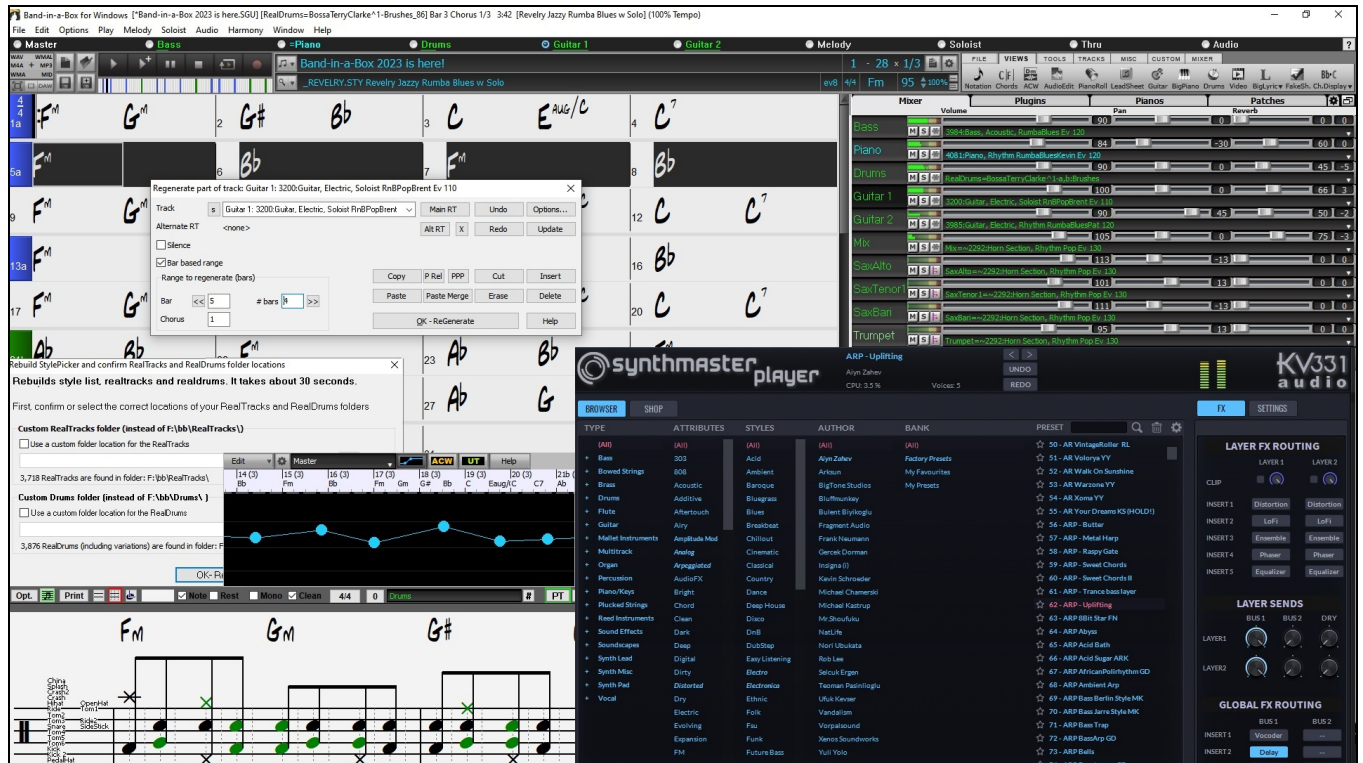


BAND IN A BOX®

Version 2023 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)

Disk space required for the installation depends mainly on how many RealTracks Sets and other content you install.

- A basic installation of Band-in-a-Box (with the included MIDI SuperTracks, Artist Performances, MIDI Styles, Soloists, and Melodists), and RealBand requires about 3 GB of free hard disk space.
- A full installation of Band-in-a-Box, RealBand, and all of the RealTracks included in the Pro version requires about 30 GB of hard disk space. 40 GB is required for the MegaPAK version.
- If you have additional RealTracks Sets, they require about 100-350 MB per set on average.
- If you install additional Video RealTracks Sets, they require about 2 GB per set on average.
- A full installation of Band-in-a-Box, RealBand and all RealTracks available (UltraPAK or UltraPAK+) requires close to 170 GB of hard disk space.

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.

You can also use the one-click Install Manager to download and install the entire package of your order. This is a much simpler alternative to manually downloading and installing all the files individually that are listed on the “My Products” page in your account. This is particularly

useful for “download-only” (e-delivery) versions of the Band-in-a-Box Pro, Mega, and UltraPAK, since there can be 100 GB of files to download and install. (Note: If you selected the download-only option during checkout and are having trouble getting your files, you could contact us to have a physical copy shipped.)

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

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.

Perhaps the easiest way to configure Band-in-a-Box is to press the **[Run Driver Wizard]** button. The **MIDI Output Driver Wizard** dialog will take you step-by-step through the process of auditioning and selecting an appropriate driver. This assumes that the appropriate Windows® sound drivers are installed and correctly configured.

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.

VSTi/DXi Synth [CoyoteWT]

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.)

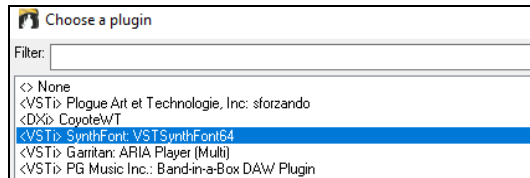
To use 64-bit plugins with Band-in-a-Box, you:

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 as a default synth, press the **[VSTi/DXi Synth]** button in the **MIDI/Audio Drivers Setup** dialog. Then select the “<VSTi> SynthFont: VSTSynthFont64” from the list.



VSTi/DXi Synth [SynthFont: VSTSynthFont64]

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

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**.

Tip: You can drop VST plugins (.dll files) onto this dialog to add them to the plugin lists.

SynthMaster Player

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

Note: SynthMaster VST is a 64-bit plugin only. There is no 32-bit version available.

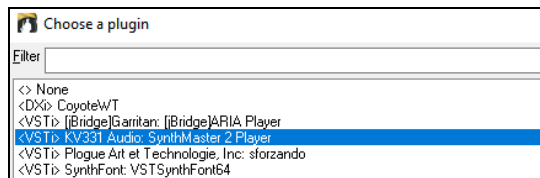
SynthMaster is installed to the following folders by default:

C:\Program Files\KV331 Audio

C:\Program Files\VSTPlugins\KV331 Audio

VSTi/DXi Synth [None]

To use SynthMaster as a default synth, press the **[VSTi/DXi Synth]** button.



VSTi/DXi Synth [KV331 Audio: SynthMaster 2 Player]

When SynthMaster is selected as a default synth, its name shows in the **[VSTi/DXi Synth]** button.

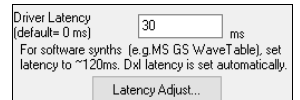
SynthMaster is automatically added to the plugin list. Simply select “<VSTi> KV331 Audio: SynthMaster 2 Player” from the list and press OK.

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.

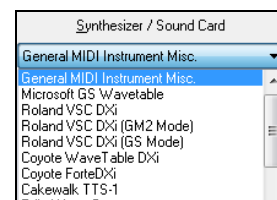


Alternate Patch Maps

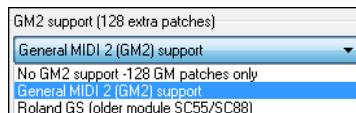
You can choose the patch map (instrument list) that matches your synthesizer keyboard or sound module. Original equipment sound cards or integrated sound chips are General MIDI (GM) compatible.

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.

The GM2 support choices are:

- **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.



To restore or modify this setup, click on the **[Prefs]** button and then click on the **[Audio]** tab to launch the **Audio Settings** dialog. You can also select the *Audio | Audio Drivers/Settings* menu item.

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.

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.

Record using: This allows you to choose channels to record audio from. You can record from the left only, right only, or both. If you are using both channels and your audio track is mono, then the left and right channels will be mixed to one channel.

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

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

Input Resampling Quality / Output 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 milliseconds: 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.

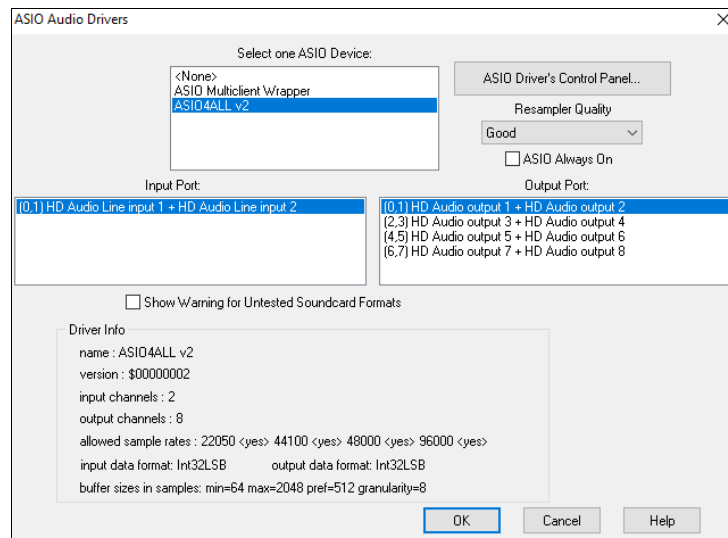
[Open Windows Sound Control Panel] will open the Windows® Sound Control Panel. You can change your device settings by clicking on [Properties] > [Advanced]. For the “Default Format,” a setting of 44100 Hz is best for Band-in-a-Box.

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.

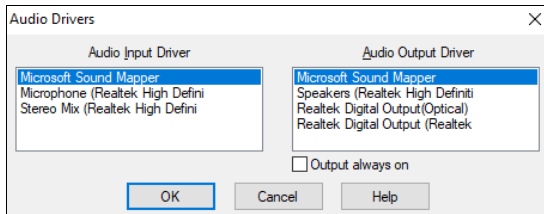
The **Allowed Sample Rates** field shows the sample rates are allowed by your sound card’s ASIO driver. Band-in-a-Box has a built-in resampler which lets you play and record files that aren’t directly supported by your ASIO driver.

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.

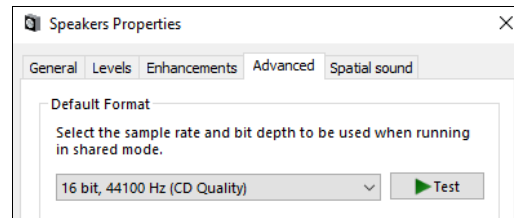
Low latency is faster and more responsive but uses more CPU power.

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.

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.

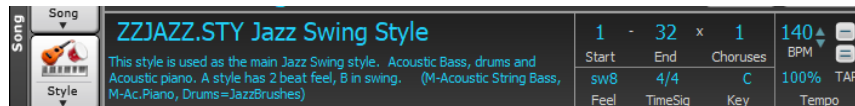
You can browse styles by sorting columns or hear an “instant” preview by double-clicking on the list. If style has both MIDI and RealDrums available, you can hear both, and choose which one you want. This makes it much faster to find the style that fits your song.

Tip: You can quickly launch the StylePicker by **S Enter**, **S 1 Enter** or **Ctrl+F9** keys.

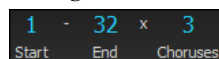
Step 3 – Play your song!

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 Start of Chorus, End of Chorus, and Number of Choruses. In the example shown, the chorus starts at bar 1, ends on bar 32, and is going to play 3 times.

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

Setting the Key



The **Key** button is used to set the key or to change it and transpose the song. When you press it, you see 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. You can also use hotkeys: [to decrease the tempo by 5 and] to increase the tempo by 5.



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. Hotkeys 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

B E G I N Enter	Sets the beginning of the chorus to the current bar.
C H O R U S E N D Enter	Sets the end of the chorus to the current bar.
E N D Enter	Sets the end of the song to the current bar.
T K C Enter	Sets the key signature to C. (T K B B Enter would set it to Bb.)
T R C Enter	Transposes song to key of C.
T 1 2 5 Enter	Sets the tempo to 125.
[Decreases the tempo by 5.
]	Increases the tempo by 5.


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.

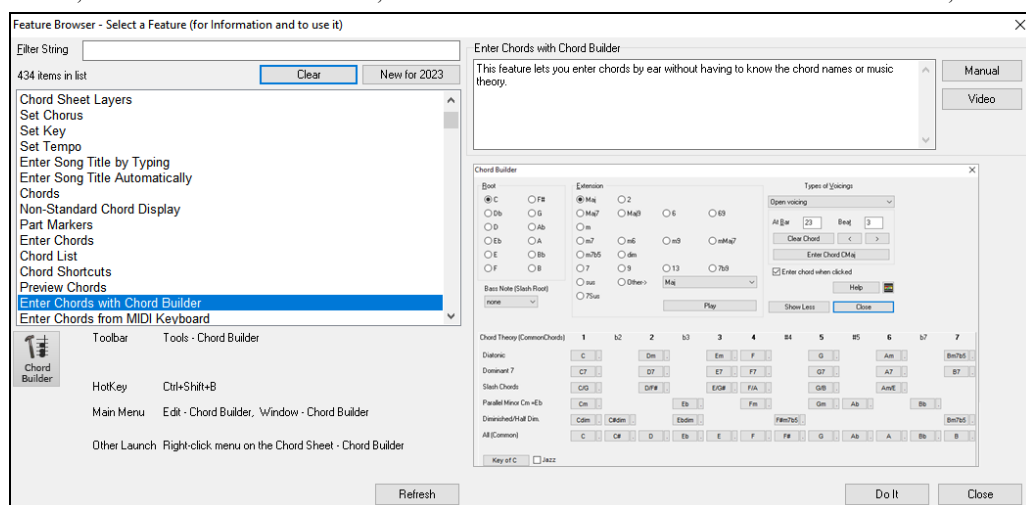
More fun with Band-in-a-Box...

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 2023

Band-in-a-Box 2023 for Windows® is here!

We've been busy and added over **70 new features** and an **amazing collection of new content**, including **MIDI SuperTracks**, **Instrumental Studies**, **"Song with Vocals" Artist Performances**, **Xtra Styles PAK 14 & 15**, **Playable RealTracks Set 2**, **Playable RealDrums Set 1 & 2**, new sets of **"RealDrums Stems"** and more!

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

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

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

Band-in-a-Box 2023 Features and Additions

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

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

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

Summary of New Features

Partial Track Re-Generation

Now you can re-generate sections of RealTracks by simply highlighting the section and pressing Ctrl+F8. This generates a different part each time, so you can keep regenerating to find the best replacement. You can also re-generate using different RealTracks than the original.

Normally, you would choose to replace the existing part but you can also set this to merge so you will hear both parts. This also works with different RealTracks than the original on the same track. There is an optional floating Regeneration window with settings (Alt+F8), which allows you to customize the re-generations.

Undo Available for Song or Track Generation

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

Playable RealDrums

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

Playable MIDI Tracks and MIDI SuperTracks

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

Master Volume Automation

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

RealTracks Stems

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

RealDrums Fills

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

SynthMaster Player Synth Included

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

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

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

EZ-RealTracks/RealDrums Folder Locations Dialog

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

“Different Riffs” Setting for Track Re-Generation

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

Editing Functions for RealTracks/RealDrums Tracks

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

Auto-Save Song

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

Stereo VU Meters on the Mixer

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

Audio Input Monitoring

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

RealTracks Picker Enhancements

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

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

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

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

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

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

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

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

RealDrums Picker Enhancements

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

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

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

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

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

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

Copy Song to Text Enhancements

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

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

SongPicker Enhancements

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

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

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

Chord Track Added

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

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

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

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

Fit-to-Note-Range MIDI Transpose Added

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

Yellow Messages Enhancements

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

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

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

Help for “Style Not Found”

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

StylePicker Enhancements

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

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

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

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

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

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

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

Generate Intros Using Song Chords

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

More Track Button Right-Click Menu Items

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

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

Track Settings and Actions Dialog Enhancements

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

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

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

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

Pre-made “Showcase” Audio Demos for Playable RealTracks and RealDrums

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

Playable Tracks Enhancement

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

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

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

Display Option of Red Lines in Bars on Chord Sheet

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

Notation Enhancements

The Notation window (Editable or Staff Roll mode) has hotkeys (Ctrl+Alt+Arrow R/L) for changing note times left/right.

Rests now transpose from treble to bass.

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

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

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

Notation Printing Enhancements

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

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

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

The Print Options dialog has hotkeys for “OK - Preview/Graphics” and others.

Print Range remembers last settings and uses that as default.

XML Enhancement

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

New Hotkeys

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

Alt+Shift+Z solos the current track on the mixer.

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

(Audio Edit window) Ctrl+Shift+V mix-pastes audio.

(Audio Edit window) Shift+Delete deletes a region of audio.

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

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

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

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

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

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

Miscellaneous

Search-and-Replace chords now sets to the selected area.

Songs loaded that previously had audio but no longer have audio files will remove the audio settings (tempo, transpose) from the track. You can now drop VST plugins (.dll files) onto the plugin selector dialog to add them to the Band-in-a-Box plugin lists.

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

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

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

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

The color selection combo box in the Display Options dialog is now bigger.

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

Many Accessibility Enhancements

See the list at <https://www.pgmusic.com/bbwin.new.accessibility.htm>

Feature Browser Enhancements

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

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

... and more!

QuickStart Tutorial

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

Partial Track Re-Generation

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

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

First, select the track using the Mixer. Now, listen to the solo. Let’s say you don’t like what the sax plays for four bars, starting at bar 9. Highlight the bars 9-13 by dragging on the Chord Sheet. You can also do this in the Audio Edit or Notation (Editable or Staff Roll) window.



Let’s generate the selected section. Either press **Ctrl+F8** or right-click on the track button and go to *Track Actions | Auto Regenerate Part of RealTracks*.

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

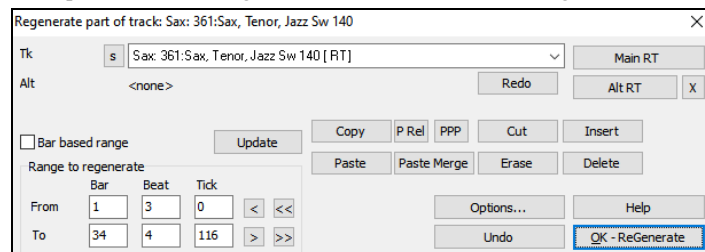
A great thing about this is that the solo generated will be different from the previous one(s) you’ve generated. If you don’t like the new one, try again and generate another one. You can keep going and generate up to 40 variations. And another great thing is that they all will be different from each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

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

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

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

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



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

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

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

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

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

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

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

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

If you make selections on the Chord Sheet, Audio Edit, Piano Roll, or Notation window, these settings for range will update. For example, if you are on the Audio Edit window, you can make a selection of a precise range, and as long as you have “Bar based range” option de-selected, you will get the precise range you want.

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

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

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

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

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

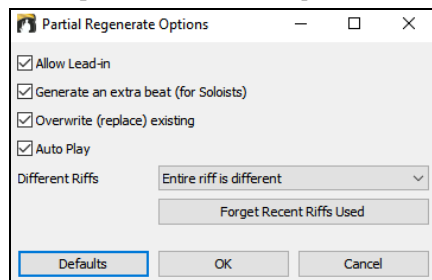
The **[Cut]** button removes a range of riff and copies it to the clipboard.

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

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

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

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



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

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

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

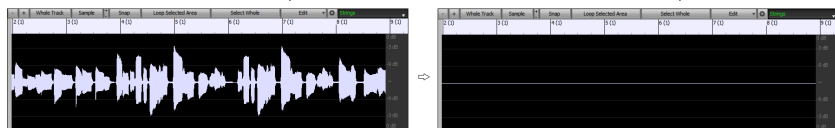
Auto-Play will play the song from the bar before the selected range, so you can hear what it sounds like.

Different Riffs determines how the riffs will be different from previous ones. If it’s set to “always,” each generation will be different from previous ones. If it’s set to “start,” the first bar of the section generated will be different from previous one. If it’s set to “none,” the generation might be similar to the previous one.

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

Undo Available for Song or Track Generation

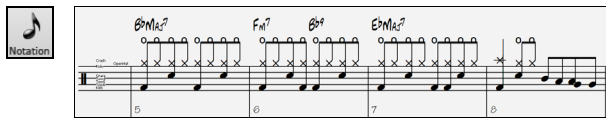
When you generate (or re-generate) a full song or part/whole track, you can undo it to get back to the previous generation. As with other Undo functions, choose menu *Edit | Undo Tracks Generation* or menu *Edit | Undo Generation of Song Tracks*, or just press hotkey **Ctrl+Z**.



Playable RealDrums

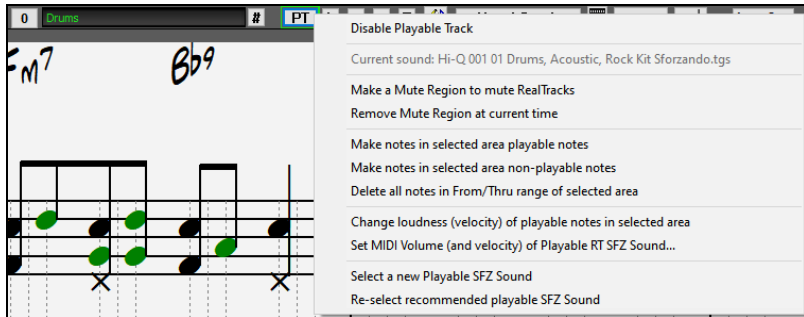
You can now customize the RealDrums performance by adding your own notes. You will then hear those notes using a MIDI sound created from the RealDrums recording. This means you can get the RealDrums to play the notes you want at key parts of the performance, either augmenting or replacing what the RealDrums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

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



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

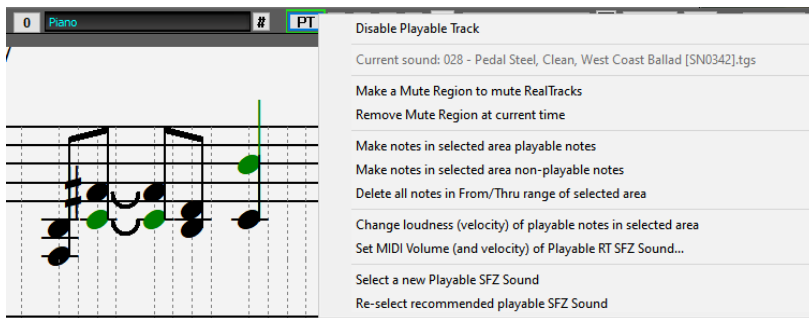
[PT] Press the **[PT]** button and select *Enable Playable Track* from the menu. When this menu item is enabled, you can choose a MIDI Drum sound that will match the selected RealDrums. You can use the same functions as for Playable RealTracks. Inserting your own notes (green color) and muting sections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



Playable MIDI Tracks and MIDI SuperTracks

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

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



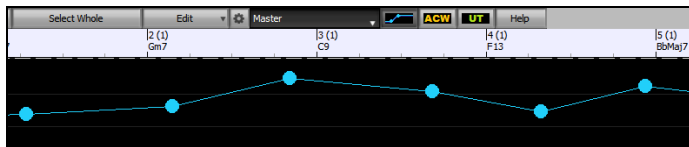
Master Volume Automation

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



Open the **Audio Edit** window (**Ctrl-Shift+A**), select the Master track, and press the volume automation mode button.

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



RealTracks Stems

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



In the **RealTracks Picker**, you can find which RealTracks have stems if you look at the "Stems" column. It will tell you how many microphones were used for recording.

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

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

☒ RealTracks Stems Available and/or Found

Video RealTracks Available and/or Found
 RealTracks Artist

Any
 Stems Available
 ☒ Stems Found

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

String Quartet, Rhythm PopEvenChamber Ev 120	Strings (49)	Rhythm	Ev	120	Pop	2507	232	St	N	Avery Bright
String Quartet, Rhythm PopEvenHall Ev 120	Strings (49)	Rhythm	Ev	120	Pop	2508	232	St	N	Avery Bright
Cello, Background PopEven Ev 120 (1TrackString	Cello (43)	Backgr	Ev	120	Pop	2500	232	St	N	Matt Nelson

☒ All Stems
 ☒ Mix
 ☒ Violin1
 ☒ Violin2
 ☒ Viola
 ☒ Cello

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

Mixer	Volume	Pan	Pianos	Patches
Mix	<input type="text" value="90"/>	<input type="text" value="3"/>	<input type="text" value="40"/>	<input type="text" value="0"/>
Violin1	<input type="text" value="109"/>	<input type="text" value="-6"/>	<input type="text" value="19"/>	<input type="text" value="0"/>
Violin2	<input type="text" value="71"/>	<input type="text" value="42"/>	<input type="text" value="31"/>	<input type="text" value="0"/>
Viola	<input type="text" value="110"/>	<input type="text" value="-4"/>	<input type="text" value="60"/>	<input type="text" value="0"/>
Cello	<input type="text" value="74"/>	<input type="text" value="39"/>	<input type="text" value="53"/>	<input type="text" value="0"/>

There is a demo song “RealTracks Stems - Crooner Jazz Horn Section stems.SGU” in *C:\bb\Documentation\Tutorials\Tutorial - BB2023*. When you open this songs, a mix of stems and 10 individual stems will be loaded to the Utility tracks.

Mixer	Volume	Pan	Pianos	Patches	Tone
Mix	<input type="text" value="0"/>	<input type="text" value="0"/>	<input type="text" value="0"/>	<input type="text" value="0"/>	<input type="text" value="0"/>
Horn Section 1	<input type="text" value="102"/>	<input type="text" value="0"/>	<input type="text" value="50"/>	<input type="text" value="0"/>	<input type="text" value="0"/>
Horn Section 2	<input type="text" value="113"/>	<input type="text" value="-13"/>	<input type="text" value="50"/>	<input type="text" value="0"/>	<input type="text" value="0"/>
Horn Section 3	<input type="text" value="113"/>	<input type="text" value="13"/>	<input type="text" value="50"/>	<input type="text" value="0"/>	<input type="text" value="0"/>
Horn Section 4	<input type="text" value="120"/>	<input type="text" value="-24"/>	<input type="text" value="50"/>	<input type="text" value="0"/>	<input type="text" value="0"/>
Horn Section 5	<input type="text" value="120"/>	<input type="text" value="24"/>	<input type="text" value="50"/>	<input type="text" value="0"/>	<input type="text" value="0"/>
Horn Section 6	<input type="text" value="107"/>	<input type="text" value="0"/>	<input type="text" value="50"/>	<input type="text" value="0"/>	<input type="text" value="0"/>
Horn Section 7	<input type="text" value="120"/>	<input type="text" value="-24"/>	<input type="text" value="50"/>	<input type="text" value="0"/>	<input type="text" value="0"/>
Horn Section 8	<input type="text" value="120"/>	<input type="text" value="24"/>	<input type="text" value="50"/>	<input type="text" value="0"/>	<input type="text" value="0"/>
Horn Section 9	<input type="text" value="113"/>	<input type="text" value="-13"/>	<input type="text" value="50"/>	<input type="text" value="0"/>	<input type="text" value="0"/>
Horn Section 10	<input type="text" value="113"/>	<input type="text" value="13"/>	<input type="text" value="50"/>	<input type="text" value="0"/>	<input type="text" value="0"/>

RealDrums Fills

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



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

☒ Drum Fill If you enable the “Drum Fill” option, you’ll get a drum fill at the current bar.

☐ Drum Fill If you are at a bar before a part marker and you *don’t* want a drum fill, then disable the “Drum Fill” option.

SynthMaster Player Synth Included

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

Note: SynthMaster Player VST is a 64-bit plugin only. There is no 32-bit version available.

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

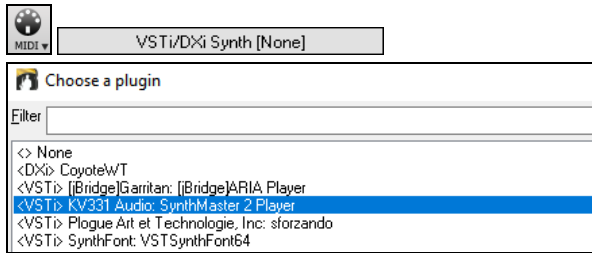
- MIDI SuperTracks that use sounds with arpeggiators.
- Access to SynthMaster sounds using the “Load Plugin” from the track’s right-menu to choose from thousands of SynthMaster sounds, or choose “Load Hi-Q patch” “dialog to choose from presets made by PG Music for some nice sounds available in SynthMaster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

SynthMaster is installed to the following folders by default:

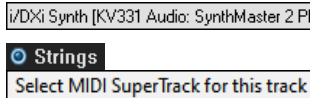
C:\Program Files\KV331 Audio

C:\Program Files\VSTPlugins\KV331 Audio

To use SynthMaster as a default synth, open the **MIDI/Audio Driver Setup** dialog (*Options | Preferences | [MIDI Driver]*) and press the **[VSTi/DXi Synth]** button.



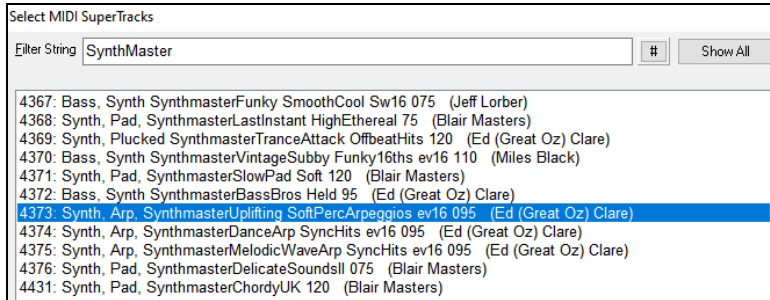
SynthMaster is automatically added to the plugin list. Simply select “<VSTi> JV331 Audio: SynthMaster 2 Player” from the list and press OK.



When SynthMaster is selected as a default synth, its name shows in the **[VSTi/DXi Synth]** button.

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

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



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

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

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

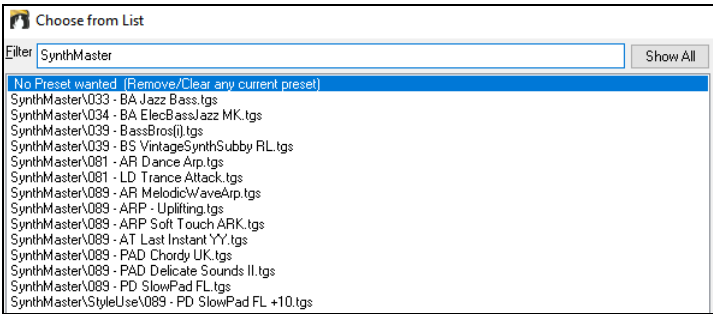


If you want to customize the sound, click on the SynthMaster synth in the **[Plugins]** tab to open the synth window.

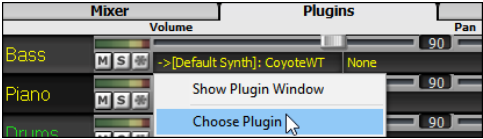


You can also access SynthMaster sounds using the Hi-Q patch dialog. Right-click on a track button, and go to *Select MIDI Instrument (Patch) | Select Mi-Q MIDI Patch Plugin*.

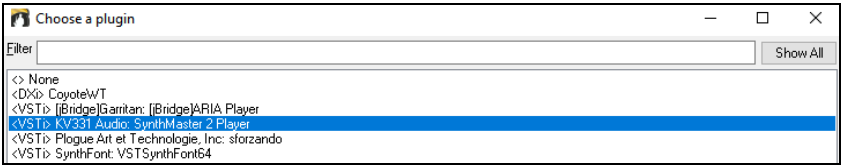
This will open the dialog that lists Hi-Q patch plugins (.tgs). Type “SynthMaster” in the text filter and select any of the presets that PG Music has made.



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

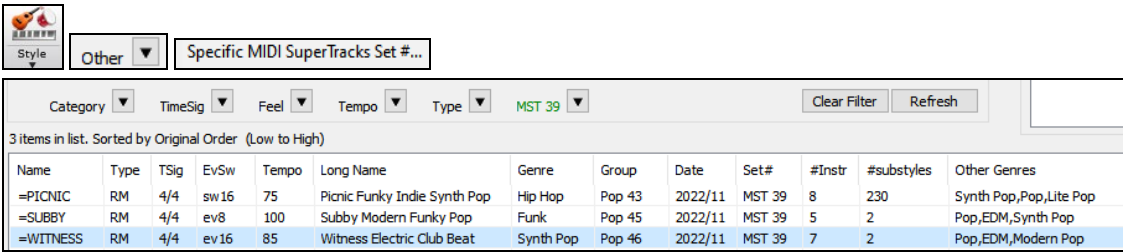


Then, select “<VSTi> JV331 Audio: SynthMaster 2 Player” from the list of plugins and press OK.

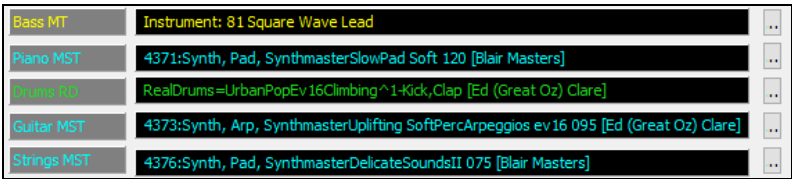


You can now choose from many sounds in the SynthMaster Player panel.

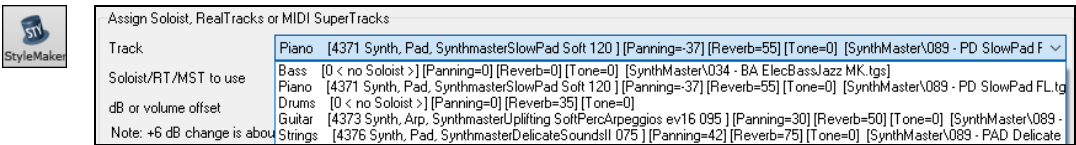
Some styles use MIDI SuperTracks that automatically play with SynthMaster sounds. They are included in MIDI SuperTracks Set 39. In the StylePicker, you can find them using the [Other] filter button menu item *Specific MIDI SuperTracks Set #*.



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

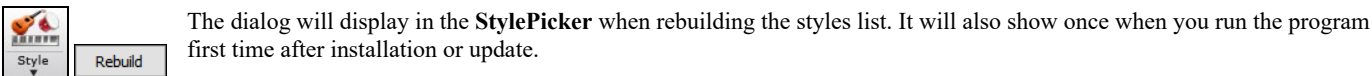


To make a style that plays with SynthMaster sounds, open the **StyleMaker** and press the [Misc] button followed by [More]. Then, in the **More Miscellaneous Style Settings** dialog, select the track and MIDI SuperTracks in the “Assign Soloist, RealTracks or MIDI SuperTracks” area.

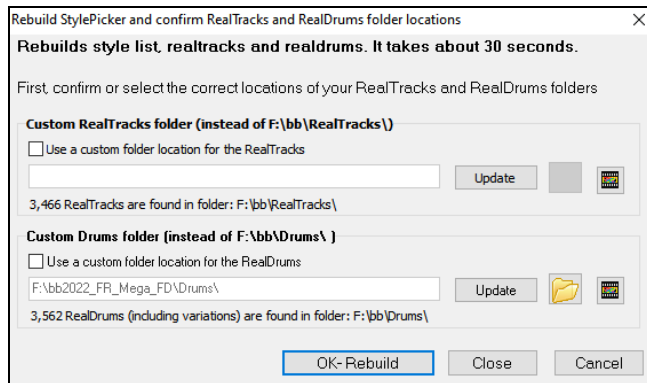


EZ RealTracks/RealDrums Folder Locations Dialog

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



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



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

3,463 RealTracks are found in folder: F:\bb\RealTracks\

3,562 RealDrums (including variations) are found in folder: F:\bb\Drums\

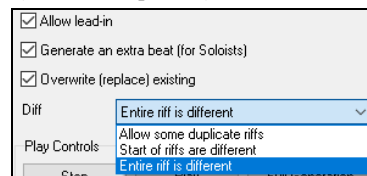
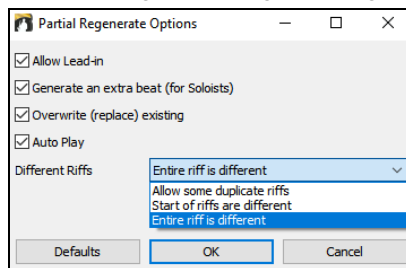
The dialog is also accessible with the [Set RT/RD Folders] button in the Track Settings and Actions dialog (F7).

Set RT/RD Folders...

“Different Riffs” Setting for Track Re-Generation

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

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

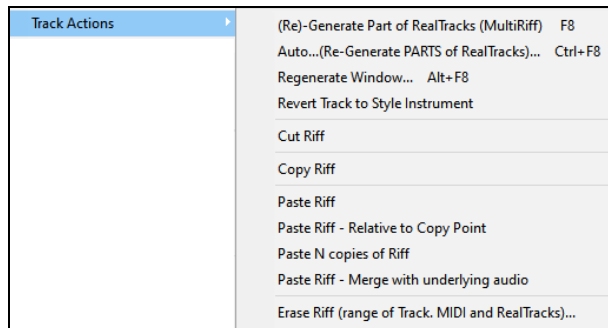


Editing Functions for RealTracks/RealDrums Tracks

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

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

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



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

Copy Riff copies a range of riff to the clipboard.

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

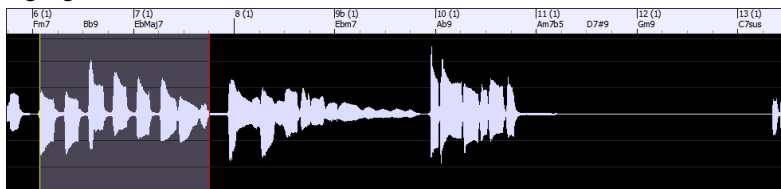
Paste Riff - Relative to Copy Point pastes the copied riff to the same relative location in the bar as the copied portion. For example, if the copied riff started at beat 2, the relative paste will start at beat 2.

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

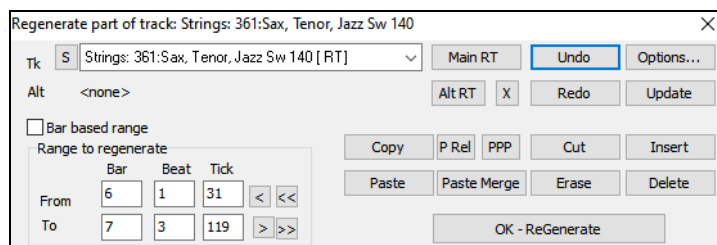
Paste Riff - Merge with underlying audio pastes the copied riff to the current location and merges it with the existing riff so you will hear both riffs.

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

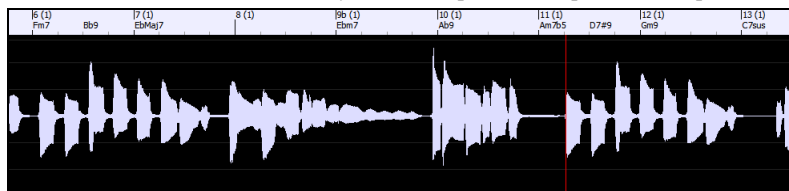
Another way is to use the buttons in the **Regenerate window (Alt+F8)**. For example, if you like a certain riff and you want it at other location, highlight it on the Audio Edit window.



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



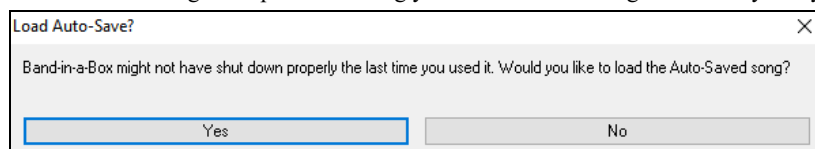
Move the time line to the location you want to paste the copied riff and press the **[Paste]** button. This will paste the riff to the destination.



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

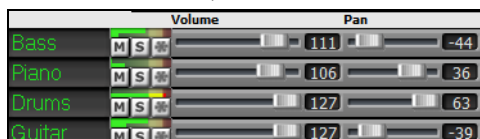
Auto-Save Song

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



Stereo VU Meters on the Mixer

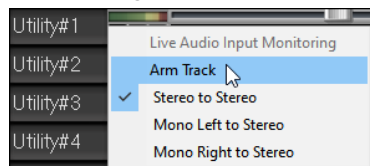
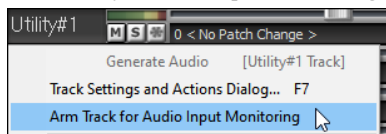
In the Mixer window, the VU meters for individual tracks now show panning information.



Audio Input Monitoring

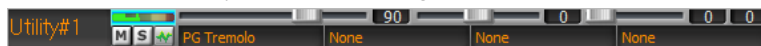
This is like “Audio Thru” and it routes incoming audio to Audio Out.

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



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

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

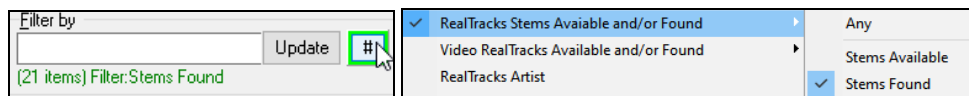


RealTracks Picker Enhancements

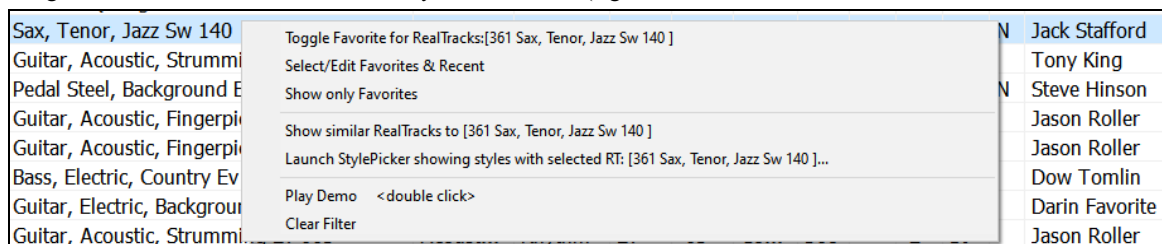
The “Stems” column is added to show you the number of individual instruments/voices available for the RealTrack.

Name	Type	Feel	Tempo	Genre	#	N/A	Set	Stereo	C.	Artist	TS	Holds	S...	D.	Stems*
Horn Section, Rhythm SlowPopPads Ev16 065	Rhythm	Ev	65	Pop,C...	2291		188	St	N	Jim Clark	Y	260	s		4
Multi[Thickened=5] Horn Section, Rhythm Slo...	Rhythm	Ev	65	Pop,C...	3553		188	St	N	Jim Clark		260	s		4
Horn Section, Rhythm BluesShuffleChris Sw 130	Rhythm	Sw	130	Blues	3998		384	St	N	Chris West			s		4
Vocal Aahs, Background Pop3-part Ev 085	Backgr...	Ev	85	Pop,C...	3020		278	St	N	David Wise an...		427n			6
Vocal Oohs, Background Pop3-part Ev 085	Backgr...	Ev	85	Pop,C...	3027		278	St	N	David Wise an...		428n			6

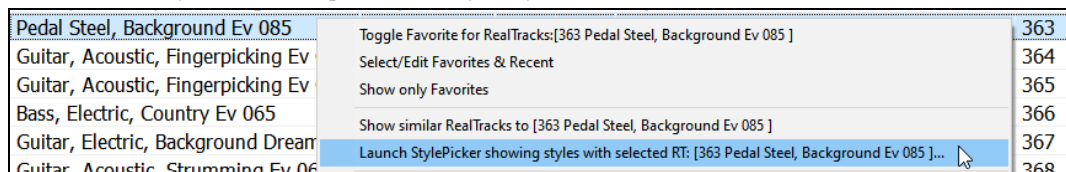
There is a new menu item in the [#] filter button to find RealTracks with stems.



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

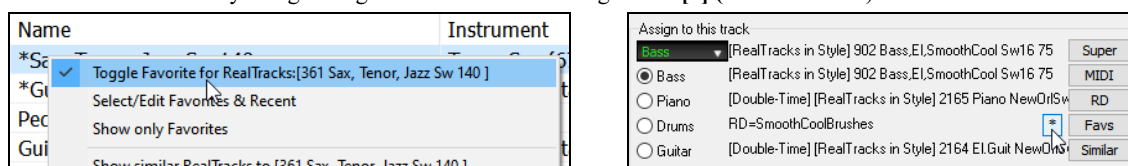


You can launch the StylePicker that will show only styles that use the selected RealTracks. You can do this with the *Launch StylePicker showing styles with selected RT* right-click menu item. For example, if you right-click on "Pedal Steel, Background Ev 085" and select this menu item, the StylePicker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

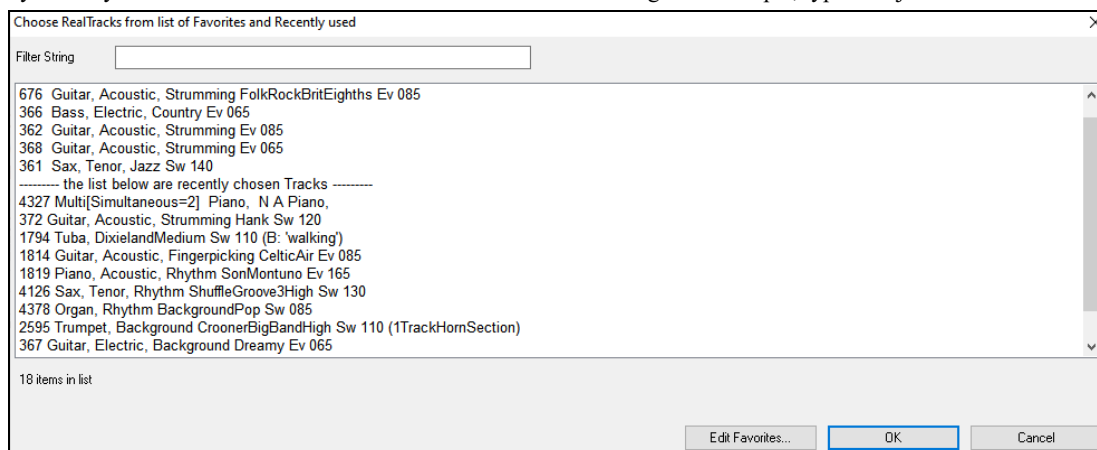


Category	TimeSig	Feel	Tempo	Type	RT=363:Pedal Steel	Clear Filter	Refresh					
38 items in list. Sorted by Original Order (Low to High)												
Name	Type	TSig	EvSw	Tempo	Long Name	Genre	Group	Date	Set#	#Instr	#substyles	Other Genres
_12STACS	R	4/4	ev16	85	Slow 12-String Acoustic Guitar w/ Band	Country	Country 65	2010/06	RT 98	5	4	Country Ballad,Country Classic,
_ACCNTRY	R	4/4	ev16	85	Acoustic Country w/ Pedal Steel	Country	Country 55	2011/11	Misc.	5	2	Country Ballad,Country Classic,
_CBALAD2	R	4/4	ev16	85	Country Ballad w/ Pedal Steel	Country	Country 40	2009/01	RT 22	5	2	Country Ballad,Country Ballad,
_FPBNTPS	R	4/4	ev8	85	Country Ballad w/ Fingerpicking & Pedal Steel	Country	Country 55	2012/11	RT 187	5	2	Country Ballad,Country Ballad,
_HDBEV85	R	4/4	ev8	85	Simple Country w/ Held Bass	Country	Country 45	2015/11	Misc.	5	2	Country Ballad,Country Classic,

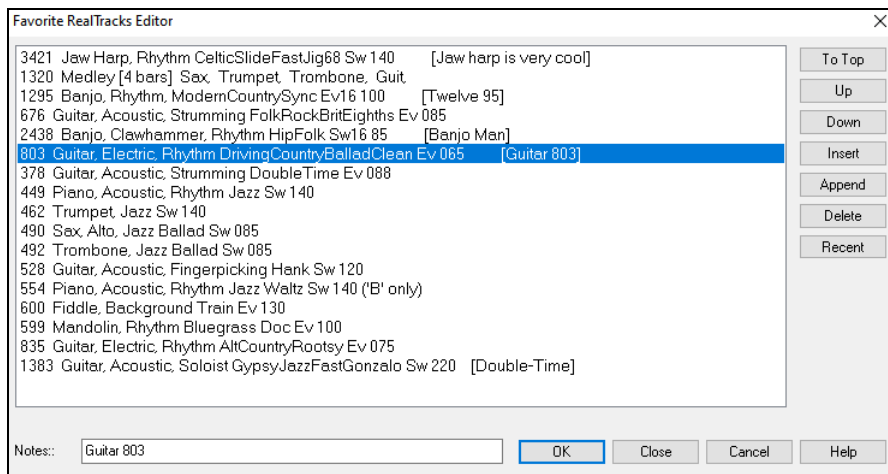
You can set favorites by using the right-click menu or clicking on the [*] (Set as Favorite) button.



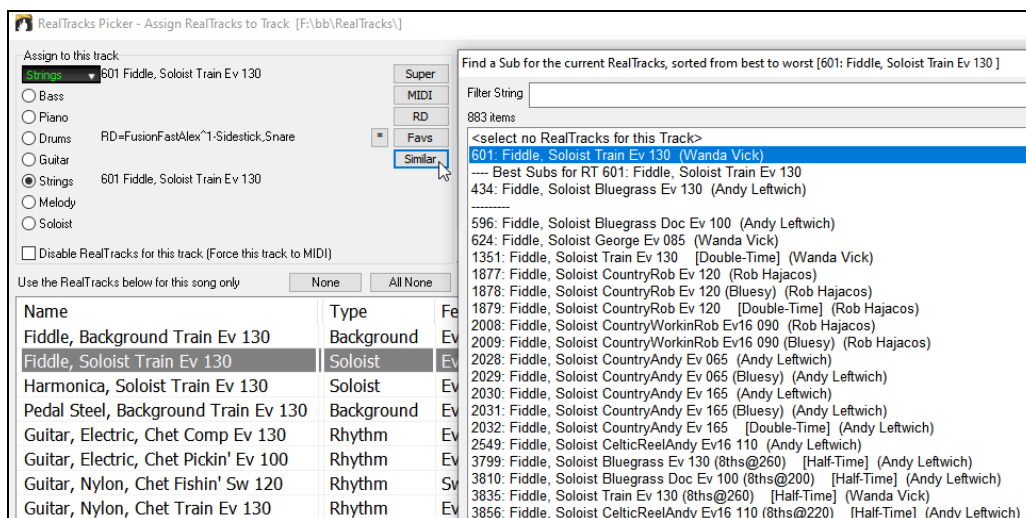
The [Favs] button opens the **Choose RealTracks from Favorites and Recently Used** dialog, which shows your favorites followed by recently used RealTracks. The list can be filtered with text string. For example, type "banjo" to find the ones with banjo in the name.



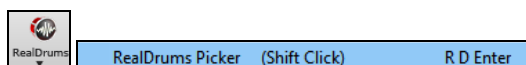
The [Edit Favorites] button in the **Choose RealTracks from Favorites and Recently Used** dialog opens the **Favorite RealTracks Editor** that allows you to re-arrange/add/remove your favorites. You can also add comments, which are searchable in the **Choose RealTracks from Favorites and Recently Used**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



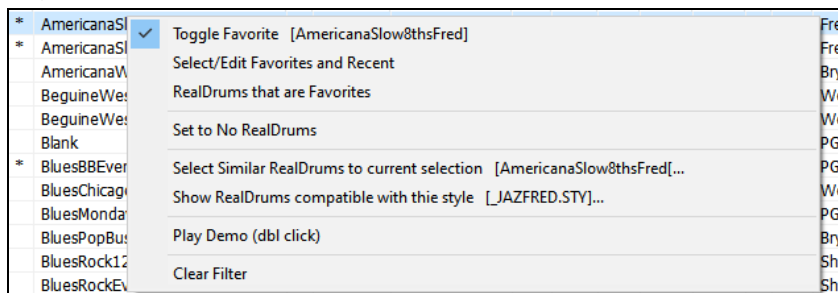
A “Similar” button is added that will show RealTracks similar to the currently selected one. For example, if you have a RealTracks like “Fiddle, Soloist Train Ev 130” chosen and want to find similar RealTracks, press the Similar button, and you’ll see the Find a Sub dialog that lists similar RealTracks.



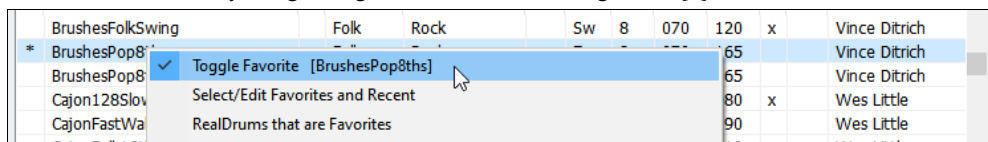
RealDrums Picker Enhancements



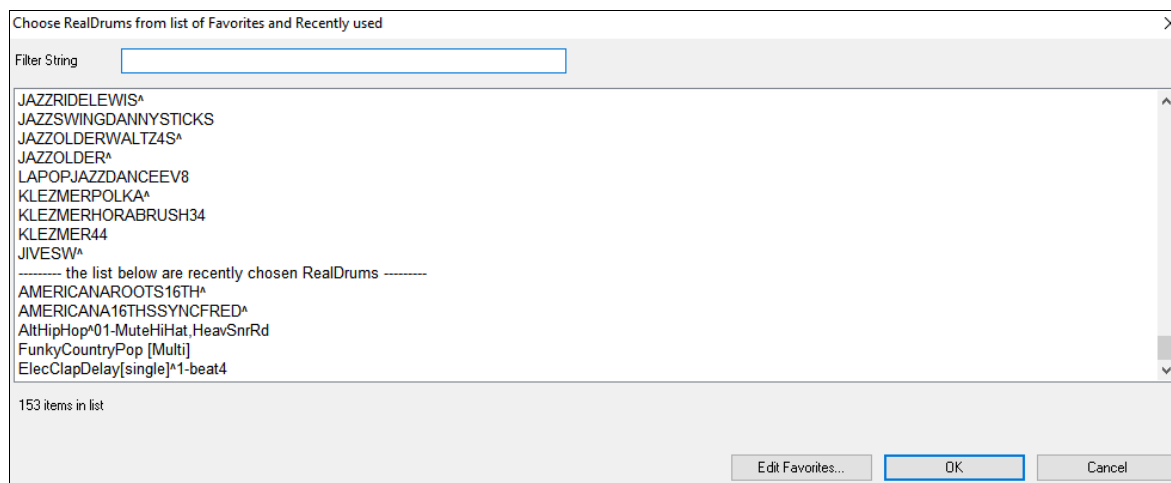
A right-click menu is added with commonly used functions (e.g., clear filter, set or edit favorites, show similar or compatible RealDrums, etc.).



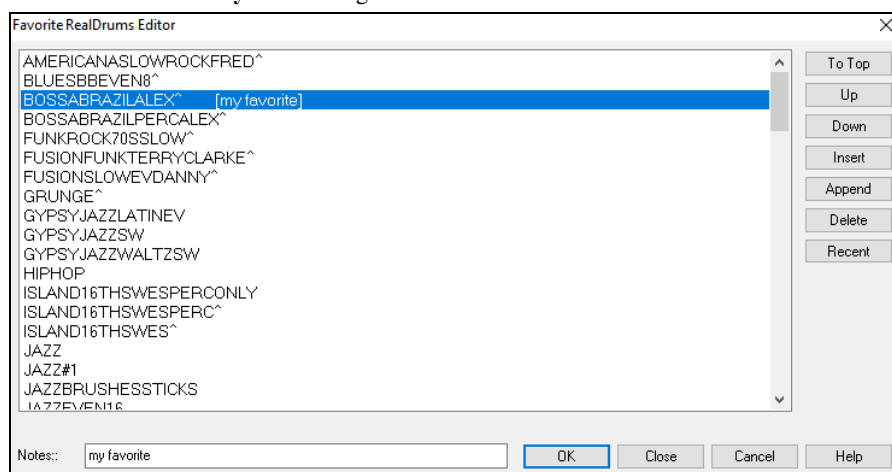
You can set favorites by using the right-click menu or clicking on the [*] column.



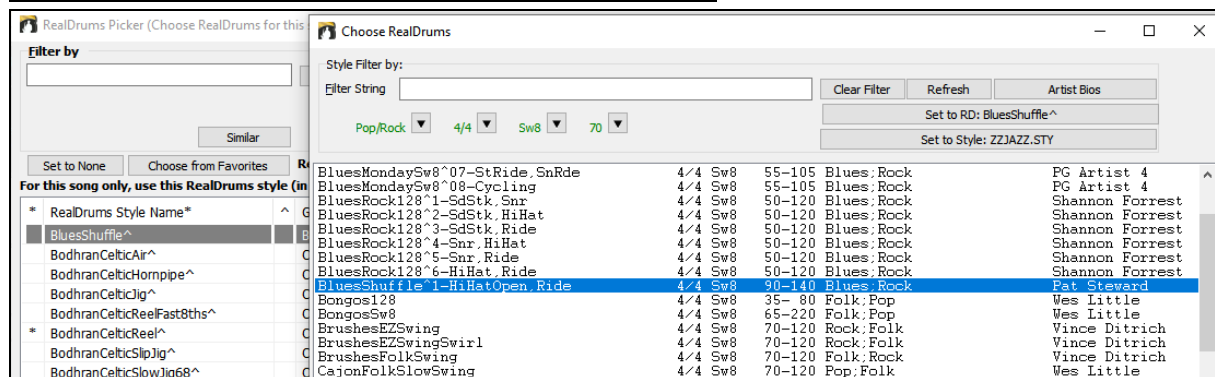
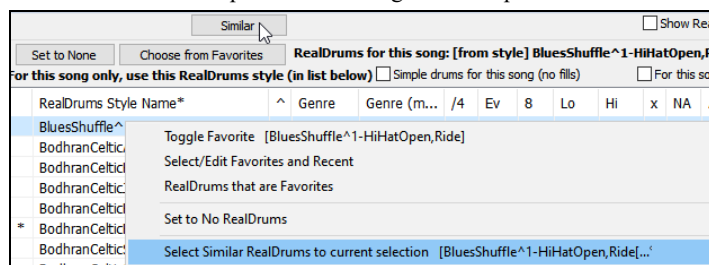
The Choose RealDrums from Favorites and Recently Used dialog shows favorites followed by recently used RealDrums. The list can be filtered with text string. For example, type “fusion” to find the ones with fusion in the name.



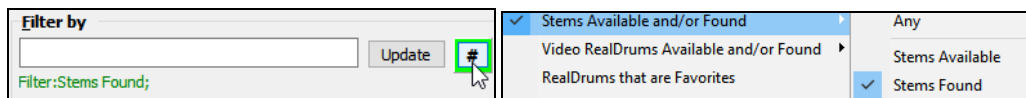
The **[Edit Favorites]** button in the **Choose RealDrums from Favorites and Recently Used** dialog opens the **Favorite RealDrums Editor** that allows you to re-arrange/add/remove your favorites. You can also add comments, which are searchable in the **Choose RealDrums from Favorites and Recently Used**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



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



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

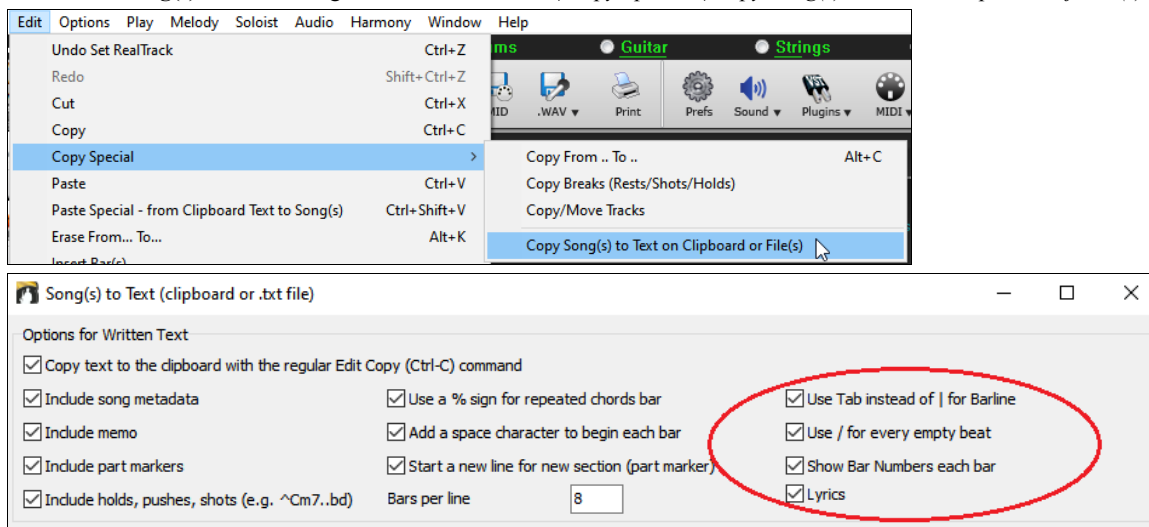


Copy Song to Text Enhancements

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

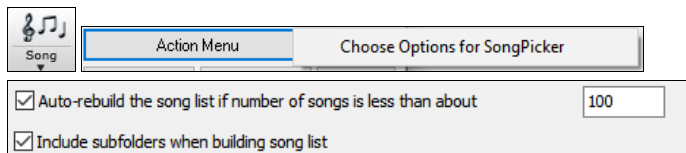
- Add lyrics as a [Lyrics] section.
- Use Tab delimiter for bars, so the text can be pasted into a spreadsheet with columns for each bar.
- Use a slash for every beat to see | C / / / | instead of | C |.
- Add bar numbers to each bar.

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



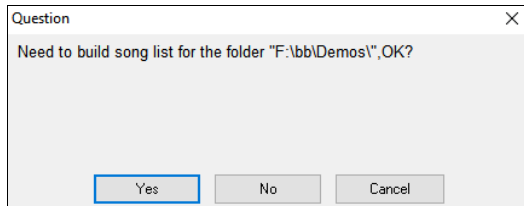
SongPicker Enhancements

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



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

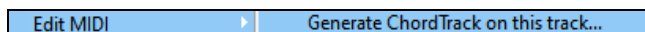
A message about rebuilding is now a question so that pressing YES saves the extra step of needing to rebuild it.



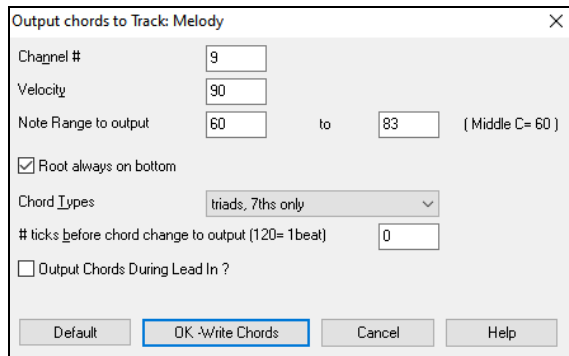
Chord Track Added

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

A chord track can be generated on any track. In the Mixer right-click on the track to and select *Edit MIDI | Generate Chord Track on this track* from the menu.

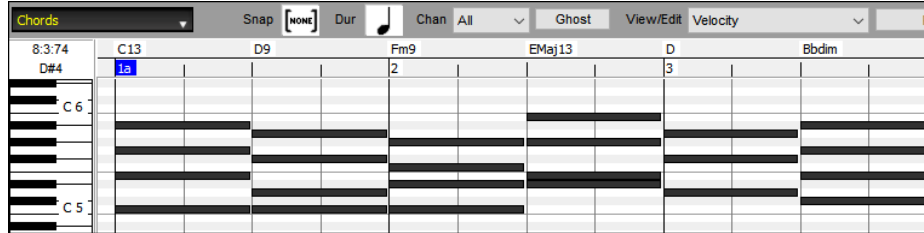


You will then see the **Output Chords to Track** dialog with options about the chord track to be generated.

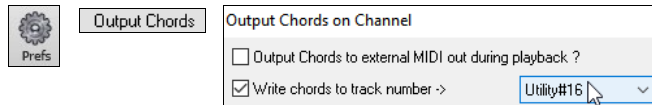


These options include channel, velocity, note range, chord types, root at bottom, ticks before the chord change, and chord output during lead in. If the chord types are set to “triads, 7ths only,” a chord like C13 will be played as a C7, but if they are set to “complex chords,” a C13 chord will be played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

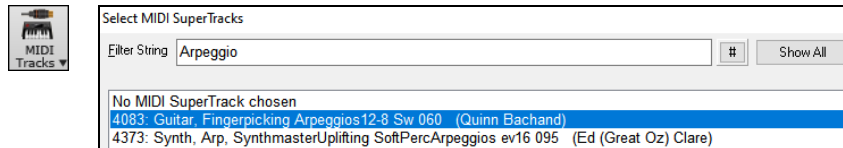
For example, if you select the “60-72” note range and “triads and 7ths” chord types, you will see in the Piano Roll window that the chords are generated within the 60-72 (C5-C6) note range and the simpler chords are written for complex chords.



In addition, using the **Output Chords on Channel** dialog (*Option | Preferences | [Output Chords]*), you can set a chord track to be always written to a certain track (e.g., Utility track #16.)



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



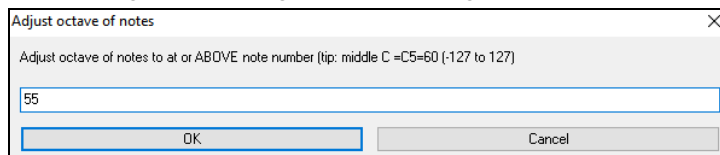
Fit-to-Note-Range MIDI Transpose Added

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

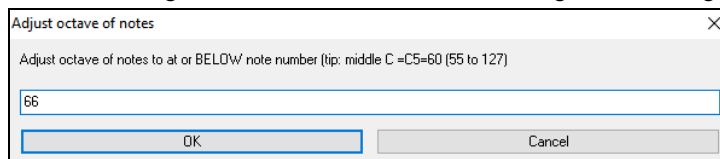
To transpose an existing track using the MIDI Note Range, right-click on a track button *select Edit MIDI | Adjust octave of Notes to fit Note Range* from the menu.



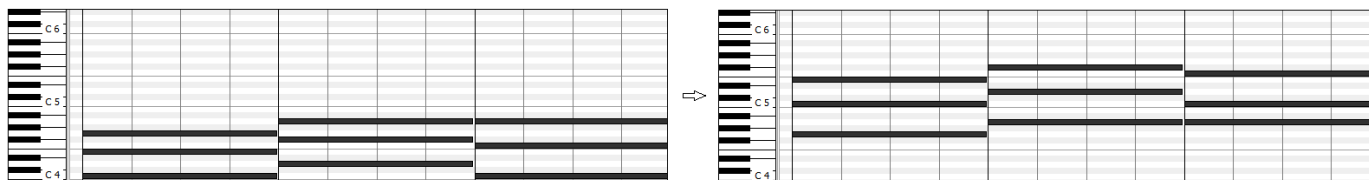
You will be given two dialogs. In the first dialog, enter a note number that will be the lowest of the range and press OK.



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

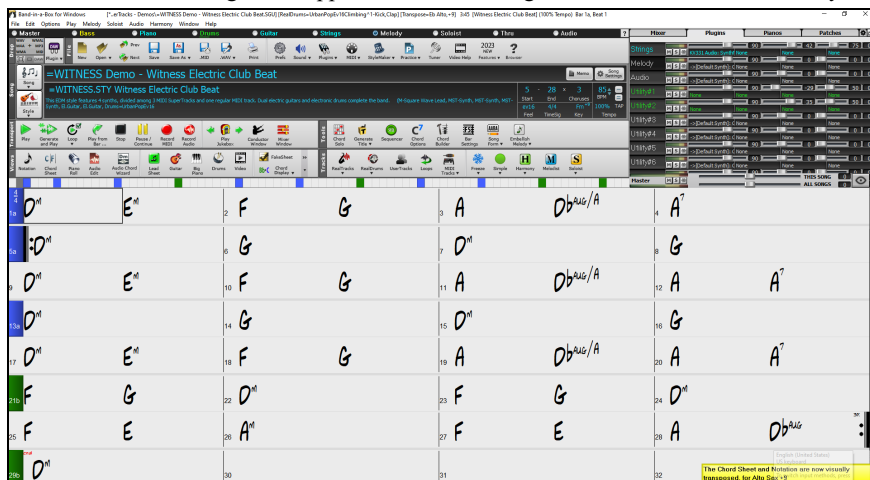


Now the track will be transposed for any note that is below or above your range so that it is within the range.

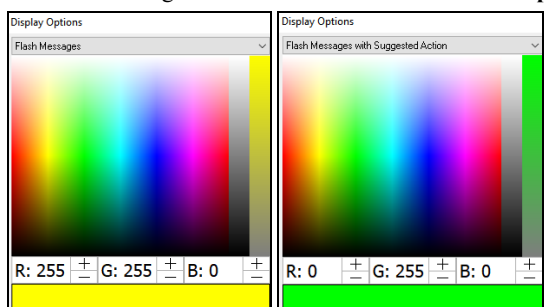


Yellow Messages Enhancements

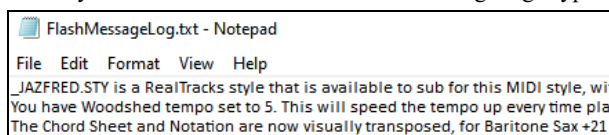
The notification messages that appear at the bottom right of screen are enhanced. They are smaller, occupying less of the screen.



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



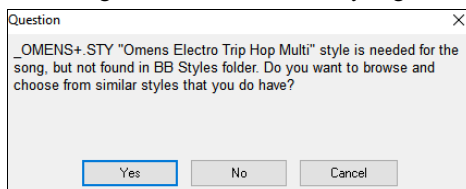
A handy function is added to see the flash message log. Type **l o g Enter**, and FlashMessageLog.txt will open.



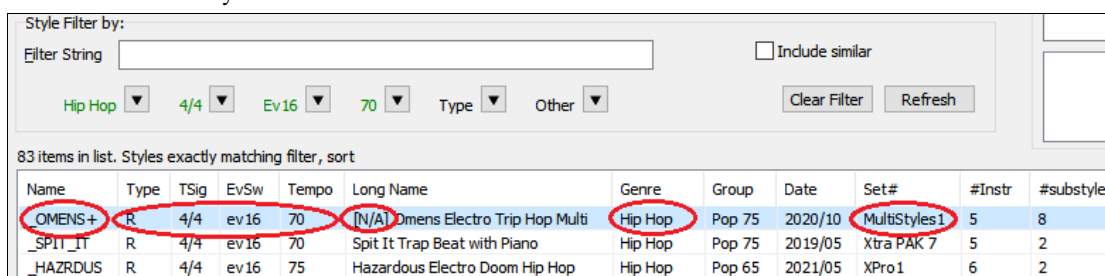
Help for “Style Not Found”

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

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



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



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

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

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

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

Bass RT	2741:Bass, Synth, AltHipHopA-B Ev 16 085 [Ed (Great Oz) Clare]	..
Piano RT	1542:Piano, Acoustic, Rhythm PopBelieve Ev 16 065 [Blair Masters]	..
Drums RD	RealDrums=CloudRap^01+HRKcSnlPr,HHRdCSEch [Ed (Great Oz) Clare]	..
Other RT	1644:Synth, Rhythm, EuroDance SubduedHitsOffBeat Ev 16 120 [Ed (Great Oz) Clare]	..
Strings RT	1857:Synth, Rhythm, EuroDance EnergyStabOffBeat Ev 16 120 [Ed (Great Oz) Clare]	..

StylePicker Enhancements

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

Mark as Prototype, and sort by Similar Styles to _CHILPOP.STY: Electronic Chillout Pop

Modern Pop4/4Ev 1675TypeOther

Clear FilterRefresh

105 items in list. Prototype sort : _CHILPOP.STY: Electronic Chillout Pop

Name	Type	TSig	EvSw	Tempo	Long Name	Genre	Group	Date	Set#	#Inst
_CHILPOP	R	4/4	ev 16	75	Electronic Chillout Pop	Modern Pop	Pop 70	2015/11	Misc.	5
_BUBLPOP	R	4/4	ev 16	90	21st Century Radio	Modern Pop	Pop 80	2015/11	Misc.	4
_HYVDANC	R	4/4	ev 16	90	Modern Pop Ballad	Modern Pop	Pop 75	2015/11	Misc.	5

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

Filter String

dsfsdfsdf

☐ Include similar

Modern Pop

4/4

Ev 16

75

Type

Other

Clear Filter

Refresh

1 items in list. Prototype sort : _CHILPOP.STY: Electronic Chillout Pop

Name	Type	TSig	EvSw	Tempo	Long Name	Genre	Group	Date	Set#	#Inst
_CHILPOP	R	4/4	ev16	75	Electronic Chillout Pop	Modern Pop	Pop 70	2015/11	Misc.	5

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

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

☒ Play a Preview (portion) when auditioning
 # bars for preview

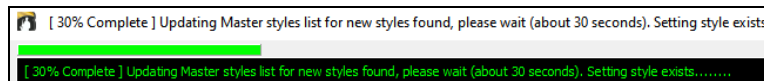
16
 4
 8
 12
 16
 20
 24
 28
 32

☒ 16 bar preview

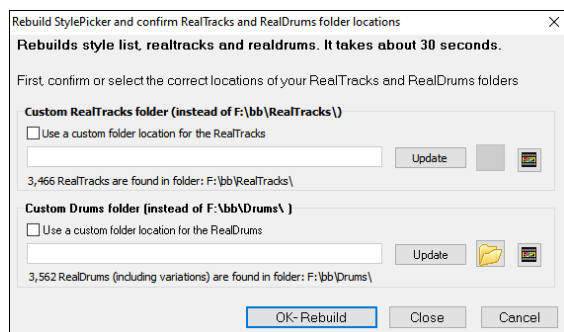
Double-click on a style can be set to play the Chord Sheet chords instead of the pre-made demo. To set this, open the **StylePicker Options** dialog by pressing the **[Action]** button and selecting *Set Dialog Options*, and enable the “Double click on style plays Chord Sheet instead of pre-made demo.”

Action
Reset Dialog to Defaults
☒ Double Click on style plays chordsheet chords (instead of pre-made demo)

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

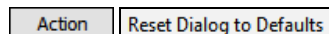


Style rebuild first shows a dialog to confirm RealTracks and RealDrums folder locations.



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

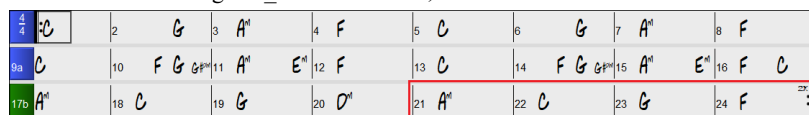
The [Action] button - *Reset Dialog to Default* menu item sets both the **StylePicker** main screen and the **StylePicker Options** dialog to defaults.



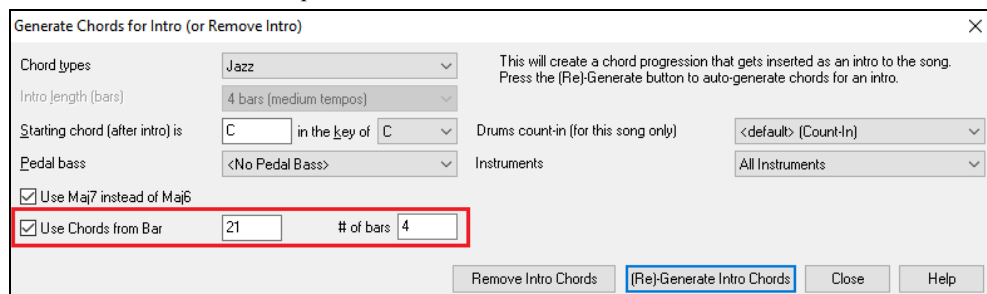
Generate Intros Using Song Chords

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

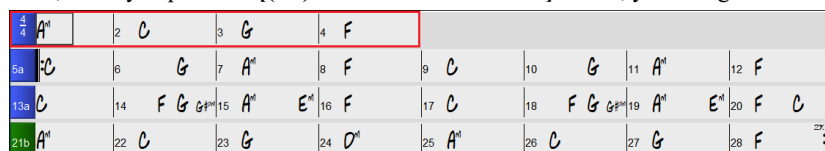
Let’s use a demo song for _CHILPOP.STY, which doesn’t have an intro.



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



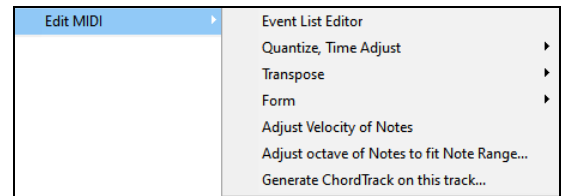
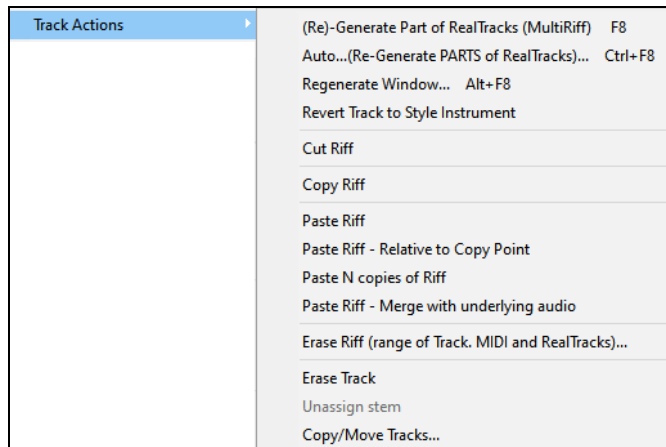
Now, when you press the [(Re)-Generate Intro Chord] button, you will get an intro that uses the last 4 bars, which works well.



More Track’s Right-Click Menu Items

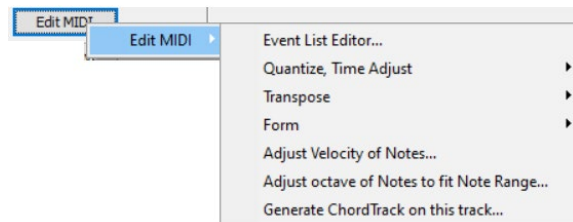
Menu items are added to the track’s right-click menu.

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



Track Settings and Action Dialog Enhancements

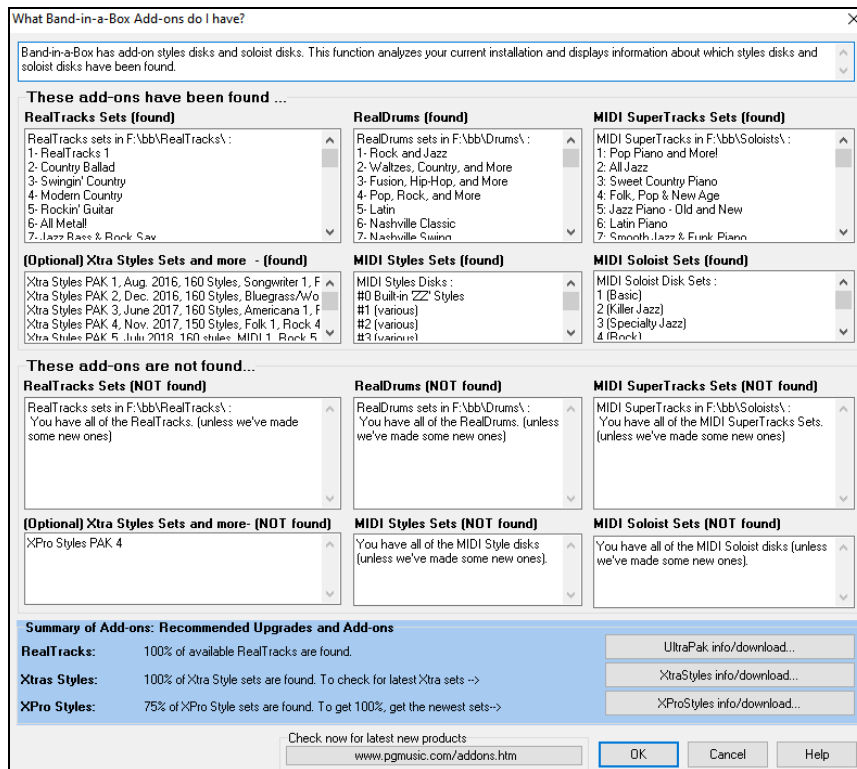
The dialog that opens with the **T Enter** keys has a new button for various MIDI editing commands like transpose, generate chord track, transpose octave to note range, etc.



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

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

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



For example, on this installation you can see that:

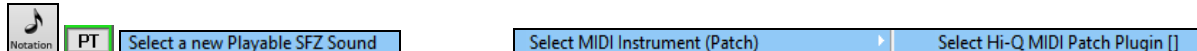
- 100% of RealTracks and RealDrums are found
- 100% of Xtra Styles Sets are found
- 75% of XPro Styles Sets are found

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

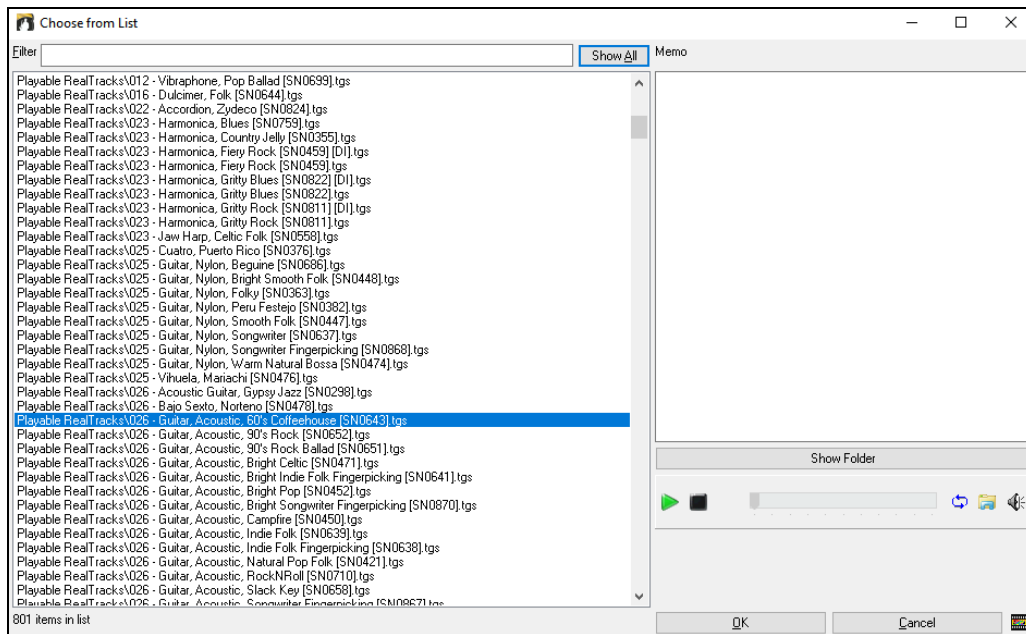
Pre-made “Showcase” Audio Demos for Playable RealTracks and RealDrums

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

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



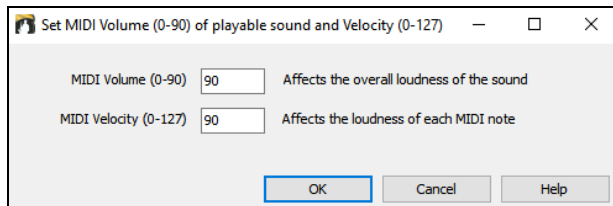
Now double-click or press the green PLAY button to hear a demo. The demos of the Playable RealTracks allow you to compare the original RealTracks (real musicians and instruments) with the MIDI sound playing the same part, by playing 4 bars of Playable sound, then 4 bars of Playable sound with a band,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



Playable Tracks Enhancement

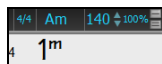
You can now easily increase/decrease volume of the playable MIDI sounds.

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



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

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

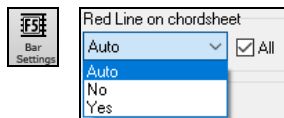


Display Option of Red Lines in Bars on Chord Sheet

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



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



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

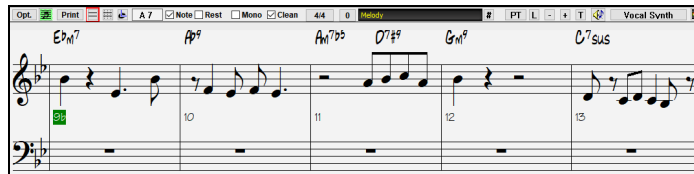
The “Auto/No/Yes” dropdown applies to the current song only and overrides the global setting. If you select “No” when “All” is checked, you won't see the red lines in the current song. If you select “Yes” when “All” is unchecked, you will see the red lines in the current song. If “Auto” is selected,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

Notation Enhancements

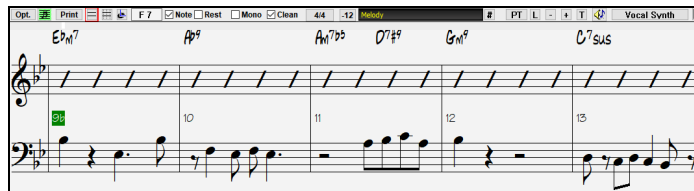
The Notation window (Editable or Staff Roll mode) has hotkeys for changing note times left/right. When a note is highlighted in red (using the **Shift+Arrow R/L** keys), use the **Ctrl+Alt+Arrow R/L** keys to change the note time +/- 5 ticks (120 ticks per beat).

Note: Some graphics drivers may use the Ctrl+Alt+Arrow R/L keys to rotate the screen in 90 degrees right/left. If that's the case, you need to disable it in order to use those keys for changing note times in the Notation window. You can do this in your graphics control panel, which opens by clicking on the desktop and selecting Graphics Properties.

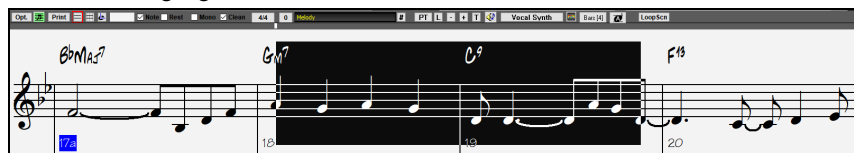
Rests now transpose from treble to bass. For example, in this image the Melody track contains some rests on the treble clef.



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



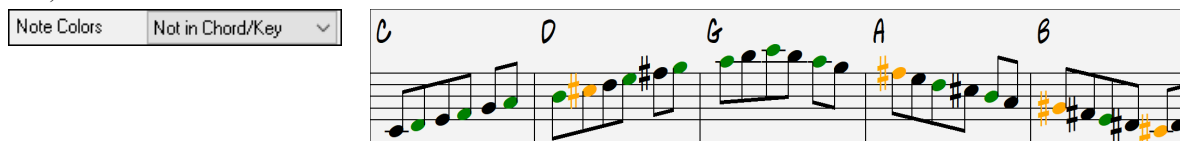
You can now highlight an area of non-editable notation.



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

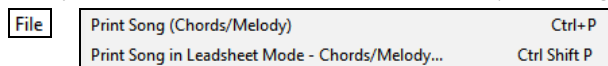


There is a new notation setting for note colors: black (a chord tone), green (not a chord tone) and orange (not a chord tone and not a scale tone).

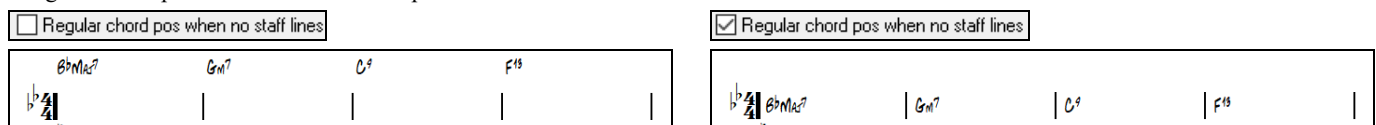


Notation Printing Enhancements

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



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



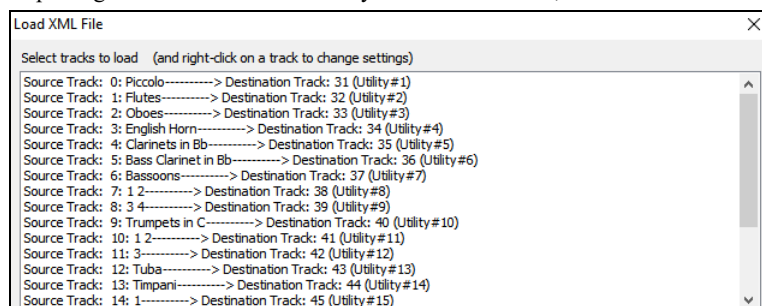
Band-in-a-Box remembers all items in the Print Options dialog when returning to it and after reboot.

The Print Options dialog has hotkeys for [OK - Preview/Graphics] and others.

Print Range remembers last settings and uses that as default.

XML Enhancement

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



New Hotkeys

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

Alt+Shift+Z solos the current track on the Mixer.

L O G Enter opens the FlashMessageLog.txt.

(Audio Edit window) **Ctrl+Shift+V** mix-pastes audio.

(Audio Edit window) **Shift+Delete** deletes a region of audio.

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

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

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

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

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

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

Miscellaneous

Search-and-Replace chords now sets to the selected area.

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

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

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

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

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

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

The color selection combo box in the Display Options dialog is now bigger.

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

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

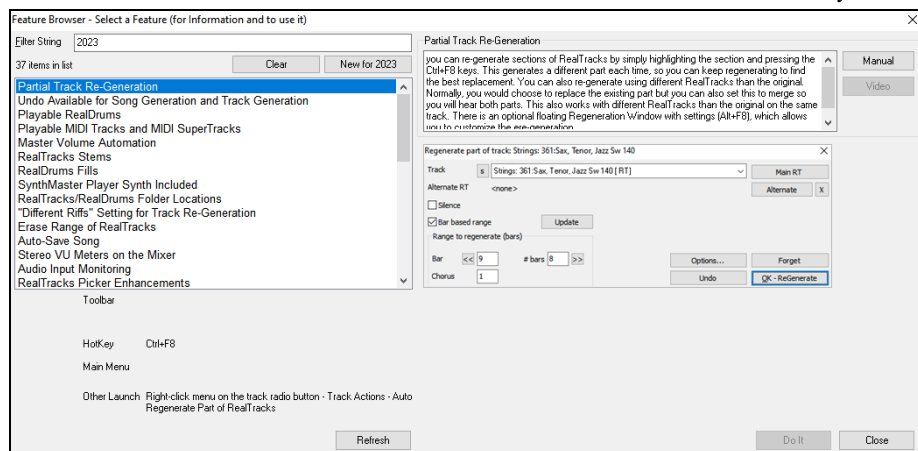
Many Accessibility Enhancements

See the list at <https://www.pgmusic.com/bbwin.new.accessibility.htm>

Feature Browser

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

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



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

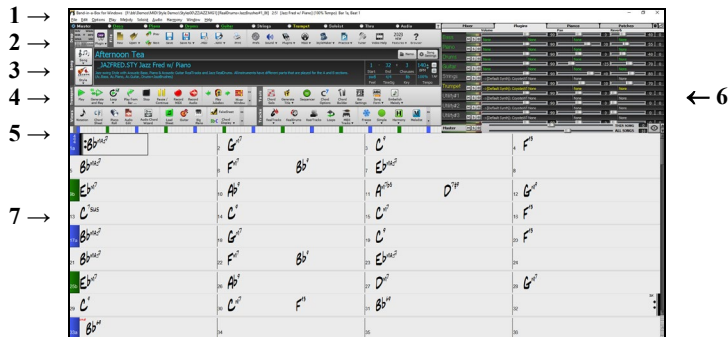
Chapter 4: The Main Screen

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.

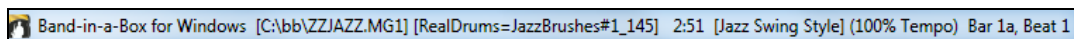
There are seven different areas on the main screen.



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** 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. 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. To resize the window, first unmaximize it. Then use the sizing control at the bottom right. The various Band-in-a-Box windows will scale as you do this. Band-in-a-Box will remember the position and size of the window between sessions.

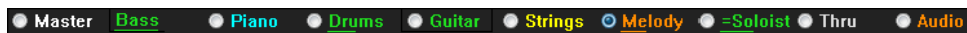
Status Bar



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. 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).

With previous versions of Band-in-a-Box, the tracks were always called the same names “Bass, Piano, Drums, Guitar, and Strings.” Now the names match the styles, and if the 2 tracks have the same name, numbers will follow. For example, if you load in the Slow Bluegrass Waltz style, you will see these names: Bass, Guitar 1, Mandolin, Guitar 2, Banjo.

Note: If you prefer the “default” track labels (Bass/Piano/Drums/Guitar/Strings/Melody/Soloist), uncheck the “Auto-Generate Track Labels” option in the [Preferences](#) dialog or the Mixer’s settings tab.

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

Utility Tracks

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

Master Button Menu

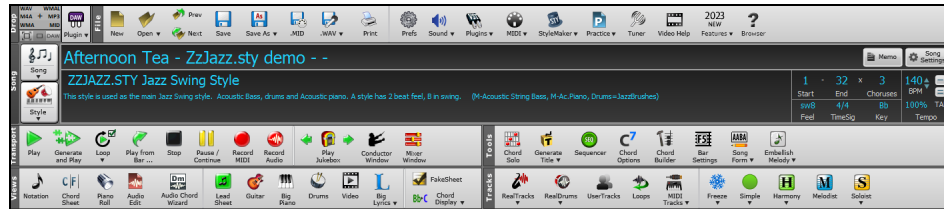
Right-click on the Master button to open a menu of commands that will apply to all tracks. For example, you can mute/un-mute all tracks, freeze/un-freeze all tracks, set the song to simple arrangement, export the song as an audio file, etc.

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.



There are three modes for the toolbar.



You can switch the toolbar modes using the Mode Selector buttons at the top left of the screen.

1. Smaller, configurable toolbar with tabbed interface.

Tip: If you want to see the buttons in color, open the [Display Options](#) dialog (*Options | Preferences | [Display]*) 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 [+] in the center, 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, which controls drag 'n' drop operations.

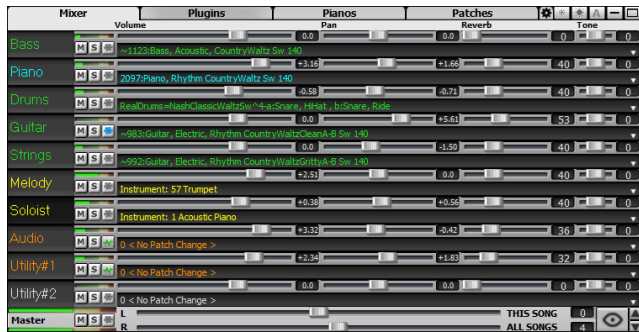
Progress Bar



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.

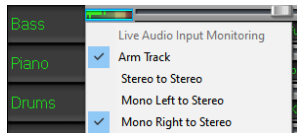
You can set Volume and Panning to display as decibels instead of MIDI values. This makes sense when you are mostly dealing with RealTracks, RealDrums, and audio tracks. To display as decibels for all tracks, enable the “Display dB Instead of MIDI Volume” option in the Settings tab. To set for each track,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



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

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

For an audio track, a waveform button displays.

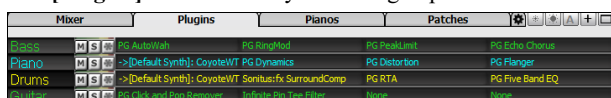
A stems button indicates that the track has a RealTracks/RealDrums stem loaded.

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



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

The **[Plugins]** screen allows you to assign up to four 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.).

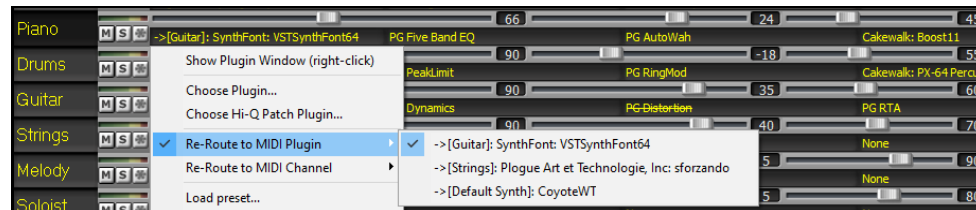
Audio tracks have 4 slots. There is no synthesizer slot, so they have 4 for audio.

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

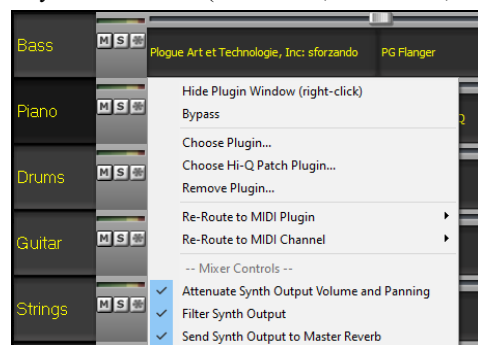
Note: A “group” includes presets for all four plugins on the track. This is saved in a .tgs (Transform Group Settings) file.

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.

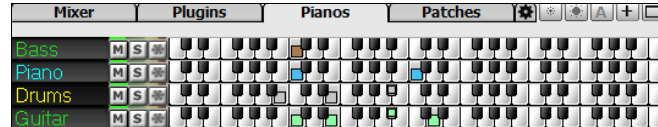


Attenuate Synth Output Volume and Panning: This will change the gain of the plugin’s audio output based on the Volume and Panning controls on the Mixer. When this is enabled, MIDI controllers for volume will not be sent to the plugin. This setting is useful for plugins that do not respond to MIDI controllers.

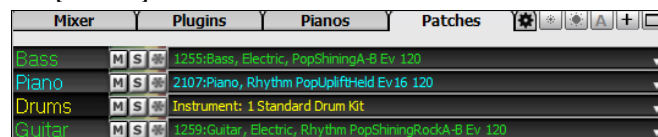
Filter Synth Output: This will apply high/low-pass filtering to the plugin’s audio output based on the Tone control on the Mixer.

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.

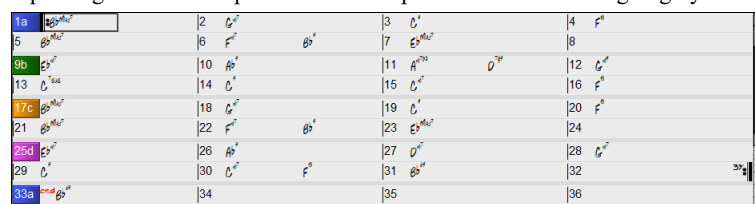


Clicking on any instrument name opens the menu for selecting or changing the instrument.

Chord Sheet

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

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



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

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

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

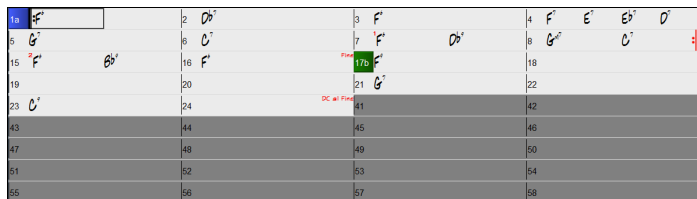
Time signature changes will be displayed on the Chord Sheet if the “Show time signature changes” option is enabled in the **Display Options** dialog.

Fake Sheet Mode

Open 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.

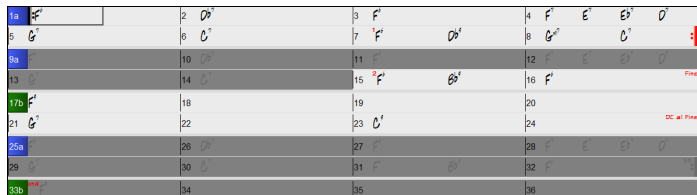


To view the Chord Sheet in the Fake Sheet mode, press the **[Fake Sheet]** button on the toolbar and enable the *Display Chord Sheet in Fakesheet Mode* menu item.



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

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



Chord Entry

The basic way of entering a song 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:

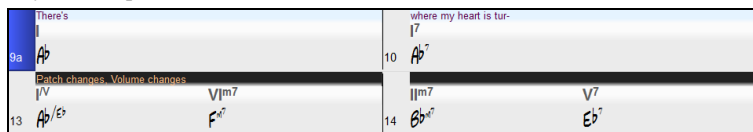
1. Standard chord symbols (C, Fm7, Bb7, Bb13#9/E).
2. Roman numerals (I^{maj7}).
3. Nashville Notation (1^{Maj7}).
4. Solfeggio (Do^{Maj7}).
5. Fixed Do. In Italy and other parts of Europe, chords like C7 are always referred to by the Solfeggio name (Do7 for C7) regardless of the key signature.

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

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

Section Paragraphs

When you’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.

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.

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

Open File

The **BB File Open** dialog is opened with the *File | Open* menu command, the *Open File* command in the **[Open]** button menu, 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.

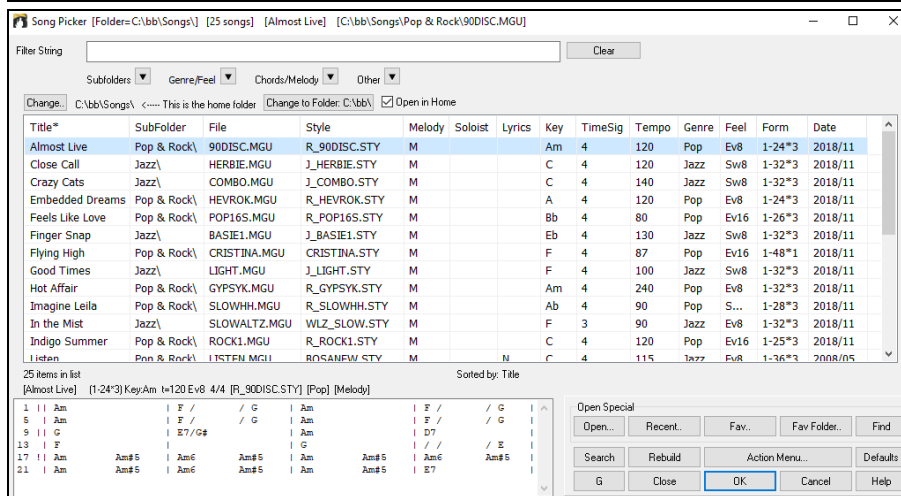
Drag & Drop Files to Band-in-a-Box

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)

Selecting *Open SongPicker* from the **[Open]** button menu opens the **SongPicker**, which 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\Songs`, 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. In the area below the song list, you can see the chord progression of the currently highlighted song. You can copy and paste it into a text file. The song list can be filtered in many ways.

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

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

The *Songs with Chord progression matching current song* item in the “Chords/Melody” filter menu will help you find songs that has a similar chord progression in the selected range of the current song. In the **Song Chord Match** dialog, specify the range by entering the start bar number and the number of bars. When you press the **[Update]** button, the chord progression in that range will display.

With the *Songs matching melody bar range* item in the “Chords/Melody” filter menu, you can find songs with a similar melody fragment in the selected range of the current song. When the **Song Melody Match** dialog opens, select the source track (Melody or Soloist), and specify the range.

If you want to find songs with a similar chord progression and a melody fragment in the selected range of the current song, select the *Songs matching Chords and melody bar range* menu item. In the **Song Chords and Melody Match** dialog, select the source track (Melody or Soloist) and specify the range.

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

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

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

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

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.

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

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

Open Recently Chosen Songs / Open Favorite Songs

There's a dialog with separate lists of Recently Played and Favorite songs. Select *Open Recently Chosen Songs* or *Open Favorite Songs* from the **[Open]** button menu or use the keystrokes **Shift+F3** to open the lists.

Tip: You can also use the following hotkeys: **S S 2 Enter** for the recently played songs and **S S 3 Enter** for the favorite songs.

Open Previous Song

The *Open Previous Song* command in the **[Open]** or **[Song]** button menu 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

The *Open Next Song* command in the **[Open]** or **[Song]** button menu 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

The *Open Entire MIDI File (.mid) to Melody Track* command in the **[Open]** button menu allows you to select a MIDI file and open it 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

The *Open Karaoke File (.kar) to Melody Track* command in the **[Open]** button menu allows you to select a Karaoke file and open it 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. You can easily open a MusicXML file, including notes, chords, lyrics, guitar tab, bends, hammer-ons, pull-offs, and slides, that you have created in your notation programs such as Finale, Sibelius, and Guitar Pro.

When you choose the *Open MusicXML File* command from the **[Open]** or **[Song]** button menu and select a MusicXML file (.musicxml/.XML/.MXL), the **Load XML File** dialog will open.

Note: To import a MusicXML file to the current song instead of opening it as a new song, go to *File | Import | Import MusicXML File*.

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*.

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

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

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

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

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

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

Open ABC Notation File

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

Open Audio File

The *Open Audio* command in the **[Open]** or **[Song]** button menu allows you to open audio files of all supported types (.WAV, .WMA, .MP3, .MP4, .M4A, .WMV audio, and audio CD).

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

Open from Favorite Folders

The *Open from Favorite Folders* command in the **[Open]** button 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.

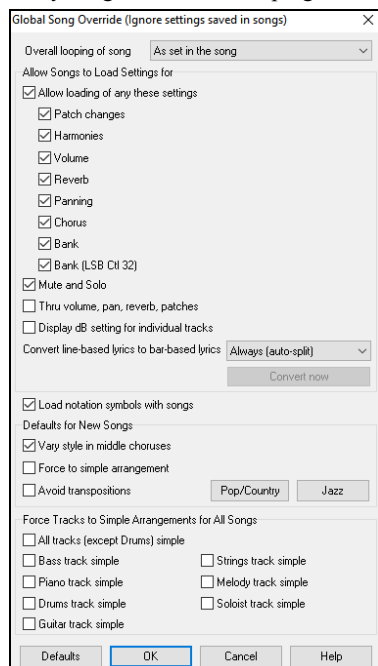
Choose the menu items *File | File Utilities | Associate File types (songs, styles) with Windows...* to associate the Band-in-a-Box file types, and *Remove File Associations (songs, styles) with Windows...* to remove the associations.

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

Allow Loading of any these settings: If you enable this, the items (e.g., patch changes, harmonies, volumes, etc.) will be loaded with songs. If you disable it, none of the items will be loaded with songs.

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

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

Convert line-based lyrics to bar-based lyrics: In the previous versions, there were line-based lyrics, which could be entered for each line on the Notation window. You can no longer enter this type of lyrics, but if your existing song has line-based lyrics, Band-in-a-Box can convert them to bar-based lyrics. This option allows you to choose how the conversion should occur when the song with line-based lyrics opens. The default is “Always (auto-split),” which will convert line-based lyrics to bar-based lyrics and 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.)

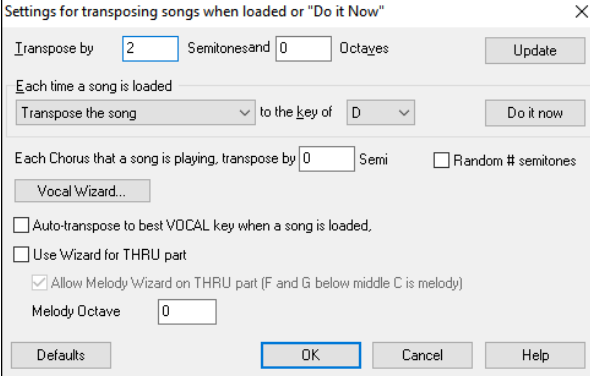
The **[Pop/Country]** preset button turns both of these settings off for a typical Pop or Country arrangement that follows part markers and does not embellish chords.

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.



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.

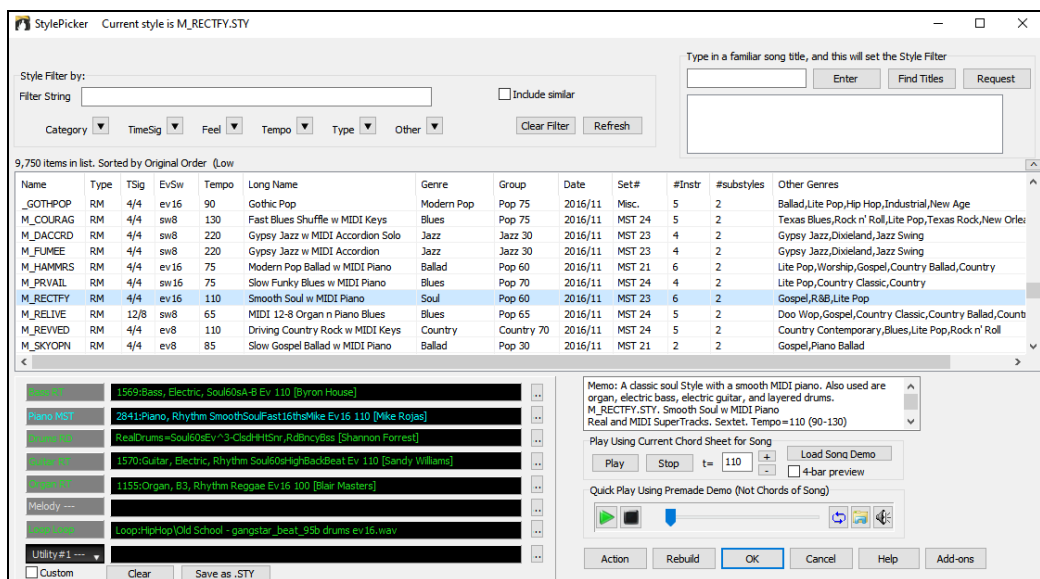
For example, if there is a check mark beside *StylePicker*, clicking on the top half of the button will launch the **StylePicker** dialog. *Band Styles* opens a list of style categories. If *Recently Used Style* is checked, clicking the button will go directly to the **Recently Played Styles** list,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



Playing/Pausing/Stopping Songs



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

The **[Play]** button 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.)

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

Click on the **[Loop]** 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.

The **[Play from Bar...]** button 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.

The **[Stop]** will stop song playback.

You can pause playback with the **[Pause/Continue]** button; pressing it again resumes playback from the same location.

You can also use the *Play* menu commands or keystrokes. The keystrokes are **F4** to generate and play, **F10** to play and loop the selected region, **Ctrl+F** to play from the selected bar, **Ctrl+G** to play from the current bar, **Esc** or **Spacebar** to stop, and **Ctrl+H** to pause/continue.

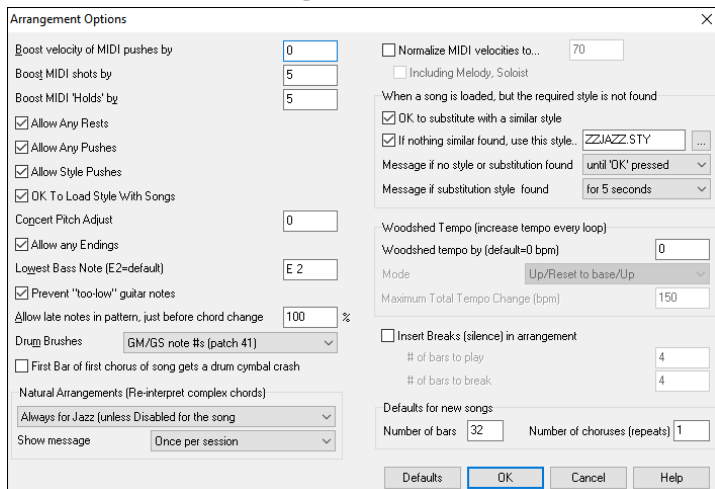
You can double-click on any bar on the Chord Sheet or Notation window to start playback at that location.

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).

Arrangement Options



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 MIDI pushes by: The pushes in Band-in-a-Box are the chords that get played before the beat. Typically pushes are played a little louder than other patterns. You can leave this setting at 0 or set it to between 0 and 10.

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

Boost MIDI '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 the option to -2. Alto Sax and other Eb instruments should set 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 normally play bass notes (down to the low E) if the pattern doesn'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!).

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.

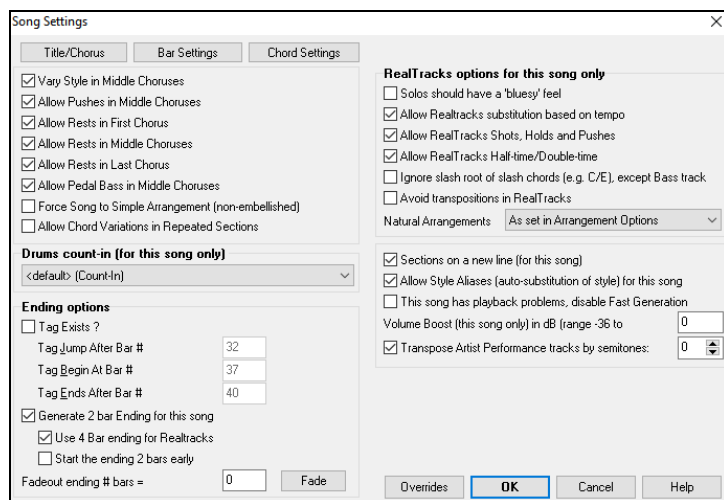
Defaults for new songs: By default, new songs have 32 bars and 1 chorus, but you can set your own defaults.

Song Settings



The **[Song Settings]** button opens the **Song Settings** dialog for 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). If you have rests in a song but don’t want the rests to play in the middle choruses since you are using them for soloing, simply uncheck the “Allow Rests in Middle Choruses” option.

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.

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

Ending Options: A tag (also referred to as a coda) is a group of bars that are played in the very last chorus of a song. If you select the “Tag Exists?” check box, then the tag will play during the last chorus of the song. After the bar you specify as the “Tag 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.

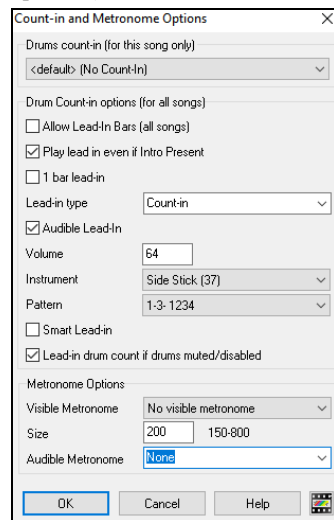
Transpose Artist Performance Tracks by semitones: If this is enabled, any Artist Performance tracks will be transposed (pitch stretched) by the amount entered here. The value is set automatically when you transpose your song, but you can adjust it here.

Count-in and Metronome Options



Count-in/Metro

The **[Count-in/Metro]** button in the **Preferences** dialog opens 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).



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.

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.

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

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.

Audible Lead-In / Volume: This enables audible count-in. If you want 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

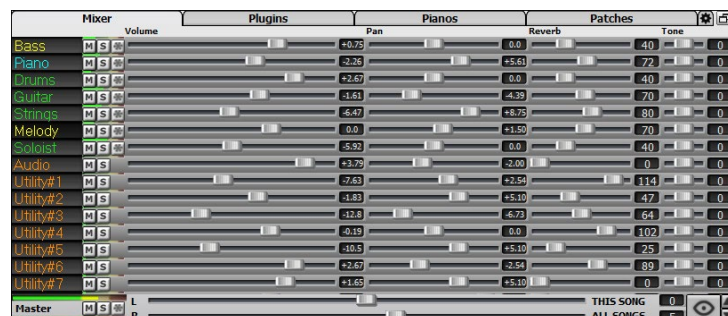


The **[Simple]** button on the toolbar allows you to set individual tracks or all tracks to unembellished arrangements. The simple arrangement option can be set on a song-by-song basis or for all songs.

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.

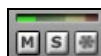
Track Settings for Playback

The individual tracks are controlled with the Mixer.



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.

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 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 hotkeys for this, you can press **Alt+2** (Mute-All) and then **Alt+4** (Unmute Piano). You can also solo the current track with **Alt+Shift+Z**.

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

Freeze a Track

Any track (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. You can also use the *Play | Freeze Track* menu item.

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.

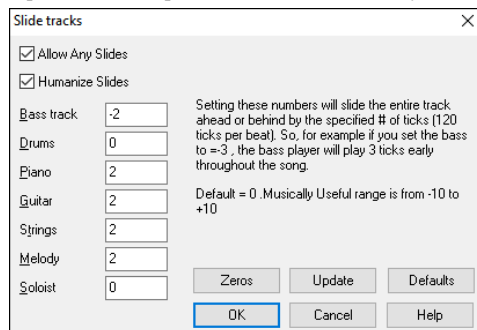


The Master Volume is a new type of volume setting for Band-in-a-Box, and is a true Master Volume, in that it applies a decibel (dB) boost to the master signal, independent of the tracks' volumes. So, for example, if you want all Band-in-a-Box songs to be louder, you can simply set the "All Songs" Master 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 feature 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, you can 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.



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.

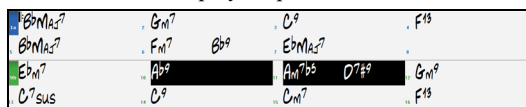
Tip: A track that always plays notes early by a certain amount tends to sound out of time, whereas humanizing the slide makes the track sounds more alive.

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.

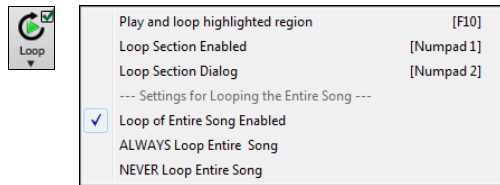
To use this function, select a region on the Chord Sheet.

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. 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.

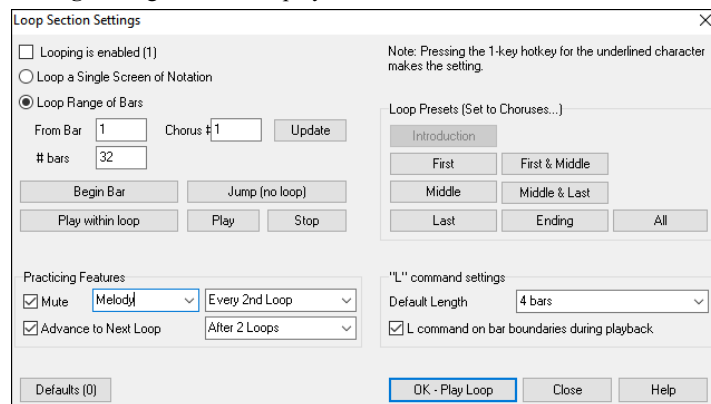


Loop any Section of the song

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.



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.

Hotkeys 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. If you enable the **Mute** checkbox, the selected track will be muted every Nth loop. 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** 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 **L 4 Enter** to start a 4-bar loop.

Loop Keystroke Commands (useful for live performance)

- | | |
|----------------------|--|
| NUMPAD 1 | Toggle looping on/off. |
| NUMPAD 2 | Open Loop Section Settings dialog. |
| Ctrl+NUMPAD 1 | Play with last chorus looped. |
| Ctrl+NUMPAD 2 | Play with middle choruses looped. |
| Ctrl+NUMPAD 3 | Play with middle and last choruses looped. |
| Ctrl+NUMPAD 4 | Jump to last chorus. |
| Ctrl+NUMPAD 5 | Jump to ending. |
| Ctrl+NUMPAD 7 | Loop Notation screen. |
| NUMPAD [DEL] | Advances the Notation, Lead Sheet, and Guitar windows by one chord (group of notes). |
| NUMPAD [INS] | Backs up the Notation, Lead Sheet, and Guitar windows by one chord. |

Notebook users should set “Simulate NUMPAD Keys” to “ON” in the **Preferences** dialog, then use the regular number keys to trigger looping.

The Title bar at the top of the main screen indicates the looping status. If a song has a looped section, this will be listed at the top of the screen (e.g., “Will loop Middle Choruses” or “Currently looping Middle Choruses”). So, you can tell what is going to happen with the looping during a live performance.

Quick command for Looping

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

For example:

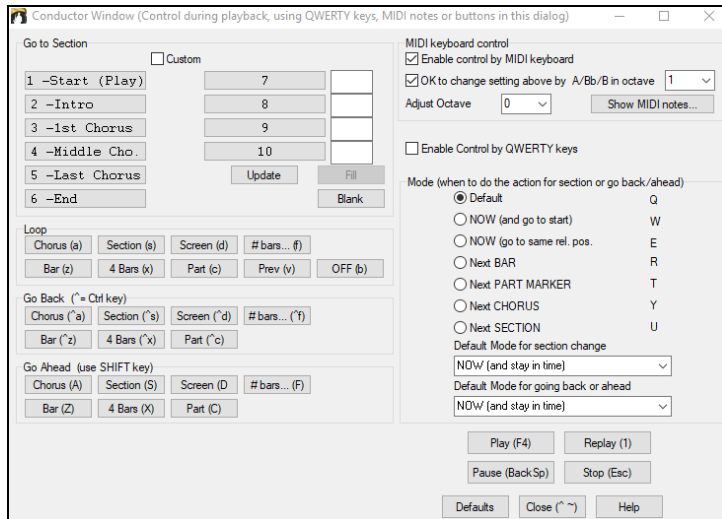
- **L Enter** will loop at the current point for 4 bars. (The “4” is a selectable value. See below.)
- **L 8 Enter** will loop for 8 bars.
- **L 8, 12 Enter** will loop for 8 bars starting at bar 12.
- **L 8, 12, 2 Enter** will loop for 8 bars starting at bar 12 of chorus 2.

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” hotkeys 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.

Boost THRU Velocity by 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 (second, fourth, sixth)

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



To use this feature, press the **[MIDI]** toolbar button and enter a check for *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)

To use the Melody Wizard, make sure the MIDI Keyboard Wizard is enabled on the **[MIDI]** menu button or in the *Play* menu. This will also enable the MIDI Wizard on the QWERTY keys.

Then, open a song that has a melody.

Mute the Melody track with the **Alt+8** keys.


Play the song. 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 the “Use Wizard Thru part” 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 instrument on the Thru track. To change the instrument, volume, reverb, etc. for the Wizard select the Thru track 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 **Arrangement Options** dialog (*Options | Preferences | [Arrange]*).

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

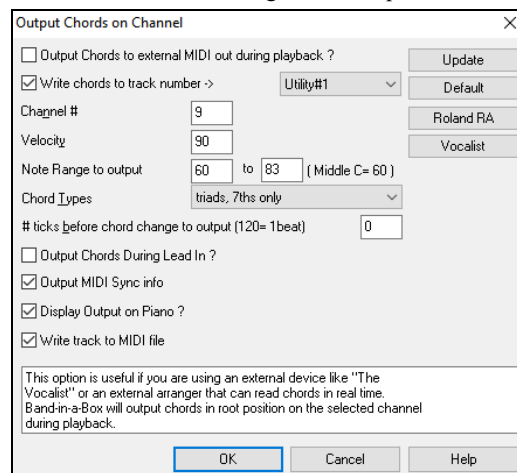
The normalization will affect bass, drums, piano, guitar, and strings. If you select the “Including melody and Soloist” option, the normalization will also affect the Melody and Soloist parts.

Outputting Chords to External Device

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

An example of this is the 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 **[Output Chords]** button. The **Output Chords on Channel** dialog will then open.



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

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

Click on the **[Vocalist]** button if you have such a device connected to your MIDI system. Band-in-a-Box will then send it the appropriate chord information automatically as your song is playing (e.g., root position triads).

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

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

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

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

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

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

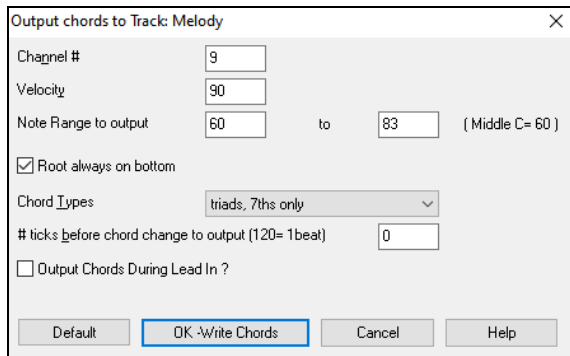
Enable the **Output MIDI Sync info** checkbox to send MIDI sync info to your external device.

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

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

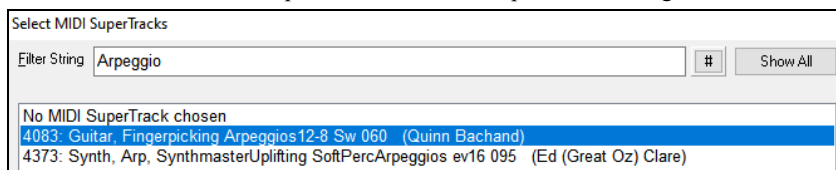
Outputting Chords to Track

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



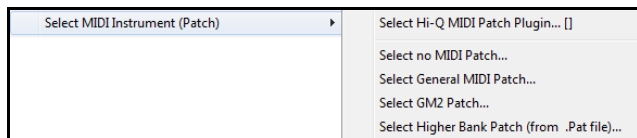
These options include channel, velocity, note range, chord types, root at bottom, ticks before the chord change, and chord output during lead in. If the chord types are set to “triads, 7ths only,” a chord like C13 will be played as a C7, but if they are set to “complex chords,” a C13 chord will be played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

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



Changing MIDI 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 SynthMaster Player

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

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

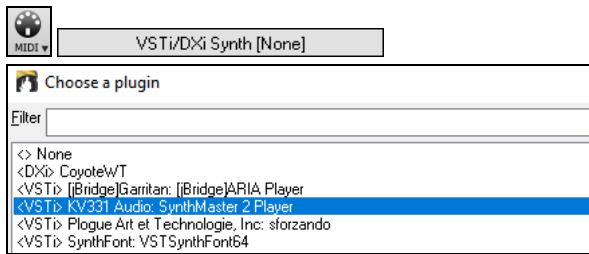
- MIDI SuperTracks that use sounds with arpeggiators.
- Access to SynthMaster sounds using the “Load Plugin” from the track’s right-menu to choose from thousands of SynthMaster sounds, or choose “Load Hi-Q patch” “dialog to choose from presets made by PG Music for some nice sounds available in SynthMaster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

SynthMaster is installed to the following folders by default:

C:\Program Files\KV331 Audio

C:\Program Files\VSTPlugins\KV331 Audio

To use SynthMaster as a default synth, open the **MIDI/Audio Driver** Setup dialog (*Options | Preferences | [MIDI Driver]*), and press the **[VSTi/DXi Synth]** button.

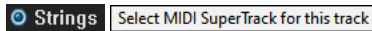


SynthMaster is automatically added to the plugin list. Simply select “<VSTi> JV331 Audio: SynthMaster 2 Player” from the list and press OK.

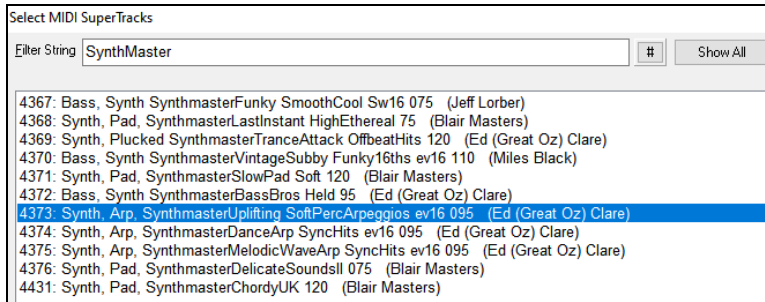


When SynthMaster is selected as a default synth, its name shows in the [VSTi/DXi Synth] button.

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



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



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



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

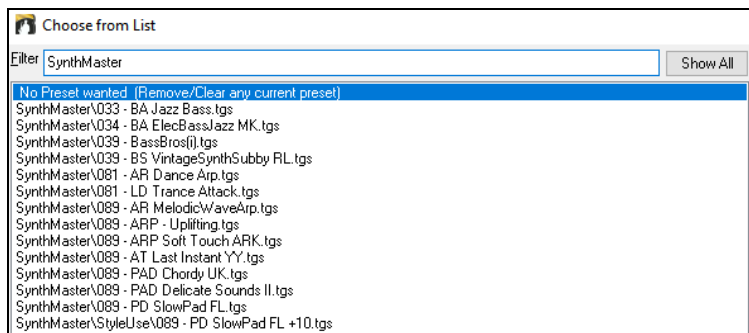
In the Mixer, you can confirm that the SynthMaster synth sound is loaded to the track.



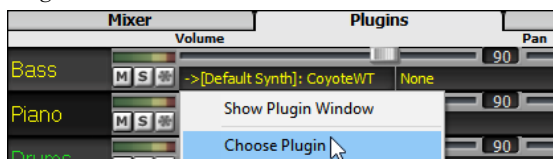
If you want to customize the sound, click on the SynthMaster synth in the Plugins tab to open the synth window.



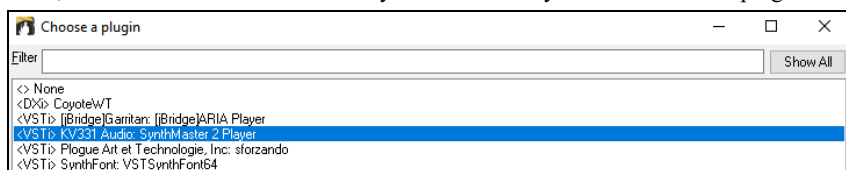
You can also access SynthMaster sounds using the Hi-Q patch dialog. Right-click on a track button, and go to *Select MIDI Instrument (Patch) | Select Mi-Q MIDI Patch Plugin*. This will open the dialog that lists Hi-Q patch plugins (.tgs). Type “SynthMaster” in the text filter and select any of the presets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



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

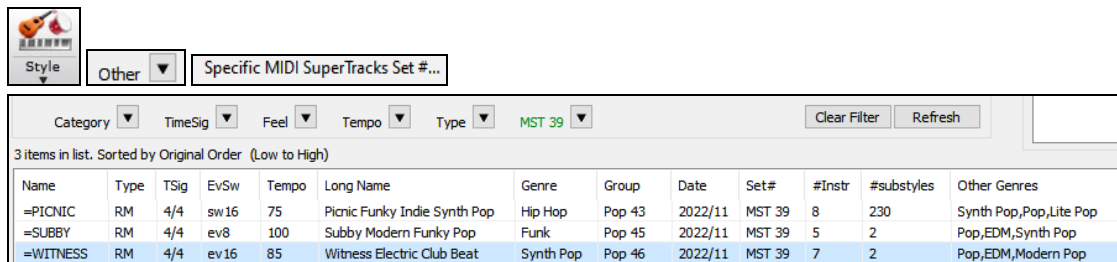


Then, select “<VSTi> JV331 Audio: SynthMaster 2 Player” from the list of plugins and press OK.



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

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



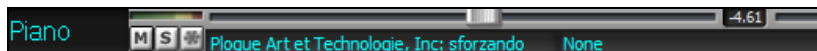
When you look at the mixer area in the StylePicker, you can see which tracks use SynthMaster sounds.



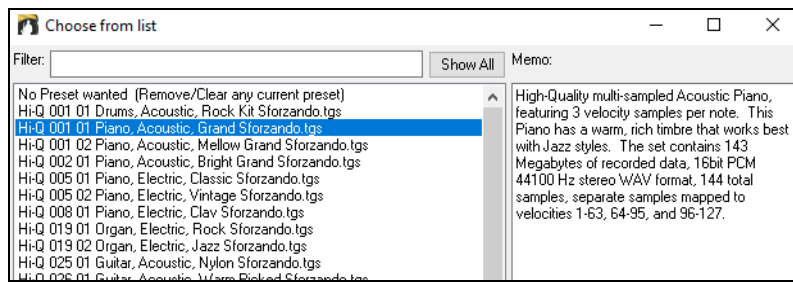
Hi-Q MIDI Instruments for sforzando

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.

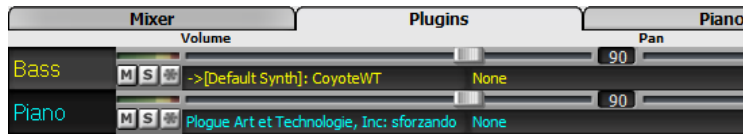
Most of the interaction between Band-in-a-Box and the sforzando synth will be behind-the-scenes, so you don’t need to do anything. Just “pick a style and press play” as usual. This is because the styles that need to use the synth are coded to do so in the style, using the Hi-Q patch.



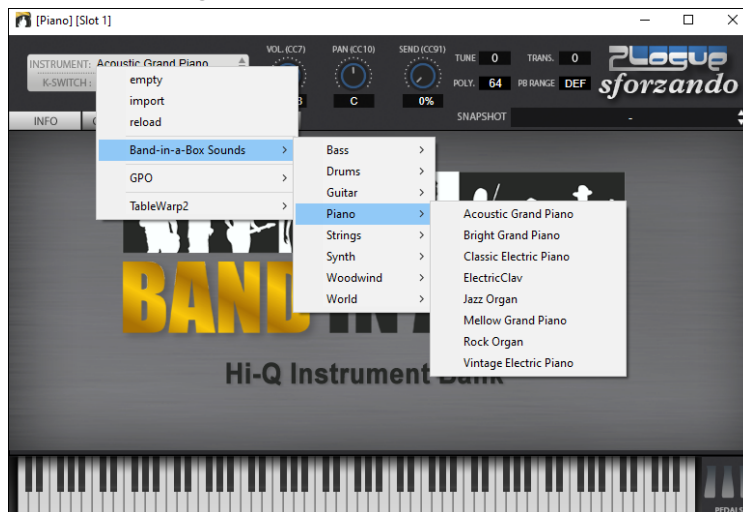
If you want to add a specific Hi-Q sound, right-click on the track button and go to *Select MIDI Instrument (Patch) | Select Hi-Q MIDI Patch Plugin*. This will display a list of available Hi-Q sounds.



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 an .SFZ sound that you have acquired, then you can launch the sforzando synth by clicking on the first slot in the [Plugins] tab in the Mixer.



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.

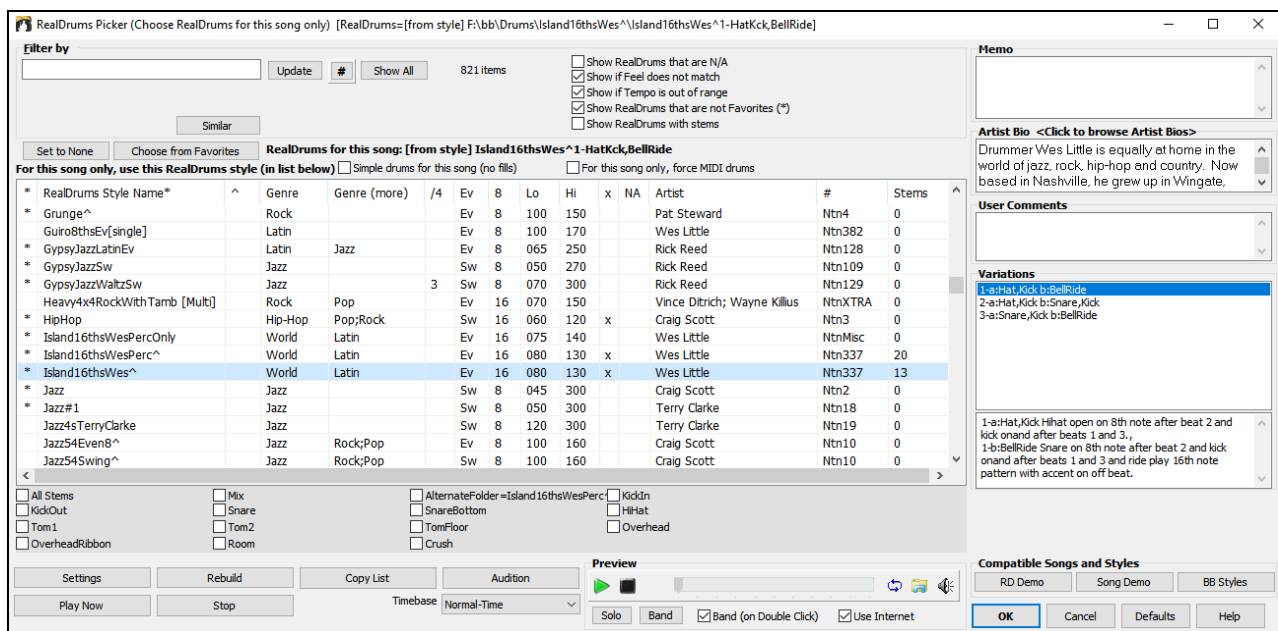
There are several ways to hear RealDrums with new or existing Band-in-a-Box songs. The simplest way is to select a style that already uses RealDrums. In the **StylePicker**, styles with RealDrums can be identified in the list by a style name beginning with a minus sign. For example, “-ZZJAZZ.STY” is a version of the ZZJAZZ.STY that uses RealDrums.

Selecting RealDrums - RealDrums Picker

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.

The **RealDrums Picker** opens by several ways.

1. Press the **R D Enter** or **R D 1 Enter** keys.
2. Click on the **[RealDrums]** toolbar button and select the menu command *RealDrums Picker Dialog*, or **Shift-click** on this button.
3. Right-click (or double-click) on the Drums track button at the top of the main screen and choose *RealDrums* in the menu.
4. Click on the Drums track in the Mixer and choose *RealDrums* in the menu.
5. RealDrums can be added to any track, not just the Drums track, so you can have more than one drums track. To do this, right-click on a track button and select *Choose RealDrums*.
6. Click on the RealDrums radio button in the **Track Settings and Actions** dialog.



You can double-click on a RealDrums or on the Variation name of the RealDrums to audition each variation of the RealDrums. For example, if you've found CountryWaltz^, you can now hear demos of the variations (CountryWaltz^1-HiHat,Ride, CountryWaltz^2-Brushes etc.).

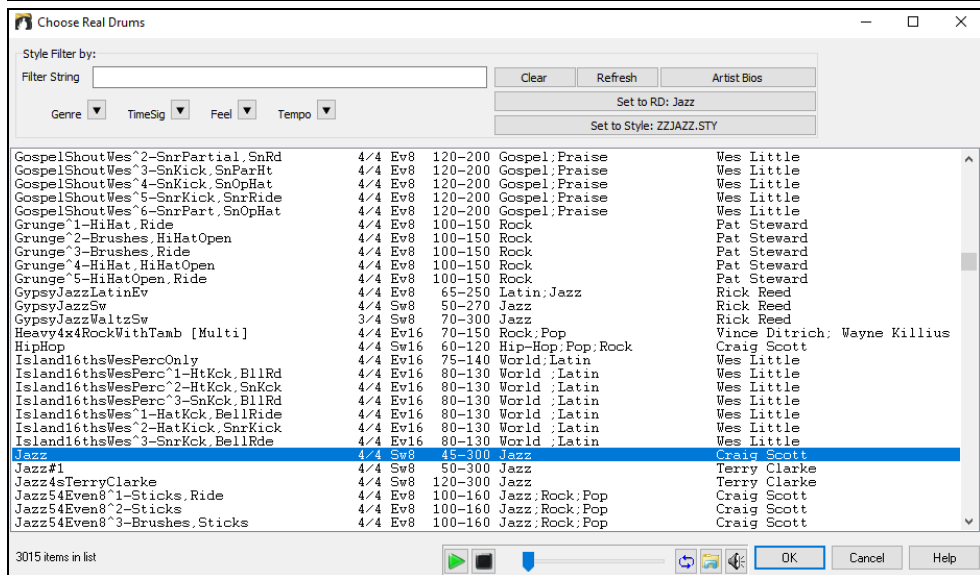
Each demo has a "band" version with all instruments and a "solo" version with drums only. You can choose which of them plays first when you double-click on the list, by the **Band (on Double Click)** checkbox. Otherwise, press the **[Band]** or the **[Solo]** button. The demos play 4 bars of "a" substyle,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

RealDrums QuickList

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

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

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.

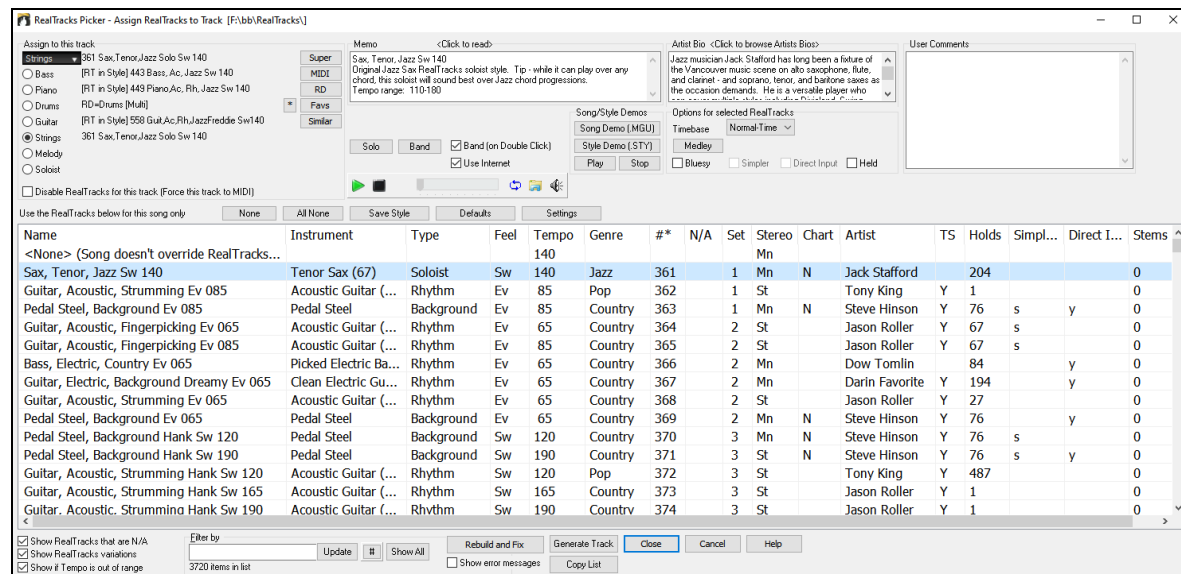
Using RealTracks in Songs - RealTracks Picker

The **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.

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

This dialog is launched by several ways.

1. Press the **R T Enter** or **R T 1 Enter** keys.
2. Click on the **[RealTracks]** toolbar button and select *RealTracks Picker Dialog*, or **Shift-click** on this button.
3. Right-click or double-click on a track radio button at the top of the screen and choose *Select RealTracks* in the menu.
4. Click on a track name in the Mixer and choose *Select RealTracks* in the menu.
5. Press the **[Assign to Track]** button in the **RealTracks Settings** dialog.
6. In the **Track Settings and Actions** dialog, click on the **[+]** button to the right of the RealTracks radio button and choose *Select RealTracks* in the menu.



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

You can instantly hear an audio demo of RealTracks by double-clicking a RealTrack on the list. Since this doesn't affect your song, you can quickly audition many different RealTracks, and find the best ones for your song.

You can choose which of band or solo plays first when you double-click on the list, by the **Band (on Double Click)** checkbox. Otherwise, press the **[Band]** or the **[Solo]** button. The demos play from the Internet (www.pgmusic.com) or your hard drive (C:\bb\Demos\RealTracks-Demos).

Adding MIDI SuperTracks

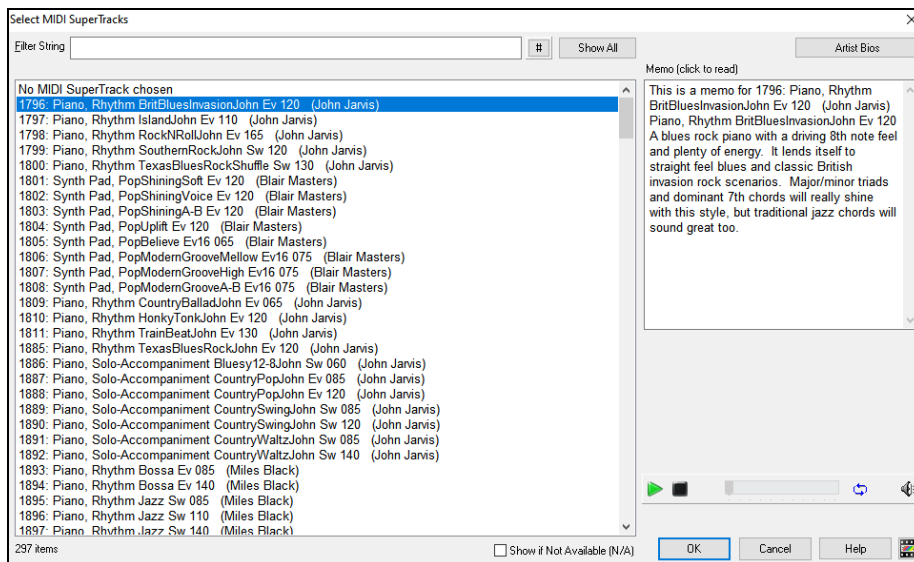
MIDI SuperTracks are MIDI tracks that can be added to a track or a style and play like other MIDI tracks in a style. They are called "SuperTracks" because they are generated using a different engine than typical MIDI style tracks. Typical MIDI style tracks are generated from C7 patterns in the style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

Piano 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 the **Select MIDI SuperTracks** dialog.




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

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

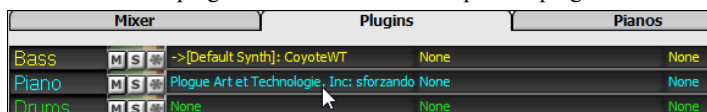
You can preview the MIDI SuperTracks by double-clicking on the list or using the transport control buttons.

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. If you want to customize the sound, right-click on the VST plugin name in the Mixer to open the plugin's window.



Non-Concert Visual Transpose

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

 Pressing the [Chord Display] button opens a list of concert and non-concert instruments. There are also settings for guitar capo, tuning the guitar down, and visual transpose of any number of semitones.


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

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


The 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” hotkeys 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 (~) hotkeys, or menu option *Window | Conductor Window*.

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 or select *Play | Jukebox Play* menu item 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 want 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.

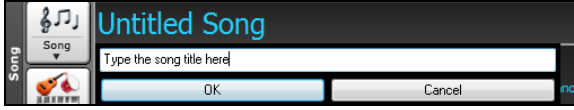
Clear the Chord Sheet



Click on the **[New]** button if you need to blank the Chord Sheet. You can also select the *File | New* menu item.

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. If you select from the “Just Set Key Signature (no transpose)” column, the key signature will be changed but the song will not be transposed.

You can have multiple keys in a song by changing the key signature in the **Edit Settings for Current Bar** dialog (**F5** function key).

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 (hotkey is **Ctrl+Alt+T**, or menu item *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 on the arrow buttons to adjust the tempo up or down. Left-click to change by 5 beats per minute at a time. Right-click to change by 1 beat per minute at a time.

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



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. Hotkeys are available: **Ctrl -** (minus key) for half speed and **Ctrl =** for normal speed.



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.

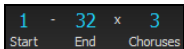
“Frame” the Song

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.

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



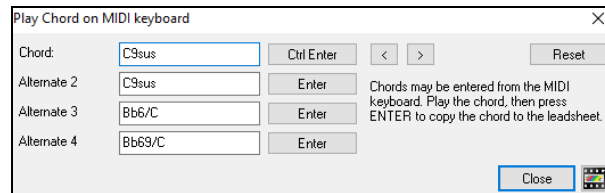
For this song, bar one is the first bar of the chorus and bar 32 is the last bar of the chorus. The chorus will play three times, jumping to the two-bar ending the third time through.

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 beat 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 or selecting *File | New* menu item.

C 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 want 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.

C6 **Am7** **Dm7** **G#9G9** **C6/E** **A7#9**

The sequence of keystrokes to enter all these chords above would be: HOME c6>am7>dm7>gb9,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.

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

Note: The "Display '2' as 'sus2'" and "Display 'sus' as 'sus4'" settings in the **Display 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.

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.

MicroChords (Multiple Chords per Beat)

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

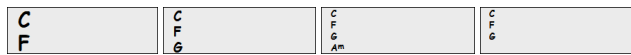
Note: The soloist and background RealTracks do not follow MicroChords by design because playing would be too chopping if they did.

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



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

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



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



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



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



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



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



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

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

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

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

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

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

Motif: Enter a checkmark if you want to create a specific rhythmic pattern. You do not need to enter chords as the motif will use whatever current chord is in the song. This feature allows selected tracks to play specific rhythms without changing the chords. For example, you might want the guitar and bass to play a specific 16th rhythm in a funk song, while the piano and sax stick with the normal feel. Suppose you have loaded a funk style and you want a horn section to play a specific rhythm (16th-rest-rest-16th) in Beat 1 and 3 and just to rest in Beat 2 and 4. So, you check the “Motif” checkbox in the first and fourth slots, and the “Rest” checkbox in the second and third slots for Beat 1, and then you check the “Rest” checkbox for all slots in Beat 2. You repeat this pattern for Beat 3 and 4. Enable the “Change Excluded Tracks at this bar” option and press the [Set] button to exclude tracks other than a horn section. If you want to use this rhythm pattern in other bars, use the “Copy Chords” area. Now, when you play the song, you will hear horns to play hits interspersed with the cool lines that are part of the style itself.

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

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

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

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

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

Copy MicroChords Now: This area allows you to copy MicroChords and settings to other bars. Enter the destination bar in **Copy to Bar** and the total number of bars to be copied in **Number of Bars**. Set the **Pattern Length** option to 1 if you want the current bar to be copied. If you want a longer section to be copied, enter the number of bars to copied. For example, enter 2 to copy the current and the next bars. The **[Set to**

Whole Track button sets the destination to the whole song. The **[Copy MicroChords]** button copies the MicroChords and settings in the current bar (or more bars if the Pattern Length is more than 1) and paste them to the selected bar.

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

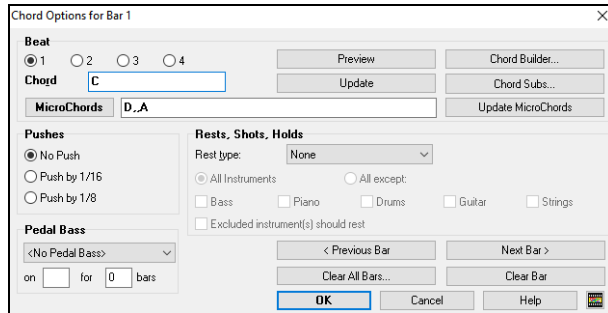
[MicroChords to Lyrics] displays the MicroChords, including the Motifs (x) and Rests (r), as Bar Lyrics, which are viewable on the Chord Sheet when the Bar Lyrics layer is selected with the **[Chord Display]** toolbar button menu.

[Chord Options] opens the Chord Options dialog.

Chord Options



Chord options include rests, pushes, and pedal bass. The **Chord Options** dialog opens with the C7 toolbar button, the **Alt+F5** keys, or the right-click contextual menu on the Chord Sheet.



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

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

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

Rests, Shots, Holds: 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.

Tip: The **Song Settings** dialog (**Ctrl+N**) has the options to set the breaks to happen only in the first, middle, or last choruses.

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 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 (^).

Tip: You can set the amount of velocity boost so that the effect won't be too loud. In the **Preferences** dialog (**Ctrl+E**), click on the **[Arrange]** button to open the **Arrangement Options** dialog. Then type in the amount of velocity boost for pushes, shots, and holds.

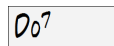
Note: The style can override the velocity for the pushes, and drum velocity for shots, held chords, and pushes is also set in the StyleMaker.

Pedal Bass: You can select a pedal bass here. Choose the type of the pedal bass from the pull-down menu and enter the note you would like the bass to pedal on in the “on” field and the length in the “bars” field.

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 **IIIm7** 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.

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

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

Delete Chords

The chords at the current location of the highlight cell are cleared by the **Delete** key, the Windows® “Cut” command, or by typing a comma and pressing **Enter**.

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 – Hotkeys 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.

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 number 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 number 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 **K K** keys opens this dialog. Typing **K K** followed by two numbers separated by a comma opens the dialog with presets. For example, hitting **K K 4, 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 and/or 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 1 2, 3 Enter** 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 want the chords from 1-8 to be copied to 25-32, type **K, 1 Enter** and this will copy 8 bars from bar 1 to bar 25.

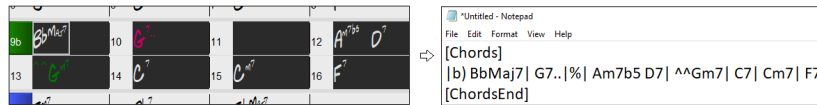
The chords always get copied. The Melody, Soloist, and Lyrics also get copied if these items are set in the **Copy Chords and/or melody** dialog (**Alt+C**).

Copy and Paste Chords as Simple Text

Copy from a Band-in-a-Box song

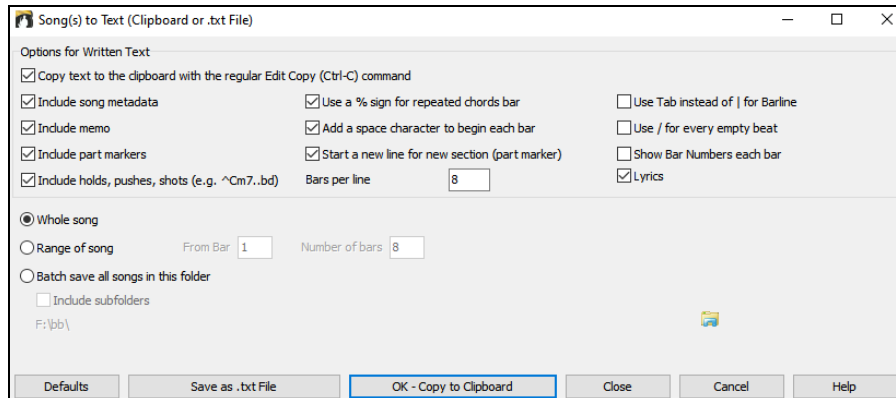
Chords can be copied as a simple text format and be pasted into another song in Band-in-a-Box or a text file in a program like Notepad.

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.

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

Include 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.

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

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

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

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

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

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

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

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

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

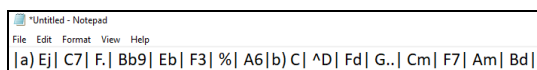
Batch save all songs in this folder: With this mode, you can copy or save all songs in a specific folder. Press the folder icon to select the folder, and choose the option to include subfolders of that folder. Also select the destination with the **Batch Save As** option. You can copy all songs to the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

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

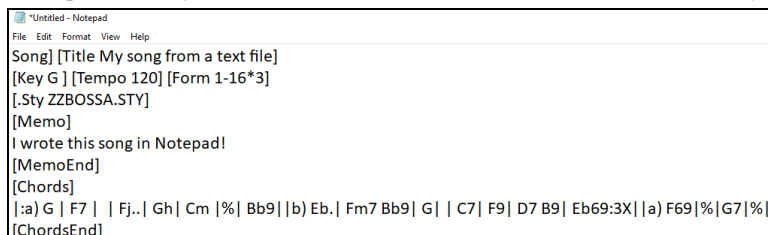
The [**Close**] button closes the dialog, saving the settings but not copying anything.

Copy from a text file

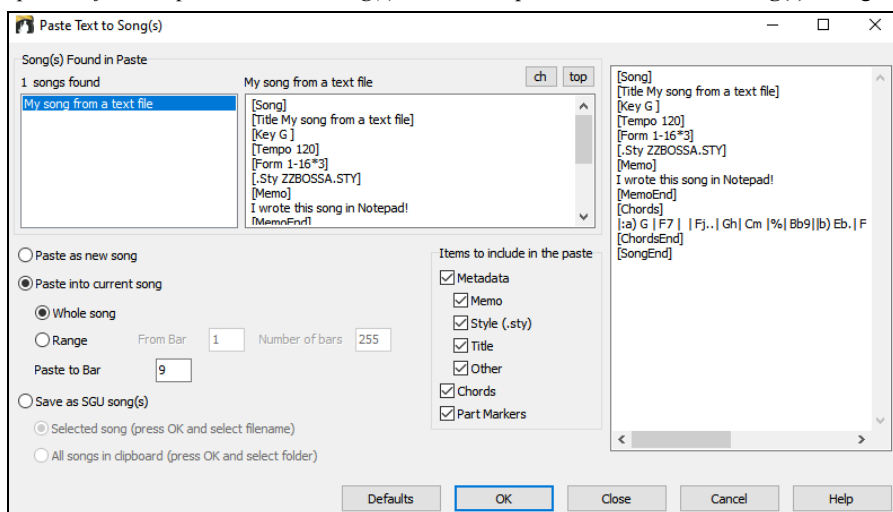
You can copy chords in a text file and paste them into a Band-in-a-Box song. Type chords in a text file using a vertical line for a bar line. If you want a blank bar, leave a space or type a % sign between vertical lines. For example, you can type | D | G7 | | F | or | D | G7 | % | F |. You can use shortcuts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



You can even enter a whole song 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.

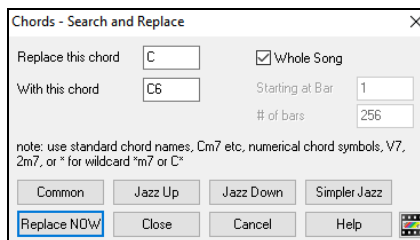
Reduce/Expand Chord Durations

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.).

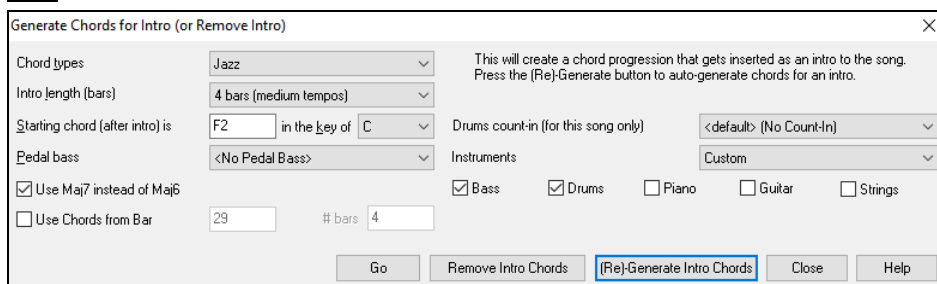
Search and Replace Chords

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.



Auto Generate (or Remove) Intro Bars

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 | Generate Chords for Intro*. The **Generate Chords for Intro** dialog will then open.



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

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

‘Jazz Up’ the Chords

The *Edit | Chords | ‘Jazz Up’ 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 (Choose your own)* menu item.
2. Let Band-in-a-Box pick them automatically by accessing *Edit | Chords | Chord Substitution (Auto-Generate)* 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 9 +4 Restore Restore All

Here are possible chord substitutions...

C6	Am7	Dm7	G7	Cmaj7	Am7	Dm7	G7
C6	Dm7	Em7	Dm7	C6	Dm7	Em7	Am7
C6	Dm7	Em7	Fmaj7	Em7	Am7	Dm7	G7
Cmaj7	C6	Cmaj7	G7	Cmaj7	C6	Cmaj7	C6
C		Cmaj7		C6		Cmaj7	
C6	Dm7	Ebdim	Em7	Dm7	Db7b5	C6	
C6		Am7		Dm7		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

Types of substitution to include: All

☐ Show substitutions only if melody is compatible

☒ Jazz substitutions

☒ Pop/Country substitutions

Show substitutions with:

☒ More chords

☒ Less chords (Simplifying)

☒ Chords on each beat

Recompile Update Defaults

OK - Do Substitution Now Close Cancel Help

Jazz substitutions / Pop/Country substitutions: You can control what types of substitutions to see by using these checkboxes. Some substitutions include more chords than the original, and some simplify the progression, and these can be viewed using the checkboxes. You can elect to exclude substitutions that have a chord on each beat.

Types of substitutions 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 chords.txt file to add your own substitutions. This recompiles the file and takes about 1 to 2 minutes.

Press the **[OK - 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. You can undo all substitutions by pressing the **[Restore All]** button.

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 | Chord Substitution (Auto-Generate)*.

Chord Substitutions for 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 substitutions: All

☐ Only choose substitution if melody is compatible

☒ Include substitutions with chords on each beat

Range: ☐ Whole song ☒ Part of song

Set range for part of song: Bar 9 # of bars 4

Tip: Bar -1 (negative 1) is the very beginning of the song

Defaults OK - Do Substitutions Now Cancel Help

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 “# of bars” settings will also be set. You can override these settings with manual settings, if necessary.

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.

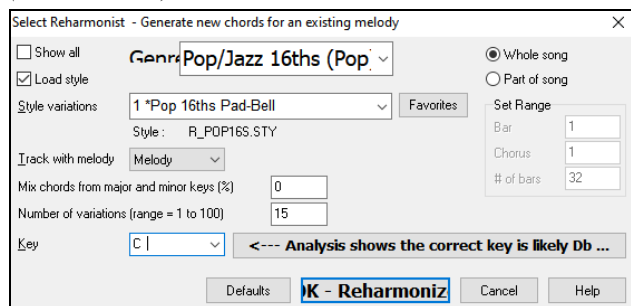
1. Reharmonize entire song with a new chord progression.

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

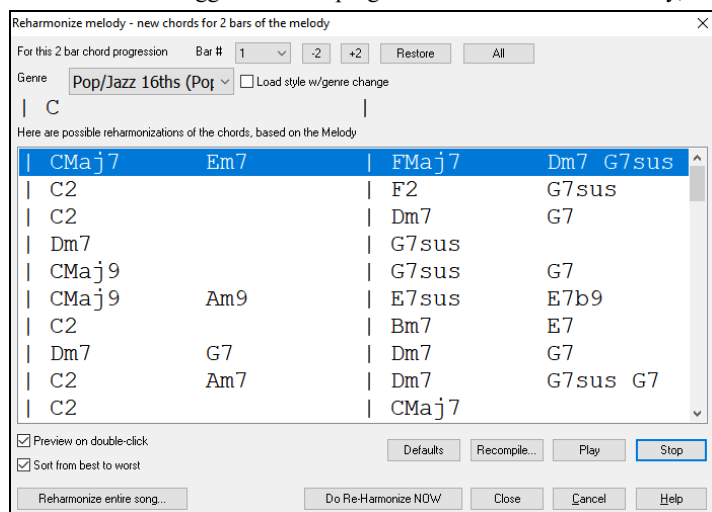
Set the region of the song that you want reharmonized. Usually, this will be the “Whole song.”

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 Reharmonization (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.



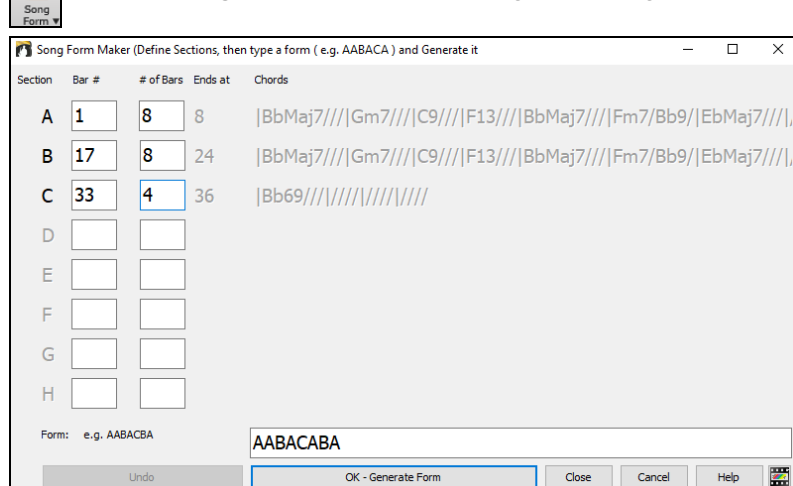
The progressions are sorted in alphabetical order, or from “best to worst” depending on the setting.

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.

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.

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

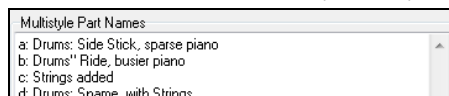
You can customize the display of the part markers in the **Display Options** dialog. For example, you can pick a color for each part marker, draw part marker borders, show each part marker on the new line, etc.

MultiStyles

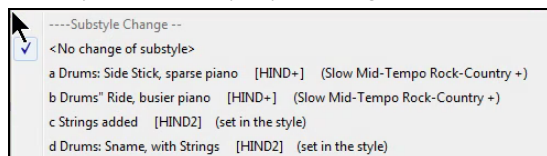
Band-in-a-Box MultiStyles are styles that can have up to 24 substyles; original Band-in-a-Box styles had two substyles, “a” and “b.” Band-in-a-Box MultiStyles typically have four substyles, but may have up to twenty-four, selected by using part markers “a” through “x.”

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.



If the style is a MultiStyle, you can right-click on a bar number to see them.



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.

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

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

Copying Part Markers

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

Placing Drum Fills

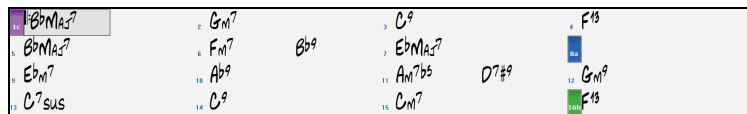
A one bar drum fill will occur in the bar preceding a part marker. If you want a drum fill at bar 7 of a song, you insert a part marker on the bar **after** the bar with the drum fill (i.e., Bar 8). You can either retain the original substyle or change the substyle (a, b, c, d, etc.) when you place the part marker.

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

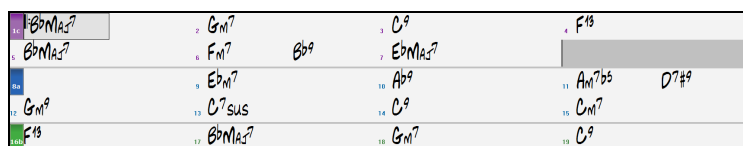
Section Paragraphs

When you’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.

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. For example, S T Y L E Z Z B O S S A Enter will load 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.

Help for “Style Not Found”

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

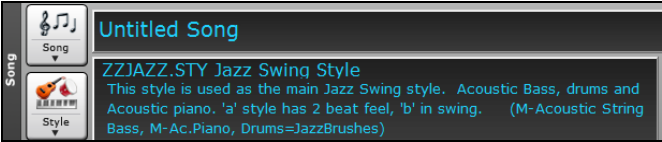
Load Previous Style / Load Next Style

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 hotkeys **Ctrl+Alt+Shift+F8** for the previous style and **Alt+Shift+F8** for the next style.

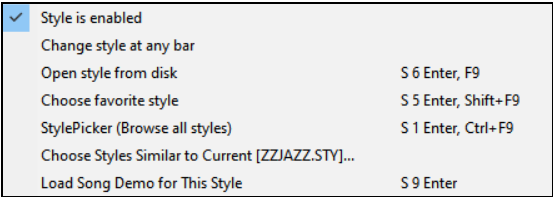
Tip: You can also use the following hotkeys: **S 7 Enter** to load the previous style and **S 8 Enter** to load the next style.

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.

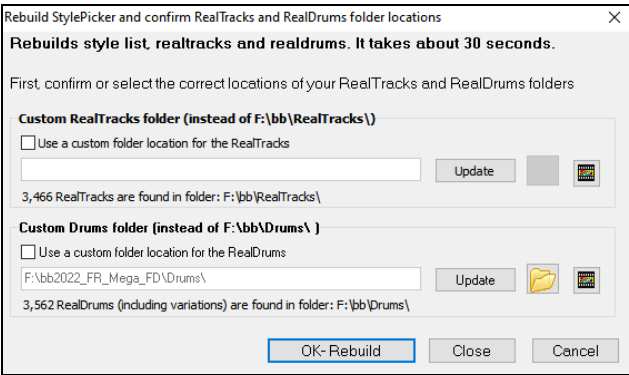
StylePicker Window

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** or **S 1 Enter** keys.

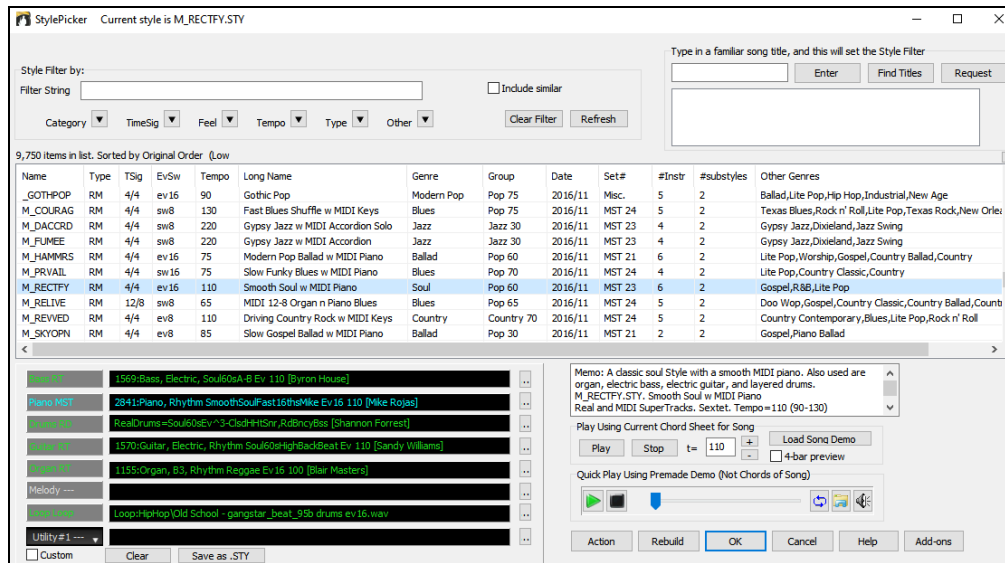
Rebuild StylePicker and Confirm RealTracks and RealDrums Folder Locations Dialog

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



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

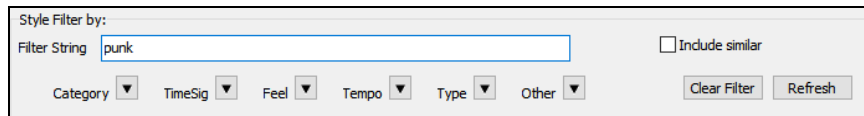
After you have rebuilt the style list, you can browse styles by sorting columns or hear an “instant” preview of the style by double-clicking on the list. If style has both MIDI and RealDrums available, you can hear both, and choose which one you want. This makes it much faster to find the style that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



The styles list can be easily sorted by clicking on a column name. Clicking again will reverse the order. You can also resize the column width by dragging a column border.

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

Quick Filter



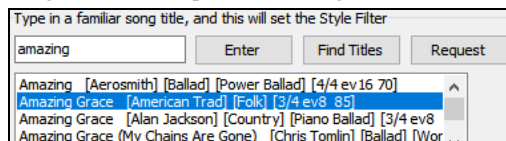
You can easily find a style using the text filter. For example, if you want to find punk styles, simply type “punk” and the list will be filtered to show punk styles. If there is a RealTracks musician that you want to check out, just type in his name, and the list will show styles with that musician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

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

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

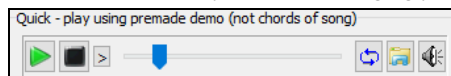
Style Suggestion

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



Instant Preview of Styles

You can audition a style without changing your existing arrangement, by using the preview control.



It has Play and Stop buttons, a progress bar, a Loop button and a file button.

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

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

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

The style demos are found in 2 possible places:

1. On your hard drive, in the *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 (all of the demos are there).

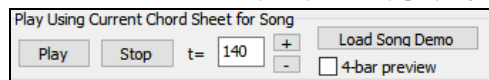
When you demo a style, the program will play the version on disk if available; otherwise, it will play from the Internet.

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.



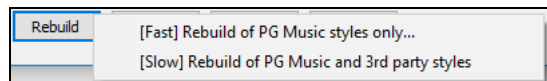
The **[Play]** button will generate arrangement for your song with the currently highlighted style. The **[Stop]** button will stop playback. By default, double-clicking on a style plays a pre-made audio demo, but it can be set to play the Chord Sheet chords instead. Press the **[Action]** button, select *Set Dialog Options*, and enable the “Double click on style plays Chord Sheet instead of pre-made demo” in the options dialog.

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

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

The **[Load Song Demo]** button will open the pre-made demo song for the currently selected style.

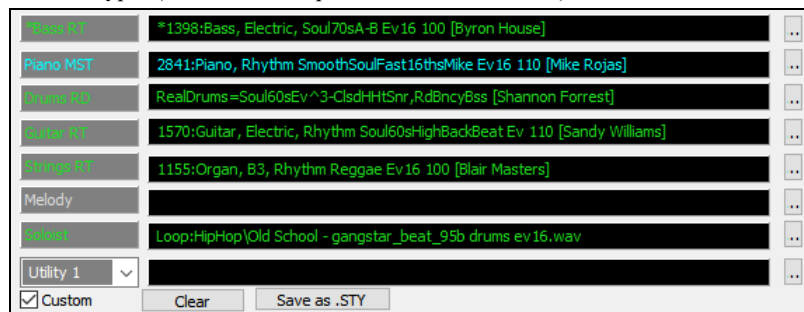
Rebuild of Styles List



Press the **[Rebuild]** button and select *[Fast] Rebuild of PG Music styles only* after you install new styles from PG Music. It takes about 30 seconds to rebuild the list. The *[Slow] Rebuild of PG Music and 3rd party styles* menu item will find not only PG Music styles but also new or changed user or third-party styles. It takes longer to rebuild the list.

Customization

The 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.

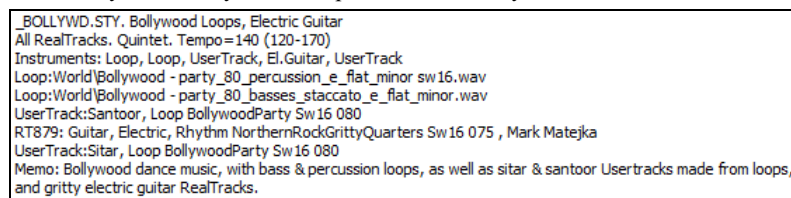
When the **Custom** option is checked, the tracks of the currently selected style will be overridden with the choices you have made.

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.



Action

Clicking on the **[Action]** button shows you a menu with options to select/create User Category, add the current style to the User Category, set styles as a favorite, etc. These options are also available when you right-click on the list.

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. 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. The prototype always shows in the list, even with a filter applied.

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. Then, type a name for your category and click on the **[Save]** button. You can also enter a memo for your category.

User Categories are analogous to playlists in a song player. You can create/edit them and choose to display only the styles from the category or all styles 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.

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

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

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

Remix Full Vocal Songs

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

They are included in Artist Performance sets 11 and 12.

C:\bb\Songs and Lessons\Artist Performance Sets\Artist Performance Set 11 - Songs with Vocals volume 1

C:\bb\Songs and Lessons\Artist Performance Sets\Artist Performance Set 12 - Songs with Vocals volume 2

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

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

Category	TimeSig	Feel	Tempo	Type	Full Songs w/Vocals (wma demo)	Clear Filter	Refresh					
54 items in list. Sorted by Original Order (Low to H)												
Name	Type	TSig	EvSw	Tempo	Long Name	Genre	Group	Date	Set#	#Instr	#substyles	Other Genres
_PLEA	R	4/4	ev16	80	Plea Southern Soul Ballad	Soul	Pop 55	2020/11	Bonus	5	2	R&B,Pop,Ballad
_YOUNG	R	4/4	sw16	80	Young Gritty Crossover Pop	Modern Pop	Pop 60	2020/11	Bonus	5	2	Pop,Country Contemporary
_PONYUP	R	4/4	sw8	110	Pony Up Country Folk Swing	Country	Country 45	2020/11	Xtra PAK 10	5	2	Folk,Country Classic
_NSOMNIA	R	12/8	sw8	40	Insomnia 12-8 Resonator Ballad	Country	Country 50	2021/04	Xtra PAK 11	5	2	Folk,Country Ballad
_YIELD	R	12/8	sw8	40	Yield Slow 12-8 Country Folk	Country	Country 50	2021/05	XPro1	5	2	Country Classic Folk

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 several ways.

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

21162 items in list

Sorted by: Title,Cover,Artist,Genre

Info (Google search) YouTube Spotify Spotify (Title Only)

Refresh Defaults

OK - Find Matching Styles Close Cancel Help

There are Title/Artist/Genre/Key/Tempo/Feel/TimeSig/Decade/Vocals columns. You can sort the list by any column.

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

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

to 10; 1 means simple with few chord changes and 10 means complex with many chord changes. Press the **[Other]** filter button and select one of the menu items below *Filter by Chord Changes*.

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

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

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

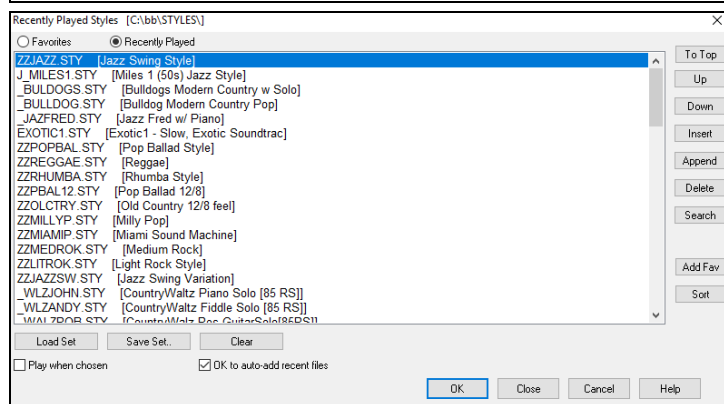
Once you have found a song, press the **[OK - Find Matching Styles]** button. This will take you to the **StylePicker** window with styles that best match the tempo, feel, and genre of the selected song title.

Favorite Styles / Recently Used Styles



Other options in the Style button menu include *Recently Used Styles* and *Favorite Styles*. They open a dialog with separate lists of Recently Played and Favorite styles.

Tip: You can also use the following hotkeys: **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.

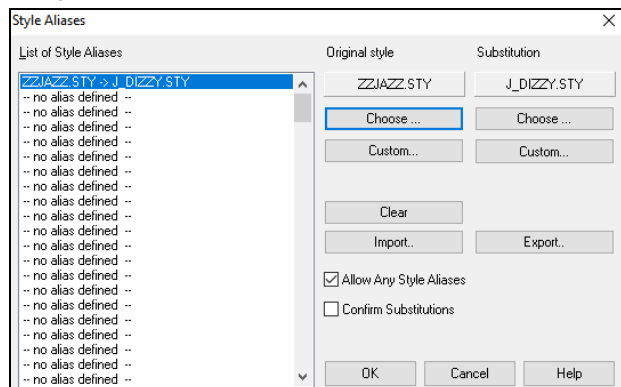
If **OK to auto-add recent files** is enabled, every style you select will be added to the top of the list.

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

MultiStyles are styles that can have up to 24 substyles; original styles had two substyles, "a" and "b." 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)

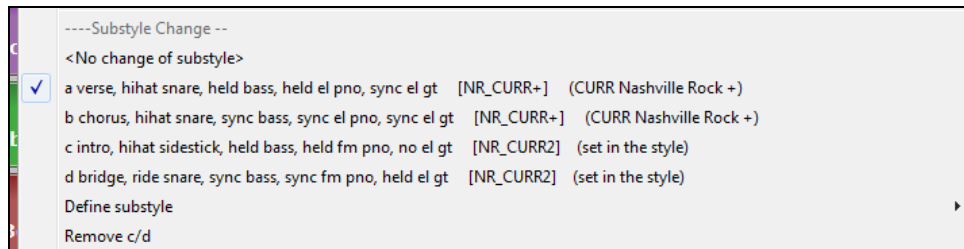
Styles can be made that have multiple substyles, and you can choose the various substyles using the letters a, b, c, d, etc. up to "x" for 24 substyles.

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.



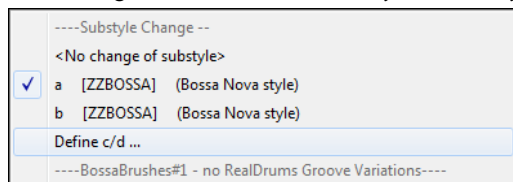
Right-click on a part marker, and you will see that there are 4 substyles available.

In the style NR_CURR+, there are 4 substyles, a, b, c, and d.

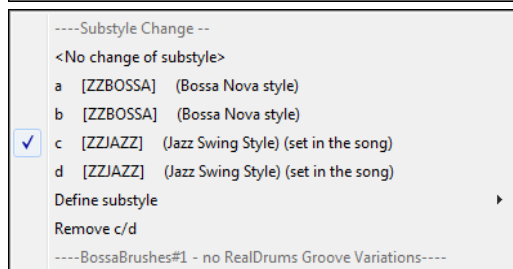
MultiStyles in Songs

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

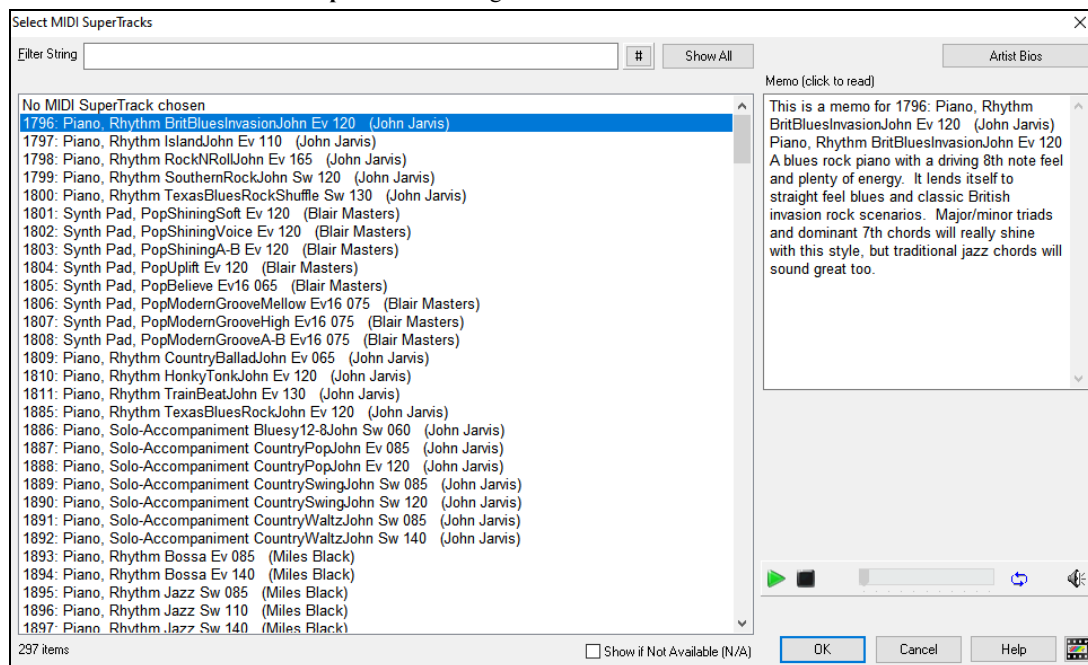
MIDI SuperTracks are MIDI tracks that can be added to a track or a style and play like other MIDI tracks in a style. They are called “SuperTracks” because they are generated using a different engine than typical MIDI style tracks. Typical MIDI style tracks are generated from C7 patterns in the style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



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

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

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

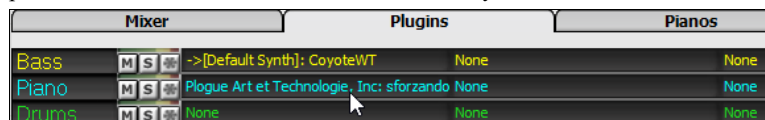
Pressing the [Artist Bios] button opens the **Artist Browser** which lists all RealTracks artists and allows you to see more info.

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

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.



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.

Using RealTracks in Songs - Assign RealTracks to Track Dialog

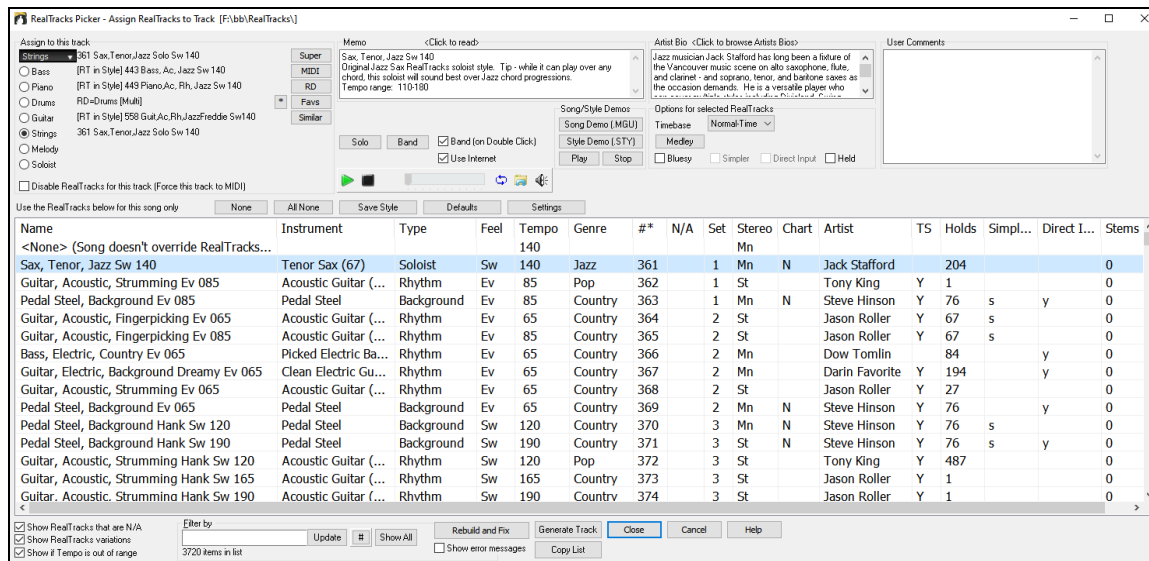
The **RealTracks Picker** allows you to assign a specific RealTracks instruments to a track in a song. It also displays any RealTracks that are currently assigned to each track.

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

This dialog is launched by several ways.

1. Press the **R T Enter** or **R T I Enter** keys.
2. Click on the [RealTracks] toolbar button and select *RealTracks Picker Dialog*, or **Shift**-click on this button.
3. Right-click or double-click on a track radio button at the top of the screen and choose *Select RealTracks* in the menu.

- Click on a track name in the Mixer and choose *Select RealTracks* in the menu.
- Press the **[Assign to Track]** button in the **RealTracks Settings** dialog.
- In the **Track Settings and Actions** dialog, click on the **[+]** button to the right of the RealTracks radio button and choose *Select RealTracks* in the menu.



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

You can instantly hear an audio demo by double-clicking a RealTracks on the list. Since this doesn't affect your song, you can quickly audition many different RealTracks, and find the best ones for your song.

UserTracks

UserTracks allow anyone to create their own audio styles for use in Band-in-a-Box. With a UserTracks style, you can type in any chords into Band-in-a-Box, and the UserTracks style you made will play that chord progression! For example, if you've made a UserTracks style by recording yourself playing a guitar groove, you can then type any chords into Band-in-a-Box, and the result will be that it will play your guitar groove over these completely new, original chord changes! You can even change the tempo, or enter songs in ANY key, and it will still be able to play it!

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

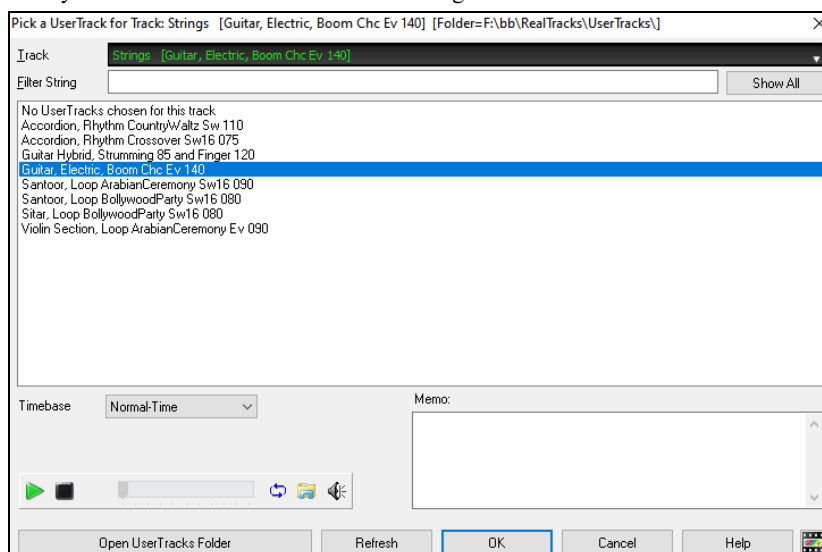


To select a UserTracks for a track, first select the track at the top of the screen. For example, if you want to add a UserTrack to the Guitar Track, launch the menu on the Guitar track button (by right-click or double-click), and choose *Select a UserTrack for this Track*.



An alternative to the menu is to select the Guitar track and then press the **[UserTracks]** button on the main screen.

Now you will see the **Pick a UserTrack** dialog.



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

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

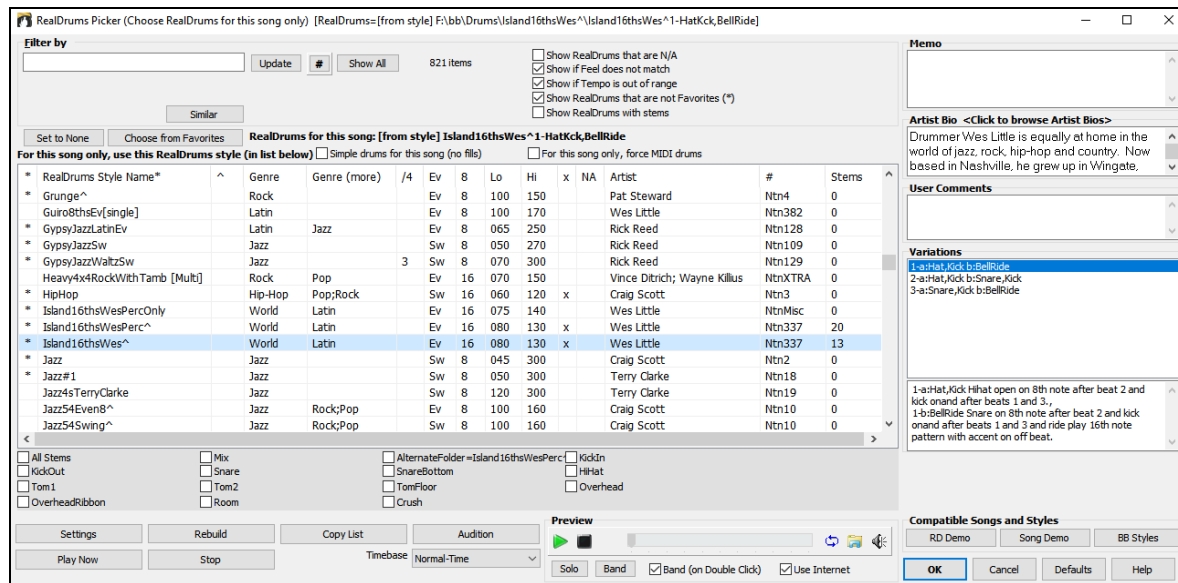


Using RealDrums in Songs

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.

The **RealDrums Picker** opens by several ways.

1. Press the **R D Enter** or **R D 1 Enter** keys.
2. Click on the **[RealDrums]** toolbar button and select *RealDrums Picker Dialog*, or **Shift**-click on this button.
3. Right-click (or double-click) on the Drums track button at the top of the main screen and choose *RealDrums* in the menu.
4. Click on the Drums track in the Mixer and choose *RealDrums* in the menu.
5. RealDrums can be added to any track, not just the Drums track, so you can have more than one drums track. To do this, right-click on a track button and select *Choose RealDrums*.
6. Click on the RealDrums radio button in the **Track Settings and Actions** dialog.



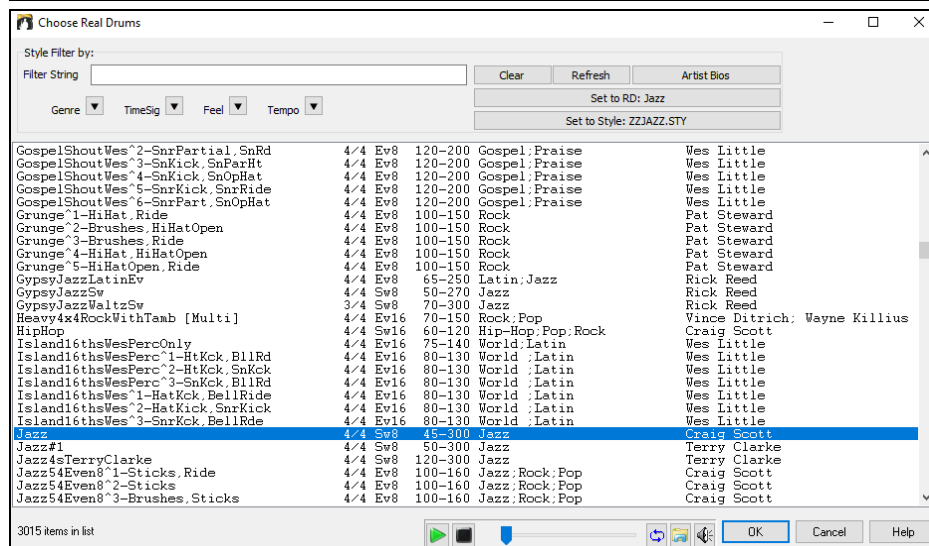
You can double-click on a RealDrums or on the Variation name of the RealDrums to audition each variation of the RealDrums. For example, if you've found CountryWaltz^, you can now hear demos of the variations (CountryWaltz^1-HiHat,Ride, CountryWaltz^2-Brushes etc.).

Choose RealDrums

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

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

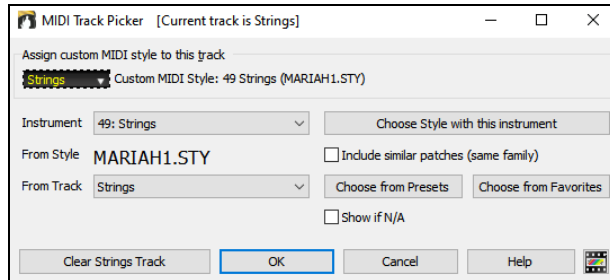
Assigning Custom MIDI Tracks

You can add MIDITracks 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 *MIDITracks (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*.

The **MIDI Track Picker** dialog will open.



You can select MIDI parts a few different ways.

- The **[Choose Style with this instrument]** button launches the **StylePicker**, filtered to only display styles that contain the instrument specified. For example, if you select "49 Strings," it will only show MIDI styles with strings.
- The **[Choose from Presets]** button launches a dialog with preset "popular" choices for MIDITracks to add. You can type a filter like "49" to only see entries for "49 Strings," or type "strings." This dialog shows you if the instrument is for "a" or "b" substyles or both ("ab").
- The **[Choose from Favorites]** button will remember your last few hundred choices, so you can re-use them.

Once chosen, the MIDI track will play on the track chosen. Note that you can use the Strings track from a style and play it on any Band-in-a-Box track, including Bass/Piano 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.

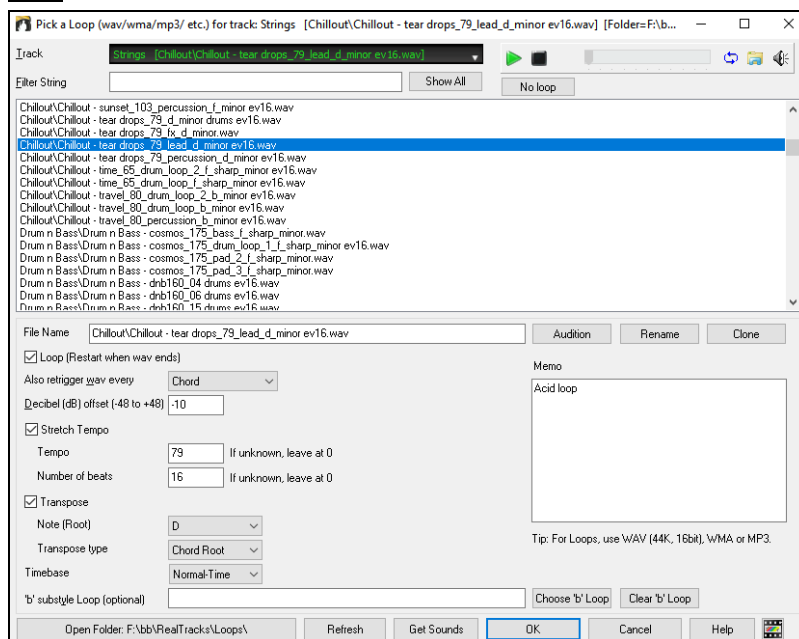
Adding Loops

You can add your own or third-party loops to any 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 a track radio button at the top of the screen and choose the menu item *Select a Loop for this track*. Pressing the **R L Enter** keys also opens the dialog.



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

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

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

For a nature sound, there is no tempo, 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, 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

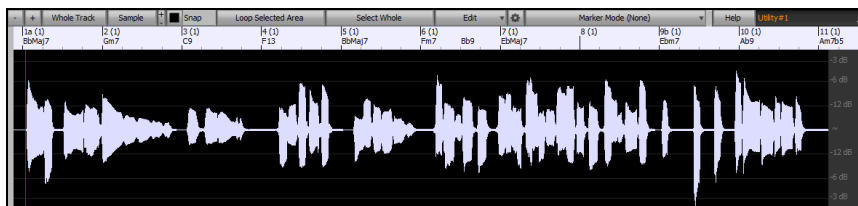
Band-in-a-Box has 16 editable Utility tracks, which can be used for audio and/or MIDI. You can generate RealTracks on the Utility tracks, where you can hear and edit the audio RealTracks, or view and edit the RealCharts MIDI. You can also generate RealDrums, MIDI SuperTracks, Loops, etc. You can record 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.

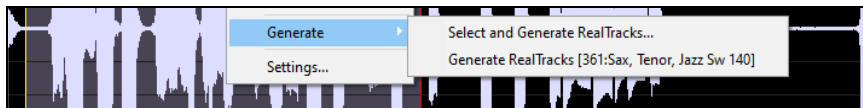
Tip: If the track contains a RealChart, you can also view notation and see the playing on the guitar fretboard or the piano keyboard.



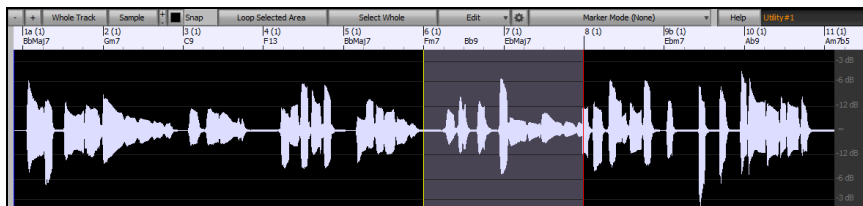
Press the **[Play]** button on the toolbar to hear the RealTracks on the Utility track. You can use the Mixer to control volume, panning, etc. for the Utility track.



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 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.

Note: Previously, when you generated RealTracks on Utility tracks, Band-in-a-Box created very large audio .WAV files. So, if you made a lot of songs with Utility tracks, it took up too much of your hard drive space, and this often made it complicated to organize your files. Band-in-a-Box does not do this anymore and instead point to the source material. This is called wave instructions, in which Band-in-a-Box saves a list of different parts of the source material. Those instructions are tiny and they are saved in the small Band-in-a-Box song file (.MGU/.SGU).

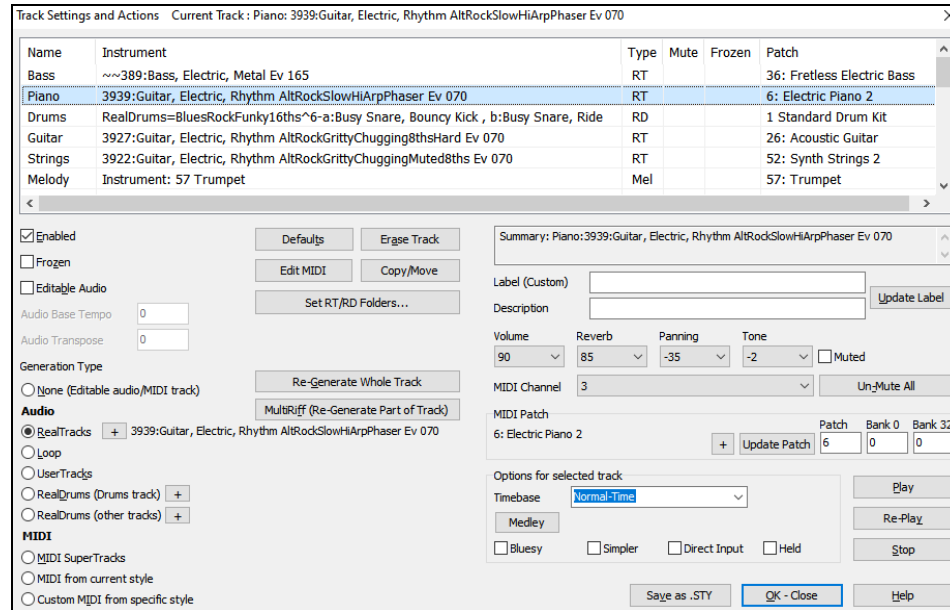
Track Settings and Actions Dialog

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

You can open this dialog in several ways.

- Press the **F7** or **T Enter** keys.
- Use the *Edit | Track Settings and Actions Dialog* menu item.
- Right-click on the Chord Sheet and select *Track Settings and Actions* from the contextual menu.
- Right-click on the track button at the top of the screen and select *Track Settings and Actions Dialog* from the contextual menu.

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



Adding Bar-Based Lyrics

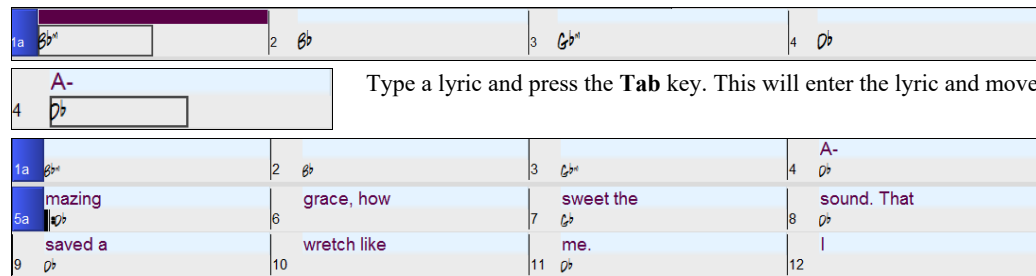
You can enter lyrics in each bar on the Chord Sheet.

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.



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 **Left 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.

once was lost	but now am found		
13 D ^b	14 D ^b	15 G ^b	16 D ^b

Press **Shift+Tab** to go back to bar 13.

once was lost	but now am found		
13 D ^b	14 D ^b	15 G ^b	16 D ^b

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

once was lost	but now am found		
13 D ^b	14 D ^b	15 G ^b	16 D ^b

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

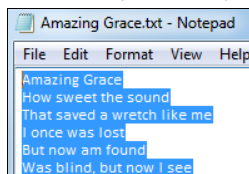
once was	lost	but now am found	
13 D ^b	14 D ^b	15 G ^b	16 D ^b

Use **Tab** or **Shift+Tab** to move through the bars, the **Left/Right Arrow** keys to move the cursor within the bar, and **Enter** or **Backspace** to push lyrics, until the lyrics are in the correct bars.

once was	lost, but	now am	found. Was
13 D ^b	14 D ^b	15 G ^b	16 D ^b

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

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



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



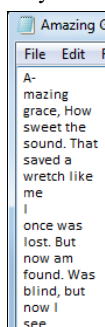
Now all the lyrics are entered in the layer.

			Amazing grace
1a D ^b	2 D ^b	3 G ^b	4 D ^b
How sweet the sound	That saved a wretch like me	I once was lost	But now am found
5a D ^b	6 D ^b	7 G ^b	8 D ^b
Was blind, but now I see			
9 D ^b	10 D ^b	11 D ^b	12 D ^b

But the lyrics are not quite in the correct bars, so you need to fix using the **Tab**, **Enter**, or **Left/Right Arrow** keys.

			A-
1a D ^b	2 D ^b	3 G ^b	4 D ^b
mazing	grace, How	sweet the	sound. That
5a D ^b	6 D ^b	7 G ^b	8 D ^b
saved a	wretch like	me	I
9 D ^b	10 D ^b	11 D ^b	12 D ^b
once was	lost. But	now am	found. Was
13 D ^b	14 D ^b	15 G ^b	16 D ^b
blind, but	now I	see	
17 D ^b	18 D ^b	19 G ^b	20 D ^b

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.



			A-
1a D ^b	2 D ^b	3 G ^b	4 D ^b
mazing	grace,How	sweet the	sound. That
5a D ^b	6 D ^b	7 G ^b	8 D ^b
saved a	wretch like	me	I
9 D ^b	10 D ^b	11 D ^b	12 D ^b
once was	lost. But	now am	found. Was
13 D ^b	14 D ^b	15 G ^b	16 D ^b
blind, but	now I	see	
17 D ^b	18 D ^b	19 G ^b	20 D ^b

Tip: You can convert note-based lyrics to bar-based lyrics using the *Edit | Lyrics | Covert Note-Based Lyrics to Bar Lyrics* menu item.

Adding Melody – MIDI and/or Audio

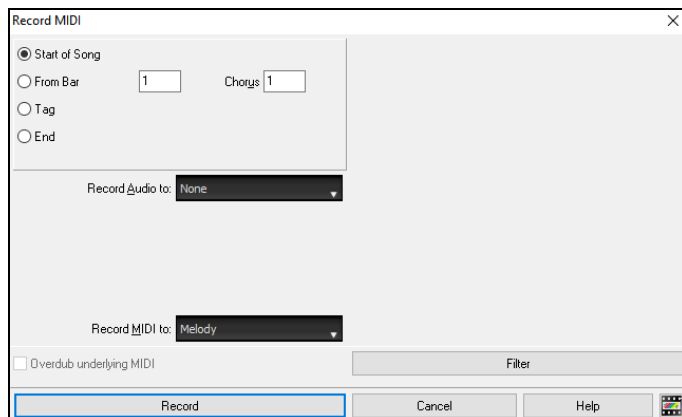
Record a MIDI Melody

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 **Count-in and Metronome Options** (*Options | Preferences | [Count-in/Metro]*) dialog. You can even have a visual metronome if you like.

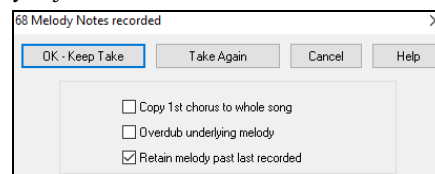


Press the **[Record MIDI]** toolbar button or press **Ctrl+R**. This launches the **Record MIDI** dialog. You can punch in/out, overdub, and record directly to the ending or the tag, and use the filter to choose which MIDI events are recorded. You can also select the destination track.



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

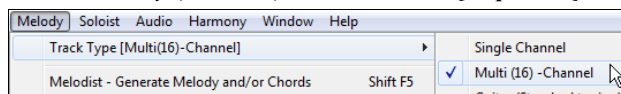
Once you have completed recording your melody, Band-in-a-Box will ask you if you want to keep the take and if you want to copy the recorded chorus to the whole song. If you did not record the full track you can choose to retain the rest of the track beyond the part you just recorded.



Sequencer Mode

Normally, you would want a single part on the Melody or Soloist track, but since MIDI information can have separate channels, it is possible to store 16 separate parts on each of the tracks. 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."

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 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. Both the Melody and Soloist tracks can be set to multi-channel play, for a total of 32 channels.

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]** button menu or with **Ctrl+Alt+E** keys. Any melody will be embellished as it is played so that you hear a livelier and more realistic melody - and it's different every time.

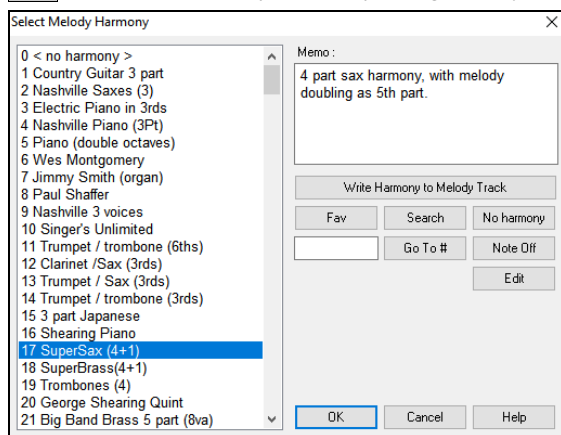
Embellisher dialog in the **[Embellish Melody]** button or **Ctrl+Alt+L** opens the **Melody Embellisher** dialog with many user options to control the embellishment settings. The Embellisher presets allow you to choose a combination of common settings for the Embellisher quickly.

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]** button item *MIDI - Melody Harmony* or press **Alt+F10** 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.

The **[Write Harmony to Melody Track]** button permanently writes the specified harmony to the Melody track.

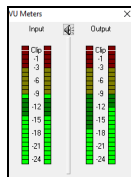
When adding a harmony to the Melody (or Soloist) you can use the option to loosen up start times of for the harmony notes to achieve a more natural, richer harmony sound. Choose menu item *Melody | Edit Melody Track | Quantize, Time Adjust | Loosen Start Times*. You can select the range of adjustments. 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.

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 or select the *Audio | Record Audio* menu item. This will open the **Record Audio** dialog and the **VU Meters**.



The **VU Meters** show the average strength of the signal, with a dB scale, and a clip indicator. Clipping indicates that the signal has overloaded and will sound distorted (clipped).

The green area represents normal levels, while red indicates an overload.

Ideally, the sounds should remain in the green and avoid the red altogether. Unlike analog recording, where it'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 any track.

Select the destination track for recording MIDI. If you also want to record MIDI at the same time, choose the destination track with the "Record MIDI to" option.

Press the [Record] button or the R key. 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.

Importing Audio Files

A mono or stereo WAV file can be imported to your song, optionally merging with or replacing the 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.

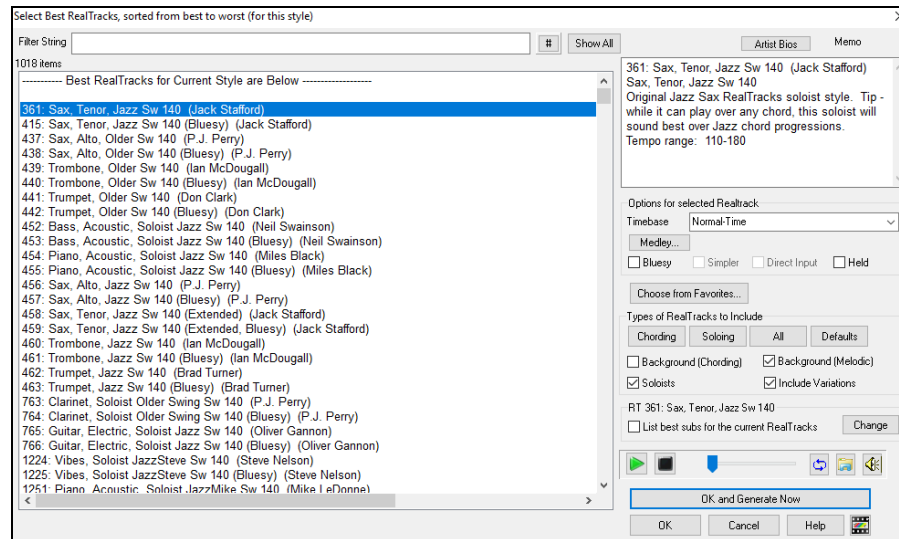
Pick “Best” Soloist RealTracks

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 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”).

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

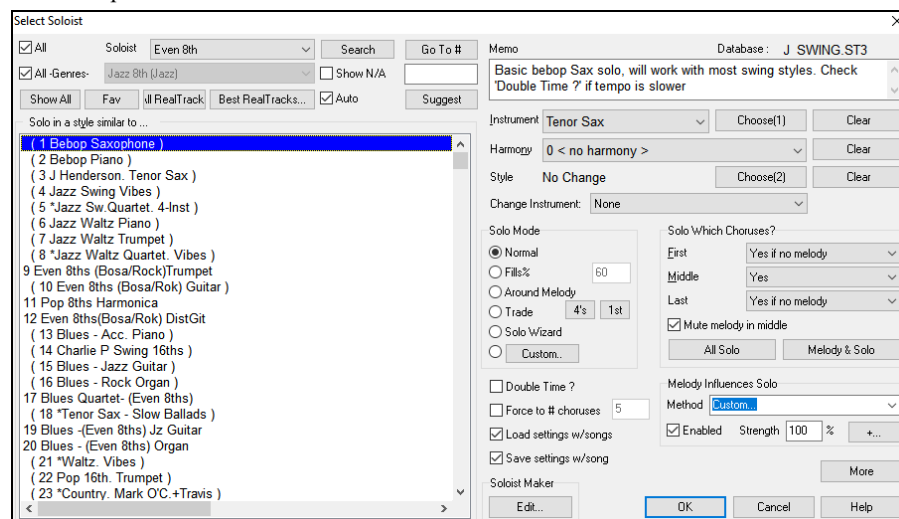
You can audition the RealTracks by double-clicking on the list or using the transport control buttons.

You can choose options (timebase, bluesy, simple, etc.) for the selected RealTrack.

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

Select MIDI or RealTracks Soloist (Select Soloist Dialog)

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



You can select a Soloist type (e.g., Modern Jazz) and see only soloists matching the type. 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** hotkeys.

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.

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.

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.

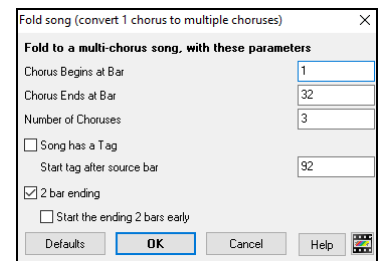
Unfold (Convert to 1 BIG chorus)

Choose *Edit | Song Form | Unfold (convert to one BIG chorus)* to unfold a multi-chorus song into one BIG chorus.

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: 1

Chorus Ends at Bar: 32

Number of Choruses: 3

☐ Song has a Tag

Start tag after source bar: 92

☒ 2 bar ending

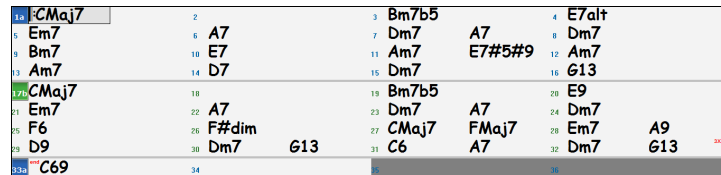
☐ Start the ending 2 bars early

Defaults OK Cancel Help

Add Repeats and 1st/2nd Endings

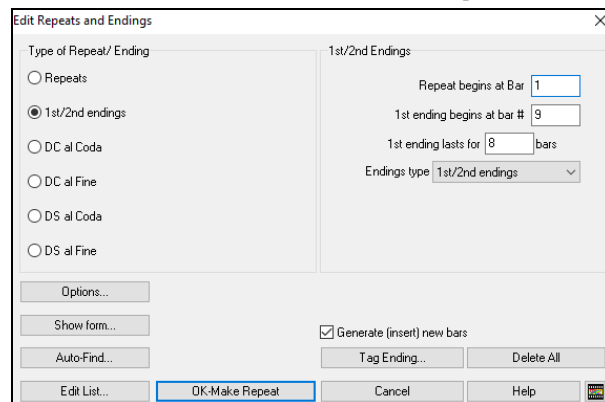
For this tutorial, we will be using demos from the *Documentation/Tutorials/Tutorial – Repeats and Endings* folder. Open the Song “Miles1 Tutorial (no repeats yet)” from this folder. You will see that this is a 1-32 bar form. There are no repeats and endings entered for this song. We will be adding them now.

When you open 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 *Options | 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.



Edit Repeats and Endings

Type of Repeat/ Ending

☐ Repeats

☒ 1st/2nd endings

☐ DC al Coda

☐ DC al Fine

☐ DS al Coda

☐ DS al Fine

Options...

Show form...

Auto-Find...

Edit List...

1st/2nd Endings

Repeat begins at Bar: 1

1st ending begins at bar #: 9

1st ending lasts for: 8 bars

Endings type: 1st/2nd endings

☒ Generate (insert) new bars

Tag Ending... Delete All

OK-Make Repeat Cancel Help


Click on the **1st/2nd endings** radio button and enter the following.

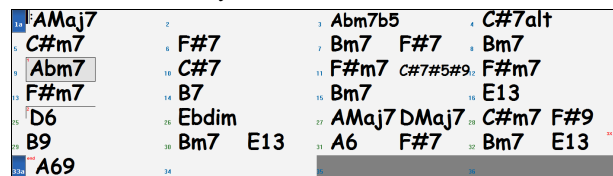
- Repeat begins at bar 1.
- 1st ending begins at bar 9.
- 1st ending lasts for 8 bars.
- Type of Repeat/Ending = 1st/2nd endings.

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.

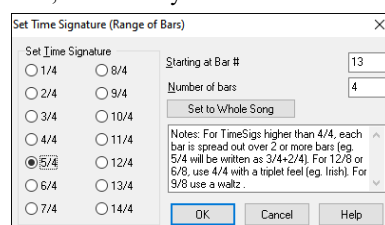
Click on **[OK-Make Repeat]**, and the repeat gets made and the Chord Sheet redraws with the 1st/2ndrepeat showing.

 Make sure you have Fake Sheet mode selected on the Chord Sheet.



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.



Set Time Signature (Range of Bars)

Set Time Signature

☐ 1/4 ☐ 8/4

☐ 2/4 ☐ 9/4

☐ 3/4 ☐ 10/4

☐ 4/4 ☐ 11/4

☒ 5/4 ☐ 12/4

☐ 6/4 ☐ 13/4

☐ 7/4 ☐ 14/4

Starting at Bar #: 13

Number of bars: 4

Set to Whole Song

Notes: For TimeSigs higher than 4/4, each bar is spread out over 2 or more bars (eg. 5/4 will be written as 3/4+2/4). For 12/8 or 6/8, use 4/4 with a triplet feel (eg. Irish). For 9/8 use a waltz.

OK Cancel Help

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: 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.

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: 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 want 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.

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.

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 want to have RealTracks changes on. Select a track, press the down arrow 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.

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

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

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.


[Reset ALL Bars] will remove any settings you have changed for all bars, and [Reset Bar] will remove any settings you have changed for the current bar.

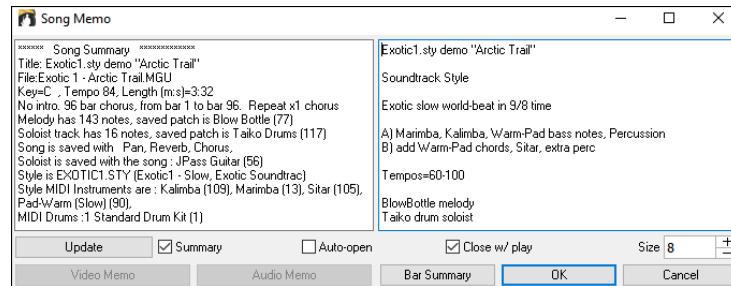
[UserTracks Development] will open a dialog for advanced settings when making UserTracks.

[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.

Any changes made for the current bar will remain in effect until new changes are recorded or until the next chorus if you have set the changes to apply only to the current chorus.

Song Memo

 A Song Memo of up to 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:\bb\Songs and Lessons\101 Riffs - Country Guitar with Audio Memos folder contain audio memos. Open a song and press the [Audio Memo] button in the **Song Memo** dialog to listen to an audio memo.

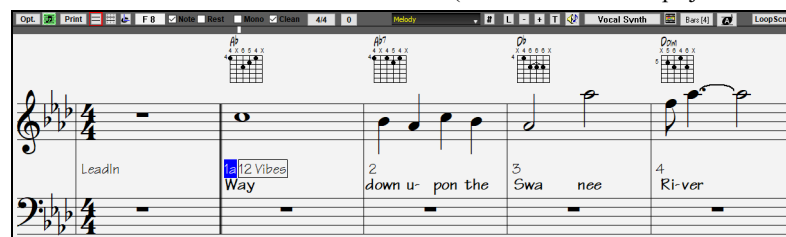
Press the [Bar Summary] button to see a report of any changes to settings that are programmed in the **Edit Settings for Current Bar** dialog.


View and Print Notation

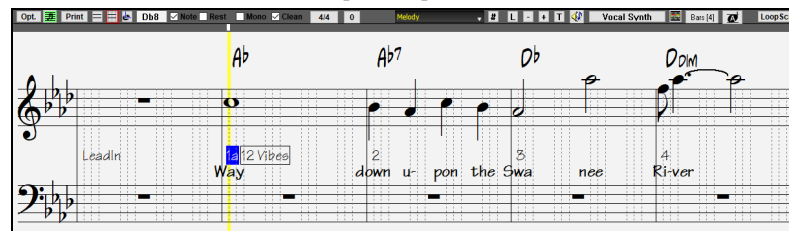
Notation Window


 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.

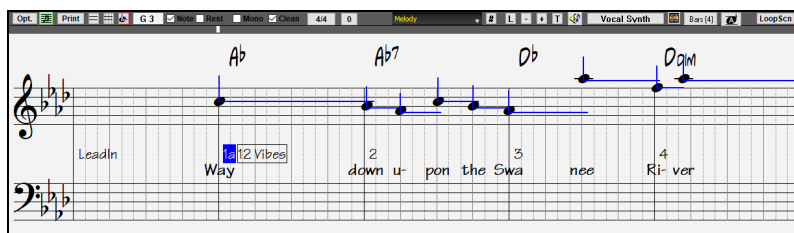
 The **Standard Notation** mode can be used for notation display and the entry of chords and lyrics. Just type a chord name and it will be inserted at the current time line location (the black vertical stripe just under the tool bar.)



 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.





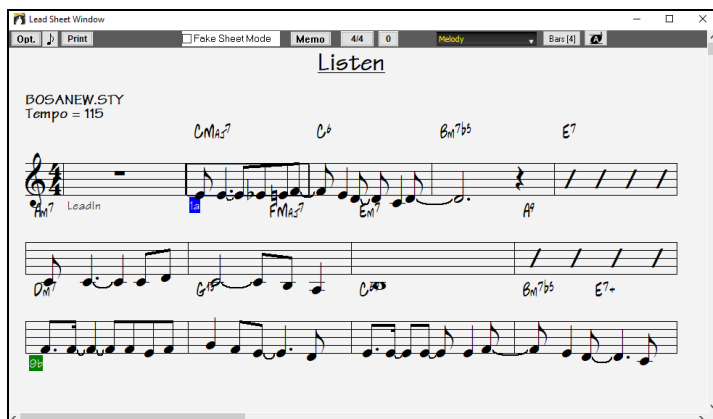
 Click on this button to switch to the **Staff Roll Notation** mode. In addition to the editing features of the Editable Notation mode, in Staff Roll mode the velocity (vertical line) and duration (horizontal line) of notes can be edited with the mouse.




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. You can also 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*.

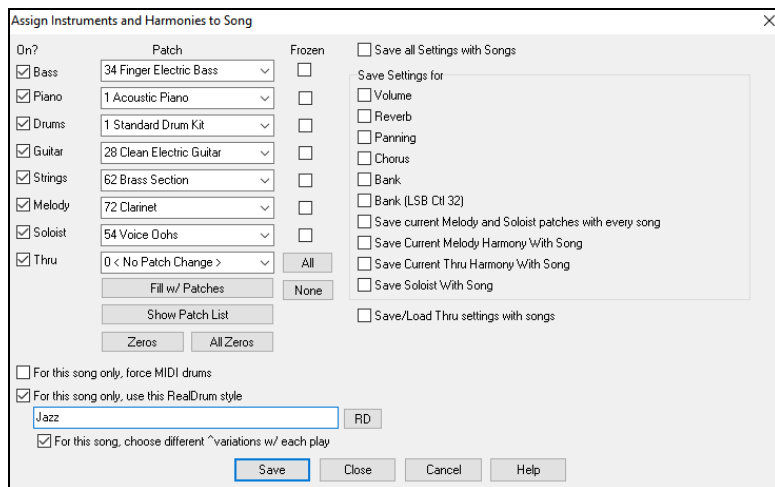
Songs will always be saved with last file extension letter of “U,” regardless of whether they are made with a built-in style or not. For example, if you make a song with ZZJAZZ.STY as the style (one of the 24 built-in styles), early versions of BB would save the song as MySong.MG1, where the “1” indicates 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 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 and 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 disable the “Save all Settings” option and use this dialog to save only the settings you want to keep.

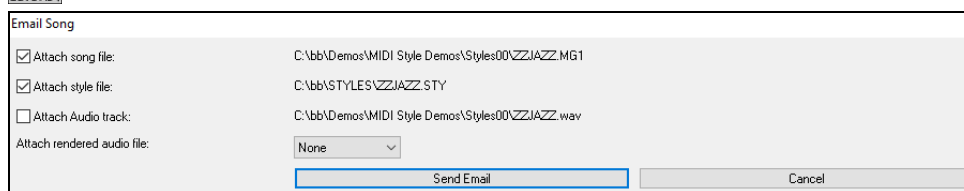


Email Song as Attachments

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.

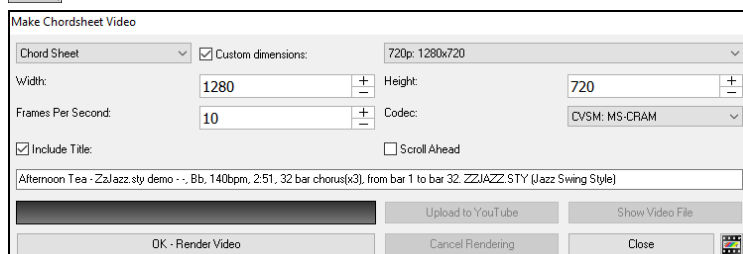


Saving as Video and Upload to YouTube

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.

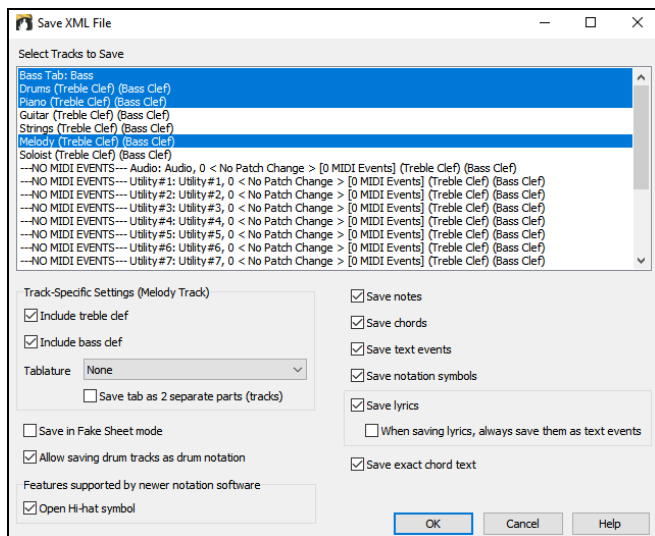


Saving Song as MusicXML

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.



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 clefs to include for each track.

There is also an option to include a **Tablature**.

The **Save tab as 2 separate parts (tracks)** option will save two parts: one for a notation track and the other for a tablature.

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

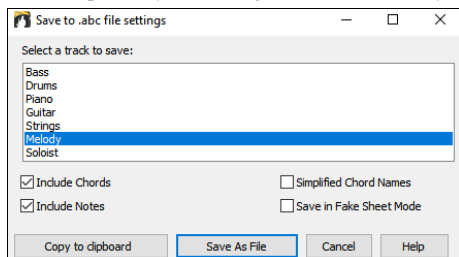
The **Save exact chord text** option allows you to save the exact chord text, rather than relying mainly on saving the chord type and degrees.

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

Saving Song as ABC Notation File

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

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



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

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

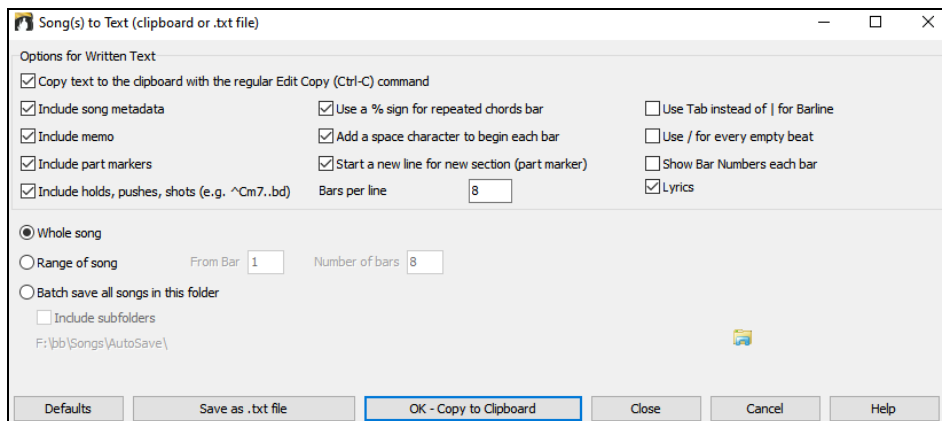
Saving Song(s) as Simple Text

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

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

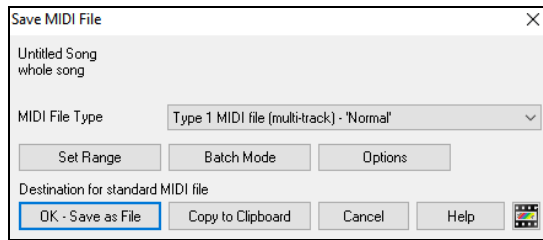
In the dialog, check the items you want to include in text. By default, the song metadata (title, key, tempo, form, style, etc.) and memo will be included, but if you don't want them, you can exclude them. Select the **Whole Song** mode, and press the **[Save as .txt file]** button. If you want to copy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

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



Saving 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 to launch the dialog.



Select the type of MIDI file you want to save in the **MIDI file type** combo box.

[OK – Save as File] saves a MIDI file to the folder you select. You can then load the MIDI file into your sequencer for further editing.

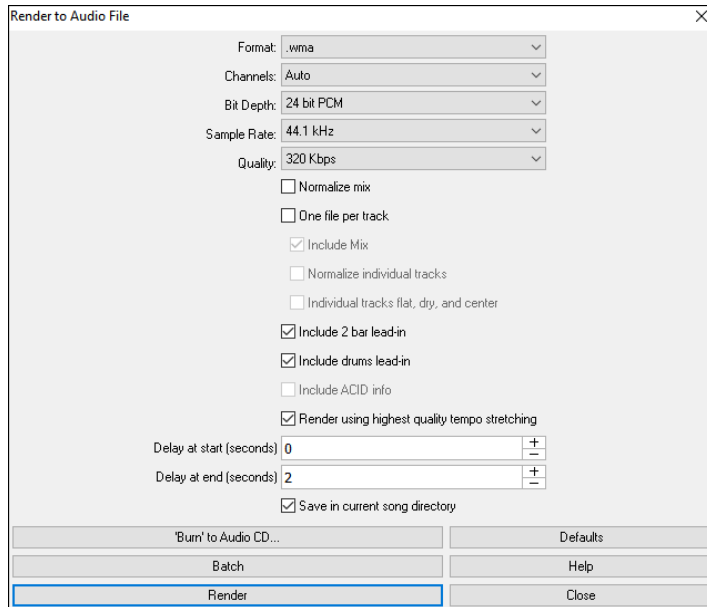
[Copy to Clipboard] copies the MIDI file to the Windows® clipboard as a standard MIDI file. This feature allows clipboard enabled programs to *Edit | Paste* the Band-in-a-Box MIDI file directly into the program. For example, you can clipboard-paste Band-in-a-Box MIDI data to PowerTracks Pro Audio, Cakewalk, Musicator, etc.

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.



Select a file format (WAV, WMA, etc.) and other options, and press the **[Render]** button. The **[Batch]** button allows you to render all songs in a folder to audio files.

Chapter 7: RealTracks and RealDrums

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

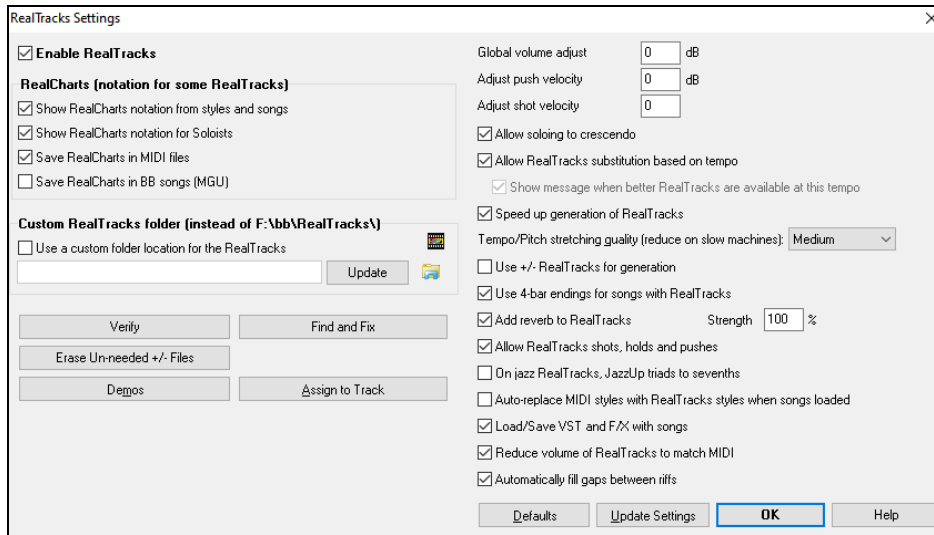


Ctrl+click on the [RealTracks] toolbar button to go directly to the **RealTracks Settings** dialog, or **Shift+click** to open the **RealTracks Picker**. A single click on this button opens a menu with selections for the *RealTracks Picker Dialog*, the *RealTracks Preferences* (**RealTracks Settings** 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.



RealTracks

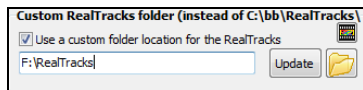
The **RealTracks Settings** dialog can also be accessed by selecting the [RealTracks] button from the **Preferences** dialog or pressing the **R T 2 Enter** keys.



Enable RealTracks: You can enable/disable the RealTracks feature.

RealCharts (notation for some RealTracks): Most RealTracks now display notation, i.e., RealCharts, showing the notes that are being played. Some Guitar RealTracks also show tablature and an accurate on-screen fretboard guitar display to show what is being played on guitar. To see which instruments have RealCharts, visit the **Assign RealTracks to Tracks** dialog and sort column 11, “Chart.” Instruments with an “N” or “Gt” in this column have RealCharts.

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.



Tip: The custom folder location is remembered in *C:\bb\Preferences\infrace.bb* and *C:\Users\Public\Ticket\Band-in-a-Box Folder Locations.txt*.

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.

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. 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 **RealTracks Picker**, 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.

The **[Verify]** function checks your installation to find if RealTracks are properly installed, or any files are missing.

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 opens the RealTracks Picker, which allows you to assign specific RealTracks instruments to a track in a song. It also displays the current RealTracks that are assigned to each track. This dialog is also available with a right-click on any Band-in-a-Box track name. Then select the *Select RealTracks* menu command.
2. **RealTracks in styles.** 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, =.
3. **RealTrack Soloists.** 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.

Using RealTracks in Songs - RealTracks Picker

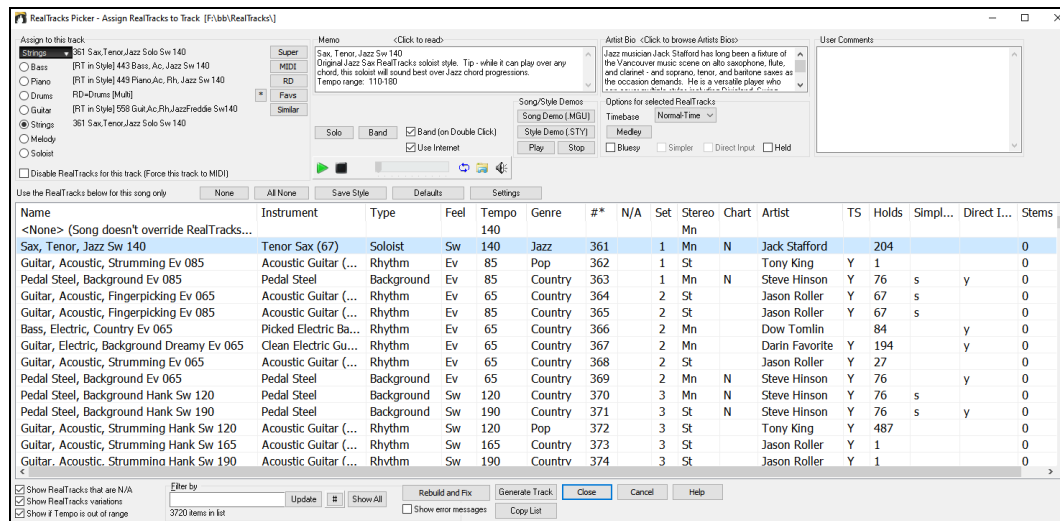
The **RealTracks Picker** allows you to assign a specific RealTracks instruments to a track in a song. It also displays any RealTracks that are currently assigned to each track.

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

This dialog is launched by several ways.

1. Press the **R T Enter** or **R T 1 Enter** keys.
2. Click on the **[RealTracks]** toolbar button and select *RealTracks Picker Dialog*, or **Shift**+click on this button.
3. Right-click or double-click on a track button at the top of the screen and choose *Select RealTracks* in the menu.

- Click on a track name in the Mixer and choose *Select RealTracks* in the menu.
- Press the **[Assign to Track]** button in the **RealTracks Settings** dialog.
- In the **Track Settings and Actions** dialog, click on the **[+]** button to the right of the RealTracks radio button and choose *Select RealTracks* in the menu.



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

Using the **[Super]**, **[MIDI]** and **[RD]** button, you can assign other types of tracks (MIDI SuperTracks, MIDI and RealDrums) to the selected track. The **[Fav]** button opens a dialog that lists favorites followed by recently used RealTracks. The **[*]** button assigns the highlighted RealTracks to a favorite. The **[Similar]** button opens the Find a Sub dialog that lists RealTracks similar to the currently selected one.

A filter is available. Type a filter text (e.g., bass) in the **Filter by** field, and press **[Update]**. You will then see the list filtered to show only RealTracks that have the word bass somewhere in the title, memo, genre, etc. The **[#]** button allows you to quickly filter the list by many elements including type (soloist/background/chording), feel (even/swing, 8th/16th), time signature, artists, etc. Pressing **[Show All]** will cancel the filter and show all RealTracks again. Multiple search terms work with the filter. If you separate terms with a space, each term is searched for separately. So, a search for “Country Guitar Ev 120” will find any Country Guitar styles with an even feel that would work with a tempo of close to 120. Adding a search term that has a number will filter for RealTracks that match the tempo or within a compatible range.

You can instantly hear an audio demo by double-clicking a RealTrack on the list. Since this doesn’t affect your song, you can quickly audition many different RealTracks and find the best ones for your song. You can choose which of band or solo plays first when you double-click on the list, by the **Band (on Double Click)** checkbox. Otherwise, press the **[Band]** or the **[Solo]** button. The 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.

You can right-click on the list to see a menu with commonly used functions. For example, you can toggle a favorite, list only favorites, clear filter, find similar RealTracks, and launch the StylePicker showing only styles that use the selected RealTracks.

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.

- “Stems” column shows the number of microphones used for stems during the recording sessions.

RealTrack Stems: When you select a RealTracks that has stems, you will see what they are just below the list. Using the checkboxes, you can load all stems, the selected stems, or the mix of all stems for your song. If you select all or individual stems, each stem will be loaded to separate tracks, so you can control volume, pan, etc. for each stem using the Mixer.

Memo: This describes the currently selected RealTracks style, and includes some useful tips, such as a suggested tempo range and Band-in-a-Box styles to use it with.

Artist Bio: The RealTracks have been recorded by top studio musicians. The artist names and bios are displayed for the RealTracks. Double-click here to open the **Artist Browser**, which lists all artists and allows you to see more info.

User Memo: You can enter your own comments about any style in this field. The comments are saved in RTUserMemos.txt.

Song/Style Demos: Use the song and style demos to audition RealTracks. The **[Song Demo (MGU)]** button will display a list of songs in the *C:\bb\Demos\RealTracks - Demos* folder that use the selected RealTrack. Click on the song name and then press the **[Play]** button to hear it. The **[Style Demo (.STY)]** button shows a list of styles that use the currently highlighted RealTracks instrument. Clicking on a style name will load the style into the current Band-in-a-Box song. Press **[Play]** to hear your current song played with the RealTracks style that you want to audition.

With the **Timebase** option, you can play any RealTracks at normal, half time, double time or triple time. Half time is used for fast tempo songs when a much slower tempo RealTrack has been chosen. Double time is used for slow tempo songs (e.g., ballads) when a much faster tempo RealTrack is chosen. This allows you, for example, in a ballad at a tempo of 70, to add a RealTracks Sax solo with a tempo of 140, and play it as a double time, which will match the ballad tempo of 70.

The **[Medley]** button allows you to create a medley of RealTracks on the same track.

If **Bluesy** is checked, the selected RealTracks will play in a bluesy style, where major triads are treated like 7th chords.

If **Simpler** is checked, the selected RealTracks will play a simpler arrangement (less busy, less embellished). See the “Simple Available” column for availability of simpler RealTracks.

If **Direct Input** is checked, the selected RealTracks will use a “clean signal” guitar so that you can add your own effects. See the “Direct Input Available” column for availability of clean recordings.

Sometimes you want the very simplest comping part possible, which is just “held chords” for the whole piece. This would mean that the piano player, for example, just plays a single chord and holds it for the duration until the next chord. If you check **Held** option, the selected RealTracks will play held chords.

The **[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 **[All None]** 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.

Show RealTracks Variations: Some RealTracks have variations available, such as the Acoustic Jazz Bass, which has variations that play in “2” only, in “4” only, or in “2” and “4” (for “a” and “b” substyles).

Use **Show if Tempo is out of Range** checkbox to show/hide RealTracks that are out of compatible tempo range.

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

The **[Copy List]** button will save the current RealTracks list to a tab-delimited .txt file in the 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 without generating any tracks. Then, when play is pressed, the tracks will be generated.

Press the **[Cancel]** button to cancel your selection and leave the dialog.

The **[Rebuild and Fix]** button rebuilds the list of RealTracks and reports any installation errors. Press after you have installed new RealTracks.

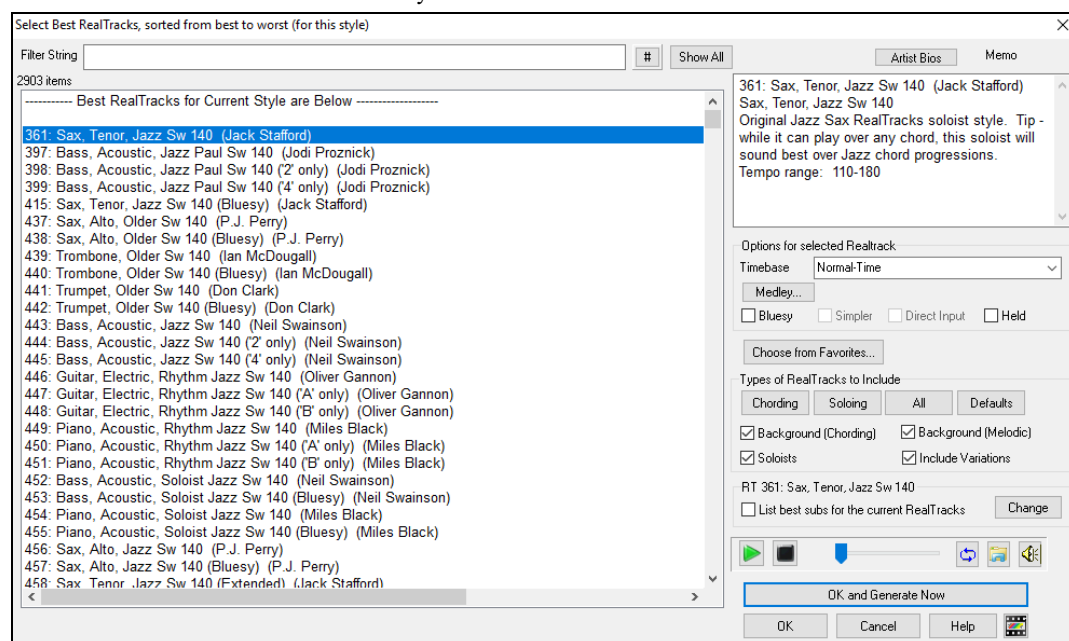
Show Error messages: If this option is checked, Band-in-a-Box will display RealTracks installation errors when you open the dialog. Press **[Rebuild and Fix]** for more information.

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 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” RealTracks* 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 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.

The **[OK and Generate Now]** button closes the dialog, entering the currently selected item, and generating the track.

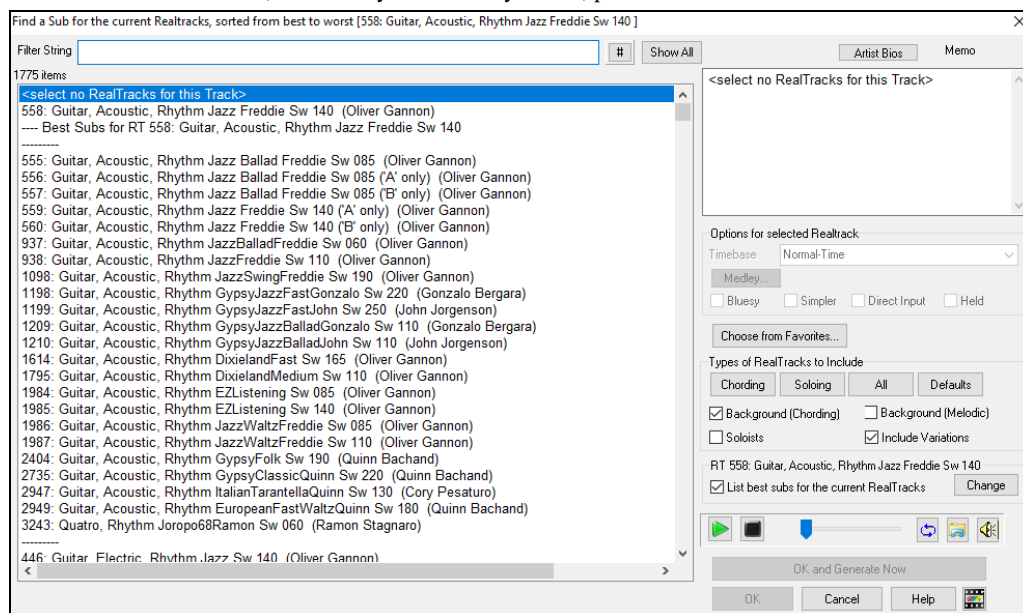
You can also make your choice and press **[OK]** to return to the main screen. When you press **[Generate and Play]** the song will be generated with the new RealTrack.

Select Best Sub RealTracks

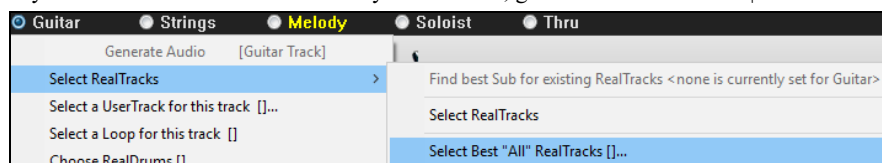
Musicians with bands are familiar with the need to “find a sub” when you’re looking for a replacement. In Band-in-a-Box, “Find-a-Sub” means to find a different RealTracks that is the most similar in sound (genre, feel, tempo, and time signature). This helps to “freshen up” or vary the sound of an arrangement 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 button, and then go to *Select RealTracks | Find Best Sub*.

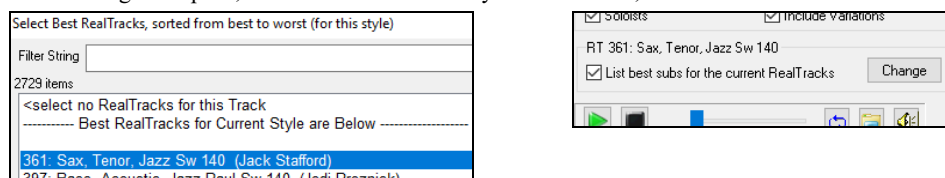
You will then see the **Find a Sub** dialog, which lists the RealTracks that would work best as a sub, sorted from best to worst. You can double-click on the list to audition, and when you find one you like, press OK.



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.

(Re)-Generate RealTracks for Regions (MultiRiff)

This feature allows you to interactively create sections of RealTracks (MultiRiffs) on any track by choosing from multiple candidates (up to 20). Generate riffs for a section of a track, audition them, and pick one, either replacing or merging with the existing RealTracks. This can add life to old tracks, by improving sections that had problems to a better riff!

Press the **F8** key to open the dialog. You can also open it from the track button menu at the top of the screen or the new Track Settings and Actions dialog.

In the dialog, select a track, set a range, and choose a RealTrack to use for that range of the track. You can of course use the RealTrack selected for the whole track, but you can also use a different RealTrack for that range. Press the [Generate Now] button. A riff will be generated and play automatically. You can press this button again to get more riffs. The [Previous] and [Next] buttons let you navigate through the generated riffs. For each riff, you can add a memo like a keyword or your score out of 10, which makes it easier for you to decide which one to pick. By default, riffs will replace the existing riff on the track, but you can merge them if you disable the “Overwrite (replace

existing)” option. When you are happy with a riff and want to add it permanently to the track, press the [Accept] button. You can then generate new riffs for a different range.

Track: Select the track to generate or regenerate riffs. The track can be an existing RealTrack or empty.

Alternate RT: You can use an alternate RealTrack (other than the main RealTrack on the track), either replacing or merging with the main RealTrack. For example, you can generate a pedal steel riff on a mandolin RealTrack. This is optional.

[Main RT]: This lets you choose a RealTrack to use as the main RealTrack on the track.

[Alternate]: This lets you select an alternate RealTrack.

[X]: This quickly clears the alternate RealTrack.

Silence: When this is checked, silence will be generated, replacing the existing RealTracks over the range. This is useful for arranging or tidying up small glitches.

by Bars: Select this if you prefer to enter a range, using the starting bar, the chorus, and the number of bars.

Start Offset: This setting can fine tune the range. The unit is ticks, which are 120 per beat. For example, entering 60 would start the range 60 ticks (half a beat) later.

End Offset: This setting can fine tune the range. The unit is ticks, which are 120 per beat. For example, entering -40 would end the range 40 ticks earlier.

[Update]: This notifies the program to update the range you have entered.

by Range: Select this to enter the range to use for the generation. The format is bar.beat.tick separated by periods. There are 120 ticks per beat. For example, 3.2.50 would be bar 3, beat 2, tick 50.

[Snap]: This snaps the entered setting to the nearest bar boundaries.

Generate an extra beat (for Soloists): Soloist often end a phrase by playing a single note on the next bar. For example, if you are generating riffs for 4 bars, you will hear a note on the first beat of the 5th bar to end the phrase.

Overwrite (replace) existing: If this option is checked, the new riffs will replace the existing one on the track. Uncheck it if you want to hear both of them playing at once.

Diff: This option determines how the riffs will be different from previous ones. If it's set to "always," each generation will be different from previous ones. If it's set to "start," the first bar of the section generated will be different from previous one. If it's set to "none," the generation might be similar to the previous one.

[Play]: This will play the song, starting a bar before the beginning of the new generation. It does not generate the other tracks. If you want to do that, choose the [Full Generation] button instead.

Auto Play: If this is checked, then when a new riff is generated, you will hear it right away. This applied to these buttons: [Generate New], [Previous], [Next], and [Original].

[Full Generation]: This will generate all tracks so that you hear a full arrangement.

[Original]: This returns the current riff to the original riff present on the track before you used this dialog or pressed the [Accept] button.

Memo: You can add a memo like a keyword or your score out of 10, which makes it easier for you to decide which one to pick.

Riff x/x: This shows the current riff number in the list and the total number of riffs. For example, Riff 3/5 means the current is the third riff of 5 riffs total. You can make more (up to 20) by pressing the [Generate New] and navigate through the list until you press [Accept].

[Previous]/[Next]: You can generate up to 20 different riffs at a time. These buttons let you navigate through them.

[Accept]: Press this button when you are happy with a riff and want to add it permanently to the track. This will remove the rest of the riffs in the list, and you can generate new riffs for a different range.

[Revert]: Press this to return to the original riff in the track when you opened this dialog (or changed a track or pressed the [Accept] button to make the riff permanent).

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

[Generate New]: This will generate a new riff for the selected range. You can keep generating new riffs (up to 20), press the [Previous]/[Next] buttons to navigate through them, and then choose one to add to the track by pressing the [Accept] or [Close] button or changing tracks.

(Re)-Generate RealTracks for Regions - Floating Window

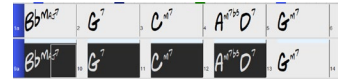
You can re-generate sections of RealTracks by simply highlighting the section and pressing **Ctrl+F8**. This generates a different part each time, so you can keep regenerating to find the best replacement. You can also re-generate using different RealTracks than the original. Normally, you would choose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

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

First off, select the track using the Mixer.



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



Let's generate the selected section. Either press **Ctrl+F8** or right-click on the track button and go to *Track Actions | Auto Regenerate Part of RealTracks*.

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

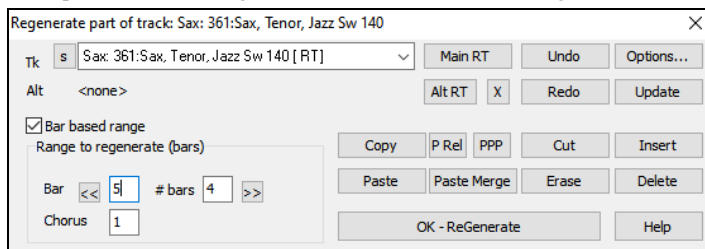
A great thing about this is that the solo generated will be different from the previous one(s) you've generated. If you don't like the new one, try again and generate another one. You can keep going and generate up to 40 variations. And another great thing is that they all will be different from each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

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

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

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

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



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

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

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

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

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

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

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

You can generate based on either the full bar boundaries or precise regions including bars/beat and ticks. This is done with the **Bar based range** option. When this option is selected, you will see Bar, Chorus and Number of bars. The **[<<]** button will set to the beginning of the song, and **[>>]** button sets to the end. When this option is not selected, you will see a precise range in bars/beats/ticks. The **[<]** button moves to the beginning of the bar. The **[<<]** moves to start of song. **[>]** moves to end of bar. **[>>]** moves to end of song.

If you make selections on the Chord Sheet, Audio Edit, Piano Roll, or Notation window, these settings for range will update. For example, if you are on the Audio Edit window, you can make a selection of a precise range, and as long as you have "Bar based range" option de-selected, you will get the precise range you want.

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

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

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

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

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

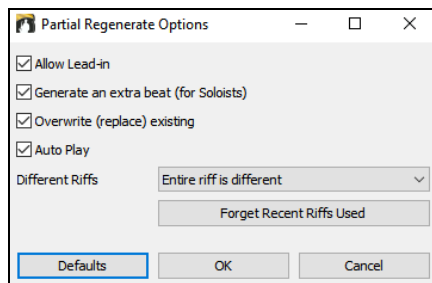
The **[Cut]** button removes a range of riff and copies it to the clipboard.

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

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

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

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



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

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

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

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

Different Riffs determines how the riffs will be different from previous ones. If it's set to "always," each generation will be different from previous ones. If it's set to "start," the first bar of the section generated will be different from previous one. If it's set to "none," the generation might be similar to the previous one.

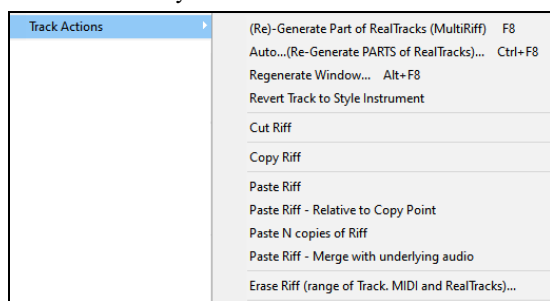
[Forget Recent Riffs Used] allows Band-in-a-Box to "forget" the previous ones so that you can generate using all the available ones. Note that re-generation from a different bar, different track or different song will "forget" the previous re-generations, so you likely won't need to press this button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

Edit RealTracks/RealDrums Tracks

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

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

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



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

Copy Riff copies a range of riff to the clipboard.

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

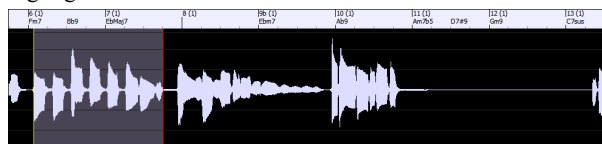
Paste Riff - Relative to Copy Point pastes the copied riff to the same relative location in the bar as the copied portion. For example, if the copied riff started at beat 2, the relative paste will start at beat 2.

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

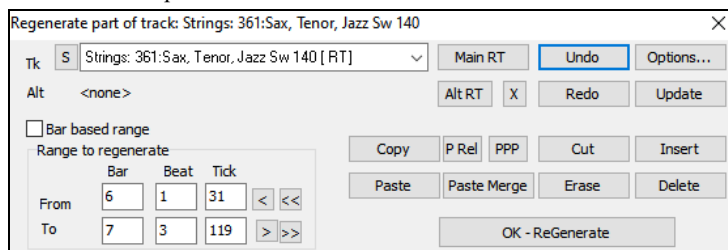
Paste Riff - Merge with underlying audio pastes the copied riff to the current location and merges it with the existing riff so you will hear both riffs.

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

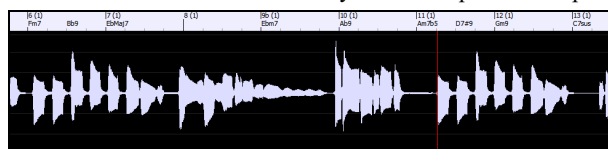
Another way is to use the buttons in the **Regenerate window (Alt+F8)**. For example, if you like a certain riff and you want it at other location, highlight it on the Audio Edit window.



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



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

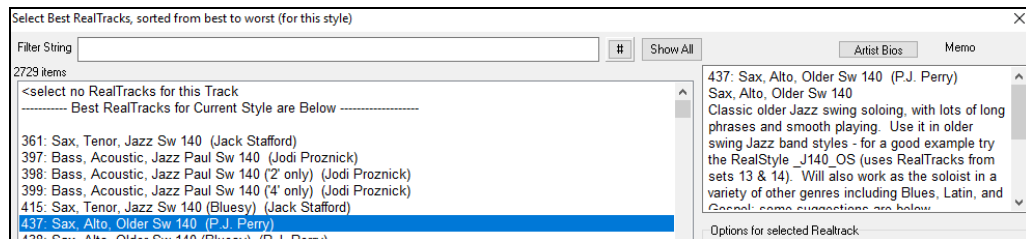


If you want to paste the riff and merge it with the existing riff at the destination, press the **[Paste Merge]** button instead. If you want to paste the riff to the same relative location in the bar as the copied portion, use the **[P Rel]** button. For example, if the copied range started at beat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

Generate Seven Variations of WAVs

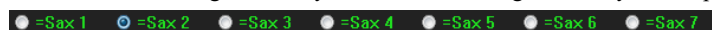
You can quickly generate 7 variations of WAVs from the same RealTrack for either a portion of the song or the whole song.

Right-click (or double-click) on a track button at the top of the screen and go to *Select RealTracks | Generate Seven Variations of WAVs (for whole/part of song)*. You will then see a dialog with a list of available RealTracks. Select a RealTrack and press OK. If there is one already on the track, it will be the default option in the dialog and you can just press OK.



Then choose the range of the song or the whole song, and press OK.

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



They are rendered as WAV files and are ready to be dragged from the Drop Station and dropped into your DAW program.

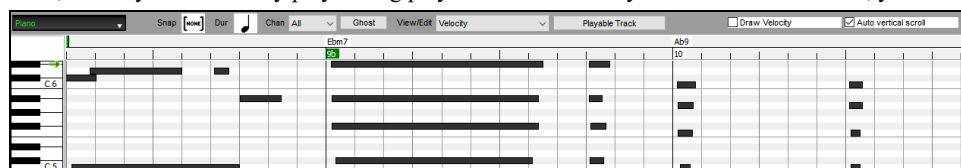
You can audition them individually by enabling the **[S]** button on the **Mixer**. Playing them all at once will result in a “cacophony” of 7 RealTracks at once, which might be OK for strumming guitars, but not so good for 7 solo saxophones playing different phrases.

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

Playable Tracks (RealTracks/RealDrums/MIDI SuperTracks/MIDI)

This feature allows you to customize the RealTracks (or RealDrums/MIDI/MIDI SuperTracks) performance by adding your own notes. You will then hear those notes using a Hi-Q sound created from the RealTracks recording. This means you can get the RealTracks to play the notes you want at key parts of the performance, either augmenting or replacing what the RealTracks is playing, for any sections in the song.

When you open the **Piano Roll** or **Notation** window for a RealTrack, the notes you see are RealCharts, which are silent MIDI. You can see them, but they don’t actually play during playback. With the Playable RealTracks feature, you can make some of these notes playable.

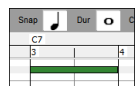


To enter playable notes in the **Piano Roll** window, press the **[Playable Tracks]** button on its toolbar.

Note: If you want to add notes in the **Notation** window (Editable or Staff Roll mode), press the **[PT]** button on its toolbar and select *Enable Playable Tracks* from the drop-down menu.

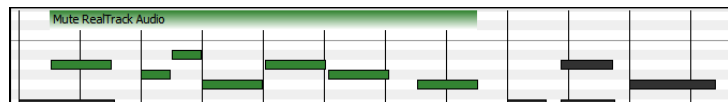
You will then see a message to confirm that a Hi-Q patch plugin will be installed on the track. Press OK to proceed.

Now, the button gets the green borders to indicate that you are in the Playable Tracks mode. In this mode, any note you enter will be heard during playback unlike RealCharts notes.

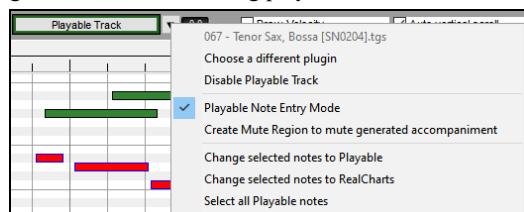


You can enter a note by holding the **Shift+Ctrl** keys and clicking where you want to add a note. A note will be entered with the duration selected in the “Dur” drop-down menu. It will snap to the nearest grid boundary if the “Snap” setting is enabled. After you have entered a note, you can change its location by dragging it.


The notes you have entered show in green and will be heard during playback along with the RealTrack audio. But you would want to have your own notes play in place of the RealTrack audio. So, right-click on the window and select *Add Playable region at cursor* from the contextual menu. This will add a green label at the top. You can extend it by dragging horizontally. When you play the song, the RealTrack audio in this region won’t be heard, but the green notes you have entered will be heard. If you regenerate the RealTrack, it will be outside of this region.



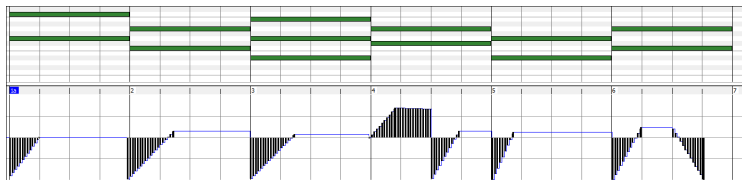
There is also a feature to change the RealCharts notes in a region to playable notes. Select the notes, click on the arrow button to the right of the **[Playable Tracks]** button, and select *Change selected notes to Playable* from the drop-down menu. The selected notes will then become green and be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



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

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

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

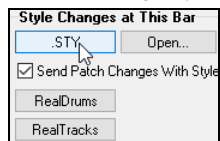


Changing RealTracks at any bar

You can have RealTracks styles 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.

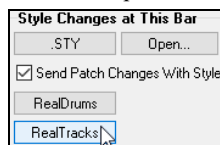


To do this, first open the **Edit Settings for Current Bar** dialog (press **F5**) at the bar that you want the style change. Then press the **[.STY]** or **[Open]** button to select a style.

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.



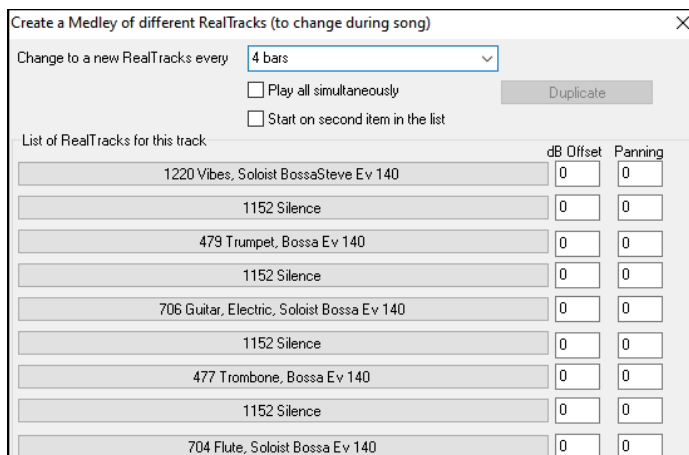
To change the RealTracks instrument for any track at any bar, first open the **Edit Settings for Current Bar** dialog (press **F5**) at the bar that you want the style change. Then press the **[RealTracks]** button and you will see the **RealTracks changes** dialog where you can choose which tracks you want to have RealTracks changes on.

RealTracks Medleys

In Medleys, the RealTracks is made to switch instruments every “N” bars or every chorus. For example, you can add a Bluegrass Medley Soloist that switches between solos from Mandolin, Guitar, Banjo, and Fiddle every 4 bars. Or a Jazz Medley Soloist that switches between Alto Sax, Trumpet, Piano, and Guitar solos every chorus. Or insert “Silence” as one of the instruments, which allows you to play your own instrument. Use the pre-made Soloist Medleys included or create a custom one yourself on any track.

There are 3 ways that you can get RealTracks with Medleys (changing soloists).

1. Some styles have them built-in. (See **StylePicker** for details.)
2. Some RealTracks have Medleys built in, applicable to all songs. Look in the **RealTracks Picker**, and search for a filter term “Medley.” You will then see Medleys that are available.
3. You can define your own Medley, to be saved with the current song only. To do this, start in the **RealTracks Picker**, with the RealTracks that you want as the first of the medley. Then press the **[Medley]** button. You will then see the **Create a Medley of different RealTracks** dialog. In this dialog, you can specify how often you want the RealTracks to change and create a list of instruments that you want to have included. You can also control the loudness of each instrument. 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.

Video RealTracks

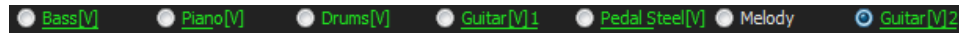
When you load a video RealTracks, you can use it just like an audio RealTracks but you can also generate a video, which will display the musician playing your song exactly as you hear it. If you load one of the video RealTracks bands, you will have video RealTracks on 5 tracks, and you can make a video 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.

Name	Type	Feel	Tempo	Genre	#	N/A	Set*
Guitar, Electric, Rhythm BossaCompOly12-key Ev 110	Rhythm	Ev	110	Jazz	2826		videoFound300
Guitar, Electric, Rhythm JazzWaltzCompOly12-key Sw 110	Rhythm	Sw	110	Jazz	2827		videoFound300
Piano, Acoustic, Rhythm BluesStraightMike12-key Ev 085	Rhythm	Ev	85	Blues	2881		videoNA299
Piano, Acoustic, Rhythm CountryPopMike12-key Ev 085	Rhythm	Ev	85	Country	2825		videoFound281
Guitar, Electric, Rhythm CountryPopBrent12-key Ev 085	Rhythm	Ev	85	Country,Pop	2911		videoFound281

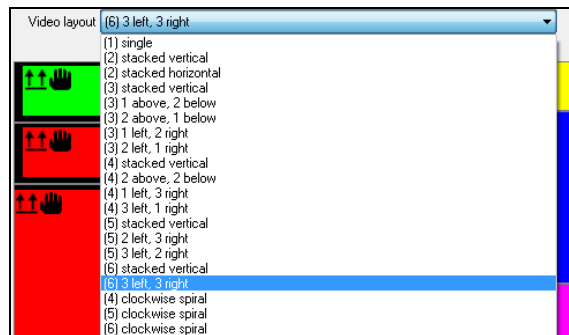
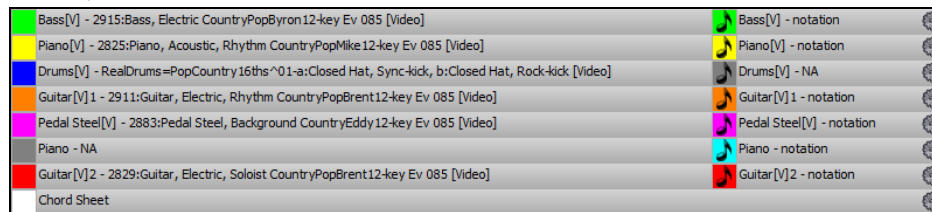
Note: The “Set” column will show “VideoNA” if a video is available but not installed. Not all video RealTracks/RealDrums are included with a regular Band-in-a-Box package, so seeing VideoNA is normal unless you have purchased add-ons.

When you select video RealTracks, [V] will show at the track buttons.

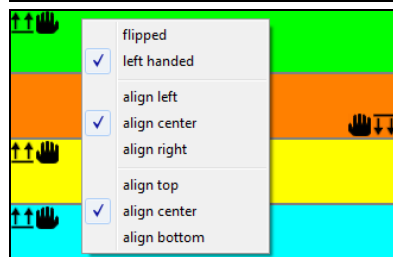


To make a video of RealTracks that are selected for your song, right-click on the Master button or one of the track buttons and select *Render Video(s)* from the menu. This will open the **Generate Video** dialog.

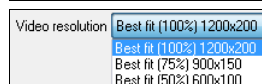
Drag one of the available tracks listed at the top of the dialog and drop it onto the layout selector below. You can also drag and drop the chord sheet or notation (if available). You can even drag a video file (.mp4 files and some .avi files) from Windows® Explorer and drop it onto the video layout 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.



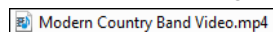
Right-clicking on the layout selector will show you a menu with options to flip a video, make a video for the left-handed, or select alignment for each video.



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 the **[Render]** button and select the name and location for the video.

While the video is being rendered, you can close the dialog and use other features in Band-in-a-Box.



When the video has been rendered, you can click on the .mp4 file 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

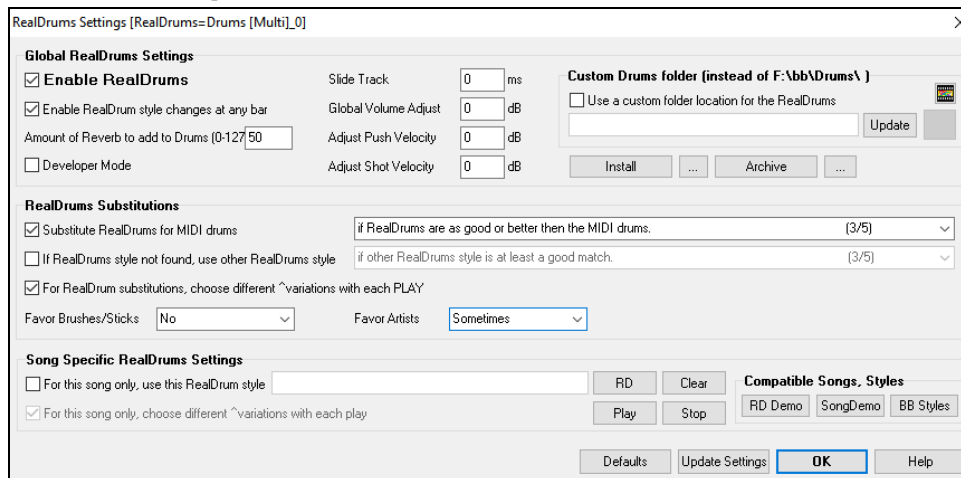
The RealDrums are recordings of top studio drummers, playing multi-bar patterns. MIDI drums are patterns based on single drum hits, being programmed, typically on a quantized grid, of what people assume drummers are typically playing. We record drummers at multiple tempos, so the playing you hear at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

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.

RealDrums Settings



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. You can also press the **R D 2 Enter** keys.



With **Enable RealDrums** checked, RealDrums may be used rather than MIDI. There is also a hotkey combination to turn RealDrums on/off (**Ctrl+Shift+F6**). The hotkeys 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 Current 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.

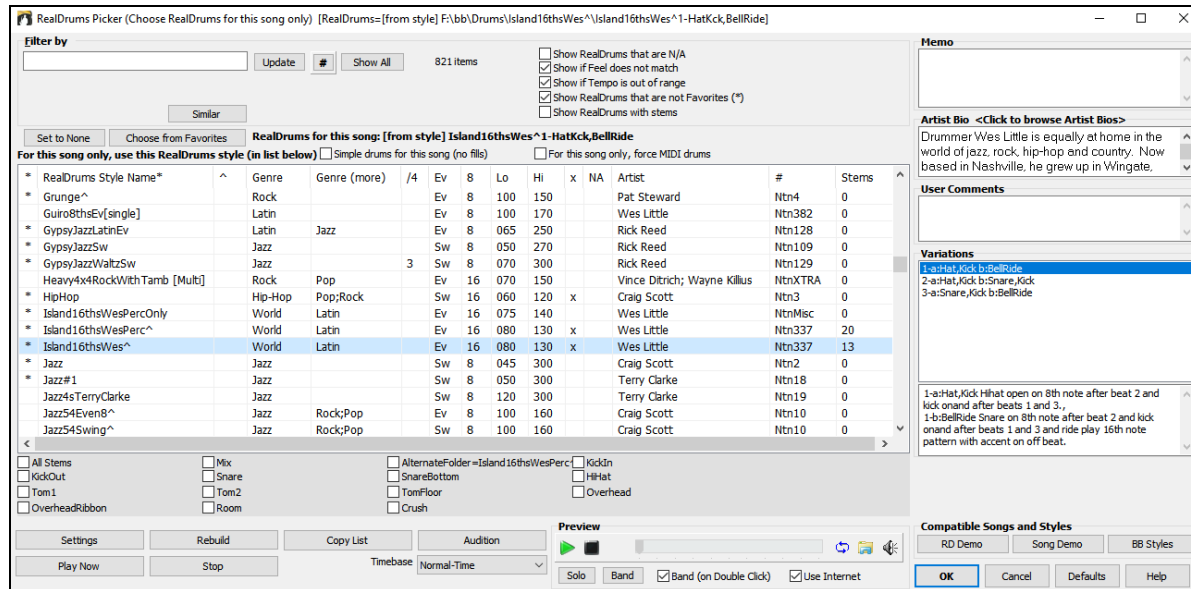
Use a custom folder location for the RealDrums: You can choose any folder (e.g., *E:\Drums*) for your RealDrums. This allows you to, for example, conserve space on your *C:* drive. If Band-in-a-Box cannot find your Drums folder, a yellow hint message appears at boot up to alert you to that and tells you how to fix it.

Selecting RealDrums - RealDrums Picker

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.

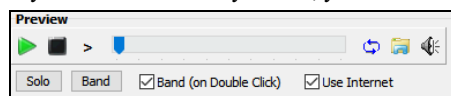
The **RealDrums Picker** opens by several ways.

1. Press the **R D Enter** or **R D 1 Enter** keys.
2. Click on the **[RealDrums]** toolbar button and select *RealDrums Picker Dialog*, or **Shift**+click on this button.
3. Right-click (or double-click) on the Drums track button at the top of the main screen and choose *RealDrums* in the menu.
4. Click on the Drums track in the Mixer and choose *RealDrums* in the menu.
5. RealDrums can be added to any track, not just the Drums track, so you can have more than one drums track. To do this, right-click on a track button and select *Choose RealDrums*.
6. Click on the RealDrums radio button in the **Track Settings and Actions** dialog.



A filter is available. Type a filter text (e.g., bossa) in the **Filter by** field, and press **[Update]**. You will then see the list filtered to show only RealDrums that have the word “bossa” somewhere in the title, memo, etc. If you separate terms with a space, each term is searched for separately. So, a search for “Bossa Rock Ev 120,” will find any Bossa Rock styles with an Even feel that would work with a tempo of close to 120. Adding a search term that has a number will filter for RealDrums that match the tempo or within a compatible range. Pressing the **[#]** button allows you to quickly filter the list by many elements including feel, time signature, RealDrums with notation, artists, etc. The **[Show All]** button will cancel the filter and show all RealDrums.

You can double-click on a RealDrums or on the Variation name of the RealDrums to audition each variation of the RealDrums. For example, if you’ve found CountryWaltz^, you can now hear demos of the variations (CountryWaltz^1-HiHat,Ride, CountryWaltz^2-Brushes etc.).



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

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

The **[Choose from Favorites]** button opens a dialog that shows favorites followed by recently used RealDrums. The list can be filtered with text string. For example, type “fusion” to find the ones with fusion in the name. This dialog also allows you to re-arrange/add/remove your favorites.

You can right-click on the list to see a menu with commonly used functions. For example, you can toggle a favorite, list only favorites, clear filter, find similar RealDrums, and show RealDrums compatible with the current styles.

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

Drum Stems: When you select a RealDrums that has drum stems, you will see what they are just below the list. Using the checkboxes, you can load all stems, the selected stems, or the mix of all stems for your song. If you select all or individual stems, each stem will be loaded to separate tracks, so you can control volume, pan, etc. for each stem using the Mixer.

Show RealDrums that are N/A: These are styles not found in the Drums folder, likely because they are add-on styles not purchased yet. Press the **[Rebuild]** button and check the RealDrums Settings to confirm that you have the correct Drums folder selected.

Show if Feel does not match will show a song where the drums are in Even feel and the style is Swing (or vice versa).

Show if Tempo is out of range will show styles that wouldn’t work well at the current song tempo. The acceptable range is shown in the list of styles Lo/Hi (9th and 10th) columns.

Show RealDrums that are not Favorites (*): You can assign a style as one of your favorites by clicking in the first column. Then you can sort by favorites or use this option to only see favorites.

Show RealDrums with stems: If this is checked, only RealDrums that include stems will be listed.

RealDrums for this song: This is the current RealDrums for this song. This can either come from the style, or a specific RealDrums for this song, set in this dialog.

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.

[Set to 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.

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.

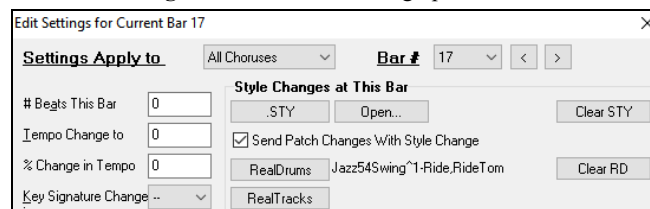
Press **[OK]** to make your selection.

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.

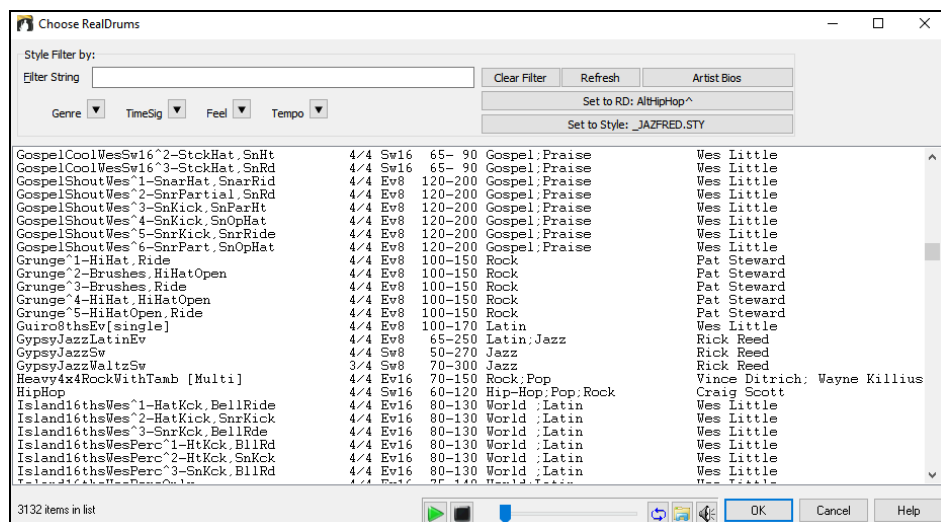
Click on the **[Clear RD]** button to remove the change.

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.

 **Drums** 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.

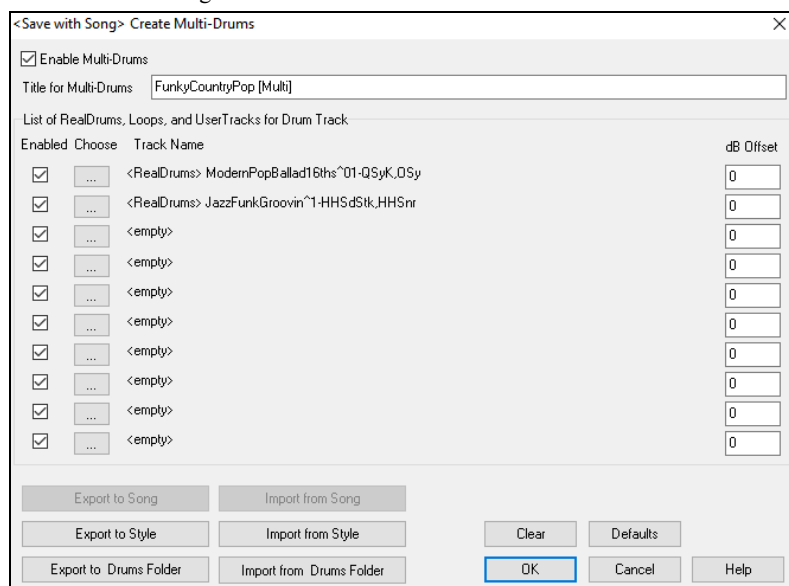


You can filter the list by genre, time signature, feel, tempo, and text. Use the **[Set to Style:]** button to see RealDrums that are compatible with the current style of the song. The **[Set to RD:]** button allows you to set the highlighted RealDrums as a prototype RealDrums so you can find alternates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

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.

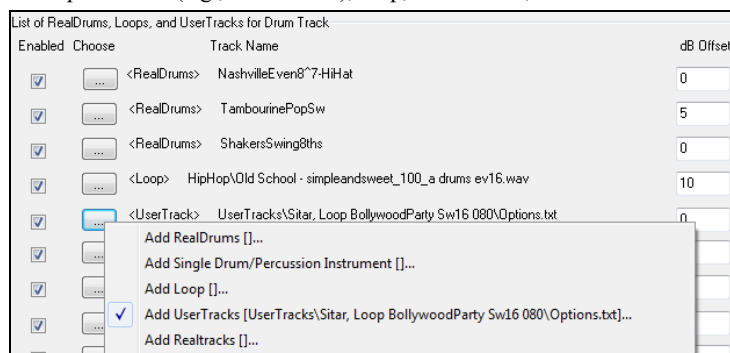
Drums To do this, click on the Drums track button and go to *Multi-Drums | Edit-Multi Drums for this song*. You will then see the **Create Multi-Drums** dialog.



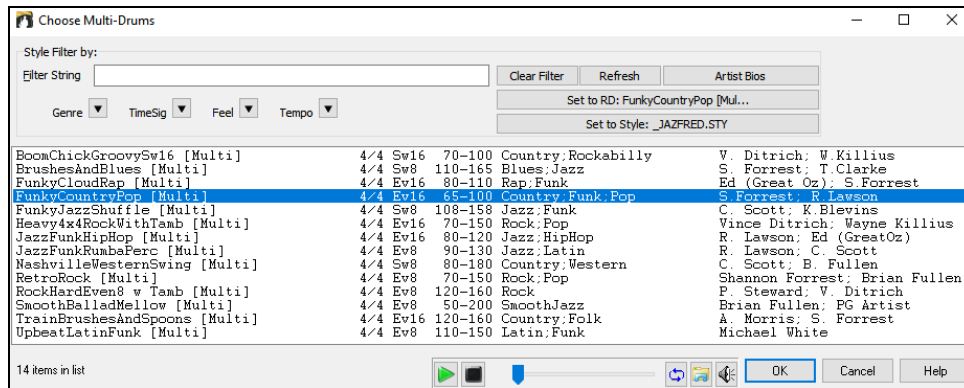
Enable Multiple Drums Make sure that you enable the “Enable Multiple Drums” checkbox.

Title for Multi-Drums BossaBrushes [Multi] 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).

You can also download backing tracks to record along with.

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

Selecting UserTracks in Songs

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

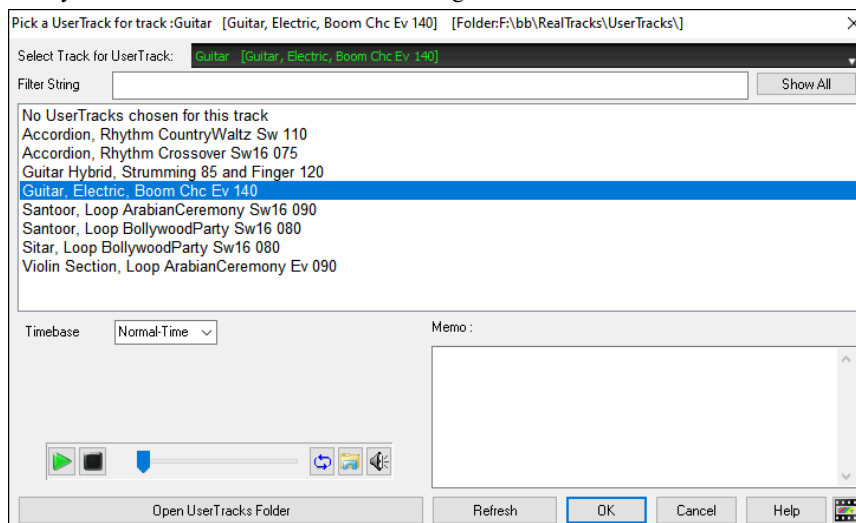


To select a UserTracks for a track, first select the track at the top of the screen. For example, if you want to add a UserTrack to the Guitar Track, launch the menu on the Guitar track button (by right-click or double-click), and choose *Select a UserTrack for this Track*.



An alternative to the menu is to select the Guitar track and then press the **[UserTracks]** button on the main screen.

Now you will see the **Pick a UserTrack** dialog.



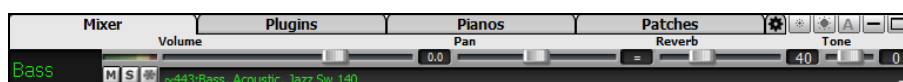
You can preview UserTracks by double-clicking on the list or using the transport control buttons.

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

Select a UserTrack and press OK. You will then see that UserTrack listed on the Guitar track on the Mixer.

Now the track behaves like RealTracks. Simply press the **[Generate and Play]** button to hear it.

Audio Controls for RealTracks and RealDrums



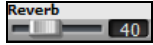
Tone Control

There is a bass/treble Tone control for individual tracks with RealTracks or RealDrums, so you can easily adjust the bass/treble EQ for any RealTrack. The Tone settings save with the song.



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*.

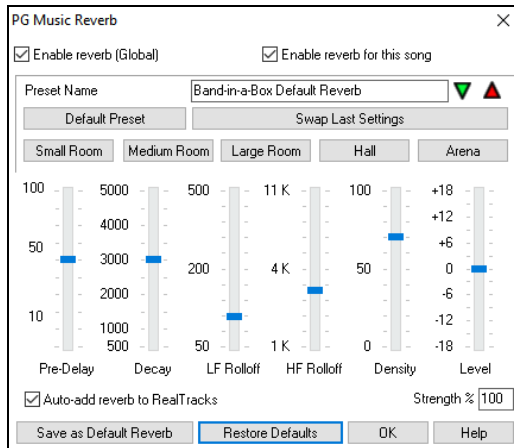


If you just want more or less reverb added, you can adjust the Strength %. For example, the default Band-in-a-Box reverb setting is 40 for most tracks. If you set the strength to 75%, the setting becomes 30.

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 for 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 Preset arrow 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.

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.

Level adjusts the final level of the plug-in.

Enable the **Auto-add reverb to RealTracks** option 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.

With the **[Save as Default Reverb]** button, you can save the current settings as the default reverb.

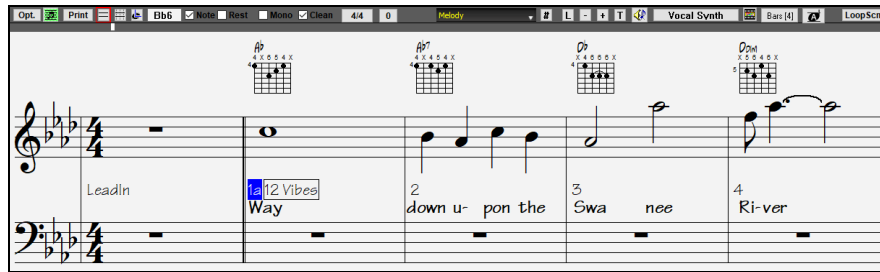
Click on the **[Restore Defaults]** button to go back to the original “factory” reverb settings for Band-in-a-Box Default Reverb

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.



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.



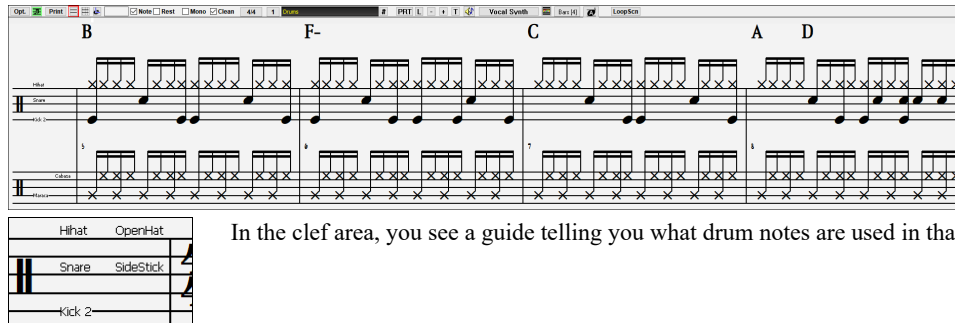
Staff Roll Notation to enter or edit notes, velocity, and duration. The note heads are shown with editable velocity and duration lines.



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.)

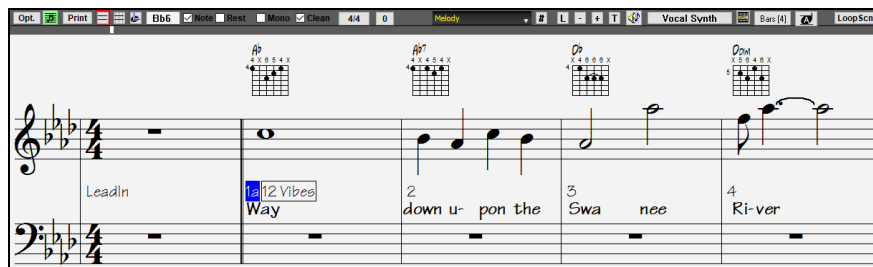
Chord Step Advance

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.

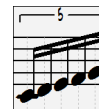
Standard Notation Mode



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-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** dialog, press **Ctrl+P**.

To enable the screen loop, press **1** on your numeric keypad.

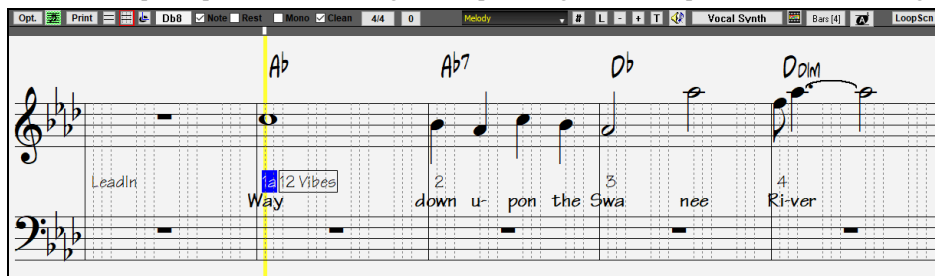
To jump 4 bars ahead, press the **Down Cursor** key.

To step 4 bars back, press the **Up Cursor** key.

Editable Notation Mode

 Enter the Editable Notation mode from the notation screen with a single 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 resolution can be changed in the **Notation Options** dialog, but the program automatically sets the resolution to the correct value based upon the 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.



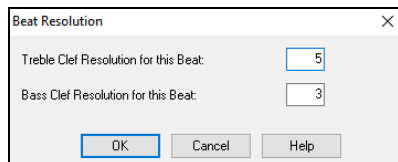
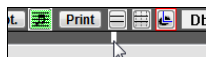
Example of swing (triplet) resolution.



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

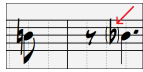
To insert a new note on the staff move the mouse to the location that you want. If you want beat 1, move to the first dotted line in the bar. Click on the staff over the note that you want.

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 the mouse to insert the note:

- To insert a sharp, hold down the **Shift** key as you click.
- To insert a flat, hold down the **Ctrl** key as you click.
- To insert a natural, hold down the **Alt** key as you click.



Brackets () are drawn around accidentals after a bar line as a courtesy, where no accidental is required.

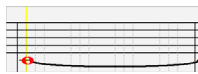
How is the length of the notes determined?

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.

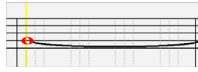
Any note that is entered will initially have a duration of 2 bars (2 whole notes). When the next note is put in 2 beats later, Band-in-a-Box will adjust the duration of the previous note to just shorter than 2 beats. This means that you don't have to worry about durations at all and can simply point 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-click menu, which will permit you to type the exact duration that you want.

Entering Notes Entirely with Keystrokes

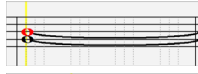
There's a keystroke entry mode, which lets you enter a melody entirely using keystrokes. The keystrokes are **N** to enter a note, **Up/Down Cursor** to change its pitch, **M** to enter an additional note a third above the existing note, **Left/Right Cursor** to move the time line, and **R** to enter 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.



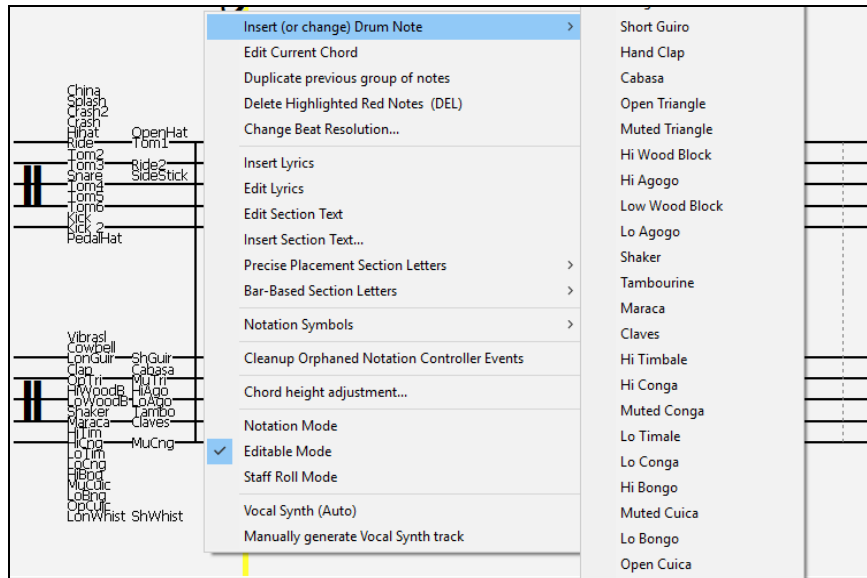
Use the **Right/Left Cursor** keys to move the time line.



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 Playable Tracks

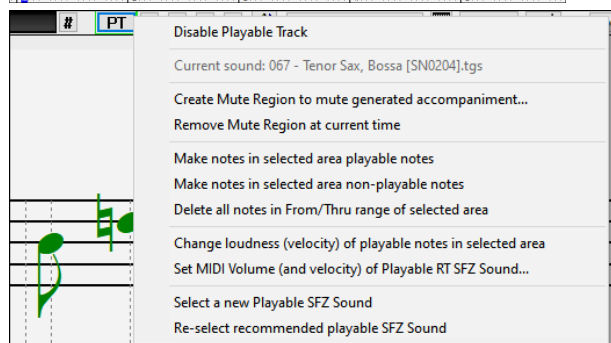
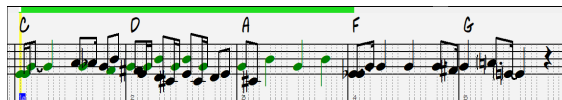
You can customize the RealTracks (or RealDrums/MIDI/MIDI SuperTracks) performance by adding your own notes. You will then hear those notes using a Hi-Q sound created from the RealTracks recording. This means you can get the RealTracks to play the notes you want at key parts of the performance, either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

For RealTracks, the notes you see are RealCharts, which are silent MIDI. You can see them, but they don't actually play during playback. With the Playable RealTracks feature, you can make some of these notes playable.

PT To enter Playable RealTracks notes, press the **[PT]** button and select *Enable Playable Tracks* from the drop-down menu. You will then see a message to confirm that a Hi-Q patch plugin will be installed on the track. Press OK to proceed.

PT Now, the button gets the green borders to indicate that you are in the Playable Tracks mode. In this mode, any note you enter will be heard during playback unlike RealCharts notes.

The notes you have entered show in green and will be heard during playback along with the RealTrack audio. But you would want to have your own notes play in place of the RealTrack audio. So, press the **[PT]** button, select *Make Mute Region to mute generated accompaniments* from the drop-down menu, and set a region in the dialog. This will add a green line at the top. When you play the song, the RealTracks audio in that region won't be heard, but the green notes you have entered will be heard. If you regenerate the RealTrack, it will be outside of this region.



There are other useful tools in the **[PT]** button drop-down menu. For example, *Make notes in selected area playable notes* allows you to change all notes in the region you specify to playable RealTracks notes. There are also options to change volume of the playable notes in the selected area, choose a different SFZ sound, etc.

Set MIDI Volume and Velocity of Playable Sound opens a dialog with settings for MIDI volume and velocity. MIDI volume is 0-90, so if it is 90, you can't make it higher, but the MIDI velocity can be set separately and you can make that louder or softer.

Entering Rests

Insert a rest by holding the back-quote key (tilde key without pressing Shift) then clicking on the Notation window. Another way to enter a rest is to click 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

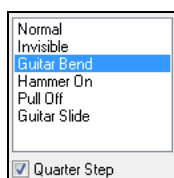
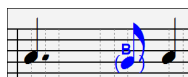
If you want to change the start time of a note, drag the note with the left mouse button to the new location. This is a simple way to move the note. Alternatively, you could edit the note numerically with the right mouse button.

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 menu for Editable Notation

A right-click 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.

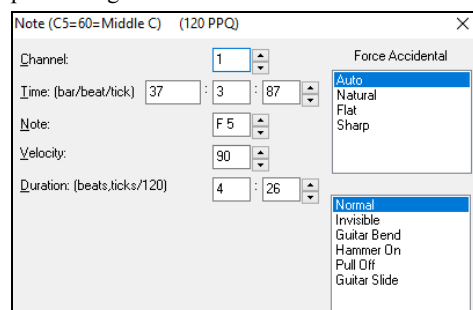
Modes: Clicking on another notation mode will change to that screen while staying at the same location in the song.

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 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 attributes window. 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 hotkeys. This speeds up editing of notes. To use this function, you do the following:

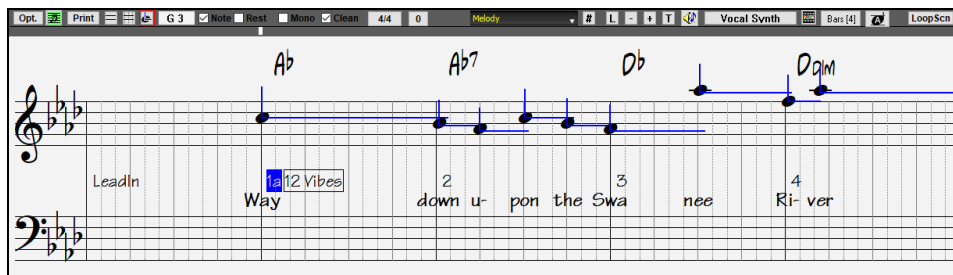
1. Press **Ctrl+W** to open the Notation window and **Ctrl+Alt+N** to switch to the Editable or Staff Roll mode.
2. Move to the note that you want to edit with the **Shift+ Left Cursor** or **Shift+Right Cursor** keys. This will highlight the current note. Note that if you want to highlight the current chord (a group of notes), press the **Ctrl+Left Cursor** or **Ctrl+Right Cursor** keys instead).

3. With the note highlighted in red, use the **Up Cursor** or **Down Cursor** keys to change the pitch of the note. You will hear the pitch change as the note changes.
4. Use the **Left/Right Cursor** 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 Window Options dialog. Use the **Ctrl+Alt+Right/Left Cursor** keys to change the note time by +/- 5 ticks (120 ticks per beat). (**Note:** Some graphics drivers may use the **Ctrl+Alt+Right/Left Cursor** keys to rotate the screen in 90 degrees right/left. If that's the case, you need to disable it in order to use those keys for changing note times in the Notation window. You can do this in your graphics control panel, which opens by clicking on the desktop and selecting Graphics Properties.)
5. 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.

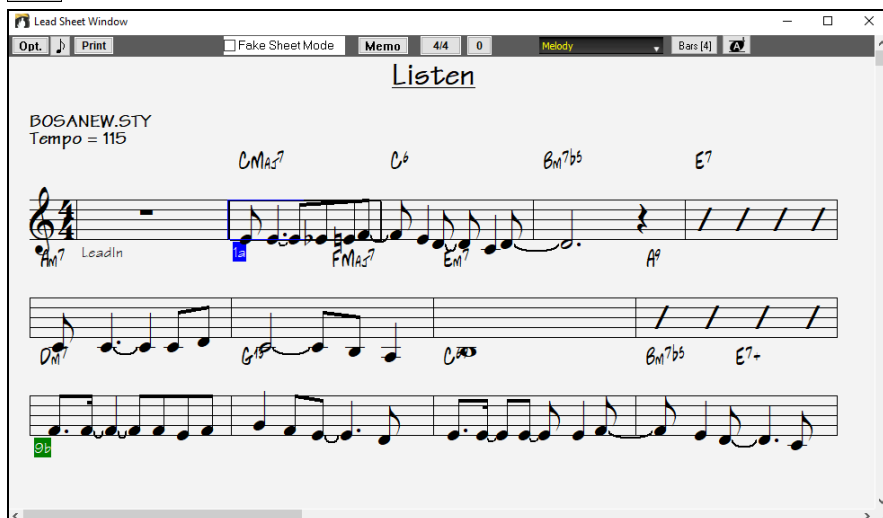
Lead Sheet Window

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.)



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.

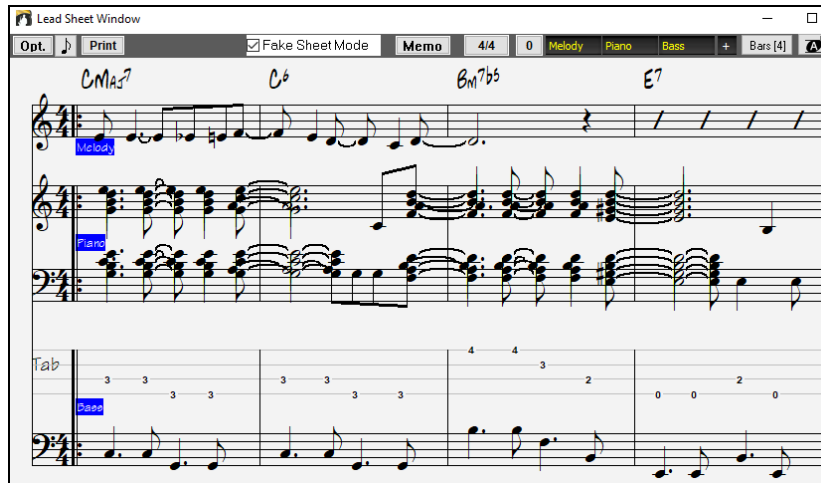
The **Lead Sheet** is also useful as a kind of "Print Preview" feature, as it offers you the ability to correlate the on-screen notation to a printout.

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 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.



The **Show chords above each track** option in the **Lead Sheet Options** dialog allows you to display the chords above each track, or just the top track of the notation. If you press **[Print]** from the Lead Sheet window you will be able to print out the multiple tracks of notation.

Fake Sheet Mode

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

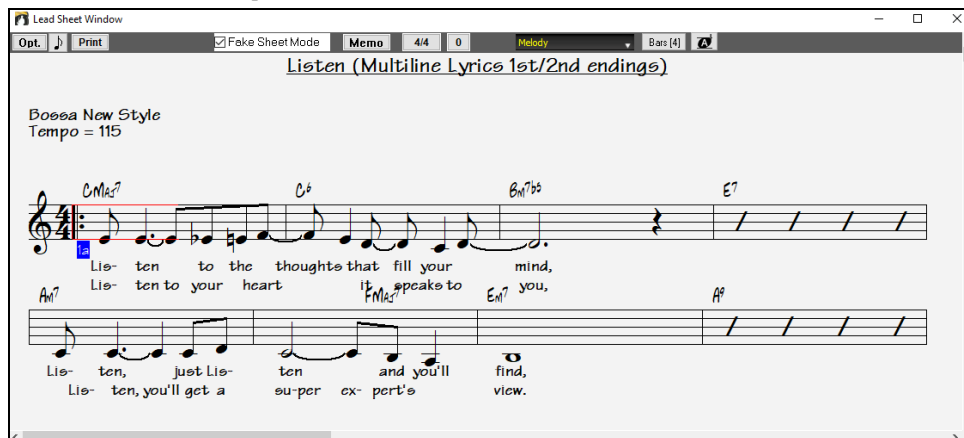
If your song has 1st and 2nd endings or multiple verses of lyrics, multi-line lyrics can be displayed, so you will see all verses on the same fake sheet.

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.”



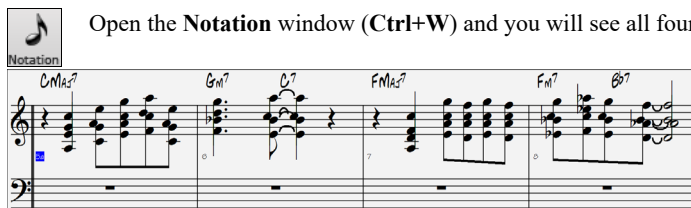
This song has a 1st/2nd ending entered, with separate lyrics for each ending. Multiple lines of lyrics will also appear if there are lyrics in multiple verses (choruses).

Tip: In the **Notation Window Options**, “Lyric Position” allows you to vertically position the height of the lyrics.

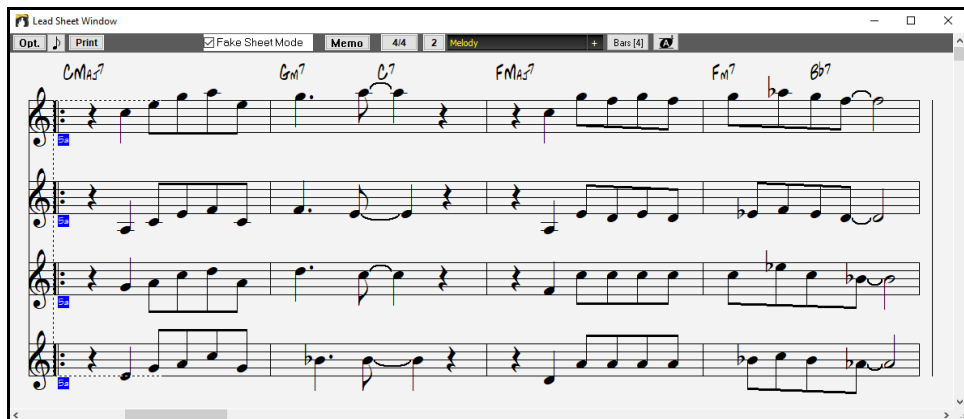
Harmony Notation Display

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 (**Alt+W**). 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 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.

The **Start Memo on a New Page** option prints the **Lead Sheet Memo** on a new page of the printout.

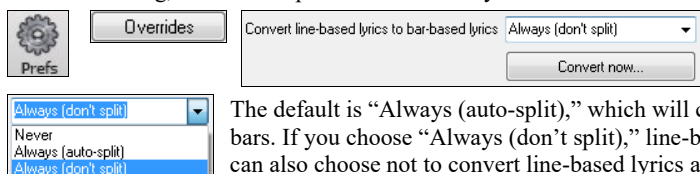
Press the **[Choose Font]** button to select the font you would like for the memo.

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.

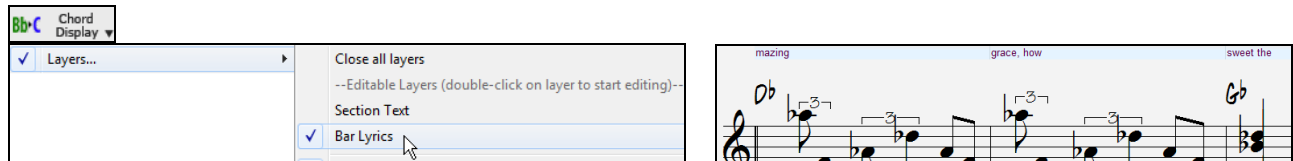
In the previous versions, there were line-based lyrics, which could be entered for each line on the Notation window. You can no longer enter this type of lyrics, but if your existing song has line-based lyrics, Band-in-a-Box can convert them to bar-based lyrics. In the **Global Song Override** dialog, 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.



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.

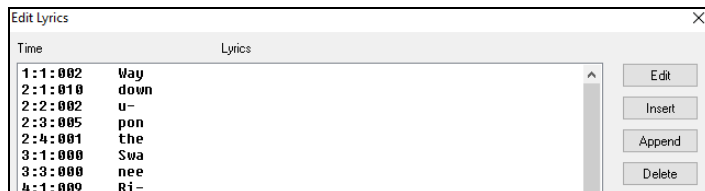
Note-based lyrics are saved with the MIDI file, so you can use them in your other MIDI programs.

Vertical placement is set with the **Lyric Position** option in the **Notation Options** dialog. A setting of -10 puts the lyrics directly under the treble clef, higher values put them lower.

Lyrics Event List

You can edit the lyrics using an event list as well. This allows you to enter lyrics at any point, not just tied to a note.

Press the **[#]** button on the **Notation** window toolbar. Then, press the **[Edit Lyrics]** button. You can then see the **Edit Lyrics** dialog.



From here, you can edit lyrics, insert new lyrics, append lyrics to the end of the track, or delete lyrics. A single lyric event can be 128 characters.

The Lyrics Menu

The complete list of Lyrics functions is found in the *Edit | Lyrics* submenu.

Enter Note-Based 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 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 Note-Based Lyrics in 1st Chorus to Whole Song copies the note-based lyrics for the first chorus to the rest of the song.

Convert Note-Based Lyrics to Bar-Based Lyrics allows you to convert note-based-lyrics to bar-based lyrics.

Erase Bar-Based Lyrics erases the bar-based lyrics from the song.

Erase Note-Based Lyrics erases the note-based lyrics from the song.

Erase Note-Based from Choruses: Select to erase lyrics in the First Chorus, Middle Choruses, or Last Chorus from a list box.

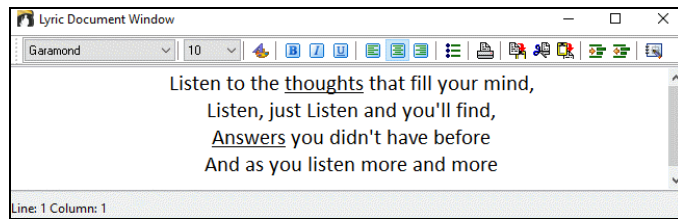
Move Bar-Based Lyrics Ahead to Timeline / Move Bar-Lyrics Back to Timelin: If you have a note-based lyric that you want to time shift ahead or back, you can click on the time line at the destination that you want, and then choose this item. You can also shift lyric times using the Lyric Event list.

Timeshift Bar-Based Lyrics (ticks) / Insert Beat(s) in Bar-Based Lyrics / Delete Beat(s) from Bar-Based 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 Bar-Based 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.

Lyric Document Window



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.

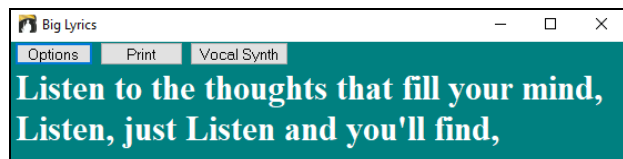
You may already have the lyrics to your song typed into a word processor, nicely formatted with font/color/bold choices etc. Previously, you would need to retype them into Band-in-a-Box and would lose your formatting. Now you can simply Copy/Paste them to/from your word processor. This allows you to 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.

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

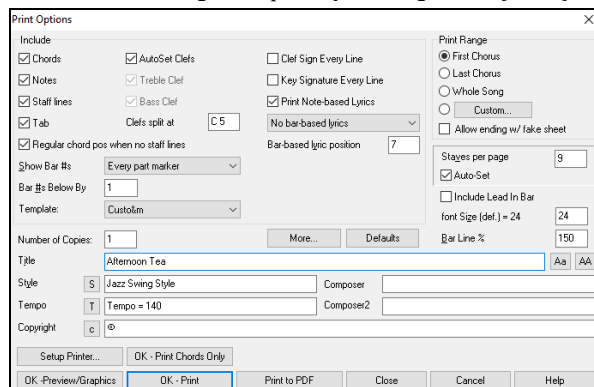
Band-in-a-Box prints Lead Sheet style notation with chords, melodies, lyrics, and text notes. It will also print instrument parts from your Band-in-a-Box arrangements, either individual instruments or multiple parts. Most songs will fit on one page, so your printout will look similar to a standard fake 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 print 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.

[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.

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.

Once the song is generated, the chords and melody are part of the regular Band-in-a-Box tracks, and as such can be edited, printed, saved as MIDI file, etc. You can also regenerate any part of a song to further refine your Band-in-a-Box compositions.

A Melodist “Jukebox” mode creates and performs new compositions in succession. Besides the compositional advantages of the Melodist, utilizing this feature can also be a powerful practicing aid for improving your sight reading by reading the melodies generated in various keys using the Lead Sheet window, and improving your ear by playing along with the chord progressions in the generated songs using the ear training window.



This feature can be a powerful practicing aid for sight reading and improving your ear. Press the **[Melodist]** toolbar button to launch the **Generate Chords and/or Melody** dialog.

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 | Generate Chords for Intro*. 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 new title will appear immediately in the title area of the screen. Select *Edit | Undo Title* to go back one title.

A Tune for You

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.

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.

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

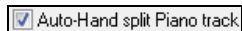
Select Soloist Dialog

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 drop-down menu.

Auto Piano Hand-splitting

This feature applies to the Piano, Melody, and Soloist tracks. It is found in the **Notation Window Options** and in both the *Melody* and *Soloist* menus.

Piano Track (Notation Options)

 The Piano track can be displayed on both clefs, using intelligent hand-splitting routines that dynamically the split point. This happens automatically.

When you do this, 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.

Melody and Soloist Tracks

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 bass/treble clefs on the notation. Import a piano MIDI file to the Melody track to get a split-hands display and printout! 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 intelligently into 2 hands. When this is done, the left hand will be stored on channel 8, and the right hand on channel 9, on the Melody track. You can export the MIDI file to a sequencer, and these 8/9 channel assignments will be preserved.

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.



Load a song with a melody in it. Then press the [**Chord Solo**] toolbar button or select the *Melody | Edit Melody Track | Generate Guitar Chord Solo*. menu item. You will then see the **Generate Guitar Chord Solo** dialog.

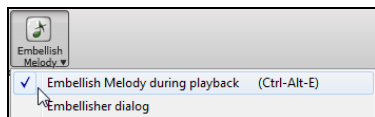
Automatic Embellishments – “The Embellisher”

Overview

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.

Using the Embellisher

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 in several ways:

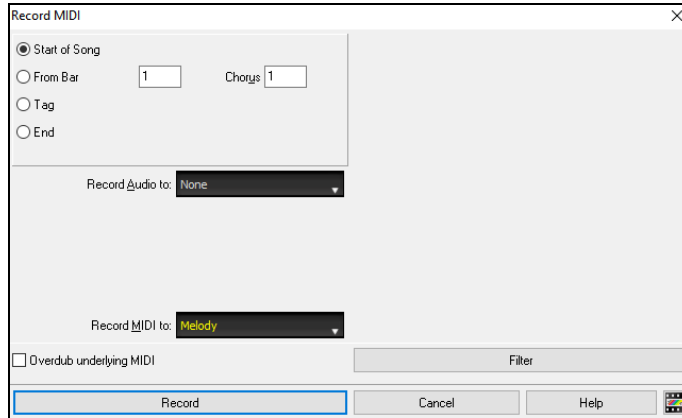
- Live with a MIDI keyboard, MIDI guitar, or MIDI wind controller.
- In step time by entering notes in the Notation window with the mouse.
- Using the Wizard feature to “play” notes with your QWERTY keyboard.
- Importing a pre-recorded Standard MIDI File.

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.

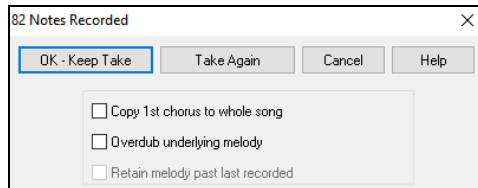


Set the start point for the recording and select the destination track. If there are underlying MIDI notes in the destination track, you can choose the option to merge or overwrite them.

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 **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.



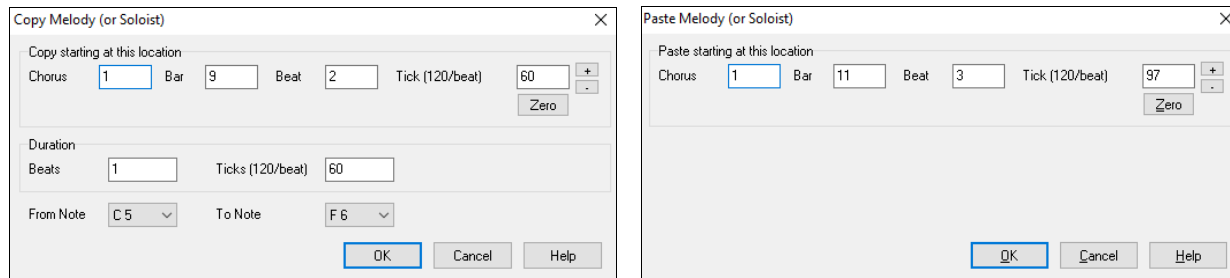
Enter the Editable Notation mode from the Standard Notation screen with a single click on the Editable Notation button. In the Editable Notation mode, you can enter, move, and edit notes and rests using standard mouse techniques – point and click, drag and drop, and right-click to open the **Note Edit** 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.



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

Then, open a song that has a melody.

Mute the Melody track with the **Alt+8** keys.

Play the song. 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. To turn on the Wizard to allow MIDI control, choose "Use Wizard for THRU part."

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.

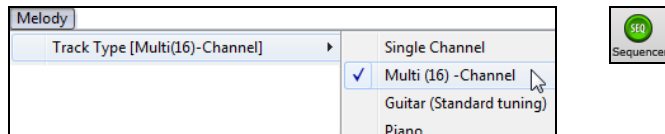
The Wizard is useful for entering notation quickly. If you can't play piano well, play the wizard in the correct rhythm. The pitches will be wrong, but you can fix them in the Editable Notation window later, and the durations, volume, and timing are already correct.

Melody/Soloist Sequencer

Normally, you would want a single part on the Melody or Soloist track, but since MIDI information can have separate channels, it is possible to store 16 separate parts on each of the tracks. 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*.

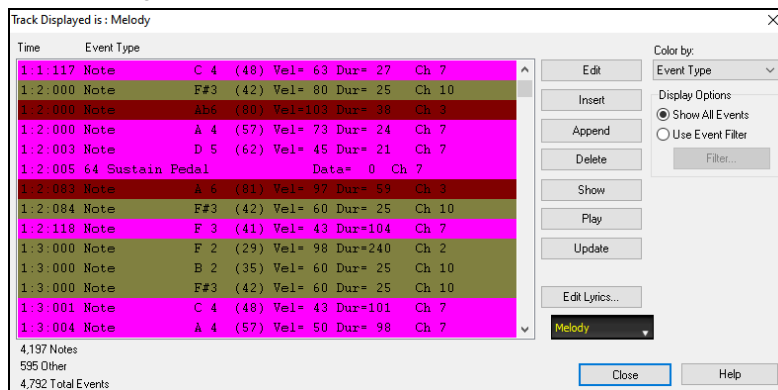
If you want to use the 16 separate parts for the Melody track, you need to set the Melody Track type to "Multi-Channel." This is done from the *Melody* menu or with the **[Sequencer]** button.



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.

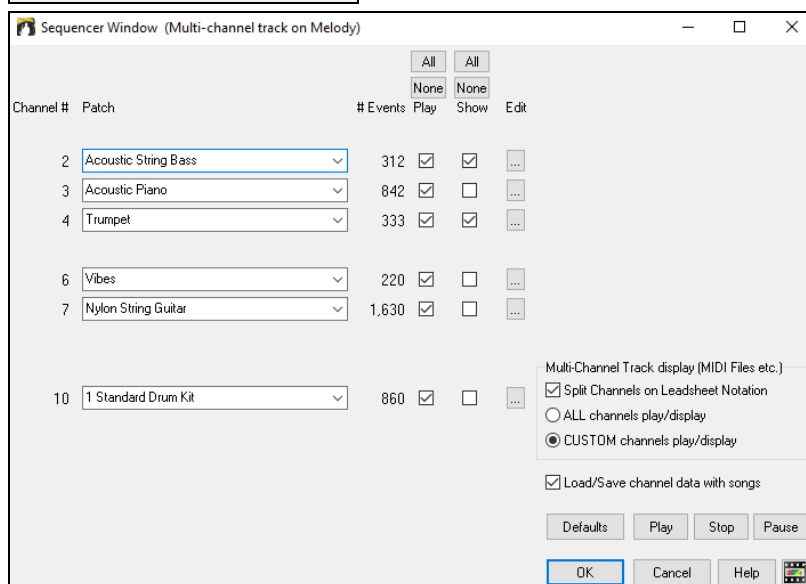


If you open the **Lead Sheet** window, you will see the entire MIDI file displayed on separate tracks of notation. Since this represents 6 separate tracks (in the case of violet.MID), this is likely "too much information" for you to read, unless you are a symphony conductor.

To customize the notation display for sequencer mode, press the **[Opt.]** button in the **Lead Sheet** window, 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.

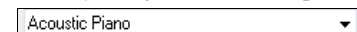
Channel 3: Acoustic Piano (this is the patch name found on the track).

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.

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 Track

Melody | Edit Melody Track | Quantize, Time Adjust | Quantize Melody allows you to quantize the MIDI track.

Resolution: Choose the division you would like the track quantized to. Choosing 16 will Quantize to 16th notes.

Starting at Bar # / Chorus #: Quantization will begin at the place you select and applied for the **Number of Bars to Quantize**.

Strength of Quantization (%): Choose 100% if you want the notes quantized exactly to the division. Otherwise, the notes will be moved the % toward the target quantization.

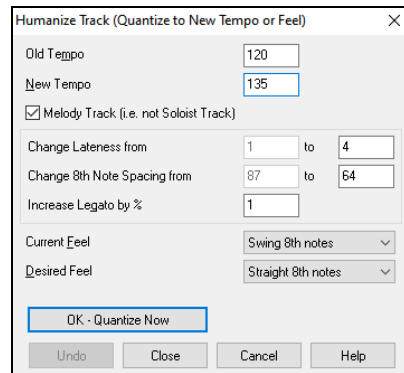
Quantize Start Times: By default, this option is set to "Yes." If you don't want the beginnings of the notes quantized, set it to "No."

Quantize Durations: This quantizes the END of the notes. By default, this is set to "Off."

Humanize Track

Quantize routines can leave the music sounding stiff and unmusical. Some routines attempt to humanize a track by adding "randomization," which rarely has the desired effect since humans 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.



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.

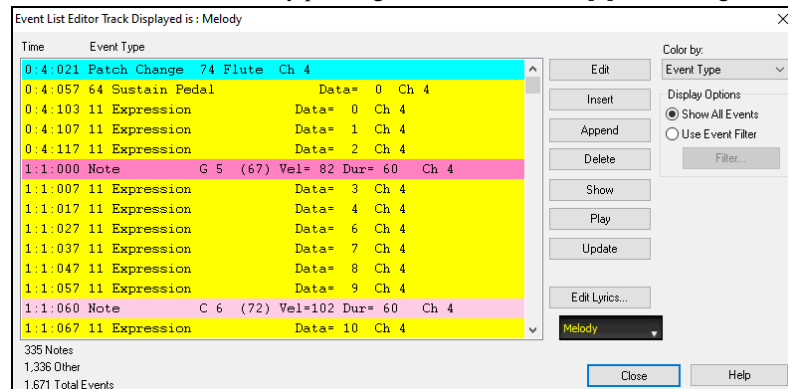
We feel that these categories are straightforward and you should have no trouble achieving the desired results. *Remember to apply such parameters as Legato and Lateness sparingly*, then press the Quantize NOW button to apply your changes to your song.

Editing the MIDI Track

Event List Editor

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.

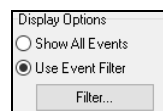


The **Event List Editor** allows you to modify, insert, and delete notes.

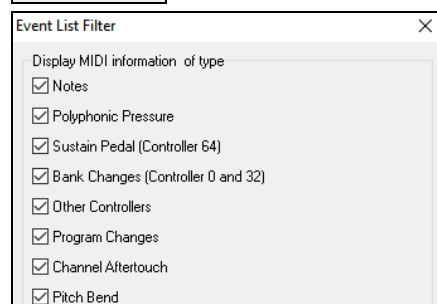
- Double-click on an event to edit it (or press the **[Edit]** button.)
- **[Insert]** puts an event before the current event.
- **[Append]** puts an event at the end of the track.
- **[Delete]** removes an event.
- **[Show]** exits the dialog and highlights the note in the Notation window.
- **[Play]** plays the current event and moves to the next event.
- **[Update]** redraws the notation screen.
- **[Edit Lyrics]** allows you to edit note-based lyrics.

Event List Filter

There is a filter for the **Event List Editor**, allowing you to quickly spot all patch changes.

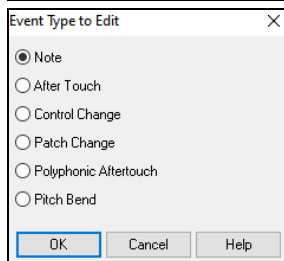
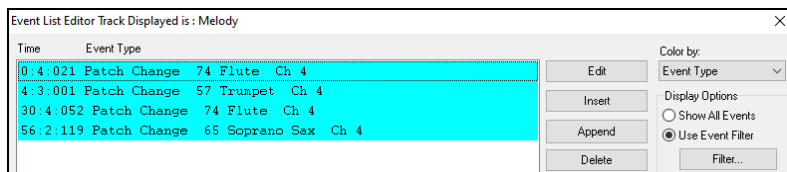


For example, to examine the patch changes on the Melody track, choose "Use Event Filter," and then press the **[Filter]** button.



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.



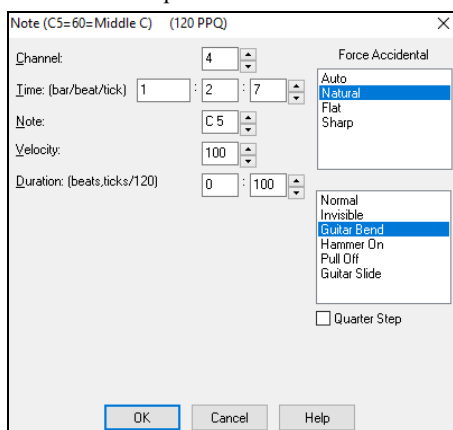
The **Event Type to Edit** dialog opens when either the **[Insert]** or **[Append]** buttons are pressed in the **Event List Editor**.

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.

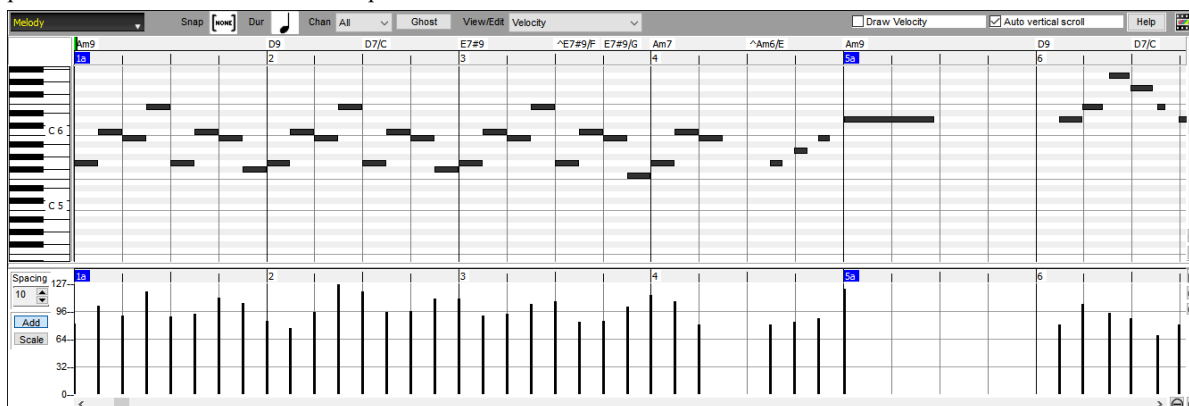


Piano Roll Window



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.

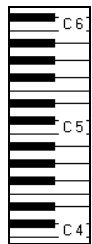
The Piano Roll may be opened as a movable window, which floats above the Band-in-a-Box main window or opened embedded in the same position as the Chord Sheet/Notation panels in the Band-in-a-Box main window.



Note: A demo song PianoRollDemoSong.MGU in the C:\bb\Documentation\Tutorials\Tutorial – BB 2005 Demo folder contains some MIDI data, which can be seen in the Piano Roll window.

Melody Click here to select the track to display.

Keyboard Pitch Panel

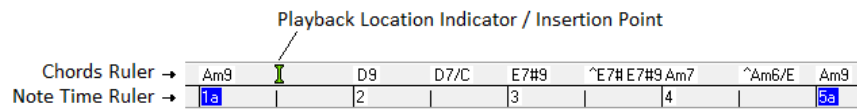


1. Click on a single note of the keyboard to select all notes of the clicked pitch.
2. Click-drag on the keyboard to select all notes in a pitch range.
3. **Shift**-click-drag to add another set of notes to the selection.
4. **Ctrl**-click-drag to invert a pitch selection.

For instance, you could drag C5 thru C6 to select an octave of notes. Then **Shift**-click C3 to add all C3 notes to the selection. Then **Ctrl**-click C5 to remove all C5 notes from the selection.

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.

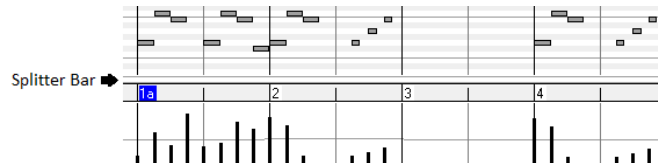


Click or drag in the Chords Ruler to set the Insertion Point (useful if you wish to use the menu *Edit | Paste (Ctrl+V)* to paste into the Piano Roll). If a song is playing, a Chords Ruler click will stop playback.

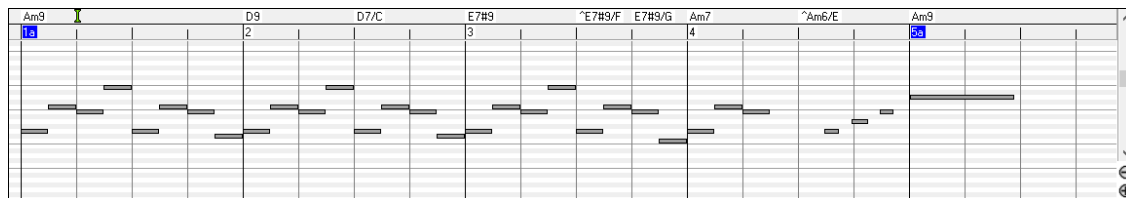
Double-click in the Chords Ruler to start playback at the indicated bar.

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.



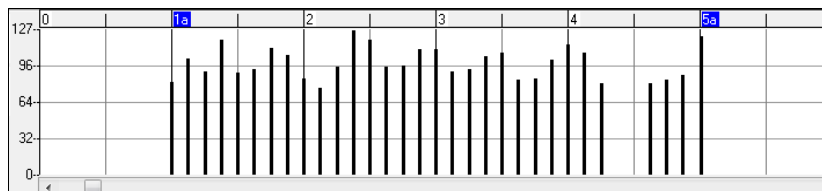
Note Panel



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

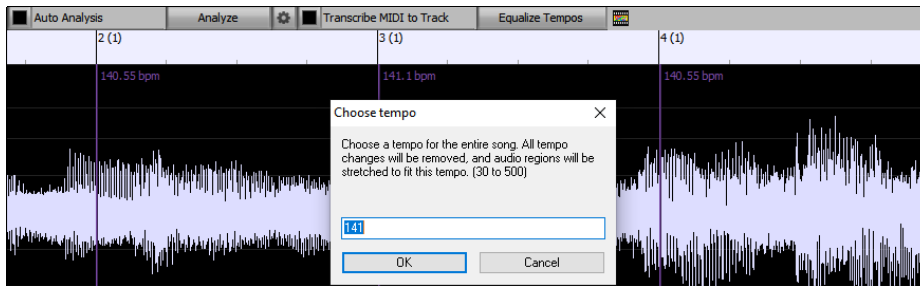
If you have an audio file that wasn't recorded at a fixed tempo, you can change so that the tempos in the audio are all at the same. We call this an "equalization" of the tempos.



Open the **Audio Edit** window with the **[Audio Edit]** button or the **Ctrl+Shift+A** keys, and select the Audio Chord Wizard mode.

Then, 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.

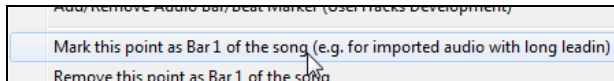


Audio Offset

The Audio Offset feature allows you to synchronize any point of audio with bar 1 of the Band-in-a-Box song – usually to sync the audio 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, select either the Volume Automation or UserTracks mode, and 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.

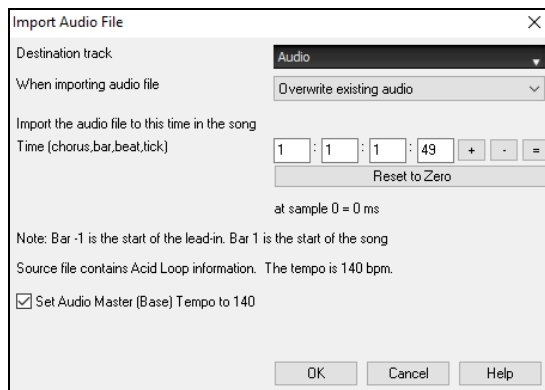
Converting Audio Channels

You can easily convert audio from stereo to mono, or vice versa, with the *Audio | Edit Audio | Convert Channels (mono/stereo)* menu command. When you convert the channel, you can choose the percentage of each channel.

Importing 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 any track, optionally merging or replacing the 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.

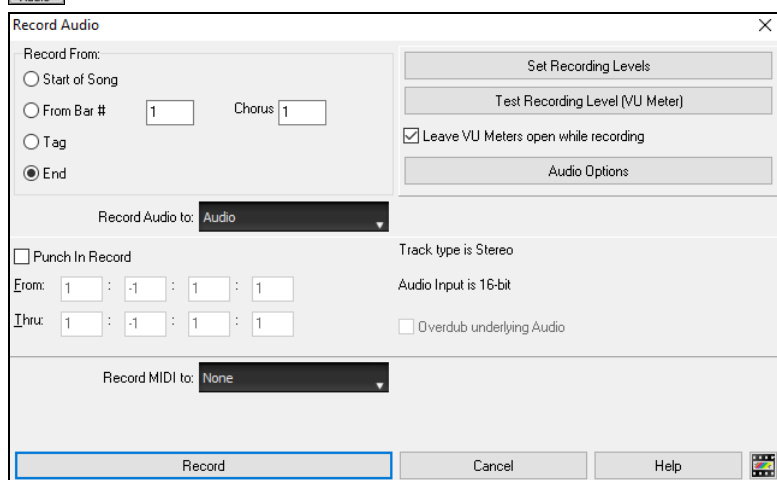
If the audio file contains Acid Loop or Apple® Loop information, the dialog shows an option to set the audio base tempo of the current song to the tempo of the audio file.

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.

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 any track.

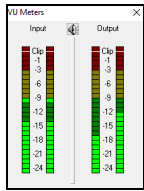
Select the destination track for recording MIDI. If you also want to record MIDI at the same time, choose the destination track with the “Record MIDI to” option.

Select the punch-in recording option. Punch-in audio recording allows you to punch-in record or overdub a section of audio. You can select a section to punch-in by highlighting it in the **Audio Edit** window. You can also hear the existing audio part when you are overdubbing. This is automatic.

Select the overdub underlying audio option. If you have previously recorded audio on the track, and want to overdub (to add a harmony for example), then you should select the “Overdub underlying Audio.” It is not essential to select it at this point, since you will get another chance at the end of the recording. Note that the Audio track will not play during record, so you’d have to sing the harmony without hearing the original audio.

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 the **[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).

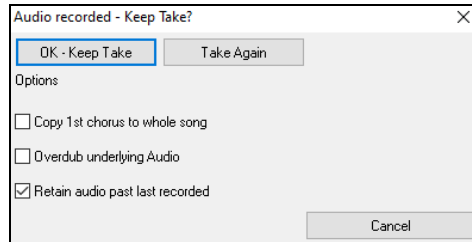


The green area represents normal levels, while red indicates an overload.

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 the [Record] or the R key. Audio recording begins. If you have set the “Leave VU Meter while recording” option, then the **VU Meter** will open and display during recording so you can monitor the VU meters.

Press the [Stop] toolbar button or press the Esc key. You will then see the “Audio Recorded - Keep Take?” dialog.



Copy 1st chorus to whole song: If you'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.

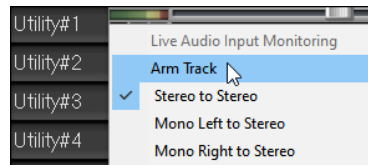
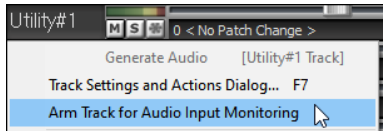
If you are happy with your recording, you should choose **[OK -Keep Take]** and the audio will be added to the destination track. You can listen to the results by pressing **[Play]**.

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.

Audio Input Monitoring

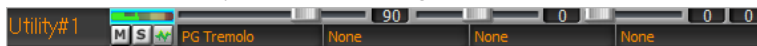
This is like “Audio Thru” and it routes incoming audio to Audio Out.

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



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

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



Generating Synthetic Vocal

Your Melody or Soloist track with lyrics can be rendered to a vocal audio track by sending it to the third-party vocal synthesizer Sinsy.

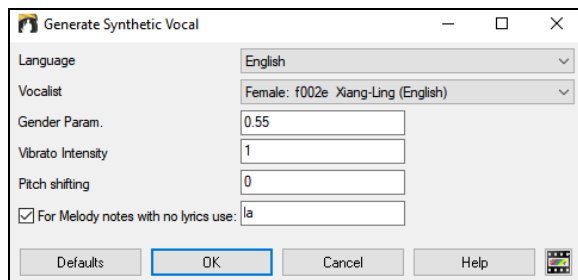
To access this feature, you should first enter melodies and lyrics to the Melody or Soloist track. If no Lyrics are present, you can still generate a vocal synth using the syllable of your choice (la la la etc.).

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.)

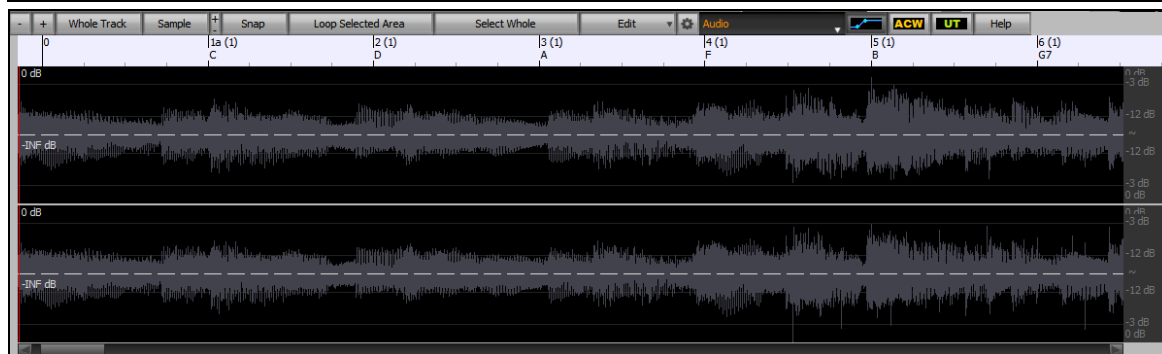
When you press **[OK]**, your song will be sent automatically to the Sinsy server and will be rendered to a vocal synth. This may take a few minutes. When the vocal synth has been generated, you can hear it by pressing the **[Play]** toolbar button.

Editing Audio - Audio Edit Window



The **Audio Edit** window shows a digital waveform and allows you to select, preview, or edit audio data on any track. You can open the window with the toolbar button, the *Audio | Audio Edit Window* menu item, or the **Ctrl+Shift+A** keys.

Note: When you edit audio data, it will be saved in a WAV file, not in an MGU/SGU file. For example, if you edit the Audio track in a song called MySong.MGU, the Audio track will be saved in MySong.WAV. For the tracks other than the Audio track, the track names will be added to the WAV files, e.g., MySong Melody.WAV, MySong Bass.WAV, MySong #1.WAV (for the Utility#1 track), etc.



The window displays stereo WAV files as 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** moves the cursor to the beginning of a track.
- **End** moves the cursor to the end of a track.
- **Shift+Home** moves the left cursor of the selected region to the beginning of a track. If no region is selected, this will select a region from the cursor to the beginning of a track.
- **Shift+End** moves the right cursor to the end of a track. If no region is selected, this will select a region from the cursor to the end of a track.
- **Ctrl+A** selects the whole track.
- **Ctrl+C** copies the selected region of audio to the clipboard.
- **Ctrl+X** cuts the selected region of audio.
- **Ctrl+V** pastes the copied audio to the current location and overwrites the existing audio.
- **Ctrl+Shift+V** pastes the copied audio merges it with the existing audio instead of overwriting it.
- **Delete** erases the selected region of audio.
- **Shift+Delete** deletes the selected region of audio.



The window has three modes: Volume Automation, Audio Chord Wizard, and UserTracks. The Volume Automation mode allows fine volume control of any track for fades, crescendos, mutes, etc. When you select the Audio Chord Wizard or UserTracks mode, the markers will be visible and editable. The Audio Chord Wizard mode shows bar line markers for making a tempo map, and the User Track mode shows bar/beat markers for defining rules in your UserTrack.

The **[-]** button zooms out horizontally to display a larger area of the audio. Zoom focus will be on audio cursor. You can also zoom with the mouse wheel, which focuses on the mouse cursor.

The **[+]** button zooms in horizontally to display a smaller area of the audio. Zoom focus will be on audio cursor. You can also zoom with the mouse wheel, which focuses on the mouse cursor.

The **[Whole Track]** button zooms out as far as possible, showing the entire audio track.

The **[Sample]** button zooms down to the finest level possible, and at these levels you will see interpolation between the sample points. This is bandlimited interpolation which represents the waveform as it will be heard in reality once converted from digital to analog.

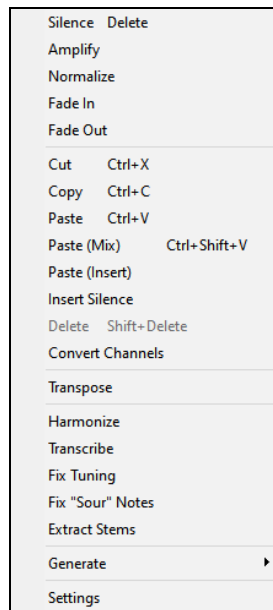
[+] increases the height of the waveform display, and **[-]** decreases the height of the display.

The **Snap** setting allows you to select audio by snapping to a 16th note (or a triplet in Swing styles). A section of the wave file can be selected by clicking and dragging the mouse over an area of the wave file. To expand or reduce the selection, hold down the **Shift** key while clicking on the desired new boundary.

The **[Loop Selected Area]** button plays the selected area, and then stops. The other instruments are all muted; you just hear the audio.

The **[Select Whole]** button selects the whole track, useful for applying one of the built-in audio plug-ins.

The **[Edit]** button lets you access various editing features. They will apply to the highlighted region of audio, but if no region is highlighted, then they will apply to the entire track.



Silence - This will erase the audio. The hotkey is **Delete**.

Amplify - This will increase or decrease the volume of the audio by a chosen number of decibels. A positive value will make the audio louder, or a negative value will make the audio quieter.

Normalize - This will increase or decrease the volume of the audio in order to make the loudest point match the chosen decibel level. For example, if you choose -6 decibels and the loudest point in your audio is -8 decibels, then the audio will be increased by +2 decibels.

Fade In - This will gradually change the volume of the audio. The audio will begin silent, and then gradually increase to full volume at the end. You can change the type of amplification curve in the Audio Edit Settings dialog.

Fade Out - This will gradually change the volume of the audio. The audio will begin at full volume, and then gradually decrease to silence at the end. You can change the type of amplification curve in the Audio Edit Settings dialog.

Cut - This will cut the audio. The hotkey is **Ctrl+X**.

Copy - This will copy the audio to the clipboard. The hotkey is **Ctrl+C**.

Paste - This will paste the copied audio to the current location and replace the existing audio.

Paste (Mix) - This will mix the copied audio with the existing audio instead of overwriting it. You will be given the option to set the percentage of the existing audio to keep and the pasted audio to mix in. The hotkey is **Ctrl+Shift+V**.

Paste (Insert) - This will insert the audio from the clipboard to the current location, instead of overwriting the existing audio. The audio to the right of the insertion point will be shifted to make room for the new audio.

Delete - This will delete the audio. The hotkey is **Shift+Delete**.

Insert Silence - This will insert silence at the cursor. The duration of the silence inserted will be equal to the duration of the selected region.

Convert Channels - If the audio is stereo, this will convert it to mono. If it's mono, this will convert it to stereo. You will be given the option to set the percentage of the left and right channels to include.

Transpose - This will transpose the audio by a specified number of cents.

Harmonize - This will add harmonies to the audio.

Transcribe - This will transcribe the audio as MIDI data and write it into the same track. Note that the audio in the source track should be monophonic (e.g., vocal, saxophone).

Fix Tuning - This will automatically correct the tuning according to the key of your song. For example, in the key of C, if a C# is detected then it will be transposed down to C or up to D depending on which one is closer.

Fix "Sour" Notes - This will automatically correct notes in polyphonic audio. When chord is played with multiple notes at once, this feature can fix certain notes within that chord so that the note won't clash with the chord progression or other tracks. In the dialog, you can select one of the rules for the auto-fix.

Extract Stems - This will extract stems from the selected region. Individual instruments such as bass, drums, and vocals will be extracted onto their own separate Utility tracks. This feature requires a stem splitter application to be installed.

Generate - This allows you to generate RealTracks.

Settings - This allows you to customize the appearance of the window.

Volume Automation

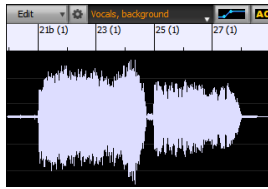
Node-based volume automation allows fine volume control of any track for fades, crescendos, mutes, etc.

We've created over 50 original songs sung by a variety of very talented singers in a variety of genres. They can be played in Band-in-a-Box and are great for experimenting with different styles. The songs are saved in the following folders.

C:\bb\Songs and Lessons\Artist Performance Sets\Artist Performance Set 11 - Songs with Vocals volume 1

C:\bb\Songs and Lessons\Artist Performance Sets\Artist Performance Set 12 - Songs with Vocals volume 2

Let's load a song called "Emmaline 100 country male C_goldrsh.MGU" from the C:\bb\Songs and Lessons\Artist Performance Sets\Artist Performance Set 12 - Songs with Vocals volume 2 folder. This song has great leading and background vocals, but when you play the song, you may notice that the background vocal is too loud.



When you open the **Audio Edit** window and show the background vocal track, there is an audio section in bars 21-27, and you may notice that the first half section is a bit louder than the second half. You could use the volume slider in the Mixer, but that would decrease the volume for both sections. There is a better way to adjust the volume and to give you more control.



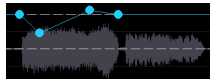
First, press the volume automation mode button on the window's toolbar.



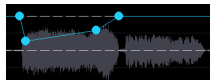
This will show blue lines on the track. The waveform is still visible but it's darker so that we can focus on the blue lines right now.



You can click anywhere on the blue line to add a node (a small blue dot), which acts as an anchor.



If you add more nodes and then move some of them up or down, the blue line will be drawn between nodes that you've entered. And the position of the blue line at any given point determines the amount in decibels that the audio is increased or decreased at that point. When you play the song, the volume of the background vocal is essentially balanced out between two sections.



You could have the background vocal start off quieter and have it gradually become louder.

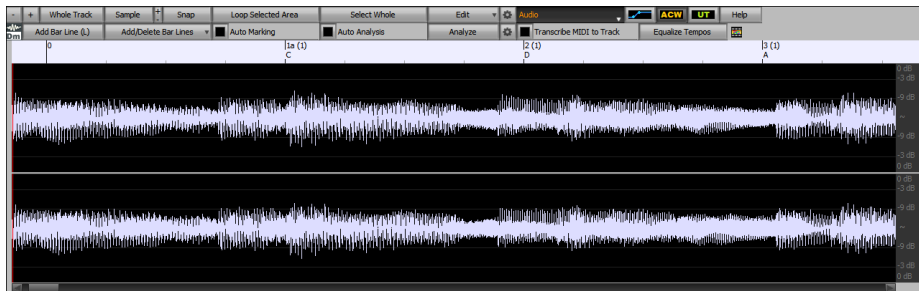
Analyzing Chords in Audio - Audio Chord Wizard



The Audio Chord Wizard can be accessed from the **[Audio Chord Wizard]** toolbar button or the menu *Audio | Audio Chord Wizard*.



Alternatively, you can press the **[Audio Edit]** button or the **Ctrl+Shift+A** keys, and when the **Audio Edit** window opens, press the **[ACW]** mode button on its toolbar.



The first task is to locate bar lines in the audio so that the Audio Chord Wizard can detect chords accurately and the audio will play in sync with the Band-in-a-Box song.

You can add bar lines with the **[Add Bar Line]** button or with the **L** key on your keyboard. A bar line will be placed at the audio edit cursor or at the playback cursor if the song is currently playing.

When you start entering bar lines, the program automatically sets the tempo of the song to the tempo of the first bar of the audio.

Once the tempo of the first bar is set, the program automatically moves the location of the first bar of audio over so that the visual space of the count-in bars is visible.

After you've added the bar lines, if you adjust the first or second bar and the tempo of the first bar changes accordingly, the program automatically changes the tempo of the song to match.

The **[Add/Delete Bar Lines]** button menu has options to add bar lines based on your song structure or tempo. You can delete all 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.

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.

The **[Equalize Tempos]** button will remove tempo changes by stretching regions of audio so that the tempos are all equal.

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*. 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.

Audio Harmony

Harmonize based on

Chords

Harmony type

Band-in-a-Box Intelligent Mode

Band-in-a-Box Intelligent Mode

Harmony voices

4

Voices above

2

Melody Double

None

Duet Voicing (3rds/6ths)

3rds

Original Melody

Source track: Audio

☐ Transcribe

Voice 1

Destination track: Utility#1

☐ Transcribe

Voice 2

Destination track: Utility#2

☐ Transcribe

Voice 3

Destination track: Utility#3

☐ Transcribe

Voice 4

Destination track: Utility#4

☐ Transcribe

☒ Output to separate tracks

Help

OK

Cancel

Choose one of the 3 harmonizing modes.

- The “Chords” mode will harmonize the audio based on the chords in your song. Choose a type of harmony from the “Harmony type” option. Choose either the intelligent mode, which allows you to select the number of voices and other options, or one of the harmony presets. When you select the intelligent mode, you can also use the “Melody Double” option to make one of the harmony voices double the original melody. For the 2-part harmony, you can make the harmony voice 3rds or 6ths above/below the original melody depending on the “Voice above” setting or a combination of 3rds and 6ths with the “Duet Voicing” setting.
- The “MIDI” mode will add voices to the audio, based on MIDI notes in the source track. You can choose the number of voices (up to 4 voices).
- The “Fix Tuning” mode will analyze the source track and corrects out-of-tune notes in the selected region according to the key of your song.

Source track is the track that the selected harmonizing mode will apply to.

If **Output to separate tracks** is unchecked, harmony voices will be written into the source track and merged with the existing audio in that track. You can also set the volume and stereo balance for each harmony voice. If you check this option, harmony voices will be written into other tracks that you select with the **Destination track** option. After harmony voices are generated, you can use the Mixer to control volume, panning, reverb, and tone, or add effects for each voice.

You can enable the **Transcribe** option for the source track and/or harmony voices. Note that the audio in the source track should be monophonic (e.g., vocal, saxophone).

Applying Audio Plugins

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 plugins.

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
Piano	[Bridge]Plogue Art et Technologie, PG Dynamics	PG Reverb	PG Tremolo
Drums	PG Dynamics	PG Flanger	PG RTA
Guitar	PG Guitar Amp	PG RTA	PG Distortion
Strings	PG Click and Pop Remover	PG Five Band EQ	None
Melody	SynthFont: VSTISynthFont64	PG Flanger	PG AutoWah
Soloist	->[Default Synth]: CoyoteWT	PG PeakLimit	None
Audio	PG Click and Pop Remover	PG Guitar Amp	PG Dynamics
Utility#1	PG Reverb	PG Tremolo	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.

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

- Install Manager
- Find File
- DAW Plug-In Mode
- CoyoteWT
- Guitar/Bass Tuner
- Master Tuning
- MIDI Monitor
- Fretlight Support
- Tranzport 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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- Band-in-a-Box Menu
- Shortcuts: Keystroke Commands - Hot Keys
- Chord List
- Band-in-a-Box Files and Folders

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