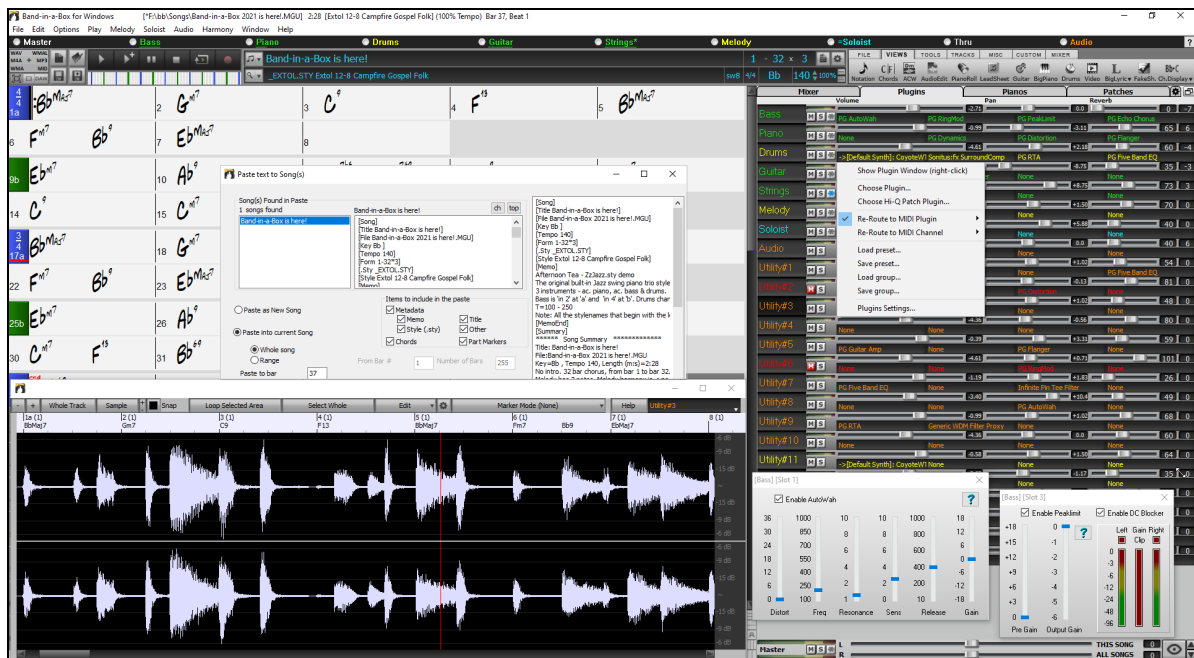


# BAND IN A BOX®

## Version 2021 for Windows®



## User's Guide

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

Congratulations on your purchase of Band-in-a-Box, 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 live audio tracks with RealDrums and RealTracks.

## And that’s not all...

Band-in-a-Box is a powerful and creative music composition tool for exploring and developing musical ideas with near-instantaneous feedback. Over the years many features have been added to Band-in-a-Box – Notation and Lyrics, Piano Roll, 16-channel MIDI multi-tracks, harmonization, the StyleMaker and StylePicker, a live performance Conductor window, Medley Maker, and 24 –substyle Multistyles. The Soloist and the Melodist are popular “intelligent” features that generate professional solos or even create whole new songs from scratch. RealDrums add the human element of a live drummer while RealTracks add even more live session musicians, bringing the entire Band-in-a-Box arrangement to life. You can even record your own UserTracks and Band-in-a-Box will play them just like RealTracks! Or use the MIDI SuperTracks for MIDI tracks with a “real feel” that you can edit and arrange. The Audio Chord Wizard has the amazing ability to analyze, extract, and show the chords from audio recordings on-screen and then write them to the Band-in-a-Box Chord Sheet.

The inclusion of digital audio features makes Band-in-a-Box the perfect tool for creating, playing, and recording your music with MIDI, vocals, and acoustic instruments. Band-in-a-Box can also record an acoustic instrument or voice to add to the composition, with processing through its own DirectX audio effects. Its audio harmonies will turn your audio track into multiple harmony parts or adjust its pitch. Use the Mixer window to select parts, set levels, and create a polished final mix.

You can print out your finished creation with lyrics, chords, repeats and endings, DC markings, and codas, or save it as a graphics file for web publication or to e-mail to a friend. And when you are ready to let others hear your composition, you can burn it directly to an audio CD. Or save your composition as a Windows® Media File (or in any other compressed formats you have) for a file that’s “Internet ready.”

You will have even more fun making automatic medleys, playing your favorite song lists in the Band-in-a-Box Jukebox, and singing along to your Karaoke files with CDG graphics.

## Let’s get started!

This is a comprehensive guide to the program, including information not included in the printed manual. We will begin with the easy installation and setup procedure.

## Installing Band-in-a-Box for Windows®

### Minimum System Requirements

Windows® 7 / 8 / 10 / 11 (32 or 64-bit)

Minimum 1 GB RAM (2 GB+ recommended)

Minimum 1.0 GHz processor (2 GHz+ multicore recommended)

1 GB free Hard Disk space for a minimal install. More space is required for RealTracks, depending on which package you buy.

- RealTracks & RealDrums: ~100-400 MB per set

- Pro RealCombos: ~20 GB

- MegaPAK RealCombos: ~30 GB

- Full UltraPAK/UltraPAK+ when installed to internal hard drive: ~140 GB (another ~100 GB is required for the installation files when downloading the UltraPAK or UltraPAK+)

- Hard Drive versions of the UltraPAK, UltraPAK+, or Audiophile Edition do not require any hard disk space when run directly from the external hard drive they are shipped on.

1024x768 screen resolution (1360x768+ recommended)

USB port for the USB flash drive version of the MegaPAK or Pro.

USB port for the USB hard drive version of the UltraPAK, UltraPAK+, or Audiophile Edition.

A MIDI sound source is required. This could be a sound card, a MIDI keyboard, MIDI sound module, or software synthesizer.

Internet connection recommended for activation and updates.

## Installing the Program

Use one of the following methods to install the program files into the Band-in-a-Box directory. By default, this directory is *C:\bb*, but you may choose another location. If you have a previous version of Band-in-a-Box installed on your computer, you should install the files to your existing Band-in-a-Box directory.

## Installing from the Downloaded Installer Files

If you ordered the e-delivery, download all installer files from the link provided. Double-click on each file to run the installation program.

## Installing from the USB Flash Drive

Connect the USB flash drive to the USB port. The Windows® AutoPlay should open the drive and show you the contents. If the drive does not automatically open, find the drive in the Windows® Explorer and double-click on the flash drive icon to open it. Double-click on a setup file to run the installation 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 and RealBand directly from the hard drive by using the program shortcuts. Before you use the programs, you should double-click on Setup.exe. This will set up any files that need to be installed/registered on your computer.

**Note:** Before unplugging the hard drive from your computer, make sure it is not in use, then click on the “Safely Remove Hardware” icon in your taskbar. When you plug the drive in, Windows® may prompt you to select an appropriate action - if so, select “Open folder to view files.”

## MIDI Setup

Band-in-a-Box uses the multimedia drivers for your MIDI interface and/or sound card that are supported by the Windows® operating system. To get sound playback you need to have a MIDI (and audio - for songs with digital audio, RealDrums, and RealTracks) driver installed.

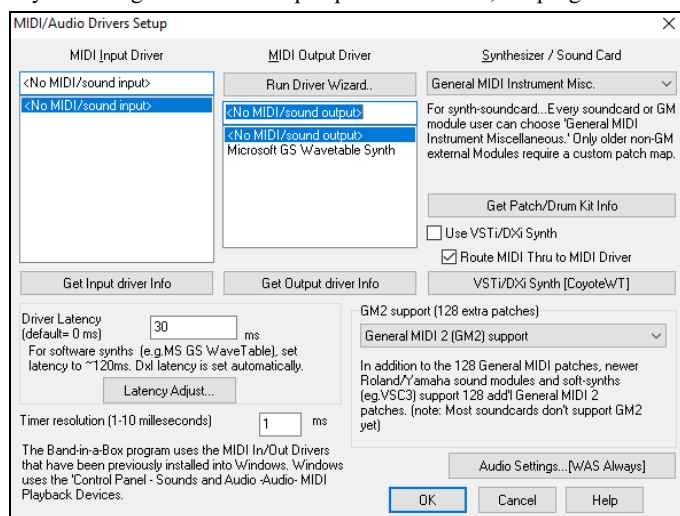
To start using the program you will need to make sure that your MIDI interface, audio driver, and Windows® sound source are installed and configured.

Run the program by double-clicking the program icon.



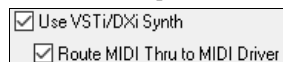
To check your MIDI driver setup, press the [MIDI] toolbar icon and select the menu item *MIDI/Audio Drivers Setup*. This will open the **MIDI/Audio Drivers Setup** dialog. You can also go to *Options | MIDI/Audio Driver Setup* to open this dialog.

Select a MIDI Output Driver to use for MIDI sound playback and optionally a MIDI Input Driver if you are using an external MIDI controller keyboard or guitar. If the setup is panned to mono, the program offers to change it to stereo.



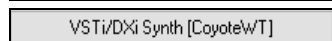
## Output to Software Synthesizers (DXi and VSTi)

Software synthesizers allow Band-in-a-Box to play high quality sounds directly through your computer sound card, without requiring any external MIDI hardware. Most new software synthesizers are released as “plug-ins,” so they will work in a standard way with many programs. Connecting Band-in-a-Box to the software synth as a plug-in provides several advantages over the previous method of connecting as a MIDI driver. The plug-in allows Band-in-a-Box to merge/sync in any existing audio file (vocals etc.) with the synth output. You can also directly render your performance to a .WAV file using the plug-in. Sampler-based synths allow you to assemble a huge, customized library of instrument samples to use with Band-in-a-Box.



Check the **Use VSTi/DXi Synth** checkbox to enable VSTi/DXi playback. While using VSTi or DXi, all playback information is routed to the VSTi/DXi, including the option to route the Thru track from your MIDI keyboard to the VSTi/DXi synth.

**Note:** To use this option, you must have a polyphonic VSTi/DXi synthesizer installed on your computer, such as the CoyoteWT. It will also be most convenient if your VSTi/DXi synthesizer can use General MIDI or GM2 patches.



The current VSTi or DXi synth name is displayed in the **[VSTi/DXi Synth]** button. You can change the synth by pressing this button and selecting a synth from the list.

## Support for 64-bit VST Plugins using jBridge

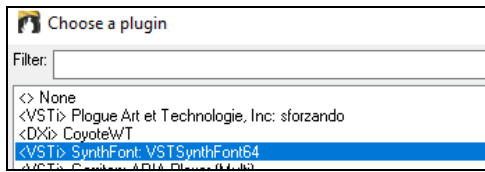
You can use your 64-bit VST plugins and VSTi instruments with Band-in-a-Box, using jBridge. Since Band-in-a-Box has built-in support for jBridge, you just use your plugins as you normally would, by selecting 32- or 64-bit plugins within Band-in-a-Box. (Note: jBridge is a third-party product.)

To use 64-bit plugins with Band-in-a-Box, you:

1. Get and install jBridge,
2. Select and use your 64- or 32-bit plugins within Band-in-a-Box, without any further setup or configuration!

## VSTSynthFont64

The 64-bit version of Band-in-a-Box allows you to use the VSTSynthFont64 as the General MIDI (GM) synth. With the VSTSynthFont64, you can use any GM soundfont or DLS files, including larger ones over 2 GB. To use it, press the **[VSTi/DXi Synth]** button in the **MIDI/Audio Drivers Setup** dialog. Then select the VST SynthFont64 from the list.



**Note:** If VSTSynthFont64 is not listed, close the dialog and go to the Mixer. Then click on a plugin in the Plugins tab and select *Plugins Settings* from the menu. When the **Plugins Options** dialog opens, press the **[Add Plugins]** button, select + *Scan for VSTPlugins in a Specific Directory* from the menu, and select *C:\bb\Data\Libx64*.

/STi/DXi Synth [SynthFont: VSTSynthFont64]

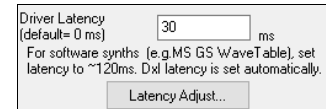
When the VSTSynthFont64ynth is selected, its name shows in the **[VSTi/DXi Synth]** button.

## Driver Latency

Software synthesizers have some inherent latency, which is the delay between the time a note is played and it is processed by the computer. Older soft synths had noticeable latency, whereas a VSTi/DXi synth using ASIO drivers has very little. This setting is used to synchronize the visual display (notation, chords, virtual piano etc.) with the sound you hear.

Band-in-a-Box automatically sets the latency for VSTi/DXi and some other soft synths.

The **[Latency Adjust...]** button opens the **Soft Synth Latency Adjust** dialog where you can manually adjust the latency.

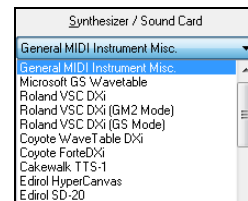


## Alternate Patch Maps

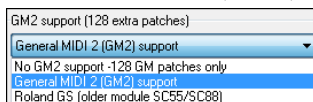
You can choose the patch map (instrument list) that matches your synthesizer keyboard or sound module. Original equipment sound cards or integrated sound chips are General MIDI (GM) compatible.

We have made preset drum/patch files for many synthesizers and sound cards. If your synth is not listed, you should use the General MIDI Instrument Misc. patch kit (default).

You can probably omit this step unless you are using an old synth that is not General MIDI compatible. If your non-GM synthesizer or sound card is not listed, you can easily make your own patch map with the **[Patch Map]** button in *Options | Preferences*.



## General MIDI 2 (GM2) Support



General MIDI 2 patches are supported for 128 additional instruments. The type of GM2 support is set in this dialog.

- **General MIDI 2 support:** If you're using a newer Sound Canvas (i.e., newer than 1999, or newer than the Roland SC88), then choose this GM2 support.
- **Roland GS (older Modules):** "Older" Sound Canvases (SC55/SC88) support GS, but not GM2. The good news is that they have the same patches available, just at different locations. So, if you choose this option, Band-in-a-Box will find the patches at the "GS" locations instead of the "GM2" locations. If you have a newer GS module like the SC8820, it supports both GM2 and GS - you should likely choose GM2.
- **No GM2 support:** Some sound cards don't have GM2 support, but they do support the original 128 General MIDI sounds. Band-in-a-Box will use the closest instrument in these cases.

## Audio Setup

Audio Settings...[WAS]

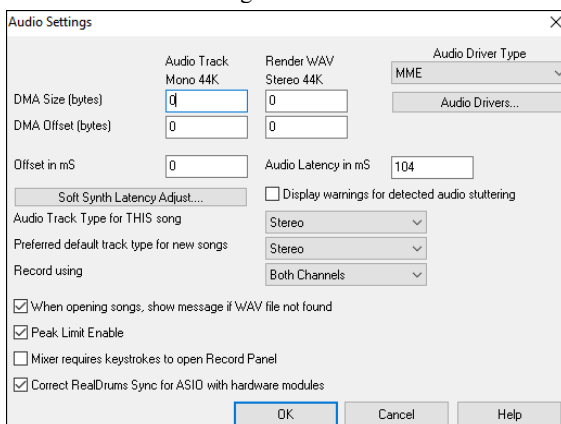
The **[Audio Settings]** button in the **MIDI/Audio Drivers Setup** displays the current audio driver and status (WAS/MME/ASIO).

Band-in-a-Box performs the audio setup automatically using the installed system audio components.



Audio

To restore or modify this setup, click on the **[Prefs]** button and then click on the **[Audio]** tab to launch the **Audio Settings** dialog.



**Audio Driver Type:** You will see the following options for Audio Driver Type: MME, ASIO, or WAS. MME is the default audio driver type that is used in Windows®. MME is good, but there is latency (delay) associated with MME drivers. ASIO is a faster audio driver developed by Steinberg. It has much lower latency than ordinary MME drivers, but usually can be used by one program at a time. WAS (Windows® Audio Session) has ultra-low latency (< 25 ms on a typical Windows® PC), so audio operations like playing or sending out information via MIDI happen with no noticeable delay.

The **DMA Size** and **DMA Offset** settings are set automatically by the auto-testing of the sound card. The default value for all of these settings is 0 (zero). You can override these settings if required, but it is usually not necessary.

The **Offset in mS** is not a setting that gets set automatically. It defaults to zero. This allows you to adjust the timing that the sound card plays audio in relation to MIDI. Normally you'd leave this at zero, but if you need to fine tune the synchronization of audio to MIDI you could try changing this setting.

**Audio Latency in mS:** DirectX audio plug-ins and DXi synthesizer plug-ins can have playback latency (the delay between when a note is played, and when it is heard). Adjust “Audio Latency in mS” to fine-tune for your computer. If you have a fast computer and excellent sound card, the audio latency can be adjusted rather low. However, if you hear audio dropouts, you can set the latency as high as 2000 milliseconds.

**Display warnings for detected audio stuttering:** This option is visible only when MME is selected for the audio driver type. If this is enabled, then when audio stuttering is detected, a flash message will be displayed after playback has stopped.

**Audio Track Type for THIS song:** You can choose between mono and stereo for the audio track. Tracks can be edited in either format and converted from stereo to mono or vice versa. You can change a project from mono to stereo at any time. For example, if you have already recorded a mono track, changing the setting will convert the track to stereo for you.

**Note:** The built-in audio plug-ins work for either mono or stereo tracks.

**Preferred default track type for new songs:** This setting sets the default recording type (mono/stereo) for new songs that you record. For example, if you have a stereo microphone, you should likely record in stereo.

**When opening songs, show message if WAV file not found:** A Band-in-a-Box song called “My Song.MGU” will have the associated wave file called “My Song.wav.” If Band-in-a-Box loads this song file and it can’t find its associated file, it will put up a message to that effect. If the warning message is distracting, and for some reason you don’t have the wave files that were recorded with the songs then you can disable that message with this option box (disable).

**Peak Limit Enable:** Check this to restrict excessive levels from being recorded (Filter).

**Mixer requires keystrokes to open Record Panel:** If you are running Windows® 95, check this box to allow access to the Record Panel from Band-in-a-Box. Do not check if using Windows® 98 or greater.

**Correct RealDrums Sync for ASIO with hardware modules:** Some systems have a sync problem when using RealDrums with hardware modules (zero latency). If this is set, the sync problem is fixed as the song starts to play (bar 1).

## Windows® Audio Session (WAS)

Band-in-a-Box supports Windows® Audio Session (WAS) driver, an alternative to ASIO (a driver with low latency, but usually can be used by one program at a time) or MME (an older driver with worse latency). The WAS driver has ultra-low latency (< 25 ms on a typical Windows® PC), so audio operations like playing or sending out information via MIDI happen with no noticeable delay.

When you boot up Band-in-a-Box, it will be already set to use the WAS driver. If you want to change the settings, open the **Windows Audio Devices** dialog.

The dialog will open if you press the [Audio Drivers] button in the **Audio Settings** dialog when the “WAS” is selected for the audio driver type.

**Input Device:** This is the audio input device that will be used for recording a voice or an instrument. If you have multiple devices installed in your system, you can choose a device from the list.

**Output Device:** This is the audio output device that will be used for playing sound. If you have multiple devices installed in your system, you can choose a device from the list.

**Use Default Device:** If this option is enabled, the playback or recording device selected as the default device in your Windows® Sound Control Panel will be used.

**Resampling Quality:** You can choose a quality level for resampling. “Low” will improve performance if necessary, but “High” will sound best.

**Exclusive mode:** Use the exclusive mode if you want Band-in-a-Box to take full control over the audio device(s). In this mode, other applications might not be able to use the audio devices, so we recommend you do not use this mode.

**Output always on:** If this is enabled, sound will always be sent to the device. If this is disabled, sound will be sent to the device only when the song is playing. Enable this option if you want MIDI plugins to work when the song is not playing.

**Latency in MS:** This is the delay between when sound is sent from Band-in-a-Box and when you actually hear it by the audio device. Increase this setting if you are hearing sound glitches during playback.

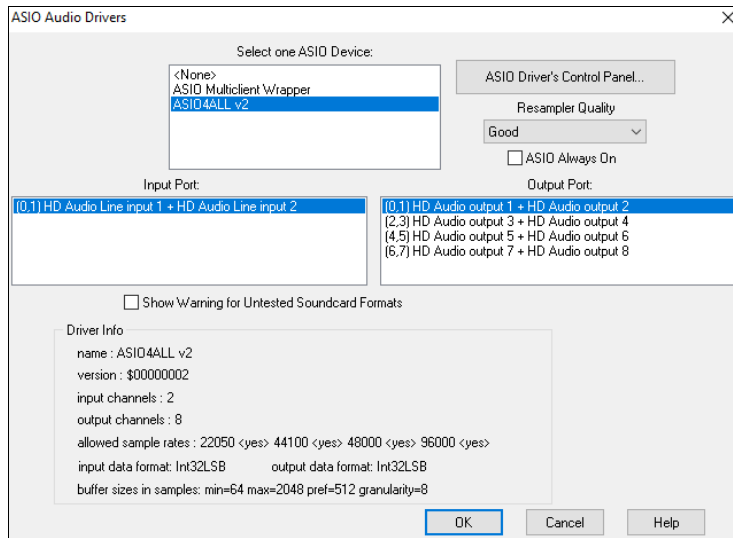
[Open Windows Sound Control Panel] will open the Windows® Sound Control Panel. You can change your device settings by clicking on [Properties] > [Advanced]. For the “Default Format,” a setting of 44100 Hz is best for Band-in-a-Box.

## ASIO Audio/Software Synth Drivers

ASIO drivers allows for much lower latency than ordinary MME drivers do.

**Note:** Most low-end sound cards do not include an ASIO driver, so you may not have an ASIO driver yet. In this case, you need to get an ASIO driver from the Internet.

The **ASIO Audio Drivers** dialog lets you choose an ASIO driver.



The **Select one ASIO Driver** list box lets you select an ASIO driver to use. You can only select one ASIO driver at a time.

Once you have selected an ASIO driver, you will see the **Input Port** and **Output Port** list boxes filled with your driver's input and output ports. By default, the first of each will be selected. You are allowed to select different ports (but only one input and one output port at a time can be selected). The ports you selected will be available for output within Band-in-a-Box. If you do not hear input or output, then you may need to try different ports than the defaults. You may need to read your sound card's instructions to determine the correct ports to use.

**Tip:** The ASIO4All driver sometimes cannot connect if the Microsoft GS Wavetable synth is being used as a driver. So, if this happens, you will get a message that ASIO will be silent, and the solution is to de-select the ASIO4All driver.

The **[ASIO Driver's Control Panel]** button launches the Control Panel for your driver. This usually lets you adjust the latency by letting you choose different buffer sizes in milliseconds. Some drivers might let you choose the buffer size in samples, which is less convenient than milliseconds. The smaller the buffer size, the lower the latency, and the faster the response. Smaller buffers require more CPU power and if you hear dropouts or artifacts, you may need to increase the buffer size. See the **Understanding Latency** section that follows.

Since many ASIO drivers do not support multiple sample rates, Band-in-a-Box has a built-in resampler which lets you play and record songs that have a different sampling rate than the rate(s) directly supported by your ASIO driver. For example, if the driver does not support 44.1K sampling rate, but supports 48K, then Band-in-a-Box will use the resampler to convert to 48K when playing back, and to convert FROM 48K when recording. The **Resampler Quality** combo lets you choose Fast, Good, Better, or Best. Fast is the quickest but is the lowest of the four levels of quality. Best is the slowest (uses more CPU time), but the most transparent and accurate quality.

The **[ASIO Driver's Control Panel]** button launches a settings dialog specifically provided by your driver manufacturer. This usually lets you adjust the latency, and usually you will have a choice between buffer sizes in milliseconds. See the following section on **Understanding Latency**.

**Show Warning for Untested Soundcard Formats** is an optional setting that shows a warning if your ASIO driver format has not been tested in Band-in-a-Box. It does not necessarily mean your driver will not work.

The **Driver Info** field shows various characteristics of your driver.

The **Name** is the driver's name.

The **Version** is the version number of your driver.

**Input Channels** is the total number of mono input channels that your sound card has.

**Note:** Band-in-a-Box groups each Input and Output channel into a stereo pair.

**Output Channels** is the total number of mono output channels that your sound card has.

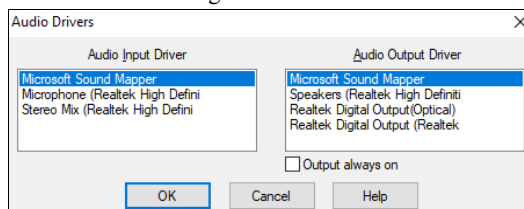
The **Allowed Sample Rates** field shows the sample rates are allowed by your sound card's ASIO driver. Band-in-a-Box has a built-in resampler which lets you play and record files that aren't directly supported by your ASIO driver.

The **Buffer Sizes In Samples** shows the range of allowed buffer sizes. The "Pref" is the preferred size, and this is the size that Band-in-a-Box uses. Your driver may alter the preferred size if you've launched the ASIO Driver Control Panel and have selected a new buffer size from within the driver's Control Panel. If your driver changes the preferred size, then Band-in-a-Box will be aware of the new preferred size.

## MME Audio Drivers

MME is the default audio driver type that is used in Windows®. MME is good, but there is latency (delay) associated with MME drivers.

Choose MME as the "Audio Driver Type" and click on the **[Audio Drivers]** button to select which audio driver to use. This launches the **Audio Drivers** dialog.



The **Output always on** option allows you to use VSTi or DXi at all times, so MIDI can be routed and heard using these plugins when the program is stopped.

## Understanding Latency

Latency is based on the buffer sizes. The smaller the buffer sizes the lower the latency. Lower latency allows you to hear mixer volume changes very quickly, as well as hear MIDI thru echoed out via a DXi soft synth practically in real time. The latency, in MS is determined by the buffer size in samples, as well as the driver's sampling rate.

**Note:** If your ASIO driver's control panel lets you select the buffer size in MS, then you don't have to pay much attention to the part of discussion below about converting samples to MS.



**Converting Samples to MS:** For example, suppose the driver’s sample rate is 48K. A 48K sampling rate means that it is playing at 48,000 samples per second. If the buffer size were 48000 samples, then the latency would be 1 second, or 1000ms (which is very large and slow, and usually not allowed in ASIO). If the buffer size were 4800 samples, which is 1/10 second, then the latency would be 100ms. If the buffer size were 2400 samples, which is 1/20 second, the latency would be 50 ms. If the buffer size were 240 samples, which is 1/200 second, the latency would be a mere 5ms which is incredibly low and very fast.

Normally, you can change your driver’s latency by pressing the Launch ASIO Driver’s Control Panel button. Normally, the driver specifies the buffer sizes in milliseconds which is equal to the latency.

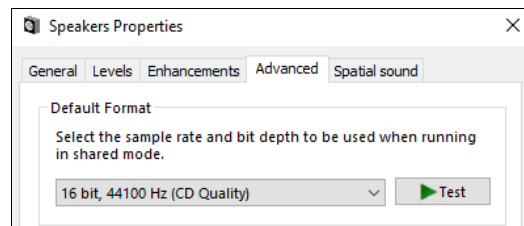
**Low latency is faster and more responsive but uses more CPU power.**

Depending on the speed of your computer, you may find that the playback has dropouts, clicks/pops, or other artifacts if you set the buffer sizes too small. This is because smaller buffers use more CPU power and if your computer can’t handle the low latency you will hear artifacts. If this happens, you would need to use larger buffer sizes. You may need to experiment to find what works well. You may be able to use smaller buffers with songs that don’t have a lot of tracks and effects but may find that you need to use larger buffers with songs that have more tracks and use more effects. This is because more tracks and more effects use more CPU power, which leaves less CPU power available for the audio routines to keep up with lower latencies.

## Sample Rate Detection Warning

Windows 7 has a peculiar issue where if you choose Windows® Start button - Control Panel - “Sound,” right-click on your output device, choose “Properties” and then “Advanced,” you can see the default format. It should be 44100 Hz. Unfortunately, some apps change this setting without your knowledge. When it is set like this, all of your audio gets “resampled” and this can create obvious audible artifacts and make some things sound “bad.”

Band-in-a-Box detects this setting when you exit the **MIDI/Audio Drivers Setup** dialog, and will give you a notification about it, and that’s a clue for you to visit this dialog and set it back to 44100 Hz.



**Have fun!**

## Chapter 2: QuickStart

Creating music with Band-in-a-Box is as easy as 1-2-3! Here's how.

### Step 1 – Type in the Chords

There are numerous ways of entering chords into Band-in-a-Box; we will discuss the two most common methods.

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.

1a	E	2		3	D	4	
5	A	6		7	E	8	
9	B	10	A	11	E	12	E <sup>7</sup>
13	A	14		15	A	16	E <sup>7</sup> A <sup>7</sup>
17	D	18		19	A	20	F# <sup>7</sup>
21	E	22	D	23	A	24	
25	A	26		27		28	
29a	A	28		29		30	

Each of the numbered cells on the Chord Sheet represents a bar. In this example, we see that there is an E chord in the first bar of this song, an A chord in bar 5, and later in the song, an E7 in bar 12. Notice the box in the first half of bar 1. This is the highlight cell, and it represents the bar you are currently working on. You can move the highlight cell around using the cursor keys or click on any bar with the mouse.

### Enter Chords Using the Computer Keyboard

To enter a specific chord, move the highlight cell to where you want to place the chord. For example, to add (or change) a chord in bar 10, you would highlight bar 10 on the Chord Sheet. Next, type in your chords. If you want an A chord at bar 10, type the **A** key on your keyboard, and press **Enter**. Notice that when you use the **Enter** key, the highlight cell moves to the second half of the bar. You could then enter another chord at beat 3. Chords names are normally typed using standard chord symbols (like C or Fm7 or Bb7 or Bb13#9/E), but you can enter them in other chord formats like Roman Numerals, Nashville Notation, Solfeggio, and Fixed Do (popular in Italy and Europe).

### 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 **Ctrl+Enter**. The chord will be entered into the Chord Sheet at the current highlight cell position.

### Step 2 – Choose a Style

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

#### Opening a Style



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

#### Selecting a Style using the StylePicker

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

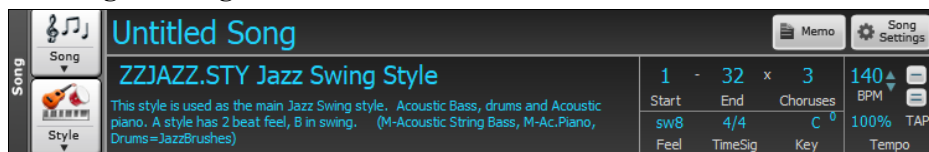
You can browse styles by sorting columns or hear an “instant” preview by double-clicking on the list. If style has both MIDI and RealDrums available, you can hear both, and choose which one you want. This makes it much faster to find the style that fits your song.

**Tip:** You can quickly launch the StylePicker by **S+Enter** or **Ctrl+F9** keys.

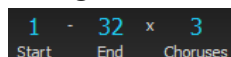
### Step 3 – Play your song!

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



#### Setting the Chorus



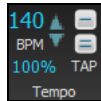
To tell Band-in-a-Box where to start and end the song, locate the framing buttons. There are three of them, one each for Beginning of Chorus, End of Chorus, and Number of Choruses. In the example shown, the chorus starts at bar 1, ends on bar 32, and is going to play 3 times.

## 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 2 columns of keys. The first column will set the key AND transpose the song; the second will just set 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.

**100%** This 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. Hot keys are available: Ctrl - (minus key) for half speed and Ctrl = for normal speed.

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

## Shortcuts for song formatting

Typing special words, instead of chord names, will make the following settings:

**begin<Enter>** sets the beginning of the chorus to the current bar  
**chorusend<Enter>** sets the end of the song to the current bar  
**end<Enter>** sets the end of the chorus to the current bar  
**tkc<Enter>** sets key signature to C, tkbb would set it to Bb  
**trc<Enter>** transposes song to key of C  
**t125<Enter>** sets tempo to 125

## Press Play

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

## More fun with Band-in-a-Box...

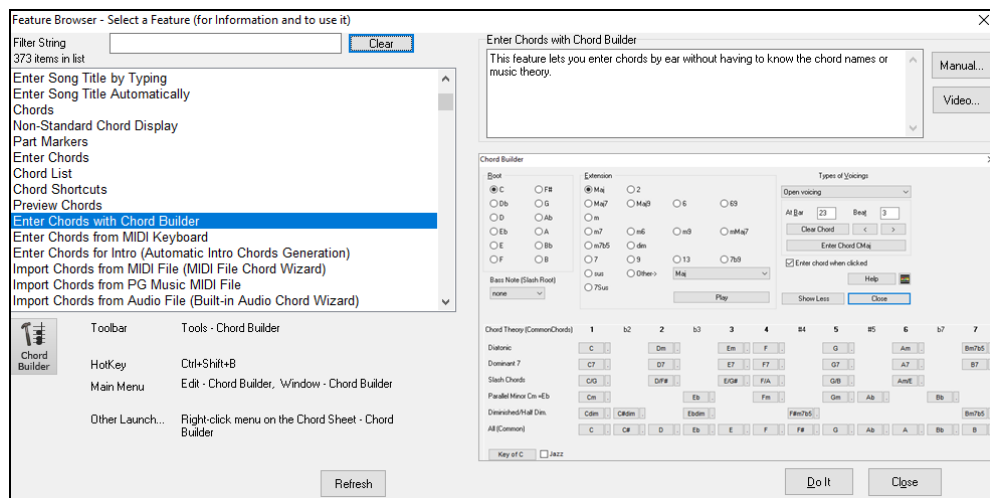
That's how easy it is to start creating music with Band-in-a-Box, but it's just the beginning. Band-in-a-Box is jam-packed with features, helpers, and user options, so read on and keep having fun!

## Feature Browser



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

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





## Chapter 3: Band-in-a-Box 2021

### Band-in-a-Box 2021 for Windows® is here!

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

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

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

Plus, we've made a new **Xtra Styles PAK 10 with 200 Xtra Styles**. (Xtra styles are styles based on previously released RealTracks). There is also a **MultiStyles PAK** which includes a total of **30 new MultiStyles**, and includes a total of **150 individual styles**. And there is a new set of **"Rediscovered" styles**, which is a set of 64 new RealStyles that utilize 72 previously unused RealTracks, RealDrums, and MIDI SuperTracks.

### Band-in-a-Box 2021 Features and Additions

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

### Summary of New Features

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

#### Utility Tracks

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

#### High Bit Depth Audio Playback

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

#### Improved Audio Rendering

Rendering is faster.

The default bit depth is 24 bit.

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

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

#### Auto-Fix "sour" Notes

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

#### Higher Audio Playback Performance

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

### **Improved Mixer**

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

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

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

You can select the tracks to display in the Mixer.

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

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

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

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

A Settings tab is added to set options for the Mixer.

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

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

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

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

### **Improved Plugin Control**

Plugins can be accessed directly from the Mixer.

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

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

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

Multiple plugins GUI windows can be used simultaneously.

WAVES VST plugins are now supported.

### **Improved Audio Editing**

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

New options are added to the Audio Edit Settings dialog.

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

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

Hotkeys are added.

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

### **Multi-Track Audio Harmonies**

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

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

### **Improved Audio Chord Wizard**

The chord analysis is more accurate.

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

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

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

The wizard now transcribes MIDI notes to the same track.

### **Improved Chord Sheet**

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

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

- Moving the mouse wheel while holding down the Ctrl key changes the number of rows.
- Moving the mouse wheel while holding down the Shift key changes the number of columns.

Time signature changes can be displayed on the Chord Sheet.

### **Visual Transpose Setting on Key Button**

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

### **Copy/Paste Chords as Simple Text**

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

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

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

### **Improved Copy/Move Track Feature**

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

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

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

### **Improved Copy Chords/Melody**

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

The dialog now has a setting to include part markers.

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

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

### **Track Selection for Auto Intro**

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

### **Improved MIDI Import**

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

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

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

### **7,000 More Titles for Song Titles Browser**

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

### **RealCharts for all RealDrums**

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

### **Similar Style Selection**

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

### **Define C/D Using Same Style**

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

### **More Feel Filters in StylePicker**

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

### **Avoid Transpositions for RealTracks Settable for All Songs and Individual Tracks**

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

### **Panning Support for Medleys with Mixture of Mono and Stereo RealTracks**

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

### **Improved Timing of Pushes on Swing 8th RealDrums**

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

### **Custom Lead-in Option**

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

### **Bar-based Lyrics Improved**

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

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

### **Track Selector with Full Track Names**

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

### **New Notation Features**

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

A hint is added to the time signature button.

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

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

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

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

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

### **Auto Vertical Scroll Option in Piano Roll Window**

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

### **New Hotkeys**

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

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

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

Alt+Shift+T will auto-generate a title to the current song.

Alt+Shift+F will open the Favorite Folders dialog.

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

### **XML Improvements**

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

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

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

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

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

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

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

... and more!

## QuickStart Tutorial

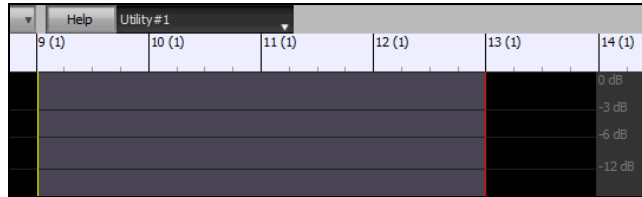
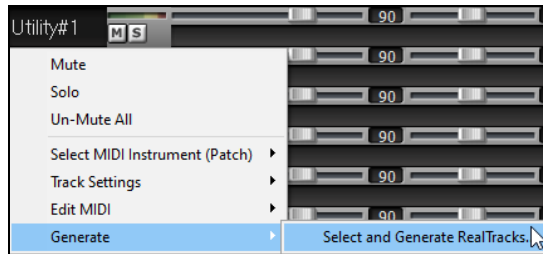
Let's take a close look at the great new features in Band-in-a-Box 2021!

### Utility Tracks

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

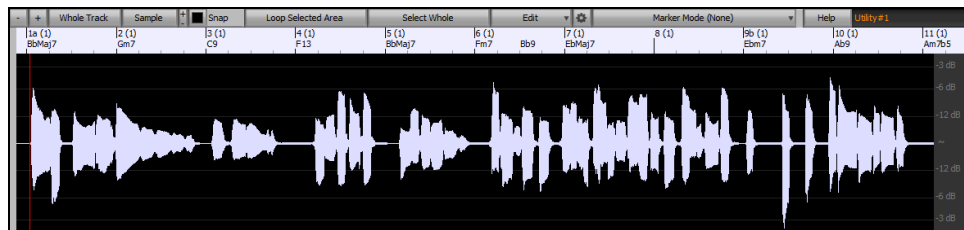
**Note:** If a Utility track contains both audio and MIDI, the audio is audible and the MIDI is only for display purposes (e.g., transcription of the audio). If a Utility track contains only MIDI, then the MIDI is audible.

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



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

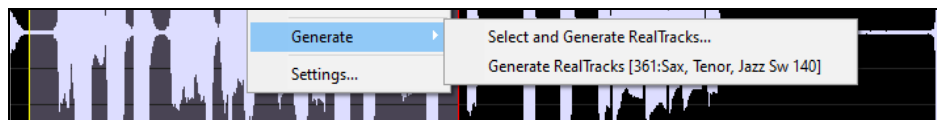
**Tip:** If the track contains a RealChart, you can also view notation and see the playing on the guitar fretboard or the piano keyboard.



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



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



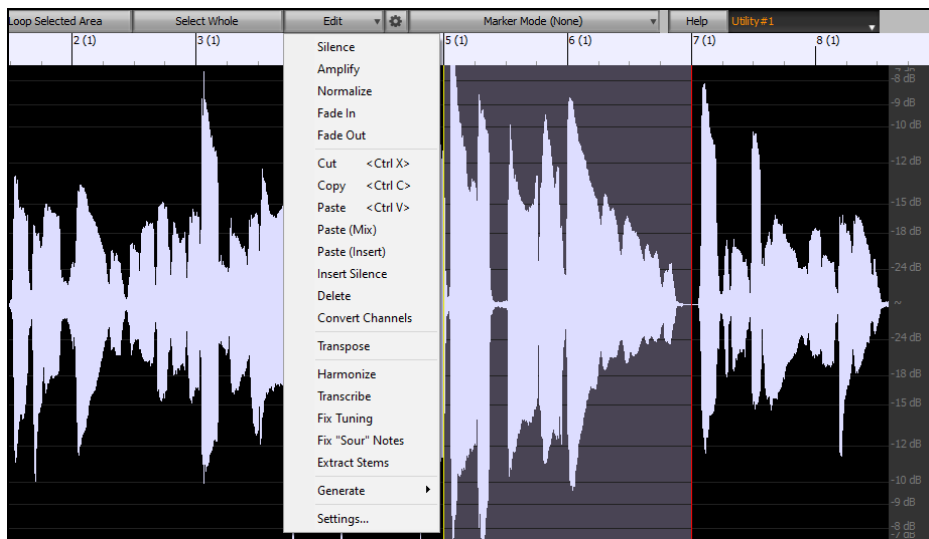
During the regeneration, the whole track becomes blank for a moment, but when it's finished, everything except the highlighted region is the same as it was before.



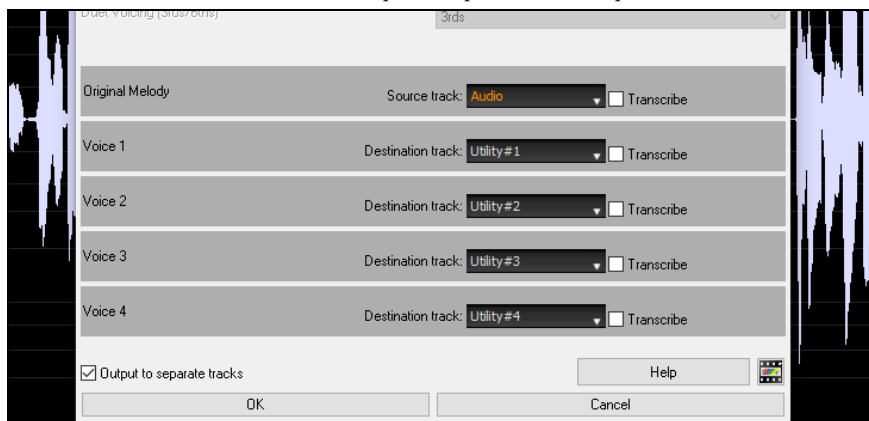
**Note:** If you select a mono RealTracks for the whole track and then select a stereo RealTracks for a region, the whole track will be converted to a stereo.

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

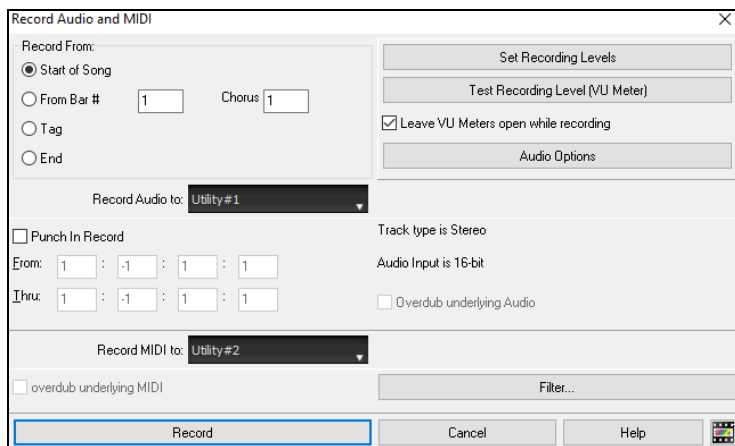
The audio on the Utility tracks can be edited in the **Audio Edit** window with the **[Edit]** button menu, the right-click menu, or the standard hotkeys (e.g., **Ctrl+C**, **Ctrl+V**). For example, you can highlight a region and move it to another location of the track, or you can select the whole track,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



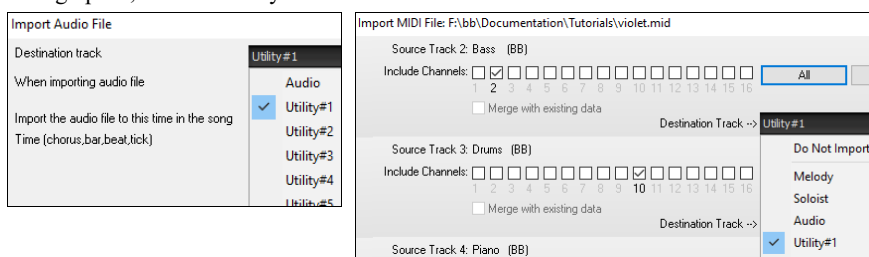
You can harmonize the audio on any track and send the separated harmonies to the Utility tracks. In the **Audio Edit** window, press the **[Edit]** button, and select *Harmonize* from the menu to open the **Audio Harmonies** dialog. Then, set the number of harmony voices and other options, select the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



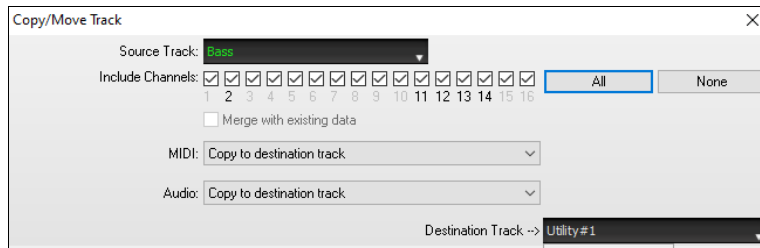
You can record audio to the Utility tracks. Previously you could record only to the Audio track, but now you can use 16 additional tracks. Press the **[Record Audio]** button on the toolbar, then in the dialog that opens, set the “Record Audio to” option to a Utility track. If you want to record audio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



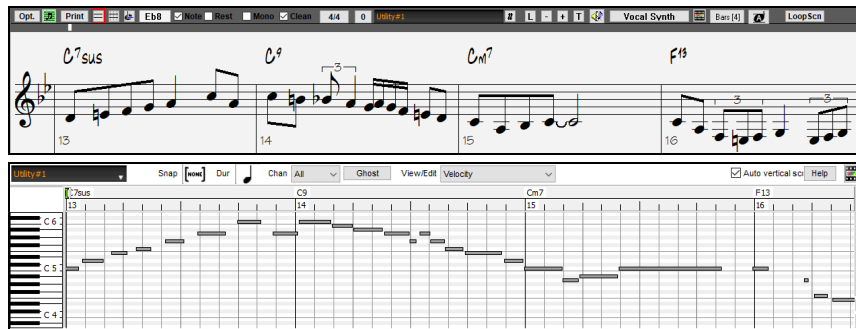
You can import an audio or MIDI file to a Utility track. Drag a file and drop it anywhere on the Band-in-a-Box screen, and when the Import dialog opens, select a Utility track as the destination.



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



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

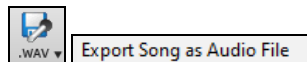


When you save the song, the Utility tracks will be saved as audio files (.WAV) with the same name in the same folder. For example, if you save the song as MySong.MGU, Utility track #1 will be saved as MySong #1.WAV, Utility track #2 will be saved as MySong #2.WAV, etc. Then, next time you open MySong.MGU,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

## High Bit Depth Audio Playback

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

## Improved Audio Rendering

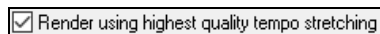


Rendering is faster.

The default bit depth is 24 bit.



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



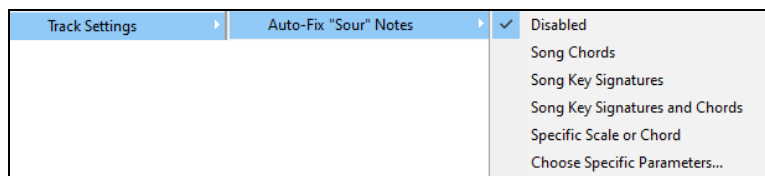
When generating separate audio files for each track, Band-in-a-Box can ignore the Mixer settings of each track and use the default settings (Volume = 0 dB, Pan = 0, Reverb = 0, Tone = 0) instead.



## Auto-Fix “Sour” Notes

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

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



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

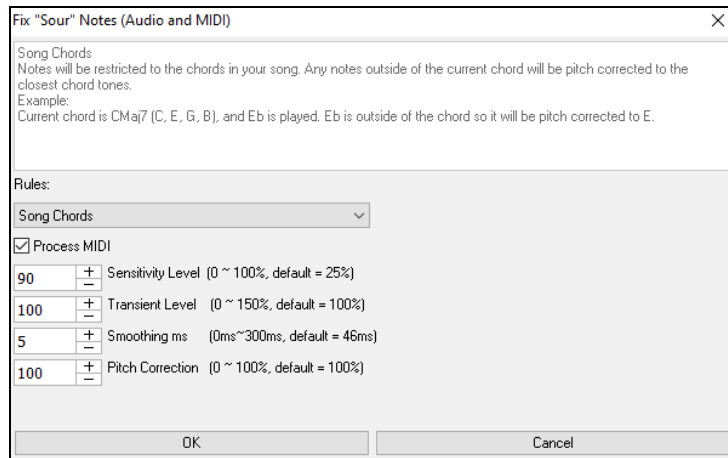
**Song Key Signature:** Any note outside of the key signature of the song will be corrected to a closest key tone. For example, an Eb note played on a C major key (C, D, E, F, G, A, B) will be pitch shifted to an E note.



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

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

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



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

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

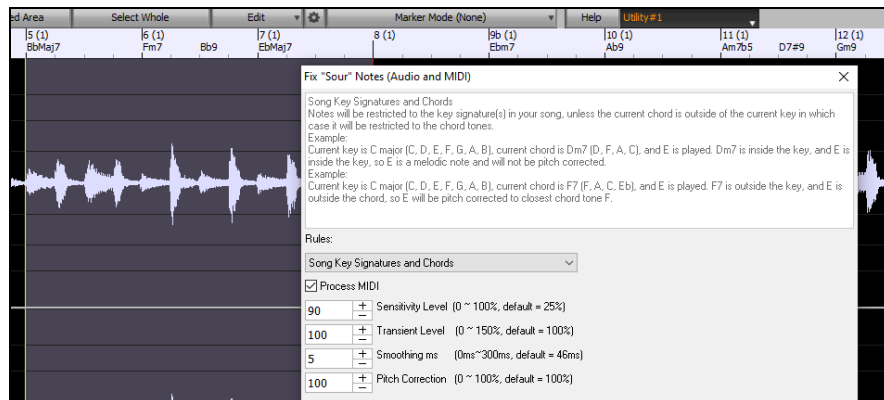
**Sensitivity Level:** Increasing the sensitivity level will cause weaker notes to be detected. Decreasing it will cause weaker notes to be ignored and unaffected by the auto-fix.

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

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

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

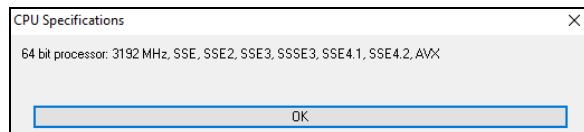
The auto-fix feature can be used for any audio track including the Utility tracks, and can be applied to the whole track at once or a small region at a time. You can use the feature not necessarily to fix "sour" notes, but just to make certain regions of the audio conform more closely to the chord progression.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



## Higher Audio Playback Performance

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

The **[CPU Specifications...]** in the **About** dialog (*Help | About Band-in-a-Box*) displays available SIMD features of your CPU.



## Improved Mixer

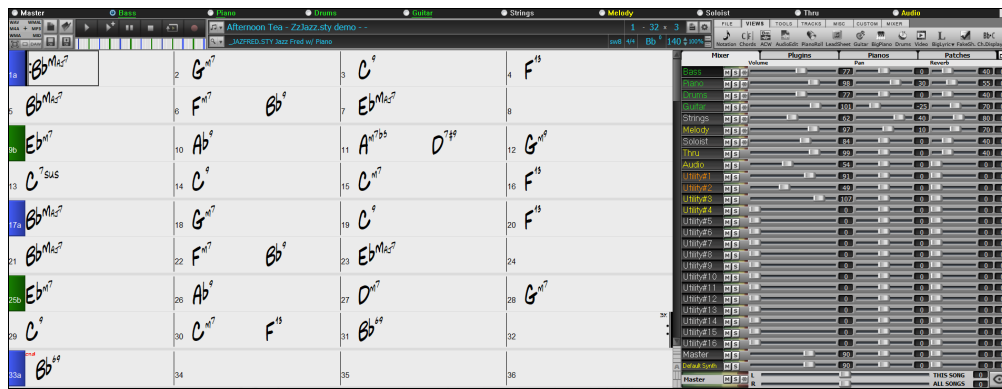
The floating Mixer can be resized vertically. Horizontal resizing is less limited, which allows it to be more compact.



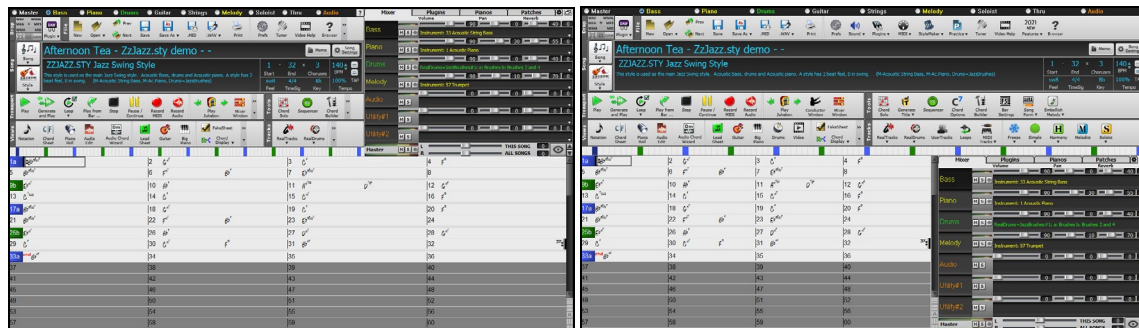
When it's the smallest, it still retains some very useful functions like displaying the master VU meter or allowing the master volume control for the current song or all songs.

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





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



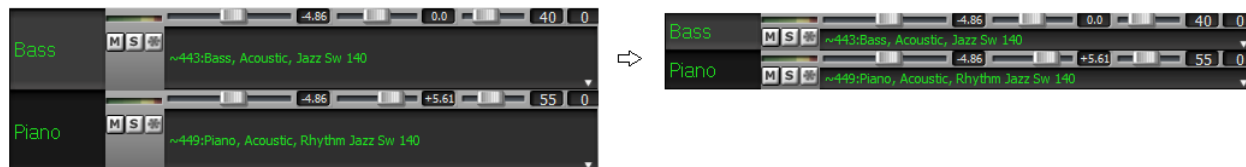
You can select the tracks to display in the Mixer. Click on the “eye” button at the bottom right corner and check the tracks to display. The Mixer can scroll visible track panels. Use the arrow buttons at the bottom right corner, or the mouse wheel if it is not used for controlling sliders and dials.



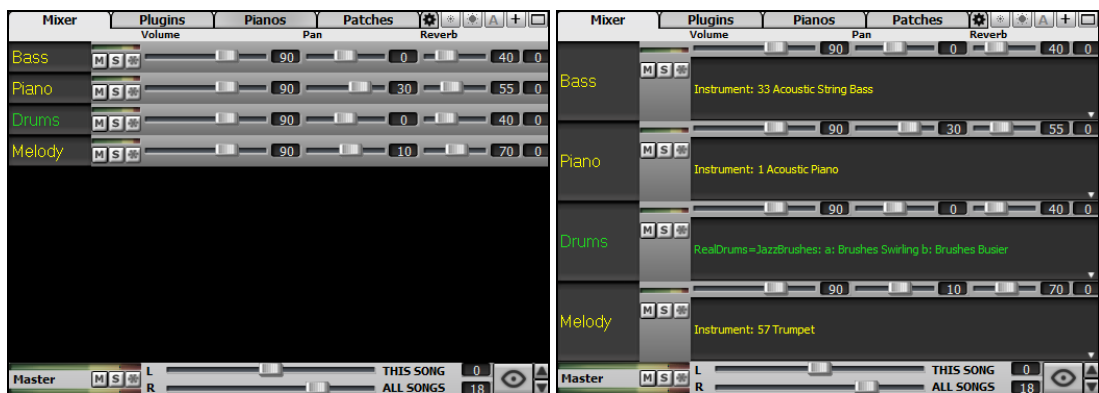
The Mixer automatically shows active tracks and hides unused tracks when playback starts. You can set this with the “Auto Show/Hide Tracks When Starting Playback” option in the Settings tab.



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



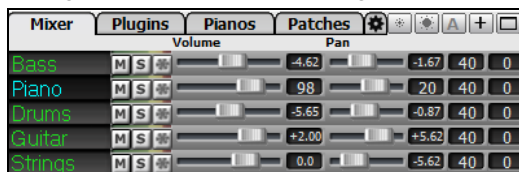
When resizing the window, the track panel height will be restricted to the customized settings. For example, if the maximum panel height is set to a low value, then when you expand the window, there will be black portion below the track panels, but if it’s set to a higher value, then when you expand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



A Settings tab is added to set options for the Mixer.



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



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



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

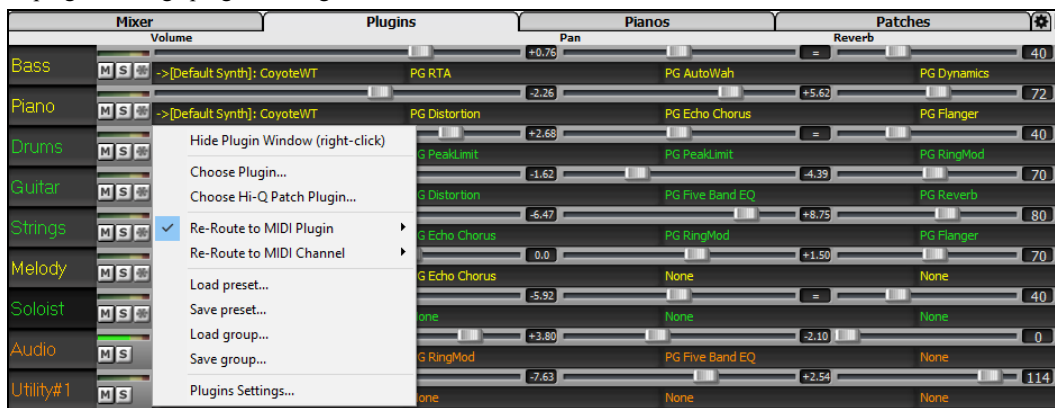


You can double-click on the track label to rename it.

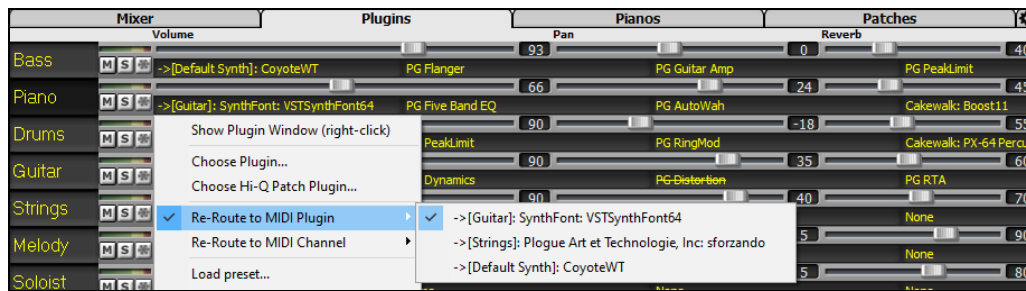


## Improved Plugin Control

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



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



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



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

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

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

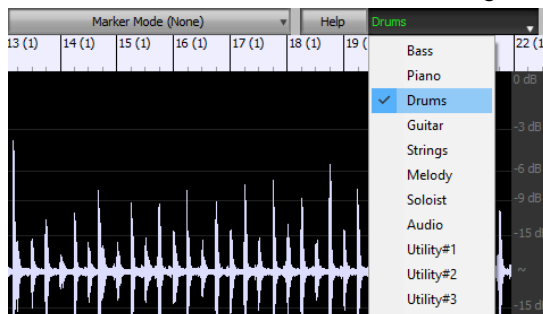
Multiple plugins GUI windows can be used simultaneously. These can be accessed from the Plugins section of the Mixer. Right-click on a plugin button to automatically show or hide the plugin's GUI, or left-click and choose *Show Plugin Window* from the menu.



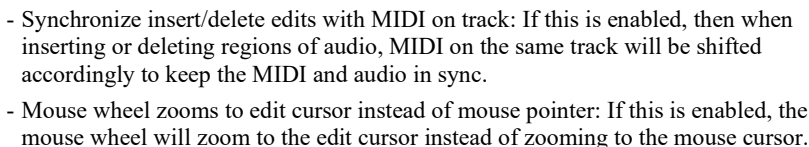
WAVES VST plugins are now supported.

## Improved Audio Editing

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



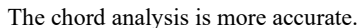
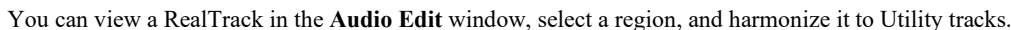
New options are added to the **Audio Edit Settings** dialog.



Hotkeys are added.

- **Home** will move the cursor to the beginning of a track.
- **End** will move the cursor to the end of a track.
- **Shift+Home** will move the left cursor of the selected region to the beginning of a track. If no region is selected, this will select a region from the cursor to the beginning of a track.
- **Shift+End** will move the right cursor to the end of a track. If no region is selected, this will select a region from the cursor to the end of a track.
- **Ctrl+A** will select the whole track.

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



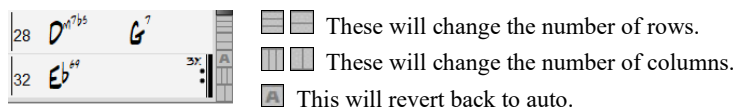
The wizard analyzes audio files that are out-of-tune.

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

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

The wizard now transcribes MIDI notes to the same track. Previously, transcribed MIDI notes were written to the Soloist track.

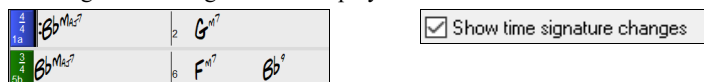
Previously, in order to change the number of rows and columns displayed on the Chord Sheet, you needed to visit the **Display Options** dialog. Now, you can use the new zoom buttons located at the bottom right on the Chord Sheet.



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

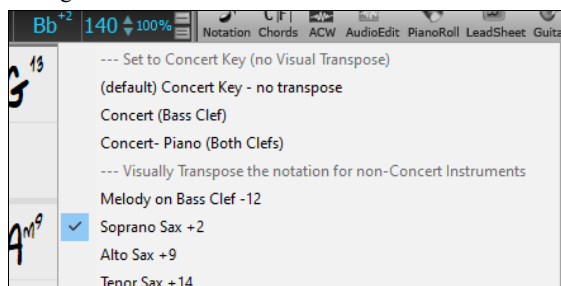
- Moving the mouse wheel while holding down the **Ctrl** key changes the number of rows.
- Moving the mouse wheel while holding down the **Shift** key changes the number of columns.

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



## Visual Transpose Setting on Key Button

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

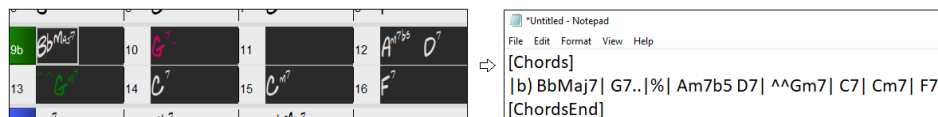


## Copy/Paste Chords as Simple Text

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

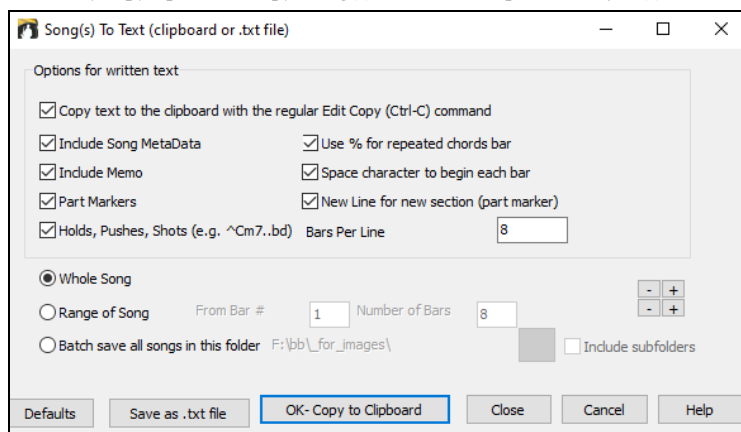
### Copy from a Band-in-a-Box song

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



**Note:** If chords are not selected on the Chord Sheet, **Ctrl+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 **Ctrl+V** keys, but if you want to paste it into another song, you need to press **Ctrl+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 (Ctrl-C) command:** This has to be enabled in order to copy chords with the standard **Ctrl+C** keys.

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

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

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

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

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

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

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

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



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

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

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

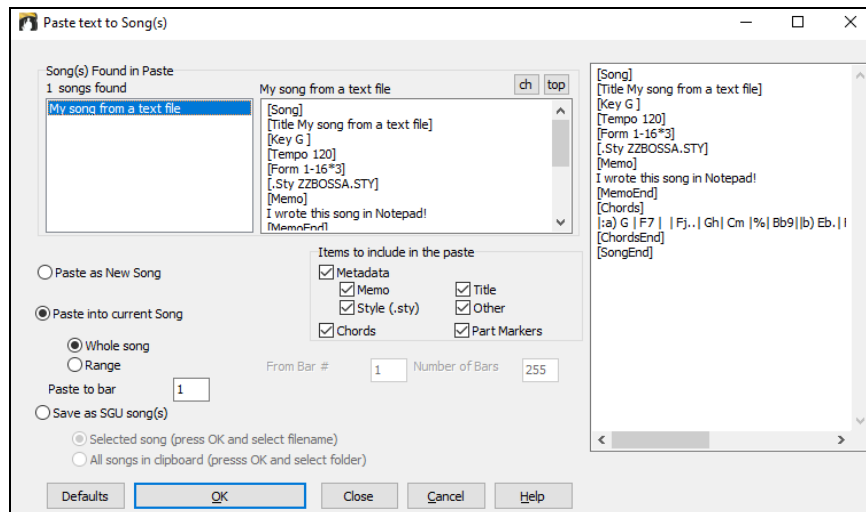
The **[Defaults]** button resets all options to default settings. The **[Close]** button closes the dialog, saving the settings but not copying anything.

### Copy from a text file

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

You can even enter a whole song with a text file. The easiest way is to use the text file that you pasted the whole song into. Some of the information pasted into that text file cannot be pasted back into Band-in-a-Box because they are not applicable for a new song. For example, “Song Summary” is 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 **Ctrl+A** to select all and **Ctrl+C** to copy. Then, in Band-in-a-Box, press **Ctrl+Shift+V** or go to menu *Edit | Paste Special - from Clipboard text to Song(s)*. This will open the **Paste text to Song(s)** dialog.



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

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

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

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

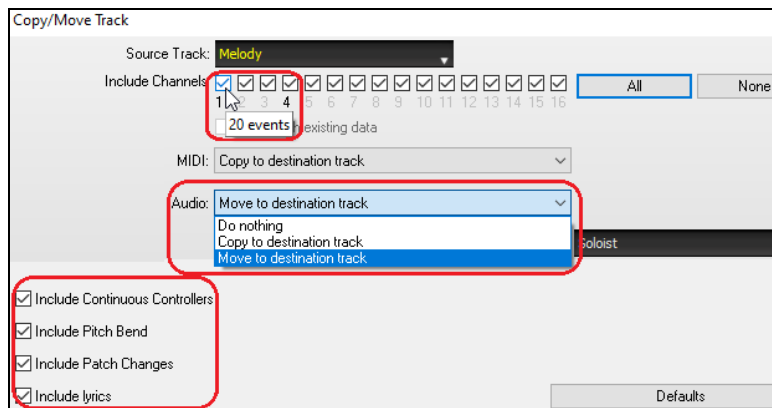
**Save as SGU song(s):** This mode will save the selected song or all songs on the clipboard as new song(s). To save the selected song as a new song, select the **Selected song** option. Then, press OK, select a folder, and type a file name. To save all songs as new songs, select the **All songs in clipboard**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

### Improved Copy/Move Track

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

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

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



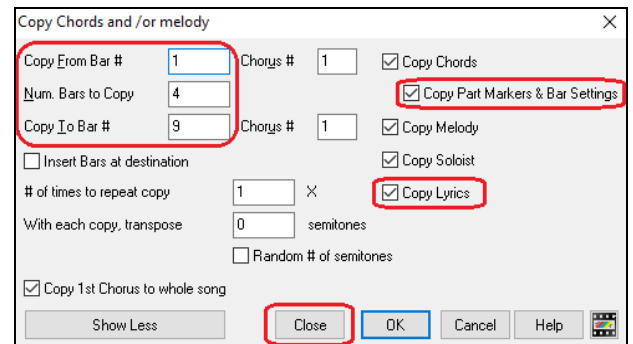
## Improved Copy Chords/Melody

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

The dialog now has a setting to include part markers.

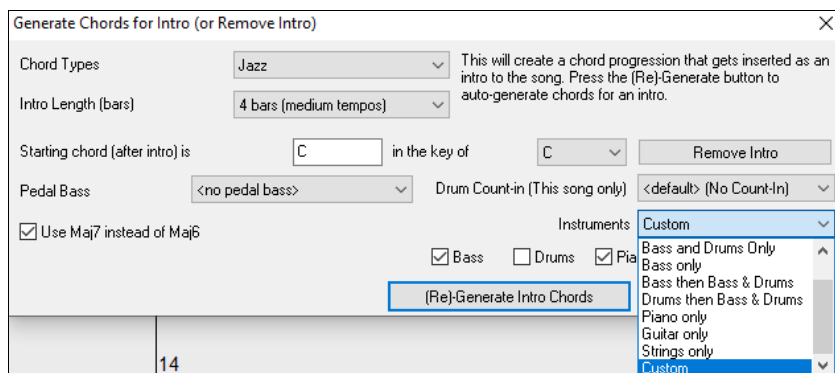
There is now a “Close” button, so you can make presets and apply them to the k copy command. (Note that k and kk copy command will preserve the current settings in this dialog. Use **kk** or *Edit | Copy Special | Copy From.. To..* if you want to change these settings.)

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



## Track Selection for Auto Intro

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

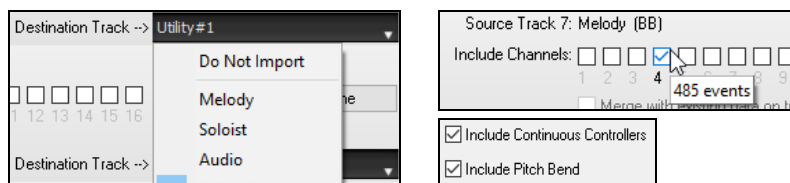


## Improved MIDI Import

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

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

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



## 7,000 More Titles for Song Titles Browser

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

Song Titles Browser: All My Trials

Filter String  Clear Add...

Genre TimeSig Feel Tempo Decades Other ☒ style: \_LCHACHA.STY

Title	Artists[Keys], [W]riters	Genre	Key	Tempo
A	DECADENT	Soul	B	35
Abacab	Genesis	Heavy Rock	Cm	130
Abandon	French Kicks	Lite Pop	G	95
Aba Daba Honeymoon	Debbie Reynolds & Carleton Carpenter	Jazz	Bb	180
ABC	The Jackson 5	R&B	Ab	95
The ABC's Of Love	Frankie Lymon & The Teenagers	R&B	F	190
Abel	The National	Medium Rock	C	160
Aberdeen Mississippi Blues	Bukka White	Blues	Db	100
Abidjan	Ray Barretto	Latin	Cm	120
Abilene	George Hamilton IV	Country	F	105
About a Girl	The Academy Is...	Medium Rock	A	200
About A Girl	Nirvana	Medium Rock	E	135
About You Now	Sugababes	Modern Pop	E	165

21162 items in list

Sorted by: Title,Cover,Artist,Genre

## RealCharts for all RealDrums

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

For this song only, use this RealDrums style (in list below) ☐ Simple Drums for this song (no fills) ☐ For this song only, force MIDI drums

* RealDrums Style Name*	^ Genre	Genre (more)	/4	Ev	8	Lo	Hi	x	NA	Artist	#
Americana16GroovinBrush...	^ Ameri...	Country		Ev	16	080	130	x		Fred Eltringham	Ntn368
Americana16thsBrushSync...	^ Ameri...	Country		Ev	16	070	085	x		Fred Eltringham	Ntn351
Americana16thsSyncFred^	^ Ameri...	Country		Ev	16	060	100	x		Fred Eltringham	Ntn351
AmericanaFunky16WhipBr...	^ Ameri...	Country		Ev	16	070	110	x		Fred Eltringham	Ntn351
AmericanaFunkyPopFred	^ Ameri...	Country		Ev	8	080	130	x		Fred Eltringham	Ntn368
AmericanaLooseShuffleFred	^ Ameri...	Country		Sw	8	100	150			Fred Eltringham	Ntn368
AmericanaRoots16th^	^ Roots	Folk		Ev	16	050	100	x		Bryan Owings	Ntn279
AmericanaSlow128Fred	^ Ameri...	Country		Sw	8	035	060	x		Fred Eltringham	Ntn368
AmericanaSlow128^	^ Roots	Folk		Sw	8	035	065	x		Bryan Owings	Ntn279
AmericanaSlow8sBrushesF...	^ Ameri...	Country		Ev	8	050	080	x		Fred Eltringham	Ntn368
AmericanaSlow8thsFred	^ Ameri...	Country		Ev	8	060	100	x		Fred Eltringham	Ntn368

Opt. Print ☒ MIDI ☒ Real Drums ☒ Clean ☒ 4/4 0 ☒ Chords ☒ L ☒ T ☒ Vocal Synth ☒ Bar [2] ☒ Loop Scn

E<sup>m</sup> A<sup>9</sup>

## Similar Style Selection

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

Style

This style is used as the main Jazz Swing style (Drums=JazzBrushes)

StylePicker (browse all styles)

Choose styles similar to current [ZZJAZZ.STY].

Load Styles (best RealDrums)

Country 4/4 Sw8 140 Type Other

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

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

## Define C/D Using Same Style

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

5a B<sup>b</sup>M<sup>a</sup>7 6 G<sup>m</sup>7 7 C<sup>9</sup>

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

---Substyle Change---

<No change of substyle>

a [ZZJAZZ] (Jazz Swing Style)

b [ZZJAZZ] (Jazz Swing Style)

Define c/d

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

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



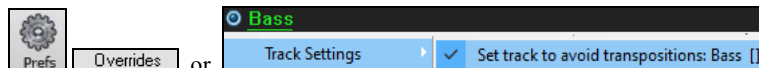
## More Feel Filters in StylePicker



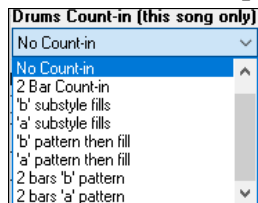
The StylePicker has Feel filters added for Even (Even 8th or Even 16th), Swing (Swing 8th or Swing 16th), 16th (Even 16th or Swing 16th), and 8th (Even 8th or Swing 8th).

## Avoid Transpositions for RealTracks Settable for All Songs and Individual Tracks

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

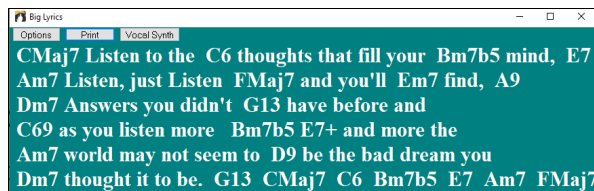


## Custom Lead-in Option



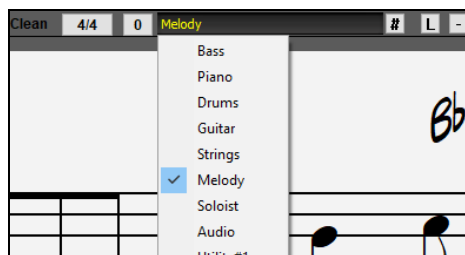
You can set the lead-in option (yes/no and type) for the current song. This is in the **Song Settings, Generate Chord for Intro, and Count-in and Metronome Options** dialogs.

## Improved Bar-based Lyrics



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

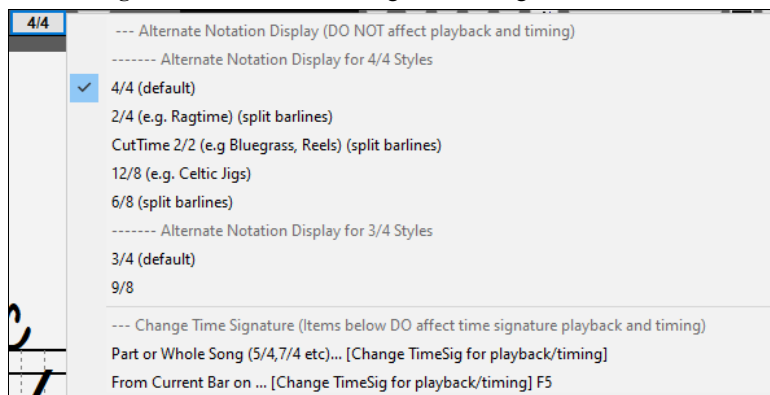
## Track Selector with Full Track Names

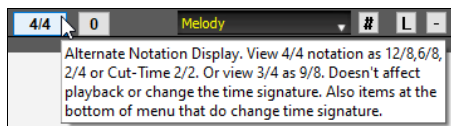


In windows like **Notation, Lead Sheet, Audio Edit, Piano Roll**, etc., the track selector buttons that showed the initials of the track names have been replaced by a track selector that shows the full track names. You can press it and select a track from the menu, or just hover the mouse cursor over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

## New Notation Features

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

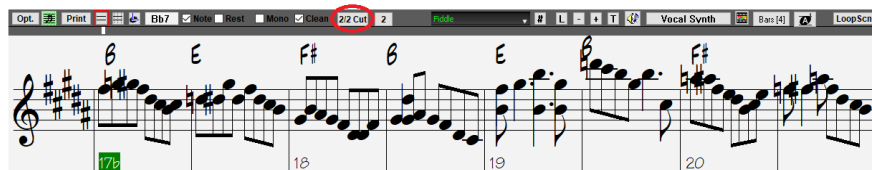




A hint is added to the time signature button.

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

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



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



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

Old versions:

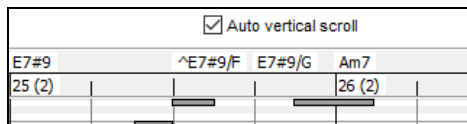


New version:



## Auto Vertical Scroll Option in Piano Roll Window

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



## New Hotkeys

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

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

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

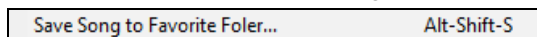
**Alt+Shift+T** will auto-generate a title to the current song.



**Alt+Shift+F** will open the Favorite Folders dialog.

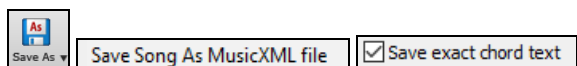


**Alt+Shift+S** will save the current song to a favorite folder. This command is also added to *File | Save Special* submenu.



## New Option for Saving XML

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



...and more!

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

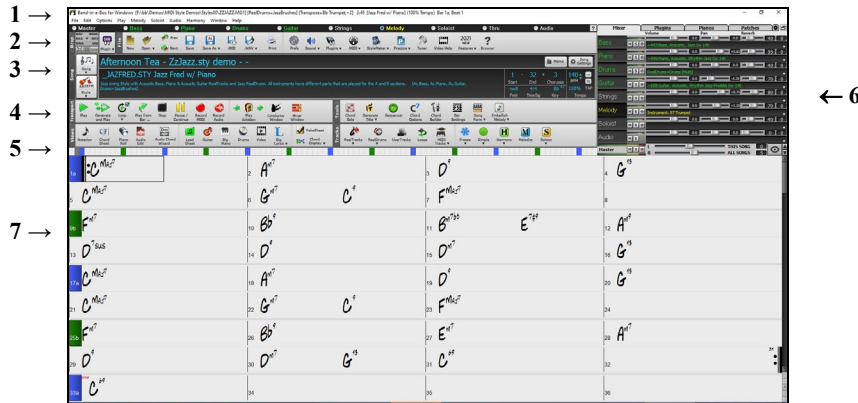
## Chapter 4: The Main Screen

### Main Screen Overview

Band-in-a-Box supports Windows® themes. It will use the current theme that you have selected in the Windows® Control Panel to use for windows and dialogs.

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

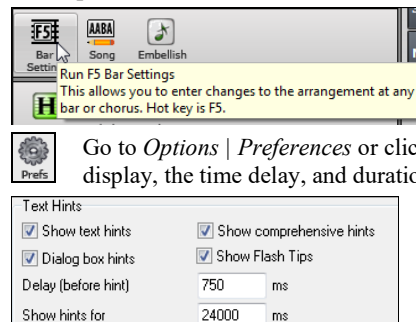
There are seven different areas on the main screen.



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

The Band-in-a-Box window is resizable. **Error! Bookmark not defined.** When the window size changes, the Chord Sheet, Notation, and other windows redraw in proportion to the new size. 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.

### Descriptive Hints

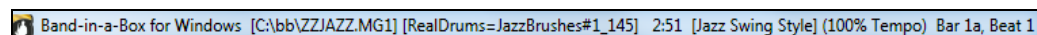


The pop-up hints are comprehensive fly-by hints that appear when you move over an item, including hints for the dialog boxes and various windows.

Go to *Options | Preferences* or click on the **[Prefs]** toolbar button to open the **Preferences** dialog and then set the type of hints to display, the time delay, and duration.

Set a longer delay if you find that the hints are popping up too often and getting in your way. Clicking on Flash Tips will perform the suggested action.

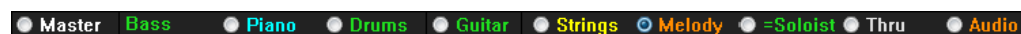
### Status Bar



The name of the open song is identified in the status bar at the top of the screen. The full file name and path name are shown, as well as audio track information if present, the length of the song in minutes and seconds, and the current position of the highlight cell. Other “running status” messages such as Soloist Generation and Song Generation display in the status bar.

The status bar changes during playback to show additional information like the current bar and chorus location and the current style. The on-screen file name includes “\*” when a file has been changed.

### Track Buttons



This bar shows tracks in Band-in-a-Box, including:

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

The color of the 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 instrument. If the track name is underlined, it also has RealChart notation. If [V] is shown, the track has a video RealTracks.
- Blue indicates a MIDI SuperTracks.
- Orange is an Audio Performance track.
- Red means that the track has been muted. When one of the tracks is being soloed, all other tracks will change color to red.
- For the Audio track, orange shows that an audio recording is present on the track.

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

## Utility Tracks

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

## Master Button Menu

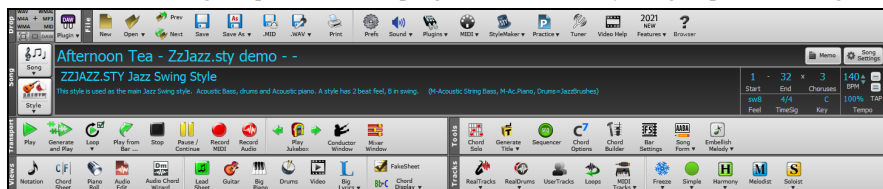
Right-click on the Master button to open a menu of commands that will apply to all tracks. For example, you can mute/un-mute all tracks, freeze/un-freeze all tracks, set the song to simple arrangement, export the song as an audio file, etc.

## Track Buttons Menu

Right-click or double-click on a track button 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.

## Toolbars

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



## Toolbar Modes

There are three modes for the toolbar.

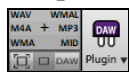
1. Smaller, configurable toolbar with tabbed interface.



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

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

## Drop Station



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

The Drop Station shows six different file types. Your file will be rendered to the file type you drop it in and the button will change color to orange, indicating that the file is accepted and being prepared.

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



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

The Drop panel has a right-click menu, allowing you to copy the resulting file to a favorite folder, open the favorite folder, start/stop the DAW Plug-in mode, upload to Dropbox, and more.



The DAW Plugin button has two menu items. One starts or ends the plug-in mode, which lets you drag and drop MIDI or audio files from Band-in-a-Box to your DAW or Explorer. The other opens a **Plugin settings** dialog. This dialog controls drag 'n' drop operations.

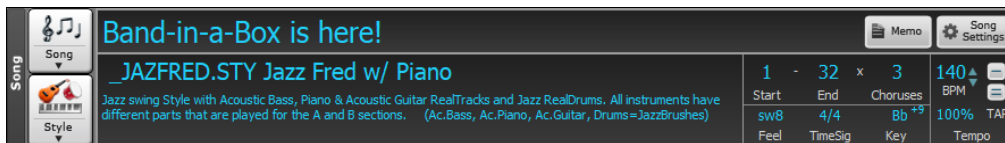
## File

For File functions like Open, Save, etc.



## Song

For information related to the current song, such as current style, tempo, key, form, etc.



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



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

My Cool Song

The song title is displayed, and you can type in the name in this box.

JCOOLGT.STY SmoothJazzCool Sw16 Guit(100RS)  
Smooth JazzCool style with a Sw 16 feel and All RealTracks, featuring  
Acoustic Piano, Electric Guitar, Electric Bass and RealDrums. T=90-130  
(El.Bass, Ac.Piano, El.Guitar, Drums=SmoothJazzCoolSw16^1-XStHt,SnRd)

Directly below the song title, the style display shows the style name and more information about the style.



This button opens a full menu of settings to use for a polished song arrangement, including a tag (coda), automatic endings, style variations and more. The **[Help]** button has full descriptions of these features.



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



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



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



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



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



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



The Key box is used to set the key or to change it and transpose the song. When you press it, you see 2 columns of keys. The first column will set the key AND transpose the song; the second will just set the key signature. The Visual Transpose setting is displayed in a small font next to the key. You can click on it to launch a menu for selecting the setting.



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



This button allows you to quickly set the relative tempo. Click 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. Hot keys are available: Ctrl - (minus key) for half speed and Ctrl = for normal speed.



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

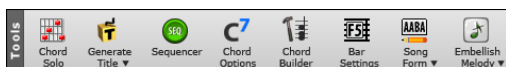
## Transport

Standard play controls, recording controls, Jukebox, and Conductor.



## Tools

Miscellaneous Band-in-a-Box tools.



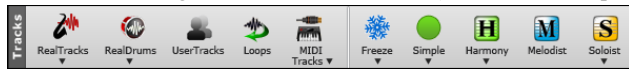
## Views

Chords, Notation, Guitar, Piano, Lyrics windows and more.



## Tracks

Methods of adding tracks to Band-in-a-Box (RealTracks, Loops, UserTracks, etc.)



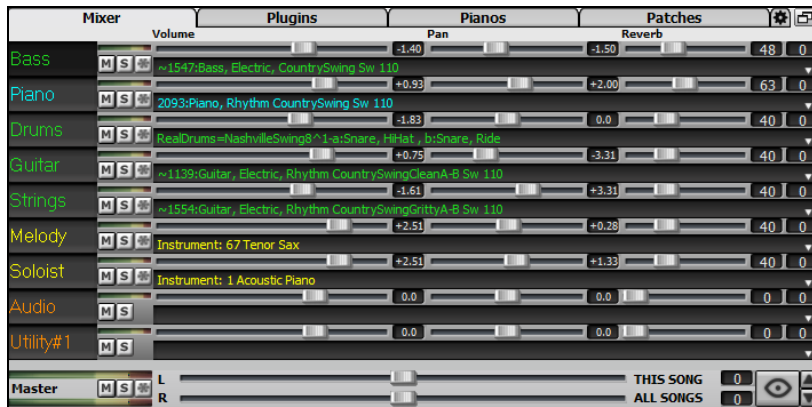
## Progress Bar



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

## Mixer

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



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

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



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



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

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

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

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

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

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

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

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

The default screen is Mixer.



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



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

Hold the **Ctrl** key down as you click on the track 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.



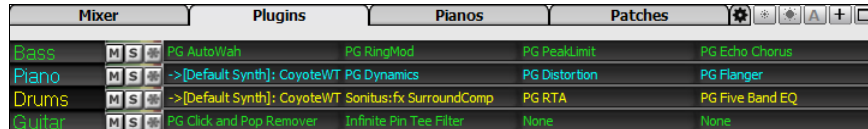
Each track has its own VU meter to show the sound level, and buttons to Mute, Solo and Freeze the track. The Mute and Solo states of each track will be saved in the songs and will be loaded the next time you open them.

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



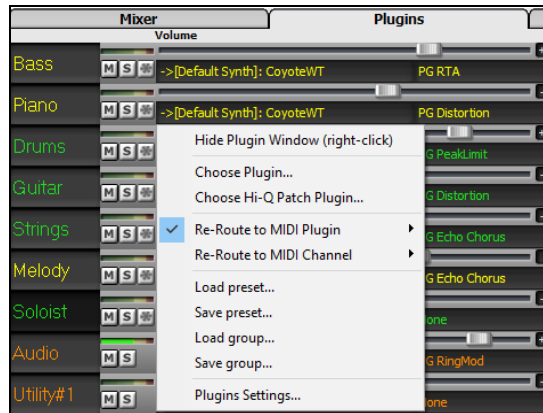
The Master Volume applies a decibel (dB) boost to the master signal, independent of the tracks' volumes. So, for example, if you want all Band-in-a-Box songs to be louder, you can simply set the “All Songs” Master volume slider (e.g., to +6 dB) and this boost will apply to audio output from all instruments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

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



MIDI tracks have 4 slots. The first slot can take a synthesizer (e.g., Sforzando, Coyote GM, Garritan Aria, and HyperCanvas) and the other 3 can take audio effects (e.g., reverb, compression etc.).

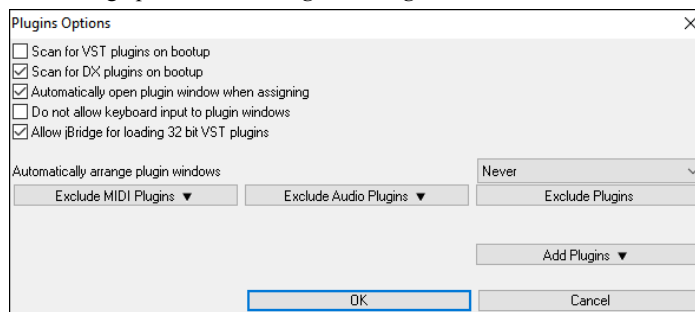
Audio tracks have 4 slots. There is no synthesizer slot, so they have 4 for audio.



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

## Plugins Options

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



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

**Scan for DX plugins on bootup:** Enable this option if you want Band-in-a-Box to scan for new DX 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 Plugins dialog is open.

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

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

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

**[Exclude MIDI Plugins]** is for selecting the MIDI plugins to exclude. Excluded plugins will not show up in the lists and will never be loaded by Band-in-a-Box.

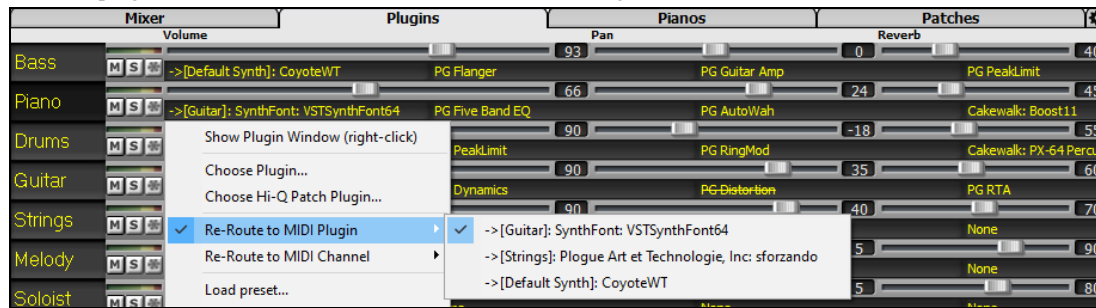
**[Exclude Audio Plugins]** is for selecting the audio plugins to exclude. Excluded plugins will not show up in the lists and will never be loaded by Band-in-a-Box.

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

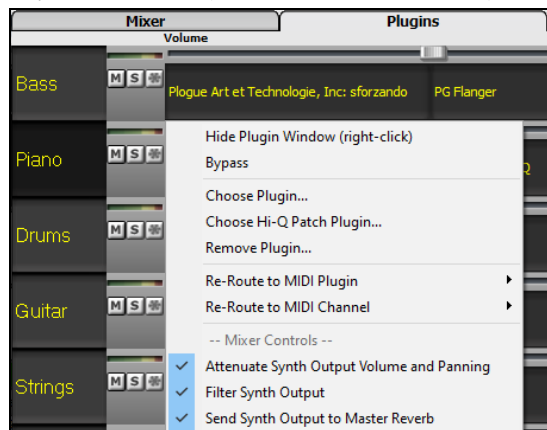
**[Add Plugins]** allows you to select VST plugins individually, add/remove VST scan folders, or scan for VST plugins in a specific folder.

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

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



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

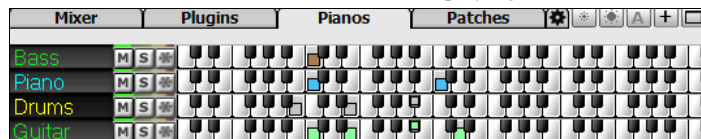


**Attenuate Synth Output Volume and Panning:** This will change the gain of the plugin's audio output based on the Volume and Panning controls on the Mixer. When this is enabled, MIDI controllers for volume will not be sent to the plugin. This setting is useful for plugins that do not respond to MIDI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

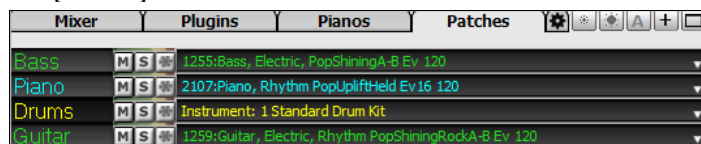
**Filter Synth Output:** This will apply high/low-pass filtering to the plugin's audio output based on the Tone control on the Mixer.

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


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



The **[Patches]** screen shows full instrument names.



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

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



**Undoable Mixer Changes:** Changing Volume, Panning, Reverb, or Tone can be cancelled with the *Edit | Undo* menu item.

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

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

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

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

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

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



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

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

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

**Tempo/Pitch Stretching Quality:** This allows you to select quality of the tempo and pitch stretching. You can select “High” if you have a fast computer, but you should select “Low” if you have a slower computer and are hearing stuttering during playback.

## Chord Sheet

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

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

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

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 **Ctrl** key changes the number of rows.
- Moving the mouse wheel while holding the **Shift** key changes the number of columns.

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

In the Chord Sheet, typing special words, instead of chord names, will make the following settings.

<b>begin&lt;Enter&gt;</b>	sets the beginning of the chorus to the current bar
<b>chorusend&lt;Enter&gt;</b>	sets the end of the song to the current bar
<b>end&lt;Enter&gt;</b>	sets the end of the chorus to the current bar
<b>tkc&lt;Enter&gt;</b>	sets key signature to C, tkbb would set it to Bb
<b>trc&lt;Enter&gt;</b>	transposes song to key of C
<b>t125&lt;Enter&gt;</b>	sets tempo to 125
<b>s&lt;Enter&gt;</b>	launches the StylePicker

## Fake Sheet Mode

Open the demo song “Repeats Tutorial example 2 with 1st-2nd and DC al Fine” from the *C:\bb\Documentation\Tutorials\Tutorial - Repeats and Endings* folder.

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

1a	$\sharp F^{\flat}$	2	$D^{\flat}$	3	$F^{\flat}$	4	$F^{\flat}$ $E^{\flat}$ $E^{\flat}$ $D^{\flat}$
5	$G^{\flat}$	6	$C^{\flat}$	7	$F^{\flat}$ $D^{\flat}$	8	$G^{\flat}$ $C^{\flat}$
15	$F^{\flat}$ $B^{\flat}$	16	$F^{\flat}$	17b	$F^{\flat}$	18	
19		20		21	$G^{\flat}$	22	
23	$C^{\flat}$	24		41		42	
43		44		45		46	
47		48		49		50	
51		52		53		54	
55		56		57		58	

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

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

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

## 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 (worksheet). The arrow keys move the active (highlighted) cell around in the Chord Sheet. The **Enter** key advances to the next ½ bar. Chords can be entered from the QWERTY keyboard or an external MIDI keyboard (see *Window | MIDI Chord Detection...*).

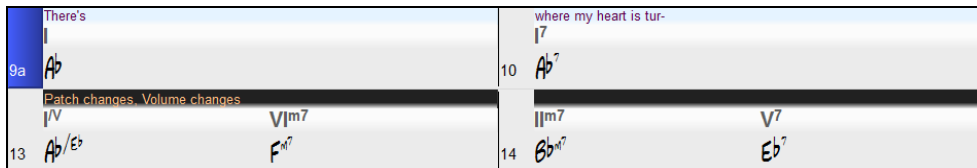
Chords are typed in using any of the supported chord symbol displays:

1. Standard chord symbols (C, Fm7, Bb7, Bb13#9/E).
2. Roman numerals (I<sup>maj7</sup>).
3. Nashville Notation (1<sup>Maj7</sup>).
4. Solfeggio (Do<sup>Maj7</sup>).
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.

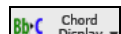
**Notes:** It is not necessary to type upper or lower case. The program will sort this out for you. Any chord may be entered with an alternate root ("Slash Chord") e.g., C7/E = C7 with E bass. Separate chords with commas to enter 2 chords in a 2-beat cell, e.g., Dm, G7

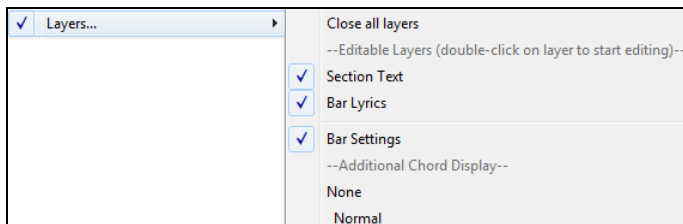
## Chord Sheet Options

### "Layers"



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

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



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

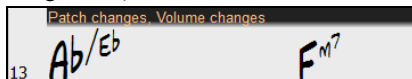


- "Bar Lyrics" layer is for editable bar-based lyrics (up to 255 characters per bar) that are loaded and saved with the song.



- "Section Text" and "Bar Lyrics" layers will attempt to intelligently separate your lyrics into different bars. For example, if you have a whole song of lyrics in Notepad 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 CTRL+V. 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 ENTER will move all of the text after the text cursor to the next bar and shuffle the text in the following bars one bar forward. If you wish to see more than one line within a bar, you can hold down CTRL while using the ENTER key, which forces a line break (second line) within the bar.

- "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.).



- "Additional Chord Display" layer shows the chords using the normal display or an alternative mode of showing root notes. There are 4 alternative modes: Roman Numeral, Nashville Notation, Solfeggio Notation, and Fixed Do (Italy/Europe).



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

- The "Concert Key" option allows you to display an additional chord display of the same chords transposed to a different key. So, for example, you can see two layers, one with concert chords, and the other for Bb instruments.
- All the layers can be customized with font and color in the **Display Options** dialog.
- Right-clicking in a layer has a menu with options to change height of the layer, close layer(s), copy/cut/paste, etc.

## Display Options Dialog

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



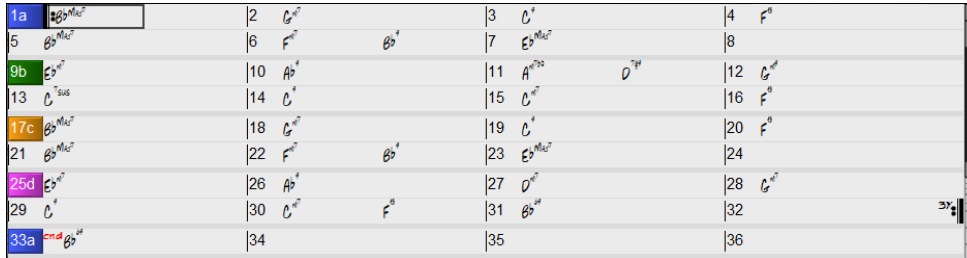
Go to *Options | Preferences* or click on the **[Prefs]** toolbar button to open the **Preferences**, and then click on the **[Display]** button to open the **Display Options** dialog. You can also right-click on the Chord Sheet and select *Display Options* from the menu to open this dialog.

## Part Markers



Part Markers are placed on the Chord Sheet to indicate a new part of the song, to insert a substyle change, or to insert drum fills.

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



## Section Paragraphs

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

## Chord Sheet Editing Features

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

Cut	[Ctrl+X]
Copy	[Ctrl+C]
Copy From... To...	[Alt+C]
Paste	[Ctrl+V]
Chord Builder	[Ctrl+Shift+B]
Play Current Chord	[Shift+Enter]
Chord Settings	[Alt+F5]
Bar Settings	[F5]
Song Settings	
Display Options	
Preferences	[Ctrl+E]
Repeats/Codas/1st-2nd Endings	
Play from Bar 1 Chorus #1	
Play from Bar 1 Chorus #2	
Play from Bar 1 Chorus #3	
Bar-Based Section Letters	>
Print Chords	
Edit Current Chord	Ctrl F2
Set Chorus Begin to Bar 1	begin <Enter>
Set Chorus End to Bar 1	chorusend <Enter>
Set Song Ending to begin at Bar 1	end <Enter>
Insert Bars	e.g. i4<Enter>
Insert and Copy last N bars	e.g. i4<Enter>
Delete Bars	

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

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

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

*Song Settings* allow rests and pushes, and also 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 letter or number, which will display just above the bar number on the Chord Sheet.

*Print Chords* will open the **Print Options** dialog. You can then press the **[OK Print Chords]** button in the dialog to print the chord sheet.

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

## Play Selected Area as a Loop

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



**Tip:** You can select a region of bars just by using the keyboard. Hold down the SHIFT key and use the cursor keys.



Click on the **[Loop]** button and select *Play and loop highlighted region* from the menu, or press **F10**, and the program will play the selected region and loop the selection. For example, you can select bars 19 and 20, and then press **F10**, and bars 19 and 20 will play looped.

## 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 quick-load a song by typing only. In chord entry mode type the word “Song” followed by a file name, or partial file name, and the song will get loaded in. For example, type `C:\a\MySong.sgu` to load in that exact song name. Type “bossa” to load in the first song with bossa in the name AFTER the current song name, in the current folder.

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



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



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

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

### Open File

The **BB File Open** dialog is opened with the menu command *Open File* or the **F3** function key.

**Tip:** You can also press the **s s 4 Enter** keys to open this dialog.

It shows and opens all available file types.

All BB files (mgu,sgu,mid,kar,wav,mp3,wma,mp4,m4a,wmv,avi,abc,xml,musicxml,mxl)

If MySong.MGU is loaded, and a same named audio file (MySong.WMA, MySong.MP3, MySong.WAV, etc.) is present, Band-in-a-Box will open the audio file to the audio track. This allows third parties to make audio files with chords in them, by making a MySong.MGU and MySong.MP3 pair of files, which will load into Band-in-a-Box yet will have the audio compressed to take up little disk space. For example, make a teaching set of trombone files for Band-in-a-Box, with audio trombone track, and Band-in-a-Box file with chords, all fitting in a small file size.

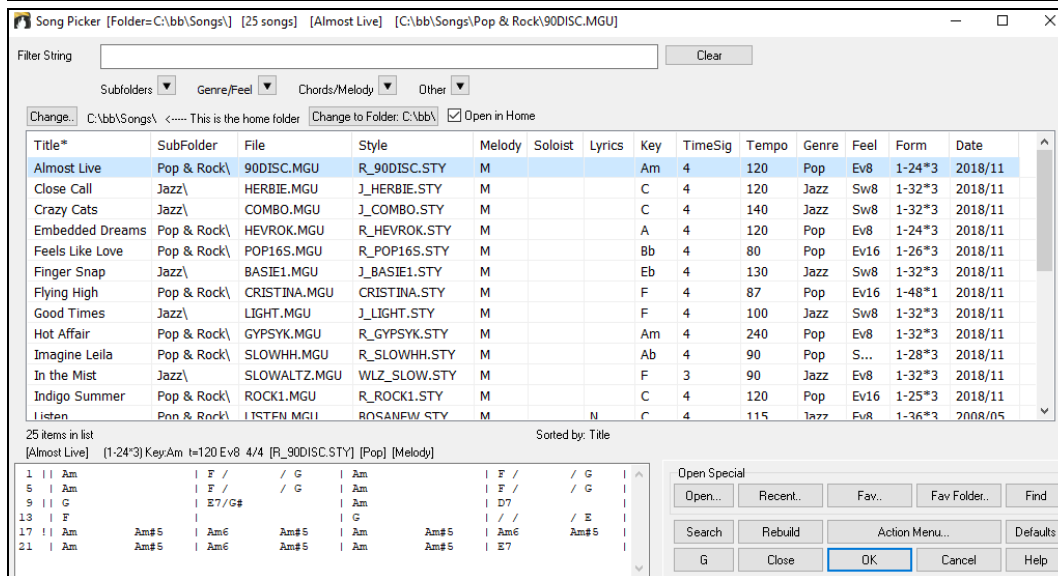
### Drag & Drop Files to Band-in-a-Box

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 an existing song. File types include Band-in-a-Box songs (.SGU/.MGU), MIDI (.MID), and audio (.WAV/.M4A/.MP3). Simply drag the file and drop it anywhere on the Band-in-a-Box screen, including various windows.

### Open Song by Titles (SongPicker)

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

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



The first time you open the **SongPicker**, Band-in-a-Box will ask you to build the song list for `C:\bb\Song`, 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, the progress bar will appear.

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

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**.

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

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

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

1		F#Maj7		D7		Gm7		Em7b5	A7		▲
5		Dm7		G7		Gm7		C9			
9		F#Maj7		D7		Gm7		Em7b5	A7		
13		Dm7		G7		Gm7		C9			
17		Cm7		F7		BbMaj7					
21		Bbm7		Ebm9		AbMaj7		C13			
25		F#Maj7		D7		Gm7		Em7b5	A7		▼

The song list can be filtered in many ways.

Filter String  Clear

Subfolders 
 Genre/Feel 
 Chords/Melody 
 Other

- 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 | )

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

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

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

If you want to find the progression that is relative to the key of C (i.e., Dm7 is IIm7), then you should enable the **Only match if relative to this key** checkbox and set the key to C.

Enable **Key must match exactly** if you want 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** if you want 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.

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

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

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

Open Special
 

Open...
 Recent...
 Fav...
 Fav Folder...
 Find

Search
 Rebuild
 Action Menu...
 Defaults

G
 Close
 OK
 Cancel
 Help

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

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

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

Use the **[Fav Folder]** button to open files from your favorite folders.

The **[Find]** button opens the **Find song files** dialog, which helps you find files by using a keyword, file date, size, etc.

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

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

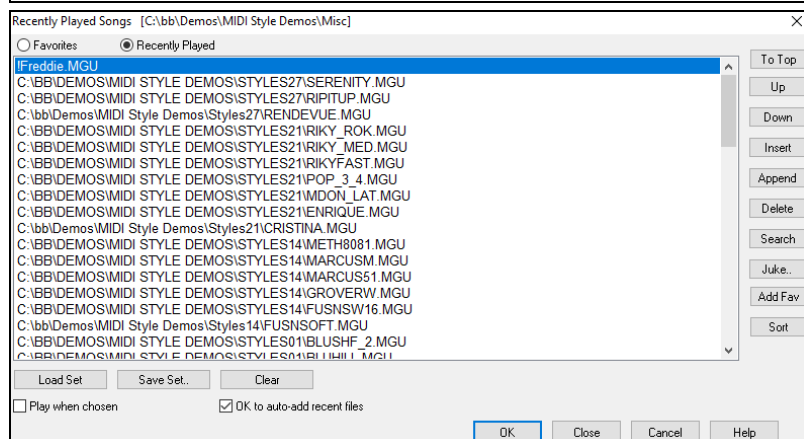
The **[Action Menu]** button allows you to select additional options.

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

## Open Recently Chosen Songs / Open Favorite Songs

There's a dialog for these favorites with separate lists of Recently Played and Favorite songs. There are 2 radio buttons in this dialog, showing both recently used songs and a list of "favorites" that you select. Use the menu commands or the keystrokes **Shift+F3** to open the lists.

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



The **Favorites** and **Recently Played** radio buttons toggle between a list of your recently played songs and your favorite songs.

When "Save As" is used to save a song with a different name, the new name will be added to the **Recently Played Songs** dialog.

Use the **[To Top]**, **[Up]**, and **[Down]** buttons to navigate up and down the list or to jump to the top of the list.

**[Insert]** adds a song at the current list location. **[Append]** adds a song to the end of the list. **[Delete]** removes the selected item.

The **[Search]** button allows you to search a file by a keyword.

The **[Juke]** lists can be edited, sorted, saved/loaded, and used with the jukebox. You can add an unlimited number of favorites.

The list will start off as an empty one, but you can add songs as your favorites by pressing the **[Add Fav]** button.

The **[Sort]** button sorts the list alphabetically.

The **[Load Set]** and **[Save Set]** buttons allow you to save and load sets of favorites or recently played songs (or styles). Once you have the set, you can press the **[Juke...]** button. This will play the set file in order, not randomly. It will start from the currently selected song.

You can make a new list of songs for a set by using the **[Clear]** button to clear the Favorites list, followed by the **[Append]**, **[Insert]**, and **[Delete]** buttons to add songs.

If **Play when chosen** is enabled, when you press the **[OK]** button the song will play automatically.

If **OK to auto-add recent files** is enabled, every song you load will be added to the top of the Favorites list.

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

## Open Previous Song

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

**Tip:** Pressing the **Ctrl+Shift+F8** or **s s 7 Enter** keys opens the previous song.

## Open Next Song

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

**Tip:** Pressing the **Shift+F8** or **s s 8 Enter** keys opens the next song.

## Open Entire MIDI File (mid) to Melody Track

This command launches the **BB File Open** dialog showing a list of available MIDI files in the current folder and opens the selected file to the Melody track.

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

## Open Entire Karaoke File (kar) to Melody Track

This launches the **BB File Open** dialog showing a list of available Karaoke files in the current folder and opens the selected file to the Melody track.

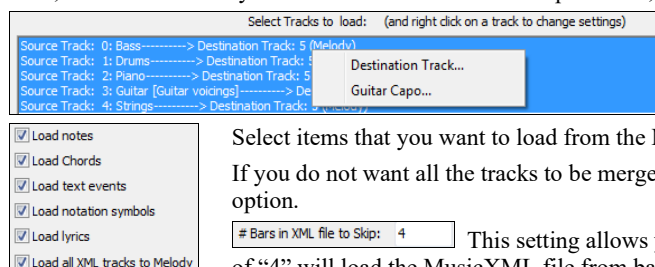
**Tip:** You can also press the **s s 1 3 Enter** keys to open a Karaoke file.

## Open MusicXML File

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

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

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



If you want to change the destination track, right-click on a track and select *Destination Track*.

Select items that you want to load from the MusicXML file.

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

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



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

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

## Open ABC Notation File

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

## Open Audio File

The *Open Audio File* menu command launches the **BB File Open File** dialog with a list of audio files of all supported types (.WAV, .WMA, .MP3, .MP4, .M4A, .WMV audio, and audio CD) found in the current folder.

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

## Open from Favorite Folders

The menu command *File | Open Special | Favorite Folders* launches the **Favorite Folders** dialog with a list of recently used folders. To open a song using this dialog you first select the folder from the list, and then you can directly open the song from that folder. This allows you to quickly find a song in another folder.

**Tip:** This dialog also opens with the **s s 6 Enter** or **Alt+Shift+F** keys.

## File Associations

Go to the menu item *File | File Utilities* to associate the file types for Band-in-a-Box songs and styles in Windows®. Once set, this means that you can double-click on a song or style and Band-in-a-Box will open with that song or style.

Choose the menu items *File | File Utilities | Associate File types (songs, styles) with Windows...* to associate the Band-in-a-Box file types, and *Remove File Associations (songs, styles) with Windows...* to remove the associations.

## Global Song Overrides

These overrides let you ignore settings that were saved in song files.



The global overrides are found in **Preferences [Overrides]**, and they allow you to set the overall song looping (always OFF, always ON, or as set in the song). Similar overrides are available to see which other information gets

loaded from a file, such as patches, harmonies, volume, reverb, chorus, panning, and bank changes. For example, you can set every song to load with looping ON, and don't load any reverb settings from songs.

**Overall Looping of song:** For example, if you want every song loaded to have looping set to on, then set the **Overall Looping of song** option to “Always set loop to ON.” But if you are going out on a playing job, and don't want any songs to loop, then set it to “Always set loop to OFF.” If you want the settings to work the same way they did in previous versions, choose “As set in the song” or press the **[Defaults]** button.

**Allow Songs to load settings for:** If set, these items will be allowed to be loaded from songs. If not, the settings will be ignored when loading songs.

**Convert line-based lyrics to bar-based lyrics:** In the previous versions, there were line-based lyrics, which could be entered for each line on the Notation window. You can no longer enter this type of lyrics, but if your existing song has line-based lyrics, Band-in-a-Box can convert them to bar-based-lyrics. This option allows you to choose how the conversion should occur when the song with line-based lyrics opens. The default is “Always (auto-split),” which will convert line-based lyrics to bar-based lyrics and splitting them into 4 bars. If you choose “Always (don't split),” line-based lyrics will be converted but they won't be split into 4 bars. You can also choose not to convert line-based lyrics automatically. If the current song has line-based lyrics, you can press the **[Convert now]** button to convert them to bar-based lyrics.

**OK to Load Notation Symbols with songs:** If this is not selected, notation symbols (slurs, staccato, crescendos) will not be loaded from the song.

The options under **Defaults for new songs** are settings from the **Song Settings** dialog.

When **Vary Style in Middle Choruses** is selected (default), the song will play in substyle B throughout the middle choruses, playing substyle A for the first and last choruses only. If this setting is not selected, then the substyle changes will follow the part markers entered on the Chord Sheet.

When **Force to Simple Arrangement** is selected, the song plays a simpler (less busy or embellished) arrangement.

The **Avoid Transpositions** option allows the RealTracks to avoid transposition for all tracks in all songs. This will produce higher quality sound but less variation. (Note: To use this feature for all tracks in the current song, set the option in Song Settings dialog. To set for each track in the current song, use the right-click menu on the track radio buttons.)

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

The **[Jazz]** preset button turns both of these settings on for a typical Jazz arrangement to support soloing over the middle choruses and allow Jazz chord embellishments.

Use the options under **Force Tracks to Simple Arrangements for All Songs** to set individual tracks or all tracks to simple arrangements for all songs. If you want to force simple arrangements on a song-by-song basis, use the **[Simple]** button on the toolbar.

Settings for transposing songs when loaded

The **Preferences [Transpose]** button opens the **Settings for transposing songs when loaded or “Do it Now”** dialog.

Settings for transposing songs when loaded or “Do it Now”

Transpose by 2 Semitones and 0 Octaves

Each time a song is loaded

Transpose the song to the key of D Do it now

Each Chorus that a song is playing, transpose by 0 Semitones.

Vocal Wizard... Random # semitones

Auto-transpose to best VOCAL key when a song is loaded.

Use Wizard for THRU part

Allow Melody Wizard on THRU part (F and G below middle C is melody)

Melody Octave 0

OK Cancel Help Defaults

When playing along on your MIDI keyboard, you can set the Thru transpose to transpose semitones or octaves. You can define a “favorite key” and Band-in-a-Box will optionally transpose any and all loaded songs to that key. This is a great feature for practicing in a certain key.

You can also set the THRU transpose to the favorite key to transpose the THRU part so that you can always play along in your favorite key (regardless of the actual key of the song). To activate this feature by key strokes, press **Ctrl+Shift+K**.

To practice a song in different keys, have it transpose by a specified number of semitones each chorus, or let Band-in-a-Box transpose it a random number of semitones for more of a challenge.

The **[Vocal Wizard]** button launches the **Vocal Wizard**, which shows the best keys given a singer’s vocal range.

When **Auto-transpose to best VOCAL key when a song is loaded** is checked, the song will be automatically transposed to the best key for a vocalist, depending on the settings in the Vocal Wizard.

If you have an external keyboard, enable the **Use Wizard for Thru part** option and also the Wizard checkbox on the main screen. Band-in-a-Box will make sure you never hit a wrong note when playing live!

When **Allow Melody Wizard on THRU part (F and G below middle C is melody)**” is set, the F and G below middle C on a connected MIDI keyboard will play melody notes, assuming a Melody track exists. A, B, C, D, and E are approach notes from below. F# = repeat note. D, C, B, and A are approach notes from above. Low E, F, and G change the melody octave.

Changing the Style

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

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

The StylePicker

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

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

**Tip:** You can quickly launch the StylePicker by the **S Enter** or **Ctrl+F9** keys.

StylePicker Current style is: M\_80POPM.STY

Type in a familiar song title, and this will set the Style Filters

Style Filter by: Filter String Include Similar

Category TimeSig Feel Tempo Type Other

6,246 items in list. Sorted by: Original Order (Low to High)

Name	Type	TSig	EvSw	Tempo	Long Name	Genre	Group	Date	Set#	#Instr	#substyles	Other Genres
CRKWOODS	RM	9/8	sw8	80	Exotic New Age w/ Stream_1_Loop	Lite Pop	Pop	2011/12	Misc.	5	2	New Age
INSECTS	RM	3/4	ev8	100	Soundtrack w/ Crickets Loop	Lite Pop	Pop	2011/12	Misc.	5	2	New Age
MOCKINGB	RM	3/4	ev8	190	6-8 WorldBeat w/ Mockingbird Loop	Lite Pop	Pop	2011/12	Misc.	5	2	New Age
MONSOON	RM	4/4	ev8	85	Meditative, w/ Rain & Thunder Loop	Lite Pop	Pop	2011/12	Misc.	5	2	New Age
M_80POPM	RM	4/4	ev8	120	Pop Bubblegum MIDI Piano	Lite Pop	Pop	2013/07	MST 11	5	2	Pop
Fav M_80POPM	RM	4/4	ev8	120	80s Pop Medium MIDI Piano	Lite Pop	Pop	2013/07	MST 11	5	2	Pop
M_80SYRK	RM	4/4	ev8	120	Hard Rock LA w/ 80s Synth	Pop	Pop	2013/11	MST 12	5	2	Pop
M_BELIEV	RM	4/4	ev16	65	Pop Believe Band w/ Synth	Pop	Pop	2013/12	MST 1	5	2	Pop
M_BGNOPS	RM	4/4	ev8	165	New Orleans Boogie w/ Piano Solo	Country	Country	2013/06	MST 10	4	2	Country Classic, New Orleans, Blues
M_BLZ128	RM	12/8	sw8	60	Slow 12/8 Blues Band w/ Piano	Blues	Pop	2013/12	MST 1	5	2	Blues
M_BOGYNO	RM	4/4	ev8	165	New Orleans Boogie Quartet	Country	Country	2013/12	MST 10	4	2	Country Classic, New Orleans, Blues, N
M_BOYENO	RM	4/4	ev8	80	Belgian Quartet w/ Piano	Pop	Pop	2013/12	MST 6	5	2	Pop

Base Instrument: 34 Finger Electric Bass

Piano 2230:Piano, Rhythm 80sPopMedium Ev 120 [Miles Black]

Drums RealDrums→NashvilleEven8~1-SideStick,Ride [Brian Fuller]

Guitar 543:Guitar, Electric, Rhythm Dreamy Ev 120 [Darin Favorite]

Synth 1278:Synth Pad, PopUpLR Ev 120 [Blair Masters]

Melody

Soloist

Custom Clear Save As .STY...

Memo: MIDI SuperTrack 80s PopMedium Piano with MIDI Bass and RealTracks Synth Pad, PopUpLift, Dreamy 120 Electric Guitar and RealDrums NashvilleEven8. -Examples: The Cryin' Game, We Are the World

Play Using Current Chordsheet for song Load Song Demo

Play Stop t= 120 4 bar Preview

Quick - play using premade demo (not chords of song)

Action... Rebuild OK Cancel Help

## Playing/Pausing/Stopping Songs



This will replay the song without regenerating the tracks, unless regeneration is required. The current arrangement is preserved. (Freeze the song or save to a MIDI file to permanently save the arrangement.)



This will create a new arrangement and plays the song. If you don't want your tracks regenerated use **[Play]**.



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



This will play the song starting at the selected chorus and bar number. Use it to jump to any bar in the song. You can also start playback from any bar by right-clicking on the bar and selecting the *Play from Bar* menu item.



This will stop song playback.



This will pause playback with the **[Pause/Continue]** button; resume from the same location by pressing it again.

You can also use the *Play* menu commands or keystrokes.



You can double-click on any bar on the Chord Sheet or Notation window to start playback at that location.

There is also an option in the **Preferences** dialog to start and stop playback with the spacebar. The spacebar or double-click can be used on an ending bar (or a bar in the tag), and it will play from the ending (or tag).

You can also right-click on the Chord Sheet or the Notation window to start playing.

Play from Bar 14 Chorus #1  
Play from Bar 14 Chorus #2  
Play from Bar 14 Chorus #3

## Arrangement Options



Arrange

The **[Arrange]** button in the **Preferences** dialog opens the **Arrangement Options** dialog, which allows you to configure overall settings for song arrangement. For example, you can set the amount of boost for shots/hold, allow rests/pushes, normalize MIDI velocities to a certain value, allow endings, set natural arrangement, and do more.

**Boost Velocity of 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.

**Boost shots by:** Shots can be accented with this setting.

**Boost 'Holds' by:** Use this setting to boost the velocity of held chords.

**Allow Any Rests:** You can disable the rests feature. You might want to do this if you've got a song with a lot of rests in it and are then having difficulty recording a melody because you don't hear the drums providing the beat (due to the drums resting). If so, you can temporarily disable the rests so that you can record and listen to the drums.

**Allow Any Pushes:** If for some reason you don't want a style or a song to have pushes, you can set this to no.

**Allow Style Pushes:** If for some reason you don't want a style to have pushes, you can set this to no.

**OK to Load Style with Songs:** This loads the style that is saved with the Band-in-a-Box song. Set it to NO if you don't want the saved styles to load, perhaps to audition a new style with several different songs.

**Concert Pitch Adjust:** This is useful for non-concert instruments such as Saxophone or Trumpet. The output is transposed so that you see the music in one key, and it plays in another. Trumpet players and other Bb instruments should set Concert Pitch Adjust to -2. Alto Sax and other Eb instruments should set Concert Pitch adjust to +3.

**Note:** This concert pitch adjust setting is an old one. It is preferable that you use the Notation-Transpose Option instead.

**Allow Any Endings:** You can disable the endings from all the songs by using this setting.

**Lowest Bass Note:** Styles will normally play bass notes (down to the low E) if the pattern won't go below a low E note. This happens with all styles automatically, but there is also an option to set the lowest note that the bass can go very low (so you can get a low C if you want to!).

**Prevent "too low" guitar notes:** For styles using a guitar patch on the Guitar, Piano, or Strings part this will prevent any note from being lower than the low E on a guitar.

**Allow late notes in pattern, just before chord change:** Styles will normally play notes near the end of a pattern, before a chord change. Sometimes this makes the style sound "too busy." If you set this to, say 70%, then 30% of the time, the note at the end of the pattern will play quieter, typically at half the volume.

**Drum Brushes:** Most GM modules have brushes available on patch 41 on the drums. On some Sound Blasters you need to load a GS sound font for this to occur, and you need to use the Sound Blaster software to do this (AWE Control Panel). 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.

**First bar of first chorus of song gets a drum cymbal crash:** If selected, the first bar of the song (following the intro) might get a cymbal crash. Usually this is left unselected, since most drummers wouldn’t play a crash cymbal on bar 1 of the song.

**Natural Arrangements (re-interpret complex chords):** If you give a pro musician a complicated chord progression with fancy extensions like C7b9b13 or Gm11, the musician may reinterpret these rather than playing them exactly as written. This can achieve a much better sounding arrangement because the musician has freedom to choose from similar chord extensions. You can get Band-in-a-Box to do the same thing with this option for all tracks in all songs. (Note: To set this feature for all tracks in the current song, use the option in the **Song Settings** dialog. To set this for specific track(s) in the current song, right-click on the track radio button, go to *Track Settings* | *Set Natural Arrangement*, and select an option.).

**Show Messages:** You can select to show a flash message when chords are re-interpreted. The choices are: Always, Never, and Once per session.

**Normalize MIDI velocities to:** If performing live, or at a jam session, it helps to have the volume of all 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. When you have set the normalize to “on,” the title window 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 49 to 70.

**Including Melody, Soloist:** The normalization will affect bass, drums, piano, guitar, and strings. If you select the “Including Melody, Soloist” option, the normalization will also affect the Melody and Soloist parts.

**When a song is loaded, but the required style is not found:** In this group of settings, you can control the behavior of the program when a required style is not found. Text files like *C:\bb\Data\A\_PGMUSIC.NA* list the substitute styles to use. You can make your own \*.NA file but call it something like MYSTYLES.NA. Don’t edit the A\_PGMUSIC.NA file.

**OK to substitute with a similar style:** If set, this will enable the substitution of styles using the *C:\bb\Data\A\_PGMUSIC.NA* text file and any other \*.NA files supplied by third-party styles developers.

**If nothing similar found, use this style:** This is the style that will be substituted if no better substitute is found in the A\_PGMUSIC.NA text file or any other \*.NA files.

**Message if no style or substitution found:** If no substitute style is found, what type of message (if any) should be displayed?

**Message if substitution style found:** When a substitute style is found, what type of message (if any) should be displayed?

**Woodshed Tempo (increase tempo every loop):** 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.

**Woodshed tempo by (default=0 bpm):** This sets the number of bpm that the tempo will change each time through. There are 4 modes to the woodshed tempo field. They are only active when you set a woodshed tempo value other than 0.

**Insert Breaks (silence) in arrangement:** This feature is great 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.

## Song Settings



The [Song Settings] button opens the **Song Settings** dialog for additional settings such as endings, tags, style variations, pushes, rests, and chord embellishments to make your song interesting and varied.

You can also use the **Ctrl+N** keys or the *Edit | Song Form | Settings (for This Song)* menu command to open this dialog.

**Vary Style in Middle Choruses:** If set to “Yes,” the song will play in substyle “b” throughout the Middle Choruses. The Middle Choruses are considered all choruses *except* the first and last ones. For example, in the Jazz Swing Style, since the “b” substyle is Swing, all of the middle choruses will have swing bass, whereas the “a” substyle is playing half notes on the bass. If set to “No” the middle choruses will play A and B substyles exactly as they appear in the song as outlined by the part markers.

**Allow Pushes in Middle Choruses:** This is most frequently used if there are pushes in a song (indicated by the “^” symbol), but you *don’t* want these pushes to play in the middle choruses. Simply set the checkbox to “No” (disabled) and the pushes will be ignored in the middle choruses. This is to allow for uninterrupted soloing choruses.

**Allow Rests in First/Middle/Last Chorus:** These parameters allow you to decide which choruses will play any rests that are present in a song (indicated by the “.” symbol). For example, you may have put rests into a song but don’t want the rests to play in the middle choruses, since you are using them for soloing: simply set the ALLOW RESTS IN MIDDLE CHORUSES checkbox to “No” (off).

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



**Force Song to Simple Arrangement (non-embellished):** You can set the whole song to use “Simpler” RealTracks with this setting, as long as the RealTracks you are using have the simple option available. This is shown by a “y” in the **RealTracks Picker**’s “Simpler Available” column. The “Simpler” RealTracks play a less busy, less embellished arrangement.

**Drums Count-in (this song only):** You can select the count-in option for this song.

**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 Jump After Bar #” the song jumps to the “Tag Begin 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, the standard ending is 2 bars appended to the end of the song. 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. To turn the song ending off for a “single song,” set the “Generate 2 bar Ending for this song” checkbox to off (cleared). To turn song endings off for “all songs,” choose *Options | Preferences* and press the **[Arrange]** button to open the **Arrangement Options** dialog. Then, set the “Allow any Endings” checkbox to off (cleared).

You can quickly choose a fadeout ending, just press the **[Fade]** button, and Band-in-a-Box will fadeout the last “x” bars of the song (you can specify how many bars). Or customize the fadeout with precise values for each bar.

**RealTracks options for this song only** set the RealTracks options for the song without changing the global RealTracks settings.

**Solos should have a ‘bluesy’ feel:** When set, any soloist or RealTracks background soloist, will treat any major triad (C, F, etc.) like a dominant seventh (C7, F7) and use flatted 7th for soloing.

**Allow RealTracks substitutions based on tempo:** When set, the program will find the best RealTracks to use at the current tempo. For example, it might substitute an acoustic bass recorded at a higher tempo, closer to the tempo of your song. The RealTracks name will appear on the main screen with a tilde (~) to indicate the substitution.

**Allow RealTracks Shots, Holds and Pushes:** When set (recommended), Band-in-a-Box will create realistic shots, holds, and pushes in your song. If unchecked, Band-in-a-Box will simulate a shot. Not all styles have these available. Check the *RealTracks\Library\Holds* folder and the **RealTracks Picker**’s “Holds” column listing the set number.

**Allow RealTracks Half-time/Double-time:** When set, this song will allow RealTracks to play at half time (twice the usual tempo) or double time (half the usual tempo). This allows you, for example in a ballad at a tempo of 70, to add a RealTracks Sax solo with a tempo of 140 and play it as a double time, which will match the ballad tempo of 70.

**Ignore Slash Root of Slash Chords (eg C/E) except Bass Track:** If this is set, the RealTracks other than the Bass track will not play the slash root of chords. For example, the RealTracks will play C instead of C/E.

**Avoid transpositions in RealTracks:** If this is set, RealTracks will try not to transpose. This will result in better quality, but less variety in the arrangement.

**Natural Arrangements:** If you give a pro musician a complicated chord progression with fancy extensions like C7b9b13 or Gm11, the musician may reinterpret these rather than playing them exactly as written. This can achieve a much better sounding arrangement because the musician has freedom to choose from similar chord extensions. You can get Band-in-a-Box to do the same thing with this option for all tracks in the current song. (Note: To set this feature for all tracks in all songs, use the option in the **Arrangement Options** 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.)

**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-substitution of style) for this song:** If this is set, and *Auto-replace MIDI styles with RealTracks styles when songs loaded* is checked on the RealTracks toolbar menu, then auto-substitution with a RealStyle is allowed.

**This song has playback problems, disable Fast Generation:** On slower computers, songs with lots of RealTracks might have playback problems (stuttering). If so, you can use this setting to disable Fast Generation for this song. You can turn Fast Generation off for all songs in the **RealTracks Settings** dialog by unchecking the setting “Speed up generation of RealTracks (disable on slow machines).”

**Volume Boost (this song only) in dB:** The volume of any particular song can be boosted or cut by typing in the number of decibels. A change of 6dB is about the same as moving a MIDI volume control by a value of 32.

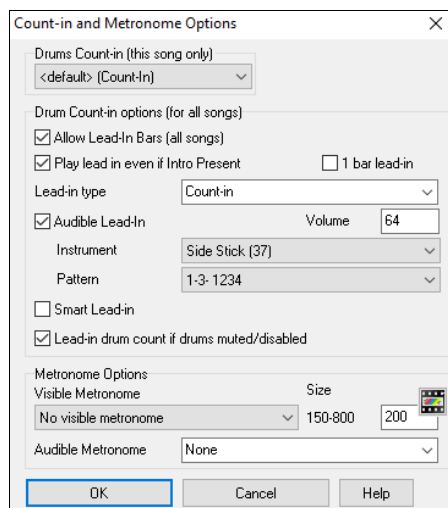
**Transpose Artist Performance Tracks by semitones:** If this is enabled, any Artist Performance tracks will be transposed (pitch stretched) by the amount entered here. The value is set automatically when you transpose your song, but you can adjust it here.

## Count-in and Metronome Options



Count-in/Met.

The **[Count-in/Met.]** button in the **Preferences** dialog open the **Count-in and Metronome Options** dialog, which allows you to set the drum lead-in options (pattern, type, 1-bar instead of 2-bar, type, volume, instrument, smart lead-in, etc.) and the metronome options (visible and/or audible metronome).



**Audible Lead-In / Volume:** This enables audible count-in. If you would like the lead-in bars to be played, but just want the drum lead-in quieter (or silent) set the volume to 0 (for silent).

**Instrument / Pattern:** 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. There's a new "smart lead-in" option to silence the drum count-in if a melody lead-in has begun.

**Smart Lead-in:** A smart lead-in avoids playing the count-in drum sound during a Melody pickup.

**Lead-in drum count if drums muted/disabled:** Previously, when the drum track was muted (or disabled in a song), the count-in drum click wouldn't play. This option can play the drum count-in in all circumstances. Drummers who play along with BB by muting the drum track should find this feature useful. To set this option, choose *Options | Preferences* and set "Lead-in drum count if drums muted or disabled" to true (default is true).

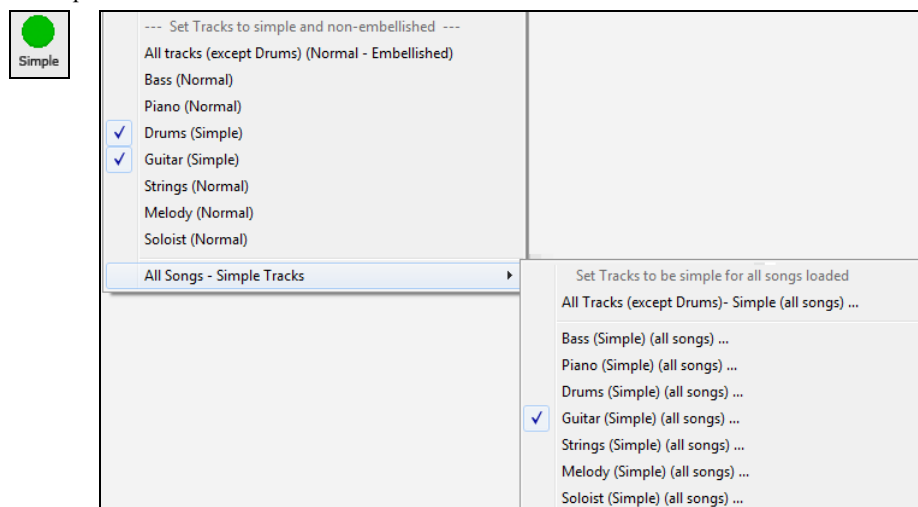
**Visible Metronome:** You can display a visible metronome on-screen during the entire song (or just the lead-in). Choose the screen position (top-right or center), and the size (up to near full screen size). Also choose the visual metronome pattern (1234, 1-3, 1---, or -2-4). Seeing a metronome on-screen is a great way for a student to learn to keep on the beat, and with a settable size, students can view this from across the room.

**Audible Metronome:** The three settings for the audible metronome are None, During Record, or During Record and Play.

## Options for Simpler Arrangements

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

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



## Track Settings for Playback

The individual tracks are controlled with the Mixer.

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

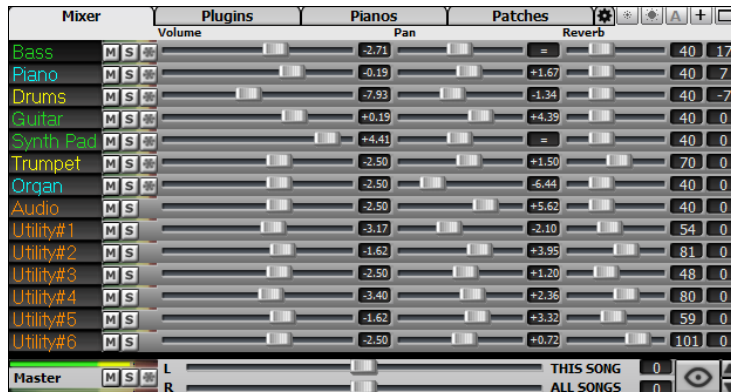
**Allow Lead-In Bars:** People who use Band-in-a-Box for soloing practice will likely turn the lead-in off to allow endless looping uninterrupted by the lead-in count. To eliminate the lead-in count, select Allow Lead-In Bars to = NO, this will start the song from bar 1 with no lead in.

**1 bar lead-in:** If this is set, the count-in will be a single bar instead of 2 bars.

**Play Lead-In Even If Intro Present:** If a song has an intro, it's usually not necessary to play the 2-bar lead-in count. There's a new option to always OMIT the lead-in if an intro is present.

**Lead-in type:** This can be drum patterns instead of "1-2-1234." You can specify to play two bars of drum patterns 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. If you're playing with Band-in-a-Box live on a "dance floor," this setting will avoid "dead air" between songs, and keep the drumbeat going. Includes options to have "a" or "b" drum fills or patterns play for the two bars.





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

## Mute, Solo, and Freeze Tracks

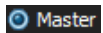


Each track has its own VU meter as well as buttons to **[M]**ute, **[S]**olo, and **[\*]** Freeze the track. The Mute and Solo states of each track will be saved in the songs and will be loaded the next time you open them.

### Muting a Track



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



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

### Solo a Track



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

Or you could hold the **Ctrl** key and mouse click (left or right) on the track button at the top of the screen. For example, if you want to hear only the Piano track, **Ctrl+click** on the Piano track button. If you want to use hot keys for this, you can press **Alt+2** (Mute-All) and then **Alt+4** (Unmute Piano).

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

### Freeze a Track



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



Use the snowflake button on the toolbar for additional options, which include freezing the whole song.

## Changing Volume, Panning, Reverb, Tone

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



Hold the **Ctrl** key down as you click on the track 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.

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



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

## Slide Tracks

This is a menu command (*Edit | Slide Tracks...*) that allows you to move any of the Bass, Drums, Piano, Guitar, Strings, Melody, or Soloist tracks ahead or behind by a definable amount. For example, slide the Bass track a little ahead of the rest of the band to make the bass player “drive the band.”

To slide tracks, select the *Slide Tracks* option from the *Edit* menu. 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.

**Slide tracks**

☒ Allow Any Slides  
☒ Humanize Slides

Setting these numbers will slide the entire track ahead or behind by the specified # of ticks (120 ticks per beat). So, for example if you set the bass to -3, the bass player will play 3 ticks early throughout the song.

Bass track: -2  
Drums: 0  
Piano: 2  
Guitar: 2  
Strings: 2  
Melody: 2  
Soloist: 0

Default = 0. Musically Useful range is from -10 to +10

Update Defaults Zeros

OK Cancel Help

**Allow Any Slides:** If you want the slides to occur, then enable this option.

**Humanize Slides:** If you enable this, the slides will be humanized to slide the track a different amount for each note. The amount varies from 0 ticks (none) to the slide setting for the instrument.

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

Press the **[Zeros]** button to “zero-out” the slide values for all tracks.

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

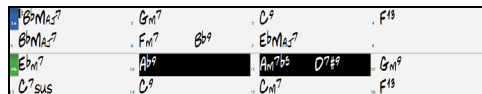
**Tip:** A track that always plays notes early by a certain amount tends to sound out of time, whereas humanizing the slide makes the track sounds more alive.

## Play Selected Area as a Loop

Shift-click on the **[Play]** button or press **F10** (Play Selected Area as Loop), and the program will play the selected region and loop the selection. For example, you can select bars 10 and 11 and then press **F10**, and bars 10 and 11 will play looped.

To use this function, select a region on the Chord Sheet.

Choose **Play | Play & Loop Highlighted Section** (or press **F10**). The selected region will then play and continues looping until STOP is pressed.



## Loop Button Menu

The **[Loop]** toolbar button opens a menu with the full list of looping options.

Loop

- Play and loop highlighted region (F10)
- ☒ Loop Section Enabled (Numpad 1)
- Loop Section Dialog (Numpad 2)
- Settings for Looping the Entire Song ---
- ☒ Loop of Entire Song Enabled
- ALWAYS Loop Entire Song
- NEVER Loop Entire Song

Click on the looping option you want, either the entire song or just a section that you select. Selecting the checkbox on the button enables looping for the entire song. The **Loop Section Settings** dialog lets you choose exactly what to loop.

## Loop any Section of the song

You can loop any section of the song. The program will then start playback at the first loop point and play the looped section until stopped.

Looping of a section of the song is enabled in the Loop button menu or with the keystroke **[NUMPAD 1]**.

Select **Loop Section Dialog** from the Loop menu button to open the **Loop Section Settings** dialog, or press **[NUMPAD 2]**.

The **Loop Section Settings** dialog will then display.

**Loop Section Settings**

☒ Looping is enabled (1)  
☐ Loop a Single Screen of Notation  
☒ Loop Range of Bars

Note: Pressing the 1-key hotkey for the underlined character makes the setting.

From Bar: 1 Chorus #: 1  
# bars: 32 Update

Begin Bar

Play within loop Play Stop

Jump (no loop)

Loop Presets (Set to Choruses...)  
Introduction  
First First & Middle  
Middle Middle & Last  
Last Ending All

"L" command settings  
Default Length: 4 bars  
☒ L command on bar boundaries during playback

Practicing Features  
☐ Mute Melody Every 2nd Loop  
☐ Advance to Next Loop After 2 Loops

Defaults (0) OK - Play Loop Close Help

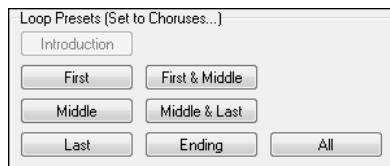
The “Play within loop” command allows you to quickly play a looped section. Highlight the range of bars to loop on the Chord Sheet, press **NUMPAD 2** to open the **Loop Section Settings** dialog, and click on the **[Play within loop]** button.

To enter settings manually in this dialog, you start by choosing either “Loop a Single Screen of Notation” or “Loop Range of Bars.”

“Loop a Single Screen of Notation” (**Ctrl+NUMPAD 7**) loops a single screen of notation at the current song location. The length of the loop is determined by the number of “Bars/Screen” specified in the **Notation Window Options**.

Select “Loop Range of Bars” if you want a custom range of bars, then enter the starting “From Bar” number, the “Chorus #,” and the “# bars” for the length of the looped section. You can then play the song with the **[Play within loop]** button and then **[Close]** the dialog.

Presets are available to set the loop points to Introduction, First / Middle /Last Choruses or First & Middle, Middle & Last combinations, Ending, or All.



As the different buttons are selected you will see the “Loop Range of Bars” settings update.



Hot keys are also available for these, look in the *Play* menu under the *Looping* submenu.

## Loop Practicing Feature



Getting the mute to loop every Nth time is helpful to learn a certain phrase. For the loops, you play along with the phrase, and then “you’re on your own” when the phrase gets muted every Nth loop. You can choose the track to mute and how often the track mutes.



The “Advance to next loop every Nth loop” option allows you to practice and learn a whole song, by getting each section repeated a certain number of bars.

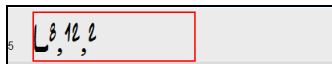
Once you have these settings made, you can just start a loop the usual way. For example, highlight a region, press the **[Loop]** button, and select *Play and loop highlighted region* (or press [F10]). Or you can type L4 <enter> to start a 4-bar loop.

## Quick command for Looping

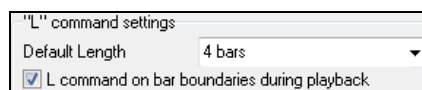
Looping has been enhanced with an “L” command for quickly setting a loop.

For example:

- **L Enter** will loop at the current point for 4 bars. (The “4” is a selectable value. See below.)
- **L 8 Enter** will loop for 8 bars.
- **L 8, 12 Enter** will loop for 8 bars starting at bar 12.
- **L 8, 12, 2 Enter** will loop for 8 bars starting at bar 12 of chorus 2.



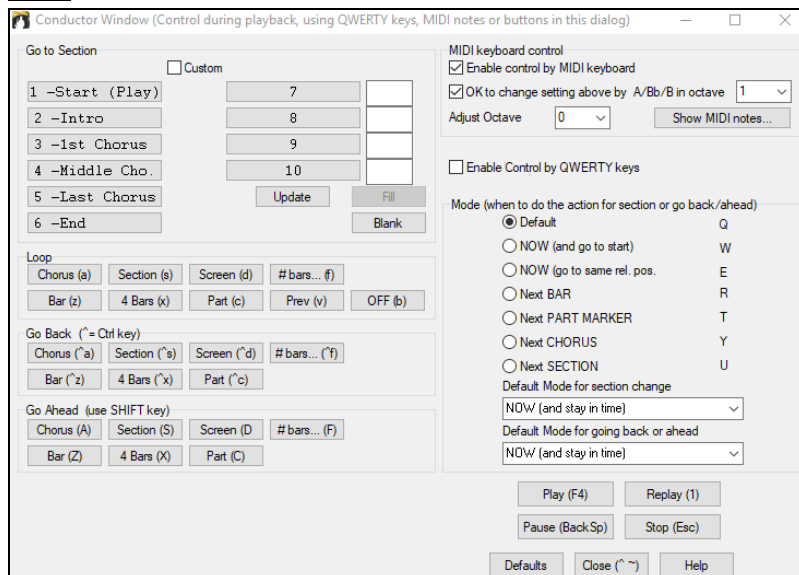
The “Default Length” option in the **Loop Section Settings** dialog determines the number of bars looped when you hit L [Enter] keys. For example, if this is set to 4 bars, then L [Enter] will loop 4 bars.



## “Conductor”- Live Looping/Playback control

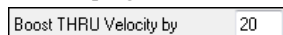


As the song is playing, many “single key” hot keys are now available to control the playback and looping of the song.



## Play along with your MIDI Controller Keyboard

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



When playing along on a keyboard to the Band-in-a-Box “band,” if the sound of your keyboard is too quiet and increasing the THRU Volume doesn’t help enough, use this option to boost the THRU velocity and make your playing on the THRU channel louder. To set this “THRU velocity boost,” open the **MIDI Settings** dialog (*Options | Preferences | Channels*). Click on the **[Options]** button and set “Boost THRU Velocity by” to a value in the range of -127 to +127 in the **MIDI Options** dialog. (Default is 0.)



Harmonize your play along track by choosing *MIDI Thru Harmony* (**Alt+F11**) from the **[Harmony]** menu button to choose a harmony, just as you would for the Melody.

## 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 (2nd,Fourth,Sixth)

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

To use this feature, press the **[MIDI]** toolbar button and enter a check for *MIDI Keyboard Wizard Enabled*.



☒ MIDI Keyboard Wizard Enabled

You can also select the *Wizard Playalong feature* option from the Play menu.

In the *Play* menu, toggle *Wizard uses "Smart" notes* to "off" (unchecked) to have the Wizard provide you access to the chromatic scale. Toggle it "on" to have access only to the notes based on the chord/key of the song.



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

## Melody Wizard

For songs with melodies, there are QWERTY keys (Enter, \, T, 6) that trigger notes from the melody as the song is being played. Other keys trigger 1-4 approach notes from below or above. The notes can be recorded, to humanize a stiff melody with better timing, and approach notes also useful for sight reading, rhythm practice or to perform. This feature works with harmonies.

- Melody notes: T, 6, Enter, \
- Same Melody note: 5
- Approach notes: QWER YUIO
- Octave set: 1, 2, 3

MIDI notes also work (if **Preferences [Transpose]** is set to "Allow Melody Wizard on THRU part").

- Octave set: E(40), F(41), G(43)
- Melody notes: F(53), G(55)
- Approach notes: B(47), C, D, E A, B, C, D(62)

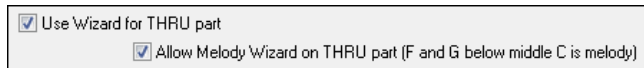


☒ MIDI Keyboard Wizard Enabled

To use the Melody Wizard, make sure the MIDI Keyboard Wizard is enabled on the **[MIDI]** menu button.

This will also enable the MIDI Wizard on the QWERTY keys.

If you also want to use the Melody Wizard on MIDI notes, go to **Preferences [Transpose]** and enable "Allow Melody Wizard on THRU part" in the **Settings for transposing songs when loaded or "Do it Now"** dialog.



\*.MGU Then, choose a song that has a Melody track.



Mute the Melody track by right-clicking on the Melody track (**Alt+8**).



Play the song.

**Enter** or \ As you play the song, you can use the **Enter** key or the \ key (or T or 6 above the T) to play Melody notes.

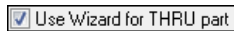
W,E,R,T These will be approach notes up to the melody. You can start on any note.

Q,E,R,T Starting on a Q instead of W will use wider voicings for approach notes.

I,U,Y,T These will be approach notes down to the melody. Start on any note.

O,U,Y,T Starting on an O instead of I will use wider voicings for approach notes.

## MIDI Keyboard Wizard



By turning on this Wizard setting in the *Options | Preferences Transpose* dialog, notes played on a Thru channel MIDI keyboard will be played through the Wizard. C, E, G, and Bb will be mapped to chord tones while D, F, A, and B will be passing tones.

## Changing Instruments / Settings for the Wizard



As a play along instrument, the Wizard uses the Thru instrument part. To change the instrument patch, volume, reverb, etc. for the Wizard select the Thru instrument in the Mixer.

## MIDI Normalize

If performing a live set, or at a jam session, it helps to have the volume of all of the songs be similar. Now, with a 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 [Arrange]** tab.

**[Normalized Velocity=70, was 65]** When you have set the normalize to "on" the title window 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.

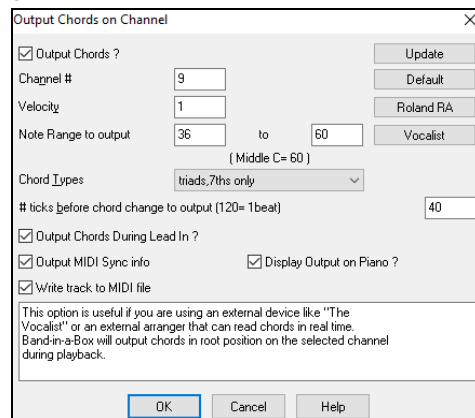
The normalization will affect bass, drums, piano, guitar, and strings. If you select the "Including melody and Soloist" option, the normalization will also affect the Melody and Soloist parts.

## Outputting MIDI to an External Device

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

An example of this is the Vocalist. It will let you sing into a microphone and harmonize your voice according to the chords that are input to the device. Band-in-a-Box has the capability of outputting a separate channel with the chords in root position to support such external devices automatically.

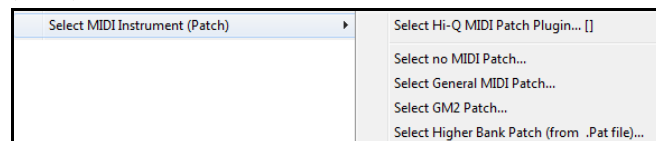
There are also settings such as complexity of chords, output channel, velocity, and note range. It will also drive “Real time Arrangers” like the Roland RA series. The best way to accomplish this is to access the *Options | Preferences* and select the **[OutputCh.]** button. You will then be given a window like this:



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).

## Changing MIDI Instrument

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



*Select Hi-Q Patch Plugin:* Use this menu command if you want to select a preset of a Hi-Q MIDI instrument and a VST plugin (e.g., sforzando).

*Select no MIDI Patch:* This will remove the current selection of the MIDI Instrument.

*Select General MIDI Patch:* This will allow you to select an instrument from the list of GM patches.

*Select GM 2 Patch:* This will allow you to select an instrument from General MIDI 2 patches.

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

## About Patch Changes

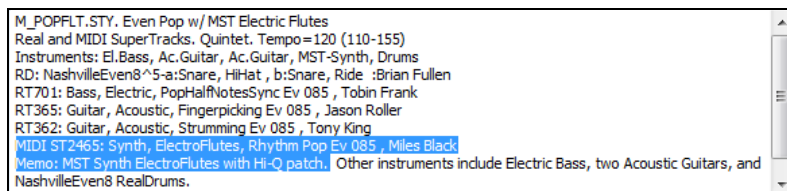
Patch changes are embedded in the Band-in-a-Box styles and these patches are loaded with songs by default. They can be disabled in the **MIDI Options** dialog found in the **Preferences**. Alternate patches can be saved with a song (**Alt+F2**).

## Hi-Q MIDI Instruments for sforzando

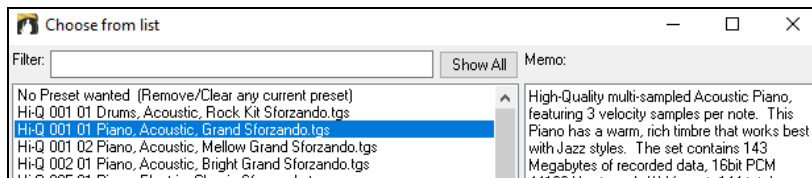
We have added a new VST synthesizer, with support for popular .SFZ sound format, as well as PG Music’s Hi-Q sounds. Many sounds that have been developed with the .SFZ format are available on the internet and are ready to play with Band-in-a-Box using this synth. Your existing Band-in-a-Box Hi-Q sounds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



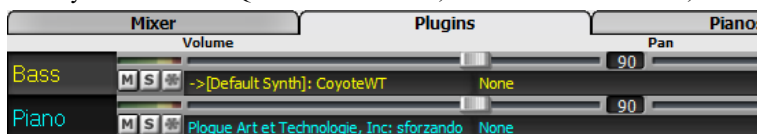
Most of the interaction between Band-in-a-Box and the sforzando synth will be behind-the-scenes, so you don’t need to do anything. Just “pick a style and press play” as usual. This is because the styles that need to use the synth are coded to do so in the style, using the Hi-Q patch.



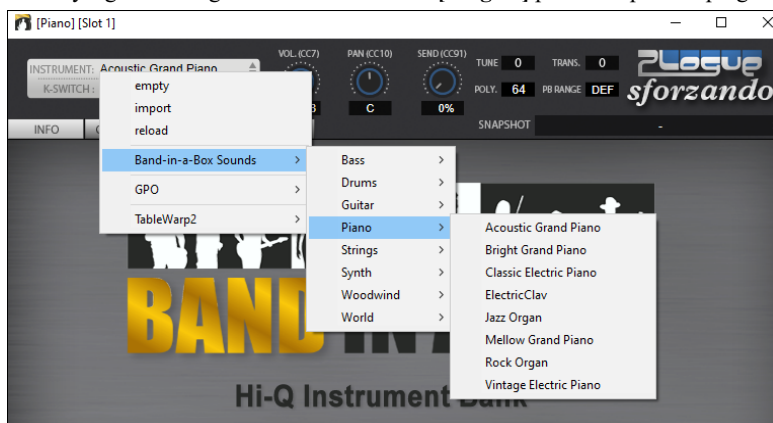
If you want to add a specific Hi-Q sound, right-click on the track button and go to *Select MIDI Instrument (Patch) | Select Hi-Q MIDI Patch Plugin*. This will display a list of available Hi-Q sounds.



When you choose a Hi-Q sound from the list, sforzando will be loaded, with the Hi-Q instrument.



If you want to use a custom sound, such as a .SFZ sound that you have acquired, then you can launch the sforzando synth on the track that you want by right-clicking on the first slot in the **[Plugins]** panel to open the plugin's window and then select a sound.



## Adding Real Instruments – RealDrums and RealTracks

Your songs, styles, and solos can use live audio tracks recorded by studio musicians.

### RealDrums

The RealDrums are recordings of top studio drummers, playing multi-bar patterns. MIDI drums are patterns based on single drum hits, being programmed, typically on a quantized grid, of what people assume drummers are typically playing. We record drummers at multiple tempos, so the playing you hear at various tempos is also musically different, not just “sped up.” Drummers play different types of fills etc. at slower/faster tempos, and these are captured with RealDrums.

There are several ways to hear RealDrums with new or existing Band-in-a-Box songs. 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
-ZZJAZZWZ	M	3/4	sw8	160	Jazz Waltz Style
-ZZJAZZ	M	4/4	sw8	160	Jazz Swing Style
-ZZLITRK	M	4/4	ev8	110	Light Rock Style
-ZZMEDRK	M	4/4	ev8	145	Medium Rock
-ZZMIAMP	M	4/4	ev16	120	Miami Sound Machine

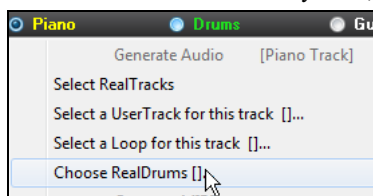
### Selecting RealDrums - RealDrums Picker



**Shift+click** on the **[RealDrums]** toolbar button to open the **RealDrums Picker**. Or click on this button and select the menu command *RealDrums Picker Dialog*.

You can also press the **r d Enter** keys to open the **RealDrums Picker**.

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



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

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

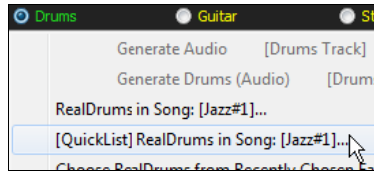




The **RealDrums Picker** is used to assign a particular RealDrums style for just the one song you are working on. RealDrums made by you (or others) that are added by you to the Drums folder also appear in the **RealDrums Picker** dialog.

## RealDrums QuickList

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



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

**Tip:** Pressing the **r d 3 Enter** keys also opens the dialog.

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

## RealTracks

### What are RealTracks?

Just as RealDrums replace the MIDI drum track with live audio recordings of top session drummers, RealTracks add “Real” instruments recorded by top studio players and recording artists. These tracks replace the MIDI track for that instrument and can be controlled just like the MIDI instrument (volume changes, muting, etc.). Best of all, they follow the chord progression that you have entered, so that you hear an authentic audio accompaniment to your song. These are not “samples,” but are full recordings, lasting from 1 to 8 bars at a time, playing along in perfect sync with the other Band-in-a-Box tracks. RealTracks can be built in to the style, and would replace the Bass, Guitar, Piano, or Strings track, or they can be generated to the Soloist (or Melody) track using the Soloist feature.

We include a selection of Pop, Jazz, and Country RealTracks Combos with Band-in-a-Box Pro. Many more RealTracks are available as separate add-ons or bundled into the various Band-in-a-Box PAKs for better value.

### Using RealTracks in Songs - Assign RealTracks to Track Dialog

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

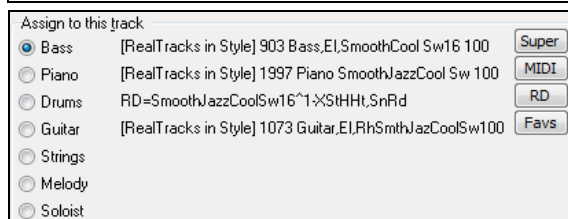
**Note:** RealTracks can be assigned either from the style or from the song. This dialog allows you to assign the ones in the song.

This dialog is launched by several ways.

1. Click on the **[RealTracks]** toolbar button and select *RealTracks Picker Dialog*, or shift-click on this button.
2. Right-click or double-click on a Track radio button at the top of the main screen and choose *Select RealTracks* in the menu.
3. Press the **[Assign to Track...]** button in the **RealTracks Settings** dialog.
4. Press the **r t Enter** keys.

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

**Tip:** RealTracks in styles are assigned in the StyleMaker. Press the **[Misc.]** button or use the StyleMaker menu command *Style | Misc. Settings* to go to the **Misc. Style Settings** dialog, then click on the **[More]** button for the **More Settings** dialog.



To use the dialog, first select the track that you want to assign. Then, select the RealTracks that you want in the list below it.

## Adding MIDI SuperTracks

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

To use MIDI SuperTracks, either:

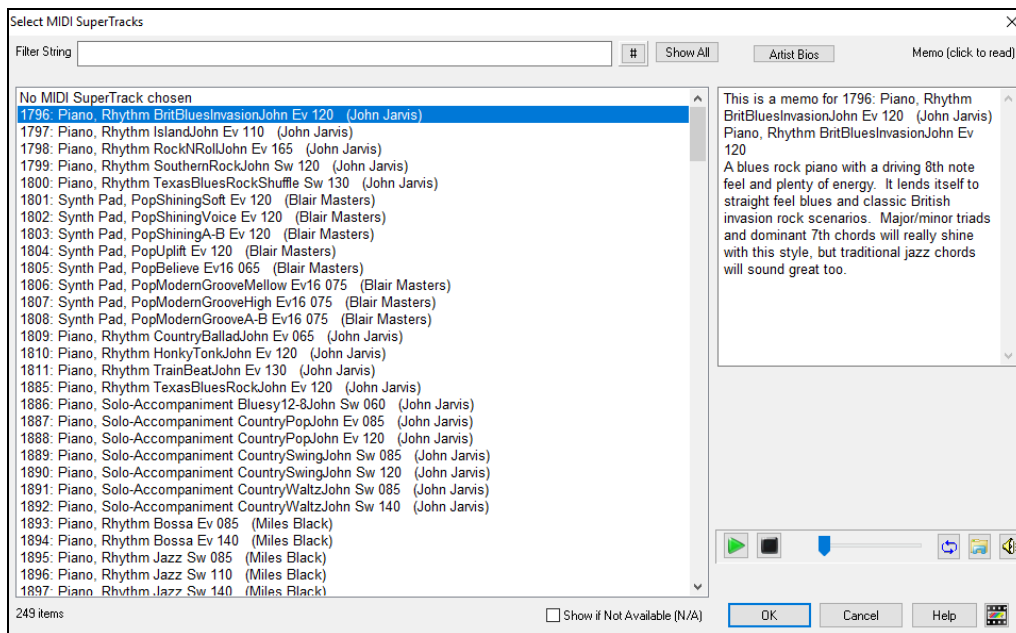
1. Choose a style or song that has MIDI SuperTracks and press Play. Look in the MIDI SuperTracks Demos folder for these songs
2. Add a MIDI SuperTrack to a certain track.

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



Right-click on the Piano track label at the top of the screen to see a menu of options (or right-click on the Piano track in the Mixer), then choose *Select MIDI SuperTrack for this track*.

You will see a list of available MIDI SuperTracks.




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

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

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

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

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

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

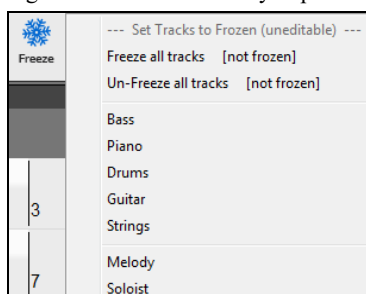
In the Mixer's Plugins panel, you will see that a VST plugin has been selected to the Piano track.

Mixer	Plugins	Pianos
Bass	->[Default Synth]: CoyoteWT	None
Piano	Plague Art et Technologie, Inc: sforzando	None
Drums	None	None

If you want to customize the sound, right-click on the VST plugin name in the Mixer to open the plugin's window.

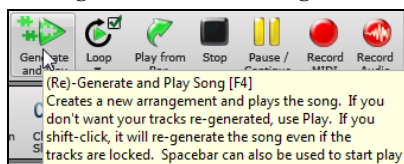
## Freezing Tracks

Any track (MIDI or RealTracks) can be frozen. When frozen, it won't get changed or re-generated. This saves time when replaying previous songs and allows you to freeze an arrangement that you like. If you freeze the whole song, you don't have to wait at all for the song to regenerate. The next time you press Play, it is ready to go.



You can make frozen tracks by pressing the **[Freeze]** button (snowflake) on the toolbar, and then choosing the tracks that you want to freeze or unfreeze.

## Forcing Generation of a Song that is Frozen



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

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

When you do this, the song will regenerate, the tracks will get rewritten, and the song will stay frozen. So, if you're freezing songs to get the instant playback with RealTracks but are tired of the "same-old" frozen arrangement, just press **Shift+Play**, generate a new arrangement, and press **Save**. Then the new "fresh-frozen" arrangement will play instantly, even with many RealTracks.

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

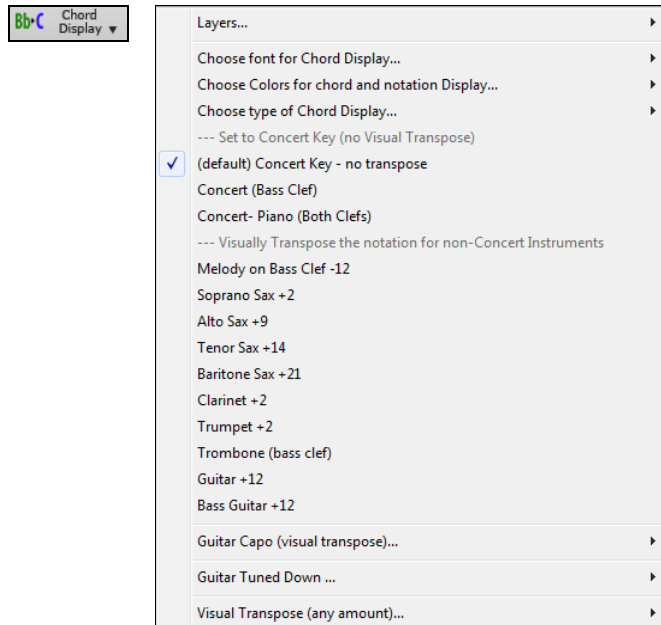
## Non-Concert Visual Transpose

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

**Note:** This does not transpose the music. To do that, use the song key box to the right of the Style area.



Pressing the **[Chord Display]** button opens a list of concert and non-concert instruments. There are also settings for guitar capo, tuning the guitar down, and visual transpose of any number of semitones.



## The Conductor

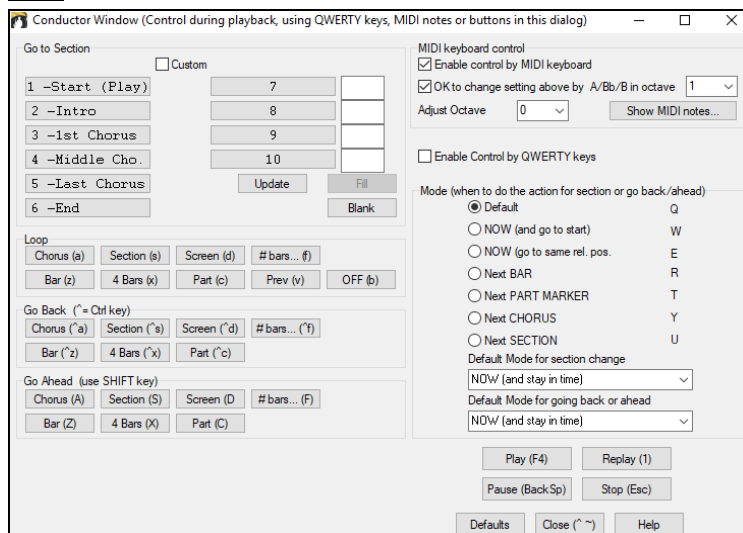
The **Conductor** provides live looping and playback control. As the song is playing, there are options to allow control the flow of playback by one of three methods:

1. Conductor window
2. QWERTY hot keys
3. MIDI keyboard

Many “single key” hot keys are available to control the playback and looping of the song. For example, pressing the “4” key will ensure that the middle chorus is the next one played, and pressing the “S” key will ensure that the middle section is looped. This would be useful to extend a song that has the last chorus playing. Custom loop points can also be set for each song. These settings are ideal for live performance or “jam sessions” where you aren’t entering new Band-in-a-Box songs but want full control of the playback. These loops happen seamlessly at the end of the chorus, so are suitable for the “dance floor.” In addition, you can control Band-in-a-Box from a standard MIDI keyboard, pressing MIDI keys corresponds to program functions. For example, load the next song, play/pause/tempo adjust/change thru patch/jump to middle choruses/open the notation or lead sheet window – all from your MIDI keyboard!



The **Conductor** is launched with the **[Conductor Window]** button on the Transport toolbar, the Ctrl + tilde (~) hot keys, or menu option *Window | Conductor Window*.



You must enable the QWERTY keys to be active for the Conductor during playback. This is done by selecting the “Enable Control by QWERTY keys” checkbox on the Conductor window.

If you want to control the Conductor using the MIDI keyboard, you need to enable this by selecting the checkbox “Enable control by MIDI keyboard.” When this setting is enabled, any MIDI input will be interpreted as a hot key for the Conductor, and you won’t hear MIDI thru.

## The Jukebox



Use the Jukebox for continuous playback of a whole list of Band-in-a-Box songs or to play all or the songs in a folder. The ⇐ button plays the previous song in the directory; the ⇒ button plays the next song in alphabetical order.

The Jukebox will continue to play while you move to other Windows® programs, providing continuous background music. Click on the **[Play Jukebox]** button to open the **Options for Juke Box** dialog.

### Jukebox Options

**Only Play Song with Melodies:** If set to YES, the program plays only songs with melodies, that is, songs with an .MG? file extension. If NO, the Jukebox will include ALL songs in the subdirectory.

**Change Melody Instrument:** If you set enable option, then the program will randomly change the melody instrument among your favorite 10 Melody instruments.

**Random Order Playback:** If set to “Yes,” the songs will be played in random order (though not repeating a song). If set to “No,” the songs will be played in the order they are listed in the subdirectory.

**Hide Titles (until title clicked):** This feature is used to play the “Guess the Song” game. When set to “Yes,” the titles are hidden till you click on the title box.

**Audible Count-in Click:** While listening to the Jukebox, you might not want to hear the Count-in Click. If set to “No,” you won’t hear the count-in click.

**Harmony Settings:** Enable the **Change Harmony** option if you would like harmonies in a given number range to be randomly assigned for use with the Melody and Soloist/Thru tracks (if applicable to the song).

**Generate Solos:** Enable this option to permit the Soloist to play a solo over all the songs selected for Jukebox Playback.

**Auto-Choose Soloists:** Enable this option to permit the program to choose the Soloists to use.

**Change Soloist Instrument w/each chorus:** Enable this option, and the Soloists will always change instruments with each chorus.

**Preview:** The Jukebox Preview mode will optionally play just one chorus of each song or a number of bars of each song (e.g., 8 bars). To access this, select the **(Preview) Switch to next song after \_ bars** checkbox and set the # of bars to use for the preview. A setting of 99 plays one chorus of each song.

**Delay between songs:** The user can set a selectable time delay (in seconds) between songs.

Check **Loop Jukebox at end** for continuous jukebox play rather than stopping at the end of the list.

You can change the directory before starting the Juke Box with the **[Change Directory]** button. You can also type a folder name directly, instead of using the folder dialog.

## Chapter 6: Making Songs

### Make 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.

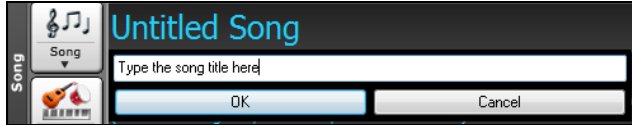
#### Clear the Chord Sheet



Click on the **[New]** button if you need to blank the Chord Sheet.

#### Name the Song

Enter the title of the song by clicking on the title area and typing in the name.



#### Choose a Key

You can use the special operators “tk” and “tr” to set or transpose a key signature.

Typing tkc plus the **Enter** key will set the key of the song to C. Typing tkbb sets it to Bb. Note that this sets the key signature but does not transpose the song.

The “tr” operator sets the key signature and transposes the song. Typing trf and pressing **Enter** would transpose the song to the key of F, typing trab would transpose the song to Ab.



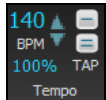
Another way to set a key signature is to click on the **[Key]** button and choose the key of your song from the lists of all major and minor keys. If you select from the “Transpose and Set Key Signature” column the song will be transposed to the new key signature you choose.

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

If you select from the “Just Set Key Signature (no transpose)” column, the key signature will be changed but the song will not be transposed.

You can have multiple keys in a song by changing the key signature in the **Edit Settings for bar** dialog (**F5** function key). The new key signature is shown on notation.

#### Set the tempo



The tempo is displayed next to the key signature. You can quickly enter a specific tempo for the song by typing the letter “t” together with the tempo and pressing the **Enter** key. For example, type t140 and **Enter** to set the tempo of the song to 140.

Click on the tempo box (**Ctrl+Alt+T** or *Edit | Tempo | Set Tempo...*), and a dialog will open up allowing you to type in a tempo.

When choosing *File | New* the tempo will be set to the best tempo for the current style. Click the mouse on the arrow buttons to adjust the tempo up or down.

- LEFT mouse click to change by 5 beats per minute at a time.
- RIGHT mouse click to change by 1 beat per minute at a time.

#### Setting the Relative Tempo



This 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. Hot keys are available: Ctrl - (minus key) for half speed and Ctrl = for normal speed.

#### Tap the Tempo



Not sure of the tempo for your song? Tap it in real time on either the minus [=] key or the equals [=] key on your computer keyboard. Four taps on the minus key sets the tempo, 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.

#### “Frame” the Song

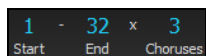
Framing a song designates the first and last bars of each chorus and the number of choruses Band-in-a-Box will play before playing the standard 2-bar ending.

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

- begin + **Enter** - sets the beginning of the chorus to the current bar
- chorusend + **Enter** - sets the end of the chorus to the current bar
- end + **Enter** - sets the end of the song to the current bar

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

Set Chorus Begin to Bar 16	begin <Enter>
Set Chorus End to Bar 16	chorusend <Enter>
Set Song Ending to begin at Bar 16	end <Enter>



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.



With the checkbox on the **[Loop]** button enabled the entire song will keep repeating until stopped. (This is a different feature from “LoopSection,” which loops a selected section of the song.)



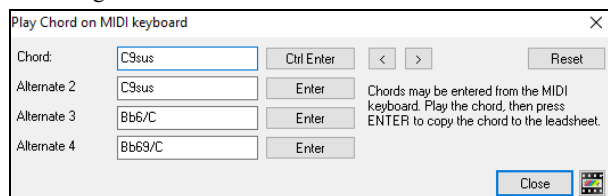
The “FakeSheet” checkbox is for a fake sheet style of Chord Sheet display with 1<sup>st</sup> and 2<sup>nd</sup> endings and repeats.

## Chord Entry

### Enter Chords from MIDI Keyboard

You can enter chords from an external MIDI. Play the chord on the keyboard, then press **Ctrl+Enter** 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 **Ctrl+Shift+Enter** to insert the chord on the next beat, i.e., beat 2 or beat 4 of the bar.

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



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



This feature analyzes a WAV, WMA, MP3, WMV, or CDA audio file and imports it to Band-in-a-Box. The Audio Chord Wizard is fully described in the **Working with Audio** chapter. It works out the tempo, bar lines, and chord changes so you can easily make your favorite files into Band-in-a-Box songs.

### 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 launch the **Interpret Chords from MIDI file** dialog. Press the **[Open (Change)...]** button to select the MIDI file that you’d like to import. Once you’ve selected the file, you can press the **[INTERPRET CHORDS NOW]** button. When you do that, the chords will be interpreted from the MIDI file, and written onto the Chord Sheet.

### Import a Band-in-a-Box Song

Easily import part or all of an existing Band-in-a-Box song to your current song, with options to specify source and destination range, type of information to import (chords, melody, lyrics, etc.) and more. Choose *File | Import | Import MGU Song*.

In the **Import Band-in-a-Box Song** dialog, choose the range that you want to import (Import from Bar and # of bars), and the destination bar (Import to Bar). You can also choose which information to import, and the insert mode (Insert/Overwrite).

### Computer Keyboard Entry

The most common way of entering the chords for a song in Band-in-a-Box is by typing them in from the computer keyboard. Up to 4 chords per bar may be entered.

Chords are commonly typed-in 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 - Roman Numerals, Nashville Notation, Solfeggio, and Fixed Do.

**Tip:** To view a list of chords recognized by Band-in-a-Box refer to the Chord List topic in the Help file.

To start typing in chords:

- Go to the top (Bar 1) of the Chord Sheet. The **Home** key will go directly there.
- Blank the Chord Sheet (if necessary) by clicking on the **[New]** button.



This is the chord highlight cell. Chords will be entered wherever this is placed. You may move this around by cursor arrow keys, the **Enter** key, or a mouse click.

The chord highlight bar moves 2 beats at a time (½ a bar). When you have the chord highlight cell over the area that you want to enter a chord, you simply type the name of the chord you would like to see there.

For example, type c6 to get the C6 chord. Note that you should never have to use the **Shift** key, as Band-in-a-Box will sort this out for you.

- Use b for a flat, e.g., Ab7.
- Use 3 for a sharp #, e.g., for F#7 type f37.
- Use / for slash chords with alternate roots, e.g., C7/E (C7 w/E bass). A chord like Gm7b5/Db will display correctly using a Db instead of a Gm7b5/C#, since Band-in-a-Box bases it on a Gm scale.
- Use a **comma** to separate the ½ bar, enabling you 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.




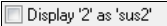
The sequence of keystrokes to enter all these chords above would be:

HOME c6>am7>dm7>ab9,g9>c6/e>>a739



**Note:** We're able to type A7#9 as "a739" because Band-in-a-Box knows to use the uppercase of the 3, which is #. The > indicates a carriage return, or the Enter key.

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

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

Cut	[Ctrl+X]
Copy	[Ctrl+C]
Copy From... To...	[Alt+C]
Paste	[Ctrl+V]
Chord Builder	[Ctrl+Shift+B]
Play Current Chord	[Shift+Enter]
Chord Settings	[Alt+F5]
Bar Settings	[F5]
Song Settings	
Display Options	
Preferences	[Ctrl+E]
Repeats/Codas/1st-2nd Endings	
Play from Bar 10 Chorus #1	
Play from Bar 10 Chorus #2	
Play from Bar 10 Chorus #3	
Bar-Based Section Letters	>
Print Chords	
Edit Current Chord	Ctrl F2
Set Chorus Begin to Bar 10	begin <Enter>
Set Chorus End to Bar 10	chorusend <Enter>
Set Song Ending to begin at Bar 10	end <Enter>
Insert Bars	e.g. i4<Enter>
Insert and Copy last N bars	e.g. i44<Enter>
Delete Bars	

Right-click on a chord, and a menu allows you to make edits to the chords and other song settings.

You can cut, copy, and paste chords in the Chord Sheet.

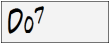
Use the **Chord Builder** to try different types of chords or play the current chord to hear how it sounds.

**Chord Settings** include pushes, rests, shots, holds, and pedal bass.


## Support for other chord display types

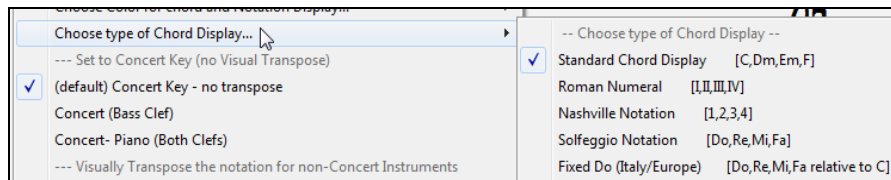
You can enter or display chords in Roman Numeral notation, Nashville notation, Solfeggio, or Fixed Do notation.

For example, the chord **Gm7** in the key of F would be displayed as **IIm7** in Roman Numeral Notation, **2m7** in Nashville Notation, and **Rem7** in Solfeggio.

 In Italy and other parts of Europe, chords like C7 are always referred to by the Solfeggio name ("Do 7" for C7) regardless of the key signature. These systems are very useful for learning or analyzing tunes, 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 chords in the current key.


 Click on the **[Chord Display]** toolbar button and *Choose type of Chord Display* from the menu. A yellow message box will confirm your selection.

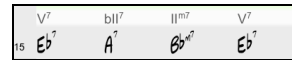
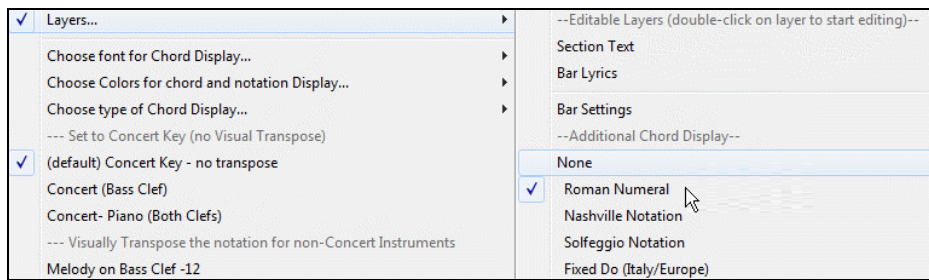


The Roman numeral and other nonstandard displays use superscript for the chord display when in the Notation window (or when printing out). Therefore, the alternative chord symbol displays are best viewed in the Notation window.

**Tip:** Print out a song in Nashville Notation or Roman numeral notation. Then, learn the song this way, i.e., 1maj7 4maj7 3m7b5 67b9. You will soon discover that it is much easier to play the song in any key. Since you know the song goes from the 1 chord to the 4 chord, so you can easily play it in the key of Bb, for example.

There is an option to display the non-standard chord above the standard chord on the Chord Sheet.

 Press the **[Chord Display]** button, go to *Layers | Additional Chord Display*, and choose from the list of four options.



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

## Preview Chords

This feature allows you to hear chords as you type them in. After you type a chord name onto the Chord Sheet (or the Notation window), press the **Shift+Enter** keys. This enters the chord onto the Chord Sheet and then plays the chord for you, using the MIDI patches on the Piano and Bass tracks. You can also listen to a chord that has already been entered, by just pressing the **Shift+Enter** keys after moving the highlight cell to the bar with the chord you want to hear. If there is no chord entered at a bar, you will hear the last chord that was entered.

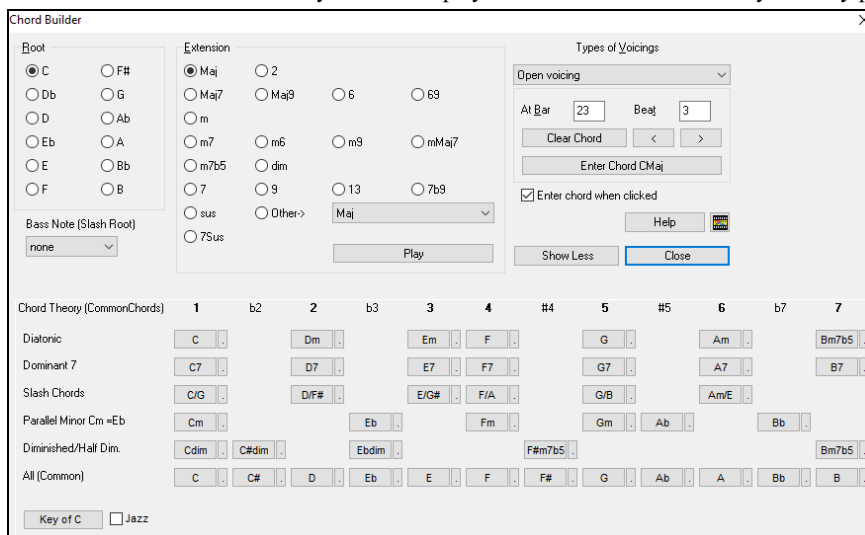
## Chord Builder

You can right-click on any chord to instantly hear how it sounds or use the **Chord Builder** feature to audition different chords until you find the one that sounds best to you. In other words, 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.



Launch the **Chord Builder** with the [**Chord Builder**] button or the **Ctrl+Shift+B** keys. You can also launch by right-clicking on the **Chord Sheet** and selecting the menu option *Chord Builder*, or by using the *Window | Chord Builder* menu option.

The **Chord Builder** is designed so it fits entirely above the **Chord Sheet**. This means that it can be left open as you work entering chords into Band-in-a-Box. Remember that you can also play chords in from the MIDI keyboard by pressing **Ctrl+Enter** after you’ve played a chord.



You can click on the root of the chord in the “Root” group, the “Extension” (Maj7 etc.), and an alternate “Slash-Note” root. For example, to make the chord F9/A, you would click on the “F” root, the “9” extension, and the Slash Root of /A. As you click on them, you will hear the bass note played on the Bass part, and the extension played on the Piano track.

## Chord Theory Section

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

You can enable the “**Jazz**” checkbox to show jazz chords (e.g., sevenths like Maj7) instead of pop chords (e.g., triads like C). The top row has the most common chords in the key of F, which are the diatonic chords.

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

So, you can just click on chords on this row to enter your chord progression using the most popular chords. Lower rows have additional chords in the key of F, like G7, A7, etc.

**Diatonic:** These are the diatonic chords, made up only of notes in the key. They are the most common chords used in the key, with the 1, 4, and 5 chords being the most common.

**Dominant 7:** These chords are considered to be in the key when they resolve up a 4th to a scale tone. For example, A7 resolves to D, which is a scale tone in the key of C.

**Slash Chords:** The diatonic chords are also commonly used with different chord tones as the bass note. They are called slash chords, like C/E.

**Parallel Minor:** For a major key like C, the chords from the Cm key are also used commonly.

**Diminished/Half Dim.:** The most common diminished chord used is the 1 diminished family [Cdim7, Ebdim7, F#dim7] in the key of C. Half-diminished chords (e.g., #4m7b5 [F#m7b5] and 7m7b5 [Bm7b5]) are used as 2-5-1 leading to minor diatonic chords.

**All (Common):** This row lists all commonly used chords with the root in the key.

Clicking on the small button on each row will list more suggestions.

If you are happy with the sound of the chord, you can press the **[Enter Chord]** button to enter the chord at the bar and beat specified. If you would like the chord to be inserted automatically when you click on the note/extension names, select the “Enter chord when clicked” option. This will advance the Bar/Beat position. You can change the Bar/Beat settings to move to a different bar. The [

## Delete Chords

The chords at the current location of the highlight cell are cleared by the **Delete** key, the Windows® “Cut” command, or by typing a comma and pressing **Enter**.

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

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

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

- **Rests** specify any, some, or all instruments to rest at any bar. For example, you could rest all instruments except the bass for the first 4 bars, and then add the piano for 4 bars, and then add the entire band for the rest of the song. You may optionally disable the rests in the middle or final choruses (e.g., where you would likely have a solo, and rests may not be appropriate).
- **Shots** specify certain instruments play a “shot,” where the chord is played and then a rest follows. For example, the song “Rock Around the Clock” has a shot on beat 1 followed by a rest for 2 bars. The duration of “shots” is 60 ticks per beat.
- **Held chords** specify that certain instruments hold a chord sustained for a certain number of bars. For example, you can have the bass and piano hold a chord sustained while the drums continue to play a pattern.

A chord can be specified as a by adding a period after the chord.

C. indicates a C chord that is a REST.

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

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

### Selecting BREAKS for different instruments.

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

The coded names for the instruments are:

**B** for Bass, **D** for Drums, **P** for Piano, **G** for Guitar, and **S** for Strings.

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

To exempt instruments, add their letters following the break.

For example, **C.bd** will put a rest on all instruments EXCEPT the bass and drums. To indicate a held chord for all instruments except the piano, type **C...p**

1a	Bb <sup>7</sup> tr <sup>2</sup>	2	G <sup>7</sup>	3	C. <sup>bd</sup>	4	F <sup>13</sup>
5	D	6	F <sup>7</sup>	7	Eb <sup>7</sup> tr <sup>2</sup>	8	
9a	C. <sup>13</sup>	10	A <sup>b7</sup>	11	A <sup>9</sup>	12	G <sup>7</sup>
13	C <sup>7</sup> sus	14	C <sup>9</sup>	15	C <sup>7</sup>	16	F <sup>13</sup>
17a	B <sup>7</sup>	18	G <sup>7</sup>	19	G <sup>7</sup>	20	F <sup>13</sup>

Breaks can also be set in the **Chord Options** dialog.

## Chord Options



Chord options include rests, pushes, and pedal bass. The **Chord Options** dialog opens with the C7 toolbar button, or from the right-click contextual menu in the Chord Sheet.

The dialog box is titled "Chord Options for Bar #1". It has a "Beat" section with radio buttons for 1, 2, 3, and 4, and a "Chord" field containing "C". There are "Preview" and "Chord Builder..." buttons. Below is a "Pushes" section with radio buttons for "No Push", "Push by 1/16", and "Push by 1/8". There is a "Pedal Bass" section with a dropdown menu set to "<no pedal bass>" and a checkbox for "on" with a field for "bars" set to 0. The "Rests, Shots, Holds" section has a "Rest type:" dropdown set to "No Rest". It includes checkboxes for "All Instruments", "All except:", "Bass[V]", "Piano[V]", "Drums[V]", "Guitar[V]", and "Strings[V]". There is also a checkbox for "Excluded instrument(s) should rest". At the bottom are buttons for "< Previous Bar", "Next Bar >", "Clear All Bars...", "Clear Bar", "OK", "Cancel", and "Help".

When a “shot” or a “held” chord is assigned, the instruments that are excluded from the shot/held chord play normally.

There is an additional option for those excluded instruments to stay silent. To set this, select a shot or held chord and enable the “Excluded instrument(s) should rest” option. This option gives you the ability to rest some instruments while others play the shot or held chord.

Other settings for how chords play are in the **Edit** menu. You can choose **Edit | Song Form | Settings (for This Song)** to open the **Song Settings** dialog and set the rests (breaks) to happen only in the first, middle, or last choruses.

There are also settings to allow pushes, pedal bass, and chord embellishment.

### Pushes

“Pushes” (also called anticipations) are chords that are played *before* the beat. For example, in Jazz Swing music, the piano player often “pushes” a chord change by playing the chord an eighth note before the beat. To execute a “push,” you can use either keystrokes or open the **Chord Options** dialog by right mouse clicking on a given chord.

### To use keystrokes:

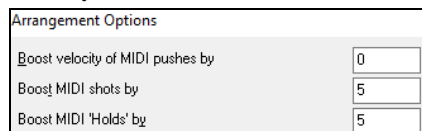
Type the caret symbol [^] before the chord. The caret symbol is located above the numeral 6 on your computer keyboard.

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 of whether there is a single or double caret (^).

### Velocity Boosts for Pushes, Shots, and Held Chords

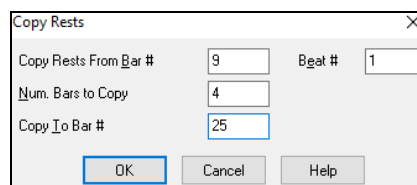
A dialog box titled "Arrangement Options" with three input fields: "Boost velocity of MIDI pushes by" with a value of 0, "Boost MIDI shots by" with a value of 5, and "Boost MIDI 'Holds' by" with a value of 5.

You can set the amount of velocity boost, so that the effect won't be too loud. In the **Preferences** dialog (*Options* | *Preferences*) click on the **[Arrange]** button to open the **Arrangement Options** dialog. Then type in the amount of velocity boost for pushes, shots, and holds.

The style can override the velocity for the pushes, and drum velocity for shots, held chords, and pushes is also set in the StyleMaker.

### Copy Breaks

With the menu selection *Edit* | *Copy Special* | *Copy Rests* you can copy the attributes (rests/shots/holds) of a chord over a range of other chords.

A dialog box titled "Copy Rests" with three input fields: "Copy Rests From Bar #" with a value of 9, "Beat #" with a value of 1, and "Num. Bars to Copy" with a value of 4. There is also a "Copy To Bar #" field with a value of 25. At the bottom are "OK", "Cancel", and "Help" buttons.

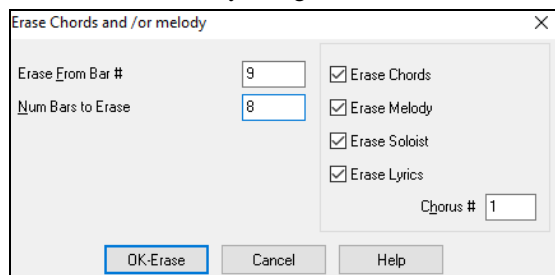
### Copy Breaks by Shortcuts

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

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

### Erase Chords From.. To..

To erase bars with additional control for erasing the Melody, Soloist, and/or Lyrics, choose *Edit* | *Erase From.. To..* to launch the **Erase Chords and/or melody** dialog.

A dialog box titled "Erase Chords and/or melody" with two input fields: "Erase From Bar #" with a value of 9 and "Num Bars to Erase" with a value of 8. There are four checkboxes: "Erase Chords", "Erase Melody", "Erase Soloist", and "Erase Lyrics", all of which are checked. There is also a "Chorus #" field with a value of 1. At the bottom are "OK-Erase", "Cancel", and "Help" buttons.

With this dialog, you have complete control over erasing a number of bars of chords and/or the Melody, Soloist, and Lyrics. If you're erasing the Melody, Soloist, or Lyrics you need to specify which chorus you wish to erase.

### Insert/Delete Bars

Choose *Edit* | *Insert Bars*, and the program will ask you to type in the number of bars you wish to insert. You can also use hotkeys to insert N bars at the current location. For example, in4<Enter> would insert 4 bars at the current location, and in8<Enter> would insert 8 bars.

Choose *Edit* | *Delete Bars*, and the program will ask you to type in the number of bars you wish to delete.

### Copy and Paste a Section of Chords

Copying a section of chords is done in the same manner as copying text in a Windows® word processor (read on if you are unfamiliar with how this is done). There are also similar "keyboard shortcuts" for these operations as listed in Keystroke Commands – Hot Keys section of this guide.

#### Copying Chords to the Windows® Clipboard

- Select the region to copy. Place the mouse cursor at the bar to begin the selection. Then, holding down the left mouse button, drag the mouse over the region. As you do this you will see that the region will be inverted (i.e., looks dark). When you have selected the desired region of chords to copy, release the mouse button.
- Copy the selected region to the clipboard. Click **Ctrl+C** or choose *Copy* from the *Edit* Menu.

#### Pasting Chords from the Windows® Clipboard

Assuming you have already copied some chords to the clipboard (see previous topic), you are then ready to paste the copied chords into another part of your Chord Sheet.

- Move the highlight cell to the bar to begin the paste of chords.
- Press **Ctrl+V** or choose *Paste* from the *Edit* Menu.

**Tip:** The copied section remains in the clipboard and can be used repeatedly. Example: If you're inputting a song with verse, verse, bridge, verse, you can simply copy the first verse to the clipboard, and then repeatedly paste-in the other verses. The clipboard contents remain intact even if you load in a new song, so you can copy and paste between songs.

## Copy and Paste Section of Chords by Drag-and-Drop

**Copying of sections or selections** can be done using drag-and-drop, to drag regions around the Chord Sheet to quickly rearrange your song. Hold down the **Ctrl** key for finer control about insert/overwrite etc.

9b

For example, if you have an 8-bar section at bar 9:

To copy it to bar 23 and insert the 8 bars at that location, drag the bar # and drop it at bar 23.

To copy it to bar 23 and **OVERWRITE** the 8 bars at that location, hold down the **Ctrl** key and drag the bar # and drop it at bar 23. In the dialog that appears, just press OK.

## Copy Chords and/or Melody

Another way to copy chords is to launch the **Copy Chords and/or melody** dialog by pressing **Alt+C**.

**Tip:** Typing **kk** keys opens this dialog. Typing **kk** followed by two numbers separated by a comma opens the dialog with presets. For example, hitting **kk4,1<Enter>** at bar 9 opens the dialog with presets to copy 4 bars from bar 1 and paste them to bar 9.

This allows you to copy chords/ melody/ soloist/ lyrics for a range of bars by entering the From and To locations and the number of bars to copy. Select the checkboxes for the items you want to include in the copy.

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

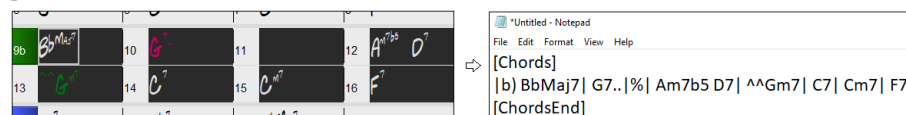
The last 8 bars will be copied to bar 9-16, and the cursor will be moved to bar 17, so you're ready to continue with the tune. If you get to bar 25 and would like the chords from 1-8 to be copied to 25-32, type **k,1** and this will copy 8 bars from bar 1 to bar 25.

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

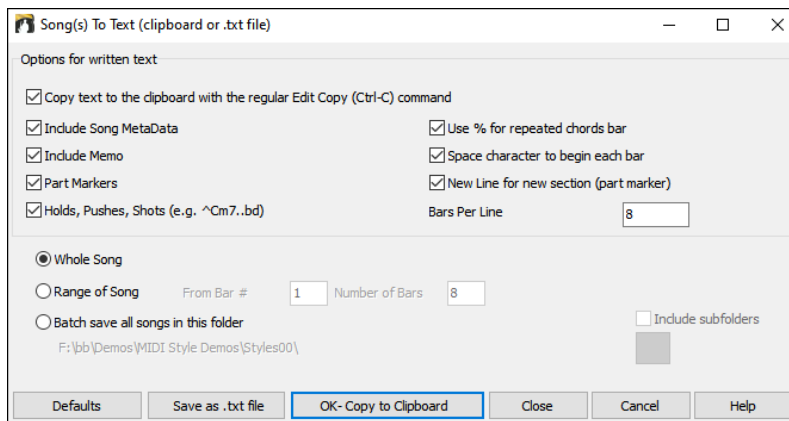
### Copy from a Band-in-a-Box song

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



**Note:** If chords are not selected on the Chord Sheet, **Ctrl+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 **Ctrl+V** keys, but if you want to paste it into another song, you need to press **Ctrl+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 (Ctrl-C) command:** This has to be enabled in order to copy chords with the standard **Ctrl+C** keys.

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

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

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

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

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

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

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

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

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

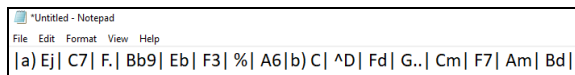
**Range of Song:** If you select this mode, you can press **[OK - Copy to Clipboard]** to copy the chords in the selected range or **[Save as .txt file]** to save them as a text file.

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

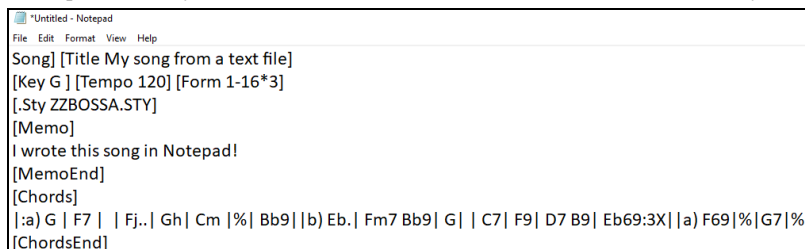
The **[Defaults]** button resets all options to default settings. The **[Close]** button closes the dialog, saving the settings but not copying anything.

## Copy from a text file

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

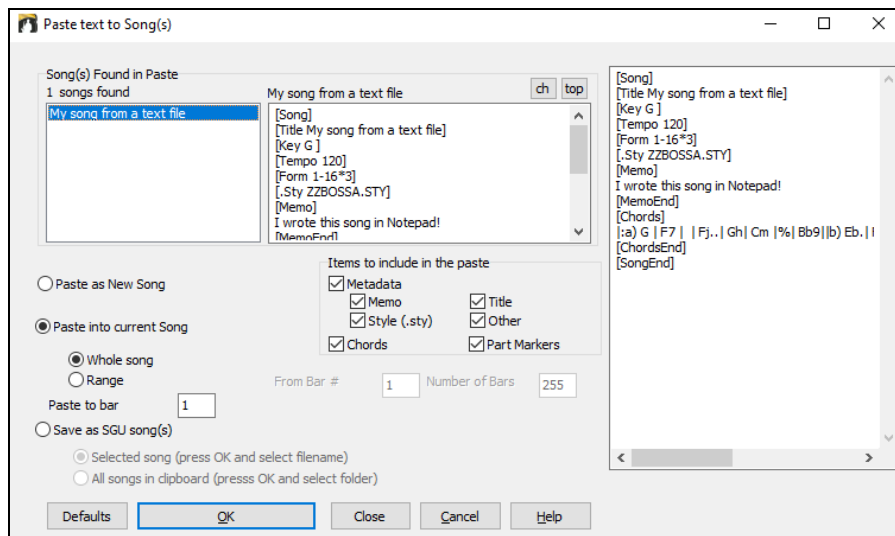


You can even enter a whole song in a text file. The easiest way is to use the text file that you pasted the whole song into. Some of the information pasted into that text file cannot be pasted back into Band-in-a-Box because they are not applicable for a new song. For example, "Song Summary" is no applicable 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 **Ctrl+A** to select all and **Ctrl+C** to copy. Then, in Band-in-a-Box, press **Ctrl+Shift+V** or go to menu *Edit | Paste Special - from Clipboard text to Song(s)*. This will open the **Paste text to Song(s)** dialog.





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

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

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

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

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

## Reduce/Expand Chord Durations

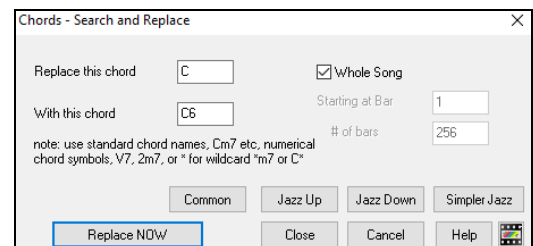
*Edit | Song Form | Reduce (durations of chords by 1/2)* cuts chord durations by 50% (e.g., 4beats>>2beats, 2beats>>1beat, etc.).

*Edit | Song Form | Expand (durations of chords by 2)* doubles the durations of chords (e.g., 1beat>>2beats, 2beats>>4beats, etc.).

## Search and Replace Chords

The *Edit | Chords | Search/Replace Chords* feature will search and replace chords, including support for asterisks (\*) as wildcards. Search and Replace can be used with Roman numerals or numbers for chord names. So, you can replace the V chord with V7, or the 5m chord to 5m7. Since these are remembered between songs, this feature is useful if you are changing multiple songs.

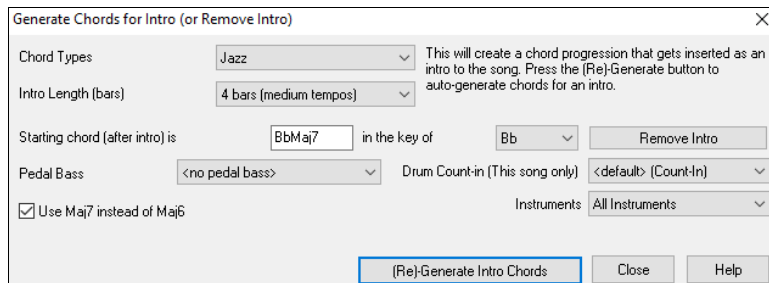
The **[Simpler Jazz]** option will simplify chords like C13#11#5 to simply C9.



## Intro Bars – Auto Generate (or Remove)



To generate an intro, press the **[Song Form]** toolbar button and select *Generate Intro* from the pulldown menu. You can also go to the menu *Edit | Song Form | Intro Bars...* 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]** button to delete any intro present in your song.

## ‘Jazz Up’ the Chords

The *Edit | Chords | ‘Jazz Up’ the chords* menu command 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 *Edit | Chords | ‘Jazz Down’ the chords* menu command “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. 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 2 ways to get chord substitutions.

1. Let Band-in-a-Box show you a list of possible substitutions to pick from yourself by accessing *Edit | Chords | Chord Substitution Dialog* menu item.
2. Let Band-in-a-Box pick them automatically by accessing *Edit | Chords | Auto-Generate Chord Substitutions* menu item.

### 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.

Chord Substitutions

For this 4 bar chord progression Bar # 2 +4 Restore All

Here are possible chord substitutions...

C6	Am7	Dm7	G7	Cmaj7	Am7	Dm7	G7
Cmaj7	Am7	Dm7	G7	Cmaj7	Am7	Dm7	G7
C6	Dm7	Em7	Dm7	C6	Dm7	Em7	Am7
C6	Dm7	Em7	Fmaj7	C6	Dm7	Em7	G7
Cmaj7	C6	Cmaj7	G7	Cmaj7	C6	Cmaj7	C6
C	Cmaj7	C	C	C	Cmaj7	C	C
C6	Dm7	Ebdim	Em7	Dm7	Db7b5	C6	G7sus
C6	Am7	Am7	Am7	Dm7	Dm7	C6	G7sus
Cmaj7	G7sus	Cmaj7	G7sus	Cmaj7	G7sus	Cmaj7	G7sus
C6	F/G	C6	F/G	C6	F/G	C6	F/G

1 6 2 5 progression. On the G7 chord, only use if Melody doesn't have these notes -C. Works for Jazz chords. Only use if chord following has a C root. Weight=4

☐ Show Substitution only if Melody is Compatible

Types of Subs. to include: All

☒ Jazz Substitutions ☒ More Chords

☒ Pop/ Country ☒ Less Chords (Simplifying)

☒ Chords each beat

Do Substitution NOW Close Cancel Help Defaults

**Jazz Substitutions / Pop/Country:** 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 Subs. to include:** 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 **[Do Substitution NOW]** 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, or the **[All]** button to **UNDO** all substitutions.

### Auto Chord Substitutions

You can quickly auto-generate substitutions for an entire song, or portion of a song using the auto-substitution dialog, which is accessed with the menu command *Edit | Chords | Auto Generate Chord Substitutions*.

If you'd like Band-in-a-Box to only generate chords for a certain range of bars, you should highlight that range of bars in the Chord Sheet first, and then launch the dialog. The Range will then be set to “Part of Song” and the “Bar” and “# bars” settings will also be set. You can override these settings with manual settings, if necessary.

Chord Substitutions for whole song or range of song

Style: ☒ Jazz ☐ Pop ☐ Jazz or Pop

Choose substitutions with ...: ☐ More chords ☐ Less Chords ☒ More or Less Chords

% to substitute: 70

Types of Subs. to include: All

☐ Only choose substitution if Melody is Compatible

☒ Include subs with Chords each beat

Range: ☒ Whole Song ☐ Part of Song

Set Range for part of song: Bar 1 # bars 36 Tip: Bar -1 (negative 1) is the very beginning of the song

Defaults OK - Do Substitutions now Cancel Help

### Generate Chords for a Melody

Generate chords for a melody, or an improved chord progression for a melody, with the “Reharmonist” feature. This feature generates a chord progression in the chosen genre, based only on the melody.

The idea of the Reharmonist is to generate a completely new chord progression for a melody, in a genre that you choose (Jazz, Country, etc.). This ignores any existing chords in the song.

There are 2 separate windows for the Reharmonist feature.

1. Reharmonize entire song with a new chord progression.
- or -
2. See a list of possible reharmonizations for a given area of a song.

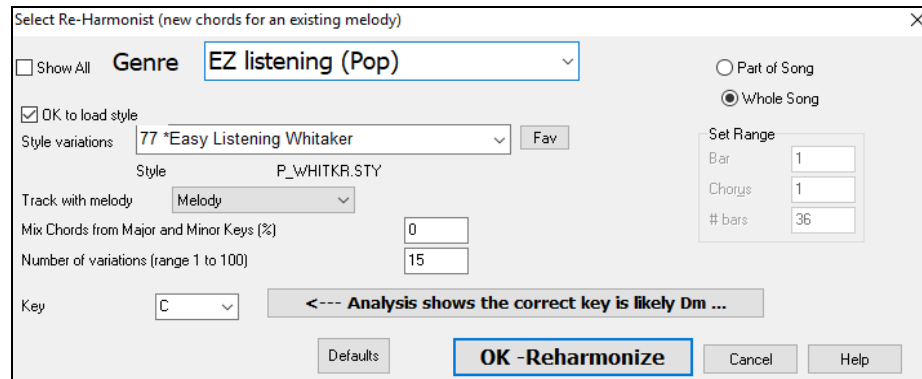
## Generate a New Progression

To generate an entirely new chord progression for a complete song or a portion of a song, go to menu *Edit | Chords | Auto-Generate Chord Reharmonization*). 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.”



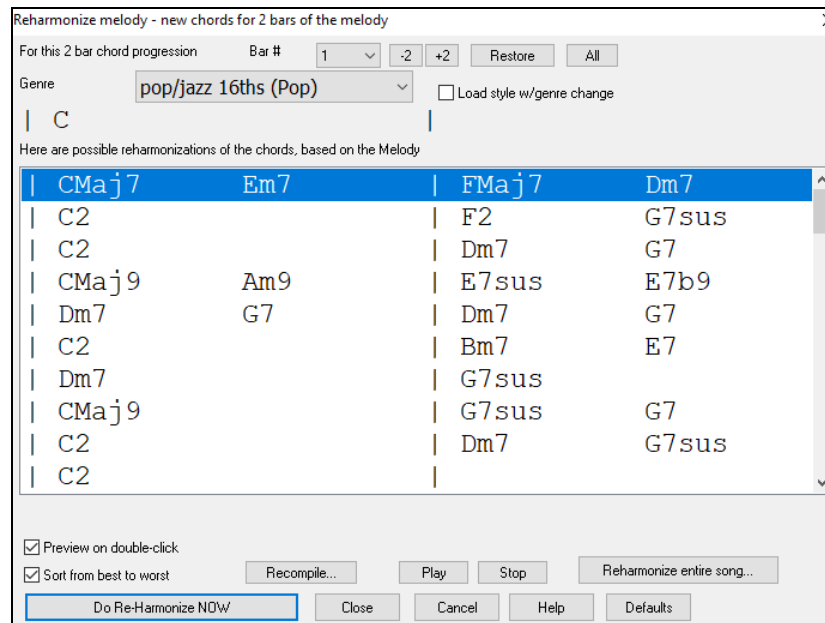
The "Select Re-Harmonist" dialog box is used to generate new chords for an existing melody. It includes a "Genre" dropdown set to "EZ listening (Pop)", a "Style variations" dropdown set to "77 \*Easy Listening Whitaker", and a "Key" dropdown set to "C". A message box indicates "Analysis shows the correct key is likely Dm ...". The "Set Range" section shows "Bar" 1, "Chorus" 1, and "# bars" 36. The "OK-Reharmonize" button is highlighted.

Press [OK-Reharmonize]. You will now get a brand-new chord progression for the melody.

## See a List of Possible Reharmonizations

Use the feature interactively by displaying a menu of possible chord progressions for a portion of the melody and audition them to choose the best one using the “Bar Reharmonist.” This allows you to hear some new chord progressions for existing melodies, or brand-new progressions for tunes without chords.

To do this, choose *Edit | Chords | Chord Reharmonist Dialog (choose your own)*. This shows you the current bar in the song (for example, bar 7). It shows a list of suggested chord progressions for the current melody, based on the melody and genre that you choose.



The "Reharmonize melody" dialog box shows a list of suggested chord progressions for 2 bars of the melody. The genre is set to "pop/jazz 16ths (Pop)". The list of suggestions includes various chord progressions such as Cmaj7, Em7, Fmaj7, Dm7, C2, Cmaj9, Am9, G7, E7sus, E7b9, Bm7, and G7sus. The "Do Re-Harmonize NOW" button is highlighted.

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

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

## Rearrange Chords - Song Form Maker

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



Press the [Song Form] button and select *Song Form Dialog* from the menu. You will then see the **Song Form Maker** dialog.

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

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

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

Use the [Undo] button to reverse your changes.

Song Form Maker (Define Sections, then type a form ( e.g. AABACA ) and Generate it

Section	Bar #	# of Bars	Ends at	Chords
A	1	8	8	BbMaj7/// Gm7/// C9/// F13/// BbMaj7/// Fm7/Bb9 EbMaj7///
B	17	8	24	BbMaj7/// Gm7/// C9/// F13/// BbMaj7/// Fm7/Bb9 EbMaj7///
C	33	4	36	Bb69/// /// /// ///
D				
E				
F				
G				
H				

Form: e.g. AABACBA

Undo

## Part Markers and Substyles

### Part Markers



Part Markers are placed on the Chord Sheet to indicate a new part of the song, to insert a substyle change, or to insert drum fills. They typically occur every 8 bars or so but may be placed at the beginning of *any* bar.

You can customize the display of the part markers in the **Display Options** dialog. For example, you can pick a color for each part marker, draw part marker borders, show each part marker on the new line, etc.

### MultiStyles

Band-in-a-Box MultiStyles are styles that can have up to 24 substyles; original Band-in-a-Box styles had two substyles, “a” and “b.” Band-in-a-Box MultiStyles typically have four substyles, but may have up to twenty-four, selected by using part markers “a” through “x.”

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.

You can store names for MultiStyle substyles with a description of each one.

MultiStyle Part Names

a: Drums: Side Stick, sparse piano  
b: Drums" Ride, busier piano  
c: Strings added  
d: Drums: Sname, with Strings



The MultiStyle names are set in the **StyleMaker Miscellaneous** dialog. If the style is a MultiStyle, you can right-click on a bar number to see them.

----Substyle Change --

☒ <No change of substyle>

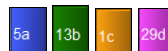
a Drums: Side Stick, sparse piano [HIND+] (Slow Mid-Tempo Rock-Country +)

b Drums" Ride, busier piano [HIND+] (Slow Mid-Tempo Rock-Country +)

c Strings added [HIND2] (set in the style)

d Drums: Sname, with Strings [HIND2] (set in the style)

### Changing Substyles



Each style has “a” and “b” substyles. Band-in-a-Box Multistyles also have “c” and “d” substyles and could have from “a” to “x” for a total of up to twenty-four.

Most of these MultiStyles that we’ve made have 4 substyles, conforming to the following pop song format.

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.

You can see the MultiStyle markers on the Chord Sheet.

1c	BbMaj7	2	Gm7	3	C	4	F#
5a	BbMaj7	6	F#	7	EbMaj7	8	
9	EbMaj7	10	Ab	11	A7b9	12	Gm7
13b	C7sus	14	C	15	Cm7	16	F#
17	BbMaj7	18	Gm7	19	C	20	F#
21a	BbMaj7	22	F#	23	EbMaj7	24	
25	EbMaj7	26	Ab	27	Dm7	28	Gm7
29d	C	30	Cm7	31	BbMaj7	32	
33a	BbMaj7	34		35		36	
37		38		39		40	

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” song setting is selected.

## Placing Part Markers

- Move the highlight 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, or
- Position the mouse cursor directly over the bar line (or an existing part marker). Then, click the left mouse button. Repeat this procedure to scroll through the available options.
- To remove a part marker, keep pressing **P** or clicking the mouse until you reach the end of the available part markers and there is no marker on the bar number.

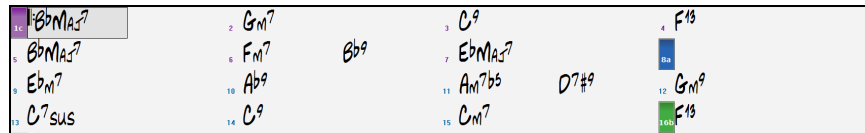
## Placing Drum Fills

A one bar drum fill will occur in the bar preceding a part marker. If you want a drum fill at bar 7 of a song, you insert a part marker on the bar **after** the bar with the drum fill (i.e., Bar 8). You can either retain the original substyle or change the substyle (a, b, c, d, etc.) when you place the part marker.

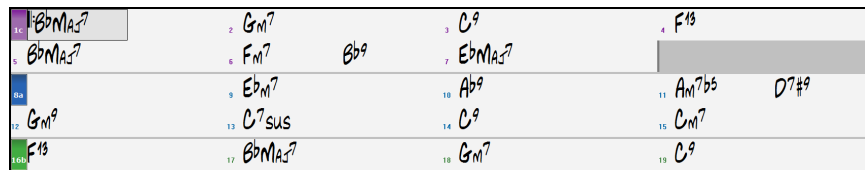
## Section Paragraphs

When you’re reading a book, a new section begins on a new line, with space between. Band-in-a-Box does that for chords too. Whenever a new section occurs (a part marker), we start the new section on a new line and draw a grey line above to clearly mark the new section. You will see each section on a new line so that the form of the song is easier to see.

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



With the Section Paragraphs feature, you will see each section on a new line so that the form of the lead sheet is easier to see. Sections can be as short as 2 bars.



The feature is configurable and optional with the “New line for every section” setting in the **Display Options** dialog (*Options | Preferences* [Display] button). You can also set the minimum number of bars that is required to start a new line with the “minimum section” setting. For example, if this is set to 8, then there won’t be a new line for the next part marker if that section has only 4 bars.

<input checked="" type="checkbox"/> New line for every section	minimum section:	8	<input type="button" value="+"/>	<input type="button" value="-"/>
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## Applying 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 musical 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.

In the Chord Sheet or the Notation window you can quick-load a style by typing only “style” followed by a style name, e.g., stylezbbossa<Enter> will load in zzbossa.sty.

**Note:** The program defaults to the “Jazz Swing” style or it may be “aliased” to another style, such as the newer J\_WYNT\_K style.

When a requested style is not found, Band-in-a-Box makes an intelligent substitution.

BOSSASW.STY wasn't found, but will substitute a similar style: BOSSA2.STY

This feature is available for every style that PG Music has made and can be customized by third-party or any users by making a text file (\*.NA) with suggested alternative styles.

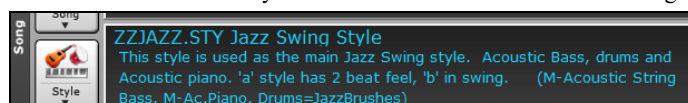
## Load Previous Style / Load Next Style

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

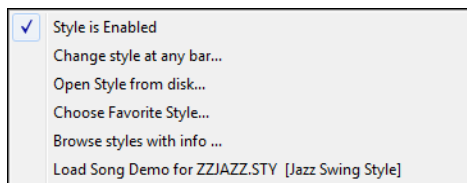
**Tip:** You can also use the following hot keys: **s 7 Enter** to load the previous style and **s 8 Enter** to load the next style.

## Current Style Window

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



There is a convenient “Load Song Demo” option for style demos. Click on the name of the style on the main screen, and the menu that displays will include the option to “Load Song Demo” for the current style.



This menu also offers 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. *Browse styles with info* opens the **StylePicker** window, which has full style information.

## Open Style with the [Style] Button



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

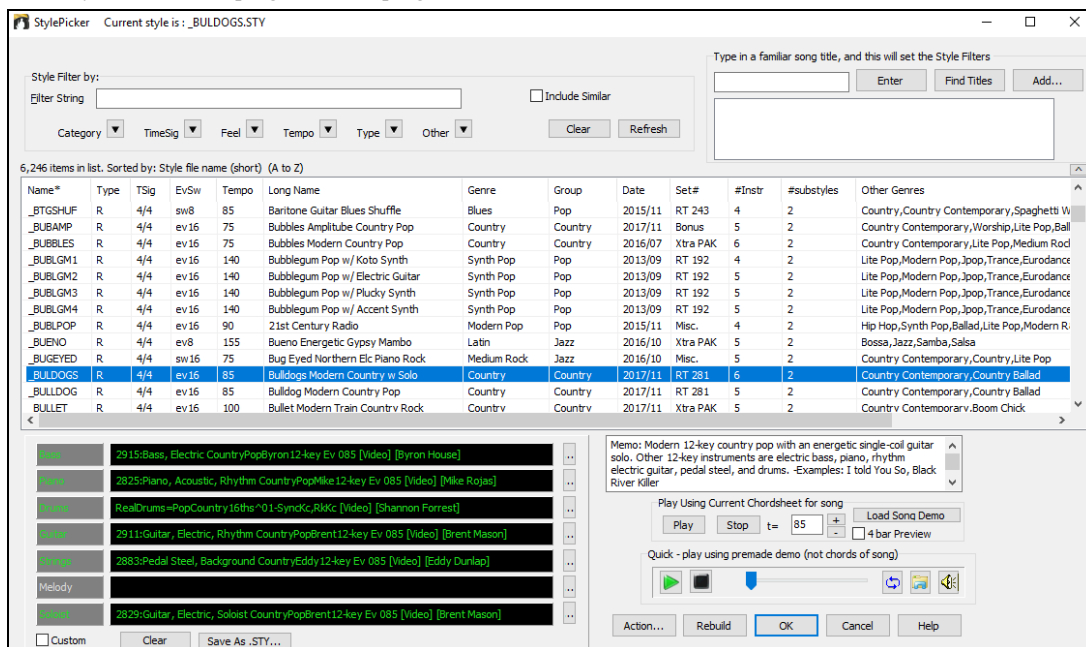
## StylePicker Window

The **StylePicker** window is opened by pressing the **[Style]** button or the **Ctrl+F9** keys. It lists all of the styles that are present in the *C:\bb\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.

**Tip:** You can quickly launch the window with the **s Enter** keys.

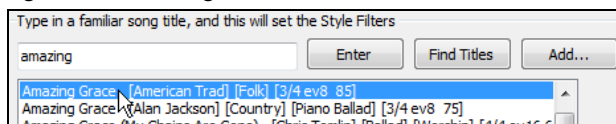
You can browse styles by sorting columns or hear an “instant” preview of the style by double-clicking on the list. If style has both MIDI and RealDrums available, you can hear both, and choose which one you want. This makes it much faster to find the style that fits your song.

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

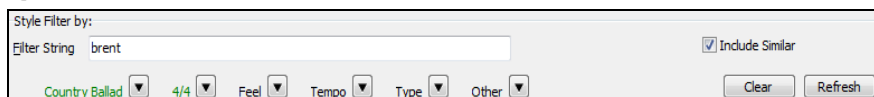


## Style suggestion

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



## Quick filter



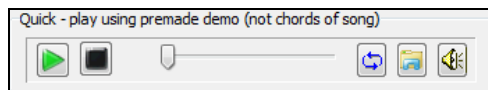
Another easy way to find a style is using the text filter. For example, if you want to find punk styles, simply type “punk” and the list will be filtered to show punk styles. If there is a RealTracks musician that you want to check out, just type in his name, and the list will show styles with that musician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

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

## Instant Preview of Styles

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





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

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

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

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

The style demos are found in 2 possible places:

1. On your hard drive, in the *Data\Style Demos Audio* folder of your *RealTracks* folder, usually *C:\bb\RealTracks\Data\Style Demos Audio* (some of the demos are included on disk, but to save space not all of them are included).
2. On the Internet, at [www.pgmusic.com](http://www.pgmusic.com) (all of the demos are there).

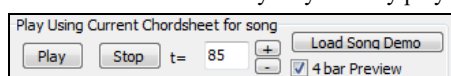
When you demo a style, the program will play the version on disk if available; otherwise will play from the Internet.

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

The speaker button allows you to control the volume of demos.

## Play Your Song with the Styles

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



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

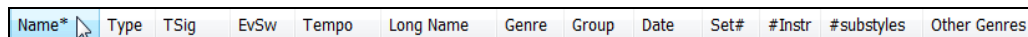
You can speed up the generation if you enable the **4 bar Preview** option, which will play only for the first 4 bars.

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

The **[Load Song Demo]** button will open the pre-made demo song for the currently selected style.

## Sortable and sizable columns

The styles list can be easily sorted by clicking on a column name. Clicking again will reverse the order. You can also resize the column width by dragging a column border.



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

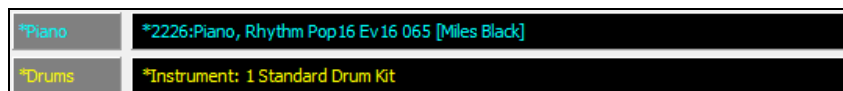
## Customization

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



For each track, there is a menu button, which allows you to change the instrument, disable/enable the track, or perform other track actions.

When the track is customized, an asterisk will be added to the name.



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

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

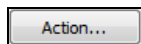
Press the **[Save as .STY]** button to save the style that you have customized. When you save the style, it will be added to the StylePicker list.

## Memo

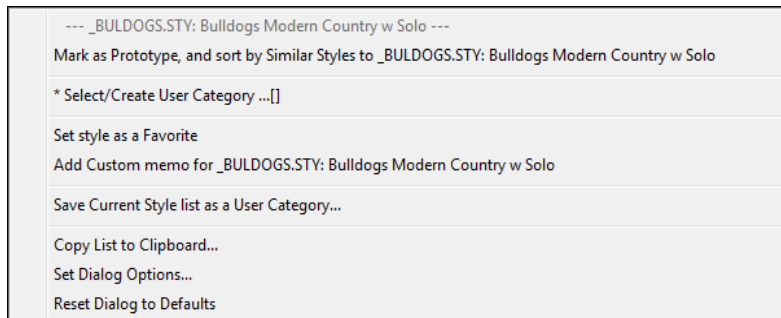
This area shows additional information about the style. You can see instruments, artists, a brief description, and song examples currently selected style. If the style has Loops or UserTracks, you will see the names of the Loops or UserTracks.

\_BOLLYWD.STY: Bollywood Loops, Electric Guitar  
 All RealTracks. Quintet. Tempo=140 (120-170)  
 Instruments: Loop, Loop, UserTrack, El.Guitar, UserTrack  
 Loop:World\Bollywood - party\_80\_percussion\_e\_flat\_minor.sw16.wav  
 Loop:World\Bollywood - party\_80\_basses\_staccato\_e\_flat\_minor.wav  
 UserTrack:Santoor, Loop BollywoodParty Sw16 080  
 RT879: Guitar, Electric, Rhythm NorthernRockGrittyQuarters Sw16 075, Mark Matejka  
 UserTrack:Sitar, Loop BollywoodParty Sw16 080  
 Memo: Bollywood dance music, with bass & percussion loops, as well as sitar & santoor Usertracks made from loops, and gritty electric guitar RealTracks.

## Action



Clicking on this button shows you a menu with options to select/create User Category, add the current style to the User Category, set styles as a favorite, etc. These options are also available when you right-click on the list.



## Mark as Prototype, and sort by Similar Styles to

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

Prototype sort : \_BUBLPOP.STY: 21st Century Radio

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

Modern Pop ▾ 4/4 ▾ Ev 16 ▾ 90 ▾ Type ▾ Other ▾ <span>Clear</span>									
Name	Type	TSig	EvSw	Tempo	Long Name	Genre	Group	Date	Set#
_BUBLPOP	R	4/4	ev 16	90	21st Century Radio	Modern Pop	Pop	2015/11	Bonus
_HIVYDANC	R	4/4	ev 16	90	Modern Pop Ballad	Modern Pop	Pop	2015/11	Bonus
_POPLAD	R	4/4	ev 16	95	Pop Ballad w/ Synth Bass	Ballad	Pop	2015/11	Bonus
_NEONROK	R	4/4	ev 16	85	Neon 80's Rock w/ Synths	Synth Pop	Pop	2015/11	RT 231
_NEONPOP	R	4/4	ev 16	85	Neon Pop '80s Synth Ballad	Modern Pop	Pop	2016/07	Xtra PAK

## Select/Create User Category

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

To select an existing User Category, choose *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. If you have made any changes to this folder, remember to press the **[Refresh]** button.

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

## Add Style to Current User Category

This menu item adds the currently selected style to the current User Category.

## Save Current Style list as a User Category

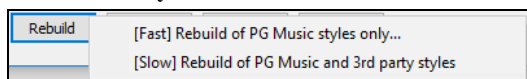
This menu item allows you to create a new User Category and add all the styles currently displaying in the list to the new category.

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

## Set Style as Favorite

This menu command will set the selected style as a favorite. If the style is already a favorite, you can select the *Remove style as a Favorite* menu item.

## Rebuild of Styles List



Press the **[Rebuild]** button and select *[Fast] Rebuild of PG Music styles only* after you install new styles from PG Music. It takes about 30 seconds to rebuild the list. The *[Slow] Rebuild of PG Music and 3rd party styles* menu item will find not only PG Music styles but also new or changed user or third-party styles. It takes longer to rebuild the list.

## Copy List

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

## Defaults

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

## Options

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

## Song Title Browser

The popular Title feature, which allows you to type in the name of a familiar song and find a style with similar feel and tempo, has been enhanced with a dedicated **Song Titles Browser** window. This window allows you to browse and filter the huge list of over 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.

You can open this window by pressing the **[Find Titles]** button.

If the StylePicker window is not open, you can open the Song Titles Browser window by clicking on the **[Style]** button and selecting the *Choose style from Song Title* menu item.

**Tip:** Pressing the **s 3 Enter** keys quickly opens this window.

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

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

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

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

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

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

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

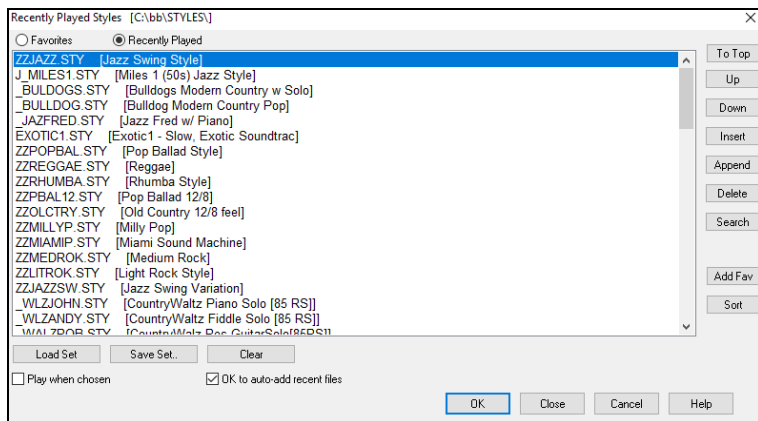
Once you have found a song, press the **[OK - Find Matching Styles]** button. This will take you to the **StylePicker** window with styles that best match the tempo, feel, and genre of the selected song title.

## Favorite Styles / Recently Used Styles



Other options in the Style button menu include *Recently Used Styles* and *Favorite Styles*. They open a dialog with separate lists of Recently Played and Favorite styles.

**Tip:** You can also use the following hot keys: **s 5 Enter** for favorite styles and **s 4 Enter** for the recently used styles.



You will see **Favorites** and **Recently Played** radio buttons that toggle between lists of recently played styles and your favorite styles.

The favorites list will start off as an empty one. You can add styles as your favorites by clicking the **[Add Fav]** button.

Use the **[To Top]**, **[Up]**, and **[Down]** buttons to navigate the list.

Use the **[Insert]**, **[Append]**, and **[Delete]** buttons to modify the list.

The **[Search]** button will search for a style in the list by name, or part of a name.

The **[Sort]** button sorts the list alphabetically.

The **[Load Set]** and **[Save Set]** buttons allow you to save and load sets of Favorites or Recently Played styles.

Use the **[Clear]** button to clear the list and start a new one.

Enable the **Play When Chosen** option to play your song immediately upon selecting a style.

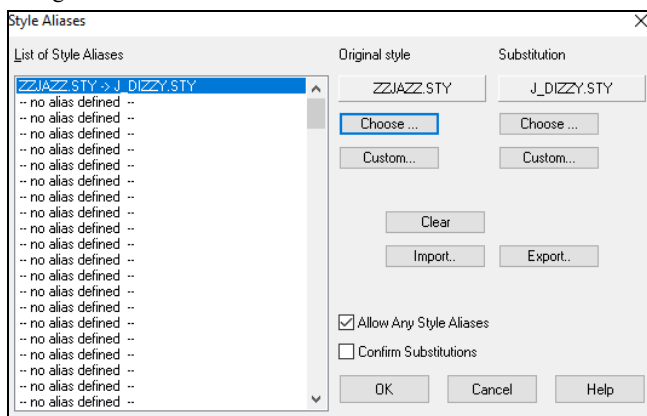
If **OK to auto-add recent files** is enabled, every style you select will be added to the top of the list.

**Technical Note:** The list of style favorites is stored in a text file called *StyleFavorites.txt* in the *C:\bb\Preferences* folder.

## Style Aliases Dialog

The *Style Aliases* selection is found in the *File | Load Style Special* submenu.

Let's say you've got a new style for Jazz 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 type in a style name that you don't have, use the **[Custom]** button.

1. To create a new alias, click on an empty spot (i.e., no alias defined) in the alias list, or click on the alias you wish to edit if you wish to change an existing alias.
2. Press the **[Choose]** button below the Original style box and select the style you wish to be replaced.
3. Press the **[Choose]** button below the Substitution box and select the replacement style (alias).

If you have made a mistake and wish to change your style selection, press the **[Clear]** 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.

You can Export and Import alias files to share with your friends by clicking the **[Import]** button to open an alias file, or click on the **[Export]** button to save an alias file.

**Tip:** You can temporarily totally disable the Alias feature by unchecking the "Allow Any Style Aliases" checkbox. You can also have confirmation of alias substitutions by checking the "Confirm Substitution" checkbox.

## Enable/Disable Style menu item

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 option

This allows you to keep a style in memory. This way, all 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 | Load Style Special | OK to load styles with songs* so that the item is **NOT** checked. Now when you load a song the new style doesn't load and you can play the song in GARNER.STY. You can temporarily override this setting by loading in another style using the **[Style]** button or the *File | Load Style Special* menu, and the new style loaded will stay in until you choose another one.

## Using MultiStyles

**1c** Band-in-a-Box MultiStyles are styles that can have up to 24 substyles; original Band-in-a-Box styles had two substyles, "a" and "b." Band-in-a-Box MultiStyles typically have four substyles, but may have up to twenty-four, selected by using part markers "a" through "x."

You can easily make your own MultiStyles, either from scratch, or combining parts from existing styles to make a MultiStyle. For example, if you have 10 favorite Country styles, you can quickly make a single MultiStyle that has 20 substyles available within the same song.

**There are 2 types of MultiStyles**

1. MultiStyles in styles, working for every song (e.g., NR\_CURR+.STY Nashville Rock Current Multistyle).
2. MultiStyles for a specific song only.

### MultiStyles in Styles (“+” Styles)

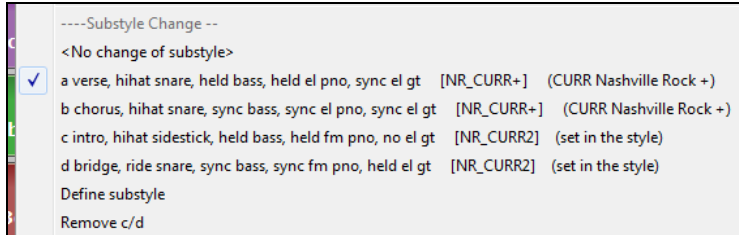
Styles can be made that have multiple substyles, and you can choose the various substyles using the letters a, b, c, d, etc. up to “x” for 24 substyles.

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



You can use these substyles easily; just enter the **StylePicker** and filter the styles list by the “+” character.

For example, load the song NR\_CURR+.MGU from the *C:\bb\Documentation\Tutorials\Tutorial - BB2008* folder. This loads the NR\_CURR+.sty. When you see the “+” in the style name, you will know that this is a MultiStyle.



Right-click on a part marker, and you will see that there are 4 substyles available.

### Standard Pop Song form with 4 substyle MultiStyle

In NR\_CURR+ (and as a general rule for styles with 4 substyles):

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

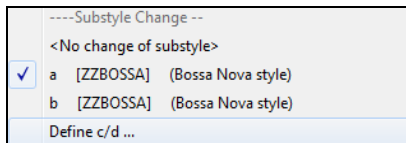


Choose your substyle by clicking on the part marker, or right-clicking to select and define substyles. Here we have chosen “c” substyle, appropriate for the intro or first verse of the song (because the playing is sparse and sustained).

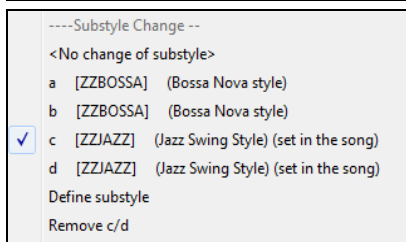
### MultiStyles in Songs

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 *C:\bb\Demos\MIDI Style Demos\Styles00\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.

Load the song *C:\bb\Documentation\Tutorials\Tutorial - BB2008\Demo of MultiStyle in song only Bossa 2 Jazz.MG4*, and you can see the finished result. This song switches styles using part markers.

**Note:** The RealDrums will play for all of the styles if you have enabled RealDrums and “Substitute RealDrums for MIDI drums” in the **RealDrums Settings** dialog.

### Adding MIDI SuperTracks

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

To use MIDI SuperTracks, either:

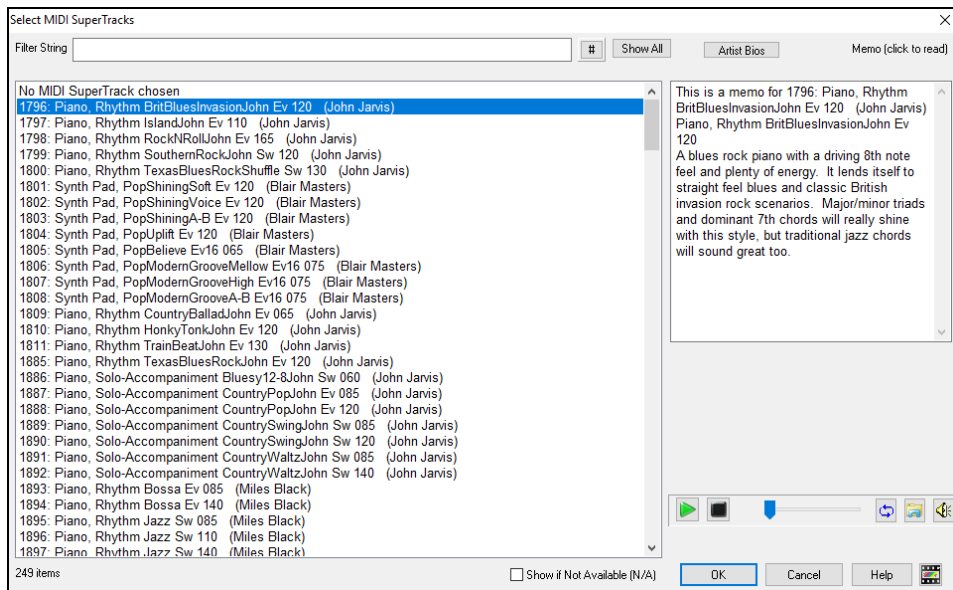
1. Choose a style or song that has MIDI SuperTracks and press Play. Look in the MIDI SuperTracks Demos folder for these songs
2. Add a MIDI SuperTrack to a certain track.

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



**Piano** Right-click on the Piano track label at the top of the screen to see a menu of options (or right-click on the Piano track label in the Mixer), then choose “*Select MIDI SuperTrack for this track.*”

You will now see a dialog of available MIDI SuperTracks.



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

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

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

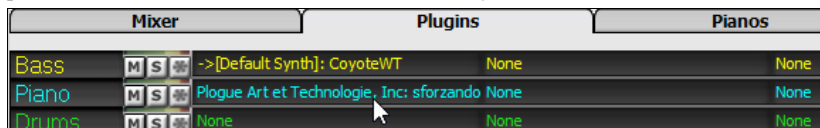
Pressing the **[Artist Bios]** button opens the **Artist Browser** which lists all RealTracks artists and allows you to see more info.

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

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

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

Once you have selected a MIDI SuperTracks, you might want to assign a specific VST/DX instrument to play it. If so, use the Mixer’s Plugins panel, and click on the first slot for the track that you want to set.



This will open the selected plugin window.



Each MIDI SuperTrack is assigned a number, like the MIDI Soloists or the RealTracks, so you can access the MIDI SuperTracks from the **Select Soloist** dialog as well, and they are highlighted in cyan.

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

## Using RealTracks in Songs

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



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

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

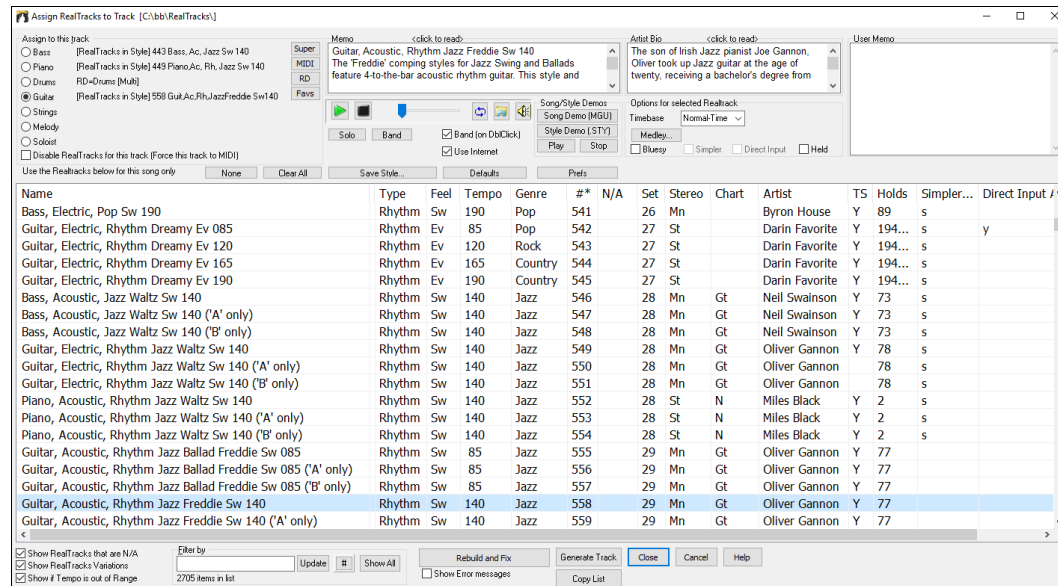
This dialog is launched by several ways.

1. Click on the **[RealTracks]** toolbar button and select *RealTracks Picker Dialog*, or shift-click on this button.
2. Right-click or double-click on a Track button at the top of the main screen or in Mixer and choose *Select RealTracks* from the menu.
3. Press the **[Assign to Track...]** button in the **RealTracks Settings** dialog.
4. Press the **r t Enter** keys.

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

To use the dialog, first select the track that you want to assign. Then, select the RealTracks that you want in the list below it.

You can instantly hear an audio demo of RealTracks by double-clicking a RealTrack on the list. Since this doesn't affect your song, you can quickly audition many different RealTracks, and find the best ones for your song.



## 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.

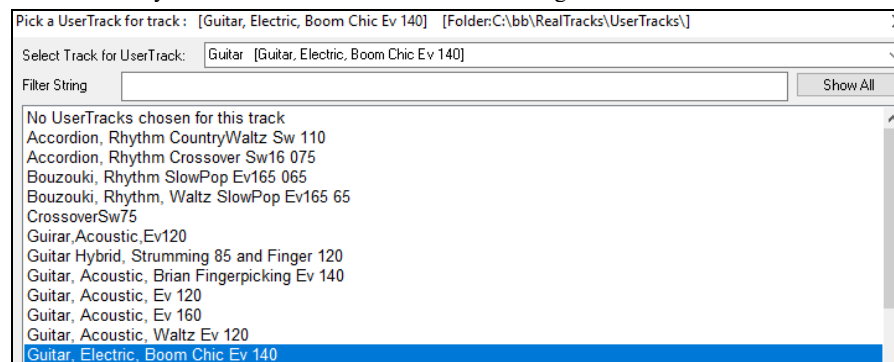
**Tip:** UserTracks work with rests. Just add rests to chords, and UserTracks will follow them. Note that there is no specific support for shots or hold by UserTracks. They will just rest when these are encountered.

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

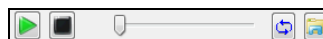
**Guitar** To select a UserTracks for a track, first select the track at the top of the screen. For example, if you want to add a UserTracks to the Guitar Track, launch the menu on the Guitar track button (by right-click or double-click), and choose *Select a UserTrack for this Track*.

An alternative to the menu would be to select the Guitar track, and then press the UserTracks button on the main screen.

Now you will see the **Pick a UserTracks** dialog.



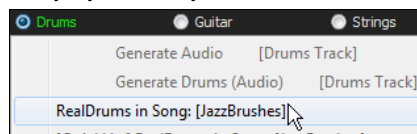
You can preview the selected UserTracks by double clicking on the list or using the transport control buttons.



## Using RealDrums in Songs

There are several ways to hear RealDrums with new or existing Band-in-a-Box songs.

Many styles already use RealDrums, and there are several ways to tell if your song is using them.



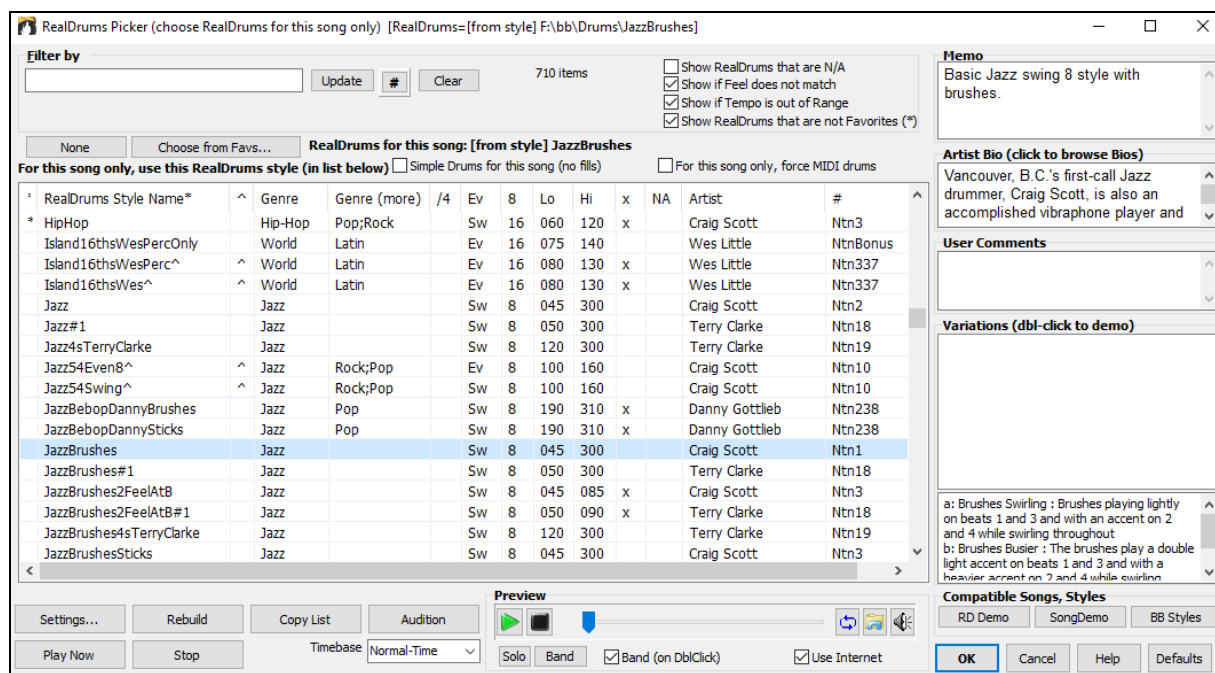
Right-click on “Drums” and a menu opens that includes the name of the RealDrums in the style. Click on this menu item to open the **RealDrums Picker** and select a different set.

You can also press the **r d Enter** keys to open the **RealDrums Picker**.

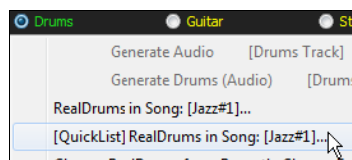
RealDrums can be added to any track, not just the Drums track, so you can have more than one drums track. To do this, right-click on the track button and select *Choose RealDrums* from the menu.



The **RealDrums Picker** can also be opened directly by clicking on the **[RealDrums]** toolbar button and selecting *RealDrums Picker Dialog* menu item.

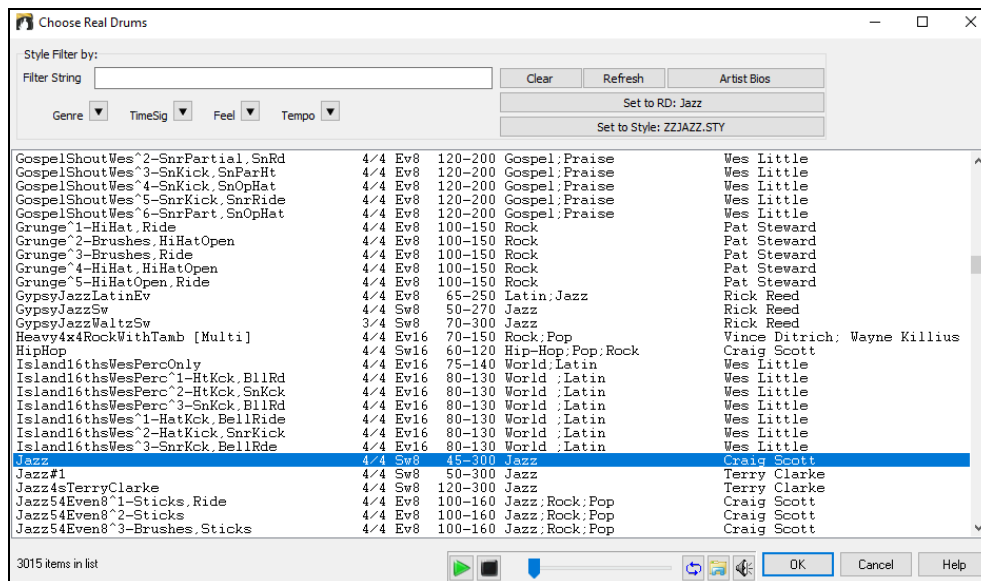


The RealDrums QuickList is the simpler dialog for choosing RealDrums, an alternative to the **RealDrums Picker**. It displays all available RealDrums in a simple list, which can be easily filtered by genre, time signature, feel, and more. The list can be set to show only RealDrums that are compatible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



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

**Tip:** Pressing the **r d 3 Enter** keys also opens the dialog.



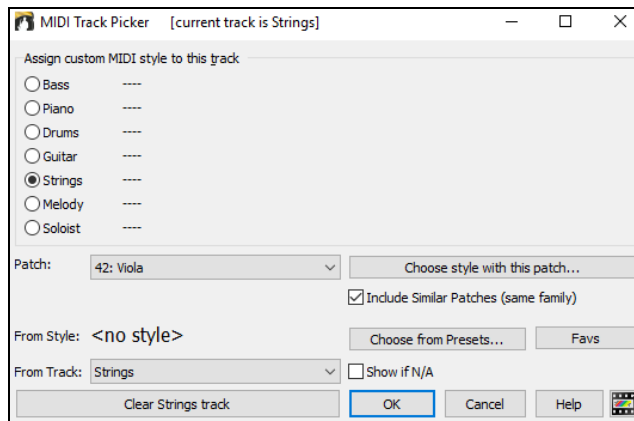
You can filter the list by genre, time signature, feel, tempo, and text. Use the **[Set to Style: ]** button to see RealDrums that are compatible with the current style of the song. The **[Set to RD: ]** button allows you to set the highlighted RealDrums as a prototype RealDrums so you can find alternates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

## Assigning Custom MIDI Tracks

You can add MIDI Tracks individually (from any style) to play on any track of your current song. For example, let's add a "MIDI strings" track to the Strings track.



Select the Strings track and then click on the **[MIDI Tracks]** toolbar button and select *MIDI Tracks (from .STY)* menu command. Or you can right-click on the Strings track button at the top, and choose *Select a Custom MIDI style for this track*.



You can select MIDI parts a few different ways.

- **[Choose Style with this patch]** launches the **StylePicker**, filtered to only display styles that contain the instrument specified. For example, if you select "49 Strings," it will only show MIDI styles with strings.
- **[Choose from Presets]** launches a dialog with preset "popular" choices for MIDI Tracks 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 for "a" or "b" substyles or both ("ab").
- **[Favs]** will remember your last few hundred choices, so you can re-use them.

Once chosen, the MIDI track will play on the track chosen. Note that you can use the Strings track from a style and play it on any Band-in-a-Box track, including Bass/Piano etc., 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.

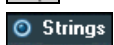
## Adding Loops to Tracks

You can add your own or third-party loops to any Band-in-a-Box track. Loops are audio files (WAV, wma, m4a, mp4, mp3) that reside in the Loops folder of the RealTracks folder. You can add your own files to this folder.

Loops support many types of ACIDized Loops (for WAV and mp3 files). And, 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.

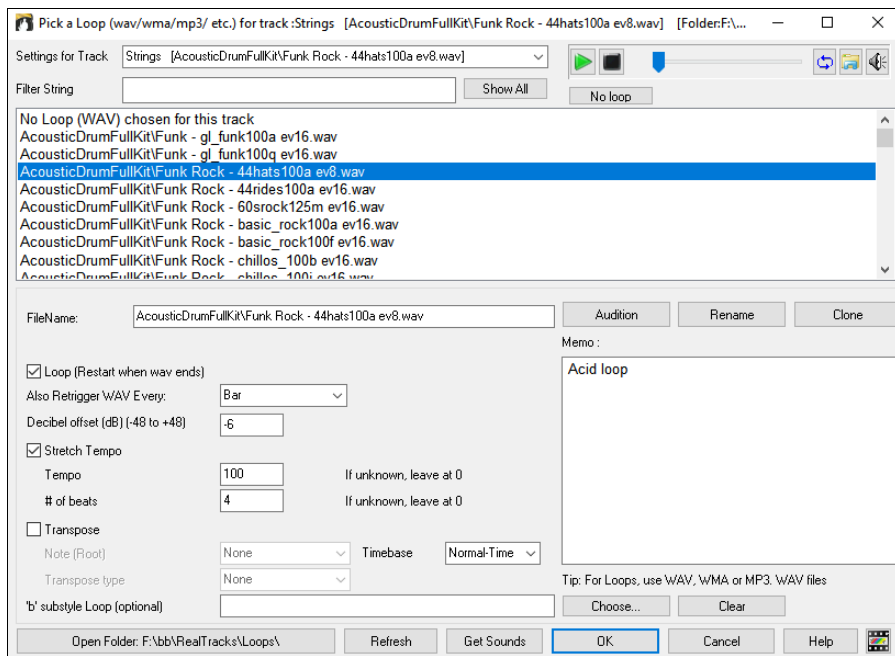


Click on the **[Loops]** toolbar button to open the **Pick a Loop** dialog.



You can also right-click on the track that you want to use at the top of the screen (e.g., Strings) and choose the menu item *Select a Loop for this track*.

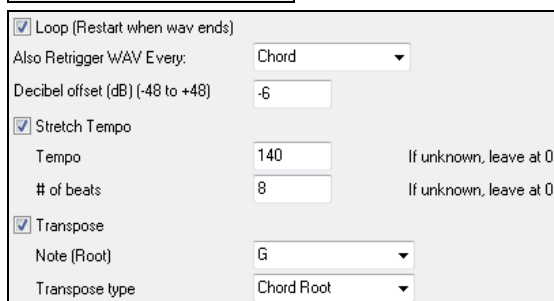
When the dialog opens, select a loop from the list.



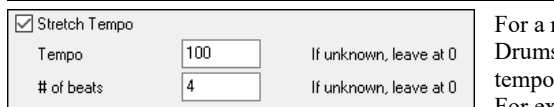
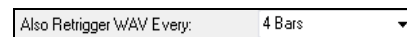
Double-click on the list or use a transport control button to preview the loop. The instant preview sometimes plays demos from the internet. You can save any file that is being played from the internet by clicking the folder icon.



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



For a nature sound, you can leave these options at the default values. But if you want to retrigger the WAV every section, part marker, bar, or chord, then you can set them.



For a nature sound, there is no tempo, and you don't want to select **Stretch Tempo**. For a Drums loop, you want to stretch the tempo. Once you select "Stretch Tempo," enter the tempo of the WAV file (if known), and if not known, enter the # of beats in the wav file. For example, 2 bars would be 8 beats.



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](http://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.

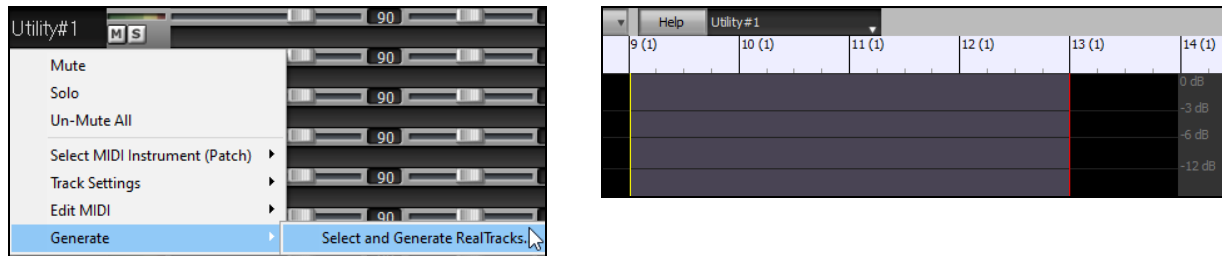
The **[Clone]** button will duplicate a loop, allowing you to use it with different parameters.

## Using Utility Tracks

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

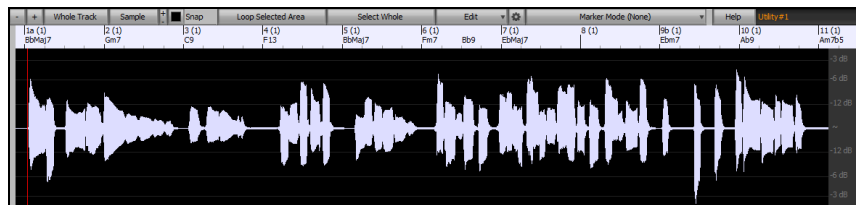
**Note:** If a Utility track contains both audio and MIDI, the audio is audible and the MIDI is only for display purposes (e.g., transcription of the audio). If a Utility track contains only MIDI, then the MIDI is audible.

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



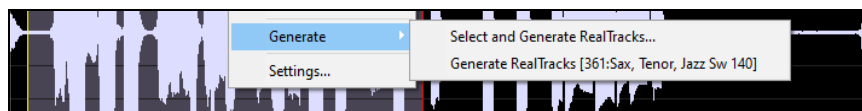
When the RealTracks is generated, you can view the audio in the **Audio Edit** window.

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

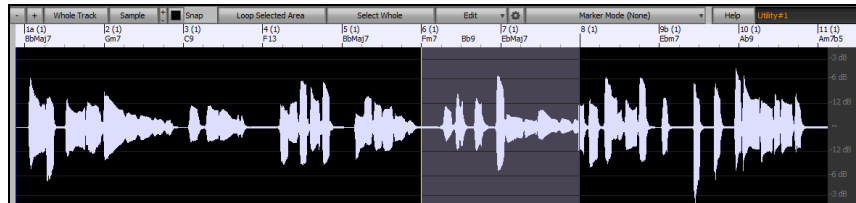


Press the **[Play]** button on the toolbar to hear the RealTracks on the Utility track. You can use the Mixer to control volume, panning, etc. for the Utility track.

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



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



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

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

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

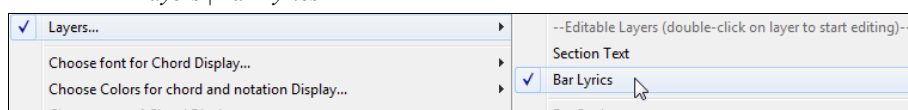
You can harmonize the audio on any track and send the separated harmonies to the Utility tracks. In the **Audio Edit** window, press the **[Edit]** button, and select *Harmonize* from the menu to open the **Audio Harmonies** dialog. Then, set the number of harmony voices and other options, select the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

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

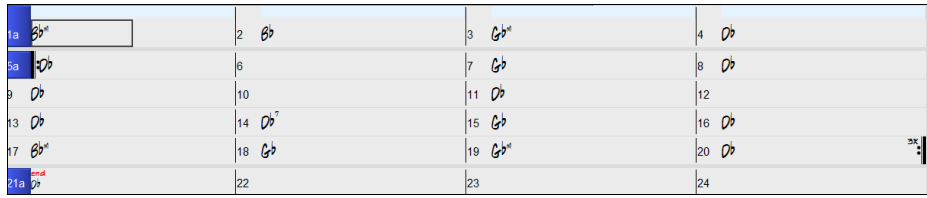
## Adding Bar-Based Lyrics

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

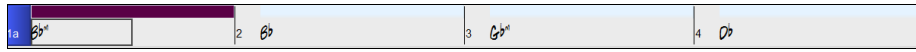
To enter lyrics, you first need to display the Bar Lyrics layer by clicking on the **[Chord Display]** toolbar button and selecting *Layers | Bar Lyrics*.



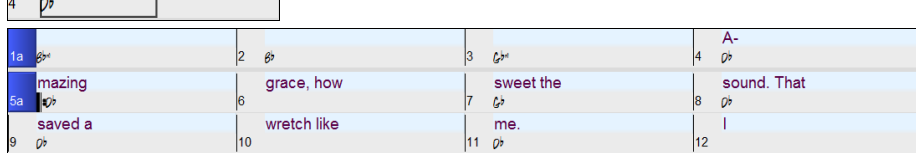
If the song does not have any lyrics, the Bar Lyrics layer does not appear on most lines, but it appears on the row where the bar is highlighted. If you click on a bar on another row, the layer will appear on that row.



Double-click on the Bar Lyrics layer on a bar where you want to enter lyrics. This will change the color of the layer, which indicates that you can type in that location. You can use keys to navigate through the layer: **Tab** to go forward, **Shift+Tab** to go backward.



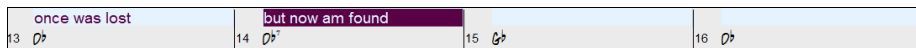
Type a lyric and press the **Tab** key. This will enter the lyric and move the editing bar forward.



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

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 Enter. This will push that lyric to the next bar and shuffle the texts in the following bars forward as well.

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



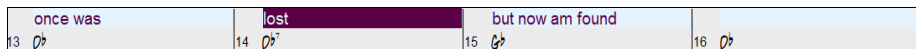
Press **Shift+Tab** to go back to bar 13.



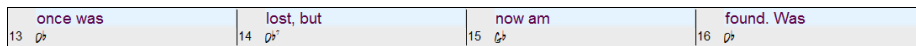
Use the **left arrow** key to move the cursor to the beginning of “lost.”



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

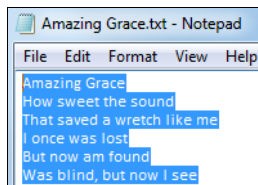


Use **Tab** or **Shift+Tab** to move through the bars, the **left/right arrow** keys to move the cursor within the bar, and **Enter** or **Backspace** to push lyrics, until the lyrics are in the correct bars.

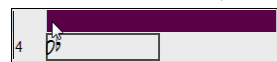


The Bar Lyrics layer is designed so that you can even edit lyrics during playback.

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



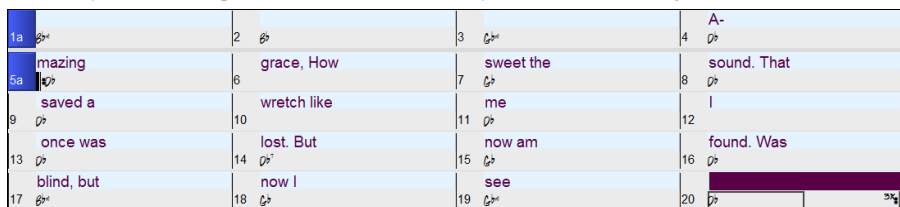
First, prepare lyrics in the text file and copy them to the clipboard. Then, go back to Band-in-a-Box, double-click on the bar where the lyrics should be inserted and press **Ctrl+V**.



Now all the lyrics are entered in the layer.

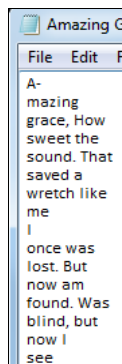


But the lyrics are not quite in the correct bars, so you need to fix using the **Tab**, **Enter**, or **arrow** keys.



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 **Ctrl+V** keys.



## Adding Melody – MIDI and/or Audio

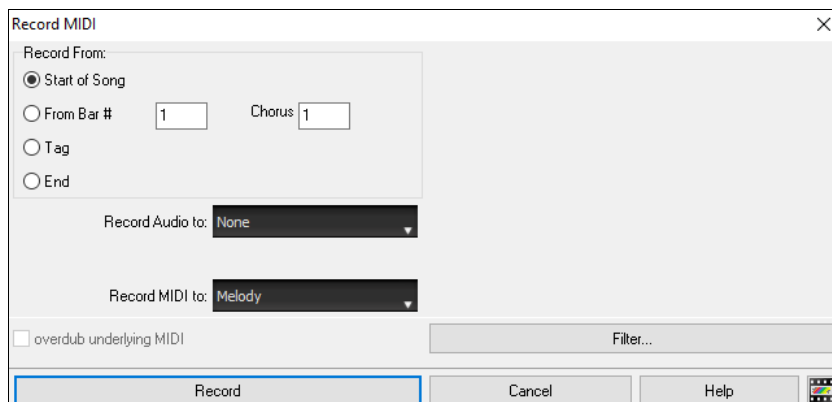
### Record a MIDI Melody

Band-in-a-Box is much more than an intelligent arranger and accompanist. You can record your live MIDI performance, enter a melody in the Notation note-by-note, or use the Wizard feature to record with either your computer keyboard or a connected MIDI keyboard controller.

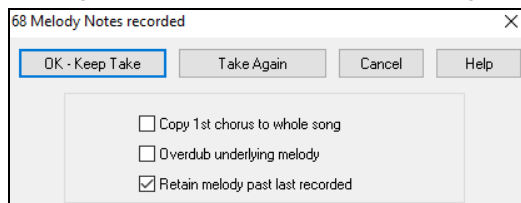
If you want a metronome to play while you are recording, you can select it in the *Options | Preferences* dialog. You can even have a visual metronome if you like.



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



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

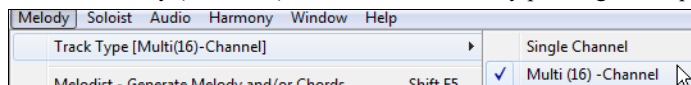


Once you have completed recording your melody, Band-in-a-Box will ask you if you would like to keep the take and if you would like to copy the recorded chorus to the whole song. If you did not record the full track you can choose to retain the rest of the track beyond the part you just recorded.

### Sequencer Mode

There are 2 tracks in Band-in-a-Box to add your own recordings. These are the Melody and Soloist tracks. Normally you would want a single part on each of them. But, since MIDI information can have separate channels, it is possible to store 16 separate parts on each of the Melody and Soloist parts. When the track has been set to “Multi (16) -Channel” we refer to this as “Sequencer Mode.”

If you want to use the 16 separate parts for the Melody track, you need to set the Melody Track type to “Multi (16) -Channel.” This is done from the Melody (or Soloist) menu or can be done by pressing the Sequencer button.

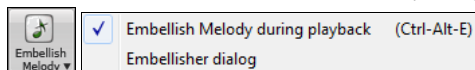


Now, when you are in this multi-channel mode, output from the Melody track will be on whatever MIDI channel the information is stored on and will not be using the Melody MIDI channel. Both the Melody and Soloist tracks can be set to multi-channel play, for a total of 32 channels.

**Tip:** Looking for inspiration? At the click of a button, the Band-in-a-Box Melodist will write entire new songs from scratch, complete with Chords, Intro, Melody, Solo, Ending, and even an original Title. Or you can enter your own chord changes and let the Melodist create a new melody over them. There are more than 100 Jazz, Pop, Rock, Latin, Country, and Classical melody styles.

## Embellishing the Melody

When musicians see a Lead Sheet that has a melody written out, they almost never play it exactly as written. They change the timing to add syncopation, change durations to achieve staccato or legato playing, add grace notes, slurs, extra notes, vibrato, and other effects. You can have Band-in-a-Box do these automatically using the Embellisher.



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

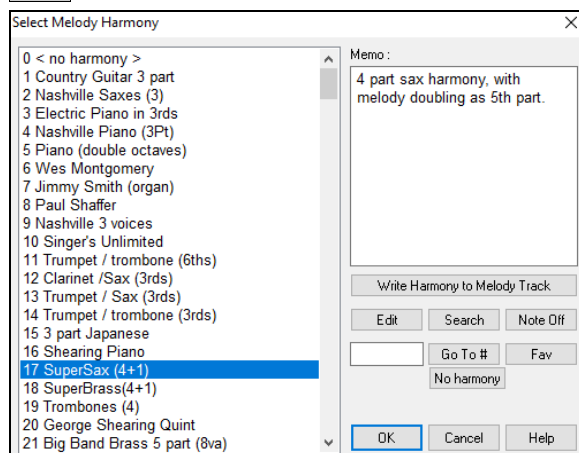
*Embellisher dialog* opens the **Melody Embellisher** dialog with many user options to control the embellishment settings. The Embellisher Presets allow you to choose a combination of common settings for the Embellisher quickly.

The Embellisher is only active while the music is playing; the recorded Melody track isn't affected. There is an option for the Embellisher to only humanize the timing of the music if the timing was "stiff" to begin with. This allows the Embellisher to leave the timing of human input melodies alone and humanize only the ones that were entered in step-time.

## Harmonize the MIDI Melody



Use the **[Harmony]** menu button command *MIDI – Melody Harmony* to add a MIDI harmony to the Melody track. This opens the **Select Melody Harmony** dialog where you can choose from any of the pre-defined harmonies.



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

The **[Search]** button allows you to search for a harmony by a keyword (i.e., typing in the first few letters of a harmony name) in either the **Harmonies** or **Favorite Harmonies** dialog.

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

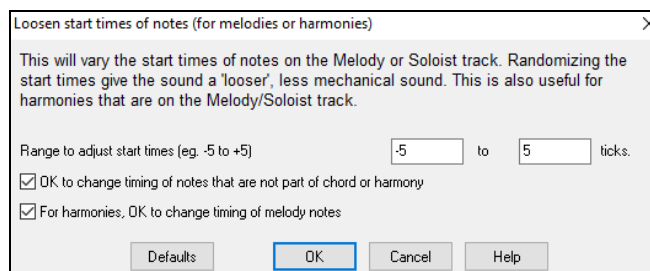
Enter the number of the harmony you want to go to and press **[Go To #]**.

The **[Fav]** button will produce a list the 50 most recently loaded harmonies.

The **[No harmony]** button will disable the harmony for the song. The keystrokes **Shift+F10** also allow or disable the Melody harmony.

When adding a harmony to the Melody (or Soloist) you can use the option to loosen up start times of for the harmony notes to achieve a more natural, richer harmony sound.

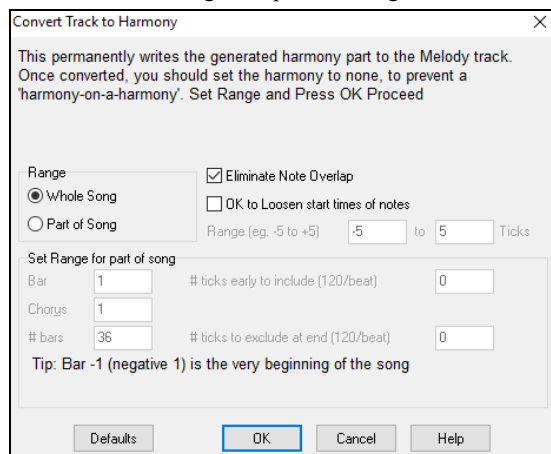
Choose menu item *Melody | Edit Melody Track | Quantize, Time Adjust | Loosen Start Times*. You can select the range of adjustments. For example, if you want the notes to be played earlier, use a negative number. A setting of minus 5 to positive 6 would cause the start times to be varied up to 5 ticks early and 6 ticks late. There is also a setting to choose whether you want only the harmony notes present on the track to be affected, leaving the original melody unaffected.



## Convert Track to Harmony



This feature permanently writes the specified harmony to the Melody or Soloist track, instead of being applied in real time. Use the buttons in the **Select Melody/Soloist Harmony** dialogs, or the *Convert Harmony...* menu command found in the *Melody* and *Soloist* menus. You will then see a dialog allowing you to choose the range of the song to add the harmony, either the whole song or a specified range of bars.



There are options to "Eliminate Note Overlap" and "Loosen start times of notes" for the harmony notes to achieve a more natural, richer harmony sound. The melody is not affected, only the harmony notes, and there are options for the range of spread for the harmony notes.

**Note:** Once the track is converted you should set the harmony to "None" or you will hear harmonies being applied to the harmony notes, i.e., "harmony-on-a-harmony."

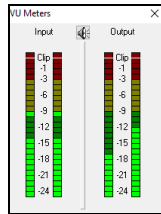
## Record a Live Audio

You can record your live vocal or instrumental performance and save it to an audio wave file along with the Band-in-a-Box accompaniment. Make sure that you have a microphone plugged in to your sound card, or a connection from a mixer, keyboard, or other audio device connected to the Line In jack on your sound card.



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

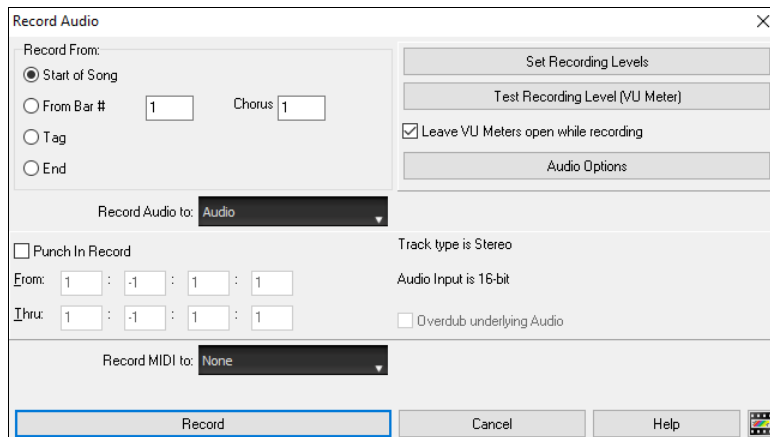
**Tip:** To leave the VU Meters open while recording, enable the “Leave VU Meters open while recording” option in the dialog.



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’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 recording.



### Set the start point for the recording.

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

### Select the destination track.

Audio can be recorded to the Audio or a Utility track.

### Select the destination track for recording MIDI.

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

### Press [Record].

Audio recording begins. If you have enabled the “Leave VU Meter while recording” option, then the **VU Meter** will open and display during recording so you can monitor the VU meters.

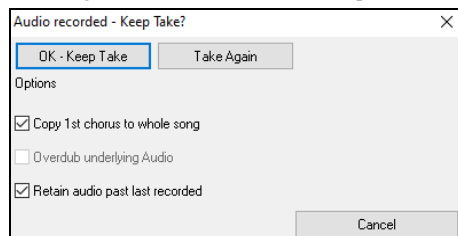
### Press the [Stop] toolbar button or press the [Esc] key.

You will then see the “Keep Take?” dialog.

If you are happy with your recording, you should choose **[OK -Keep Take]** and the audio will be added to the Audio track.

You can listen to the results by pressing **[Play]**.

If you are not happy with the results, you can choose *Edit | Undo Keep Audio Take* and you will be back to where you were prior to the recording. You can also choose the option to **[Take Again]**, which reopens the Recording dialog.



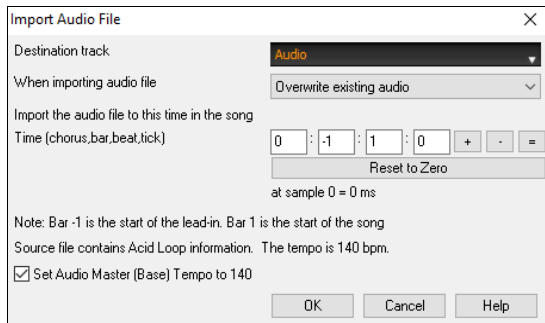
**Copy 1st chorus to whole song:** If you’ve recorded only 1 chorus of the song, you can choose the option to copy that first chorus of audio to the whole song. This will fill up the whole song with the audio by repeating it as many times as necessary. Then you’d just need to record the ending of the song.

**Overdub underlying audio:** At the end of recording, you receive an option to overdub with the underlying audio. This means that both recordings will be merged together to form a new file, with both recordings preserved.

**Retain audio past last recorded:** This allows you to “punch out” and preserve the rest of a previously recorded take.

## Importing Audio Files

A mono or stereo WAV file can be imported to your song, optionally merging with or replacing any existing audio. Choose the menu item *File | Import Audio (WAV, WMA, MP3, WMV)* or *Audio | Import Audio (WAV, WMA, MP3, WMV)*. You then choose an audio file to import. This will open the **Import Audio File** dialog, which allows selection of the destination track, the point to insert the audio file, and the option to merge or overwrite existing audio in the destination.



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.

## Adding Solo - “The Soloist”

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.

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

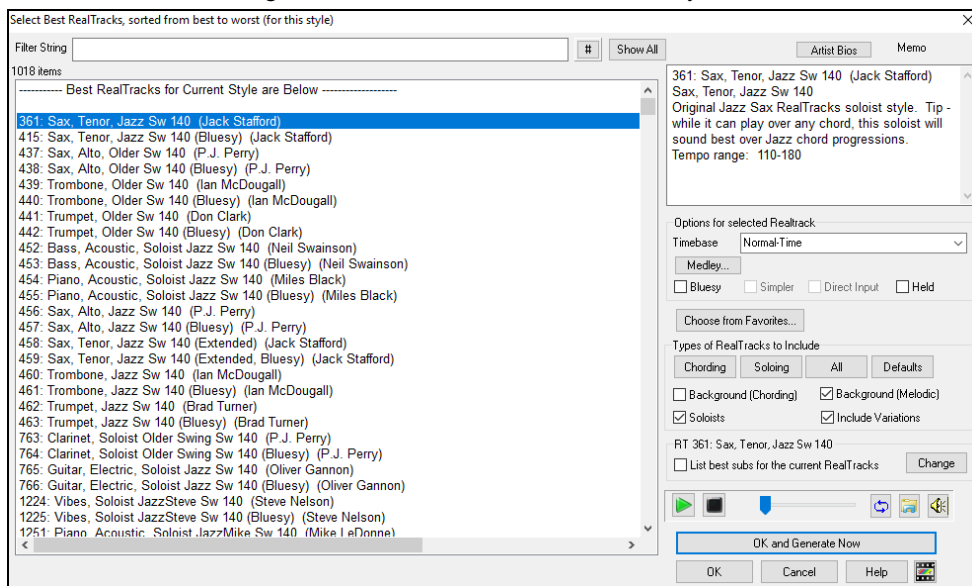
### Pick “Best” Soloist RealTracks

This dialog shows you the best soloists that match the genre, tempo, and feel of your song. The list is displayed from best to worst. For example, if you have a Jazz Ballad style loaded (tempo 60), the list will show jazz Soloists that will work well at a tempo of 60 at the top of the list, and something like a fast, Heavy Metal Guitar Soloist at the bottom of the list.

To add a Best Soloist to the Soloist track, press the **[Soloist]** button, and choose the menu option *Add Best RealTracks Soloist to Soloist Track*.

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

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



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

You can audition the RealTracks by double-clicking on the list or using the transport control buttons.

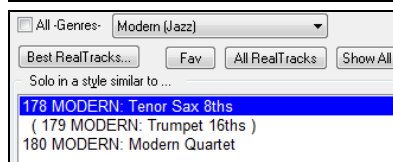
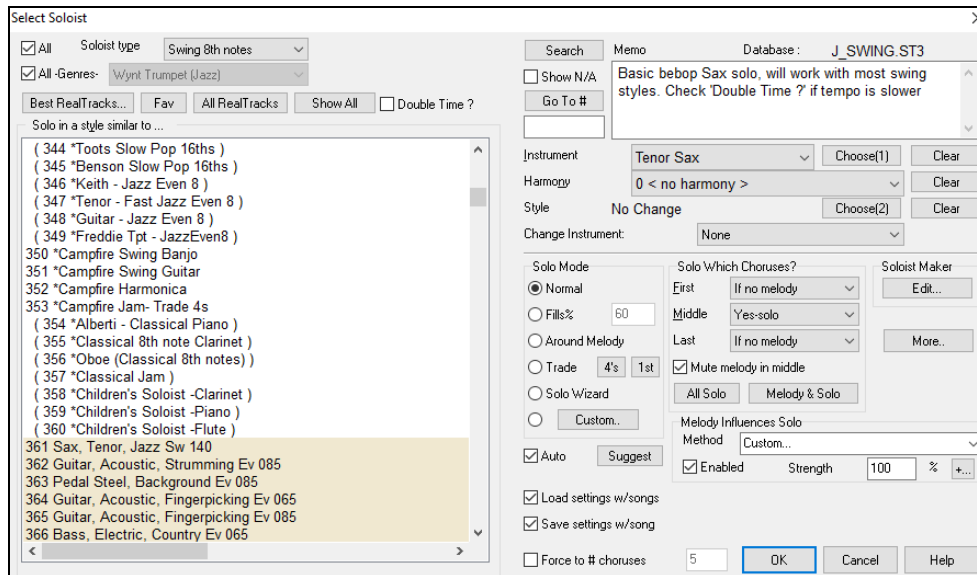
You can choose options (timebase, bluesy, simple, etc.) for the selected RealTrack.

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

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

### Select Soloist Dialog

Use the **[Soloist]** button to open the **Select Soloist** dialog and choose from over 3,000 Soloist profiles.



You can select a Soloist type (e.g., Modern Jazz) and see only soloists matching the type.

☒ Show N/A And you can also filter to show/not show soloists from Soloist sets that you don't have.

Use the preset Soloist settings or choose a Mode and which Choruses to solo.

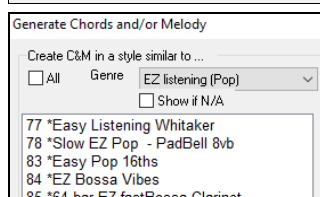
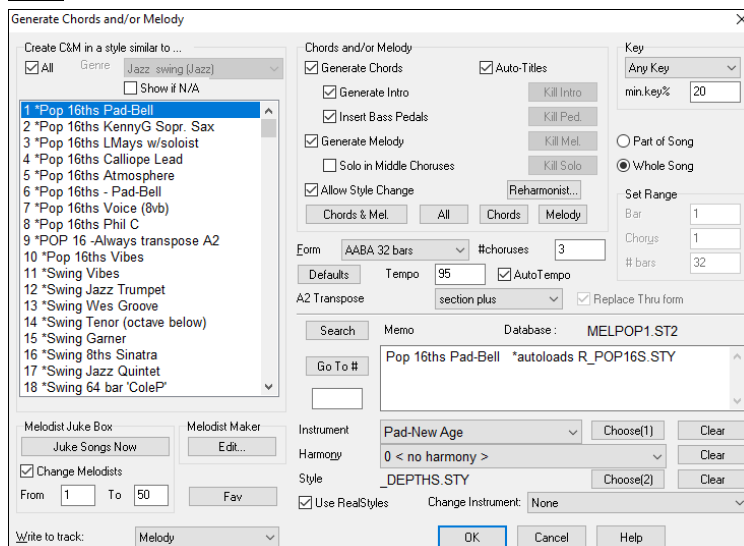
## Automatic Songs - “The Melodist”

Feel like composing a brand-new song? With Band-in-a-Box you can compose a new song, in the style of your choice complete with intro, chords, melody, arrangement, and improvisations, all created by the program! All you have to do is pick from one of the “Melodists” and press [OK] - the program then automatically generates the intro, chords, melody, and arrangement in the chosen style. It even auto-generates a title! You can go from nothing to a completed song in less than 1 second!

You can also auto-regenerate any part of a song and modify it to suit you. The Melodist will also generate a melody over an existing chord progression. A “Melodist Juke Box” mode creates and performs new compositions in succession.



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



Melodists can be filtered by “Genre” (e.g., EZ listening) to show only Melodists in that genre.

You can also filter to show/not show Melodists from Melodist sets that you don't have.

Check “Show if N/A” to list all Melodists even if they are not included in your Band-in-a-Box.

## Song Editing Features

The on-screen display of the song file name includes “\*” when the file has been changed. [\*C:\bb\Demos\MIDI Style Demos\Styles00\ZZ\JAZZ.MG1]

*Edit | Undo* and *Edit | Redo* allow you to Undo (or redo) most operations. Multiple *Undo* supports up to 999 levels of undo (configurable). The default number of undo is 99. If you need to change this, it can be done in *Options | Preferences* “Number of Levels of Undo.” The range can be 5 to 999. You can also choose *Edit | Redo* to redo an undo.

Number of levels of Undo	99
--------------------------	----

**Technical Note:** Audio Undos are large WAV files, so are stored in an Undos folder in the BB directory. This directory is emptied when the undos are no longer needed.

*Edit* | *Cut* functions like a delete command. It removes bars of chords from a song.

## Copy/Move Tracks

The *Copy/Move Tracks* command in the *Edit | Copy Special* submenu allows copying or moving data (audio and/or MIDI) from one track to another.

Copy/Move Track

Source Track: **Melody**

Include Channels: ☒ 1 ☒ 2 ☒ 3 ☒ 4 ☒ 5 ☒ 6 ☒ 7 ☒ 8 ☒ 9 ☒ 10 ☒ 11 ☒ 12 ☒ 13 ☒ 14 ☒ 15 ☒ 16 All None

☒ Merge with existing data

MIDI: Copy to destination track

Audio: Copy to destination track

Destination Track -> **Soloist**

☐ Include Continuous Controllers

☐ Include Pitch Bend

☐ Include Patch Changes

☐ Include lyrics

Help OK Cancel Defaults

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

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

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

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

## Nudge Chords/Melody

In the *Edit* menu, the *Nudge Chords/Melody* allows moving a range of chords by any number of bars/beats. For example, let's say that you have entered a complete song chord progression, and you then realize that all of the chords starting at bar 23 are 1 beat too late (maybe due to a time signature change). You can move all of the chords 1 beat earlier, by setting the nudge at bar 23, beat 1, and duration of the nudge to -1 (minus 1) beats.

You can nudge chords and/or Melody/Soloist tracks.

Nudge Chords/Melody (move by a certain # of bars/beats) X

Nudge chords starting at bar  beat

Duration of nudge ( bars, beats)

bars  beats

☒ Whole Song

Nudge by # of beats  beats

☒ Nudge chords

☐ Nudge Melody and Soloist

OK Cancel Help Default

### Unfold (Convert to 1 BIG chorus)

Choose *Edit* | *Song Form* | *Unfold (convert to one BIG chorus)* to unfold a multi-chorus song into one BIG chorus.

1	-	32	x	3
Start		End		Choruses

becomes

1	-	96	x	1
Start		End		Choruses

If you have a song with 3 choruses and want to convert it to a single large chorus, this command unfolds the song into just that; one BIG chorus. This is useful for customizing a song with style, patch or tempo changes in different verses.

### Fold (Convert 1 chorus to multiple)

A “Fold song” routine converts a song with a single large chorus to multiple smaller choruses with optional tag ending. If you have imported a MIDI file, you might have a file that is 96 bars long, but really consists of 3 choruses of 32 bars each. You can convert this to a 32-bar song by using the *Edit | Song Form | Fold* menu item, including inserting tag endings, and 2-bar endings.

Fold song (convert 1 chorus to multiple choruses)

**Fold to a multi-chorus song, with these parameters**

Chorus Begins at Bar

Chorus Ends at Bar

Number of Choruses

☐ Song has a Tag  
     Start tag after source bar

☒ 2 bar ending  
     ☐ Start the ending 2 bars early

Defaults OK Cancel Help

1	-	96	x	1
Start		End		Chorus

becomes

1	-	32	x	3
Start		End		Chorus



## Add Repeats and 1st/2nd Endings

For this tutorial, we will be using demos from the “Tutorial - Repeats and Endings” folder.

Load in the Song “Miles1 Tutorial (no repeats yet)” from the **Tutorial – Repeats and Endings** folder. You will see that this is a 1-32 bar form. There are no repeats and endings entered for this song. We will be adding them now.

When you load in a song, you will notice some “Form Marker” features that happen for any Band-in-a-Box song.

Repeat symbols are drawn at the beginning and end of the entire form (bars 1, 32 in this song) and “end” is written on bar 33, which is the ending.

Bars past the end of the song are colored gray.

These form markers are present for every song, unless you disable them by *Preferences | Display*. These are *not* the type of repeats/endings we’re referring to here, however. The repeats/endings we are talking about now occur *during* the form, and are the 1st/2nd endings, DS al Coda and other repeat types that you see on a typical lead sheet.

So, in our song “Miles1 Tutorial (no repeats yet),” we can have a look at it and see if there are any repeats/endings.

It appears from looking at the Chord Sheet that this 32-bar form consists of two 16 bar sections, with a 1st ending at bar 9, and a 2nd ending at bar 25.

So now we’d like Band-in-a-Box to display it like that, with the first and second ending markings.

Since we want to insert the 1st/2nd ending on bar 9, we right-click on the Chord Sheet on bar 9 and select **Repeats/Codas/1st-2nd Endings**. We then see the **Edit Repeats and Endings** dialog.

Click on the **1st/2nd endings** radio button and enter the following.

- Repeat begins at bar 1.
- 1st ending begins at bar 9.
- 1st ending lasts for 8 bars.
- Type of Repeat/Ending = 1st/2nd endings.

By entering this data we’ve defined the complete 1st and 2nd ending. If the 1st ending begins at bar 9 and lasts for 8 bars, the 2nd ending must begin at bar  $17+8=25$  (there’s an 8-bar repeated section from bar 1 to 8).

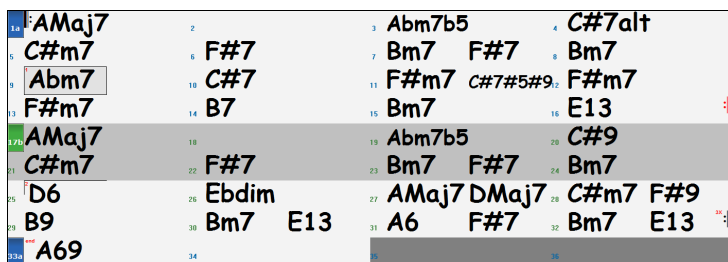
Now, this was a pre-existing song, and it already has all of the bars laid out. So, we make sure that we *don’t* select the **Generate (insert) new bars** checkbox.

Click on **[OK-Make Repeat]**, and the repeat gets made and the Chord Sheet redraws with the 1st/2ndrepeat showing.

Make sure you have Fake Sheet mode selected on the Chord Sheet.

As you can see there is a 1st ending at bar 9. At bar 16 there is a repeat symbol, indicating that the form goes back to bar 1 for 8 bars, and then will go to the bar after bar 16 for the 2nd ending. The 2nd ending is marked there. The bar # 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.

Now we can see a LINEAR view of the same song, similar to the way it was before we put the 1st/2nd endings on it. To do this, *deselect* the Fake Sheet checkbox on the main page. You will then see the song like this.



This shows all of the 32 bars, including the bars that are part of the repeat – these 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 wanted the chord at bar 21 to be an Em9 instead of an Em7, just type it in, even though it’s in the repeated section leading to the 2nd ending.

You can toggle between the 2 views for the traditional lead sheet view with the Fake Sheet mode, and the “normal” (linear) view with Fake Sheet mode OFF.

### Buttons in the Edit Repeats and Endings dialog

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

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

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

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

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

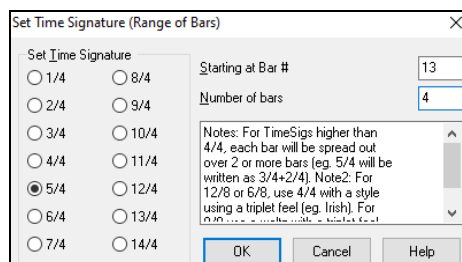
The **[Edit List]** button shows you a list of repeats or endings that have been entered in the song and allows you to edit them.

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

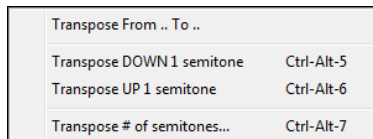
The **[Delete All]** button will delete all the repeats that have been entered in the current song.

### Set Time Signature (range of bars)

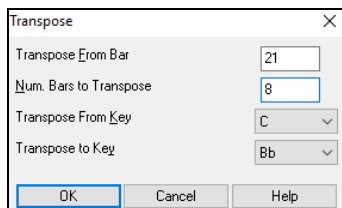
Under the *Edit | Set Time Signature (range of bars)* menu item, you can assign a specific time signature at any bar and apply it to a range of bars, as often as you want.



### Transpose



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

The number of beats per bar, tempo changes, patch, style, and harmony changes can be made by selecting the *Settings For Current Bar* option on the *Edit* menu or by pressing **F5** after you have selected a bar to edit.

**Settings Apply to Chorus #:** You can specify the changes you make to happen for every chorus and/or a specific chorus. This applies to bar settings like tempo changes, style changes, RealDrums changes, patch changes, volume changes, and harmony changes.

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

**# of Beats this Bar:** The initial time signature of the song is determined by the style (e.g., Jazz = 4/4, Waltz = 3/4). In some songs you will want to change the time signature at a certain bar. For example, you might want a single bar of 2/4, or 8 bars of 3/4 time. This option allows a change of time signature during a song. 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 from 1 to 4 beats per bar. Time signature changes are printed on the Notation/Lead Sheet.

**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 to:** 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. The tempo change takes effect at the beginning of the bar and remains until a new tempo change at another bar is inserted. Alternatively, you can specify a percentage change in tempo.

**Key Signature Change to:** You can have multiple keys in the same song with the new key signature shown on notation. Select the new key signature you want from the combo list and you will see the new key signature drawn on the notation at that bar.

**Style Changes at This Bar:** To choose a new style for this bar you can select the style from the **StylePicker** by pressing the **[.STY]** button or from the `C:\bb\Styles` folder by pressing **[Open]**. When chosen, the name of the style change for the current bar will be displayed. Click on the **[Clear STY]** button if you want no style change to occur.

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. If you would like to keep the patches that had been previously used in the song, deselect 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 Changes at any Bar:** You can have multiple RealDrums styles within a song. You can either enter a change of RealDrums, or enter a change of style, which will also result in a change of RealDrums. The name of the new RealDrums style is displayed. The **[Clear RD]** button deletes the RealDrums change.

**RealTracks Changes at any Bar:** You can insert a specific RealTracks instrument at any bar to create a customized performance. You can change specific RealTracks without changing the style. For example, if you want to change an Acoustic Bass comping part to an Acoustic Bass Solo at Chorus 4, Bar 1, you can do this. Press the **[RealTracks]** button and you will see the **RealTracks Changes** dialog where you can choose which tracks you would like to have RealTracks changes on. Select a track, press the ▼ button, and select a RealTracks from the list of available RealTracks.

**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.

**Instrument Changes at This Bar:** Volume and patch changes can be made for instrument parts and the Audio track at any bar. Volume changes can be specified values or fade up/down amounts. There are presets to mute or restore the volume level for a part. Patch selections include patches on higher banks, which are accessed with the **[+]** button.

**Harmony Changes at This Bar:** You set a harmony to begin or end at this bar for the Melody or Soloist/Thru track. If you choose **< no harmony >**, a harmony that was previously playing will stop. Set a specific beat for the harmony to begin, for example on a lead-in or pickup note at the end of a bar. You can also switch to different harmonies in the middle of your song.

Style, tempo, key signature, volume, patch, and harmony changes will be recorded on your song worksheet indicated by a red line below the bar number. Changes 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.

**[Reset ALL Bars]** will remove any settings you have changed for all bars.

**[Reset Bar]** will remove any settings you have changed for the current bar.

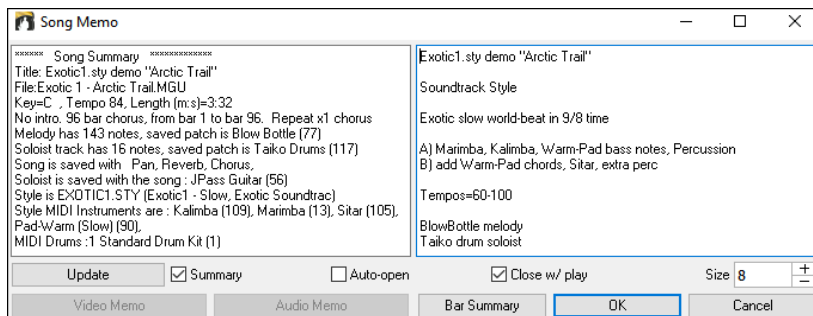
**[UserTracks Development]** will open a dialog for advanced settings when making UserTracks.

**[Print Summary]** will open a text report of all settings in the song that have been made in the dialog. This summary is also available from the Song Memo dialog.

## Song Memo



A Song Memo of up to 2,000 characters may be added. Clicking on the **[Memo]** button launches the **Song Memo** dialog, where you can type or edit a memo about the song and select an “Auto-open” option that will show the memo 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.

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 (wmv, mp4, m4v) with the same name as your song file followed by **\_VideoMemo**. For example, for **mysong.mgu**, save a video memo as **mysong\_VideoMemo.wmv**. Similarly, you can add an audio memo to your song by creating an audio file (wma, mp3, wav) with the same name as your song file followed by **\_AudioMemo**.

**Tip:** The songs in the **C:\bb1Songs 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.

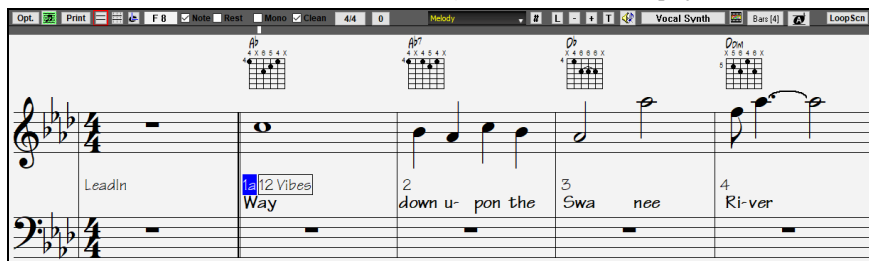
Press the **[Bar Summary]** button to see a report of any changes to settings that are programmed in the **Edit Settings for Current Bar** dialog.

## View and Print Notation

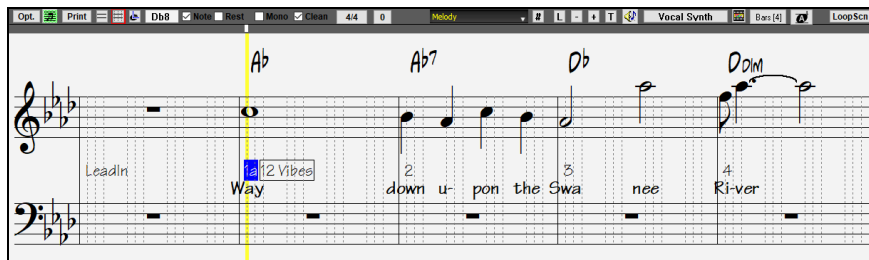
### Notation Window

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

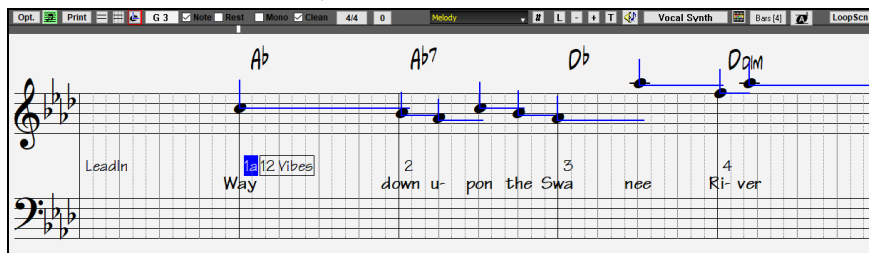
The **Standard Notation** mode can be used for notation display and the entry of chords and lyrics. Just type a chord name and it will be inserted at the current time line location (the black vertical stripe just under the tool bar.)



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



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



### Lead Sheet Window

The **Lead Sheet** window displays a full page of notation with lots of options such as a selectable number of staves per page, clefs to show, font size, margins, scroll-ahead notation, and lyrics. You can set it to a big font size and read the notation from across the room. Since the notation scrolls ahead, you can read ahead without waiting for a page turn.



You can launch the **Lead Sheet** window from the main screen by pressing the **[Lead Sheet]** button (or **Alt+W**).



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



## Printing



Click on the **[Print]** button in either the **Notation** window or the **Lead Sheet** window to print your song as sheet music. This launches 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 online Help and in the Notation chapter of this manual.

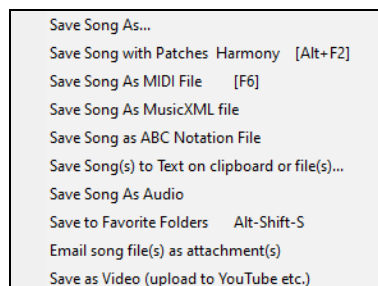
## Saving Songs



Once you have made a song (or have made changes to a song), you will probably want to save the song by clicking on the **[Save]** button. Or choose *Save* from the *File* menu, or press **F2**, or **Ctrl+S**.



Use **[Save As]** 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.



*Save Song with Patches & Harmony (Alt+F2)* allows you to save a song with custom patch selections plus volume, reverb, bank, harmony, soloist and RealDrums. You can also choose to freeze tracks when saved. See the following topic, Saving Song Settings.

Songs will always be saved with last file extension letter of “U,” regardless of whether they are made with a built-in style or not. For example, if you make a song with ZZJAZZ.STY as the style (one of the 24 built-in styles), early versions of BB would save the song as MySong.MG1, where the “1” indicates Style #1 – ZZJAZZ. Now it is saved as MySong.MGU. Older songs loaded in with .MG1 will still be re-saved as MG1 to prevent duplicate song files.

**Note:** Make sure you remember to save your songs as Band-in-a-Box song files (not only as MIDI files). The Band-in-a-Box song files contain the names of the chords, etc. and are much smaller than MIDI files.

If you have an audio file associated with the song, the audio portion will be saved separately, and will be called MySong.WAV.

## Saving Song Settings

By default, all settings are saved with songs unless the “Save all Settings with Songs” box is unchecked (off) in the **Assign Instruments and Harmonies to Song** dialog (**Alt+F2** or *File | Save Special | Save Song with Patches & Harmony*).

This includes RealTracks, RealDrums, and RealTracks solos as well as Patches, Volume, Audio and MIDI Reverb, Tone, Panning, Bank, Harmony (both Melody and Thru), and the Soloist.

If you have some custom items that you don’t want to save with the song, you can uncheck the “Save all Settings” box and use this dialog to save only the settings you want to keep.

To save certain patches with a song:

- Choose the patch (instrument) that you would like from the dropdown patch list. Leave the other instruments at = 0 for no patch change. Remember that the General MIDI numbering system is always used for instruments.

or

- Press the **[Fill w/Patches]** button. This will fill the patch number boxes with the current patch settings showing on your main screen instrument panel.

Use the checkboxes to choose which instruments you would like to save and whether you would like to save the Melody and Thru harmony assignments and the Soloist selected to play on the song. You can also save the instruments as “On” or “Off” for each song. For example, you could have a song with no piano part.

**Tip:** You can optionally save these kinds of settings with your songs for added realism. You can, for example, make a song with the piano a little quieter than usual, or add reverb to the melody patch, or pan the bass to one side, etc.

Use the “Frozen” checkbox to put the track into a frozen state where it gets saved with the specific arrangement and won’t be overwritten by Band-in-a-Box. You can still edit the frozen tracks.

Select the “For this song only, force MIDI drums” checkbox if you always want MIDI drums, not RealDrums, used with the song.

Select “For this song only, use this RealDrum style” to assign a specific RealDrums style to your song. Press the **[RD]** button to choose the RealDrums style.

This dialog is usually used in *combination* with and not *instead* of saving a song. To save a song with this embedded information to your hard drive, you therefore:

1. Choose *File | Save Special | Save with Patches and Harmony (Alt+F2)*.
2. Choose the patch and other settings that you want to embed.
3. Press the **[Save]** button to save the song to disk.

Note that if you have set a MIDI patch for one of the instrument parts (bass/drums/piano/guitar/strings) and you load in another style, Band-in-a-Box will overwrite your patches with the style patches. If it didn’t do that, you would be stuck with the same patches regardless of the style. So, if you want a certain patch for a track, set it *after* you have loaded in the style that you want.

## Saving Frozen Tracks

Any track (MIDI or RealTrack) can be frozen. When frozen, it won’t get changed or re-generated. This saves time when replaying previous songs and allows you to freeze an arrangement that you like. If you freeze the whole song, you don’t have to wait at all for the song to regenerate. Next time you play, it is ready to go.

All tracks can be edited and saved. MIDI tracks for bass, drums, piano, guitar and strings can be edited, and saved with the file. If you freeze a track, edits can be still made to it, because it is only frozen from Band-in-a-Box making changes to it (you can still edit it), so that the MIDI track will be saved to the file. So, you can customize the bass track to match a certain song, and save it with a frozen bass track, so that Band-in-a-Box won’t overwrite your edits. This includes RealCharts – if you wanted to edit the notation of a RealTracks solo for example.

To edit a MIDI track (bass, drums, piano, guitar, strings), or the MIDI part of a RealTracks that has a RealChart (MIDI transcribed solo), simply open the Notation window or Piano Roll window and click on the track and edit it. Make sure to Freeze the track by pressing the **[Freeze]** button and choosing Freeze for that track, or right-clicking on the instrument at the top of the screen and choosing Freeze. Now your edited tracks will save with the song.

## Email Song as Attachments

You can email a song (.MGU or .SGU), style (.STY and .STX) or rendered audio file (m4a, wma, wav, or mp3) as attachments.

Press the **[Save As]** button and choose *Email song file(s) as attachment(s)* to open the **Email Song** dialog.

The dialog allows you to choose what files you want to email: the song (.MGU or .SGU), the style (.STY and .STX), and a rendered audio file (choice of m4a, wma, wav, mp3)



## Saving as Video and Upload to YouTube

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



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

The 'Make Chordsheet Video' dialog box has several sections. At the top, there's a dropdown for 'Chord Sheet' and a checked 'Custom dimensions' checkbox. Below this are input fields for 'Width' (1280), 'Height' (720), 'Frames Per Second' (10), and 'Codec' (CVSM: MS-CRAM). There are also checkboxes for 'Include Title' and 'Scroll Ahead'. A text field contains the title: 'Afternoon Tea - ZzJazz.sty demo - , Bb, 140bpm, 2.51, 32 bar chorus(x3), from bar 1 to bar 32. ZZJAZZ.STY (Jazz Swing Style)'. At the bottom, there are buttons for 'Upload to YouTube', 'Show Video File', 'OK - Render Video', 'Cancel Rendering', and 'Close'.

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

Enable **Custom dimensions** if you want to choose the width and height of the video. If this is disabled, the video dimensions will match the Chord Sheet as it appears.

A higher number you set for **Frames Per Second** will result in a large file and the rendering process will take longer.

You can select a specific **Codec** to encode the video. If “Auto” is selected, Band-in-a-Box will choose a compatible codec.

If **Include Title** is enabled, the video of the Chord Sheet will have a black bar at the top containing the title shown below.

The **Scroll Ahead** option makes 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).

Click on 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, right-click on the Master button or one of the track buttons at the top of the main screen and select *Render Video(s)* from the 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 retaining the chords from the Band-in-a-Box song.



To save the song as a MusicXML file, press the **[Save As]** button and select *Save Song as MusicXML file* or go to menu *File | Save Special | Save Song as MusicXML file*. When **BB File Save** dialog opens, specify a file name and the location, and press the **[Save]** button.

This will open the **Save XML File** dialog.

The 'Save XML File' dialog box has a 'Select Tracks to Save' list at the top with tracks like 'Bass Tab: Bass', 'Drums (Treble Clef) (Bass Clef)', etc. Below is the 'Track-specific settings (Strings track)' section with checkboxes for 'Include Treble Clef', 'Include Bass Clef', 'Save Notes', 'Save Chords', 'Save text events', 'Save notation symbols', 'Save lyrics', and 'Save exact chord text'. There are also options for 'Tablature' (None), 'Save tab as 2 separate parts (tracks)', 'Save in Fake Sheet Mode', 'Allow saving drum tracks as drum notation', and 'Open Hi-hat symbol'.

First, select a track that you want to save in the XML file. To select multiple tracks, **Ctrl+click** on the track.

Then, select items 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.

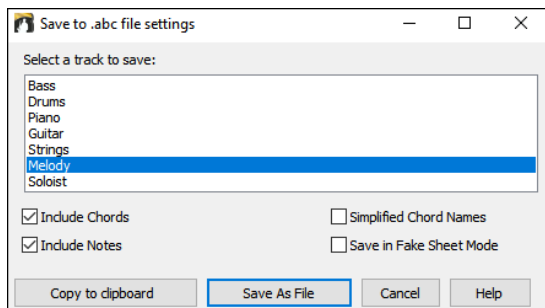
Press **[OK]**, and the file will be ready to be opened in your notation program.

## 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](http://abcnotation.com).



To save the song as an ABC Notation file, press the **[Save As]** button and select *Save as ABC Notation file*, or go to 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 the fake sheet mode if you want to save repeats and endings in the file.

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

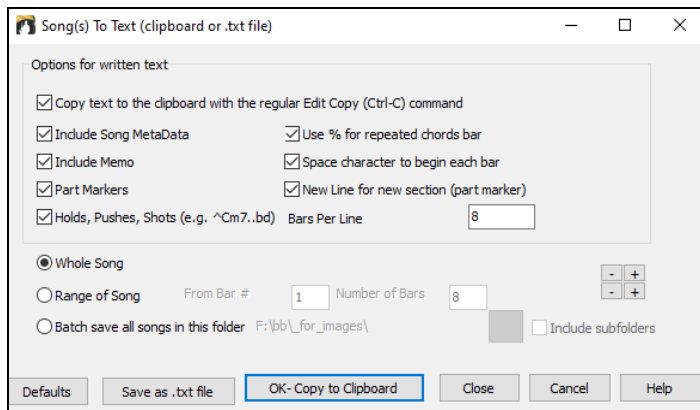
Press the **[Save as File]** button, and then you type a name and select the destination in your hard drive.

## Saving Song(s) as Simple Text

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

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

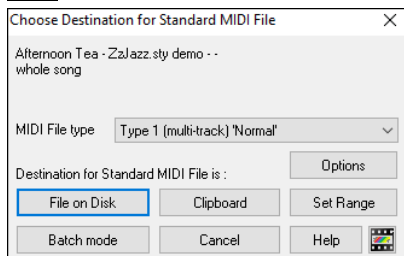
In the dialog, check the items you want to include in text. By default, the song metadata (title, key, tempo, form, style, etc.) and memo will be included, but if you don’t want them, you can exclude them. Select the **Whole Song** mode, and press the **[Save as .txt file]** button. If you want to copy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



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

## Saving MIDI and Karaoke Files

Your Band-in-a-Box songs can be saved as Type 0 and Type 1 MIDI files as well as Karaoke files and General MIDI lyrics. Click on the **[.MID]** button or press **[F6]** key to launch the dialog.



Select the type of MIDI file you want to save in the **MIDI File type** combo box.

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


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

**[Clipboard]** copies the MIDI file to the Windows® 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. For example, you can clipboard-paste Band-in-a-Box MIDI data to PowerTracks Pro Audio, Cakewalk, Musicator, etc.


The Melody/Soloist (with harmonies) will be written to the MIDI file. If you’ve set a Melody or Soloist/Thru Harmony, that MIDI data will be written to the MIDI file also. See the settings in the *Options | Preferences* dialog to control how the harmony is written to a MIDI file.


The Chord Sheet part markers are written to the MIDI files. They can be read by PowerTracks Pro Audio and by Band-in-a-Box if re-importing the MIDI file with the Chord Wizard.

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.

You can convert an entire folder of Band-in-a-Box 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.

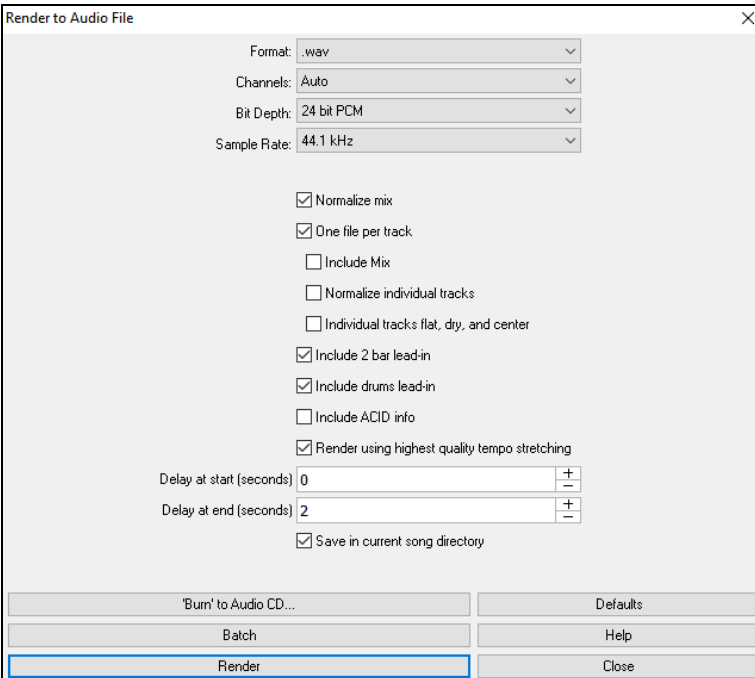
 Press the **[Batch mode]** button in the MIDI file dialog to access this feature.

 Press the **[Options]** button to set custom MIDI file settings in the **MIDI file options** dialog. This dialog is also available from the **[MIDI File]** button in the **Preferences** dialog (*Options | Preferences*).

## Saving Audio Files

If you have recorded an acoustic instrument, Band-in-a-Box can render the MIDI data to an audio file and merge it with your live audio recording to produce a complete digital audio file.

 Press the **[.WAV]** button and choose *Export Song as Audio File* from the menu. This will open the **Render to Audio File** dialog.



The "Render to Audio File" dialog box contains the following settings and options:

- Format:** .wav (dropdown)
- Channels:** Auto (dropdown)
- Bit Depth:** 24 bit PCM (dropdown)
- Sample Rate:** 44.1 kHz (dropdown)
- ☒ Normalize mix
- ☒ One file per track
- ☐ Include Mix
- ☐ Normalize individual tracks
- ☐ Individual tracks flat, dry, and center
- ☒ Include 2 bar lead-in
- ☒ Include drums lead-in
- ☐ Include ACID info
- ☒ Render using highest quality tempo stretching
- Delay at start (seconds): 0 (text field with +/- buttons)
- Delay at end (seconds): 2 (text field with +/- buttons)
- ☒ Save in current song directory
- Buttons at the bottom: 'Burn' to Audio CD..., Defaults, Batch, Help, **Render** (highlighted), Close.

**Format:** Select the format of the audio file: WAV, WMA, WMA (lossless), M4A, or MP3.

**Note:** If you are using Windows® XP or Vista, the M4A option requires Apple® QuickTime® Library for Windows®, available from [www.apple.com](http://www.apple.com).

**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, or 96 kHz.

**Quality:** The bit rate selection is available for compressed audio files (WMA, M4A, and MP3).

**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 drums lead-in:** Enable this if you want to include the drum count-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.

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

**[Burn to Audio CD]** will open the MiniBurn program, which allows you to burn your own CD.

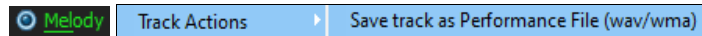
**[Batch]** allows you to render all songs in a folder to audio files.

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

## Save 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.

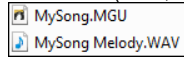
To save the track, right-click on the track radio button and go to *Track Actions* | *Save Track as Performance File*. You have a choice of a WAV file or a WMA file. When you choose, the track will be rendered to C:\bb\<Song Title><track name>(e.g., Bass).WAV or .WMA.



You can use the *Erase Performance Track* command to remove the Performance Track.



**Technical Note:** A Performance Track can be made by simply making an audio file (WAV, WMA) 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.wma in the same folder, and that will be a performance track on the Melody track.

## Saving your Configuration



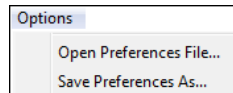
The **[Prefs]** button opens the **Preferences** dialog, which allows you to set the program settings that are saved in the Band-in-a-Box for Windows® configuration file called *intrface.bbw*. The various Preferences are described in detail in the Reference chapter.

### Custom Preferences

You can save and load custom preferences files with your current settings saved and restored. For example, you can have a preference that remembers a certain group of songs, notation transpositions, etc.

The *Options* | *Return to Factory Settings* menu command saves preferences to disk, so that the settings can be restored at any time.

Choose the menu item *Options* | *Save Preferences As* to save a configuration or *Options* | *Open Preferences File* to load a saved configuration.



### Congratulations!

You have been through the full process of song production in Band-in-a-Box.

You can now produce a complete song in Band-in-a-Box with a melody, solo, and harmonies plus RealDrums and RealTracks and your own audio track with harmonies and professional effects.

You can print out beautiful notation in a professional “handwritten” Jazz font, complete with chord symbols, lyrics and your own text markers and annotations. And you can save your song in various MIDI and audio formats for playback from your computer, over the Internet, or from an audio CD.

You are ready for endless hours of fun and great music with Band-in-a-Box.

## 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 from 1 to 8 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.

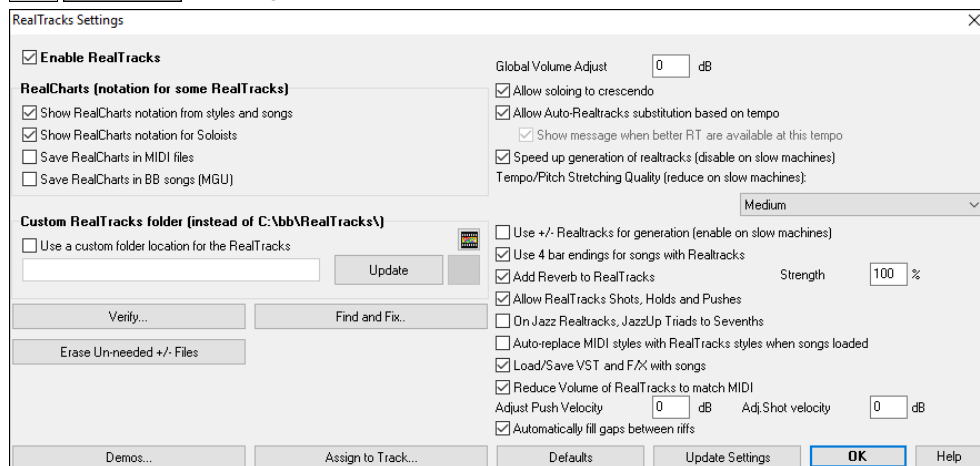
#### RealTracks Settings



**Ctrl+click** on the [RealTracks] toolbar button to go directly to the **RealTracks Settings** dialog, or **Shift+click** to open the **RealTracks Picker**. A single click on this button opens a menu with selections for the *RealTracks Picker Dialog*, the *RealTracks Preferences (RealTracks Settings dialog)*, an option to *Select better RealTracks for this tempo* for the Bass, Piano, Guitar, and Strings parts if there are any available, and options for replacing MIDI styles with RealTracks.



The **RealTracks Settings** dialog can also be accessed by selecting the [RealTracks] button from the **Preferences** dialog.



**Enable RealTracks:** You can enable/disable the RealTracks feature.

**RealCharts (notation for some RealTracks):** Most RealTracks now display notation, i.e., RealCharts, showing the notes that are being played. Some Guitar RealTracks also show tablature and an accurate on-screen fretboard guitar display to show what is being played on guitar.

- **Show RealCharts notation from styles and songs** will show RealCharts that have been generated from styles or songs stored with RealTracks.
- **Show RealCharts notation for Soloists** will show RealCharts that have been generated from the **Select Soloist** dialog.
- **Save RealCharts in MIDI files** 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:** RealTracks are stored in *C:\bb\RealTracks* (assuming that *C:\bb* is your Band-in-a-Box folder).



You can choose an alternate location by pressing 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.” If Band-in-a-Box cannot find your RealTracks folder, a yellow hint message appears at boot up to alert you to that and tells you how to fix it.

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

**Allow soloing to crescendo** can be applied to some RealTracks to have the intensity of the solo building up, with the flashiest part of the solos playing as the solo builds.

**Allow Auto-RealTracks substitution based on tempo:** 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.

The default for the tempo swapping feature for RealTracks is “true.” There is an option in the **RealTracks Settings** dialog to disable automatic tempo swapping. When automatic RealTracks substitution is disabled (unchecked) the “**Show message when better RT are available at this tempo**” setting will be turned on.

A yellow message appears if RealTracks are selected, but better RealTracks are available for the current tempo. You can then substitute them by pressing the [RealTracks] toolbar button and then clicking on *Select better RealTracks for this tempo*.

The Tempo Swapping (TS) column of the RealTracks Assign dialog shows which RealTracks are eligible for Tempo Swapping. The tempo swapping only occurs if you have the RealTracks in your installation.

**Speed up generation of RealTracks (disable on show machines):** This “speed up” feature works automatically and uses 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 you have an older machine, low on memory, slow hard drive etc., or notice audio glitches during playback you can disable this feature to ensure that your machine is doing less CPU work.

**Tempo/Pitch Stretching Quality (reduce on slow machines):** 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 sounds during playback.

**Use +/- RealTracks for generation (enable on slow machines):** This setting is normally left off, but enable it if you have a slower machine.

**Use 4 bar endings for songs with RealTracks:** 4-bar endings allow time for a natural decay of the instruments. By “4-bar-endings” we are referring to a 2-bar ending that has an additional two bars to allow for the natural decay of the audio instrument (instead of being quickly faded out). 4-bar endings are on by default. You can disable 4-bar endings globally by leaving this box unchecked or on a song-by-song basis in the **Song Settings** dialog, *Edit | Song Form | Settings (for this song)*.

**Add Reverb to RealTracks:** When this is set, reverb will be added to the RealTracks and RealDrums.

**Allow RealTracks Shots, Holds and Pushes:** RealTracks support Shots, Holds, and Pushes. Simply type in the chords as you normally would, adding periods (...) for shots and holds, and the RealTracks will play them.

**Note:** You need a *Library\Holds* folder in your *RealTracks* folder.

The RealTracks Assign dialog that lists each RealTrack has the last column called “Holds” that lists whether that RealTrack supports Shots, Holds, and Pushes. If there is a number there (other than a blank field), then they are all supported. If there is an “n” this means that they are supported, but you don’t have the Holds\_## files in the *RealTracks\Library\Holds* folder.

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 (C.), holds (C...), or pushes (^C or ^^C for 8th or 16th note push), or combinations of push and hold (^C....).

**On Jazz RealTracks, JazzUp Triads to Sevenths:** Many Jazz comping styles play triads (instead of 7ths) when simple triads are entered, instead of “jazzing them up” to 7th chords. Enable this setting if you prefer to have triads automatically “jazzed up” when comping using Jazz RealTracks.

**Auto-replace MIDI Styles with RealTracks styles when songs loaded:** If this is set, when an old song with a MIDI style loads a RealStyle may get substituted automatically, making your songs sound better. You can reverse the substitution in the RealTracks toolbar menu by selecting *Restore Style prior to Style Alias*.

When **Load/Save VST and FX with Songs** is set, songs or styles with VST synths and FX will have them loaded with the song.

**Reduce Volume of RealTracks to match MIDI:** Uncheck 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.

**Adjust Push Velocity / Adj.Shot Velocity:** If you find that RealTracks (other than Drums) pushes or shots are too loud (soft), then put negative (positive) numbers here. (Note: Drums are set in **RealDrums Settings** dialog.)

**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 **[Defaults]** button sets **RealTracks Settings** back to default settings.

The **[Demos]** button displays a menu of song demos with RealTracks in the *C:\bb\Demos\RealTracks - Demos* folder.

The **[Assign to Track]** button launches the **Assign RealTracks to Track** dialog, where RealTracks instruments are listed and assigned to Band-in-a-Box tracks.

Save the new settings you have made in this dialog by pressing the **[Update Settings]** button. Most changes will take effect the next time you press **[Play]**.

Press the **[Erase Un-needed +/- Files]** button to erase unneeded files from the RealTracks folder.

**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.

The **[Verify]** function checks your installation to find if RealTracks are properly installed, or any files are missing.

1. It checks the Bt0 status of the RealTracks st2, compared to the Bt0 found in the RealTracks folder.
2. It issues error messages if a st2 is found, but not the RealTracks folder.
3. Issues a message if xt2 not found (for a chording RealTracks).

The **[Find and Fix]** button searches for missing RealTracks ST2/XT2 files in the *C:\bb\Soloists* folder and reports any installation errors.

Press **[OK]** to make your selection and exit the **RealTracks Settings** dialog.

## Using RealTracks

There are three ways that you can use RealTracks with Band-in-a-Box.

1. **RealTracks in songs.** The **[Assign to Track]** button in the **RealTracks Settings** dialog allows you to assign specific RealTracks instruments to a track in a song. It launches the **Assign RealTracks to Track** dialog, which also displays the current RealTracks that are assigned to each track. This dialog is also available with a right mouse click on any Band-in-a-Box track name. Then select the *Select RealTracks* menu command.
2. **RealStyles.** These are Band-in-a-Box styles (.STY) that have at least one RealTrack. For example, the style called “=GeorgeP.sty” is a RealStyle because it uses RealPedalSteel for the Strings part, as well as other instruments (MIDI bass, MIDI piano, MIDI guitar, RealDrums).



**Technical note:** You can add a RealTrack to an existing style in the StyleMaker, using [Misc] [More] "Assign RealTracks to style." The RealTracks gets generated on one of the Band-in-a-Box style tracks (Piano, Guitar, or Strings).

3. **RealSoloists.** These are Soloists that are generated on the Soloist track, by pressing the Soloist button on the main screen. Soloists 361 and above are using the RealTracks.

**Tip:** You can quickly go to Soloist 362 by typing 362 and pressing [Go To #] or using the Favorites if you've previously chosen this soloist.

## Using RealTracks in Songs - Assign RealTracks to Track Dialog

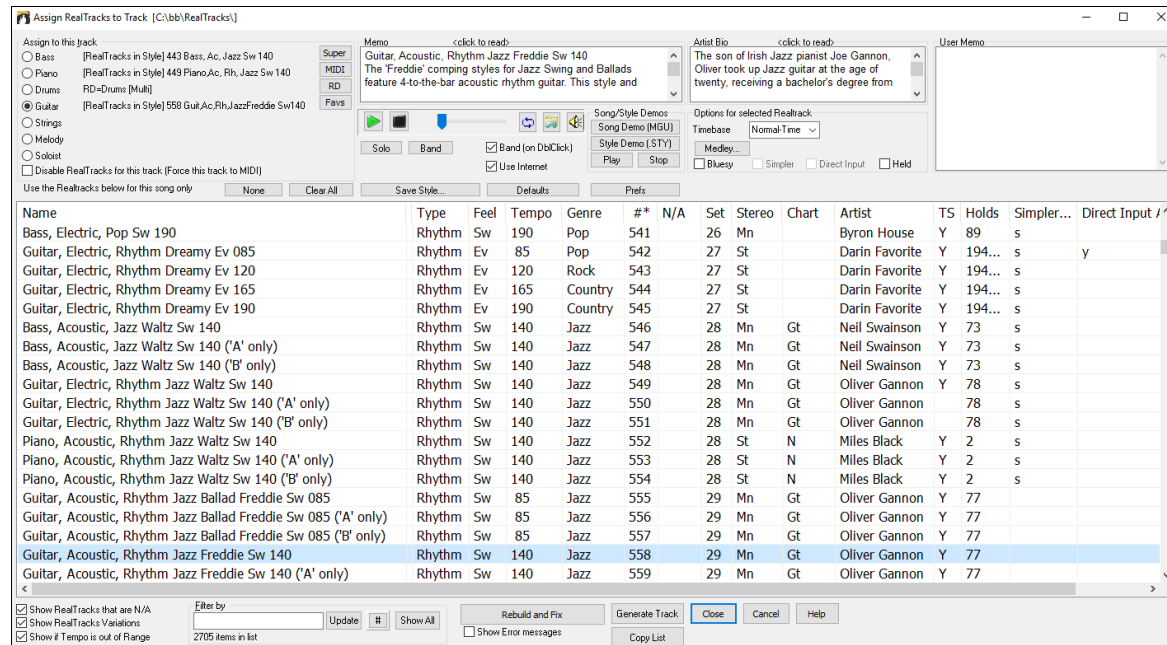
The **Assign RealTracks to Track** dialog assigns a RealTracks instrument to any of the Band-in-a-Box instrumental tracks. It also shows any RealTracks that are assigned to Band-in-a-Box tracks.

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

This dialog is launched by several ways.

1. Click on the [RealTracks] toolbar button and select *RealTracks Picker Dialog*, or shift-click on this button.
2. Right-click or double-click on a Track radio button at the top of the main screen and choose *Select RealTracks* from the menu.
3. Press the [Assign to Track...] button in the **RealTracks Settings** dialog.
4. Press the **r t Enter** keys.

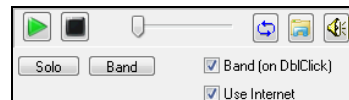
The **Assign RealTracks to Track** dialog (**RealTracks Picker**) allows you to assign a specific RealTracks instruments to a track in a song. It also displays any RealTracks that are currently assigned to each track.



To use the dialog, first select the track that you want to assign.

Then, select the RealTracks that you want from the list below it.

You can instantly hear an audio demo of RealTracks by double-clicking a RealTrack on the list. Since this doesn't affect your song, you can quickly audition many different RealTracks and find the best ones for your song.



You can choose which of band or solo plays first when you double-click on the list, by the "Band (on DbClick)" checkbox. Otherwise, press the **[Band]** or the **[Solo]** button.

The preview sometimes plays files from the internet. You can download a file that is being played from the internet by clicking 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.

Name	Instrument	Type	Feel	Tempo	Genre	#*	N/A	Set	Stereo	Chart	Artist	TS	Holds	Simpler Available	Direct Input Available
------	------------	------	------	-------	-------	----	-----	-----	--------	-------	--------	----	-------	-------------------	------------------------

The list can be sorted by clicking on any column heading. As well as Name, Instrument, Type (Rhythm or Soloist), Feel (Even or Swing), Tempo, Genre, and Number there are more columns with additional information about each RealTrack instrument.

**Memo:** This describes the currently selected RealTracks style, and includes some useful tips, such as a suggested tempo range and Band-in-a-Box styles to use it with.

**Artist Bio:** The RealTracks have been recorded by top studio musicians. The artist names and bios are displayed for the RealTracks. Double-click here to open the **Artist Browser**, which lists all artists and allows you to see more info.

**User Memo:** You can enter your own comments about any style in this field. The comments are saved in RTUserMemos.txt.

**Song/Style Demos:** Use the song and style demos to audition RealTracks. The **[Song Demo (MGU)]** button will display a list of songs in the *C:\bb\Demos\RealTracks - Demos* folder that use the selected RealTrack instrument. Click on the song name and then press the **[Play]** button to hear it. The **[Style Demo (.STY)]** button shows a list of styles that use the currently highlighted RealTracks instrument. Clicking on a style name will load the style into the current Band-in-a-Box song. Press **[Play]** to hear your current song played with the RealTracks style that you want to audition.

With the **Timebase** option, you can play any RealTracks at normal, half time, double time or triple time. Half time is used for fast tempo songs when a much slower tempo RealTrack has been chosen. Double time is used for slow tempo songs (e.g., ballads) when a much faster tempo RealTrack is chosen. This allows you, for example, in a ballad at a tempo of 70, to add a RealTracks Sax solo with a tempo of 140, and play it as a double time, which will match the ballad tempo of 70.

The **[Medley]** button allows you to create a medley of RealTracks on the same track.

If **Bluesy** is checked, the selected RealTracks will play in a bluesy style, where major triads are treated like 7th chords.

If **Simpler** is checked, the selected RealTracks will play a simpler arrangement (less busy, less embellished). See the “Simple Available” column for availability of simpler RealTracks.

If **Direct Input** is checked, the selected RealTracks will use a “clean signal” guitar so that you can add your own effects. See the “Direct Input Available” column for availability of clean recordings.

Sometimes you want the very simplest comping part possible, which is just “held chords” for the whole piece. This would mean that the piano player, for example, just plays a single chord and holds it for the duration until the next chord. If you check **Held** option, the selected RealTracks will play held chords.

The **[Defaults]** button sets the dialog to default values.

The **[Prefs]** button launches the **RealTracks Settings** dialog.

The **[Save Style]** button saves the current style, but with RealTracks assigned to the style equal to the current song’s RealTracks. The volumes used in the style will match the volumes set on the main screen in Band-in-a-Box (compared to a default of 90). For example, if you set the bass volume to 40, the Style will be saved with a negative decibel (dB) setting, so that it will playback at a quieter volume (when all volumes are set to 90).

The **[None]** button sets the current track to no RealTracks assigned for the song.

The **[Clear All]** button sets all RealTracks for the song to “none.” It will also optionally disable RealTracks present in the style for this song.

Select **Disable RealTracks for this track (Force this track to MIDI)** if you want to have no RealTracks instrument for this track, even if the style specifies a RealTrack.

**Show RealTracks that are N/A:** Since RealTracks are add-on purchases for Band-in-a-Box, your version may not contain all RealTracks. Selecting this checkbox will show you all available RealTracks.

**Tip:** *Options | What add-ons do I have?* will tell you what RealTracks sets you have.

**Show RealTracks Variations:** Some RealTracks have variations available, such as the Acoustic Jazz Bass, which has variations that play in “2” only, in “4” only, or in “2” and “4” (for “a” and “b” substyles).

Use **Show if Tempo is out of Range** checkbox to show/hide RealTracks that are out of compatible tempo range.

**Filter by:** A filter is available. Type a filter text, (e.g., bass) and press **[Update]** and you will then see the list filtered to show only RealTracks that have the word bass somewhere in the title, memo, genre, etc. The **[#]** button allows you to quickly filter the list by many elements including type (soloist/background/chording), feel (even/swing, 8th/16th), time signature, artists, etc. Pressing **[Show All]** will cancel the filter and show all RealTracks again. Multiple search terms work with the filter. If you separate terms with a space, each term is searched for separately. So, a search for “Country Guitar Ev 120” will find any Country Guitar styles with an even feel that would work with a tempo of close to 120. Adding a search term that has a number will filter for RealTracks that match the tempo or within a compatible range.

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

The **[Copy List]** button will save the current RealTracks list to a tab-delimited .txt file in the *C:\bb\Data* folder and open it in Notepad. In Notepad copy all and paste it into an Excel file. You can then apply a hierarchical sorting of the list.

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

Press the **[Cancel]** button to leave the dialog without generating any tracks.

The **[Rebuild and Fix]** button rebuilds the list of RealTracks and reports any installation errors. Press after you have installed new RealTracks.

**Show Error messages:** If this option is checked, Band-in-a-Box will display RealTracks installation errors when you open the dialog. Press **[Rebuild and Fix]** for more information.

## 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 slides. 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 bends, pull-offs, hammer-ons, and slides.

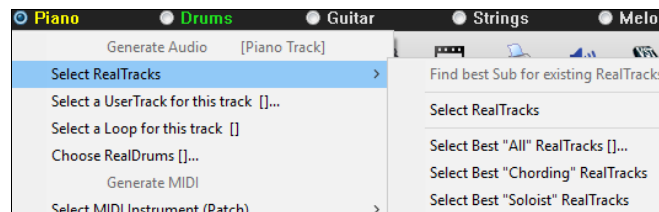
So now you (we!) students have no more excuses! You can watch and learn from the pros!

**Tip:** Remember to use some of the Woodshedding features for looping (loop but mute the Guitar track every Nth loop, or loop but advance to the next loop every Nth time).

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

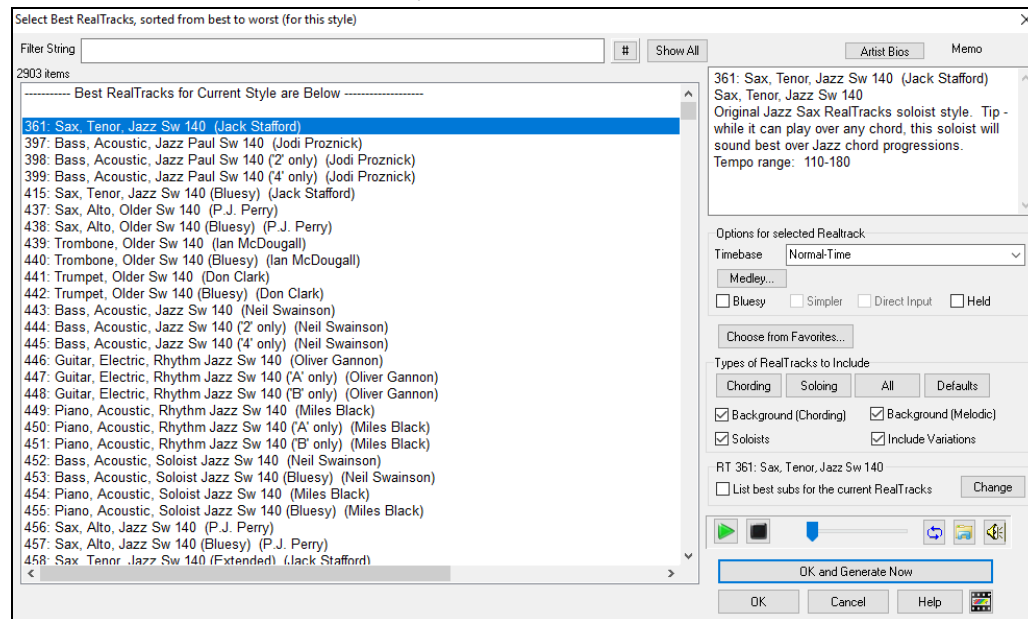
## Using RealTracks in Songs - Select Best RealTracks

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

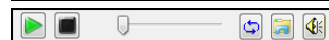


To add a “best” RealTracks to any track, right-click on the use the track radio button. You will then see menu items for “All” RealTracks, “Chording” RealTracks, and “Soloist” RealTracks.

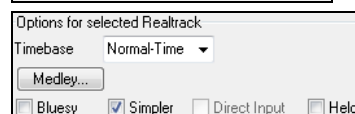
The *Select Best “All” RealTracks* menu command will list all types (background and soloist) of RealTracks. The *Select Best “Chording” RealTrack* menu command will show you a list of ill background (chording or melodic) RealTracks, and *Best “Soloist” RealTracks* will list the best soloist or background soloist RealTracks. Selecting one of these menu commands will open a dialog that lists the best RealTracks, sorted from best to worst for the current style.



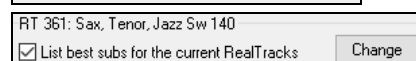
If you want to filter the list, enter text or press the [#] button.



You can audition the RealTracks by double-clicking on the list or using the transport control buttons.



You can choose options (timebase, bluesy, simple, etc.) for the selected RealTrack.



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

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

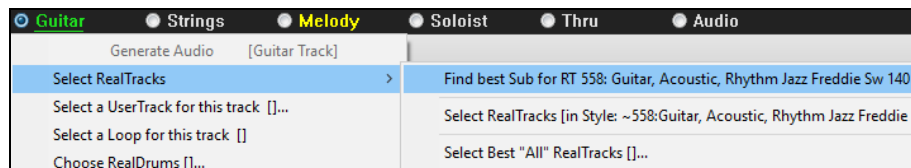
The [OK and Generate Now] button closes the dialog, entering the currently selected item, and generating the track.

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

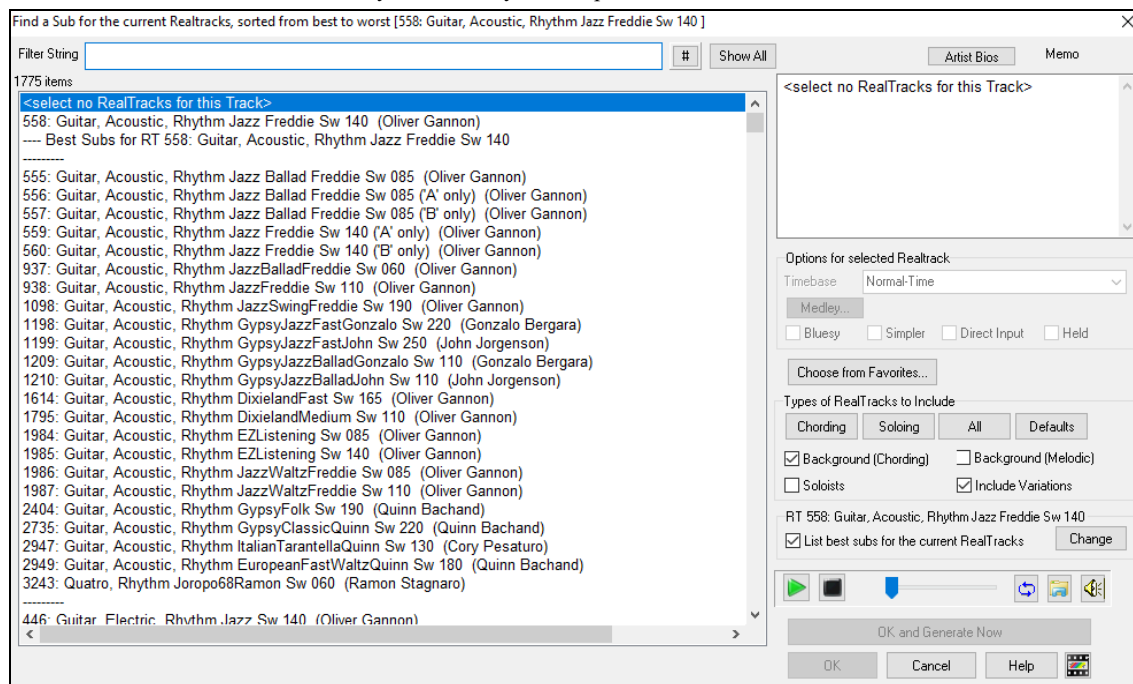
## Select Best Sub RealTracks

Musicians with bands are familiar with the need to “find a sub” when you’re looking for a replacement. In Band-in-a-Box, “Find-a-Sub” means to find a different RealTracks that is the most similar in sound (genre, feel, tempo, and time signature). This helps to “freshen up” or vary the sound of an arrangement and allows you to explore different sounds for the band.

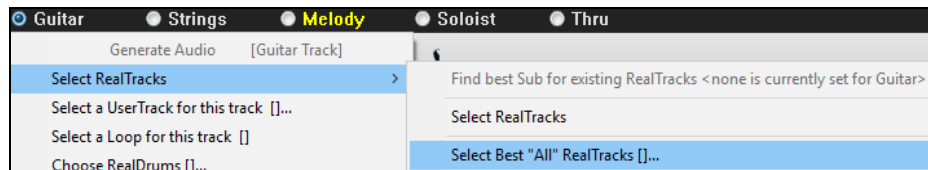
To find a sub for a RealTracks, if the RealTracks to be subbed is on a track, right-click (or double-click) on the track radio button, and then go to *Select RealTracks | Find Best Sub*.



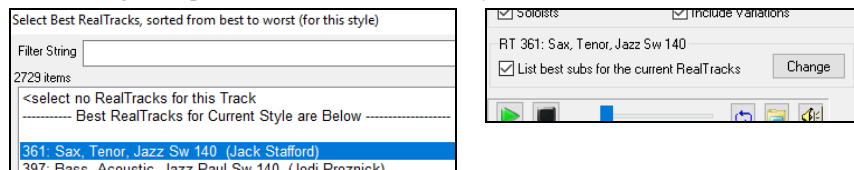
You will then see the **Find a Sub** dialog, which lists the RealTracks that would work best as a sub, sorted from best to worst. You can double-click on the list to audition, and when you find one you like, press OK.



If you don’t have a RealTracks already on the track, go to *Select RealTracks | Select Best “All” RealTracks*.



In the dialog that opens, select a RealTracks that you want to sub, and enable the “List best subs for the current RealTracks” checkbox.



This will sort the list showing you the best subs. Select a RealTrack from the list and press OK.

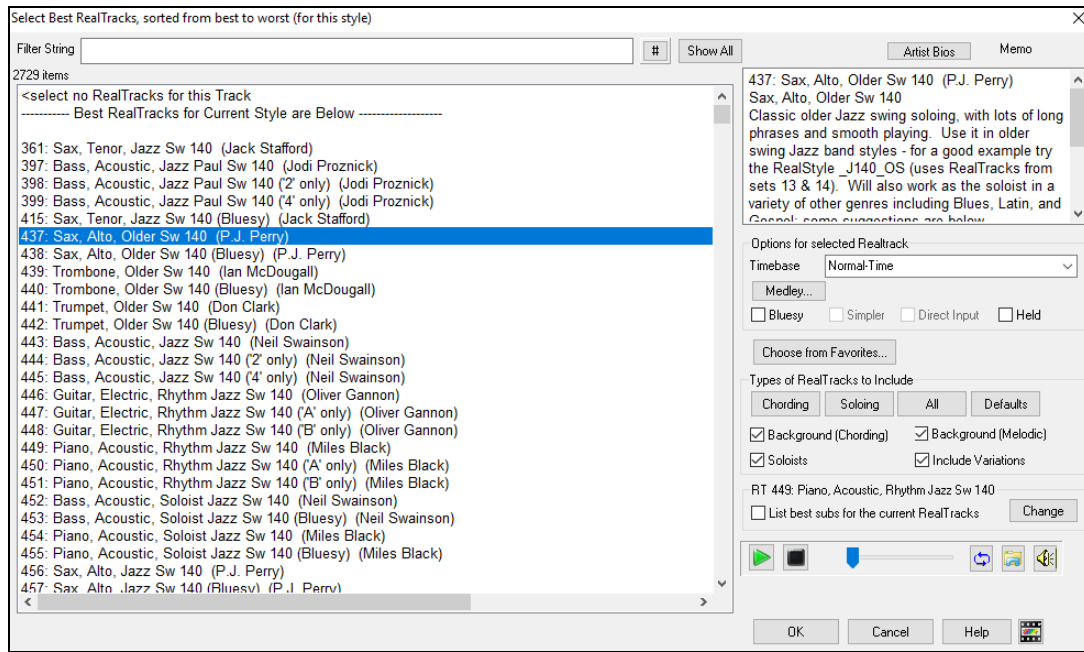
## MultiRiffs

The MultiRiffs feature allows you to quickly generate 7 variations of riffs from the same RealTracks for either a portion of the song or the whole song. Once the tracks are generated, the 7 files are saved as .WAV files and can be accessed from the Drop Station (noted by the green highlight of the [WAV] box).

To use the feature, click on a track radio button at the top of the screen, either one with the instrument you want to use for the MultiRiffs or a blank track. Then right-click (or double-click) on it and go to *Select RealTracks | Generate MultiRiffs (for whole/part of song)*.

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

You will then see a dialog with a list of available RealTracks. Select a RealTrack and press OK. If there is one already on the track, it will be the default option in the dialog and you can just press OK.



Then choose the range of the song or the whole song, and press OK.

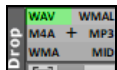
**Tip:** If you highlight the region in the Chord Sheet before using this feature, that region will be automatically set.

The MultiRiffs will then be generated.

7 Multiriffs are generated. They are saved to the Drop Station (see green box at top left) (also saved in the folder: C:\bb\DragDrop\). You can drag them to DAW/S etc. Choose menu-Edit-Undo to restore previous tracks.

They show up as 7 different tracks, numbered from 1 to 7.

● =Sax 1 ● =Sax 2 ● =Sax 3 ● =Sax 4 ● =Sax 5 ● =Sax 6 ● =Sax 7

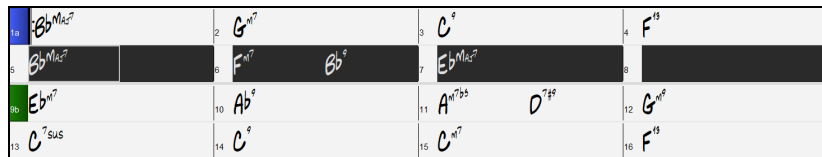


They are rendered as WAV files and are ready to be dragged from the Drop Station and dropped into your DAW program.

Or you can just find them in your C:\bb\DragDrop folder.

You can audition them individually by enabling the [S] button on the **Mixer**. Playing them all at once will result in a “cacophony” of 7 instruments at once, which might be OK for strumming guitars, but not so good for 7 solo saxophones playing different phrases.

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

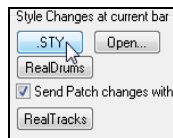


## Changing RealTracks at any bar

You can have RealTracks styles change within a song. There are two ways to change RealTracks at any bar.

### Change of RealTracks Styles at any bar

You can change styles with RealTracks at any bar. For example, switch from Jazz Swing to Bossa style at any bar.

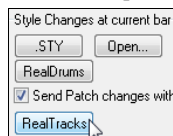


To do this, first open the **Edit Settings for Bar** dialog (press **F5**) at the bar that you want the style change. Then press the [STY] or [Open] button to select a style.

**Note:** If the track type changes by the style change, the track will be silent from the current bar. For example, when the style with a MIDI piano track is selected for the song, if you select a style with a RealTrack piano track at the current bar, the piano track will be silent after the style change.

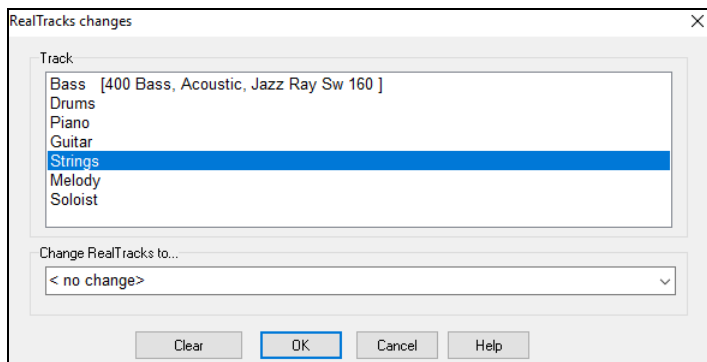
### Change of individual RealTracks instrument for any track at any bar

You can change specific RealTracks without changing the style by inserting a specific RealTracks instrument into a track at any bar to create a customized performance. For example, you can change an Acoustic Bass comping part to an Acoustic Bass Solo.



To change the RealTracks instrument for any track at any bar, first open the **Edit Settings for Bar** dialog (press **F5**) at the bar that you want the style change. Then press the [RealTracks] button and you will see the **RealTracks changes** dialog where you can choose which tracks you would like to have RealTracks changes on.





Select the track you want to change, and then press the “Change RealTracks to...” dropdown arrow.

You will see a huge list of RealTracks, so you will likely want to narrow it down. Type a word that will be included in the RealTracks name, like “bass.” Then the list will only show bass RealTracks.

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

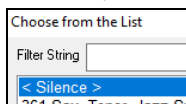
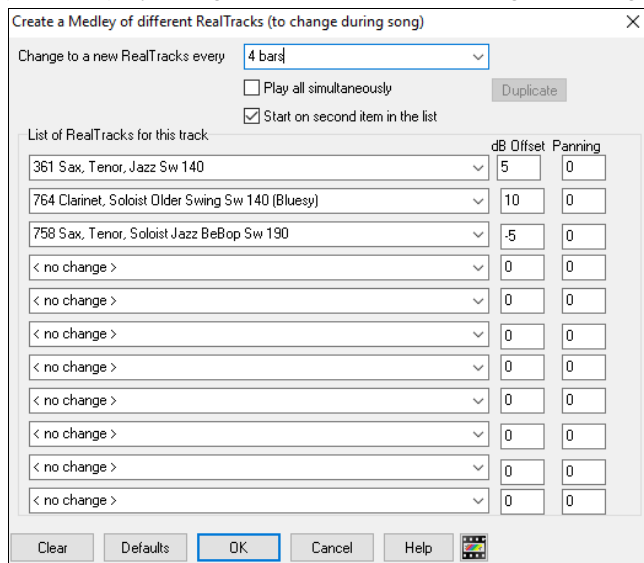
Click on your selection and then choose **[OK]**.

## RealTracks Soloist Medleys

In Soloist Medleys, the RealTracks is made to switch instruments every “N” bars or every chorus. For example, you can add a Bluegrass Medley Soloist that switches between solos from Mandolin, Guitar, Banjo, and Fiddle every 4 bars. Or a Jazz Medley Soloist that switches between Alto Sax, Trumpet, Piano, and Guitar solos every chorus. Or insert “Silence” as one of the instruments, which allows you to play your own instrument. Use the pre-made Soloist Medleys included or create a custom one yourself on any track.

There are 3 ways that you can get RealTracks with Medleys (changing soloists).

1. Some styles have them built-in. (See **StylePicker** for details.)
2. Some RealTracks have Medleys built in, applicable to all songs. Look in the **RealTracks Picker**, and search for a filter term “Medley.” You will then see Medleys that are available.
3. You can define your own Medley, to be saved with the current song only. To do this, start in the **RealTracks Picker**, with the RealTracks that you want as the first of the medley. Then press the **[Medley]** button. You will then see the **Create a Medley of different RealTracks** dialog. In this dialog, you can specify how often you want the RealTracks to change and create a list of instruments that you want to have included. You can also control the loudness of each instrument. In the example shown, we have created a Medley from RealTracks 361 (Tenor Sax), by adding Clarinet and Flute, and having them change soloists every 4 bars.



When you are choosing RealTracks to use, note that there is a RealTracks available called “Silence.” This is to be used when “you” want to play, for example, if you want to trade 4’s with the band.

The option to “Start on second item in the list” is useful if you want to start on a different instrument or start with Silence.

**Multiple RealTracks at the same time on the same track.** You can use this feature to add up to 10 RealTracks to play simultaneously on the same track. This is useful if you want to generate a lot of RealTracks, the theoretical limit would be 7 tracks x 10 per track = 70 RealTracks instruments playing at the same time.

Multiple RealTracks are created like Soloist Medleys (as described above), but you can also select the “Play all simultaneously” option. Then all of the instruments will play at all times.

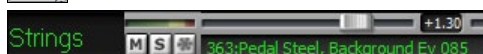
## Using RealTracks in Styles

For this discussion, we will assume that we are using RealPedalSteel, in the style “=GeorgeP.sty.”

Load in the song *C:\bb\Documentation\Tutorials\Tutorial - BB2008\=GEORGE Pedal Steel Demo.mgu*.

You will see that the Strings track button at the top of the screen is highlighted in green. That indicates that this is a RealTrack.

To play the song, just press **[Generate and Play]**. You will then hear pedal steel guitar on the String track.



You can adjust the volume of the pedal steel in the Mixer with the Volume control for the Strings track, just as with any Band-in-a-Box part or mute it by right-clicking on the Strings track.

**Note:** The RealTrack can optionally be generated on the Piano, Guitar, or Strings track in a Band-in-a-Box style.

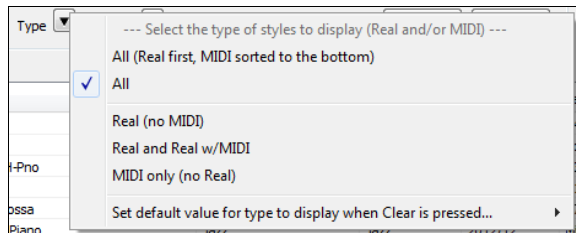


## Finding all styles that have RealTracks

RealTracks can be built in to 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 allows you to filter the list by the type (Real or MIDI).

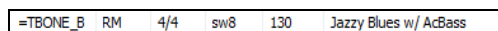


If you want to see the RealStyles, select *Real (no MIDI)*. If you want to see the RealStyles and styles with RealTracks and MIDI tracks, select *Real and Real w/MIDI*.

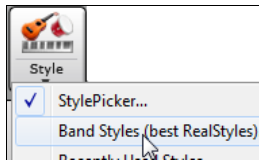
The style names for RealStyles are prefaced by an underscore, \_.



The style names for styles with RealTracks and MIDI tracks are prefaced by an equal sign, =.



## Selecting RealStyles from Band Styles List



When you choose *Band Styles* from the [Style] button menu, you see a list of the RealStyles categories with submenus listing the most popular styles in each category. For example, in the Jazz Swing section you will see styles for Ballads, Slow Swing, Medium Slow Swing, Medium Swing, Bebop, and Waltzes.

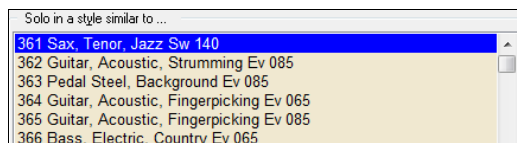
**Note:** You should have tempo swapping so that the styles will work over a widest range of tempos. BB will remind you about this (by a yellow message) if you have turned off tempo swapping.

## Using RealTracks in Solos



Press the [Soloist] button (Shift+F4) and launch the **Select Soloist** dialog. Get to Soloists in the range 361 and higher. You can do that either by:

1. Typing 361 and pressing [Go To #].
2. Pressing the [All RealTracks] button.
3. Unchecking **All Genres** and selecting “RealTracks (audio soloists)” from the list of genres.



As with other Soloists, press the [All Solo] button to make sure that the Soloist will be generated for all choruses, or [Melody & Solo] if you just want the Soloist for a certain chorus.

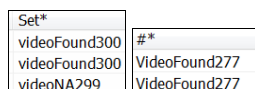


Your RealTracks solo will be saved with the song and the Soloist track will be frozen and marked with an asterisk (\*).

## Video RealTracks

When you load a video RealTracks, you can use it just like an audio RealTracks but you can also generate a video, which will display the musician playing your song exactly as you hear it. If you load one of the video RealTracks bands, you will have video RealTracks on 5 tracks, and you can make a video of 1-5 musicians. You can also include a chord sheet or notation in the video.

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

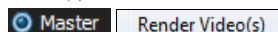


**Note:** The “Set” column will show “VideoNA” if a video is available but not installed. Not all video RealTracks/RealDrums are included with a regular Band-in-a-Box package, so seeing VideoNA is normal unless you have purchased add-ons.

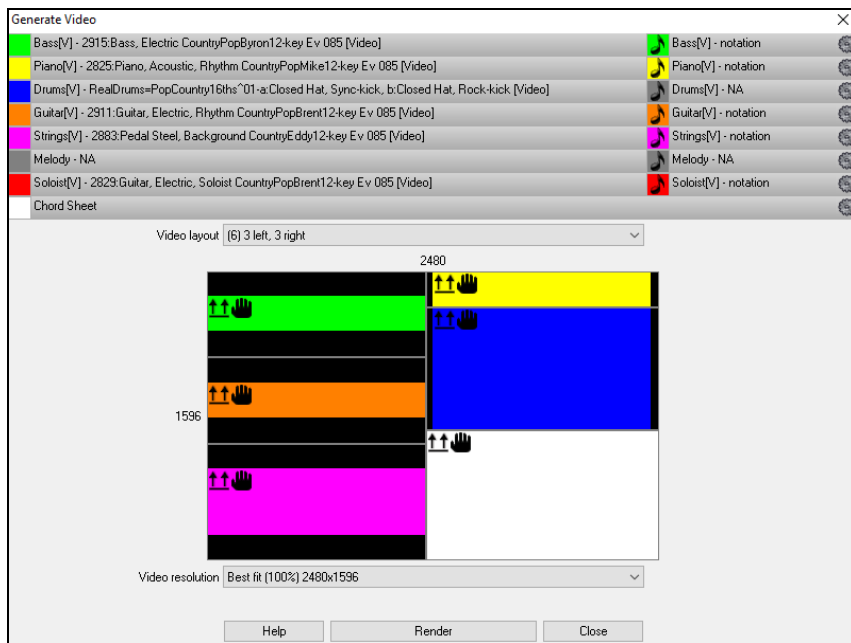
When you select video RealTracks, [V] will show at the track buttons.



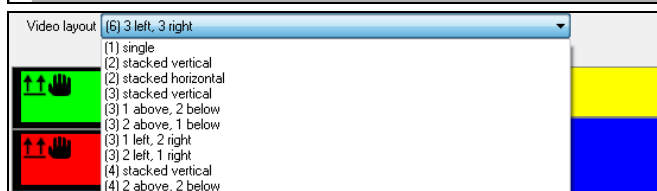
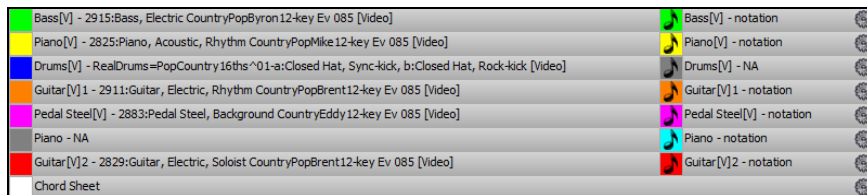
To make a video of RealTracks that are selected for your song, right-click on the Master button or one of the track buttons and select *Render Video(s)* from the menu.



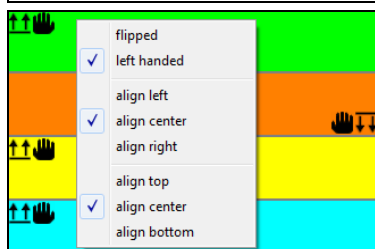
This will open the **Generate Video** dialog.



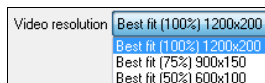
Drag one of the available tracks listed at the top of the dialog and drop it onto the layout selector below. You can also drag and drop the chord sheet or notation (if available). You can even drag a video file (.mp4 files and some .avi files) from Windows® Explorer and drop it onto the video layout selector.



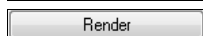
If you are making a video of multiple tracks, you can choose a track layout. For example, you can stack 3 tracks vertically for a 3-track video, or 3 tracks on the left and 2 tracks on the right for a 5-track video.



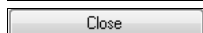
Right-clicking on the layout selector will show you a menu with options to flip a video, make a video for the left-handed, or select alignment for each video.



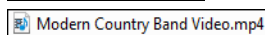
You can select the resolution for the video. The aspect ratio is determined by which tracks are included and how they are arranged, but this allows you to make the final video smaller if you want.



When you are ready, press this button and select the name and location for the video.



While the video is being rendered, you can close the dialog and use other features in Band-in-a-Box.



When the video has been rendered, you can click on the .mp4 file on the Windows® Explorer to play the video.

## 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 `C:\bb\Drums` folder for the particular style you are interested in.

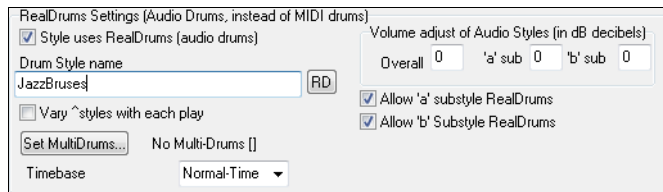
## How Do RealDrums Work?

There are several ways to hear RealDrums with new or existing Band-in-a-Box songs. 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.



Misc

You can see what RealDrums set is used in a particular style in the StyleMaker's **Misc. Style Settings** dialog. Open the StyleMaker and click on the **[Misc]** button to get there.



You can change the RealDrums style or assign RealDrums to a style that doesn't have them, by clicking on the **[RD]** button and making a selection from the **RealDrums Picker** dialog.

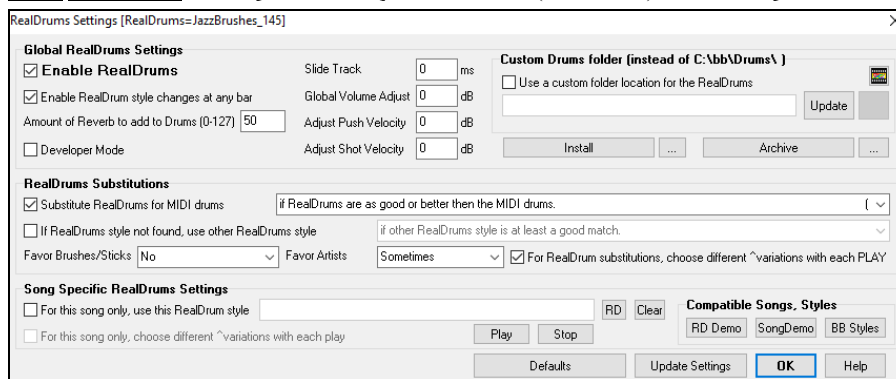
RealDrums can also be enabled to substitute for MIDI drums when a song is played, or they can be assigned to a specific song. This is done in either the **RealDrums Settings** or the **RealDrums Picker**.

## RealDrums Settings



RealDrums

RealDrums can be substituted for MIDI drums on existing styles in the **RealDrums Settings** dialog, which opens from the **[RealDrums]** toolbar button (**Ctrl+click**) or with the **[RealDrums]** button in the **Preferences** dialog.



With **Enable RealDrums** checked, RealDrums may be used rather than MIDI. There is also a hot key combination to turn RealDrums on/off (**Ctrl+Shift+F6**). The hot keys also work while the song is playing.

**Substitute RealDrums for MIDI drums:** This will substitute RealDrums for MIDI styles. You can change the setting from 1 to 5. If set to 1, almost all MIDI drums will get substituted by RealDrums. If set to 5, only RealDrum styles that match the style perfectly will get 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", "HiHat vs. Ride Cymbal" "Percussion only" etc.). By selecting this option, 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.

**If RealDrums style not found, use other RealDrums style:** This will replace the RealDrums that you don't have with ones that you do have.

**For this song only, use this RealDrum style:** This will let 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 will launch 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.

**Enable RealDrum style changes at any bar:** This allows the RealDrums to change styles with MultiStyles, style changes, or specific RealDrums style changes entered at any bar in the **Edit Settings for Bar** dialog (**F5**).

**Amount of Reverb to add to Drums:** Normally, no reverb is added to Drums, but if you want some reverb added, you can set it here.

**Slide Track:** You should normally leave this at 0, unless you are having problems with synchronization between the MIDI tracks and RealDrums.

**Global Volume Adjust:** If the RealDrums track is too loud or quiet in relation to the MIDI parts, you can adjust the volume here. This will affect all RealDrums styles.

**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.


**[RD Demo] [SongDemo] [BB Styles]:** These buttons will, for a chosen RealDrums style, enable you to (1) play the RealDrums demo song, (2) show a menu of BB styles that would work with the Real Drum style and (3) play a song demo of various BB styles that work with the Real Drum style.

**[Install] [...]:** When the **[Install]** button is pressed, WAV files will be created from any RealDrums styles that are still WMA files. Make sure that you have enough space available on your hard drive prior to installing the RealDrums. The small button installs WAV files for a single folder.

**[Archive] [...]:** This will erase the WAV files in the Drums folder when there is a smaller WMA available. The WAV files can be restored by pressing the **[Install]** button. The small button archives files for a single folder.

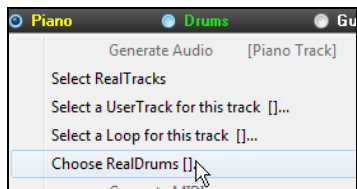
**Use a custom folder location for the RealDrums:** You can choose any folder (e.g., *E:\Drums*) for your RealDrums. This allows you to, for example, conserve space on your C:\ drive. If Band-in-a-Box cannot find your Drums folder, a yellow hint message appears at boot up to alert you to that and tells you how to fix it.

## Selecting RealDrums - RealDrums Picker

 **Shift+click** on the **[RealDrums]** toolbar button to open the **RealDrums Picker**. Or click on this button and select the menu command *RealDrums Picker Dialog*.

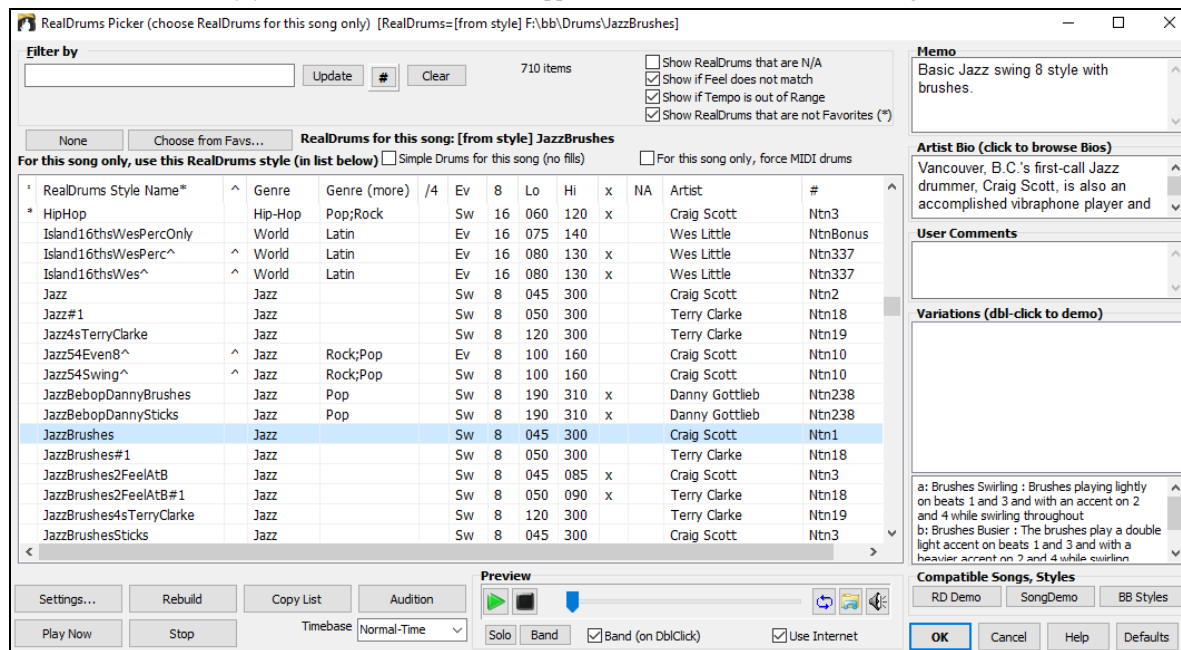
You can also press the **r d Enter** keys to open the **RealDrums Picker**.

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



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


The **RealDrums Picker** is used to assign a particular RealDrums style for just the one song you are working on. RealDrums made by you (or others) that are added by you to the Drums folder also appear in the **RealDrums Picker** dialog.




**Preview:** You can double-click on a RealDrums or on the Variation name of the RealDrums, to audition each variation of the RealDrums. For example, if you've found *CountryWaltz^*, you can now hear demos of the variations (*CountryWaltz^1-HiHat,Ride*, *CountryWaltz^2-Brushes* etc.).



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

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

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

Your recent RealDrums selections are saved, and available in the various dialogs that allow you to choose RealDrums. In the **RealDrums Picker**, click on the **[Choose from Favs]** button to open a list of up to 400 most recent selections. Use the Filter String to narrow the selection by entering a term like “bossa” or “swing” to see only RealDrums with those words in the name.

**Filter by:** Type a filter text, (e.g., bossa) and press **[Update]**, and you will then see the list filtered to show only RealDrums that have the word “bossa” somewhere in the title, memo, etc. If you separate terms with a space, each term is searched for separately. So, a search for “Bossa Rock Ev 120,” will find any Bossa Rock styles with an Even feel that would work with a tempo of close to 120. Adding a search term that has a number will filter for RealDrums that match the tempo or within a compatible range. Pressing the **[#]** button allows you to quickly filter the list by many elements including feel, time signature, RealDrums with notation, artists, etc. The **[Clear]** button will cancel the filter and show all RealDrums.

**Show RealDrums that are N/A:** These are styles not found in the Drums folder, likely because they are add-on styles not purchased yet. Press the **[Rebuild]** button and check the RealDrums Settings to confirm that you have the correct Drums folder selected.

**Show if Feel does not match** will show a song where the drums are in Even feel and the style is Swing (or vice versa).

**Show if Tempo is out of Range** will show styles that wouldn’t work well at the current song tempo. The acceptable range is shown in the list of styles Lo/Hi (9th and 10th) columns.

**Show RealDrums that are not Favorites (\*):** You can assign a style as one of your favorites by clicking in the first column. Then you can sort by favorites or use this option to only see favorites.

**RealDrums for this song:** This is the current RealDrums for this song. This can either come from the style, or a specific RealDrums for this song, set in this dialog.

**Simple Drums for this song (no fills):** If this is enabled, RealDrums will play a simpler arrangement without fills.

**For this song only, force MIDI drums:** Set this if you want MIDI drums and want to override a RealDrums that is set in the style.

**[None]:** This sets the drums to no RealDrums override for the song, and optionally also forces MIDI drums (i.e., no RealDrums for the style either).

**Timebase:** You can select a timebase (normal, half-time, double-time, or triple-time) for any RealDrums.

**Memo** is a memo description of the style. These are stored in *C:\bb\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.

For this song only, use this RealDrums style (in list below)												
* RealDrums Style Name*	^	Genre	Genre (more)	/4	Ev	8	Lo	Hi	x	NA	Artist	#

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

- \* Click on this column to enter an asterisk, indicating that this is a favorite style.
- Click on the name of the RealDrums style name that you want to select for the song. Names ending in a caret ^ have variations available.
- ^ Clicking in the caret column will show the variations for the selected RealDrums style (if available).
- Genre is the type of music that the RealDrums style comes from, such as Jazz, Rock, or Country.
- Genre (more) suggests additional types of music that the RealDrums style might work for.
- /4 indicates the time signature, which is 4/4 by default. If the column is empty, the time signature is 4/4; if there is a 3 in this column, the time signature is 3/4.
- Ev\* indicates the feel of the RealDrums style, either Even or Swing.
- The listing in the 8 column indicates whether the meter is based on eighth notes (8) or sixteenth notes (16).
- Lo is the slowest tempo for which the RealDrums style is suited.
- Hi is the fastest tempo recommended for the style.
- X indicates a style with a tempo that is out of range for the song.
- N/A are styles not found in the Drums folder.
- Artist is the name of the drummer who recorded the RealDrums.
- # is the number of the RealDrums set for the style. This column also tells you whether a video or notation (RealChart) is available for the RealDrums.

**User Comments:** You can type in your own comments about any style in this field and they will be saved in a file called *RDUserMemos.txt*.

**Variations:** RealDrums styles ending in a caret (^) have variations available. They are listed here. Where there are two instruments shown, such as Brushes/Sticks, the first one plays in the “a” substyle and the second in the “b” substyle. You can double-click on each variation to hear the demo.

**[RD Demo]** loads and plays a demo of the chosen RealDrum style.

**[Song Demo]** shows Band-in-a-Box styles that will use this RealDrums style if “Substitute RealDrums” is selected. The song demo for the style will get loaded.

**[BB Styles]** shows Band-in-a-Box styles that will use this RealDrums style if “Substitute RealDrums” is selected. The style will get loaded if the menu selection is made.

The **[Settings]** button opens the **RealDrums Settings** dialog.

**[Rebuild]** builds the list of RealDrums present as folders in the *C:\bb\Drums* folder. If you add new RealDrums, press this button to update the list. (These are stored in a *C:\bb\Data\DrumFolderNames.txt* file.)



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

[Defaults] returns the dialog to default settings, which will show all available styles.

[Play Now] loads the selected RealDrums and starts playback. If you haven't played the song yet, since you haven't generated non-drums tracks, you will only hear drums. In that case, press **Shift+click** to generate all tracks.

The [Stop] button stops the song playback. Click (or **Shift+click**) on [Play Now] to resume.

The [Audition] button doesn't load the style but instead uses your audio player to play a demo .WAV file for the style.

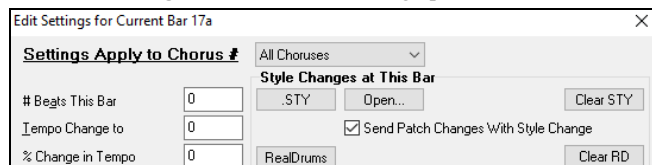
Press [OK] to make your selection.

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

**Note:** When a song is loaded, played or saved, a yellow hint message will appear if any RealTracks or RealDrums are missing, listing the files that are missing.

## Changing RealDrums at any bar

The **Edit Setting for Current Bar** dialog opens with the menu command *Edit | Bar Settings* or with the **F5** function key.



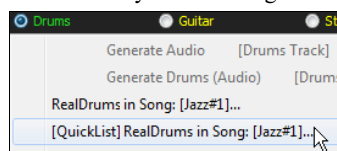
In this dialog, you can change RealDrums at the current bar. The change can affect all choruses, or just a selected chorus.

The [RealDrums] button opens the **RealDrums Picker** to select a new RealDrums from the list.

Click on the [Clear RD] button to remove the change.

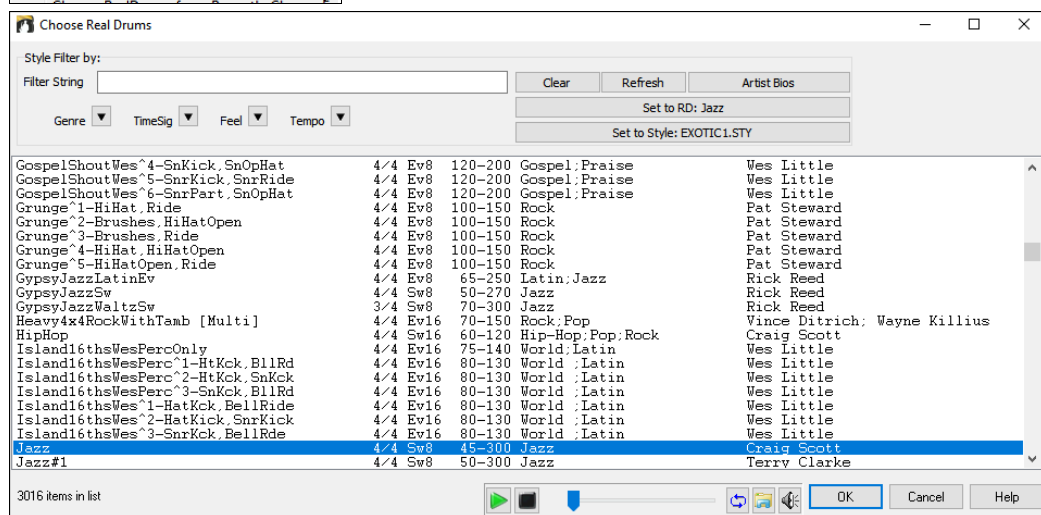
## RealDrums QuickList

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



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

**Tip:** Pressing the **r d 3 Enter** keys also opens the dialog.



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

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

## Multi-Drums

You can put multiple drum/percussion parts, drum loops, UserTracks drums, and even RealTracks on the same Drums track, with volume mixer adjusting levels.

For example, you can add single drums instruments (e.g., Tambourine and Shaker), a bass drum loop, and/or UserTracks drums to BossaBrushes Drums track. To do this, click on the Drums track button and go to *Multi-Drums | Edit-Multi Drums for this song*.

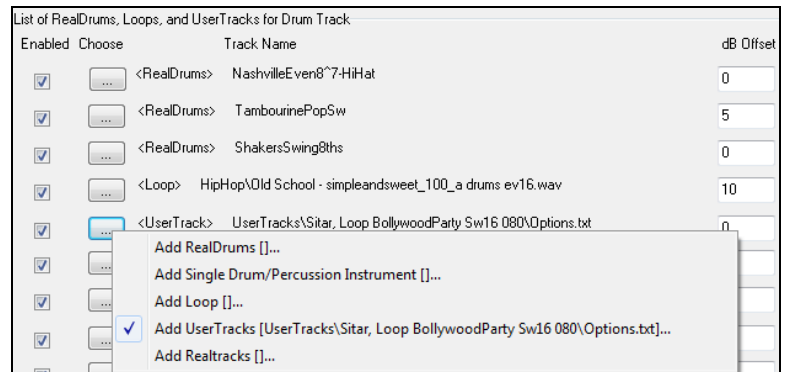
You will then see the **Create Multi-Drums** dialog.



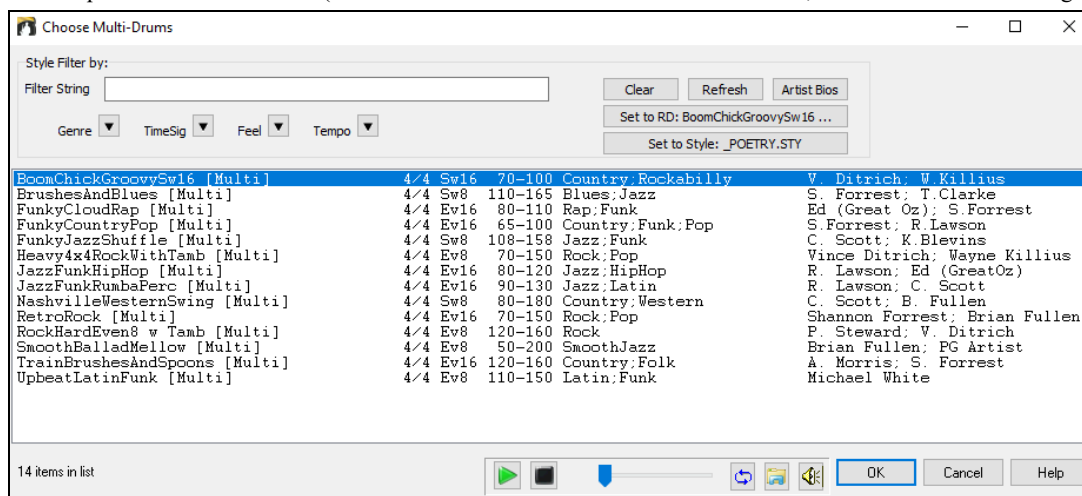


Make sure that you enable the “Enable Multiple Drums” checkbox. Then type a title for your Multi-Drums.

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



If you want to use a pre-made Multi-Drums, select the *Choose Existing Multi-Drums* menu option from the Drums track button menu. This will list pre-made Multi-Drums. (Note: These drums are found in the *Drums* folder, and all have names ending in [Multi-Drums].)



## UserTracks

UserTracks allow anyone to create their own audio styles for use in Band-in-a-Box. With a UserTracks style, you can type in any chords into Band-in-a-Box, and the UserTracks style you made will play that chord progression! For example, if you’ve made a UserTracks style by recording yourself playing a guitar groove, you can then type any chords into Band-in-a-Box, and the result will be that it will play your guitar groove over these completely new, original chord changes! You can even change the tempo, or enter songs in ANY key, and it will still be able to play it!

You can make a UserTracks style in any digital audio workstation (or “DAW”), such as RealBand, Pro Tools, or Reaper, and you don’t need Band-in-a-Box or RealBand to make the style (though you do need one of those programs to use the finished style).

## Selecting UserTracks in Songs

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

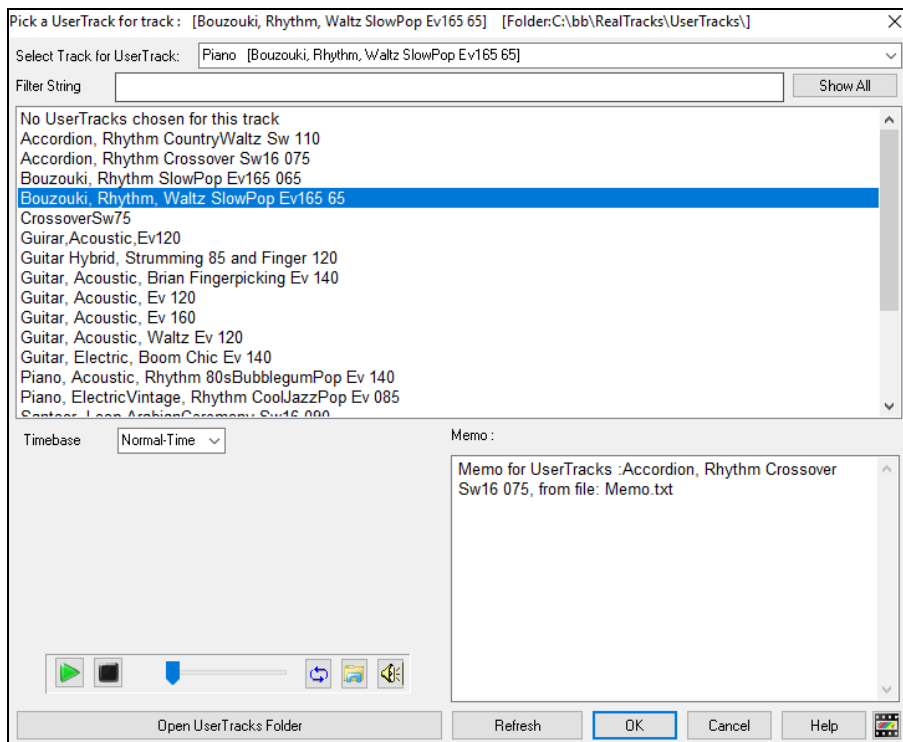


To select a UserTracks for a track, first select the track at the top of the screen. For example, if you want to add a UserTracks to the Guitar Track, launch the menu on the Guitar track button (by right-click or double-click), and choose the “Select a UserTrack for this Track” option.



An alternative to the menu would be to select the Guitar Track, and then press the UserTracks button on the main screen.

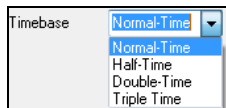
Now you will see the **Pick a UserTracks** dialog.



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



The speaker icon in the transport control allows you to control the volume of the demos.



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

**Tip:** UserTracks can be made and preset to a timebase by the user. For example, if you have a UserTracks in Ev 8 called "Santur," you can clone the folder and rename the cloned one as "Santur [Double-Time]." Then it will play in Double-Time Ev 16 half of the tempo.

In this example, we want to add the UserTracks called "Guitar, Electric, Boom Chic Ev 140." We simply select this UserTracks and press OK. We now see our UserTracks listed on the Guitar Tracks on the Mixer.



Now the track behaves like other RealTracks.

You simply press **[Generate and Play]** to hear it.

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

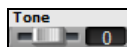
**Tip:** UserTracks work with rests. Just add rests to chords, and UserTracks will follow them. Note that there is no specific support for shots or hold by UserTracks. They will just rest when these are encountered.

## Audio Controls for RealTracks and RealDrums



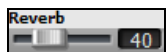
### Tone Control

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.



Choose an instrument and then use the tone control to adjust the tone from -18 (maximum bass) to +18 (maximum treble). Default is 0.

### Audio Reverb Control

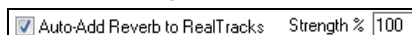


There is a Reverb control for individual tracks with RealTracks or RealDrums, so you can easily add reverb (0 to 127) for any RealTrack. Reverb type is also settable and saved with the song.

### Auto-Add Reverb

There is also a feature that automatically adds reverb to RealTracks, according to instrument type. No reverb is added to 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 pressing the **[Plugins]** button and choosing the menu command *Audio Reverb Dialog*.

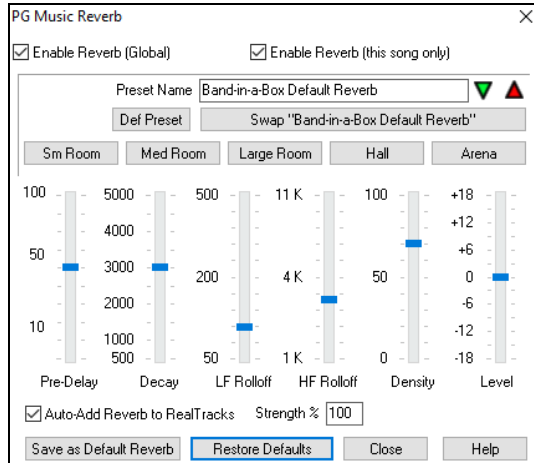


If you just want more or less reverb added, you can adjust the Strength %. For example, the default Band-in-a-Box reverb setting is 40 for most tracks. If you set the strength to 75%, the setting becomes 30.

## Reverb Settings



The default is a “room” type of reverb, but you can also set the type of reverb. To do this, press the **[Plugins]** button and choose the menu command *Audio Reverb Dialog*, and adjust the various parameters in the **PG Music Reverb** dialog.



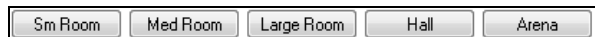
☒ Enable Reverb (Global) ☒ Enable Reverb (this song only) Reverb can be enabled/disabled globally for all songs, in which case the setting will still appear, but no reverb will be applied. Or you can enable/disable the audio reverb for the current song only. This will save some CPU cycles if you are using a slower machine.

Click on the green **Select a Preset** button to open the list of presets. This list will show only the “Band-in-a-Box Default Reverb” until you save some presets of your own.



As you adjust the settings, they will be applied to the current song. The **[Swap “Default”]** button toggles between your current settings and the default settings. This allows you to hear the effect of the changes you make to the settings.

Use the row of “room” buttons to load typical settings for different types of spaces. These buttons are a convenient way to either apply a particular effect or to load settings that you can then tweak to make your own preset.



### Reverb Parameters

**Pre-Delay** is the time delay of first reflections.

**Decay** is the time it takes for reverb to decay. Reverb time is measured as RT60, the time it takes for reverb to decay to a level -60 dB below the dry signal level.

**LF Roll off** gradually reduces the bass frequencies. If you can’t add enough reverb because the sound gets too muddy, try increasing the LF Roll off slider. It is adjustable between 50 Hz and 500 Hz.

**HF Roll off** 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 sheen to the sound.

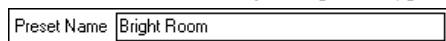
**Mix** is the proportion of original signal to the reverb signal.

**Output** adjusts the final level of the plug-in.

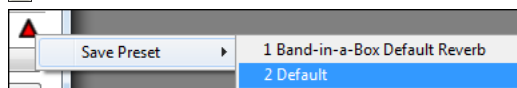
### Saving Settings to Presets

You can save your reverb types as presets, and the current settings will also be saved with the song in the *C:\bb\DX Settings\PGReverbSettings.bin* file.

To save the current settings to a preset, type in a name for your preset in the “Preset Name” field.

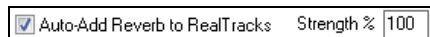


Then click on the Save Preset arrow and choose a location in the Preset list. You can write over an existing name.

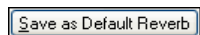


A prompt will ask you to confirm that you want to save the preset. Select **[Yes]** to save the new preset to the chosen location.

### Auto Reverb



Enable **Auto-Add Reverb to RealTracks** to automatically apply preset amounts of reverb to RealTracks according to instrument type. No reverb is added to the Bass part, for example, but most instruments get reverb. If you just want more or less reverb added overall, you can adjust the **Strength %**. For example, the default Band-in-a-Box reverb setting is 40 for most tracks. If you set the strength to 75%, the Band-in-a-Box setting becomes 30.



You can save the current settings as the Default Reverb.

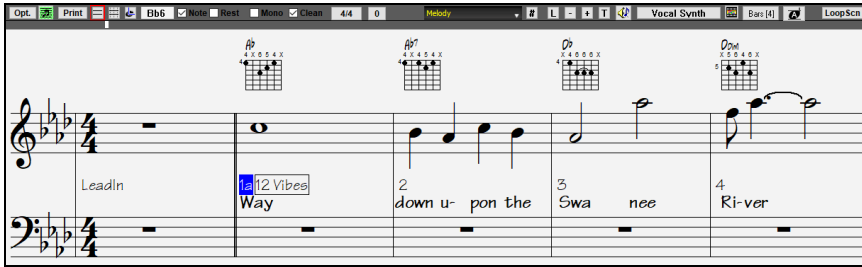


Click on the **[Restore Defaults]** button to go back to the original “factory” reverb settings for Band-in-a-Box Default Reverb.

## Chapter 8: Notation and Printing

Band-in-a-Box offers a variety of notation and printing features, both for viewing parts on-screen as they play and for printing them as sheet music.

To view the notation, open the **Notation** window by pressing the notation button on the main screen. Close the window by pressing this button again.



**Tip:** You can view the window in full screen with *Window | Fullscreen Chord Sheet View* or with **Ctrl+T** keys.

Band-in-a-Box offers multiple modes of notation for different purposes. The notation defaults to Standard Notation mode; other modes are selected with buttons on the Notation window toolbar.



**Standard Notation** to display or print Notation and enter lyrics. The grand piano staff and/or guitar tablature with notes, chord symbols, and lyrics.



**Editable Notation** to enter or edit notation. A special staff with time divisions for mouse-based editing.



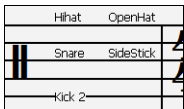
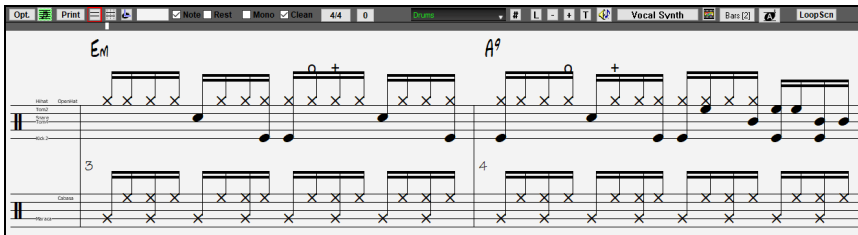
**Staff Roll Notation** to enter or edit notes, velocity, and duration. The note heads are shown with editable velocity and duration lines.



**Lead Sheet Notation** to display or print notation as full arrangements or in fake sheet style. This is a full screen notation window with notes, chord symbols, and lyrics.

### Drum Notation Support

Play the song and open the **Notation** window. Then, select the Drums track and you will see drum notation.



In the clef area, you see a guide telling you what drum notes are used in that line of notation (e.g., Kick, Snare, HiHat).

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

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

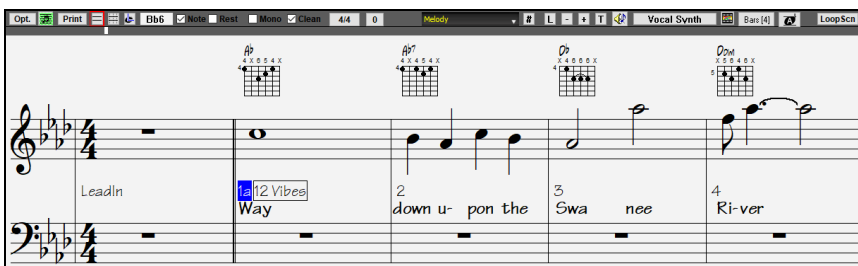
### Chord Step Advance

Use the **Ins** and **Del** keys on the numeric keypad to step advance on any track by one chord. The track MIDI data can display on the on piano, guitar, lead sheet, drums, and notation window(s).

This feature advances the current track and displays the next group of notes on that track. For example, if the current track is set to the Melody track, pressing the chord advance buttons will display the next note or chord of the melody. The Chord Advance feature is a great way to study the notes being played, and to navigate around the track.

**Note:** In this context, “chord” is referring to any group of notes, or a single note, that occurs in a track at or near the same time. You can adjust the width of what Band-in-a-Box determines a “chord” to be in the Notation Options - More dialog.

### Standard Notation Mode



This mode displays the notation for any individual track and allows the entry of chords and lyrics. Features include:

- Notation display for the Bass, Piano, Drums, Guitar, Strings, Melody, or Soloist track.
- Optional display of guitar chord diagrams.
- As the song 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.
- Double-clicking on the window or pressing the space bar plays the song from the current time location.
- Automatic options such as auto durations, clean notation, mono display, minimize rests, hard rests, and engraver spacing produce very musical and readable notation.
- Beamed notes are automatically given slanted beams.
- Groups of 5 notes will automatically display as groups of 3+2 or 2+3 or can be set this way manually. If you'd prefer to see them as a group of 5 notes, you can right mouse click on the time line, and set the resolution to 5 for that beat.

## Keystroke Commands

To change between notation views, press **Ctrl+Alt+N**.

To open the **Print Options** window, press **Ctrl+P**.

To enable the screen loop, press **1** on your numeric keypad.

To jump 4 bars ahead, press the **DOWN** arrow key.

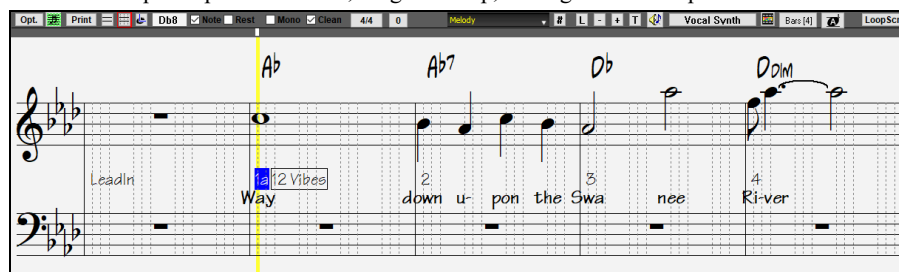
To step 4 bars back, press the **UP** arrow key.

## Editable Notation Mode



Enter the Editable Notation mode from the notation screen with a single mouse click on the Editable Notation button.

In the Editable Notation mode, the time line is 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 time line. You can enter, move, and edit notes and rests using standard mouse techniques – point and click, drag and drop, and right-click to open the **Note Edit** dialog.



This is the screen for step-entry of a melody or for editing existing parts. Notice the grid of vertical lines, which sub-divide each beat. These lines indicate where the notes will be placed according to the resolution of the song.

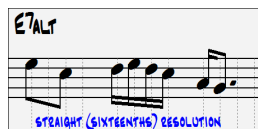
## Resolution

The above example is in Jazz Swing style, so Band-in-a-Box has automatically set the grid resolution to 3 per beat (triplets). This resolution can be changed in the Notation Options dialog, but the program automatically sets the resolution to the correct value based upon the Band-in-a-Box style that is in use.

- Swing styles use 3 lines to divide each beat into eighth note swing triplets.
- Straight styles use 4 lines to divide each beat into sixteenth notes.



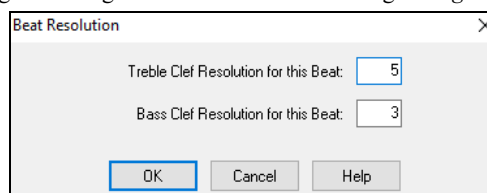
Example of swing (triplet) resolution.



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 time line. You can also open this dialog by right-clicking on the window and selecting **Change Beat Resolution** from menu.



Setting the “Treble Clef Resolution for this Beat” to 5 allows a group of five notes to be placed on one beat.



## Entering Notes

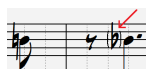
To insert a new note on the staff move the mouse to the location that you want. If you want beat 1, move to the first dotted line in the bar. Click on the staff over the note that you want.

Confirmation dialogs show warnings to prevent accidental entry of a duplicate note (same pitch near same time) and of a very high or very low note (large # of ledger lines).

**A 5** The Current Note box in the toolbar will give you the name of the note that you're on.

Click with the left mouse button to insert the note:

- To insert a sharp: Hold down the **Shift** key as you click on the note.
- To insert a flat: Hold down the **Ctrl** key as you click on the note.
- To insert a natural: Hold down the **Alt** key as you click on the note.



Brackets (#) are drawn around accidentals after a bar line as a courtesy, where no accidental is required.

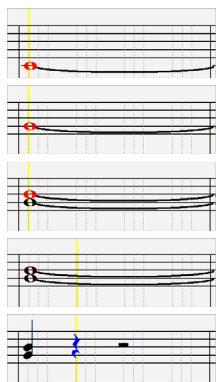
## How is the length of the notes determined?

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 a duration of 2 bars (2 whole notes). When the next note is put in 2 beats later, Band-in-a-Box will adjust the duration of the previous note to just shorter than 2 beats. This means that you don't have to worry about durations at all and can simply point and click to enter the notes where you want them. If you want to override the auto duration, you can edit the note using the right mouse key, which will permit you to type the exact duration that you want.

## Entering Notes Entirely with Keystrokes

There's a keystroke entry mode, which lets you enter a melody entirely using keystrokes. The keystrokes are **N** to enter a note, **up/down** cursor to change its pitch, **M** to enter an additional note a third above the existing note, **left/right** cursor to move the time line, and **R** to enter a rest.



Hit the **N** key to enter a note at the current time line.

While the note is highlighted, use the **up/down cursor** keys to change its pitch.

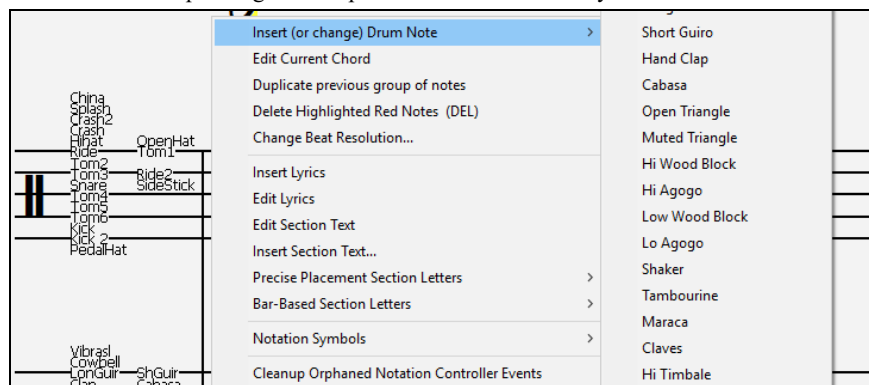
If you want to add a note a third above the existing note on the current time line, hit the **M** key.

Use the **right/left cursor** keys to move the time line.

Hit the **R** key to enter a rest at the current time line.

## Entering Drum Notes

You can enter drum notes to the Drums track or the Melodist/Soloist track with the track type set to Drums. Right-click on the window and use the *Insert (or change) Drum Note* menu item. For drum notes shown on the left in the drum guide (e.g., China, Splash, Crash2, etc.), you can click on the corresponding vertical position of the drum note you want.



## Entering Rests

Insert a rest by holding the back-quote key (tilde key without pressing Shift) then clicking on the Notation window. Another way to enter a rest is to click on the Rest checkbox and then point and click where you want the rest to appear. This automatically shortens the duration of the previous note.

**Tip:** If it is important to see rests less than a quarter note, make sure you de-select the "Minimize Rests" checkbox in the Options dialog.



## Forced Rests (Hard Rests)

This allows you to insert a rest in the notation, which will be in effect even if you have Minimize Rests set to false. For example, we are able to display a 16th note rest even though the Minimize Rests feature is on. To do this, click on the **[Rest]** button and then click on the notation at the location that you'd like a 16th note rest. The Hard Rest will show up in blue in the editable notation window and can be removed by holding the **[DEL]** key and clicking on the rest.

## Moving a note in time

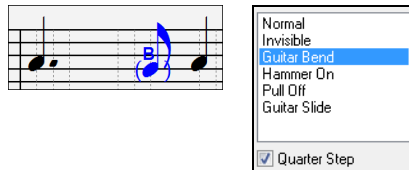
If you want to change the start time of a note, drag the note with the left mouse button to the new location. This is a simple way to move the note. Alternatively, you could edit the note numerically with the right mouse button.

## Changing the pitch of a note

Similarly, you can drag the note vertically to change the note value and release it when you're on the note you want. Hold down the **Shift**, **Ctrl**, or **Alt** 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 changing its type to "Guitar Bend" with the *Edit Note* command.



The "Quarter Step" option will make a bend displayed as a quarter step below the target note.

## Right-click Editable Notation menu

A right-click of the mouse in the Editable Notation window will open this menu.

*Edit Note* opens the **Note** dialog and lets you edit the current note.

*Delete Note* deletes the current note.

*Forced Accidental* lets you quickly add an accidental to the current note.

*Insert (or change) Drum Note* enters a drum note. (**Note:** This menu item will appear for Drums track or Melody/Soloist track with the track type set to Drums.

*Edit Current Chord:* This 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* deletes all notes that are currently highlighted in red.

*Change Beat Resolution* allows you to change the beat resolution of the current beat.

*Insert Lyrics* allows you to enter note-based lyrics.

*Edit Lyrics* opens the lyrics event list editor.

*Edit Section Text* opens the **Text Events** list where section text can be inserted, edited, or deleted.

*Insert Section Text* opens the **Section Text Event** dialog where either regular or boxed section text is entered along with its time and vertical position in the window.

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

*Bar-Based Section Letters:* Select a letter or number from the list and it will be inserted at the top of the bar line so that it doesn't overwrite chords or notes.

*Notation Symbols:* The notation symbols are entered from the **Notation Event** dialog, which is accessed from the right-click menu in the Editable Notation window. This dialog lets you insert (or remove) notation symbols such as, Slur, Crescendo, Decrescendo, Staccato, etc. Select a notation symbol from those listed and the **Notation Event** dialog will open. In this dialog, you can further define the event and its precise location, then press **[OK - Insert Event]** to insert it into the notation. Use the **[OK - Remove Event]** to delete an existing event that is no longer needed.

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

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

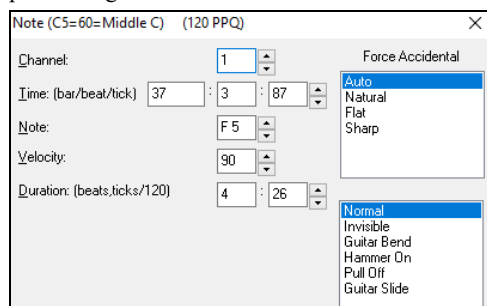
*Modes:* Clicking on another notation mode will change to that screen while staying at the same location in the song.

*Vocal Synth (Auto):* Your Melody or Soloist track with lyrics can be rendered to a vocal audio track by sending it to the 3rd party vocal synthesizer Sinsy. 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. When the vocal synth has been generated, the **Import Audio File** dialog opens. Press **[OK]** to import it to the Audio track.

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

## Editing Note Values

Right-click on a note. This brings up a variation of the right-click window with added commands for editing or deleting notes. Click on *Edit Note* to launch the **Note** dialog. In the **Note** 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.



There are spin buttons in the **Note** dialog. Holding the spin increments continuously, and **Shift**-clicking (or right-clicking) increments by a higher amount.

**Shift**+clicking on the spin buttons changes:

- The pitch of a note by an octave instead of a semitone.
- The velocity, duration, or time stamp by 5 instead of 1.

For example, to change the octave of a note, **Shift**-click (or right-click) on the spin arrows.

## 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.

## Keystroke Note Editing

You can easily edit notes using only keystrokes. By stepping through the notes one-by-one, when a note is highlighted you can change the pitch using the cursor keys, and other values (timing, duration, channel) with other hot keys. This speeds up editing of notes. To use this function, you do the following:

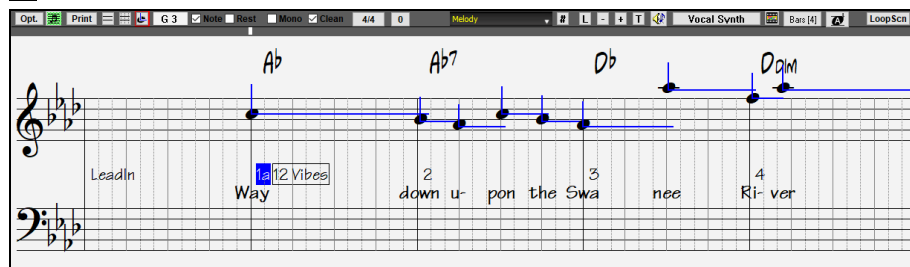
1. Open the Notation window.
2. Move the mouse cursor to the note that you want to edit, and then press the Chord Advance (INS or DEL key on the Numeric Keypad). This highlights the current note.
3. With the note highlighted in red, use the cursor up/down keys to change the pitch of the note. You hear the pitch change as the note changes.
4. Use the cursor left/right keys to change the note's start time, duration, channel, or velocity (depending on the setting of the "Right/Left Cursor Edits" field in the Notation Options dialog).

Press the **Esc** key or **[Stop]** button when you're done.

## Staff Roll Notation Mode



Click on the Staff Roll notation mode button to enter the Staff Roll mode.

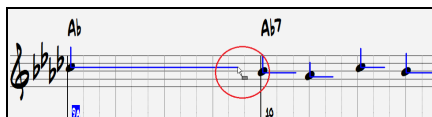


This mode is similar to the Editable Notation Mode, except that the beats begin right on the bar line. You can see the duration of the note visually represented by a horizontal blue line and the note's velocity displayed as a vertical blue line.

**Tip:** If you can't see these lines, press the [Opt.] button to check that "Show Note Durations, Show Velocity Lines," and "Show Bar/Beat Lines" options are enabled.

## Using the Mouse to Edit Velocity and Duration

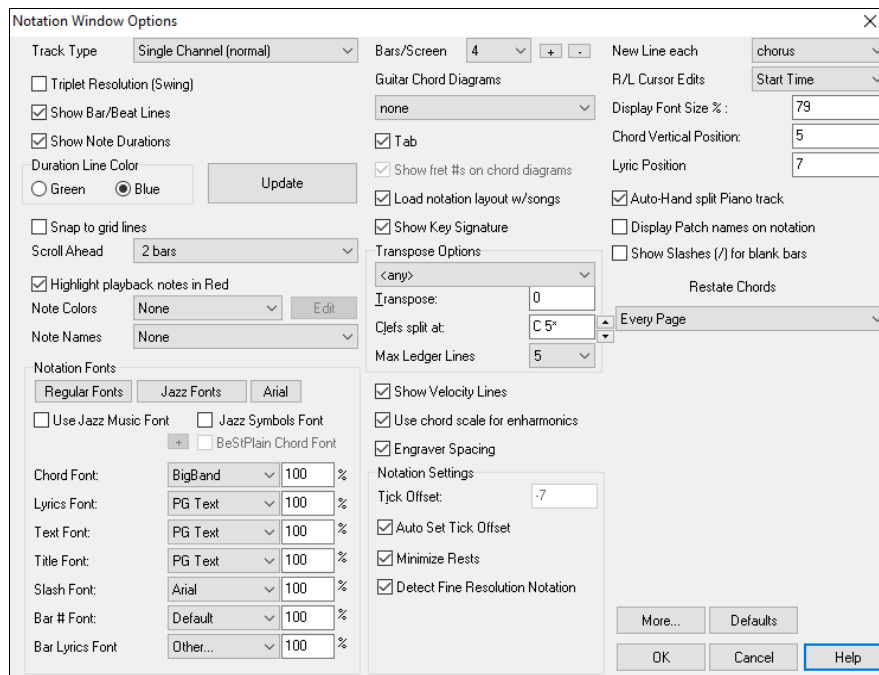
There is an additional function available in this mode: **right mouse drag**. Place the mouse cursor on the note head and hold down the right-mouse button. Then, starting at the note head, drag the cursor horizontally to set the note's duration, or drag it vertically to set the note's velocity.



## Notation Window Options



Press the **[Opt.]** button in the **Notation** window to open the **Notation Window Options** dialog.



**Track Type:** You can set the track type to use for the Melody or Soloist track. Normally you'd 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 part.

Selecting any one of Bass, Ukulele, Mandolin, Banjo (5-string), or Violin will display the correct tablature in the Notation window and the correct fretboard in the Guitar window.

Set the track to match any of the 11 alternate guitar tunings, such as DADGAD, Open G, or Double Drop D, supported by Band-in-a-Box. Then you will see the correct notes on the guitar fretboard, in the notation and tablature.

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:** A Staff Roll mode setting to show or hide the horizontal Duration lines.

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

The [Update] button applies the changes made in this dialog. Pressing [OK] will have the same effect.

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

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

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

**Note Colors:** Notation can display notes in different colors based on absolute note names or relative to chord or key. Colors are definable; the default 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. Pressing the [Edit] button launches the **Note Color Editor** dialog. Change the colors by clicking on the color above the note name. Pressing the [OK-Save] button will close the dialog and save the file as *C:\bb\Data\default.NCL*. You can also save/load different NCL files for different color sets.

**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 look common to "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've 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, enable the **Use Jazz Music Font** option, then choose your Chord, Lyrics, Text, and Title fonts.

Click **[Regular Fonts]** for a quick overall change to regular fonts in the Notation window.

The **[Jazz Fonts]** button installs a pre-selected group of Jazz fonts.

The **[Arial]** button installs the regular notation font and Arial for everything else.

Check **Use Jazz Music Font** to use the Jazz font, and check “Jazz Symbols Font” 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 triangle for major, minus sign for minor, and half or full circle for half or full diminished chords.

**Note:** The Jazz Chord Symbol Graphics can be displayed independently on the **Chord Sheet** and the **Notation** window. For the Chord Sheet, open the **Display Options** dialog (*Options | Preferences | [Display]*) and select “Jazz Chord Symbols” or “BeStPlain Chord Symbols” for the “Chord Sheet Font” option.

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.

**Note:** Using the PG Music notation and text fonts requires that they be installed in your *Windows | System* directory. The fonts are installed automatically with the program.

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

**Guitar Chord Diagrams:** These are available on the Notation, Lead Sheet, or printout for Folk, Pop, and Jazz voicings. There is an option to show the fret numbers on the diagrams.

**Tab:** When this is enabled, the Guitar and Bass tracks show tablature notation.

**Show fret #s on chord diagrams:** This will display the fret numbers for each string on the guitar chord diagrams.

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

**Show Key Signature:** If turned off, you won’t have the key signature displayed on the Notation window. This will save some space on the screen.

**Transpose Options:** These preset transpose settings for non-concert instruments like brass and woodwinds will auto-select the correct transpose settings and clef split points for the instrument. For example, Trumpet +2 will write the music up 2 semitones, and the split point will be adjusted to display the music in treble clef.

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

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

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

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

**Use chord scale for enharmonics:** The sharps and flats in Band-in-a-Box notation are context sensitive to the chord names. For example, if you are in the key of Eb, and the chord is E7, a G# note will show up as G#, and not Ab. This means that the notation accidentals will automatically show up correctly. For example, on an F#7 chord in the key of Eb, the Ab note is part of the F#7 scale (as a G#, the 2nd of the scale), but is also part of the Eb key of the song. If you want to display based on the chord scale, setting “Use chord scale enharmonics” will display the note as a G# instead of an Ab.

**Enharmonics on slash chords:** A chord like Gm7b5/Db will display correctly using a Db instead of a Gm7b5/C#, since Band-in-a-Box bases it on a Gm scale.

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

**Tick Offset:** The Tick Offset 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 don’t have to set this yourself. This results in better looking notation. You can change/override this setting, 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. If you want 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 time line located at the top of the Notation window. You will then see the **Beat Resolution** dialog where you can set the resolution for both the Treble and Bass clefs.

**New Line each:** Use this setting to automatically start a new line on each chorus, on each chorus and the intro, or on each part marker. It applies to the Lead Sheet notation screen and to printing. If you want to control how many bars per line get displayed for a regular (non-fake sheet mode) display, use the **Edit Settings for Current Bar (F5)** dialog, and select “Chord Sheet and 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 this is set to 5, the chords will be written 5 notes above the top of the staff. If your piece contains a lot of 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 this is enabled, 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. You can also manually split a piano part on the Melody or Soloist track using the intelligent hand-splitting routines. The left/right hands display in red/blue on the big piano, and on the bass/treble clefs on the notation. For example, if you have a MIDI file that is a solo piano piece, *File | Open Special | Open MIDI file* will put the music on the Melody track. Then choose *Melody | Edit Melody Track | Piano Hand Split*. Make sure that *Melody | Track Type* is set to “Piano.” You will then see the piano part split into 2 hands intelligently.

**Display Patch Names on Notation:** When this is enabled, the patch name for the track is displayed on the notation, lead sheet, and printout.

**Show Slashes (/) for blank bars:** If this is enabled, then 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.

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 over X 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.

**Advanced Notation Settings:** These advanced settings give you control over the clean notation feature.

**Chord Note Separation in MS and 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 and 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.

**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 if you hover the mouse cursor over a note in the Editable Notation window.

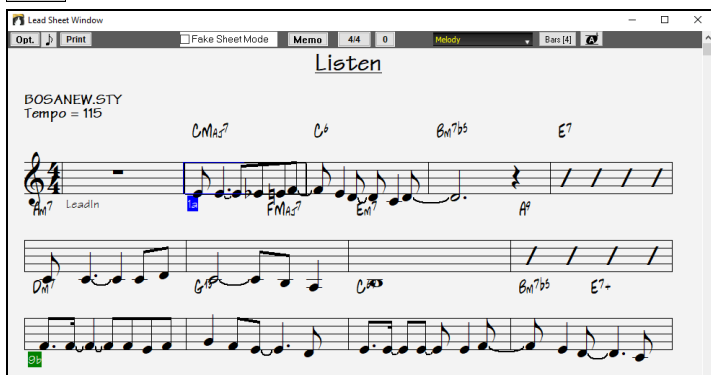
## Lead Sheet Window

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

The **Lead Sheet** window can be resized. As you resize the window, all of its elements resize in proportion.



Launch the Lead Sheet window from the main screen by pressing the **[Lead Sheet]** button (or **Alt+W** keys), or with the *Window | Lead Sheet Window* menu option. This button is also available from the **Standard Notation** window.



**Bars [4]** You can easily change the bars per line by pressing this button. (**Note:** This feature works in the Fake Sheet mode.)

**A** This button will display notation with larger font size and note names within note heads. Press the button again to return to the normal size.

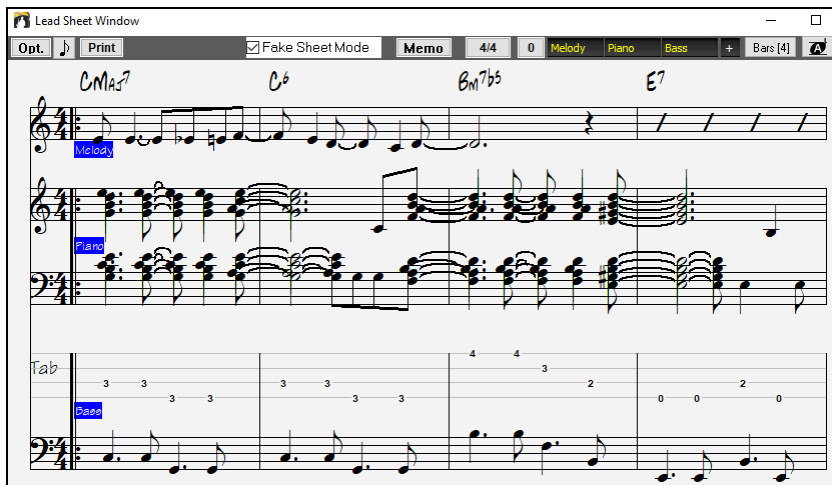
As the notation scrolls ahead, you can read ahead without waiting for a page turn. During playback, red rectangles highlight the current bar. If the bar is empty (or in Fake Sheet mode), the Lead Sheet will draw the staff lines and bar lines in red.

The **Lead Sheet** is also useful as a kind of “Print Preview” feature, as it offers you the ability to correlate the on-screen notation to a printout. You can move around the **Lead Sheet** window in various ways. Cursor keys and mouse clicks will move a small blue rectangle around the screen, which lets you type in chords at that location. Double-clicking the mouse at any bar will start playback from that position.

## Selecting Tracks in the Lead Sheet

**Melody** Click on the track selector button and select a track from the menu to view notation of that track.

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



☒ **Show Chords above each track** There is an option in the **Lead Sheet Options** dialog to allow you to display the chords above each track, or just the top track of the notation. If you press **[Print]** from the Lead Sheet window you will be able to print out the multiple tracks of notation.

## Fake Sheet Mode

The Lead Sheet window has its own Fake Sheet Mode checkbox. When it is NOT selected, the Lead Sheet will work as it always has (in linear mode).

☒ **Fake Sheet Mode** When Fake Sheet Mode is selected, the form will show 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.

## Multiple lines of Lyrics on Fake Sheet

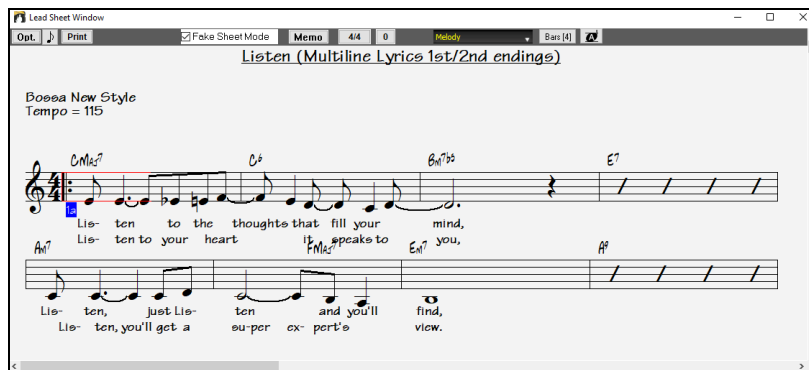
If your song has 1st and 2nd endings or multiple verses of lyrics, multi-line lyrics can be displayed, so you will see all verses on the same fake sheet.

Load in the song *C:\bb\Documentation\Tutorials\Tutorial - BB2005\Listen Multi-line lyrics Demo.MGU*.



☒ **Fake Sheet Mode** Open the **Lead Sheet** and select “Fake Sheet Mode.”





This song has a 1st/2nd ending entered, with separate lyrics for each ending. Multiple lines of lyrics will also appear if there are lyrics in multiple verses (choruses).



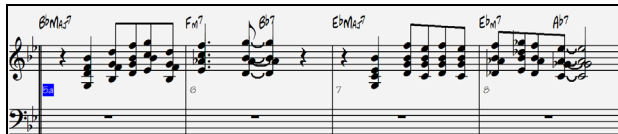
In the **Notation Window Options**, “Lyric Position” allows you to vertically position the height of the lyrics.

## Harmony Notation Display

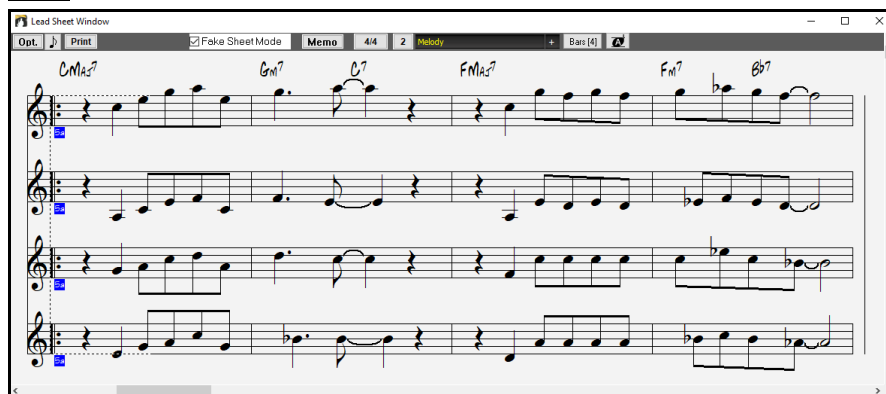
Harmonies can be displayed on the Lead Sheet window (or printed) with **separate notation tracks for each harmony voice**. View each harmony on a separate track, or view/print a single harmony voice. To examine the harmony display features, load in the song “Night T.MGU.” The melody of this song was previously converted to a harmony using the *Melody | Edit | Convert Melody to Harmony* option, so this song contains a harmony on the Melody track.



Open the **Notation** window (**Ctrl+W**) and you will see all four voices of the harmony on the same treble clef.



Now open the **Lead Sheet** window. Band-in-a-Box now recognizes that this is a harmony (generated by Band-in-a-Box) and displays each voice on a separate track.

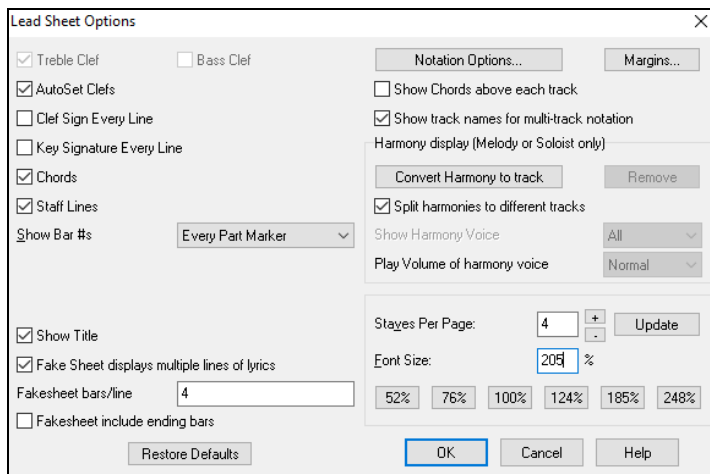


## Lead Sheet Options Dialog



Pressing the **[Opt.]** button in the **Lead Sheet** window or the **[Leadsheet]** button in the **Preferences** dialog launches the **Lead Sheet Options** dialog.

The settings in this dialog are applicable to the Lead Sheet window only. If you want to set options that are shared by the Lead Sheet window and the Notation window, press the **[Notation Options...]** button.



**Treble Clef / Bass Clef:** These checkboxes choose which clefs will display in the Lead Sheet view.

**AutoSet Clefs:** When set, Band-in-a-Box will attempt to pick the clef for you automatically displaying the bass clef when you are on the bass track or any other track with low bass notes. It will show both clefs when on the piano or drum track.

**Clef Sign Every Line / Key Signature Every Line:** By default, the Clef and Key will be shown at the beginning of every page, but if you want one every line, you can check these options.

**Chords and Staff Lines:** Both are shown by default. Uncheck this box if you don't 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. To set these options choose File | Print from the menu.

**Fake Sheet displays multiple lines of lyrics** shows lyrics for 1<sup>st</sup> and 2<sup>nd</sup> endings or multiple choruses stacked as multiple lines on the fake sheet.

**Fakesheet bars/line:** You can set a custom number of bars to display on each row of the fake sheet. For example, enter "4,6,4," and the program will show 4 bars for the first row, 6 for the second, and 4 for the rest.

**Fakesheet include ending bars:** Fakesheets can optionally include the 2-bar song ending.

**Restore Defaults:** You can reset all the Lead Sheet Options back to default settings by pressing the **[Restore Defaults]** button.

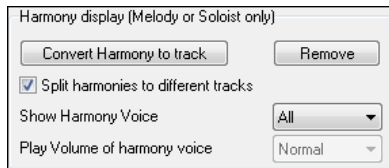
**Notation Options:** To set options that are shared by the **Lead Sheet** window and the **Notation** window, press the **[Notation Options...]** button.

**Margins:** Set margins for the **Lead Sheet** window just like the margins in a word processor. For example, if you want the lead sheet window to only take up the top part of the screen, set a bottom margin (of, say, 2 inches) and then make the lead sheet window smaller by pulling the bottom up.

**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.

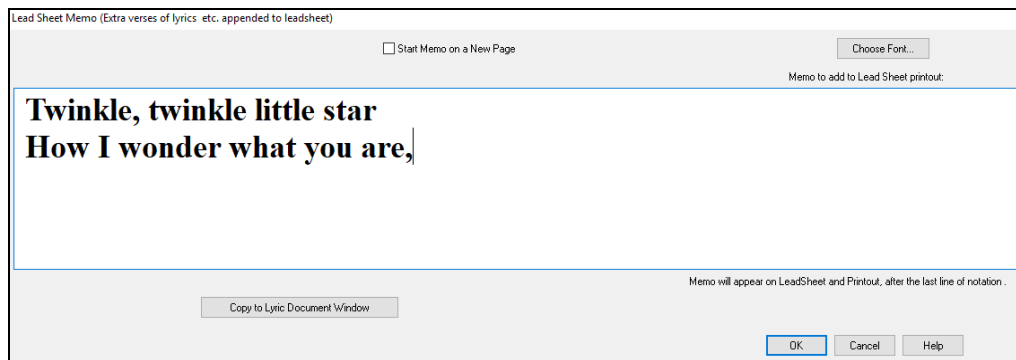
**Staves Per Page:** The number of staves shown in the lead sheet can be set by typing in a number or using the **[+]** and **[-]** buttons. If "Auto-Set" is selected, the number of staves will be set automatically, attempting to fit the lead sheet on a single page.

**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.

### Lead Sheet Memo

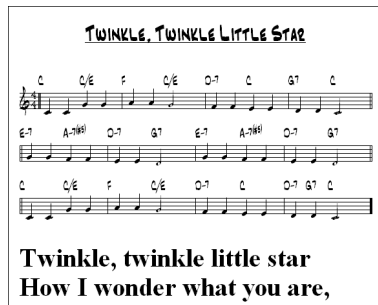
**[Memo]** You can enter a memo to add to the **Lead Sheet** printout. Click on the **[Memo]** button in the Lead Sheet to open the **Lead Sheet Memo** window. You can copy/paste from/to this memo.

The memo will be automatically positioned after the end of the **Lead Sheet** and printout. Use extra blank lines in the **Lead Sheet Memo** to control where it displays on the page.



☒ **Start Memo on a New Page** There is an option to print the **Lead Sheet Memo** on a new page of the printout.

**Choose Font...** Press the **[Choose Font]** button to select the font you would like for the memo.

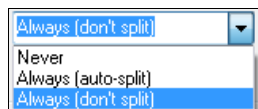
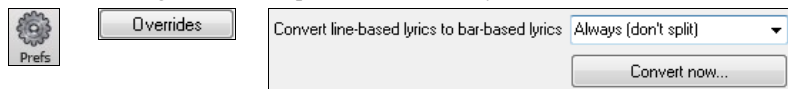


A text block will be appended to the **Lead Sheet** window and printout. This could be song lyrics that you want appended to the end, multiple verses of lyrics, or any other text.

## Lyrics

Band-in-a-Box supports lyrics in three different ways: Note-based lyrics, Bar-based lyrics, and a Big Lyrics (Karaoke) window. Note-based lyrics can be entered on the Notation window, and bar-based lyrics can be entered either on the Chord Sheet or on the Notation window.

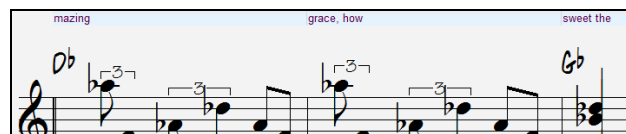
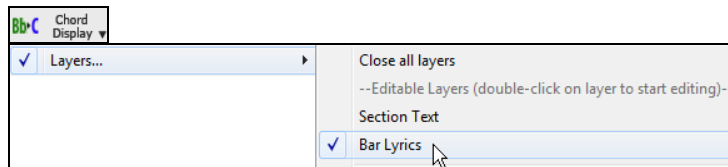
In the previous versions, there were line-based lyrics, which could be entered for each line on the Notation window. You can longer enter this type of lyrics, but if your existing song has line-based lyrics, Band-in-a-Box can convert them to bar-based lyrics. In the **Global Song Override** dialog, there is an option which allows you to choose how the conversion should occur when the song with line-based lyrics opens.



The default is "Always (auto-split)," which will convert line-based lyrics to bar-based lyrics and splitting them into 4 bars. If you choose "Always (don't split)," line-based lyrics will be converted but they won't be split into 4 bars. You can also choose not to convert line-based lyrics automatically. If the current song has line-based lyrics, you can press the **[Convert now]** button to convert them to bar-based lyrics.

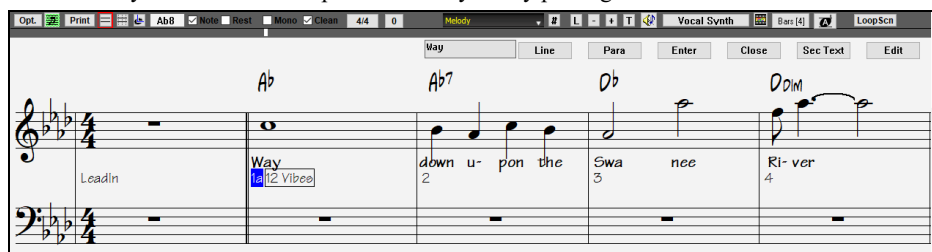
## Bar-based Lyrics

To see the bar-based lyrics that you have entered on the Chord Sheet, click on the **[Chord Display]** toolbar button and check *Bar Lyrics*.



## Note-based Lyrics

Note-based lyrics offer accurate placement of lyrics by placing a word under each note.



**[L]** You can enter note-based lyrics by pressing **Ctrl+L** keys or pressing the **[L]** button on the Notation toolbar to open the **Lyric Edit** window.



The **[Line]** button enters a forward slash "/" line break marker in the current lyric.

The **[Para]** button enters a backslash “\” paragraph break marker in the current lyric.

The **[Enter]** button enters the current lyric, equivalent to hitting **Enter** key or **Tab** key.

The **[Close]** button closes the Lyrics Edit mode, equivalent to hitting the **[L]** button again.

The **[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 **Enter** key moves to the next note. You can “undo” lyrics with the *Edit | Undo* command.

When you are finished a line of lyrics, hit the **[Line]** button. This enters a backslash “\” line break marker in the current lyric.

Note-based lyrics are saved with the MIDI file, so you can use them in your other MIDI programs.

Lyric Position	7
----------------	---

Vertical placement is set in the **Notation Options** dialog. A setting of -10 puts the lyrics directly under the treble clef, higher values put them lower.

## Lyrics Event List

You can edit the lyrics using an event list as well. This allows you to enter lyrics at any point, not just tied to a note.

**#** Press the **[#]** button on the **Notation** window toolbar.

Edit Lyrics...
----------------

Then, press the **[Edit Lyrics]** button. You can then see the **Edit Lyrics** dialog.

Time	Lyrics
1:1:002	Way
2:1:010	down
2:2:002	u-
2:3:005	pon
2:4:001	the
3:1:000	Swa
3:3:000	nee
4:1:009	Ri-

From here, you can edit lyrics, insert new lyrics, append lyrics to the end of the track, or delete lyrics. A single lyric event can be 128 characters.

## The Lyrics Menu

The complete list of Lyrics functions is found in the *Edit | Lyrics* submenu.

*Enter Lyrics at current bar*: Opens the Lyric entry box at the current location of the time line or highlight cell.

*Big Lyrics Window*: Opens the Big Lyrics window for viewing lyrics and, optionally, chord symbols.

*Lyric Document Window*: Displays a full screen of formatted lyrics. Easily copy and paste lyrics to and from your favorite word processor.

*Copy Lyrics to Clipboard*: This function allows you to copy a song’s lyrics (and/or the chords) to the Standard Windows® clipboard. By pasting this data into a word processor, you can print out the lyrics in the font of your choice. The dialog has options to allow copying of note-based and/or line-based lyrics. With either option you can choose to include the chord symbols, have double or single line spacing, and make margin settings.

*Copy 1st chorus Lyrics to whole song*: Copies the note-based lyrics for the first chorus to the rest of the song.

*Erase Bar-Based Lyrics*: Erases the bar-based lyrics from the song.

*Erase Note-Based Lyrics*: Erases the note-based lyrics from the song.

*Kill Lyrics Choruses*: Select to kill lyrics in the First Chorus, Middle Choruses, or Last Chorus from a list box.

*Move Lyric ahead to time line / Move Lyric back to time line*: If you have a note-based lyric that you want to time shift ahead or back, you can click on the time line at the destination that you want, and then choose this item. You can also shift lyric times using the Lyric Event list.

*Timeshift Lyrics (ticks) / Insert Beat(s) in Lyrics / Delete Beat(s) from Lyrics*: These are functions that apply to the entire lyric track. They are useful when you’re inserting bars or beats into the song and need to move the lyrics around to keep them in sync.

*Edit Lyrics as Event List*: Opens the **Edit Lyrics** dialog with Edit, Insert, Append, and Delete functions.

*Vocal Synth - Auto Mode / Manual Mode*: This will generate a vocal track using an online third-party vocal synthesizer called Sinsy for a MIDI melody track with lyrics.

**Tip:** Lyrics are printable above or below the chord line or printed separately after song end. Lyrics will also support international characters such as è, š, and ó.

## Lyric Document Window

Lyric Document Window	
Garamond 10	
Listen to the <u>thoughts</u> that fill your mind, Listen, just Listen and you'll find, <u>Answers</u> you didn't have before And as you listen more and more	
Line: 1 Column: 1	

The Lyric Document window displays a full screen of fully formatted lyrics so you can easily copy and paste lyrics to and from your favorite word processor. If you have the lyrics available, you can quickly paste them into Band-in-a-Box.

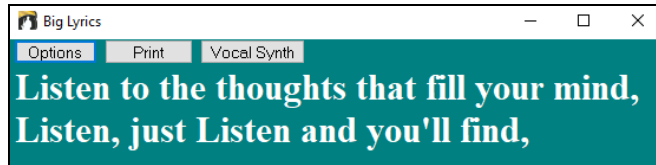
You may already have the lyrics to your song typed into a word processor, nicely formatted with font/color/bold choices etc. Previously, you would need to retype them into Band-in-a-Box and would lose your formatting. Now you can simply Copy/Paste them to/from your word processor. This allows you to quickly add lyrics to any Band-in-a-Box song.

You can open this window by choosing *Window | Lyric Document Window*, or pressing **Ctrl+Alt+Shift+L**. In addition, if “Auto-open lyrics window for songs with lyrics” is set to true in the **Lyric Window Options** dialog (*Options | Preferences [Big Lyrics]*), the **Lyric Document Window** will open automatically when the song is loaded, and close when the next song is loaded.

To use the window, type or paste in text from a word processor. You can select fonts and colors as you would in a word processor. Since the data is stored in RTF format, it should look very similar to the appearance it would have in WordPad.

## Big Lyrics Window

The **Big Lyrics Window** is great for sing along or Karaoke. It opens from the *Edit | Lyrics* or *Windows | Lyrics* submenu, with the keystrokes **Ctrl+Shift+L**, or with the **[L]** toolbar button.

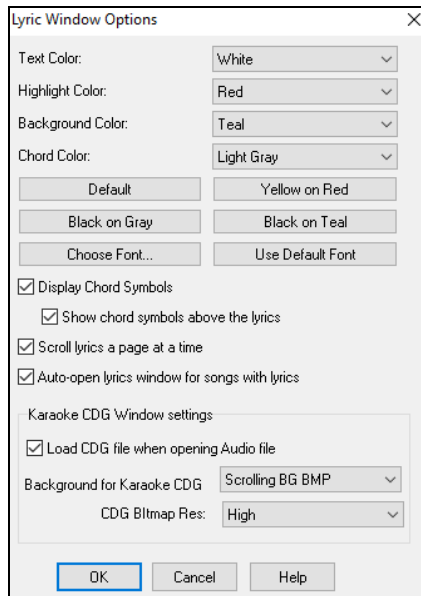


Each word is highlighted as it plays, and the window can be customized by clicking on the **[Options]** button. Click on any word in the **Big Lyrics Window** to start the song playing from that point.

## Lyric Window Options



Add chord symbols, customize your color scheme, choose a favorite font, and select a size in the **Lyric Window Options** dialog.



Individual color elements can be picked or you can choose one of the presets.

**Display Chord Symbols** will interleave the chord symbols with the lyrics.

**Show chord symbols above the lyrics** will show the chords on a separate line.

With the **Scroll lyrics a page at a time** option selected the Big Lyrics scroll a page at a time. When the lyric cursor reaches the next-to-last line of the lyrics it will scroll to the top of the page, allowing uninterrupted reading of lyrics.

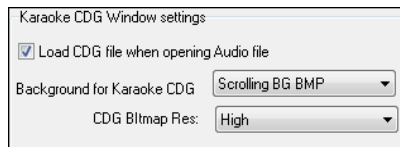
**Auto-open lyrics window for songs with lyrics** automatically opens the Big Lyrics window when a song with lyrics is opened in Band-in-a-Box.

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.

Audio Karaoke files are popular using several formats. The most common is CDG format, which includes the lyrics in graphic format on audio CDs. Since the computer user doesn't always use audio CDs, there is a format that combines MP3 (containing the music) and CDG (the graphical lyrics). You can open MP3/CDG files inside Band-in-a-Box and see the scrolling lyrics from your Karaoke files. If you want to play along on your own instrument, you can use the Audio Chord Wizard to figure out the chords and display them in its Chord window.

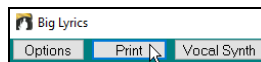
To open a Karaoke File, use *File | Open*, and find a WAV, MP3, or WMA file that has a same named CDG file in the same folder. Then the Karaoke window will open and display the lyrics.

The **Big Lyrics Window** has some options for the Karaoke window.



You can choose to have a background to the window, either a moving one or fixed picture.

These pictures are in the *C:\bb\Data\KaraokeBMP* folder, and you can add your own BMP or JPG image to that folder.



The **[Print]** button opens the **Options for Copy Lyrics to Clipboard** dialog. This function allows you to copy a song's lyrics (and/or the chords) to the standard Windows® clipboard.



The **[Vocal Synth]** button offers Auto and Manual modes for sending the Melody track and lyrics to the 3rd party Sinsy vocal synthesizer. A synthesized vocal track will be generated and imported into the Band-in-a-Box Audio track.

## Printing

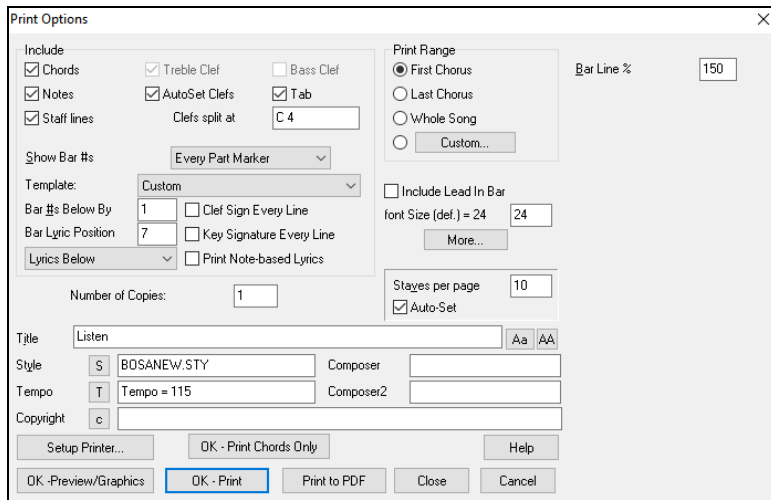
Band-in-a-Box prints Lead Sheet style notation with chords, melodies, lyrics, and text notes. It will also print instrument parts from your Band-in-a-Box arrangements, either individual instruments or multiple parts. Most songs will fit on one page, so your printout will look similar to a standard fake book.

You can easily make and print out a custom fake book of all of your tunes. Instantly transpose and print parts for brass or reed instruments. Print options include title, bar numbers, composer, style, and copyright information.

## Print Options



Pressing the printer button launches the **Print Options** dialog. Print options include title, bar numbers, composer, style, and copyright. This dialog also opens by clicking on the **[Print]** button in the **Notation**, **Lead Sheet**, or **Preview** window.



**[Setup Printer]:** This launches the setup dialog for your printer. You can then set paper size, resolution, page orientation and other settings controlled by the printer driver.

**Tip:** In the Notation Window Options dialog you can specify an upper limit of a note range with the “Max Ledger Lines” setting high so notes won’t have an excessive number of ledger lines.

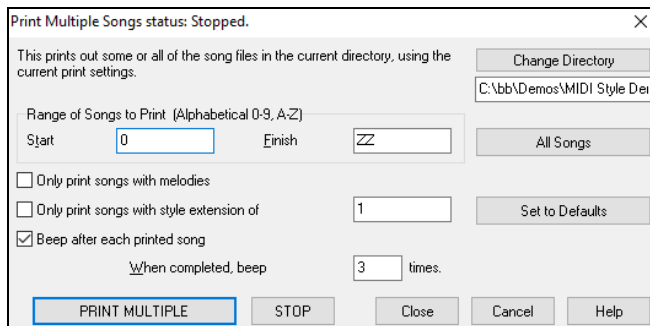
**[OK - Print Chords Only]:** This button lets you quickly print a “chords only” fake sheet.

**[Print to PDF]:** You can save your printouts directly as a PDF file. From the **Print** dialog, press **[Print to PDF]**. This opens a **Save As** dialog for the Pdf995 printer driver. Choose a location for your file and assign a name to the PDF, then press **[Save]** to create a fully portable file that you can view, print, post, or upload.

**[OK – Preview/Graphics]:** This feature allows you to preview what the printed pages will look like by displaying them on-screen.

## Printing Multiple Songs

To print out a single song you use the **[Print]** button in the **Notation** window. If you want to print out several songs, use the **Print Multiple Songs** feature to print them all out at once. This allows you to print all of the songs in a subdirectory with one command. This feature is accessed from the *File | Print Multiple Songs* menu item.



You can set options to refine which songs will get printed. For example, you might want to only print songs in a certain style (e.g., Bossa Nova), or only songs beginning with letters R to Z, or only songs with melodies.

Before you print out a whole bunch of songs, it is important to set the options that you like, as the program will use the same options for each song. Use the Print Options dialog. Perhaps you want to print out only the first chorus of each song, for example. The program will automatically set each song to print out on 1 page if possible.

First, make sure that you are in the correct directory that you want to print. This is displayed in the **[Change Directory]** button.

For example, if the box under the **[Change Directory]** button says *C:\bb*, then the songs in *C:\bb* will be printed. If you want to print songs in a different subdirectory, then press the **[Change Directory]** button.

If you want to print all songs in a subdirectory, then press the **[All Songs]** button. Pressing this button sets the **Start** and **Finish** ranges to start at “0” (blank) and finish at “ZZ.”

Since song files with names like *8dayweek.mgu* will appear before the letter A when sorted alphabetically, the blank string “0” is used instead of the letter A to ensure the inclusion of all songs.

Normally, you would want the **Range of Songs to Print** set to “All Songs,” but if you’ve already printed out songs from A to M, and want to resume printing starting at N, you can specify this range N to Z so that you don’t have to print out everything again.

If **Only print songs with melodies** is set, then only files that have a melody in them (i.e., song files ending in *mg?*) will print.

**Only print songs with style extension of \_** is useful if you want to only print out certain styles. For example, if you only want to printout Jazz Swing songs, then you can set this to style 1, which is Jazz Swing. Style 4 is Bossa Nova.

If your printer requires loading each sheet, you might want the program to beep after each printed song. The **Beep after each printed song** setting is useful to monitor the printout if you aren’t near your printer, because if it stops beeping, then printout has stopped, and you may be out of paper.

**When completed, beep x times** will notify you that the job is finished by beeping a specified number of times.

The **[PRINT MULTIPLE]** and **[STOP]** buttons start and stop printing the multiple songs.

Band-in-a-Box monitors the Print Manager to avoid overloading it with songs to print. So, if the Print Manager has more than 2 songs waiting to print, Band-in-a-Box will pause before printing a new song. If your printer runs out of paper, the Windows® Print Manager and Band-in-a-Box will wait for you to put more paper in before automatically resuming printout. The status of the Printout is displayed at the top of the dialog.



## Chapter 9: Automatic Music Features

### Automatic Medleys - “The Medley Maker”

Would you like to make a medley of various Band-in-a-Box songs (MGU) using Band-in-a-Box? This is easily done with the **Medley Maker**. Inside the **Medley Maker**, simply select the songs that you want, and Band-in-a-Box will make the medley for you. A medley is not simply joining songs together. A good medley uses a transition between songs to introduce the new style, key, and tempo. The **Medley Maker** automatically creates a nice transition area for you, writing in chords that would smoothly modulate to the next song, style, key, and tempo!



To open the **Medley Maker**, click on the **[Song Form]** button in the Tools toolbar and choose *Medley Maker* from the menu. You can also go to menu *File | Import | Medley Maker* to open this dialog.

### Automatic Songs - “The Melodist”

**Feel like composing a brand-new song?** Using the “Melodist” feature, you can compose a new song in the style of your choice, complete with intro, chords, melody, arrangement, etc.



All you have to do is choose from one of the many “Melodists” available and press [OK] button. The program then creates the intro, chords, melody, and arrangement in any given style. The Melodist will also generate a melody over an existing chord progression.

### Automatic Intro - Song Intros

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.



Press the **[Song Form]** toolbar button and select Generate Intro from the pulldown menu. You can also select menu *Edit | Song Form | Intro Bars*. This will open the **Generate Chords for Intro** dialog.

### Automatic Song Title Generation

The Song Title generator names every song that the Melodist writes, if the Auto-Titles checkbox is selected. This feature can be used on its own to suggest titles for your own compositions. It will keep making titles until you get one you like.



Press the **[Generate Title]** button and select the menu command *Auto-generate a song title*, or press the Alt+Shift+T keys.

A Tune for You

A new title will appear immediately in the title area of the screen. Select *Edit | Undo Title* to go back one title.

### Automatic Sound Track Generator - “SoundTrack”

The SoundTrack feature allows you to generate music in the style you choose for any length of time you specify. As the “producer,” you select the genre, length of time, instruments, and fade-in/fade-out options. The SoundTrack adjusts the tempo and duration to match the settings, and then allows you to save the file as a WAV, WMA (Windows® Media Audio), or MP3 file for further use in your own projects.

Generate original music (over 20 genres) or select from over 50 supplied SoundTrack types (Bluesy, Excite, Healing, Jazzy, Tropics, etc.). For example, you can generate a 30-second audio music clip in the genre of your choice in just a few seconds!

To use the SoundTrack feature, choose the *Melody | Generate Soundtrack* menu item. You will then see the **Generate SoundTrack** dialog.

### Automatic Solo Generation – “The Soloist”

There are two ways to select and add a solo to your song. The “**Best Soloist**” feature presents a pre-selected list of soloists to choose from. The **Select Soloist** dialog gives you the full list of soloists to choose from, plus additional settings you can apply to the solo. Clicking on the **[Soloist]** toolbar button shows the two choices.



Add Best RealTracks Soloist to Soloist Track (Shift Click)

Open Soloist Dialog to choose MIDI or RealTracks Soloist (Ctrl Click)

### Pick “Best” Soloist RealTracks

This dialog shows you the best soloists that match the genre, tempo, and feel of your song. The list is displayed from best to worst. For example, if you have a Jazz Ballad style loaded (tempo 60), the list will show jazz Soloists that will work well at a tempo of 60 at the top of the list, and something like a fast, Heavy Metal Guitar Soloist at the bottom of the list.

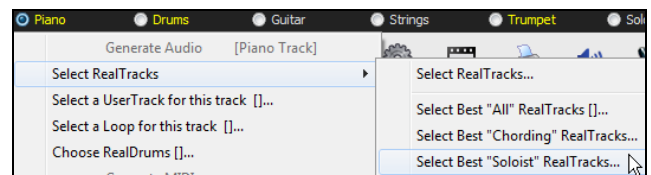
To add a Best Soloist to the Soloist track, press the **[Soloist]** button, and choose the menu option *Add Best RealTracks Soloist to Soloist Track*. Or **Shift+click** on the **[Soloist]** button.



Add Best RealTracks Soloist to Soloist Track (Shift Click)

Open Soloist Dialog to choose MIDI or RealTracks Soloist (Ctrl Click)

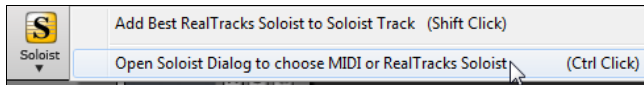
To add a best Soloist to any track, right-click (or double-click) on the instrument radio button (e.g., Piano) and choose the *Select Soloist | RealTracks Select Best Soloist RealTracks* menu command.



## Select Soloist Dialog

To select a pre-made Soloist, press **Shift+F4**, or choose *Soloist | Generate and Play a Solo*. The **Select Soloist** dialog will open.

You can also **Ctrl+click** on the **[Soloist]** button, or select *Open Soloist Dialog to choose MIDI or RealTracks Soloist* from the Soloist button dropdown menu.



## Automatic Guitar Solos – “The Guitarist”

The Guitarist allows you to generate a guitar chord solo for any melody. Band-in-a-Box will intelligently arrange the melody to a guitar chord solo by inserting real guitar voicings throughout the piece. You can select from among many “Guitarists” in order to create your arrangement. You can also define your own Guitarists; choosing parameters such as strum speed, types of voicings (Pop/Jazz), embellishments, and much more.



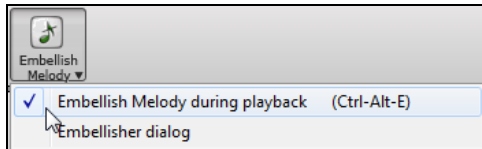
Guitar Solos are selected from the **Guitar** window, which opens with the **[Guitar]** button.

Press the **[CH Sol...]** button to open the **Generate Guitar Chord Solo** dialog.

## Automatic Embellishments – “The Embellisher”

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 so that you hear a livelier, more realistic Melody - and it's different every time. The Embellisher is only active while the music is playing; it doesn't permanently affect the Melody track. There is an option to make the embellishment permanent, so that if you like a certain embellishment you can add it to the Melody track.

The Melody Embellisher feature is turned on and off with the **[Embellish Melody]** toolbar button or with **Ctrl+Alt+E** keys. The Embellisher only functions during playback.



You will see the Embellished Melody on the notation as the Melody plays, so you can see the Embellished notes. When **[Stop]** is pressed, the notation 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.

## Chapter 10: Working with MIDI

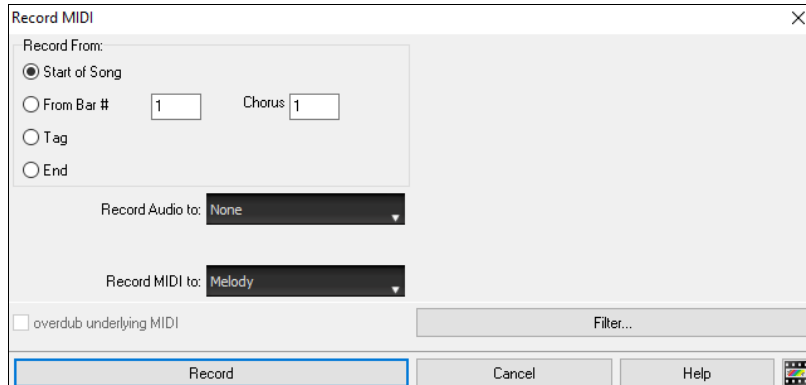
Band-in-a-Box has a built-in sequencer, which allows you to record and edit MIDI. MIDI can be recorded into Band-in-a-Box in several ways:

- Live with a MIDI keyboard, MIDI guitar, or MIDI wind controller.
- In step time by entering notes in the Notation window with the mouse.
- Using the Wizard feature to “play” notes with your QWERTY keyboard.
- Importing a pre-recorded Standard MIDI File.

### Recording Live in Real Time



You can punch in/out, do unlimited overdubs, record directly to the tag or the ending, and start recording from any bar. To record live using your MIDI keyboard, guitar, or wind controller, click on the **[Record MIDI]** button, press the **Ctrl+R** keys, or choose the menu option *Melody | Edit Melody Track | Record Melody*. The **Record MIDI** dialog will appear.

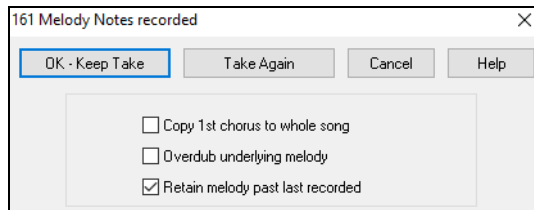


Set the start point for the recording and select the destination track. If there are underlying MIDI notes in the destination track, you can choose the option to merge or overwrite them.

Pressing the **[Filter]** button will open the **Record Filter** dialog, which allows you to choose the types of MIDI data to be recorded.

Press the **[Record]** button or the **R** key to begin recording.

Stop recording by pressing the **Esc** key or the spacebar, or by clicking the **[Stop]** button. The **Melody Notes Recorded** dialog will then open.



**[OK - Keep Take]** saves the take you just recorded. Remember that it's easy to fix small glitches in the Editable Notation window or in the Event List editor.

**[Take Again]** lets you quickly reject a take and start the recording again. Press the **A** key to do this with a keystroke.

**[Cancel]** ends the recording session; nothing is saved. To start again, press the **[Record MIDI]** button or the **Ctrl+R** keys.

**Copy 1st chorus to whole song:** If you have recorded one chorus of the song, checking this at the end of the recording will copy the same recording to all of the choruses.

**Overdub Underlying melody:** You have the option to merge the recording with the existing melody. If there is no underlying melody, this option will be grayed out.

**Retain Melody past last recorded:** You have the option to erase any melody after the last recorded melody note or keep it. Use this feature when you want to punch out at the end of a take.

If you have recorded to a multi-channel track, the dialog shows additional options to select the output channel and the instrument for that channel.

### Recording to an external sequencer

Many people use Band-in-a-Box in live situations. If you are unable to bring your computer with you, a good alternative is a hardware sequencer or a keyboard with a built-in sequencer that reads Standard MIDI Files. To transfer songs to the Sound Brush, follow these simple steps:

- Make a MIDI file of the song by pressing the button.
- Either save the file directly to a floppy disk or copy it to the floppy from your hard drive.
- The Sound Brush is then able to read the IBM formatted disk with MIDI files on it.

### Entering Notes Manually

You can enter melody notes directly to the track in the **Notation** window in either the Editable Notation Mode or the Staff Roll Mode.



Enter the Editable Notation mode from the Standard Notation screen with a single mouse click on the Editable Notation button. In the Editable Notation mode, you can enter, move, and edit notes and rests using standard mouse techniques – point and click, drag and drop, and right-click to open the **Note Edit** dialog.

Confirmation dialogs prevent accidental entry of a duplicate note (same pitch near same time) and accidental entry of a very high or very low note (large # of ledger lines).

Once you have some melody entered, you can copy and paste chunks of it as you would in a text document. To copy and paste notation, highlight an area of notation by dragging the mouse over the region. Then select *Edit | Copy*.



Click on the place where you want to paste to (by clicking at the time line on top of the Notation window) and then choose *Edit | Paste*. You can specify a precise paste location in the **Paste Melody** dialog.

**Copy Melody (or Soloist)**

Copy starting at this location  
 Chorus  Bar  Beat  Tick (120/beat)

Duration  
 Beats  Ticks (120/beat)

From Note  To Note

**Paste Melody (or Soloist)**

Paste starting at this location  
 Chorus  Bar  Beat  Tick (120/beat)

## Recording with the Play Along Wizard Feature

This is a very helpful feature if you don't 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's more natural than step time. Here's how it works.

1. Click on the **[MIDI]** toolbar button and check *MIDI Keyboard Wizard Enabled*.
2. Press **Ctrl+R** keys to record.
3. As the song plays, play the melody on any keys on the bottom two rows of the QWERTY keyboard, in the rhythm of the melody. The "wizard" notes won't be the correct melody of course, but don't worry about that as you record. When you're finished, look in the Notation window. You will see the wrong notes in the right places with the correct durations.
4. Drag the notes (with the left mouse button) to the correct place on the staff. You will hear the notes play as you drag them, and the names will show in the note name box. For sharps, flats, and naturals, hold down the **Shift** key, **Ctrl** key, or **Alt** 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 won't stop playback. You need to press the **Esc** key to stop playback when the Wizard is on. This is to prevent stopping the song if you mistakenly hit the spacebar while playing the Wizard.

## Melody Wizard

For songs with melodies, there are QWERTY keys (Enter, \, T, 6) that trigger notes from the melody as the song is being played. Other keys trigger 1-4 approach notes from below or above. The notes can be recorded, to humanize a stiff melody with better timing, and approach notes also useful for sight reading, rhythm practice, or to perform. This feature works with harmonies.

- Melody notes: T, 6, Enter, \
- Same Melody note: 5
- Approach notes: QWER YUIO
- Octave set: 1, 2, 3

MIDI notes also work (if **Preferences [Transpose]** is set to "Allow Melody Wizard on THRU part").

- Octave set: E(40), F(41), G(43)
- Melody notes: F(53), G(55)
- Approach notes: B(47), C, D, E A, B, C, D(62)

To use the Melody Wizard, make sure the Keyboard Wizard is enabled. This will also enable the MIDI Wizard on the QWERTY keys.


If you also want to use the Melody Wizard on MIDI notes, go to **Preferences [Transpose]** and enable "Allow Melody Wizard on THRU part" in the **Settings for transposing songs when loaded or "Do it Now"** dialog.


☒ Use Wizard for THRU part

☒ Allow Melody Wizard on THRU part (F and G below middle C is melody)

Melody Octave

\*.MGU Then, choose a song that has a Melody track.

 Mute the Melody track by right-clicking on the Melody track (**Alt+8**).

 Play the song.

**Enter** or \ As you play the song, you can use the **Enter** key or the \ key (or T or 6 above the T) to play Melody notes.

W,E,R,T These will be approach notes up to the melody. You can start on any note.

Q,E,R,T Starting on a Q instead of W will use wider voicings for approach notes.

I,U,Y,T These will be approach notes down to the melody. Start on any note.

O,U,Y,T Starting on an O instead of I will use wider voicings for approach notes.

## MIDI Keyboard Wizard

The Wizard can also be used with a connected MIDI keyboard. The keyboard wizard always plays correct notes and is a fun way to play along with Band-in-a-Box. The MIDI keyboard also sends volume information (unlike the QWERTY keyboard), so is a better choice if you have a MIDI keyboard connected.

This feature is accessed with the **[Transpose]** button in the **Preferences** dialog.

☒ Use Wizard for THRU part To turn on the Wizard to allow MIDI control, choose "Use Wizard for THRU part."



☒ MIDI Keyboard Wizard Enabled

Make sure that the Keyboard Wizard feature is enabled.

Now, when you play notes on the MIDI keyboard (during playback), they will get remapped to chord tones. C/E/G/Bb notes played on a THRU keyboard will be mapped to chord tones, and D/F/A/B will be passing tones. This scale - C D E F G A Bb B - is considered the “Bebop” scale, useful for playing over dominant 7th chords.

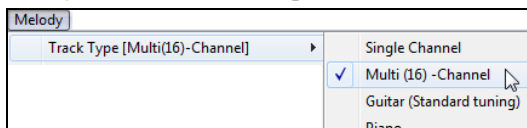
The Wizard is useful for entering notation quickly. If you can’t play piano well, play the wizard in the correct rhythm. The pitches will be wrong, but you can fix them in the Editable Notation window later, and the durations, volume, and timing are already correct.

## Melody/Soloist Sequencer

There are 2 tracks in Band-in-a-Box to add your own recordings. These are the Melody and Soloist tracks. Normally you would want a single part on each of them. But, since MIDI information can have separate channels, it is possible to store 16 separate parts on each of the Melody and Soloist parts. For the following discussion, we will assume that you’re using the Melody track, but the same functions are available for the Soloist. When the Melody track has been set to “Multi(16)-Channel” we refer to this as “Sequencer Mode.”

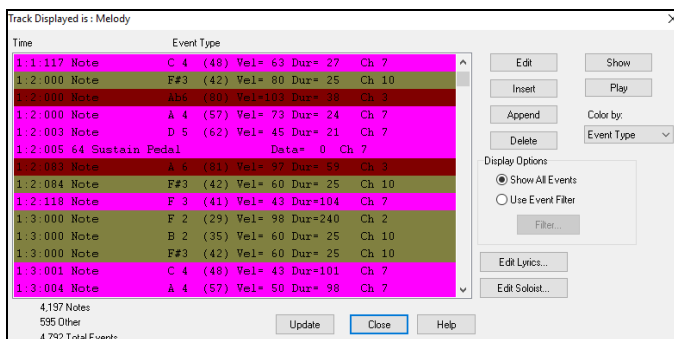
Also, for this discussion we will assume that you have a multi-channel track loaded in. Let’s load a MIDI file, using *File | Open MIDI file*, and choosing a MIDI file like *C:\bb\Documentation\Tutorials\violet.MID*.

If you want to use the 16 separate parts for the Melody track, you need to set the Melody Track type to “Multi-Channel.” This is done from the *Melody* menu or with the **[Sequencer]** button.



Now, when you are in this multi-channel mode, output from the Melody track will be on whatever MIDI channel the information is stored on and will not be using the Melody MIDI Channel.

**#** You can examine the track to see the channels by looking at the event list, which you can access by pressing the **[#]** button on the **Notation** window.

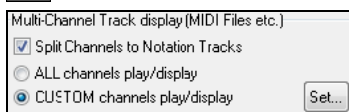


You will notice that the information in the event list is color coded by channels for multi-channel tracks. For example, channel 7 is pink, and channel 10 is gold.

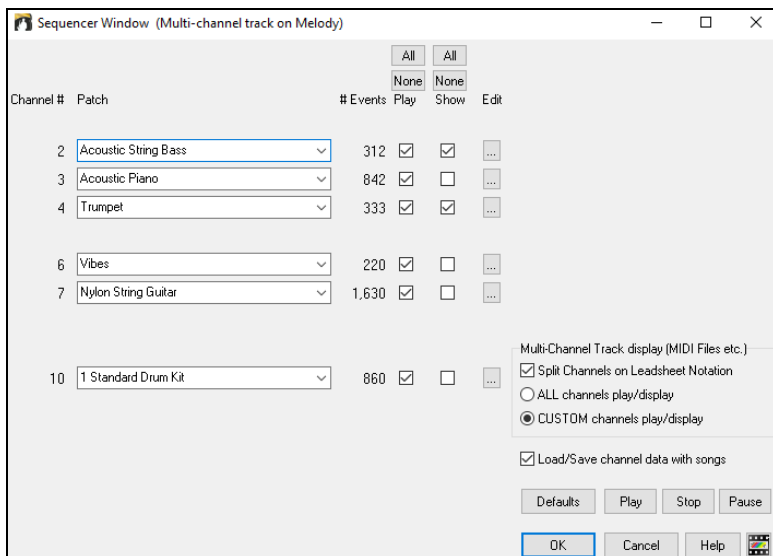


If you open the **Lead Sheet** window, you will see the entire MIDI file displayed on separate tracks of notation. Since this represents 6 separate tracks (in the case of violet.MID), this is likely “too much information” for you to read, unless you are a symphony conductor.

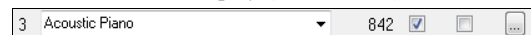
**Opt.** To customize the notation display for sequencer mode, press the lead sheet options button, and see the settings for Multi-Channel Tracks.



Choose the “CUSTOM channels play/display” option and press the **[Set]** button to launch the **Sequencer Window**. Then you can customize which channels will play and display.



In the example picture, we have set Channel 2 (Bass) and Channel 4 (Trumpet) to show on the notation, and have set all of the channels to play (to hear them).

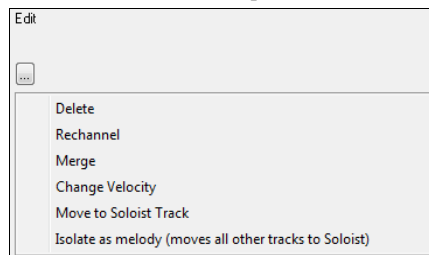


For a specific channel, (e.g., channel 3: piano), we see the following information.

Channel 3: Acoustic Piano (this is the patch name found on the track).

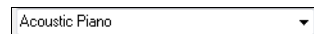
842: There are 842 events in the track, usually every note is an event.

We have customized the piano track so that it can be heard (play=true), but not seen in notation (Show=false).



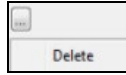
There is a small button at the right of the track line that allows you to delete, rechannel or merge the channel with another channel.

You can also change the patch (instrument) for that track by using the instrument patch combo box.



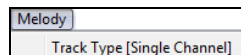
So now that we've customized the display, we are seeing the bass and trumpet on the notation and hearing the entire track.

## Removing All Tracks Except Melody from a MIDI File



One use for the Sequencer mode is to load in a MIDI file, and then delete all of the channels except the melody, so that you can allow the Band-in-a-Box rhythm section to provide the accompaniment. To do this, open the Sequencer window, and use the Edit pull down menu to delete all tracks except the melody.

Once you have done this, you don't need the *Melody | Track Type* to be multi-channel anymore, so you should set it to be *Track Type [Single Channel]*, so that it will be like any other Band-in-a-Box song and use the Melody channel for playback.



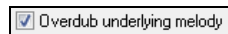
## Recording Your Own Parts to The Melody Sequencer

Normally, you would record your parts to the Melody track, and not be concerned about what MIDI channel they are using, because Band-in-a-Box uses the Melody channel (usually channel 4) for this.

But if you have set the Track type to be multi-channel, the output on the Melody track will be whatever channel is stored in the tracks.



When you record a melody and the track type is set to multi-channel, the "Keep Take" dialog will have a selection for the channel that should be used for the recording.



Also, make sure that you have "Overdub underlying melody" checkbox set, or you won't hear the other melody parts during the recording.

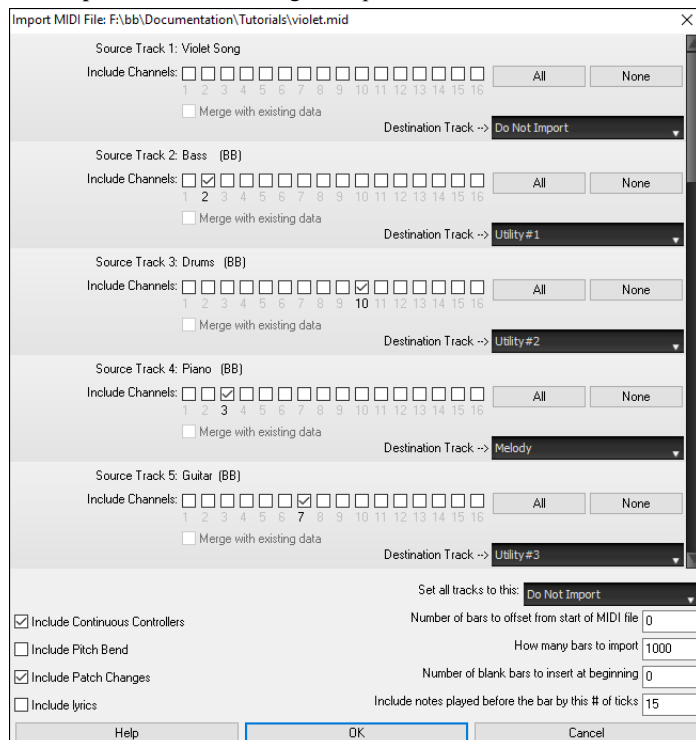
## Importing MIDI Files

Standard MIDI files can be read to your song from MIDI files or from the Windows® clipboard. You can read in all of a MIDI file, or selected channels and a specific range of bars. Use one of the following two commands.

1. *Melody | Edit Melody Track | Import Melody from MIDI File* – to select a MIDI file from disk using the Windows® Open File dialog.
2. *Melody | Edit Melody Track | Import Melody from Clipboard* - when the MIDI data is already copied from another program to the Windows® clipboard. The clipboard option will be grayed out if there is no MIDI data in the clipboard.

**Tip:** You can also drag a MIDI file from the Explorer and drop it anywhere on the Band-in-a-Box screen.

The **Import MIDI File** dialog will open.



**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 of the channels, Band-in-a-Box will merge them to the destination track.

**Merge with Existing Data on the track:** You can choose to merge the imported data with the existing data in the destination track.

**Destination Track:** You can choose the destination track for each track for multi-track MIDI files.

**Set all tracks to this:** This allows you to set a destination track for all source tracks.

**Include Continuous Controllers / Include Pitch Bend / Include Patch Changes / Include Lyrics:** If you don't need these items, you can save space by not importing them.

**Number of bars to offset from start of MIDI file:** If you want to start reading from the *beginning* of the MIDI file, select 0 as the offset. If you want to start at bar 32, for example, select an offset of 32 (bars).

**How Many Bars to import:** Leave this setting at the default of 1000 to read-in the entire file (unless it's longer than 1000 bars!), or set it to the number of bars that want.

**Number of blank bars to insert at beginning:** This will insert blank bars into the track. Remember that Band-in-a-Box normally has a 2-bar lead-in count. If your MIDI file has no lead-in, then you need to set this to = 2 to compensate for the 2 bars of lead-in.



**Include notes played before the bar by this # of ticks:** If you're reading in a MIDI file starting at bar 5, it would be annoying to have a note that was played 1 tick earlier than bar 5 left out of the MIDI file that is read in. To include it, you can set this, and the note will be read in.

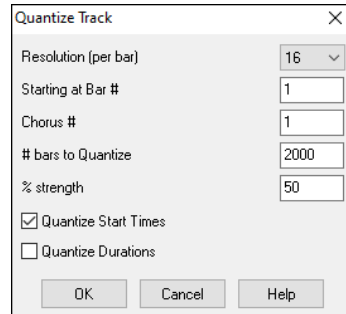
## Additional Options for Melody/Soloist Track

Choose *Melody* | *Edit Melody Track* | *Quantize, Time Adjust* | *Time Shift Melody*. This will move (slide) the melody a certain number of ticks. There are 120 ticks per quarter note. For example, to give the song a more laid-back feel, shift the melody about 10 ticks ahead.

In the same submenu, choose *Insert Beats* or *Delete Beats* to insert or delete beats in the Melody. For example, to insert 2 bars in the melody at bar 5, choose *Melody* | *Edit Melody Track* | *Quantize, Time Adjust* | *Insert Beats*, select bar 5, and select 8 beats (2 bars) to insert.

## Quantize Melody Track

*Melody* | *Edit Melody Track* | *Quantize, Time Adjust* | *Quantize Melody* allows you to quantize the Melody track.

A dialog box titled "Quantize Track" with a close button (X). It contains several input fields: "Resolution (per bar)" set to 16, "Starting at Bar #" set to 1, "Chorus #" set to 1, "# bars to Quantize" set to 2000, and "% strength" set to 50. There are two checkboxes: "Quantize Start Times" (checked) and "Quantize Durations" (unchecked). At the bottom are "OK", "Cancel", and "Help" buttons.

**Resolution:** Choose the division you would like the track quantized to. Choosing 16 will Quantize to 16th notes.

**Starting at Bar# and Chorus #:** Quantization will begin at the place you select and applied for the **Number of bars**.

**% strength:** Choose 100% if you want the notes quantized exactly to the division. Otherwise, the notes will be moved the % toward the target quantization.

**Quantize Start Times:** By default, this option is set to "Yes." If you don't want the beginnings of the notes quantized, set it to "No."

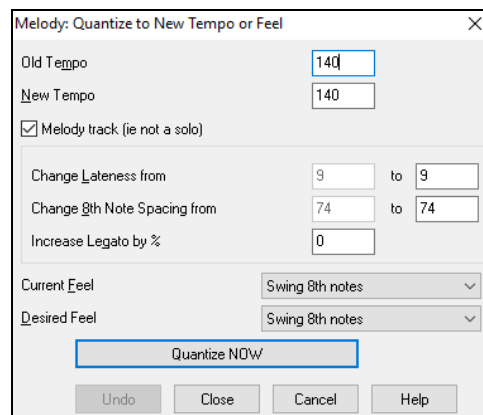
**Quantize Durations:** This quantizes the END of the notes. By default, this is set to "Off."

## Intelligent Humanize of Melody and Soloist 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 don't *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.

Let's look at some of the parameters found under *Humanize*.

In this example, *Melody* | *Edit Melody Track* | *Quantize, Time Adjust* | *Humanize Melody* was selected. The window for Humanize Soloist is the same.

A dialog box titled "Melody: Quantize to New Tempo or Feel" with a close button (X). It contains input fields for "Old Tempo" (140) and "New Tempo" (140). A checkbox "Melody track (ie not a solo)" is checked. Below are three pairs of "Change" fields: "Change Lateness from" (9 to 9), "Change 8th Note Spacing from" (74 to 74), and "Increase Legato by %" (0). There are two dropdown menus for "Current Feel" and "Desired Feel", both set to "Swing 8th notes". A large "Quantize NOW" button is highlighted with a blue border. At the bottom are "Undo", "Close", "Cancel", and "Help" buttons.

As you can see, 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.)

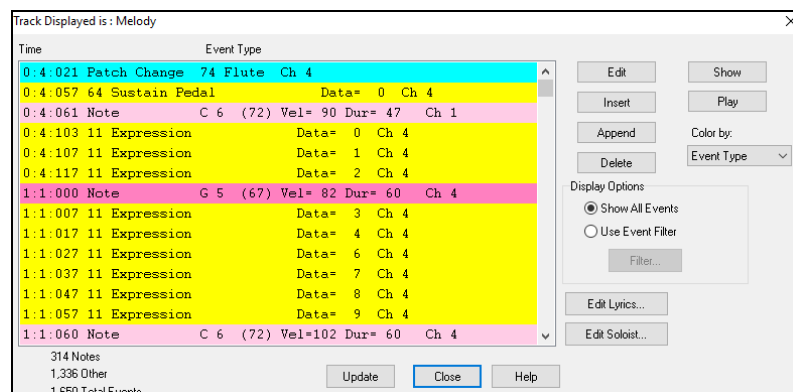
For example, try changing the tempo of a song to see the changes that this will make to the 8th note spacing and lateness. Press the **[Quantize NOW]** button to apply your changes to your song.

**Tip:** Often, when musicians play at faster tempos they play the swing 8th notes closer together and a little later.

We feel that these categories are straightforward and you should have no trouble achieving the desired results. *Remember to apply such parameters as Legato and Lateness sparingly*, then press the Quantize NOW button to apply your changes to your song.

## Editing the Melody Track

### Event List Editor

A window titled "Track Displayed is: Melody" with a close button (X). It features a list of MIDI events with columns for Time, Event Type, and other details. The list includes events like "Patch Change", "Sustain Pedal", and "Note". On the right, there are buttons for "Edit", "Show", "Insert", "Play", "Append", "Delete", and "Color by:". Below these are "Display Options" with radio buttons for "Show All Events" (selected) and "Use Event Filter", and a "Filter..." button. At the bottom are "Edit Lyrics...", "Edit Soloist...", "Update", "Close", and "Help" buttons. A status bar at the bottom shows "314 Notes", "1,336 Other", and "1,650 Total Events".

You can edit events including all MIDI events and lyric events using the **Event List Editor**. It can be launched in several ways.

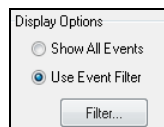
- In the *Melody* menu, choose *Edit Melody Track* | *Step Edit Melody*.
- In the *Soloist* menu, choose *Edit Soloist Track* | *Step Edit Soloist Part*.
- In the *Window* menu, choose *Notation* | *Event List Editor*.
- In the Notation window, by pressing the event list button [#]. The dialog will display events on the selected track in the Notation window.

The list uses a color coding based on Event Type, Channel, Duration, or Velocity.

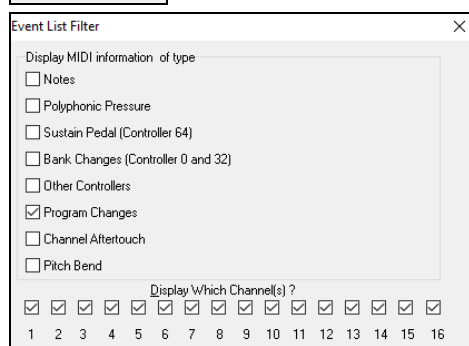
The **Event List Editor** allows you to modify, insert, and delete notes.

## Event List Filter

There is a filter for the **Event List Editor**, allowing you to quickly spot all patch changes.

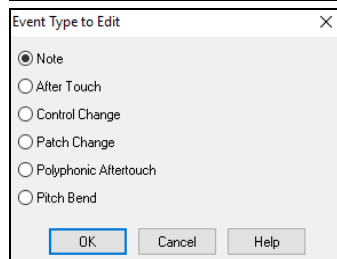
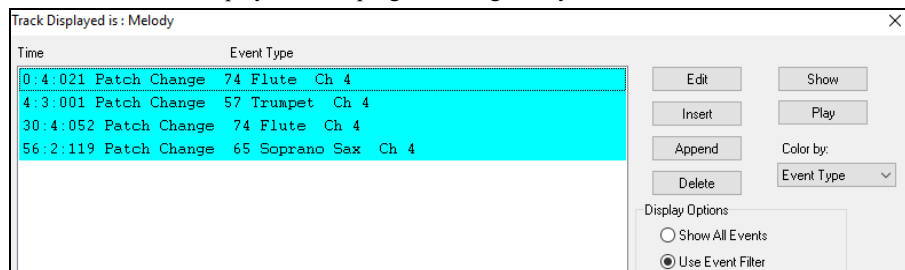


For example, to examine the patch changes on the Melody track, choose “Use Event Filter,” and then press the **[Filter...]** button.



In the **Event List Filter**, select the type of information you want to display. In this case, it is program changes (patches) only.

The track will then display with the program changes only.



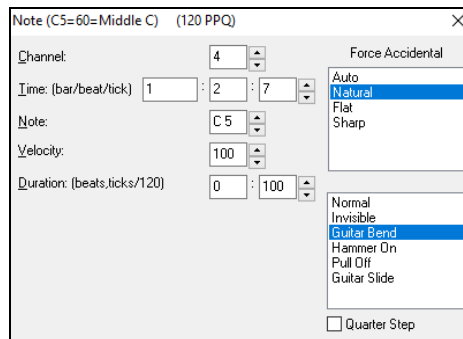
The **Event Type to Edit** dialog opens when either the **[Insert]** or **[Append]** buttons are pressed in the **Event List Editor**.

This dialog allows you to select which type of event to insert or append - note, controller, pitch bend, etc. – and then opens the selected edit dialog.

## 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 of these 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” in the contextual menu. This opens the **Note** dialog where all of the parameters of the note can be addressed.

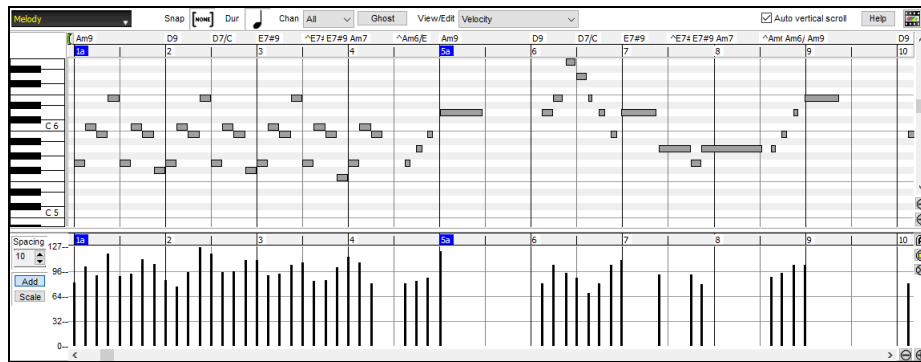


## Piano Roll Window



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.

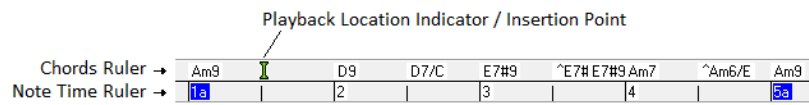
The Piano Roll may be opened as a movable window, which floats above the Band-in-a-Box main window or opened embedded in the same position as the Chord Sheet/Notation panels in the Band-in-a-Box main window.



**Note:** A demo song PianoRollDemoSong.MGU in the C:\bb\Documentaion\Tutorials\Tutorial – BB 2005 Demo folder contains some MIDI data, which can be seen in the Piano Roll window.

## Chords Ruler and Note Time Ruler

There are two top rulers. The top Chords Ruler displays chords and the Playback Location Indicator. The Note Time Ruler displays bars and bar subdivisions. When zoomed-in, more subdivisions are displayed. When zoomed-out, fewer subdivisions are displayed.



Click or drag in the Chords Ruler to set the Insertion Point (useful if you wish to use the menu *Edit | Paste (Ctrl+V)* to paste into the Piano Roll). If a song is playing, a Chords Ruler click will stop playback.

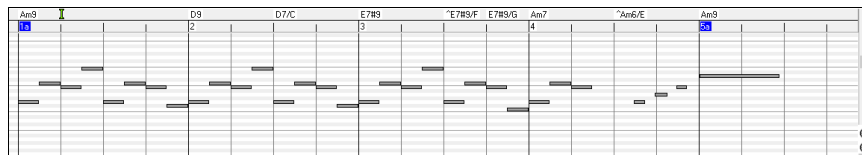
Double-click in the Chords Ruler to start playback at the indicated bar.

## Splitter Bar

A vertical Splitter Bar sits between the Note and Graphic Event panels. If you want to maximize the Note Panel to see more notes, drag the Splitter down. If you want to maximize the Graphic Event Panel for more accurate event editing, drag the Splitter up.



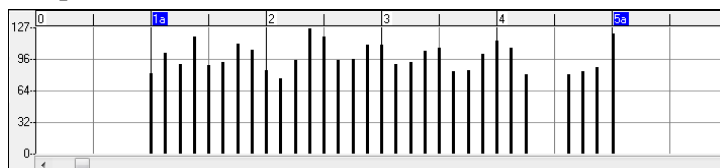
## Note Panel



Horizontal bars represent notes. Notes can be selected, edited (start time, pitch, duration), inserted, and deleted.

Overlapping notes are displayed in bold aqua color, making them easy to identify. Overlapped notes can be eliminated from the right-click menu in this window.

## Graphic Event Panel



This panel graphically displays non-note MIDI events, which are specified in the Chan, View/Edit, and Controller Type controls.

Zero-value events are drawn as small hollow squares, to make them easy to identify.

When graphically inserting controller and pitch bend events, the event density is adjustable from one event per 1 tick up to one event per 30 ticks.

With events such as pitch bend or controllers like modulation and sustain, it is important to take care to end a “gesture” with a zero-value event. Otherwise, subsequent notes will be affected, with an unwanted “hanging” permanent pitch bend, permanent vibrato, or sustain pedal locked down.

# Chapter 11: Working with Audio

## About Band-in-a-Box Audio Files



You can open an audio file by clicking the **[Open]** toolbar button and selecting *Open Audio (wav, wma, mp3, wmv, cda)* from the pulldown menu.

Audio files can also be opened from the *File* menu with the command *Open Special | Open Audio (WAV, WMA, MP3, WMV, CDA)*. Open an MP3/WAV/WMA or audio CD track, and play back at 1/2, 1/4, or 1/8 speed. This is great for transcribing or analyzing audio.

If you load in an audio song (WAV file, MP3), when the song plays you can:

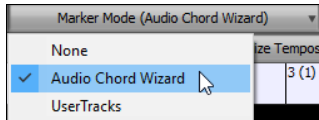
- Change the tempo of the audio to slow/speed up the song.
- Press **Ctrl+[-]** for half speed, **Ctrl+[=]** for full speed.
- Highlight an area in the Audio Edit window and press **[Loop Selected Area]**. This will loop the audio.
- Use the *Audio | Set Audio Master (Base) Tempo* menu item to ensure that tempo stretches are based on correct master tempo.

These features are useful as an aid for transcription.

If MySong.MGU is loaded, and a same named audio file (MySong.WMA, MySong.MP3, MySong.WAV, etc.) is present, Band-in-a-Box will open the audio file to the Audio track. This allows third parties to make audio files with chords in them, by making a MySong.MGU and MySong.MP3 pair of files, which will load into Band-in-a-Box yet will have the audio compressed to take up little disk space. For example, make a teaching set of trombone files for Band-in-a-Box, with audio trombone track, and Band-in-a-Box file with chords, all fitting in a small file size.

## Equalize Tempo

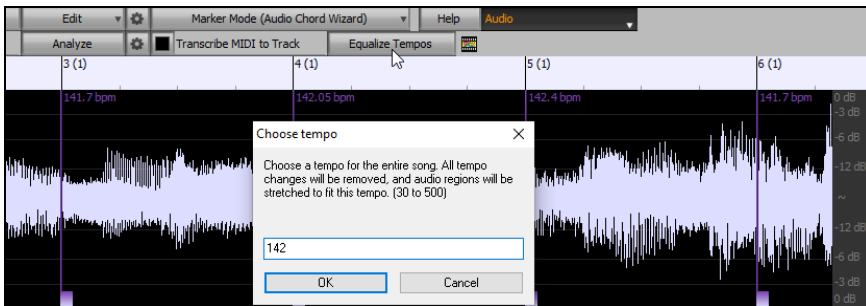
If you have an audio file that wasn't recorded at a fixed tempo, you can change so that the tempos in the audio are all at the same. We call this an "equalization" of the tempos.



Open the **Audio Edit** window, press the **[Marker Mode]** button, and select *Audio Chord Wizard*.

Set bar lines for the whole audio, and press the **[Equalize Tempos]** button.

**Tip:** Press the video button on the **Audio Edit** window toolbar to see how you can set bar lines.



## Audio and Utility Tracks

The Audio and Utility tracks can contain your live recording or the imported audio file.

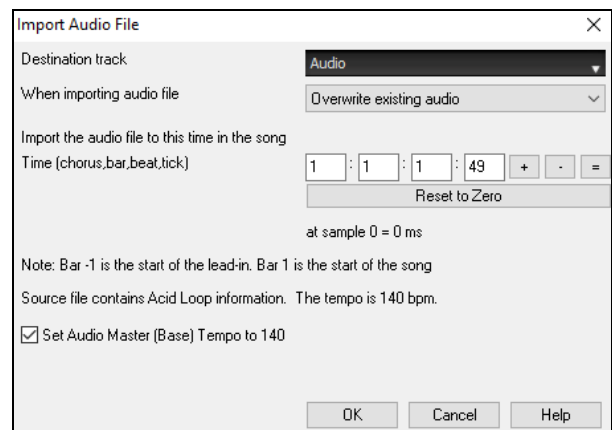
## Import Audio File

Most types of audio files can be opened directly in Band-in-a-Box, but you may want to import an audio file into your Band-in-a-Box song. A Mono or Stereo audio file can be imported to the Audio or Utility track, optionally merging or replacing any existing audio. Most popular types of audio files are supported, including WAV, WMA, MP3, WMV, and CD audio.

Choose the menu item *File | Import | Import Audio (WAV, WMA, MP3, WMV)* or *Audio | Import Audio (WAV, WMA, MP3, WMV)*.... You then choose an audio file to import. You can also drag an audio file from the Explorer and drop it anywhere on the Band-in-a-Box screen.

This will open the **Import Audio File** dialog. Select the destination track, the point to insert the audio file, and the option to merge or overwrite existing audio in the destination track.

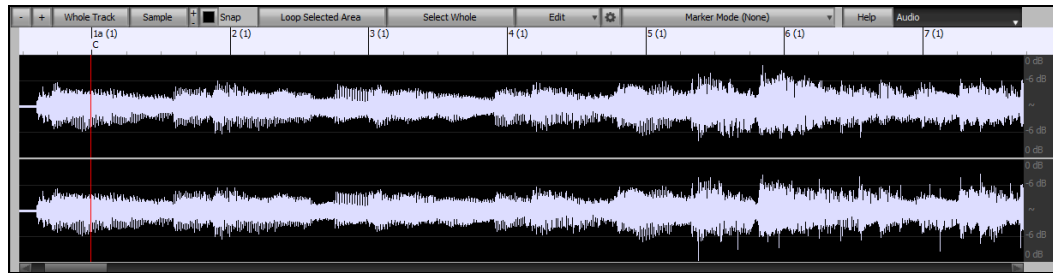
If the audio file contains Acid Loop or Apple® Loop information, the dialog shows an option to set the audio base tempo of the current song to the tempo of the audio file.



## Using the Half-Speed Audio feature to help you transcribe a piece of music



Once you open the audio file, open the **Audio Edit** window and you can see the audio data on the destination track.



Choose “Half-speed tempo” (**Ctrl+minus (-)** hot key). **Ctrl+equals (=)** returns to normal tempo. (Use the *Edit | Tempo* menu for slower speeds like 1/4, 1/8.)

Highlight the range that you want to hear, and then press **[Loop Selected Area]**.

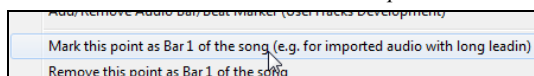
You can then move around the window to play different sections as you transcribe the recording.

### Audio Offset

The **Audio Offset** feature allows you to synchronize any point of the audio file with bar 1 of the Band-in-a-Box song – usually to sync the audio file with the rest of the song.

Let’s say you have a home recording of a live performance of one of your songs, saved as a WAV file (or MP3/WMA). *File | Open Special | Open Audio* will load the song into Band-in-a-Box.

Now open the **Audio Edit** window, press the **[Marker Mode]** button, and select either “None” or “UserTracks.” Right-click where you would like to be considered bar 1 and select *Mark this point as Bar 1 of the song* from the menu.



Then, as the song is playing, use the tap tempo feature (the minus key, pressed 4 times in tempo) to set the tempo of the piece.

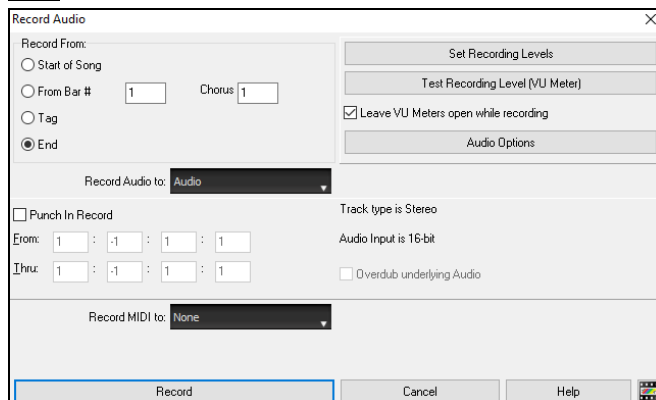
Your audio file will then start playing at bar 1 of the Band-in-a-Box song in sync with the audio starting at the place you have marked as bar 1, and the bars will be in sync (approximately in sync, they will drift as the tempo of your live performance varies.) You can put tempo changes on certain bars to keep it perfectly in sync if you want to.

## Recording Audio

You can record your live vocal or instrumental performance and save it to an audio wave file along with the Band-in-a-Box accompaniment. Make sure that you have a microphone plugged in to your sound card, or a connection from a mixer, keyboard, or other audio device connected to the Line In jack on your sound card.



The **[Record Audio]** button opens the **Record Audio** dialog.



### Set the recording properties.

Tell your sound card (and Band-in-a-Box) what sources you would record from. You may be recording from a microphone or a line-in plug into your sound card. In that case, you need to have those items selected in the recording properties panel for your sound card.

Most sound cards are capable of recording from the following sources:

- **Microphone** - plugged in to the sound card to record vocals or live instruments.
- **Line-In** - from the Line-Out of a mixer or keyboard, or a guitar direct box.
- **CD-ROM player** - to record the audio from an audio CD.
- **“What You Hear” or “Stereo Mix”** is used if “rendering” the whole Band-in-a-Box song to Audio. This is an important point to understand when using audio in Band-in-a-Box: the soundcard should be capable of recording the outgoing MIDI that is being sent from your soundcard out to the speakers. When recording an audio track (vocals etc.), you’d almost never want to record the outgoing MIDI as

well or it would get mixed in with the audio track. However, when rendering your whole composition to a single .WAV file to distribute on a CD or the Internet you always want to record the outgoing MIDI.

**Technical Note:** This is only true if you are using the sound card for your output MIDI driver. If you have an external MIDI device like the Roland Sound Canvas you'd need to route the Line Out from your Sound Canvas back in to the Line-In of your sound card in order to record (render) the MIDI.

When you press the **[Set Recording Levels]** button, you will see the Sound settings for your computer. This is where you select your recording source.

#### Set the start point for the recording.

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

#### Select the destination track.

Audio can be recorded to the Audio or a Utility track.

#### Select the destination track for recording MIDI.

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

#### Select the punch-in recording option.

Punch-in audio recording allows you to punch-in record or overdub a section of audio. You can select a section to punch-in by highlighting it in the **Audio Edit** window. You can also hear the existing audio part when you are overdubbing. This is automatic.

#### Select the overdub underlying audio option.

If you have previously recorded audio on the track, and want to overdub (to add a harmony for example), then you should select the “Overdub underlying Audio.” It is not essential to select it at this point, since you will get another chance at the end of the recording. Note that the Audio track will not play during record, so you'd have to sing the harmony without hearing the original audio part.

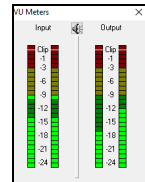
#### Set the track type (stereo/mono) for recording.

The dialog displays the mono/stereo status of the recording, but if you want to change it, press **[Audio Options]** button.

#### Test the recording level with VU Meters.

The **VU Meters** will close or stay open when the dialog is exited depending on the “Leave VU Meters open” setting in the **Record Audio** 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'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 recording.

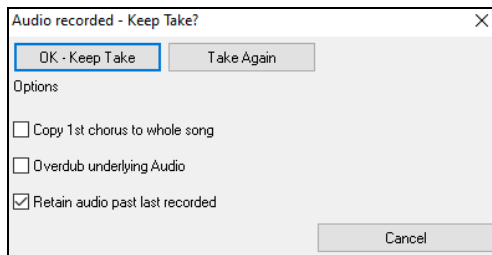


#### Press [Record].

Audio recording begins. If you have set the “Leave VU Meter while recording” option, then the **VU Meter** will open and display during recording so you can monitor the VU meters.

#### Press the [Stop] toolbar button or press the [Esc] key.

You will then see the “Keep Take?” dialog.



**Copy 1st chorus to whole song:** If you've recorded only 1 chorus of the song, you can choose the option to copy that first chorus of audio to the whole song. This will fill up the whole song with the audio by repeating it as many times as necessary. Then you'd just need to record the ending of the song.

**Overdub underlying audio:** At the end of recording, you receive an option to overdub with the underlying audio. This means that both recordings will be merged together to form a new file, with both recordings preserved.

**Retain audio past last recorded:** This allows you to “punch out” and preserve the rest of a previously recorded take.

If you are happy with your recording, you should choose **[OK -Keep Take]** and the audio will be added to the destination track. You can listen to the results by pressing **[Play]**.

If you are not happy with the results, you can choose *Edit | Undo Keep Audio Take* and you will be back to where you were prior to the recording. You can also choose the option to **[Take Again]**, which reopens the Recording dialog.

**Technical Details:** The recorded take is recorded to a temporary wave file called TEMP\_REC.WAV. This resides in the C:\bb directory or the directory of the current song. Once you decide to keep the take, the TEMP\_REC.WAV is merged with the main wave file for the program, which is usually titled with the same name as the song (e.g., MySong.wav).

## Generating Synthetic Vocal

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.

To access this feature, you should first enter melodies and 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 (la la la etc.).

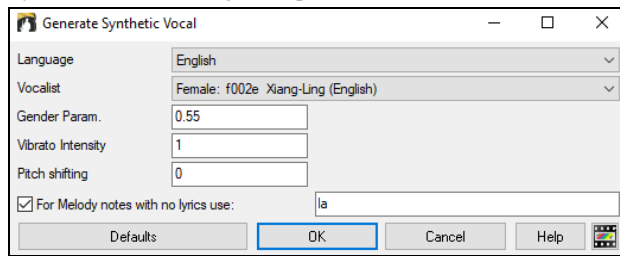
You can launch the Vocal Synth generation by one of the followings.

- Press the **[Big Lyrics]** button on the main screen toolbar and select either of the *Vocal Synth* menu items.
- Press the **[Vocal Synth]** button on the **Notation** window toolbar and select either of the *Vocal Synth* menu items.
- Go to menu *Edit | Lyrics | Vocal Synth*.



With the manual mode, Band-in-a-Box creates a Sound.XML file, which you need to upload to the Sinsy server. When the Sinsy has generated an audio file with a vocal synth, import it to Band-in-a-Box.

Normally, you would use the auto mode, which does this process automatically for you. When you choose an auto mode, the **Generate Synthetic Vocal** dialog will open.



**Language:** The choice is English or Japanese. Select English unless your lyrics are entered in Japanese.

**Vocalist:** Choose one of the female or male vocalists. If the language is set to English, you can only select an English singer.

**Gender Parameters:** You can adjust the gender of the voice in a range from -0.8 to +0.8. Higher values are more masculine. The default is 0.55.

**Vibrato Intensity:** This controls the amount of vibrato in the voice. The range is from 0 to 2. The default is 1.

**Pitch Shifting:** This setting will shift pitch in semitones. The range is from -24 to +24. A setting of -12 would be down one octave. The default is 0.

**For Melody notes with no lyrics use:** If the track does not include lyrics, you can enter a syllable (e.g., la) to use for notes with no lyrics. (Note: If you select a Japanese vocalist, you need to enter a Japanese syllable.)

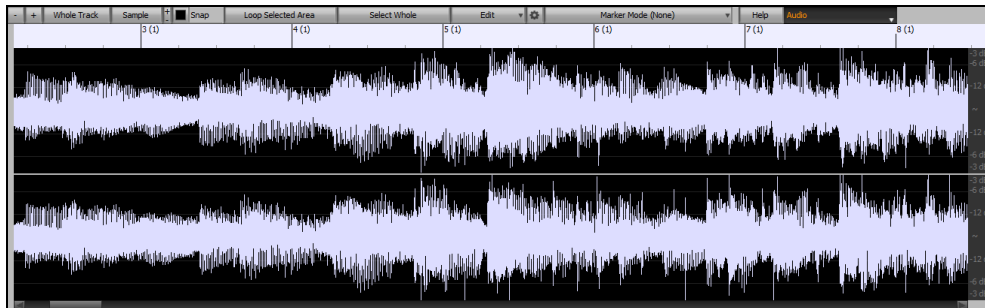
When you press **[OK]**, your song will be sent automatically to the Sinsy server and will be rendered to a vocal synth. This may take a few minutes. When the vocal synth has been generated, you can hear it by pressing the **[Play]** toolbar button.

## Editing Audio



In the **Audio Edit** window, you can edit audio data using Copy, Cut, and Paste. Launch the **Audio Edit** window with the toolbar button, by the *Audio | Audio Edit Window* menu item, or by pressing the **Ctrl+Shift+A** keys.

**Note:** The window can display audio data on any track, but it allows editing only for the Audio and Utility tracks.



The window displays stereo WAV files as 2 separate tracks.

The numbered scale at the top of the window indicates bars and beats, with a full height vertical division for each bar and a short vertical line for each beat or quarter note. Bars with part markers also include the A or B part marker letter with the bar number (1a, 9b).

Note the decibel (dB) scale down the right side of the window.

To select a region of the **Audio Edit** window, you can **Shift**+click on the end point to easily select a large area.

- Click on the starting bar.
- **Shift**+click on the ending bar.

Following hotkeys are available.

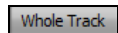
- **Home** will move the cursor to the beginning of a track.
- **End** will move the cursor to the end of a track.
- **Shift+Home** will move the left cursor of the selected region to the beginning of a track. If no region is selected, this will select a region from the cursor to the beginning of a track.
- **Shift+End** will move the right cursor to the end of a track. If no region is selected, this will select a region from the cursor to the end of a track.
- **Ctrl+A** will select the whole track.



This button zooms out horizontally to display a larger area of the audio. Zoom focus will be on audio cursor. You can also zoom with the mouse wheel, which focuses on the mouse cursor.



This button zooms in horizontally to display a smaller area of the audio. Zoom focus will be on audio cursor. You can also zoom with the mouse wheel, which focuses on the mouse cursor.



This button zooms out as far as possible, showing the entire audio track.



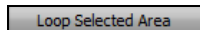
This button zooms down to the finest level possible, and at these levels you will see interpolation between the sample points. This is bandlimited interpolation which represents the waveform as it will be heard in reality once converted from digital to analog.



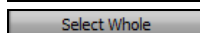
These buttons change the height of the waveform display. **[+]** increases the height of the waveform display, **[-]** decreases the height of the display.



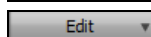
This setting allows you to select audio by snapping to a 16th note (or a triplet in Swing styles). A section of the wave file can be selected by clicking and dragging the mouse over an area of the wave file. To expand or reduce the selection, hold down the **Shift** key while clicking on the desired new boundary.



This button plays the selected area, and then stops. The other instruments are all muted; you just hear the audio.

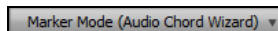


This button selects the whole track, useful for applying one of the built-in audio plug-ins.



This button lets you access various editing features. They will apply to the highlighted region of audio, but if no region is highlighted, then they will apply to the entire track.

**Note:** The editing functions are available for the Audio and Utility tracks only.



This button allows you to change the Marker Mode. When you select the Audio Chord Wizard or UserTracks mode, the markers will be visible and editable.

Each marker mode displays editable markers for various purposes. The Audio Chord Wizard mode shows bar line markers for making a tempo map, and the User Track mode shows bar/beat markers for defining rules in your UserTrack.

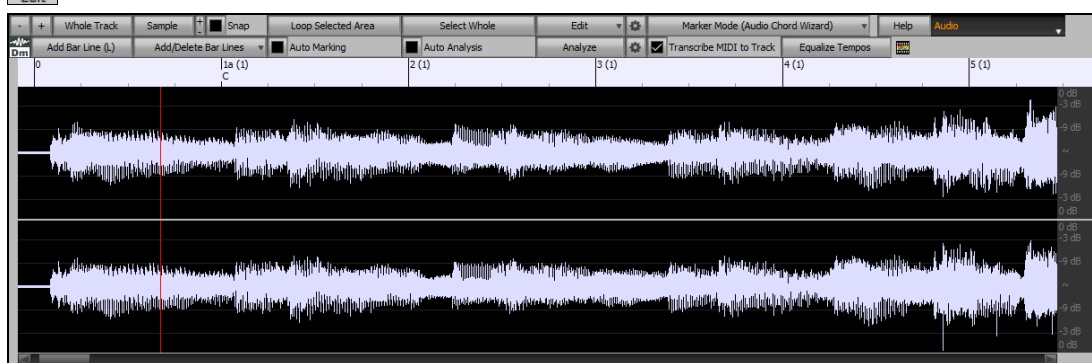
## Audio Chord Wizard (Built-in)



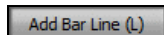
The built-in Audio Chord Wizard can be accessed from the **[Audio Chord Wizard]** toolbar button



Alternatively, you can press the **[Audio Edit]** button, and when the **Audio Edit** window opens, press the **[Marker Mode]** button on its toolbar and select *Audio Chord Wizard* from the menu.



The first task is to locate bar lines in the audio so that the Audio Chord Wizard can detect chords accurately and the audio will play in sync with the Band-in-a-Box song.

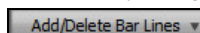


You can add bar lines with the **[Add Bar Line]** button or with the **L** key on your keyboard. A bar line will be placed at the audio edit cursor or at the playback cursor if the song is currently playing.

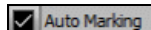
When you start entering bar lines, the program automatically sets the tempo of the song to the tempo of the first bar of the audio.

Once the tempo of the first bar is set, the program automatically moves the location of the first bar of audio over so that the visual space of the count-in bars is visible.

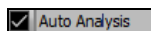
After you've added the bar lines, if you adjust the first or second bar and the tempo of the first bar changes accordingly, the program automatically changes the tempo of the song to match



The **[Add/Delete Bar Lines]** button menu has options to add bar lines based on your song structure or tempo. You can delete all of the existing bar lines or only the ones within the highlighted region.

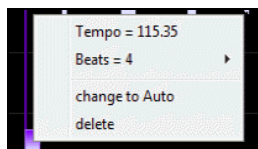


If **Auto Marking** is enabled, then Band-in-a-Box will automatically add and arrange bar lines based on the bar lines you have added manually. The “auto” bar lines will show in light blue, and the “user” bar lines will show in purple. You can change these colors in the **Audio Edit Settings** dialog if you want.

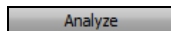


If **Auto Analysis** is enabled, then Band-in-a-Box will re-analyze the chords in the audio whenever you add or move a bar line, or when you edit the audio data. Keep this setting disabled if you prefer to set all bar lines first (i.e., establishing tempo), and then analyze the chords when you are done.

Bar lines can be moved with the mouse. Just click and drag the thumb control at the bottom. If you move an “auto” bar line, it will become a “user” bar line.



You can also right-click on the thumb control to get a context menu with options to switch a marker type (“user” or “auto”), delete the bar line, or set the time signature for the bar. The menu also shows you the tempo of the bar, based on the time signature of the bar and the position of the next bar line.



Use the **[Analyze]** button to analyze the chords in the audio. The chords detected in the audio will be written into the Chord Sheet. You don't need to do this if you have “Auto Analysis” enabled, but you might want to if you have erased or made changes to the chords in the Chord Sheet.


When you add or move bar lines, Band-in-a-Box will automatically make a tempo map, so your song is in sync with the audio.

Any changes you make in the Audio Chord Wizard mode are undo-able. This was previously not possible with the standalone Audio Chord Wizard.

When you open the Chord Sheet, you will see the Audio Chord Wizard has entered the chords and the tempo map.

☒ **Transcribe MIDI to Track** If **Transcribe MIDI to Track** is checked, the wizard will send the transcribed MIDI notes to the track for further analysis by the user (via Piano Roll or Notation window). Note that this is a “snapshot” view every 8th note of the pitches present, not an attempt at polyphonic transcription.

☐ **Equalize Tempos** The **[Equalize Tempos]** button will remove tempo changes by stretching regions of audio so that the tempos are all equal.

 The wheel button opens the dialog for customizing the chord analysis.

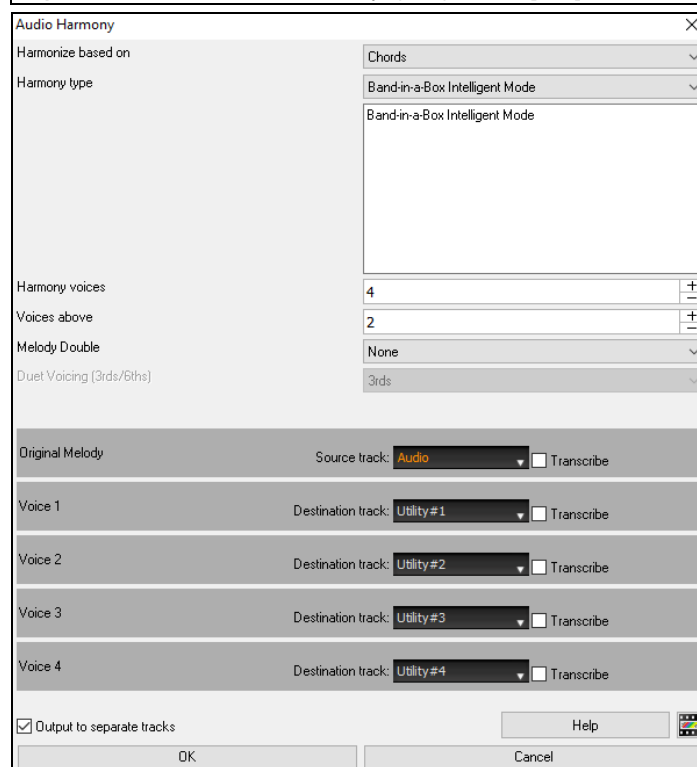
## Harmonizing Audio

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, go to the menu *Audio* or *Harmony*, and select *Audio Harmonies*, *Pitch Tracking*, *Fix Tuning (Audio Edit)*. This will open the **Audio Edit** window and the **Audio Harmony** dialog.

**Tip:** If the **Audio Edit** window is already open, press the **[Edit]** button on its toolbar and select *Harmonize* to open the **Audio Harmony** dialog.



Choose one of the 3 harmonizing modes.

- The “Chords” mode will harmonize the audio based on the chords in your song. Choose a type of harmony from the “Harmony type” option. Choose either the intelligent mode, which allows you to select the number of voices and other options, or one of the harmony presets. When you select the intelligent mode, you can also use the “Melody Double” option to make one of the harmony voices double the original melody. For the 2-part harmony, you can make the harmony voice 3rds or 6ths above/below the original melody depending on the “Voice above” setting or a combination of 3rds and 6ths with the “Duet Voicing” setting.
- The “MIDI” mode will add voices to the audio, based on MIDI notes in the source track. You can choose the number of voices (up to 4 voices).
- The “Fix Tuning” mode will analyze the source track and corrects out-of-tune notes in the selected region according to the key of your song.

**Source track** is the track that the selected harmonizing mode will apply to.

The **Output to separate tracks** option is selectable when the source track is the Audio or a Utility track. If you uncheck this, harmony voices will be written into the source track and merged with the existing audio in that track. You can also set the volume and stereo balance for each harmony voice. If you check this option, harmony voices will be written into other tracks that you select with the **Destination track** option. After harmony voices are generated, you can use the Mixer to control volume, panning, reverb, and tone, or add effects for each voice.

You can enable the **Transcribe** option for the source track and/or harmony voices. Note that the audio in the source track should be monophonic (e.g., vocal, saxophone).

## Applying Audio Plug-Ins

When you have recorded audio, you’d likely want to apply some type of effect to the audio. The usual one is reverb. Choose the audio plug-in that you want from the *Audio | Plugin* menu. For reverb, choose the Reverb option. You will then see a plug-in with its own settings, specific to the type of plug-in.

Inside the plug-in, you can preview the plug-in effect, and if you like it you can then proceed with processing the entire .WAV file. You can undo the effects of any plug-in by choosing *Edit | Undo*.

## VST/DX Plugins for Individual Tracks

VST and DX audio effects can be applied to individual tracks. The control of effects plugins can be managed from the Mixer, on the **[Plugins]** tab.

Mixer	Plugins	Pianos	Patches	
Bass	PG AutoWah	PG Flanger	PG Echo Chorus	PG Echo Chorus
Piano	[Bridge]Plogue Art et Technologie, PG Dynamics	PG Reverb	PG Tremolo	
Drums	PG Dynamics	PG Flanger	PG Vinyl Tool	PG RTA
Guitar	PG Guitar Amp	PG RTA	Sample Grabber	PG Distortion
Strings	PG Click and Pop Remover	PG Five Band EQ	PG Ten Band EQ	None
Melody	SynthFont: VSTSynthFont64	PG Flanger	PG AutoWah	PG Echo Chorus
Soloist	->[Default Synth]: CoyoteWT	PG PeakLimit	PG Flanger	None
Audio	PG Click and Pop Remover	PG Guitar Amp	PG Dynamics	PG AutoWah
Utility#1	PG Reverb	PG Tremolo	PG RTA	None

MIDI tracks have 4 slots. The first slot can take a synthesizer (e.g., Sforzando, Coyote GM, Garritan Aria, and HyperCanvas) and the other 3 can take audio effects (e.g., reverb, compression etc.).

Audio tracks (RealTracks, the Audio track, or Utility tracks) have 4 slots. There is no synthesizer slot, so they have 4 for audio.

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

## Reading the Audio and MIDI Tracks into Other Programs

If you have a Band-in-a-Box song that has an audio track as well, and want to export that song to a sequencer like PowerTracks Pro Audio, follow these steps:

- For a song called MYSONG.MGU, the associated .WAV file (audio track) will be called MYSONG.WAV.
- You should make a MIDI file (by pressing the .MID button). Save the .MID in the same folder as the song. Then your sequencer can read the entire file by doing the following inside your sequencer:
- Open the MIDI file.
- Import the .WAV file track into the sequence.

**Tip:** PowerTracks Pro Audio recognizes that this is a Band-in-a-Box file with a wave file associated with it, and will offer to read them both in. In earlier versions of PowerTracks Pro and other sequencers you need to follow the steps above.

## Chapter 12: Other Features & Reference

**Note:** This chapter is fully described in the full manual, which opens from the menu *Help | Program Manuals (PDF) | Display Program Manual*. It is also available at our website (<https://www.pgmusic.com/manuals/>) as "Printable Full PDF Download."

### Wizards, Tutors, and Fun

- Video Window
- "Woodshed" Tempo Feature
- MIDI File Chord Interpretation Wizard
- Practice Window
- Ear Training Tutor
- Ear Training Games
- Vocal Wizard
- Rhythm Guitar Chord Tutor
- Guitar Window
- Big Piano Window
- Drum Kit Window
- Chord "Breaks"
- Scale Wizard

### Tools and Utilities

- Download Manager
- Find File
- DAW Plug-In Mode
- CoyoteWT
- Audio Chord Wizard (Stand-alone)
- Guitar/Bass Tuner
- Master Tuning
- MIDI Monitor
- Fretlight Support
- Transport Support
- BB Remote
- Band-in-a-Box for iPhone

### User Programmable Functions

- The StyleMaker
- Making RealDrums Styles
- The Soloist Maker
- The Melodist Maker
- The Guitarist Maker

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