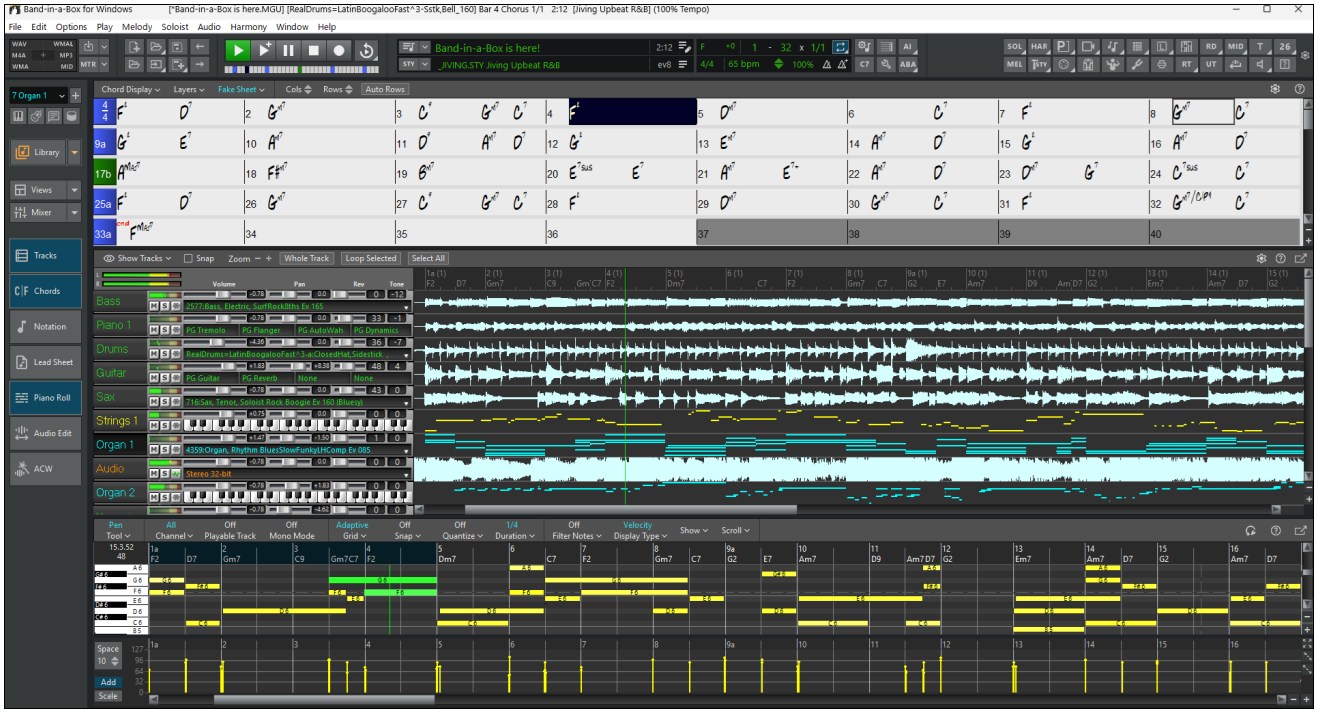
BAND IN A BOX®

Version 2026 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.

System Requirements

Windows® 10 / 11 (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 the RealTracks included in the Pro version requires about 40 GB of hard disk space. 50 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 requires close to 180 GB of hard disk space.

1024x768 screen resolution

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.

Installation

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 over 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 display 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."

Activation

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

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

You can also watch the video at https://youtu.be/8mbJleZ0QGs

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

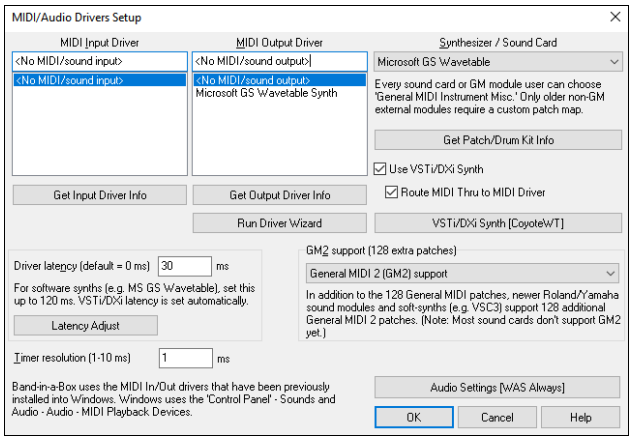
MIDI Setup

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]** button on the top toolbar and select *MIDI/Audio Drivers Setup* from the drop-down menu. This opens the **MIDI/Audio Drivers Setup** dialog. The dialog is also opened by selecting the menu item *Options | MIDI/Audio Driver Setup*.

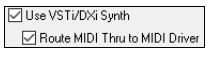


Select a **MIDI Output Driver** to use for MIDI sound playback and optionally a **MIDI Input Driver** if you are using an external MIDI controller keyboard or guitar. If the setup is panned to mono, the program offers to change it to stereo.

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.

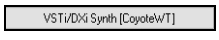
Output to Software Synthesizers (DXi and VSTi)

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 "plugins," so they will work in a standard way with many programs. Connecting Band-in-a-Box to the software synth as a plugin provides several advantages over the previous method of connecting as a MIDI driver. The plugin 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 plugin. 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 CoyoteWT. It will also be most convenient if your VSTi/DXi synthesizer can use General MIDI or GM2 patches.



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

Support for 64-bit VST Plugins using jBridge

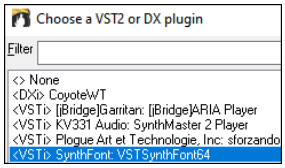
You can use your 64-bit VST plugins and VSTi instruments with Band-in-a-Box, using jBridge. Since Band-in-a-Box has built-in support for jBridge, you just use your plugins as you normally would, by selecting 32- or 64-bit plugins within Band-in-a-Box. (Note: jBridge is a third-party product.)

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

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

VSTSynthFont64

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 "<VSTi> SynthFont: VSTSynthFont64" from the list.



Note: If VSTSynthFont64 is not listed, close the dialog and go to the Mixer. Then click on a plugin in the Plugins tab and select *Plugins Options* from the drop-down menu. In the **Plugins Options** dialog, press the **[Add Plugins]** button, select *+ Scan for VSTPlugins in a Specific Directory* from the drop-down 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.

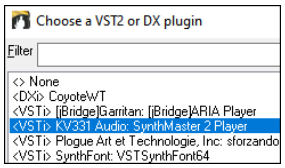
Note: SynthMaster VST is a 64-bit plugin only. There is no 32-bit version available.

SynthMaster is installed to the following folders by default:

C:\Program Files\KV331 Audio

C:\Program Files\VSTPlugins\KV331 Audio

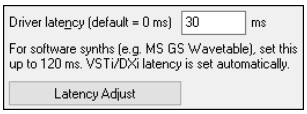
To use SynthMaster as a default synth, press the **[VSTi/DXi Synth]** button in the **MIDI/Audio Drivers Setup** dialog.



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.

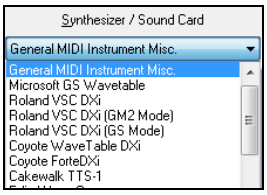
The **[Latency Adjust]** button opens the **Soft Synth Latency Adjust** dialog where you can manually adjust the latency.

Alternate Patch Maps

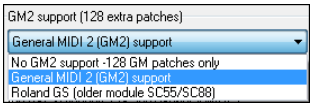
You can choose the patch map (instrument list) that matches your synthesizer keyboard or sound module. Original equipment sound cards or integrated sound chips are General MIDI (GM) compatible.

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 the **MIDI/Audio Drivers Setup** dialog.

Note: The included Coyote synth supports GM2 instruments, as do most newer modules/sound chips. If yours doesn't, a similar instrument from the existing 128 General MIDI sounds will be substituted.

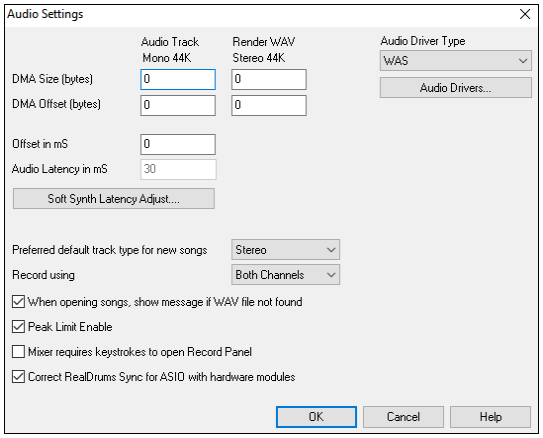
The GM2 support choices are:

- **General MIDI 2 support**: If you're using a newer Sound Canvas 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 that 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

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. You can restore or modify this setup in the **Audio Settings** dialog. To open it, open the **Preferences** dialog (*Options* | *Preferences* or **Ctrl+E**), then press the **[Audio]** tab. You can also access it from the menu item *Audio* | *Audio Drivers/Settings*.



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 plugins and DXi synthesizer plugins 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.

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.

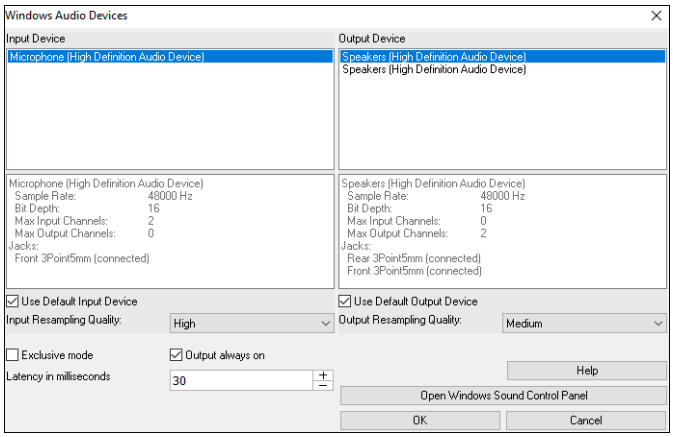
Correct RealDrums Sync for ASIO with hardware modules: Some systems have a sync problem when using RealDrums with hardware modules (zero latency). If this is set, the sync problem is fixed as the song starts to play (bar 1).

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.

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.

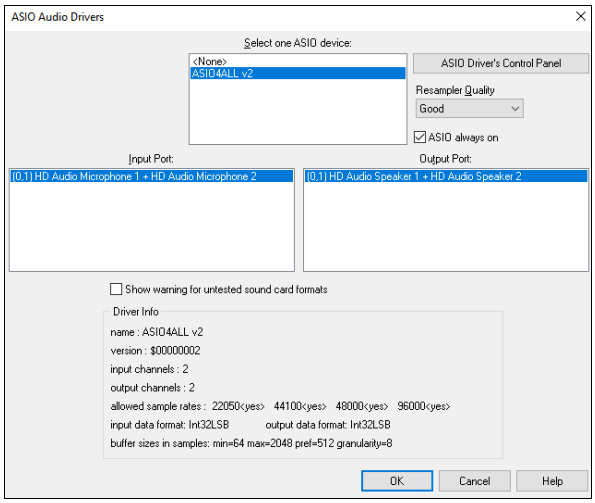
[Open Windows Sound Control Panel] will open the Windows® Sound Control Panel. You can change your device settings by clicking on [Properties] > [Advanced]. For the "Default Format," a setting of 44100 Hz is best for Band-in-a-Box.

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 device** 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 opens 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.

ASIO always on: Enable this option if you are using a DXi or VSTi synth and want MIDI Thru to always be sent to the DXi or VSTi synth.

The **[ASIO Driver's Control Panel]** button opens 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**.

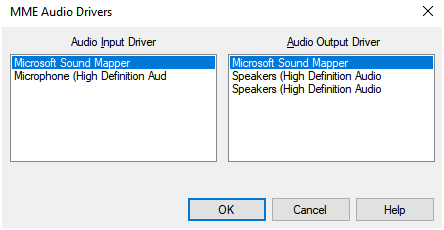
Show warning for untested sound card formats card formats is an optional setting that shows a warning if your ASIO driver format has not been tested in Band-in-a-Box. It does not necessarily mean your driver will not work.

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

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 opens the **MME Audio Drivers** dialog.



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 [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.

Have fun!

Chapter 2: QuickStart

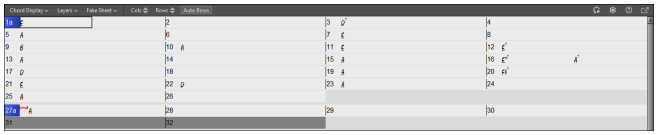
Creating music with Band-in-a-Box is as easy as 1-2-3! Here's how.

Step 1 - Enter 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.

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).

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.

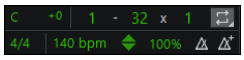
Selecting a Style

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

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.

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



Setting the Chorus

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

Tip: By default, new songs 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 two columns of keys. The first column is to set the key and transpose the song; the second is to set just the key signature. Clicking on the small number will show a menu for the visual transpose settings.

Setting the Tempo

The Tempo control shows the current song tempo. Left-click on the up/down arrows to change the tempo by +/- 5 beats per minute. Right-click to change it by +/- 1 bpm. Tempos can also be typed in directly. You can also use hotkeys: **[** to decrease the tempo by 5 and **]** to increase the tempo by 5.

The Percentage button allows you to quickly set the relative tempo. Click on the button and choose a percentage or use the *Custom Tempo %* menu item to set any value between 1% and 800%. 1% would be 1/100 of the original tempo and 800% would be 8 times the original tempo. Hotkeys are available: **Ctrl -** (minus key) for half speed and **Ctrl =** for normal speed.

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

Press Play

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

Chapter 3: Band-in-a-Box 2026

Band-in-a-Box 2026 for Windows® is here!

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

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

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

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

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

Band-in-a-Box 2026 Features and Additions

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

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

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

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

Band-in-a-Box for Android is included with the installer. The file bb-android-96.apk is placed in your *bb\Android* folder. You can copy this file to any Android device to install the app. If you don't have an Android device, you can still run the app on your PC using an emulator called BlueStacks, which you can download for free. Download the Android 11 version of BlueStacks, install it, and then drag the .apk file onto the BlueStacks window to run it.

Summary of New Features

GUI Enhancements

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

Top Toolbar

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Song Info Area: This displays the song length.

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

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

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

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

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

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

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

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

Side Toolbar

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

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

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

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

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

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

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

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

Multi-View

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

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

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

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

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

Individual Windows

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

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

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

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

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

Chord Sheet Context Menu: The order of items in the Chord Sheet context menu has been optimized for easier access.

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

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

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

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

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

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

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

Track Visibility Control: Tracks set as visible by the "eye" button on the Mixer or Tracks window remain visible for the current song, and this setting is saved with the song. They are marked in the drop-down menu with an asterisk (*) after the track name. Selecting the same menu option again will toggle visibility off for that track.

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

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

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

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

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

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

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

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

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

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

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

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

- Scrolling on the left side of the window scrolls vertically.
- Scrolling on the right side zooms horizontally.
- Scrolling over the Volume, Pan, Reverb, or Tone controls adjusts those settings.
- Scrolling while holding down the Ctrl key changes the height of all tracks.
- Scrolling while holding down the Shift key scrolls the window vertically.

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

MultiPicker Library Tab Improvements: The picker tabs have been improved to always remain on a single row, with all tabs visible using abbreviated titles when necessary. Also, tooltips appear when hovering over a tab, showing its full name.

Other Areas

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

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

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

Floating Jukebox Dialog: A new floating Jukebox dialog has been added; it stays open during playback, is resizable, and includes [Previous] and [Next] buttons.

Video Tutorials Access: A menu item has been added to *Help* | *PG Music Website* to open the Video Tutorials webpage.

Install Manager Access: You can run the newer Install Manager from the *Help* | *Utilities* submenu item. (The legacy Download Manager remains available.)

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

Toolbar Button in Preferences: The Preferences dialog includes a new button for configuring toolbar preferences.

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

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

AI Notes (Polyphonic Audio to MIDI)

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

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

AI Stems Enhancements

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

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

Piano Roll Window Enhancements

Visual Enhancements

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

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

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

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

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

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

Note Display & Information

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

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

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

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

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

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

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

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

Grid and Timing

Advanced Grid Controls: New options in the Grid drop-down menu allow you to toggle the grid on/off, adjust the grid resolution to match your workflow, and apply swing or groove to the grid for non-straight timing feels.

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

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

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

Loop Region

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

Note Editing Tools

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

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

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

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

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

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

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

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

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

Keyboard Shortcuts

Note Panel Shortcuts

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

Control Panel Shortcuts

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

Keyboard Panel Shortcuts

- Shift: Activates the selection tool.

Ruler Panel Shortcuts

- Shift: Toggles loop playback on/off.

Zoom and Navigation

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

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

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

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

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

Advanced Features

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

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

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

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

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

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

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

GUI Improvements

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

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

Stem Splitter Player Enhancements

MIDI Transcription

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

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

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

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

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

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

Waveform Timeline and Region Selection

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

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

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

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

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

Library Management

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

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

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

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

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

Workflow Automation

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

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

Interface Improvements

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

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

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

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

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

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

File Management

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

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

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

New Hotkeys

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

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

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

Other Features and Enhancements

VSTSynthFont 3.6.1.2 is included. A complete list of bug fixes and new features can be found in the *\bb\Documentations* folder.

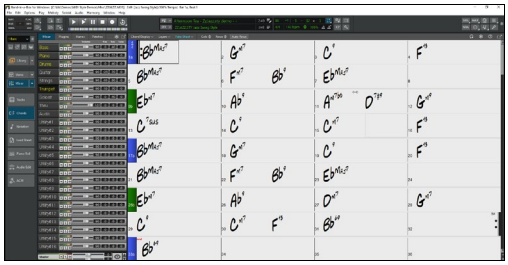
Band-in-a-Box for Android is included with the installer. The file bb-android-96.apk is placed in your *bb\Android* folder. You can copy this file to any Android device to install the app. If you don't have an Android device, you can still run the app on your PC using an emulator called BlueStacks, which you can download for free. Download the Android 11 version of BlueStacks, install it, and then drag the .apk file onto the BlueStacks window to run it. (Note: BlueStacks includes settings that allow you to disable ads if they become intrusive.)

Chapter 4: The Main Screen

Main Screen Overview

Band-in-a-Box supports Windows® themes. It uses 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.



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

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

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

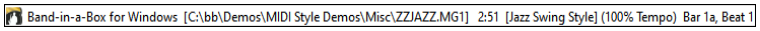
The **Side Toolbar** provides quick access to track selection, the MultiPicker Library window, and other windows.

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

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

The Band-in-a-Box screen is resizable. To resize, first unmaximize it, then use the sizing control at the bottom right. The screen size is remembered between sessions.

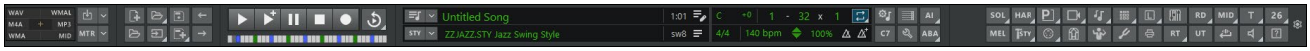
Status Bar



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.

Top Toolbar



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

- Export: Drop Station and export buttons.

- File: New, Open, Save, and related commands.

- Transport Control: Play, Generate+Play, Pause, Stop, Record and Loop buttons.

- Song Overview: Timeline for the song.

- Song & Style Group: Current song information, style details, and properties.

- Additional Tools: Buttons for additional functions.

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

Export Group

The area that shows six different file types is called the **Drop Station**. This is used to drag and drop tracks from Band-in-a-Box to Digital Audio Workstations (DAWs) that don’t support direct drag and drop. Many DAWs allow you to do this directly, but if your DAW does not support the direct drop of a track that is not yet generated, you can drag a track label (Master, Bass, Piano, etc.) from the Mixer and drop it onto the Drop Station. Your file will be rendered to the format of the target you drop it onto, and the button will turn orange to indicate that the file has been accepted and is being prepared. When it turns green, the track has been generated and is ready to be dragged from the Drop Station into your DAW. When you drop the track label to the [+] in the center, you are presented with a dialog, where you can choose a file format and other render options.

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

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

File Group

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

Transport Group

This area is for standard play and record controls.

Song Overview

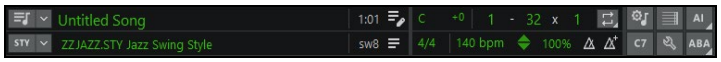
This area displays a timeline for the current song. The current time is marked with a gray vertical line. You can click on the bar to move the current time to that point. Part markers are marked with colored (blue, green, etc.) vertical lines, and the beginning of each chorus is marked with outlines.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

Hovering over the Song Overview shows bar and chorus numbers.

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

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

Song & Style Group

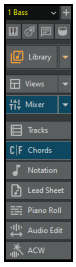


This area is for information related to the current song, such as current style, tempo, key, form, etc.

Additional Tools Group

This group has buttons for many more features.

Side Toolbar



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

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

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

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

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

View Buttons

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

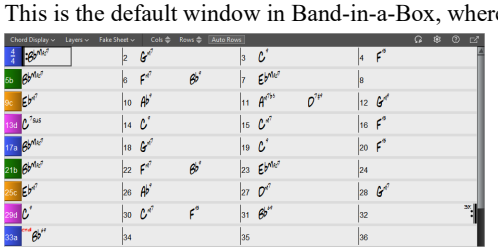
Note: Secondary windows are optional add-on displays. When docked, they always appear at the top and do not replace the main windows. This design is intentional and makes it easy to keep instrument views visible while switching among the main windows.

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

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

Chord Sheet

This is the default window in Band-in-a-Box, where chords, rests, shots, holds, and part markers are entered.



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

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

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

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

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

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

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

Chord Display

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

Layers

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

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

- "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).

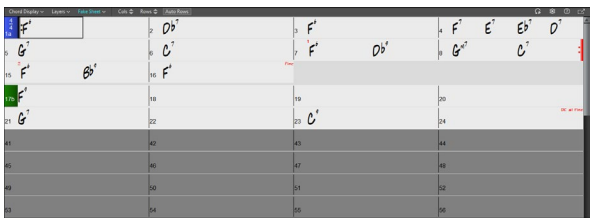
  The height of this layer can be set as a percentage of the main chord using the "Height % of Additional Chord Display layer" setting in the **Display and Chord Sheet Settings** dialog. For example, you might want to see Nashville Notation as big as the main chord display below it.
- The "Concert Key" option allows you to display an additional chord display of the same chords transposed to a different key. So, for example, you can see two layers, one with concert chords, and the other for Bb instruments.
- All the layers can be customized with font and color in the **Display and Chord Sheet Settings** dialog.
- Right-clicking in a layer has a menu with options to change height of the layer, close layer(s), copy/cut/paste, etc.

Fake Sheet Mode

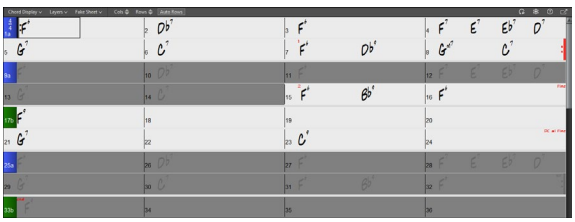
Open the demo song "Repeats Tutorial example 2 with 1st-2nd and DC al Fine" in the *C:\bb\Documentation\Tutorials\Tutorial - Repeats and Endings* folder.

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

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



Fake Sheet mode



Linear mode

Display Options

You can view the Chord Sheet with your own preferences.

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

Part Markers

Part Markers (a, b, c, d, etc.) are placed on the Chord Sheet to indicate a new part of the song, to insert a substyle change, or to insert drum fills. They typically occur every 8 bars or so but may be placed at the beginning of any bar.

Section Paragraphs

When you'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 (a part marker) occurs, we start the new section on a new line and draw a grey line above to clearly mark the new section. A section can be as short as 2 bars. You will see each section on a new line so that the form of the song is easier to see. The feature is configurable and optional with the "New line for every section" setting in the **Display and Chord Sheet Settings** dialog. You can also set the minimum number of bars that is required to start a new line with the "minimum section" setting. For example, if this is set to 8, then there won't be a new line for the next part marker if that section has only 4 bars.

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 1/2 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.

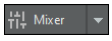
Note: It is not necessary to type upper or lower case. The program will sort this out for you. Any chord may be entered with an alternate root ("Slash Chord") e.g., C7/E = C7 with E bass. Separate chords with commas to enter 2 chords in a 2-beat cell, e.g., Dm, G7

Chord Sheet Editing Features

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

Mixer Window

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



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

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

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

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

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

Click on the "eye" button to choose which tracks are displayed in the Mixer. You can show all tracks, only active tracks, or select individual tracks. Tracks set as visible with this button remain visible for the current song, and this setting is saved with the song.The Mixer automatically shows active tracks and hides unused tracks when playback starts. You can set this with the "Auto show/hide tracks when starting playback" option in the Mixer Settings.

You can change the track panel height by moving the mouse wheel while holding down the **Ctrl** key.When resizing the window, the track panel height is restricted to the customized settings. For example, if the maximum panel height is set to a low value, then when you expand the window, there will be black portion below the track panels, but if it's set to a higher value, then when you expand the window, each track panel will be stretched to fill the window.

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

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

There are many tracks to use in Band-in-a-Box, including:

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

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

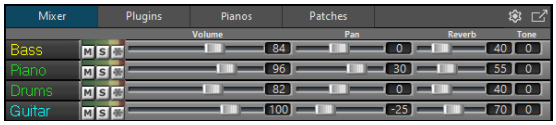
The color of the track name indicates its type or state.

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

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

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

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



To adjust settings, click on a slider and move it horizontally. They can also be controlled by right-clicking on a number and typing in a new number. You can also adjust them with the mouse wheel while the mouse cursor is over the sliders or number dials. Hold the **Ctrl** key down as you click on the slider or drag the thumb of the slider. This will force all tracks to move to the same absolute location as the original track. Hold the **Shift** key and it will move all tracks relative to the move of the original track. Double-clicking on the slider sets the value to a default value.

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

Each track has its own VU meters to show the sound level, and buttons to mute, solo and freeze the track. The mute and solo states of each track will be saved in the songs and will be loaded the next time you open them.

Right-clicking on the VU meter shows a menu with options for live audio input monitoring. This is like "Audio Thru" and it routes incoming audio to Audio Out. When the *Arm Track* menu item is checked, blue borders are drawn around its VU meters and you can monitor your recording along with the effects that you select on that track. For example, 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 context 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.

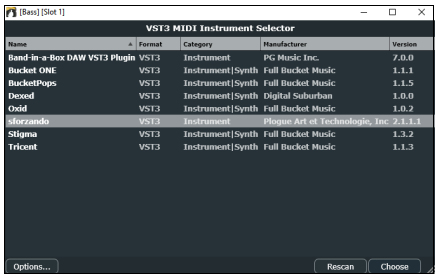
The **[Plugins]** screen allows you to assign up to four DX or VST plugins to each track.

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

Audio tracks have four slots. There is no synthesizer slot, so you can assign up to four audio effects.

Click on a plugin name, and use the menu to choose a plugin, load or save a preset or a group of presets, select options for VST2 plugins, and more.

Band-in-a-Box supports VST3 plugins, allowing you to use them alongside VST2 and DXi plugins for MIDI or audio tracks. To use a VST plugin, select *Choose VST3 Plugin* from the right-click menu. This opens the **VST3 Selector** window. When you first open it, the plugin list will be empty and it asks you to scan for VST3 plugins. Answer "Yes" to begin the scan. Once the scan is complete, you will have a list of VST3 plugins to choose from.



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

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

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

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

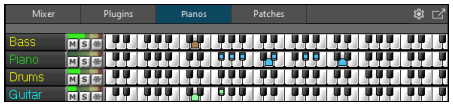
The *Plugins Options (VST2)* menu item provides settings for VST2 plugins.

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 context menu.

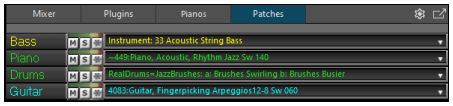
Each MIDI track can send its MIDI output to another track. By default, all accompaniment tracks route to the default synth, but you can choose a plugin on another track. This is accessed from the Plugin's context menu on the Mixer.

MIDI plugin's audio output can be controlled in the Mixer with 3 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.

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



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



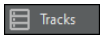
Clicking on any instrument name opens the menu for selecting or changing the instrument.

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

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

Tracks Window

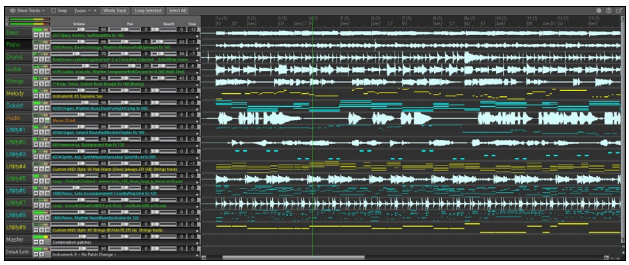
This is similar to a tracks window seen in many DAWs. It displays all track data and allows you to adjust the volume, pan, reverb, and tone; quickly solo or mute tracks; assign DX/VST plugins; select a region for loop playback; and more.



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

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

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



The ruler below the toolbar indicates bars and beats, with a full height vertical division for each bar and a short vertical line for each beat or quarter note. Bars with part markers also include the A or B part marker letter with the bar number (1a, 9b).

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

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

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

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

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

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

- Scrolling on the left side of the window scrolls vertically.
- Scrolling on the right side zooms horizontally.
- Scrolling over the Volume, Pan, Reverb, or Tone controls adjusts those settings.
- Scrolling while holding down the **Ctrl** key changes the height of all tracks.
- Scrolling while holding down the **Shif**t key scrolls the window vertically.

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

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

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

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

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

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

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

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

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

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

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

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

Chapter 5: Playing Songs

Opening Files

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

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

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

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

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

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

Open File

The **BB File Open** dialog is opened with the menu item *File* | *Open*, the **[Open]** button, or the hotkeys **F3** or **S S 4 Enter**. It shows and opens all available file types.

If MySong.MGU is loaded and an audio file with the same name is present (e.g., MySong.WMA), 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.

You can quickly load a song by typing only. 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 the first song with bossa in the name AFTER the current song name, in the current folder.

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

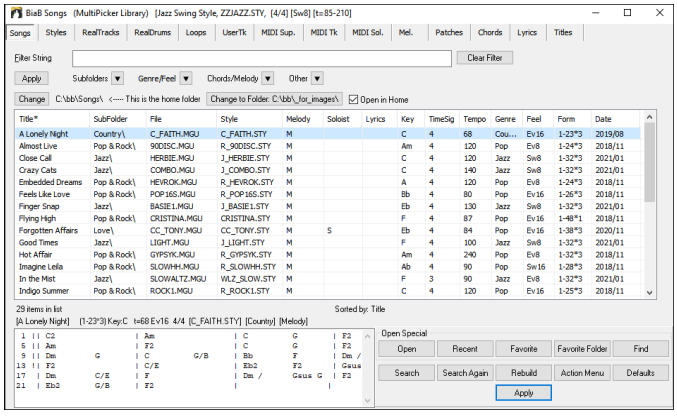
You can drop many file types onto the Band-in-a-Box screen, and they will be loaded into the program either as a new file or added to an existing song. File types include Band-in-a-Box songs (SGU/MGU), MIDI (MID), and audio (WAV/M4A/MP3). Simply drag the file and drop it anywhere on the Band-in-a-Box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

Open Song with SongPicker

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

 It is opened with the **[Open+]** or **[Song]** button on the top toolbar, the menu item *File* | *Open Special* | *Open SongPicker*, or hotkeys **Ctrl+F3** or **S S Enter**. It is also opened by clicking on the **[Library]** button’s down arrow on the side toolbar and selecting *Songs* from the drop-down menu.

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



The first time you open the **SongPicker**, Band-in-a-Box will ask you to build the song list for *C:\bb\Song,* which is your “home” folder. This is an empty folder but is used for you to put any songs.

Press the **[Rebuild]** button to build the song list for this folder.

If the song list build is taking more than 3 seconds, the progress bar will appear.

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.

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

Open Recently Chosen Songs / Open Favorite Songs

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

Open Previous Song

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

Open Next Song

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

Open Entire MIDI File (mid) to Melody Track

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

Open Entire Karaoke File (kar) to Melody Track

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

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.

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

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

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

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 "Number of bars in XMLfile to skip" setting allows you to load the MusicXML file from a certain bar. For example, a setting of 4 will load the MusicXML file from bar 5.

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

Open ABC Notation File

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

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

Open LyricLab File

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

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

Open Audio File

Select the menu item *File* | *Open Special* | *Open Audio* to open supported audio files (WAV, WMA, MP3, MP4, M4A, WMV, and CDA). You can also use the **[Open+]** button or the hotkey **S S 1 0 Enter**.

Open from Favorite Folders

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

File Associations

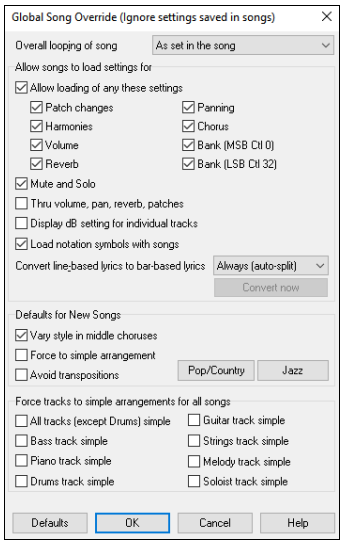
Select the menu item *File* | *File Utilities* | *Associate File types (songs, styles) with Windows* to associate the file types for Band-in-a-Box songs and styles in Windows®. Once set, you can double-click on a song or style in Explorer and Band-in-a-Box will open with that song or style.

Use the menu item *File* | *File Utilities* | *File Associations (songs, styles) with Windows…* to remove the associations.

Global Song Overrides

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

You can control overall song replay (always OFF, always ON, or as set in the song). Similar overrides let you decide which information is loaded from a file, such as patches, harmonies, volume, reverb, chorus, panning, and bank changes. For example, you could force every song to load with looping ON, while preventing any reverb settings from being loaded 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.

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

Thru volume, pan, reverb, patches: If this is enabled, mixer settings for the Thru track will be loaded from songs. If it's disabled, the Thru track will use global settings.

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

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

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

The options under **Defaults for new songs** are applied for new songs.

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

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

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

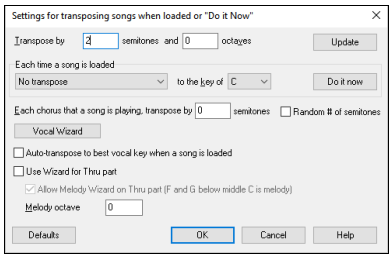
The **[Pop/Country]** preset button turns the settings off for a typical pop or country arrangement that follows part markers and does not embellish chords.

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

Use the options under **Force tracks to simple arrangements for all songs** to set individual tracks or all tracks to simple arrangements for all songs. (Note: To force simple arrangements on a song-by-song basis, use an option in the **Song Settings** dialog (Ctrl+N).)

Settings for transposing songs when loaded

The **[Transpose]** tab in the **Preferences** dialog (*Options* | *Preferences* or **Ctrl+E**) 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 to transpose by a specified number of 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 to transpose to the favorite key 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.

Selecting Style

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

The StylePicker

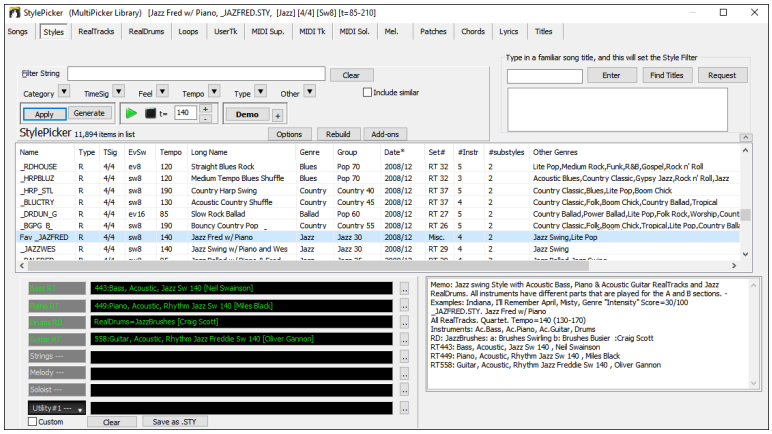
The **StylePicker** lists all styles that are in the *C:\bb\Styles* folder, providing information such as genre, type (Real/MIDI), time signature, feel, tempo, number of instruments, number of substyles, and more. It also includes useful features for selecting styles, such as filters, search options,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

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

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

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

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



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

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

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

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

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

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

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

Playing/Pausing/Stopping Songs

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

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

 This generates a new arrangement and then plays the song.

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

 This stops song playback or recording.

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

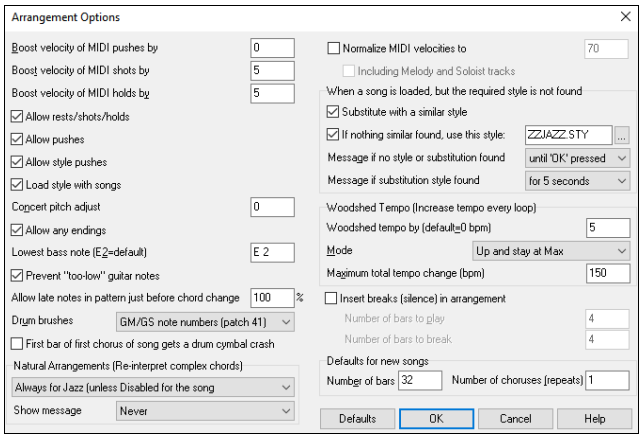
 This opens a menu with options to play the highlighted section in a loop, toggle the looping feature, and open the Loop Sections Settings dialog.

You can also use the *Play* menu commands or hotkeys: **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 or continue.

There is also an option in the **Preferences** dialog (*Options* | *Preferences* or **Ctrl+E**) 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

Use the **Arrangement Options** dialog to configure overall arrangement settings. You can adjust the boost for shots/hold, allow rests and pushes, normalize MIDI velocities, enable endings, apply natural arrangement, and more. To open the dialog, click on the **[Arrange]** tab in the **Preferences** dialog (*Options* | *Preferences* or **Ctrl+E**).



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

Boost velocity of MIDI holds by: Use this setting to boost the velocity of held chords.

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

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

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 to!).

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

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

Drum brushes: Most GM modules have brushes available on patch 41 on the drums. On some Sound Blasters you need to load a GS sound font for this to occur, and you need to use the Sound Blaster software to do this (AWE Control Panel). On the Yamaha XG, you likely need to send a “GS mode on” message from the GM menu in Band-in-a-Box. But if your module just doesn’t have brushes available, then you can set this option, and the style will remap the notes to different drum instruments that don’t have brushes.

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

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

Note: To set this feature for all tracks in the current song, use the option in the **Song Settings** dialog. To set this for specific track in the current song, right-click on the track label in the Mixer or Tracks window, and use *Track Settings* | *Set Natural Arrangement* in the context menu.

Show message: 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 and Soloist tracks: If you enable this option, the normalization also affects the Melody and Soloist tracks, in addition to Bass, Piano, Drums, Guitar, and Strings tracks.

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.

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: 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.

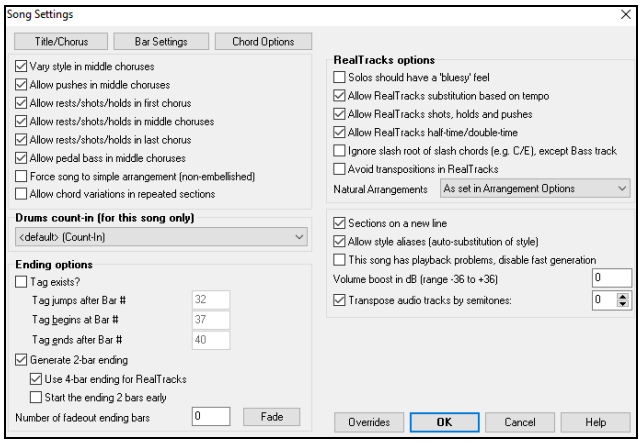
Insert breaks (silence) in arrangement: This feature is great for practicing tempo control. For example, you can have the program play the 4 bars and then rest for the next 4 bars while you keep playing in tempo. Once set, this feature works automatically with all songs until you turn it off.

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

Song Settings

Use the **Song Settings** dialog to configure options such as endings, tags, style variations, pushes, rests, and chord embellishments to make your song interesting and varied.

 To open it, click on the **[Song Settings]** button on the top toolbar. You can also use the menu item *Edit* | *Song Form* | *Settings (for This Song)* or the hotkey **Ctrl+N**.



Vary style in middle choruses: If this option is enabled, 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 middle choruses will have swing bass, whereas the "a" substyle is playing half notes on the bass. If this is disabled, 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/shots/holds in first chorus / Allow rests/shots/holds in middle choruses / Allow rests/shots/holds in last chorus: These options allow you to decide which choruses will play rests/shots/holds that are present in a song (indicated by the "." symbol). If you have rests in a song but don't want the rests to play in the middle choruses since you are using them for soloing, uncheck the "Allow rests/shots/holds in middle choruses" option.

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.

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.).

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

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

RealTracks options 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, the 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 (e.g. C/E) except Bass track: If this is set, the RealTracks other than the Bass track will not play the slash root of chords. For example, the RealTracks will play C instead of C/E.

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

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 a specific track in the current song, right-click on the track label in the Mixer or Tracks window, go to *Track Settings* | *Set Natural Arrangement*, and select an option.)

Sections on a new line 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.

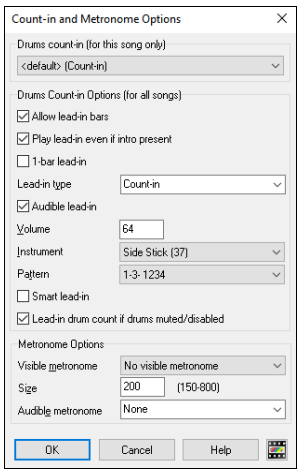
This song has playback problems, disable fast generation: On slower computers, songs with lots of RealTracks might have playback problems (stuttering). If so, you can use this setting to disable Fast Generation for this song. You can turn Fast Generation off for all songs in the **RealTracks Settings**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

Volume boost 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 audio tracks by semitones: If this is enabled, any audio 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

Use the **Count-in and Metronome Options** dialog to configure the drum count-in settings (pattern, type, 1-bar instead of 2-bar, type, volume, instrument, smart lead-in, etc.) and the metronome options (visible and/or audible metronome). To open it, click on the **[Count-in/Metro]** tab in the **Preferences** dialog (*Options* | *Preferences* or **Ctrl+E**).



Drum count-in (for 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, disable this option to start the song from bar 1 with no lead in.

Play lead-in even if intro present: Enable this option to play the lead-in bars even if an intro is present in the song.

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: You can enable an audible count-in. If you want the lead-in bars to play but prefer a quieter drum lead-in, reduce the volume.

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. These options apply when the Drums track is set as MIDI.

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

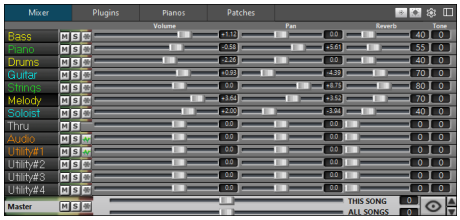
Lead-in drum count if drums muted/disabled: Previously, when the drum track was muted (or disabled in a song), the count-in drum click wouldn't play. This option can play the drum count-in in all circumstances. Drummers who play along with BB by muting the drum track should find this feature useful. 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.

Track Settings for Playback

The individual tracks can be controlled in the Mixer or Tracks window.



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

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.

Mute a Track


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

Solo a Track


While listening to Band-in-a-Box, you can solo (isolate) a certain track by clicking on the Solo button or by **Ctrl**+clicking on the track label. For example, **Ctrl**+click on the Piano track label to hear only the Piano track. You can also use press **Alt+2** (Mute-All) then **Alt+4** (Unmute Piano). The hotkey Alt+Shift+Z also solos the current track.

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

Freeze a Track

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


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

Band-in-a-Box won't touch tracks that are frozen. But if you want to change that, without having to Un-Freeze the tracks, you can do this easily.

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

When you do this, the song will regenerate, the tracks will get rewritten, and the song will stay frozen. So, if you're freezing songs to get the instant playback with RealTracks but are tired of the "same-old" frozen arrangement, just press **Shift+Play**, generate a new arrangement, and press **Save**. Then the new "fresh-frozen" arrangement will play instantly, even with many RealTracks.

Changing Volume, Panning, Reverb, Tone

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

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

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

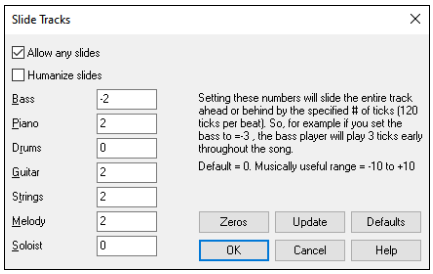
There is also a Master section with a Mute button, VU meters, and Master Volume controls.

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

Slide Tracks

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

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



Allow any slides: Enable this option to allow track sliding. If it is disabled, no slides will occur.

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

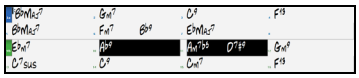
Press the **[Default]** button to fill the tracks with default slide values.

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

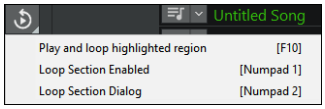
Press the **[Update]** button to apply your changes and hear the result instantly.

Play Selected Area as a Loop

First select a region on the Chord Sheet (for example, bars 10–11), then **Shift**+click on the **[Play]** button or press the **F10** key. The selected region will play and continue looping until you press the **[Stop]** button. You can also choose the menu item *Play | Play & Loop Highlighted Section* to use this feature.



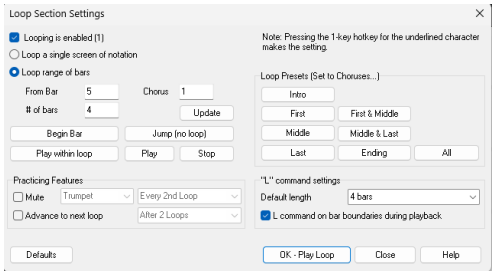
The **[Loop]** button on the top toolbar opens a menu with looping options. It allows you to play the highlighted section in a loop, toggle looping on or off, and open the **Loop Sections Settings** dialog.



Loop any Section of the song

You can loop any section of the song, and playback will start at the first loop point and continue looping until stopped.

Looping a section can be enabled by clicking on the **[Loop]** button on the top toolbar and selecting *Loop Section Enabled* from the drop-down menu, or by pressing **NUMPAD 1**. To choose what to loop, select *Loop Section Dialog* from the same menu or press **NUMPAD 2**.



To enter settings manually in this dialog, choose 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 **From**, **Bar**, **Chorus**, and the **# of bars** settings 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.

Play Along with MIDI Controller Keyboard

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

Tip: When playing along on a keyboard, if the sound of your keyboard is too quiet and increasing the THRU volume doesn't help enough, open the **MIDI Options** dialog (*Options* | *Preferences* | [MIDI Options]) and set "Boost THRU Velocity by" to a desired value.

Your play-along can be harmonized. Click on the **[Harmony]** button on the top toolbar and select *MIDI - Thru Harmony,* or press the **Alt+F11** keys. Then, choose a harmony in the **Select Thru Harmony** dialog.

Play Along Wizard

The Play Along Wizard is controlled with the bottom two rows of your computer's QWERTY keyboard or your connected MIDI keyboard. The bottom row of keys plays chord tones; the second row plays passing tones. You play any key in either row and never make a mistake! The Wizard keys are active during playback.

A S D F G H J K L ; < This row plays PASSING tones (second, fourth, sixth)

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


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

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

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

MIDI Keyboard Wizard

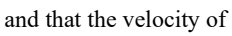
By enabling the "Use Wizard Thru part" option in the **Settings for Transposing Songs** dialog (*Options* | *Preferences* | [Transpose]), notes played on a Thru channel MIDI keyboard will be played through the Wizard. C, E, G, and Bb will be mapped to chord tones while D, F, A, and B will be passing 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 or the Tracks window.

MIDI Normalize

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



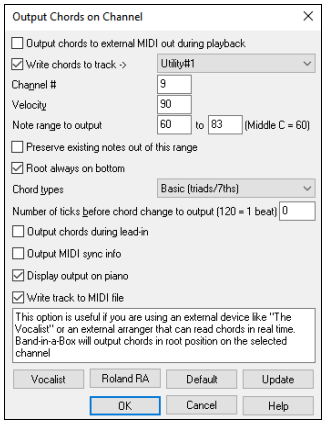
When you have set the normalize to "on" the status area at the top of the screen reports that Normalization is set to 70, and that the velocity of the currently playing song has been increased from 65 to 70.

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

Outputting Chords to External Device

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

Additional settings include chord complexity, output channel, velocity, and note range. Band-in-a-Box can also drive real-time arrangers, such as the Roland RA series. To configure these options, go to *Options* | *Preferences* and click on the **[Output Chords]** tab. This opens the **Output Chords on Channel** dialog, where you can set all relevant parameters.



To enable this function, check the **Output chords to external 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** option, you can always write chords to a certain track.

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

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

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

Select the appropriate **Note range to output** that your external device requires to function correctly. (Note: The **[Vocalist]** button automatically enters the correct note range values for the Digitech Vocalist. If you are using a different device, refer to the manufacturer's documentation for the required note range values.)

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

Check the **Root always on bottom** checkbox to keep the chord root as the lowest note.

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

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

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

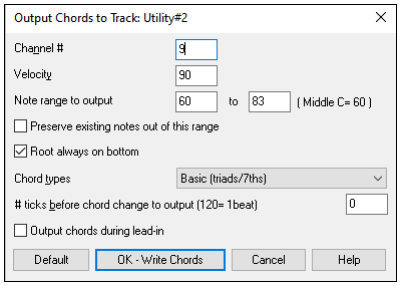
Enable the **Output MIDI sync info** checkbox to send MIDI sync info to your external device.

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

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

Outputting Chords to Track

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



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

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

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

Changing MIDI Instrument

To select a MIDI Instrument for any MIDI track, right-click on the track label in the Mixer or Tracks window and go to *Select MIDI Instrument (Patch)* and choose one of the menu commands.

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

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

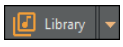
Select General MIDI Patch: This lets you select an instrument from the list of GM patches.

Select GM 2 Patch: This lets you select an instrument from General MIDI 2 patches.

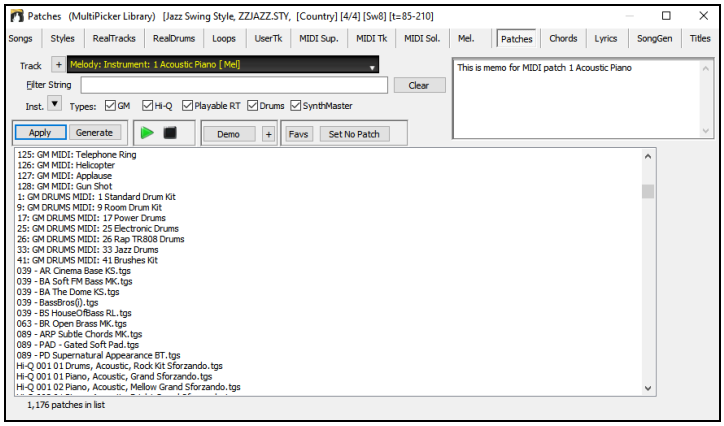
Select Higher Bank Patch (from .PAT file): This lets you select a higher bank instrument on your particular synthesizer.

MIDI Patch Picker

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



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



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

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

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

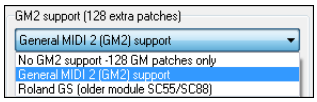
The **[Favorites]** button will show a menu of favorite GM patches that are set in the Favorite Instruments dialog (*Options* | *Preferences* | [Favorite Patch]).

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

General MIDI 2 support

General MIDI 2 standard (GM2) adds 128 more MIDI instruments to Band-in-a-Box styles and songs, including ukulele, mandolin, 12-string guitar plus many new and improved piano, organ, guitar, brass, and string sounds.

Note: The included Coyote synth supports GM2 instruments, as do most newer modules/sound chips. If yours doesn't, a similar instrument from the existing 128 General MIDI sounds will be substituted.



The type of GM2 support is set in the **MIDI Driver Setup** dialog (*Options* | *MIDI/Audio Driver Setup*).

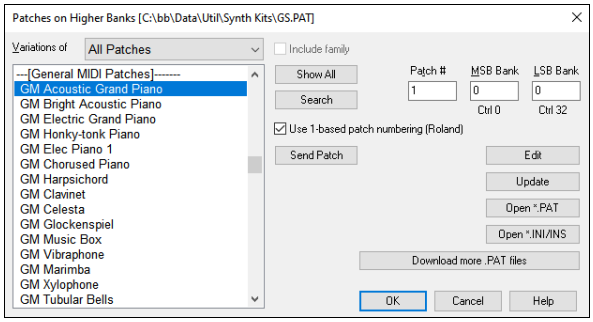
You can select a GM2 patch by right-clicking on the track name in the Mixer and selecting *Select MIDI Patch* | *Select GM2 Patch* from the context menu.

Additional Patches

A "patch" is a MIDI instrument name. Examples of patches are Acoustic Bass, Electric Piano, and Violin. Patches are used to emulate real instruments through MIDI playback. Band-in-a-Box defaults to using the standard bank of General MIDI patches used by all MIDI manufacturers, but many MIDI synthesizers and sound cards have additional patches available as alternatives to the basic GM list. These sounds are typically found on higher banks in memory.

Patches on Higher Banks Dialog

Right-click on the track label in the Mixer or Tracks window and choose *Select MIDI Instrument (Patch)* | *Select Higher Bank Patch* from the context menu. This opens the **Patches on Higher Banks** dialog for easy access to patches on all other banks as well as General MIDI.



To narrow your sound search you can do one or all of the following:

- Open the patch list and select an instrument (i.e., Electric Bass, Acoustic Piano, etc.)
- Click on the "Include Family" checkbox to have other offerings of similar type shown. (i.e., all bass family patches, all keyboard family patches, etc.)
- Find a patch by keyword by clicking the **[Search]** button and typing some letters that you know are in the name (e.g., "mando" will find your mandolin patch and any others containing "mando").

Click on the **[Dowload more PAT files]** button to go to the PG Music website where you can download more patch files from https://www.pgmusic.com/support_miscellaneous.htm.

Hi-Q MIDI Instruments for SynthMaster Player

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

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

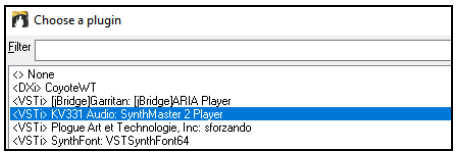
- MIDI SuperTracks that use sounds with arpeggiators.
- Access to SynthMaster sounds using the "Load Plugin" from the track's right-menu to choose from thousands of SynthMaster sounds, or choose "Load Hi-Q patch "dialog to choose from presets made by PG Music for some nice sounds available in SynthMaster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

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.

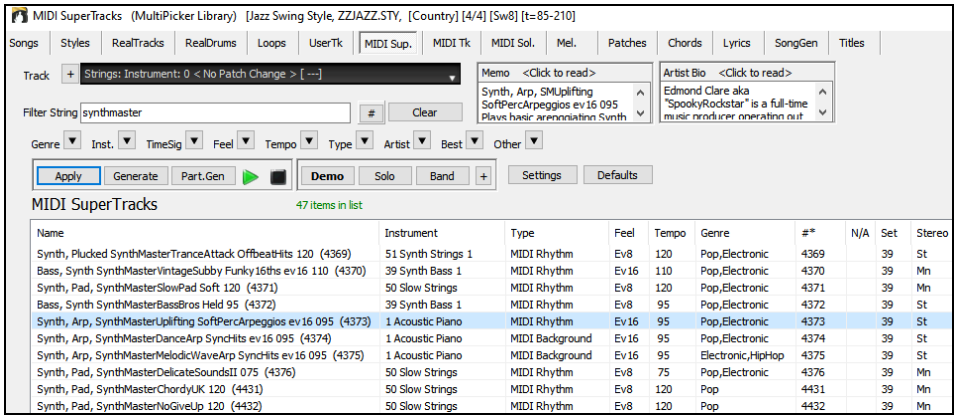


SynthMaster is automatically added to the plugin list. Simply select "<VSTi> KV331 Audio: SynthMaster 2 Player" from the list and press OK.

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

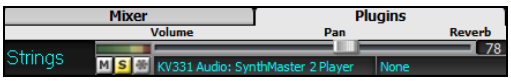
Note: The MIDI SuperTracks Picker opens in the MultiPicker Library window if *Use MultiPicker instead of dialogs* is enabled in the *Edit* menu or the track label's context menu. If this setting is disabled, the MIDI SuperTracks Picker opens in a standalone dialog. The standalone dialog offers the same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

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



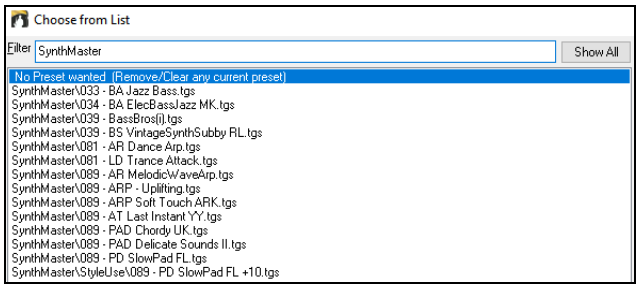
Answer yes to the confirmation message.

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



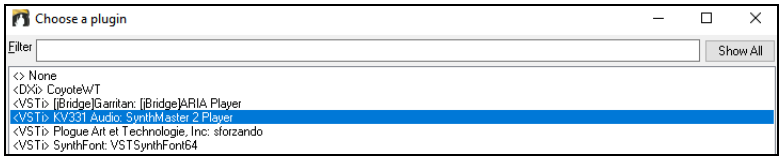
To customize the sound, click on the SynthMaster synth in the [Plugins] tab to open the synth window.

You can also access SynthMaster sounds using the Hi-Q patch dialog. Right-click on a track label and choose *Select MIDI Instrument (Patch)* | *Select Mi-Q MIDI Patch Plugin* from the context menu. This opens the dialog that lists Hi-Q patch plugins (.tgs). Type "SynthMaster" in the text filter and select any of the presets that PG Music has made.



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

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



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

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

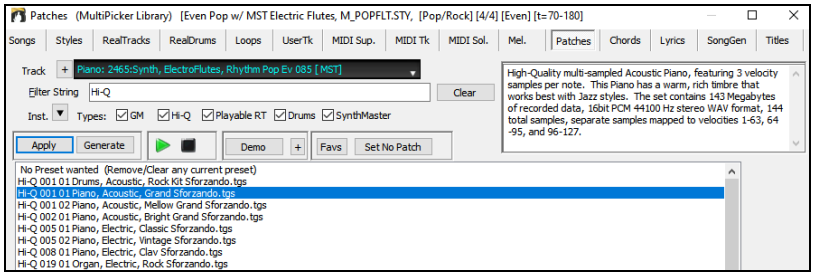
Hi-Q MIDI Instruments for sforzando

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



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

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

Non-Concert Visual Transpose

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

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

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

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

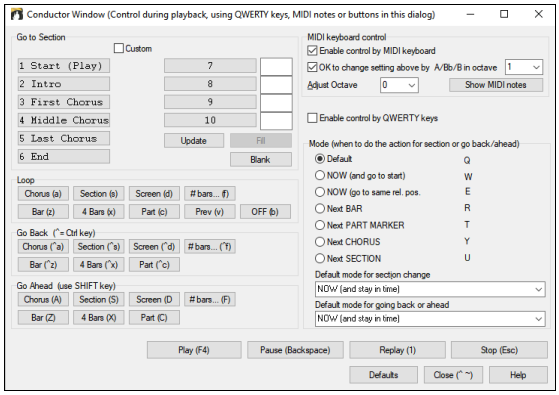
The Conductor

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 hotkeys
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]** button on the top toolbar, the menu item *Window* | *Conductor Window*, or the hotkey **Ctrl+~** (tilde).



You must enable the QWERTY keys to be active for the Conductor during playback. This is done by selecting the **Enable Control by QWERTY keys** checkbox on the Conductor window.

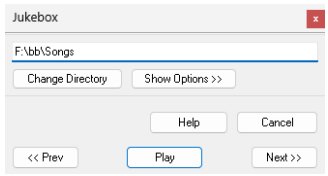
To control the Conductor using the MIDI keyboard, select the **Enable control by MIDI keyboard** checkbox. When this is enabled, any MIDI input will be interpreted as a hotkey for the Conductor, and you won't hear MIDI thru.

OK to change settings above by A/Bb/B in octave: If you'd like the ability to switch your MIDI keyboard between Conductor mode and regular playing mode, you can do this using the lowest "A-natural" MIDI note on your keyboard. This is A1 on an 88-note keyboard. Note A1 will turn the Conductor off, Bb1 turns it on, and B1 will toggle the Conductor on only when the Bb1 note is held down. If you don't have an 88-note keyboard, you can set the octave setting to a number higher than 1, for example if you set it to "3," then notes A3/Bb3/B3 will turn the Conductor Off/On/Toggled.

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 Jukebox will continue to play while you move to other Windows® programs, providing continuous background music.

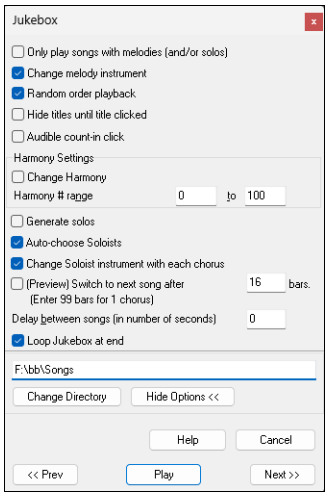
 Click on the **[Jukebox]** button on the top toolbar or go to the menu *Play* | *Jukebox Play* to open the **Jukebox** dialog.



The dialog is resizable, floats above other windows, and remains open during playback.

Select a folder by typing a directory or pressing the **[Change Directory]** button, then press the **[Play]** button to start the Jukebox. You can use the **[Previous]** and **[Next]** buttons to navigate through the folder.

To set options, press the **[Show Options]** button.



Only play songs with melodies (and/or solos): If enabled, the program plays only songs with melodies (i.e., songs with an .MG? file extension). If disabled, all songs in the folder will be played.

Change melody instrument: If enabled, the program randomly changes the melody instrument among your favorite 10 Melody instruments.

Random order playback: If enabled, the songs will be played in random order (though not repeating a song). If disabled, the songs will be played in the order they are listed in the folder.

Hide titles until title clicked: This feature is used to play the "Guess the Song" game. When it's enabled, the titles are hidden until 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.

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. When you press the **[Play]** button, the Soloist Select dialog will open with a suggestion to use a Soloist for the first song in the Jukebox list. This is normal. Press **[OK]** to accept the Soloist suggestion. (The Jukebox will not bother you with the Select Soloist dialog again; it will simply choose an appropriate Soloist for any given song in the Jukebox song list.)

Auto-Choose Soloists: Enable this option to permit the program to choose the Soloists to use.

Change Soloist instrument with 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.

Chapter 6: Making Songs

Making Your Own Songs

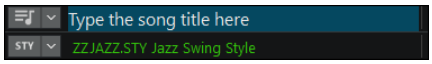
It's fun to play music with Band-in-a-Box, but it's even more fun to make songs of your own. This section gives you step-by-step instructions from start to finish.

Clear the Chord Sheet

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

Name the Song

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



Choose a Key

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

Typing **T K C Enter** keys sets the key of the song to C. Typing **T K B B Enter** 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 **T R F Enter** would transpose the song to the key of F, typing **T R A B Enter** would transpose the song to Ab.

 Another way to set a key signature is to click on the **[Key]** button on the top toolbar and choose the key from the lists of all major and minor keys. If you select from the "Transpose and Set Key Signature" column, the song will be transposed to the new key signature you choose. If you select from the "Just Set Key Signature (no transpose)" column, the key signature will be changed but the song will not be transposed.

You can have multiple keys in a song by changing the key signature in the **Edit Settings for Current Bar** dialog, which opens with the **F5** key.

Set the tempo

 The tempo is displayed next to the time signature. You can quickly set a specific tempo by typing the **T** key followed by the tempo and pressing the **Enter** key. For example, type **T 1 4 0** and press **Enter** to set the tempo of the song to 140.

Click on the tempo box on the toolbar, use the hotkey **Ctrl+Alt+T**, or select the menu item *Edit* | *Tempo* | *Set Tempo*. This opens a dialog where you can type in a tempo.

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

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

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

Setting the Relative Tempo

 The Percentage button allows you to quickly set the relative tempo. Click on the button and choose a percentage or use the *Custom Tempo %* menu item to set any value between 1% and 800%. 1% would be 1/100 of the original tempo and 800% would be 8 times the original tempo. Hotkeys are available: Ctrl - (minus key) for half speed and Ctrl = for normal speed.**Tap the Tempo**

 Not sure of the tempo for your song? Tap it in real time using the minus **[-]** or equals **[=]** key on your computer keyboard. Four taps on the minus key sets the tempo, while four taps on the equals key sets the tempo and starts the song playing. As you tap more than 4 times, the accuracy will improve (through averaging) and you can continue to tap until the target tempo has been reached. For example, in a 4/4/ style, once you tap 4 times a tempo will be set. But you can keep tapping and the tempo will change every beat, based on the average tempo that you have typed. You can also click on the on-screen **[-]** and **[=]** buttons to the right of the tempo box.

"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.

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

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

- **B E G I N 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.

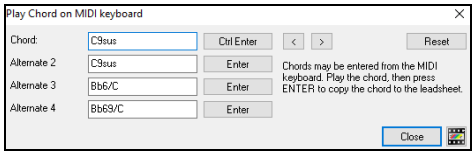
Another option is to right-click on a bar in the Chord Sheet to set it as the beginning or end of the chorus or the end of the song from the settings in the context menu.

Chord Entry

Enter Chords from MIDI Keyboard

You can enter chords from an external MIDI. Play the chord on the keyboard, then press **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 menu item *Window* | *MIDI Chord Detection* | *MIDI Chord Detection* to open the dialog.



When you play chords, Band-in-a-Box shows you the chord name and suggests alternates that you can choose from. Typing **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. It analyzes an audio file (WAV, WMA, MP3, WMV, or CDA) and imports it to Band-in-a-Box. It detects the tempo, bar lines, and chord changes, making it easy to turn your favorite audio files into Band-in-a-Box songs. This feature is fully described in the **Working with Audio** chapter.

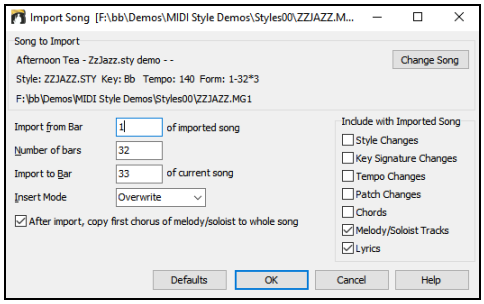
Import Chords from MIDI File - MIDI Chord Wizard

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

Import a Band-in-a-Box Song

You can import part or all of an existing Band-in-a-Box song to your current song, with options to specify the source and destination range, the type of information to import (chords, melody, lyrics, etc.) and more. To do this, choose the menu item *File* | *Import* | *Import MGU Song*.

In the **Import Song** dialog, select the range that you want to import (Import from Bar and Number of bars), and the destination bar (Import to Bar). You can also choose which information to import and set the insert mode (Insert/Overwrite).



Enter Chords with Computer Keyboard

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

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 section of the References chapter.

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.

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 cell 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.

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

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

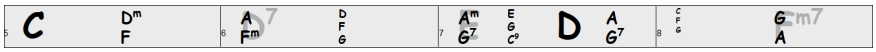
Right-click on a chord, and a menu allows you to make edits to the chords and other song settings. You can cut, copy, and paste chords in the Chord Sheet. Use the *Chord Builder* to try different types of chords or play the current chord to hear how it sounds. *Chord Options* include pushes, rests, shots, 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.

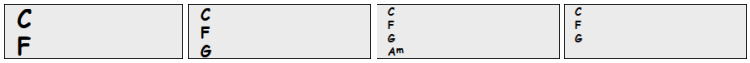
Note: The soloist and background RealTracks do not follow MicroChords by design because playing would be too chopping if they did.

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.

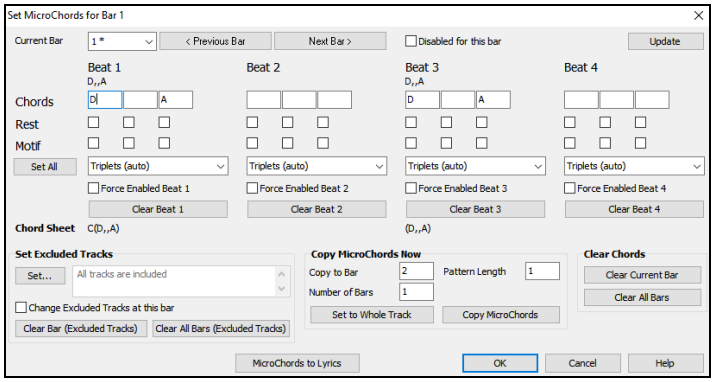
You can erase all chords (main and/or MicroChords) from the highlighted cell with the **Delete** key.

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.

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

You can also use a dialog to enter MicroChords. Press the **F6** or **M M 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 to create a specific rhythmic pattern. You do not need to enter chords as the motif will use whatever current chord is in the song. This feature allows selected tracks to play specific rhythms without changing the chords. For example, you might want the guitar

and bass to play a specific 16th rhythm in a funk song, while the piano and sax stick with the normal feel. Suppose you have loaded a funk style and you want a horn section to play a specific rhythm (16th-rest-rest-16th) in Beat 1 and 3 and just to rest in Beat 2 and 4. So, you check the "Motif" checkbox in the first and fourth slots, and the "Rest" checkbox in the second and third slots for Beat 1, and then you check the "Rest" checkbox for all slots in Beat 2. You repeat this patten for Beat 3 and 4. Enable the "Change Excluded Tracks at this bar" option and press the [Set] button to exclude tracks other than a horn section. To use this rhythm pattern in other bars, use the "Copy Chords" area. Now, when you play the song, you will hear horns to play hits interspersed with the cool lines that are part of the style itself.

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

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

Force Enabled 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-track setting for the current bar, and the **[Clear All Bars (Excluded Tracks)]** clears any track-excluded settings for all bars in the song.

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

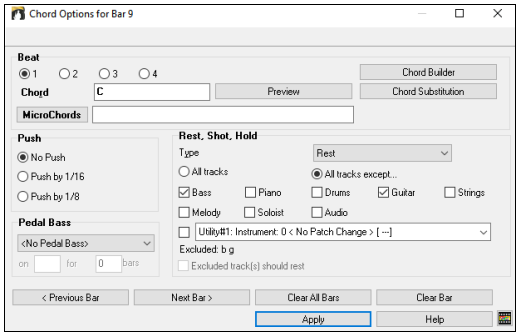
The **[Clear Current Bar]** button clears all settings from the current bar, and the **[Clear All Bars]** button clears all settings from all bars in the song.

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

[Chord Options] opens the Chord Options dialog.

Chord Options

C7 Chord options include rests, shots, holds, pushes, and pedal bass. The **Chord Options** dialog can be opened using the **[C7]** button on the top toolbar, the hotkey **Alt+F5**, or the context menu on the Chord Sheet.



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

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

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

Push: "Pushes" (sometimes called anticipations) are chords that are played *before* the beat. For example, in Jazz Swing the piano player often pushes a chord change by playing the chord an eighth note before the beat. Depending on the feel for the style in use, chords can be entered on either 16th or 8th note resolution. You can specify a chord to occur a 16th note before the beat for example, and all tracks will play it, including drums.

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

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

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

Support for other chord display types

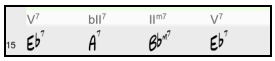
You can enter or display chords in Roman Numeral notation, Nashville notation, Solfeggio notation, or Fixed Do notation.

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

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

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

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



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

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

Preview Chords

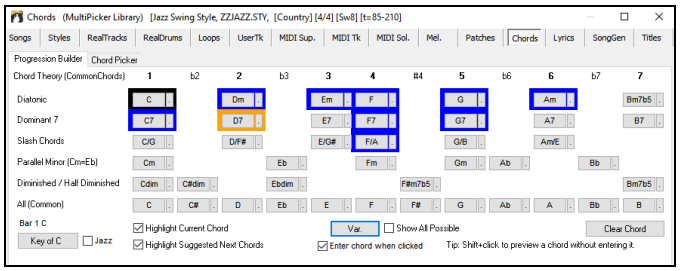
You can hear chords as you type them. After entering a chord name on the Chord Sheet or Notation window, press **Shift+Enter**. This enters the chord and plays it using the MIDI patches on the Piano and Bass tracks. You can also hear a chord that's already been entered: move the highlight to the bar with the chord and press **Shift+Enter** to play the chord on the first beat of that bar. To hear the chord on the second beat, press **Ctrl+Shift+Enter**. If no chord is entered at a bar, the last entered chord will be played.

Chord Builder

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

You can launch the **Chord Builder** using the **[Chord Builder]** button on the top toolbar, the menu item *Edit* | *Chord Builder*, or the hotkey **Ctrl+Shift+B**.

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



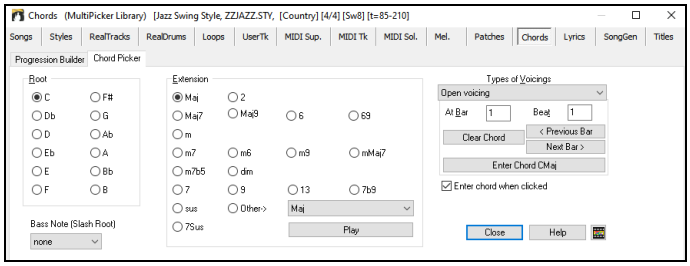
The current chord is highlighted in black and the suggested good chords to come after it are highlighted in colors. These occur if the **Highlight Current Chord** and **Highlight Suggest Next Chords** options are enabled. The blue color indicates common chords and the orange color indicates less common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

The top **Diatonic** row shows diatonic chords made up only of notes in the key. They are the most common chords used in the key, with the 1, 4, and 5 chords being the most common. Other rows add additional chords that are part of the key. The chords on the **Dominant 7** row are considered to be in the key when they resolve up a 4th to a scale tone. For example, A7 resolves to D, which is a scale tone in the key of C. The diatonic chords are also commonly used with different chord tones as the bass note. They are called slash chords, like C/E, are listed on the **Slash Chords** row. For a major key like C, the chords from the Cm key are also commonly used and are shown on the **Parallel Minor** row. The most common **Diminished** chord used is the 1 diminished family [Cdim7, Ebdim7, F#dim7] in the key of C. **Half-Diminished** chords (e.g., #4m7b5 [F#m7b5] and 7m7b5 [Bm7b5]) are used as 2-5-1 leading to minor diatonic chords. The **All (Common)** row lists all commonly used chords with the root in the key. Clicking on the small button on each row will list more suggestions.

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

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

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



Click on the root of the chord in the "Root" group, the "Extension" (Maj7 etc.), and an alternate "Slash-Note" root. For example, to make the chord F9/A, you would click on the "F" root, the "9" extension, and the Slash Root of /A. As you click on them, you will hear the bass note played by the MIDI instrument on the Bass track, and the extension played by the MIDI instrument on the Piano track. You can change these MIDI patches using *Select MIDI Instrument (Patch)* in the right-click menu on the track label in the Mixer or Tracks window.

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

Delete Chords

The chords at the current location of the highlight cell on the Chord Sheet can be cleared by pressing the **Delete** key, using the Windows® "Cut" command, or typing a comma and pressing **Enter**.

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

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

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

- **Rests** specify any, some, or all tracks to rest at any bar. For example, you could rest all tracks except the bass for the first 4 bars, and then add the piano for 4 bars, and then add the entire band for the rest of the song. You may optionally disable the rests in the middle or final choruses (e.g., where you would likely have a solo, and rests may not be appropriate).
- **Shots** specify certain tracks play a "shot," where the chord is played and then a rest follows. For example, the song "Rock Around the Clock" has a shot on beat 1 followed by a rest for 2 bars. The duration of "shots" is 60 ticks per beat.
- **Held chords** specify that certain tracks hold a chord sustained for a certain number of bars. For example, you can have the bass and piano hold a chord sustained while the drums continue to play a pattern.

A chord can be specified by adding a period after the chord.

C. indicates a C chord that is a REST.

C.. indicates a C chord that is a SHOT.

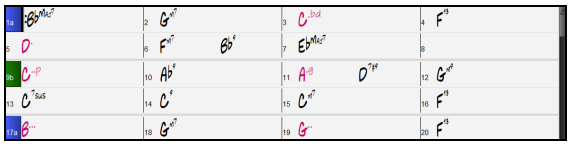
C... indicates a C chord that is a HELD CHORD.

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

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

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

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

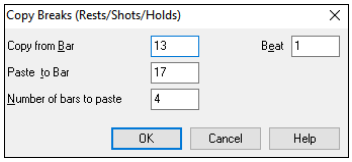


Breaks can also be set in the **Chord Options** dialog (**Alt+F5**).

Tip: You can adjust the velocity of shots and holds in the **Arrangement Options** dialog (*Options* | *Preferences* | [Arrange]).

Copy Breaks (Rests/Shots/Holds)

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



Pushes

"Pushes" (also called anticipations) are chords that are played before the beat. For example, in Jazz Swing, the piano player often "pushes" a chord change by playing the chord an eighth note before the beat.

Pushes in Styles

Styles can push any track so that the track plays before the chord begins. You don't need to worry about pushes in the styles, as they happen automatically. Just be aware that the styles can push the tracks, which makes them sound much better and more syncopated.

Pushes in Songs

Chords can be pushed by an 8th or 16th note. For example, you can specify a chord to occur a 16th note before the beat and all tracks will play it.

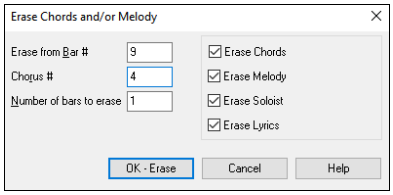
You can also specify that a chord change should happen before the beat. To do this, you can use either keystrokes, or the Chord Options dialog. To use keystrokes:

- Type the caret symbol (^) before the chord. (The caret symbol is located above the 6 on the keyboard).
- Type a single caret to get a chord an eighth note before the beat. e.g., ^C7
- Type a double caret to get a chord a sixteenth note before the beat. e.g., ^^C7

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

Erase Chords From.. To..

To erase bars with additional control for erasing the Melody, Soloist, and/or Lyrics, choose the menu item *Edit* | *Erase From.. To...*



With the **Erase Chords and/or Melody** dialog, you have complete control over erasing a number of bars of chords and/or the Melody, Soloist, and Lyrics. If you're erasing the Melody, Soloist, or Lyrics you need to specify which chorus you wish to erase.

Insert/Delete Bars

Choose *Edit* | *Insert Bars*, and the program will ask you to type in the number of bars you wish to insert. You can also use hotkey to insert N bars at the current location. For example, **I N 4 Enter** would insert 4 bars at the current location, and **I N 8 Enter** would insert 8 bars.

Choose *Edit* | *Delete Bars*, and the program will ask you to type in the number of bars you wish to delete.

Copy and Paste a Section of Chords

Copying a section of chords is done in the same manner as copying text in a Windows® word processor (read on if you are unfamiliar with how this is done). There are also similar "keyboard shortcuts" for these operations as listed in Keystroke Commands – 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.

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:

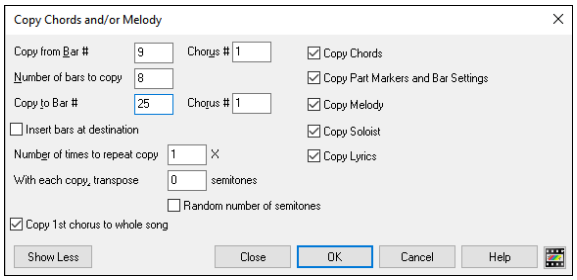
- To copy it to bar 23 and insert the 8 bars at that location, drag the bar number and drop it at bar 23.
- To copy it to bar 23 and overwrite the 8 bars at that location, hold down the **Ctrl** key and drag the bar number and drop it at bar 23. In the dialog that appears, just press OK.

Copy Chords and/or Melody

Another way to copy chords is to open 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.

Number 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 number 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.

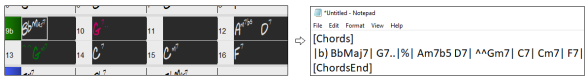
The chords always get copied. The Melody, Soloist, and Lyrics also get copied if these items are set in the **Copy Chords and/or melody** dialog (**Alt+C**).

Copy and Paste Chords as Simple Text

Copy from a Band-in-a-Box song

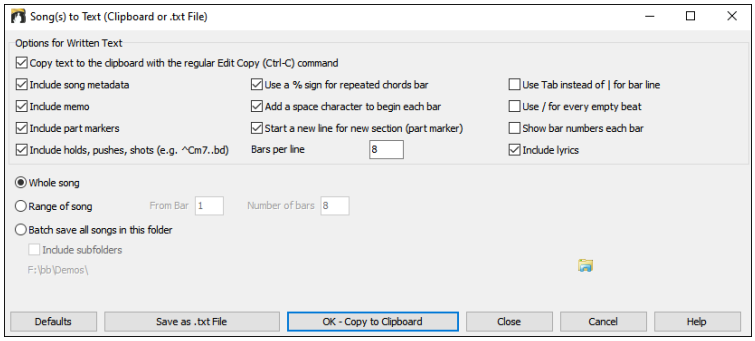
Chords can be copied as a simple text format and be pasted into another song in Band-in-a-Box or a text file in a program like Notepad.

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 must 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.

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

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

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

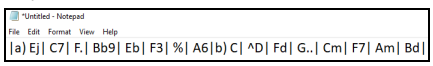
Batch save all songs in this folder: With this mode, you can copy or save all songs in a specific folder. Press the folder icon to select the folder, and choose the option to include subfolders of that folder. Also select the destination with the **Batch Save As** option. You can copy all songs to the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

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

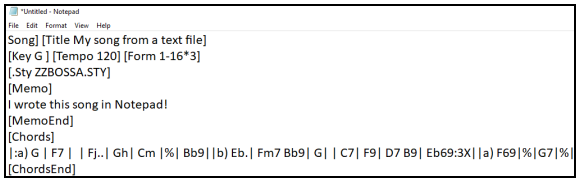
The **[Close]** button closes the dialog, saving the settings but not copying anything.

Copy from a text file

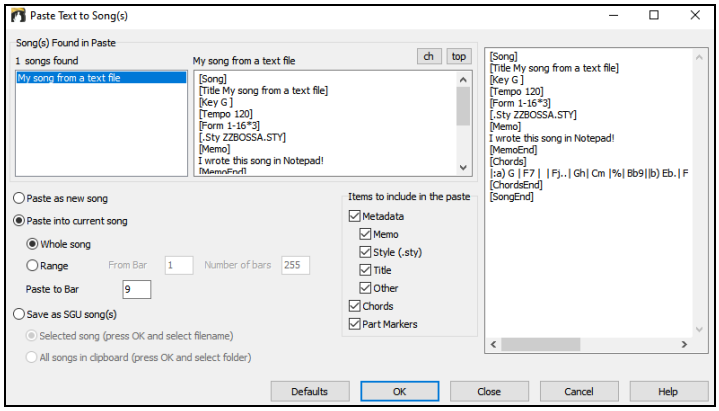
You can copy chords in a text file and paste them into a Band-in-a-Box song. Type chords in a text file using a vertical line for a bar line. If you want a blank bar, leave a space or type a % sign between vertical lines. For example, you can type | D | G7 | | F | or | D | G7 | % | F |. You can use shortcuts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



You can even enter a whole song 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 opens the **Paste Text to Song(s)** dialog.



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

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

Paste as new song: This mode 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.

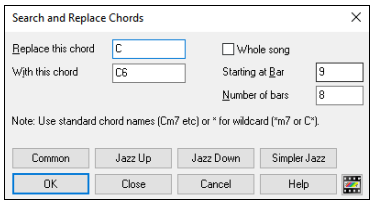
Reduce/Expand Chord Durations

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

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

Search and Replace Chords

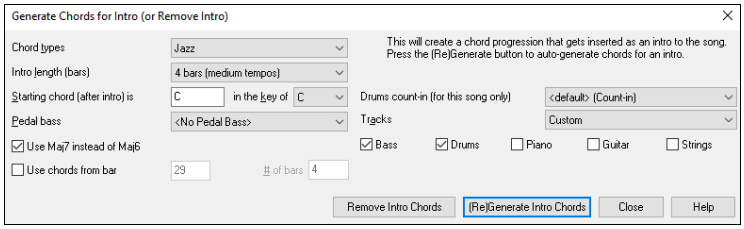
The menu item *Edit* | *Chords* | *Search/Replace Chords* lets you search and replace chords, with support for asterisks (*) as wildcards. You can use Roman numerals or numeric chord names—for example, replacing a V chord with V7, or 5m with 5m7. Because these settings are remembered between songs, this feature is especially useful when making changes across multiple songs.



The **[Simpler Jazz]** option will simplify chords like C13#11#5 to simply C9.

Auto Generate (or Remove) Intro Bars

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



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

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

‘Jazz Up’ the Chords

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

‘Jazz Down’ the Chords

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

Chord Substitution

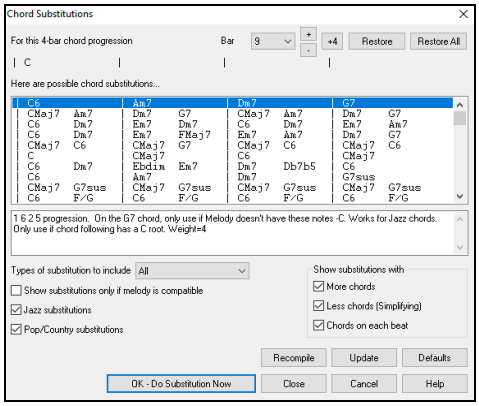
Reharmonizing a song with the Chord Substitution Wizard is a fun and educational way to perform or practice a familiar song in a brand-new way. For example, if you had chords such as “Dm7 G7 Cmaj7,” a list of substitutions including the tritone substitution “Dm7 Db7b5 Cmaj7” would be offered to you for use in your song.

There are 2 ways to get chord substitutions.

1. Let Band-in-a-Box show 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.



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.

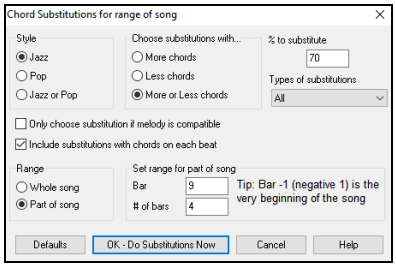
Types of substitutions to include: This combo box will filter the substitutions to include only the best substitutions or all of them.

The **[Recompile]** button is only used if you have edited the chordsub.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.

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)*.



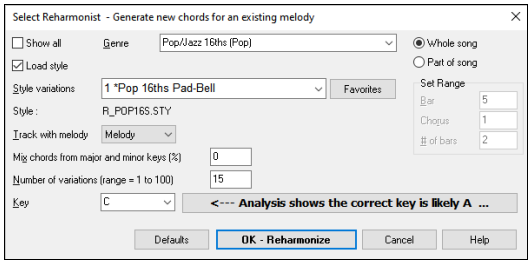
If you want Band-in-a-Box to only generate chords for a certain range of bars, you should highlight that range of bars in the Chord Sheet first, and then open the dialog. The range will then be set to “Part of song” and the “Bar” and “# of bars” settings will also be set. You can override these settings with manual settings, if necessary.

Generate Chords for a Melody

Use the “Reharmonist” feature to generate chords for a melody or create an improved chord progression. It produces a chord sequence in the chosen genre, based solely on the melody, ignoring any existing chords in the song. The Reharmonist feature provides two separate windows: one allows you to reharmonize the entire song with a new chord progression, and the other shows a list of possible reharmonizations for a selected section of the song.

Reharmonization (Auto-Generate)

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

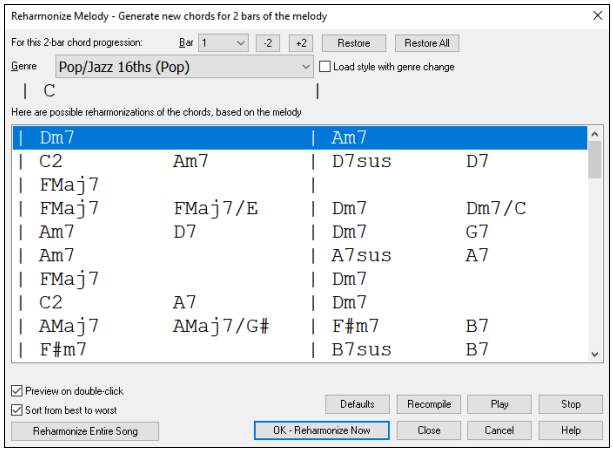
Verify that the **Key** is correct. Band-in-a-Box analyzes the melody and gives its best guess as to the best key for the song. If it is different from the current key, Band-in-a-Box will suggest the new key, and you can press the button to set the key to the new key.

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.

Reharmonization (Choose)

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



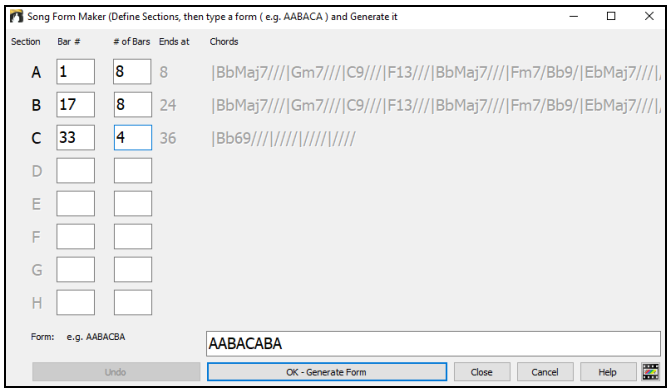
The progressions are sorted in alphabetical order, or from "best to worst" depending on the setting.

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

Rearrange Chords - Song Form Maker

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

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



Define the sections (e.g., A = bars 1 for 8 bars, B=start at bar 17, for 8 bars C=start at bar 25, for 4 bars), type the form that you want (AABACABA), and press **[OK - Generate Form].**

The form string and sections are saved with the song.

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

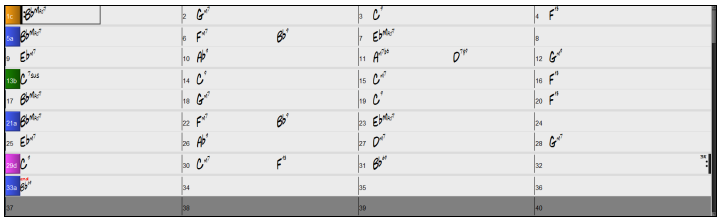
Use the **[Undo]** button to reverse your changes.

Part Markers and Substyles

Part Markers

Part Markers (a, b, c, d, etc.) are placed on the Chord Sheet to indicate a new part of the song, to insert a substyle change, or to insert drum fills. They typically occur every 8 bars or so but may be placed at the beginning of *any* bar.

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



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

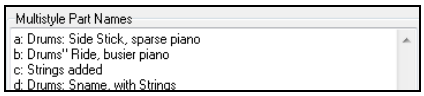
MultiStyles

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

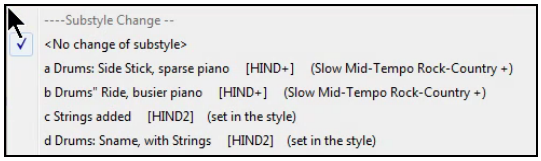
- Substyle “a” is usually used for the verse of a song.
- Substyle “b” is usually used for the “b-section” or the chorus, and for soloing in the middle choruses.
- Substyle “c” is usually used for the intro or for an opening verse or pre-verse.
- Substyle “d” is usually used for a break or interlude.

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 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. The names are set in the **StyleMaker Miscellaneous Style Settings** dialog (*File* | *Edit Current Style* | [Misc]).



If the style is a MultiStyle, you can right-click on a bar number in the Chord Sheet 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.

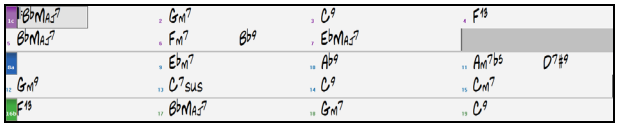
You can get no drum fill on the bar before a part marker, or you can get a drum fill at any bar without needing a part marker. This is controlled in the **Edit Settings for Current Bar** dialog (**F5**). When the “Allow Drum Fill” option is checked, you’ll get a drum fill at the current bar. If you are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

Section Paragraphs

When you’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 (a part marker) occurs, we start the new section on a new line and draw a grey line above to clearly mark the new section. You will see each section on a new line so that the form of the song is easier to see.

For example, if you have a song with a 7-bar section, followed by 8-bar sections, earlier versions of Band-in-a-Box wouldn’t start the other sections on a new line. The result was that it was hard to delineate the sections, as if an entire story was told within one paragraph.

With the Section Paragraphs feature, you will see each section on a new line so that the form of the lead sheet is easier to see. Sections can be as short as 2 bars.



The feature is configurable and optional with the “New line for every section” setting in the **Display and Chord Sheet Settings** dialog (*Options* | *Preferences* | [Display]). You can also set the minimum number of bars that is required to start a new line with the “minimum section” setting. For example, if this is set to 8, then there won’t be a new line for the next part marker if that section has only 4 bars.

Generating Tracks

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

Selecting Styles

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

In the Chord Sheet or the Notation window, you can quickly 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.

The StylePicker

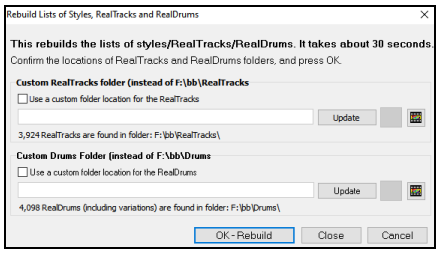
The **StylePicker** lists all styles that are in the *C:\bb\Styles* folder, providing information such as genre, type (Real/MIDI), time signature, feel, tempo, number of instruments, number of substyles, and more. It also includes useful features for selecting styles, such as filters, search options,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

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

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

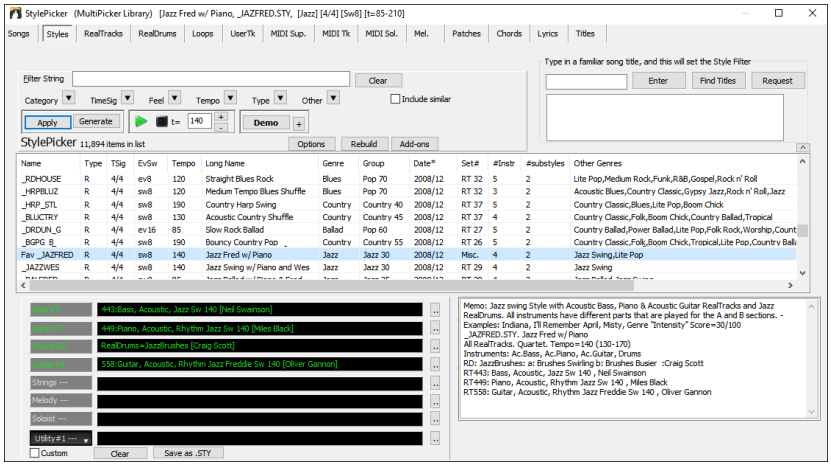
Rebuild List of Styles, RealTracks and RealDrums

If the style list needs rebuild when you open the **StylePicker**, a dialog will show 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.

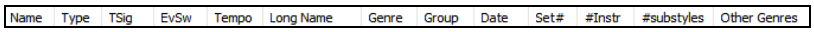


Note: The dialog can be accessed with the **[Set RT/RD Folders]** button in the **Track Settings and Actions** dialog (**F7**).

A progress bar appears at the top of the **StylePicker** during style rebuild. Once 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.

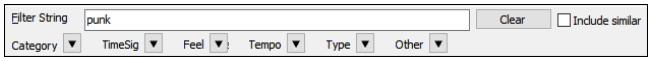


Styles List



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.

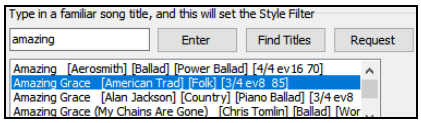
Filter



You can easily find a style using the text filter. For example, to find punk styles, simply type "punk" and the list will be filtered to show punk styles. If there is a RealTracks musician that you want to check out, just type in his name, and the list will show styles with that musician in them. You can also use the arrow button to select a category, time signature, feel, etc., and you will immediately see the filtered list.

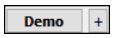
If **Include Similar** is unchecked, then the filtered list will show the exact match only, but if this option is checked, then the list will show the exact match and the similar styles. The **[Clear]** button will clear any filter so all styles will display.

Style Suggestion



In the **Type in a familiar song title** field, type in a familiar song title, artist name, or genre of music, and the StylePicker will filter the list by the genre, feel, tempo, and time signature of that song title. You can also press the **[Find Titles]** button to open the **Song Titles Browser**, which allows you to browse and filter the huge list of over 21,000 popular song titles.

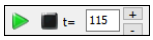
Instant Preview of Styles - Audio Demos



The **[Demo]** button plays a pre-made audio demo of the selected style. The audio demos are found on your hard drive or on the Internet (www.pgmusic.com). The program will play the hard drive version if available; otherwise, it will play from the Internet. The [+] button opens a menu with options to enable Internet use for audio demos, adjust their volume, load demo songs for the selected style, open the folder containing audio demos on your hard drive, and more.

Instant Preview of Styles – Play Your Song

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



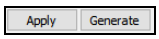
The green arrow button plays your song with the currently highlighted style. The black square button stops playback of the song or the audio demo.

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

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

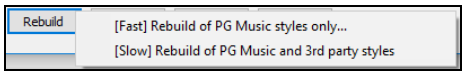
The ideal tempo for the selected style is shown in "t=" but you can change it to any tempo by typing a number or clicking on the [+] and [-] buttons, even while the song is playing.

[Apply] [Generate]



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

Rebuild of Styles List



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

Customization

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

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

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

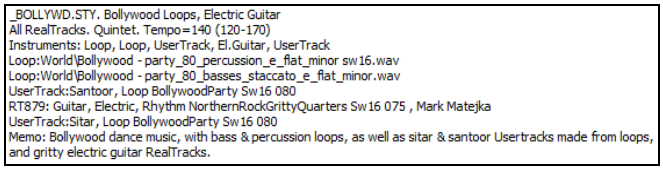
When the **Custom** option is checked, the tracks of the currently selected style will be overridden with your choices.

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

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

Memo

This area shows additional information about the style. You can see instruments, artists, a brief description, and song examples currently selected style.



Options

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

Remix Full Vocal Songs

Band-in-a-Box has over 150 original songs (Pop, R&B, Modern Country, etc.) with high-quality, great sounding vocals, harmonies and Band-in-a-Box arrangements. They are included in the Artist Performance Sets 11 to 18. Use them to remix new arrangements, starting from these high-quality, great sounding tracks!

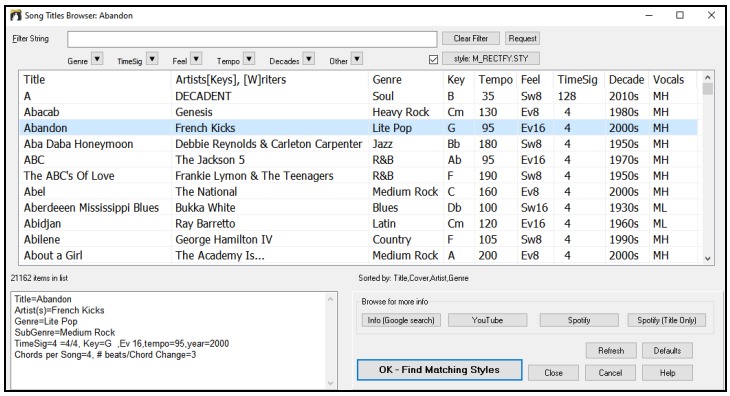
To hear the audio demos, press the **[Other]** filter button in the **StylePicker**, and select *Styles that have .wma full song demos, with vocals* from the drop-down menu. Or, press the **[Category]** filter button, select *Choose and Show User Category* from the drop-down menu, and select "PGMusic\Style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

Song Title Browser

This window shows basic information, such as artist, genre, time signature, key, and more, for over 21,000 popular songs. Select a song, and it will find styles that match the genre, feel, time signature, and tempo of the selected song.

You can open this window by pressing the **[Titles]** tab in the **MultiPicker Library** or the **[Find Titles]** button in the **StylePicker**, or using the hotkey **S 3 Enter**.

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



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 genre, time signature, feel, tempo, decade, and more.

The chord density filter is available. Press the **[Other]** filter button and select one of the menu items below *Filter by Chord Density*. For example, you can search titles that have chord changes in every 1-4 beats. You can also filter the list by chord complexity. This is scaled by 1 to 10; 1 means simple with few chord changes and 10 means complex with many chord changes. Press the **[Other]** filter button and select one of the menu items below *Filter by Chord Changes*.

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

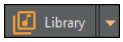
If you do not see a song title you are looking for, press the **[Request]** button. This will launch your internet browser and open the PG Music forum page where you can request to add the song to the database.

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

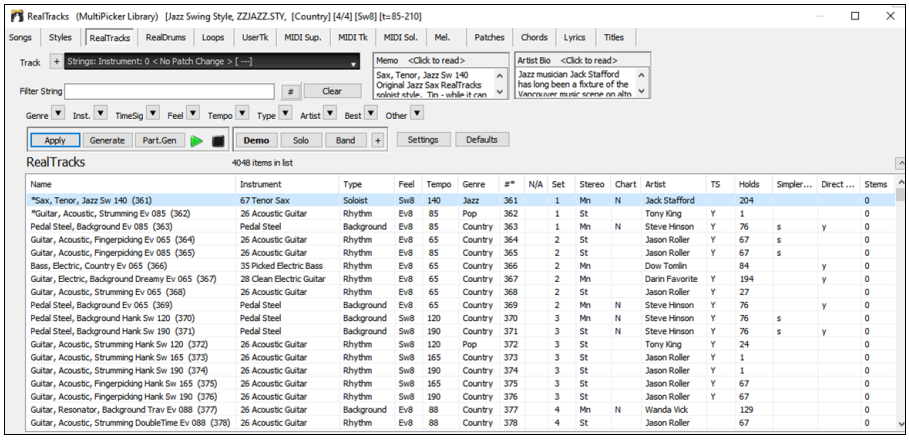
Once you have found a song, press the **[OK - Find Matching Styles]** button (or the **[Apply – Find Matching Styles]** button in the **MultiPicker Library**). This will take you to the **StylePicker** with styles that best match the tempo, feel, and genre of the selected song title.

MultiPicker Library

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



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



Use the tab buttons at the top of the window to switch the features.

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

[Styles]: This tab opens the StylePicker. Styles refer to styles of music like Jazz, Latin, Blues, Pop, Rock, Country, etc. You can pick a musical style either before or after you have entered the chords to a song. The StylePicker lists all styles with full information. It has a great filter feature for finding a perfect style for your song by selecting elements such as time signature, feel, or tempo, or by simply typing in a familiar song title.

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

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

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

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

[MIDI Sup.]: MIDI SuperTracks are called "SuperTracks" because they are generated using a different engine than typical MIDI tracks. Typical MIDI tracks are generated from C7 patterns in a style and repeat these patterns over any chord. MIDI SuperTracks use actual MIDI playing from musicians (similar to RealTracks in that regard), so are not based on patterns.

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

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

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

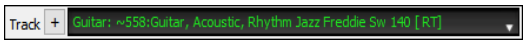
[Patches]: This allows you to choose from a list of over 1,100 MIDI patches (instrument sounds), all categorized by GM numbers.

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

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

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

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



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

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

Name	Instrument	Type	Feel	Tempo	Genre	#*	N/A	Set	Stereo	Chart	Artist	TS	Holds	Simpler Available	Direct Input Available	Stems

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

- For RealTracks and MIDI SuperTracks, the **Type** column shows the types of playing (Rhythm, Background, and Soloists). For styles, this column tells you whether the style has RealTracks only ("R"), MIDI only ("M"), or a combination of RealTracks and MIDI ("RM").
- The **Feel** column tells you whether the playing is in an even 8th feel, an even 16th feel, a swing 8th feel, or a swing 16th feel.
- The **Tempo** column shows the base (or typical) tempo.
- For the RealDrums, the **/4** column indicates the time signature. If this column is empty, the time signature is 4/4; if there is a 3 in this column, the time signature is 3/4. There are also **Lo** and **Hi** columns that shows the recommended tempo range, and the **x** column tells if the tempo of the RealDrums that is out of range for the song.
- The **Genre** shows the types of music such as Jazz, Rock, Country, etc.
- There is a **Group** column for the styles list. The styles are grouped into three groups: Pop, Jazz, and Country. This column also shows a "genre score," which describes a style by a simple number from 1 to 100. This works as follows: quiet, classical, acoustic, jazz, or folk would have low genre scores (1 to 30); loud, aggressive, or heavy rock would have high genre scores (80-100); and light-medium pop would have mid-range genre scores. You can filter the style list by the genre score with the "Other" filter button either by choosing a pre-defined range or setting your own custom range. For example, if you're looking for a quiet "living room" type style, use the filter to only show styles with a genre score less than 40. This might show jazz, classical, folk or other quiet-acoustic styles.

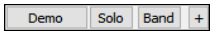
- The **N/A** column shows “N/A” for the items that you have not installed yet or haven’t purchased.
- In the **Set** column the number of the RealTracks set that includes the instrument. This column also tells you whether a video is available for the RealTracks/RealDrums.
- The **Stereo** column shows whether the playback is stereo or mono.
- The **Chart** column shows “N” if notation is available. This column shows “Gt” for RealTracks or MIDI SuperTracks that have notation with accurate guitar tab and on-screen guitar fretboard display.
- The **Artist** column shows the name of the player. You can see the “Artist Bio” box for information about the player.
- The letter “Y’ in the **TS** column means that Tempo Swapping is supported. If you have similar RealTracks/ MIDI SuperTracks available at different tempos, Band-in-a-Box automatically chooses the best one to use. For MIDITracks, this column indicates a note density. For example, d=1 means there is one note in each bar and d=8 means there are eight notes in each bar.
- If a number shows in the **Holds** column, the RealTrack supports shots, holds, and pushes.
- The **Simpler Available** column shows he letter “s” if there are simpler options available. These are parts with less busy, less embellished playing for generating simpler arrangements.
- The **Direct Input Available** column has the letter “y” if there is an option of clean recordings without effects. This allows you to start with a clean track and add your own effects.
- For RealTracks and RealDrums, there is a **Stems** column. For RealTracks, it shows number of individual instruments/voices available. For RealDrums, it shows the number of microphones used for stems during the actual recording sessions. When you select a RealTrack/RealDrum that has stems, you will see what they are just below the list. Using the checkboxes, you can load all stems, the selected stems, or the mix of all stems for your song. If you select all or individual stems, each stem will be loaded to separate tracks, so you can control volume, pan, etc. for each stem using the Mixer.
- The styles list has extra columns. The **Date** column shows the date when the style was made. The **Set #** column shows the set number that includes the style. The **# Instr** column shows the number of instruments that are present in the style, The **# Substyles** column shows the number of substyles contained in a style.

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

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

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

Audio demos are available.

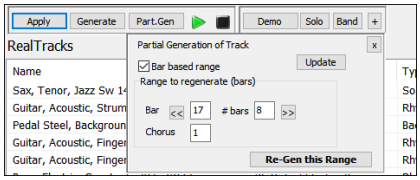


To hear them, press the **[Demo]** button. Double-clicking on an item in the list or pressing the spacebar also plays the audio demos unless you have enabled the *Double-Click (or Spacebar) plays Chord Sheet (not pre-made demo)* option in the **[+]** button. For RealTracks, RealDrums and MIDI SuperTracks,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

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

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

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



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

RealTracks Settings and MIDI SuperTracks Settings Panels

- The **Timebase** option is to play the selected RealTracks/MIDI SuperTracks at normal, half time, double time or triple time.
- The **[Medley]** button allows you to create a medley of RealTracks on the same track.
- If **Bluesy** is checked, the selected RealTracks/MIDI SuperTracks will play in a bluesy style, where major triads are treated like 7th chords.

- If **Simpler** is checked, the selected RealTracks/MIDI SuperTracks will play a simpler arrangement (less busy, less embellished). See the "Simple Available" column for availability of simpler RealTracks/MIDI SuperTracks.
- If **Direct Input** is checked, the selected RealTracks/MIDI SuperTracks will use a "clean signal" guitar so that you can add your own effects. See the "Direct Input Available" column for availability of clean recordings.
- If you check the **Held** option, the selected RealTracks/MIDI SuperTracks will play held chords.
- Select **Disable RealTracks for this track (Force this track to MIDI)** if you don't want RealTracks for this track, even if the current style specifies a RealTrack.

RealDrums Settings Panel

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

Melodist Settings Panel

In this panel, you can select elements such as melody, chords, song title, etc. that the Melodist will generate. If the **Chords** checkbox is enabled, the Melodist will generate chords. To keep the current chord progression in your song, uncheck this option. By default, the Melodist will use the associated style, but if you don't want the current style changed, uncheck the **Style Change** option. You can also use the preset buttons to quickly select the elements. For example, the **[Chords Only]** button checks the "Chord" option and unchecks all other elements. The **[Chords (from Existing Melody)]** generates chords based on the existing melody using the Reharmonist feature. The **[More Melodist]** button opens a dialog that allows you to generate songs and play them in a jukebox style, select the number of choruses, access the Melodist Editor, and more.

MIDI Soloists Settings Menu

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

Defaults Panel

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

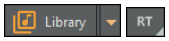
Style Options

For styles, there is an **[Options]** button that shows a menu with options to select/create User Category, add the current style to the User Category, set styles as favorites, etc.

Generating RealTracks

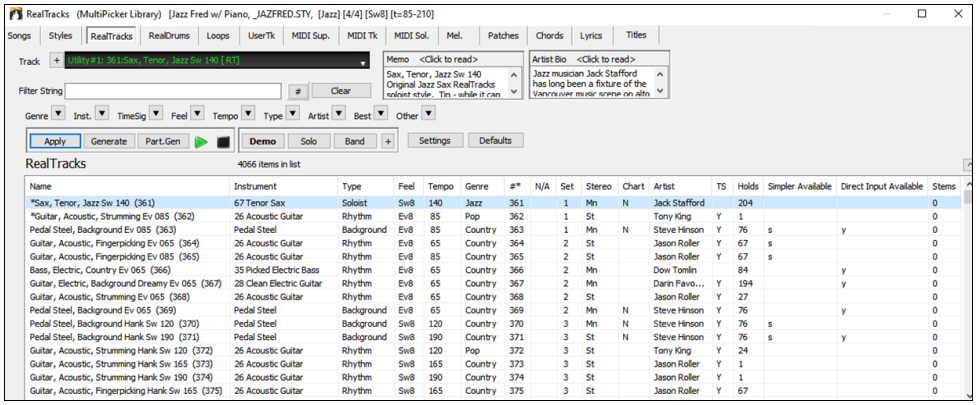
RealTracks are recordings of top studio musicians and recording artists. RealTracks are not "samples" but full recordings, lasting several bars at a time, and can generate tracks that will play along in perfect sync with the other Band-in-a-Box tracks. Best of all, they follow the chord progression that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

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



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

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



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

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

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

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

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

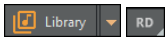
Audio demos are available. To hear them, select a RealTrack and press the **[Demo]** button. Double-clicking on a RealTrack in the list or pressing the spacebar also plays the audio demos if you have enabled the *Double-Click (or Spacebar) plays Chord Sheet (not pre-made demo)* option in the **[+]**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

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

Generating RealDrums

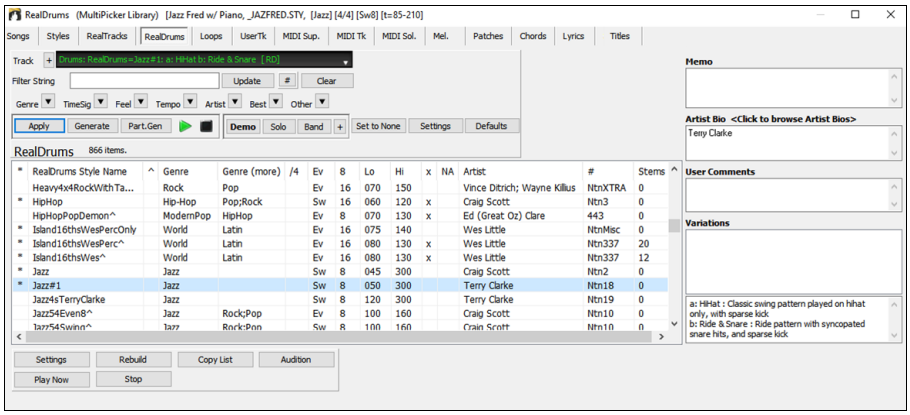
RealDrums are recordings of top studio drummers, playing multi-bar patterns. MIDI drums are patterns based on single drum hits, being programmed, typically on a quantized grid, of what people assume drummers are typically playing. We record drummers at multiple tempos, so the playing you hear at various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

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



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

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



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

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

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

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

You can use the filter features to search for RealDrums. Type a text (e.g., bossa) in the **Filter String** field, and press **[Update]**. You will the see only RealDrums that contain the typed text in the title, memo, genre, etc. If you separate terms with a space, each term is searched for

separately. So, a search for “Bossa Rock Ev 120,” will find any Bossa Rock styles with an Even feel that would work with a tempo of close to 120. Adding a search term that has a number will filter for RealDrums that match the tempo or within a compatible range. You can also use the arrow buttons to quickly filter the list by genre, instrument, time signature, feel, and more.

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

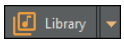
The **[Apply]** button applies the selected RealDrums to the current track. This won’t generate a track but if you press the **[Generate]** button, the entire track will be generated and the song will play from the current position. **Shift**+clicking on this button generates the entire track and plays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

Generating Loop Tracks

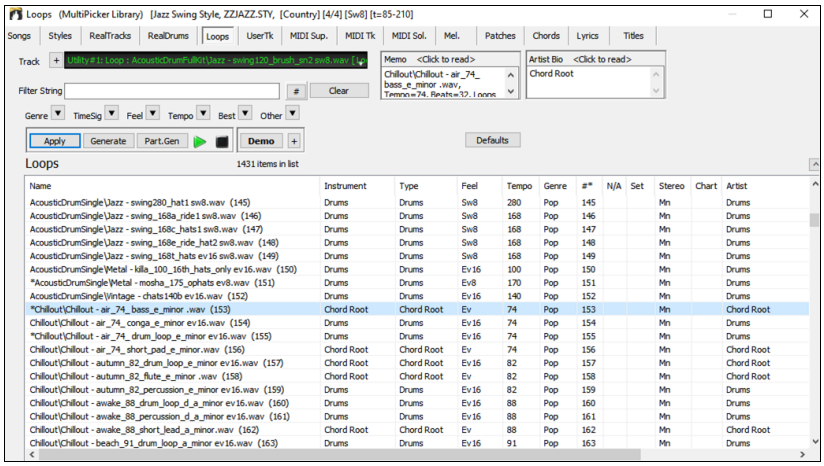
You can add your own or third-party loops to any track. Loops are audio files (wav, wma, m4a, mp4, mp3) that reside in the *bb\RealTracks\Loops* folder. You can add your own files to this folder.

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.

Loops Picker (MultiPicker Library)



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



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

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

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

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

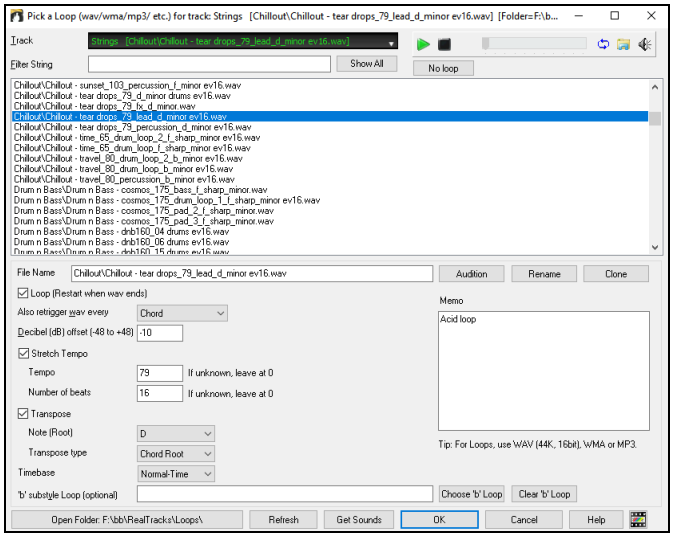
You can use the filter functions to search for Loops. Type a text (e.g., “bossa”) in the **Filter String** field, and the list will be filtered to show only the Loops that contain that text somewhere in the name, genre, memo, etc. You can also use the arrow buttons to quickly filter the list by genre,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

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

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

Loops Picker (standalone dialog)


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



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

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

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

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

For a nature sound, there is no tempo, 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.

Tutorial Demo Songs - Loops

To see the Loops feature in action, open this folder: *C:\bb\Documentation\Tutorials\Tutorial - BB2012* and open one of these files:

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

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

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

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

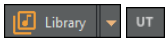
Generating UserTracks

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

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

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

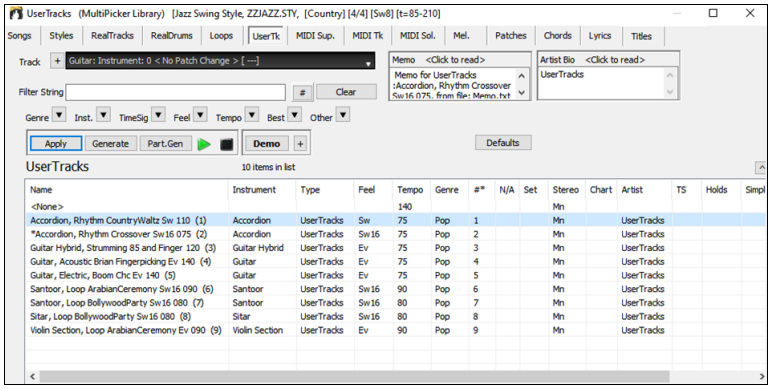
You can use the UserTracks in a similar manner to using RealTracks.



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

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

UserTracks Picker (MultiPicker Library)



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

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

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

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

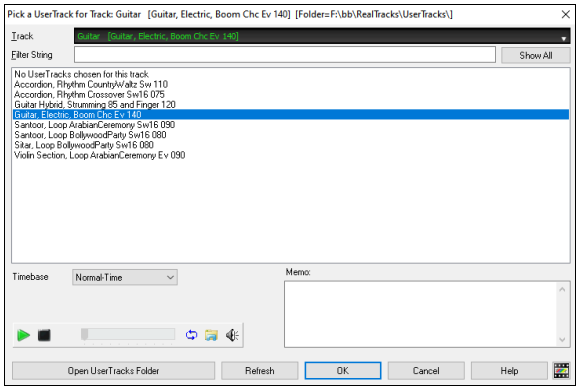
Right-clicking on the list will open a menu with commonly used functions, such as toggling a favorite, displaying only favorites, clearing the filter, and more.

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

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

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

UserTracks Picker (standalone dialog)



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

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

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

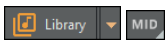
Select a UserTrack and press **[OK]**. Now the track behaves like RealTracks. Simply press the **[Generate and Play]** button to hear it.

Generating MIDI SuperTracks

MIDI SuperTracks are MIDI tracks that can be added to a track or a style and play like other MIDI tracks in a style. They are called "SuperTracks" because they are generated using a different engine than typical MIDI style tracks. Typical MIDI style tracks are generated from C7 patterns in the style and repeat these patterns over any chord. MIDI SuperTracks use actual MIDI playing from musicians (similar to RealTracks in that regard), so are not based on patterns.

To use MIDI SuperTracks, either:

1. Choose a style or song that has MIDI SuperTracks and press Play. Look in the *bb\Demos\MIDI SuperTracks - Demos* folder for these songs.
2. Add a MIDI SuperTrack to a certain track.

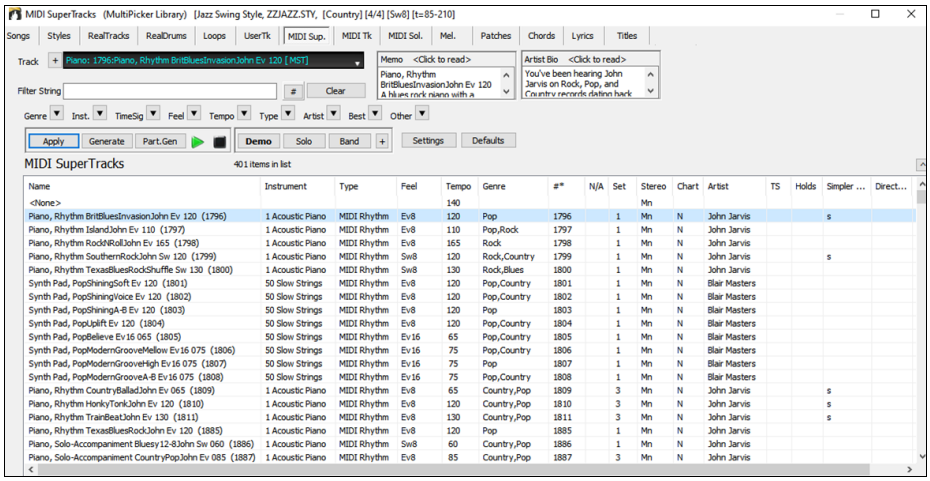


Click on the down arrow beside the **[Library]** button on the side toolbar and select *MIDI SuperTracks* from the drop-down menu to open the **MIDI SuperTracks Picker**. You can also use the **[MIDI Tracks]** button on the top toolbar.

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

basic functionalities as the floating window, but it features a different GUI and lacks options to switch the track, generate a portion of the track, access track settings (such as solo, mute, freeze, volume, reverb, etc.) or change the font size of the list.

MIDI SuperTracks Picker (MultiPicker Library)



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

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

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

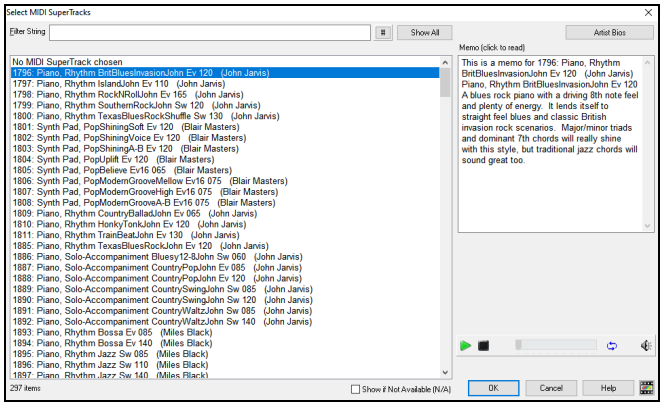
Right-clicking on the list opens a menu with commonly used functions, such as toggling a favorite, displaying only favorites, clearing the filter, and more.

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

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

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

MIDI SuperTracks Picker (standalone dialog)



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.

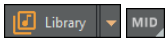
You can preview the MIDI SuperTracks by double-clicking on the list or using the transport control buttons.

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

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

Generating Custom MIDI Tracks

You can add MIDI tracks individually from a MIDI style to any track in your song.

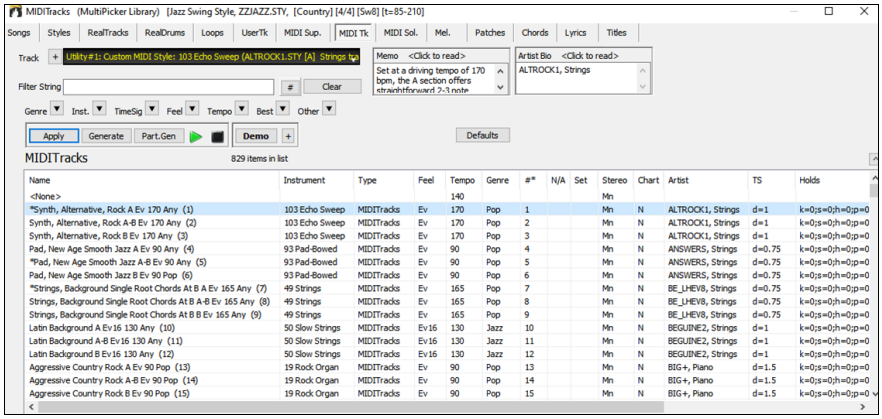


Click on the down arrow beside the **[Library]** button on the side toolbar and select *MIDITracks (from .STY)* from the drop-down menu to open the **MIDI SuperTracks Picker**. You can also use the **[MIDI Tracks]** button on the top toolbar.

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

MIDI Track Picker (MultiPicker Library)

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



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

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

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

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

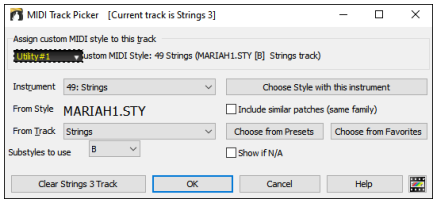
You can use the filter functions to search for MIDI Tracks. Type a text (e.g., "bossa") in the **Filter String** field, and the list will be filtered to show only the MIDI Tracks that contain that text somewhere in the name, genre, memo, etc. You can also use the arrow buttons to quickly filter the list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

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

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

MIDI Track Picker (standalone dialog)

This dialog allows you to select MIDI tracks from any MIDI style.



You can select MIDI tracks in different ways:

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

The **Substyles to use** option lets you select a substyle from the selected style.

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

Tutorial Demo Song – Adding MIDI Tracks

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

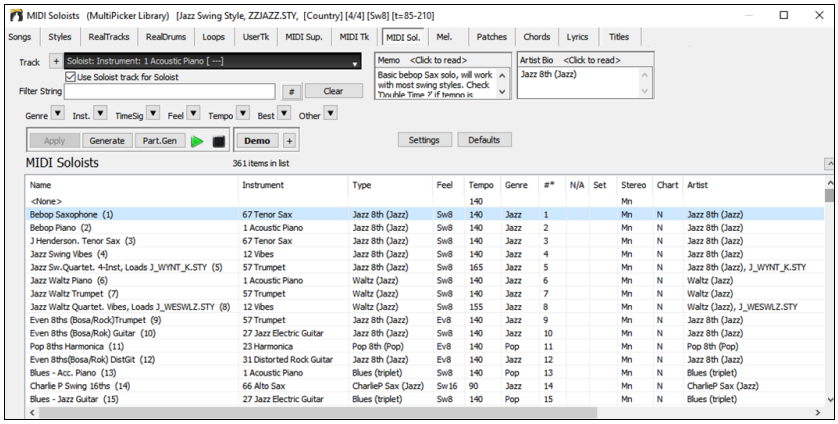
Generating Soloist Track

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

MIDI Soloist Picker (MultiPicker Library)

The **MIDI Soloist Picker** displays a list of Soloists with information such as instrument, genre, feel, tempo, and more. It also includes useful features for selecting Soloists, including filters, search options, demos, memos, etc., and allows you to generate the entire track or just a portion of it.

To use this feature, click on the down arrow beside the **[Library]** button on the side toolbar and select *MIDI Soloists* from the drop-down menu.



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

> **Note**: When selecting a track other than the Soloist track, uncheck the "Use Soloist track for Soloist" option below the track selector so that the Soloist will be generated on the selected track, not the Soloist track.

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

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

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

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

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

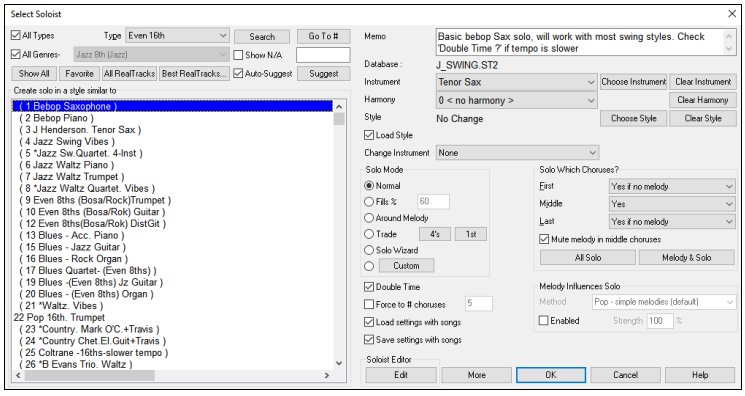
Some Soloists use a specific style to generate a track. To prevent the current style in your song from being changed, click the **[Settings]** button and uncheck the *Allow Style Changes with MIDI Soloists* option.

You can press the **[Generate]** button to generate the entire track and play the song. The green arrow button plays the song from the current position, and **Shift**+clicking on it plays the song from the beginning. The black square button stops the song or the audio demo. If you want to generate just for a portion of the track, press the **[Part.Gen]** button to open a small panel. Then, specify the range based on either the full bar boundaries or precise regions in bars/beat/ticks, and press the **[Re-Gen this Range]** button. (**Note**: The **[Apply]** button is not relevant for Soloists.)

MIDI/RealTracks Soloist Picker (Select Soloist Dialog)

Use the **Select Soloist** dialog to generate a MIDI or RealTracks Soloist track.

To open it, use the **[Soloist]** button on the top toolbar, the hotkey **Shift+F4**, or the menu item *Soloist* | *Generate and Play a Solo*. You can also **Ctrl**+click on the **[Soloist]** button on the top toolbar.



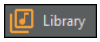
Choose one of the available Soloists, optionally customize the settings, and press OK. It will play a great solo for your song!

Generating Melody Track

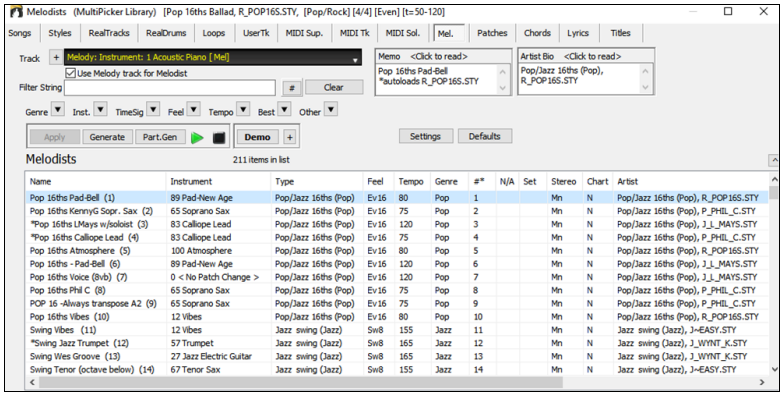
Feel like composing a brand-new song? With Band-in-a-Box, you can compose a new song in the style of your choice, complete with an intro, chords, melody, arrangement, and improvisations— all created by the program.

Melodist Picker (MultiPicker Library)

The **Melodist Picker** displays a list of Melodists with information such as instrument, genre, feel, tempo, and more. It also includes useful features for selecting Melodists, including filters, search options, demos, memos, etc., and allows you to generate the entire track or just a portion of it.



To use this feature, click on the down arrow beside the **[Library]** button on the side toolbar and select *Melodists* from the drop-down menu.



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

> **Note**: When selecting a track other than the Melody track, uncheck the "Use Melody track for Melodist" option below the track selector so that the Melodist will be generated on the selected track, not the Melody track.

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

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

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

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

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

The **[Settings]** button opens a panel, allowing you to select the elements the Melodist will generate.

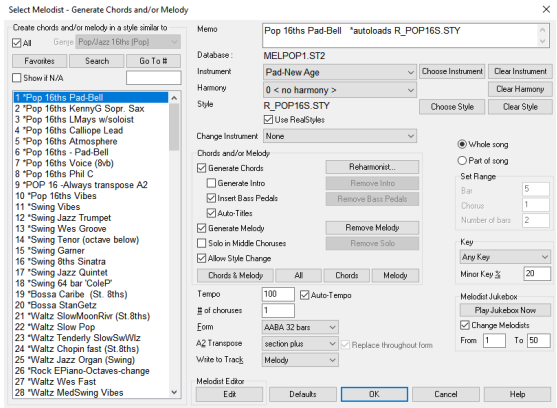
You can press the **[Generate]** button to generate the entire track and play the song. The green arrow button plays the song from the current position, and **Shift**+clicking on it plays the song from the beginning. The black square button stops the song or the audio demo. If you want to generate just for a portion of the track, press the **[Part.Gen]** button to open a small panel. Then, specify the range based on either the full bar boundaries or precise regions in bars/beat/ticks, and press the **[Re-Gen this Range]** button. (**Note**: The **[Apply]** button is not relevant for Melodists.)

Melodist Picker (Select Melodist Dialog)

There is another dialog that provides the Melodist feature. While it doesn't include the audio demo option, it allows you to generate songs and play them in a jukebox style, select the number of choruses, access the Melodist Editor, and more.

To open the Select Melodist dialog, click on the **[Melodist]** button on the top toolbar, or use the hotkey **Shift+F5**.

Pick one of the available Melodists, choose any desired settings, and press OK to let the Melodist work its magic!



Track Settings and Actions Dialog

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

This dialog is opened in several ways.

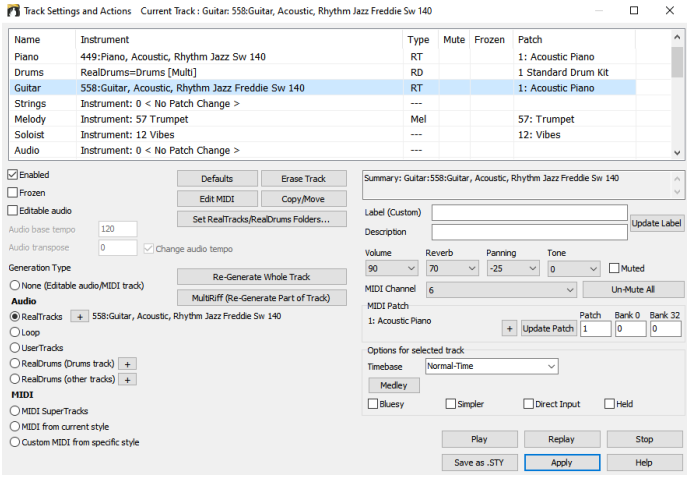
- Use the hotkeys **Ctrl**+**F7** or **T Enter**.

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

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

- Click on the [+] button beside the track selector on the side toolbar and select *Track Settings and Actions Dialog* from the context menu.

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



Enabled: If this is unchecked, the track will not be generated.

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

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

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

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

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

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

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

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

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

Change Audio Tempo: When this is set, the tempo of the audio track will get stretched (changed) with any tempo changes in the song, and also stretched (changed) if “Audio Base Tempo” is different from the song tempo. If this option is disabled, the tempo of the audio track will not change from the native tempo.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Muted: This will mute the track.

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

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

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

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

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

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

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

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

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

[Stop]: This stops playback.

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

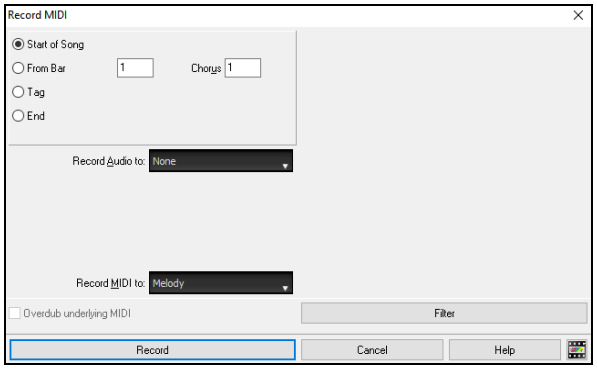
Adding Melody (MIDI and/or Audio)

Recording MIDI Melody

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.

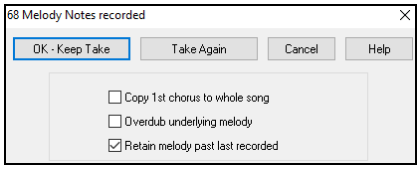
If you want a metronome to play while you are recording, you can select it in the **Count-in and Metronome Options** dialog (*Options* | *Preferences* | [Count-in/Metro]). You can even have a visual metronome if you like.

Click on the **[Record]** button on the top toolbar, use the hotkey **Ctrl+R**, or choose the menu option *Melody* | *Edit Melody Track* | *Record Melody* to open 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.

The **[Record]** button in the dialogs starts recording what you play on the Thru track. An audible count-in is played prior to recording.



Once you have completed recording your melody, Band-in-a-Box will ask you if you 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, set the Melody track type to "Multi (16) -Channel." This is done by selecting the menu item *Melody* (or *Soloist*) | *Track Type* | *Multi-Channel* or using the **[Sequencer]** button on the top toolbar.

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 MIDI Melody

When musicians see a Lead Sheet that has a melody written out, they almost never play it exactly as written. They change the timing to add syncopation, change durations to achieve staccato or legato playing, add grace notes, slurs, extra notes, vibrato, and other effects. You can have Band-in-a-Box do these automatically using the Embellisher.

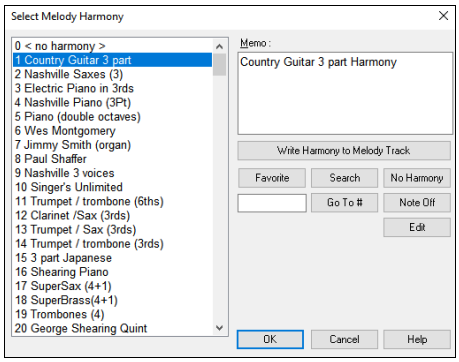
 You can enable the Embellisher with the **[Embellish]** button on the top toolbar or with **Ctrl+Alt+E** keys. Any melody will be embellished as it is played so that you hear a livelier and more realistic melody - and it's different every time.

Embellisher dialog in the **[Embellish]** button menu 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.

Harmonizing the MIDI Melody

 Press the **[Harmony]** button on the top toolbar and select *MIDI - Melody Harmony*, or use the hotkey **Alt+F10**. This opens the **Select Melody Harmony** dialog, where you can choose from any of the pre-defined harmonies.



The **[Edit]** button opens the **Harmony Editor**, 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.

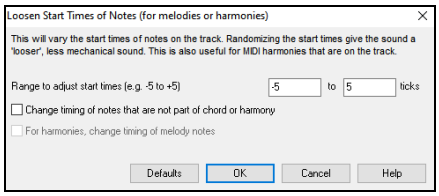
The **[Note Off]** button is to turn off any notes that are stuck on. (There shouldn't be any.)

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

The **[Favorite]** button produces a list of most recently used harmonies.

The **[No harmony]** button disables the harmony for the song. The keystrokes **Shift+F10** also allow or disable the Melody harmony.

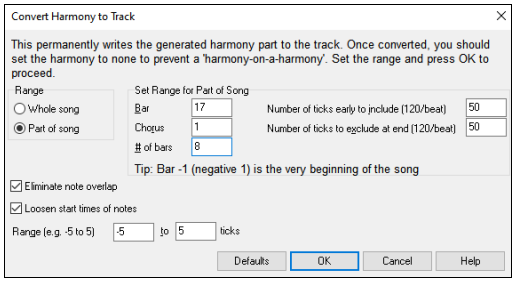
When adding a harmony to the Melody (or Soloist) you can use the option to loosen up start times of for the harmony notes to achieve a more natural, richer harmony sound. Choose menu item *Melody* | *Edit Melody Track* | *Quantize, Time Adjust* | *Loosen Start Times*. You can select the range of adjustments. For example, if you want the notes to be played earlier, use a negative number. A setting of minus 5 to positive 6 would cause the start times to be varied up to 5 ticks early and 6 ticks late. There is also a setting to choose whether you want only the harmony notes present on the track to be affected, leaving the original melody unaffected.



Convert Track to Harmony

This feature permanently writes the specified harmony to the Melody or Soloist track, instead of being applied in real time. Use the **[Write Harmony to Melody Track]** or **[Write Harmony to Soloist Track]** button in the **Select Melody/Soloist Harmony** dialogs, or the *Convert Harmony* command found in the *Melody* and *Soloist* menus. You will then see a dialog allowing you to choose the range of the song to add the harmony, either the whole song or a specified range of bars.

There are options to "Eliminate note overlap" and "Loosen start times of notes" for the harmony notes to achieve a more natural, richer harmony sound. The melody is not affected, only the harmony notes, and there are options for the range of spread for the harmony notes.

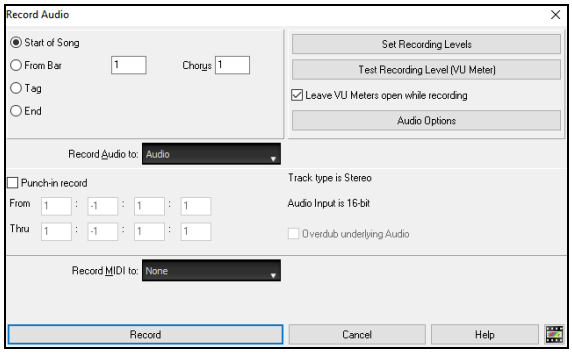


Note: Once the track is converted you should set the harmony to "None" or you will hear harmonies being applied to the harmony notes, i.e., "harmony-on-a-harmony."

Recording Audio Melody

You can record your live vocal or instrumental performance and save it to an audio wave file along with the Band-in-a- Box accompaniment. Make sure that you have a microphone plugged in to your sound card, or a connection from a mixer, keyboard, or other audio device connected to the Line In jack on your sound card.

 Click on the **[Record]** button on the top toolbar or select the menu item *Audio* | *Record Audio*. This opens the **Record Audio** dialog and the **VU Meters**.



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.

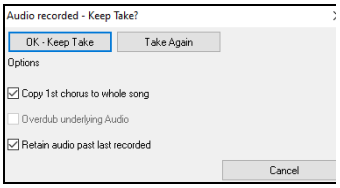
If you also want to record MIDI at the same time, choose the destination track with the "Record MIDI to" option.

Press [Record].

Audio recording begins. If you have enabled the "Leave VU Meter while recording" option, then the **VU Meter** will open and display during recording so you can monitor the VU meters.

Press the [Stop] button on the top toolbar 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 track. You can listen to the results by pressing **[Play]**. If you are not happy with the results, you can choose *Edit* | *Undo Keep Audio Take* and you will be back to where you were prior to the recording. You can also choose the option to **[Take Again]**, which reopens the Recording dialog.



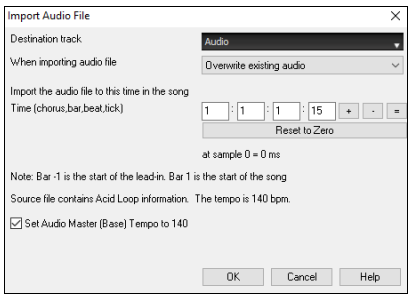
Copy first chorus to whole song: If you've recorded only 1 chorus of the song, you can choose the option to copy that first chorus of audio to the whole song. This will fill up the whole song with the audio by repeating it as many times as necessary. Then you'd just need to record the ending of the song.

Overdub underlying audio: At the end of recording, you receive an option to overdub with the underlying audio. This means that both recordings will be merged together to form a new file, with both recordings preserved.

Retain audio past last recorded: This allows you to "punch out" and preserve the rest of a previously recorded take.

Importing Audio Files

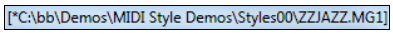
A mono or stereo WAV file can be imported to your song, optionally merging with or replacing the existing audio. Choose the menu item *File* | *Import* | *Import Audio (WAV, WMA, MP3, WMV)* or *Audio* | *Import Audio (WAV, WMA, MP3, WMV)*. You then choose an audio file to import. This opens the **Import Audio File** dialog, which allows selection of the destination track, the point to insert the audio file, and the option to merge or overwrite existing audio in the destination.



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.

Editing Song

The on-screen display of the song file name includes "*" when the file has been changed.

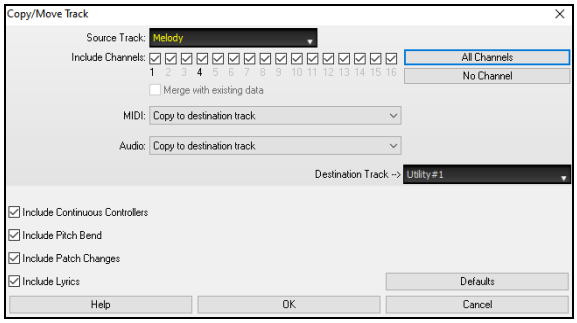


The menu items *Edit* | *Undo* and *Edit* | *Redo* allow you to undo (or redo) most operations. Multiple *Undo* supports up to 999 levels of undo (configurable). The default number of undo is 99. If you need to change this, it can be done in *Options* | *Preferences* "Number of levels of undo." The range can be 5 to 999. You can also choose *Edit* | *Redo* to redo an undo.

Edit | *Cut* functions like a delete command. It removes bars of chords from a song.

Copy/Move Tracks

The menu item *Edit* | *Copy Special* | *Copy/Move Tracks* 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**.

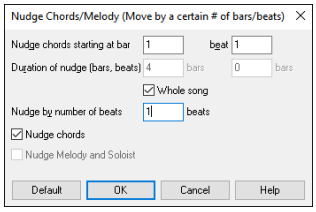
When copying or moving MIDI data, if you enable the **Merge with existing data on tack** option, the MIDI data in the destination track will be preserved and merged with the incoming MIDI data from the source track. If this option is disabled, the MIDI data in the destination track will be replaced with the incoming MIDI data.

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

Nudge Chords/Melody

The menu item *Edit* | *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 chords starting at bar 23 are 1 beat too late (maybe due to a time signature change). You can move all 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.



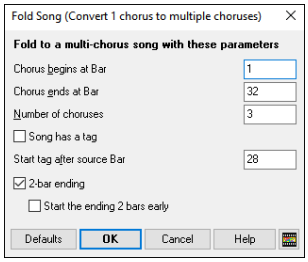
Unfold (Convert to 1 big chorus)

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

If you have a song with three choruses and want to convert it to a single large chorus, this command unfolds the song into one big chorus. This is useful for customizing a song with style, patch or tempo changes across different verses.

Fold (Convert 1 chorus to multiple)

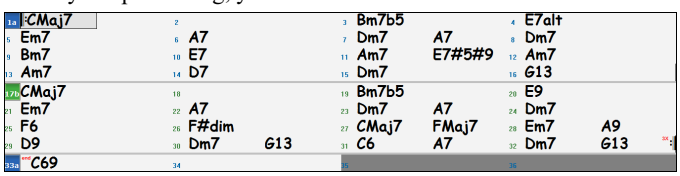
You can convert a song with a single large chorus to multiple smaller choruses with an optional tag ending. You can convert a song with a single large chorus into multiple smaller choruses with an optional tag ending. For example, if you have imported a MIDI file that is 96 bars long but actually consists of three 32-bar choruses, you can convert it to multiple 32-bar choruses by selecting the menu item *Edit* | *Song Form* | *Fold (Convert 1 Chorus to Multiple)*, or by clicking on the **[Song Form]** button on the top toolbar and choosing *Fold (Convert 1 Chorus to Multiple)* from the drop-down menu.



Add Repeats and 1st/2nd Endings

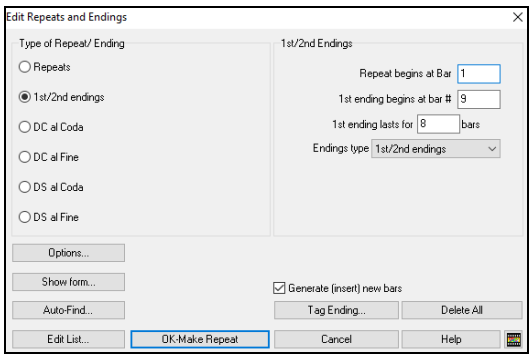
For this tutorial, we will be using demos from the *Documentation\Tutorials\Tutorial – Repeats and Endings* folder. Open the Song "Miles1 Tutorial (no repeats yet)" from this folder. You will see that this is a 1-32 bar form. There are no repeats and endings entered for this song. We will be adding them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



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

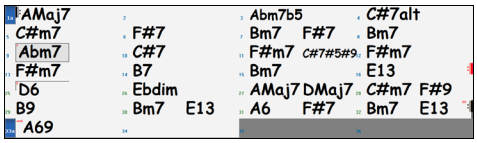
- Repeat begins at bar 1.
- 1st ending begins at bar 9.
- 1st ending lasts for 8 bars.
- Type of Repeat/Ending = 1st/2nd endings.

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 bars laid out. So, we make sure that we *don't* select the **Generate (insert) new bars** checkbox.

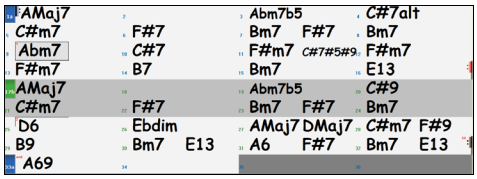
Click on **[OK-Make Repeat]**, and the repeat gets made and the Chord Sheet redraws with the 1st/2ndrepeat showing.

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



As you can see there is a 1st ending at bar 9. At bar 16 there is a repeat symbol, indicating that the form goes back to bar 1 for 8 bars, and then will go to the bar after bar 16 for the 2nd ending. The 2nd ending is marked there. The bar # is 25, because the bars are numbered in linear fashion, and it is the 25th bar of the song as it would be played. Then the song goes to the end, which is bar 32.

Fake Sheet Now we can see a LINEAR view of the same song, similar to the way it was before we put the 1st/2nd endings on it. To do this, deselect the Fake Sheet mode. You will then see the song like this.



This shows all 32 bars, including the bars that are part of the repeat – these are highlighted in gray. Exposing these bars shows the linear view of the song, the way the song would be played. It also allows you to enter custom information for any of the bars, including the bars in the "gray area." For example, if you wanted the chord at bar 21 to be an Em9 instead of an Em7, just type it in, even though it's in the repeated section leading to the 2nd ending.

You can toggle between the 2 views for the traditional lead sheet view with the Fake Sheet mode, and the "normal" (linear) view with Fake Sheet mode OFF.

Buttons in the Edit Repeats and Endings dialog

The **[Options]** button opens the **Display and Chord Sheet Settings** dialog, which includes an option to globally enable/disable the display of repeats and endings.

The **[Show Form]** button displays a summary of the form of the song as examined by Band-in-a-Box. This is useful for analyzing the form of the song, in case you want to add your own repeats and endings manually, and want a quick summary of the form. Band-in-a-Box shows you the form in 2-bar sections. A typical AABA song might display a form like this.

0, 1, 2, 3
0, 1, 2, 4
5, 6, 7, 8
0, 1, 2, 4

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

When you press the **[Auto-Find]** button, Band-in-a-Box examines the song and try to detect any repeats in the song.

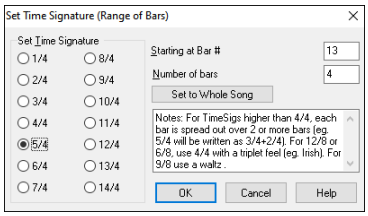
The **[Edit List]** button shows you a list of repeats or endings that have been entered in the song and allows you to edit them.

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

The **[Delete All]** button will delete all the repeats that have been entered in the current song.

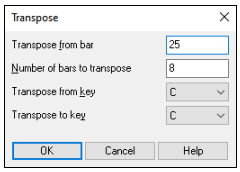
Set Time Signature for Range of Bars

Click on the time signature shown on the top toolbar or select the menu item *Edit | Set Time Signature (range of bars)*. This lets you assign a specific time signature at any bar and apply it to a range of bars, as often as you want.



Transpose

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

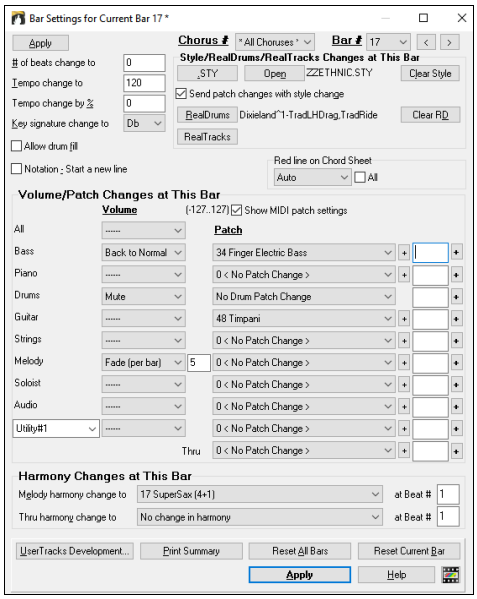


When you have confirmed the starting bar and the number of bars you wish to transpose, click on the "Transpose to key" area and select the destination key.

Settings for Current Bar

You can change the number of beats per bar, tempo, style, patch, volume, or harmony at a specific bar.


Open the **Bar Settings for Current Bar** dialog by using the **[Bar Settings]** button on the toolbar, the hotkey **F5**, or the menu item *Edit | Settings for Current Bar.*



Chorus #: You can specify the changes you make to happen for every chorus and/or a specific chorus.

Bar #: You can change the bar to edit without existing the dialog.

# of beats change to: 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.

The maximum # beats per bar is =4, so we will split the 6/4 bar into 2 bars, a 4/4 bar and a 2/4 bar. Insert a # beats per bar =2 at the beginning of the 2/4 bar, then restore the time signature to 4/4 by assigning # beats per bar =4 for the next bar.

Tempo change to: If you want to change the tempo at a certain bar of the song, then use this dialog to type in the new tempo in beats per minute. The tempo change takes effect at the beginning of the bar and remains until a new tempo change at another bar is inserted. Alternatively, you can specify a percentage change in tempo.

Key signature change to: You can have multiple keys in the same song with the new key signature shown on notation. Select the new key signature you want from the combo list and you will see the new key signature drawn on the notation at that bar.

Style/RealDrums/RealTracks 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 Style]** 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 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 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 RealTrack from the list of available RealTracks.

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

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

Red line on Chord Sheet: Any changes made in this dialog will be recorded on the Chord Sheet indicated by a line below the bar number, but you can hide the line using this option. The "All" checkbox applies to all songs and it's enabled by default. The "Auto/No/Yes" drop-down

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

Volume/Patch Changes at This Bar: Volume and patch changes can be made for any track at any bar. Volume changes can be specified values or fade up/down amounts. Enabling “Show MIDI patch setting” allows you to select a MIDI patch for any track.

Harmony Changes at This Bar: This option will appear when the “Show MIDI Patch setting” checkbox is enabled. 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.

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

[Print Summary] opens a text report of all settings in the song that have been made in the dialog. This summary is also available from the Song Memo dialog.

[Reset All Bars] removes any settings you have changed for all bars.

[Reset Current Bar] removes any settings you have changed for the current bar.

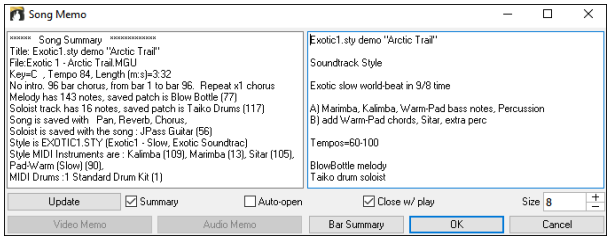
Normally, you don’t need to press the **[Apply]** button because any setting will automatically update as you change.

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

Song Memo

A song memo of up to 2,000 characters may be added.

 The **[Song Memo]** button on the top toolbar opens the **Song Memo** dialog, where you can type or edit a memo about the song. You can also select the “auto-open” option to display the memo automatically each time the song is loaded.



The dialog has an option to close automatically during playback. When the **Close w/ play** option is set, the dialog will close when the song starts to play and not reopen when it stops. This setting, in combination with the **Auto-open** setting, ensures that the memo opens when the song opens, but closes during playback. The font for the song memo is size selectable.

Type your memo in the right side of the dialog and press the **[Update]** button.

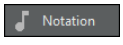
If the **Summary** checkbox is selected, the dialog displays a full summary of the song (title/tempo/patches used in the song), as well as other special features such as substyle patch changes or harmonies.

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.

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

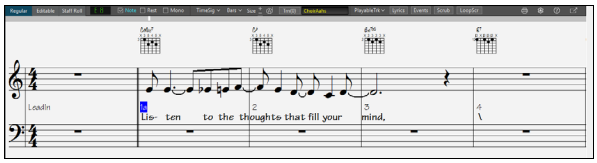
Viewing and Printing Notation

Notation Window

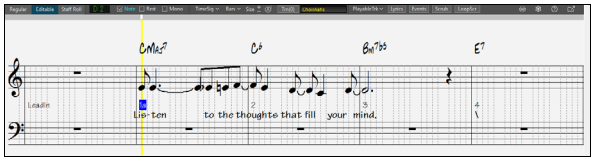


Open the **Notation** window with the **[Notation]** button on the side toolbar. You will see standard notation on the grand staff. There are 3 notation modes in Band-in-a-Box, selected with the buttons in the Notation window toolbar.

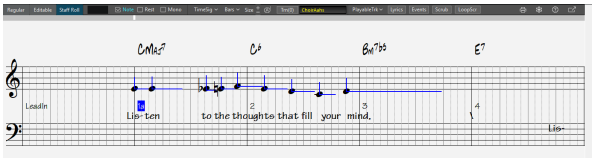
The **Standard Notation** mode can be used for notation display and the entry of chords and lyrics. Just type a chord name and it will be inserted at the current timeline location (the black vertical stripe just under the toolbar.)



The **Editable Notation** mode allows entry of chords, lyrics, and text, and it also permits point-and-click entry of notes and rests as well as drag-and-drop editing.

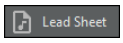


The **Staff Roll Notation** mode has editing features of the Editable Notation mode. In addition, the velocity (vertical line) and duration (horizontal line) of notes can be edited.

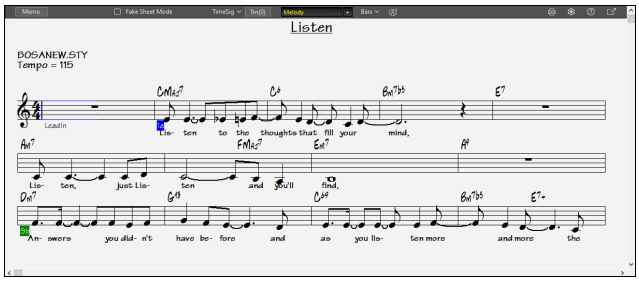


Lead Sheet Window

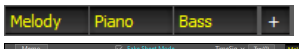
The **Lead Sheet** window displays a full page of notation with lots of options such as a selectable number of staves per page, clefs to show, font size, margins, scroll-ahead notation, and lyrics. You can set it to a big font size and read the notation from across the room. Since the notation scrolls ahead, you can read ahead without waiting for a page turn.

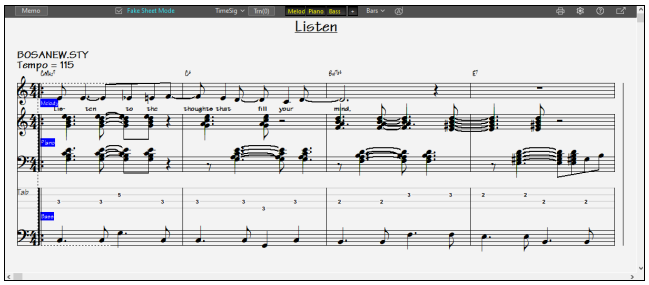


To open the **Lead Sheet** window, press the **[Lead Sheet]** button on the side toolbar or use the hotkey **Alt+W**.



Multiple tracks of notation can be viewed together in the **Lead Sheet** window. To add tracks to display, click on the [+] button to the right of the track selector button, and select the tracks in the order that they should appear from top to bottom. Multiple tracks can also be printed like a score.





Printing

Click on the printer icon button in either the **Notation** or the **Lead Sheet** window to print your song as sheet music. This opens the **Print Options** dialog with a full range of options including “Number of Copies” to print and “Print Range.” .

Saving Song


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


Use the **[Save+]** button on the top toolbar to save a song with a different name or in a different location. (Songs that are “Saved As” with a different name have the new name added to the **Recently Played Song** dialog.) The **[Save As]** button menu includes additional options for saving a song.

Songs are always 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” option is enabled 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.

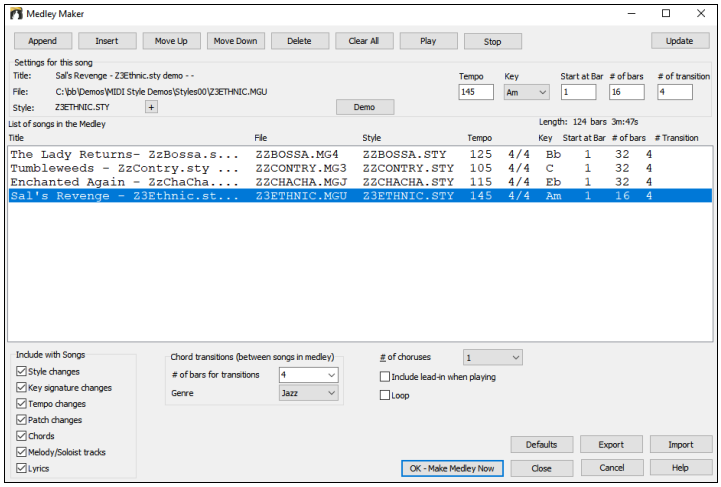
If you have some custom items that you don’t want to save with the song, disable the “Save all settings with songs” option and use this dialog to select only the settings you want to keep.

Saving Songs as Medley - The Medley Maker

Would you like Band-in-a-Box to make a medley of various Band-in-a-Box songs (MGU)? 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.

To open the **Medley Maker**, choose the menu item *File | Import | Medley Maker*.

A medley is not simply joining songs together. A good medley uses a "transition" area 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 make a medley:

- Add songs by pressing the **[Append]** or **[Insert]** button.
- Remove songs using **[Delete]**.
- Change the order of the songs using **[Move Up]**, **[Move Down]**.
- For any song, customize using the **Settings for this song** group box, including changing the style, tempo, key, start bar, number of bars, and number of transition bars. Press **[Update]** after customizing to see your changes in the medley list.
- Choose the type of information to include with your medley (styles, key signature changes, lyrics, etc.) in the **Include with Songs** group box.
- Choose a number of transition bars (the default is 4). Transition bars are automatic bars of chords inserted by Band-in-a-Box to transition from one song to the other, generating an "outro" and an "intro" between songs.

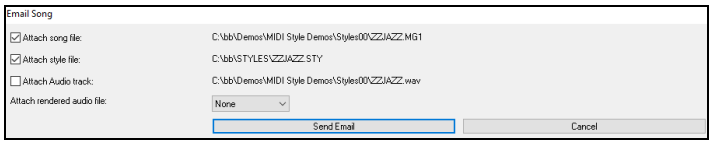
The current size and time of your medley is displayed in the **Length** label. The maximum size of the medley is 255 bars (about 7 minutes).

Press the **[OK - Make Medley Now]** button to generate a medley.

Emailing Song

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+]** button on the top toolbar and choose *Email Song File(s) as Attachment(s)* from the drop-down menu, or select the menu item *File | Save Special | Email Song File(s) as Attachment(s)*. This opens the **Email Song** dialog.

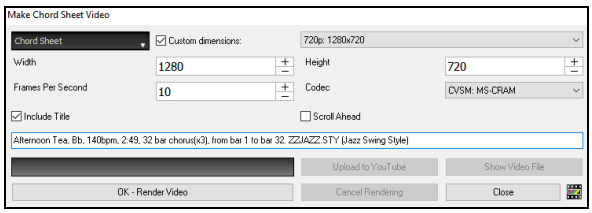


The dialog allows you to choose what files you want to email:
- the song (MGU or SGU)
- the style (STY and STX)
- a rendered audio file (choice of M4A, WMA, WAV, MP3)

Saving Song as Video and Upload to YouTube

You can save your song as a video for uploading to YouTube or for use in video editing programs. You can create a video from the Chord Sheet or Notation window, showing the highlighted chords or notes as they move in sync with playback.

 To use this feature, press the **[Save+]** button on the top toolbar and choose *Save as Video* from the drop-down menu.



At the top left corner, choose the item (the Chord Sheet or a notation track) to include in a video.

Enable **Custom dimensions** if you want to choose the width and height of the video. If this is disabled, the video dimensions will match the Chord Sheet as it appears.

A higher number you set for **Frames Per Second** will result in a large file and the rendering process will take longer.

You can select a specific **Codec** to encode the video. If "Auto" is selected, Band-in-a-Box will choose a compatible codec.

If **Include Title** is enabled, the video of the Chord Sheet will have a black bar at the top containing the title shown below.

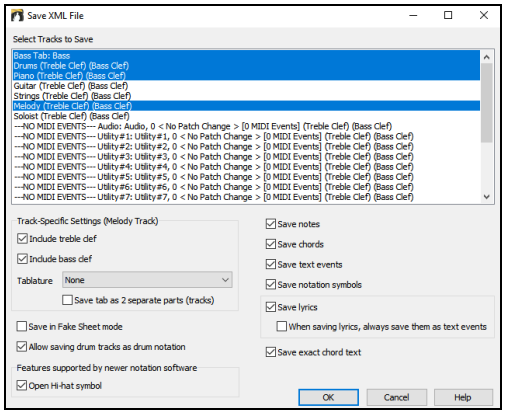
The **Scroll Ahead** option makes video of the Chord Sheet scroll so the bar that is currently playing will always be at the top of the video (i.e., more bars ahead will be visible).

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

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.

Press the **[Save+]** button on the top toolbar and select *Save Song as MusicXML File* from the drop-down menu, or use the main menu *File | Save Special | Save Song as MusicXML File.* Then, when the **BB File Save** dialog opens, specify a file name and the location, and press the [Save] button. You will then see the **Save XML File** dialog.



Select a track that you want to save in the XML file. To select multiple tracks, **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.

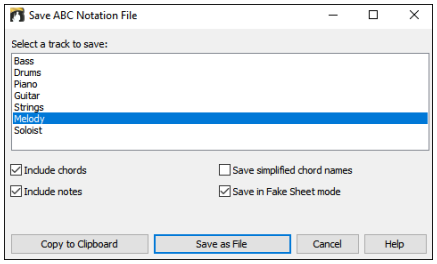
The **Save exact chord text** option allows you to save the exact chord text, rather than relying mainly on saving the chord type and degrees.

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.

Press the **[Save+]** button on the top toolbar and select *Save as ABC Notation File* from the drop-down menu, or use the main menu *File | Save Special | Save Song as ABC Notation File.*



Select a track to save: Click on the track that you want to save in the file. This applies if "Include Notes" is enabled.

Include Chords: Check this to save chords in the file.

Include Notes: When this option is checked, notes on the selected track will be saved.

Simplified Chord Names: When this is enabled, complicated chords will be written as simplified names. For example, D7#5#9 will be written as D7.

Save in Fake Sheet Mode: Enable the fake sheet mode if you want to save repeats and endings in the file.

[Copy to clipboard] copies the file to the clipboard. You can then paste it into other programs.

Press the **[Save as File]** button, then type a name and select the destination folder.

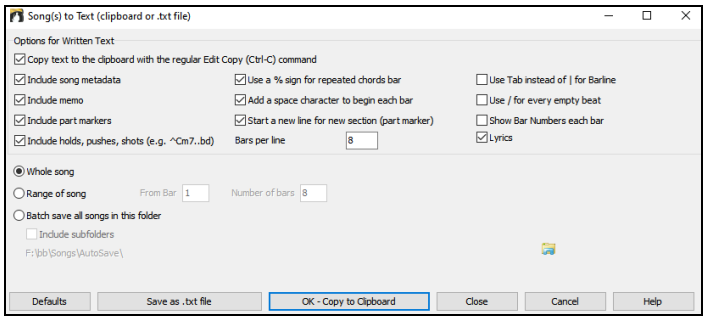
Saving Song as Simple Text

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

Press the **[Save+]** button on the top toolbar and select *Save Song(s) to Text on Clipboard or File(s)* from the drop-down menu, or use the main menu *File | Save Special | Save Song(s) to Text on Clipboard or File(s)*.

In the dialog, check the items you want to include in text. By default, the song metadata (title, key, tempo, form, style, etc.) and memo will be included, but 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.

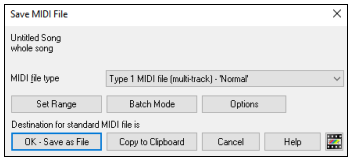
The dialog also has an option to copy or save all songs in a specific folder. Select the **Batch save all songs in this folder** mode, press the folder icon to select the folder, and choose the option to include subfolders of that folder. Also select the destination with the **Batch Save As** option.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

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.

MTR Press the down arrow of the **[Master]** button on the toolbar and select *Export song as MIDI file* from the drop-down menu, or choose the menu item *File* | *Save Special* | *Save Song as MIDI File*. This opens the **Save MIDI File** dialog.



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

- By default, Band-in-a-Box writes Type 1 multiple track Standard MIDI Files.
- You can also save Type 0 MIDI files. They have all parts on a single track and are used by many hardware modules and other devices that play MIDI files because they are simpler to play (since they only have 1 track).
- Karaoke files (.KAR) are a special type of sing-along MIDI file that includes text events for the lyrics and a specific track order.
- There is an option to write the MIDI file with separate tracks for each drum instrument.

[OK - Save as File] saves a MIDI file to a folder. 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.

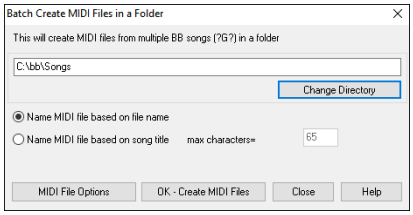
The Melody/Soloist (with harmonies) will be written to the MIDI file. If you've set a Melody or Soloist/Thru Harmony, that MIDI data will be written to the MIDI file also. See the settings in the **MIDI File Options** dialog to control how the harmony is written to a MIDI file.

The Chord Sheet part markers are written to the MIDI files. They can be read by PowerTracks Pro Audio and by Band-in-a-Box if re-importing the MIDI file with the Chord Wizard.

Set range of bars for MIDI files

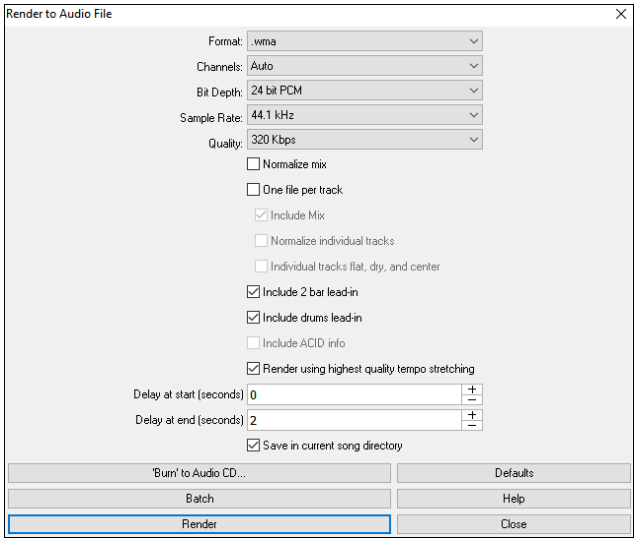
When making a MIDI file, you can select a range of bars to include. Highlight the range on the Chord Sheet, and the MIDI file will be made for just that range. Alternatively, you can make a MIDI file for a partial range by pressing the **[Set Range]** button.

You can convert an entire folder of Band-in-a-Box songs to MIDI files with a single command and choose the resultant file names to be based on either the file name or the song title name. Press the **[Batch Mode]** button to access this feature.



Saving Song as Audio File

MTR To save your song as an audio file, press the down arrow of the **[Master]** button on the toolbar and select *Export Song as Audio File* from the drop-down menu, or choose the menu item *Audiol* | *Export Song as Audio File*. This opens the **Render to Audio File** dialog.



Format: Select the format of the audio file: WAV, WMA, WMA (lossless), M4A, or MP3.

Channels: When "Auto" is selected, individual tracks will be rendered as either mono or stereo, depending on the original source. You can also force to render all tracks as stereo or mono.

Bit Depth: Select 16, 24, or 32 bit.

Sample Rate: Select 44.1, 48, or 96 kHz.

Quality: The bit rate selection is available for compressed audio files (WMA, M4A, and MP3).

Normalize mix: Enable this option if you want the audio file normalized. Normalizing boosts the volume to a maximum level without distortion, but it takes longer to render.

One file per track: If this option is enabled, you will get separate audio files, one for each track.

Include Mix: If this is enabled, a mix of all tracks will be rendered to a separate file.

Normalize individual tracks: Enable this option if you want each track normalized individually. This applies if the "One file per track" option is enabled or when you drag and drop an individual track out of Band-in-a-Box.

Individual tracks flat, dry, and center: If this option is enabled, each track will render ignoring its Mixer settings (Volume, Pan, Reverb, and Tone), and the default settings will be used instead. The default settings are Volume = 0 dB, Pan = 0, Reverb = 0, Tone = 0. If this option is disabled and there is no lead-in in the Melody track, the lead-in will be skipped in the rendered file.

Include 2-bar lead-in: If this option is disabled and there is no lead-in in the Melody track, the lead-in will be skipped in the rendered file.

Include drums lead-in: Enable this if you want to include the drum count-in the rendered file.

Include ACID info: If you are rendering to a WAV audio file, you can include ACID information such as tempo, key, and time signature. The ACID information can be read by many DAW programs.

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

Delay at start (seconds): This allows you to add silence in seconds at the start of the audio file.

Delay at end (seconds): You can also add silence in seconds at the end of the audio file.

Save in current song: If this option is checked, the Save dialog will default to the current song file's directory. Otherwise, it will default to the previously used directory.

[Burn to Audio CD] will open the MiniBurn program, which allows you to burn your own CD.

[Batch] allows you to render all songs in a folder to audio files.

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

Note: We suggest that you do not use the same name as the song file. This ensures that the rendered audio file will not become the audio or performance track of the song.

Batch convert songs to audio files (MP3, WAV, or WMA)

Do you need to convert an entire folder of Band-in-a-Box songs to audio files? This can be done easily by a single command with an option to name the resultant audio files based either on the original file name or the song title name.

Press the **[Batch]** button in the **Render to Audio File** dialog to open the **Batch Create Audio Files** dialog.

Press the **[Burn to Audio CD]** button in the **Render to Audio File** dialog to launch the **MiniBurn** program and burn your wave file to a CD, which will then play in a standard CD player.

Exporting Tracks by Drag and Drop

Band-in-a-Box has a "Drag and Drop" mode for your favorite DAW/sequencer (RealBand, Sonar, Reaper, Pro Tools, FL-Studio, Nuendo and more). In this mode, Band-in-a-Box becomes an always-on-top small window, making it easy to drag tracks from the Drop Station to your sequencer. Enter a chord progression in Band-in-a-Box, then drag the track label from the Mixer to your sequencer at the desired track and bar location.

Note: For the Drag and Drop feature to work, you need to have your MIDI driver set to use a DXi or VSTi synth (like Coyote WaveTable DXi).

 To toggle the Drag and Drop mode, click on the left side of the **[Drop]** button on the top toolbar or use the hotkey **Ctrl+Shift+S**.

Drop Station

Use the **Drop Station** to drag and drop tracks from Band-in-a-Box to DAWs that don't support direct drag and drop. If your DAW does not support the direct drop of a track that is not yet generated, you can drag a track label (Master, Bass, Piano, etc.) from the Mixer and drop it onto the Drop Station.

The Drop Station displays six different file types: WAV, WMA, M4A, MWAL, MP3, and MID. You can drag a track label and drop it onto the Drop Station to get an audio or MIDI file.

The Drop Station makes it faster and easier to make different file types. It also allows you to make MIDI versions of the RealTracks (RealCharts) by simply dragging a RealTrack to the "MIDI" area of the Drop Station.

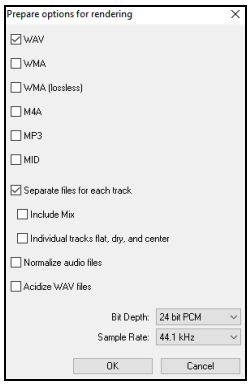
If you want the entire performance into your DAW, drag the **[Master]** button on the top toolbar or the Master label on the Mixer and drop it onto the Drop Station. By default, a single file containing the full arrangement is dropped. If you want all tracks transferred as separate files instead, uncheck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

To render only a portion of the performance, select the region on the Chord Sheet, then drag a track from the Mixer and drop it onto the Drop Station. (Don't drag the selected region.)

When you drop the track onto the Drop Station, the file format button turns orange to indicate that the track has been accepted and the file is being prepared.

When the file is generated, the file format button turns green. You can now drag it to your favorite DAW (Sonar, Pro Tools etc.) or Windows® Explorer.

If you drop the track onto the [+] button in the center, you are presented with a dialog, where you can choose a file format and other render options.



You can choose a format (WAV, WMA, WMA lossless, M4A, MP3, or MID) of the file.

If you have dropped the Master track, you can select the **Separate files for each track** option.

Check the **Include Mix** option to render a mix of all tracks to a separate file.

When the **Individual tracks flat, dry, and center** option is enabled, each track will render ignoring its Mixer settings (Volume, Pan, Reverb, and Tone), and the default settings will be used instead. The default settings are Volume=0 db, Pan = 0, Reverb= 0, Tone = 0). If this option is disabled and there is no lead-in in the Melody track, the lead-in will be skipped in the rendered file.

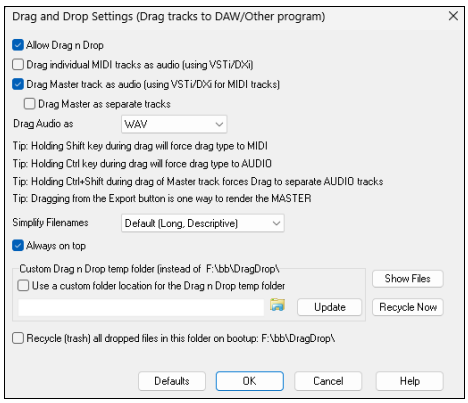
When **Normalize audio files** is selected, the file will be normalized. Normalizing boosts the volume to a maximum level without distortion. Most professional music tracks are normalized.

To add ACID information (tempo, key, and time signature) to the WAV file, check the **Acidize WAV files** option.

The dialog also has settings for **Bit Depth** (16, 24, 32 bit) and **Sample Rate** (44.1, 48, 96 kHz).

Drag and Drop Settings


To customize the Drag and Drop settings, click on the right side of the **[Drop]** button and choose *Configure Settings for Drag and Drop* from the drop-down menu. Alternatively, open the **Preferences** dialog (**Ctrl+E** or *Options* | *Preferences*) and click on the **[Drag and Drop]** tab.



Allow Drag n Drop: If this is disabled, the Drag & Drop feature will not work. There shouldn't be a reason to disable this.

Drag individual MIDI tracks as audio (using VSTi/DXi): This option applies when you drag a track directly to a DAW. When this is enabled, the chosen MIDI tracks get converted to audio, using your currently selected VSTi/DXi (e.g., Coyote WT or Forte).

Drag Master track as audio (using VSTi/DXi for MIDI tracks): This option applies when you drag a Master track directly to a DAW. When this is enabled, each track will get converted to audio using your currently selected VSTi/DXi (e.g., Coyote WT or Forte). When this is disabled, the MIDI tracks in the arrangement get transferred as MIDI, in a single file.

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

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

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

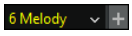
Always on top: If this option is enabled, the Band-in-a-Box window will be always-on-top. Note that if you change this in the dialog, it won't take effect until you exit the dialog.

Recycle (trash) all dropped files in this folder on bootup: If you enable this option, the DragDrop folder (*C:\bb\DragDrop*) will get erased on bootup. Many DAWs require the files to remain permanently, so do not enable this option unless you are sure that your DAW does not require the files to remain.

You can use a **Custom Drag n Drop temp folder** for the temp files if you prefer, inside your DAW's folder for example. Then the dragged files will also be in Explorer in a folder near your DAW's audio project.

Saving Track as Performance

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



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

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

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

Congratulations!

You have been through the full process of song production in Band-in-a-Box.

You can now produce a complete song in Band-in-a-Box with a melody, solo, and harmonies plus RealDrums and RealTracks and your own audio track with harmonies and professional effects.

You can print out beautiful notation in a professional "handwritten" jazz font, complete with chord symbols, lyrics and your own text markers and annotations. And you can save your song in various MIDI and audio formats for playback from your computer, over the Internet, or from an audio CD.

You are ready for endless hours of fun and great music with Band-in-a-Box.

Chapter 7: RealTracks and RealDrums

RealTracks

What are RealTracks?

RealTracks create Band-in-a-Box tracks with live audio recordings of top studio musicians and recording artists. These tracks take the place of the MIDI track for that instrument but can still be controlled just like the MIDI instrument (volume changes, muting, etc.). Best of all, they follow the chord progression that you have entered, so that you hear an authentic audio accompaniment to your song.

RealTracks are not "samples," but are full recordings, lasting several bars at a time, playing along in perfect sync with the other Band-in-a-Box tracks. There are many Band-in-a-Box styles that use RealTracks, and they can be built into any style to replace the Bass, Guitar, Piano, or Strings track. They can also be generated to the Soloist (or Melody) track using the Soloist feature and saved with the song.

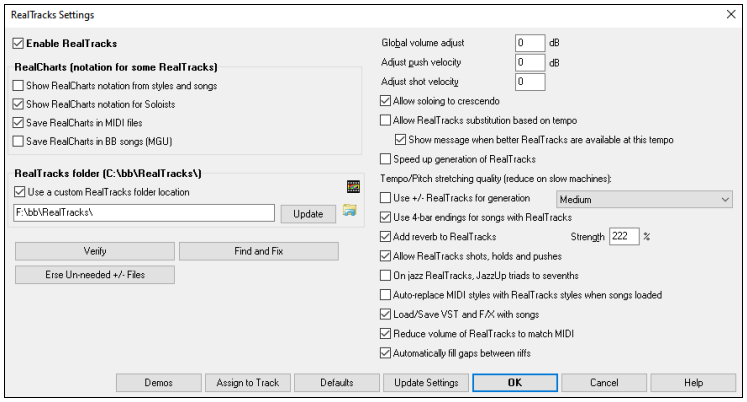
More RealTracks

There are hundreds of RealTracks available, either as separate add-ons or bundled into the various Band-in-a-Box PAKs for better value. To see which RealTracks you have, visit the (main menu) *Help* | *What add-ons do I have?* dialog. This will list the RealTracks sets that you have.

When a song is loaded, played or saved, a yellow hint message will appear if any RealTracks are missing, listing the files that are missing.

RealTracks Settings

Global settings (preferences) for RealTracks are made in the **RealTracks Settings** dialog. To open it, use the hotkey **R T 2 Enter** or the **[RealTracks]** button on the top toolbar.



Enable RealTracks: You can enable/disable the RealTracks feature.

RealCharts (notation for some RealTracks): Most RealTracks now display notation, i.e., RealCharts, showing the notes that are being played. Some Guitar RealTracks also show tablature and an accurate on-screen fretboard guitar display to show what is being played on guitar.

Custom RealTracks folder: RealTracks are stored in *C:\bb\RealTracks* (assuming that *C:\bb* is your Band-in-a-Box folder). You can choose an alternate location by pressing on the folder button and picking an alternate folder. Then, click on the **[Update]** button to confirm the new location. You don't need to visit this folder when using RealTracks; it is used internally by Band-in-a-Box, so you shouldn't add or remove files from this RealTracks folder unless you "know what you're doing." If Band-in-a-Box cannot find your RealTracks folder, a yellow hint message appears at boot up to alert you to that and tells you how to fix it.

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

Adjust push velocity / Adjust 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.)

Allow soloing to crescendo can be applied to some RealTracks to have the intensity of the solo building up, with the flashiest part of the solos playing as the solo builds.

Allow RealTracks substitution based on tempo: If you have similar RealTracks available at different tempos, Band-in-a-Box will automatically choose the best one to use. For example, if you have a ballad loaded, with an Acoustic Bass RealTracks at tempo of 60, and you speed up the tempo to 140, and press **[Play]**, Band-in-a-Box will automatically choose an Acoustic Bass RealTracks closer to tempo of 140, if it is the same genre and feel. This means you can use a simple jazz style, and play it at various tempos, without having to set the best RealTracks based on tempos.

Speed up generation of RealTracks: 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: This setting is normally left off, but enable it if you have a slower machine.

Use 4-bar endings for songs with RealTracks: 4-bar endings allow time for a natural decay of the instruments. By "4-bar-endings" we are referring to a 2-bar ending that has an additional two bars to allow for the natural decay of the audio instrument (instead of being quickly faded out). 4-bar endings are on by default. You can disable 4-bar endings globally by leaving this box unchecked or on a song-by-song basis in the **Song Settings** dialog, *Edit* | *Song Form* | *Settings (for this song)*.

Add reverb to RealTracks: When this is set, reverb will be added to the RealTracks and RealDrums.

Allow RealTracks shots, holds and pushes: RealTracks support Shots, Holds, and Pushes. Simply type in the chords as you normally would, adding periods (…) for shots and holds, and the RealTracks will play them.

Note: You need a *Library\Holds* folder in your *RealTracks* folder.

The RealTracks Assign dialog that lists each RealTrack has the last column called "Holds" that lists whether that RealTrack supports Shots, Holds, and Pushes. If there is a number there (other than a blank field), then they are all supported. If there is an "n" this means that they are supported, but you don't have the Holds_## files in the *RealTracks\Library\Holds* folder.

Assuming that you have the Holds files for the RealTracks that you are generating, then you just use Band-in-a-Box as you would normally, and type chords with shots (C..), holds (C…), or pushes (^C or ^^C for 8th or 16th note push), or combinations of push and hold (^C….).

On jazz RealTracks, JazzUp triads to sevenths: Many jazz comping styles play triads (instead of 7ths) when simple triads are entered, instead of "jazzing them up" to 7ths 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.

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 **[Demos]** button displays a menu of song demos with RealTracks in the *C:\bb\Demos\RealTracks - Demos* folder.

The **[Assign to Track]** button opens the **RealTracks Picker**, where RealTracks instruments are listed and assigned to Band-in-a-Box tracks.

The **[Defaults]** button sets **RealTracks Settings** back to default settings.

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.

1. It checks the Bt0 status of the RealTracks st2, compared to the Bt0 found in the RealTracks folder.
2. It issues error messages if a ST2 is found, but not the RealTracks folder.
3. Issues a message if XT2 is not found (for a chording RealTracks).

The **[Find and Fix]** button searches for missing RealTracks ST2/XT2 files in the *C:\bb\Soloists* folder and reports any installation errors.

Press **[OK]** to make your selection and exit the **RealTracks Settings** dialog.

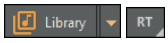
Using RealTracks

There are three ways that you can use RealTracks with Band-in-a-Box.

1. **RealTracks in songs**. You can assign specific RealTracks using the **RealTracks Picker**.
2. **RealTracks in styles**. RealTracks can be built in styles, so you can have styles that are all MIDI, a mix of MIDI tracks and RealTracks, or all RealTracks. Styles that use RealTracks only are called RealStyles. Open the **StylePicker** and locate the Type button above the styles list. This button 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.

Selecting RealTracks

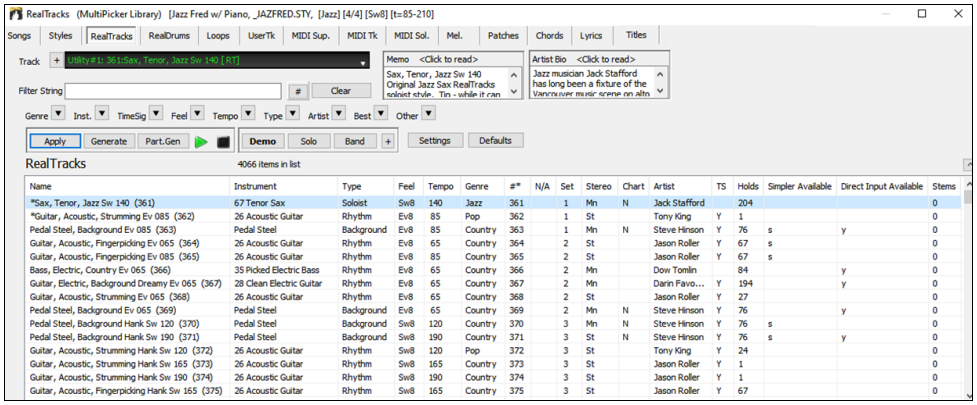
The **RealTracks Picker** allows you to assign specific RealTracks in your song. It displays all RealTracks from the *C:\bb\RealTracks* folder, providing information such as type (Rhythm/Background/Soloist), genre, feel, tempo, artist, and more. It also includes useful features for selecting RealTracks,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



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

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

RealTracks Picker (MultiPicker Library)



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

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

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

- The **Type** column shows the types of playing (Rhythm, Background, and Soloists).
- The **Feel** column tells you whether the playing is in an even 8th feel, an even 16th feel, a swing 8th feel, or a swing 16th feel.
- The **Tempo** shown is the base (or typical) tempo for the RealTracks instrument as it is played, but RealTracks have a tempo stretching capability that enables their application over a wide range of tempos. If saving a song with RealTracks and the audio base tempo is different from the song tempo, a warning message will show, asking you to confirm that you want to save it like this.
- The **N/A** column shows "N/A" for RealTracks that you have not installed yet or haven't purchased.
- **Set** is the number of the RealTracks set that includes the instrument. This column also tells you whether a video is available for the RealTracks.
- The **Stereo** column shows whether the instrument playback is stereo or mono.
- Instruments with an "N" or "Gt" in the **Chart** column will display the RealTracks in notation.
- The **Artist** column has the name of the musician playing on that RealTrack. See the "Artist Bio" box for information about the player.
- The letter "Y" in the **TS** column means that Tempo Swapping is supported for the instrument. If you have similar RealTracks available at different tempos, Band-in-a-Box automatically chooses the best one to use.
- **Holds** indicates whether that RealTrack supports shots, holds, and pushes. If there is a number there (other than a blank field), then they are all supported.
- **Simpler Available** will have a letter "s" in the column if the RealTracks instrument has simpler options available. These are parts with less busy, less embellished playing for generating simpler arrangements.
- **Direct Input Available** has a letter "y" if the instrument offers the option of clean recordings without effects. This allows you to start with a clean track and add your own effects.
- The **Stems** column shows the number of individual instruments/voices available. When you select a RealTrack that has stems, you will see what they are just below the list. Using the checkboxes, you can load all stems, the selected stems, or the mix of all stems for your song. If you select all or individual stems, each stem will be loaded to separate tracks, so you can control volume, pan, etc. for each stem using the Mixer.

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

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

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

The **Memo** area provides information about the selected RealTracks, including useful tips such as a suggested tempo range and recommended Band-in-a-Box styles to pair with it.

The **Artist Bio** area shows the name and biography of the artist who recorded the selected RealTracks. Double-click on it to open the Artist Browser, where you can view a list of all artists and access more information.

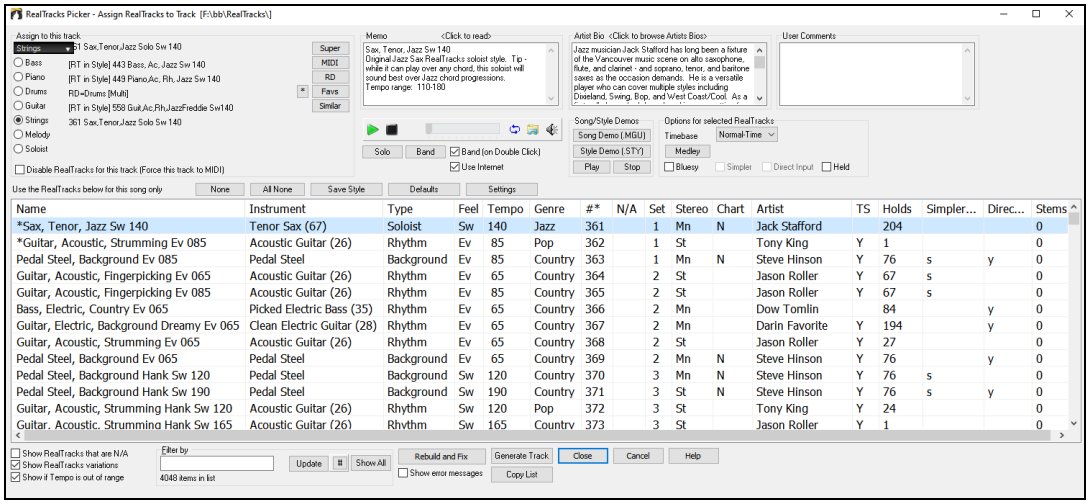
The **[Settings]** button opens a small panel for additional settings.

- The **Timebase** option lets you adjust the tempo of the selected RealTracks to normal, half-time, double-time, or triple-time. Half-time is useful for fast-tempo songs when a slower RealTrack is selected, while double-time is used for slow-tempo songs (e.g., ballads) with faster RealTracks. For example, in a ballad with a tempo of 70, you can use a sax solo RealTrack with a tempo of 140 and play it in double-time to match the tempo of 70.
- The **[Medley]** button allows you to create a medley of RealTracks on the same track.
- If **Bluesy** is checked, the selected RealTracks will play in a bluesy style, where major triads are treated like 7th chords.
- If **Simpler** is checked, the selected RealTracks will play a simpler arrangement (less busy, less embellished). See the "Simple Available" column for availability of simpler RealTracks.
- If **Direct Input** is checked, the selected RealTracks will use a "clean signal" guitar so that you can add your own effects. See the "Direct Input Available" column for availability of clean recordings.
- If you check the **Held** option, the selected RealTracks will play held chords.
- Select **Disable RealTracks for this track (Force this track to MIDI)** if you don't want RealTracks for this track, even if the current style specifies a RealTrack.

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

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

RealTracks Picker (standalone dialog)



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

With the **[Super]**, **[MIDI]** and **[RD]** buttons, you can assign other types of tracks (MIDI SuperTracks, MIDI and RealDrums) to the current track. The **[Fav]** button opens a dialog that lists favorites followed by recently used RealTracks. The **[*]** button assigns the highlighted RealTracks to a favorite. The **[Similar]** button opens the Find a Sub dialog that lists RealTracks similar to the currently selected one.

Select the **Disable RealTracks for this track (Force this track to MIDI)** option if you don't want RealTracks for the current track, even if the current style specifies a RealTrack.

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

- The **Type** column shows the types of playing (Rhythm, Background, and Soloists).
- The **Feel** column tells you whether the playing is in an even 8th feel, an even 16th feel, a swing 8th feel, or a swing 16th feel.
- The **Tempo** shown is the base (or typical) tempo for the RealTracks instrument as it is played, but RealTracks have a tempo stretching capability that enables their application over a wide range of tempos. If saving a song with RealTracks and the audio base tempo is different from the song tempo, a warning message will show, asking you to confirm that you want to save it like this.
- The **N/A** column shows "N/A" for RealTracks that you have not installed yet or haven't purchased.
- **Set** is the number of the RealTracks set that includes the instrument. This column also tells you whether a video is available for the RealTracks.
- The **Stereo** column shows whether the instrument playback is stereo or mono.
- Instruments with an "N" or "Gt" in the **Chart** column will display the RealTracks in notation.
- The **Artist** column has the name of the musician playing on that RealTrack. See the "Artist Bio" box for information about the player.
- The letter "Y" in the **TS** column means that Tempo Swapping is supported for the instrument. If you have similar RealTracks available at different tempos, Band-in-a-Box automatically chooses the best one to use.
- **Holds** indicates whether that RealTrack supports shots, holds, and pushes. If there is a number there (other than a blank field), then they are all supported.

- **Simpler Available** will have a letter “s” in the column if the RealTracks instrument has simpler options available. These are parts with less busy, less embellished playing for generating simpler arrangements.
- **Direct Input Available** has a letter “y” if the instrument offers the option of clean recordings without effects. This allows you to start with a clean track and add your own effects.
- The **Stems** column shows the number of individual instruments/voices available. When you select a RealTrack that has stems, you will see what they are just below the list. Using the checkboxes, you can load all stems, the selected stems, or the mix of all stems for your song. If you select all or individual stems, each stem will be loaded to separate tracks, so you can control volume, pan, etc. for each stem using the Mixer.

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

The filter functions are available. Type a filter text (e.g., bass) in the **Filter by** field, and press **[Update]**. You will then see only RealTracks that contain the typed text in the title, memo, genre, etc. You can use multiple search terms with the filter. When separated by spaces, each term is searched individually. For example, a search for “Country Guitar Ev 120” will find Country Guitar styles with an even feel and a tempo near 120. Adding a search term with a number will filter for RealTracks that match the tempo or fall within a compatible range. You can press the **[#]** button to quickly filter by multiple elements, including feel, time signature, artists, RealTracks set number, and more.

You can instantly hear an audio demo by double-clicking on a RealTrack in the list. Each demo has a “band” version with all instruments and a “solo” version with just one instrument. The demos play the band version first if the **Band (on Double Click)** option is enabled. You can also press the **[Band]** button for the band version or the **[Solo]** button for the solo version. The preview sometimes plays files from the internet. You can download a file that is being played from the internet by clicking on the folder button. If the file is being played on your hard drive, this button will show the file in a folder. You can control the volume of the demos with the speaker button.

The **Memo** area provides information about the selected RealTracks, including useful tips such as a suggested tempo range and recommended Band-in-a-Box styles to pair with it.

The **Artist Bio** area shows the name and biography of the artist who recorded the selected RealTracks. Double-click on it to open the Artist Browser, where you can view a list of all artists and access more information.

You can enter your own comments in the **User Memo** field. The comments are saved in RTUserMemos.txt.

The **[None]** button sets the current track to no RealTracks. The **[All None]** button sets all tracks to no RealTracks, optionally disabling all RealTracks present in the style for the current song.

The **[Save Style]** button saves the current style, but with RealTracks assigned to the style equal to the current song’s RealTracks. The volumes used in the style will match the volumes set on the main screen in Band-in-a-Box (compared to a default of 90). For example, if you set the bass volume to 40, the Style will be saved with a negative decibel (dB) setting, so that it will playback at a quieter volume (when all volumes are set to 90).

The **[Settings]** button opens the RealTracks Settings dialog.

Use the **Song/Style Demos** section to load song or style demos. 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.

The **Options for selected RealTracks** section offers additional settings for the currently selected RealTracks in the list.

- The **Timebase** option lets you adjust the tempo of the selected RealTracks to normal, half-time, double-time, or triple-time. Half-time is useful for fast-tempo songs when a slower RealTrack is selected, while double-time is used for slow-tempo songs (e.g., ballads) with faster RealTracks. For example, in a ballad with a tempo of 70, you can use a sax solo RealTrack with a tempo of 140 and play it in double-time to match the tempo of 70.
- The **[Medley]** button 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 the **Held** option, the selected RealTracks will play held chords.

Since RealTracks are add-on purchases for Band-in-a-Box, your version may not contain all RealTracks. Enabling the **Show RealTracks that are N/A** option displays all available RealTracks.

Some RealTracks have variations available, such as the Acoustic Jazz Bass, which has variations that play in “2” only, in “4” only, or in “2”and “4” (for “a” and “b” substyles). Select the **Show RealTracks variations** option to see such RealTracks.

Use the **Show if Tempo is out of range** checkbox to show/hide RealTracks that are out of compatible tempo range.

The **[Rebuild and Fix]** button rebuilds the list of RealTracks and reports any installation errors. Press after you have installed new RealTracks.

If the **Show Error messages** option is checked, Band-in-a-Box will display RealTracks installation errors when you open the dialog. Press **[Rebuild and Fix]** for more information.

The **[Generate Track]** button will generate a RealTrack 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.

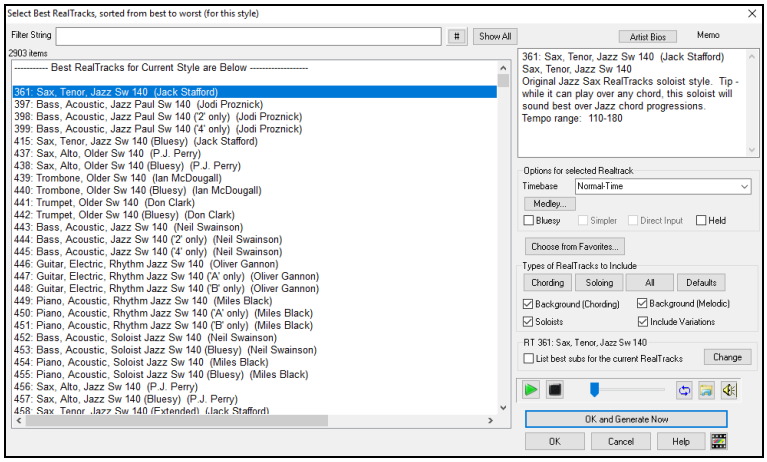
Press the **[Cancel]** button to cancel your selection and leave the dialog.

Selecting 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 a track, right-click on the track label in the Mixer or Tracks window, and go to *Select RealTracks*. You will then see the menu items for "All" RealTracks, "Chording" RealTracks, and "Soloist" RealTracks.

The menu item *Select Best "All" RealTracks* lists all types (background and soloist) of RealTracks, *Select Best "Chording" RealTracks* lists background (chording or melodic) RealTracks, and *Best "Soloist" RealTracks* lists the best soloist or background soloist RealTracks. Selecting one of these menu commands opens a dialog listing the best RealTracks, sorted from best to worst for the current style.



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.

The **[OK and Generate Now]** button closes the dialog, entering the currently selected item, and generating the track.

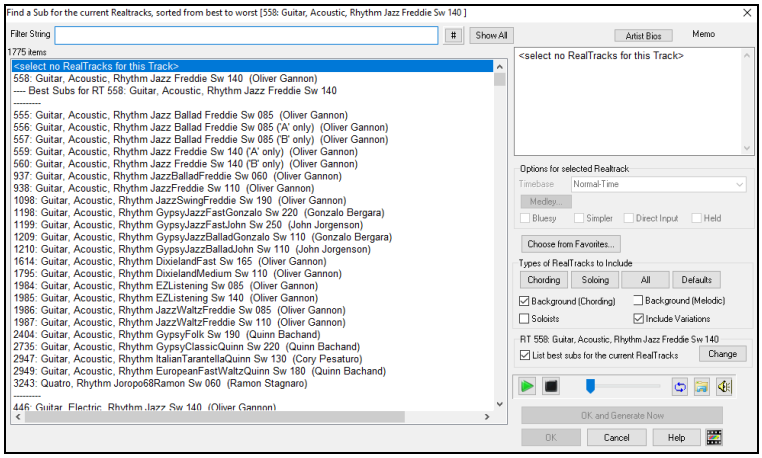
You can also make your choice and press **[OK]** to return to the main screen. When you press **[Generate and Play]** the song will be generated with the new RealTrack.

Selecting Best Sub RealTracks

Musicians with bands are familiar with the need to "find a sub" when you're looking for a replacement. In Band-in-a-Box, "Find-a-Sub" means to find a different RealTracks that is the most similar in sound (genre, feel, tempo, and time signature). This helps to "freshen up" or vary the sound of an arrangement and allows you to explore different sounds for the band.

To find a sub for a RealTracks, if the RealTracks to be subbed is on a track, click on the [+] button on the side toolbar, and then go to *Select RealTracks* | *Select RealTracks* | *Find Best Sub*.

You will then see the **Find a Sub** dialog, which lists the RealTracks that would work best as a sub, sorted from best to worst. You can double-click on the list to audition, and when you find one you like, press OK.



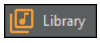
If you don't have a RealTrack already on the track, go to *Select RealTracks* | *Select Best "All" RealTracks*.

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

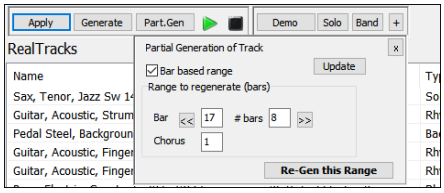
(Re)Generate RealTracks for Regions

You can (re)generate RealTracks for regions of a track instead of the whole track. There are several ways to do this.

(Re)Generate RealTracks for Regions - MultiPicker Library



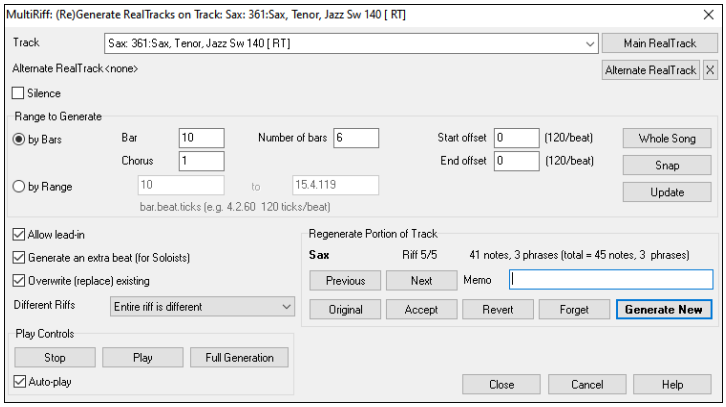
Click on the **[Library]** button on the side toolbar, or press the hotkeys **F7** or **M Enter** to open the **MultiPicker Library**. Then select a RealTrack from the list and press the **[Part.Gen]** button to open a small panel. Specify the range using either full bar boundaries or precise bar/beat/tick positions, and then press **[Re-Gen this Range]** to regenerate that section.



(Re)Generate RealTracks for Regions - MultiRiff Dialog

This feature allows you to interactively create sections of RealTracks (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 MultiRiff dialog. In the dialog, select a track, set a range, and choose a RealTrack to use for that range of the track. You can of course use the RealTrack selected for the whole track, but you can also use a different RealTrack for that range. Press the [Generate Now] button. A riff will be generated and play automatically. You can press this button again to get more riffs. The [Previous] and [Next] buttons let you navigate through the generated riffs. For each riff, you can add a memo like a keyword or your score out of 10, which makes it easier for you to decide which one to pick. By default, riffs will replace the existing riff on the track, but you can merge them if you disable the “Overwrite (replace existing)” option. When you are happy with a riff and want to add it permanently to the track, press the [Accept] button. You can then generate new riffs for a different range.



Track: Select the track to generate or regenerate riffs. The track can be an existing RealTrack or empty.

Alternate RealTrack: You can use an alternate RealTrack (other than the main RealTrack on the track), either replacing or merging with the main RealTrack. For example, you can generate a pedal steel riff on a mandolin RealTrack. This is optional.

[Main RealTrack]: This lets you choose a RealTrack to use as the main RealTrack on the track.

[Alternate RealTrack]: This lets you select an alternate RealTrack.

[X]: This quickly clears the alternate RealTrack.

Silence: When this is checked, silence will be generated, replacing the existing RealTracks over the range. This is useful for arranging or tidying up small glitches.

by Bars: Select this if you prefer to enter a range, using the starting bar, the chorus, and the number of bars.

Start Offset: This setting can fine tune the range. The unit is ticks, which are 120 per beat. For example, entering 60 would start the range 60 ticks (half a beat) later.

End Offset: This setting can fine tune the range. The unit is ticks, which are 120 per beat. For example, entering -40 would end the range 40 ticks earlier.

[Update]: This notifies the program to update the range you have entered.

by Range: Select this to enter the range to use for the generation. The format is bar.beat.tick separated by periods. There are 120 ticks per beat. For example, 3.2.50 would be bar 3, beat 2, tick 50.

[Snap]: This snaps the entered setting to the nearest bar boundaries.

Allow lead-in: This allows some riffs to start 1-2 beats early as a pickup.

Generate an extra beat (for Soloists): Soloist often end a phrase by playing a single note on the next bar. For example, if you are generating riffs for 4 bars, you will hear a note on the first beat of the 5th bar to end the phrase.

Overwrite (replace) existing: If this option is checked, the new riffs will replace the existing one on the track. Uncheck it if you want to hear both of them playing at once.

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

[Play]: This will play the song, starting a bar before the beginning of the new generation. It does not generate the other tracks. If you want to do that, choose the [Full 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 - Auto Regeneration

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 from the track selector at the top of the side toolbar.

Now, listen to the solo. Let's say you don't like what the sax plays for four bars, starting at bar 9. Highlight the bars 9-12 by dragging on the Chord Sheet. You can also do this in the Audio Edit or Notation (Editable or Staff Roll) window.

Let's generate the selected section. Press **Ctrl+F8**. You will hear the song start playing at bar 8 (one bar before the section to provide a lead-in) and then you will hear the new solo that's generated just for these two bars.

A great thing about this is that the solo generated will be different from the previous one(s) you've generated. If you don't like the new one, try again and generate another one. You can keep going and generate up to 40 variations. And another great thing is that they all will be different from each other.

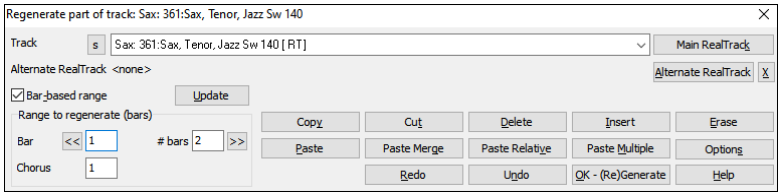
If you find one you like, great! Just stop and continue, maybe moving to another section of the song or switching to a different track or something else entirely.

So, the **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.

(Re)Generate RealTracks for Regions - Regeneration Window

If you want a more customized approach to regenerate selected sections, there is a floating **Regeneration** window, which allows you to make settings to customize the type of re-generations.

Press **Alt+F8,** or click on the [+] button beside the track selector on the side toolbar and select *Track Actions* | *Regenerate Window* from the drop-down menu.



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

The track selector at the top lets you confirm or change what track you want to re-generate.

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

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

Pressing the **[X]** button clears this selection.

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

The **[Undo]** button will undo the last generation. (Note that you can also choose *Edit* | *Undo* or **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.

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

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

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

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

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

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

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

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

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

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

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

RealTracks Medleys

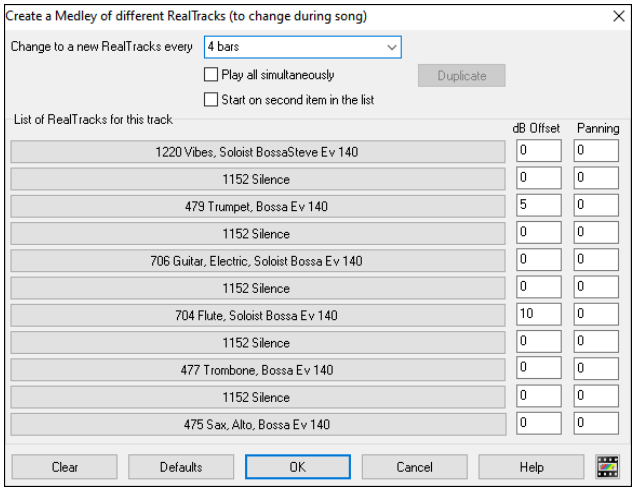
In Medleys, the RealTracks is made to switch instruments every "N" bars or every chorus. For example, you can add a Bluegrass Medley Soloist that switches between solos from Mandolin, Guitar, Banjo, and Fiddle every 4 bars. Or a Jazz Medley Soloist that switches between Alto Sax, Trumpet, Piano, and Guitar solos every chorus. Or insert "Silence" as one of the instruments, which allows you to play your own instrument. Use the pre-made Soloist Medleys included or create a custom one yourself on any track.

There are 3 ways that you can get RealTracks with Medleys (changing Soloists).

1. Some styles have them built-in. (See **StylePicker** for details.)

_DIXMEDS	R	4/4	sw8	165	Dixieland Soloist Medley

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 RealTrack 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 instruments will play at all times.

Edit RealTracks/RealDrums Tracks

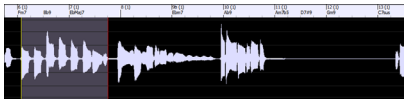
You can copy, cut, paste, delete, insert, and do other editing functions to the RealTracks and RealDrums tracks. This allows you to edit the tracks while preserving the ability for the tracks to regenerate new material, and the file size saved is tiny as the track isn't converted to audio.

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

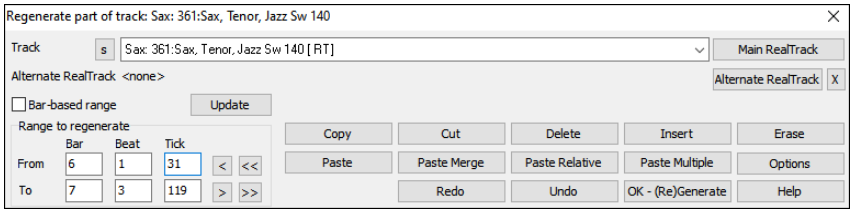
There are two ways to use the functions. One is to use the editing commands in the track label's context menu.

- *Cut Riff* removes a range of riff and copies it to the clipboard.
- *Copy Riff* copies a range of riff to the clipboard.
- *Paste Riff* pastes the copied riff to the current location, overwriting the existing riff
- *Paste Riff - Relative to Copy Point* pastes the copied riff to the same relative location in the bar as the copied portion. For example, if the copied riff started at beat 2, the relative paste will start at beat 2.
- *Paste N Copies of Riff* pastes the copied riff to the current location and repeats the paste by the specified number of times.
- *Paste Riff - Merge with Underlying Audio* pastes the copied riff to the current location and merges it with the existing riff so you will hear both riffs.
- *Erase Riff (MIDI and RealTracks)* erases a region of RealTracks and related MIDI notation.

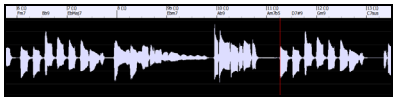
Another way is to use the buttons in the **Regenerate window** (**Alt+F8**). For example, if you like a certain riff and you want it at other location, highlight it on the Audio Edit window.



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

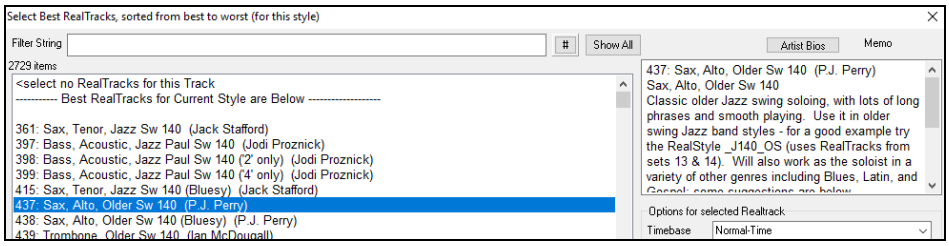


If you want to paste the riff and merge it with the existing riff at the destination, press the **[Paste Merge]** button instead. If you want to paste the riff to the same relative location in the bar as the copied portion, use the [**Paste Relative]** button. For example, if the copied range started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

Generate Seven Variations of WAVs

You can quickly generate 7 variations of WAVs from the same RealTrack for either a portion of the song or the whole song.

Click on the [+] button beside the track selector on the side toolbar and go to *Select RealTracks | Generate Seven Variations of WAVs (for whole/part of song).* You will then see a dialog with a list of available RealTracks. Select a RealTrack and press OK. If there is one already on the track, it will be the default option in the dialog and you can just press OK.



Then choose the range of the song or the whole song, and press OK.

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

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

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

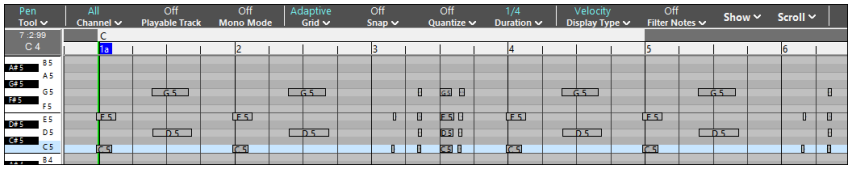
You can audition them individually by enabling the **[S]** button in the **Mixer** window. Playing them all at once will result in a "cacophony" of 7 RealTracks at once, which might be OK for strumming guitars, but not so good for 7 solo saxophones playing different phrases.

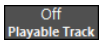
If you've generated a region of the song, pressing the **F10** key will play the song looped with the current highlighted region so that you can just hear the riffs.

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 Tracks feature, you can make some of these notes playable.



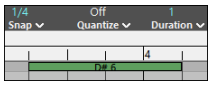


To enter playable notes in the **Piano Roll** window, turn on the **[Playable Track]** button on its toolbar.

> **Note**: If you want to add notes in the **Notation** window (Editable or Staff Roll mode), press the [**PlayableTrk]** button on its toolbar and select *Enable Playable Track* from the drop-down menu.

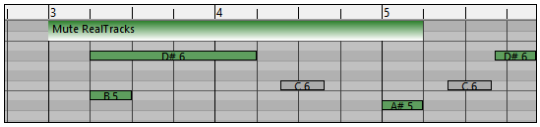
You will then see a message to confirm that a Hi-Q patch plugin will be installed on the track. Press OK to proceed.

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

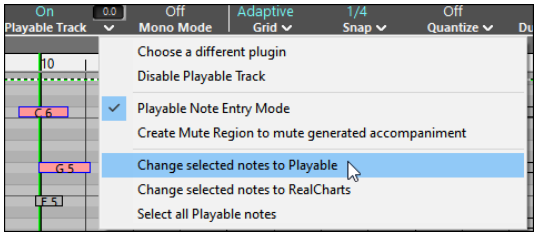


You can enter a note by clicking where you want to add a note. A note will be entered with the duration selected in the "Duration" setting. It will snap to the nearest grid boundary if the "Snap" setting is enabled. After you have entered a note, you can change its location by dragging it.

The notes you have entered show in green and will be heard during playback along with the generated accompaniment. But you would want to have your own notes play in place of the generated accompaniment. So, right-click on the window and select *Create Mute Region to mute generated accompaniment* from the context menu. This will add a green label at the top. You can extend it by dragging horizontally. When you play the song, the generated accompaniment in this region won't be heard, but the green notes you have entered will be heard. If you regenerate the track, it will be outside of this is region.



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



This drop-down menu also has options to change the selected notes to non-playable 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 **[Playable Track]** button.

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

Video RealTracks

When you load a video RealTracks, you can use it just like an audio RealTracks but you can also generate a video, which will display the musician playing your song exactly as you hear it. If you load one of the video RealTracks bands, you will have video RealTracks on 5 tracks, and you can make a video of 1-5 musicians. You can also include a chord sheet or notation in the video.

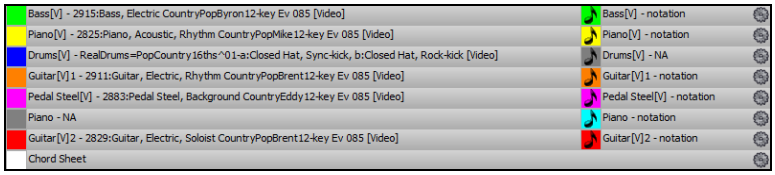
You can easily find the video RealTracks in the RealTracks or RealDrums Picker. The "Set" column shows "VideoFound" if the video RealTracks is installed.

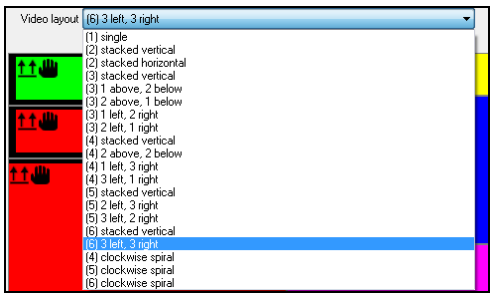
Name	Type	Feel	Tempo	Genre	#	N/A	Set*
Guitar, Electric, Rhythm BossaCompOlly12-key Ev 110	Rhythm	Ev	110	Jazz	2826		videoFound300
Guitar, Electric, Rhythm JazzWaltzCompOlly12-key Sw 110	Rhythm	Sw	110	Jazz	2827		videoFound300
Piano, Acoustic, Rhythm BluesStraightMike12-key Ev 085	Rhythm	Ev	85	Blues	2881		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.

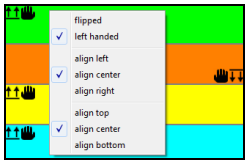
To make a video of RealTracks that are selected for your song, click on the **[Video]** button on the top toolbar and select *Render Video(s)* from the drop-down menu. This opens the **Generate Video** dialog.

Drag one of the available tracks listed at the top of the dialog and drop it onto the layout selector below. You can also drag and drop the chord sheet or notation (if available). You can even drag a video file (MP4 files and some AVI files) from 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 opens a menu with options to flip a video, make a video for the left-handed, or select alignment for each video.

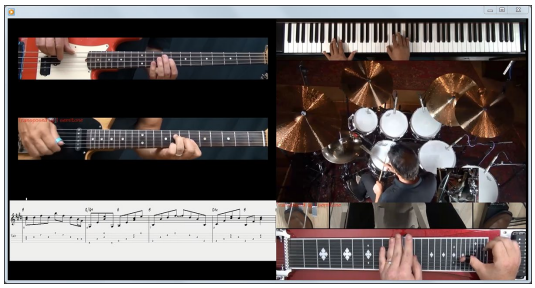
You can select the resolution for the video. The aspect ratio is determined by which tracks are included and how they are arranged, but this allows you to make the final video smaller if you want.

When you are ready, press the **[Render]** button and select the name and location for the video.

While the video is being rendered, you can close the dialog and use other features in Band-in-a-Box.

When the video has been rendered, you can click on the MP4 file on the Windows® Explorer to play the video.

Here is an example of a video for modern country band (electric bass, electric guitar, piano, drums, and pedal steel).



Saving Your RealTracks

RealTracks that have been frozen will be saved with the song. Frozen tracks will play back instantly, not requiring time to generate. They play back the same way each time, so if you like a solo, you can "freeze it." If you send a song to a friend as "frozen," they will hear the same performance.

RealDrums

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

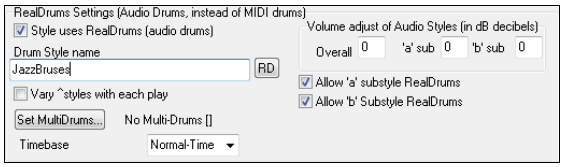
Technical note: If interested, you can see which tempos have been recorded by looking in the *C:\bb\Drums* folder for the particular style you are interested in.

How Do RealDrums Work?

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

Name	Type	TSig	EvSw	Tempo	Long Name	Genre	Group
-ZZJAZWZ	M	3/4	sw8	160	Jazz Waltz Style	Jazz	Jazz 30
-ZZJAZZ	M	4/4	sw8	160	Jazz Swing Style	Jazz	Jazz 30
-ZZLITRK	M	4/4	ev8	110	Light Rock Style	Lite Pop	Pop 70
-ZZMEDRK	M	4/4	ev8	145	Medium Rock	Medium Rock	Pop 70
-ZZMIAMP	M	4/4	ev16	120	Miami Sound Machine	Lite Pop	Pop 70
-ZZMILYP	M	4/4	ev16	90	Milly Pop	R&B	Pop 70
-ZZOLCTY	M	4/4	sw8	130	Old Country 12/8 Feel	Country	Country 50

You can see what RealDrums set is used in a particular style is in the StyleMaker's **Misc. Style Settings** dialog. Open the StyleMaker (*File | StyleMaker*) and click on the **[Misc]** button to get there.

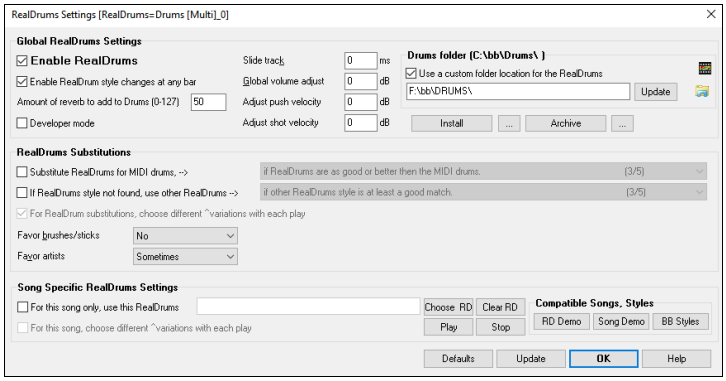


You can change the RealDrums style or assign RealDrums to a style that doesn't have them, by clicking on the **[RD]** button and making a selection from the **RealDrums Picker** dialog.

RealDrums can also be enabled to substitute for MIDI drums when a song is played, or they can be assigned to a specific song. This is done in either the **RealDrums Settings** or the **RealDrums Picker**.

RealDrums Settings

RD RealDrums can be substituted for MIDI drums on existing styles in the **RealDrums Settings** dialog. To open it, use the hotkey **R D 2 Enter** or the [**RealDrums]** button on the top toolbar.



With **Enable RealDrums** checked, RealDrums may be used rather than MIDI. You can also toggle RealDrums on or off while the song is playing using the hotkey **Ctrl+Shift+F6**.

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 may 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 lets the current song use the specific RealDrums style. Click on the **[RD]** button to select a specific RealDrums style to use in a particular song. This opens the **RealDrums Picker** with a list of all available RealDrums styles. The **[Clear]** button clears the currently selected RealDrums for the song.

For this song, choose different ^variations with each play: When this is set, if you save a specific style with a song, you will hear a new variation of that style each time you press PLAY, with different drum instruments.

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.

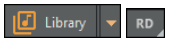
[Install] […]: When the **[Install]** button is pressed, WAV files will be created from any RealDrums styles that are still WMA files. Make sure that you have enough space available on your hard drive prior to installing the RealDrums. The small button installs WAV files for a single folder.

[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.

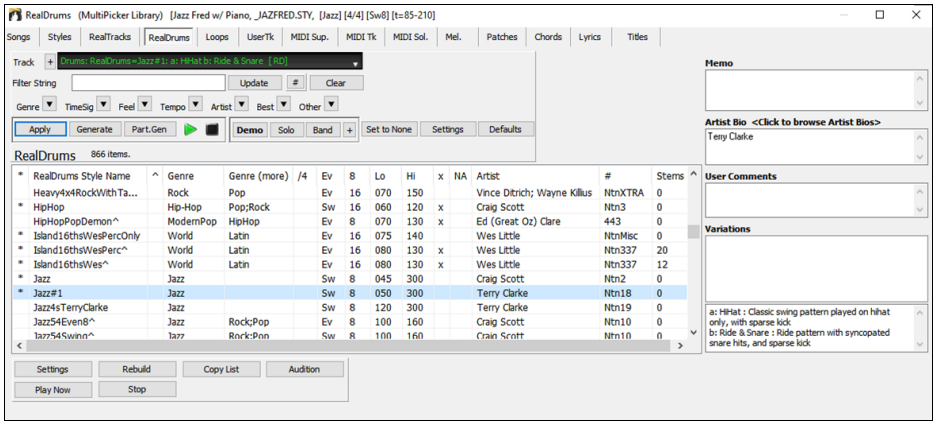
Selecting RealDrums (RealDrums Picker)

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



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

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



The track selector at the top left lets you confirm or change the current track. Your selection from the RealDrums list will be applied to this track. RealDrums can be generated on any of the 24 tracks, not just the Drums track, so you can have multiple RealDrums in your song. You then choose RealDrums for the selected track from the list.

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

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

- ***** Click on this column to enter an asterisk, indicating that this is a favorite style.
- Click on the name of the RealDrums name that you want to select for the song. Names ending in a caret ^ have variations available.
- ^ Clicking on the caret column will show the variations for the selected RealDrums (if available).
- **Genre** is the type of music that the RealDrums comes from, such as Jazz, Rock, or Country.
- **Genre (more)** suggests additional types of music that the RealDrums might work for.
- **/4** indicates the time signature, which is 4/4 by default. If the column is empty, the time signature is 4/4; if there is a 3 in this column, the time signature is 3/4.
- **Ev** indicates the feel of the RealDrums either Even or Swing.
- The listing in the **8** column indicates whether the meter is based on eighth notes (8) or sixteenth notes (16).
- **Lo** is the slowest tempo for which the RealDrums is suited.
- **Hi** is the fastest tempo recommended for the style.
- **X** indicates a style with a tempo that is out of range for the song.
- **N/A** are styles not found in the *Drums* folder.
- **Artist is** the name of the drummer who recorded the RealDrums.
- **#** is the number of the RealDrums set for the style. This column also tells you whether a video or notation (RealChart) is available for the RealDrums.
- The **Stems** column shows the number of microphones used for stems during the actual recording sessions. When you select a RealDrums that has drum stems, you will see what they are just below the list. Using the checkboxes, you can load all stems, the selected stems, or the mix of all stems for your song. If you select all or individual stems, each stem will be loaded to separate tracks, so you can control volume, pan, etc. for each stem using the Mixer.

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

You can use the filter features to search for RealDrums. Type a text (e.g., bossa) in the **Filter String** field, and press **[Update]**. You will then see only RealDrums that contain the typed text in the title, memo, genre, etc. If you separate terms with a space, each term is searched for separately. So, a search for "Bossa Rock Ev 120," will find any Bossa Rock styles with an Even feel that would work with a tempo of close to 120. Adding a search term that has a number will filter for RealDrums that match the tempo or within a compatible range. You can also use the arrow buttons to quickly filter the list by genre, instrument, time signature, feel, and more.

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

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

Note: The standalone RealDrums Picker dialog does not include the partial generation feature.

Other Settings and Options

The **[Set to None]** button sets the drums to no RealDrums override for the song, and optionally also forces MIDI drums (i.e., no RealDrums for the style either).

The **[Settings]** button shows RealDrums settings.

- **For this song only, force MIDI drums**: Set this if you want a MIDI drum to override a RealDrum set in the style.
- **Simple Drums for this song (no fills)**: If this is enabled, the RealDrums will play a simpler arrangement without fills.
- **Timebase**: You can select a timebase (normal, half-time, double-time, or triple-time) for the RealDrums. For example, if you have an even 16ths Folk drums track at tempo 90, then you can choose Half-Time, and it will play even 8 feel with a style at tempo 180. If you have an even 8 feel style at tempo 190, then you can choose Double-Time, and it will play at tempo 95 (Cut-Time) even 16ths feel. If you have a fast waltz style at tempo 150, then you can choose Triple-Time, and it will play with a slow 4/4 style at tempo 50, which gives a triplet 12/8 feel. Timebase can be stored with song, style, or RealDrums. If the RealDrums is named with the timebase appended, it will function in that timebase. For example, "BossaBrushes" is a normal Ev 8 timebase, but "BossaBrushes [Double-Time]" would play this in a Cut-Time ev 16 feel.
- **Show RealDrums that are N/A**: These are RealDrums not found in the Drums folder, likely because they are add-on styles not purchased yet. Press the **[Rebuild]** button and check the RealDrums Settings to confirm that you have the correct Drums folder selected.
- **Show if Feel does not match** will show a song where the drums are in Even feel and the style is Swing (or vice versa).
- **Show if Tempo is out of range** will show RealDrums that wouldn't work well at the current song tempo. The acceptable range is shown in the list of styles Lo/Hi (9th and 10th) columns.
- **Show RealDrums that are not Favorites (*)**: You can assign RealDrums as your favorites by clicking in the first column. Then you can sort by favorites or use this option to only see favorites.
- **Show RealDrums with stems**: If this is checked, only RealDrums that include stems will be listed.

The **[Defaults]** button resets the window to default settings.

The **Memo** area shows a memo description of the RealDrums. 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.

You can type in your own comments about any style in the **User Comments** field and they will be saved in a file called RDUserMemos.txt.

RealDrums ending in a caret (^) have variations, which are listed in the **Variations** field. Where there are two instruments shown, such as Brushes/Sticks, the first one plays in the "a" substyle and the second in the "b" substyle. You can double-click on each variation to hear the demo.

The **[Settings]** button opens the **RealDrums Settings** dialog.

The **[Rebuild]** button builds the list of RealDrums present as folders in the *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.)

The **[Copy List]** button saves the current list with all information to a tab-delimited .txt file and opens it in Notepad. In Notepad copy all and paste it into a spreadsheet such as an Excel file. You can then apply a hierarchical sorting of the list.

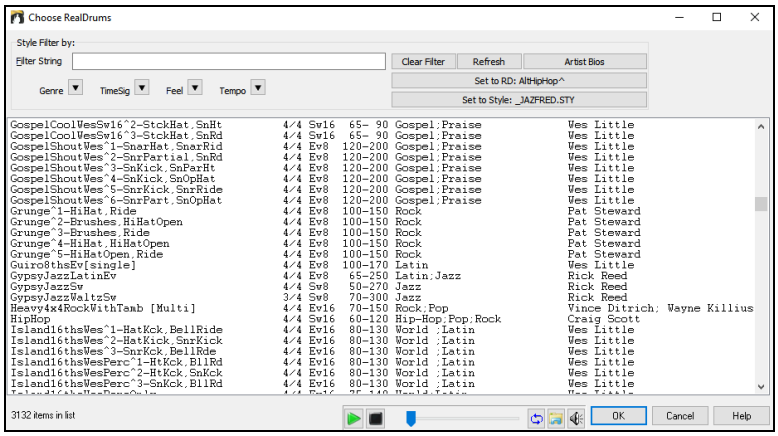
The **[Audition]** button opens your audio player to play a demo.

The **[Play Now]** button loads the selected RealDrums and starts playback. If you haven't played the song yet since you haven't generated non-drums tracks, you will only hear drums. In that case, **Shift+**click on the button to generate all tracks. The **[Stop]** button stops the song playback.

Selecting RealDrums (Simple Dialog)

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

RD To open the dialog, right-click on the **[RealDrums]** button on the top toolbar and select *RealDrums Quick List* from the drop-down menu. You can also use the hotkeys **R D Enter** or **R D 1 Enter**.

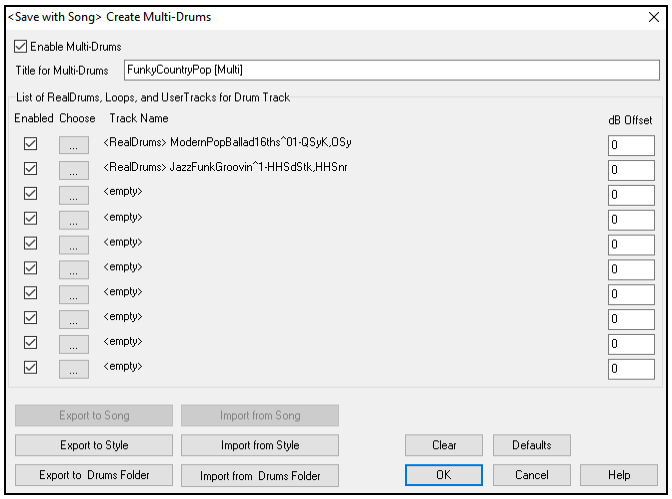


You can filter the list by genre, time signature, feel, tempo, and text. Use the **[Set to Style:]** button to see RealDrums that are compatible with the current style of the song. The **[Set to RD:]** button allows you to set the highlighted RealDrums as a prototype RealDrums so you can find alternates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

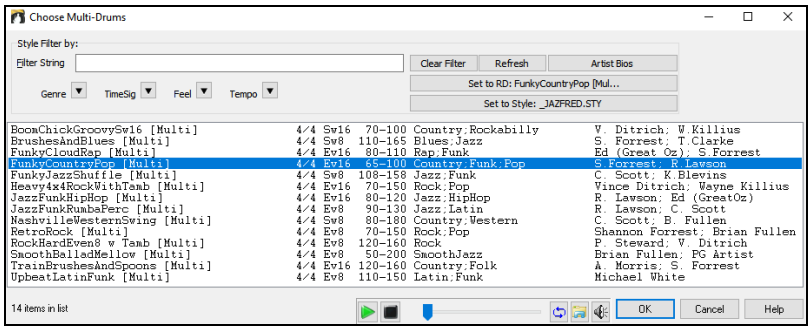
To do this, right-click on the Drums track label in the Mixer and select *Multi-Drums* | *Edit Multi-Drums for this song* from the context menu. This opens the **Create Multi-Drums** dialog.



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

To add drums, click on the **[...]** button on an unused slot. This opens a drop-down menu where you can choose a second RealDrums, [single] drum/percussion (e.g., tambourine), loop, UserTracks, or RealTracks. You can adjust volume for each selection with the “dB Offset” option.

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

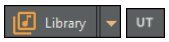


UserTracks

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!

Selecting UserTracks in Songs

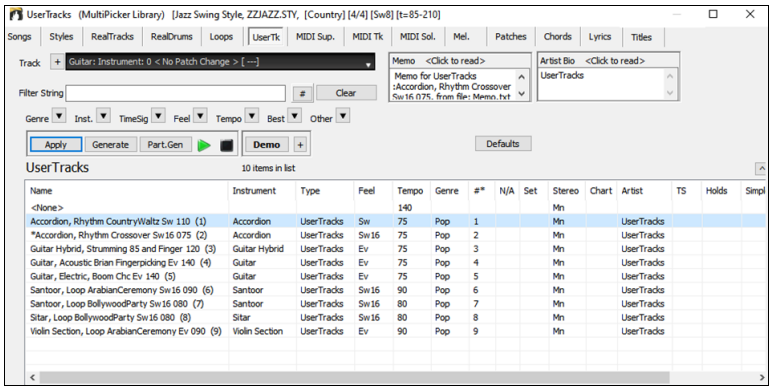
You can use the UserTracks in a similar manner to using RealTracks.



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

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

UserTracks Picker (MultiPicker Library)



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

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

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

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

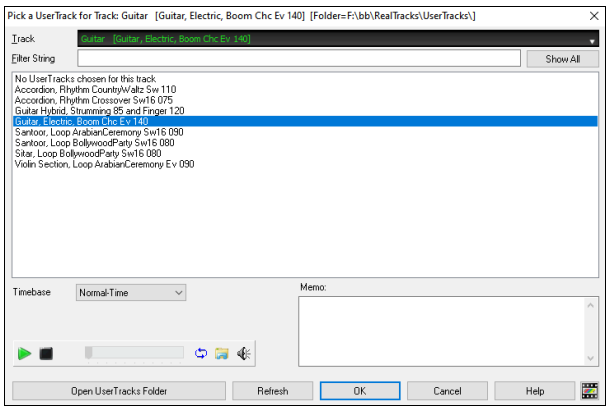
You can use the filter functions to search for UserTracks.

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

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

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

UserTracks Picker (standalone dialog)



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

You can preview UserTracks by double-clicking on the list or using the transport control buttons.

The **Timebase** option allows you to adjust the tempo of the selected UserTrack to normal, half-time, double-time, or triple-time.

Select a UserTrack and press **[OK]**. Now the track behaves like RealTracks. Simply press the **[Generate and Play]** button to hear it.

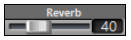
Audio Controls for RealTracks and RealDrums

Tone Control

There is a bass/treble Tone control for individual tracks with RealTracks or RealDrums, so you can easily adjust the bass/treble EQ for any RealTrack. The Tone settings save with the song.

Use the tone control to adjust the tone from -18 (maximum bass) to +18 (maximum treble). Default is 0.

Audio Reverb Control



You can add reverb (0 to 127) for any RealTrack. Reverb type is also settable and saved with the song.

Auto-Add Reverb

There is also a feature that automatically adds reverb to RealTracks, according to instrument type. No reverb is added to the Bass part, for example, but most instruments get reverb.

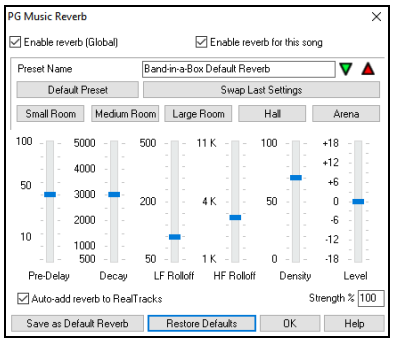
This feature defaults to on, but you can turn it off in the **PG Music Reverb** dialog, which opens by clicking on the **[Plugins]** button on the top toolbar and selecting *PG Music Reverb* from the drop-down menu.

If you simply want to increase or decrease the amount of reverb, adjust the **Strength %** in the dialog. For example, the default Band-in-a-Box reverb level is 40 for most tracks. If you set the strength to 75%, the reverb level will be reduced to 30.

Reverb Settings

The default is a "room" type of reverb, but you can also set the type of reverb.

To do this, open the **PG Music Reverb** dialog.



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 arrow button to open the list of presets. This list shows only the "Band-in-a-Box Default Reverb" until you save some presets of your own.

As you adjust the settings, they will be applied to the current song. The **[Swap]** button toggles between your current settings and the default settings. This allows you to hear the effect of the changes you make to the settings.

Use the row of "room" buttons to load typical settings for different types of spaces. These buttons are a convenient way 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 plugin.

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.

The [**Save as Default Reverb**] button saves 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.

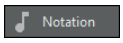
You can save your reverb types as presets, and the current settings will also be saved with the song in the *C:\bb\DX Settings\PGReverbSettings.bin* file.

To save the current settings to a preset, type in a name for your preset in the "Preset Name" field. Then click on the up arrow and choose a location in the Preset list. You can write over an existing name. A prompt will ask you to confirm that you want to save the preset. Select **[Yes]** to save the new preset to the chosen location.

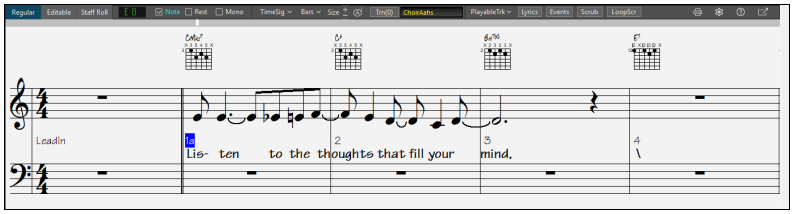
Chapter 8: Notation, Lyrics and Printing

Band-in-a-Box offers a variety of notation and printing features, both for viewing parts on-screen as they play and for printing them as sheet music.

Notation Window



To view the notation, open the **Notation** window by clicking on the **[Notation]** button on the side toolbar. **Ctrl**+click on the button to open it as a floating window, or **Shift**+click to add it as an embedded window.

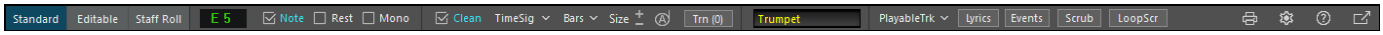


Band-in-a-Box offers multiple modes of notation for different purposes. The notation defaults to Standard Notation mode; other modes are selected with buttons on the Notation window toolbar.

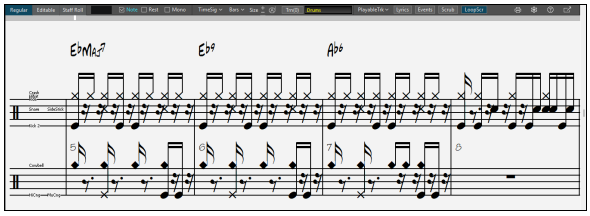
- **Standard Notation** to display or print Notation and enter lyrics. The grand piano staff and/or guitar tablature with notes, chord symbols, and lyrics.
- **Editable Notation** to enter or edit notation. A special staff with time divisions for mouse-based editing.
- **Staff Roll Notation** to enter or edit notes, velocity, and duration. The note heads are shown with editable velocity and duration lines.

Notation Window Toolbar

The toolbar at the top of the window gives you access to its many features and options.



Play the song and open the **Notation** window. Then, select the Drums track and you will see drum notation.



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.

Keystroke Commands

To change between notation views, press **Ctrl+Alt+N**.

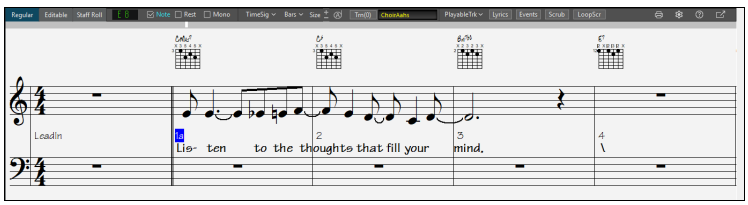
To open the **Print Options** dialog, press **Ctrl+P**.

To enable the screen loop, press **1** on your numeric keypad.

To jump one screen ahead, press the **Down Cursor** key.

To step one screen back, press the **Up Cursor** key.

Standard Notation Mode



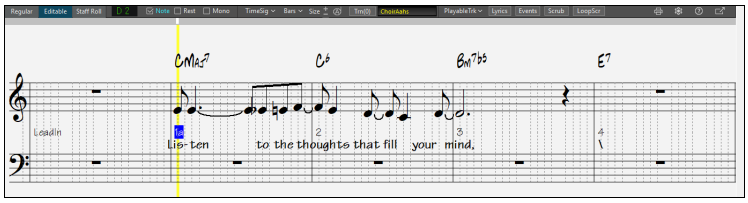
This mode displays the notation for any individual track and allows the entry of chords and lyrics. Features include:

- 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 timeline, and set the resolution to 5 for that beat.

Editable Notation Mode

In this mode, the timeline is more visible as it shows with a thick yellow vertical line. You can play the song from the current location by pressing the space bar or double-clicking on the timeline. You can enter, move, and edit notes and rests using standard mouse techniques – point and click, drag and drop, and right-click to open the **Note Edit** dialog.



This is the screen for step-entry of a melody or for editing existing 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.

When mousing over notes in this window, summary information about the note is displayed (pitch/channel/velocity/duration). To enable this feature, click on the **[More]** button in the **Notation Options** dialog to open the **Other Notation Options** dialog. Then select the "Show Popup Hint for Note Properties" checkbox.

Resolution

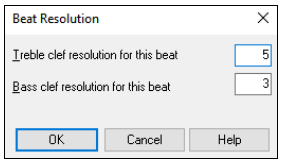
The resolution can be changed in the **Notation Options** dialog, but the program automatically sets the resolution to the correct value based upon the style that is in use.

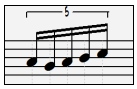
- Swing styles use 3 lines to divide each beat into eighth note swing triplets.
- Straight styles use 4 lines to divide each beat into sixteenth notes.

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 timeline. You can also open this dialog by right-clicking on the window and selecting *Change Beat Resolution* from the context 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

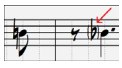
To insert a new note on the staff, move the mouse to the location that you want. If you want beat 1, move to the first dotted line in the bar. Click on the staff over the note that you want.

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).

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 and Editing Notes Entirely with Keystrokes

There's a keystroke entry mode, which lets you enter and edit a melody entirely using keystrokes.

N: Enter a note at the current timeline.

M: Add a note a third above the current note on the timeline.

R: Enter a rest at the current timeline.

Up Cursor: Change the pitch of the highlighted note by 1 semitone up.

Down Cursor: Change the pitch of the highlighted note by 1 semitone down.

Right Cursor: Move the timeline forward.

Left Cursor: Move the timeline backward.

Shift+Right Cursor: Highlight the next note from the timeline.

Shift+Left Cursor: Highlight the previous note from the timeline.

Ctrl+Alt+Right Cursor: Change the time of the highlighted note by +5 ticks.

Ctrl+Alt+Left Cursor: Change the time of the highlighted note by -5 ticks.

Entering Drum Notes

You can enter drum notes to the Drums track or the Melodist/Soloist track with the track type set to Drums. Right-click on the window and use the *Insert (or change) Drum Note* menu item. For drum notes shown on the left in the drum guide (e.g., China, Splash, Crash2, etc.), you can click on the corresponding vertical position of the drum note you want.

Entering Playable Track Notes

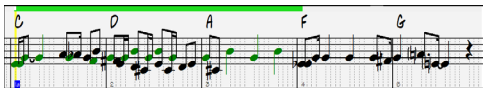
You can customize the RealTracks (or RealDrums/MIDI/MIDI SuperTracks) performance by adding your own notes. You will then hear those notes using a Hi-Q sound created from the RealTracks recording. This means you can get the RealTracks to play the notes you want at key parts of the performance, either augmenting or replacing what the RealTracks is playing, for any sections in the song.

For RealTracks, the notes you see are RealCharts, which are silent MIDI. You can see them, but they don't actually play during playback. With the Playable RealTracks feature, you can make some of these notes playable.

To enter Playable Track notes, click on the **[PlayableTrk]** button and select *Enable Playable Track* from the drop-down menu. A message will appear confirming that a Hi-Q patch plugin will be loaded on the track. Press OK to proceed.

The button text then turns blue to indicate that you are in the Playable Track mode. In this mode, any note you enter will be heard during playback, unlike RealCharts notes.

The notes you have entered show in green and will be heard during playback along with the generated accompaniment. But you would want to have your own notes play in place of the generated accompaniment. So, press the **[PlayableTrk]** button, select *Create Mute Region to mute generated accompaniment* from the drop-down menu, and set a region in the dialog. This will add a green line at the top. When you play the song, the generated accompaniment in that region won't be heard, but the green notes you have entered will be heard. If you regenerate the track, it will be outside of this is region.



There are other useful tools in the **[PlayableTrk]** button's context menu. For example, *Make notes in selected area playable notes* allows you to change all notes in the region you specify to playable notes. There are also options to change volume of the playable notes in the selected area, choose a different SFZ sound, etc.

Set MIDI Volume (and velocity) of Playable SFZ Sound opens a dialog with settings for MIDI volume and velocity. MIDI volume is 0-90, so if it is 90, you can't make it higher, but the MIDI velocity can be set separately and you can make that louder or softer.

Entering Rests

Insert a rest by holding the back-quote key (tilde key without pressing Shift) then clicking on the Notation window. Another way to enter a rest is to enable the **Rest** checkbox on the toolbar, and click where you want the rest to appear. This automatically shortens the duration of the previous note.

Tip: If it is important to see rests less than a quarter note, 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, enable the **Rest** checkbox and click on the notation at the location where you'd like a 16th note rest. The Hard Rest will show up in blue in the editable notation window and can be removed by holding the **DEL** key and clicking on the rest.

Moving a note in time

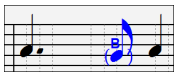
If you want to change the start time of a note, drag the note with the left mouse button to the new location. This is a simple way to move the note. Alternatively, you could edit the note numerically with the right mouse button.

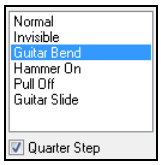
Changing the pitch of a note

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.

Context Menu

A right-click in the Editable Notation window opens a context menu.

Edit Note opens the **Note** dialog and lets you edit the current note.

Delete Note deletes the current note.

Forced Accidental lets you quickly add an accidental to the current note.

Insert (or change) Drum Note enters a drum note. (**Note**: This menu item 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 timeline location. Use this same item to remove section letters/numbers.

Bar-Based Section Letters: Select a letter or number from the list and it will be inserted at the top of the bar line so that it doesn't overwrite chords or notes.

Notation Symbols: The notation symbols are entered from the **Notation Event** dialog, which is accessed from the right-click menu in the Editable Notation window. Select a notation symbol from those listed and the **Notation Event** dialog will open. In this dialog, you can further define the event and its precise location, 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.

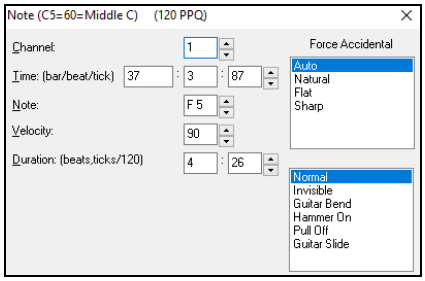
Vocal Synth (Auto): Your Melody or Soloist track with lyrics can be rendered to a vocal audio track by sending it to the 3rd party vocal synthesizer Sinsy. With the "Auto" command, your song will be automatically sent to the song server and returned as an audio file on the Audio track.

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 open the **Note** dialog.

In the dialog, you can manually change the characteristics of a note by entering the exact values you wish for any given note. For example, you can change the velocity and duration by increments of 1 tick, as well as the note's pitch and relative positioning in the bar.



There are spin buttons. 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#.

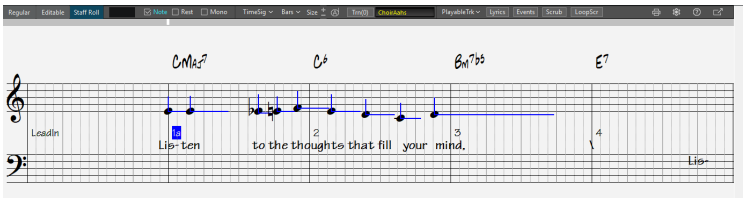
Note Type - You can choose for the note to be Normal, Invisible (note will sound but will not appear in regular notation), Guitar Bend (a B will appear above the note), Hammer-On, Pull-Off, or Guitar Slide. Note that the guitar bend is for notation only and does not affect the sound of the note.

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+Left 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



This mode is similar to the Editable Notation mode, except that the beats begin right on the bar line. You can see the duration of the note visually represented by a horizontal blue line and the note's velocity displayed as a vertical blue line.

Using the Mouse to Edit Velocity and Duration

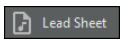
There is an additional function available in this mode: **right mouse drag**. Place the mouse cursor on the note head and hold down the right-mouse button. Then, starting at the note head, drag the cursor horizontally to set the note's duration, or drag it vertically to set the note's velocity.

Notation Window Options

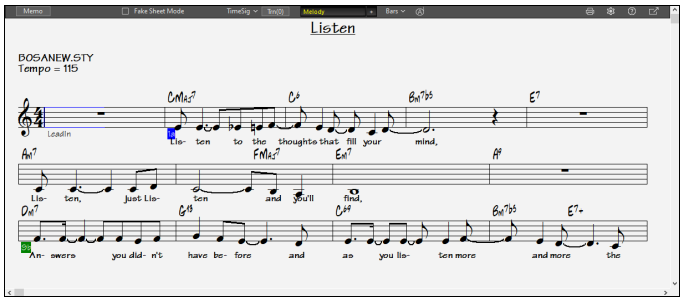
Click on the gear icon on the **Notation** window toolbar to open the **Notation Window Options** dialog. The dialog also opens with the **[Notation]** tab in the **Preferences** dialog (**Ctrl+E**).

Lead Sheet Window

The **Lead Sheet** window displays a full screen of notation with one or more tracks. Other options include a selectable number of staffs per page, clefs to show, font size, margin, scroll-ahead notation, guitar chord diagrams, and lyrics. If you like to sight-read along with Band-in-a-Box, this is the window for you.



To open it, click on the **[Lead Sheet]** button on the side toolbar. **Ctrl**+clicking on the button opens a floating window, while **Shift**+clicking to add it as an embedded window.



As the notation scrolls ahead, you can read ahead without waiting for a page turn. During playback, 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.

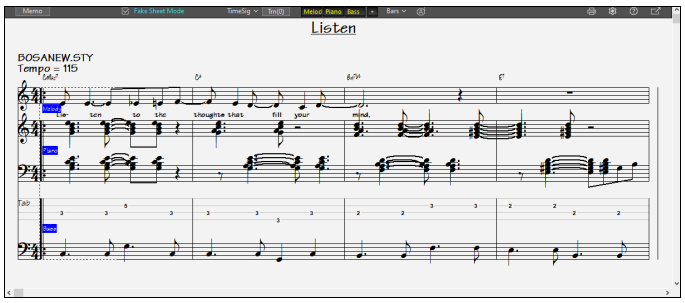
The Lead Sheet is also useful as a kind of "Print Preview" feature, as it offers you the ability to correlate the on-screen notation to a printout.

You can move around the window in various ways. Cursor keys and mouse clicks moves a small blue rectangle around the screen, which lets you type in chords at that location. Double-clicking at any bar starts playback from that position.

Selecting Tracks in the Lead Sheet

Click on the track selector and select a track from the drop-down menu to view notation of that track.

To view multiple tracks, first select the track that you want to show at the top, and then click on the **[+]** button and select the tracks in the order that they should appear from top to bottom. To remove an extra track from the display, click on that track name and select *remove* from the drop-down menu. To remove all extra tracks, click on the **[+]** button and select *remove extras* from the drop-down menu.



The **Show chords above each track** option in the **Lead Sheet Options** dialog allows you to display the chords above each track, or just the top track of the notation. If you press the printer icon on the Lead Sheet window toolbar, you will be able to print out the multiple tracks of notation.

Fake Sheet Mode

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).

When Fake Sheet Mode is selected, the form shows like a lead sheet, with only one chorus showing, and 1st/2nd endings and repeats displayed.

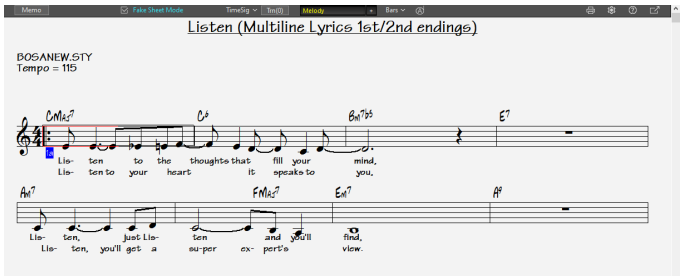
The Fake Sheet can show multiple lines of lyrics for 1st and 2nd endings or several verses stacked in multiple lines.

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.*

Open the **Lead Sheet** window and select "Fake Sheet Mode" on its toolbar.

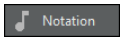


This song includes 1st/2nd endings, with separate lyrics for each ending. Multiple lines of lyrics will also appear if there are lyrics in multiple verses (choruses).

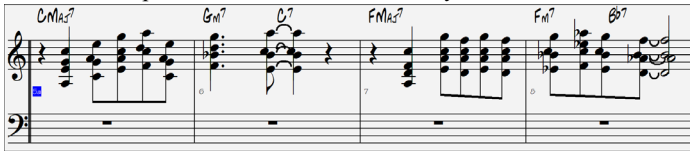
Tip: The "Lyric Position" option in the **Notation Window Options** dialog allows you to vertically position the height of the lyrics.

Harmony Notation Display

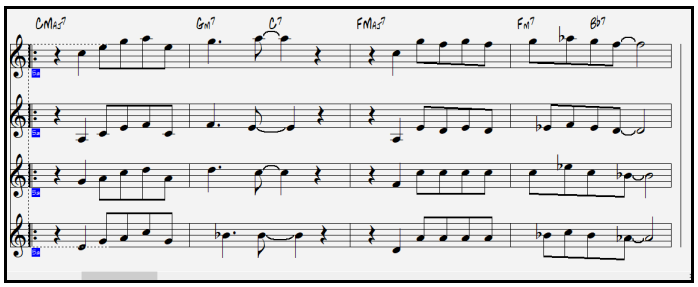
Harmonies can be displayed on the Lead Sheet window (or printed) with **separate notation tracks for each harmony voice**. View each harmony on a separate track, or view/print a single harmony voice. To examine the harmony display features, load in the song "Night_T.MGU." The melody of this song was 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, and you will see all four voices of the harmony on the same treble clef.



Now open the **Lead Sheet** window. Band-in-a-Box now recognizes that this is a harmony (generated by Band-in-a-Box) and displays each voice on a separate track.

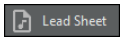


Press the printer icon on the toolbar to print out “Voice 2.” If needed, press the notation “Transpose Options” to first visually transpose the instrument to Eb for an “Alto Sax” chart.

Multi-Channel Notation (Sequencer Mode)

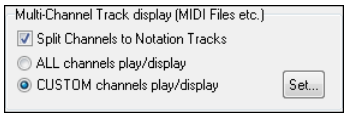
Normally, you would want a single part on the Melody or Soloist track, but since MIDI information can have separate channels, it is possible to store 16 separate parts on each of the tracks. For the following discussion, we will assume that you’re using the Melody track, but the same functions are available for the Soloist. When the Melody track has been set to “Multi(16)-Channel” we refer to this as “Sequencer Mode.”

Now, when you are in this multi-channel mode, output from the Melody/Soloist track will be on whatever MIDI channel the information is stored on and will not be using the Melody/Soloist MIDI channel.



In the **Lead Sheet** window, you will see the entire MIDI file displayed on separate tracks of notation. This is likely “too much information” to read, unless you are a symphony conductor.

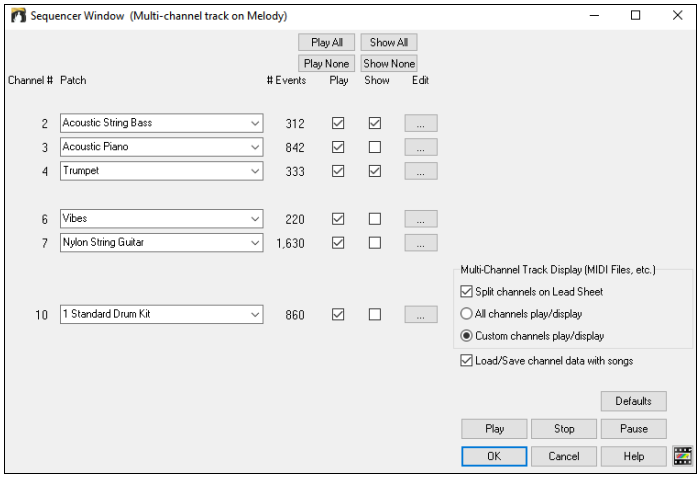
To customize the notation display for sequencer mode, press the **[Opt.]** button on the **Lead Sheet** window toolbar and see the settings for Multi-Channel Track display.



Note: These settings are only visible when the track type for the Melody or Soloist is set to Multi (16) – Channel.

Select “CUSTOM channels play/display” and press the **[Set]** button to open the **Sequencer Window (Multi-channel track on Melody/Soloist)**. Then you can customize which channels will play and display.

This window can also be opened by clicking on the **[Sequencer]** button on the top toolbar.



In the example picture, we have set Channel 2 (Bass) and Channel 4 (Trumpet) to show on the notation and have set all 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).

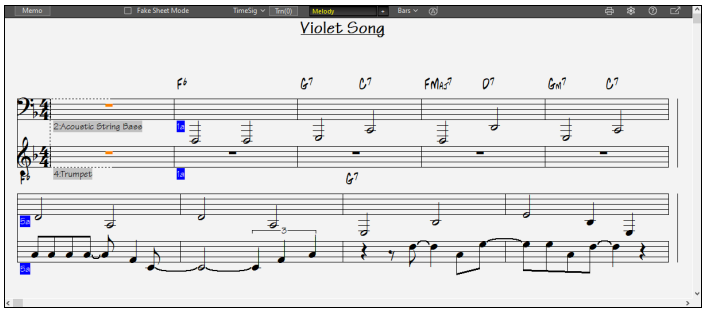
842: There are 842 events in the track; usually every note is an event.

We have customized the piano track so that it can be heard (play=true), but not seen in notation (Show=false).

The Edit button at the right of the track line 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.

Now that we’ve customized the display, we are seeing bass and trumpet on the notation, and hearing the entire track.



Lead Sheet Options Dialog

The **[Opt.]** button in the **Lead Sheet** window toolbar opens the **Lead Sheet Options** dialog. It also opens with the **[Lead Sheet]** tab in the **Preferences** dialog (*Options* | *Preferences* or **Ctrl+E**).

Lead Sheet Memo

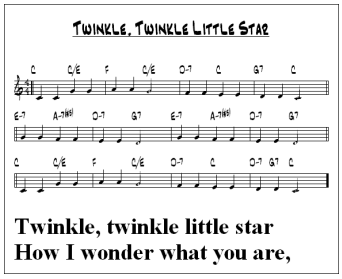
You can enter a memo to add to the **Lead Sheet** printout. Click on the **[Memo]** button in the Lead Sheet to open the **Lead Sheet Memo** window. You can copy/paste from/to this memo.

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

In Band-in-a-Box, there are two types of lyrics: note-based lyrics and bar-based lyrics. Note-based lyrics can be entered in the Notation window, while bar-based lyrics can be entered either on the Chord Sheet or in the Notation window.

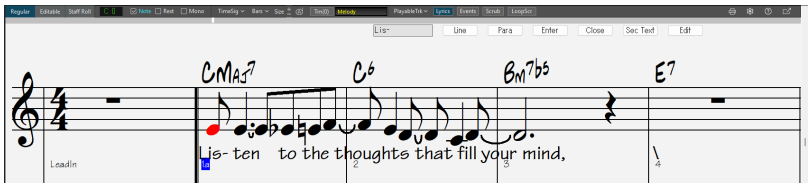
Bar-based Lyrics

You can enter lyrics in each bar either on the Chord Sheet or in the Notation window.

To enter lyrics, you first need to display the Bar Lyrics layer by clicking on the **[Layers]** button on the Chord Sheet toolbar and selecting *Bar Lyrics*.

Note-based Lyrics

Note-based lyrics offer accurate placement of lyrics by placing a word under each note.



To enter note-based lyrics, open the **Lyric Entry** bar by pressing **Ctrl+L** or by clicking on the **[Lyrics]** button on the Notation window toolbar.

The **[Line]** button enters a forward slash "/" line break marker in the current lyric.

The **[Para]** button enters a backslash "\" paragraph break marker in the current lyric.

The **[Enter]** button enters the current lyric, equivalent to hitting **Enter** key or **Tab** key.

The **[Close]** button closes the Lyrics Edit mode, equivalent to hitting the **[Lyrics]** button again.

The **[Sec Text]** button enters the text in the lyric box as section text at the current bar.

The **[Edit]** button opens the **Edit Lyrics** dialog, where lyrics and section text can be edited.

As you enter the lyrics, the note is highlighted. Pressing the **Tab** or **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 note-based lyrics using an event list as well. This allows you to enter lyrics at any point, not just tied to a note.

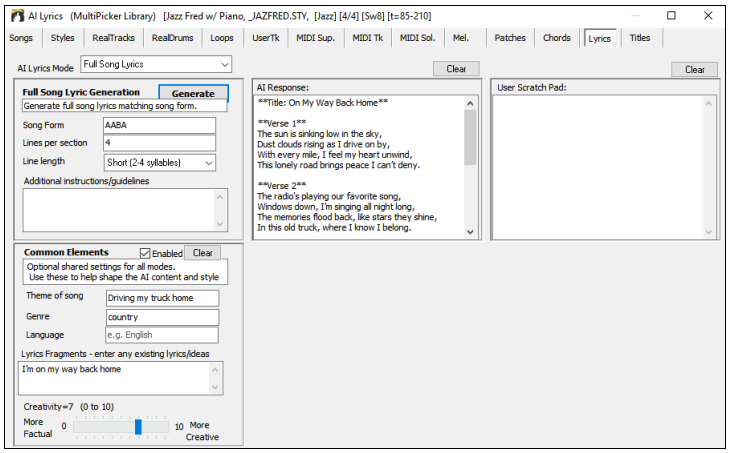
Press the **[Events]** button on the **Notation** window toolbar, then press the **[Edit Lyrics]** button. This opens the **Edit Lyrics** dialog.

AI Lyrics

Band-in-a-Box provides creative songwriting functions that suggest or generate themes, styles, titles, and even entire song ideas. It also offers customized AI lyrics generation, allowing you to create lyrics from scratch, generate the next line, or experiment with rhymes, synonyms, antonyms, related words, or alliterations. You can enhance your existing lyrics by adding vivid imagery, emotion, richer vocabulary, or more natural phrasing. The **AI Lyrics Generator** consolidates all these features, allowing you to easily tailor your lyrics to fit your song. With six lyric modes - Word Suggestions, Inspiration, Songwriting, Improvements, Complete Song, and Custom - you can refine your lyrics in numerous ways.

Note: An internet connection is required to use these features.

To access these features, click on the **[AI]** button on the top toolbar and select *AI Lyrics* from the drop-down menu, or use the hotkey **A I L Enter**.



AI Lyrics Mode: There are six modes to choose from.

1. Word/Phrase Suggestions: Find rhymes, synonyms, antonyms, related words, or alliterations for a specific word or phrase.
2. Songwriting Assistant: Chat with the AI assistant to help develop your song idea.
3. Inspiration: Generate song themes, titles, or even entire song ideas, complete with examples.
4. Lyrics Improvement: Refine, rewrite, extend, or add to your lyrics.
5. Full Song Lyrics: Generate complete song lyrics matching a specific form (e.g., AABA), the number of lines per section, and other details.
6. Custom: Ask the AI anything and have fun exploring creative ideas!

Mode 1 - Word/Phrase Suggestions: Find rhymes, synonyms, antonyms, related words/phrase, or alliterations for a specific word or phrase.

This mode lets you input a word or phrase and find rhymes, synonyms, antonyms, related words/phrases, or alliterations. You can enter a word or phrase by typing it directly or by selecting text from other memo controls, such as the scratchpad.

If you have a song idea with a specific theme, genre, or lyrics, enter them in the “Common Elements” area. This will ensure that the rhymes, synonyms, and other suggestions are tailored to fit your song.

Mode 2 - Songwriting Assistant: Chat with the AI assistant to help develop your song idea.

Simply start the conversation with something like, “Let’s get started” or share your idea, such as “I want to write a country song about hard work and blue-collar life.” Alternatively, you can start by asking for themes suggestions, choose one, and the generate lyrics based on that theme.

Mode 3 - Inspiration: Generate song themes, titles, or even entire song ideas, complete with examples.

The **Complete Song Idea** function generates lyrics for an entire song, incorporating any information you provide, including details from the “Common Elements” area. At the end of the suggested lyrics, you’ll see style suggestions to use in Band-in-a-Box. Click on the [Styles] tab of the MultiPicker Library and type the suggested styles (e.g., Traditional Country, Americana, Southern Rock) into the text filter area to find them.

The **Themes** function provides various song themes based on any ideas you input. For example, you could suggest a theme like “Driving my truck back home” and the AI will generate a variety of related themes or topic, such as “Wide open roads and endless skies,” “Nostalgic memories of home,” “The comfort of familiar places,” and more.

The **Titles** function generates song titles that align with your desired theme or genre.

Mode 4 - Lyric Improvements: Refine, rewrite, extend, or add to your lyrics.

In this mode, you can enhance your lyrics in the following ways:

- Refining phrasing for a more natural flow, vivid imagery, richer vocabulary, and deeper emotion
- Suggesting the next line to complement your lyrics
- Rewriting the lyrics for a fresh perspective
- Expanding the lyrics to develop the theme further

As with other modes, any information entered in the “Common Elements” area will help tailor the response to your specific settings.

Mode 5 - Full Song Lyrics: Generate complete song lyrics matching a specific form (e.g., AABA), the number of lines per section, and other details.

This mode generates a complete song of lyrics that match the form and number of bars for each section you specify. For example, if each line of lyrics represents two bars of music, then 4 lines of lyrics would equal 8 bars. So, if you want a 32-bar song with 8-bar sections, select a form like AABA, set 4 lines per section, and choose the number of words per line.

Mode 6 - Custom: Ask the AI anything and have fun exploring creative ideas!

You can ask anything in any wording you prefer. For example, you might ask “What are the notes of an F9 chord?”

The **Common Elements** section applies to all lyric modes. It allows you to optionally provide information about your song, such as its theme, genre, language, lyric fragments, and creativity level.

- Enabled: If the checkbox is disabled, any information in this section will be ignored.

- Theme of song: Describe the idea or story behind your song.

- Genre: Specify the genre of the song, such as “heavy rock” or “children’s song about the zoo.”

- Language: Choose the language for the lyrics. If you leave it blank (default), the lyrics will be in English.

- Lyric Fragments: Provide any existing lyric fragments, and these will be considered when generating the lyrics.

- Creativity: Higher settings encourage the assistant to be more creative and inventive in generating the lyrics.

- You can press the **[Clear]** button to erase all entered information.

There is a **User Scratch Pad** where you can save your ideas. This space is for your use only, allowing you to copy and paste your thoughts or AI-generated suggestions so you won’t lose them. The contents of this pad will be saved to the current song.

The Lyrics Menu

The complete list of Lyrics functions is found in the *Edit* | *Lyrics* submenu.

Open AI Lyrics Generator launches the AI Lyrics Generator, which offers creative songwriting features, including suggestions for themes, styles, titles, and even entire song ideas. It also provides customized AI lyrics generation, allowing you to create lyrics from scratch, generate the next line, or experiment with rhymes, synonyms, antonyms, related words, or alliterations.

Enter Note-Based Lyrics at Current Bar opens the lyric entry bar at the current timeline location 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 First Chorus to Whole Song copies the note-based lyrics in 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 Chorus: You can erase note-based lyrics in the First Chorus, Middle Choruses, or Last Chorus.

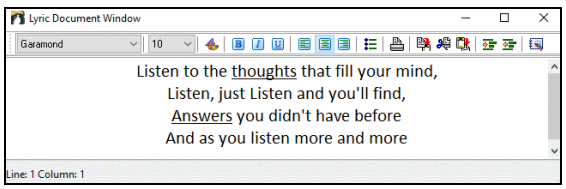
Move Note-Based Lyrics Ahead to Timeline / Move Note-Based Lyrics Back to Timeline: If you have a note-based lyric that you want to time shift ahead or back, you can click on the timeline at the destination that you want, and then choose this item. You can also shift lyric times using the Lyric Event list.

Timeshift Note-Based Lyrics (ticks) / Insert Beat(s) in Note-Based Lyrics / Delete Beat(s) from Note-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 Note-Based Lyrics as Event List opens the Edit Lyrics dialog with Edit, Insert, Append, and Delete functions.

Vocal Synth: 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.

This window can be opened by choosing the menu item *Window* | *Lyric Document Window*, or pressing **Ctrl+Alt+Shift+L**.

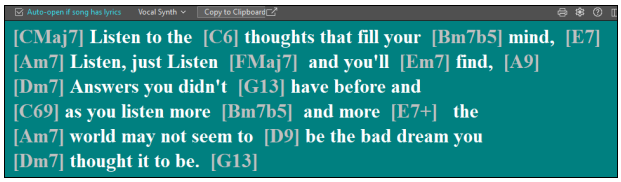
In this window, type or paste in text from a word processor. You can select fonts and colors as you would in a word processor. Since the data is stored in RTF format, it should look very similar to the appearance it would have in WordPad.

 You can transfer bar-based or note-based lyrics to this window. Press the Copy Lyrics button to do this. This opens the **Options for Copy Lyrics to Clipboard** dialog, allowing you to select which elements to copy and formatting options. Click on the **[OK - Copy to Clipboard]** button and then press **Ctrl+V** to paste the copied elements.

Big Lyrics Window

The **Big Lyrics** window is great for sing along or Karaoke.

 This window is opened by using the lyrics icon on the side toolbar or the hotkey **Ctrl+Shift+L**.



Each word is highlighted as it plays. Click on any word in the **Big Lyrics** window to start playback from that point.

If the **Auto-open if song has lyrics** checkbox is enabled, the **Big Lyrics** window will automatically open when you load a song that contains lyrics.

The **[Vocal Synth]** button provides auto and manual modes for sending the Melody track and lyrics to the third-party Sinsy vocal synthesizer. A synthesized vocal track is then generated and imported into the Audio track.

The printer icon opens the **Options for Copy Lyrics to Clipboard** dialog, which lets you copy a song's lyrics (and/or the chords) to the standard Windows® clipboard. This dialog is also opened by selecting the menu item *Edit* | *Lyrics* | *Copy Lyrics to Clipboard*.

Click on the gear icon to open the **Lyric Window Options** dialog, where you can customize how lyrics are displayed.

Printing

Band-in-a-Box prints Lead Sheet style notation with chords, melodies, lyrics, and text notes. It will also print instrument parts from your Band-in-a-Box arrangements, either individual instruments or multiple parts. Most songs will fit on one page, so your printout will look similar to a standard fake book.

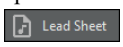
You can easily make and print out a custom fake book of all of your tunes. Instantly transpose and print parts for brass or reed instruments. Print options include title, bar numbers, composer, style, and copyright information.

Print Options

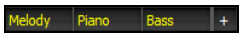
 The **[Print]** button on the top toolbar or the hotkey **Ctrl**+**P** opens the **Print Options** dialog, where you can select which items to print.

Printing Multiple Tracks

To print more than one track of notation:

- 

Open the **Lead Sheet** window.
- 

Select the track that you want to show at the top.
- 

Click on the **[+]** button and choose additional tracks in the order you want them displayed, from top to bottom. To remove a track from the display, click on that track name and select *remove* from the drop-down menu. To remove all extra tracks, click on the **[+]** button and select *remove extras*.

You will then see a group of tracks, displayed in the order you selected them.

Note: When you are viewing multiple tracks of notation, the clefs will be auto-set for you, ignoring the clef settings in the Lead Sheet Options dialog. For example, the bass would always be on bass clef, you won't be able to see it on bass and treble clef.

Press **[Print]** from the **Lead Sheet** window to print the multipart Band-in-a-Box notation.

Printing Multiple Songs

To print out a single song, you use the **Print Options** dialog, but if you want to print out several songs, use the **Print Multiple Songs** dialog. This allows you to print all songs in a folder with one command. This feature is accessed from the menu item *File* | *Print Multiple Songs*.

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 on the top toolbar and choose *Medley Maker* from the drop-down menu. You can also use the menu item *File* | *Import* | *Medley Maker* to open this dialog.

Automatic Song/Melody Generation - "The Melodist"

Feel like composing a brand-new song? With Band-in-a-Box, you can compose a new song in the style of your choice, complete with an intro, chords, melody, arrangement, and improvisations— all created by the program.

Once the song is generated, the chords and melody are part of the regular Band-in-Box tracks, and as such can be edited, printed, saved as MIDI file, etc. You can also regenerate any part of a song to further refine your Band-in-a-Box compositions.

A Melodist "Jukebox" mode creates and performs new compositions in succession. Besides the compositional advantages of the Melodist, utilizing this feature can also be a powerful practicing aid for improving your sight reading by reading the melodies generated in various keys using the Lead Sheet window, and improving your ear by playing along with the chord progressions in the generated songs using the ear training window.

This feature can be a powerful practicing aid for sight reading and improving your ear.

Melodist Picker (MultiPicker Library)

The **Melodist Picker** displays a list of Melodists with information such as instrument, genre, feel, tempo, and more. It also includes useful features for selecting Melodists, including filters, search options, demos, memos, etc., and allows you to generate the entire track or just a portion of it.

Melodist Picker (Select Melodist Dialog)

There is another dialog that provides the Melodist feature. While it doesn't include the audio demo option, it allows you to generate songs and play them in a jukebox style, select the number of choruses, access the Melodist Editor, and more.

To open this dialog, click on the **[Melodist]** button on the toolbar, or use the hotkey **Shift+F5**.

Automatic Intro Generation

An intro can be automatically generated for any song. The chords will differ each time, and you can keep generating until a desire progression appears. The intro will be an appropriate chord progression in the chosen style of music (e.g., Jazz/Pop), with optional pedal bass, and leads correctly to the first chord of the song. Intros can also be removed.

Press the **[Song Form]** button on the top toolbar and select *Generate Intro* from the drop-down menu. You can also use the hotkey **I N T R O Enter** or the menu item *Edit* | *Song Form* | *Generate Chords for Intro.* The **Generate Chords for Intro** dialog then opens.

Automatic Song Title Generation

Band-in-a-Box can automatically generate a song title or multiple song titles for you.

Press the **[Generate Title]** button on the top toolbar and select *Auto-generate a song title* from the drop-down menu. You can also use the menu item *Edit* | *Auto generate Song Title* or the hotkey **Alt+Shift+T**.

A new title will appear immediately in the title area on the top toolbar the screen. Keep generating titles until you fine one you like. To go back one title, use the menu item *Edit* | *Undo* or the hotkey **Ctrl+Z**.

Automatic SoundTrack Generation

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 this feature, choose the menu item *Melody* | *Generate SoundTrack*. You will then see the **Generate SoundTrack** dialog.

Automatic Solo Generation – "The Soloist"

That's right! Band-in-a-Box can "solo like a pro." Pick one of the many Soloists available, and it will play a great solo for your song!

MIDI Soloist Picker (MultiPicker Library)

The **MIDI Soloist Picker** displays a list of Soloists with information such as instrument, genre, feel, tempo, and more. It also includes useful features for selecting Soloists, including filters, search options, demos, memos, etc., and allows you to generate the entire track or just a portion of it. To use this feature, click on the down arrow beside the **[Library]** button on the side toolbar and select *MIDI Soloists* from the drop-down menu.

MIDI/RealTracks Soloist Picker (Select Soloist Dialog)

Use the **Select Soloist** dialog to generate a MIDI or RealTracks Soloist track. To open it, use the **[Soloist]** button on the top toolbar, the hotkey **Shift+F4**, or the menu item *Soloist* | *Generate and Play a Solo*. You can also **Ctrl**+click on the **[Soloist]** button on the top toolbar.

Automatic Guitar Chord Solo Generation – "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]** button on the top toolbar or select the menu item *Melody* | *Edit Melody Track* | *Generate Guitar Chord Solo*. You will see the **Generate Guitar Chord Solo** dialog.

Automatic Embellishment – "The Embellisher"

When musicians see a lead sheet that has a melody written out, they almost never play it exactly as written. They change the timing to add syncopation, change durations to achieve staccato or legato playing, add grace notes, slurs, extra notes, vibrato and other effects. You can have Band-in-a-Box do these automatically using the Embellisher so that you hear a livelier, more realistic Melody - and it's different every time. The Embellisher is only active while the music is playing; it doesn't permanently affect the Melody track. There is an option to make the embellishment permanent, so that if you like a certain embellishment you can add it to the Melody track.

Using the Embellisher

This feature is turned on and off with the **[Embellish]** button on the top toolbar or the hotkey **Ctrl+Alt+E**. 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.

If you disable the Embellisher, by de-selecting the *Embellish Melody during Playback* or by pressing the **Ctrl+Alt+E** keys, then the melody (or solo) will play as normal with no changes.

Chapter 10: Working with MIDI

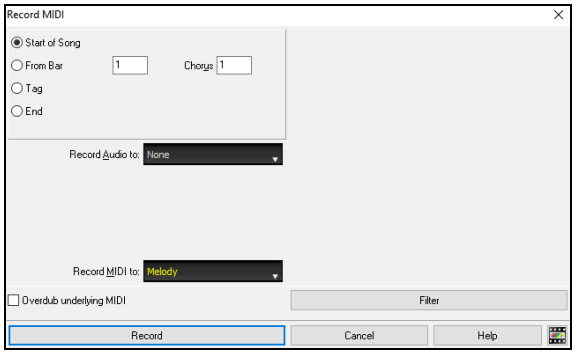
Band-in-a-Box has a built-in sequencer, which allows you to record and edit MIDI. MIDI can be recorded in several ways:

- 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 REC button on the top toolbar or press **Ctrl+R**. You can also use the menu item *Melody | Edit Melody Track | Record Melody*.

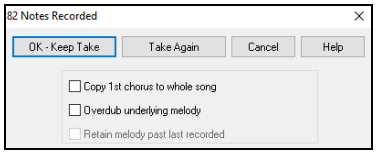


In the **Record MIDI** dialog, set the start point for the recording and select the destination track. If there are underlying MIDI notes in the destination track, you can choose the option to merge or overwrite them.

The **[Filter]** opens 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 on the **[Stop]** button on the top toolbar. The **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, enabling this option copies the same recording to all 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.

- Either save the file directly to a floppy disk or copy it to the floppy from your hard drive.

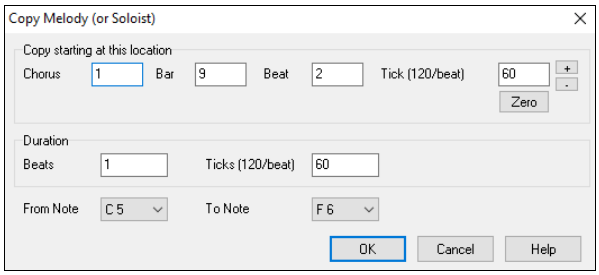
- The Sound Brush is then able to read the IBM formatted disk with MIDI files on it.

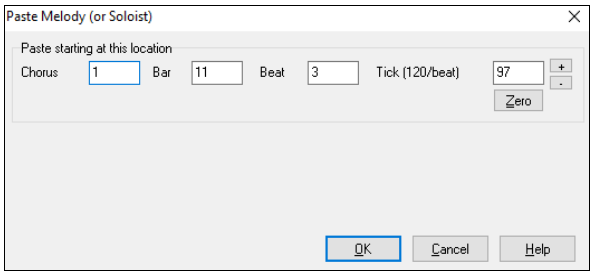
Entering Notes Manually

You can enter melody notes directly onto a track in the Notation window, using either the Editable Notation or Staff Roll mode. Notes and rests can be entered, moved, and edited with standard mouse actions—point and click, drag and drop, or right-click to open the Note Edit dialog. Confirmation dialogs help prevent accidental entry of duplicate notes (same pitch near the same time) or notes that are extremely high or low (requiring many ledger lines).

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 the menu item *Edit | Copy*.

Click on the place where you want to paste to by clicking at the timeline on top of the Notation window, then choose the menu item *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]** button on the top toolbar and check *MIDI Keyboard Wizard Enabled* on its drop-down menu. You can also select the menu item *Play* | *Wizard Playalong feature*.
2. Press **Ctrl+R** 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]** tab in the **Preferences** dialog (*Options* | *Preferences* or **Ctrl+E**). 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

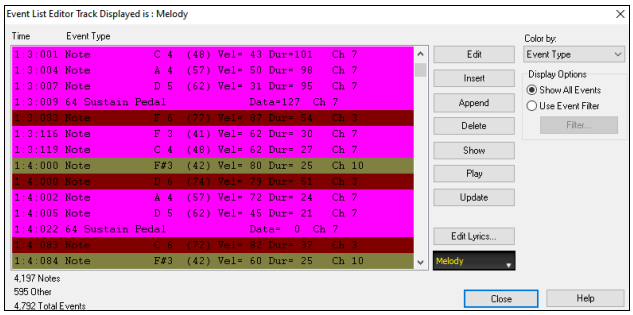
Normally, you would want a single part on the Melody or Soloist track, but since MIDI information can have separate channels, it is possible to store 16 separate parts on each of the tracks. For the following discussion, we will assume that you're using the Melody track, but the same functions are available 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, set the track type to "Multi-Channel." This is done by selecting the menu item *Melody* | *Track Type* | *Multi(16) Channel*. You can also use the **[Sequencer]** button on the top toolbar.

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.

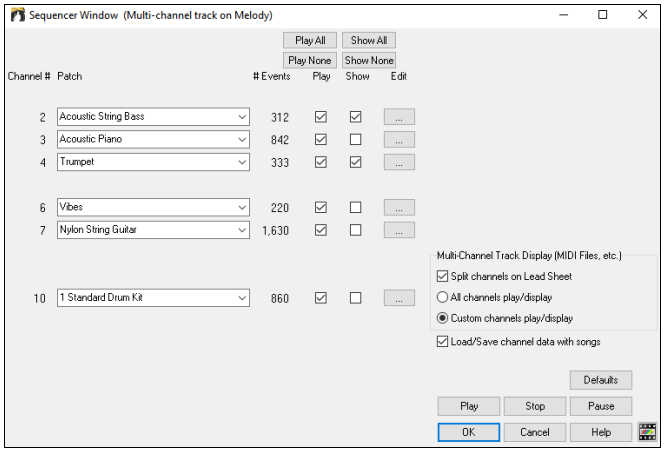
You can view the track's channels in the Event List, which you open by clicking on the **[Events]** button in the **Notation** window. The data is color-coded by channels for multi-channel tracks. For example, channel 7 is pink, and channel 10 is gold.



When 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.

Choose the "CUSTOM channels play/display" option and press the **[Set]** button to open 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 channels to play (to hear them).

For a specific channel, (e.g., channel 3: piano), we see the following information.

Channel 3: Acoustic Piano (this is the patch name found on the track).

842: There are 842 events in the track, usually every note is an event.

We have customized the piano track so that it can be heard (play=true), but not seen in notation (Show=false).

There is a small button at the right of the track line that allows you to delete, rechannel or merge the channel with another channel.

You can also change the patch (instrument) for that track by using the instrument patch combo box.

So now that we've customized the display, we are seeing the bass and trumpet on the notation and hearing the entire track.

Removing All Tracks Except Melody from a MIDI File

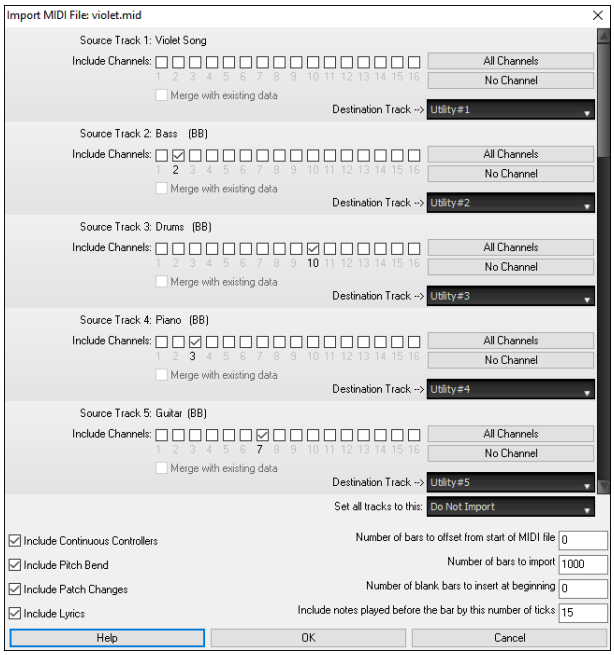
Importing MIDI Files

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 either 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 channels, Band-in-a-Box will merge them to the destination track.

Merge with existing data: You can choose to merge the imported data with the existing data in the destination track.

Destination Track: You can choose the destination track for each track for multi-track MIDI files.

Set all tracks to this: This allows you to set a destination track for all source tracks.

Include Continuous Controllers / Include Pitch Bend / Include Patch Changes / Include Lyrics: If you don't need these items, you can save space by not importing them.

Number of bars to offset from start of MIDI file: To start reading from the beginning of the MIDI file, select 0 as the offset. If you want to start at bar 32, for example, select an offset of 32 (bars).

Number of bars to import: Leave this setting at the default of 1000 to read-in the entire file (unless it's longer than 1000 bars!), or set it to the number of bars that want.

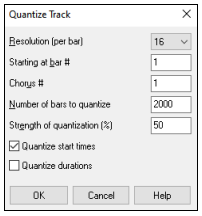
Number of blank bars to insert at beginning: This will insert blank bars into the track. Remember that Band-in-a-Box normally has a 2-bar lead-in count. If your MIDI file has no lead-in, then you need to set this to = 2 to compensate for the 2 bars of lead-in.

Include notes played before the bar by this # of ticks: If you're reading in a MIDI file starting at bar 5, it would be annoying to have a note that was played 1 tick earlier than bar 5 left out of the MIDI file that is read in. To include it, you can set this, and the note will be read in.

Editing MIDI Tracks

Quantize Track

Right-click on a track label in the Mixer or Tracks window, and go to *Edit MIDI* | *Quantize, Time Adjust* | *Quantize*. This allows you to quantize the MIDI track.



Resolution: Choose the division you want the track quantized to. Choosing 16 will Quantize to 16th notes.

Starting at Bar # / Chorus #: Quantization 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.

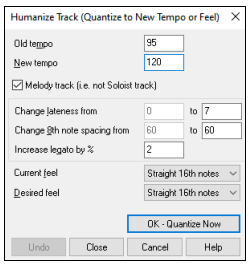
Quantize start times: By default, this option is set to "Yes." If you don't want the beginnings of the notes quantized, set it to "No."

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.

Right-click on a track label in the Mixer or Tracks window, and select *Edit MIDI* | *Quantize, Time Adjust* | *Humanize* from the context menu.



We have broken down the Humanize effect into 5 main categories: tempo, lateness, 8th note spacing, legato, and feel. The best way to learn how these parameters combine is to try them (you can always press the **[Undo]** button if you don't like the results.) For example, try changing the tempo of a song to see the changes that this will make to the 8th note spacing and lateness. Press the **[OK - Quantize Now]** button to apply your changes to your song.

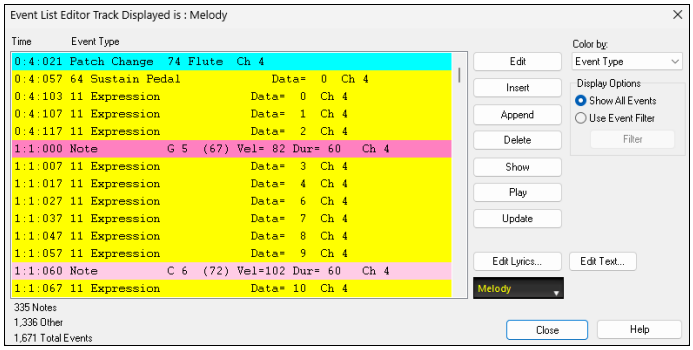
Tip: Often, when musicians play at faster tempos, they play the swing 8th notes closer together and a little later.

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 OK button to apply your changes to your song.

Event List Editor

You can edit events including all MIDI events and lyric events using the **Event List Editor**. It can be opened in several ways.

- Choose the meu item *Melody* | *Edit Melody Track* | *Step Edit Melody.*
- Choose the meu item *Soloist* | *Edit Soloist Track* | *Step Edit Soloist Track.*
- Choose the meu item *Window* | *Notation* | *Event List Editor.*
- Press the **[Events]** button in the Notation window.
- Right-click on a track label in the Mixer or Tracks window, and select *Edit MIDI* | *Event List Editor* from the context menu.



The list is color-coded based on Event Type, Channel, Duration, or Velocity.

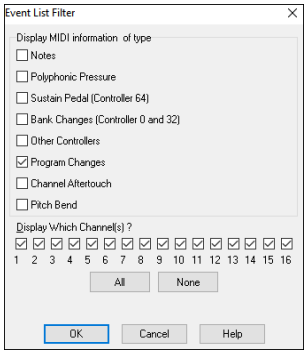
The **Event List Editor** allows you to modify, insert, and delete notes.

- Double-click on an event to edit it (or press the **[Edit]** button.)
- **[Insert]** opens the **Event Type to Edit** dialog, which lets you select a type of event, then opens a dialog for editing the selected event type.
- **[Append]** also opens the **Event Type to Edit** dialog for selecting a type of event to add at the end of the track.
- **[Delete]** removes the selected event.
- **[Show]** exits the dialog and highlights the note in the Notation window.
- **[Play]** plays the selected event and moves to the next event.
- **[Update]** redraws the notation screen.
- **[Edit Lyrics]** allows you to edit note-based lyrics.
- **[Edit Text]** allows you to edit text events.

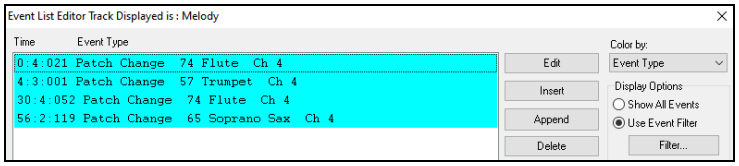
Event List Filter

There is a filter for the **Event List Editor**, allowing you to quickly spot all patch changes.

For example, to examine the patch changes on the Melody track, choose **Use Event Filter**, then press the **[Filter]** button to open the **Event List Filter.** Select the type of information you want to display. In this case, it is program changes (patches) only.



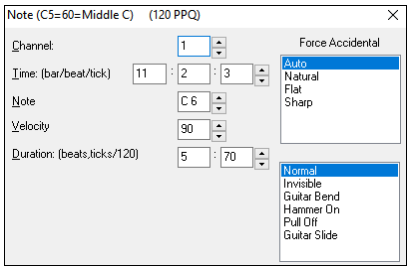
The track will then display with the program changes only.



Notation Window Editing

You can often get better results by using the Notation window to edit notes instead of the Event List Editor. To do this, open the Notation window in either Editable Notation or Staff Roll Notation mode. In both modes, notes can be dragged and dropped with the mouse.

For precise note editing, right-click on the note you want to edit and choose “Edit Note” in the context menu. This opens the **Note** dialog, where all the parameters of the note can be addressed.



Timeshift Track

Right-click on a track label in the Mixer or Tracks window, and select *Edit MIDI* | *Quantize, Time Adjust* | *Timeshift Track (ticks)* from the context menu. This moves (slides) the track a certain number of ticks. There are 120 ticks per quarter note. For example, to give the song a more laid-back feel, time shift it about 10 ticks ahead.

Insert/Delete Beats

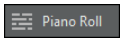
You can insert or delete a specified number of beats in the MIDI track. For example, to insert 2 bars at bar 5, right-click on a track label in the Mixer or Tracks window, select *Edit MIDI* | *Quantize, Time Adjust* | *Insert Beats at Bar…*, select bar 5, and select 8 beats (2 bars) to insert.

More Editing Features

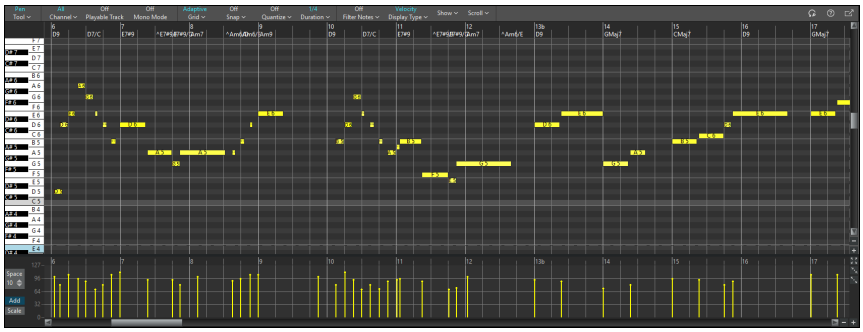
More MIDI editing features are available in the *Edit MIDI* submenu of the track label's context menu. For example, you can transpose the track without affecting other tracks, eliminate note overlaps, copy MIDI data in the first chorus to all choruses, erase all MIDI data from the track, and more.

Piano Roll Window

The **Piano Roll** window enables precise graphic editing of note timing and duration. You can also graphically edit note velocity, controllers, program changes, channel aftertouch, or pitch bend.

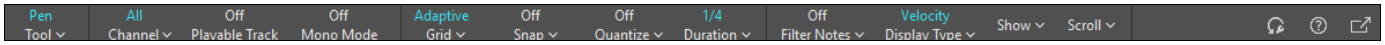


To open the **Piano Roll** window, click on the **[Piano Roll]** button on the side toolbar. **Ctrl**+clicking on this button opens it as a floating window, while **Shift**+clicking adds it as an embedded window.



Note: A demo song PianoRollDemoSong.MGU in the *C:\bb\Documentaion\Tutorials\Tutorial – BB 2005 Demo* folder contains some MIDI data, which can be seen in the Piano Roll window.

Toolbar



Tool

Choose from different editing tool modes to optimize your workflow for different tasks. "Pen" is the default tool, streamlining the note entry for faster composition. The "Split" tool lets you divide a note into two at the click point. The "Right-Click" option lets you configure right-click behavior. By default, right-click dragging selects notes. You can also switch tools by hotkeys **1**-**6** (1 - Pen, 2 - Select, 3 - Move, 4 - Split, 5 - Erase, 6 - Velocity).

Channel

Choose which MIDI channel's events to display.

When "All" is selected, events on all channels in a multi-channel track are shown.

When "10" is selected, Note and Keyboard panels display the drum sound name associated with each key (e.g., "C5 (Kick)") alongside the standard note name, making drum programming more intuitive.

When a channel from 11 to 16 is selected, Note and Keyboard panels display guitar string and fret information (e.g., "C5 (2s/1f)" for second string, first fret) alongside the standard note name, enhancing guitar-oriented MIDI editing.

Playable Track

Enable or disable the Playable Track. When enabled, any note you enter will be heard during playback unlike RealCharts notes.

Mono Mode

When Mono mode is on, only one note plays at a time. This is ideal for creating melodic sequences and single-note lines without unintended chord overlaps.

Grid

Toggle the grid on/off, adjust the grid resolution to match your workflow, or apply swing or groove to the grid for non-straight timing feels.

Snap

Adjust snap behavior, including snap strength and toggle.

When the Snap mode is on, selections, inserted notes, or edited notes will align to the selected note value.

The hotkey (Shift+S) toggles the Snap mode on and off.

The "Strength" option (0-100%) lets you fine-tune how strongly notes adhere to the grid, enabling subtle timing shifts while still maintaining a loose rhythmic feel when desired.

Quantize

This provides quick quantize strength presets (0-100%) or opens the full Quantize dialog, which offers precise and flexible control over timing and musical alignment.

In the Quantize dialog, click on a quantize type button (Time, Scale, or Velocity) to enable or disable that quantize type.

- Time: Align note positions to the desired timing resolution.
- Scale: Adjust notes to a selected musical scale.
- Velocity: Normalize or modify velocity ranges.

Duration

Set the default duration of inserted notes. You can easily adjust individual note durations with the mouse, so typically you only need to choose a standard duration that fits your song.

Filter Notes

This lets you toggle note filtering on or off and provides advanced filtering options.

The Note Filter Settings dialog provides sophisticated note filtering capabilities.

- [Pitch Range]: Show or hide notes by pitch.
- [String Range]: Show notes within specific guitar string ranges.
- [Fret Range]: Show notes within specific fret ranges.
- [Position Range]: Filter notes by time range using the bar.beat.tick format.
- [Duration Range]: Display notes based on note length.
- [MIDI Channels]: Show or hide notes by channel, with convenient All/None buttons.
- [Velocity Range]: Filter by velocity ranges.
- [Invert Filters]: Swap visible and hidden notes instantly.
- Enable or disable each filter criterion independently by clicking on the filter button.
- Selection rectangle respects filters, with an option to select filtered notes.

Display Type

This determines which graphic data is displayed or edited in the Graphic Event panel. You can choose Velocity, Controller, Program Change, Channel Aftertouch, or Pitch Bend.

Show

This lets you select visual features including:

- Crosshairs: These are the faint dotted horizontal and vertical lines that follow the mouse as you move it in the Note panel.
- Middle C Indicator: A clear visual marker highlights Middle C (C5) for easy octave orientation.
- Ghost Notes: When viewing a single channel, notes on other channels are displayed, helping you follow multi-channel tracks.
- Velocity Shading: Notes are color-coded by velocity, with higher velocities appearing brighter and more saturated, and lower velocities appearing more subdued.
- Note Display: Choose what information appears on each note (note name, velocity, duration, etc.).
- Keyboard Note Names: Display MIDI note names on the piano keyboard for quick reference.

Scroll

The “Mouse Scroll” option allows you to enable or disable mouse wheel scrolling, giving you control over navigation behavior.

When the “Auto Vertical Scroll” option is enabled, the Piano Roll automatically scrolls vertically as you switch tracks to keep the average note range in view.

Reset Button

This restores all settings to their default values.

Help Button

This opens the help file for the Piano Roll window.

Floating/Docking Button

This toggles between floating and docking modes.

Ruler Panel

The Ruler panel displays bars numbers with a full-height vertical line for each bar and a shorter line for each beat, along with the chords in the song.

Click anywhere on the Ruler panel to move the cursor to that position

Double-click anywhere to start playback from that position.

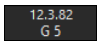
The Ruler panel shows a loop region, providing intuitive loop management.

A loop region area appears on the Ruler panel, providing intuitive loop management.

- The default (disabled) loop region spans bars 1-4.

- Click and drag to define a new loop region.
- **Shift**+click on the loop region to toggle looping on or off. When the
- Drag the left or right edge to adjust loop start/end points.
- Drag the loop region body to move it to a new position.

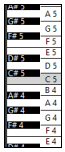
Cursor Location Info Panel



This panel shows the cursor's location in bar.beat.tick format, along with the corresponding MIDI note or controller value (depending on the cursor position).

Piano Keyboard Panel

The piano keyboard displays MIDI note names for quick reference. This is enabled by default via the *Keyboard Note Names* option in the [Show] drop-down menu.



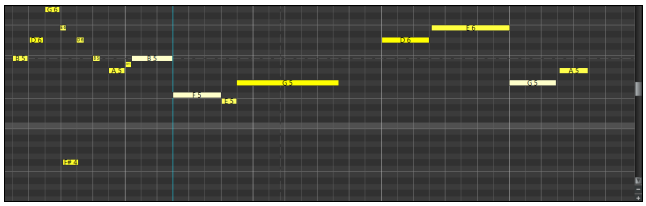
Clicking on a key inserts a note at the cursor with the duration set in the [Duration] drop-down menu.

Holding a key inserts a note at the cursor with a duration determined by how long you hold the key.

Shift+clicking on a key selects all notes of that pitch.

Shift+dragging across the keyboard selects all notes within a pitch range.

Note Panel



This panel displays two distinct full-height cursors: a green playback cursor that tracks the current playback position, and a blue position cursor that marks your edit/start position.

Faint dotted horizontal and vertical lines appear as you move mouse.

A clear visual marker highlights Middle C (C5) for easy octave orientation.

Zoom in vertically down to a single octave for detailed editing of specific pitch ranges, or zoom out to display all notes within the visible window height.

Zoom fully out horizontally to view your entire project at once, ideal for reviewing overall song structure and long-range patterns.

Horizontal bars represent notes. Notes can be selected, edited (start time, pitch, duration), inserted, and deleted.

Notes are color-coded by velocity, with higher velocities appearing brighter and more saturated, and lower velocities appearing more subdued.

When viewing a single channel, notes on other channels are displayed in while, helping you follow multi-channel tracks.

Notes display information such as note name, velocity, duration, etc. You can choose what information appears using the [Show] drop-down menu.

Note text automatically shortens when notes are too small to display full information, maintaining readability at all zoom levels.

Detailed tooltips appear when hovering over any note, showing pitch, velocity, duration, position, channel, and more. When hovering over empty space, the tooltip shows what note would be created at that location.

Overlapping notes are displayed in white for easy identification. They can be eliminated from the context menu.

Note Selection

Click on a note to select it. The selected note will be shown in red.

Shift+drag over notes to select multiple notes.

Shift+click on a note to add it to the selection.

Holding down the **Shift** key while pressing the **left/right arrow s**elects the adjacent note to the left or right.

In the "Select" Tool mode, click on empty space and drag a rectangle around notes to select all notes within that rectangle.

The selection rectangle picks up all notes that overlap with the rectangle, not just those whose start positions fall within it, making multi-note selection more intuitive.

Adding Note

In the "Pen" Tool mode, click anywhere on the Note panel to enter a note with the duration set in the [Duration] drop-down menu.

Pressing the **N** key inserts a note at the cursor position using the last-entered pitch.

To add notes with custom durations, click and drag horizontally. Notes will extend as you drag, with real-time visual feedback.

Clicking on a key in the Piano Keyboard panel adds a note at the current cursor position.

If Snap mode is on, inserted notes will align to the selected note value.

Editing Note

Click and drag a note horizontally to adjust its start time.

The **left/right arrow** keys move the start time of the selected note by 1 grid resolution.

Click and drag a note vertically to adjust its pitch.

The **up/down arrow** keys move the selected note by one semitone.

Holding down the **Shift** key while pressing the **up/down arrow** keys moves the selected note up or down by one octave.

Click and drag from the right edge of a note to adjust its duration.

Click and drag from the left edge of a note to adjust its start time and duration simultaneously.

When moving a note with the **arrow** keys, note movement follows the current grid resolution, providing more predictable and musically aligned navigation.

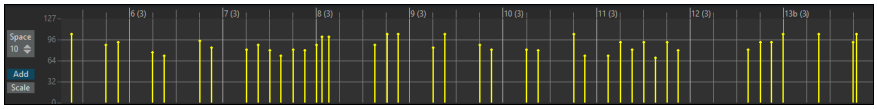
By default, note movement is axis-locked—restricted to pitch or time—for precise editing. Hold the **Shift** key while dragging to remove the lock and move notes freely in both directions.

Select a note and press the **Delete** key to delete the note. Clicking on a note while holding down the **Shift**+**Ctrl** keys also deletes the note. If "Erase" is enabled in the [Tool] drop-down menu, clicking on a note deletes it.

Hold down the **Ctrl** key as you hover over a note. When the cursor changed to a "V" click and drag the note vertically to adjust its velocity. The current velocity value is displayed in real time as you drag.

Hold down the **Ctrl** key while hovering over a note. When a specialized cursor ("V") appears, click and drag the note vertically to adjust its velocity. The current velocity value is displayed in real time as you drag.

Graphic Event Panel

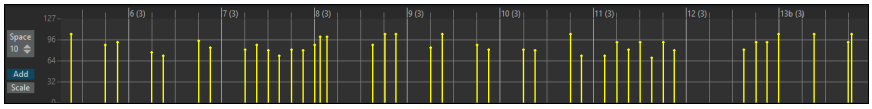


This panel displays non-note MIDI events such as Velocity, Controller, Program Change, Channel Aftertouch, and Pitch Bend. Use the [Display Type] drop-down menu to choose which type of data is shown.

When inserting controller or pitch bend events graphically, the event density can be adjusted from one event per tick up to one event per 30 ticks.

For events like Pitch Bend or Controller (e.g.,modulation or sustain), always end a "gesture" with a zero-value event. Otherwise, subsequent notes may be affected, causing unwanted effects such as a lingering pitch bend, continuous vibrato, or a stuck sustain pedal.

Velocity

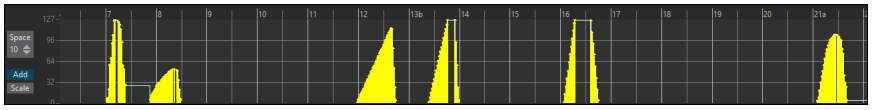


You can increase or decrease velocities of the selected notes using hotkeys or the context menu.

(Hotkey)	(Context menu)
+	*Increase Velocities of Selected Notes by 1.*
Shift +	*Increase Velocities of Selected Notes by 5.*
-	*Decrease Velocities of Selected Notes by 1.*
Shift -	*Decrease Velocities of Selected Notes by 5.*
~	*Randomize Velocities of Selected Notes (-1 to +1).*
Shift ~	*Randomize Velocities of Selected Notes (-5 to +5).*

You can also adjust velocities directly on the Note panel. To do this, hold down the **Ctrl** key while hovering over a note, and when a specialized cursor ("V") appears, click and drag the note vertically.

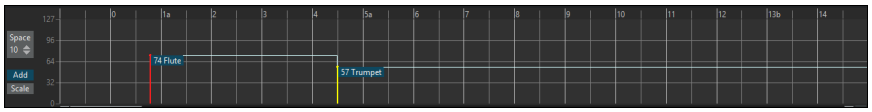
Controller



The Graphic Event panel displays the chosen controller type such as:

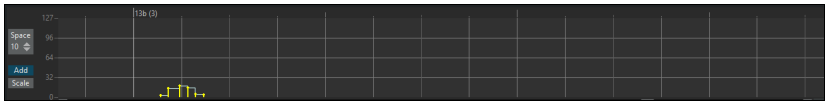
- Expression MSB: This is recognized by most modern synthesizers including most General MIDI synths. However, some older synths do not recognize this controller. Expression is an alternative to "7 Main Volume MSB." Use the Expression controller for individual tracks and reserve the main Volume controller for overall track loudness. That way, you can use the Band-in-a-Box main window Volume controls without affecting individual notes on the track.
- Modulation Wheel MSB: This is not firmly defined, but it is usually a Vibrato or Tremolo effect (especially in General MIDI synths). Play PianoRollDemoSong.MGU and watch how Modulation has been added to some notes to add Vibrato. It is usually best to use a modest amount. With graphic edits, too much is almost always too much!

Program Change



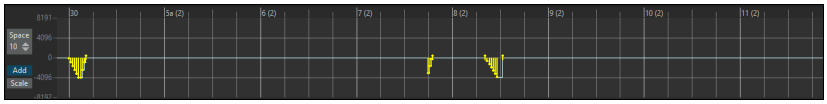
The demo song intro has a flute program change. Then the first chorus is trumpet, the second chorus is flute, and the third chorus is soprano sax.

Channel Aftertouch



Select “ChnAfter” in the [Display Type] drop-down menu to see Channel Aftertouch events.

Pitch Bend



Play the demo song and watch how the pitch bends have been inserted to “scoop” some note attacks, “sting” the middle of a note, or “fall off” some note releases.

Event Selection

Click on an event to select it. The selected event will be shown in red.

Shift+drag over events to select multiple events.

Shift+click on an event to add it to the selection.

Adding Events

Click on the desired location to insert a single event.

Use the **Pencil** or **Line** tool to add multiple events at once.

- **Pencil Tool**: Hover the mouse cursor over an empty area to activate the Pencil tool. Then, click and drag to draw a freehand curve. If the curve isn’t perfect on the first try, keep holding the mouse button and move back and forth until it matches your desired shape. Releasing the mouse inserts a series of events following the freehand curve.

- **Line Tool**: Hold down the **Ctrl** key while hovering the mouse cursor over an empty area to activate the Line tool. Then, click and drag to draw a straight line. Releasing the mouse inserts events along the line slope.

- For both tools, the **Space** setting controls the spacing of inserted events. For example, setting it to 30 inserts events every 30 ticks.

Edit Modes

There are two modes for editing graphic events.

- The **Add** mode adds or subtracts the same amount to all selected events.
- The **Scale** mode scales the selected events. Select one or more Graphic Events and move the mouse over one of the events. **Shift**-drag vertically, and the events are scaled in a proportional fashion. Large-value events are scaled more than small-value events. This keeps the same shape of a gesture but makes the gesture bigger or smaller.

In the **Add** mode, note velocities exactly match the slope of your drawn line.

In the **Scale** mode, the Line Tool shapes the dynamics, but note velocities are scaled to follow the approximate shape of your drawn line. With this mode, you can insert a velocity fade, or change the velocity of a region, while preserving the Velocity dynamics of the music.

Editing Events

Click and drag an event up or down to change its value. If multiple events are selected, the values of all selected events will be changed.

Hold down the **Shift** key while clicking and dragging an event horizontally to slide it in time. If multiple events are selected, all selected events will move together.

Select an event and press the **Delete** key to delete the event. Clicking on an event while holding down **Shift**+**Ctrl** also deletes the event.

Context Menu

Right-click in the Note, Graphic Events, or Ruler panel to access the context menu.

Note: By default, right-clicking in the Note panel opens the context menu. This behavior is controlled by the [Tool] drop-down on the toolbar.

Chapter 11: Working with Audio

About Band-in-a-Box Audio Files

 You can open an audio file by clicking on the **[Open+]** button on the top toolbar and selecting *Open Audio (wav, wma, mp3, wmv, cda)* from the drop-down menu.

Audio files can also be opened by selecting the menu item *File* | *Open Special* | *Open Audio (WAV, WMA, MP3, WMV, CDA).* Once opened, MP3, WAV, WMA, or audio CD tracks can be played back at 1/2, 1/4, or 1/8 speed, which is ideal for transcribing or analyzing audio.

When you load an audio file, you can do the following during playback:

- Change the audio tempo to slow down or speed up without changing pitch.
- Press **Ctrl+[-]** for half speed, **Ctrl+[=]** for full speed.
- Loop a section by highlighting an area in the Audio Edit window and clicking **[Loop Selected]**.
- Use the menu item *Audio* | *Set Audio Master (Base) Tempo* to ensure that all tempo stretching is based on the correct master tempo.

If MySong.MGU is loaded and an audio file with the same name (e.g., MySong.WMA, MySong.MP3, MySong.WAV, etc.) exists in the same folder, Band-in-a-Box will automatically load the audio file into the Audio track. This allows third parties to create compact teaching or demo packages by making a pair of MySong.MGU and MySong.MP3. The MGU file provides the chords and structure, while the compressed audio file provides the prerecorded audio, keeping the overall file size small.For example, you could create a trombone teaching set for Band-in-a-Box that includes a song file with the chords and a matching audio trombone track, all packaged in a compact, easy-to-share file size.

Equalize Tempos

If you have an audio file that wasn't recorded at a fixed tempo, you can adjust it so that all sections play at the same tempo. This process is called "tempo equalization."

 Click on the **[ACW]** button on the side toolbar to launch the **Audio Chord Wizard**.

Then, set bar lines for the whole audio, and press the **[Equalize Tempos]** button.

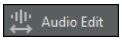
Converting Audio Channels

Easily convert the Audio track from stereo to mono, or vice versa, with the menu item *Audio* | *Edit Audio* | *Convert Channels (mono/stereo)*. When you convert the channel, you can choose the percentage of each channel.

Audio Offset

The Audio Offset feature lets you synchronize any point in an audio file with bar 1 of a Band-in-a-Box song, so the audio lines up with the rest of the song.

For example, if you have a home recording of a live performance saved as a WAV, MP3, or WMA file, select the menu item *File* | *Open Special* | *Open Audio* to load it into Band-in-a-Box.

 Then open the **Audio Edit** window, and click on the **[Nodes]** (Volume Automation mode) or the **[UT]** (UserTrack mode) button on its toolbar. Right-click on the point in the waveform that should correspond to bar 1 and choose *Mark this point as Bar 1 of the song* from the context menu.

Then, as the song is playing, use the tap tempo feature (the minus key, pressed 4 times in tempo) to set the tempo of the piece.

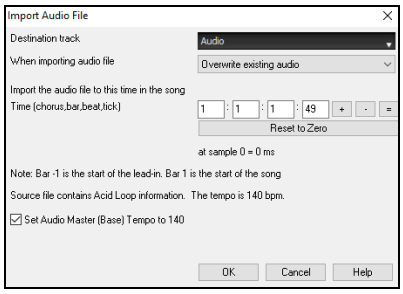
After this, the audio will start playing at bar 1 of the Band-in-a-Box song, in sync with the point you marked in the audio. The bars will be approximately synchronized, though they may drift if your live performance tempo varies. If needed, you can add tempo changes at specific bars to keep everything perfectly in sync.

Importing Audio File

Many types of audio files can be opened directly in Band-in-a-Box, but you can also import an audio file into your Band-in-a-Box song. A mono or stereo audio file can be imported to any track, with options to merge with or replace the current audio on that track. Most common audio formats are supported, including WAV, WMA, MP3, WMV, and CDA.

To import an audio file, open the **Import Audio File** dialog by using one of the following methods.

-  Click on the **[Import]** button on the top toolbar and select *Import Audio (WAV, WMA, MP3, WMV)* from drop-down menu.
- Choose the menu item *File* | *Import* | *Import Audio (WAV, WMA, MP3, WMV)*
- Choose the menu item *Audio* | *Import Audio (WAV, WMA, MP3, WMV)*
- Drag an audio file from the Windows Explorer and drop it anywhere onto the Band-in-a-Box screen.



In the dialog, select the destination track, the point to insert the audio file, and the option to merge or overwrite existing audio in the destination track.

If the audio file contains Acid Loop or Apple® Loop information, the dialog shows an option to set the audio base tempo of the current song to the tempo of the audio file.

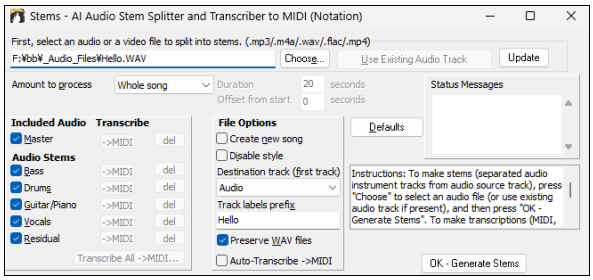
AI Stems - Audio Stem Splitter and Transcriber to MIDI

This powerful tool separates a multi-instrument audio file into individual tracks (bass, drums, guitars/piano, vocals, and residual sounds). The separated tracks are then added to your song, allowing you to generate Band-in-a-Box tracks to play along with them. Using advanced AI and machine learning techniques (a process also known as *audio source separation*), it provides greater flexibility and creative control.

It also includes Audio-to-MIDI transcription, allowing you to convert any separated stem (or the full mix) into MIDI notation. These MIDI transcriptions can be viewed, edited, remixed, or used for learning purposes. For example, you can import vocals from your favorite singer, transcribe a desired instrument part to MIDI, and then use Band-in-a-Box to rearrange or replace the backing tracks, creating a fully personalized mix.

To use these features, open the **Stems - AI Audio Stem Splitter and Transcriber to MIDI** dialog using one of the following methods.

- Click on the **[AI]** button on the top toolbar and select *AI Stems* from the drop-down menu.
- Use the hotkey **S T E M S Enter**.
- Select the menu item *File | Import | Import Audio File to Separate Tracks using Stem Splitter.*
- Select the menu item *Audio | Import Audio File to Separate Tracks using Stem Splitter.*
- Select the menu item *File | Open Special | Open Audio File to Separate Tracks using Stem Splitter.*



First, select a file by typing its directory or clicking on the **[Choose]** button. The file can be an audio file (MP3, M4A, FLAC, WAV, WMA, etc.) or a video file (MP4). To split the audio already on the Audio track, click on the **[Use Existing Audio Track]** button.

Use the **Amount to Process** setting to choose whether to process the entire song or just a portion. Since creating stems can take some time (typically 10-30 seconds for a full song), selecting a smaller section is useful for previewing the results.

In the **Included Audio** area, select which stems to add to your song. Typically, you'll want to include all the individual tracks as well as the master track, but you can customize this selection to include only specific tracks if desired.

- **Master** is the original audio file.
- **Bass** is the bass part of the song.
- **Drums** contains drums or percussions.
- **Guitar/Piano** contains rhythm section instruments like guitars, keyboards, strings, etc.
- **Vocals** contains all vocals including harmonies. The vocals won't be separated from each other and will be loaded onto a single track.
- **Residual** is optional and may be nearly silent or contain faint, non-instrument sounds. When all stems including the residual are imported, the result should sound identical to the original audio file.
- The **[->MIDI]** button beside the Master checkbox transcribes the Master track. This merges all pitched instruments into a single track, as if they were played on a single piano. Drums are not included in this transcription.
- Use the **[->MIDI]** button for each stem to transcribe the generated stem to MIDI.
- The **[->MIDI]** buttons are greyed out (disabled) if MIDI transcription is not available but they automatically become enabled when the status changes.
- The **[Transcribe All->MIDI]** button transcribes all the generated stems to MIDI separately on their respective tracks, with an option to make copies of the MIDI on the tracks below.

The **File Options** area allows you to select additional options.

- With the **Create new song** checkbox, you can choose to add the stems to either a new song or the current song.
- Check the **Disable style** option if you don't want the Band-in-a-Box style tracks generated when you play the song, allowing you to hear only the stem tracks.
- The **Destination track (first track)** setting lets you select the destination track for the first stem. The rest will be placed on the next tracks.
- The text entered in the **Track labels prefix** field will be used for the track names for generated stems.
- If you enable the **Preserve WAV files** option, WAV files for each track will be saved in the same folder as the original audio file. The audio WAV is always 16 bit 44.1 KHz.
- Enable the **Auto-Transcribe ->MIDI** option to generate stems and automatically transcribe each one to MIDI when you press OK.

When you are ready, press **[OK - Generate Stems]**. For a full 3-minute song, the process may take 10-45 seconds to complete. The routines use multiple CPU cores, so it will be faster on fast machines with higher performance and more cores. If the auto-transcription is enabled, this button will change to **[OK - Generate Stems & Transcription],** and pressing it will separate the file into individual tracks and automatically transcribe each one to MIDI.

Once the stems are generated, they will be added to your song and will appear in the Mixer. You'll see a Master track, which is the original audio file, unchanged. Normally, you want to mute this track because you will be hearing the same thing on individual tracks. It is set to mute (red) by default.

Now you can play these tracks as a group, remix them, or mute/solo any individual track. The possibilities for creative fun are endless!

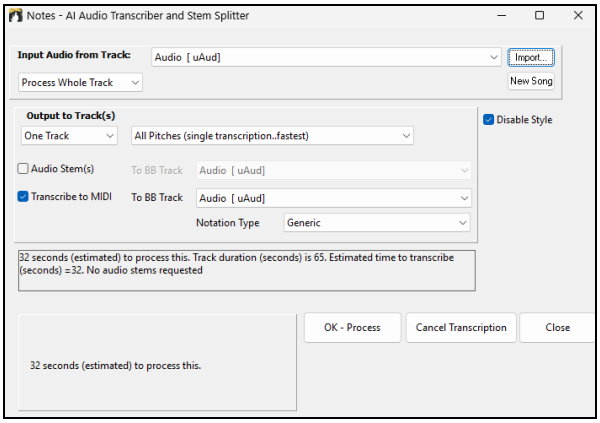
To play these tracks in sync with the Band-in-a-Box style tracks, set the song to the same tempo as the source file. This ensures proper timing and seamless integration. If the source file contains tempo variations open the **Audio Chord Wizard**, mark the bar lines, and let it determine the chords of the song. Once the song is synced and the chords are entered, you can select RealTracks, MIDI SuperTracks, Loops, etc. or change a style to play along with any or all of your tracks.

When you save a song with a name like MySong.sgu, the stem tracks are saved using the song name followed by the track name and a .wav extension (e.g., MySong #1.wav). If the source file is saved as Sunshine.mp3 in *C:\songs* and you choose to preserve the WAV files, the stem tracks will be saved as 16-bit, 44.1 kHz WAV files in the same folder, with the names like Sunshine-bass.wav, Sunshine-drums.wav, and so on.

AI Notes - Audio Transcriber and Stem Splitter

The amazing "AI-Notes" feature transcribes polyphonic audio to MIDI, allowing it to be viewed in notation or played as MIDI. It can transcribe an entire audio file (all pitched instruments and all drums), or it can isolate and transcribe individual instruments (drums, bass, guitars/piano, and vocals). It uses an advanced AI neural network to produce highly accurate results that sound exceptionally musical when played. For example, load your favorite pop song and generate transcriptions for its instruments (bass, drums, guitars/pianos, vocals), which you can play on their own or along with the audio of the song. This is an excellent way to learn songs, as you can visually follow the parts as they play on the piano keyboard or guitar fretboard. You can also use this feature together with the "AI-Stems" feature to split the original audio into separate tracks.

To use it, click on the **[AI]** button on the top toolbar and select *AI-Notes* from the drop-down menu, or use the hotkeys **N O T E S Enter** or **S S 1 3 Enter** to open the **Notes - AI Audio Transcriber and Stem Splitter** dialog. Then, select a track containing audio that you want to process, choose the instrument(s) to split and/or transcribe, specify the destination track(s) for the MIDI output, and press OK.



Input Audio from Track: Transcription or stem split processes use the existing audio in the track selected here.

[Import]: This lets you select an audio file to import to the selected track.

[New Song]: This clears the current song, allowing you to open a new audio file to a new song using the [Import] button.

Process Whole Track / **Process Partial Track**: Choose whether to process the entire song or only a portion. Because transcription can take time (up to two minutes for a three-minute song), selecting a smaller section speeds up processing.

Offset from start: Specify the location where the transcription begins.

Duration: Set the length of audio to process from the start location

Disable Style: Check this if you don't want the style to play along with the audio.

One Track / Master + 4 Tracks: Choose to output transcriptions and/or stems for a single instrument or multiple instruments.

Audio Stem(s): Select this to generate stems. You should also select a destination track for the generated stems.

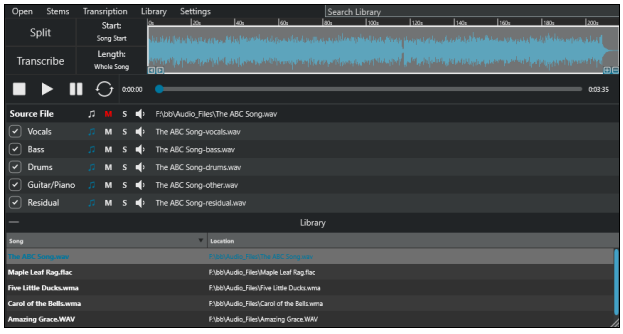
Transcribe to MIDI: Select this to transcribe audio in the selected track to MIDI. You should also choose a destination track for that MIDI output.

Notation Type: Select a type to assign the correct channel, patch, and notation display for the output track.

Stem Splitter Player

The **Stem Splitter Player** allows you to play stems without triggering the Band-in-a-Box style tracks. It also includes Audio-to-MIDI transcription, enabling you to convert stem tracks into MIDI notation for viewing, remixing, or learning purposes. Explore your stems and MIDI transcriptions for flexible music production and creative experimentation!

To launch it, select the menu item *File* | *Open Special* | *Open Stem Splitter Player*.



The menu bar contains following menus:

- *Open* to browse and select an audio file (.wav/.mp3/.flac/.ogg/.wma /.m4a/.mp4) to load.
- *Stems* for options to split songs into stems.
- *Transcription* for options to transcribe songs to MIDI notation. A powerful transcription engine converts pitched instruments or drums into MIDI format, offering endless possibilities for remixing, learning, and music production.
- *Library* to manage your song library. You can also drag and drop one or multiple songs directly onto the Library panel to instantly add them to your collection.

- *Settings* to configure application preferences and behavior. Enable the *Auto-Split After Open* setting to automatically begin splitting a file into stems immediately after opening it. If *Auto-Transcribe After Split* is enabled, all stems are automatically transcribed after the splitting process is completed. The *Output* option includes stem format selection (.wav, .mp3, .ogg, etc.), residual stem transcription, and subfolder creation. The *Reset Mixer* option quickly returns all mixer tracks to their default state.

The toolbar provides quick access to essential functions for managing and processing audio. Use [Split] to separate the current song into individual stems (vocals, bass, drums, guitar/piano, and residual) based on enabled tracks. [Transcribe] transcribes audio to MIDI notation, processing the source file if no stems exist or all enabled stems if available. [Start Time] lets you specify the exact point in the file to begin processing, and [Length] sets the duration to process from the start position; both values automatically update when selecting a region on the waveform.

The interactive waveform display shows your source audio file with precise time references. The timeline provides a visual representation of your audio and links directly to the Start and Length parameters. You can navigate a large file effortlessly with zoom and scroll buttons. You can select a region of your file by clicking and dragging. This updates the Start and Length values automatically, making it easy to process only the selected region.

Just below the toolbar buttons is the transport control area, which includes standard playback controls such as Play, Stop, Pause, Replay, and a progress bar for navigating through the audio. This area allows you to control playback and monitor your position in real time.

The track table displays the source audio file directory along with transcription, mute, solo, and volume controls for the source file and all five stems. It provides quick access to playback control, stem selection, and individual track settings. Each track includes a transcription button (eighth note icon) that, when clicked, generates a transcription for that track (stem or master). When the button turns blue, indicating that a transcription exists, you can drag it to export the MIDI file directly to your desired location.

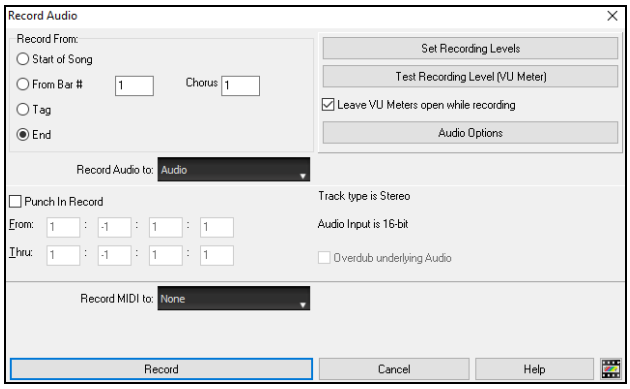
The Library panel provides a centralized view of all songs in your library. To add songs to your library, use the *Library* menu or drag and drop files directly onto the panel.

Load an audio file by using the *File* menu or by dragging and dropping a file onto the track table, adjust the settings (start position, length, and stem selection), and click on the [Split] button to separate the file into stems. Then click on the [Transcribe] button to convert all stems into MIDI. Whenever all stems are transcribed, the program also generates a multi-stem combined transcription, which merges all individual stem transcriptions into a single master transcription. If you enable the "Auto-Split after Open" and "Auto-Transcribe after Split" in the *Settings* menu, simply loading a file automatically performs the full split and transcription process for a more seamless workflow.

Recording Audio

You can record your live vocal or instrumental performance to your song.

To get started, press the [**Record]** button on the top toolbar.



Set the recording properties.

Specify which sources your sound card (and Band-in-a-Box) should record from. You may be recording from a microphone or a line-in connection to your sound card, in which case you need to select the appropriate sources in the recording properties panel.

Most sound cards can record from the following sources:

- **Microphone** - plugged into 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 sound card should be capable of recording the outgoing MIDI that is being sent from your sound card out to the speakers. When recording an audio track (vocals. etc.), you'd almost never want to record the outgoing MIDI as well or it would get mixed in with the audio track. However, when rendering your whole composition to a single WAV file to distribute on a CD or the Internet you always want to record the outgoing MIDI.

Technical Note: This is only true if you are using the sound card for your output MIDI driver. If you have an external MIDI device like the Roland Sound Canvas you'd need to route the Line Out from your Sound Canvas back in to the Line-In of your sound card in order to record (render) the MIDI.

The **[Set Recording Levels]** button displays 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.

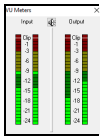
If you have previously recorded audio on the track, and want to overdub (to add a harmony for example), then you should select the "Overdub underlying Audio." It is not essential to select it at this point, since you will get another chance at the end of the recording. Note that the Audio track will not play during record, so you'd have to sing the harmony without hearing the original audio part.

Set the track type (stereo/mono) for recording.

The dialog displays the mono/stereo status of the recording, but if you want to change it, press 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.

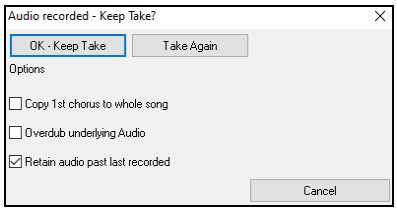
Ideally, the sounds should remain in the green and avoid the red altogether. Unlike analog recording, where it's good to get a "hot" high signal, digital recordings need to absolutely avoid high levels since any overload of the signal will result in clipping and a ruined recording.

Press the [Record] button 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] button on the top toolbar or press the Esc key.

You will then see the "Keep Take?" dialog.



Copy 1st chorus to whole song: If you've recorded only 1 chorus of the song, you can choose the option to copy that first chorus of audio to the whole song. This will fill up the whole song with the audio by repeating it as many times as necessary. Then you'd just need to record the ending of the song.

Overdub underlying audio: At the end of recording, you receive an option to overdub with the underlying audio. This means that both recordings will be merged together to form a new file, with both recordings preserved.

Retain audio past last recorded: This allows you to "punch out" and preserve the rest of a previously recorded take.

If you are happy with your recording, you should choose **[OK -Keep Take]** and the audio will be added to the destination track. You can listen to the results by pressing **[Play]**.

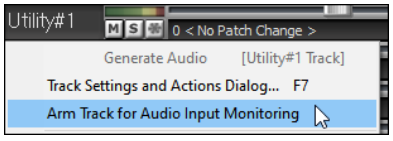
If you are not happy with the results, you can choose *Edit | Undo Keep Audio Take* and you will be back to where you were prior to the recording. You can also choose the option to **[Take Again]**, which reopens the Recording dialog.

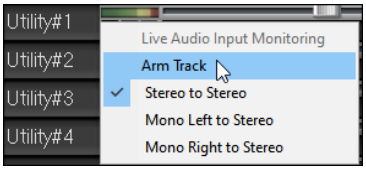
Your recording will be saved as a .WAV file when you save the song, using the same name as the song. For example, if you record audio to the Audio track and save the song as MySong.MGU, the recorded audio will be saved as MySong.WAV. If you record audio to the Utility #1 track and save the song as MySong.MGU, the recorded audio will be saved as MySong #1.WAV.

Audio Input Monitoring

This is like "Audio Thru" and it routes incoming audio to Audio Out.

To use this feature, you need to arm the track that you are recording to. Right-click on the track label in the Mixer or Tracks window and select *Arm Track for Audio Input Monitoring* from the context menu, or right-click on the VU meters and select *Arm Track*.





The VU meters right-click menu has options to select an audio input. For example, if your audio interface has two inputs (right/left) and you want to record from a microphone plugged into the right input, select the *Mono Right to Stereo* menu item.

When the track is armed, blue borders are drawn around the VU meters. You can now monitor audio input along with the effects that you select on that track. For example, to add a tremolo effect to your recording, right-click on the first slot in the Mixer, select *Choose Plugin* from the context menu, and select a tremolo effect. Now, when you sing or play an instrument though the microphone, you will see it on the VU meters and you will hear it along with the tremolo effect.

Generating Synthetic Vocal

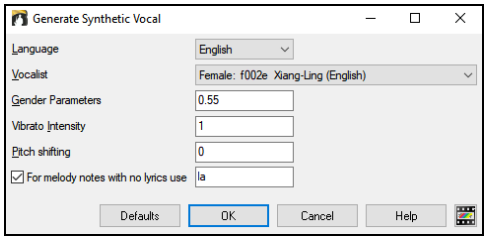
Your Melody or Soloist track with lyrics can be rendered to a vocal audio track by sending it to the third-party vocal synthesizer Sinsy.

Note: An internet connection is required to use this feature.

To use this feature, first enter melodies and lyrics on 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.).

 The Vocal Synth generation can be accessed from the **[Lyrics]** button on the top toolbar, the **[Vocal Synth]** button in the **Big Lyrics** window, or the menu item *Edit* | *Lyrics* | *Vocal Synth*.

This feature has two modes – manual mode and automatic mode. In manual mode, Band-in-a-Box creates a Sound.XML file, which you upload to the Sinsy server. After Sinsy generates the synthetic vocal audio file, you import it back into Band-in-a-Box. Automatic mode is normally used because it handles the entire process for you. When automatic mode is selected, the **Generate Synthetic Vocal** dialog opens.



Language: The choice is English or Japanese. Select English unless your lyrics are entered in Japanese.

Vocalist: Choose one of the female or male vocalists. If the language is set to English, you can only select an English singer.

Gender Parameters: You can adjust the gender of the voice in a range from -0.8 to +0.8. Higher values are more masculine. The default is 0.55.

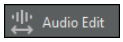
Vibrato Intensity: This controls the amount of vibrato in the voice. The range is from 0 to 2. The default is 1.

Pitch Shifting: This setting will shift pitch in semitones. The range is from -24 to +24. A setting of -12 would be down one octave. The default is 0.

For Melody notes with no lyrics use: If the track does not include lyrics, you can enter a syllable (e.g., la) to use for notes with no lyrics. (Note: If you select a Japanese vocalist, you need to enter a Japanese syllable.)

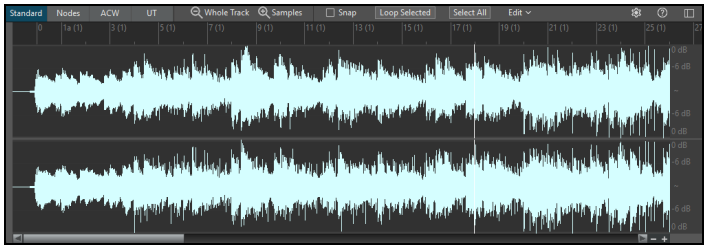
When you press **[OK]**, and your song will be automatically sent to the Sinsy server and will be rendered to a vocal synth. This may take a few minutes. Once the vocal synth has been generated, you can hear it by pressing the **[Play]** button on the top toolbar.

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. This window is opened with the **[Audio Edit]** button on the side toolbar, the menu item *Audio* | *Audio Edit Window*, or the hotkey **Ctrl+Shift+A**.

Note: When you edit audio data, it will be saved in a WAV file, not in an MGU/SGU file. For example, if you edit the Audio track in a song called MySong.MGU, the Audio track will be saved in MySong.WAV. For the tracks other than the Audio track, the track names will be added to the WAV files, e.g., MySong Melody.WAV, MySong Bass.WAV, MySong #1.WAV (for the Utility#1 track), etc.



The window displays stereo WAV files as two separate tracks.

The ruler below the toolbar indicates bars and beats, with a full height vertical division for each bar and a short vertical line for each beat or quarter note. Bars with part markers also include the A or B part marker letter with the bar number (1a, 9b). The decibel (dB) scale is shown at the right of the window.

Use the [-] and [+] buttons at the bottom-right corner to zoom in or out horizontally. You can also zoom using the mouse wheel.

A region of the audio can be selected by clicking and dragging the mouse. To select a large region, you can click on the starting point and **Shift**+click on the end point. To expand or reduce the selection, hold down the **Shift** key while clicking on the desired new boundary. The selection can be played using the **[Loop Selected]** button.

There are some handy features for stretching or shrinking regions of audio. To use these features, select a region of audio, then click and drag while holding down the **Ctrl** key. Clicking within the region and dragging to somewhere else within the region will stretch both halves of the region (one will become longer, and the other will become shorter). Clicking outside the region and dragging to somewhere in the region will shorten the region. Clicking within the region and dragging to somewhere outside the region will lengthen the region. These features can be useful for quantizing beats or correcting mistakes in a recording.

The window has four modes – Standard mode, Volume Automation mode, Audio Chord Wizard mode, and UserTracks mode. Volume Automation mode allows fine volume control of any track for fades, crescendos, mutes, etc. Audio Chord Wizard mode allows you to create and edit bar line markers for chord interpretation. UserTracks mode is used to create and edit bar line markers for your UserTracks files.

The **[Whole Track]** button zooms out as far as possible to show the entire audio track.

The **[Samples]** button zooms in to the finest level possible. At this level, you will see interpolation between the sample points. This uses band-limited interpolation, which represents how the waveform will sound when converted from digital to analog.

The **Snap** setting allows you to select audio by snapping to a 16th note (or a triplet in Swing styles). A section of the waveform can be selected by clicking and dragging the mouse over a region. To expand or reduce the selection, hold down the **Shift** key while clicking on the new boundary.

The **[Loop Selected]** button plays the selected region.

The **[Select All]** button selects the whole track, which is useful for applying built-in audio plugins.

The **[Edit]** button opens a menu for various editing commands. These commands apply to the selected region, or to the entire track if nothing is selected.

Silence: Erases the audio. The hotkey is **Delete**.

Amplify: Increases or decreases the audio volume by a specified number of decibels. Positive values make the audio louder; negative values make it quieter.

Normalize: Adjusts the audio level so that the loudest peak matches the specified decibel value. For example, if you choose –6 dB and the current loudest point is –8 dB, the audio will be increased by +2 dB.

Fade In: Gradually increases the volume from silence to full level. You can adjust the fade curve in the Audio Edit Settings dialog.

Fade Out: Gradually decreases the volume from full level to silence. You can adjust the fade curve in the Audio Edit Settings dialog.

Cut: Cuts the selected audio. The hotkey is **Ctrl+X**.

Copy: Copies the selected audio to the clipboard. The hotkey is **Ctrl+C**.

Paste: Pastes the copied audio at the current location, replacing the existing audio. The hotkey is **Ctrl+V**.

Paste (Mix): Mixes the copied audio with the existing audio instead of overwriting it. You can specify the percentage of the original audio to keep and the pasted audio to mix in. The hotkey is **Ctrl+Shift+V**.

Paste (Insert): Inserts the audio from the clipboard at the current location instead of overwriting. Audio to the right of the insertion point is shifted to make room.

Insert Silence: Inserts silence at the current cursor position. The inserted silence has the same duration as the selected region.

Delete: Deletes the selected audio. The hotkey is **Shift+Delete**.

Convert Channel: Converts between stereo and mono. If the audio is stereo, it is converted to mono; if it is mono, it is converted to stereo. You can specify the percentage of the left and right channels to include.

Transpose: Transposes the audio by a specified number of cents.

Harmonize: Adds harmonies to audio.

Fix Tuning: Automatically corrects tuning based on the song key. For example, in the key of C, if a C# is detected, it will be corrected to C or D depending on which is closer.

Fix "Sour" Notes: Automatically corrects notes in polyphonic audio. When multiple notes are played at once in a chord, this feature can adjust certain notes so they do not clash with the chord progression or other tracks. In the dialog, you can select one of several auto-fix rules.

- **Rules**: Defines the auto-fix rules.
- **Process MIDI**: If enabled, any MIDI notes on the track are processed as well. Notes within the selected region are modified according to the selected rule.
- **Sensitivity Level**: Increasing this level causes weaker notes to be detected. Decreasing it causes weaker notes to be ignored and left unaffected by the auto-fix.
- **Transient Level**: Increasing this level makes transients (e.g., plucks or drum hits) more prominent. Decreasing it makes transients less prominent.
- **Smoothing ms**: Specifies the time, in milliseconds, over which notes change pitch. Increase this for instruments that sound better with slower pitch transitions, such as vocals or pedal steel. Decrease it for more rigid-sounding instruments like piano.
- **Pitch Correction**: Corrects the tuning of detected notes. For example, if one guitar string is slightly out of tune, notes played on that string can be pitch-corrected.

Extract Stems: Separates a multi-instrument audio file into individual tracks (bass, drums, guitars/piano, vocals, and residual sounds).

Generate: Generates RealTracks.

Settings: Opens options for customizing the appearance of the Audio Edit window and the Tracks window.

- **Auto cross-fade regions**: When a region of audio is modified or replaced, the beginning and ending of the region are cross-faded with the existing audio to make a smooth transition. This applies to Cut, Paste, Silence, Amplify, and Normalize.
- **Default fade type**: Choose the type of curve used for the automatic/manual cross-fading. "S-Curve" works well in most situations and is best for very short fade durations, as it does not introduce noise.
- **Default duration in samples for cross-fades**: This is the number of samples used for audio cross-fading. This duration will be shortened automatically when processing very short regions of audio.
- **Synchronize insert/delete edits with MIDI on track**: If enabled, MIDI on the same track will be shifted when inserting or deleting regions of audio, keeping the MIDI and audio in sync.
- **Mouse wheel zooms to edit cursor instead of mouse pointer**: If enabled, the mouse wheel will zoom to the edit cursor instead of the mouse pointer.
- **Center screen to edit cursor when zooming**: If enabled, the edit cursor will scroll to the center of the window when zooming with the mouse wheel. This applies only if "Mouse wheel zooms to edit cursor instead of mouse pointer" is enabled.
- **Delete decompressed WAV files when loading songs**: If your song has compressed audio tracks (e.g., MySong.M4A for MySong.SGU), disabling this setting will keep a copy of the decompressed WAV file that is created. This allows faster song loading the next time.
- **Draw interpolation**: If enabled, the curved lines will be drawn between sample points to represent the sound more realistically.
- **Interpolation quality**: This sets the accuracy of the interpolation drawing.
- **Enable 'Edit Phrases and Loops' Mode in Tracks Window**: This is a specialized Tracks Window mode where boxes are drawn for RealTracks phrase segments. These phrases can be edited in a few ways: Copy and Paste to different locations on the same track, delete by pressing the **Delete** key, move by dragging the top of the box, or change the duration and starting location by dragging the sides of the box.

Hotkeys

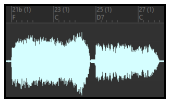
- **Home** moves the cursor to the beginning of a track.
- **End** moves the cursor to the end of a track.
- **Shift**+**Home** moves the left cursor of the selected region to the beginning of a track. If no region is selected, this will select a region from the cursor to the beginning of a track.
- **Shift**+**End** moves the right cursor to the end of a track. If no region is selected, this will select a region from the cursor to the end of a track.
- **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 and merges it with the existing audio instead of overwriting it.
- **Delete** erases the selected region of audio.
- **Shift**+**Delete** deletes the selected region of audio.

Volume Automation

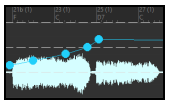
Node-based volume automation allows fine volume control of any track for fades, crescendos, mutes, etc.

We've created over 170 original songs sung by a variety of very talented singers in a variety of genres. They can be played in Band-in-a-Box and are great for experimenting with different styles. The songs are saved in the *Artist Performance Set 11* to *Artist Performance Set 18* subfolders in *C:\bb\Songs and Lessons\Artist Performance Sets.*

Load a song called "Emmaline 100 country male C _goldrsh.MGU" from the folder *C:\bb\Songs and Lessons\Artist Performance Sets\Artist Performance Set 12 - Songs with Vocals volume 2*. This song has great leading and background vocals, but when you play the song, you may notice that the background vocal is too loud.



Open the **Audio Edit** window and see the background vocal track. In bars 21–27, you may notice that the first half is slightly louder than the second half. While you could adjust the volume in the Mixer window, that would change the level for the entire section. A better approach is to use Volume Automation for more precise control.



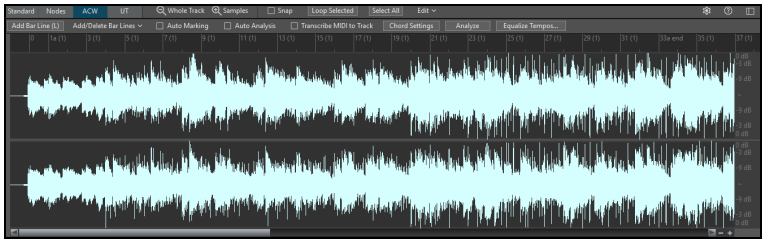
Switch to Volume Automation mode. You'll see a blue line on the track. Click anywhere on the line to add a node, which acts as an anchor. Add more nodes as needed and move them up or down—the blue line will be drawn between the nodes. The position of the blue line at any point determines the volume change in decibels for that moment. When you play the song, the background vocal will be balanced between the two sections. You could have the vocal start off quieter and have it gradually become louder.

Analyzing Chords in Audio - Audio Chord Wizard

You can import chords from an audio file using the **Audio Chord Wizard**. It analyzes audio files (WAV, WMA, MP3, WMV, or CDA) and imports the results into Band-in-a-Box. It detects tempo, bar lines, and chord changes, making it easy to turn your favorite audio files into playable Band-in-a-Box songs.

After loading an audio file to your song, launch the **Audio Chord Wizard** using the **[ACW]** button on the side toolbar, the hotkey **S S 1 4 Enter**, or the menu items *Audio | Audio Chord Wizard* or *File | Open Audio with Chords (WAV, WMA, MP3, WMV, CDA)*.

Note: The **Audio Chord Wizard** uses a special multi-view layout, with the Chord Sheet on top and the Audio Edit window on the bottom.



Your first task is to locate bar lines in the audio so that wizard can detect chords accurately and ensure the audio plays in sync with the Band-in-a-Box song.

You can define bar lines using the **[Add Bar Line]** button on the toolbar or by pressing the **L** key. A bar line will be placed at the audio edit cursor, or at the playback cursor if the song is currently playing.

When you start entering bar lines, the wizard automatically sets the tempo of the song to match the tempo of the first bar of the audio.

Once the tempo of the first bar is set, the wizard automatically adjusts the location of the first bar of audio so that the visual space for the count-in bars is displayed.

After you've added the bar lines, if you adjust the first or second bar and the tempo of the first bar changes, the wizard automatically updates the song tempo to match.

The **[Add/Delete Bar Lines]** button provides options to add bar lines based on your song structure or tempo. You can also delete all existing bar lines or only those within a highlighted region.

If the **Auto Marking** option is enabled, the wizard will automatically add and arrange bar lines based on the ones you've added manually. By default, auto-generated bar lines appear in light blue, while user-defined bar lines appear in purple.

If the **Auto Analysis** option is enabled, the wizard re-analyzes the chords in the audio whenever you add or move a bar line, or edit the audio data. Disable this option if you prefer to place all bar lines first and then analyze the chords once you're done.

Bar lines can be moved with the mouse by clicking and dragging the thumb control at the bottom. Moving an "auto" bar line will convert it into a "user" bar line.

You can also right-click on the thumb control to open a context menu with options to switch a marker type ("user" or "auto"), delete the bar line, or set the time signature for the bar. The menu also displays the tempo of the bar, based on the time signature of the bar and the position of the next bar line.

Use the **[Analyze]** button to detect chords in the audio and write them into the Chord Sheet. You don't need to do this if the "Auto Analysis" option is enabled, but it can be useful if you've erased or modified chords in the Chord Sheet.

When you add or move bar lines, the wizard automatically generates a tempo map so your song stays in sync with the audio.

Any changes made in Audio Chord Wizard mode can be undone.

On the Chord Sheet, you will see that the Audio Chord Wizard has entered the chords and the tempo map.

If you enable the **Transcribe MIDI to Track** option, the wizard will send the transcribed MIDI notes to the track for further analysis (in the Piano Roll or Notation window). Note that this provides a "snapshot" view of the pitches every 8th note and is not intended for full polyphonic transcription.

The **[Equalize Tempos]** button removes tempo changes by stretching regions of audio so that all tempos are equal.

The **[Chord Settings]** button allows you to customize the chord analysis settings.

- **Song Key**: Choose the key in which to look for chords. For example, if set to G major, the wizard will search for chords in the key of G major. These G major chords are further specified by the Chord Preset.
- **Chord Preset**: Choose which set of chords to consider within the chosen key.
- **Pre-tune audio**: Auto-tune the track to a reference of A440 before analysis. This is useful for recordings slightly out of tune.
- **Minimum chord duration 1 bar**: This forces the wizard to choose only one chord per bar, avoiding half-bar chords.

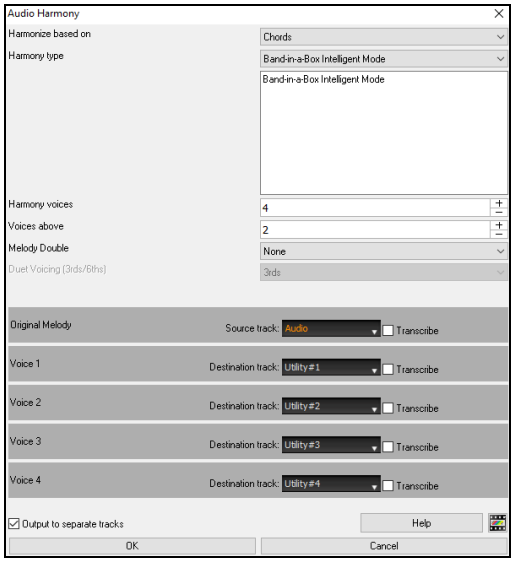
Harmonizing Audio

The audio harmonies include following features.

- Harmonizing the audio with up to 4 voices.
- Correcting out-of-tune notes.
- Transcribing the audio to notation.

First, open an audio file (WAV/WMA/MP3/M4A) or a Band-in-a-Box song file with audio. Then, select *Pitch Tracking, Fix Tuning* from the *Audio* or *Harmony* menu. This opens the **Audio Edit** window and the **Audio Harmony** dialog.

Tip: If the **Audio Edit** window is already open, press the **[Edit]** button on its toolbar and select *Harmonize* from the drop-down menu.



Choose one of the three harmonizing modes.

- The "Chords" mode will harmonize the audio based on the chords in your song. Choose a type of harmony from the "Harmony type" option. Choose either the intelligent mode, which allows you to select the number of voices and other options, or one of the harmony presets. When you select the intelligent mode, you can also use the "Melody Double" option to make one of the harmony voices double the original melody. For the 2-part harmony, you can make the harmony voice 3rds or 6ths above/below the original melody depending on the "Voice above" setting or a combination of 3rds and 6ths with the "Duet Voicing" setting.
- The "MIDI" mode will add voices to the audio, based on MIDI notes in the source track. You can choose the number of voices (up to 4 voices).
- The "Fix Tuning" mode will analyze the source track and corrects out-of-tune notes in the selected region according to the key of your song.

Source track is the track that the selected harmonizing mode will apply to.

If **Output to separate tracks** is unchecked, harmony voices will be written into the source track and merged with the existing audio in that track. You can also set the volume and stereo balance for each harmony voice. If you check this option, harmony voices will be written into other tracks that you select with the **Destination track** option. After harmony voices are generated, you can use the Mixer to control volume, panning, reverb, and tone, or add effects for each voice.

You can enable the **Transcribe** option for the source track and/or harmony voices. Note that the audio in the source track should be monophonic (e.g., vocal, saxophone).

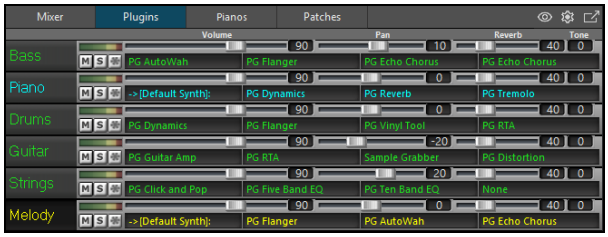
Applying Audio Plugins

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 plugin that you want from the *Audio* | *Plugin* menu. For reverb, choose the Reverb option. You will then see a plugin with its own settings, specific to the type of plugins.

Inside the plugin, you can preview the plugin effect, and if you like it, you can then proceed with processing the entire WAV file. You can undo the effects of any plugin with the menu item *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 in the Mixer.



MIDI tracks have four slots. The first slot can take a synthesizer (e.g., Sforzando, Coyote GM, Garritan Aria, and HyperCanvas) and the other three can take audio effects (e.g., reverb, compression etc.).

Audio tracks (RealTracks, the Audio track, or Utility tracks) have 4 slots. There is no synthesizer slot, so they have 4 for audio.

Click on a plugin name, and use the menu to choose a plugin, load or save a preset or a group of plugins, change plugins settings, and do more.

Reading the Audio and MIDI Tracks into Other Programs

If you have a Band-in-a-Box song that has an audio track and want to export it to a sequencer like PowerTracks Pro Audio, follow these steps:

- For a song called MySong.MGU, the associated audio track will be MySong.WAV.
- Save the song as a MIDI file in the same folder as the song.
- In your sequencer, open the MIDI file.
- Import the WAV file into the sequencer.

Chapter 12: Other Features and References

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 PDF (Full)."

Wizards, Tutors, and Fun

- Video Window
- "Woodshed" Tempo Feature
- MIDI File Wizad
- 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
- CoyoteWT
- Guitar/Bass Tuner
- Master Tuning
- MIDI Monitor
- Fretlight Support
- Tranzport Support
- BB2Go

References

- Band-in-a-Box Menu
- Shortcuts: Keystroke Commands - Hot Keys
- Chord List
- Band-in-a-Box Files and Folders

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