny Hiland and Sol Philcox This RealTracks Set features the great Sol Philcox and Johnny Hiland, both bringing you their expressive distorted guitar tone, laid-back phrasing and bluesy spirit. Included are 2 soloist RealTracks by each, and an additional rhythm RealTracks from Sol Philcox to perfectly compliment "Guitar, Electric, Soloist BluesPopSlow16thsSol ev16 065." For more amazing results, try combining these RealTracks with previously released shuffle and slow sixteenth RealTracks!

RealTracks Set 333: Rhythm Changes Comping and Soloing with PJ Perry (Sax), Miles Black (Piano), Oliver Gannon (Guitar), and Neil Swainson (bass) Including 8 superb RealTracks, this set is the jazz enthusiast's dream by allowing you to play alongside some of Canada's most acclaimed jazz musicians. Saxophonist PJ Perry has shared the stage with Aretha Franklin, Ray Charles, and Dizzy Gillespie. Miles Black has worked with Max Roach and Lee Konitz, and continues to be Vancouver's "first call" for those seeking jazz piano. Juno award-winning guitarist Oliver Gannon has been named "guitarist of the year" by the Canadian National Jazz Awards. Finally, Torontonian Neil Swainson, who has played with Woody Shaw, Sonny Stitt and Tommy Flanagon, is one of the most acclaimed upright bass players on the scene. For the best results, try using these RealTracks as an aid for practicing traditional jazz repertoire that commonly use parts and variations of rhythm changes.

RealTracks Set 334: Jazz Blues Changes Comping and Soloing with PJ Perry (Sax), Miles Black (Piano), Oliver Gannon (Guitar), and Neil Swainson (bass) All highly-acclaimed Canadian legends, shedding your jazz blues changes has never been more enjoyable! Packed full of licks and variations, this RealTracks collection is sure to keep your interest for hours upon hours. Playing on alto and tenor saxophone, PJ Perry's RealTracks gives you the opportunity to work on your comping behind one of the best traditional jazz soloists around. Likewise, take a solo over Swainson's beautifully embellished walking bass lines and Black's or Gannon's inventive comping style. With 8 RealTracks containing the brilliance of world-class jazz musicians to practice or perform with, the inspiration is endless!

RealTracks Set 335: Rootsy Funk and More with Alex Al, Bob Lanzetti, Sput Searight and Keita Ogawa These players know how to funk! With Sput Searight on the kit and Keita Ogawa on percussion, this collection of RealDrums will give you everything you need for rootsy funk, 70's funk rock and busy New Orleans snare drum patterns. In addition to using these RealDrums with this set's included electric bass RealTracks by Alex Al, and the electric guitar RealTracks by Bob Lanzetti, try using these RealDrums with previously released funky RealTracks for satisfying grooves. For example, try mixing Sput's funk rock drumming with Alex Al's past slap bass RealTracks. Guaranteed, these irresistible combinations will funkify all listeners.

RealTracks Set 336: Bossa Horn Section - BossaLounge and Pads with Jim Clark Composer, producer and educator Jim Clark will take your Bossa Nova grooves to the next level with this collection of 8 horn and woodwind RealTracks. These background RealTracks will never distract, but add the perfect layer of pads and subtle horn lines to further evoke relaxing lounge vibes. The choices span a great diversity of instruments, from flugelhorn, to flute, to alto and tenor saxophone, to muted trumpet. Want a thicker sound? Use the included 2 and 3 part horn section pad RealTracks!

RealTracks Set 337: Island Grooves - Steel Drum, Marimba and more! At PG Music, we are excited to continue expanding our catalogue of world instruments. This collection, featuring marimba and steel drum RealTracks, will take your imagination to the warm beaches and the turquoise coloured water of the Carribean. Besides the 2 steel drum soloists and rhythm RealTracks, as well as a rhythm marimba RealTrack, this set includes 2 RealDrum tracks, 1 electric bass, and 1 electric guitar rhythm RealTracks. While these 7 RealTracks work great together, try combining the new marimba and steel drum RealTracks with previously released reggae tracks as well!

RealTracks Set 338: Classic Guitars 1 - British Classic Rock and Blues Rock As a longtime session player in the Nashville music scene, Mike Durham is best known for his work with the Dave Matthews Band, Tim McGraw, and Big & Rich. All your electric guitar needs for a classic British rock and blues sound are met with this collection. For each of the 4 rhythm RealTracks in this set, comes an accompanying soloist RealTracks to wow listeners during the solo section of your song. In this package of chopping rhythms, held and arpeggiated chords, shuffles, and amazing guitar solos, you will receive the gritty magic and distortion characteristic of British rock's heyday.

RealTracks Set 339: Classic Guitars 2 - Hazy 60s Mike Durham is back with 5 rhythm and 3 soloist electric guitar RealTracks reminiscent of the 60's rock sound. Hazy, lazy, and psychedelic, these RealTracks take you back to an era wrought with a mixture of sensitive and distorted guitarwork. A dynamic collection, these RealTracks cover a wide range of intensity. For those looking for laid-back guitar work on their ballad, Mike has got you covered with "Guitar, Electric, Rhythm HazyBallad ev16 070." Need something slightly more energetic and funky? Try "Guitar, Electric, Rhythm HazyFunky Ev16 090" alongside "Guitar, Electric, Soloist HazyFunkyWah Ev16 090."

RealTracks Set 340: Classic Guitars 3 - British Psychedelic Rock Including 9 electric guitar RealTracks performed by Mike Durham, a fixture in the Nashville music scene, this collection brings you a great variety of slow psychedelic ballads, hard rock solos, and adaptable guitar work with delay, suitable for pop rock sensibilities. The possibilities with this collection are endless, given that British psychedelic rock influence never goes out of style. Discover the enormous potential of these RealTracks by combining them with previously released RealTracks in styles ranging anywhere from country blues, to power pop, to funk rock to smooth ballads.

RealTracks Set 341: Cinematic Metal with Darin Favorite In this RealTracks set, Darin Favorite's guitar work brings us a new spin on our growing catalogue of metal styles. The huge and long-lasting reverb in his background RealTracks "Guitar, Electric, BackgroundSoloist MetalRiffingDarin Ev16 080," and thick distortion used on "Guitar, Electric, Rhythm MetalLowChuggingDarin Ev16 080," together create a massive sonic range. Combine with previously released metal RealDrum tracks, turn up the volume and revel in this cinematic experience!

RealTracks Set 342: Singer-Songwriter Guitar, Mandola, Fiddle, Banjo and Drums RealTracks Set 342 is an excellent addition to our existing RealTracks and RealDrums geared towards the creative world of songwriting. This set features 6 new acoustic guitar styles, 4 banjo styles, as well as mandolin, mandola, 5-string fiddle and a folky sw16 RealDrums style. The guitars and banjos in this set are mellow but sophisticated, giving you a great base for your compositions. The mandolin style in this set is a "tremolo" soloist, which is great for adding colour to your tracks. The fiddle and mandolin are both "Folk Rock 'n' Roll" grooves, which are great for a really rootsy take on classic Rock 'n' Roll. Finally, the FolkModernSw16 RealDrums style is an excellent rootsy take on a sophisticated groove.

RealTracks Set 343: All Ska! Classic and Modern This RealTracks Set gives you both classic and modern forms of ska influence. Punk out with fast driving ska distorted electric guitar, or take things easy with the classic offbeat accent characteristic of ska feel. Nashville's top recording instrumentalists Brian Allen and Mike Durham hold down the bass and electric guitar, while the adaptable Wes Little gives us 5 diverse RealDrum tracks for all your ska needs! This is a must have for those looking to expand their collection of reggae and ska influenced RealTracks.

RealTracks Set 344: Cool Swing16 Gospel Vocals with Piano and Drums! Band-in-a-Box's catalogue of vocal RealTracks continues to grow with this exciting RealTracks Set! These 9 gospel RealTracks are extremely versatile and great for adding a gospel tinge to countless previously released RealTracks. Additionally, these vocal RealTracks come with variations so you can mix and match its elements as you please. Want just a single high voice? A double low part? How about all 3 parts together? All these options are available to you with this impressive sounding release!

RealTracks Set 345: Bluesy Baritone with Brent Mason Brent Mason rocks the baritone guitar in this dynamic collection of 8 RealTracks. Now you can bring the fantastic low resonance and texture of the baritone guitar to your instrumentation on soft pop ballads, speedy rockabilly licks, and swampy blues. Check out Brent's "Guitar, Baritone Electric, Soloist SwampyBluesTalkBoxBrent Ev 095" for his special appearance on the talkbox - a fresh and gritty approach to blues guitar! Aside from 7 baritone guitar RealTracks, many with included variations, Brent Mason is also featured on a soloist standard electric guitar RealTracks with a wicked tremolo. There is plenty to play with in this unique collection of RealTracks!

RealTracks Set 346: Old-Time Music 1 - Happy Dance Lively, homey and sure to get people on their feet, this RealTracks Set will bring you back to the good ol' days in the countryside! Add a previously released RealDrum track and this well-rounded set of 6 RealTracks will give you all the instrumentation you need for a full sounding band to get the dance party going! Included is upright bass played by Toronto legend Neil Swainson, acoustic guitar played by Vancouver Island's Quinn Bachand, and banjo, fiddle, and mandolin tracks performed by the talented multi-instrumentalist Andy Leftwich.

RealTracks Set 347: Old-Time Music 2 - Mountain, Momma's Prayer and More Another expansion to americana related RealTracks, this collection continues to diversify the options for rootsy folk music! Multi-instrumentalist Andy Leftwich gives us a comprehensive array of strumming, long tones, and pizzicato style of playing on the 5-string fiddle. Also included are another 5 RealTracks on the mandola, banjo and mandolin. As a nice compliment to 10 Andy Leftwich's RealTracks, Quinn Bachand is back again on the acoustic guitar with 2 RealTracks, as well as 2 RealTracks with Neil Swainson holding it down on the upright bass.

RealTracks Set 348: Old-Time Music 3 - Old Time Waltz For those looking for more old-timey waltzes, this packed collection will surely satisfy with a generous set of 10 RealTracks! The talented Andy Leftwich is back once again, showing off his skills on an impressive diversity of instruments, from banjo, to fiddle, to mandolin. Backed by Neil Swainson on upright bass and Quinn Bachand on acoustic guitar, Andy's background soloist RealTracks on the fiddle and mandolin are particularly captivating in this exciting new collection!

RealTracks Set 349: Celtic Guitar, Bodhran & Jaw Harp with Quinn Bachand Authentic, emotional, and majestic, this RealTracks set is another must have for the Celtic musician. When accompanied by the included Bodhran RealDrum tracks,

Quinn Bachand's beautiful acoustic guitar playing could not sound any more gorgeous! Among its 15 RealTracks, this set includes 6 RealTracks on the jaw harp; a unique and hypnotic tone that will add a level of authenticity to Celtic songs.

RealTracks Set 350: Country Rock and Ballad Soloing with Johnny Hiland Both options in this RealTracks duo set are an endless flow of expressive licks with a touch of reverb and distortion for a truly satisfying tone. Make your ballad sing with "Guitar, Electric, Soloist CountryBalladJohnny Ev 085" that features Nashville staple Johnny Hiland's beautiful electric guitar tone. Or set Johnny free on your more uptempo country tunes with "Guitar, Electric, Soloist CountryRockJohnny Ev 140."

RealTracks Set 351: Country Pollwinners 1 - Americana 16ths with Brent Mason, Fred Eltringham, and Steve Mackey This RealTracks Set is a must have for lovers of country and americana music. This collection features some of country music's best pollwinner instrumentalists on the Nashville scene. Featured on electric guitar and electric baritone guitar is the extraordinaire Brent Mason with 3 rhythm, 1 background and 1 soloist RealTracks, some of which include tremolo, delay, reverb, and tasteful distortion. On electric bass is Steve Mackey with 3 RealTracks, each containing distinct A and busier B section variations. Providing 2 RealDrum tracks is Fred Eltringham with funky whip brushes and americana 16ths on sticks. These RealTracks work great together, however try combining with previously released americana and country pop ballad RealStyles to unlock their versatile potential.

RealTracks Set 352: Country Pollwinners 2 - Nashville Radio Power Ballad Jimmy Carter on electric bass and the award-winning Danny Radar brings you 4 RealTracks in this collection. Try them all together with some slower pop, rock or thrash RealDrums for the perfect power ballad worthy of radio play! Additionally, while sounding great as a standalone collection, try mixing and matching these adaptable RealTracks with previously released sets! "Bass, Electric, NashvilleRadioBalladAB Ev16 075" will surely work with most pop styles, while "Guitar, Electric, Soloist NashvilleRadioBalladDanny Ev16 075" will sound great over any rock ballad!

RealTracks Set 353: Fusion Soloing, Lowdown Blues, and more with Brent Mason This collection features legendary Nashville guitarist Brent Mason on 9 new RealTracks. The compelling tone, virtuosic vocabulary, and refined musicianship makes this package a must have. It features 2 amazing Fusion/Smooth-Jazz soloists, which work great with out existing RealTracks collection, as well as a slow blues soloist with a cool wah-wah effect. Also included in this collection are 6 Rhythm RealTracks; 2 bluesy rock rhythm RealTracks, a down to earth "LowdownBlues" distorted electric guitar and baritone electric guitar, and a moody 12/8 feel guitar track with an accompanying baritone guitar background RealTrack. The two "bluesy-rock" rhythm guitars also feature a cool new effect that we have never used before in Band-in-a-Box, a rotary effect that gives the guitar a sound similar to a vintage organ.

RealTracks Set 354: Minor Jazz Blues Changes Comping and Soloing with PJ Perry (Sax), Miles Black (Piano), Oliver Gannon (Guitar), and Neil Swainson (bass) Along with "rhythm changes" and "jazz blues," Minor Jazz Blues is one of the most common progressions in jazz, and is one that most teachers will agree is very important to master for a jazz student. RealTracks Set 354 continues our series of RealTracks sets specifically designed to work well with this particular sub-category of jazz music. While these RealTracks do work like others, in that you can enter ANY chord progression in ANY key, when minor blues progressions are entered, you will find more varied, interesting results with these RealTracks. This set includes 6 Soloists, with alto sax & tenor sax featuring Juno Award-winning musician P.J. Perry, guitar by Order of Canada recipient Oliver Gannon, Miles Black on piano, and Neil Swainson on upright bass. There are also then comping RealTracks on piano, guitar and bass as well.

RealTracks Set 355: New Age Piano with Miles Black This set of RealTracks features the elegant playing of Canadian jazz legend Miles Black. On these tracks, his understated and delicate touch simultaneously brings out the powerful full range of the piano, allowing the sustain of the lower and mid frequencies to sing. This set includes 5 RealTracks, consisting of arpeggiated chording, new age waltz, and driving 8ths. Also included is "NewAgeSlowBluesy" that provides a jazz feel to the collection's New Age theme. Given its tasteful simplicity and emphasis on tone, this collection of RealTracks is likely to make any modern pop song shine.

RealTracks Set 356: Modern Jazz & Funk with Jeff Lorber In this collection, pianist/keyboardist Jeff Lorber is back with 8 new RealTracks expanding Band in a Box's repertoire of Modern Jazz and Funk styles. The discreet comping of "ModernJazzJeff" and "ModernJazzWaltzJeff" offers clever harmonic support and can be combined perfectly with past even 8ths Jazz RealTracks. Additionally, this set includes 3 funk bass synth RealTracks, that lock in with Jeff Lorber's 3 new accompanying vintage electronic RealDrums. While, in their entirety, these new funky drum styles combine well with Band-in-a-Box's past Funk and Smooth Jazz RealTracks, the Realdrums included in this collection allows you to use single aspects of the groove. Only want the hi-hat from "ElecFunkJeff" to combine with a past style? Now you can!

RealTracks Set 357: World Music: Nanigo & Cascara RealTracks Set 357 features beautiful new world rhythms and styes featuring the imcomparable Ramon Stagnaro on nylon guitar, as well as Nashville based drummer/percussionist Wes Little, and Toronto acoustic bassist Neil Swainsson. The styles include the African Nanigo, a 6:8 polyrhythmic groove, as well as the "Carcara" rhythm, a versatile style that's used in Salsa, Bossa Nova, Samba, and other Afro-Cuban styles. In addition to all of these styles, you also get RealDrums "singles," which are all of the individual percussion instruments that make up the full RealDrums styles. So, for example, you can select JUST the bongos from the Cascara, or just the Congas from the Nanigo style, making them very versatile, and great for genre crossovers!

RealTracks Set 358: World Music: Partido Alto, Beguine, and More! RealTracks Set 358 adds to our ever expanding collection of World Beat grooves and styles, with 2 new guitar RealTracks with LA master Ramon Stagnaro, new bass RealTracks with Nashville-based electric bassist Brian Allen as well as Toronto acoustic bassist Neil Swainsson, and 4 new kit

and percussion RealDrums by master Wes Little. The styles include Brazilian "Partido Alto," an offshoot of Samba, as well as the Beguine, a popular dance style similar to the tango. We've also included new bass styles for "RumbaFlamenca," intended to work well with out other previously released guitars and percussion. In addition to all of these styles, you also get RealDrums "singles," which are all of the individual percussion instruments that make up the full RealDrums styles, which are incredibly useful, not just for these world-beat styles, but for ANY styles you want to add them to.

RealTracks Set 359: Slack Key Guitar with Brent Mason RealTracks Set 359 features the sweet sounds of Hawaii, with 6 new "Slack Key" RealTracks. This distinctive guitar style features a laid-back fingerstyle approach with open tunings. There are 3 "rhythm" or "chording" styles, as well as 3 soloist styles that complement the rhythm styles with beautiful melodic phrases. All of these were made with legendary guitarist and RealTracks stalwart Brent Mason. In addition to these 6 RealTracks styles, it also comes with many "RealStyles," which pair these RealTracks with other previously released RealTracks, so all you have to do is pick the RealStyle you like, enter any chord progression in any key, and you'll have these beautiful Hawaiian sounds playing your song!

RealTracks Set 360: Classic Guitars 4 - "Dublin Pop" This gorgeous blend of electric rhythm guitar RealTracks inspires the nostalgia of modern pop coming out of Ireland in the 80s and 90s. 9 electric guitar RealTracks are included in this collection, with 3 additional variations which give other rhythmic options for the same RealTracks. The epic tone, delay, and reverb on these chopping and arpeggiated electric guitar RealTracks are made complete with the emotional scream of the background RealTracks "DublinPopMagSpacey," to create a classic larger-than-life Pop-Rock sound.

RealTracks Set 361: Classic Guitars 5 - "90s Grunge" Your options for the Grunge Rock sound have never been more complete with this new collection of 12 electric guitar RealTracks! In this collection there are 10 rhythm RealTracks, including a mixture of arpeggiated chords and steady 8ths, with distortion and phaser effects essential to the character of 90's Grunge Rock. Additionally, this set includes a "GrungePopGritty" soloist RealTracks with an irresistible tone, and a background RealTracks "GrungeChugDistChorus" that adds an effective layer to any of the included rhythm RealTracks.

RealTracks Set 362: Indie Folk-Rock Guitar with Quinn Bachand Quinn Bachand is back with 12 new magnetic acoustic guitar RealTracks! The modest, yet expressive character of Bachand's playing on these RealTracks gives them great versatility in the Folk and Rock genres. In this set, there are 6 rhythm and 6 fingerpicking RealTracks that include one recorded with a nylon guitar, and an additional variation RealTracks "IndieWaltz." With Band-in-a-Box's vast material in this genre, there are many opportunities to combine Quinn Bachand's 12 new RealTracks with other releases, such as multiple past songwriter RealTracks collections.

RealTracks Set 363: 60s Coffeehouse Guitar & Dulcimer with Quinn Bachand Return to a simpler time with RealTracks Set 363! In addition to classic 60s guitar, this collection also includes a RealTracks first, Dulcimer! This collection of down-to-earth RealTracks played by Quinn Bachand evoke the feel and ambiance of the folk heros of the 60s. Packed full of waltzes and humble Folk rhythms, this collection includes 6 dulcimer and 4 acoustic guitar RealTracks, with an additional 2 variation guitar RealTracks which treat the slow 128 grooves as 3:4 waltzes. With such a friendly sound, these RealTracks blend well with many past-released Folk RealTracks.

RealTracks Set 364: More "Cinematic" Guitar with Darin Favorite Darin Favourite paints a vast cinematic soundscape in this collection of electric guitar RealTracks. With 7 rhythm, 2 soloists, and an additional 4 variation RealTracks, this set provides both smooth and distorted reverb heavy tones occupying different ranges of the guitar, allowing different layers to coalesce into a dreamy atmosphere. For extra punch to cut through the pensive delay and reverb of "CinematicPopArpDelay," the soloist "CinematicPopGritty" or the rhythm "MetalCinematicLowTune" RealTracks deliver a satisfying dose of distortion.

RealTracks Set 365: Reggae 16ths, Dancehall and more! This collection of RealTracks is packed full of exciting new content expanding Band-in-a-Box's growing catalog of Reggae and Dancehall material! This includes 2 Reggae electric guitar RealTracks, 2 electric basses, 4 RealDrums styles, 2 marimba RealTracks, and 2 new steel drum RealTracks, all combining well with previously released Caribbean influenced RealTracks collections, such as "Slow Groovin' Reggae" or "Calypso Pop." Additionally, among this collection's RealDrum tracks,the single percussion elements of those RealDrums are also available as "RealDrums singles," which allow them to be used on their own to combine with other RealDrums as you'd like!

RealTracks Set 366: Gospel Shout Raise your hands! These 3 irresistible and infectious Gospel Shout RealTracks work great together and will have you on your feet in no time! Included is a clear toned bass RealTracks laying down snappy hits on the 1 and 3 in the A section, which then switches to walking in the B section. This is nicely offset by the RealDrum's track's spirited snare hits on the 2 and 4. Both are occasionally embellished by forceful fills delivering ecstatic flares of energy. Additionally, 2 variations of RealTrack's "Bass, Electric, GospelShoutAB Ev16 150" are included, allowing you to exclusively use A or B modes as a RealTrack. Lastly, the included piano RealTracks "GospelShoutMike" sits nicely on top filling out the groove with tight syncopations and embellishments.

RealTracks Set 367: Acoustic Rock Perfect for the Soft-Rock heartbreaker, this set of acoustic guitar Rock RealTracks provides great support and space for sincere vocals and impassioned guitar solos. With 13 RealTracks to choose from, with an additional 2 variation RealTracks, this collection provides a great selection of palm muted driving rhythms, ballad grooves, and arpeggiated chords, all played with the laid-back finesse and restraint reminiscent of the 90's Soft-Rock aesthetic. Given the supportive feel of these RealTracks, they are particularly versatile and would contribute well to combinations of numerous previously released RealTracks with a Folk, Rock, Indie, Pop, or Singer-Songwriter tinge.

RealTracks Set 368: Country Pollwinners 3 - Americana Shuffle and More The sounds of Americana have never been more inspiring! Featured on a shuffle Rhythm and Soloist electric guitar RealTracks is 2-time winner of the Country Music Association (CMA) award, Brent Mason. Nashville basist Steve Mackey, who has played with the likes of Dolly Parton and Peter Frampton, is featured on 2 RealTracks, each with additional variations. Finally, winner and 6-time nominee of the CMA award, Fred Eltringham is featured on 7 new RealTracks! With so many choices ranging from "LooseShuffle,: to "Slow8thBrushes," to "FunkyPop," to "Slow12/8," all your needs for Americana Grooves are met with this stellar collection.

RealTracks Set 369: Country Pollwinners 4 - Nashville Radio Shuffle and More Featured in this exciting new collection of country pop grooves and shuffles, are the cream-of-the-crop musicians. Winner and 2-time nominee of the Academy of Country Music's (ACM) Award, Danny Rader brings the shuffle alive with a ripping soloist RealTrack, alongside an accompanying Rhythm RealTrack. Holding it down on the bass on 4 RealTracks, each included with 2 variation styles, is Jimmy Carter, a staple musician in the Nashville scene. Lastly, featured on the drums is Miles McPherson, winner of the 2020 ACM Award and former drummer for the popular band Paramore. Featuring 6 RealTracks, Miles contributes a great variation in feels, including "FunkyBallad," "Shuffle," "Pop8ths," and "Push 16ths." Want to play alongside the best of Nashville country musicians? Now is your chance!

RealTracks Set 370: Americana Baritone Acoustic Guitar RealTracks Set 370 features another RealTracks first, Baritone Acoustic Guitar! The unique depth and fullness of tone of this instrument makes this collection an essential addition to Band-in-a-Box's Americana catalog. With 10 RealTracks, ranging from "Rootsy16ths," to "SwingWaltz," to "FastRock," and more, there will be a Baritone Guitar RealTracks here that suits whichever Americana tempo or feel that you require. Bring your sound down a fourth and get the deep resonance you have been craving!

RealTracks Set 371: Celtic Ballads and More with Quinn Bachand Multi-instrumentalist Quinn Bachand never ceases to amaze, and he's back again with ten new RealTracks that feature him on acoustic guitar, bodhran hand-drum, and jawharp! The guitar styles feature variations on reels and jigs, providing more delicate and understated options for these grooves, as well as widening the tempo range for these styles. We've also added new slow bodhran styles, perfect for slow airs & waltzes, but can also be used to give your pop songs an Irish flair. The jaw harp styles work great over both Celtic and Bluegrass styles alike, and also included are RealStyles that use them in these various settings. There are also variations for the jaw harps, with the standard approach just playing a single note (based on the key) throughout the song (since jaw harps are only single-note instruments), but the variations include options where the notes change based on the chords.

RealTracks Set 372: Lap Steel with Eddy Dunlap In this collection, the young, well-respected, up-and-coming Nashville multi-instrumentalist Eddy Dunlap brings us 5 dazzling RealTracks on the lap steel guitar. With 3 background RealTracks, you get to choose between the haunting, reverb-heavy drone in "Slow Ambient" for atmospheric work, or the more organic tone to accompany your Americana aesthetic with "Americana16ths" and "Americana8thsHigh." Additionally, you can give Eddy Dunlap center stage with 2 brilliant soloist RealTracks that bring out the best of the slides and vibrato characteristic of lap steel guitar.

RealTracks Set 373: Pop Soul with Brent Mason This collection of RealTracks does well to capture the astounding versatility of sensational guitarist Brent Mason. "PopFunkySoulLowSingleNoteChorus" sits deep in the pocket, giving your Pop song a hip flare, while "PopIndieArpPhaser" exquisitely fills out your supporting backing track. Perhaps you want more space? On "PopSoulHeldSlow12/8," Brent allows his beautiful tone to sing effortlessly behind you. In addition to 5 Rhythm RealTracks, of which are greatly adaptable to Band-in-a-Box's past releases in the Pop, Indie and Soul styles, Brent gives us another 2 heart-wrenching soloist RealTracks to add to the catalogue.

RealTracks Set 374: Old-Time Music 4 - "Bonfire" & "Sad Ballad" Whether you are searching for a folk-dance party, or time to reflect with some melancholy ballads, this collection has what you need. The "Bonfire" and "Sad Ballad" series consists of 5 RealTracks each for a total of 10 RealTracks. Both include the same set of instruments. Quinn Bachand plays acoustic guitar, while the remaining 8 RealTracks, including mandolin, banjo, and fiddle, feature 4-time Grammy winner Andy Leftwich. While both the "Bonfire" and "Sad Ballad" series of RealTracks sound great as they come, RealTracks such as the Mandolin and Fiddle background soloist styles easily mix and match with past releases! For example, they work very well in Bluegrass settings, and also work great on Celtic reel and ballad styles.

RealTracks Set 375: Swingin' Shuffle Vocals Band-in-a-Box is excited to continue growing its catalogue of vocal RealTracks, which were first introduced in the 2018 release. This collection comes with many variations to make it as adaptable as possible. Don't want the three-part harmony? Among the 5 gospel shuffle vocal RealTracks included in this collection are a high, medium, and low variant, each with their own 2 variations themselves, to accommodate those in need of a simpler vocal accompaniment. Additionally, this set features a beautiful background gospel soloist vocal RealTrack, giving your work a truly authentic sound.

RealTracks Set 376: Smooth Fusion Soloing with Mike Stern This set of RealTracks features legendary fusion guitarist Mike Stern, soloing over a variety of fusion grooves. In addition to following along with Mike's creative 16th note lines in the fretboard view, try going to Band-in-a-Box's notation view for these tracks, where you will find high-quality transcriptions that include bends, hammer-ons and pull-offs. These RealTracks work very well with "RealTracks Set 377 - Smooth Fusion Rhythm Guitar with Brent Mason," but also work well with previously released RealTracks sets that include fusion grooves, such as "RealTracks Set 329: Fusion and Gritty Funk."

RealTracks Set 377: Smooth Fusion Rhythm Guitar with Brent Mason RealTracks Set 377 features 5 electric guitar RealTracks played by guitarist extraordinaire Brent Mason. The set features both rhythmic guitars as well as more ethereal

“background” guitars, playing over a variety of grooves including fast, funky 16ths, cool swing 16ths, and a slow rhythmic groove. The guitars in this set work very well alongside the RealTracks soloists in “RealTracks Set 376 - Smooth Fusion Soloing with Mike Stern.”

RealTracks Set 378: New Orleans Piano with Kevin McKendree Nashville based keyboardist Kevin McKendree takes us to New Orleans with 4 groovy acoustic piano RealTracks. In this set, McKendree delivers some of the best quintessential funk, gospel, soul, and rock’n’roll piano feels. If you're after the classic and nostalgic sound, look no further than RealTracks Set 378!

RealTracks Set 379: Classic Funk Guitar This comprehensive collection consists of 11 funk electric guitar RealTracks, including 7 rhythm guitars and 4 corresponding background RealTracks with cool riffs to complement the rhythm. Among this funky array of guitar tracks, you will find 4 distinct grooves including funk that is reminiscent of the 1960’s funk and soul, funk from Detroit, and more modern dance funk. With this set, there is enough choices to pursue either the traditional nostalgic sounds of funk music, or a more modern sound.

RealTracks Set 380: Blues Harmonica with Pat Bergeson With an incredibly wide range in tempo and feels, this set has all you need for blues harmonica playing. 6 background soloist RealTracks contains hundreds upon hundreds of bluesy licks, all with a natural phrasing that provide a nice interplay between a soloist or lead singer. Additionally, this set includes “Harmonica, Soloist BluesShufflePat Sw 120” for those wanting the harmonica to take center stage in their song. All these RealTracks are brought to you by Nashville based multi-instrumentalist Pat Bergeson, who is well known for his work with Lyle Lovett, Chet Atkins, and many others.

RealTracks Set 381: Resonator Blues with Rob Ickes Featuring the award-winning dobro player Rob Ickes, this collection of resonator guitar RealTracks provide an adaptive range of tempos and feels to satisfy the needs of the blues enthusiasts. Among this collection, you will find resonator guitar RealTracks for shuffles, 12/8 grooves and just straight rock’n’roll! While they contain hundreds of great bluesy licks, these 6 background soloist RealTracks still work great as supporting RealTracks that keep the listener's interest without overshadowing lead vocals. The very common Blues Shuffle groove also gets an extra soloist RealTrack, which is meant to shine in the spotlight!

RealTracks Set 382: Jump Blues and Rumba Blues with Pat Bergeson, Kevin McKendree, Dave Roe, and Wes Little You'll be jumping, jiving, and maybe even wailing with RealTracks Set 382! We've received many requests for these specialty blues styles and we've delivered with a comprehensive collection of RealTracks, with the building blocks for an entire band. Included are 2 RealDrum tracks with 4 different options for accompanying percussion tracks, 3 electric guitar rhythm RealTracks alongside 3 corresponding soloist tracks, featuring Nashville based multi-instrumentalist Pat Bergeson. Also included are 2 acoustic piano RealTracks, 2 electric bass RealTracks, and 2 acoustic bass RealTracks. Finally, there are an additional 4 variations for the Jump Blues bass RealTracks. With this set alone, you will have all you need to start making songs with energetic RealTracks reminiscent of old school rock’n’roll and blues music.

RealTracks Set 383: Blues Organ Soloing and Comping with Charles Treadway This set features the great Charles Treadway on 5 organ RealTracks. The 12/8 and shuffle rhythm RealTracks in this set splits the left hand from the right. The left hand RealTracks can be used as rhythm comping tracks in combination with other soloist RealTracks. Or, to get the full Charles Treadway organ experience, try combining the right-hand soloist RealTracks in this set with their corresponding left-hand rhythm RealTracks. For those wanting a more funky twist for their organ soloist style, try “Organ, Soloist BluesFunkyEvenCharles Ev 120.”

RealTracks Set 384: Hip Blues Shuffle Horns with Chris West This set of RealTracks gives you tons of blues licks that are arranged for a 4-piece saxophone section by Nashville saxophonist and arranger Chris West. These voicings and articulations radiate late night talk show vibes! Use “Horn Section, Rhythm BluesShuffleChris Sw 130” to infuse your interludes and choruses with great energy. Or for a more subtle background RealTrack, try using only one of any of the 4 saxophones in combination with other shuffle RealTracks.

RealTracks Set 385: Alt-Rock Guitar: Slow Rocking Grooves and Funky Modern Rock From the alt-rock of the 90s through to the present, this collection of RealTracks recreates some of the most satisfying gritty electric guitar tones to come out of the underground alternative rock genre. In addition to a great selection of chugging rock grooves and slow arpeggios characteristic of this genre, are similar guitar tones adapted to fit more funky and modern styles. This set comes to a total of 15 RealTracks, of which also include two background RealTracks and an “AltRockSlowSteady8ths6” RealDrum track that fits well behind all of them.

RealTracks Set 386: Alt-Rock Guitar: Poppy Hard Rock and Fast Poppy Punk A continuation of our gritty alternative rock guitar tones, this collection of Realtracks offers more great alt-rock grooves focusing on faster tempos. Included are 11 Rhythm RealTracks on electric guitar, with “AltRockFast8ths^” to accompany them all perfectly on drums. Turn up the tempo and get punk with “Guitar, Electric, Rhythm PunkPopMuted Ev 170,” “Guitar, Electric, Rhythm PunkPopChugging Ev 170” and “Guitar, Electric, Rhythm PunkPopHeld Ev 170” all layered together.

RealTracks Set 387: Modern Pop: Hip-Hop, Dance, and More This all-in-one impressive set of 25 RealTracks gives you all the tools to craft tracks with a superb modern pop sound! With 3 electronic RealDrum tracks and 4 corresponding synth bass RealTracks, this set provides many options for building a strong hip-hop, dance, or modern pop foundation to your tracks. To layer on top, this set also includes 12 pop electric guitar rhythm RealTracks that all add a restrained and organic layer of sound to blend with the synthesizers. Finally, this set includes Band-in-a-Box’s first instance of a riser RealTrack, “ElecRisersHypeTrain.” Using this is an excellent way to add great anticipation to different sections of your songs.

RealTracks Set 388: Pop 12-String Electric and more with Brent Mason We've added many more electric 12-string guitars and more with legendary guitarist Brent Mason! With a wide range of tempos, this set features 9 electric guitar RealTracks, including 1 on baritone electric guitar and 1 hard-hitting funky soloist RealTrack. In addition to the 4 RealTracks played on 12-string, Brent Mason also explores different delays, rotaries, swells, and phasers in the other RealTracks included in this set, making this collection of unique guitar tones particularly special.

RealTracks Set 389: Folk-Rock Tin Whistle with Geoff Kelly Give your pop or folk song a hint of Ireland with the beautiful and haunting tone of the tin whistle! This gorgeous set of 4 RealTracks are guaranteed to heighten the emotion, drama, and romanticism factor of many different combinations of previously released RealTracks. Try combining with styles ranging from new age, to folk, or to indie pop. Each of the 2 background soloist RealTracks have an accompanying simpler background style for those looking for a more subtle instrumental addition to their song.

RealTracks Set 390: Pop Vibes with Todd London This trio of RealTracks is Band-in-a-Box's first set of vibes geared towards the pop genre. Having both a swing and even feel RealTrack, alongside a ballad option for a softer and slower touch, makes this trio adaptable to many different situations. Featured on the vibes is the skilled Nashville based musician Todd London. Try blending these RealTracks with softer and calm previously released RealTracks, such as brushes, or upright bass, to create magical and lush lullaby-like tracks.

RealTracks Set 391: Acoustic and Electric Vintage Rock 'n' Roll with Quinn Bachand With so many to choose from, this is an essential collection of guitar RealTracks for the classic rock 'n' roll enthusiast. This set features 20 new classic rock'n'roll RealTracks including both electric and acoustic guitars. Included is a vast range of tempos and styles, including a 6/8 chopping feel, held tremolo chords, rock'n'roll guitar sweeps, and Latin pop rhythms. Try combining these with previously released country, New Orleans style, rhythm and blues, or classic rock RealTracks for great results!

RealTracks Set 392: Do-Wop Vocals: Classic Slow 12-8 groove The infectious spirit of doo-wop never goes out of style! Adding to our growing catalogue of vocal RealTracks, we are excited to take you back to the 50's & 60's doo-wop era with our new set of doo-wop vocal RealTracks. This single vocal rhythm 12/8 RealTracks combines an impressive 12 individually recorded tracks that can be used separately as background vocals for those wanting a specific range of parts. All the parts, including the high tenor, medium tenor, baritone, and bass, are available as double tracked RealTtracks (i.e., "Vocal, Background Doo-WopSlow128TenorHiDbl Sw 065"), or can be split and used as single recorded tracks (i.e., "Vocal, Background Doo-WopSlow128TenorHi1 Sw 065" or "Vocal, Background Doo-WopSlow128TenorHi2 Sw 065").

RealTracks Set 393: "Producer" Country Guitars 1 with Brent Mason and Michael Rhodes bass: Explosive Guitars and Country Rock This extensive collection of RealTracks featuring guitarist Brent Mason and bassist Michael Rhodes brings you 10 powerful electric guitar rhythm RealTracks, and two supporting electric bass RealTracks. Additionally, this set features a fantastic gritty soloist RealTrack, of which is conveniently accompanied by a simplified background soloist RealTracks that provides a great substitute when supporting a singer. When grouped together, the rhythm RealTracks in this set produce a mighty wall of sound, perfectly suited for the modern country artist or producer. With the base tempo of 75, the first group of RealTracks is suitable for power ballads, while the RealTracks with a base tempo of 120 are geared towards more upbeat and driving songs. With such a powerful backdrop behind Brent Mason's featured soloist RealTrack, modern country has never sounded bigger in Band-in-a-Box.

RealTracks Set 394: "Producer" Country Guitars 2 with Brent Mason: "Outlaw" and Funky Country Grooves This set continuous our new series of layered modern country guitars with10 RealTracks that sound particularly powerful when grouped together. On a more funky note then the previous set, Brent Mason returns with 2 amazing soloist RealTracks with hooky phrases delivered with Brent's usual brilliant skill. Out of the 10 RealTracks, this set also features 2 baritone electric guitars that nicely contribute to thickening this set's big sound.

RealTracks Set 395: Singer-Songwriter DADGAD Guitar with Quinn Bachand This assortment of rich and warm acoustic RealTracks will breathe life into your singer-songwriter performance! This set features west coast legend Quinn Bachand on 8 acoustic guitar RealTracks, including 4 on nylon strings and 3 in a fingerpicking style. The DADGAD tuning was specifically requested for singer-songwriter styles, as it lends itself to creative voicings and textures. This set of RealTracks take the singer-songwriter's style to the next level of musicianship and intricacy.

RealTracks Set 396: Wes Little Singer-songwriter mallets & cajon This set of 22 RealDrums is brought to you by one of Nashville's most renowned and adaptable drummers, Wes Little. With an aim towards the singer-songwriter, this set includes 11 RealDrum tracks that use mallets which help to create a round sound with a softer attack. This does well to support the singer-songwriter in a beautiful and seamless fashion. For busier and more complex sounding drum patterns, try combining the mallet RealDrums with the corresponding Cajon RealDrums in this set by using Band-in-a-Box's multi-drum feature.

RealTracks Set 397: Cajun Zydeco Inspired by the sounds of southwest Louisiana, this all-in-one set consists of 7 Cajun Zydeco RealTracks with options for both acoustic and electric bass, as well as two electric guitar options, one more based on classic Zydeco, and the other more based on the country-influence cajun. The washboard and drums included in the "CajunZydecoPerc^" style combine perfectly with the other RealTracks in this set to create an energetic and organic sounding band. Accordion master Jeff Taylor, is featured on both an accordion rhythm and soloist RealTrack.

RealTracks Set 398: Eddy Dunlap Lap Steel & Pedal Steel Nashville based multi-instrumentalist, Eddy Dunlap, is back with 3 incredible pedal steel and lap steel soloist RealTracks! In addition to covering a wide range of tempos, each of these

RealTracks deliver an ecstatic energy guaranteed to satisfy the solo section of your most spirited songs. For great results, try mixing and matching with some of our previously released gospel and blues styles!

RealTracks Set 399: Cinematic Baritone with Darin Favorite Darin Favorite is back with more effect-heavy cinematic RealTracks. Except now he is also featured on 4 baritone electric guitar RealTracks. Try mixing and matching with RealTracks from Darin Favorite's past cinematic guitar sets 311 and 364 for awesome results! By occupying a lower range with additional effects that add a sense of depth, these RealTracks sit nicely in the back of the mix and allow room for many other instruments to shine. Therefore, this makes for a versatile set of RealTracks that can be easily combined with other less related RealTracks.

RealTracks Set 400: Classic Country Soloing with Johnny Hiland Need a swinging guitar solo to buff up your country track? Look no further. This set features the incredible Johnny Hiland from Nashville Tennessee and includes 3 classic country swing guitar soloist RealTracks that will make your shuffles, ballads or waltz's glitter. These versatile RealTracks can be used with literally hundreds of our previously release country styles!

RealTracks Set 401: Modern Jazz Drums with Mike Clark: Fusion & Funk More Fusion and Funk RealDrums are here and are sure to spice up your song. This set includes 4 RealDrums by Mike Clark. These excellent RealDrums can be used with many other Fusion and Funk instruments, including previously released RealTracks such as "RealTracks Set 356: Modern Jazz & Funk with Jeff Lorber" and "RealTracks Set 377: Smooth Fusion Rhythm Guitar with Brent Mason".

RealTracks Set 402: Modern Jazz Drums with Mike Clark: Swing & More Jazz legend Mike Clark is "swinging" in to expand the Modern Jazz RealDrums collection. These RealDrums are the perfect addition to any Jazz Combo! The audience will for sure be moving to the beat.

RealTracks Set 403: Requested Blues: Chicago, Memphis, and More Made from popular demand, you are going to love these Blues RealTracks from a variety of artists, including Pat Bergeson on guitar and Dave Roe on bass. These RealTracks work great with any Chicago Shuffle Blues or Memphis Blues styles, or really any blues!

RealTracks Set 404: Requested Bossa Piano Soloing, 2-handed Miles Black is back for these requested 2-handed Bossa Piano RealTracks. There is right-hand soloing, and left-hand comping, intended to be paired together, or used individually. With syncopated rhythms and embellishments, these RealTracks will certainly be a highlight in any Bossa Nova song.

RealTracks Set 405: More Blues Organ Soloing & Comping with Charles Treadway Nashville based, expert organist Charles Treadway recorded these incredible blues RealTracks. There are both right-hand Soloing styles, as well as left-hand comping styles, specifically designed to match each other perfectly, but they can also be used on their own to meet your musical needs!

RealTracks Set 406: Funky Soul Horns We don't need soul searching to know that more Funky Soul Horns are a brilliant addition to your song. This set includes horn, alto sax, tenor sax, and baritone sax, all recorded by the extraordinary Chris West. These RealTracks are excellent with any Funky Blues instruments, such as previously released "RealTracks Set 140: Texas Blues-Rock Shuffle" with Brent Mason and Sol Philcox. And, with the new "RealTracks Stems" feature in Band-in-a-Box 2023, you can isolate the individual horn parts, giving you complete control over the mix!

RealTracks Set 407: Modern Fast Funk Guitar, Drums, and Keys Get your Funk on with these Fast Guitar, drums and piano RealTracks. They are sure to make your rhythm sections stand out above the rest! The set features master pianist Kevin McKendree, Nashville based session guitarist, Mike Durham and drummer Wes Little.

RealTracks Set 408: Lap Steel Blues with Rob Ickes & Eddy Dunlap RealTracks Set 408 features great new lap steel blues styles from world-class musician Eddy Dunlap, and 13-time IBMA Instrumental Performer of the Year winner Rob Ickes. There are both soloist styles as well as background styles intended to back up a singer or other instrumentalist.

RealTracks Set 409: Gritty Blues Harmonica with Pat Bergeson Multi talented Pat Bergeson is featured in this RealTracks Set for his expertise on the harmonica. The tracks are gritty and include deadly licks and riffs; they are perfect for any blues style.

RealTracks Set 410: More Blues Guitar with Johnny Hiland Featuring internationally acclaimed guitarist Johnny Hiland, these soloists feature a gritty blues tone, and amazing, tasty blues licks. You can also follow along in notation as a great learning tool!

RealTracks Set 411: 60s Latin Pop & Rock The set includes RealDrums, electric guitar, and acoustic piano, all playing in a Latin style. It won't be difficult to get your audience dancing to these great styles! Featured artists include Miles Black, Mike Durham, and Wes Little.

RealTracks Set 412: Requested Southern Soul 1 The highly requested RealTrack Set 412 includes Soul tracks that are reminiscent of the 70s era. It includes bass, electric guitar, and drum tracks by Dave Roe, Pat Bergeson and Wes Little.

RealTracks Set 413: Requested Southern Soul 2 Even more highly requested Southern Soul tracks are included in RealTracks Set 413. Here you'll find tracks in the style of 60's and 70's soul, featuring exquisite playing by Dave Roe on bass, Pat Bergeson on guitar, and Wes Little on Drums.

RealTracks Set 414: Sounds from the East: Sitar, Tabla, and Dholak Infuse your songs with Eastern flavor with RealTracks Set 414. Add the stunning Sitar playing of Anwar Khurshid and the incredible Dholak and Tabla playing of Shobhit Banwait to your Band-in-a-Box songs to create the perfect Eastern fusion.

RealTracks Set 415: Requested Metal Bass and 12-key Guitar These highly requested modern metal tracks are sure to melt faces! Featuring Nico Santora on guitar, playing tracks in all 12 keys, Josh Paul holding down the low end on bass, and Wes Little bringing the thunder on the drums.

RealTracks Set 416: Fast Modern Pop Rock and "enhanced" RealDrums This Set features fast pop guitars, with multiple layers for a modern, polished sound. The set also includes "Enhanced" RealDrums, where we've taken existing RealDrums styles and remixed them and added new electronic elements for a great radio-friendly sound!

RealTracks Set 417: Requested Prog Rock This requested RealTracks set includes distorted electric guitar by RealTracks veteran Mike Durham, who has recorded on Grammy nominated singles. The set also includes bass and drums by rhythm section Brian Allen and Wes Little.

RealTracks Set 418: Modern Electronic Pop This set features modern pop drums and synth, all of which work well for slow 16ths modern styles. With the drums, the individual elements that make up the full electronic kit can also be selected individually, making them great for missing and matching these electronic elements with acoustic RealTracks and RealDrums.

RealTracks Set 419: Gritty Rock Harmonica with Pat Bergeson Add grit and sizzle to your Band-in-a-Box songs with RealTracks Set 419! Pat Bergeson brings the grit that is sure to take you from the Mississippi Delta to the heart of Texas and beyond!

RealTracks Set 420: Vocal Doo-Wop Pop 8ths Here to expand our collection of Doo-wop vocal RealTracks, this Set includes voices in the tenor, baritone, and bass range. These RealTracks are perfect for any moderate to fast paced pop song. And, with the new "RealTracks stems" feature, you can now have the individual voices from within the ensemble on different tracks, all perfectly synced up!

RealTracks Set 421: Kevin McKendree Piano: Boogie, Gospel and More Featured here in RealTracks set 421 are the unmistakable boogie-woogie, gospel, and rock n' roll piano stylings renowned for getting you up on your feet! With Kevin McKendree on the keys, you're sure to be jumpin' and jivin' in no time. Also included are some 12-8 R&B stylings for when it's time to slow things down a bit.

RealTracks Set 422: Requested 80s New Wave You asked us to bring back the iconic 80's New Wave guitar sounds we all love, so here they are in RealTracks Set 422! Featuring Mike Durham on guitar, bringing all the clean, arpeggiated guitar sounds you could ask for as well as the roaring overdriven power chords that'll transform your song into an anthem!

RealTracks Set 423: "Producer" Country Guitars 3 with Brent Mason: Nashville Shuffle & Groovin' Swing 16ths The "ready-for-radio" RealStyles in this set feature gritty country guitars with a modern country flair. Included in this set are 11 new guitars to use, including electric rhythm and soloists, as well as baritone electric guitar all played by Brent Mason. There are two "groups": shuffle & swing16, and the guitars in each group are intended to be layered for a full, produced sound. And, with the volume automation features in Band-in-a-Box, you can bring various guitars in and out throughout your song, making new "scenes" from verse, to chorus, to bridge. You're in the producer's seat!

RealTracks Set 424: "Producer" Country Guitars 4 with Brent Mason: Waltzes and Slow 12:8 Brent Mason returns to wow us with his swing rhythm and soloist tracks using a clean electric guitar, overdrive guitar, and distorted rock guitar. The 12/8 RealStyles in this set are heavy on the guitar with a slower tempo that make a massive impact. Put on your producer's cap, and see what you can make with these great layered guitars!

RealTracks Set 425: "Producer" Country Guitars 5 with Brent Mason: Slow 16ths, even & swing RealTracks Set 426 is designed for the singer-songwriter in mind. This set features rhythm and fingerpicking styles, 6 new acoustic guitar styles and 1 nylon guitar style performed by Quinn Bachand. And it comes with great RealStyles that use these RealTracks in a variety of settings, including Indie-Electronic-Folk that includes other acoustic instruments but also electronic drum elements, as well as styles that pair them with world-music elements.

RealTracks Set 426: Quinn Bachand, More Indie-Folk, Singer-songwriter Quinn Bachand using fingerpicking and rhythm styles in 6 new acoustic guitar and 1 nylon guitar tracks to offer a softer sound commonly found in indie-folk music. This singer-songwriter set has appeal for music lovers young and old and focuses on an even feel that is consistent throughout each of the RealTracks. The RealStyles in this set cover genres such as Pop Synth and Folk.

RealTracks Set 427: Requested Old-Time Autoharp Using this autoharp set is sure to add a whimsical and romantic flare to your arrangements. Quinn Bachand plays swing, held, and waltz styles to give a nice depth of sound in a variety of tempos.

RealTracks Set 428: Contradance guitar & piano Everybody get in lines, it's time for a contra dance! This combo of Daniel Lapp on piano and Quinn Bachand's impeccable guitar are sure to bring the house (or barn) down!

RealTracks Set 429: More Country Soloing with Johnny Hiland Featuring the talents of Johnny Hiland, this RealTrack set provides users with three different electric guitars to choose from. You can find some waltz and ballad styles in slow and medium-slow tempos showcased in this RealTrack Set.

RealTracks Set 430: '60s Soul Jazz, Modern Jazz & Fusion With a variety of bass, piano, and drums, these RealTracks are sure to fill your soul with amazing jazz riffs. The styles feature returning artist Mike Clark, drummer extraordinaire who has played with many jazz greats, and is well known for his work with the band "Headhunters." It also features the incredibly talented long-time PG Music collaborator Miles Black on piano, and new RealTracks artist Viktor Krauss, killing it on the bass!

RealTracks Set 431: Funk & R&B Horns Nashville Music Award winner, Chris West is back for more funky horn section styles. They are a perfect backing tracks for any R&B or funk tune! The set features a funk sax quartet inspired by the slick funk of the ’70s, as well as a trio of trumpet, tenor & bariton sax, inspired by the R&B and funk of the ’60s.

RealTracks Set 432: LA Jazz Pop Looking for that slick, pop and jazz-infused LA sound? Look no further, for these styles are jam packed with versatile electric guitar as well as great electric pianos featuring Kevin McKendree and Miles Black, as well as groovin’ electric bass, from Nashville session musician Viktor Krauss. They are bound to make listeners bop their heads and tap their feet!

RealTracks Set 433: Fast Bebop Jazz Piano Comping The extraordinary, multi-instrumentalist and long-time PG Music collaborator, Miles Black is back! These styles showcase his virtuosity on the acoustic piano with incredibly fast paced comping. They are a perfect addition to any song with a speedy, Jazz Swing feel.

RealTracks Set 434: More Requested 2-handed Jazz Piano Soloing Here by popular demand, Miles Black demonstrates his skills with 2-handed jazz piano solos. With these RealTracks, the left and right hand parts are separated, but are intended to be used together, and each “pair” has a RealStyle that loads both. This means that the left-hand comping is kept to the lower part of the keyboard, and the soloing is kept to the right, emulating what a jazz pianist does while soloing. These styles were recorded at a variety of tempos, from slow ballads to fast tempos, and everything in between!

RealTracks Set 435: Kevin McKendree Bluesy New Orleans Piano Grammy-nominated, Nashville-based, acoustic pianist Kevin McKendree is here! These styles have excellent rhythm and showcase the New Orleans feel. They are sure to fulfill your bluesy needs.

RealTracks Set 436: Sounds From Around The World These styles exhibit an eclectic, multiculture arrangement of sounds from expert musicians. There are a wide variety of Chinese instruments, including award winning artists such as Yun Song, on the erhu, and Dai Lin Hseih on guzeng. Also, Juno-nominated pipa player, Qiu Xia He, and principal dizi player, Charlie Lui. Additionally, this set also includes smooth and flowing panpipes by Alejandro Fatur, and grooving bongos by returning artist, Wes Little. These styles are an excellent way to diversify your sound in a multitude of genres!

RealTracks Set 437: Soulful Keys with Charles Treadway & Kevin McKendree Skillful blues organist, Charles Treadway, and pianist, Kevin McKendree return for more rhythm styles. These styles are versatile and can be used in a variety of genres, such as rock, funk, country, and blues. They are the perfect choice to round out the backing tracks of any song!

RealTracks Set 438: More Requested Soul Jump on board the soul train, it’s coming back around! That’s right, we’ve got 12 more highly requested soul RealTracks and RealDrums in the all new RealTracks Set 438: Requested Soul! You’ll find some tasty ’70s soul inspired bass played by session favorite, Dave Roe. Playing some funky ’60s and ’70s soul inspired rhythm we’ve got award winning guitarists Brent Mason and Pat Bergeson. Also included, a relaxed ’70s soul inspired soloist played by Pat Bergeson. But it doesn’t stop there, we’ve got Wes Little holding it down on drums and tambourine. Here, you’ll find everything you need to keep the groove alive!

RealTracks Set 439: Modern Indie-Folk Guitar & Banjo Quinn Bachand is back to bring you 9 all new guitar and banjo RealTracks in RealTracks Set 439: Modern Indie-Folk Guitar & Banjo! The acoustic guitar RealTracks include finger picking styles ranging from soft and gentle to fast and driven! Rhythm acoustic guitar styles range from R&B inspired grooves and gently strummed DADGAD. The included Banjo styles compliment the soft and gentle to fast and driven guitar styles and beyond!

RealTracks Set 440: Modern Metal Get ready for the cutting edge of metal in the all new RealTracks Set 440: Modern Metal! Renowned bassist Nick Schendzielos brings the thunder with finger and slap styles to play under your heaviest of riffs. Guitar great Nico Santora returns with all the modern heavy riffing and tight chugging you could ask for, and brings more with a fiery modern metal guitar soloist. The brutally tight and technical drumming of Aaron Stechauner is also featured in this set, to give you all you need to create the ultimate modern metal!

RealTracks Set 441: Requested Prog Rock 2 The people have spoken! Welcome to the all new RealTracks Set 441: Requested Prog Rock 2! In this second installment, we bring the best of UK inspired prog rock and beyond! With Mike Durham and Nico Santora on guitars, Brian Allen and Nick Scendzielos on electric basses, and Aaron Stechauner and Wes Little on drums, this set is brimming with all the trimmings you need to make your prog rock fantasies into a reality! From effects laden guitar arpeggios, to thundering electric bass, to tight and technical drums, you’ll have everything you need for your next concept album in this set!

RealTracks Set 442: Requested Prog Rock 3 Back again with even more prog rock in RealTracks Set 442: Requested Prog Rock 3! If you couldn’t get enough of the last two installments, this third round is sure to scratch the itch! Again, we have Mike Durham and Nico Santora on guitars, Brian Allen and Nick Scendzielos on electric basses, and Aaron Stechauner and Wes Little on drums, bringing you even more prog rock goodness, but this time featuring a host of 12-8 and slower prog rock styles. This set also features background and soloist guitar tracks to add even more atmosphere to your next 20-minute prog epic!

RealTracks Set 443: Miscellaneous Modern Grooves Have you been looking to modernize your songs with the latest grooves? Look no further! We’re excited to bring you RealTracks Set 443: Miscellaneous Modern Grooves! This set features 6 all new RealDrums that range from reggaeton to modern synth pop playing a mix of electronic drums programmed and performed by Ed “Great Oz” Clare. These RealDrums are designed to bring the latest and greatest modern drum sounds to help you bring the hype to your Band-in-a-Box songs!

RealTracks Set 444: Rootsy Modern Country Get ready for some radio-ready modern country tracks! This collection of RealTracks showcases a diverse lineup of Nashville talents! Lending his skills on lap steel is Rob Ickes, renowned as the most decorated instrumentalist in the history of the IBMA Award. Brent Mason, acclaimed as Nashville's premier guitarist, contributes both clean and overdriven electric guitar artistry, with guitars intended to be layered for that "explosive" Nashville sound. Internationally recognized guitarist Johnny Hiland adds his distinctive touch on electric guitar and Mike Harrison, a multifaceted guitarist, producer, and songwriter showcases his prowess on the electric bass. Rounding out the ensemble is Eddie Bayers, a seasoned and esteemed studio drummer in Nashville, establishing a solid rhythmic foundation.

RealTracks Set 445: Bro Country This set is jam packed with RealTracks that are radio-ready for that modern country sound! Featuring returning fan-favorite Brent Mason, this set features guitars that are designed to be layered for that "explosive" modern country sound. This set also features another returning favorite, Johnny Hiland, adding his own distinct style of guitar soloing. Also feature on this set is 14-time winner of the ACM "drummer of the year" award, Eddie Bayers! And finally, long time PG Music producer, and first time RealTracks artist, Mike Harrison is taking care of the low end on 5-string electric bass.

RealTracks Set 446: Praise & Worship Pop In this delightful compilation of RealStyles tailored for Praise and Worship Pop, you'll be treated to the skillful artistry of seasoned session guitarist Mike Durham. With over a decade of experience as a session player in the vibrant Nashville music scene, Mike brings his expertise to the forefront, delivering both joyous and epic tones through rhythmic electric guitar performances. Contributing to the mix with his dynamic and impactful grooves is Nashville's virtuoso drummer, Garth Justice.

RealTracks Set 447: Vintage Country with Doug Jernigan (steel), Brent Mason (guitar), Eddie Bayers (drums), and Mike Harrison (bass) We're excited to introduce the classic sounds of vintage country in the all new RealTracks Set 447: Vintage Country with Doug Jernigan (steel), Brent Mason (guitar), Eddie Bayers (drums), Viktor Krauss (acoustic bass) and Mike Harrison (electric bass)! Included in this incredibly versatile set, you get 14 RealTracks and RealDrums, including electric and acoustic bass, electric guitar, classic pedal steel, drums, and a RealTracks first: "tic-tac" baritone electric guitar! These bari styles feature a distinctive playing method, where the baritone plays bass notes with a muted tone, giving it that great classic sound! All of these different RealTracks can be used over a medium swing groove, or a slow waltz groove. Get ready to make your future classic with these all new RealTracks!

RealTracks Set 448: Americana: Movin' and Groovin' Dive into the contemporary world of Americana-inspired melodies with this captivating collection of lush and upbeat sounds, guaranteed to get you movin' and groovin'. You'll hear the rhythmic sounds of the bouzouki and acoustic guitar, specifically recorded to blend together perfectly (try panning them left and right!), along with mandolin, banjo and fiddle by Nashville multi-instrumentalist Glen Duncan. The dynamic Americana brushes drums of Nashville's own Garth Justice adds a distinctive rhythm that will transport you to the heart of the genre.

RealTracks Set 449: Soul Jazz Immerse yourself in the smooth, grooving world of soul jazz, where tight rhythms and deep, infectious grooves take centre stage. Featuring the soulful organ of Charles Treadway, the rich bass lines of Neil Swainson, and the laid-back guitar of Brent Mason, this set delivers a masterclass in rhythm and texture. Legendary drummer Mike Clark locks in a dynamic, steady beat that drives each track with a crisp, infectious pulse. With its sophisticated interplay of instruments and seamless, back-and-forth groove, this is soul jazz at its finest—perfect for creating a laid-back vibe or adding depth to any setting.

RealTracks Set 450: More Soul Jazz - Fast Funk Get ready to turn up the energy with RealTracks Set 450: More Soul Jazz - Fast Funk! This vibrant set delivers the perfect blend of high-energy grooves and tight rhythms, capturing the essence of fast-paced soul jazz with a funky twist. Featuring the dynamic talents of Neil Swainson (bass), Charles Treadway (organ), Mike Clark (drums), and Brent Mason (guitar). This set brings the groove with every beat! Whether you're working with a driving fast funk groove or looking to add some upbeat energy to your project, this set offers the tools to inject your music with the vibrant, funky vibe of soul jazz.

RealTracks Set 451: Requested 60s Jazz RealTracks Set 451: Requested 60s Jazz brings the timeless sounds of the 1960s to your projects. This set captures the essence of the era with masterful rhythms, lush harmonies, and impeccable grooves. With a total of 9 RealTracks, you'll have everything you need to craft authentic jazz tracks that evoke the cool, relaxed vibe of the 60s. From Miles Black's expressive piano to Neil Swainson's deep, grooving bass lines and Mike Clark's nuanced drumming, this set offers the perfect balance of sophistication and swing.

RealTracks Set 452: More 2-handed Piano Soloing Introducing RealTracks Set 452: More 2-Handed Piano Soloing—the latest addition to your jazz music toolkit! In this set, master pianist Miles Black brings you even more of his two-handed piano soloing, with a focus on jazz swing & ballad. There are also styles specifically designed to work with some of the most common jazz progressions, including "rhythm changes," jazz blues, and minor blues. With 12 RealTracks included, this set delivers a whirlwind of energetic right-hand soloing with left-hand comping.Each track is packed with the kind of technical prowess and expressiveness that will elevate your jazz arrangements. RealTracks Set 452 has everything you need to make your piano solos shine!

RealTracks Set 453: Requested Basic Jazz RealTracks Set 453: Requested Basic Jazz features specific requests from our forums! It features two tempo options for very simple jazz ballad bass, as well as two variations for a specific jazz comping guitar part that just plays on the beats with no accents on specific beats. Whether you're crafting a laid-back standard, a lively swing tune, or a relaxed jazz ballad, these tracks provide the ideal foundation.

RealTracks Set 454: Classic Acoustic Blues Get ready to dive into the world of acoustic blues with RealTracks Set 454: Classic Acoustic Blues! Renowned blues guitarist Colin Linden delivers a masterclass in acoustic and resonator guitar playing, bringing you the authentic sound of classic blues from the early to mid-20th century. This set features 7 RealTracks, each offering acoustic guitar rhythms at a moderate tempo, perfect for laying the foundation of your blues compositions.

RealTracks Set 455: Classic Argentina Tango Transport your music to the heart of Argentina with RealTracks Set 455: Classic Argentina Tango! Featuring 10 RealTracks, this set delivers the authentic rhythm section you need to create a captivating tango atmosphere. With Nicolas Zacarias on acoustic bass, Joaquin Benitez on accordion, and Victor Simon on acoustic piano. These expertly played rhythm tracks create a compelling, danceable groove, making them ideal for adding depth and atmosphere to any tango-inspired piece.

RealTracks Set 456: Slappin' Pop Get ready to groove with RealTracks Set 456: Slappin' Pop, a collection of 8 dynamic RealTracks that bring the funky pop sound of the '70s and '80s to life. Featuring the talents of Brian Allen on slap electric bass, John Jarvis on piano, Jerry Roe on drums, and Charlie Gannon on electric guitar, this set delivers the perfect blend of retro flair and modern energy. Whether you're looking to add a nostalgic touch to your music or elevate your tracks with vibrant, pop vibes, these 8 RealTracks have you covered with the artistry of seasoned pros.

RealTracks Set 457: Slick 80s Metal Get ready to crank up the volume with RealTracks Set 457: Slick 80s Metal! This set brings you the perfect blend of classic 80s metal energy, with Andy Wood laying down fiery distorted rock guitar riffs and Brian Allen providing punchy, dynamic fingerstyle electric bass. Whether you're building an anthemic rock tune or a head-banging metal song, these RealTracks deliver everything you need to infuse your music with that signature 80s metal sound.

RealTracks Set 458: "Producer" Layered Acoustic Guitar with Brent Mason RealTracks Set 458: "Producer" Layered Acoustic Guitar offers a rich and textured collection of acoustic guitar performances by Brent Mason. These guitars are intended to be used together to create a "wall-of-sound" effect common in pop music. The result is a professional, producer-style approach, with a warm, full-bodied sound perfect for a variety of genres. The intricate and skillfully crafted acoustic guitar arrangements add depth and dimension, providing an ideal foundation for songwriters, arrangers, and producers looking to enhance their music with polished, dynamic acoustic textures.

RealTracks Set 459: Songwriter Potpourri, with muted electric guitar, Chinese instruments, and more! Get ready for a truly eclectic musical experience with RealTracks Set 459: Songwriter Potpourri! This set features a stunning variety of 19 RealTracks that blend traditional and modern instruments, giving you endless possibilities for your next song. With Quinn Bachand on guitar, Miles Black on acoustic piano, and a variety of stunning Chinese instruments—including the Guzheng played by Dai Lin Hsieh, the Dizi Flute from Charlie Lui, and the Pipa by Qiu Xia He—this set brings a unique blend of sounds and textures to your music.

RealTracks Set 460: Requested Disco Get ready to hit the dance floor with RealTracks Set 460: Requested Disco, featuring 9 electrifying tracks that capture the upbeat, groove-filled essence of disco. This set brings together the talents of Brian Allen on electric bass, John Jarvis on piano, Jerry Roe on drums, and Charlie Gannon on electric guitar, each delivering their signature style to create a pulsating rhythm section that will make any track come alive. With its irresistible beats and vibrant energy, this set is a must-have for anyone looking to infuse their music with the disco spirit.

RealTracks Set 461: More Modern Metal Get ready to crank up the intensity with RealTracks Set 461: More Modern Metal! This set features Nico Santora on distorted guitar and Nick Schendzielos on fingerstyle electric bass, delivering the perfect rhythm section for your heaviest metal riffs. With a fast tempo, these RealTracks are designed to add power and precision to any modern metal song.

RealTracks Set 462: More Modern Country Get ready to elevate your sound with RealTracks Set 462: More Modern Country! This incredible set features 15 RealTracks and RealDrums, showcasing the legendary talent of Brent Mason (electric guitar), Mike Durham (electric guitar), Eddie Bayers (drums), and Mike Harrison (electric bass). This set offers a versatile range of country grooves, from driving electric guitar riffs to solid bass foundations, all played with the signature smoothness and precision that defines modern country music. Whether you're crafting a hit radio song or a laid-back anthem, RealTracks Set 462 will help you create the authentic, polished sound of today's country charts. Get ready to add a new dimension to your tracks with a modern edge!

RealTracks Set 463: More Americana guitar with Brent Mason RealTracks Set 463: More Americana Guitar with Brent Mason focuses on rich, authentic rhythms. In this set, Brent plays electric guitar, delivering a perfect blend of smooth strumming, tight chord work, and masterful groove to bring your Americana tracks to life. His signature style adds a timeless, rootsy feel that serves as the ideal foundation for any song. Whether you're looking to add warmth to a ballad or drive to an upbeat track, these rhythm guitar RealTracks capture the heart of Americana like never before. This set is a must-have for any producer seeking true authenticity.

RealTracks Set 464: More Praise & Worship RealTracks Set 464: More Praise and Worship offers a powerful collection of dynamic and uplifting arrangements, which work equally well for modern worship services as they do in a radio-friendly pop song! With a focus on expressive electric guitar work and precision drumming, this set delivers a rich blend of joyful and reverent tones that enhance both praise and reflective moments in any worship setting. Whether you're seeking vibrant, upbeat grooves or more introspective, heartfelt moments, this set is tailored to meet the diverse needs of today's worship experience.

RealTracks Set 465: Songwriter Piano with John Jarvis Featuring the impeccable acoustic piano skill of John Jarvis, RealTracks Set 465 is perfect for any singer/songwriter, whether you're crafting a ballad, pop tune, or folk song. With John's

ability to create warm, melodic accompaniments, these RealTracks provide a solid foundation that enhances your song, giving it a polished, professional sound. There are RealStyles included that use the pianos both as solo-accompaniment instruments, as well as in the context of a full band.

RealTracks Set 466: More Vintage Country We're excited to introduce RealTracks Set 466: More Vintage Country, the perfect addition to your collection for capturing that authentic, timeless country sound. Featuring the legendary Doug Jernigan on pedal steel, this set brings a fresh yet classic feel to your music, building on the rich tradition of vintage country. Included are 14 versatile RealTracks, featuring pedal steel, electric guitar, and electric bass. Whether you're looking for a slow, soulful groove or a bouncy country swing, this set offers a variety of styles to elevate your next track. RealTracks Set 466 is your ticket to crafting the next vintage country classic!

RealTracks Set 467: More Songwriter Americana We're excited to unveil RealTracks Set 467: More Songwriter Americana, a collection designed to inspire your next heartfelt Americana masterpiece. This set features a stellar lineup of musicians, including Glen Duncan on banjo, mandolin, and fiddle, Mike Harrison on electric bass, and Brent Mason on electric guitar. With 15 versatile RealTracks, this set offers a blend of acoustic and electric textures perfect for the modern Americana songwriter. From the bright, lively twang of the banjo and mandolin to the soulful depth of electric bass and guitar, these RealTracks will bring a fresh yet timeless feel to your music. Whether you're crafting a folk-inspired ballad or a foot-stomping Americana anthem, the combination of instruments will provide endless creative possibilities.

RealTracks Set 469: More Soul Jazz - Funky Sidestep These soul-jazz RealTracks deliver infectious, funky grooves, highlighted by the dynamic and expressive playing of top organist Charles Treadway. Legendary guitarist Brent Mason contributes smooth electric rhythm and expressive solos, while multifaceted drummer Wes Little anchors the ensemble with expert, soulful rhythms.

RealTracks Set 470: Smooth Jazz Muted Trumpet Soloing & Drums RealTracks Set 470 brings your productions to life with smooth jazz tones. Immerse yourself in the warm, velvety tones of Steve Hermann's muted trumpet, delivering soulful phrasing and that unmistakable classic smooth-jazz vibe. Complementing the mood, Wes Little lays down cool jazz-brush grooves. The result is a rich sound that instantly elevates your mix— perfect for late-night grooves, lounge vibes, and smooth jazz productions of all kinds.

RealTracks Set 471: Blues Drums The blues RealDrums in Set 471 bring an unbeatable feel and genuine blues character to your mix. Award-winning session drummer Jerry Roe lays down everything from swinging shuffles and folk-influenced grooves to heavy blues shuffles, energetic brushed patterns, and timeless rhythms. You'll also get the ever adaptable Wes Little bringing his signature touch with cool, slow-driving blues that add groove, and soul to any track.

RealTracks Set 472: More Classic Acoustic Blues RealTracks Set 472 is ideal for soulful, stripped-back arrangements. Seasoned producer and songwriter Colin Linden delivers expressive resonator guitar and blues-infused acoustic performances, while Oliver Swain and Neil Swain contribute folk-inspired bass and guitar performances. On drums, Wes Little and Jerry Roe provide textured, dynamic rhythms, creating a rich foundation for authentic acoustic blues and roots-inspired productions.

RealTracks Set 473: Electric Blues with Johnny Hiland and Collin Linden This RealTracks set brings exceptional energy and flair through expressive electric guitar solos. These rhythm-driven tracks are brought to life by guitar phenom Johnny Hiland and the highly acclaimed Colin Linden with some ear-catching slide guitar playing. The result is an expertly crafted set that provides vibrance and presence with its smooth and bold tonal characteristics.

RealTracks Set 474: Jazz, Funk & Gospel Potpourri Experience the irresistible groove of RealTracks Set 474, blending the best of Jazz, Funk, and Gospel. Organist Charles Treadway brings the energy of his performances with Soul and Blues legends by delivering dynamic, rhythmic playing that commands attention and inspires movement. Complimenting his performance are Jerry Roe and Garth Justice, who provide three distinct drum tracks, adding depth and drive to every rhythm. Rounding out the set, Brian Allen lays down a funky, triplet slap bass that keeps the music moving. This set is guaranteed to get your feet tapping and your hands clapping.

RealTracks Set 475: Uptempo Soul Horns and More Perfect for bold and dynamic arrangements, RealTracks Set 475 focuses on bringing you lively and upbeat soul horns. Brass extraordinaire Chris West delivers his expertise on saxophone, while Emmanuel Echem provides a stellar trumpet performance. Brian Allen, Charlie Gannon, and John Jarvis keep the groove locked in on bass, guitar, and piano, rounding out a vibrant and energetic rhythm section.

RealTracks Set 476: More "Producer" Layered Acoustic Guitar with Brent Mason RealTracks Set 476 brings you more of the exemplary work of iconic session guitarist Brent Mason. These classic and timeless tones highlight his exceptional ability, delivering a collection of acoustic guitar performances that are expressive and full of character. Whether you're crafting laid-back country ballads or intimate singer-songwriter arrangements, this set adds warmth and authenticity to any composition.

R**ealTracks Set 477: More Requested Disco Bass & Drums** Step under the disco ball and bring the dance floor to life with this electrifying collection of requested disco bass and drum styles. From smooth funk-infused rhythms to driving uptempo patterns, these tracks blend the best of disco, funk, rock, and pop. With Brian Allen delivering on electric bass along with Jerry Roe's dynamic drum patterns—you've got everything you need to capture the unmistakable pulse of classic and modern disco.

RealTracks Set 478: Celtic: Back to Basics Join acclaimed multi-instrumentalist Quinn Bachand as he leads you into the timeless core of Celtic music with this acoustic guitar RealTracks collection. These new RealTracks take a more "back to

basics" approach with standard tuning instead of our previously released DADGAD and Drop-D RealTracks. Dive into the lively reels, jigs, and slides in simplified versions of traditional Irish music.

RealTracks Set 479: Yacht Rock Set 479 features Brent Mason, Mike Harrison, and Wes Little in an extensive collection of RealTracks inspired by the smooth, melodic Yacht Rock sound. Perfect for crafting easy-going grooves and soulful harmonies, this set adds a polished, luxurious feel to any composition.

RealTracks Set 480: Glam Metal Guitar and Drums The legendary Nico Santora and the exceptional Wes Little bring their talents on guitar and drums to RealTracks Set 480. Packed with distorted, anthemic hard rock guitar and bright, airy drums, this set provides everything you need to create powerful, glam-inspired rock tracks.

RealTracks Set 481: Rootsy Modern Folk-Rock In RealTracks Set 481, multi-instrumentalist Quinn Bachand and expert drummer Wes Little blend Folk and Rock with a rootsy, modern edge. Their expressive guitar and dynamic drum performances deliver authentic, versatile tracks ideal for creating contemporary Folk-Rock arrangements

RealTracks Set 482: More Modern Pop Electronic Drums & Synth This collection delivers polished electronic drum grooves and expressive synth performances designed to elevate modern pop and electro-pop productions. Ed Clare provides a hyperwave-inspired bass track alongside a bouncy, driving drum performance, while Julian Mulhall adds rhythmic synth pads and stabs that bring depth and texture. Oliver Swain contributes a tight, rhythmic bass performance, completing a versatile set of dynamic, contemporary electronic arrangements—perfect for crafting chart-ready pop, upbeat electro-pop, and modern dance tracks.

RealTracks Set 483: Americana Potpourri: Bouzouki, Guitar, Bass, Mandolin, and Brushes Blending various different styles of Americana, RealTracks Set 483 provides you with a wide range of instrumentation to add texture and character to your composition. Quinn Blanchard showcases his incredible versatility with performances on the Bouzouki & Guitar. Neil Swainson continues to show his impeccable talent for Bass and multi-instrumentalist Andy Wood provides an incredible performance on the Mandolin. While, one of Nashville's leading session drummers Jerry Roe, adds rhythm and pocket on percussion and drums.

RealTracks Set 484: Country Pop with Brent Mason Highly acclaimed guitarist Brent Mason delivers another exceptional collection of RealTracks in Set 484. This set highlights the crossover between country and pop, blending classic country elements with contemporary, radio-friendly pop melodies to give your productions a modern yet distinctive sound.

RealTracks Set 485: Funky Country Guitar Brent Mason delivers once again with Set 485, which highlights the funk-influenced side of country guitar. Widely regarded as one of Nashville’s top session guitarists, Mason provides a versatile range of funk-driven performances ideal for adding a fresh twist to your country tracks.

RealTracks Set 486: Classic Pedal Steel with Doug Jernigan RealTracks Set 486 showcases the timeless sound of the pedal steel guitar, featuring 1994 Steel Guitar Hall of Famer Doug Jernigan. Widely regarded as one of the top steel guitarists in the world, Jernigan delivers five expertly crafted tracks that capture the expressive, signature tone of this iconic instrument. Each performance highlights the pedal steel’s ability to add emotion, depth, and authenticity to a wide range of musical styles, making these tracks ideal for country, Americana, and roots-inspired productions. With Set 486, you can bring the unmistakable voice of the classic pedal steel guitar into your own compositions with precision and versatility.

RealTracks Set 487: Songwriter Guitar, Drums & More Two exceptionally talented musicians, Brent Mason and Quinn Bachand, contribute their expertise to Set 487, delivering a versatile collection of Songwriter Guitar Tracks. Drawing on their extensive experience, they provide a range of expressive performances enhanced with creative effects such as delay and auto-wah, making this set ideal for adding depth, character, or a unique twist to your compositions.

RealTracks Set 488: Background Acoustic with Brent Mason Set 488 showcases the legendary Brent Mason with 12 brand-new acoustic background-soloing RealTracks, delivering a range of pop, country, and swing flavors. Whether you’re crafting a gentle pop waltz or a vibrant country swing tune, Set 488 brings world-class acoustic guitar expression to your productions.

More about RealTracks

For full descriptions and demos of all of the RealTracks sets, please go to www.pgmusic.com and see the RealTracks page, https://www.pgmusic.com/products_realtracks.htm. While you’re there be sure to check for new releases.

Appendix B: MIDI SuperTracks Sets

MIDI SuperTracks Set 1: Pop Piano and More MIDI SuperTracks Set 1 features a combination of exciting Pop and Rock piano by Nashville legend John Jarvis, and also features synth pad styles to add color to your Band-in-a-Box creations! Like RealTracks, MIDI SuperTracks are actual performances by real studio musicians, playing over any chord progression you enter into Band-in-a-Box, but because they're MIDI you have complete control over the final sound. You can pick your own favorite stand-alone or VST synth, choose any patches you like, and even edit the individual MIDI notes!

MIDI SuperTracks Set 2: All Jazz MIDI SuperTracks Set 2 adds essential jazz styles to your MST collection. There are bossa, jazz swing, and jazz waltz styles, performed at multiple tempos on multiple instruments. We include bass, piano and organ styles in all of these genres, and for each one, no matter what tempo you set your song to, you're going to get a great MIDI track! Because they're MIDI, you can pick whatever instrument you want, and use whatever stand-alone or plugin synths you want. For example, the bass styles were recorded with acoustic upright bass in mind, but you can easily switch to electric bass, or even analog synth bass, you have complete control.

MIDI SuperTracks Set 3: Sweet Country Piano MIDI SuperTracks Set 3 adds some sweet country piano to your collection of Band-in-a-Box styles. All of these MIDI SuperTracks are performed by Nashville legend John Jarvis, and it includes 'solo-accompaniment' styles (intended to work well on their own to back up a singer or soloist) as well as rhythm styles that blend in beautifully with our previously released rhythm section RealTracks or MIDI styles.

MIDI SuperTracks Set 4: Folk, Pop & New Age This set features contemplative piano styles, as well as lush strings styles. There are 6 piano MIDI SuperTracks, featuring Celtic styles as well as a variety of New Age grooves, and very useful strings that can be used in pop, country, or new age settings.

MIDI SuperTracks Set 5: Jazz Piano - Old and New Something old & something new is the theme with MIDI SuperTracks Set 5! For the old, we have "4-to-the-bar" comping piano styles with chording in the left hand and inventive background melodic lines with the right hand. There are also classic "rolling stride" styles, and a romping "40s Boogie" piano. For the new, we have 3 tempos of modern jazz, a sophisticated and subtle piano style that works great with RealTracks bass & RealDrums!

MIDI SuperTracks Set 6: Latin Piano This set features 6 Latin Piano styles that range from a slow Bolero to a fast Montuno & Guaracha! These MIDI SuperTracks pianos blend beautifully with RealTracks bass & percussion, and because they're MIDI, you can pick the piano sound YOU want, or even pick a different instrument!

MIDI SuperTracks Set 7: Smooth Jazz & Funk Piano For your Smooth Jazz compositions, MIDI SuperTracks Set 7 features piano styles for 5 different Smooth Jazz grooves. Pairing them with our Smooth Jazz RealTracks provides you with the smoothest sound of all.

MIDI SuperTracks Set 8: More Country Piano RealTracks Set 8 runs the gamut of country piano with 12 piano styles! These are extremely useful, providing understated accompaniment to your country band, whether the band is playing slow ballads, waltzes, or country swing at any tempo.

MIDI SuperTracks Set 9: Praise & Worship Piano The MIDI SuperTracks Set 9 pianos are extremely useful no matter what the musical genre. There are 7 unique styles to choose from here, and in addition to that there are variations that use one style for the 'A' section of your song, switching to new parts at 'B'.

MIDI SuperTracks Set 10: New Orleans Piano & More MIDI SuperTracks Set 10 has a diverse selection of piano MIDI SuperTracks styles in genres ranging from New Orleans Boogie to fast Pop Waltz. The set is comprised of two New Orleans Boogie styles (rhythm and soloist), one New Orleans Pop style, two Pop 16ths styles, a fast Pop Waltz style, and a Rootsy Pop style for a total of seven styles. The showcase New Orleans MIDI SuperTracks are performed by professional pianist Kevin McKendree. Some of these MIDI SuperTracks also have a 'simple' variation, which can be selected to make the style even more basic, if that's what your Band-in-a-Box song demands. The precise notation for these styles makes it a great learning tool. You can print out the lead-sheet, or follow along with the on-screen notation, or view what's being played on the on-screen piano keyboard.

MIDI SuperTracks Set 11: Blues, Funk & More In MIDI SuperTracks Set 11 you are going to find a wide variety of tempos, styles, and instruments. Included in this set are 2 Clav MIDI SuperTracks, 2 Electric Piano MIDI SuperTracks, and 4 Piano MIDI SuperTracks with a total of 10 styles! First is the FunkyGroove 60sJohn MIDI SuperTracks which plays a classic funky style. This MIDI SuperTracks uses the Electric Piano patch. Also using the Electric Piano patch is the Piano, Electric, Rhythm SlowBluesy12-8John Sw 085. With a style reminiscent of the '50s and '60s, this MIDI SuperTracks can be incorporated into many different styles of music. The two styles that use the Clav patch are the FunkyGroovin70sJohn and the FunkyTriplets70sJohn MIDI SuperTracks. Both play a unique style which is instantly recognizable and can be used in multiple compositions. There are three '80s Pop MIDI SuperTracks, playing a wide range of tempo from a ballad all the way to a medium tempo. These MIDI SuperTracks are versatile and can be incorporated into classic compositions or modern tunes. The final MIDI SuperTracks is a soloist in the style of TexasBlues RockSlow 12/8. This MIDI SuperTracks plays long runs all in a 12/8 time signature. All of these MIDI SuperTracks can be viewed in the notation window to see exactly what the performer is playing. Be sure to check out MIDI SuperTracks set 11 to see all of the potential MIDI available.

MIDI SuperTracks Set 12: World Synths Fasten your seatbelts because MIDI SuperTrack Set 12: World Synth has an amazing selection of synths with some truly outstanding sounds! This set includes a variety of synthesizer MIDI SuperTracks, from hard rock, jazz funk, to meditative new age styles that feature world synths. There is a hard rock fat chording synth style

that will complement any rock/pop songs you have. There are two styles dedicated to jazz funk - monophonic synth bass and a bright lead background style. All of these MIDI SuperTracks are played with an even feel so they will work well with any pop/rock/jazz songs you might have. The Shakuhachi & Koto MIDI SuperTracks are quite mellow in comparison, and although they are presented as new age elements, they might complement any even groove style you are working with. All of the styles in this set include RealCharts so you can see exactly what notes are played and learn to play along.

MIDI SuperTracks Set 13: Jazz Electric Piano MIDI SuperTracks Set 13 offers a collection of electric piano MIDI SuperTracks that will add a modern edge to your traditional Jazz combo. The set is comprised of two Bossa styles, two classic Jazz styles, a slow Jazz Ballad style, and a medium tempo Jazz Waltz style for a total of six styles. They all feature Vancouver piano virtuoso Miles Black, and each one uses sophisticated voicings and rhythms, without being too busy. And each one also has a 'simple' variation, which can be selected to make the style even more basic, if that's what your Band-in-a-Box song demands. The precise notation for these styles makes it a great learning tool. You can print out the lead-sheet, or follow along with the on-screen notation, or view what's being played on the on-screen piano keyboard.

MIDI SuperTracks Set 14: JazzPop Piano Full of skillfully executed rhythm tracks, MIDI SuperTrack Set 14: JazzPop Piano is a collection of laid-back styles perfect for your next composition. With a combination of 5 MIDI SuperTrack Piano included in set 199, there is a large spectrum of playing styles covered. Starting with the two EZ Listening pianos, created to cover both Jazz and Pop chord progression, they can be used in a variety of compositions. The MIDI Electric Piano plays a relaxed style with a warm electric piano tone. The Jazz Rock Electric Piano plays slightly upbeat and when added to a composition can bring out a bright pop side. The final two styles in set 199 are Electric Piano Jazzy Swingin Pop. The Jazzy Swingin Pop MIDI SuperTrack plays a bouncy attack with a soft, warm tone which gives this MIDI SuperTrack a relaxed feel. All of these MIDI SuperTracks include RealCharts which can be viewed in the notation window or on the on-screen piano keyboard. With a wide variety of feel, style, and tone, MIDI SuperTrack Set 14 is ready to be the next go to set of MIDI SuperTrack when using Band-in-a-Box or RealBand.

MIDI SuperTracks Set 15: Kenny Barron Jazz Master With MIDI SuperTracks Set 15, we present legendary pianist Kenny Barron comping in a variety of jazz grooves. You can enter any chord progression into Band-in-a-Box, and you can get this master backing you up. Combined with our previously release RealTracks & MIDI SuperTracks, you can have a smokin' rhythm section for medium jazz swing, slow ballads, slow or medium bossa, or fast bebop! And, because they're MIDI, you have complete control over the sound. Have a favorite piano VST? You can hear Kenny playing on it! Decide you want to hear what these great comping styles sound like on vintage electric pianos? Go for it! And you also have complete editing control, right down to every individual note!

MIDI SuperTracks Set 16: Killer Country Soloists With MIDI SuperTracks Set 16 you get the great playing country solos of John Jarvis with the flexibility of MIDI. This set includes 8 MIDI SuperTrack styles all playing amazing solos in a country style. 5 of the MIDI SuperTracks are played with a swing feel and the other 3 are played with an even feel. The tempos range from slow ballad to fast and are all executed with the excellent skill of premium pianist John Jarvis. With the flexibility of MIDI, you can choose your own synth to get the exact piano sound you want. You can also copy the track to the Melody track and make edits to the style if you'd like. Be sure to add one of these solos to your next country composition.

MIDI SuperTracks Set 17: More Great Country Piano with John Jarvis MIDI SuperTrack Set 17 is full of awesome country piano played by the amazing John Jarvis. In this set you will find Seven MIDI SuperTracks with Seven styles available. You get Country in 12/8 with a Ballad feel and a faster country ballad at a medium tempo. There is an even feel slow country MIDI SuperTrack as well as a fast even feel MIDI SuperTrack Piano. There is a hard-hitting Rock even feel MID SuperTrack and a Country Shuffle at a medium tempo. The final MIDI SuperTrack in the set is Country Waltz at a slow tempo. All of these MIDI SuperTracks have the notation available for them so you can see exactly what John Jarvis is playing. All of these amazing MIDI SuperTracks are available in Set 17.

MIDI SuperTracks Set 18: Funky Piano & Synth This MIDI SuperTracks set includes five Funky instruments that will fill out or change the mood of your Funk songs. The set is comprised of two electric pianos and three synthesizers. One of the electric pianos plays in the style of a clavinet while the other has a more subdued playing style. The three synthesizers include an electric flutes synth, a funky plucking synth, and a thick Funky pad synth. All of these MIDI SuperTracks have corresponding Hi-Q patches which are already preloaded into the included styles. Bring your Funk compositions to a whole new level with MIDI SuperTracks 18: Funky Pianos & Synths!

MIDI SuperTracks Set 19: Rockabilly Piano This MIDI SuperTracks set includes seven pianos in two main musical styles: Rockabilly (5 styles) and New Orleans (2 styles). The two New Orleans pianos include a medium shuffle and a slow "Mardi Gras" piano. The five Rockabilly pianos cover many tempos, some are even and some are swing. All of the styles that come with these MIDI SuperTracks are preloaded with Hi-Q acoustic piano patches, but feel free to experiment with your own sounds too. Check out this collection of traditional, high-energy MIDI SuperTracks pianos today!

MIDI SuperTracks Set 20: String Quartet With MIDI SuperTracks Set 20, you get three different MIDI String Quartet Styles. A String Quartet is made up of 3 instruments playing four parts, a Cello, a Viola, a High Violin and a Low Violin. In these MIDI SuperTracks, each instrument part is notated on the screen, and depending on the MIDI driver being used, can recreate each instrument with a MIDI patch. When these MIDI SuperTracks are selected, the Hi-Q Strings Ensemble Chamber is loaded in SampleTank for playback. The String Quartet plays a Pop ballad even style. This ballad String Quartet has long low notes that are held while the higher instruments play slow melodic passages. Using the MIDI Hi-Q sounds this MIDI SuperTrack has the control you get from MIDI with the playing of a professional studio musician. The next MIDI SuperTrack is

the Pop Swing String Quartet played at a medium tempo. Use this MIDI SuperTrack with a stripped-down composition using a few instruments or if you want to add a strings section to a completed song. The final MIDI SuperTrack in this set is the Pop Even String Quartet playing at a medium tempo. This String Quartet plays long notes in both registers with melodic phrases played High and Low in counter points. Not as busy as other String Quartets, this MIDI SuperTrack adds an underlying atmosphere to any song in an even style. With three String Quartets in MIDI SuperTracks set 20, you can surely find a style that will be able to add a new layer to your songs or start your next composition in a new and exciting way!

MIDI SuperTracks Set 21: Mike Rojas Pop and Soul Piano MIDI SuperTrack Set 21 is packed with exceptional piano riffs played by none other than the incredible Mike Rojas! In this set you will find six MIDI SuperTracks that range from slow ballad to more upbeat. The feel extends from even standards to swinging 16ths! The first three MIDI SuperTracks are influenced by Gospel that includes Soul, Slow Ballad and Contemporary. Lastly there is a 70's Brit-Pop rhythm. All of these superior MIDI SuperTracks are available in set 21!

MIDI SuperTracks Set 22: Country and Folk Piano MIDI SuperTracks set 22 offers exciting Country and Folk Piano! These 6 MIDI SuperTracks are packed with new variations in Country and Folk styles! This set includes contemporary swing and even styles. The tempo ranges from slow swing ballads to fast and upbeat. All of the country styles are played by the talented John Jarvis! Load up your favorite VST and experiment to come up with great ideas! Add MIDI SuperTrack Set 22 to your collection!

MIDI SuperTracks Set 23: Jazz and Funk Piano, Organ and Accordion Get your groove on with these fresh Jazz and Funk influenced MIDI SuperTracks included in set 23! You will discover twelve fantastic MIDI SuperTracks played by professional musicians Mike Rojas, John Jarvis, and Cory Pesaturo! Together they bring styles ranging from Tango, Funk, Gypsy Jazz, Smooth-Soul and More! Most of MIDI SuperTracks are played with an even feel so they will work well with any other pop/rock/jazz songs you might have. Add this amazing bundle of MIDI SuperTracks to your collection.

MIDI SuperTracks Set 24: Mike Rojas Blues, Piano and Organ MIDI SuperTracks Set 24 features exclusive tracks played by session pianist Mike Rojas! This set comes with nine tracks in various playing styles with a diverse range of Blues, Country and Funk. Most are played with traditional swing rhythms. Mike also plays a range of different tempos between slow ballads to toe tapping swings! Set 24 includes five tracks for Piano and four for Organ, but you can load in your favorite VST to explore different possibilities!

MIDI SuperTracks Set 25: Killer Accordion This set features a whopping 15 new Accordion MIDI SuperTracks styles! There are great world styles, including a variety of Klezmer grooves, Italian, Spanish and Swedish styles! There are several polka styles, including the Klezmer 3-3-2 groove, a syncopated rhythm that's the hallmark of that genre. The artist on all of these styles is World Championship Accordionist Cory Pesaturo, and even though it’s MIDI, it’s comprised of actual performances by this amazing artist. Because it's MIDI, you have complete control over the specific patch you use, so in addition to accordion patches & synths, you could, for example, play these styles with an organ patch. And, the MIDI is of course fully editable.

MIDI SuperTracks Set 26: Country and Folk Piano MIDI SuperTracks Set 26 features 9 great piano styles playing various folk and country grooves. Six of these are geared towards acoustic piano, and 3 are geared toward electric piano, but of course because these are MIDI styles you can pick any patch you like for any of them, and use any synth, whether it's a hardware synth or software. And being MIDI, these parts are fully editable, giving you complete control over the final sound. In addition to Country and Folk styles, we all have 2 utility “held” styles, which play simple chords with lower voicings geared towards acoustic piano, and higher voicings geared toward electric piano.

MIDI SuperTracks Set 27: Celtic Piano This set features 8 amazing Celtic piano styles from amazing Scottish pianist Dave Milligan. The styles feature grooves like Jig, Reel, Slipjig, Hornpipe and more! There are many existing RealTracks that work very well with the new piano styles, and the set also includes RealStyles that pair up these new tracks with our previous guitar, bass & bodhran RealTracks. Originally recorded with acoustic piano patches, they can also be used with any patch on any synth. So, you can feel free to try these trad styles out with, for example electric pianos or synth patches! And, as MIDI you have complete editing control!

MIDI SuperTracks Set 28: Pop Basses With MIDI SuperTracks Sets 28, we've added 6 new MIDI SuperTracks to our collection. In the past we've had jazz bass MIDI SuperTracks, but for the first time we've added pop bass styles (6), perfect for acoustic or electric patches. And, since they're MIDI, you can pick ANY patch you like, for example, a really cool synth bass! Or, you could go with a classic electric bass or upright acoustic!

MIDI SuperTracks Set 29: More Organ, Piano & Accordion With MIDI SuperTracks Sets 29, we've 6 new MIDI SuperTracks to our collection. This features some beautifully played keyboards by Nashville great Mike Rojas (4), great with our existing Americana styles, but also great with a wide variety of Band-in-a-Box styles. There are also new European accordion styles (2) performed by the award-winning virtuoso Cory Pesaturo.

MIDI SuperTracks Set 30: Jazz, Funk, and Gospel Keyboards MIDI SuperTracks Set 30 adds 9 new keyboard MIDI SuperTracks to our collection. The set focuses on Jazz, Funk & Gospel, and includes both rhythm “comping” styles as well as soloists. Included are styles that were specifically designed for use with jazz blues and “rhythm changes” progressions, with both comping and soloist options for those. There is a “cool swing16” gospel piano style, with great bluesy gospel licks. There are rhythm funk styles, playing a variety of funk grooves and tempos, as well as a soloist that was intended to be used with an analogue synth sound. But of course, as with all of these MIDI SuperTracks, you can pick whatever instrument patch you like, since it’s all MIDI!

MIDI SuperTracks Set 31: All Bass This set features new Americana & pop country basses, along with new funk styles and a cool fast ska style. And, there are also Band-in-a-Box styles and demos to go along with these MIDI SuperTracks, and you can pick whatever bass patch you like, acoustic, electric, or even synth bass sounds!

MIDI SuperTracks Set 32: Jazz, New Age, and Gospel Keys This collection of SuperTracks provides a tasteful array of keyboard playing, ranging from the flavor of New Orleans styles, to the crunchy voicings of modern jazz piano, to the more open and consonant sounds of New Age and Gospel style piano playing. The range of these piano styles, coupled with the versatility and utility of SuperTracks, makes this set a must have for the keyboard enthusiast.

MIDI SuperTracks Set 33: More Bass This collection of 9 bass MIDI SuperTracks never misses a beat, covering an extremely broad range of styles, such as Latin, Gospel, Funk, Nashville shuffle, and Reggae. The extremely tight syncopation on synth bass SuperTrack's "FunkJeff" and "SmoothJazzCoolJeff" are irresistibly groovy, while "Raggae16th" and "DancehallClassic" lays back with an effortless sound. For something different, "PartidoAlto" gives you the fantastic Latin feel your bass repertoire may currently lack.

MIDI SuperTracks Set 34: Blues Piano and Organ This collection of SuperTracks provides an eclectic collection of blues keyboard MIDI SuperTracks, including 5 organ styles and 4 piano styles. The organ tracks are all straight-ahead blues with options for soloing as well as left-hand chording, and these left-hand/right-hand tracks are meant to work together to get a full sound over the full range of the instrument. And on the piano we have New Orleans infused soul piano, as well as even more blues with jump blues as well as the Latin flavor in the rumba blues style. This set also comes with Band-in-a-Box styles that use the MIDI SuperTracks in the context of a full band, by pairing them with RealTracks and RealDrums, but also by pairing them with other MIDI tracks for new ALL-MIDI styles!

MIDI SuperTracks Set 35: All Guitar By popular request, we've added guitar MIDI SuperTracks for the first time ever! These tracks are very useful, and all of them work very well with acoustic, nylon, or electric guitar patches. And, using them in conjunction with plugins such as amp simulators, distortion, chorus, tremolo and more can bring these tracks to life! It includes fingerpicking, "sweep" held chords, power chords and more! And, we've made Band-in-a-Box styles that pair these MIDI SuperTracks with RealTracks and RealDrums, but we've also made ALL-MIDI styles that use these as well!

MIDI SuperTracks Set 36: Funk & Jazz Piano This Funk & Jazz MIDI SuperTracks Set features the likes of Kevin McKendree and Miles Black. You'll find a mix of faster paced bouncy and lively piano playing, as well as paired back, mellow, and soothing rhythms and soloists in a variety of genres such as bossa, boogie, Latin jazz, and more.

MIDI SuperTracks Set 37: Contradance Piano This Contradance set showcases old-timey rhythm piano in both even and swing feels played by Daniel Lapp. The set has an overall jaunty and playful vibe to it that would be well suited towards folk and jig dance songs.

MIDI SuperTracks Set 38: Funk & Blues Electric Piano and Organ Charles Treadway and Kevin McKendree show off their organ and piano skills in this Funk & Blues Electric Piano and Organ set. This set ranges from classic funk, busier and high energy playing, all the way to a slower and smoother blues funk, and features both rhythm instruments and soloists.

MIDI SuperTracks Set 39: SynthMaster This SuperTracks Set is specifically designed to utilize the award-winning SynthMaster Player Synth by KV331 Audio that is included with Band-in-a-Box 2023. This collection provides a selection of synth pad, bass synth, and arpeggiators in a variety of styles, like fast rhythm funk, trance, dance and more.

MIDI SuperTracks Set 40: More SynthMaster This is another SuperTracks Set specifically designed to utilize the award-winning SynthMaster® Player Synth by KV331 Audio that is included with Band-in-a-Box 2024. This collection provides a selection of synth pad, bass synth, and arpeggiators, great for use with modern pop, hip-hop, house, groove, K-pop, reggaeton, and synthwave styles!

MIDI SuperTracks Set 41: Jazz Comping & Soloing Piano In this Jazz Comping & Soloing Piano collection, Miles Black showcases his remarkable piano skills. Explore a range of styles, including Latin jazz, jazz waltz, funk fusion, bebop, soul-jazz, and more.

MIDI SuperTracks Set 42: Soul & New Orleans Keys The immensely talented Charles Treadway and Kevin McKendree skillfully showcase their abilities on organ and electric piano in the Soul & New Orleans Keys set. This collection of styles includes funky pop, gospel, blues, rhumba, and more.

MIDI SuperTracks Set 43: Rock & Pop Keys This Rock & Pop Keys set features masterful keyboard performances by Miles Black, Kevin McKendree, and Charles Treadway. This diverse selection of styles includes funk, R&B, and highlights the distinctive jazz-pop style that originated in LA. Some of these styles were recorded with organ in mind, some with electric piano, clav, or acoustic piano, but because they are midi, you can set them to whatever sound you like!

MIDI SuperTracks Set 44: Jazz Piano Explore an exciting variety of styles with this jazz piano collection of MIDI SuperTracks! Dive into '60s-inspired samba, vintage funky soul jazz, & modern jazz. There are also many more 2-handed piano styles with separated left-hand comping and right-hand soloing. These 2-handed piano soloing styles also include styles that are specifically geared towards variations on the very common "Rhythm Changes" progression, as well as variations on jazz blues & minor blues progressions.

MIDI SuperTracks Set 45: 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 2025. Featuring a selection of synth pads,

bass synths, ethereal pads, arpeggiators, and more, this collection is perfect for enhancing your tracks in genres like ambient, trance, hip-hop, synthwave, and more!

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!

Index

1st/2nd Endings....123
2-Bar Ending....74
ABC Notation File....67, 129
Acid....109, 132, 133, 206
Activate....8
Additional Song Settings....73
AI Lyrics....177
AI Notes....208
AI Stems....206
Alternate Root....89
Anticipations....91, 192
Apple Audio MIDI Setup....249
Apple Loop....132, 206
Arrangement Options....72
Artist Browser....141
Assign Drum Map....258
Attachment....128
Audio
  Audio Chord Wizard....214
  Audio Device....206
  Audio Files....121, 205, 206
  Audio Input Monitoring....58, 211
  Audio Settings....206
  Channel Conversion....205
  Fix Sour Notes....213
  Fix Tuning....213, 215
  Generate Vocal....211
  Harmonies....215
  Import....121, 206
  Offset....205
  Opening Files....205
  Punch-in....210
  Record....120, 209
  Recording....209
  Rendering....131
  Reverb....161
  Save Track as Audio....132
  Saving Song as Audio....131
  Stem Splitter....206, 208
  Transcribe....215
  Transcriber to MIDI....206, 208
  Tune Fix....213, 215
  Volume Automation....214
  VU Meters....210
Audio Chord Wizard....214
Band Styles....70
Band-in-a-Box Folder....276
Bar Lyrics....175
Bar Settings....124
Bar-Based Lyrics....175
Big Lyrics Window....179
Big Piano Window....225
Breaks....90
Check for Updates....253, 269
Chord Breaks....222, 262
Chord Builder....89
Chord Options....88, 89
Chord Progression Builder....89
Chord Sheet....53
  Bar Lyrics....175
  Bar Settings....124
  Breaks....90
  Chord Display Modes....88
  Chord Entry....56
  Context Menu....57
  Copy/Paste....91
  Delete Bars....91
  Display Options....55
  Editing....57
  Erase Chords....91
  Expand....94
  Fake Sheet Mode....54
  Insert Bars....91
  Layers....54
  Part Markers....97
  Pushes....91
  Repeats....123
  Section Paragraphs....98
  Shortcuts....86
  Shrink....94
  Song Form Maker....96
  Typing Chords....85
  Video....128
Chord Track....78
Chords
  Breaks....90
  Chord Builder....89
  Chord Options....88
  Chord Progression Builder....89
  Chord Substitutions....95
  Chords for Melody....96
  Copy and Paste....92
  Copy/Paste....91
  Delete....90

Display Modes 88
Entering Chords 85
Erase 91
From Another Song 92
From Text File 92
Held Chords 90
Import MIDI Chords 219
Intro 94, 185
Jazz Down 95
Jazz Up 95
K Quick Copy 92
List 275
MicroChords 86
MIDI Keyboard Entry 85
Multiple Chords 86
Preview 89
Reharmonist 96
Rests 90
Shots 90
Unfold 122
Chorus 11, 85
Clef 171
Concert Pitch Adjust 252
Convert Harmony 174
Copy
Breaks 90
Chords 91, 92
Chords/Melody 92
Holds 90
Melody 194
Rests 90
Shots 90
Copy/Move Tracks 122
CoreMIDI 8, 249
Custom Chord Shortcuts 275
Custom MIDI Styles 114
Custom MIDI Tracks 103
DAW 133
Direct Input 105, 138, 140
Display Options 55
Doubled Notes 192
Download and Install 8, 217
Drag and Drop 133
Drag and Drop Settings 133
Drop Station 47, 133
Drum Fills 56, 98
Drum Notation 164, 166
Drum Stems 154
Drums Window 225
Duration Lines 169
Edit Settings for Current Bar 124
Editable Notation 164
Email 128
Embellishment 74
Endings 72, 74, 260
Erase Chords 91
Event List Editor 196
Event List Filter 196
Expand 94
Extension 89
External Devices 78
Extra Notes 192
Extra Soloist Information 244
F5 124
Fake Sheet 54
Fakebook 180
Favorite Folders 67
Favorite Songs 66
Fix 51
Fix Sour Notes 213
Force Accidental 169
Forced Rests 167
Freeze 75
Generate 7 Variations of WAVs 148
Generate Chords for Intro 94, 185
Generate Guitar Chord Solo 189
Generate Scales 218
Generate Syntetic Vocal 211
Global Overrides 67
Grace Note 192
GS Patch Numbers 258
Guitar Capo 82
Guitar Fretboard 222
Guitar Settings 224
Guitar Styles 240
Guitar Tutor 222
Harmony
Audio Harmonies 215
Changing at any bar 126
Select 120
Harmony Channels 251
Harmony Editor 241
Held Chords 74, 90
Hi-Q MIDI 81
Hot Keys 269
Humanize 195
IAC Virtual Port 250
Import MIDI Chords 219

Import MIDI File 194
Install Manager 8, 217
Installation 8
Intro Chords 94, 185
Jazz Down Chords 95
Jazz Up Chords 95
Jukebox 82
K Quick Copy 92
KAR Files 130, 180
Karaoke 179
Key 11, 84
Keyboard Wizard 77, 218
Layers 54
Lead Sheet 172
  Harmony Display 174
  Options 174
Lead-in Counts 73
Local ON 259, 261
Looping 76
  Overall Setting 68
Loops 103
Loops Picker 109
Loosen Start Times 263, 265
LyricLab File 67
Lyrics 175
  AI 177
  Bar-Based Lyrics 175
  Big Lyrics Window 179
  Conversion 68
  Event List 177
  Line-Based Lyrics 68, 175
  Lyric Edit Window 177
  Note-Based Lyrics 176
  Options for Copy Lyrics to Clipboard 179
Lyrics Options 179
Main Screen 46
  Chord Sheet 53
  Mixer 57
  Overview 46
  Side Toolbar 49
  Status Bar 46
  Top Toolbar 46
Melodist 103, 182
Melodist Editor 245
Melodist Select 116
Melody
  Add 119, 193
  Copy 92, 194
  Edit 196
  Embellish 120, 191
  Enter in Notation Window 194
  Harmonize 120
  Import from MIDI File 194
  Loosen Start Times 263
  Melodist Select 116
  Record 119, 193
Melody Embellisher 120, 191
MicroChords 86
MIDI
  Note Offs 252
  Sync 252
MIDI Chord Wizard 219
MIDI Driver 8, 249
MIDI File Chord Wizard 219
MIDI File Options 130
MIDI Instruments 79
MIDI Keyboard 85
MIDI Normalize 77, 262
MIDI Patch Picker 79
MIDI Settings 251
MIDI Setup 9
MIDI Soloists 115, 185
MIDI SuperTracks 103, 112
MIDI Thru 77
MIDI Track Picker 114
MIDI Transcription 206, 208
Minimize Rests 167
Mixer 57, 75
Motif 87
Multi-Drums 155
MultiPicker Library 103
MultiRiff 143
MultiStyles 71, 97, 240
MusicXML File 66, 128
Mute Track 75
Mutes 58
Natural Arrangements 73, 74, 260
Non-Concert Visual Transpose 11
Normalize Velocity 77
Notation 163, 172
  Beat Resolution 165
  Bends 167
  Channel Numbers 170
  Drum Notation 164, 166
  Edit Note Values 168
  Editable 164
  Entering Notes 165
  Entering Rests 167

Forced Rests 167
Guitar Tab Entry 165
Lyrics 175
More Options 172
Notation Symbols 168
Note Duration 165
Note Properties 164, 172
Options 169
Other Options 172
Resolution 165
Rests 167
Section Letters 168
Staff Roll 169
Standard 164
Tick Offset 171
Toolbar 163
Transpose 171
Velocity Lines 169
Video 128
Note
Colors 170
Duration 165
Edit 168, 193
Moving 167
Names 170
Properties 164, 172
Velocity 169
Note Offs 252
Note Turns 192
Open 64
ABC Notation File 67
Audio File 67
Drag & Drop 64
Favorite Folders 67
Favorites 66
Karaoke File 66
LyricLab File 67
MIDI File 66
MusicXML File 66
Next Song 66
Previous Song 66
SongPicker 64
Output Chords to External Device 78
Output Chords to Track 78
Pan 58
Panning 76
Part Markers 56, 97
Patches 79, 103
Pedal Bass 88
Performance Track 134
PG Music Reverb 161
pgshortc.txt 275
Piano Roll Window 197
Piano Window 225
Pick a Loop 109
Play 11
Play Along Wizard 77, 218
Playable Tracks 149, 166
Practice 217, 262
Preferences 253, 259
Audio Reverb 161
Drag and Drop Settings 133
Global Overrides 67
Guitar Settings 224
Lead Sheet Options 174
Notation Options 169
RealDrums Settings 151
RealTracks Settings 135
Preview Chords 89
Print 180
Multiple Tracks 181
Options 180
Pushes 74, 91
Quantize 195
QuickStart Tutorial 10
RealCharts 135
RealDrums 103, 151
Artist 141
Changing at any bar 125
Groove Selection 156
RealDrums Picker 108, 153
Settings 151
Simple Dialogt 155
Stems 105, 154
Using in Songs 108, 153
RealTracks 103, 135
Artist 141
Best RealTracks 142
Best Sub RealTracks 143
Changing at any bar 125
Copy 148
Cut 148
Delete 148
Fix 51
Folder Location 136
Generate 7 Variations of WAVs 148
Medleys 146
MultiRiff 143

Panning 147
Paste 148
Playable Tracks 149, 166
RealCharts 135
RealTracks Picker 107, 137
Saving 151
Settings 135
Shots, Holds, Pushes 90
Stems 105, 138, 140
Thickening 147
Using in Songs 107, 142
Video 150
Recently Played Songs 66
Record
Audio 120, 209
Filter 193
MIDI 119, 193
Play Along Wizard 218
Wizard 194
Record Audio 209
Record Filter 193
Regeneration window 145
Reharmonist 96
Remix Full Vocal Songs 102
Render to Audio File 131
Repeats 123
Rests 74, 90, 167
Reverb 58, 76, 161
Roland RA Series 78
Root 89
Save 127
ABC Notation File 129
Audio File 131
MIDI File 130
MusicXML File 128
Performance Track 134
Text File 129
Video 128
Scale Wizard 218
Section Paragraphs 98
Select Melody Harmony 120
Setup 8
sforzando 81
shortcut.txt 275
Shots 74, 90
Shrink 94
Side Toolbar 49
Simple Arrangement 74, 105, 138, 140
Sinsy 211
Slide Tracks 76
Solo 115, 185
Solo a Track 75
Soloist 103
Custom Medley 244
Custom Solo 188
Edit 242
Loosen Start Times 265
Mode 187
Select Soloist 116, 186
Trade Four 188
Wizard 188
Soloist Editor 242
Soloist Preferences 188
Soloist Wizard 218
Song
Automatic Song Title 185
Chorus 11, 85
Embellishment 74
Endings Option 74
Entering Chords 10, 85
Favorites 66
Framing 11, 85
Key 11, 84
New 84
Part Markers 56
Recently Played 66
Save 127
Save as ABC Notation File 129
Save as Audio File 131
Save as MIDI File 130
Save as MusicXML 128
Save as Text File 129
Save as Video 128
Save Track as Performance 134
Settings 73
Simple Arrangement 74
Song Settings 73
SongPicker 64
Tempo 11, 84
Title 48, 84
Song Choruses 85
Song Endings Option 72, 260
Song Form Maker 96
Song Overview 47
Song Settings 73
Song Title Generation 185
Song Titles Browser 102
SongPicker 64

Staff Roll Notation 169
Standard MIDI File 130, 194
Standard Notation 164
Status Bar 46
Staves 181
Stem Splitter 206, 208
Stems 105, 138, 140
Style 10
  About 10
  Aliases 70
  Band 70
  Changing at any bar 125
  Enable/Disable 71
  Favorite 70
  Forced Styles 71
  Load Next Style 70
  Load Previous Style 70
  MultiStyle 71
  MultiStyles 97
  Not Found 69
  Recently Used 70
  Replace MIDI style w/ RealTracks style 75
  Selecting 68, 98
  Song Titles Browser 102
  StylePicker 98
  Substyles 97
StyleMaker 228
  Alternate Drum Notes 233
  Bass Pattern Options 235
  Drum Pattern Options 234
  Drums Grid Editor 233
  Editing Existing Styles 230
  Importing Patterns 240
  Making Bass Patterns 235
  Making Drum Patterns 233
  Making New Styles 233
  Making Piano/Guitar/Strings Pattern 236
  Misc. Style Settings 238
  Overview 228
  Piano Pattern Options 236
  RealDrums in Styles 239
  RealTracks 239
  Soloist 239
StylePicker 10, 68, 98
  Options 102, 107
Substyles 97
SuperTracks 112
SynthMaster Player 80
System Requirements 7
Tab 165, 170
Tempo 11, 84
  Changing at any bar 125
  Relative Tempo 11, 84
  Tap 11, 84
Text File 92, 129
TGS Files 81
Thru 57, 77
Time Signature 124
Tone 58, 76, 161
Top Toolbar 46
Track Settings and Actions 118
Tracks Window 61
Track-to-Track Copy 122
Transcriber to MIDI 206, 208
Transpose 124, 171
  Non-Concert Visual 11, 82
Unfold 122
Updates 253, 269
UserTracks 103, 111, 157
Utility Track 58
Velocity Lines 169, 170
Video 150
  Chord Sheet 128
  Notation 128
  RealTracks 150
Vocal Synth 211
Volume 58, 76
  Allowing Changes 252
  Changing at any bar 126
Volume Automation 214
VST 59
VST/AU Synths/Plugins 59
VST2 Plugins Options 59
VST3 59
VU Meters 58, 75, 210
Woodshed 217, 262
XML File 66, 128
YouTube 128

Registration Form

Please register your program. Registering your PG Music software entitles you to free, unlimited technical support, advance notice of product upgrades, and news about new product releases. If you haven't registered your PG Music software yet, please take a few moments and do so now.

How to Register

Mail to PG Music Inc., 29 Cadillac Avenue, Victoria, BC V8Z 1T3, Canada

Fax to 1-250-475-2937 or toll-free to 1-877-475-1444.

On-line at www.pgmusic.com

Telephone 1-250-475-2874, toll-free in North America at 1-800-268-6272, or toll-free at + 800-4746-8742 with Universal International Freephone Service access.

Name _____

Address _____

City _____

State/Province _____

Zip/Postal Code _____

Country _____

Telephone number _____ Fax number _____

E-mail address _____

Computer (OS): □ Windows® □ MAC® _____

What MIDI interface are you using? _____

What primary synth/sound card do you use?

_____

Favorite Styles: □ Jazz □ Rock □ Pop □ Country □ Latin □ Other _____

Purchased from _____

Date of purchase _____

Comments/Suggestions

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____